

# Catherine Cabeen, MFA

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## EDUCATION / CERTIFICATION

- 2007-09 Master of Fine Arts, University of Washington  
2006-07 Bachelor of Fine Arts, Cornish College Professional Dancers Program,  
*Magna Cum Laude*  
2006 Vinyasa Yoga Teaching Certification, OM Yoga, New York City  
1996-98 Certificate of Dance, Martha Graham School of Contemporary Dance

## PERFORMANCE EXPERIENCE

### *Principal*

- 2009-12 **Catherine Cabeen and Company**, Artistic Director: Catherine Cabeen  
Repertoire – (selected) *Segments, Composites, Breeze, Into the Void*  
Venues – (selected) On the Boards, Velocity Dance Center, the Erickson Theater (Seattle, WA) Joyce SoHo (NY,NY) Visa2dance Festival (Dar es Salaam, Tanzania), Bates Dance Festival (Lewiston, MN), UMBC (Baltimore, MD)
- 2006-12 **MoveOpolis!**, Artistic Director: Richard Move,  
Repertoire – (selected) *Achilles Heels, Lust, To the Delights of the Exquisite Corpse, Hostile Takeover, Martha @..., The 1963 Interview*  
Venues – (selected) The Kitchen, Jacobs Pillow, New York Live Arts, and 37 Arts (New York)
- 1998-2005 **Bill T. Jones/ Arnie Zane Dance Company**, Artistic Director: Bill T. Jones  
Repertoire (selected) Bill T. Jones' roles; *Floating the Tongue, Blauvelt Mountain*  
Arnie Zane's role; *Continuous Replay* Sean Curran's roles; *Another History of Collage, The Gift/No God/Logic* Odile Renalade's roles; *Some Songs, New Duet, We set out early Visibility was Poor*, Betsy McCracken's role; *D-Man in the Waters* Original roles; *You Walk?, Out Some Place, Reading Mercy and the Artificial Nigger, Mercy 10x8 on a Circle, Another Evening, Black Suzanne, World Without In*  
Venues (selected) - Brooklyn Academy of Music, City Center, The Kitchen (New York), Palace of the Pope (Avignon, France), 2000 Pre-Olympic Arts Festival (Sydney, Australia), Mason De la Arts (Paris, France), Arena Del Sol (Belonia, Italy), Kennedy Center (DC), Yerba Buena Center for the Arts (San Francisco, CA), Hancher Auditorium (Iowa City), Meany Hall (Seattle, WA)

### *Guest Artist / Soloist*

- 2010 **Donald Byrd's Spectrum Dance Theater**, Artistic Director: Donald Byrd  
Repertoire - *Farewell*  
Venue - Moore Theater (Seattle, WA)
- 2010, 07 **Moving People Dance Theater**, Artistic Director: Curtis Uhlemann

- Repertoire - by Echo Gustafson, Ron Stewart, Uhlemann, Max Stone, and Catherine Cabeen  
Venues – Lensic Performing Arts Center (Santa Fe, NM) Kimo Theater (Albuquerque, MN), Taos Performing Arts Center (Taos, NM)
- 2001 **Harakti Multimedia**, Artistic Director: Heather Raikes  
Repertoire – *Cos*  
Venues - Temple University (Philadelphia), Here Art (NYC)
- Soloist**
- 2007-08 **Chamber Dance Company**, Artistic Director: Hannah Wiley  
Repertoire - *Invention* by Doris Humphrey, *Skylight* by Laura Dean, *Tango* by Michio Ito, *The Pursued* by Joseph Gifford, *Night* by Loïe Fuller, *Center My Heart* by Doug Elkins  
Venue – Meany Hall for the Performing Arts (Seattle, WA)
- 1998 **Pearl Lang Dance Theater**, Artistic Director: Pearl Lang,  
Venue - Sylvia and Danny Kaye Playhouse Hunter College (NYC)
- 1997-98 **Analysis Dance Company**, Artistic Director: Valia Alexandratou,  
Venue - Sylvia and Danny Kaye Playhouse Hunter College (NYC)
- Corps**
- 2005-06 **Martha Graham Dance Company**, Artistic Director: Janet Eilber,  
Repertoire - *Chronicle*, *Acts of Light*, *Diversion of Angels*,  
Venues- Brazil, Columbia, and national touring
- 1997 **Coyote Dancers**, Artistic Director: Maher Benham  
Venue – St Mark’s Church (NYC)
- 1993, 96 **Spectrum Dance Theater**, Artistic Director: Dale Merrill  
Venue- Bumpershoot (Seattle, WA)
- Television**
- 1999 *Free to Dance* PBS Documentary featuring *D-Man in the Waters* by Bill T. Jones

## CHOREOGRAPHY

- Current Projects-Catherine Cabeen and Company
- 2013 ***Fire!***, a collaborative, evening length work celebrating the life and work of New Realist sculptor, Niki de Saint Phalle, which will premiere in 2013.
- 2012 ***5 Windows***, a 20-minute duet collaboration with traditional Oud player Kane Mathis, premiering 2012 at national and international venues.
- 2012 ***All of the Above***, A female quartet to new music by Nat Evans.
- 2011-12 ***Hyphen***, an evening of interdisciplinary repertory presented at Joyce SoHo May 12-14, 2011, and UMBC Sept 23-24, 2011, and upcoming at Velocity Dance Center March 22-24, 2012.
- 2009-2011-Catherine Cabeen and Company
- 2011 ***Into the Void***, an evening length work commissioned by On the Boards, inspired by the work of Yves Klein, premiered April 28-30, 2011 at On the Boards, Seattle. For more information see:  
[http://catherinecabeen.blogspot.com/2010\\_06\\_01\\_archive.html](http://catherinecabeen.blogspot.com/2010_06_01_archive.html)

- 2010-11 ***Immaterial Sensibility***, a solo excerpt from *Into the Void* performed by Cabeen at the Visa2Dance Festival in Tanzania, Africa 2010 and at the Joyce SoHo NY,NY and Bates Dance Festival, 2011
- 2010 ***Composites***, solo performed by Cabeen, created in collaboration with writer Jay McAleer and composer Julian Martlew, performed at the Seattle Changing Room, Seattle and Dance Theater Workshop and Joyce SoHo , New York, and UMBC.
- 2010 ***Chromatic Dispersion***, a duet performed by Sarah Lustbader and Cabeen, created in collaboration with fashion designer Michael Cepass and composer Kane Mathis, performed at the Seattle Changing Room, and the Ruins, Seattle, Joyce SoHo, NY, and UMBC
- 2010 ***The Only Way Out is Through*** –solo on Sarah Lustbader, performed at Broadway Performance Hall, The Seattle Changing Room, and ArtsLaunch, Seattle
- 2009 ***Segments*** –a collaboration with musician and composer Kane Mathis and visual artist Bo Choi, performed by Mathis and Catherine Cabeen in December 2009, chosen as a Finalist in *The A.W.A.R.D. Show!* at On the Boards, Seattle. Also performed at Joyce SoHo and UMBC.
- 2009 ***Breeze***- solo created by Cabeen to the music of cLOUDDEAD, performed by Cabeen at On the Boards in Seattle and by Sarah Lustbader at Joyce SoHo and UMBC
- Commissions - Freelance**
- 2011 ***Crystallizing Space***, a solo lecture demonstration on the use of choreography as a form of public scholarship, referencing *Into the Void*, at Seattle Art Museum, Cornish College, the University of Washington, and Rutgers.
- 2011 ***Society Becomes How You Behave***, a trio commissioned by Donald Byrd's Spectrum Dance Theater performed by members of the company, premiered in *The Variety Show*, March 2011
- 2010 ***Distances***, a duet commissioned by Moving People Dance Theater, performed by Cabeen and Echo Gustafson, performed in Taos, Albuquerque, and Santa Fe, NM, revised for the Chop Shop in Bellevue, WA and also performed as a part of *Hyphen* at the Joyce SoHo and UMBC.
- 2010 ***The End of Dreams***, 30-minute group work commissioned by and for The Cabiri, an Aerial dance company, created in collaboration with composer Kane Mathis, performed at Auburn Performing Art Center
- 2010 ***For Now*** –senior solo for Cornish College BFA graduate Markeith Wiley, performed at Broadway Performance Hall in February 2010, Seattle
- 2010 ***It's a Lot More Complicated Than That***–senior solo for Western Washington University BFA graduate Ella Mahler, performed at the Firehouse Theater, Bellingham, and the Seattle Changing Room, Seattle
- 2009 ***Ich Bin Gleich Fertig***- group work performed by undergraduate University of Washington students, created in collaboration with fashion designer Bo Choi and composer Paul Matthew Moore

- 2009 ***Fluid Definition*** –senior solo for Cornish College BFA graduate Sage Caprice Abowitt, performed at Broadway Performance Hall, Seattle
- 2008 ***Eden Between the Lines*** –duet performed by Cabeen and Shaneeka Harrell, On the Boards North West New Works Festival, Seattle
- 2007 ***Witness*** –solo work performed by Cabeen on a Moving People Dance Theater Program, Santa Fe
- 2007 ***Segment*** -solo work performed by Alex Goldstien, Lehua Dance Theater, Seattle
- 2005 ***Journey*** –full company work, Arc Dance Company, Seattle
- 2003 ***Immanent Interaction*** -solo performed by Cabeen, Western Washington University, opening reception of the American College Dance Festival NW, Bellingham
- 2002 ***Ravel*** -solo work performed by Cabeen with the Orion String Quartet, Bill T. Jones/ Arnie Zane Dance Company Program, Amsterdam and Boston
- 2001 ***Dissolving Division*** –full company work, Arc Dance Company, Seattle
- Self Produced
- 2007 ***Well*** – solo work created on Shaneeka Harrell, On the Boards, Seattle and Wow Café Theater, New York (2006)
- 2005 ***Invisible Circles*** –duet, collaboration with Daniel Russel-Kubert, 92<sup>nd</sup> St Y, New York
- 2004 ***Material*** -duet performed by Cabeen/Harrell, 92<sup>nd</sup> St Y, New York
- 2002 ***Earth/ Pool*** -video collaboration with Lou Cabeen and Heather Raikes
- 2001 ***Consequence of Mass*** -solo work performed by Cabeen, Aaron Davis Hall, New York
- 1998 ***Ivy*** -solo work performed by Cabeen, Martha Graham Studios and the American Place Theater, New York
- Theater
- 2011 ***The Gift***, a reading of a new play by Kumani Gantt (ED of the Central District Forum) to be shown at ACT June 30, 2011.
- 2007 ***Arabian Nights***- Directed by Kieth Hitchcock, UW Drama Dept
- 2007 ***Peer Gynt***-Directed by Bob Leigh, Cornish College Drama Dept
- 2006 ***Spring Awakening*** -Assistant Choreographer to Bill T. Jones, original production, Atlantic Theater, New York (Bill T. won a Tony Award for this Choreography)
- 2006 ***Lemon-Temptation*** –solo work directed and performed by Cabeen, Pig Iron Theater Company, Philadelphia

## CONCERT PRODUCTION

- 2011 “*Into the Void*,” an evening length work commissioned by On the Boards, inspired by the work of Yves Klein, premiered April 28-30, 2011 at On the Boards, Seattle.
- 2011-12 “*Hyphen*” an evening of interdisciplinary repertory by Catherine Cabeen and

- Company, presented at Joyce SoHo, UMBC, and upcoming at Velocity Dance Center, Seattle
- 2010 duet “*Form and Fluidity*,” a self produced evening of collaborative solo and duet
- 2009 Theater in repertory at the Seattle Changing Room
- 2009 Co-curated a “*12 Minutes Max*” Festival performance at On the Boards
- 2009 Seattle with Kumani Gantt, Executive Director of the Central District Forum
- 2009 Department at “*MFA Concert*” Choreography by graduate students in the Dance Department at the University of Washington
- 2008 students in “*Dancing in the Digital Domain*” A collaboration between graduate students in the Digital and Experimental Media Department of the University of Washington
- 2001,03 “*Choreography by Dancers of the Bill T. Jones/ Arnie Zane Dance Company*”
- Two group shows produced at the 92<sup>nd</sup> St Y

#### CONFERENCE PRESENTATION

- 2012 Congress on Research and Dance, Meanings and Makings of Queer Dance. Peer Reviewed Paper; “Crystallizing Space”
- 2009 Popular Culture Association/American Culture Association. Peer Reviewed Paper; “The Intimate Space Between Abstraction and Reality: Mondrian’s Neo-Plastic Dance”
- 2009 Queer Colloquium at the University of Washington, “Can We Climb Too?”
- An Examination of the 20<sup>th</sup> Anniversary Re-casting *Blauvelt Mountain*”
- 2008 Congress on Research and Dance, Global Feminisms. Peer Reviewed Paper;
- “Female Power and Gender Transcendence in the early work of Martha Graham and Mary Wigman”

#### TEACHING EXPERIENCE - *University Employment*

- Beginning through Advanced Contemporary Techniques*
- 2012-15 Middlebury College, Visiting Lecturer (*full course load*)
- 2011 University of Wyoming, Guest Artist (*full course load, Fall semester*)
- 2011 University of Colorado, Boulder (*master class*)
- 2011 Colorado State University (*masterclass*)
- 2011 University of Maryland Baltimore, UMBC (*master class*)
- 2011 Rutgers (*master class*)
- 2010 Bard College, Guest Artist (*full course load, Fall semester*)
- 2009, 10 University of Washington, Visiting Lecturer (*two, ten-week courses*)
- 2009 Northern Illinois University, Guest Artist (*master classes*)

2007-09 University of Washington, Graduate Teaching Assistant (*five credit hours per*

*quarter, four quarters a year)*

2007-08, 09 University of Illinois Urbana-Champaign, Guest Artist (*07-08 six-week workshop,*

*09 master class)*

2006-07 Cornish College of the Arts, Adjunct Faculty

2005, 07-08 SUNY Purchase, Guest Artist (*two three-week residencies)*

2002 SUNY Buffalo (*master class)*

2001 Beloit College, WI (*master class)*

*Movement and Gender Workshops*

2012-15 Middlebury College, Visiting Lecturer (*full course load*)

2012 University of Washington Bothell (*2 credit course*)

2011 Western Washington University (*master class*)

*Composition*

2012-15 Middlebury College, Visiting Lecturer (*full course load*)

2011 University of Wyoming (*guest artist Fall Semester*)

2011 University of Washington (*masterclass*)

*Graham Technique*

2006-07 Cornish College (*master classes*)

2006 Martha Graham School of Contemporary Dance, Young Artist Program (*faculty*)

2008 University of Washington (*master classes 2006, two ten-week courses 2008*)

*Late Dance History*

2012-15 Middlebury College, Visiting Lecturer (*full course load*)

2008-09 University of Washington, Seattle (*one ten week course and four guest lectures*)

2008, 10 University of Washington, Bothell (*guest lectures*)

2007 Cornish College, Seattle (*guest lecture*)

*Vinyasa Yoga*

2007-2012 University of Washington, Seattle (*five, ten-week courses, one five-week course*)

*Ballet*

2007-2010 University of Washington, Seattle (*three, ten-week courses*)

**TEACHING EXPERIENCE - Conservatory/Studio Teaching and Summer Programs**

*Beginning through Advanced Contemporary Technique*

2012 Velocity Dance Center (regular weekly class January-July 2012)

2011 Velocity Dance Center's Strictly Seattle (*two-week workshop*)

2011 Chop Shop, Bellevue, WA (*master class*)

2010 Young Dance Makers Company, New York, NY (*guest teacher*)

2007 Bill T. Jones Summer Workshop, Skidmore College, NY (*guest teacher*)

2007, 10 Moving People Dance Theater Summer Program, Santa Fe, NM (*guest teacher*)

2006 92<sup>nd</sup> St Y, Harkness Dance Center (*three-week workshop*)

- 2006 Studio 5-2 (*four-week workshop*)  
 2004 Celebrity Series/ Dance Across Boston (*master class series*)  
 2002, 05, 06 Peridance Center, New York City (*two-week workshops*)  
 2003-05 Arc School of Ballet Summer Program, Seattle, WA (*guest teacher*)  
 2003, 04 MiKinny Secondary School for the Arts, Brooklyn, NY (*master classes*)  
 2002 Velocity Dance Center, Seattle, WA (*one-week workshop*)

Composition

- 2007 Bill T. Jones Summer Workshop, Skidmore College, (*guest teacher*)  
 2006 Martha Graham School of Contemporary Dance, Young Artist Program  
 (*faculty*)

Vinyasa Yoga

- 2009-2010 Seattle Changing Room, (*instructor*)

Ballet

- 2009-2010 Allegro Performing Arts Center, Kent, WA (*faculty*)

**PANEL DISCUSSIONS/ LECTURES**

- 2011 Seattle Art Museum, Highly Opinionated Tours, *Nick Cave*  
 2011 Seattle Art Museum, Guest Speaker for an Art History Graduate  
 Symposium,  
*Visual Arts/ Performance*  
 2010 University of Washington Bothell, led by JoLynn Edwards, *Art/Economics*  
 2008 Capitol Hill Arts Center in Seattle, led by John Boylan, *Dance*  
 2008 University of Illinois, with Randy Martin, *Reconstructing D-Man in the*  
*Waters*  
 2007 University of Washington, Visual Art Graduate Seminar, *Pattern*  
 2006 Career Transitions for Dancers, New York Workshop, *Dancers Dealing*  
*with Injuries*

## **RESTAGING DIRECTION for the Bill T Jones/Arnie Zane Dance Company**

- 2011 *D-Man in the Waters, Power/Full, Continuous Replay and Duet*, on University of Wyoming students
- 2010 *Continuous Replay* – set on Young Dance Makers (NYC)
- 2010 *Spent Days Out Yonder* – set on Ailey/Fordham Students
- 2009 *D-Man in the Waters* - set on the University of Washington’s Chamber Dance Company
- 2007 *D-Man in the Waters* - set on University of Illinois students
- 2007-08 *D-Man in The Waters* - set on Purchase College students
- 2005 *Power/Full* - set on Peridance Summer workshop participants

## **AWARDS**

- 2012 Bernstein Foundation, *Discretionary Grant*
- 2011 National Performance Network, *Creation and Residency Grant*
- 2011 *Emerging Choreographer Residency*, Bates Summer Festival
- 2011 *Individual Artist Grant for Crystallizing Space* from the Seattle Office of Arts and Cultural Affairs
- 2010 *Arts Group Grant for Into the Void* from 4Culture
- 2010 *smART* grant for *Form and Fluidity* from the Seattle office of Arts and Cultural Affairs
- 2009 Finalist, *The A.W.A.R.D. Show!* a choreographic competition co-produced by the Joyce Theater and On the Boards
- 2009 Finalist, Fulbright Scholarship, Germany
- 2008 Graduate Student Services, Award for conference attendance
- 2007-09 University of Washington, Tuition Waiver and Teaching Fellowship
- 2006 Career Transitions For Dancers, Caroline H. Newhouse Scholarship
- 2006-07 Cornish College, Dance Dept Scholarship
- 2006-07 Nellie Cornish Academic Scholarship
- 2001 First Place HBO Creative Expressions Contest
- 2002 Martha Graham School, Demonstrator Scholarship
- 1995-96 Marymount Manhattan College, Presidential Scholarship

## **REFERENCES**

1. Richard Move, MFA, MA, Artistic Director, Move-It Productions, [divinenormal@earthlink.net](mailto:divinenormal@earthlink.net), 646-250-7114
2. Juliet McMains PhD, Assistant Professor, University of Washington, [mcmains@u.washington.edu](mailto:mcmains@u.washington.edu), 206-293-6915
3. Janet Wong, Associate Artistic Director, Bill T Jones/ Arnie Zane Dance Company, [jwong@billtjones.org](mailto:jwong@billtjones.org), 646-373 6645
4. Bill T Jones, Artistic Director, Bill T Jones/ Arnie Zane Dance Company, [billbjorn@mac.com](mailto:billbjorn@mac.com), 845-268-6243
5. Rebecca Aanerud PhD, Assistant Dean of The Graduate School, University of Washington, [raan@u.washington.edu](mailto:raan@u.washington.edu), 206-221-0710

## PRESS

### RECENT PRESS ON CABEEN'S CHOREOGRAPHY

"...highly kinetic, complex movement... Tall and long-limbed, with a beautiful line and gorgeously arched feet, Ms. Cabeen is her own greatest asset. In an opening solo, "Composites," she demonstrates the fundamentals of her style, clearly built on her own capacities for rapid change of dynamics, sudden bodily isolations and luxurious, balletic extensions.

...Ms. Cabeen's movement invention can be fascinating. In another solo, "Breeze" (danced here by Sarah Lustbader), she invokes hip-hop and martial arts.

In a duet, "Distances," Ms. Cabeen and Echo Gustafson move with slow, sculptural, yogic coilings, and in a final solo, "Segments," Ms. Cabeen enacts a kind of demonic possession as Mr. Mathis plays marvelous rippling sounds on the kora.

... "Chromatic Dispersion," a visually exquisite duet, beautifully performed by Ms. Lustbader and Ms. Gustafson. Deploying Mr. Cepress's giant paper fans, fastened to one side of the body, they first unfold them into peacock-like semicircles, then pull them out to encircle their bodies.

The evocations are multiple: kimonos, flamenco dresses, tents, sculpture, Picasso's designs for "Parade." Neither costume nor movement would mean much without the other. Now that's collaboration."

-Roslyn Sulcas, *The New York Times*, May 13, 2011

[http://www.nytimes.com/2011/05/14/arts/dance/hyphen-by-catherine-cabeen-and-company-at-joyce-soho-review.html?\\_r=2&ref=dance](http://www.nytimes.com/2011/05/14/arts/dance/hyphen-by-catherine-cabeen-and-company-at-joyce-soho-review.html?_r=2&ref=dance)

"...Cabeen herself is a feast for the eyes, not only as a mover but as a crafter.

*Composites* was a thesis statement of sorts for the evening. A solo set to music by Julian Martlew, and the text of writer Jay Mcleer it is built on a phonic movement vocabulary that reflects the text. The work shows not only her range and a dancer (technique clean as a whistle) the liquidity and articulation of her back, arms, (even her feet), and the clarity of her gesture, but it exposes her courage; her courage to be aggressive, confrontational, fully feminine with an assaulting beauty of both face and form, then masculine with a "don't try me swagger". It shows her ability to be classic and iconoclastic concomitantly, all within a small space and window of time with boundaries overlapping. She has the courage to tell what feels like quiet little secrets with the body, and through the eyes. She challenges you to watch while daring you to look away.

...Distances a duet for Cabeen and long time friend and colleague Echo Gustafson was perform with the two musicians, Kane Mathis (on the Oud) and Julian Martlew (on the Dobro) sitting on either side of the stage as the women explore the concepts of space and distance physically by intertwining, weaving, and unweaving their bodies together and apart, bearing and shifting weight, in the most confounding of ways. There was a meditative, aquatic, Tai Chi feeling about it. It was almost a study on intimacy and closeness, and then when the two individuals separate you (and they) have to figure out and establish who and what they are alone, before they come back together. The physical synchronicity between these two dancers was clear, when connected they seemed to think

with one mind, it was difficult to establish where one woman ended and the other began. It was utterly fascinating to watch the various way of becoming intertwined, knotted with someone and yet finding a graceful way of extracting one's self. What a physical metaphor for relationships...

...There are hints of Jones and Graham like tiny markers in her work, yet it is clear that she has digested her experiences and come to an understanding about what they (as influences are) and what they mean to her, there are respectful references to her lineage that organically emerge almost the way ones cadence and intonation of speech is like that of your families, you can't hear it but anyone listening can hear the similarities. She is organic, and authentic and it comes through her work, she takes risks, and not because they are there for the taking but because she doesn't know how else to be. When viewing Catherine Cabeen, and her work I feel it's not about "liking" it or not, it's not about getting it- or being "smart" enough to get it. It's about something that we see very little of nowadays in dance (and elsewhere for that matter) it's really about art and creativity, and making work because you are so moved to...Invariably when work is made without "agenda" it has the freedom to do what we "say" art should do, and that is, make you feel, think, question, imagine, reflect, in no particular order and possibly without judgment but simply by and for experience...It should inspire you, disturb you, soothe you but is always, always leave you altered, and that is what Cabeen's work does, she slithers inside plants a thought, an image an idea and just as quickly as she entered she slips back into the darkness."

- Theresa Howard, *My Body, My Image Blog*, May 17, 2011

<http://mybodymyimage.com/catherine-cabeen-and-co-joyce-soho-review>

"Sound can be a trance. Colors can be an embrace. Air can be a shape... "Void" is a dreamlike, gender-fluid, near-subliminal exploration of what Klein means to Cabeen. Take it as such, and it's a seductive piece to watch unfold.

...Even with video, musical score and lighting (by Connie Yun) in constant shape-shifting movement, Cabeen's choreography — with its light-limbed elegance of line — deftly holds its own. Michael Cepress' costumes add to the flow and flair of the protean dance action."

- Michael Upchurch, *Seattle Times*, Friday, April 29, 2011

[http://seattletimes.nwsourc.com/html/thearts/2014913536\\_cabeen30.html](http://seattletimes.nwsourc.com/html/thearts/2014913536_cabeen30.html)

"One of the great gifts an artist can give another is to inspire a work, and the reciprocal gesture (because art is fundamentally based in a gift economy) is to reawaken interest in someone whose work has been misunderstood, overlooked, or fallen out of fashion. Catherine Cabeen's *Into the Void* (at *On the Boards* through Saturday) doesn't resurrect conceptual painter Yves Klein, who would have been 83 this year: It says "Thank you for your life's work"—and "Bet you wish you'd thought of this." It is sometimes joyful, sometimes embattled, frequently gorgeous, and always in pursuit of the elevating moment, the one you suspect might flash across your mind's eye in a dark time. ... As Klein, Cabeen adopts, with glorious extensions, one-footed judo poses that evolve from forceful push to feline fall in a way that explodes the distinction.

...The dancers also lift each other up, perch on shoulders, and the ensemble catches Cabeen and she leaps, again and again, into the “void”—the nothing that becomes something through the energies of art.

... Klein was one of those artists who would tell you that the painting was just what was left over after the moment of creation; as you watch Cabeen and her collaborators dematerializing the body and its adornments into light and motion, you understand exactly what he meant.”

- Michael van Baker, *The Sunbreak*, April 29, 2011

<http://thesunbreak.com/2011/04/29/catherine-cabeen-on-the-yves-of-creation-review/>

“In its world premiere performance, Catherine Cabeen’s *Into the Void* presented a rich, unmitigated journey into creativity... The overall quality of Cabeen’s choreography throughout is free of gravity but not relaxed; each gesture is suspended for a moment in time, finding its own tempo and giving equal substance to every inch of negative space surrounding the dancers. Conventional ideas of up and down, left and right were completely eliminated in even the simplest roll of a shoulder or undulation of the spine. ...Some of the finer points of the choreography in *Void* included unusual interactions between the performers, who rather than act and react to each other seemed triggered by one another instead. The touching of feet or hands would send one spiraling away, highlighting a transfer of energy between them in nonlinear fashion. At other times a simple touch caused another body to pulse, sending a wave through the adjacent dancer. Combined with a sense of expansiveness through their backs and length in their extremities, each dancer exhibited a sense of infinite reach into space.

...To say that *Into the Void* is art at its finest is an understatement—it is an experience that uses contemporary movement in all the right ways and is arguably at the forefront of a new generation of dance artists. Powerful in imagery and brimming with sophistication, Cabeen has created a portal through which an audience can view something they may have never been able to imagine on their own. With two performances remaining this weekend, *Into the Void* is not to be missed—it is a guaranteed escape from reality, not into fantasy, but into imagination and ingenuity.”

- Steve Ha *Seattle Dances*, April 29, 2011

<http://seattledances.blogspot.com/2011/04/into-voidcatherine-cabeens-newest-work.html>

“Celebrating the visually abstract, Catherine Cabeen’s world premiere of *Into the Void* at On the Boards last weekend ...created an air of excitement in the theatre before the lights even dimmed. As the audience entered the theatre, Cabeen was already on stage, laying in a square of light and dressed in drag as Klein. ...No knowledge of Yves Klein and his work was needed to enjoy *Into the Void*. Cabeen packed the 70-minute show with varied elements and strong modern dance, and a lack of narrative allowed for open-ended interpretations and emotional response. In Cabeen’s numerous nods to Klein throughout the show, surely this was the strongest shake of all.”

- Rachel Gallaher *City Arts Magazine*, May 1, 2011

<http://www.cityartsmagazine.com/blog/2011/05/cabeen-straight-twist-klein>

### ***Into the Void* PREVIEWS:**

“Anyone familiar with Catherine Cabeen's vivacious work can expect the sensuous beauty of her Breezes and the explosive transitions of her earlier Segments will surely inform her exploration of gender and emptiness in the enigma of Yves Klein. *Into the Void* is a new and bold work that will prove her reputation to those who doubt and reaffirm her place as one of Seattle's finest dance choreographers.”

-Omar Willey, *Seattle-st, Arts & Events*, April 2011

[http://seattlest.com/2011/04/27/into\\_the\\_void\\_with\\_catherine\\_cabeen.php](http://seattlest.com/2011/04/27/into_the_void_with_catherine_cabeen.php)

“In rehearsal last week, the dancing was swift, sinewy and downright risky at times... you should have a "Void" that's really something.”

-Michael Upchurch, *Seattle Times*, April 2011

[http://seattletimes.nwsourc.com/html/thearts/2014873872\\_cabeen26.html?syndication=RSS](http://seattletimes.nwsourc.com/html/thearts/2014873872_cabeen26.html?syndication=RSS)

A conversation with Seattle dancer-choreographer Catherine Cabeen, presenting "Into the Void," an homage to French artist Yves Klein, at On the Boards April 28-30, 2011.

“When Catherine Cabeen opened "The A.W.A.R.D. Show!" at On the Boards in late 2009, a lot of local dance lovers did a double-take and asked, "Where did she come from?" Her lanky sidewinding moves, alternately fluid and sharp, were mesmerizing. Her sense of theatricality, in both the flair of her performance and the shapeliness of the piece, was impeccable.”

-Michael Upchurch, *Seattle Times*, April 2011

[http://seattletimes.nwsourc.com/html/thearts/2014871179\\_cabeenqanda26.html](http://seattletimes.nwsourc.com/html/thearts/2014871179_cabeenqanda26.html)

“Catherine Cabeen creates “a painting in time and space” with her new dance *Into the Void* at On the Boards... Cabeen, a feminist scholar, is less interested in having women roll around in toxic paint and more in the metaphor.”

-Laura Dannen, *Seattle Met*, April 2011

<http://www.seattlemet.com/blogs/culture-fiend/catherine-cabeen-goes-into-the-void-april-2011/>

## **PRESS ON CABEEN'S CHOREOGRAPHY 2009-2011**

“Catherine Cabeen in her *Into the Void*, an interdisciplinary work inspired by Yves Klein that premieres at On the Boards in April. (PHOTO p70) ...Catherine Cabeen, formerly with Bill T Jones and the Martha Graham Dance Company, promotes interdisciplinary collaboration as a form of public scholarship. She performs widely, recently in New York (she still performs with Richard Move) and in Dar es Salaam, Tanzania... OtB takes risks and supports some of the most exciting performing arts anywhere. This season includes Catherine Cabeen's *Into the Void*, Crystal Pite/Kidd Pivots's astonishing *Dark Matters*... (PHOTO p 78)

-Gigi Berardi, *Dance Magazine*, 1/1/2011 pp70-78

“Beautiful and compelling... Cabeen's work sums up the best of the Seattle Dance experience.”

-Alice Kaderlan *KUOW Seattle* 7/1/2010

“Cabeen's a remarkable dancer and choreographer, as anyone who's seen her work knows.”

-Jeremy Barker- *Sunbreak* 5/20/10

“Catherine Cabeen may be the most striking dancer-choreographer to emerge on the local scene in the past year. She wowed audiences at On the Boards' "A.W.A.R.D. Show!" in December with a slinky, angular solo that wasn't really a solo at all because it was so entwined with Kane Mathis' performance on African harp. Then, without missing a beat, she substituted at the last minute for an injured dancer in Spectrum Dance Theater's "Farewell." Now we have a chance to see her guide her own company through "Form and Fluidity," an evening exploring "shifting intersections between words, rhythm, meaning, movement, sound and color.”

-Michael Upchurch, *Seattle Times* 5/21/10

“Guest artist Catherine Cabeen and Gustafson created and danced a stunning duet exploring the struggle of two people to relate and join with each other. Titled "Distances," the dancers projected arms, feet and legs into negative spaces of almost joined bodies, discovering moments of contact and support with deep leans on each other's backs. Musical excerpts from "Escalay" by Hamza El Din flowed with the delicate fluid progression of moves on stage. Again, the change in dynamics from frantic speed to a more introspective, sustained quality of energy was welcome.”

-Jennifer Noyer, *Albuquerque Journal* 6/6/10

“Catherine Cabeen, Friday night's finalist, got the evening off to an extraordinary start with "Segments," which she both choreographed and performed. Still, this wasn't a solo. Every move she made was tied so closely into Kane Mathis' alternately percussive-harsh and string-lush live performance on the kora (a 21-string West African harp) that "Segments" was virtually a duet.

Along a stark strip of light, Cabeen progressed toward Mathis almost as if he had her by a string. When he rapped the body of his instrument, she was staccato-sharp in her response. When he strummed arpeggios, she undulated with the sound.

Beaten back, then lured forward again by the music, she made a slantwise progress across the stage that finally culminated in a meeting and a kind of emancipation too good to give away.”

- Michael Upchurch, *Seattle Times arts writer 12/12/2009*

“Friday’s victor was Catherine Cabeen for her solo “Segments,” performed to the live music of kora player Kane Mathis. Mostly staying within a broad diagonal shaft of light, Cabeen engaged the evocative sound of Mathis’ 22-stringed African harp at times internalizing the music in muted movements, or openly engaging it with her long-limbs and strong technique. In the most striking moment she approached Mathis and did a modified penché arabesque in which she pitched forward, head to the ground, one leg extended to the rafters, with her body’s line neatly referencing the long neck of the kora. A former performer with the Martha Graham Company, and that of Bill T. Jones, Cabeen is a beautiful dancer...”

- Spider Kedelsky, *Crosscut.com Seattle 12/17/2009*

“Choreographer Catherine Cabeen used clear archetypal gestures, folk-inspired motifs, and various apparatuses to create a first act that was beautiful to behold. Each god used his or her apparatus to extend their performance and powers. Charly McCreary as Priapelga performed beautifully on the silks, giving life to humanity. Katrina Alston and Jeremy Hale as the dark gods, Veles and Chernobog, were suitably creepy on their trapeze. Jon McClintock as the god Perun and Amy Shuster as Fire performed a thrilling duet on the rope. When the gods, realizing they were too attached to humanity, withdrew themselves, Slav climbed on the backs of his fellow humans to reach up to heaven in a particularly effective (and affective) sequence. In their isolation, the gods grew more attached to humanity and when they returned, the entire stage lit up in a frenzy on and around each apparatus. The humans danced their archetypal folk motif around each god, including the dark ones who found themselves being drawn into the rapture. While it was hard to know where to look, this chaos served the story well. Everything about this first act was top notch and engrossing: the choreography, the costumes and Kane Mathis’s original music. You could not help but be turned into a child again with eyes full of wonder.”

- Michael Seidel, *Seattle Dances 4/24/2010*

## PRESS ON CABEEN'S PERFORMANCE 2002-2011

"While Graham and Terry discussed the representation of Medea along with the creative process for such a psycho-dramatic character; (Cabeen) a crazed, terrifying, animalistic creature enters stage right."

-Catherine Bravo, *The High 5 Review of Move's The 1963 Interview*, August 9, 2011

"Last evening, Baryshnikov Arts Center residency artists Greg Tate (music) with Germaul Barnes and Gabri Christa (dance) presented an invitation-only, informal showing of their improvisatory Burnt Sugar/DANZ project... And given that most of the dance artists involved last night have sizzling dance skills and presence, that sugar was burning... the evening belonged to extraordinary, imaginative movers like Barnes and Christa and like Daniel Gwirtzman, Kyle Abraham, Ayo Jackson, **Catherine Cabeen**, Nejla Yatkin and Christian von Howard, who know how to get a groove going or take full advantage of whatever's already happening on the floor."

- Eva Yaa Asantewaa, *InfiniteBody, A blog on arts, culture & whatever* 6/30/2010

"Catherine Cabeen/Joel Myers and Kelly Ann Barton/Ty Alexander Cheng delivering especially fine one-on-one moments. (Cabeen, a beautifully angular, icy-edged dancer, deserves particular praise...)"

-Michael UpChurch, *Seattle Times* 2/24/10

"Joel Myers, at the end of his emotional rope, is a twitching contrast to coolly elegant Catherine Cabeen (a last minute stand-in for injured company member Kylie Lewallen). Cabeen is not a constant onstage presence, as are the other dancers. She appears, disappears, then reappears, the calm eye of the storm amidst the frenzied audio and continuous waves of movement. Late in the performance, as Cabeen moves to center stage, the relentless soundtrack fades to birdcalls, and a calm melody. Cabeen gracefully extends her arms, her fingers relax and unfurl, a brief counterpoint to all that clenched salutation. She is an angel in repose, and the audience finally gets a chance to ungird the loins we've tensed in self-defense against 90 minutes of nonstop stimuli... it was guest artist Catherine Cabeen who shone on opening night. Perhaps it was the role she was given to perform."

-Marcie Sillman, *Art Dish Northwest Forum on Visual Art*, 2/23/10

"The intimate duets Meyer danced with Catherine Cabeen require the audience to stop for a moment and reflect on their meaning in the context of the overall performance and the bombardment of information coming at the audience. At the beginning of each duet, Meyer uses his body and breathwork to illustrate his intimidation by the structured presence of Cabeen. You breathe with him and feel his discomfort. As they exit the stage, you sit back and reflect on "Who is China?" and "Who is America?" in this intimate and complicated dance."

- Gabriel Bienczycki and Zebra Visual, *Seattle Dances*, 2/24/10

"...compellingly cool-edged Catherine Cabeen"

-Mary Murfin Bayley, *City Arts Online*, 2/24/10

“The strongest pieces on the current program are the two solos. “Lust” derives from a production of “The Seven Deadly Sins” first seen at Jacob’s Pillow in 2001. It consists of the commanding Catherine Cabeen in slow, controlled poses, glacial yet remarkably difficult to sustain in their stretched, balanced, twisted positions. Ms. Cabeen, dressed in a striking unitard by Pilar Limosner and accompanied by insistent club music from DJ Savage, looks like a goddess caught between ecstasy and terrible vengeance, frozen into a statue. The solo ends with her hands splayed and shaking and her mouth open in a silent scream.”

-John Rockwell, *New York Times*, 12/21/06

“The most compelling pieces shown at DTW by his company, MoveOpolis!, are solos. Lust premiered in 2001 at Jacob's Pillow as part of *The Seven Deadly Sins* (dreamed up by Robert la Fosse). Catherine Cabeen is stunning in the role Move created for New York City Ballet principal Heléne Alexopolis. If Uma Thurman could dance, this is how she might look. Wearing an elegantly cut unitard by Pilar Limosnes, with a faux-nude upper part, Cabeen slowly twists and arches her tall slim body to a pounding beat by DJ Savage. Repressed erotic hunger molds her into improbable positions. Her feet claw the air like those of a butoh dancer. She stands on tiptoe, knees bent, hovering forward, and reaches her long, winging arms so far behind her that you imagine them straining at their shoulder sockets. Golden, almost translucent in Donalee Katz's lighting, she crumples to the floor from a long balance in arabesque. Shuddering, she opens her mouth in a silent howl and instantly covers it with one hand.”

-Deborah Jowitt, *The Village Voice*, 1/10/07

“The most riveting work of the program, “Lust.”... which was originally a solo performed by Helen Alexopoulos as part of a multi-choreographer *Seven Deadly Sins* project at Jacob’s Pillow in 2001. Now danced with searing intensity and diabolical focus by Catherine Cabeen, it seemed to embody the inner monologue of a performer on display — perhaps a go-go dancer, something Move knows something about. Positioned downstage and mostly rooted in place, Cabeen twisted, balanced, reached and stretched with fiercely slow deliberateness as a loud, incessantly pounding score played. Her sleek simple unitard left her body open for inspection. The solo was sensual in a disturbing way, as her blank, distanced presentation undercut the physical allure of her long, pliable body. A sense of horror — at the plight of being scrutinized, or at being unable to escape from voyeuristic eyes — intruded when she opened her mouth wide into a grotesque expression, or when she extended her hand with splayed fingers.”

- Susan Reiter, *danceviewtimes*, 2006

“The highlight of the program's first half was Catherine Cabeen's riveting tour-de-force performance of “Lust,” originally commissioned for the 2001 Jacob's Pillow program “The Seven Deadly Sins.” Retooled to omit the original's stark bobbed wig and paparazzi, the new version is a startling, slow-motion study in self-absorption. Cabeen, who danced with the Bill T. Jones/Arnie Zane Dance Company, displays extraordinary control and flexibility, as she seems to explore the outer limits of what her body can do. There is almost a sense of masochism as she distends, forces, hyperextends,

and over-rotates her body into grotesque contortions, as if pain will lead her out of a drug-induced haze.”

-Karen Campbell, *Boston Globe Correspondent*, 8/12/06

“Yet, the unpredictable element representing the transformation spiral of the kundalini from the heel to the crown of the head, where the sacred marriage takes place, is the androgynous sky goddess. The archetype appears in the form of the bare breasted Catherine Cabeen, wings represented by sleeves of white fringe. This is the embodied icon of an authentic feminine liberation.”

-Lisa Paul Streitfeld, *NY Arts*, July/August 2006

“Ayo Janeen Jackson's *Deconstruction With a License to Ill* (powered by Tupac Shakur's rage) mutated a white woman—dutiful Catherine Cabeen—into an admixture of B-boy, Hindu deity, Marcel Marceau, and Nadia Comaneci faster than you can read all that.”

-Eva Yaa Asantewaa, *Village Voice*, 2/3/04

Berardi, Gigi, Finding Balance 2nd Addition, Routledge, New York, 2005 pp68-70.

“The most riveting individuals proved to be a tall, blonde woman with a pony tail, Catherine Cabeen, and a petite, nappy haired African American woman, Ayo Janeen Jackson. Cabeen was often featured in solo set apart from the company. And in the varied groupings and pairings that appear to be the signature of the company, (Tall and Short, Male and Female, Male and Male, Female and Female) when the two performed together the result was just stunning.”

-*Maverick Arts Magazine* 2004

“This motif resurfaces amid the later dancing when Catherine Cabeen enters upstage in the same walk and balances for what seems like forever, before creeping back off stage, only to repeat the same sequence again. Of course, Jones picked the perfect dancer for this role. With her long, pliable legs and exquisitely arched feet that, when raised into releve, resemble the strokes of calligraphy, Cabeen is a pleasure to watch.”

-Vanessa Manko, *The Dance Insider*, 2002