

**rece komorn**

Philadelphia, PA

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[www.recekomorn.art](http://www.recekomorn.art)

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## **EDUCATION**

**Bennington College** — Master of Fine Arts in Dance

Bennington, VT; Montpellier, FR – Candidate, Expected May 2026

Directed by Donna Faye Burchfield and Thomas F. DeFrantz

**University of the Arts** — Bachelor of Fine Arts in Dance, Minor in Business

Philadelphia, PA – Graduated May 2024, Magna Cum Laude

Directed by Donna Faye Burchfield

**Santa Reparata International School of Art** — Experimental pedagogies and site-responsive practices

Firenze, Italy – June 2023

Directed by Pietro Gagliano

**West Aurora High School** — High School Diploma

Graduated May 2020, High Honor Roll

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## **CHOREOGRAPHIC PERFORMANCE WORK**

*lithographs* (Fall 2025, forthcoming)

50 minutes | Icebox Project Space, Fringe Festival, Philadelphia

*A study tussling with the choreographies of the lithographic process as a metaphor for the inscriptions of power on the body.*

An evening-length performance that reimagines choreography as a kind of lithograph—a press, impression, and printing. The research explores the choreographies of power as they are etched into and through bodies, systems, and structures. Engaging in symbolic and physical translation, the piece becomes an inquiry into power's hold, and in the hold, a yearning for its diffusion, dissolution, or transformation into a yet-undefined other.

*Untitled* (Winter 2024)

40 minutes | Fidget Space, Philadelphia

*An improvisational and choreographic un-ing of destination, certainty, and the desire of fixity.*

A five-month, evening-length performance work that meditates on the aesthetics and politics of unholding, undoing, unknowing, and unwanting. Situated in states of dissolution and drift, the work explores choreographic tensions and speculative futurity through collaborative improvisation, sound-based scores, and somatic research.

*two drops that became the flood* (Fall 2024)

10 minutes | University of the Arts YGYM, Philadelphia

*BFA Senior Thesis, choreographic study of body-fragmentation and reckoning with trauma.*

A ten-minute solo choreographic work developed for a capstone to undergraduate research. Emerging from a collection of original poetry stemming from lived experience, the piece activates the body's relationship to trauma as it ruptures and echoes.. Through a deeply personal and intimate vocabulary, the work explores the reclamation of self through movement, investigating the ways pain and memory pool together and flood.

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## BIO AND ARTISTIC STATEMENT

Rece Komorn is an emerging artist working in interdisciplinary dance, based in Philadelphia, PA, on the unceded land of the Lenape people. Originally from metropolitan Chicago, Rece holds a BFA in Dance from the University of the Arts (2024), where they studied under the direction of Donna Faye Burchfield. They are currently pursuing an MFA in Dance through the Bennington College Low-Residency program (expected May 2026), studying with Donna Faye Burchfield and Thomas F. DeFrantz. Rece has performed in works by Hélène Simoneau, Fana Fraser, Courtney Henry, Mark Caserta, Sidra Bell, Jesse Zaritt, and Shayla-Vie Jenkins, amongst others. In December 2024, they independently produced and premiered their first evening-length work, *Untitled*—a meditation on the aesthetics and politics of unholding. Their new work, *lithographs*, will debut this September as part of the 2025 Philadelphia Fringe Festival.

Impossible passions activate Rece's work—felt, deferred, and ever-burning openings that move through a queer ontology aiming to transcend identity and unfold into a being that is porous and relational. They work with an abundance of nothing, guided by the proposition that absence is not lack but space—a spaciousness where desire might pulse into flight with no destination. Their practice emerges in the interstices between media, misfire, gesture, and glitch. They seek to reckon with dominant logics of authorship, authority, and archival coherence. Choreography

becomes an unstable and looping methodology as they explore the body, or self, as a leaky archive that listens to what is discarded, abjected, and forgotten.

Rece organizes their attention toward the asymmetries of presence—what is seen, what is omitted, and the complicities entangled within the machinery of spectatorship and extraction. Though shaped by institutional training in dance, they are drawn to the lineage of their practice that emerges in the reverberations of the other: in conversations, strangers, lovers, family, the earth and sky... in all the unbounded encounters that move through and with them. They are drawn to the frictions of shared making, and how collective processes might unfold alternative temporalities that resist the extractive logics of production, performance, and consumption. There is generative instability in activating movement as a site of social and aesthetic reimagining. They believe there is power in the ephemeral, the partial, and the untraceable—where meaning flickers, vanishes, and re-emerges otherwise.

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References available upon request