

BYU THEATRE BALLET
STUDIO COMPANY
PRESENTS

ART

In Motion

NOVEMBER 8-10, 2023

7:30 PM • RB PERFORMANCE THEATER

TICKETS \$12

BYU



THEATRE
BALLET
STUDIO COMPANY



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Director's NOTE

Dear Friends,

Inspired by the uptick in immersive, projected art-viewing experiences, our team sought to highlight female artists and composers who were often overlooked by their male counterparts during their careers. Department of Dance faculty members Shayla Bott, Ashley Parov, and Hilary Wolfley present their choreographic collaboration in partnership with Department of Design faculty Luke Gibson and his motion design students to create a visually rich ballet experience celebrating the life and works of these female artists.

Presented in three Acts, this concert represents visual artists Berthe Morisot, Sofonisba Anguissola, and Margaret Macdonald Mackintosh, respectively. These women had prolific careers but were overshadowed by their male counterparts and often overlooked in art history.

Berthe Morisot is often referred to as the "First Lady of impressionism" and while her technique reflected the impressionist movement, her subjects were firmly grounded in the dichotomy of the female life of the mid to late 1800s. Morisot frequently depicted scenes from a woman's everyday life—in the garden with children, sewing in the sitting room, looking out the window at the view beyond—with each scene displaying the lonely, isolated social expectations of women.

Sofonisba Anguissola, an Italian Renaissance painter, achieved great success and paved the way for future female artists to pursue serious careers. However, history often overlooks her accomplishments in favor of her male contemporaries, including Michelangelo (who recognized her skill immediately).

Margaret Macdonald Mackintosh was a part of the Art Nouveau movement in Glasgow, Scotland, innovating with various mediums, portraying distinctly female figures and symbolism, and collaborating with her more-famous husband Charles Rennie Mackintosh. While he credited her for his successes, most people are not aware of her impact, not only on his work but on her contemporaries (such as Gustav Klimt) and the greater Art Nouveau movement.

Dancers from BYU Theatre Ballet and BYU Theatre Ballet Studio Company perform together, marking the continued growth and development of BYU Ballet as a whole. We hope you enjoy immersing yourself in the beauty and artistic depth of these artists and composers. Thank you for your support of BYU Ballet and we hope you will join us for future performances.

With Gratitude,



Hilary Wolfley
Artistic Director & Choreographer
Theatre Ballet Studio Company



Ashley Parov
Artistic Director & Choreographer
Theatre Ballet



Shayla Bott
Choreographer
Theatre Ballet



Brooke Storheim
Co-Artistic Director
Theatre Ballet Studio Company



BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS
BYU DEPARTMENT OF DANCE
BYU BALLET

PRESENT

ART

In Motion

ARTISTIC DIRECTORS & CHOREOGRAPHERS

*Ashley Parov
Shayla Bott
Hilary Wolfley
Brooke Storheim*

CONCEPT, 3D MODELING, MOTION DESIGN

*Willa Wimmer
Tavin Borrowman
Brynn Squires
Sophie Houghton*

STUDENT MENTORING & MOTION DESIGN DIRECTION

Luke Gibson

DRAMATURG

Belle Frahm

SPECIAL THANKS

*Luke Gibson
Belle Frahm
Mira Charles
Willa Wimmer
Tavin Borrowman
Brynn Squires
Sophie Houghton
Erin Bjorn*

ART

In Motion

BERTHE

CHOREOGRAPHY BY
ASHLEY PAROV

MUSIC BY
CÉCILE CHAMINADE
GERMAINE TAILLEFERRE
RAPHAELA GROMES
JULIAN RIEM

LE MATIN

Addison Boll / Madeline Jennejohn (11/9)
Aubrie Owens / Rachel Stewart (11/9)
Elayna Smith / Jaylee Box (11/9)
Summer Wudel / Anna Lee Bifton (11/9)

L'APRES-MIDI

Alina Allred
Abbie Summers / Grace Baker (11/9)
Caitlyn Richey / Abby Reed (11/9)
Meg Trythall / Clara Butler (11/9)
Allie Webb / Charley David (11/9)
Lani Johnson / Jenna Wudel (11/9)
Haven Benson / Emma Zwahlen (11/9)
Isabelle Walker / Abigail Bjorkman (11/9)

LE SOIR

Addison Boll / Madeline Jennejohn (11/9)
Aubrie Owens / Rachel Stewart (11/9)
Elayna Smith/Jaylee Box (11/9)
Summer Wudel/Anna Lee Bifton (11/9)

Alina Allred
Abbie Summers / Grace Baker (11/9)
Caitlyn Richey / Abby Reed (11/9)
Meg Trythall / Clara Butler (11/9)
Allie Webb / Charley David (11/9)
Lani Johnson / Jenna Wudel (11/9)
Haven Benson / Emma Zwahlen (11/9)
Isabelle Walker / Abigail Bjorkman (11/9)

5 MINUTE PAUSE

SOFONISBA

CHOREOGRAPHY BY
SHAYLA BOTT

MUSIC BY
CLARA SCHUMANN

*Gordon Felesina & Abby Wardle/
Maile Johnson (11/9) with
Elizabeth Pouwer/ Madeline Chenn (11/9)
Maia McBride / Colette Radstone (11/9)
Olivia Smith / Annie Openshaw (11/9)
Isabella Mudrick / Sophia Ross (11/9)*

5 MINUTE PAUSE

MARGARET

CHOREOGRAPHY BY
HILARY WOLFLEY

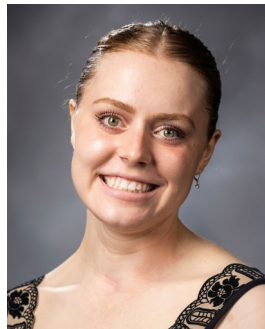
MUSIC BY
ETHYL SMITH
GERMAINE TAILLEFERRE

*Alina Allred
Grace Baker
Haven Benson
Abigail Bjorkman
Clara Butler
Charley David
Lani Johnson
Abby Reed
Caitlyn Richey
Abbie Summers
Meg Trythall
Isabelle Walker
Allie Webb
Jenna Wudel
Emma Zwahlen*

THEATRE BALLET STUDIO COMPANY



Alina Allred



Grace Baker



Haven Benson



Abigail Bjorkman



Clara Butler



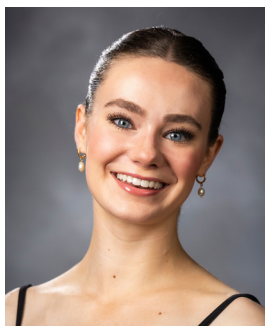
Charley David



Lani Johnson



Abby Reed



Caitlyn Richey



Abbie Summers



Meg Trythall



Isabelle Walker



Allie Webb



Jenna Wudel



Emma Zwahlen

BALLET FACULTY



Hilary Wolfley

ARTISTIC DIRECTOR & CHOREOGRAPHER
THEATRE BALLET STUDIO COMPANY

Hilary Wolfley, Assistant Teaching Professor in the Ballet Area at Brigham Young University (BYU), serves as the Director of BYU Theatre Ballet Studio Company. She earned her BA in Dance from BYU and MFA in Dance from Hollins University where she studied in Berlin, Frankfurt, Virginia, and New York. She danced professionally with Utah Metropolitan Ballet (formerly Utah Regional Ballet), SALT Contemporary Dance, and Wasatch Contemporary Dance Company. Her choreography won Ballet Arkansas' Visions Choreographic Competition and Utah Metropolitan Ballet's Choreography Design Project. Her choreography has also been presented at the Utah Conference of Undergraduate Research, the American College Dance Festival Gala Performance, the Puerto Rico Classical Dance Competition, and World Dance Movement. She has created original works for Utah Metropolitan Ballet, Wasatch Contemporary Dance Company, BYU's Theatre Ballet and Ballet Showcase Companies, Utah Valley University's Synergy Company, Mudson Works-In-Progress Series, Jaqueline's School of Ballet's Contemporary Company, and several local studios. Hilary was selected to participate in multiple Choreographic Residency Workshops at the San Francisco Conservatory of Dance and at Utah Metropolitan Ballet's Choreography Design Workshops. Hilary has attended the Central Pennsylvania Youth Ballet Teacher Training, Stott Pilates Mat & Reformer Training, and is certified in Progressing Ballet Technique and American Ballet Theatre National Training Curriculum Levels Pre-Primary to Level 5.



Brooke Storheim

CO-ARTISTIC DIRECTOR
THEATRE BALLET STUDIO COMPANY

Brooke has danced professionally with Hale Centre Theatre, Utah Regional Ballet, Utah Ballet, Theatre Ballet, Ohio Ballet, and has also been a guest soloist with the Tabernacle Choir at Temple Square. She attended Brigham Young University, dancing and touring with Theatre Ballet Company, and majoring in history. She then attended the University of Utah, graduating with honors with her MFA (emphasis in Teaching & Choreography) in ballet. While at the University of Utah, Brooke performed with Utah Ballet and Ballet Ensemble, choreographed for Ballet Showcase, and served as a teaching assistant. In addition, Brooke has studied with Ohio Ballet, Cleveland Chamber Ballet, Joffrey Ballet, and Ballet West, and has received pedagogy certifications from ABT and CPYB.

Brooke has taught at many institutions, including Utah Valley University, The University of Utah, and various private academies in the Salt Lake and Cleveland areas. She is currently an adjunct faculty member at Brigham Young University and her choreography has been presented at BYU, The University of Utah, and Mountain West Ballet.

BALLET FACULTY



Ashley Parov

ARTISTIC DIRECTOR & CHOREOGRAPHER
THEATRE BALLET

Ashley Ivory Parov began her early ballet training with Zola Dishong and Richard Cammack at the Contra Costa Ballet Centre in Walnut Creek, California. At the age of 13, Ms. Parov was accepted as a full scholarship student at the San Francisco Ballet School (SFBS) where she trained under the direction of Lola DeAvila, Gloria Govrin, Sandra Jennings, Pascale LeRoy, Shannon Breshnahan, Jocelyn Vollmar, and Irina Jacobson. While at SFBS, she performed extensively with the San Francisco Ballet in supernumerary, apprentice, and corps de ballet roles. At the age of 16, she was invited to join the company on their summer tour to London and Spain. While on tour, Ms. Parov performed in Helgi Tommasson's Swan Lake. After returning from tour, she was invited to join the company as an apprentice. Ms. Parov spent the next three seasons as a corps de ballet member dancing in countless performances. After SFB, Ms. Parov received her BA in Dance from Brigham Young University. After graduation she returned to the San Francisco Bay Area to dance for Charles Anderson's Company C Contemporary Ballet. While at Co C, Ms. Parov danced lead roles in works by Twyla Tharp, David Parsons, Charles Anderson, Val Caniparoli, Michael Smuin, Lar Lubovitch, and Amy Seiwert. In 2016 she graduated with her MFA in Dance from Saint Mary's College of California with honors. Ms. Parov is a certified Pilates instructor and holds teaching certifications in the Bolshoi Ballet Academy and the ABT® National Training Curriculum.



Shayla Bott

CHOREOGRAPHER
THEATRE BALLET

Shayla Bott is a Professor at Brigham Young University where she serves as the Chair of the Department of Dance. From the University of Utah, Shayla holds a BFA in ballet performance and an MFA in ballet with a focus on music, choreography and pedagogy. She has taught in private studios and in the university setting at Utah Valley University and the University of Utah. After retiring from a professional career with Utah Metropolitan Ballet, she has continued to choreograph and teach in professional and academic venues. Shayla's choreography has won several choreographic awards including Utah Regional Ballet's Choreography Design Project Competition (1st place in 2008, 2010, 2016 and 2nd place in 2012) and the National Choreographic Recognition Award in 2012 from Regional Dance America in Montreal. She has staged original works on Central Pennsylvania Youth Ballet, Ballet Arkansas, Santa Cruz Ballet Theatre, Idaho Regional Ballet, Utah Metropolitan Ballet, Ballet West Summer Intensive, and student ensembles at BYU, UVU and the University of Utah. She has presented works at Chop Shop: Bodies in Motion contemporary dance festival in Bellevue, Washington and On Site: Mobile Dance Series. Current research interests include curriculum design, cross-training/rehabilitation/injury prevention for dancers, music for the ballet technique classroom and choreography, and Kinesiology for Dancers, and contemporary and neo-classical ballet choreography. She has successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level 7 of the ABT® National Training Curriculum, and is a STOTT Pilates certified instructor.

BALLET FACULTY



MIRA CHARLES

ASSISTANT DIRECTOR
THEATRE BALLET

Mira Larsen Charles is from Southern California and began her ballet training with Dana Nelson and José Chavez at the Academy of Ballet Arts. While training there she received scholarships to several summer intensive programs including at Ellison Ballet and San Francisco Ballet. Mira also participated in several international ballet competitions, receiving the gold medal at the Vienna International Ballet Experience and Top Twelve at the New York Finals for Youth America Grand Prix. At YAGP, Mira also received an offer to study at the Royal Ballet School in England where she spent two years. While there, Mira had the opportunity to perform with the Royal Ballet Company in their annual Nutcracker performances as well as performing core and soloist roles in the annual school performances. After training at Royal, Mira received her B.S. in Statistics from BYU, with minors in both Ballet and Mathematics. While at BYU, Mira danced with Theatre Ballet all four years she was there, performing many soloist and lead roles. Mira also acted as a student rehearsal assistant for Theatre Ballet and taught classes in the ballet area, including pas de deux and intermediate/advanced technique classes. Mira is now adjunct faculty and continues teaching partnering, along with pointe and other advanced ballet classes. Mira is an ABT® National Training Curriculum certified teacher for Pre-Primary to Level 3, a certified Progressing Ballet Technique instructor, and is working towards becoming a certified Stott Pilates instructor.

STUDY GUIDE

About BERTHE MORISOT



"The Cradle"
PAINTED IN 1873

Berthe Morisot was born in 1841 in France. While she was raised in a family of artists, her artist father soon recognized the extraordinary talent that she possessed. He had her train with many prominent French artists, including Manet, Corot, and more.

Additionally, Morisot was one of the first impressionist painters to paint anything other than landscape paintings. She wrote in a letter to her sister that "the genre of pure landscape had begun to bore her." By 1869, Morisot shifted her focus to "elegant bourgeois women engaged in the family rituals and leisure activities associated with their rank and status in Parisian society."

The most famous of her artwork is titled **The Cradle**, painted in 1873.

In this painting, Morisot depicts her sister sitting near her baby. The baby is barely visible through the muslin curtains. As described by author Armand Fourreau, Morisot shows "a visual sensibility of the most amazing delicacy... it is at once well seen, felt, and painted, a work which marks the accomplishment of a decided step in Berthe Morisot's career by showing her freed from every influence." Morisot had found her unique art style, and no trace of other artists' direct influence could be found after **The Cradle**.

Morisot was prolific in her artwork, producing 850 pieces of art in just 36 years of her career, with more than half taking women as their subjects. She painted until the day that she died in 1895, at age 54.

Read the full analysis of **The Cradle** and see more of her artwork here:

<https://sites.google.com/view/byuartinmotion/berthe-morisot>

STUDY GUIDE

About SOFONISBA ANGUISSOLA

Sofonisba Anguissola, an Italian Renaissance painter, achieved great success and paved the way for future female artists to pursue serious careers. However, history often overlooks her accomplishments in favor of her male contemporaries, including Michelangelo (who recognized her skill immediately).

Michael Cole describes Anguissola's accomplishments in his book, "Sofonisba's Lesson: A Renaissance Artist and Her Work." He writes, "Sofonisba was.. the first known artist in history to take her siblings and her parents as her primary subjects. She may have painted the first group portrait featuring only women. She was among the first to make portraits of individuals from the more humble ranks of society. She was the rare artist to have engaged and extensive artistic exchanges with no commercial concerns attached. She was the earliest known woman artist that young men and women alike, sought out as a teacher."

As famous as she was in her lifetime, even famous enough to paint at the Spanish royal court for many years, the details of her personal life still remain a mystery. Cole explains, "Though her life was as eventful as any Renaissance painter's, her narrow range of subject matter - almost exclusively portraits - did not lend itself to the expression of personal experiences." This, combined with the fact that close to no records were kept for females of this time, makes it very difficult to establish basic biographical facts about her, even her exact birth year.



"Self Portrait"
PAINTED IN 1554

We do, however, know about Anguissola through her many self-portraits. The earliest known was painted in 1554, titled **Self-Portrait**, pictured here.

It is frequently observed that Anguissola produced more self-portraits than any other European artist in the 16th century. A majority of these portraits were painted in the 1550s, when she was entering adulthood. This one in particular stands out because of the writing in the book that she is seen holding in the painting. It says, "se ipsam fecit," which translates to "she made this herself." Anguissola makes it clear that she painted this, and that no one else is to take credit for it. "Staring out from the painting, displaying its inscription for the viewer to read, she appears to seek glory, celebrity..." writes Cole. She ensures her own recognition.

Anguissola produced nearly 300 pieces of art in her lifetime, with more being found and attributed to her all the time.

Read the full analysis of **Self-Portrait** and see more of her artwork here:

<https://sites.google.com/view/byuartinmotion/sofonisba-anguissola>

STUDY GUIDE

About MARGARET MACDONALD MACKINTOSH



Margaret Macdonald Mackintosh was a part of the Art Nouveau movement in Glasgow, Scotland, innovating with various mediums, portraying distinctly female figures and symbolism, and collaborating with her more-famous husband Charles Rennie Mackintosh. While he credited her for his successes, saying "Margaret has genius, I have only talent," most people are not aware of her impact on the greater Art Nouveau movement.

Margaret Macdonald was a part of the "Glasgow Four." The group consisted of the sisters, Margaret and Frances Macdonald, and their soon-to-be husbands, Charles and Herbert. The artists met as young students at Glasgow School of Art in the mid 1890s. Their contribution to the arts helped define the "Glasgow style."

Before getting married, the sisters often worked together, complimenting each other's designs. Art scholar Cynthia Green describes, "Contemporaries marveled at the sisters' metalwork—a heavy, dirty process that women usually avoided—and at their unity. They co-signed much of their early work, and even forgot which of them had done what."

Mackintosh's use of metalwork in her artwork often juxtaposes the subjects of her art. For example, one of her most notable pieces of art is titled **Summer**, seen below.

This panel is one of four depicting the four seasons as female figures. Here, **Summer** is an allegorical work in which a woman and four infants represent the fertility and greenness of the season. The stylized Art Nouveau figure is peering lovingly at her children, and they are all connected by the gesso lines within the piece. Mackintosh's use of female figures to represent nature became a defining characteristic of her artwork and of the art style.

Mackintosh produced many pieces of art, as well as architecture designs and sketches used by her husband. It is hard to know exactly how many pieces she created, as they were spread across mediums. However, we do know that her impact is still heavily felt today.

Read the full analysis of **Summer** and see more of her artwork here:

<https://sites.google.com/view/byuartinmotion/margaret-macdonald-mackintosh>

ART CREDITS

BERTHE MORISOT

Eugène Manet on the Isle of Wight
Summer Day
On the Banks of the Seine

The Harbor at Lorient
On the Lake in the Bois de Boulogne
In the Wheatfield at Gennevilliers
Hide and Seek
Landscape Near Valenciennes
After Lunch
Hanging the Laundry out to Dry
In a Park
The Old Track to Auvers
The Artist's Daughter, Julie, with her Nanny
Peasant Hanging the Washing
Chasing Butterflies
Rose Trémière
Interior
Farm in Normandy
Beneath the Lilac at Maurecourt
Daisies
On the Terrace
The Thames
Young Girl Putting on Her Stockings
Young Woman at the Mirror
The Cradle

https://commons.wikimedia.org/wiki/File:Berthe_Morisot_002.jpg
https://commons.wikimedia.org/wiki/File:Berthe_Morisot_-_Sommerdag_-_1879.jpeg
https://en.m.wikipedia.org/wiki/File:Berthe_Morisot_-_On_the_Banks_of_the_Seine_at_Bougival_-_NG.M.01544_-_National_Museum_of_Art_Architecture_and_Design.jpg
https://commons.wikimedia.org/wiki/File:Berthe_Morisot_The_Harbor_at_Lorient.jpg
<https://www.wikiart.org/en/berthe-morisot/on-the-lake-in-the-bois-de-boulogne>
<https://www.wikiart.org/en/berthe-morisot/in-the-wheatfield-at-gennevilliers-1875>
<https://www.arthistoryproject.com/artists/berthe-morisot/hide-and-seek/>
<https://www.wikiart.org/en/berthe-morisot/landscape-near-valenciennes>
https://en.m.wikipedia.org/wiki/File:Berthe_Morisot_-_After_Lunch,_1881.jpg
https://en.m.wikipedia.org/wiki/File:1875_Morisot_Laundry.jpg
https://en.wikipedia.org/wiki/In_a_Park#/media/File:Morisot_-_Dans_le_parc,_Vers_1874.jpg
https://en.wikipedia.org/wiki/File:Berthe_Morisot,_1863_-_The_Old_Track_to_Auvers.jpg
<https://collections.artsma.org/art/10444/the-artists-daughter-berthe-morisot>
<https://www.worldhistory.org/image/15495/peasant-hanging-the-washing-by-morisot/>
https://www.wga.hu/html_m/m/morisot/08moriso.html
https://commons.wikimedia.org/wiki/File:Morisot_Rose_Trémière.jpg
<https://www.wikiart.org/en/berthe-morisot/interior>
<https://www.wikiart.org/en/berthe-morisot/farm-in-normandy>
https://commons.wikimedia.org/wiki/File:Morisot_-_beneath-the-lilac-at-maurecourt-1874.jpg
<https://www.wikiart.org/en/berthe-morisot/daisies>
<https://www.wikiart.org/en/berthe-morisot/on-the-terrace-1874>
https://commons.wikimedia.org/wiki/File:MB-Mori-01_Morisot_Die-Themse_1.jpg
https://commons.wikimedia.org/wiki/File:Morisot_-_young-girl-putting-on-her-stockings.jpg
<https://www.wikiart.org/en/berthe-morisot/young-woman-at-the-mirror>
https://commons.wikimedia.org/wiki/File:Berthe_Morisot_008.jpg

SOFONISBA ANGUISSOLA

Portrait of the Artist's Sisters Playing Chess

Self-Portrait

Portrait of Bernardino Campi

https://commons.wikimedia.org/wiki/File:Sofonisba_Anguissola_-_Portrait_of_the_Artist%27s_Sisters_Playing_Chess_-_WGA00697.jpg
https://commons.wikimedia.org/wiki/File:Sofonisba_Anguissola,_Selvportræt_ved_staffeliet,_1556,_Museum_Castle_in_Łańcut.jpg
https://en.m.wikipedia.org/wiki/File:Sofonisba_Anguissola_-_Bernardino_Campi_Painting_Sofonisba_Anguissola_-_WGA00696.jpg

MARGARET MACDONALD MACKINTOSH

The Sleeping Princess
The Seven Princesses

<https://www.nts.org.uk/stories/the-hill-house-the-sleeping-princess>
https://en.wikipedia.org/wiki/File:Margaret_Macdonald_Mackintosh_Seven_Princesses-MAK.jpg

MUSIC CREDITS

BERTHE

Trio for Piano, Violin and Cello in D Minor: I. Allegro non troppo • Performed by Chagall Trio • Written by Ethel Smyth
Le petit livre de harpe de Madame Tardieu: No. 14, Lent • Performed by Alessandra Ziveri • Written by Germaine Tailleferre
Sonate pour harpe: III. Perpetuum mobile • Performed by Alessandra Ziveri • Written by Germaine Tailleferre
Sérénade, Op. 29 • Performed by Eric Parkin • Written by Cécile Chaminade

SOFONISBA

Trois Romances, Op. 11, I. Andante, II. Andante, III. Moderato • Performed by Yoshiko Iwai • Written by Clara Schumann

MARGARET

Romanza appassionata: Andantino • Performed by Trio Parnassus • Written by Cécile Chaminade
Berceuse (Arr. for Cello & Piano by Julian Riem) • Performed by Julian Riem, Raphaëla Gromes • Written by Germaine Tailleferre
Sommeil d'enfant: Andante • Performed by Trio Parnassus • Written by Cécile Chaminade

GRANT CREDIT

This production was made possible through the Leona Holbrook Endowment from the BYU Department of Dance.

CREATIVE TEAM

THEATRE BALLET ARTISTIC DIRECTOR
ASHLEY PAROV

THEATRE BALLET STUDIO COMPANY ARTISTIC DIRECTORS
HILARY WOLFLEY
BROOKE STORHEIM

THEATRE BALLET ASSISTANT DIRECTOR
MIRA CHARLES

DRAMATURG
BELLE FRAHM

PRODUCTION MANAGER
BENJAMIN SANDERS

PRODUCTION STAGE MANAGER
CRYSTA LAMB

TECHNICAL DIRECTOR
JOHN SHURTLEFF

LIGHTING DESIGNER
BENJAMIN SANDERS

PROJECTION DESIGNERS
LUKE GIBSON
WILLA WIMMER
TAVIN BORROWMAN
BRYNN SQUIRES
SOPHIE HOUGHTON

SOUND DESIGNER
TROY SALES

COSTUMERS
MARIANNE THOMPSON
KIANA ANDREWSSEN



BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEAN

ED ADAMS

ASSOCIATE DEANS

**AMY PETERSEN JENSEN
JEREMY GRIMSHAW
ERIC GILLET**

ASSISTANT DEANS

**MELINDA SEMADENI
THAYLENE ROGERS
DON POWELL**

DANCE MEDICINE & WELLNESS

DIRECTOR

BRENDA CRITCHFIELD

ASSISTANT ATHLETIC TRAINER

MARIAH DAWE-JOHNSON

DEPARTMENT OF DANCE

ADMINISTRATION

**SHAYLA BOTT, CHAIR
AMY JEX, ASSOS. CHAIR
ADAM DYER, ASSOS. CHAIR**

FULL-TIME FACULTY

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ELIZABETH DIBBLE
JEANETTE GESLISON
KEELY SONG GLENN
CURT HOLMAN
KAREN JENSEN
BRENT KECK
KATE MONSON
ASHLEY PAROV
MARIN ROPER
KORI WAKAMATSU
HILARY WOLFLEY
JAMIE KALAMA WOOD**

ACCOUNTANT

RYAN BIDDULPH

DANCE SECRETARY

J'LENE WILES

BALLET FACULTY

FULL-TIME FACULTY

**SHAYLA BOTT
ASHLEY PAROV
HILARY WOLFLEY**

ADJUNCT FACULTY

**KALLIE HATCH
RYAN HATCH
MAILE JOHNSON
MICHELLE LAPIOLI
MIRA LARSEN
JESSICA T. SANDERS
SAMANTHA SMOUT
BROOKE STORHEIM**

BALLET ACCOMPANISTS

**AMALIE SIMPER
JOSH DEW
HEIDI SNYDER
NATHAN COX
JOYANNE BILLS
SUSANNA CLARK
SADIE ARMSTRONG
CLARA HARKER
CALLIE MADSON
MICHAL STONE
SKYLER STANDER
LENORA BROWER
NATHAN FENWICK
KIRSTIN CORY**