



October 19, 2010, Danspace Project,

St. Mark's Church, NYC

Photo: Thomas Dunn

Reprise of *No Change* or "*freedom is a psycho-kinetic skill*", as part of PLATFORM 2010: *certain difficulties, certain joy* curated by Trajal Harrell. Elizabeth Ward suspends in her solo, lifted from Heather Kravas's paper cup solo in *Dressed for Floating* (Danspace Project, 2002).

**There 's  
a body**

**on  
the floor  
—Elizabeth  
Ward**

“Do I know you?” DD asked following a showing of Cathy Weis’s *Calm as Custard: Electric Haiku* (2005). We had never met but earlier that day it was suggested I contact DD about renting her studio. This was January 2005 and I had only lived in NYC for a few months. Cathy, a former teacher of mine, made a place for me in the production when I moved to Brooklyn from Portland, Oregon. In addition to a short solo running while spinning a screen in circles, I was on stage managing the many cables crisscrossing the space.

When I asked about her studio DD suggested an exchange. She proposed that I assist her technically on a new solo involving cables in exchange for studio hours. At our next meeting we noticed that we were wearing the same jeans. They were part of her costume and later would become mine in *No Change or “freedom is a psycho-kinetic skill.”* We spent the next weeks working at Chez Bushwick where DD was in residency. My clearest memory of this time was a snow storm completely encapsulating Chez Bushwick’s windows in a sea of white while the studio floor was a jumble of cables, mics, and flat square speakers.

DD left for Europe and I used her studio to work on a solo that I showed later that spring. At the end of the summer DD called, she had an idea and asked if I could come to her next rehearsal and bring my jeans. There she recalled an image from a recent dream that she wanted to recreate and asked me to lie at a slight angle facing the wall while she worked the beginning of the piece. This became the first part of *No Change*, a dance we performed many times in New York and in Europe.

I found a lot of space in being a body on stage. As a performative act it was unlike any I had known before and demanded a distinctly active focus. This body was to be relaxed and alive not dead or asleep. With no action to hide behind I found I needed a constant refocusing and recalibration in order to keep the feel that DD was interested in. When I left Oregon the year before I had the clear intention to make dance my job and to work with “interesting minds.” The first couple months I was in the city I would go to auditions, thinking this is how one got jobs, and then pray I’d get cut because I found the work so dismal. Being a body on the floor challenged my thoughts around performativity and the value I had unconsciously inherited around what constitutes dance. When *No Change* premiered at Context Studios in September of 2005 I had the sensation, while lying at an angle to the upstage cyc wall, that I was perfectly placed in that moment of my life. Thanks DD!

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