



PHOTO BY BEN MCKEOWN

TERE O'CONNOR DANCE: *LONG RUN*

Thursday, November 21, 2019, at 7:30pm

Colwell Playhouse

PROGRAM

TERE O'CONNOR DANCE: LONG RUN

Choreography by Tere O'Connor

Musical score by Tere O'Connor

Lighting design by Michael O'Connor

Costume design by Strauss Bourque-Lafrance

This production will be presented with no intermission.

PERFORMERS

Simon Courchel

Eleanor Hulihan

Emma Judkins

Heather Olson

Silas Riener

Matthew Rogers

Lee Serle

Jin Ju Song-Begin

A huge thank you to the performers who contribute so much inventive movement material to this collaborative process. Their creativity, rigor, and talent are central to this work. I have tremendous respect and gratitude for them all.

—Tere O'Connor

Long Run is co-commissioned by Live Arts Bard at the Richard B. Fisher Center for the Performing Arts at Bard College through a Choreographic Fellowship with lead support from The Andrew W. Mellon Foundation, and NYU Skirball. The New England Foundation makes this presentation of Long Run possible for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, and The Cultural Development Fund. Additional funding is provided by the New York State Council on the Arts, The National Endowment for the Arts' Art Works Grant, New York City Department of Cultural Affairs, and the research fund from the University of Illinois at Urbana-Champaign. The development of Long Run was made possible in part by the National Center for Choreography at The University of Akron.

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PROGRAM NOTES

I have been making dances for 38 years, and I long ago ceded any desire for the expression of specific ideas in my work, since a blend of inference, essence, quality, reference, and affect seem to bring us to the edge of meaning in dance. I allowed myself to lean into the ambiguous contours and endless associative pathways of the choreographic mind to shape my work. The result has been works whose structures are disobedient and play with time in fragmentary ways. Dance can enliven our experience of time passing. Many forms do this, like novels and film, yet at the most fundamental level, these forms search for a shared understanding for their viewers. Some look for this result in dance as well,

but my journey led me down a different pathway. I became interested in the ways that events float outside of narrative sequencing, left to churn in an inexact cloud of memories and present desires. In *Long Run*, I tried to incorporate the haplessness of sequencing in our lives to create a structure of accidental contrasts. A narrative seems to appear, but it is one etched out of chance and could begin or end at any moment. I created the musical score for this work to further shape its structure of difference and attempt to reign in the inherent unruliness of this type of creative procedure.

—Tere O'Connor

PROFILES

The choreography of **TERE O'CONNOR DANCE** finds its logic outside the realm of "translation," operating in a sublinguistic area of expression. Tere O'Connor views dance as a system with its own properties—an abstract documentary form that doesn't search to depict or explain. The lenses of western culture, spoken language, and dance history, often used to "interpret" dance, are subsumed into layers of the work and de-emphasized. In addition to a great love of movement and a deep commitment to choreographic craft and design, more philosophical urges animate the work. From his earliest efforts, the complex entanglement of passing time, metaphor, constant change, tangential thought, and memory have ignited an exploration into the nature of consciousness for O'Connor. Choreography is a process of observation, which includes multiple, disparate elements that float in and out of synchronicity. Engaging in dance as a lifestyle constitutes a move away from the social constructs we've created to standardize human behavior.

O'Connor's astounding performers and renowned collaborators constitute a family of artists who are dedicated to expanding the potency of dance as a serious art form. His boldly individualist approach to choreography has contributed new thought to the form that resonates throughout its theoretical discourse. For O'Connor, meaning is arrived at in collaboration with the audience with its endlessly diverse referential scope. It is, therefore, fluid and forever open-ended.

TERE O'CONNOR (choreographer) has been making dances for 35 years, creating more than 40 works for his company and touring extensively both nationally and internationally. He has created numerous commissioned works for other dance companies including the Lyon Opera Ballet, White Oak Dance Project, and a solo for Mikhail Baryshnikov entitled *Indoor Man*, among others. O'Connor received a 2013 Doris Duke Performing Artist Award, is a 2009 United States Artist Rockefeller Fellow, and a 1999 Guggenheim Fellow. In 2014, he was inducted into the American Academy of Arts and Sciences. He has received awards from the Foundation for Contemporary Arts, Arts International's DNA Project, and Creative Capital. He has been honored with three New York Dance and Performance (Bessie) Awards—one for *Heaven Up North* in 1988, another in 1999 for Sustained Achievement, and the third for *Frozen Mommy* (2005). His work has been supported by the National Endowment for the Arts, the New York State Council on the Arts, MAP Fund, National Dance Project, and many others. A much sought-after teacher, O'Connor has taught at universities and festivals worldwide. He is currently a Center for Advanced Studies Professor in Dance at the University of Illinois at Urbana-Champaign. He splits his time between New York and Illinois.

STRAUSS BOURQUE-LAFRANCE (costume designer) is a New York-based artist. Recent solo shows include Rachel Uffner Gallery, New York; T293, Rome, Italy; KANSAS, New York; and Courtney Blades, Chicago. His work has been included in exhibitions at The Kitchen, New York; SculptureCenter, New York; Abrons Art Center, New York; Judson Memorial Church, New York; Bodega, New York; Clifford Gallery, Colgate University, New York; ICA, Philadelphia; Contemporary Austin Jones Center, Texas; White Flag Projects, St. Louis; ExoExo, Paris, France; Galerie Derouillon, Paris, France; and Galerie Tobias Naehring, Leipzig, Germany, among others. Bourque-Lafrance received his BFA from Hampshire College in Amherst, Massachusetts, and his MFA from Tyler School of Art in Philadelphia, Pennsylvania. Residencies completed include Skowhegan School of Painting and Sculpture, Dance and Process at The Kitchen, and the Movement Research AIR Program.

SIMON COURCHEL (performer) was born in Paris and studied dance at The Conservatoire National Supérieur de Musique et de Danse de Paris. He then worked with Michel Kelemenis, Jean-Claude Gallota, Karole Armitage, Yuval Pick, Tero Saarinen, Lucinda Childs, and Russel Maliphant, among others. In 2006, he joined the Belgium choreographer Frédéric Flamand and his team in Marseille as a principal dancer. Since 2010, Courchel has lived in New York and worked with Carolee Schneemann, John Jasperse, Maria Hassabi, Yoshiko Chuma, Paul-André Fortier, Enrico Wey, Jon Kinzel, 600 HIGHWAYMEN, Rebecca Lazier, Fanny De Chaillé, Brendan Fernandes, Yanira Castro, and Tere O'Connor. He is also developing his own work as a photographer and works at The Invisible Dog Art Center in Brooklyn, New York.

ELEANOR HULLIHAN (performer) is a performer, choreographer, and teacher living in Brooklyn, New York. She is currently performing with Tere O'Connor and the Merce Cunningham Trusts as a centennial soloist. Past performances and collaborators include John Jasperse, Beth Gill, Jennifer Monson, Sarah Michelson, Andrew Ondrejcek, Mike Mills, Jessica Dessner, Sufjan Stevens, Lily Gold, Rashaun Mitchel, Silas Reiner, Charles Atlas, Zeena Parkins, and Phillip Greenlief, among others. She was a danceWEB scholar in 2010 and co-curated the Movement Research Spring Festival 2011. Hullihan has choreographed for music videos and commercials and has been a movement coach for feature films. She teaches Pilates and body conditioning privately at American Ballet Theater's JKO training program and at Sarah Lawrence College. She is currently creating new work in collaboration with Jimmy Jolliff and Asli Bulbul.

EMMA JUDKINS (performer) is a Brooklyn-based freelance dancer and performer with roots in her hometown of Portland, Maine. Most recently, she has had the pleasure of performing with Pavel Zuštiak/Palissimo Company, Anna Sperber, and Tere O'Connor. Past artistic and performing collaborations include Kendra Portier/BANDPortier, Laurel Snyder, and Kyle Abraham/Abraham.In.Motion. Judkins is also an administrator and freelance bookkeeper. Keep up with her at www.emmajudkins.com.

MICHAEL O'CONNOR (lighting designer) has collaborated with Tere O'Connor for over 20 years on such projects as *Transcendental Daughter*, *Undersweet*, *The Goodbye Studies*, and *Bleed*. Other recent designs include: *Loveless Texas* (Sheen Center), *this is an Irish dance* (Kennedy Center), Morgan James' *Grace* (YouTube Studios), *The Pigeon in the Taj Mahal* (Irish Repertory Theatre), *Gregorian* (Walkerspace), *The Immigrant* (Penguin Rep Theatre), *This Is Mary Brown* (La Mama), Collin Dunne's *The Turn* (New York City Center), *Strange Country* (Access Theater), *Hit The Body Alarm* (Performance Garage), *A Celebration of Harold Pinter* (Irish Repertory Theatre), *SHE* (HERE Arts Center), *Me And The Girls* (Mary MacArthur Theater), *Monte Cristo* (Urban Stages), *Ballet Next* (New York Live Arts), *The Report* (Lynn Redgrave Theater), *Oxbow* (Brooklyn Academy of Music), *The Fantasticks* (Forestburgh Playhouse), *Who's Your Daddy?* (Irish Repertory Theatre), and *Noctu* (Irish Repertory Theatre). O'Connor is the resident Lighting Designer for New Light Theatre Project and the American Academy of Dramatic Arts (New York City).

HEATHER OLSON (performer) is a dancer, choreographer, and mom. She has received New York Dance and Performance (Bessie) Awards for sustained achievement with Tere O'Connor and for her performance in Yanira Castro's *Dark Horse/Black Forest*. She has also appeared in the work of Jennifer Allen, Ivy Baldwin, Faye Driscoll, Levi Gonzalez, Stacy Grossfield, Heather Kravas, Susan Rethorst, Vicky Shick, Donna Uchizono, and Larissa Velez-Jackson. Olson's choreography has been commissioned by The Chocolate Factory; Olgas Zitluhinas Dejas Kompanija in Riga, Latvia; Sugar Salon; and Dance Theater Workshop and presented by Danspace Project; Dance Roulette;

Galapagos Art Space; La Mama; Movement Research at Judson Church; Catch!; Solonova Arts Festival; 100 Grand; and Creature Feature in Berlin, Germany. Olson received a BFA in dance from the University of North Carolina School of the Arts in 1997.

SILAS RIENER (performer) is a dancer, choreographer, and teacher. He has performed the work of Chantal Yzermans, Takehiro Ueyama, Christopher Williams, Joanna Kotze, Jonah Bokaer, Rebecca Lazier, Wally Cardona, and Kota Yamazaki. He began dancing with Tere O'Connor in 2012. Riener was a member of the Merce Cunningham Dance Company from 2007 to 2012. He has been collaborating with Rashaun Mitchell since 2009.

MATTHEW ROGERS (performer) is from the Tidewater Region of Virginia. From 2003 to 2011, he was an active part of the dance community in New York City, working with renowned choreographers such as PearsonWidrig DanceTheater, Jon Kinzel, Amber Sloan, and most notably with Tere O'Connor. In 2012, he moved to Zilina, Slovakia, to establish a European base near his partner in love, but quickly developed working connections in Hamburg, Germany, making that his official address. In recent years, Rogers has begun creating his own choreographic work, focusing on themes of sexuality, cultural belonging, and subjective complexity.

LEE SERLE (performer) is a choreographer, performer, and teacher from Melbourne, Australia. He has collaborated and performed in the work of Trisha Brown, Lucy Guerin, Chunky Move (Gideon Obarzanek), Shelley Lasica, Antony Hamilton, Kota Yamazaki, Stephanie Lake, and visual artist Mateo López. Serle's choreographic work and collaborations have been presented in Australia, the United States, France, and Lebanon, and he has been commissioned to create new dances for the Lyon Opera Ballet, Sydney Dance Company, Australian Centre for Contemporary Art, Lucy Guerin Inc., Dancenorth, and the Victorian College of the Arts. Serle was an Australia Council for the Arts Fellow (2012) and Protégé in Dance for the prestigious Rolex Mentor and Protégé Arts Initiative (2010-11), mentored by the late Trisha Brown.

JIN JU SONG-BEGIN (performer) is the founder and Artistic Director of Da-On Dance, a New York City-based modern dance company. A choreographer and dancer from Korea, her work has been presented in New York City and internationally in Korea, Singapore, and Japan. Through the medium of the human body, she questions what goes into sculpting a full life, a human life, a life well-lived. Song-Begin has created *Thirst* (2013), *Neverend* (2015), and *Root* (2016). She has presented work in New York at FLICfest, Danspace Project at St. Mark's Church, The National Academy Museum, 92Y, Movement Research at Judson Church, Dixon Place, Center for Performance Research, and more. She holds a master's degree in choreography from Kookmin University and an undergraduate degree in dance from Chung Ang University. Currently, she dances in New York City with Cornfield Dance, Douglas Dunn + Dancers, Sean Curran Company, and Tere O'Connor Dance. Song-Begin has been chosen to participate in the 2020 Rauschenberg Residency.