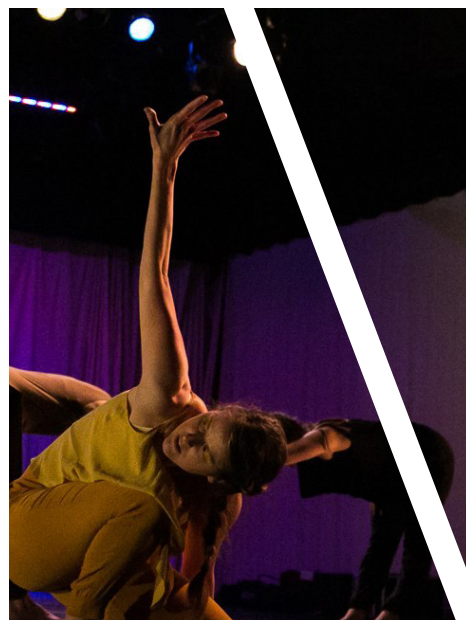
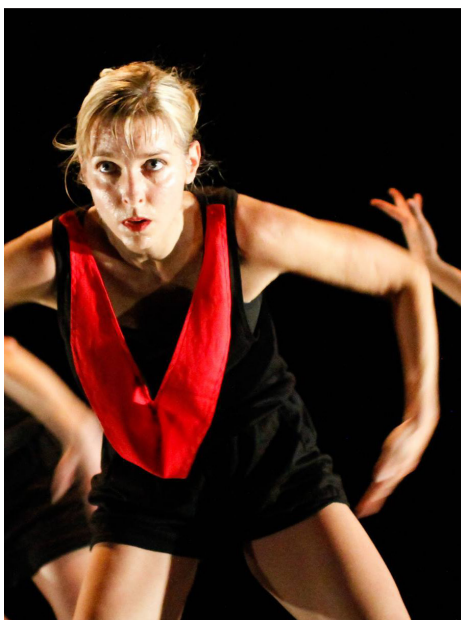


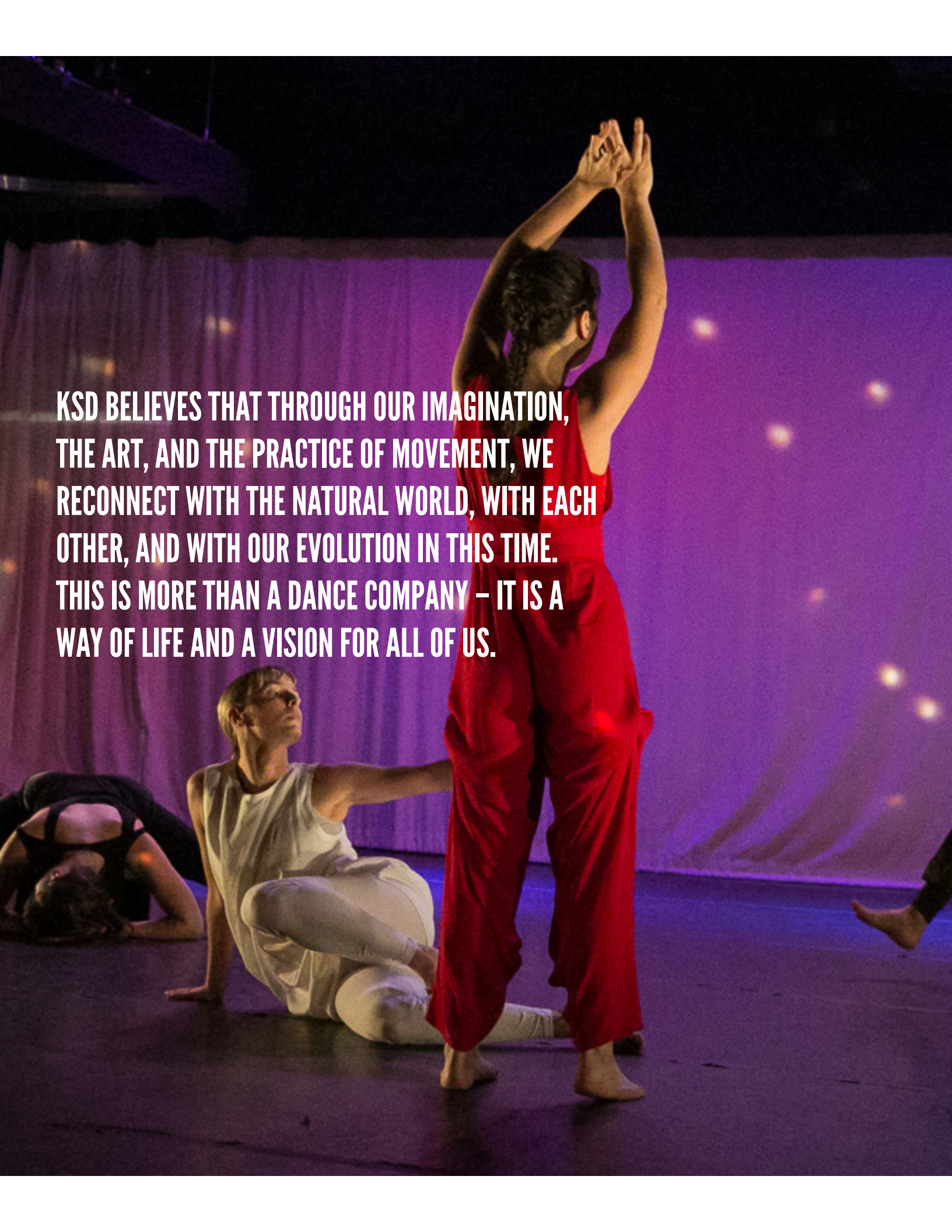


**“COMPELLING AND
ARCHITECTURALLY
DRIVEN. . . FUN,
SPUNKY, AND
DETIGHTFUL DANCE.”**

– Abigail Wallace,
All the Modern Dances

KARIN STEVENS DANCE





**KSD BELIEVES THAT THROUGH OUR IMAGINATION,
THE ART, AND THE PRACTICE OF MOVEMENT, WE
RECONNECT WITH THE NATURAL WORLD, WITH EACH
OTHER, AND WITH OUR EVOLUTION IN THIS TIME.
THIS IS MORE THAN A DANCE COMPANY – IT IS A
WAY OF LIFE AND A VISION FOR ALL OF US.**

ABOUT KARIN STEVENS DANCE

Through performance works and community events, KSD creates space for building connections. As a radical and vital art, dance can act as a key to our future sustainability. We commune, collaborate and converse through dance to remember that to be fully human we must move and create.

Founded in 2009 by Karin Stevens, KSD captures the breadth of the human experience - creating imaginative performance works investigating the complex layers of our cultural spaces, our time and our relationship to nature. The company has performed locally at Velocity Dance Center, Fremont Abbey, Burien Performing Arts Center and Edmonds Community College and toured regionally to the O'Shaughnessy Center (MT) and Dennison Theatre (MT) among others.

Prioritizing live and original sound, KSD has collaborated with Glacier Symphony and Chorale, String Orchestra of the Rockies, Northwest Symphony Orchestra, Simple Measures, Seattle Jazz Composers Ensemble and the Sam Boshnack Quintet.

KSD has received support from Seattle Mayor's Office of Arts and Cultural Affairs, 4-Culture, Microsoft, Seattle Foundation's GiveBIG, Glenn H. Kawasaki Foundation, and through Velocity's Creative Residency Program.

Choreographer KARIN STEVENS studied dance at the University of Washington and received her MFA from Mills College. She has danced for VOCI Dance, Double Vision, Omega West, Push Up Something Hidden Dance, Westwick Dolder Dance Theater, Molissa Fenley and Dancers, Penny Hutchinson among others. Since 1999, she has created over 70 dance works, touring to Florida, Maryland, California, Montana and throughout Washington. Her 2004-2006 collaboration with Bay Area composers, Oakland Dance Encounter, included performances across the San Francisco Bay Area. In 2009, she joined master choreographer, Molissa Fenley, as an Associate Artist at the Atlantic Center for the Arts (FL).

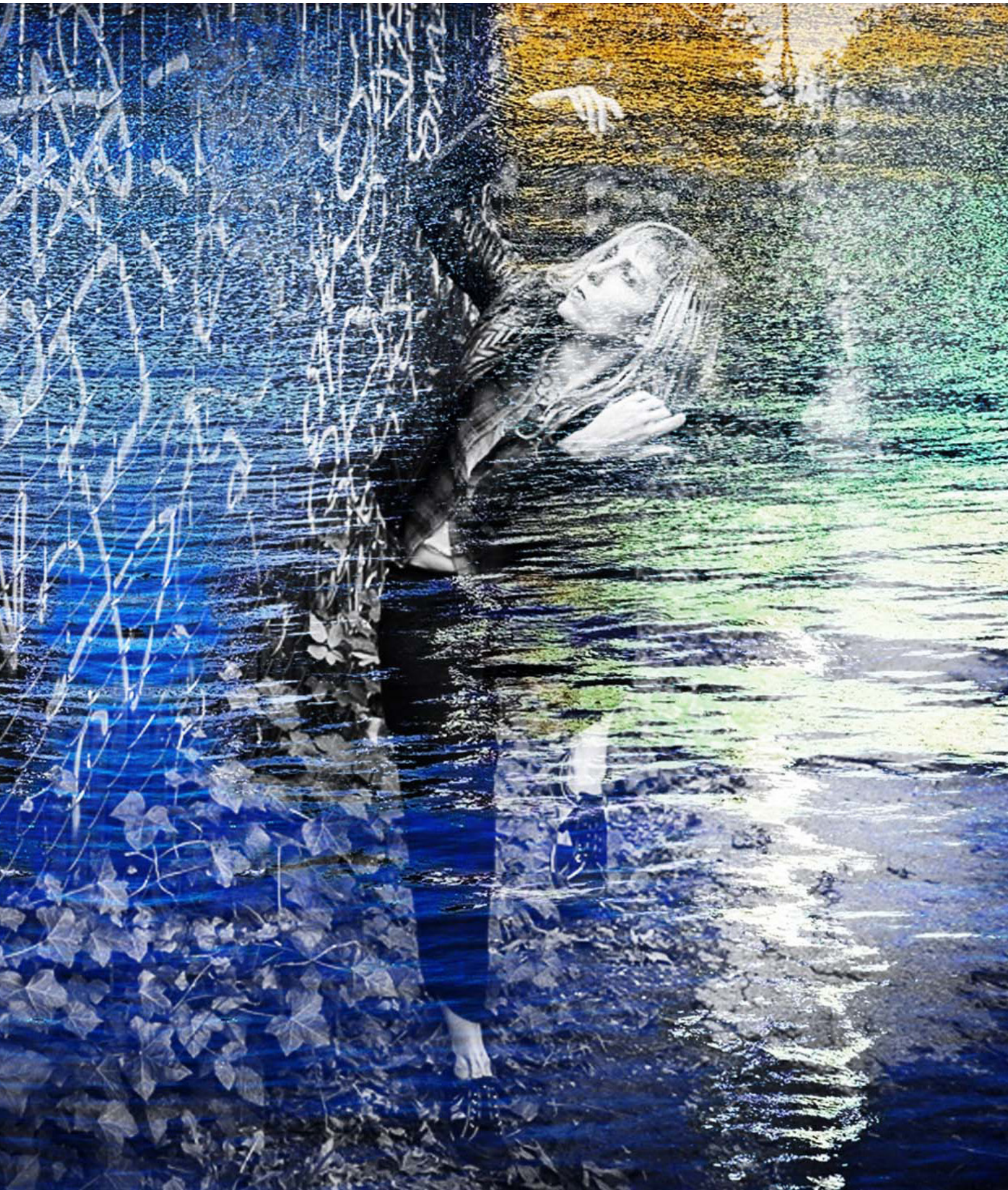
Karin formed her Seattle-based company, Karin Stevens Dance (KSD) in 2009. KSD has produced eight evening-length concerts and created new works for commissions across the PNW for Taproot Theatre, Book-it Repertory Theatre and Theatre Puget Sound among others. As the Fremont Abbey's inaugural 2009-2011 Artist in Residence, Karin created and produced dance educational classes, workshops and curated performance events.

Karin's work has been supported through Seattle Mayor's Office of Arts and Cultural Affairs, 4-Culture, Microsoft, Seattle Foundation's GiveBIG, the Glenn H. Kawasaki Foundation and Velocity's Creative Residency Program.

Photo: Karen Mason Blair

BIO





NEW WORK

Record of the Anthropocene Movement

2017

Inspired by the “Five Elements” of Chinese philosophy, this bold new work connects dance artists to the natural elements that make up Seattle and the Pacific Northwest. Movement plays out a history, a present, and some possible futures of the region in the era of the Anthropocene— a time in which human activity has been the dominant influence on climate and the environment.

Collaborating with renowned photographer **Omar Willey**, this thoughtful and poignant production incorporates images from a six-year hyper-photography project. Together, movement and imagery create an environment illuminating one’s external world as well as internal state. Static and moving images combined with three-dimensional projection merge with the physical bodies of the dancers as they search for harmony and explore the precarious balance of humans and their environment.

With original music by composer **Paul Rucker**.

World Premiere March 16 - 19, 2017
Taproot Theatre Company’s Isaac Studio Theatre

“Her most ambitious work yet.”
-*The Seattle Star*

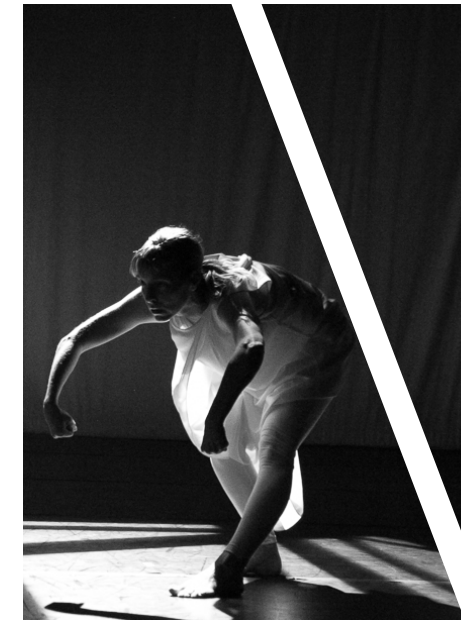
5 Dancers, 70 minutes
Choreography by Karin Stevens
Music by Wayne Horvitz, Michael Owcharuk, Nate Omdal

An evening of dance and live music ventures into personal and feminist injustices of the earth and the female body, with original compositions by Michael Owcharuk, Nate Omdal and internationally-recognized, Wayne Horvitz.

Full of turbulent exchanges, *(re)MOVE: (re)TURN* pulls from thousands of years of scientific, philosophical and spiritual writing on connections between women and the earth. Five female dancers weave patterns of separation and alliance, drawing connections between our bodies and the lands we inhabit. Chinese Five Element theory, mythical and mystical stories of the divine female and the current denigration of the female voice inform Stevens’ choreography. This unfolding, evening-length collaboration evokes ancient and forgotten truths as a call to action. Can a loving change be recovered?

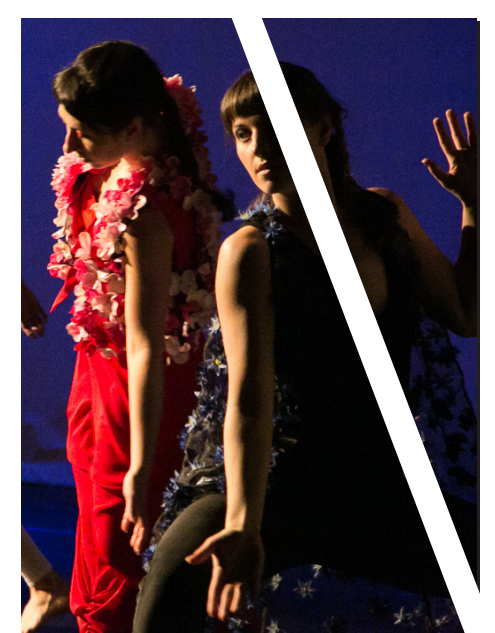
“My readings in quantum entanglement, physics, general systems theory, and evolutionary biology have taken me into areas where the spiritual, philosophic and the scientific interchange; they strengthen, rather than oppose each other. At the heart of this interchange is out movement that reconnects us with the natural world, with ourself, with each other and with our evolution in this cultural time.”

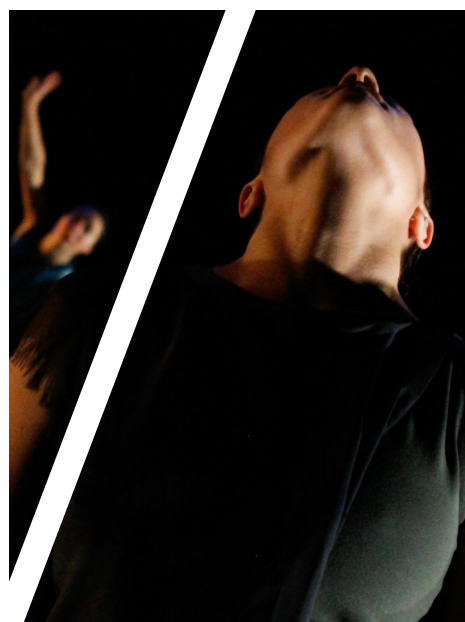
FEATURED WORK **(re)MOVE: Back Toward Again the (re)TURN Facing 2016**



**“THIS IS A
COMMUNITY OF
DANCERS FOR WHOM
MOVEMENT MEANS
SOMETHING.”**

— Sandi Kurtz,
Seattle Dances





FEATURED WORK KSD with The Sam Boshnack Quintet 2014/15

*An evening of cross-continental contemporary
dance - set to high-octane original jazz*

9 Dancers, 3 works
Choreography by Karin Stevens
Music by Sam Boshnack

Currency of Evolution

*"The dance of the future will be a new movement, a
consequence of the entire evolution which mankind
has passed through."*

-Isadora Duncan

Inspired by divergent and convergent evolution, the work
moves from a machine like feel to an organic ending that
suggests the convergence of a multiplicity of diversity,
connections and ongoing directions.

Free Flow Interchange

"I come into the presence of still water."

-Wendell Berry

Decades of driving the Seattle 99 viaduct and I5 Ship
Canal Bridge inspired this work. The babble and visceral
acceleration of our time experienced while driving through
the city gratefully is interrupted by the immense presence
of our bodies of water. *What does it do to us if we pay
attention to the natural world before we return to the
metaphorical major modern highways of our
minds and time?*

With new music by Sam Boshnack
commissioned + written for KSD

Dormant-exploding Syndrome-ashcloud

Layers of meaning, movement phrasing, and spatial
patterns/design shift from the abstract to deeply human
moments as I considered those significant eruptions in
our lives both environmental and physical. This work is
dedicated to those that have suffered the eruption of
cancer in thier lives.

Photo: Craig van den Bosch

**NEW ABOLISIONIST MOVEMENT
DANCE CONCERT FOR A SLAVE FREE WORLD**

2011

Choreography by Karin Stevens
Music by Jubilee
A concert in partnership with Seattle Against Slavery to raise awareness for the anti-human trafficking movement with live music, dance and spoken word.

BENJAMIN BRITTEN’S A BOY IS BORN

2013

Choreography by Karin Stevens
Music performance by University of Washington Chamber Singers

An original work set to Benjamin Britten’s choral composition A Boy Was Born, exploring ideas of mysterious love, beauty and hope. Inspired by the elements of the earth, water, and fire, movement and live music merge in a glorious communal dance of life – a personal journey illuminating the possibility of divine life-giving love.

REPERTORY



POINT OF DEPARTURE

2012

“A brilliant piece and completely refreshing in the sometimes sterile world of Seattle Dance.”
-The Seattle Star

Choreography by Karin Stevens
Music by Craig van den Bosch

Inspired by architectures of science and faith: The Cern Hadron Collider and 12th Century Islamic Mugarnes Domes. This “point of departure” for the work explored questions of matter and spirit.

BAROQUE TO THE 21ST CENTURY

2010

Choreography by Karin Stevens
Composers: J. S. Bach, Vivaldi, Mozart, Grieg, Corigliano, Copeland, Philip Peterson

KSD was commissioned by the Kalispell, MT Glacier Symphony and Chorale to present new work with music from the Baroque to the 20th Century as part of their August Festival Amadeus in 2010. KSD commissioned a new work for the 21st century and produced the concert in November 2010 with live music in Seattle. Various works from this repertory went on to be presented in 2011 around the Northwest with various string Orchestras.

**“Poised delicately on an edge between
austerity and solemnity.”**

– Omar Wiley, Seattle Star

**“Compelling and architecturally driven...
fun, spunky, and delightful dance.”**

– Abigail Wallace, All the Modern Dances

**“This is a community of dancers for whom
movement means something.”**

– Sandi Kurtz, Seattle Dances

**“Karin is the consummate artist
professional: easy to work with, warm,
enthusiastic, imaginative, and above of all,
supremely competent. The result... a
memorable experience for performers and
audiences alike.”**

– John Zoltek Music Director, Glacier
Symphony and Festival Amadeus
Whitefish, Montana

**“The best live performance of anything I
have ever seen.”**

– Audience member

PRESS

**“The sold-out houses and standing ovations
Karin Stevens Dance received throughout
their recent Velocity-run testify to Stevens’**

ability to move and inspire audiences.”

–Tonya Lockyer, Artistic Director, Velocity
Dance Center

**“Karin's masterful artistry with precise
timing, exacting movement and a
sophisticated sense of flow and pacing,
created a sumptuous full course meal
that left one satisfied and content. It
was an enjoyable evening of dance
and Karin's work is a unique to the
Seattle dance scene.”**

– Cyrus Khambatta

**“Stunning dancing and exciting music and
moving choreography.”**

– Audience member

**“MOVEMENT IS THE IMPETUS AS LIFE IS THE
CONTENT. THROUGH LAYERS OF MOVEMENT IS THE
THREAD OF TRUTH; THE SOLE STORY, THE SHAPE
AND TEXTURE OF FEELING AND MEANING. BENEATH
THE MOTION IS ETCHED THE LINES OF OUR GRIEF
AND GRANDEUR IN THIS 21ST CENTURY IMPERFECT,
MOVING HUMAN ART FORM. THE PURPOSE OF OUR
RELATIONSHIP TO CREATION IS REVEALED.
BEAUTIFUL. INFINITE. MOVING. LIVE.
TURBULENT. GRACE.”**



For all press inquiries please contact
Liz Dawson at KarinStevensDancePR@gmail.com
or Karin Stevens at KarinStevens@gmail.com

Other inquiries, please contact
Maris Antolin at KarinStevensDance@gmail.com

DESIGN: Maris Antolin, PHOTO: Karen Mason Blair, Craig van den Bosch,
Alabastro Photography, Omar Willey, Michelle Smith-Lewis