DANCE GALA

THE UNIVERSITY OF IOWA DEPARTMENT OF DANCE
DANCE GALA 2016

FEATURING
A RESTAGING OF MARTHA GRAHAM’S
RITUAL TO THE SUN FROM ACTS OF LIGHT
BY JESSE FACTOR
AND CHOREOGRAPHY BY
CHARLOTTE ADAMS • ELOY BARRAGÁN • ARMANDO DUARTE • JENNIFER KAYLE • KRISTIN MARRS
DANCE 2016-2017 SEASON

COLLABORATIVE PERFORMANCE
DECEMBER 1-3 AT 8PM

GRADUATE/UNDERGRADUATE CONCERT
DECEMBER 8-10 AT 8PM

FACULTY/GRADUATE CONCERT
FEBRUARY 9-11 AT 8PM

DANCERS IN COMPANY HOME CONCERT
FEBRUARY 23-25 AT 8PM

ECKMAN/FLOWERS THESIS CONCERT
MARCH 9-11 AT 8PM

MFA EVENT
APRIL 21 AT 8PM

BFA EVENT
APRIL 28-29 AT 8PM

UNDERGRADUATE CONCERT
MAY 4-6 AT 8PM

UI YOUTH BALLET & SCHOOL OF DANCE SPRING CONCERT
MAY 12-13 AT 7:30PM • MAY 14 AT 2PM

LEARN MORE AT ARTS.UIOWA.EDU
Thank you for joining the Department of Dance in celebrating our 35th Dance Gala. Your support of this special annual event allows Dance, and all the performing arts, to continue to play a vital role in our state, local, and university communities.

This year we are particularly excited to present Martha Graham’s stunning work *Helios-Ritual to the Sun*. This final section of *Acts of Light* is an ode to the Graham classroom technique and celebrates the dancer as an exquisite instrument of expression. The choreography has been expertly restaged by our own Jesse Factor, a graduate student in Dance and a former member of the Martha Graham Dance Company. In addition to presenting the piece in Dance Gala, Jesse will be taking the amazing cast of UI dance majors to New York in February to perform the work with the Martha Graham Dance Company at The Joyce Theater.

Tonight’s performance also includes five premiere works created by our highly acclaimed dance faculty choreographers. Their unique artistic voices provide a versatile evening of dance. We invite you to enjoy the dancers’ physicality, the music, the movement design, the images, costumes, and lights as they paint moving works of art that allow you to personally interpret what you see and experience.

As always, we thank our invaluable production team led by Rick Loula, our artistic collaborators Margaret Wenk-Kuchibauer, Laurel Shoemaker, Juliana Waechter, and our crew, including Nathan Brauner, Aubrey Near, Briana Maxwell, Cindy Kubu, Daniel Meltzer, Don Ladd, Brent Garrett, Joseph Norman, Gabriel Patino, and Kristan Hellige.

Above all, we thank all the students who helped inspire and create these works of movement and visual art.

Thank you again for joining us!

Charlotte Adams
Dance Gala Artistic Director
DANCE GALA 2016
ARTISTIC TEAM

ARTISTIC DIRECTOR
Charlotte Adams

FACULTY CHOREOGRAPHERS
Charlotte Adams
Eloy Barragán
Armando Duarte
Jennifer Kayle
Kristin Marrs

RESTAGING OF MARTHA GRAHAM’S HELIOS - RITUAL TO THE SUN
Jesse Factor

PRODUCTION AND DANCE DEPARTMENT STAFF

Dance Department Chair........................................Rebekah Kowal
Dance Faculty.....................................Charlotte Adams, Jim Albert,
Jessica Anthony, Eloy Barragán, George de la Peña,
Armando Duarte, Daniel Fine, Jennifer Kayle, Rebekah Kowal,
Kristin Marrs, Christopher-Rasheem McMillan,
Mindy Myers, Michael Sakamoto
Production Director....................................................Richard Loula
Technical Director.............................................................Don Ladd
Director of Dance Production..........................Armando Duarte
Production Stage Manager...........................Briana Maxwell*
Production Supervisor..........................Armando Duarte
Costume Shop Manager........................................Cindy Kubu
Costume Tailor.......................................................Joyce McKinley
Dance Wardrobe Assistant.................................Juliana Waechter
Costume Construction & Run Crew...............Juliana Waechter,
Andrea Wright, Fiona Zachel
Props Master.......................................................Craig Kelchen
Electrics Supervisor................................................Daniel Meltzer
Light Board Operator...........................................Ellen Kane
Electrics Crew....................Ted Brown, Jeff Crone, Christian Hahn,
Ellen Kane, Ryan McElroy
Audio/Video Supervisor................................Brent Garrett
Audio/Video Technician.........................Rachel Duncan
Video/Projections Operator.........................Jacob Sikorski
Sound Board Operator........................................Drew Sumner
Scenery Supervisor........................................Mike Nolte
Scenic Fabricator........................................Ken Keith
Production Assistants, Carpentry...............Gavin Blair,
Dominique Coleman, Susana Diaz, Tessa Harold,
Ryan McElroy, Cody Owen, Amy Pajak
Deck Crew.................................Ben Elliot, Montana Scott, Ariel Seyedin,
Ella Wake, Dana Weinstein
Academic Coordinator........................................Debbie Arenson
Dance Videographer........................................Gabriel Patino
Dance Audio Engineer..........................Joseph Norman
Space Place Production Assistants...............Ben Elliot,
Montana Scott, Ella Wake
Marketing Coordinator.................................Kristan Hellige

* Member of Actors’ Equity Association, The Union of Professional Actors and Stage Managers in the United States.
PERFORMING PRACTICE
STAGES OF STAGING OUR SELVES

Choreography: Jennifer Kayle, with great thanks to the performers and understudies for their collaboration
Music: Original sound and text score by Jennifer Kayle, with ingredients from Mozart, Pachelbel, Schumann,
Welcome Sisters, and Sleigh Bells
Costume Design: Margaret Wenk-Kuchlbauer
Lighting Design: Laurel Shoemaker
Video Editing: Ainsley Tharp
Performers: Angella Betina Carlos, Autumn Eckman, Courtney Fleming, Ashley Kostelnik, Calvin Windschitl
Understudies: Korena Olson, Karina Sanchez

TNE - (TRANSITIONS NOT EXPLANATION)

Choreography: Eloy Barragán, in collaboration with the dancers
Assistant to the Choreographer: Fernando Carrillo
Music: Jean - Philippe Remeau, Johann Sebastian Bach, Francois Couperin
Adapted and performed by Marina Baranova and Hauschka
Costume Design: Margaret Wenk-Kuchlbauer
Lighting Design: Laurel Shoemaker
Performers: Angella Betina Carlos, Shannon Hartle, Anya Kress, Anthony Pucci, Chloe Sekhran, Kayla Zelenz

Thanks to all dancers for the talent and commitment.

LIGHT FROM THE NORTH (WHEN HEAVEN WAS EARTH)

Choreography: Kristin Marrs
Music: Schumann
Costume Design: Margaret Wenk-Kuchlbauer
Lighting Design: Laurel Shoemaker
Performers: Jennifer Curiel, Erin Durian, Courtney Fleming, Margaret Korn, Ashley Kostelnik, Zoe Maish, Frances Miller,
Leanna Mullen, Lauren Vasilakos
Understudies: Allie Mullen, Rylee Villhauer

This work is dedicated to the memory of choreographer Kennet Oberly (1957-2016). Thank you, Ken, for sharing your wisdom, passion, humor, and deep love of dance, music, and life.

- INTERMISSION -
PERPETUATING VICTORIA

Choreography: Charlotte Adams, in collaboration with the dancers
Music: Russell Alexander, Franz Liszt, Arrigo Boito, Jozef Van Wissem; edited by Joseph Norman
Costume Design: Margaret Wenk-Kuchlbauer
Lighting Design: Laurel Shoemaker

Performers: Valeria Amador, Dot Armstrong, Julianna Feracota, Justin Gorgone, Helena Magalhaes, Flannery McAdam, Elizabeth Mullen, Tessa Ritchey, Brooke Robinson, Ainsley Tharp, Destiny Washington, Calvin Windschitl
Understudies: Cohen Lewis-Hill, Lauren Schutz

DORNOOMBRO

Choreography: Creative and collaborative process with dancers, directed and choreographed by Armando Duarte
Music: Joseph Norman, sound designer and arranger; excerpts of compositions by Arnaldo Antunes, Hutter, Scheider, Schultz, and Alexander Balanescu
Costume Design: Margaret Wenk-Kuchlbauer
Lighting Design: Laurel Shoemaker

Performers: Erin Durian, Justin Gorgone, Helena Magalhaes, Flannery McAdam, Corbin Phillips, Anthony Pucci, Arianna Russ

DORNOOMBRO (PainintheShoulder) investigates the concept of pain, from physical to emotional. It abstractly deals with the many sensations that affect the self. Many thanks to these wonderful dancers for the hard work, diligence, and inspiring artistry, my immense gratitude to you all for your collaborative efforts in bringing this piece to life. Your patience, understanding, and willingness to share were my references to reach beyond.

RITUAL TO THE SUN FROM ACTS OF LIGHT

Choreography: Martha Graham
Music: Carl Nielsen*
Costume Design: Martha Graham and Halston
Lighting Design: Beverly Emmons
Staging: Jesse Factor

Performers: Dot Armstrong, Blake Boseneiler, Angella Betina Carlos, Autumn Eckman, Julianna Feracota, Courtney Fleming, Hannah Gross, Benton Happell, Cassidy Johnson, Molly Kirby, Ashley Kostelnik, Kelsey Lox, Zoe Maish, Jhe Russell, Carly Vanderheyden, Lauren Vasilakos, Calvin Windschitl
Understudies: Keely Flis, Callee Grell

Premiere: February 26, 1981, John F. Kennedy Center for the Performing Arts, Washington, DC

“Thank you for all the Acts of Light which beautified a summer now past to its reward.”
Emily Dickinson

I. Ritual to the Sun

*III. Helios Overture, Op. 17. Recorded by the Danish Radio Symphony Orchestra conducted by Herbert Blomstedt, courtesy of EMI classics.

Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance, is responsible for the facilitation of productions of Graham dances worldwide. For more information contact info@marthagrahamdance.org.
FACULTY CHOREOGRAPHERS

CHARLOTTE ADAMS
Her choreography has been described as “arresting” and “brash” (The New York Times), “gorgeous” and “delicious,” said The Tucson Weekly, describing a style that combines her signature wit and athleticism with an eye for the poetry of human foibles. In 2001, Charlotte Adams and Dancers had its premiere performance at New York’s Joyce SoHo and again in 2003 & 2006. Subsequent venues include: Triskelion Arts (New York, NY), Diane Wortham Theatre (Asheville, NC), the DUMBO Dance Festival (New York, NY), the City of Tucson, AZ, OMDC at the Lied Center (Omaha, NE), and the University of Nebraska-Lincoln. Her choreography has been presented by Highways Performance Space (Los Angeles, CA), El Museo Centro Leon (Santiago, Dominican Republic), New Territory/Cuerpo de Danza (San Juan, Puerto Rico), Gustavus Aldolphus College (St. Peter, MN), the Wagon Train Project (Lincoln, NE), Ah-Ha! Dance Theatre (Kansas City, MO), Ballet Tucson (Tucson, AZ), and the Theatre Iseion and Oldysud in southern France, among others. Adams began her choreographic career in Tucson, Arizona as a founding member of Tenth Street Danceworks and was awarded the $25,000 Arizona Arts Award. She joined the faculty in the Department of Dance at the University of Iowa in 1998.

Joyce SoHo and again in 2003 & 2006. Subsequent venues include: Triskelion Arts (New York, NY), Diane Wortham Theatre (Asheville, NC), the DUMBO Dance Festival (New York, NY), the City of Tucson, AZ, OMDC at the Lied Center (Omaha, NE), and the University of Nebraska-Lincoln. Her choreography has been presented by Highways Performance Space (Los Angeles, CA), El Museo Centro Leon (Santiago, Dominican Republic), New Territory/Cuerpo de Danza (San Juan, Puerto Rico), Gustavus Aldolphus College (St. Peter, MN), the Wagon Train Project (Lincoln, NE), Ah-Ha! Dance Theatre (Kansas City, MO), Ballet Tucson (Tucson, AZ), and the Theatre Iseion and Oldysud in southern France, among others. Adams began her choreographic career in Tucson, Arizona as a founding member of Tenth Street Danceworks and was awarded the $25,000 Arizona Arts Award. She joined the faculty in the Department of Dance at the University of Iowa in 1998.

ELOY BARRAGÁN
Eloy Barragán is an Associate Professor of Ballet, Choreography, Partnering, Pointe, Pedagogy, Dance for the Camera, and the BFA Program Advisor at the University of Iowa. He is a freelance choreographer, American Ballet Theatre Certified Teacher, Certified ScreenDance Film Maker from the University of Utah, Co-Director of the Iowa Dance Festival, Director of the Iowa International ScreenDance Festival, and Vice-Chair of the UI Latino Council. Eloy received a choreographer fellowship from the National Endowment for the Arts and the Boise Arts Council, the Lifetime Career Fellowship by the Idaho Commission of the Arts, and the UI Career Development Award. His choreographic work has been presented at the National Conservatory of Dance and Music in Paris, France, the 4th and 5th International Dance Festival, and Latin Choreographers Festival in New York City. In 2009, was invited as a choreographer for the Bi-Centennial of the Independence and Centennial of the Mexican Revolution. He created new works for the National Ballet of Mexico, Ballet Pro/Musica in Arizona, the Beijing Dance Academy, Richmond Ballet, National Ballet de Puerto Rico, Utah Ballet, Ballet Real de Costa Rica, Dance Theater of Oregon, Mexico City Ballet, American Festival Ballet, Apoc – Apoc, and the National School of Classical and Modern Dance from the National Institute of Fine Arts – Mexico, Mexico City. Barragán Short Films has been screened at Agite y Sirva Video Danza Festival (Mexico City) ENCORE. His professional career began with Joffrey II and the Washington Ballet before he became a soloist for Compania Nacional de Danza in Mexico City. His career led him to Europe where he was a soloist for the Ballet Royal de Wallonie and Mainz Staatstheater for Ballet de Monterey. Eloy was Principal dancer, regisseur, and Ballet Master for Eugene Ballet and Ballet Idaho.

ARMANDO DUARTE
Armando Duarte is a professor, choreographer, and researcher who joined the University of Iowa in 1993. He has received numerous awards throughout his career and has choreographed for companies in the U.S., Brazil, and other countries, with more than half of his repertory being based-on or related to his native Brazilian culture. Currently, his academic research involves an in-depth investigation on the Brazilian popular culture of Samba and Carnival, from which he created courses that offer students theoretical and practical experience on many aspects related to Samba and Carnival in Brazil. In addition, he has been presenting lectures on the subject to other institutions and participating in conferences throughout the U.S. This past summer, he was awarded an Obermann Center for Advanced Studies Interdisciplinary Research Grant.

JENNIFER KAYLE
Jennifer Kayle is an Associate Professor, MFA Program Director, and Co-Director of the Graduate Institute on Public Engagement in the Academy at the Obermann Center for Advanced Studies. She holds a BA from Middlebury College and MFA from Smith College. Her choreography is deeply informed by collaborative process as a form of collective knowledge-production. Together with The Architects, she is founder of MICI: Movement Intensive in Compositional Improvisation, a yearly professional laboratory dedicated to ensemble improvisation, a form that emerges from communal decision-making and, parallel to its communal striving, expands practical notions of “the democratic"
toward more complexity, difference, and divergence. Her creative research often examines issues of power, equity, and liberty, including works that address migration and immigration, climate change, corporate and consumer culture, and the relationship of tourism, technology, and colonialism. Kayle actively presents her work in the U.S. and internationally.

KRISTIN MARRS
Kristin Marrs has performed as a company member of Columbus Dance Theatre, Ballet Quad Cities, Northern Ballet Theatre, Arova Contemporary Ballet, Paradise Ballet Theatre, Opera Columbus, and Images of Dance (London). Some of her favorite roles include the Milkmaid in Frederick Ashton’s Façade, the Snowy Egret Queen in Alun Jones’s Nutcracker Key West, and dancing as a soloist in Kennet Oberly’s Goldberg Variations.

Marrs trained at SUNY Purchase and London Studio Centre, and holds an MFA in Dance from the University of Iowa. She has taught ballet technique at the University of Illinois, Columbus Dance Theatre, UI Youth Ballet, and as a guest artist at Ohio Wesleyan University, University of Wisconsin-Milwaukee, and Shenyang Conservatory of Music (China). She is a certified yoga instructor and an Alexander Technique teacher trainee with the American Society for the Alexander Technique.

Choreographic works include A Poet’s Love, featuring live performance of Schumann’s Dichterliebe with baritone Bryce Weber and pianist Lin-yu Wang, Out of the Depths, set to Alban Berg’s Lyric Suite and selected for performance at the American College Dance Association Gala concert, an original Alice in Wonderland co-choreographed with Eleanor Goudie-Averill, and a restaging of the classic ballet Paquita with the University of Iowa Youth Ballet. Marrs and Iowa oboe professor Dr. Courtney Miller are the co-founders of Con Moto, a multi-disciplinary performance ensemble that offers creative, outreach, and performance opportunities for artists working in myriad genres. In 2017, Marrs will be performing and teaching workshops with Con Moto on a national tour.

MARTHA GRAHAM’S RITUAL TO THE SUN FROM ACTS OF LIGHT

MARTHA GRAHAM
Martha Graham (1894-1991) is recognized as a primal artistic force of the 20th Century. She was named “Dancer of the Century” by Time and has been compared with other creative giants such as Picasso, Einstein, Stravinsky, and Freud. She created 181 ballets and a technique that revolutionized dance through the greater part of the past century. Using the founding principles of contraction and release, she built a vocabulary of movement to “increase the emotional activity of the dancer’s body,” exploring the depth and diversity of human emotion. Her ballets were inspired by a wide range of sources from the American frontier to Greek Mythology. She created and portrayed prominent women, including Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickinson. During her 70 years of creating dance, she collaborated with other great artists – Noguchi, Copland, Barber, and Schumann, and her mentor Louis Horst among others, and is recognized for her groundbreaking work in all aspects of theater – use of time, space, lighting, costumes, sets, and music. Her company was a training ground for many generations of choreographers including Cunningham, Taylor, and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such as Bette Davis, Gregory Peck, Tony Randall, and Orson Wells. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of the Arts. Martha Graham’s extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble and School, and in the students worldwide studying her technique and performing her masterworks. (Photo credit: Martha Graham in Martha Graham’s Deaths and Entrances. Photo by Chris Alexander.)

JESSE FACTOR
Jesse is currently pursuing an MFA in Dance/Choreography at the University of Iowa. He holds a BFA with honors in Drama from New York University’s Tisch School of the Arts and received a scholarship to the Martha Graham School. Jesse has performed with the Martha Graham Dance Company and Graham II in classic Graham repertory such as Acts of Light, American
**LIGHTING DESIGN**

**LAUREL SHOEMAKER**

Laurel has been working in the performing arts as a lighting designer and theater artist for 30 years. Currently residing in Lincoln, Nebraska, she is a freelance designer and Assistant Professor in Theatre Lighting for the University of Nebraska.

Credits include productions with Hubbard Street Dance Chicago, Hubbard Street 2, the Chicago Dancing Festival, the Joyce Soho (with Charlotte Adams), the University of Iowa, and the University of Nebraska.

Specific design credits include: The Chicago Dancing Festival – Lighting Director. Flipside: The Patti Page Story; 59 E. 59th Street Theatre, NYC, NY. The Marriage of Figaro – Lighting (Winner of the 2002 National Opera Association Award for Best Production) produced by the Martha Ellen Tye Opera Theatre at the University of Iowa. Dead Man Walking – Scenery (Winner of the 2008 National Opera Association Award for Best Production); Street Scene – Scenery (Winner of the 2001 National Opera Association Award for Best Production), Cosi Fan Tutte – Lighting (Winner of the 1998 National Opera Association Award for Best Production), and The Most Happy Fella (Winner of Best Sets at the Waterford International Festival of Light Opera ’07); all produced by the University of Nebraska/Lincoln. She will be lighting Ulysses at Opera Louisiane in Baton Rouge in the spring.

A native of California, Laurel has trained at the University of Nebraska, University of Nebraska/Lincoln. She will be lighting Ulysses at Opera Louisiane in Baton Rouge in the spring.

A native of California, Laurel has trained at the University of Nebraska, Florida State University, and early in her career was mentored by Pat Simmons. She is a proud member of United Scenic Artists 829.

MFA – Florida State University, Lighting Design. BFA – University of Nebraska, Theatrical Design.

**STAGE MANAGEMENT**

**NATHAN BRAUNER**

Nathan is a third-year student in the MFA Stage Management program at the University of Iowa. He previously earned a BFA in Acting at Oklahoma City University. Nathan has a full year of stage managing ahead of him with three dance concerts in the Department of Dance, an opera in the School of Music, an opera with Jacksonville Symphony, and an opera with Cedar Rapids Opera Theatre. His past University of Iowa credits include Suor Angelica and Gianni Schicchi, Food and Fadwa, American Idiot, The Rivals, Dance Gala 2014, Grad/Undergrad Dance Concert (2014), and Undergrad.

**COSTUME DESIGN**

**MARGARET WENK-KUCHLBAUER**

Margaret is the Scenery and Costume Designer for the UI Division of Performing Arts Production Unit designing for opera and dance. Her latest costume designs for dance include 2015 and 2016 Dancers in Company and Dance Gala 2015, some of which were Jessica Anthony’s Anatomy of a River, Eloy Barragán’s Mud-Holes, Kristin Marrs’ Charismata, and Charlotte Adams’ I Shall Wear My Trousers Rolled, Melinda Meyer’s map of gazing, Eleanor Goudie-Averill’s Terra Incognita (2014/2015), Armando Duarte’s De Antônio, De Brincante e Vira Mundo, and Jennifer Kayle’s Riding Mad Horses. Some of her recent designs for the Martha Ellen Tye Opera Theater include Sour Angelica and Gianni Schicchi, Sondheim on Sondheim, The Gondoliers, The Rivals, and The Consul.

**JULIANA WAECHTER**

Juliana is a graduate of the University of Iowa with degrees in both Anthropology and Art. Juliana has worked with the University of Iowa Department of Dance since 2004 to oversee wardrobe inventory and maintenance at Halsey Hall, providing costume design support to students and faculty.

Recent design work includes the reconstruction of Jennifer Kayle’s A Million Fools on Fire and Charlotte Adam’s work The Secret Life of Gravity in 2013. For Dancers in Company 2014, Juliana created looks for Eloy Barragán’s After All, Ethan Rome’s Myagi Style, Charlotte Adam’s Under Cover, and Esther and Olivier Baker-Tarpaga’s I’ve tried Running, as well as collaborating with Jeremy Blair for Whoa, Man!, and Lindsay Fisher’s (Un)tethered for their graduate thesis concert. Juliana collaborated extensively with graduate students Jesse Factor for Pret A Acheter and Alvon Reed’s Hattie Mae’s Juke Joint during the 2015-2016 season.

Document, Appalachian Spring, Clytemnestra, Diversion of Angels, and Maple Leaf Rag. He has also performed in work by Robert Battle, Larry Keigwin, and Bulareyaung Pagarlava. A certified teacher of the Martha Graham technique, Jesse has served on the faculty of the Martha Graham School and returns frequently to teach. He has also served as guest rehearsal director for Graham II. Jesse completed additional professional studies at the American Dance Festival and the Dance Education Lab (DEL) at the 92Y. Thanks to the Martha Graham Center of Contemporary Dance and the University of Iowa Department of Dance.
Dance Concert (2015 & 2016). His professional credits include work with Des Moines Metro Opera, Cedar Rapids Opera Theatre, Oregon Children’s Theatre, Northwest Classical Theatre Company, Hand2Mouth Theatre, The Circus Project, and Willamette Shakespeare. He would like to thank his family, best friend, and partner for their continual and unconditional support.

AUBREY NEAR
Aubrey is a first-year MFA candidate from Independence, Kansas. After graduating from Emporia State University in 2014, Aubrey worked as the Production Manager at the Lawrence Arts Center. Other credits include: All We Have Left by Liz Hara & Spencer Lott (Eugene O’Neill Theatre Center, La Mama Puppet Theatre Festival), Being Flynn (Spring Street Social Society, NY), Scenes at the Inge House (William Inge Theatre Festival, 2013, 2014, 2015).

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