

Abstracts

Dancing Necessities

Infrastructures, interventions, and maintenance

By Cecilie Ullerup Schmidt, Franziska Bork-Petersen, Jonas Schnor, and Karen Vedel

English

Situating the vocabulary of infrastructure studies within the field of dance, theatre- and performance studies, the article provides a critical analysis of what has happened infrastructurally within the past 10 years in the Danish field of dance and choreography. Four aspects are taken into account: the landscape and economy of venues, the educational changes, an upsurge of self-organised spaces and cooperatives in the field, and finally the field of critique and self-archiving. Through an analysis across frames of production, presentation, and distribution, we suggest tendencies of how dance and choreography is currently moved by its material and immaterial infrastructures. The conclusion stresses how artistic self-organisation of both production platforms, festivals, and separatist collectives can be understood as infrastructural choreographies: artistic and self-maintaining ways of responding to institutional and educational instability, structural precarity, and normative representation in the Danish landscape of dance and choreography.

Danish

Ved brug af et vokabular fra infrastrukturstudier i konteksten af dansevidenskab og teater- og performancestudier giver artiklen en kritisk analyse af, hvad der er sket infrastrukturelt i de seneste 10 år i det danske danse- og koreografifelt. Fire aspekter tages i betragtning: et landskab over scener og tilhørende økonomi, forandringer i de nationale uddannelser indenfor dans og koreografi, en fremkomst af selvorganiserede studios og kooperativer, og endelig betingelserne for kritik og arkivering af dans. Ved at analysere på tværs af rammer for produktion, præsentation og distribution, beskriver vi

hvordan dans og koreografi i vores historiske samtid formes af feltets materielle og immaterielle infrastrukturer. Konklusionen foreslår, at kunstnerisk selvorganisering af både produktionsplatforme, festivaler og separatistiske kollektiver kan forstås som infrastrukturelle koreografier: kunstneriske og omsorgsdragende måder at reagere på institutionel og uddannelsesmæssig ustabilitet, strukturel prekaritet og normativ repræsentation i det danske felt for dans og koreografi.

“Folkhemmet” and dance: Emerging structures for dance in Sweden, 1930-1960

By Ingrid Redbark Wallander

The article highlights how an emerging infrastructure and a professionalisation of the art of dance in Sweden were formed in the sociocultural context of the folkhemmet's ideology during 1930-1960. Through an investigation of the discourses forming normative ideas in the policy document, and an identification of the agents involved in producing, distributing and promoting dance and dance knowledge, it shows how the emerging infrastructure for dance not only supported the art of dance but also promoted specific aesthetic genre ideals.

Virtuosity in the wings: the collaborations that make the dancer's body at the Royal Danish Ballet

By Franziska Bork-Petersen

The article analyses artistic practices and institutional patterns that concern the collaborative creation, maintenance and transformation of dancing bodies at Royal Danish Ballet. Classical ballet conventionally relies on the myth of the solitary artistic genius who gives herself to the artform with extraordinary devotion and discipline. Yet, a series of interviews that I conducted with employees at the Royal Danish Ballet, highlight the outstanding individual

on-stage performances as heavily reliant on the backstage expertise, care and commitment of many; the principal dancer's body as collectively produced

Fra dansemiljø til pædagoguddannelse

Hvor meget kan ufuldstændig, legende og flertydig dans tolereres?

Af Lars Dahl Pedersen

English

Inspired by Bojana Kunst's descriptions of the incomplete, changeable, and fluid body (Kunst 2023) and based on my recently defended PhD thesis, *Playful Movements in a Choreographic Perspective*, in this article, I examine possible connections between artistic dance practices and the education of professionals in social education (*pædagoguddannelsen* in Danish). By taking a socio-analytic approach, I focus on signs of change in the education of social educators (*pædagoger*) and link these signs to how dance's incomplete, playful, and ambiguous forms of expression are practiced in and outside of the *pædagog* education. The analysis results in arguments for more artistic research in the dance environment and dance as an independent subject in the *pædagog* degree program.

Danish

Med inspiration fra Bojana Kunsts beskrivelser af den ufuldstændige, foranderlige og flydende krop (Kunst 2023) og med udgangspunkt i min nyligt forsvarede ph.d.-afhandling *Legende bevægelser i et koreografisk perspektiv* undersøger jeg i denne artikel mulige sammenhænge mellem kunstneriske dansepraksisser og uddannelse af professionelle i pædagogisk praksis. Ved at gå samtidsdiagnostisk til værks sætter jeg fokus på tegn på forandring i uddannelse af pædagoger og knytter disse tegn til, hvordan dansens ufuldstændige, legende og flertydige udtryksformer praktiseres på – såvel som uden for – pædagoguddannelsen. Analysen udmunder i argumenter for mere kunstnerisk udvikling i dansemiljøet og dans som et selvstændigt fag på pædagoguddannelsen.

The most beautiful part of your body is where it's headed

T4t togetherness in Jules Fischer's performance Vanitas

By Storm Møller Madsen

English

This article analyses the performance and total installation *Vanitas (the musical)* (2022) by the Danish choreographer and visual artist Jules Fischer. Through a t4t methodology and anchored in my own embodied and affective experience as a trans person I argue that *Vanitas* offers a knowing trans togetherness we who are trans can experience and feel in different ways than those who do not have such experiences. *Vanitas* centers trans experience and togetherness not by explaining what transness is, but by offering a performative space filled with ambivalence, embodied practicing and an alongsided togetherness. A temporary t4t (trans-for-trans) togetherness shaped around the multiplicity of ways, we as trans people, together and alongside one another, move closer to each other and ourselves in an effort to heal, survive and even thrive.

Danish

Denne artikel analyserer performancen og totalinstallationen *Vanitas (the musical)* (2022) af den danske koreograf og billedkunstner Jules Fischer. Gennem en t4t-metodologi og forankret i min egen kropslige og affektive oplevelse som transperson argumenterer jeg for, at *Vanitas* tilbyder et vidende transfællesskab, vi, der er transpersoner, kan opleve og mærke på andre måder end dem, der ikke har disse erfaringer. *Vanitas* centrerer transoplevelse og -fællesskab, ikke ved at forklare, hvad transhed er, men ved at tilbyde et performativt rum fyldt med kropslig gøren og ambivalente fællesskaber. *Vanitas* skaber et midlertidigt t4t (trans-for-trans) fællesskab omkring den mangfoldighed af måder, hvorpå vi som transpersoner, sammen og side-om-side, bevæger os tættere på hinanden og os selv i et forsøg på at overleve og hele.

HOW TO BEGIN?

By Laura Navndrup Black

Through a practice-near unfolding of the research project *Imagining (the Imagination of) the Other*, I advocate for renewed approaches when it comes to inviting people who are not (yet) professional dancers into choreographic processes; rather than adapting or simplifying the work for all to join, I suggest delving into the complexity of the artistic proposal, allowing unforeseen logics to surface.

Unforgetting as a choreographic practice

Solveig Styve Holte

Unforgetting as choreographic practice questions how artistic research can contribute to the remembering of dance histories and a re-contextualisation through performance. Opening the creation process of the performance *Frå Form til Famling* (2023), Holte shares experiences from the encounter with these dance historical archives, transforming a document into an artistic experience to create a space for a polyphonic remembering, an unforgetting that expands the initial narrative, and that creates a space for remembering several histories at once.

Getting together to forget, to re-member

Mappings of care and maintenance within the independent field of dance and choreography through the participatory activities of Danish Dance Stories

*Carolina Bäckman and Andrea Deres –
in dialogue with Stine Frandsen and Nanna Stigsdatter*

This article aims to unfold and contextualise a (felt) collective amnesia haunting the independent dance scene in a Danish context. By identifying potential reliefs for this condition, the authors delve into the participatory activities of the artistic initiative *Danish Dance Stories*, exploring and mapping out potentialities of gathering in practices of re-membering a (plural, embodied) history of dance. Taking on a wider perspective, they emphasise the need for an institutional, long-term responsibility of historicising-maintenance.

An/archiving con/temporary dance/ing bodies

By Marianna Panourgia

How is dance history written on bodies in classrooms in the 21st century? This paper derives from four years of ethnochoreological research in contemporary dance education within Higher Private Professional Dance Schools in Athens, Greece. Elaborating on the necessity of multimodal ways of capturing the process of corporeal transmission.

