

Case Study: Tere O'Connor



At risk of repeating myself, everything previously explored up until now in terms of my case studies, which in turn reflect how ID work as a whole can be deduced from the Tere O'Connor workshop. I was lucky enough to participate in this workshop, which therefore doesn't put this type of more in depth research on level pegging with some other case studies, as I spoke about in the community section, I may be experiencing further understanding because of being included in the experience as opposed to being an outsider. However my findings are still valid, and draw parallels with my other findings and can further reflect as a kind of metaphor upon how ID operates.



Firstly, the idea of questioning and exploring who you are as an individual, and how that impacts on how you make work; or, more widely what you need to feed yourself artistically at a given time.

'...Of understanding my own system, how I work, and how to keep track and record my poetic process, research, putting a light on how I make decisions.' (Anon)

'It has sent me off into an investigation since then in looking inward and questioning what you are, how you talk, how you laugh, and what your personal characteristics are, and how you can understand them first of all and then use them to build your choreographic process.' (HM)

'Spending some time with the things you really like holds information of your own aesthetic.' (From my own notes on Tere O'Connor).

'Tere has an interesting way of letting his choreographic journey unpick facts about life, I'll try and put that into practice, less panic more acceptance.' (Anon)

During the workshop, Tere asked us to think about how our choreography might appear to other people, so actively viewing it from another perspective. He claimed the exercise useful as a way of polishing a piece to make it seem less singular, as it makes it more porous for people to put their own ideas into it.

'To look at something through a different lens was very useful.' (HM)

'(I found useful) the thing about looking at your work in a different perspective and trying to understand how you make work. And referencing; socially, historically etc. Having that huge perspective stops us from being in our own bubble and just making work for ourselves.' (RJ)

The workshop, similar to the teaching practices of Rosemary Butcher and Deborah Hay, had a focus on providing tools for artists to work with a take away with them to continue their own individual work. These tools include the 'time' and 'space' previously mentioned.

'I've adopted quite a lot of his questioning techniques. It changed my way of thinking really. It's been ticking over in my mind the whole time.' (HM)

'The root of it is that it's so exciting to spend a week with a working artist... rather than someone who professionally is more of a teacher. Because they're sharing artistic practice. It's really valuable to get in a space for a week and be led through it. It took everyone on a journey and gave them the space that I think a lot of people find very hard to get at.' (HM)

