

Editorial

The common denominator in the texts that we present in this volume of *Nordic Journal of Dance* may be health and the dancing body: norms and ideals, challenges and potential.

The article by Sara Holmes *Bodily Text and Written Word of Pilates* critically examines the influence of the ballerina's body on the development of the Pilates method. The article informedly examines the early development of the method and questions the body and health ideals it adheres to through a feminist lens. In so doing, it points out and discusses the aesthetic and gendered norms that the method as a global fitness form continuous to be based on and to promote.

Hanna Pohjola's article *Ruumiillinen erilaisuus: tanssi ammattina* explores the issue of bodily difference with a focus on disabled dancers. The article is informed by dance sociology and specifically considers the opportunities and restrictions prevalent dance education, the dance field and the spectators offer to the path of professionalization for dancers with disabilities. While there has been a shift in the Western theatrical dance that has opened opportunities for differently bodied performers to engage in dancing, the article shows that there are issues that have not been addressed sufficiently. Especially the experiences of disabled dancers themselves need highlighting. Likewise, instead of focusing on the social aspects of disability, further consideration of the nature of the dance art that disabled dancers generate is needed.

In her article entitled *Dancing with the Turquoise Waters of Mexico—Embodied Experiences and Observations for Environmental Justice* Susanna Hannus writes about her experiences regarding the healing potential of water. She also discusses how these experiences led towards searching for ways to protect water ecosystems against climate

change and pollution. Her autoethnographic research process includes methods of visual ethnography and visual arts. The article concludes with suggestions on how artists can be active in protecting water ecosystems and nature.

In OBJECT.MIRROR.TEMPO Danish dance artist and facilitator Marie Lykkemark explores how she can collaborate with differently abled persons on compositional work. The explorations manifested three different practices, referred to as the object practice, the mirror practice and the tempo practice. The article includes video excerpts and the reader is encouraged to see these as closely attached to the text for a full understanding of the topic and the process.

The last text we have included is in this volume is a report from a debate in Oslo on the topic Public Health and Life Skills—one of three interdisciplinary themes that are currently being introduced in the Norwegian school system, and one where the organisation Dans i Skolen amongst others believe that dance might have a key role.

The editorial board hopes that the readers will enjoy this issue of *Nordic Journal of Dance*, and that they spread the word about the possibility to publish both practice oriented and research articles among their colleagues and communities.

The editorial board.