

Editorial: Volume 13

Kyra Norman

This volume of the International Journal of Screendance comprises material gathered in two ways: papers, and a curated gallery of images, responding to a given theme, and papers submitted in response to an open call. The intention, with this approach, is:

- to expand our editorial team, and the range of perspectives we share in these pages, by inviting guest editors to propose a topic that they feel has a relevance to the field, to put out a call for papers, and to then curate selected submissions around that theme, creating a lively, multi-voiced conversation
- to maintain a space for artists, researchers, curators and activists engaged in screendance to write on a subject of their choosing – without the need to fit a particular theme, other than – of course – relevance to screendance as a field of practices

The theme for this issue is Choreographing the Archive, and on the next pages I'll hand over to the editors of that section, Marisa Hayes and Luisa Lazzaro, to give their introduction.

Broad themes currently being discussed by the Editorial Board for future issues include Pedagogies, and Sound: if you would be interested in contributing on one or more of these topics, or helping to curate one of these sections, or proposing another potential theme for a future issue, get in touch.

If you would like to submit a paper for our Open section, simply follow the Submission guidelines online. For any support with this process, contact us.

Having been involved with IJSD since the start, for me the strength of this publication project has always been the sense of being engaged in collaborative thinking alongside one another, however far apart we (all contributors to each issue, in whatever capacity) may be – geographically, or even conceptually – enjoying the sometimes startling differences in our ideas, approaches and frames of reference as much as the happy convergences of thought and vision. I also really value the collective willingness within the Editorial Board and wider community of supporters to change course, question, rethink, and continually test new ways of making this work. This flexibility seems essential for the Journal to

The International Journal of Screendance 13 (2022) <https://doi.org/10.18061/ijsd.v13i1.9193>



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IJSD Volume 13: Choreographing the Archive

continue to be a space where individual lines of enquiry and thought meet, to be deepened, challenged and enriched through discussion and debate. Volume 12 of IJSD, *This is Where We Dance Now*, invited those engaged in the field of screendance to consider the potential of the particular 'now' of the Covid-19 pandemic – a lengthened moment that, in 2022, continues to invite us to rethink past assumptions and understandings, as well as to imagine and dream toward possible futures. The papers published here via our open submission process share a desire, and highlight the need, to rethink and to dream – in disparate ways. What new 'lenses' might we use to reconsider established ways of seeing?

Our Reviews for this issue reflect on new publications, *Dancing Women: Choreographing Corporeal Histories of Hindi Cinema* by Usha Iyer (2020) and *Screendance from Film to Festival: Celebration and Curatorial Practice* by Cara Hagan (2022): two valuable additions to the growing body of literature at the intersection of dance and screen cultures. This section also includes two reports from symposia, *Body And Lens International Screen(ing) Dance Festival and Seminar 2022* and *State of the Art: International Screendance Symposium 2022*, gatherings in India and USA respectively. Each of these documents summarises diverse offerings of thought on the current questions and priorities for our field, and also – in bringing people together – these events recognise our need to gather (in person and online) to share, discuss, challenge, puzzle over, propose, and even lie down alongside, ideas that might spark new ways of engaging with screendance practice.

In closing, we thank Ohio State University for their ongoing support and commitment to IJSD's digital platform and distribution. We thank the contributors to this issue for working with us and generating thought-provoking texts. On a personal note, I want to thank guest editors Marisa and Luisa for bringing their insight, focus and care to the editing process: it's been a pleasure to collaborate with them both on this volume. Lastly, I thank the Editorial Board for their encouragement and reliable presence through the life cycle of producing this volume, and indeed through the longer, ongoing cycle of my own journey as an artist and researcher. As I step down as Editor this year, I look back on the journey of this journal so far, and am reminded of an early meeting where a small typo briefly framed our nascent grouping as one of 'artists and researchers enraged in screendance'. This was hastily amended to the intended word, 'engaged', but not without some consideration that the original might sometimes be more accurate. I mention this because, from the outset, it has seemed to me to be a strength of the journal and the team that surrounds it that we work from a place of passion, and with humour; it feels appropriate to end this Editorial by reminding myself – and you, the reader – that we can take our subject, and ourselves as artists, scholars, curators, activists, both lightly and seriously at the same time.

Kyra Norman

Biography

Kyra Norman is a dance-trained artist and researcher working with movement, connection and place, on screen and in live contexts. She lives in Cornwall, UK.
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