

The
Mo-
ment
of

No
Change

— Trajal
Harrell



October 19, 2010, Danspace Project,
St. Mark's Church, NYC
Photo: Thomas Dunn

One of the things I love about dance is that you have to be there. Live performance demands not only the presence of the performer(s), but also that of the spectator. Maybe that's a function I've too heartily taken into my own work, but it's a notion I cannot afford to spare. The premiere of *No Change* or "*freedom is a psycho-kinetic skill*" in 2005 was one of the nights that goes down in New York dance history.

I remember some unknown space in Williamsburg. I remember a circuitous route from the front of the building to the space where the performance took place. I remember leaving forgetting about where I had been and being someplace totally different. I cannot theorize about the work. What I can say was the air was different. We sat on the edge of something that night. And we could feel that the gauntlet was laid. The materials and the manner of utilizing those materials to generate movement forms and landscapes of energetic participation were new to me. It also felt new to many in the room. To borrow a phrase from a performance by Eleanor Bauer I recently saw, the whole thing felt as if it was constantly "buffering." Computer verbology hadn't taken hold of our daily identifications at that point, but looking back perhaps *No Change...* signaled what was to come.

There were a few choreographers who tried to copy what they saw, but copying doesn't go over so well in the United States. We tend to give credit where we smell originality and where we smell the derivative. The flattery of imitation, though, wasn't lost on anyone. Those moments are few and far between. That moment in dance history when so many things come together to make the eventness of history sing through the body history in art. It's what many of us live for but most often eludes us, tempting us to trek to performance spaces in search of the next moment when it all comes together.

I must say however that this particular night was also a function of DD's choreographic career. The work was ready but also so was the audience. People had witnessed her growth as a choreographer for many years and time that night was on her side. A star could have been born or wasted but surely she was ready to be cast. And *No Change...* cemented her place in our consciousness.

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No Change or "**freedom is a psycho-kinetic skill**" (2005)

Created and performed by: DD Dorvillier
With: Elizabeth Ward and Michael O'Regan
Sound Design: Seth Cluett
Lighting Design: Thomas Dunn
Costumes: Kelly Horrigan, Jess Beebe, the performers

Choreographer Daria Faïn was instrumental in giving shape to the work through feedback and insight, and major aspects of the work were developed with composer David Kean. We gratefully acknowledge the contributions of these two artists.