

bangarra  
DANCE THEATRE

# OUR

LAND PEOPLE STORIES



# WE ARE BANGARRA



We are an Aboriginal and Torres Strait Islander organisation and one of Australia's leading performing arts companies, widely acclaimed nationally and around the world for our powerful dancing, distinctive theatrical voice and utterly unique soundscapes, music and design.

Led by Artistic Director Stephen Page, we are currently in our 28th year. Our dance technique is forged from over 40,000 years of culture, embodied with contemporary movement. The company's dancers are dynamic artists who represent the pinnacle of Australian dance. Each has a proud Aboriginal and/or Torres Strait Islander background, from various locations across the country.

Our relationships with Aboriginal and Torres Strait Islander communities are the heart of Bangarra, with our repertoire created on Country and stories gathered from respected community Elders.

It's this inherent connection to our land and people that makes us unique and enjoyed by audiences from remote Australian regional centres to New York.

Bangarra's annual program includes a national tour of a world premiere work, performed in Australia's most iconic venues; a regional tour allowing audiences outside of capital cities the opportunity to experience Bangarra, and an international tour to maintain our global reputation for excellence.

Complementing this touring roster are education programs, workshops and special performances and projects, planting the seeds for the next generation of performers and storytellers.

Authentic storytelling, outstanding technique and deeply moving performances are Bangarra's unique signature.



# A MESSAGE

from Artistic Director Stephen Page  
& Executive Director Philippe Magid



Thank you for joining us for Bangarra's international season of *OUR land people stories*. We're delighted to be performing in Berlin, one of the world's most vibrant and creative cities.

We first performed in Berlin back in 1995, with our seminal work *Ochres*. That production was a special moment for Bangarra, and announced our presence in the dance world internationally. Since then, we have gone from strength to strength, acclaimed around the world for our powerful artistry, stirring soundscapes and immersive set and design.

Bangarra are world-class storytellers. Our repertoire originates in the rich lands of Australia, from the red dust desert to the fresh and salt waters that run throughout our vast country. Proudly, we are the only Indigenous performing arts company to be permanent residents at the Sydney Opera House, Australia's most iconic venue.

This is our 25th international tour, having toured to almost 70 countries since Bangarra's inception. From Paris to New York, we enthrall audiences with our distinctive form of contemporary expression, seamlessly blending traditional dance and song into a new physical language.

As Australia's cultural carrier, our overseas performances shine a light on an ancient, sacred songline, promoting an exchange of culture and heritage.

We're incredibly proud of our role as cultural ambassadors as part of the Australia Now program, and grateful for the support of the Australian Government, through the Department of Foreign Affairs and Trade, to help make this tour possible.

*OUR land people stories* premiered at the Sydney Opera House in June 2016, and features three striking works; *Nyapanyapa* by Artistic Director Stephen Page, *Macq* by dancer Jasmin Sheppard and *Miyagan* by dancers Daniel Riley and Beau Dean Riley Smith.

These works are a vivid portrait of a company that is strong, proud and as deeply connected to the land as ever. We hope you enjoy the journey.

**Stephen Page**

Artistic Director, Bangarra Dance Theatre

**Philippe Magid**

Executive Director, Bangarra Dance Theatre

# STEPHEN PAGE ON *NYAPANYAPA*



Nyapanyapa Yunupingu is an inspiration. She is a proud Yolngu woman from the Gumatj clan of North East Arnhem Land, a strong figure in her community who creates her art simply because it's in her blood.

Painting for her is a meditative process – a place of reflection, embedded in her life and history. It reminds me of why I started dancing as a young man – because I had to, because it was my calling, and because it took me to a safe and spiritual place. Stepping into the studio, hearing that unmistakable Bangarra music, seeing the dance ensemble barefoot and low to the ground and creating dance stories is my sacred space.

Nyapanyapa is so innately talented that her works give endless joy to those who see them. Each time I visit Yirrkala, I've always felt drawn to her energy, her spirit. I've long admired her paintings and her last series featuring young dancing girls fascinated me and sparked the idea for a creative exchange. But it is her Buffalo Story painting, which won her the prestigious Telstra Art prize in 2008, that was a jumping off point for this work.

I feel privileged to be celebrating 26 years as Artistic Director of Bangarra. The dance ensemble, with their passion, commitment and cultural integrity, are artists of a calibre of their own. Together we have our own collaborative creative process; the dancers join me in the creation of the choreography, bringing their energy, style and passion to the story. Working alongside the next generation of storytellers invigorates and inspires me, and I'm honoured to share this program with three extremely talented young choreographers in Jasmin, Beau and Dan. A special thank you to our rehearsal director Anton, who always looks after us holistically in mind, body and spirit during this process.

I'd also like to recognise the creative team behind this work. Our Head of Design Jacob Nash travelled to Yirrkala multiple times to observe Nyapanyapa and her work, and his creative realisation of her paintings is extraordinary. We spent hours together in the gallery and his passion for the work in turn drove mine.

I've worked alongside costume designer Jennifer Irwin for many years, and she is one of the best in the world at what she does. Thank you also to Matt Cox for his innovative lighting, which has served to illuminate this work so well. Thank you to Steve Francis, who having worked alongside my brother David for many years, knows the Bangarra musical language and is able to reinvent it in the most original of ways.

Thank you to Nyapanyapa for the incredible artistic gifts which she shares so freely with the world, and to Will Stubbs, coordinator at Buku-Larrnggay Mulka Centre in Yirrkala where Nyapanyapa creates her works; he was invaluable in helping bring this work to the stage.





# JASMIN SHEPPARD ON *MACQ*



The seed for *Macq* started when I first became aware of the 1816 massacre at Appin while living in Liverpool in Western Sydney around a decade ago.

An encroaching statue of Lachlan Macquarie's head there prompted in me the question: who was this man? It was as though the more I saw his name, the more I saw his name.

Macquarie is known as the father of New South Wales in our education system, and yet, for the First Nations people of the Sydney area, their reality was influenced by an entirely different man to the one whom we are taught to know. I wanted to delve into this reality and peel back the layers of this man, and what impact his actions have had on Aboriginal past and present.

From my research at the Mitchell Library, and through consultation with Frances Bodkin and Gavin Andrew - direct descendants of the D'harawal people who lived at Appin - a more complex story unfolded. Macquarie's diary entries convey his feelings toward the First Nations community, and I felt a strong responsibility to tell their experience, and uncover the trauma he was ultimately responsible for.

By the early 1800s, Lachlan Macquarie had established a reputation as a generous and fair Governor of the broader Sydney region. His initiatives for the 'natives' in the early days of his governance included providing farmland for the men; schooling for a handful of children; and the annual Durbur picnics at Parramatta.

Indeed, descendants of those killed in the Appin massacre recall stories of some 12 years of peace and friendship between settlers and the D'harawal before Macquarie's declaration of war in April 1816, and this changed the course of history.

The first signs of tension had arisen in other areas between settlers and Aboriginal people, and what may have been good intentions on Macquarie's part eventually gave way, revealing his true loyalties. His diary entries uncover his frantic attempt to keep Aboriginal people aware of their boundaries, and the drastic measures he took to regain control.

Australians from every background deserve to know the full history of our home, including the uncomfortable parts that are often hidden. In shared ownership of this history lies true reconciliation.

2016 marked the 200th anniversary of the Appin massacre, therefore it was an even more poignant time to share this story.

So much of Sydney is named for him, but what legacy has the darker side of his governance left for us all?

I'd like to thank Stephen for nurturing this story when it was originally created back in 2013; to the dancers for bringing these characters to life with such commitment and artistry; and to the wonderful creative team of Jacob Nash, Jennifer Irwin and Matt Cox.

Lastly I'd like to thank my musical collaborator and dear friend David Page. His score for *Macq* brought a rich layer of storytelling to my choreography. His spirit lives on in his music, and we are blessed to dance with it.

— CHOREOGRAPHERS' NOTES —

# BEAU DEAN RILEY SMITH & DANIEL RILEY ON *MIYAGAN*

*Miyagan* came from wanting to tell a Wiradjuri story,  
and reconnect back to our shared culture and heritage -  
it is narrated by the Wiradjuri kinship system.



We are Indigenous men from the Wiradjuri nation, Rileys, cousins, from Western New South Wales. We can trace our familial connection back to our Great-Great Grandfather Jack Riley, who lived on Talbragar Reserve in Dubbo in the early 1900s. We explored this connection with the guidance of Aunty Di & Aunty Lyn, learning of the matrilineal totemic system consisting of five levels: Nation, Moiety, Clan, Family and Individual.

Kinship, and the bonds we all share as Indigenous people of this land, are what connects us to land, to each other and to our cultural responsibilities. It also influences our social behaviour.

There is nothing more valuable than miyagan, without kinship/family there is no life.

This work would not have happened without the support of our family, past, present and future – it's the resilience of our lineage that holds this story together.

To our Bangarra family: the dancers, the creative team, our production and admin staff. Thank you for bringing this important work to life, your contributions have been invaluable. Bringing *Miyagan* to life has been the most enriching journey we have been on individually and together.

Along the way, this work has become a reflection of our company, how strong and connected we are as a family.

### **A NOTE FROM BEAU**

Telling this story was brewing inside me before I joined Bangarra. I approached Stephen at the end of my first year and since then he supported it and nurtured the storyteller in me. Thank you Stephen for allowing me to make my dream a reality.

Cousin Dan, thank you for sharing this journey into our family connections and helping to create a lasting and meaningful work of our miyagan. You enriched the way I looked at it thanks to your personal experiences, so different to mine, but strongly complementing each other. Being around your energy has been so inspiring.

To Aunty Lyn and Aunty Di, for your love, support and guidance. You've opened your hearts to me throughout my childhood, and your continued support planted the seed to who I am today. I feel deeply routed to my kin thanks to you.

### **A NOTE FROM DAN**

Through the creation of *Miyagan*, I have taken a positive step towards feeling like I belong to a place, a piece of land and a culture. Being able to learn language, hear stories, visit and camp on Talbragar in Dubbo and meet family, who embraced and claimed me on first sight, is a feeling of belonging, and strengthens my identity.

As always I am hugely grateful to Stephen, for being the kind, open hearted and nurturing person he is, and thank him again for allowing me to tell another story and bring it to the stage.

Thank you Aunty Di and Aunty Lyn for welcoming me into the Riley family, for your stories and for always teaching me something about our culture and its resilience.

Beau, my cousin. Thank you endlessly for opening the door to our shared culture and family. This work starts and ends with you, I feel so grateful to have been invited along for the journey.

Wiradjuri culture, language and customs are alive; our heartbeat is resilient and strong.

# MUSIC NOTE



The Bangarra sound is as distinctive as its dance technique; forged from over 40,000 years of culture and embodied with contemporary expression. It's a sound that is completely new but also ancient, combining traditional language, song and instrumentation with the sounds of electronica, hip-hop, classical and nature. It gives voice to Country and to land and has the rare ability to awaken emotions from deep within.

Bangarra's Music Director David Page was the architect of that unmistakable sound. He has left an incredible musical legacy that, combined with his generous mentorship of other artists, Bangarra will draw and build on for the future.

His score for *Macq* was created in 2013 as part of *Dance Clan 3* in our Bangarra studios. Choreographer Jasmin Sheppard worked closely with him during this process. "David was adamant that his music, although it portrayed the raw devastation of this event, would also give hope to the dancers whilst they performed it," explains Sheppard. "His deep understanding of how music moves us, and lifts us dancers to greater heights, was prevalent in all his work."

Although most of *Macq* was composed by David in 2013, his artistic nature drove him to challenge the score upon its restaging. In learning more about the events of the 1816 massacre, two new sections were created, as well as enriching the existing ones.

"We recently recorded all the women singing a D'harawal mourning song; Aunty Frances Bodkin told us that it was the women who were by the cliffside who tended the bodies of the men in their camps first - they were discovered and moved upon shortly after. David's instinct

was to record the women as though they were emerging from a sandstone shelter, and to make their voices cavernous and echoed," recalls Sheppard.

"It wasn't until I was taken to the site by Aunty Frances that I heard my own voice in a similar way, knocking off the sandstone cliffs and reverberating in my own ears. He was truly instinctual and a man of story. He manipulated sounds to draw out certain emotions."

Composers Steve Francis and Paul Mac both collaborated closely with David on a number of Bangarra works, and have come into their own with the music for *Nyapanyapa* and *Miyagan*.

Steve, a Helpmann-award winning composer who first worked with Bangarra in 1997, is relishing the opportunity to work with Stephen again.

"I'm always a bit out of my comfort zone with Bangarra, but I enjoy the challenge," says Steve. "With *Nyapanyapa*, the subject is a living artist and we're threading her visual world with one of dance. The whole piece has a sense of place and atmosphere about it; her paintings reflect her place and her stories, so I've tried to capture that in the music."

Inspiration came from a host of musical guests, from *Nyapanyapa* herself speaking with her niece Merrkiyawuy Ganambarr, principal of Yirrkala School and Bangarra foundation member and Yolngu songman Djakapurra Munyarryun singing in language. Also featured are vocalist Ursula Yovich, the Warumpi Band and some 1952 recordings of *Nyapanyapa*'s father. There are five musical sections: *Buffalo*,



*Bush Apple, Nibbles, Lost Wendys and In Her Mind*, each with a distinct theme but more akin to movements in a single work.

Sense of place is also explored in *Miyagan*, which is set on Talbragar Reserve in Dubbo, where choreographer Beau Dean Riley Smith is from. Composer Paul Mac, who worked with the company on the music for 2013's *Blak*, asked Beau and fellow choreographer Daniel Riley to bring in some items that represented Country to them into the studio.

"The boys brought in clap sticks and fighting sticks and some grass from on Country," explains Paul. "Beau also had a great recording of a flock of cockatoos from the area, so we used all of that material as the basis of the musical palette."

"Cultural consultant Aunty Di and Beau's niece Bonnie also contributed vocals and language, which really unifies their theme of kinship and family."

Both composers agree that seeing the dancers respond to the score, and seeing how it complements the other stage elements, as one

of their favourite parts of the process.

"Dance is a medium where the music is created in tandem. When you see this extraordinary choreography partnering what you've made, it elevates what you do to another level," says Steve.

Paul agrees. "I can be working on something in the studio and then bring it in and it will sound different in the rehearsal space, and the dancers will tell me it needs more bounce or more bass - it's really collaborative."

Steve and Paul say working with David and Bangarra is a creative gift.

"David taught me to allow the music to flow through me, rather than overthink it, and to trust my instincts - that was only one of his many natural talents that he shared with me," said Steve.

"He definitely created a new sound language, and was a master of leaving space and creating atmosphere," said Paul. "I'm definitely tapping into that legacy and applying it to *Miyagan*."



## ACT 1

### MACQ

Running time: 26 minutes

#### **Mourning**

Nicola Sabatino / Leonard Mickelo  
Women's Ensemble

#### **Picnic**

Daniel Riley / Beau Dean Riley Smith /  
Deborah Brown / Waangenga Blanco /  
Tara Gower / Kaine Sultan-Babij /  
Tara Robertson / Glory Tuohy-Daniell

#### **Territory**

Daniel Riley / Beau Dean Riley Smith

#### **Declaration**

Daniel Riley and Women's Ensemble

#### **Bodies in the Tress**

Nicola Sabatino and Women's Ensemble

Waangenga Blanco / Leonard Mickelo /  
Kaine Sultan-Babij / Luke Currie-Richardson /  
Beau Dean Riley Smith / Rikki Mason

#### **Diary**

Daniel Riley / Luke Currie-Richardson /  
Beau Dean Riley Smith

#### **Hope**

Nicola Sabatino / Luke Currie-Richardson /  
Beau Dean Riley Smith

### MIYAGAN

Running time: 27 minutes

#### **Yanhanha**

Elma Kris / Deborah Brown / Jasmin Sheppard

#### **Wiradjuri (Gugaa)**

Full Ensemble

#### **Moiety**

##### **Dilbi**

Deborah Brown / Leonard Mickelo /  
Tara Robertson / Rikki Mason / Yolanda Lowatta  
/ Tyrel Dulvarie

#### **Kupathin**

Elma Kris / Tara Gower / Jasmin Sheppard /  
Kaine Sultan-Babij / Luke Currie-Richardson /  
Glory Tuohy-Daniell

#### **Clan (Wilay)**

Full Ensemble

#### **Family (Wamboin/Marri)**

Kaine Sultan-Babij / Nicola Sabatino /  
Daniel Riley / Rika Hamaguchi /  
Luke Currie-Richardson / Tara Robertson /  
Waangenga Blanco / Yolanda Lowatta /  
Jasmin Sheppard / Rikki Mason /  
Beau Dean Riley Smith

## ACT 2

### NYAPANYAPA

Running time: 43 minutes

#### **Buffalo**

Elma Kris / Waangenga Blanco / Full Ensemble

#### **Bush Apples**

Elma Kris / Tara Gower / Daniel Riley /  
Kaine Sultan-Babij / Beau Dean Riley Smith /  
Tara Robertson / Leonard Mickelo /  
Yolanda Lowatta / Jasmin Sheppard /  
Rikki Mason / Rika Hamaguchi

#### **Seashells**

Elma Kris / Luke Currie-Richardson

#### **Nibblets**

Full Ensemble

#### **Lost Wendy's**

Elma Kris / Deborah Brown / Leonard Mickelo /  
Tara Gower / Tara Robertson / Nicola Sabatino  
/ Luke Currie-Richardson / Baden Hitchcock /  
Tyrel Dulvarie / Glory Tuohy-Daniell

#### **In Her Mind**

Full Ensemble



## STEPHEN PAGE

ARTISTIC DIRECTOR

Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah Nation from South East Queensland. In 1991 Stephen was appointed Artistic Director of Bangarra Dance Theatre, and he celebrated his 25th anniversary in the role in 2016.

Stephen continues to reinvent Indigenous storytelling both within Bangarra and through collaborations with other performing arts companies; notably, directing the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies.

Stephen directed the chapter *Sand* in the feature film *The Turning* in 2012 and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. He also choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *Spear* premiered at the Toronto International Film Festival to great acclaim before screening at various arts festivals around Australia.

To celebrate Bangarra's 25th anniversary in 2014, Stephen choreographed *Patyegarang*. In 2015, Stephen curated Bangarra's new work *lore* and was awarded a Honorary Doctorate of Creative Arts by the University of Technology Sydney. The following year, as well as premiering his new work *Nyapanyapa*, he was awarded the 2016 NAIDOC Lifetime Achievement Award and JC Williamson Award at the Helpmann Awards. In June 2017 he was appointed an Officer of the Order of Australia (AO) for his service to performing arts and contemporary dance, and for presenting Indigenous arts to the world.



## JASMIN SHEPPARD

CHOREOGRAPHER/DANCER

Jasmin is an Aboriginal woman with a mixed heritage of Irish, Chinese, and Russian Jewish ancestry. Her Aboriginal songlines are from the Kurtijar and Tagalaka people, from Normanton and Croydon in Queensland Savannah country. She joined Bangarra in 2007.

Jasmin has a Diploma in Musical Theatre from The Dance Factory, Melbourne and in 2002 Jasmin commenced a two-year period of further study in Contemporary Dance at NAISDA Dance College, working with Indigenous choreographers such as Vicki Van Hout and Frances Rings. In 2006 Jasmin choreographed, dance and sung in *The Migrant Project* with Curious Works.

Her career highlights include performing the title role in 2014's *Patyegarang* and dancing under the night sky in front of Indigenous rural communities throughout Australia.

*Macq*, part of the 2016 triple bill *OUR land people stories*, was her first choreographic work for Bangarra and premiered as part of the *Dance Clan 3* program in 2013.

Jasmin's career in dance reflects her deep connection to her culture, to art, and to spirit.



## BEAU DEAN RILEY SMITH

CHOREOGRAPHER/DANCER

Beau was born in Dubbo and grew up on the South Coast of New South Wales in Culburra Beach on Yuin country. He is an Aboriginal man from the Wiradjuri Nation of Central New South Wales. He joined Bangarra in 2013.

After graduating in 2009 with a Certificate IV in Theatre from the Western Australian Academy of Performing Arts (WAAPA), Beau studied dance at the National Aboriginal Islander Skills Development Association Dance College (NAISDA). There Beau studied the Lester Horton Technique and spent time with community on Saibai Island in the Torres Strait and on Elcho Island, North East Arnhem Land exploring Aboriginal and Torres Strait Islander culture and dance.

His career highlights include performing *Black* from *Ochres* for the first time in Vietnam, and performing the Wiradjuri solo from *ID* on the *Kinship* regional tour on Country in Dubbo.

*Miyagan*, part of the 2016 triple bill *OUR land people stories*, was his first choreographic work for Bangarra.



## DANIEL RILEY

CHOREOGRAPHER/DANCER

Daniel is an Indigenous man who traces his heritage back through the Wiradjuri nation of Central New South Wales.

Since graduating from Queensland University of Technology in 2006, Daniel has danced for Leigh Warren & Dancers, Bangarra Dance Theatre, Fabulous Beast Dance Theatre UK and New Movement Collective UK. He has been nominated for Best Male Dancer at the Australian Dance Awards (2010, 2013) and for Deadly Dancer of The Year at The National Aboriginal and Torres Strait Islander Deadly Awards (2010, 2012 & 2013). Daniel's film credits include *Dan Sultan: Under Your Skin* and Stephen Page's *Speare*, where he made his film debut as well as working as Director's Attachment.

His choreographic credits include *QL2* *Youth Dance Company* (2013), *Queensland University of Technology* (2013), *Third Row Dance Company UK* (2014), *Louisville Ballet USA* (2015) and *Sydney Dance Company* (2015).

*Miyagan*, part of the 2016 triple bill *OUR land people stories* was Daniel's third work for Bangarra, following *Riley* (2010) and *Scar*, as part of *Blak* (2013).



## DAVID PAGE (1961-2016)

MUSIC DIRECTOR

David was a descendant of the Nunukul people and the Munaljali clan of the Yugambah tribe from South East Queensland. He joined Bangarra in 1991 as Resident Composer.

David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. David composed music for 27 of Bangarra's repertoire.

David had many film, television and theatre credits to his name. He starred in the successful one-man show about his incredible life, *Page 8*, and had roles in numerous Queensland Theatre Company, Belvoir and Sydney Theatre Company productions. In 2000, David in collaboration with Steve Francis, contributed music to the Opening Ceremonies of the Sydney Olympic Games.

Since 1995, David has won four of his eight nominations for the Deadly's Sound Awards, an ARIA nomination for *Heartland* in 1996, and was the inaugural winner of the Indigenous Artist Award for The Sidney Myer Foundation in 2000. He also received the 2006 Green Room Award for *Page 8* as the Best New Australian Play. David received a Helpmann Award for Best Original Score for *Mathinna* in 2009. He and Steve Francis jointly won a Helpmann Award for Best Original Score for 2011's *Belong*.

In 2015 David composed the music for Stephen's directorial film debut, *Spear* and Frances Rings' *Sheoak* as part of the lore program. His score for *Macq* was originally created in 2013.



## STEVE FRANCIS

COMPOSER

Steve is a composer and sound designer originally from Adelaide. An opportunity to produce and mix David Page's work on *Alchemy* for The Australian Ballet in 1997 led to an ongoing collaboration with Bangarra. The *Bennelong* score will be his eleventh for Bangarra.

As composer and sound designer, he has also worked with Sydney's premier theatre companies, including Sydney Theatre Company, Melbourne Theatre Company, Belvoir and Griffin. He has composed for a number of films, including *The Turning*, the multi award-winning *dik*, Leah Purcell's *She Say*, the Dendy Award-winning film *Black Talk*, Berlin Festival winner *Djarn Djarns*, the MMF Award-winning documentary *Mr Patterns*, the AFI Award-winning short film *Box* and the documentaries *How the light Gets in*, *Macumba* and *Picture the Women*. For television, Steve has scored for the Channel Nine series *Cops LAC*, the mini-series *Dangerous* for Fox and the internationally released series *Double Trouble*. With David Page, Steve also composed and produced music for the Sydney Olympic and World Cup rugby opening ceremonies. As well as two nominations for sound design, Steve has won two Helpmann Awards for Best Original Score for two Bangarra productions (*Walkabout*, 2002 and *Belong*, 2011 with David Page). He has also won two Sydney Theatre Awards for Best Music and Sound Design.



## PAUL MAC

COMPOSER

Paul is one of the leading figures in Australian electronic music. He is a composer, songwriter, musician and producer.

Paul is a conservatorium graduate and a multi ARIA Award winner for his work with underground dance pioneers Itch-E & Scratch-E and for his own solo work. The list of artists with whom he's collaborated over recent years include Sia, Kylie, Daniel Johns, LCD Soundsystem and Troye Sivan.

Paul scores music for films, TV and theatre and he has previously worked with Bangarra on the acclaimed production *Blak*. Credits for Paul's remix duo, Stereogamous, include remixes for LCD Soundsystem, Sia, and Kylie and he has also released an album under the moniker, The Dissociatives, with Daniel Johns.

In addition to his multiple ARIA awards, Paul's career highlights include Australian Dance Music Awards for Outstanding Contribution to Dance and Producer Of The Year. He has received an APRA Award, an MTV Award and been named Dance Artist Of The Year three times in Rolling Stone's Readers Poll.

Paul is currently studying a Doctorate of Musical Arts in Composition at the Sydney Conservatorium of Music.



## JACOB NASH

SET DESIGNER

Jacob is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005. He designed *of earth & sky* for Bangarra in 2010, winning a Green Room Award for Best Design in Dance, and was appointed Artist-in-Residence at Bangarra Dance Theatre the following year. His current role is Head of Design.

In 2011 Jake designed the set for *Belong*, and received a Green Room Award nomination. He has created the sets for each of Bangarra's annual productions since, including *Warumuk - in the dark night* for their collaboration with The Australian Ballet, *Terrain, Blak, Dance Clan 3, Patyegarang, lore* and *OUR land people stories*.

Jake's other theatre credits include *The Lonesome West, Ruben Guthrie and Jesus Hopped the 'A' Train* (BSharp); *Yibiyung and Ruben Guthrie* (Belvoir St Theatre); *Macbeth* (Bell Shakespeare); *The Removalists, Tusk Tusk/ Like a Fishbone* (Sydney Theatre Company) and *Romeo and Juliet* (Sydney Theatre Company - Education); *Rainbow's End* (Parramatta Riverside Theatre); *Into: Belonging* (Sydney Festival/ Parramatta Riverside Theatre). In 2006 he wrote and directed *Blood Lines*, a five-minute short film.

Adding to his stage credits, Jake was the specialist production designer and creature designer on *Cleverman* season 1 and production designer and creature designer for season 2; was the Production Designer for *Spear*, Stephen Page's directorial film debut in 2015; has been the Design Director for the past four Vivid Sydney video installations; and is responsible for the beautiful illustrations that adorn the Bangarra merchandise range.



## JENNIFER IRWIN

COSTUME DESIGNER

Australian costume designer Jennifer Irwin's career spans 38 years designing for drama, opera, dance & ballet as well as the largest spectacular events ever staged in Australia. Jennifer was nominated for Best Costume Design 2016 AACTA Awards for her work on *Spear* the feature film. Jenny designed the costumes for *Dirty Dancing*, the musical, still playing to packed audiences worldwide after 16 years. *Dirty Dancing* broke all pre box office records for any show ever staged on London's West End.

Costume commissions in Australia include 36 ballets for Sydney Dance Company, 26 years repertoire for Bangarra Dance Theatre, multiple works for Sydney Theatre Company, The Australian Ballet, Melbourne Theatre Company, Belvoir, Royal New Zealand, Australian Dance Theatre, West Australian Ballet, Queensland Ballet & Opera Australia. Jennifer designed costumes for the *Awakening* segment of the Sydney 2000 Olympic Games, co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony & the official ceremony commemorating the Federation of Australia 2001.

Jennifer's work has been staged live on stage in over 70 countries, over 500 cities, venues including The Royal Opera House, London, Lincoln Center NYC, City Center NYC, Brooklyn Academy of Music & Sydney Opera House. Jennifer has been recognized for her contribution to Australian design with multiple Helpmann, Green Room, Australian Dance awards & nominations. In 2017 she was awarded an Australian Dance Award for Services to Dance.



## MATT COX

LIGHTING DESIGNER

Matt's career in theatre has spanned 15 years designing lighting in both Australia and the UK. During his time in London, Matt worked with student directors attending the Royal Academy of Dramatic Art (RADA), the Edinburgh Fringe Festival and John Stahl's solo show *Blindman*.

Since returning to Sydney, he has designed numerous theatre productions including for: Bangarra Dance Theatre (*Blak, Belong*), Carriageworks (*Lake Disappointment*), Australian Chamber Orchestra (*Reflections on Gallipoli*), Musica Viva (*Goldner String Quartet*), Bell Shakespeare (*Hamlet, Romeo and Juliet*), Monkey Baa (*The Unknown Soldier*), Sydney Theatre Company (*Ruby Moon*), Louise Withers and Associates (*The Mousetrap, A Murder is Announced*), Company B (*The Seed*), Legs on the Wall (*Symphony, for Sport for Jove, The Libertine, Othello*), Sydney Festival (*The Famous Spiegeltent 2016/2015, The Aurora Spiegeltent 2014*) and Sydney Chamber Opera (*His Music Burns*).

Matt currently tutors for the National Institute of Dramatic Art (NIDA).



## ANTON

REHEARSAL DIRECTOR

Anton joined Bangarra in mid-2015 with 20 years experience in dance. His commissions and choreographies include Artsitic Director - *The Australian Dance Awards 2014* and *Opening Bloc Party Parramasala 2013* and works for Sydney Opera House - *Spring Dance 2012*, Campbelltown Arts Centre, Form Projects, Brisbane Arts Festival, *TanzFestival Ingolstadt - Germany*, Sydney Opera House - Education Unit, Dance North, Australian Dance Theatre, Tasdance, university dance training institutions, youth companies, live TV events, dance on film, TV commercials, music videos and multimedia dance projects.

His teaching credits include Sydney Dance Company, The Australian Ballet, Legs on the Wall, TASDANCE, Expressions Dance Company, Dance North, Australian Dance Theatre, Australian Opera, Sydney Theatre Company and Beijing Modern Dance LTDX, Dream Dance Company, Tanya Pearsons, Brent St, Ev and Bow, Studio Tibor, AC Arts South Australia, Australian Centre of Physical Education, NAISDA, Western Australian Academy of Performance Arts, Queensland University of Technology and QL2.

Over the last two years at Bangarra, Anton has extended the Safe Dance program to include new warm up and warm down protocols, created new dance training and coaching opportunities through the Russell Page Graduate Program, and encouraged professional development for dancers through leadership and teaching opportunities. Anton has assisted with 12 Bangarra works, including main stage seasons of *lore* (2015), *OUR land people stories* (2016), *Bennelong* (2017), regional tours of *Kinship* (2015) and *Terrain* (2016 / 2017) and *Ochres* (2015). He has also assisted with international tours to Istanbul, Paris and New York.



## NYAPANYAPA YUNUPINGU

VISUAL ARTIST

She is a Yolngu woman born around 1945 and part of the Gumatj clan of Yirrkala/North East Arnhem Land. Nyapanyapa didn't have her first public exhibition until 2007 and has had a meteoric rise in the art world since then, featuring in multiple Biennale, Triennials and exhibitions in Australia and overseas.

Her work on bark, three dimensional poles, recycled paper and digital algorithms has been avidly collected globally including all major Australian national and state galleries.

In her early life, she was gored by a buffalo - a traumatic experience documented in her bark painting *Incident at Mutpi* (1975) and a narrative of the event *Gatapangawuy Dhawu - Buffalo Story*. This work won the 2008 Telstra National Aboriginal and Torres Strait Islander Art Award Three Dimensional Prize and is one of the inspirations for Stephen's piece.

Nyapanyapa is a ceremonial woman without many material possessions, moving in harmony with her world, embedded within family.

You can find out more about the work of Nyapanyapa Yunupingu and the paintings that inspired Stephen's work by visiting Buku-Larrnggay Mulka Art Centre in Yirrkala, Northern Territory or Roslyn Oxley9 Gallery in Paddington, Sydney.

For more information, visit  
[yirrkala.com](http://yirrkala.com)  
[roslynoxley9.com.au](http://roslynoxley9.com.au)



## ELMA KRIS

Elma was raised on Thursday Island (Waiben) in the Torres Strait. Her clan is from the North Western and Central Islands of the Torres Strait.

Elma has had a rich and rewarding career as a dancer, choreographer, actor and teacher. She studied at NAISDA and joined Bangarra in 1999.

Her many choreographic credits include *Bupau Ipikazil* and *Bupau Mabigal* (NAISDA 1994) *Malu* (Bibir dance company, 1998), the Torres Strait Island element of the Sydney Olympics Opening Ceremony (2000), *Emeret Lu* (Bangarra, *True Stories*, 2007) and *About* (Bangarra, *Belong*, 2011). Elma's film credits include *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and *Spear*.

In 2007 Elma won a Deadly Award for Dancer of the Year and in 2008 performed the title role in *Mathinna*. In 2015 she was one of five artists who took part in *Unsettled*, an exhibition at the National Museum of Australia. In 2016 Elma played the title role of *Nyapanyapa* Yunupingu in Stephen Page's *Nyapanyapa*, part of Bangarra's triple bill *OUR land people stories*.



## DEBORAH BROWN

Deborah is a descendant of Wakaid Clan, Badu Island, the Meriam people of Murray Island, and also proud of her Scottish heritage. Born in Brisbane, her totems are Beizam (the shark) and the moth.

Deborah joined Bangarra in 2003. Her career highlights include returning to Country — including Mer Island and Yirrkala, performing in Brooklyn Academy of Music's Harvey Theatre and Théâtre du Châtelet in Paris with an Australian Ballet co-production.

In 2013 Deborah won the Helpmann Award for Best Female Dancer in a Dance or Physical Theatre Production for *Terrain*. Later that year she made her choreographic and directorial debut, creating a short dance film titled *dive* for Bangarra's season of *Dance Clan 3*, going on to create *I.B.I.S* as part of the *lore* national season in 2015.

Her inspiration comes from her family, especially her parents who come from opposite ends of the world, with cultural backgrounds that enrich her and teach her to celebrate her heritage.



## WAANGENGA BLANCO

Waangenga is a descendant of the Mer Island people and of the Pajinka Wik, Cape York.

After studying at NAISDA, Waangenga was invited to join Bangarra in 2005. His highlights include the company's return to Meriam Mer in the Torres Strait Islands to perform *Emeret Lu* by the ocean and also dancing on the football field in Yirrkala for the community.

In 2012, Waangenga was nominated for a Helpmann Award and Greenroom Award for Male Dancer of the Year. He won an Australian Dance Award and Green Room Award for his performance in 2014's *Patyegarang*. In 2015 he made his choreographic debut with *I.B.I.S* as part of the *lore* program and appeared in the film *Spear*.

Waangenga is continually inspired by the richness of Indigenous culture, and sustaining it through dance, the rawest form of expression known to man.



## TARA GOWER

Tara is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. She joined Bangarra in 2006. Highlights for Tara include performing at Sadler's Wells in London, performing *Rites* in Paris, *Awakenings* in New York, returning to her home in Western Australia to perform for her family and being nominated in Dance Australia's Critic Choice Awards as Dancer to Watch.

She created her first choreographic work *Nala*, for Bangarra's *Dance Clan 3* in 2013. Tara has also appeared in the film *Bran Nue Dae* (2010) and in Dan Sultan's music video for *Under Your Skin*.

Tara believes growing up on Yawuru Country has given her the strength to pursue her dreams into reality.



## LEONARD MICKELO

Leonard is a descendant of the Bidjara, Kulalli, Gungalhu and Jarruwa clans from Central Queensland. He was born in Ipswich, Queensland and his other bloodlines are Chinese, Malaysian and Irish.

Leonard joined Bangarra in 2006. His highlights are performing in Arnhem Land, touring internationally and performing for his family. He also performed in the feature film *Spear* in 2015. Leonard's hero is his foster mum, who opened his spirit to dance.



## TARA ROBERTSON

Tara is a descendant of the Munualdjali clan, with a mixed heritage of Scottish and Irish. Tara was born and raised in Darwin, and whilst growing up there, she had the opportunities to work with the dance community and companies, highlights include Gary Lang NT dance company, TRACKS and other youth dance projects. Working with these groups gave her invaluable professional experience and led her to have the opportunity to connect with Indigenous communities, through performing or teaching workshops.

Tara completed a Bachelor of Dance Performance at the Adelaide Centre of the Arts. She highly respects and values the teachers that work there and the knowledge that was gained and the opportunities to work with international and national choreographers.

Tara joined Bangarra in 2011 and her highlights are incredibly varied; from the daily company classes to the creative process that is undergone for the new work produced each year. Tara enjoys workshops and performing in communities around Australia, and her lead performance in *Brolga* in her hometown of Darwin is a memory she will always treasure. Performing *Ochres* for the 21st anniversary of the work was also a special moment in Tara's dance career, as was working with Stephen Page and Greg Barrett to be a part of the *Clan* dance photography book. She is honoured to be able to travel nationally and internationally and to share her culture and stories to audiences in community, Australia and around the world.



## KAINE SULTAN-BABIJ

Kaine is a proud descendant of the Arrernte people of Harts Range in the Central Desert region of the Northern Territory. He also celebrates his Croatian and Afghan ancestry. He joined Bangarra in 2011.

Kaine studied at both NAISDA and the Aboriginal Centre for the Performing Arts (ACPA), graduating with an Advanced Diploma in the Performing Arts, majoring in Dance. He danced with Expressions Dance Company and Leigh Warren and Dancers before joining Bangarra. In 2012 he was nominated for a Green Room Award for Best Male Dancer for his role in Frances Rings' *Terrain*.

Personal highlights include touring extensively around Australia and the world with Bangarra, including New York, Mongolia, Vietnam and Holland. His screen credits include *Spear*, *Sharing Stories in Tasmania* (produced for Qantas) and Dan Sultan's music video *Under Your Skin*.

Kaine is humbled to be part of such a special company.



## LUKE CURRIE-RICHARDSON

Luke is a descendant of the Kuku Yalanji and Djabugay peoples, the Munaldjali Clan of South East Queensland and the Meriam people of the Eastern Torres Strait Islands. He joined Bangarra in 2012.

Luke studied Dance at NAISDA and in 2010 commenced a Bachelor of Fine Arts (Dance) at Queensland University of Technology. Luke has danced with the Gerib Sik Torres Strait Islander Dance Group (2002) and QL2 (Quantum Leap).

In 2012 Luke appeared in Wesley Enoch's *I Am Eora* for Sydney Festival. That same year he joined Bangarra as a trainee dancer. His dance highlights with Bangarra are performing *Blak* in Vietnam and performing traditional Yolngu dances as a part of a funeral ceremony in front of the community.

Luke is honoured to be apart of the Bangarra family and aspires to be a role model for young children both Indigenous and non-Indigenous.



## RIKKI MASON

Rikki grew up playing football and studying Koshiki Karate and was named Junior World Champion in 2000.

He took his first dance class in 2007 at the age of 17 and went on to train at the Australian Dance Performance Institute (ADPI) and L'Ecole-Atelier Rudra-Bejart and the Bejart Ballet Company in Switzerland.

Rikki has performed with the Brisbane City Youth Ballet, Lucid Dance Theatre and Televisions shows including *Everybody Dance Now* (2012) and *So You Think You Can Dance* (2014).

Rikki joined Bangarra in 2014 and has since toured nationally (in *Patyegarang*, *Iore* and *OUR land people stories*), regionally (*Kinship*, *Spirit* and *Terrain*) and internationally (Holland, Turkey, France and USA).



## NICOLA SABATINO

Nicola was raised in Weipa, Far North QLD and is a descendant of the Kaurareg and Meriam peoples of the Torres Strait Islands.

Nicola studied at Australian Dance Performance Institute (Brisbane), National Aboriginal Islander Skills Development Association (Gosford) and The Ailey School (New York).

Before joining Bangarra, Nicola performed with Opera Australia, Blakdance 2012 and Ochre Contemporary Dance Company. She also had the pleasure of working with a number of renowned artists including Bernadette Walong, Jason Pitt, Charles Koroneho, Tammi Gissell, Vicki Van Hout, Deon Hastie, Sani Townson and her mentor Graeme Watson.

Nicola made her debut with the company in 2013 performing *Spirit* in Vietnam. Since then, she has danced on national, regional and international tours, including the successful 25th anniversary season in 2014 and appeared in Stephen Page's *Spear*.



## YOLANDA LOWATTA

Yolanda was born on Thursday Island and grew up in Mackay. She is a descendant of Yam Island in the Torres Strait and is also of Papua New Guinean and Fijian heritage. She joined Bangarra in 2015 as a recipient of the Russell Page Graduate Program.

Moving to Brisbane in 2011, Yolanda graduated from the Aboriginal Centre for the Performing Arts (ACPA) in 2013. An actor, singer and dancer, her theatre credits include *MABO*, directed by Rachel Perkins; *Stolen* directed by Leah Purcell and *Up The Ladder* directed by Wesley Enoch and choreographed by Penelope Mullen.

Yolanda has also appeared in *Beguiled* for the Queensland Symphony Orchestra and the Judith Wright Centre commission, *Danse Noir*, both choreographed by Penelope Mullen.

Yolanda danced with Ochre Contemporary Dance Company in 2014 before joining Bangarra. In 2016, Yolanda won a Helpmann Award for Best Female Dancer in *Sheoak* as part of the lore program.



## RIKA HAMAGUCHI

Rika is from Broome in Western Australia. She is a descendant of the Yawuru, Bunaba, Bardi and Jaru people in the Kimberley Region. Rika also shares Japanese, Chinese and Scottish ancestry.

Before joining Bangarra in 2015, Rika studied dance at NAISDA Dance College, where she was awarded the prestigious Chairman's Award. She has worked with a number of choreographers including Iquail Shaheed (Horton Technique), Shaun Parker, Craig Bary, Frances Rings, Gary Lang, Patrick Thaiday and Raymond Blanco, as well as many cultural tutors from communities around Australia.

Since joining the company Rika has toured nationally (*lore* and *OUR land people stories*), regionally (*Kinship* and *Terrain*) and internationally (Turkey, France and USA).



## TYREL DULVARIE

Tyrel is from Far North Queensland Cairns, and is a descendant of the Yirriganydji (Cairns), Umpila (Nesbit River), Mamu (Millaa Millaa), Kalkadoon (Mt Isa), and KukuTipan (Musgrave) peoples.

In 2011, he moved to Brisbane to begin his first formal dance training at ACPA (Aboriginal College of Performing Arts) and graduated in 2013.

In 2014, he joined Ochre Contemporary Dance Company in Western Australia. In the same year, he performed in *Danse Noir*, choreographed by Penelope Mullen in Brisbane.

In 2015 he spent a year as part of Sydney Dance Company's Pre-Professional Program. Tyrel joined Bangarra in 2016, as a recipient of the Russell Page Graduate Program. *OUR land people stories* in 2016 was his debut season with Bangarra.



## GLORY TUOHY-DANIELL

Glory is a descendant of Indjalandji Dhidhanu and Alyewarre Aboriginal tribes, in the North West Queensland, and of Scottish, English, Irish, Welsh, Chinese and Spanish heritage. Glory joined Bangarra in 2016, one of two Russell Page Graduate Program recipients. She studied dance at NAISDA.

The experience that has made the biggest impact on Glory was attending a cultural residency, learning and performing cultural dance in community on Saibai and Moa Islands, in the Torres Strait and Elcho Island, North-East Arnhem Land.

Glory first saw Bangarra in 2011's *Belong*, and it has been a long-held goal of hers to join the company. *OUR land people stories* in 2016 was her debut season with Bangarra.

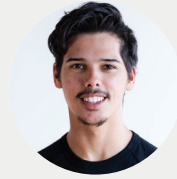


## **BADEN HITCHCOCK**

Baden's family is descended from Saibai in the Torres Strait Islands. He joined Bangarra earlier this year as part of the Russell Page Graduate Program.

Baden completed a Bachelor of Fine Arts in dance at Victorian College of the Arts. During his time at the VCA, he worked with a number of choreographers such as Antony Hamilton, Lee Serle, Maria Randall, Line Limosani, Rebecca Hilton, Jacob Boehme and Prue Lang.

In 2016 he was part of Dance Massive performing in Antony Hamilton's work 'Nex' and also being a participant of the Indigenous Dance Residency at Arts House. He was apart of the Time Place Space Laboratory discussing and workshoping sustainable art practises and was also apart of the Water Futures Conference (Asiatopa) Melbourne sharing and collaborating with scientists and artists on how dance and/or art can be used to share indigenous knowledge of sustainable water and land practises. He most recently choreographed a work for Yirramboi First Nations Festival supported by Public Art Melbourne called 'In the Absence of.' Baden was also a member of Short Black Opera company working with Deborah Cheetham on regional workshops focused on Indigenous youth and the production of 'Pecan Summer' 2014 in Adelaide.



## **RYAN PEARSON**

Ryan is a Biripi, Minang, Bulang and Baladgung man born and raised in the town of Taree, New South Wales. He joined Bangarra earlier this year, as part of the Russell Page Graduate Program.

When Bangarra's Youth Program Team conducted a series of workshops at his high school, he was inspired to become a professional dancer and he began his dance training at NAISDA at the age of sixteen. During his time at NAISDA, Ryan learnt from a number of renowned teachers and choreographers. One of Ryan's training highlights was attending a six-week Professional Division Summer Intensive at the Alvin Ailey American Dance Theatre in New York City.

Ryan is looking forward to telling the stories of his culture alongside performers he has admired for many years during his graduate year.

# CREDITS

## **NYAPANYAPA (2016)**

**Choreography** Stephen Page

**Music** Steve Francis

**Costume Design** Jennifer Irwin

**Set Design** Jacob Nash

**Lighting Design** Matt Cox

**Music Artists** Nyapanyapa Yunupingu,  
Mungurrawuy Yunupingu, Merrkiyawuy Ganambarr,  
Ursula Yovich, Warumpi Band and Djakapurra Munyarryun

## **MACQ (2013)**

**Choreography** Jasmin Sheppard

**Music** David Page

**Costume Design** Jennifer Irwin

**Set Design** Jacob Nash

**Lighting Design** Matt Cox

**Cultural Consultant** Frances Bodkin

## **MIYAGAN (2016)**

**Choreography** Beau Dean Riley Smith and Daniel Riley

**Music** Paul Mac

**Costume Design** Jennifer Irwin

**Set Design** Jacob Nash

**Lighting Design** Matt Cox

**Cultural Consultants** Diane McNaboe, Lynette Riley

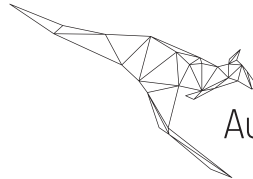
**Music Artists** Diane McNaboe, Bonnie Kay Riley, Meg Clune

# PARTNERS

## GOVERNMENT PARTNERS



Australian Government



GERMANY 2017

Australia  
now

## CORPORATE PARTNERS



bai communications



Global Law  
Firm Partner



## TOUR PARTNERS



Zu Gast im Haus der  
Berliner Festspiele

**tip** Berlin

**BANGARRA DANCE  
THEATRE AUSTRALIA**

ABN 96 003 814 006

Pier 4, 15 Hickson Rd  
Walsh Bay, NSW 2000

Phone +61 2 9251 5333

Fax +61 2 9251 5266

Email [bangarra@bangarra.com.au](mailto:bangarra@bangarra.com.au)

**[bangarra.com.au](http://bangarra.com.au)**

Bangarra Dance Theatre would like to pay respect and acknowledge the traditional custodians of the land on which we gather. Bangarra also wishes to acknowledge the traditional Aboriginal and Torres Strait Islander peoples whose customs and cultures inspire our work.

© Bangarra 2017

**JOIN THE CONVERSATION**



[@bangarradancetheatre](https://www.instagram.com/bangarradancetheatre) #bangarra



[/bangarra](https://www.facebook.com/bangarra)



[@bangarradance](https://twitter.com/bangarradance)



[/bangarradancetheatre](https://www.youtube.com/bangarradancetheatre)