

NAISDA AND CARRIAGEWORKS PRESENT

# ATI

A DANCE RECKONING OF  
TRUTH, PLACE AND BELONGING

21 – 22 JULY 2023



**NAISDA WOULD LIKE TO  
ACKNOWLEDGE THAT WE LIVE,  
LEARN AND DANCE ON DARKINJUNG  
NGURA AND PROUDLY PERFORM  
ATI ON THE LAND OF THE GADIGAL  
PEOPLE OF THE EORA NATION.**

We pay our respects to the traditional custodians of Aboriginal and Torres Strait Islander Lands, to our Ancestors and Elders, past and present who are our knowledge holders and look to their spirits to guide us with passion, commitment and creativity. We acknowledge our Aboriginal and Torres Strait Islander young people who are our future leaders. We acknowledge and pay respect to our NAISDA mentors, innovators and leaders who have forged the NAISDA legacy, and recognise and honour their deep and lasting contributions.

# DIRECTOR'S MESSAGE

**I am honoured to present the performance of ATI on the Carriageworks stage today. This journey has been a long time coming. I've carried this vision in my heart for many years and it has been a dream of mine for quite some time.**

The ideas behind ATI have emerged from my surroundings, drawing upon experiences that are deeply connected to our shared history as First Nations people and artists. Through ATI we explore and convey the essence of these experiences, rooted in a system that has oppressed and surrounded us.

ATI, which means “journey” in the Meriam Mer language from the Eastern Islands of the Torres Strait, symbolises the healing journey we have embarked on throughout the development of this performance. It represents our collective journey as individuals and as a nation, one marked by violence, forced assimilation, cultural genocide, and inequality.

However, despite the immense challenges we have faced, we stand here together today. We are free in mind, body, and spirit. We are alive, and we continue to thrive. This is our rightful place, where we belong.

The emotions and truths we confront in this experience echo deeply, and my sincere thanks to our amazing Developing and Practising dance artists, ATI creatives, collaborators, and you, our



audience members, for having the trust in me to be part of this journey.

ATI confronts uncomfortable truths and serves as a reminder that mere symbolic conversations are not enough. Until we witness real change implemented through laws and actions, these discussions hold little value.

I am incredibly proud of our young people for using dance as a powerful medium to share these truths, and while ATI explores challenging themes, it is still a celebration. Even in the face of oppression and dark times, we find the light and support within ourselves, mob and the spirit of Country. We find reasons to celebrate and lift one another up.

I have been extremely fortunate to work alongside the next generation of Aboriginal and Torres Strait Islander cultural and creative voices, our Developing Artists and Practising Artists. Together, we have fostered a creative process built on reciprocity, incredible commitment and trust. Our working environment has been one of care and ...

honesty, where we have shared both tears and laughter. I am immensely proud of how they have embraced this journey, contributing to the creation of something powerful that reflects their lives and experiences. They are establishing themselves as remarkable contemporary dance artists, carrying the legacy of NAISDA forward.

I am forever grateful for the sharing of cultural knowledge, dance, and songs that shape our stories and contemporary lives. The cultural works resonate throughout the show, and we are honoured to have our Cultural Tutors Stuart McMinn, Dujon Niue and Jeanette Fabila, not only share their cultural practice, but join us on stage to perform and share their talent and creative expression with audiences.

A heartfelt thank you goes out to my ATI creative collaborators. Your dedication and contribution have helped bring my vision to life. Thank you to Carriageworks for their partnership and support of this production. I would also like to express my gratitude to Kim Walker and the entire NAISDA team for their encouragement and belief in me.

Lastly, I want to acknowledge and thank my partner, for inspiring me and supporting me to continue learning, creating, and dancing on Darkinjung Land.

**DEON HASTIE / DIRECTOR**





# CULTURAL LEARNING & SHARING

Cultural learning and knowledge are at the forefront of NAISDA training. We work in partnership with Aboriginal and Torres Strait Islander Cultural Tutors, Elders and communities to connect with Country, Kinship and Culture. This grounds and deepens student understanding of cultural practice, dance techniques and the creative world.

## CULTURAL REPERTOIRE

The NAISDA Cultural Repertoire Program is delivered in consultation with our Cultural Tutors and led by Wiradjuri woman Jo Clancy, with the assistance of Kamilaroi man Casey Natty, Peiudu, Samsep woman Berthalia Selina Reuben, and Meriam, Erubian and Kaantju women Aba Bero.

## CULTURAL RESIDENCY

NAISDA's Cultural Residency program has held the knowledge, energy and vibrancy of our Aboriginal and Torres Strait Islander communities strong for over four decades. 2023 marks the fifteenth year of our partnership with the community of Nyinyikay in North East Arnhem Land. In February this year, we welcomed Heather Mitjangba Burarrwanga, Tony Mudalyun Ganambarr, Marcus Mungul Lacey, Brian Ganambarr, Jason Galapunparri Ganambarr, Kyaciah Gumuwuy and Kevin Yunupingu for the college-based residency. The NAISDA cohort looks forward to the offsite cultural residency return visit to Nyinyikay in August.



2023 also marks the tenth year of our strong cultural residency partnership with the Wug Village (St Pauls Community) Mua Island, Torres Strait.

Our sincere thanks to Cultural Tutors Dujon Niue and Jeanette Fabila, who have generously travelled to perform and share songs and dances from Mua Island in the Torres Strait with ATI audiences and to Dharug and Gubbi Gubbi man Stuart McMinn for the sharing of NSW Aboriginal song and dance.



# CULTURAL TUTOR



## STUART MCMINN

Stuart McMinn is a cultural man from the Dharug and Gubbi Gubbi nations. Stuart is the owner of Gawura Cultural Immersions and has spent many years travelling Country connecting with cultural practice throughout Australia. Stuart's main focus is the continuation of culture, decolonising practice and creating space for Aboriginal people to learn the original ceremonial dance practice that has been danced on this country since creation.



## DUJON NIUE

Dujon graduated NAISDA in 1986 and went on to spend eight years with the Aboriginal Islander Dance Theatre (AIDT). Following this, he returned to the Torres Strait and founded his own dance company, Arpaka.

Dujon's heritage and extensive career in the performing arts led him to a collaboration with Musica Viva and the creation of the first Torres Strait Islander cultural program *Wyniss* which has toured extensively throughout Australia since 2019. As NAISDA Cultural Tutor, Dujon has shared Torres Strait Islander culture, song and dance with students for over ten years. In collaboration with the ATI Director, Dujon's cultural knowledge and repertoire are included within the presentation of ATI – a Dance Reckoning of Truth, Place and Belonging.



## JEANETTE FABILA

Specialising in Indigenous Contemporary Dance, Jeanette is a NAISDA graduate, teacher, choreographer, cultural consultant and performing artist. Her experience spans over 25 years of performing and teaching audiences locally, nationally and internationally about her Aboriginal, Torres Strait Island, Papua New Guinean and South East Asian heritage. Jeanette continues developing Indigenous Contemporary Dance groups in schools across Brisbane for NAIDOC celebrations and awards nights, and continues to present her own performances and major tours.

# ACT 1

## DHARUG DANCES

**Dharug Yarragul (Cleansing):** A cleansing dance to cleanse the space of bad spirits and negative energy.

**Dharug Welcome:** A welcome dance to welcome people to Country.

**Burawi:** A dance about the East Coast wind. It shows the water being picked up from the ocean and filling the clouds. The wind then blows the clouds to the mountains and cleanses the land.

**Murawung Mula (Emu Man):** This dance tells the story of an old ancestor that travelled Country, learning the lore then teaching it to the people.

**Walumil (Shark):** A dance that pays respect to one of our coastal totems, the shark.

**Choreography and songs:** Stuart McMinn

## ALTERATION

Gawura (Whale)

**Choreography:** Stuart McMinn in collaboration with Deon Hastie

**Music and Song:** Stuart McMinn

## TRACK AWAY

**Choreography:** Deon Hastie in collaboration with Angie Diaz and NAISDA Developing and Practising Artists

**Music:** *Iti* by Electric Fields

## SPIRAL TORMENT

**Choreography:** Deon Hastie in collaboration with Maddison Fraser

**Music:** *Sucking Chest Wound* by The Album Leaf

## YIKI

**Choreography:** Deon Hastie in collaboration with Lena Parkes

**Music:** Troy Russell

## ERASURE

**Choreography:** Deon Hastie in collaboration with Joshua Doctor

**Music:** *MRI* by The Album Leaf

## CONFINED

**Choreography:** Deon Hastie in collaboration with Lacey Bilger, NAISDA Developing and Practising Artists

**Music:** Cello Solo by Makaruk and Gendos

## FORGOTTEN

**Choreography:** Deon Hastie in collaboration with Angie Diaz and NAISDA Developing and Practising Artists

**Music:** *Mon Petit* by Matthieu Saglio

- INTERVAL -

# ACT 2

## REMEMBERING

**Choreography:** Deon Hastie in collaboration with NAISDA Developing and Practising Artist

**Music:** *Don't by Late* by The Album Leaf

## EXACERBATE

**Choreography:** Deon Hastie in collaboration with Angie Diaz and NAISDA Developing and Practising Artists

**Music:** Troy Russell

## AGGRESS

**Choreography:** Deon Hastie in collaboration with Angie Diaz and NAISDA Developing and Practising Artists

**Music:** *Relapse* by Colin Stetson



## AWAKEN

**Choreography:** Deon Hastie in collaboration with Angie Diaz and NAISDA Developing and Practising Artists

**Music:** *Sequence* by Protoculture

## INDIGNATION

**Choreography:** Deon Hastie, Angie Diaz and Sean Byrnes

**Music:** *Murmuration* by Naden

## ARRIVAL

**Choreography:** Deon Hastie in collaboration with Angie Diaz, Dujon Niue and NAISDA Developing and Practising Artists

**Music:** *Picture Part 1* by Julian Scherle

## TORRES STRAIT ISLAND DANCES

### AMA KARA NAS (Girls KULAP)

**Composer:** Cook Ware. **Choreography:** Dujon Niue. **Language:** Meriam Mir

**Translation:** I am feeling sorry for you, sorry come for you, you are travelling to the top, trying, looking for you in the clouds sorry for you my mother.

### WAI KARA SISSY

**Lyrics:** Angela Morrison. **Composition and Choreography:** Dujon Niue. **Language:** Meriam Mir

**Translation:** My sister you go to the place belong to you and me. I am standing here crying for you as fog covered the Island, my sister.

### KARA GED WUG (Boys KULAP)

**Lyrics:** Darnell Williams. **Composition and Choreography:** Dujon Niue. **Language:** Meriam Mir

**Translation:** Wug is where I rather be, Wug is where I rather be. Enjoying the gentle wind as it blows on by, Wug is where I rather be. Shines down over Wug the place I call home.

### WE KA DAIWI (Kubar – Girls Coconut Shell)

**Composition and Choreography:** Dujon Niue. **Language:** Meriam Mir

**Translation:** I dig hole in the ground, I placed you into the hole. Then I cover you with sands, now waiting for you to grow. You're my fruit of life.

### DUIYUMAU NUR ULAIKE (Boys Marap)

**Lyrics:** Dujon Niue and F. Anthony Geagea.

**Composition and Choreography:** Dujon Niue.

**Language:** Kala Lagaw Ya and Kala Kawaw Ya.

**Explanation:** This song tells of the journey in a dinghy to St Paul's community. The driving rain made it hard to travel and made a stop at Mokanub Island, waiting for the rain to end. Mua Peak appeared above the clouds like it was cutting the clouds. This mountain peak is known as the Torres Strait Island compass. The sailors always look at Mua peak to guide them to their destination.

### ELA PIT GE (Wana – Spinning Tops)

**Lyrics:** Darnell Williams. **Composition and**

**Choreography:** Dujon Niue. **Language:** Meriam Mir

**Explanation:** Standing here on the rocks at ELIA PINE getting ready to climb down to head to house. I felt like I was not wanting to leave the beach, seeing the waves rolling in and crashing upon the shore. As I was watching the mangrove flowers spin across the water due to the current of the ocean.

## DIGNITY

**Choreography:** Deon Hastie in collaboration with Lena Parkes

**Performed by:** Lena Parks

**Music:** *Flight of the Inner Bird* by Yehezkel Raz

## MARA AMARIK NOLE (FAREWELL SONG)

**Lyrics:** Dujon Niue

**Language:** Meriam Mir

**Explanation:** No, we will not say goodbye.

## RUN TIME

1 hour 50 minutes (including a 15 minute interval).

Please note that ATI contains sensitive and challenging subject matter that may be triggering for some individuals. Viewer discretion is advised. The performance contains smoke, haze and flashing lights.

# CAST & CREW

## 10841NAT ADVANCED DIPLOMA OF PROFESSIONAL DANCE PERFORMANCE FOR ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

Lacey Bilger      Holly Faulds      Maddison Fraser  
Peta-Louise Rixom

## 11052NAT DIPLOMA OF PROFESSIONAL DANCE PERFORMANCE FOR ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

Brooklyn Bond      Erica Dixon      Joshua Doctor  
Tayla Jackson      Olivia Kirkman      Harlisha Newie-Joe

## 11051NAT CERTIFICATE IV IN DANCE PRACTICE FOR ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

Dre Bedford      Adina Donahue      Nomi Haji-Ahmad  
Alira Morgan      Lena Parkes      Tayah Quayle  
Skye Ryan-Long      Drew Walker

## 10988NAT CERTIFICATE III IN DANCE PRACTICE FOR ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

Ephraim Bani      Myiesha Bevan      Joyce Bonner  
Gary Cheng      Tameeka Cora      Tessarna Cora  
Blake Escott      Jericho Lacey      Jethro Lacey  
Rihannah Lacey      Maria Martin      Jamal Savage

## CULTURAL TUTORS

Stuart McMinn      Dujon Niue      Jeanette Fabila

## CREATIVE AND PRODUCTION TEAM

**Director** Deon Hastie

**Audio Visual Designer** Tetsuya Tabata

**Lighting Designer** Jasmine Rizk

**Composer Soundtrack Final Master**  
Troy Russell

**Costume Design and Construction**  
Anthony Aitch and Brenda Lamb

**Original Composition** Electric Fields

**Creative Producer** Jasmine Gulash

**Co Rehearsal Director** Angie Diaz

**Co Rehearsal Director** Sean Byrnes

**Production Manager** Rob Ness

**Stage Manager** Zara Thompson

**Assistant Stage Manger**

Saffron Richardson-Keenan

**Lighting Operator** Travis Kecek

**Audio Operator and Consultant**  
Phil Downing

**Audio Visual Consultant** Nik Lyons

**Marketing and Publicity**

Brilliant Logic and eOne Design



# NAISDA TEAM

## NAISDA FOUNDER AND ARTISTIC DIRECTOR EMERITUS

Carole Y Johnson

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Debra Schleger	Chief Operating Officer
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Cathy Gleeson	Corporate Services Executive Assistant (Temporary Parental Leave)
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Alex Hamilton	Bus Driver

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Alfred Taahi	Advanced Diploma Coordinator
Pamela Williams	Training Operations Coordinator
Martine Dowds	Training Administration Officer
Angie Diaz	Performance and Production
Vanessa Ziesing	Physical Conditioning
Sean Byrnes	Urban
Troy Russell	DanceFilm, Music
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Berthalia Selina	Cultural
Reuben	Cultural
Casey Natty	Cultural
Aba Bero	Cultural



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Kerrie Smith

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Vicki Van Hout

Tahlia Watton

Neville Williams-Boney

Legs on the Wall

## **CULTURAL TUTORS**

Stuart McMinn

Dujon Niue

Jeanette Fabila

Heather Mitjanga Burarrwanga

Tony Mudalyun Ganambarr

Marcus Mungul Lacey

Brian Ganambarr

Jason Galapunparri Ganambarr

Kevin Yunupingu

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For nearly 50 years, NAISDA has been a rich place of First Nations learning, connection, culture and creativity. If you'd like to support our work, there are a few ways to help that will make a big difference.



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Join us in skilling our students to become the next generation of knowledge holders, storytellers, and catalysts for change, shaping and sharing our world's oldest living cultures through dance.

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## BECOME A HOMESTAY FAMILY

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## NAISDA'S FUTURE

We were delighted by the Federal Government's significant election commitment of \$5 million and 2023/4 budget support to strengthen and expand NAISDA operations. This important funding will provide essential infrastructure to help meet the growing demand from the creative industry, deliver on Revive – the new National Cultural Policy, and is a step towards our long-term vision of an international centre for First Nations creative and cultural learning at our national home on Darkinjung Land.

Our sincere thanks to the Federal Government, the Minister for the Arts, the Hon Tony Burke MP and the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, for supporting NAISDA's unique role in nurturing and training First Nations artists, performers and innovators whose artworks, steps, sounds and creativity shape the fabric of our nation.



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# NAISDA THANKS

**Our special thanks for their continued support and help with ATI to Bangarra Dance Theatre and John Colvin.**

**NAISDA WOULD LIKE TO THANK OUR GENEROUS SUPPORTERS:**

The communities of Wug Village, Kubin Village, Badu Island, Dhambala, Galiwin'ku, Nyinyikay, Darkinjung Country.

Department of Infrastructure, Transport, Regional Development Communications and the Arts, National Indigenous Australians Agency, Department of Prime Minister and Cabinet, ABSTUDY Services Australia, Create NSW, NSW Aboriginal Affairs, Department of Education, Smart and Skilled.

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**CARRIAGEWORKS**

Photography by:  
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