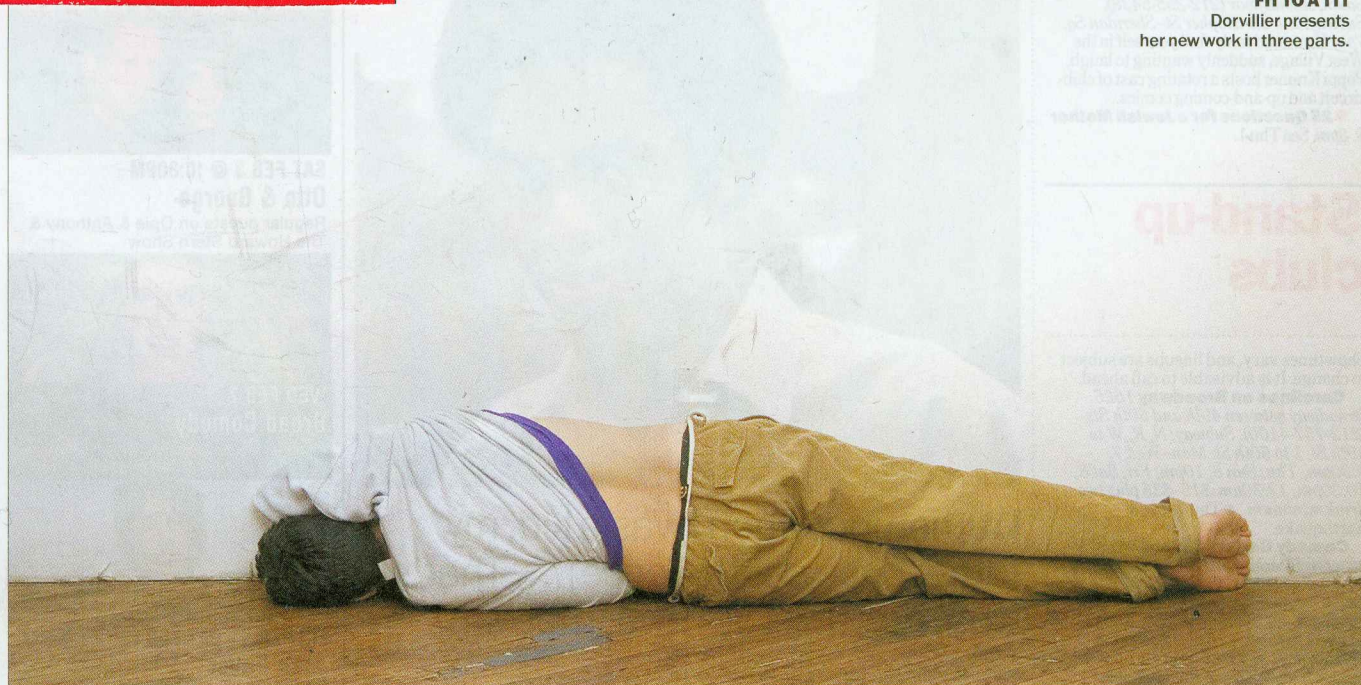




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**FIT TO A TTT**  
Dorvillier presents  
her new work in three parts.



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Don't miss!

Dance

## Making the seen

DD Dorvillier questions the line between what is visible and invisible.

By Gia Kourlas

In order to correctly pronounce the title of DD Dorvillier's new dance—*Notthing Is Importantttt*—don't gloss over the *ts*. "It's a stutter," the choreographer explains. "Because nothing is important, but it's not a perfect statement. It's also the interruption of a vertical, which happens a lot in the show."

Dorvillier's new work is a suite of three sections, conceptually but not thematically linked: a dance for nine performers, a movie and a darkness-and-sound environment, featuring an installation by composer Zeena Parkins. To enhance the experience, Dorvillier has reconfigured the stage at the Kitchen, where the production will be unveiled Friday 2.

"I made a red-velvet cinema that seats 56 people," she says. "There's a white wall and a white floor that are very close to the audience. It's like a little matchbox theater, and on the other side is an all-black curtained room with Zeena's sound installation. The dancers also inhabit that room." At one point during the dance, the

audience visits it too.

In each distinct situation, Dorvillier explores her fascination with what is visible and what is invisible. "How is our vision constructed?" she asks. "What's visibly fabricated and invisibly fabricated? What are the invisible rules? What we accept? Or what we can't see?" Her dancers take this notion far, at one point even playing with imaginary props. "It's so nice to have invisible props," Dorvillier notes with a laugh. "They tour better."

During her creative process, Dorvillier was haunted by two images, which she declines to name, though both are unmistakable in the film. "I'm trying to avoid the expectation of something being *about* something," she says. "There's so much narrative in everything and I want there to be a space—not because I want to have a surprise, although I love them. It's just because I can barely love something for its content anymore. I love it for its ideas, for its methodology."

Dorvillier, who is much admired in experimental dance, has chosen not to appear in the actual performance, but is featured along with John Jernquist in the movie, which is edited by Ryutaro Ishikane. Even though she didn't intend to create a synthesis among the three sections, the result, Dorvillier observes, is that there is a natural

synchronicity—something that delights the choreographer. "They're still very different and they don't fuse, but they really make each other," she says. "It's very exciting for me. It's so amazing to see a vision manifested, and it's unexpected, but it's exactly what I want to see. Maybe it's because I made an environment in which I didn't worry about whether or not it was going to be a failure or a success. I'm really changing the way I look at

**"It's so nice to have invisible props. They tour better."**

making work. There has always been pressure that it won't be accepted and that's absolutely useless. It totally distracts me from my purpose. I think I just couldn't take it anymore. I couldn't take being afraid."

On the surface, *Notthing Is Importantttt* bears little resemblance to Dorvillier's acclaimed, powerful *No Change* or "*freedom is a psycho-kinetic skill*," an assisted duet with Elizabeth Ward (who's also in the new piece) from 2005. But in retrospect, she sees that the approach is similar. "I studied

with Joan Skinner, and all of that work is very image-based—it's about creating external structures out of sensations and internal ideas," Dorvillier says. "I'm not even so critical of that, but I have that background. I was really tired of the work turning out to be about my biography somehow. In *No Change*, I was trying to loosen up that dependence on my story or my feelings. I was more interested in the space between me and an object or me and another body—we were all kind of the same, no change. And with *Notthing Is Importantttt*, I'm still working with that idea."

According to Dorvillier, *No Change* began as a dark, expressive work. "It was very sad and heavy, and I think it still contains those energies, but it's not looking to express them," she says. "I think I got really tired of expressing myself. When I was making it, I thought, Who really cares if I'm expressing myself? Not even in a derisory way—it was like, Why would I care if I went to see this woman throwing herself on the floor? That's a big step for me, very liberating." She pauses, smiling. "I've thrown myself on the floor so many times."

DD Dorvillier is at the Kitchen Fri 2, Sat 3 and Wed 7–Feb 10.