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Hospitality in Performing Arts: A principle of negotiating the contexts of spectator and artist by choreography

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***Abstract:** Paper aims to present a textual consideration of the theoretical context and circumstances of the artistic practice and research designed and realized within the period of 21 months during postgraduate MA course Solo/Dance/Authorship. The paper provides an overview of the articulation and exploration of contextual, theoretical and practical aspects related to the issue of research - the communication between spectator and artist within performing arts, from the perspective of hospitality as universal socio-cultural phenomenon. The structure of this text firstly gives a short analysis of hospitality as a social and performative act and potential common grounds to be considered within the context of performing arts, relevant for the purpose of artistic research. Then, it provides a theoretical consideration of problematics that appropriation of hospitality in performing arts context entails, in relation to the topic of communication between contexts of spectator, artist/art work within the theatre as a public space. Finally, it textually offers a reflection over the potentials and possibilities of such theoretical frame for development and appliance of the individual artistic practice inquiring anthropological, social and political aspects in performative modes, through choreography.*

***Key words:** hospitality, host/guest, communication, mediation/negotiation, artist/spectator, procedurality and choreography, politicality of art, aesthetic and political, social and aesthetic, common good in public space.*