



CARRIAGEWORKS AND MARRUGEKU PRESENT

BURRBJGAJA YALIRRA 2

21—29 APR 2023

80 MINUTES

Burrgaja Yalirra 2 is commissioned by Carriageworks, Perth Institute of Contemporary Art and Centre Culturel Tjibaou Nouméa.

Burrbgaja Yalirra translates to Dancing Forwards in Yawuru. For us this is a way to support some of the wonderful artists who have worked in Marrugeku's recent productions and give them the opportunity to develop their own approach to culturally informed contemporary dance. We have invited Bhenji, Ses, Stanley and EJB to research, conceive and create new short works and we have introduced a wider team of outstanding artists as collaborators to help realise their vision. We see intercultural and interdisciplinary collaboration as a means to stimulate new artistic and cultural pathways to contemporary dance, enabling new aesthetics to emerge which you can witness in these three mesmerising works.

In 2018 our first triple bill by Edwin Lee Mulligan, Miranda Wheen and Eric Avery told the stories of three specific locations. *Burrbgaja Yalirra 2* establishes other ways of knowing Country through portals of change that connect place through time and the presence of ancestors. Each of the three works evoke shadow worlds reflecting histories of relocation, cultural adaption and survival. Together they reconnect cultural lineages and embody longing, renewal, rage and resilience to share new ways to belong in a changing world.

Burrbgaja Yalirra — dancing forwards for the future.

DALISA PIGRAM AND RACHAEL SWAIN

Co-Curators *Burrbgaja Yalirra 2*

Artistic Co-Directors Marrugeku

Cultural and Content Warning: With family permission, this performance contains the voices of people who have passed away. This performance also contains strobe light and haze.

Images by Photographer Carlita Sari.



CREDITS

BURRBGAJA YALIRRA 2

Artistic Direction Dalisa Pigram and Rachael Swain

Musical Director and Composer Corin Iletto

Set Design Nicolas Molé

Costume Design Matthew Stegh

Lighting Design Matt Cox

NO NEW GODS

Concept, Co-Choreographer, Performer Bhenji Ra

Co-Choreographer Melanie Lane

Dramaturg Rachael Swain

Media Artist Sohan Ariel Hayes

Additional Music

Utom Summoning by Corin Iletto originally commissioned by Common Tonalities, a project by Nusasonic

BLOODLINES

Concept, Co-Choreographers, Performers Czack (Ses) Bero and Stanley Nalo

Director and Co-Dramaturg Ghenoa Gela

Associate Choreographer and Co-Dramaturg Miranda Wheen

Cultural Advisor Kanaky Pierre Boerereou

Additional Music

je suis moi 2.0 by Stan Dread (Stanley Nalo)

Fila Musik by Airileke

Buffalo Soldier, Composer/Songwriter: Marley, Bob and Williams, Noel George

Fancy, Composer/Songwriter: Turner, John; Astasio, George; McKenzie, Kurtis Isaac; Pebworth, Jason Andrew; Aitchison, Charlotte Emma; Kelly, Amethyst Amelia (Iggy Azalea)

Warrior of Love, Composer/Songwriter: Larry, C; Fisaitu, Alifereti; Veikoso, George Brooks

NYUJU

Concept, Co-Choreographer and Performer Emmanuel James Brown

Co-Choreographer Dalisa Pigram

Dramaturg and Media Producer Rachael Swain

Media Artist Sohan Ariel Hayes

Associate Choreographer Zunnur Zhafirah

Cultural Advisors for Nyuju's Story Mr T May, Nancy Brown, Tina Brown and Mangkaja Arts

Additional Music and audio

Purrku Purrku – Kangawa Nagarra (Olive Knight) – (Recorded, mixed and mastered by James Newhouse at Real2Reel Studios. Produced by Rob Findlay, Richard Watson and James Newhouse.)

Seeing white man for the first time. Nyuju Stumpy Brown (Christmas Creek, 2005) in First Contact, Rebel Films courtesy of David Batty (2005)

Conversation between Mr T May, Nancy Brown, Tina Brown and Emmanuel James Brown. Fitzroy Crossing, recorded by Dalisa Pigram (2022)

Ganyjiga – sung by Mr T May. Fitzroy Crossing, recorded by Dalisa Pigram (2022)

Ganyjiga performed live by Emmanuel James Brown

PRODUCTION

Production Manager Aiden Brennan

Audio technician and Associate Sound Designer Raine Paul

Creative Producer Rachael Swain

Producer Natalie Smith

Company Manager Denise Wilson



NO NEW GODS

Filipinx performance artist Bhenji Ra's mesmerising solo, set in the moments before, during and after a lunar eclipse, is co-choreographed with Javanese-Australian choreographer Melanie Lane. Ra takes power, dominance and resistance as starting points to channel colonial histories, epic narratives, and flora and fauna of the Philippine archipelago. Working through Filipino stick fighting, the sensory systems of animals and Ra's own unique gestural hyper-expressivity, she invokes the transformation of the body of the mother as land and sea. In uncanny constellations of the mythic and the mundane she summons the Bakunawa who swallowed the moon, a serpent-like dragon believed to be the cause of eclipses, earthquakes, rains, and wind. Ra's voice echoes through time in a dystopian truth telling that warns of catastrophe invoked by failing to hear the wisdom of aunties, the agitation of tiny animals and messages contained within ancient stories.



BLOODLINES

Bloodlines channels the maritime histories of the Melanesian diaspora in a breathtaking duo by Broome based Aboriginal (Kunjen) and Torres Strait Islander (Erub/Meriam) dancer Ses Bero and Nouméa based Kanak/Ni Vanuatuan/Papua New Guinean dancer Stan Nalo. The work is co-created with Torres Strait Islander director Ghenoa Gela (of the Aubaith Clan of Wagadagam Tribe; Mualgal of Poid; Aragan Tribe to the West and Samsep Clan; Peidu Clan; and descendant of the Rebes Line and Tribe to the East) in collaboration with Anglo settler associate choreographer Miranda When. Bloodlines acknowledges the brutal histories of slavery and forced transportation of South Sea Islanders by the British to eastern Australia from the 1860s. At the same time Torres Strait Islander families also moved between the islands and the mainland, meeting Kanak and Ni Vanuatuan workers and their families in the sugar cane plantations in Queensland. Together they navigated their linked but culturally distinct customs, dance, music and language. As descendants of these histories and in a celebration of the soft power of young warriors today, Ses and Stanley have drawn on the power of ancestral presence to explore how cultural memories rupture daily routines to remember places and peoples carried in spirit and in rhythm that are never forgotten. This collaboration was born of Marrugeku's long term partnership with Centre Culturel Tjibaou, New Caledonia.



NYUJU

Fitzroy Crossing based Bunuba/Gooniyandi/Walmajarri/Wangkatjunka dancer and actor Emmanuel James Brown (EJB) reflects on the extraordinary life of his great grandmother, senior Wangkatjungka artist Nyuju Stumpy Brown, who was amongst the last nomads to walk out of the great Sandy Desert. Nyuju's paintings capture her tactile, gestural yearning for home. Her longing for her birthplace Ngaparwarla is evoked in mesmerising animations by Sohan Ariel Hayes, third generation English settler media artist with extensive experience working with Senior Martu Law Men and Women. Responding to Nyuju's paintings and conversations with her family, EJB's captivating movement language and character work, co-devised with Yawuru/Bardi choreographer Dalisa Pigram and Malay associate choreographer Zunnur Zhafirah, embodies generations of connection between dance, art and Country in the central Kimberley. Together they channel the survival skills of EJB's ancestors as well as his community in Fitzroy Crossing today. Nyuju furthers Marrugeku's ongoing investigations into new visual and dance languages that reflect and share Indigenous ways of knowing Country.

BIOGRAPHIES

DALISA PIGRAM — Artistic Direction (Burrbgaja Yalirra 2) / Co-Choreographer (Nyuju)

A Yawuru/Bardi woman born and raised in Broome, Dalisa has worked with Marrugeku since the first production *Mimi* and has been Co-Artistic Director of Marrugeku since 2008. A co-devising performer on all Marrugeku's productions, touring extensively overseas and throughout Australia. Dalisa's solo work *Gudirr Gudirr* earned an Australian Dance Award (Outstanding Achievement in Independent Dance 2014) and a Green Room Award (Best Female Performer 2014). Dalisa co-conceived Marrugeku's *Burning Daylight* and *Cut the Sky* with Rachael Swain, co-choreographing both works as well as Marrugeku's *Le Dernier Appel* (2018) with Serge Aimé Coulibaly for which she also received a Green Room Award (Best Performance 2020). Together with Swain she co-directed *Buru*, *Ngalimpa* and co-curated Marrugeku's four International Indigenous Choreographic Labs and *Burrbgaja Yalirra 1*. Dalisa co-conceived with Rachael Swain and Patrick Dodson Marrugeku's *Jurrungu Ngan-ga [Straight Talk]*, co-choreographing the new work with the performers. Dalisa also co-choreographed and performed in Marrugeku's new digital work, *Gudirr Gudirr* video and sound installation. In her community, Dalisa teaches the Yawuru Language at Cable Beach Primary School and is committed to the maintenance of Indigenous language and culture through arts and education. Dalisa is co-editor of *Marrugeku: Telling That Story—25 years of trans-Indigenous and intercultural exchange* (Performance Research 2021).

RACHAEL SWAIN — Artistic Direction (Burrbgaja Yalirra 2) / Dramaturg and Media Producer (No New Gods and Nyuju)

Rachael Swain is a Pākehā settler director and dramaturg born on the land of the Ngai Tahu, Aotearoa and living and working on the lands of the Gadigal and the Yawuru in so called Australia. Rachael specializes in directing and facilitating intersectional and trans-disciplinary dance and theatre. She is a founding member and Co-Artistic Director of Marrugeku with Dalisa Pigram. She has co-conceived and directed Marrugeku's productions *Mimi* (1996), *Crying Baby* (2001), *Burning Daylight* (2006), *Cut the Sky* (2015), and *Jurrungu Ngan-ga* (2022) and co-directed *Buru* (2010) and *Ngalimpa* (2018) with Pigram. Her dramaturgy credits include *Gudirr Gudirr* (2013), the video installation *Gudirr Gudirr* (2021) directed by Vernon Ah Kee, *Burrbgaja Yalirra 1* (2018) and *Le Dernier Appel* (2018). Rachael was co-artistic director of Stalker Theatre (1989-2014) during which her directing highlights included *Incognita* (2003) and the Helpmann nominated *Shanghai Lady Killer* (2010) written by Tony Ayres. Rachael gained a Masters in Advanced Theatre and Dance Research from DAS ARTS, Amsterdam and a Doctorate in Theatre Studies from Melbourne University. She is the author of *Dance in Contested Land—new intercultural dramaturgies* (Palgrave Macmillian, 2020) and co-editor of *Marrugeku: Telling That Story—25 years of trans-Indigenous and intercultural exchange* (Performance Research 2021).

CORIN ILETO — Musical Director and Composer (Burrbgaja Yalirra 2)

Corin Iletto is a Filipina-Australian electronic producer, composer and performer working in the field of performance art, sound design, theatre and club spaces. In her compositions, traditional forms merge with hyper-digital sounds to create new imaginary realms. Compositionally, she is interested in creating a sonic space in which western classical music can be hybridised with contemporary electronic music production. Each release is thought of as a speculative fiction drawing influence from sci-fi, classical music composition, contemporary club culture and ancestral myths connected to her Filipino heritage. As a composer, Iletto works across a broad spectrum ranging from video to theatre. Recent commissions include Club Ate's video work *Ang Idol Ko* (Museum of Contemporary Art Australia, 2022), Justin Shoulder's theatre work *AEON†* (Liveworks Festival, 2020) and *Sky Blue Mythic* theatre work by Angela Goh (Sydney Opera House, 2021).

NICOLAS MOLÉ — Set Design (Burrbgaja Yalirra 2)

Nicolas Molé is a key figure in the expression of contemporary Kanak culture. Moving fluently between drawing, animation and video, Molé constructs animated multi-media installations that respond to the natural and cultural environment of New Caledonia. These works are often performative in nature, requiring an audience to activate or transform them. They are also interventionist, adapting an existing building, site or place. Molé has worked extensively with performance companies across the Pacific region, Europe and Argentina to create settings for their works. . He has exhibited at the Tjibaou Cultural Center, New Caledonia; Biennale Jogja XVI, Yogyakarta; TeTuhi art gallery, Auckland New Zealand; *Kaohsiung International Container Art Festival*, Taiwan; 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2015; and the Kaohsiung Museum of Fine Arts, Taiwan, among others.

MATTHEW STEGH — Costume Design (Burrbgaja Yalirra 2)

Matt Stegh (he/him - Wiradjuri/Croatian/Austrian) is an interdisciplinary artist, activist and community organiser. His design and craft focuses on costume, textiles and inflatables for dance, performance, theatre, film and immersive community engagement. Matt Stegh has been instrumental in Eora's underground queer clubbing and activist communities, as a key collaborator on parties such as Monsta Gras and Pink Bubble and the infamous Glitter Militia events. He has built a reputation as a deep listener and respectful collaborator which has led to co-creating powerful syncretic work with artist and partner Justin Shoulder, Lisa Reihana, Latai Taumoepeau and Bhenji Ra. Recent collaborations include Lisa Reihana's video work *Ground Loop* for the new wing of the AGNSW and this years First Nations Float for Mardi Gras/World Pride. He is currently working on Justin Shoulders new performance work *Anito* premiering at the Sydney Festival 2024.

MATT COX — Lighting Design (Burrbgaja Yalirra 2)

Since arriving in Sydney in 2003, Matt has designed numerous theatre productions including: Bangarra Dance Theatre: *Dubboo*, *One's Country*, *OUR Land People Stories*, *Blak and Belong*; Carriageworks: *Lake Disappointment*; Hayes Theatre Company: *She Loves Me*; Siren Theatre Co: *The Trouble with Harry*; Ensemble: *Diplomacy and Murder on the Wireless*; Australian Chamber Orchestra: *Reflections on Gallipoli*; Marrugeku: *Burrbgaja Yalirra*; Musica Viva: *Goldner String Quartet*; Bell Shakespeare: *The Miser*, *Hamlet*, *Romeo and Juliet*; Monkey Baa: *Possum Magic*, *The Unknown Soldier*, *Diary of a Wombat*; Sydney Theatre Company *The Wharf Revue 2020*, *The Wharf Revue 2019*, *The Wharf Revue 2018*, *Ruby Moon*; William Zappa: *The Iliad Out Loud*; Tinderbox Productions: *David Suchet, Poirot and More*; Louise Withers and Associates: *The Mousetrap*, *A Murder is Announced*; Michael Seiders Presents: *Alice in Wonderland*; Company B: *The Seed Legs on the Wall: Symphony*; Sport for Jove Theatre Company: *The Libertine*, *Othello*, *Antigone*, *The River At the End of the Road*, *The Tempest*; Red Line Productions: *This Much is True*, *A View From the Bridge*; Sydney Festival: *The Famous Spiegel tent* (2016), *The Famous Spiegel tent* (2015), *The Aurora Spiegel tent* (2014); the Sydney Chamber Opera: *His Music Burns*.

SOHAN ARIEL HAYES — Media Artist (Nyuju and No New Gods)

Sohan Ariel Hayes is a Perth-based artist and filmmaker with a body of work spanning multi-disciplinary art forms including immersive environments, animation and documentary. In February 2023 Sohan completed four short films under the banner, *Artist in Focus*, which feature First Nations artists sharing their creative journey, alongside unique experiences which have shaped their lives and practice. He is currently working with a small creative team on a 1.4km immersive installation which aims to inspire deeper connections with Country through walking together and to promote shared understandings across Noongar Knowledge & Western Science.

BHENJI RA — Co-Choreographer, Performer (No New Gods)

Bhenji Ra is an interdisciplinary artist whose practice combines dance, choreography, video and installation. She attended the Martha Graham School of Contemporary Dance in New York in 2008, followed by B.A in Dance at WAAPA. Bhenji exhibited two group works in 2015, *You Own Everything* for Performance Space Day4Night exhibition and *Bowling Club Medley* for Underbelly Arts Festival, and at the 8th Asia Pacific Triennial at the Gallery of Modern Art, Brisbane, in collaboration with artist Justin Shoulder. In 2016 she was the Dance WEB scholarship recipient for Impulstanz Dance Festival, Vienna, undergoing a mentorship program with artist Tino Sehgal. Bhenji is a performer and collaborator in Marrugeku's most recent work *Jurrungu Ngan-ga* [Straight Talk], which premiered at Carriageworks, Sydney in 2022 and went on to tour the Kimberley, Melbourne, Europe and Adelaide.

MELANIE LANE — Co-Choreographer (No New Gods)

Melanie Lane is an Australian choreographer and performer of Javanese/European cultural heritage. Working between Naarm/Melbourne and Ngunnawal/Canberra, she works across visual arts, theatre, music and film. Her choreographic work interrogates physical and social realities to create surreal futures that are confounded, broken and reconfigured. She has created works for Sydney Dance Company, Australasian Dance Collective, Dance North, Chunky Move, Schauspiel Leipzig and West Australian Ballet (among others) and has toured her independent work internationally. Melanie engages regularly across projects in Indonesia, is resident artist at The Substation Melbourne and Associate Artist at QL2 Canberra.

CZACK (SES) BERO — Co-Choreographer and Performer

Ses is a proud Indigenous man from both Aboriginal and Torres Strait Islander background coming from the Kunjen people of Western Cape York and the Erub and Meriam people of the eastern part of the Torres Straits. Ses was born and raised in Townsville, North Queensland where his family always practiced their culture and performing in traditional ceremonies, celebrations and in everyday life. Ses studied at NAISDA Dance College where he completed his diploma in Professional Dance. As part of his training, Ses has taught workshops in schools, community centres and youth detention centres. Working and creating with children for a better future is one of his passions. In 2019 Ses was cast as an ensemble performer and dance captain of Opera Australia's remount of the musical *Bran Nue Dae*. Ses is an Associate Artist with Marrugeku and performs in their most recent work *Jurrungu Ngan-ga* [Straight Talk] which premiered at Carriageworks and went on to tour to the Kimberley, Melbourne, Europe and Adelaide. Ses has also performed extensively for large-scale events and festivals during his career.

STANLEY NALO — Co-Choreographer, Performer and Additional Music (Bloodlines)

Stanley Nalo is an emerging hip-hop dancer, born in Nouméa and raised in Vanuatu. After college, he came back to Nouméa where he has danced with many break dance crews. He competed in various hip-hop battles in France including Battle of the Year 2011 (6th place), Juste Debout 2016 (final), and was winner of the European Street Tour event 2016. Stanley has worked with choreographers such as 9 Kader Attou and Brahim Bouchelaghem. In Nouméa, he is part of Moebius Company and performed in *Humanité*, choreographed by Yoan Ouchot and presented as part of WAAN DANCE FESTIVAL 2017 in Nouméa. Stanley has also been involved in other artistic projects such as "ilma" by la Cie qui balance (Elsa Gilquin), *troc en jambes* choreographed by Veronique Nave from Troc en jambes company (season 2021). During 2022 he has been dancing for both *endeuillés* by Clément Foussier and *Oeuvres*, co-choreographed by Pascal Teouri and Clément Foussier. Stan has also been a music producer for several dance works for companies such as Nyian (Richard Digouë), la Cie qui balance (Elsa Gilquin) and the previous works mentioned *endeuillés* and *ilma*. Stan was also in Marrugeku's dance theatre work *Le Denier Appel*, which premiered in 2018.

GHENOA GELA — Director and Co-Dramaturg (Bloodlines)

Highly-Award Winning, Multi-Disciplinary and Multi-Dimensional Storyteller Ghenoa Gela is a proud Torres Strait Islander Woman. Some companies Ghenoa has worked with include: Force Majeure Dance Theatre Company, Marrugeku Dance Theatre Company, Polytoxic Company, Bell Shakespeare and Circus Oz. Some credits for TV and Film include: *Move it Mob Style*, *Nothing to Lose Documentary*, *The Movement Series*, *Are you Tougher Than Your Ancestors?* and *Playschool Storytime*. As an Independent Artist, Ghenoa also navigates in the capacities of: Director, Writer, Comedian, Choreographer, Performer, Host, Workshop facilitator and Mentor in remote, regional, and urban communities. Ghenoa's passion is aspiring to inspire.

MIRANDA WHEEN — Associate Choreographer and Co-Dramaturg (Bloodlines)

Miranda Wheen is an independent dancer and choreographer based in Sydney. Her practice, whilst rooted in contemporary dance, spans areas of intercultural collaboration, improvisation, teaching, advocacy and dramaturgy for dance. She has been an Associate Artist with Marrugeku since 2017 and has performed in their last four shows; *Cut The Sky*, *Burrbgaja Yalirra 1*, *Le Dernier Appel* and *Jurrungu Ngan-ga*. Miranda is a founding member of Sydney based Dance Makers Collective for whom she directed their last two shows *Dads* and *The Rivoli*, which continues to tour nationally into 2023. She regularly collaborates with a range of artists and companies including; Martin Del Amo, Stalker Theatre, Shaun Parker and Company, Ghenoa Gela, Mirramu Dance Company, Julie-Anne Long and the Tsai Jui-Yueh Dance Foundation in Taiwan. She has taught and choreographed for the Pre-Professional year at Sydney Dance Company, been a Board member of FORM Dance Projects and, for a time, trained at L'Ecole des Sables in Senegal in Traditional and Contemporary African dance.

EMMANUEL JAMES BROWN [EJB] — Co-Choreographer and Performer (Nyuju)

EJB is an actor and traditional dancer who lives in Fitzroy Crossing. When not acting, he works with his Grandfather as a cultural tour guide. He has bush skills, cultural knowledge and fluency in the Bunuba language. EJB completed the one-year intensive course at WAAPA for indigenous students, giving him a Cert IV Aboriginal Theatre and went on to play Ilaji in *Jandamarra* by Steve Hawke for Black Swan State Theatre Company in the 2008 Perth International Arts Festival. He played Darudi in the drama/documentary *Jandamarra's War for Wawili* produced by Electric Pictures and directed by Mitch Torres for ABC TV. In 2014 he played Jandamarra in the concert version of the story for the Sydney Symphony Orchestra at the Sydney Opera House. He also worked with Yirra Yaakin in *So Long Suckers*. EJB has performed in Marrugeku's most recent work *Jurrungu Ngan-ga* [Straight Talk] which premiered at Carriageworks, Sydney 2022 and went on to tour to the Kimberley, Melbourne and Europe.

ZEE ZUNNUR — Associate Choreographer (Nyuju)

Zee Zunnur is a Singaporean Malay movement artist who currently dances with Hofesh Shechter Company (UK). She started dance training at a young age in traditional Malay Dance with Sri Warisan Som Said Performing Arts Ltd. With her strong roots in Malay culture and folk art, she sheds light on the existence, richness in wisdom and strength of Southeast Asia, re-writing the stories of her ancestors to honour them as she threads through her artistic realms. Zee is also an inter-arts collaborator and vows to serve the community. Being part of the pioneer batch at School of the Arts Singapore and danced with T.H.E. (Second) Dance Company, her love for contemporary dance brought her to London and graduated with a BA(Hons) from London Contemporary Dance School with a scholarship from the National Arts Council (Singapore) and Leverhulme Trust (UK). Whilst in the UK, she has worked with choreographers and companies such as Victor Quijada (RUBBERBANDance), Dane Hurst and Joseph Toonga (Just Us Dance Theatre). Other than touring internationally as a performer and teacher with Hofesh Shechter Company, she has also been invited as a guest artist and choreographer with T.H.E. Dance Company, M1 CONTACT Contemporary Dance Festival, Edinburgh Fringe Festival, Ignition Dance Festival, Esplanade da:ns Festival Singapore, Singapore Biennale and more. In Australia, she has worked with PPY in Sydney Dance Company, STRUT Dance, Co3 Australia, Marrugeku, Mitch Harvey Company, James Vu Anh Pham, Brooke Leeder, Rachel Ogle, WAAPA, Fremantle Biennale and Perth Festival. Zee will also co-choreograph and perform in Marrugeku's new work *Mutiara* in August 2023.

THANK YOU

Marrugeku gratefully acknowledges the ongoing support of Carriageworks, as a resident company and our long-term partners Centre Culturel Tjibaou and PICA.

We thank the following for their support: Mangkaja Arts and Liam Kennedy, Mr T May and his family, Nancy and Tina Brown, Jimmy Dillon Andrews, Kankawa Nagarra (Olive Knight), David Batty, Airileke Ingram, Leila Bouchet, Nancia Guivarra, Guillaume Soulard, Mission aux affaires culturelles - Haut commissariat de la république en Nouvelle-Calédonie, Nina Sinsau, Romi McKanna, Ensemble Theatre, Joanne Santo for the Maraps, DUTI Studio's, Nyamba Buru Yawuru, Range Business Services and the support of families, close colleagues and loved ones who have sustained us through the development of these ambitious works.

ABOUT MARRUGEKU



Marrugeku is an unparalleled presence in Australia today, dedicated to Indigenous and non-Indigenous Australians working together to develop new dance languages that are restless, transformative and unwavering.

Marrugeku builds bridges and breaks down walls between urban and remote dance communities, between Indigenous and non-Indigenous artists and between local and global situations. Our works are created out of urgent and insurgent reciprocities, believing, on our watch, we face major change in Indigenous Australia and that telling stories together is one of the simplest and hardest things we can do.

Marrugeku is led by co-artistic directors: choreographer/dancer Dalisa Pigram and director/dramaturg Rachael Swain. Working together for 27 years, they co-conceive and facilitate Marrugeku's productions and research laboratories, introducing audiences to the unique and potent structures of Indigenous knowledge systems and the compelling experience of intercultural performance. Marrugeku's performers come from diverse backgrounds and disciplines, collaborating to co-create each production. Marrugeku's patron is Yawuru cultural leader and national reconciliation advocate Senator Patrick Dodson.

Working from our bicoastal operations in the remote town of Broome Western Australia and the urban centre of Carriageworks, Sydney, Marrugeku harnesses the dynamic of performance exchange drawn from remote, urban, intercultural and trans-Indigenous approaches to expand the possibilities of contemporary dance. Our productions tour throughout urban and remote Australia, to other Indigenous contexts internationally and throughout the world.

MARRUGEKU PATRON

Senator Patrick Dodson

MARRUGEKU BOARD

Debra Pigram (Chair)

Matthew Fargher (Secretary)

Tegan Gasior (Treasurer)

Nancia Guivarra

David Malacari

Ninielia Mills

Dalisa Pigram

Rachael Swain

MARRUGEKU STAFF

Artistic Co-Directors Dalisa Pigram and Rachael Swain

General Manager Guy Boyce

Strategy and Sales Justin Macdonnell

Producer Natalie Smith

Production Manager Aiden Brennan

Company Manager Denise Wilson

www.marrugeku.com.au

CARRIAGEWORKS TEAM

BOARD

Cass O'Connor (Chair), Geoff Ainsworth AM, Michael Gonski, Andrew Maiden, Matthew McCarron, Gitanjali Bhalla, Cameron Honey

STAFF

Jessica Abrahams, Ben Allison, Gillian Anderson, Jannah Anderson, Rodrigo Arriaza, Chantel Bann, Stephanie Berlangieri, Michelle Cao, Jayce Carrano, Emma Carson, Camilla Chapman, Jonty Claypole, Megan Davis, Andrew Demetriou, Electra Foley, Eddie Gock, Ruby Goldman, Georgina Grisold, Lucy Hallett, Dominic Hamra, Aarna Hanley, James Harding, Claire Hicks, Debbie Higgison, Julie Huf, Kri Leitner, Lena Li, Spencer Morrow, Dean Odgers, Janine Peukert, Sunny Rajopa, Blake Robinson, Lillian Silk, Georgia Sullivan, Katherine Stone, Eleni Vergotis, Jared Wilson, Mike Worner

PUBLICITY

Kym Elphinstone, Jasmine Hersee, Isabel Wright

FRONT OF HOUSE

Marissa Bagley, Kate Bobis, Bea Buckland-Willis, Cyrus Carandang, Frances Colin, Eliza Cooper, Simon Croker, Laura Djanegara, Emily Elvish, Sabrina Evangeline Benes-Feher, Cailyn Forrest, Hugo Fraser, Eddie Gock, Maddi Goyen, Amy Hack, Rachael Haines, Emma Harbridge, Lucy Heffernan, Teale Howie, Vivian Lee, Alina Liu, Alexandra Malcolm, Pierre Marcos, Alana Scherr, Benedicte McGowen, Nolan Murphy, Sarah Muttalak, Yue (Tanaporn) Norsrida, Ezara Norton, Jake Parker, Francesca Paula Simon, Noah Rayner, Zoe Ridgeway, Hannah Roberts, Katie Rosewood, Jordan Sharp, Evalyn Sharpham, Saskia Shearer, Sarah Smith, Victoria Soo, Gita Vasaityte, Eleni Vergotis, Tanya Veselcic, Uma Volkmer, Ella Watson-Heath, Emma Whitehead

BACK OF HOUSE

Jack Berry, Abraham Box, Garnet Brownbill, Oliver Brownbill, Gabriel Castro, Sebastian Dickens, Craig Hull, Daniel Jones, Andrew Latimer, Jack Lloyd, Huon Lui, Finton Mahony, Greg Nicholl, Caspar Nolan-Evans, Milos Popovic, Grant Richards, Louis Roberts, Clare Rosen McGarry, Solomon Thomas, Aaron Van Dyck

THANK YOU TO THIS YEAR'S GENEROUS SUPPORTERS

Neilson Foundation, Oranges & Sardines Foundation, Gonski Foundation, Gillian Appleton, Anna-Rosa Baker, John Barrer, Gitanjali Bhalla & Sandeep Chadha, Rosemary Blight, Stephen Borg & Jacob Boehme, Alex Bowen & Catherine Sullivan, Peter & Robbie Chapman, Enid Charlton, Anna Cleary, Phillip Cornwell, Suzanne Cotter, Sarah Craske, Rebecca de Regt, Michael Doropoulos, Helen Eager & Christopher Hodges, Richard Funston & Kiong Lee, Deborah Galanos, Kerry Gardner AM, Michael & Kerry Gonski, Geoffrey Heber, Gwilym & Louise Hunt, Ria Manguray, Matthew McCarron, James McCarthy, Sarah Miller AM, Wendy Miller, Dr Robert Mitchell, Cass O'Connor & Alex Forbes, John Porter, Deborah Rees, Penelope Seidler AM, Satya Sinha, Matt Sinnamon, Jane Snowden & Kevin Fox, Sue Spence & Elizabeth Gilbert, Mark Stapleton, Fred Straughen, Peter Wolfe, Darren Woodman & Andrew Maiden, 7 Anonymous

CARRIAGEWORKS

PICA
Perth Institute of
Contemporary Arts

