



Alex Gossen (BFA '17) in 12:37 am by  
Thomas Welsh-Huggins (BFA '17)



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# the virtuosic

BY JAN ERKERT, HEAD



photo, Justine Bursoni

Composer Richard Wagner said the virtuoso, “...is the intermediary of the artistic idea.” In dance, the virtuoso not only serves as an intermediary, but must also embody the artistic idea. Utilizing every skill necessary to deliver the work, the dance artist audaciously commits to the moment—no matter what.

I think of Angie Hauser and Darrell Jones performing Bebe Miller’s work *A History* at the Krannert Center for the Performing Arts. While there were no fancy turns and *grand jetés*, the rawness and vulnerability of their presence; the willingness to take physical and performance risks; and their outrageous commitment to each other was unapologetically virtuosic. Or in the piece *While We Were Holding It Together* choreographer Ivana Müller asks the performers to maintain a stillness for over an hour. As the performers eventually shake, perspire, and turn red from the task, you can ask, “Was that virtuosic?” I say overwhelmingly—yes.

This year we welcome three new faculty members who each exhibit a diva-like sense of the virtuosic. While teaching a master class Endalyn Taylor, a former principal dancer with Dance Theater of Harlem, got up from a chair and without a



L to R Michael Alex Gossen (BFA '17), Laina Carney (BFA '15), and Justin Yeung (BFA '15) in Elijah Gibson's *Psychosis*

warm-up demonstrated a jump. Jaws dropped. It was not just the height—it was the absolute commitment to flight. In a hip-hop class Abigail Zbikowski asked students to—flip over one leg, roll on the floor, and jump off the shoulder. Everyone was on the edge—“can I do this?” It was all about the commitment. You had to believe. C. Kemal Nance, our new Lecturer and expert in African Dance, sailed across the room with legs flying, head tossing, and arms flailing. His large, expansive body was not just dancing to the beat—he was the beat. These moments stick to my memory and won’t go away.

Virtuosic begins with the ability to locate self—body, culture and aesthetic—within the artistic idea or form. In these pages undergraduate Justin Yeung discusses his identity as a hip-hop dancer, and his journey to re-imagine self. Alumna Patricia Hruby Powell shares her journey towards writing and the publication of her latest book on Josephine Baker, another virtuosa.

So, we have shaped our upcoming season around the virtuosic, asking ourselves to have the fierce courage to truly commit.

Please enjoy Pivot 2014!

## looking back/looking forward

BY JAN ERKERT, HEAD

### LOOKING BACK: 2013–2014

Our community took on an out-of-the-box, project last year as we created *Big Tiny Little Dance* for November Dance. Each faculty member had one week with a committed group of students to “wreck, erase, or extend” each other’s contributions. Students had the exceptional challenge of learning, deleting, and changing on a daily basis.... a great practice for every artist. Unharnessed from the usual restraints of a single director, our

visual designers and our live band, created a vibrant evening-length piece. We reveled in our willingness to take risks and work collectively as a department.

Faculty dance artists and guests transformed Krannert Art Museum’s Open Studio, bringing the three-dimensional, live presence of dance to gallery spaces. Visiting Lecturer Elijah Gibson and Guest Artist Jennifer Archibald provided exciting forays into fusions of hip-hop, ballet and contemporary, experimenting with

complex partnering and highly rhythmic athleticism. World-renowned artist David Zambrano taught his “flying low technique,” which was as challenging as it was satisfying.

International projects abounded. Faculty member Linda Lehovec and alumni Francisca Silva-Zautzik (BFA '02) traveled to and from Chile with alumni and students, and exchange student Meng Hsuan, extended our long-term relationship with Taipei National University of the Arts.



Students in class with Guest Artist David Zambrano

### LOOKING FORWARD: 2014–2015

The first annual Dance Film Festival at the Art Theater with guest filmmaker Alla Kovgan will kick off our year with an exciting array of classic award-winning dance films. Emerging dance filmmakers will be able to submit short films and have the chance to see their film on the big screen and win a Loïe Award (in honor of Loïe Fuller). We will take a dip into commercial styles of dance. Sparks will fly as Sonya Tayeh, Emmy Award nominee for choreography on *So You Think You Can Dance*, provides master classes for our students and for high school students. Brandi Coleman, from Chicago’s energetic Jump Rhythm Jazz Project, will set Artistic Director Billy Siegenfeld’s signature dance *I’ve Got Your Number* on our Repertory Dance Company. Earl Mosley, founder of Diversity of Dance and named Teacher of the Year by Dance Teacher Magazine in 2005, will create a new work for our students for November Dance. Nic Petry (MFA '05) and Amber Sloan (BFA '01) will be our Beverly Blossom/Carey Erickson Alumni awardees this year, performing the physically demanding duet *Two Left Feet* by choreographer David Parker in February Dance.



Professor John Toenjes’ Kama Begata Nihilum

“Virtuosic begins with the ability to locate self—body, culture and aesthetic—within the artistic idea or form.”

# introductions

“My work does not require audiences to be experts in either dance or art to experience them.”



## abigail zbikowski

New Assistant Professor **Abigail Zbikowski** is a choreographer interested in interrogating dance aesthetics and culture through rigorous physical training and the discovery/invention of new techniques of the body. Abigail's work with her company the New Utility has been presented at Dance New Amsterdam, Movement Research at Judson Church, the nEW Festival, COLLAGE Arts Festival, the Hear/Now series and the newMoves Festival presented by the Kelly Strayhorn Theater, among others. Her work has also been

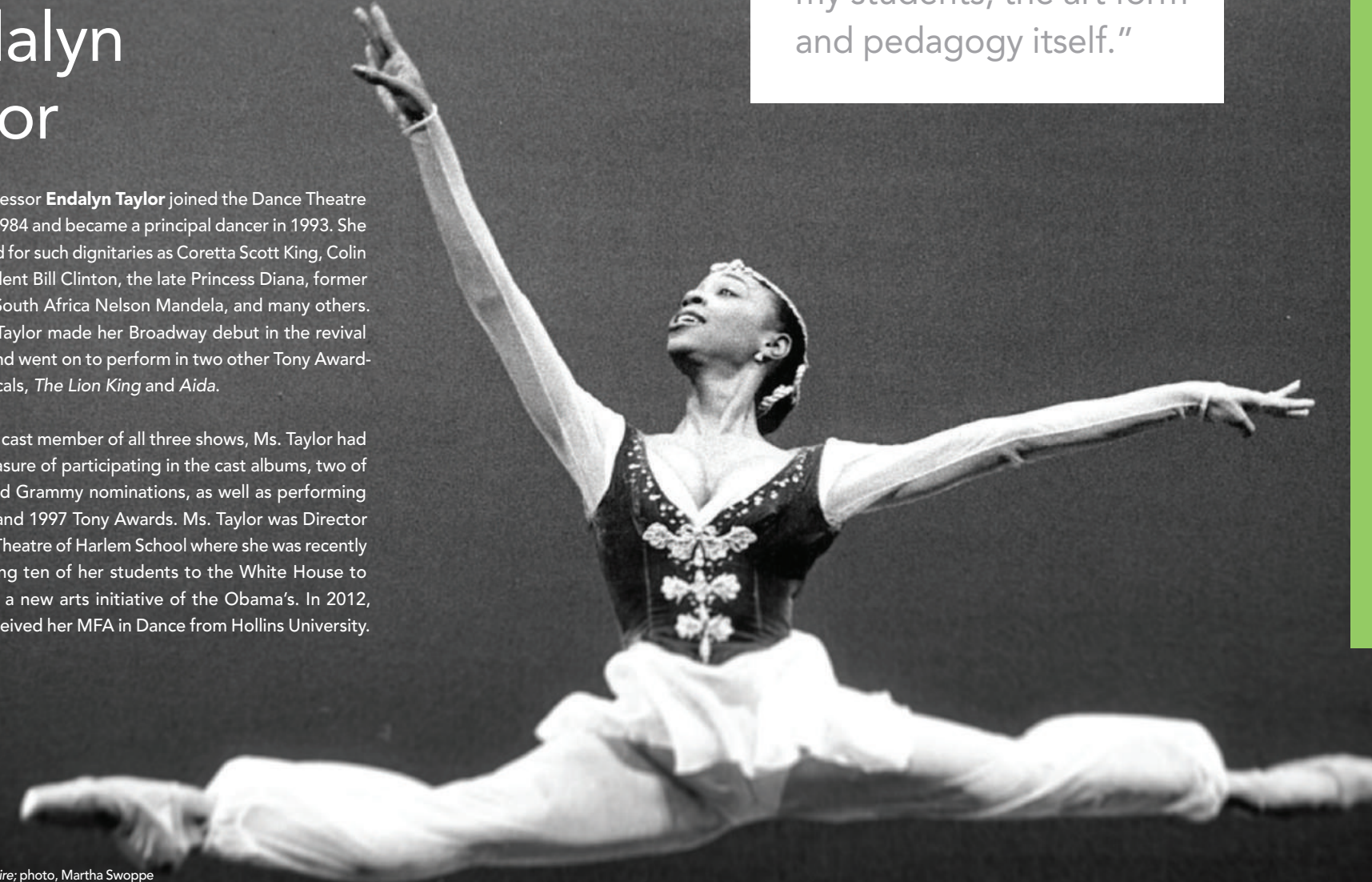
commissioned by The Ohio State University, where she has taught for the past two years. She has studied intensively at Germaine Acogny's L'École de Sables in Senegal, and holds a BFA in Dance from Temple University and an MFA in Dance from The Ohio State University. As a performer, Abigail has worked with choreographers Charles O. Anderson/dance theater x, Megan Mazarick, Nora Gibson, Paige Phillips, Maree ReMalia, and has performed nationally and internationally with the Baker & Tarpaga Dance Project.

## endalyn taylor

Assistant Professor **Endalyn Taylor** joined the Dance Theatre of Harlem in 1984 and became a principal dancer in 1993. She has performed for such dignitaries as Coretta Scott King, Colin Powell, President Bill Clinton, the late Princess Diana, former President of South Africa Nelson Mandela, and many others. In 1992, Ms. Taylor made her Broadway debut in the revival of *Carousel* and went on to perform in two other Tony Award-winning musicals, *The Lion King* and *Aida*.

As an original cast member of all three shows, Ms. Taylor had the great pleasure of participating in the cast albums, two of which received Grammy nominations, as well as performing for the 1993 and 1997 Tony Awards. Ms. Taylor was Director of the Dance Theatre of Harlem School where she was recently invited to bring ten of her students to the White House to participate in a new arts initiative of the Obama's. In 2012, Ms. Taylor received her MFA in Dance from Hollins University.

Endalyn Taylor in *Corsaire*; photo, Martha Swoppe



“I am constantly learning new things about myself, my students, the art form and pedagogy itself.”

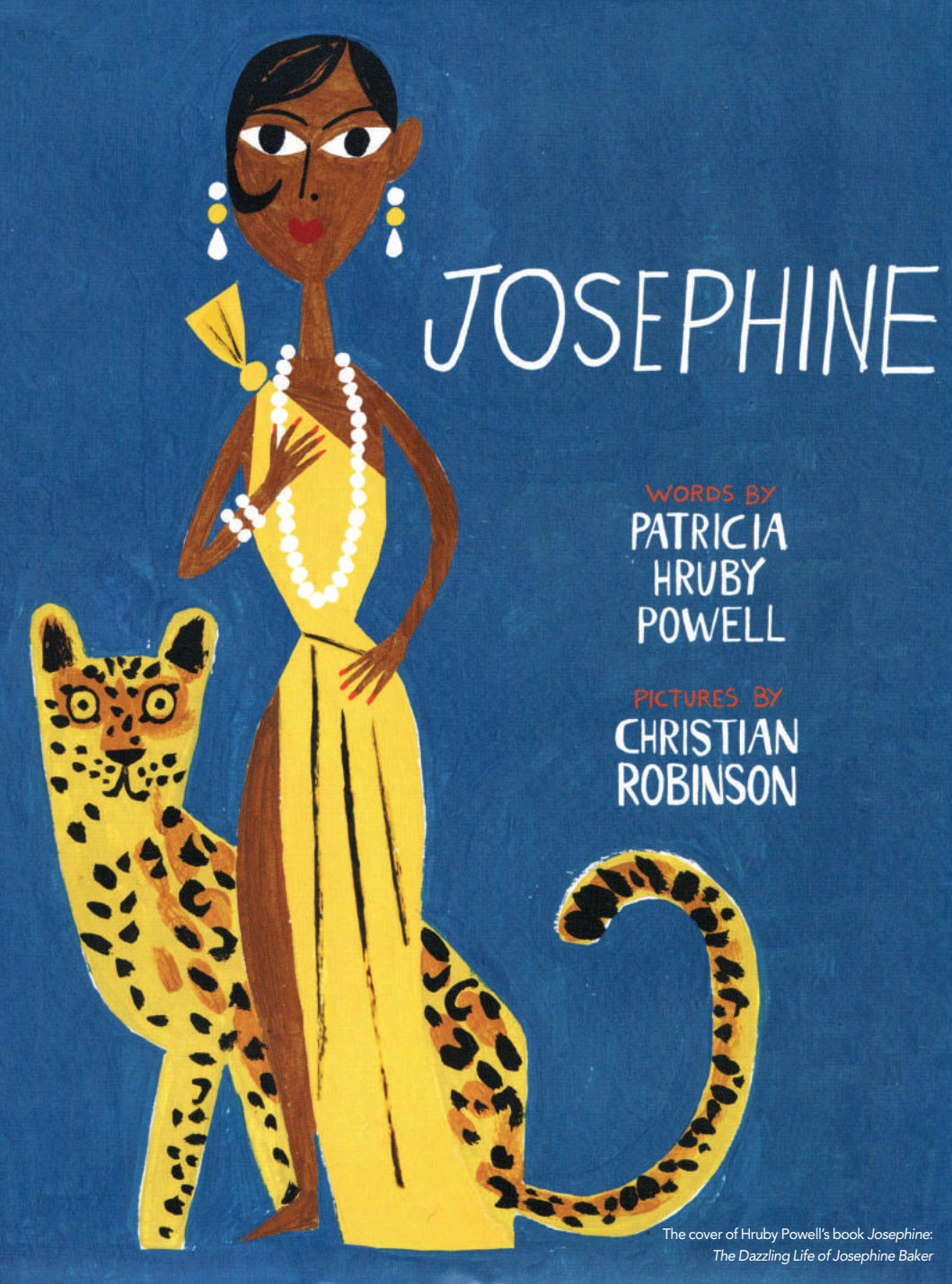
## c. kemal nance

**C. Kemal Nance** will be joining our faculty as a Lecturer. He hails from Swarthmore College from where he not only earned a BA in Sociology/Anthropology with the concentration in Black Studies but also taught African dance for twenty years as an Associate in Performance in the Music and Dance Department. He holds a M.Ed. in Dance and a Ph.D. in Philosophy from Temple University. Currently, Nance co-directs the Berry & Nance Dance Project, a dance initiative dedicated to the production of dance works about African American men. For twenty years, Nance was a principal dancer in Kariam & Company: Traditions in PA while holding a recurring presence with Chuck Davis' African American Dance Ensemble in NC having performed with the company in both national and international venues. Nance is the first male master teacher of the Umfundalai African dance technique. Nance has shared African Dance throughout the United States and abroad.



C. Kemal Nance; photo, unknown

“I live for those moments when students surprise themselves with what they can do with their bodies and how their embodied confidence impacts audiences.”



The cover of Hruby Powell's book *Josephine: The Dazzling Life of Josephine Baker*

## featured alumna BY PATRICIA HRUBY POWELL

**"My passion was writing the stories, not performing them."**

I was drawn to UIUC in 1969 because Dance was in Fine and Applied Arts rather than Physical Education; Krannert Center had been built; John Cage and the Cunningham Company had recently been in residence. And then I found Beverly Blossom. Yahoo.

I think some people dance because they're born performers. Others are artists. I fall in the artist category. I might have been a visual artist, but I was coordinated, flexible, musical, and energetic. Dance was a perfect avenue for me.

Chester Wolenski demystified technique for me. Steve Paxton deepened my love for improvisation. I was quietly in love with him. Who wasn't?

But the Vietnam War, Kent State shootings, National Guard and boycotted classes of 1970 distracted me. Would I be a political activist or a dancer? I was determined to become a fine dancer. So...I hitchhiked around Europe (because adventure was important), danced on the Greek island Paros, and ended up at the London Contemporary Dance School (LCDS) where I was dismayed by the affront of Graham technique. However, a year later, suffering the betrayal of a boyfriend, the angst of Graham proved an invaluable emotional outlet.

After earning my diploma from LCDS, I danced on scholarship at Alvin Ailey's American Dance Center and produced concerts, but NYC felt brutal to me. I returned to Champaign and danced with Somedancers and completed my BFA in 1979, largely on happenstance, experiential credit, and one final correspondence course in French Literature. Throughout a year of touring the Americas and Europe with my dance company One Plus One, I read French classics. I'd always been an avid reader, but the French was challenging.

Years later, my career as a dancing storyteller was transitional. My passion was writing the stories, not performing them. Nowadays I write, tango, and dance—sometimes with the improvisational performance group Spinnin' Slidin' Scratchin'.

Josephine Baker? When I was young I was aware of Josephine, but she was a showgirl in my mind. It took advanced adulthood and viewing early footage to appreciate her as an original razzle-dazzle groundbreaking dancer. *Josephine: The Dazzling Life of Josephine Baker* is my attempt to make words dance.

**Find out more about Hruby Powell's work with dance and storytelling at [www.talesforallages.com](http://www.talesforallages.com).**

## beyond the stereotypes

BY JUSTIN YEUNG (BFA '15)

Like most undergrads entering this department I came in with a so-called "niche" in the dance community—a self-imposed label used as a safeguard. For me, it would always be easy to simply fall back on being the "hip-hop guy," especially when I was confronted with movement that was foreign to me. In my early training, I would find myself unintentionally returning to a particular type of movement pattern that was familiar and comfortable in my body, which at times prevented me from genuinely delving into the material being taught. By becoming aware of the body preferences and movement biases ingrained in my muscle memory, I was able to overcome these prejudices and eventually learn when it was appropriate to indulge in them as well.

Now, when asked the question "so what kind of dancer are you?" I seem to always have a different answer each time: b-boy, urban dancer, lyrical dancer, modern dancer, contemporary dancer, modern-contemporary dancer, and the list goes on. The more training I receive and process in my body, the richer my dance vocabulary becomes. With that expansion comes the greater struggle of trying to classify my movement and myself. At what point do these titles start to become shallow and superficial? As dancers, it is our job to train and expose our bodies to as much movement as we can, but also to appreciate and cultivate our own personal aesthetic art form. To me, this is the most exciting and rewarding part of being a dancer, as it has allowed me to discover and share my own voice in the dance community.



Justin Yeung (BFA '15) in Jennifer Archibald's *Grasp*

## faculty, students & alumni travel to chile

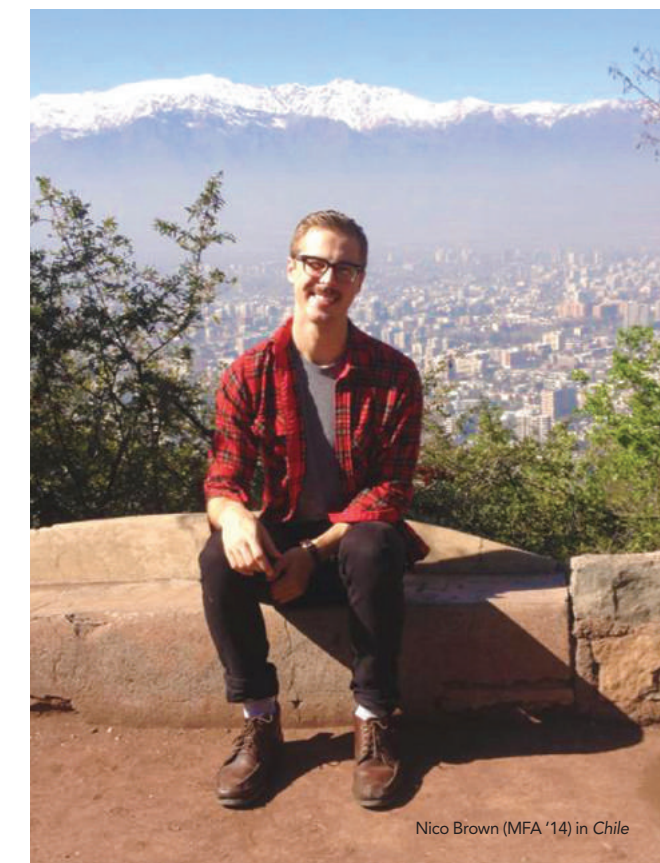
BY NICO BROWN (MFA '14) AND HALEY JENSEN (BFA '15)

Professor Linda Lehovec collaborated with Francisca Silva-Zautzik (BFA '02) at Duoc UC, a professional theater/dance school to create a new work. Students from Illinois—Nico Brown (MFA '14) and Haley Jensen (BFA '15)—as well as our Beverly Blossom/Carey Erickson Alumni Awardees Jessica Cornish (BFA '12) and Elby Brosch (BFA '12)—traveled to Chile during Summer 2013 to create this new work. The Chilean dancers traveled to Illinois to perform on February Dance.

Making the work was phenomenal, but the experience of working abroad added new dimension and understanding to our practices back in the States.

We arrived in Santiago without any expectations. We hadn't met our collaborators. We didn't know Spanish! We shared rooms in a hostel in a bustling part of the unfamiliar city. In our spare time, we spent hours exploring the neighborhoods and local markets. After two weeks, we had carved out our own little corner of the city, making friends along the way. Santiago is an incredibly friendly and beautiful city!

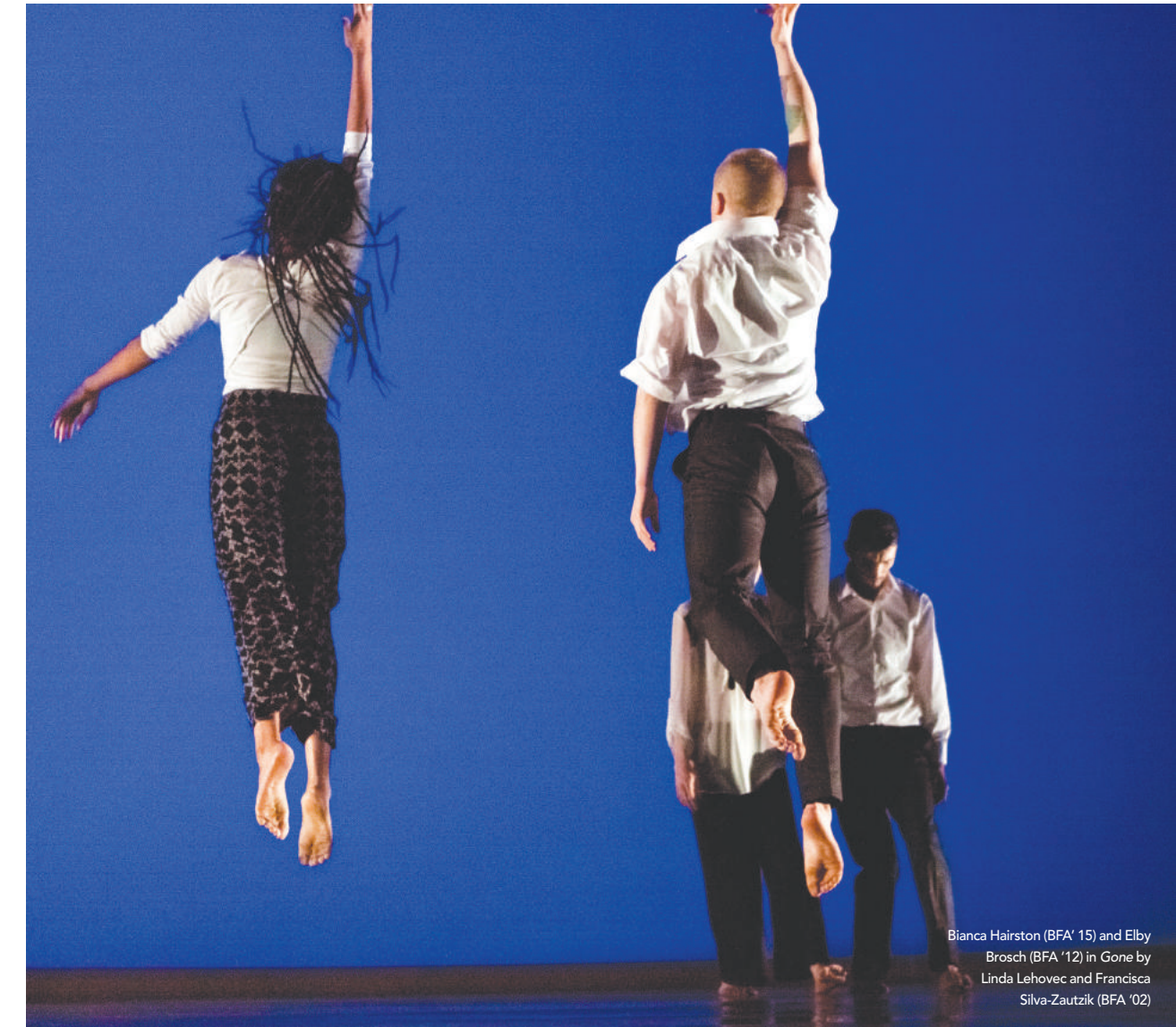
Making the dance was certainly an adventure. Our student collaborators were primarily theatre students. Their dramatic sensibility fueled the creation of work—a movement and spoken word piece that centered thematically around family, loss, and grieving. The Chilean students added an expressive dimension to our dance training that created a poignant and dynamic performance.



Nico Brown (MFA '14) in Chile

# dance at illinois

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# future plans

small,  
but  
mighty

While the BFA Class of 2014 may be small in number, they were a group of hard-working and dedicated students who in total performed in more than 50 department dance works in addition to performing with campus student groups, teaching at local dance studios, and producing their Senior Thesis Concert: FREE. These students were a solid group of teachers teaching yoga, tai chi along with many forms of dance, including modern, ballet, and jazz. Their plans will take them to Chicago, Seattle, and New York City to perform and teach. One will travel as far as South Korea and one will stay in Champaign-Urbana. Wherever they go this group will continue spreading the joys of movement to their respective community.



L to R: Abigail Kaesberg, Kristin McCoy, Gina Wojnar, Lindsay Zavala, Nicole Renfro, Bridget Grissom, and Mya King

## master of fine arts

Our three graduating Masters of Fine Arts Candidates—Nico, Niall and Johanna—have all landed safely in NYC where they will continue to make, work, teach, engage and shape the NYC contemporary dance community. Nico will be continuing an on-going collaboration with American Ballet Theatre dancer David Hallberg as he also pursues additional choreographic and administrative opportunities in the dance community. Niall will be creating new work with Jennifer Monson and performing with Tere O'Connor in the fall as well as developing new work of his own. Johanna will start a new project of short solos while pursuing a place to perform *piece. piece* in NYC. We know these artists will have a profound impact on the field and we look forward to seeing their work evolve. We miss them all already.

MFA Class of 2014 at the Convocation Brunch L to R:  
Niall Jones, Nico Brown, and Johanna Meyer



# transitions

## CATRINA CHOATE-HERETOIU, VISITING LECTURER

and former dancer with Miami City Ballet, provided distinctive teaching to our program for the last 4 years. Catrina carefully strategized methodologies to bring students toward a deeper understanding of themselves through the forms of ballet and Feldenkrais. Catrina will be developing a ballet program for Art In Motion and building her own Feldenkrais practice in the Champaign area.

## ELIJAH GIBSON, VISITING LECTURER

graced our program this past year with his upbeat energy. A dedicated teacher, he brought great rigor and challenge to the technique classroom and cared passionately about his students. Elijah will be moving to Texas, where he has a position as Assistant Professor at Sam Houston State University.

## JACQUELINE KINSMAN, ASSISTANT TO THE HEAD

has been our rock, our know-it-all, our keep-us-all-on-track, our go-to... for the last six years. Jackie received the 2014 FAA Academic Professional Award for Excellence for her service in the Department of Dance. Jackie is returning to the east coast to be closer to family.

We wish you the best in your new adventures. **We will miss you all!**

Mya King (BFA '14) in *Clouds*,  
*Not Fog*, by Niall Jones (MFA '14)



# dean's message



BY EDWARD FESER, DEAN  
COLLEGE OF FINE  
AND APPLIED ARTS

The distinguished reputation of Dance at Illinois as a center for innovation and outstanding instruction continues to grow, as demonstrated by the prestige and widely acclaimed creative accomplishments of its faculty. We are especially proud of Professor Tere O'Connor's 2014 induction to the American Academy of Arts and Sciences, and Professor Jennifer Monson's most recent honor as a Doris Duke Impact award winner. We're also delighted to welcome two new tenure-track and one visiting faculty member this fall.

# be a pivotal force— donate now!

Dance at Illinois is an epicenter for the development of the dance artist/leader. Join the excitement and play a pivotal role. Please consider giving a gift, big or small, to support and elevate our programming.

We also take this opportunity to recognize and thank all dance contributors. We are profoundly grateful—we couldn't do it without you! Listed to the right are donors to the Department of Dance from January 1, 2012 through July 15, 2014. *We realize there may be mistakes or omissions from this list. We apologize and invite you to contact us regarding corrections: (217) 333-1010.*

To make a gift, please designate the desired fund on your check, made payable to the University of Illinois Foundation/Department of Dance, and mail to UIF, P.O. Box 3429, Champaign, IL, 61826-3429.

For information about how to donate online:

[giving.illinois.edu](http://giving.illinois.edu)

*Thank you for your continued  
support of **Dance at Illinois!***

## dance partners

Abbott Fund	Louis and Christine Friedrich	Marilyn and Grady Phillips
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Edwin Chim	Janice Kovar	Mariam Thiam
Valerie Cihylik	Linda Krivkovich	Andrea Trench
William and Kathleen Conlin	Barbara Lowis Lehmann	Deborah Van Nest
Katherine Corby and Tarek Said	Andrea Lewis	David Wagstaff
Mickey Davidson	Mark and Ella Magruder	John Walter and Joy Thornton-Walter
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David Eaton and Louanne Ione Smolin	Philip Mele	Lynn Wilson
Richard Erickson	Jeffrey Mellander	William Word and Diane Baker
Jan Erkert and Bernt Lewy	Kristi Mercer	Jerald Wray and Dirk Mol
Thomas and Susan Falendar	Nancy and David Morse	Basia Podbielski Yakaitis
Margaret Fisher-Krugman	Mary Mullen	Jin-Wen Yu
	Bruno and Wanda Netti	
	Rick Orr	
	Mary and George Perlstein	
	Marianne Peterson	

## scholarship recipients

Vannie L. Sheiry Memorial Scholarship (Est. 1994)  
**Nico Brown** (MFA '14)

Awarded in recognition of outstanding performance.

Moe Family Dance Award (Est. 1996)  
**Brendan Behan** (MFA '16)

Awarded in recognition of potential for unique contributions to the profession.

Wanda M. Netti Prize for Student Choreography (2002)  
**Niall Jones** (MFA '14)

Awarded in recognition of outstanding choreography.

Patricia Knowles Graduate Travel Award (Est. 2006)  
**Sophia Levine** (MFA '16)  
& **Jessie Young** (MFA '16)

Award designated for an outstanding MFA candidate to be used for travel and study that deepens his/her artistic life.

Beverly Blossom and Carey Erickson Alumni Award (Est. 2007)  
**Jessica Cornish** (BFA '12)  
& **Elby Brosch** (BFA '12)

Enables an alumnus to return to campus to teach, perform, choreograph and otherwise enhance Dance at Illinois.

Lisa Carducci Memorial Scholarship  
**Bridget Grissom** (BFA '14)

Award designated for an outstanding student.

Mary Elizabeth Hamstrom Award  
**Lailye Weidman** (MFA '16)

Awarded to a graduate student for summer study.

Senior Magnolia Award  
**Nicole Renfro** (BFA '14)

Awarded to a graduating senior who has shown the most growth and development throughout his/her four years.

Outstanding Undergraduate Performance Award  
**Abigail Kaesberg** (BFA '14)

Perry Souchuk Memorial Scholarship (Est. 2013)  
**Michael Alex Gossen** (BFA '17)

A talent-based scholarship awarded to an incoming undergraduate student

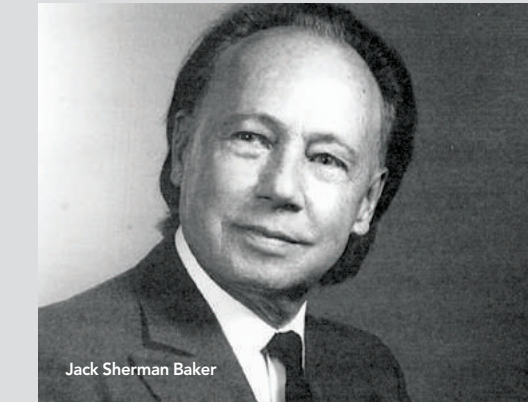
Scholarships for Dance Projects (Est. 2010)

These scholarships support dance research and/or study for BFA and MFA students seeking to further their creative, performance, and/or scholarly work. Students are selected based on a diverse range of aesthetics within projects that demonstrate rigorous inquiry, individual voice, and curiosity.

**Michael Alex Gossen** (BFA '17)  
**Donna Carnow** (BFA '17)  
**Justin Yeung** (BFA '15)  
**Alexandra Hutton** (BFA '17)

## in remembrance

BY PATRICIA KNOWLES (DEPARTMENT HEAD FROM 1976–2001)



**Architect Jack Sherman Baker**  
August 8, 1920–November 24, 2013

*A cherished friend and supporter of the Department of Dance for many years, Jack Baker.*

Designed the award-winning Erlanger House in 1964 for his friend, Margaret Erlanger, the Department's founding director. For many years, the Department used this elegant space for visiting artists and special events. His own studio/residence, a converted wagon factory in downtown Champaign, was the site of many experimental dance performances and receptions for visiting artists such as Merce Cunningham and John Cage.



**William B. McClellan Jr. (BFA '00)**  
April 7, 1978–May 14, 2014

Long-time Dayton Contemporary Dance Company dancer and choreographer, passed away as a result of complications from a brain tumor. William graduated on May 6 from University of Michigan with his MFA in Dance. It was such a pleasure to experience his vibrant energy and to work with him when he was an undergraduate student at the University of Illinois. He made the room brighter by his presence. When he visited Urbana again in December of 2012 his smile was even more resplendent. It's comforting to know that he had so many opportunities to do what he loved most, to use his exceptional talent fully, and to fulfill his dream of getting his graduate degree.

*William B. McClellan Jr. (BFA '00) at the home of Patricia Knowles, 2013: photo, Patricia Knowles*



**Perry Souchuk (BFA '76)**  
May 12, 1954–July 8, 2013

Described by Laura Dean of Laura Dean Dancers and Musicians as "a beautiful mover, dancer and performer, with an extraordinary spirit," Perry Souchuk passed peacefully from this life in his sleep on July 8, 2013 after battling the rigors of AIDS for 30 years. His family and friends cast his ashes into the East River near his apartment in New York, the city he loved.

*Perry Souchuk and partner in West Side Story, Celebration Company, 1975*

# 2014–2015

## performance calendar

**Dance Film Festival at the Art**  
September 2, 9 & 16, 2014

**November Dance**  
November 6–8, 2014

**February Dance**  
February 5–7, 2015

**StudioDance I**  
March 12–14, 2014

**StudioDance II: Site-Specific**  
April 24–26, 2015

**Senior Concert**  
April 30, May 1 & 2, 2015

## audition dates

**BFA Program:** November 8,  
February 7, March 2  
**MFA Program:** February 11 & 12



Niall Jones (MFA '14) and Rhea Speights  
(MFA '15) in Jones' *Andrew*

# 2013–2014

## faculty/staff list & magazine credits

### Dance Faculty

Susan Becker, *Visiting Lecturer*  
Jan Erkert, *Professor, Department Head*  
Denis Chiaramonte, *Visiting Lecturer*  
Catrina Choate-Heretoiu, *Visiting Lecturer*  
John Dayger, *Visiting Lecturer*  
Elijah Gibson, *Visiting Lecturer*  
Sara Hook, *Professor*  
Kate Kuper, *Visiting Lecturer, Community Engagement Liaison*  
Aaron Landsman, *Visiting Lecturer*  
Linda Lehovec, *Associate Professor, BFA Co-Director*  
Sandra Paola Lopez Ramirez, *Visiting Lecturer*  
Jennifer Monson, *Professor, MFA Co-Director*  
Rebecca Netti-Fiol, *Professor, BFA Co-Director*  
Tere O'Connor, *Professor*  
Cynthia Oliver, *Professor, MFA Co-Director*  
Ahalya Satkunaratnam, *Andrew W. Mellon Post-Doctoral Fellow*  
Kirstie Simson, *Assistant Professor*  
John Toenjes, *Associate Professor, Music Director*  
Renée Wadleigh, *Professor*  
Patricia Weidmann, *Visiting Lecturer*

### Guest Artists

Jennifer Archibald  
Karole Armitage  
Elby Brosch  
Rosamaria Cisneros-Kostic  
Jessica Cornish  
Joe Levasseur

Mark Morris Dance Group  
Alex Tecza & Katja Lindholm  
David Zambrano  
Spiral Praxis

### Staff

Sarah Aker, *Space Coordinator/DRK Manager*  
Ken Beck, *Specialist in Music*  
Brendan Behan, *Office Graduate Hourly*  
Nico Brown, *Office Graduate Hourly*  
Andrea Chim, *Intern*  
Natalie Fiol, *Photographer*  
Kimberly Hardin, *Physical Therapist*  
Jacqueline Kinsman, *Assistant to the Head*  
Cindy Masko, *Office Support Specialist*  
Angela Pittman, *Graduate Video/Media Coordinator*  
Gina Wojnar, *Intern*

### Teaching Assistants

Angélica Angulo Soledad  
Brendan Behan  
Nico Brown  
Niall Jones  
Sophia Levine  
Johanna Meyer  
Hadley Smith  
Rhea Speights  
Lailye Weidman  
Jessie Young

### Accompanists

Brian Behrns  
Seoin Chang  
Kent Conrad  
Jason Finkelman  
Beverly Hillmer  
Cody Jensen  
Richard Miller  
Jeff Zahos

### Special Thanks to:

Fran Ansel  
Diane Baker  
Mark Rhodes  
Mary Perlstein  
Kathleen Conlin

### Magazine Credits

Jacqueline Kinsman, *Editor*  
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in *Big Tiny Little Dance*  
Back Cover: Abigail Kaesberg (BFA '14)  
in *Big Tiny Little Dance*