

A Capstone by Meghan Morgan

Where

The

City

Moves

To(o)

A Traveling Dance Performance





Mill District, Minneapolis, MN

May 2, 2026 4:00 PM

May 3, 2026 4:00 PM

Cast



Lucy Bowman



Lucy Bowman (She/her) is a recent graduate of the University of Minnesota dance program and college of design. She is currently working as a Graphic Designer for Red Lake Nation College in downtown Minneapolis. Outside of work, she is usually in Ballet, doing freelance or exploring her love for editorial/portrait photography, and taking care of her many plants.

Daisi Gomez



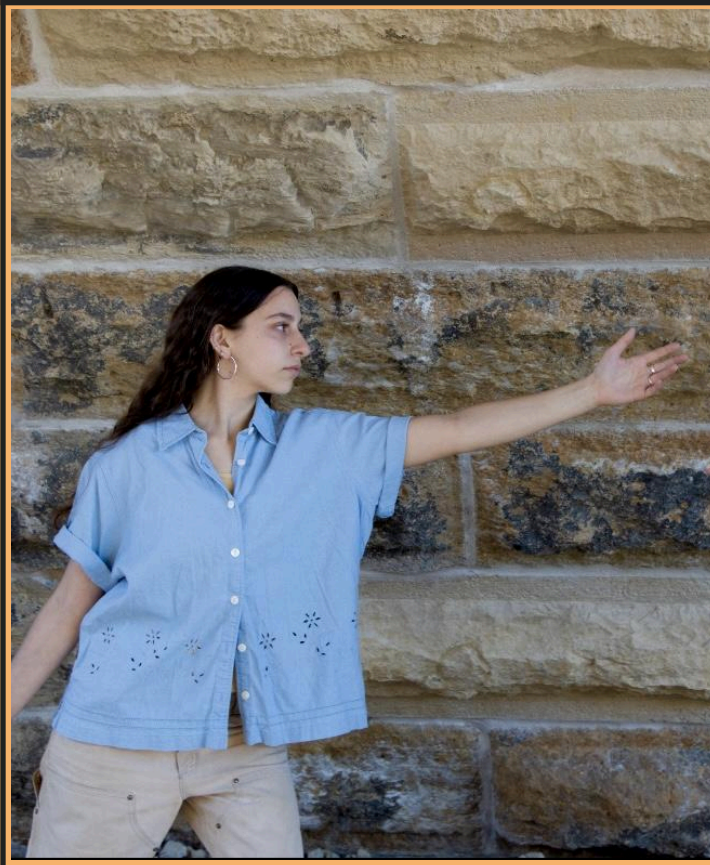
Daisi Gomez (she/her) is a sophomore dance and psychology major at the University of Minnesota. She is originally from Hammond, Indiana where she got her initial dance experience in studio competition dance before attending college. Since then, she has been lucky to have had the opportunity to perform in Fall UDT '24, Spring and Fall UDT '25, and was a part of several student composition pieces. She is looking forward to staying around the Twin Cities this summer to continue her dance training and take a couple of summer classes! In her spare time, Daisi likes to hang out with her friends, read, listen to music, bake/cook, and spend time outside.

Lindsey Hart



Lindsey Hart (she/her) is a second year BFA student at the University of Minnesota. She has experience with performing and teaching competitive dance. Her influences include work with Annie Duetz, Shakia (the Key) Barron, Carlo Antonio Villanueva, jess pretty, and Carl Flink. In her free time, Lindsey enjoys exploring the Twin Cities dance community and spending time with the people she loves.

Talia Marcus



Talia Marcus (she/they) is a Turkish-American mover/maker, with Sephardic and Ashkenazi roots. She is a senior in the University of Minnesota's dance program and will graduate this May. Marcus began her training in the Chicago area, primarily studying codified techniques, and has since developed an appreciation for interdisciplinary practices that allow for the breaking down of form. Within her own practice, Marcus strives to cultivate spaces for collaboration, generosity, and joy. She believes in the power of intentional space-making as a means to give to others and to the work. Marcus plans to remain in the Twin Cities after graduation and continue growing as an artist within the evolving Minneapolis dance community.

Ella Quinn



Originally from Madison, WI, **Ella Quinn** is a Junior BFA Dance and Honors student at UMN Twin Cities. She holds a leadership position in the dance department as a DANCE club officer and is Northrop Auditorium's Community Engagement Intern. She has most recently performed at Northrop in *Steps In the Street* choreographed by Martha Graham and with the orchestra & chorus of Singers in Accord in *The Unicorn, the Gorgon, and the Manticore* choreographed by Penelope Freeh. Outside of her work as an artist, she enjoys cycling and playing card and board games.

Cayenne Ramirez



Cayenne Ramirez (she/her) is a third year dance student at the University of Minnesota Twin Cities. Originally from Saint Paul Minnesota, Cayenne trained at TU Dance Center where she studied vocabularies of African Diasporic, Ballet, and Modern dance as well as engaging in opportunities to perform works by Ronald K. Brown on many occasions. In college Cayenne has been in works by Shakia “The Key” Barron, Ananya Chatterjea, Jess pretty, and Cynthia Oliver. She is excited to be attending Bates Dance Festival this summer and beyond college aspires to work as a performer and personal trainer. Cayenne’s mission in dance is to navigate the intersection of strength and release, and ultimately challenge physical limits.

Olivia VanArk



Olivia VanArk (she/her) is a contemporary dance artist originally from Stevens Point, Wisconsin. She now lives in Minneapolis, Minnesota where she will soon graduate from the University of Minnesota with a BFA in dance. Throughout her time in school she has performed in works of Jess Pretty, Carlo Antonio Villanueva, Dr. Ananya Chatterjea, Eva Mohn, Laja Field, Shakia “The Key” Barron, and Shapiro and Smith. Through her movement, Olivia strives to find connection to music and explores how joy, curiosity, and shared energy in a process can inform and shape her as an individual within a collective.

Choreographer

Meghan Morgan



Hailing from Pulaski, Wisconsin, **Meghan Morgan** (she/her) is an honors Dance BFA and Global Studies minor in her senior year. In 2025, she spent four months in Auckland, New Zealand furthering her practice as a contemporary dance artist. While at UMN, Meghan has danced in works by Carl Flink, Penelope Freeh, Martha Graham, Jordan Demetrius Lloyd, Eva Mohn, Joanie Smith, Taja Will, and Carlo Antonio Villanueva. Previously, she had two of her own pieces featured in University Dance Theatre: *Always an Actress* (2024) and *land as One leave as Many* (2025). As both a choreographer and performer, Meghan values storytelling, intimate interdependence, and simulating relationships between audiences and artists.

Tech Personnel

Lyle Pundt (Videography)	Carl Flink (Capstone Advisor)	Lucy Bowman (Photography)
Ophelia Becker (Usher)	Claudia Garcia (Usher)	Rose Kindred (Usher)

Sound Credits

(In chronological order)

“Execution” by Andy Stott

“Monolith (Overture)” by Sinjin Hawke

“On Oath” by Andy Stott

“1977” by Ana Tijoux

“Sleepless” by Andy Stott

“lying” by CoH, Cosey Fanni Tutti

“Numb” by Andy Stott

“Golden Hours” by Brian Eno

“Boys Latin - Andy Stott remix” by Panda Bear, Andy Stott

(edited by Meghan Morgan)

Thanks & Acknowledgements

This project has been ruminating & growing for almost an entire year. I first felt inspired to create a traveling, site-specific work during my semester abroad in Aotearoa, New Zealand. On a random, rainy Friday in April of 2025, I had decided on a whim to accompany some friends to a show that Movement Of The Human, a Kiwi dance company, had set in the Te Komititanga public plaza downtown. I stood transfixed as movers whirled and whooshed around me. As an audience member, I've never felt so much wonder as when I watched dancers partner next to a McDonalds and pedestrians unknowingly walking directly through a formation. At that moment, I knew that I had to try and transport some of this wonder back to Minneapolis. This work was crafted specifically for the twin cities and its beautifully unique features.

Inspiration credit: Tōrua - By Movement Of The Human and Artists - Aotearoa, New Zealand. Director Malia Johnston

Much of this movement vocabulary stems from the past four years of learning from & dancing with my professors. Therefore, a big thanks to Dr. Ananya Chatterjea, Carl Flink, Dr. Cindy Garcia, jess pretty, Eve Schulte, Joanie Smith, Carlo Antonio Villanueva, Laura Selle Virtucio, Arwen Wilder, & Cheng Xiong for always pushing & seeing me.

My love for choreographic games comes from Carlo, my awareness of my autonomy from jess, my connection to my surroundings from Ananya, my fondness for partnering from Carl, my internal gentleness from Laura, & so on & so on (all of which are heavily featured in this work :).

A big shout out to my tech team: Ophelia Becker, Claudia Garcia, Rose Kindred, & Lyle Pundt.

This also wouldn't be possible without the support & enthusiasm of the city of Minneapolis and the twin cities Parks & Rec department.

The biggest thanks goes to my incredible cast. Lucy, Daisi, Lindsey, Talia, Ella, Cayenne, & Liv: This work wouldn't be anywhere near the same without each & everyone of you. Each of you incorporated your own aesthetics, styles, & personality into the movement & choreography, elevating the work higher than anything I could've ever created on my own. Since September, you all have been dedicated to making this project everything I have ever dreamed of & more. I will forever be grateful to you!

Finally, a sincere thank you to my mom, dad, & brother for encouraging me to be an artist & to follow my dreams. Without your support & acceptance, this piece would just be lost in the wind.

Land Acknowledgement: The University of Minnesota and the Mill District are located on the traditional, ancestral, and contemporary lands of the Dakota people. Let us recognize that as we travel upon their land today.

