

**Proposal for Theatre Dance and Performance Training, Guest issue
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This paper articulates the principles and anxieties that govern, and have been developed through, Chatum Tanning's 'hosting' practice over the past seven years. Taking place across UK dance, performance and visual arts sectors, this practice – holding space for artist-peers to make, connect and co-learn – and includes an independent radio station (Radio Play, 2018 - present), weekender retreats (Plus One, 2017-2019), institutional takeovers (Ghosting, 2019) and an independent choreography school (Only Losers Left Alive, 2020).

Under-resourced and critically-responsive, we situate this 'hosting' practice within a broader network of projects that are artist-led, temporary, independent or institutionally-ambivalent, and undertaken through minimal funding and borrowed space. We hold that such projects are essential to maintaining and invigorating artist ecologies, which themselves sustain the institutional sphere (Gregory Sholette, 2010, *Dark Matter*). While select projects receive institutional acclaim (Goat Island 'Summer School'), we propose that the specific intelligence and sensitivity these projects demand of and develop within their organisers / hosts is often lost or transmitted informally; or instrumentalized through a-critical celebration of collectivity, self-determination and resilience.

Highlighting the risks of violence, exploitation, false-promise and narcissism within these projects, this paper will make tangible our often-silent considerations when hosting artist-peers. We will draw from personal and peer anecdotes, past projects of mythological status; and philosophical reflections on study (Fred Moten and Stefano Harney), power (Jo Freeman, Theodor Adorno) and pedagogy (bell hooks, Paolo Friere) to elaborate notions of distance, agency, ownership, waste, flirtation and mutual debt. Rejecting unquestioned collectivity, we propose that these notions might maintain sensitivity of the painful realities of power and difference (across gender, race, class and disability), while continuing to reach toward indispensable ideals of transparency, responsibility, pleasure, collaboration and rebellious learning.