

bangarra  
DANCE THEATRE

# Patyegarang

A gift of Australian history in a remarkable  
dance experience about first contact





# Connect and Inspire

BHP Billiton is proud to support the work of Bangarra as they continue to inspire audiences around the world.



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## COMPANY PROFILE

Bangarra Dance Theatre is Australia's leading Indigenous performing arts company producing contemporary Indigenous dance theatre live performances. Weaving seamlessly the modern and ancient stories of Indigenous Australia, Bangarra celebrates the world's oldest living culture with audiences across Australia and internationally.

Under the leadership of Stephen Page as Artistic Director since 1991, Bangarra invests in building and maintaining relationships with traditional Aboriginal and Torres Strait Island elders and communities across Australia. Their ancient and contemporary stories, songs and dances influence Bangarra's works in a process of rekindling and honouring language and customs.

Bangarra is committed to developing the next generation of Indigenous storytellers through mentoring and training young people. Established in 2013, the Rekindling Youth Program builds on Bangarra's 20 years of experience working with young people and aims to inspire them in their role as future custodians of their culture. By reinvesting the company's knowledge and expertise, and in collaboration with local Elders, Rekindling uses dance to connect Aboriginal and Torres Strait Islander youth with their cultures.

BANGARRA DANCE THEATRE PAYS RESPECT AND ACKNOWLEDGES THE TRADITIONAL CUSTODIANS OF THE LAND ON WHICH WE GATHER. BANGARRA ACKNOWLEDGES THE TRADITIONAL ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES WHOSE CUSTOMS AND CULTURES INSPIRE OUR WORK.

As an exemplary employer of Indigenous people, Bangarra has supported the professional development of over 100 artists since its inception in 1989. In 2011, a new Indigenous Employment Program commenced that has enabled young Indigenous trainees and interns to join Bangarra for professional experience and/or completion of formal education in the performing arts.

Joining Stephen Page, in the company's creative and cultural leadership, are artists-in-residence Kathy Balngayngu Marika; Jacob Nash; David Page and Frances Rings. Their wealth of creativity and distinctive voices bring depth and breadth to Bangarra's theatrical storytelling.

Based at Sydney's Walsh Bay, the 14 member dance ensemble originates from across Australia reflecting many Aboriginal and Torres Strait Islander clans. Bangarra is chaired by Larissa Behrendt, a leading Aboriginal lawyer, writer and academic and receives funds from the Australia Council for the Arts, the Commonwealth Government's arts funding authority and from the NSW Government through Arts NSW.

Bangarra has a loyal cohort of corporate and media partners: BHP Billiton, Qantas, Boral and Commonwealth Bank of Australia and a growing number of private donors and patrons including the Annamila Foundation, George Hicks Foundation, Vincent Fairfax Family Foundation and Tim Fairfax Family Foundation whose philanthropic support helps to secure the company for future generations.

### BANGARRA DANCE THEATRE AUSTRALIA'S VISION IS TO:

**Respect and rekindle the links between traditional Indigenous cultures of Australia and new forms of contemporary artistic expression;**

**Create inspiring dance theatre productions of integrity and excellence that resonate with people throughout Australia and the world.**

## INTRODUCTION

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2014 marks the 25th anniversary of Bangarra Dance Theatre. This milestone is an important moment to reflect on the company's contribution to the cultural life of all Australians.

We are excited to celebrate with you and to continue sharing stories of the world's oldest living culture with you.

As we reflect on this anniversary, and what it means for Bangarra as a contemporary clan, we acknowledge how far the company has come and express our deepest gratitude and respect to the Aboriginal and Torres Strait Islander communities around Australia who have generously inspired us and shared their stories over the years.

Looking back at Bangarra's songline, we are extremely proud of the development of our cultural exchange, youth, education, artist-in-residence and employment programs.

We acknowledge the investment of the Australian Government through the Australia Council of the Arts along with Arts NSW. As government funds represent only a portion of what is needed to sustain and nourish a vibrant arts community, we too acknowledge the ever-increasing support we receive from our corporate, trust and foundation partners and donors. Your passion and commitment

to this company is invaluable and a testament to the significance of Bangarra's place in the global artistic and cultural landscape.

25 years may not seem like a long time compared to the 40,000 years of Australian Indigenous culture we draw our inspiration from, but it has been most humbling to play a part in igniting passion and awareness, building society's insights to our stories and sharing in the creative exchange of our traditional and contemporary Indigenous expressions.

We are proud to be one of the nation's cultural carriers and over the years, have honoured the communities and elders who have given their trust to the company to tell the stories. Bangarra has connected hundreds of Indigenous artists with Aboriginal and Torres Strait Island communities, refuelling their spirit and energy to create artistic programs and performances.

We look forward to Bangarra's future. We will continue to innovate and create outstanding dance theatre; build our international relationships; continue to tour extensively across our vast, beautiful country and share stories of our first peoples in celebration of our rich, united cultural identity.

How privileged we are to be at the helm of this wonderful company. Thank you for taking part in this journey.



STEPHEN PAGE



PHILIPPE MAGID

## 25TH ANNIVERSARY PERFORMANCE CALENDAR

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### KINSHIP INTERNATIONAL TOUR

JANUARY 16 / **HOLLAND DANCE FESTIVAL GALA, LUCENT DANSTHEATER, DEN HAAG, THE NETHERLANDS**  
FEBRUARY 14 & 15 / **HOLLAND DANCE FESTIVAL, LUCENT DANSTHEATER, DEN HAAG, THE NETHERLANDS**

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### PATYEGARANG NATIONAL TOUR

FROM 13 JUNE / **SYDNEY OPERA HOUSE**  
JULY 17 – 19 / **CANBERRA THEATRE CENTRE**  
JULY 30 – AUGUST 2 / **STATE THEATRE CENTRE WA, PERTH**  
AUGUST 15 – 23 / **QPAC, BRISBANE**  
AUGUST 28 – SEPTEMBER 6 / **ARTS CENTRE MELBOURNE**

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### KINSHIP REGIONAL & REMOTE AREAS TOUR

SEPTEMBER 20 / **BROOME, WA**  
SEPTEMBER 26 / **YIRRKALA, NORTH EAST ARNHAM LAND**  
OCTOBER 3 / **DARWIN, NT**  
OCTOBER 10 / **MUTITJULU, CENTRAL DESERT, NT**  
OCTOBER 17 / **ARALUEN ARTS CENTRE, ALICE SPRINGS, NT**  
OCTOBER 22 – 25 / **ADELAIDE FESTIVAL CENTRE, SA**  
OCTOBER 30 & 31 / **CAIRNS CIVIC CENTRE, QLD**  
NOVEMBER 6 / **PILBEAM THEATRE ROCKHAMPTON, QLD**  
NOVEMBER 12 / **THURSDAY ISLAND, QLD**

# PATYEGARANG

A GIFT OF AUSTRALIAN HISTORY IN A REMARKABLE DANCE EXPERIENCE ABOUT FIRST CONTACT

## 70 MINUTES – NO INTERVAL

As the colonial fleet arrived on Eora country in the late 18th Century, Patyegarang befriended the colony's timekeeper, Lieutenant William Dawes, gifting him her language in an extraordinary display of trust and friendship, which now inspires our imaginations about 'first contact'.

In Dawes' notebooks, rediscovered in 1972, are transcripts of this remarkable cultural exchange. Patyegarang's words are a window into a rich, complex and utterly different perspective on her world, its values and its sacred meanings.

Bangarra liberates Patyegarang from the library shelves, putting spirit into her heart, as a striking visionary and educator.

Recommended for ages 12+

Choreography	Stephen Page
Music	David Page
Set Design	Jacob Nash
Costume Design	Jennifer Irwin
Lighting Design	Nick Schlieper
Dramaturg	Alana Valentine



# PROGRAM

The incidents documented in the diaries of Lieutenant William Dawes have formed the spine, and inspired the consciousness of this work.

The notebooks of Lieutenant William Dawes are kept at the School of Oriental and African Studies (SOAS) Library Special Collections (London, UK) and can be viewed online at: [williamdawes.org](http://williamdawes.org)

## EORA

THE SPIRIT OF PATYEGARANG AWAKENS IN A CELEBRATION OF PEOPLE AND LAND

## DAWES

A NEW ARRIVAL, A NEW CONNECTION TO COUNTRY

## TIME

A DEDICATED TRACING OF THE UNIVERSAL LAW OF TIME

## MAUGRAI (GENERIC FISH)

## NAWI-BANGA (CANOE)

HONOURING THE INTEGRAL ROLE OF WOMEN AND THE BEAUTY IN LIVING OFF THE LAND

## 2 BREATHS

AN OBSERVATION OF THIS SPECIAL FIRST CONTACT THROUGH LANGUAGE

## DUNGARA (TO DANCE)

A SACRED RITUAL, REFUELLING FOR THE HUNT

## PROCLAMATION

THE RESOLUTION TO RESIST ASSIMILATION

## HUNT

THE ABSENCE OF HONOUR FOR SACRIFICE

## NIGHT SKY

A GIFT OF CULTURAL KNOWLEDGE

## INTIMACY

A CONSCIOUS CONNECTION

## SACRED

TERRITORIAL TENSION

## DEPARTURE

A DECISION HONOURING FRIENDSHIP AND SPIRIT

## RESILIENCE

ALWAYS WAS, ALWAYS WILL BE, OUR LAND

# STEPHEN PAGE

CHOREOGRAPHY

## SIGNIFICANTLY, THIS IS THE FIRST TIME BANGARRA HAS TOLD A SYDNEY STORY IN A FULL LENGTH WORK.

*Patyegarang* had been lingering in my mind for a long time and as the company turns 25 this year, I wanted to take the opportunity to pay homage to the land on which we have gathered and created dance theatre works since 1989 – the Eora nation; the place we now call Sydney.

There has been a lot of information available on William Dawes for some time, supporting the fascinations of him as an astronomer, timekeeper, engineer and linguist, but it was his known approach to the Aboriginal people on first contact that inspired my exploration of his interactions with the Eora people – specifically his relationship with *Patyegarang*.

In working closely with dramaturg Alana Valentine to unearth information on this intriguing friendship, we learnt so much that inspired our imaginations about the character of *Patyegarang* and the nature of their brief but fortuitous exchange. The more time I spent contemplating *Patyegarang*, her courageousness and generosity of spirit, the deeper the importance I felt for Bangarra to awaken her spirit at this time and share this distinctive story from her perspective as an Eora woman.

The journey of connecting significant events in Sydney's history, to the insight in Dawes' diaries and our cultivated sense of *Patyegarang*'s character – her bravery, confidence and cultural knowledge – has been for myself, our ever-inspiring Bangarra dancers and creative team, a narrative discovery and portal back to the strange world of 'first settlement', a place of re-imagined first contact, curiosity, conflict and hope.

I believe *Patyegarang* was a young woman of fierce and endearing audacity, and a 'chosen one', so to speak, within her clan and community. Her tremendous display of trust in Dawes resulted in a gift

of cultural knowledge back to her people almost 200 years later and I feel her presence around us, with us as we create this new work.

We received an overwhelming response from the community with support to tell this story and being entrusted this way ignited the fire for me to create *Patyegarang*. We gained special advice and contributions from cultural advisor and Dharug man, Richard Green and Muruwari/ Dharawal songman, dancer and storyteller Matthew Doyle. This input has nourished our important understanding of the Darug/ Eora language and people, and my most heartfelt thanks goes to these men for their enriching guidance and generosity.

I would especially like to thank Alana for her significant part in this journey – your expertise and eloquence has supported the integrity of the narrative and I am blessed to have worked so closely with, and to have learnt from you.

## THANK YOU TO THE *PATYEGARANG* CREATIVE TEAM. JACOB NASH, JENNIFER IRWIN AND NICK SCHLIEPER, FOR SO INGENIOUSLY CREATING THE BEAUTIFUL REALM ON STAGE FOR *PATYEGARANG*.

Jacob, our artist-in-residence, is now in his 5th year with the company and *Patyegarang* marks his 7th set design for Bangarra. Jake is an integral voice of Bangarra and it has been my pleasure to watch him grow over the years. Jenny has been associated with Bangarra since the beginning. Her contributions are literally threaded through the fabric of our creative songline so it is wonderful to have her involvement marking our 25th year.

Collaborating with my brother David has underpinned my own creativity and process working with the dancers in the rehearsal studio. His stunning, melodic soundscapes carry our spirits into the world of

## CREATIVE NOTES



*Patyegarang* and our intuitive, resonant connection has formed the backbone of Bangarra's repertoire. I am forever grateful to share this journey with him in my lifetime.

I am fortunate to work beside Bangarra's Rehearsal Director Emily Amisano in 2014. Emily brings a quiet confidence and valuable experience to her role and I am grateful for her support throughout the creative process.

To the Bangarra dancers – how fortunate I am to work with this amazing clan of artists. Not only are you all Indigenous, talented contemporary dancers, you each bring your striking individuality and story to the table, fueling Bangarra's creative energy and facilitating the exposition of our myriad of stories, cultures and spirits. I thank you. I would also like to thank our guest artist Thomas Greenfield for joining us to share this story and acknowledge the beautiful Jasmin Sheppard, our *Patyegarang*, for bringing herself entirely to this role and awakening the spirit of our extraordinary ancestor.

I would like to acknowledge Executive Director Philippe Magid, the Bangarra administration and production clans for the integral energy you contribute to supporting what we do and our shared vision. The same can be said for the resolute board of directors, especially our Chair Larissa Behrendt and Deputy Chair Michael McDaniel. Their support of my vision and tireless energy is invaluable.

Bangarra has developed a distinctive dance language over the years, a movement vocabulary that we engage to connect our past and present and to share these stories. As Bangarra's songline continues with *Patyegarang*, we cleanse and strengthen our spirits and celebrate *Patyegarang* and the people of the Eora nation. May the resonance of her potent story open our hearts and inspire our minds to imagine a collaborative, future Australia.

**We are honoured to share this story with you.**

# ALANA VALENTINE

DRAMATURG

There is a word in William Dawes' diaries, a Darug word, *kā'ma*, which means 'to dig' and, although we use the German word 'Dramaturg' to describe the way in which I have been working with Stephen Page on *Patyegarang*, I think it would be much more appropriate to say that I have been the *kā'maturg* on this project. I have been Stephen's digging tool and reflecting pool and sometimes his Shakespearian fool in this creative journey to honour and imagine into breath these respected ancestors, Patyegarang, the Eora and William Dawes.

The Dawes' diaries are held in the School of Oriental and African Studies at the University of London and I obtained permission to see them while I was in London in 2012. They are small, fragile little notebooks and yet to hold them in your hands is to be struck by the potency of their link to Australia's still untold histories. Their content wraps around you like a fine thread of animal gut stretched into use as a fishing line, a durable strand of linguistic and cultural knowledge that sings of the land and culture of the Eora in contact with the British colony.

The diaries were 'rediscovered' by Australian librarian Phyllis Mander-Jones when she travelled to the British Isles to conduct a survey of manuscripts relating to Australia, New Zealand and the Pacific, the results of which she published in 1972. When I looked through her papers, held in the National Library of Australia, I was struck by the enormity of her task and the way in which she was indeed the first *kā'maturg* for *Patyegarang*, digging through the British archives to find and list these previously uncatalogued items, the '*Grammatical forms and vocabularies of languages spoken in the neighbourhood of Sydney*'.

But in our discussions about the world transcribed into these notebooks by Dawes, Stephen focused not on the words, the grammar, of these books but on the manner in which the stories had been set down and the rich information that exists 'between the lines'. What interested him was the way in which Dawes, quite quickly, abandoned a simple exercise in translation of words and instead set down the entirely



different context, cultural understanding, and relational perspective with which language was employed to describe the ever-changing, living world of the Eora.

As significant as the notebooks were as an insight into the humour, tension, intimacy and depth of the friendship between Patyegarang and Dawes, of infinitely greater potency to the process of imagining the story of *Patyegarang* was Stephen's long legacy of cultural knowledge gifted to him over the entire history of Bangarra from the many elders and countrymen and artists and ancestors with whom he has worked. In our discussion of 'incidents' from the notebooks, Stephen would frequently draw parallels with his knowledge of other cultural instances of 'chosen messengers' like Patyegarang, knowledge which might explain why the Eora reacted in a certain way that Dawes had observed.

IT WAS INSPIRING FOR ME TO WITNESS THIS 'TRANSFER' AND 'TRANSLATION' OF CULTURAL KNOWLEDGE, AS IF PATYEGARANG

WAS SPEAKING DIRECTLY TO STEPHEN THROUGH THE NOTEBOOKS AND HE WAS CATCHING AND UNDERSTANDING DETAILS THAT DAWES HAD SIMPLY CHRONICLED.

Like a contemporary Dharug elder looking into a painting made by a colonial artist and seeing significance in details that the artist was perhaps not even aware of, I watched and documented as Stephen drew from Dawes' meticulous, scientific chronicle a rich and playful and deeply authentic language of movement, land and spirit with which to embody Patyegarang's world on stage.

As the frame of the work emerged, Stephen directed me to imaginatively expand and dramatically render scenes in the diaries which spoke to him and which sparked into life the emotional and abstract nature of the exchange between Dawes and the Eora, sifting the words on the page to find generosity, cleverness, strategy and humility in this approximately three month relationship between Dawes and Patyegarang.

Dharug Yellamundie man, Richard Green, creative cultural advisor for the project, put his assessment of Dawes in this way, '*Dawes was different, he listened*'. It is an observation that carries invaluable wisdom for how contemporary Australia might continue to honour the contribution Dawes himself made to reconciliation and respect. During our first meeting with Richard, Stephen said, '*This is a gift to the Eora nation for having Bangarra on their land. Dawes took spirit from the country by writing it down in the diaries and now we are returning her spirit and language to this place*'.

It is significant that, in Bangarra's 25th year of existence, Stephen has chosen to conjecture about an ancestor from Sydney's past, to imaginatively bring to life an ancestor of the land on which Bangarra works, to translate into ceremony and dance a woman whose story he has been preparing to tell, in a sense, for all these 25 years. It is sacred work which can uniquely be done by a company and artists who dedicate their life and their art to such sacred cultural undertaking. It is my privileged fate to have been called to work on this project and I acknowledge Susannah Rayner at SOAS and staff at the National Library of Australia in doing so.

## DAVID PAGE

### MUSIC

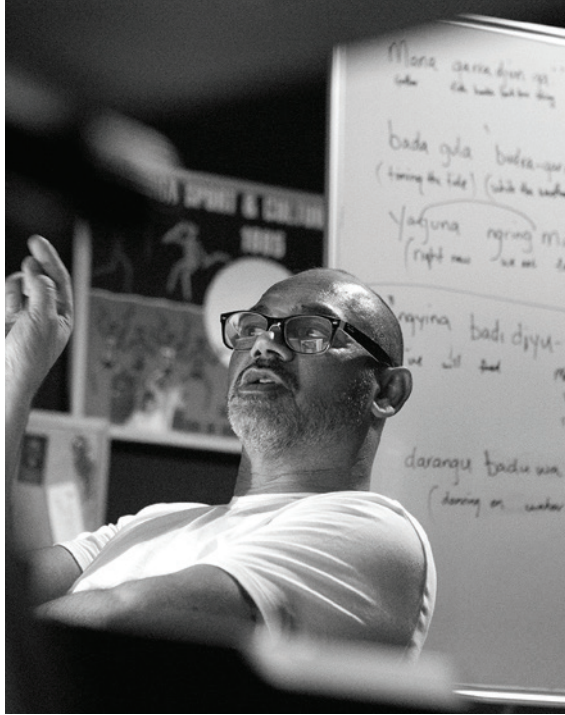
This is a special year for us all at Bangarra turning 25. I am so proud to be a lifelong family member of the continuing Bangarra clan. I would like to acknowledge the talented artists who contributed their voices, music, traditional songs and creative genius to all of my music.

I love writing music for a narrative, it takes me back to early Bangarra days when writing the music for our first full-length production *Praying Mantis Dreaming*. So to help celebrate 25 years, Stephen has chosen another narrative; to tell the story of a young, beautiful Eora woman, *Patyegarang*.

In the late 18th century *Patyegarang* befriended the colony's timekeeper, Lieutenant William Dawes. In Dawes' notebooks were transcripts of this interesting cultural exchange and these transcripts were where I began to approach this composition; opening the door to *Patyegarang's* existence.

It is a great pleasure to be introduced to such a beautiful spirit in this way. To create the musical soundtrack of this remarkable moment in time has been very challenging, but gratifying. Stephen is salubrious, as always, he embraces every story with great passion and respect. We have had the most in depth discussions about when, what, how and who this courageous young woman *Patyegarang* was. Dawes' diaries allowed us to imagine what she looked like. They allowed us to imagine what her voice sounded like. But most of all, they told us about her extraordinary display of trust and friendship with Dawes. *Patyegarang* shared her language with him, helping him understand the importance of her world. Now allowing us to ask questions about what it must have been like living on the Eora nation during that period. But the biggest question for me was, 'how close was their relationship?'

The style of music for *Patyegarang* has evolved organically. After Stephen and I talk about each section, I'll dream up a melody on the piano and structure an arrangement, resourcing sounds of modern vocals and melodies with hints of classical



instrumentation and electronic phrasing. Every work I've done for Bangarra features traditional language from the area where the story is based or from. In this case it is the Darug language of the Eora nation. My brothers Richard Green and Matthew Doyle are the gatekeepers in accessing the language and translation from English to language sentences, phrases and song lyrics. I am instantly inspired as soon as I hear the melody of spoken traditional language. It opens my creative world and allows me to dream and hear the songs, which make choosing the instrumentation easier. I always make sure I keep the arrangement simple and try not to let the music get in the way of the choreography.

I'm not one to analyse my creativity and I'm not sure where all the songs come from, but generally they appear to me in my dreams. Of course everywhere we go, everyday, there's inspiration all around us waiting for a creative soul to embrace it and tell the stories in the only way they know how; and my way is through music.

My father told me that I am a messenger, a songman of my people and I'm lucky to have a brother like Stephen. Without his dreaming, none of this would have ever happened. I hope you enjoy the story of *Patyegarang*, and I hope we have done her proud.



## JACOB NASH

### SET DESIGN

As a theatre designer I am always observing, looking around me to take in not only the larger landscape, but more importantly the details within it. Searching for the visual stories that live in the land, in its people and in the artefacts of that place.

In this year's work, *Patyegarang*, I have had the opportunity to design a work that is from Eora country, which is the country I now live on and the country Bangarra calls home.

Because of this, all the inspiration for the design was, for the first time, all around me and from a country that I am very familiar with. This presents its own specific design challenges of which the largest is being able to reinterpret the land I live on and travel across everyday. I had to shift my vision from the distractions of daily life and begin to see the urban landscape through the eyes of *Patyegarang*. My gaze was directed away from the cityscape of familiarity and urban sprawl as I asked the question: what was there before and what would that look like? What would that feel like?

I looked for suggestions in the landscape, listened, met contemporary caretakers of this land and made a stronger connection to the urban landscape with the hope of discovering what lies beneath. My eyes, ears and sense of smell were retrained as I let the spirit and story of *Patyegarang* guide me. In doing this I have tried to find moments and places around the

harbour, that let me breathe and imagine, as well as seeking the essence of this country before white man arrived. And then it is a process of stripping back the layers of the urban sprawl to find purity and essence of colours, textures and a process of revealing the inner spirit of this country.

One of the beautiful qualities of Eora country and Sydney is light and colour and how they affect the water of the harbour and the sandstone that surrounds its edges differently throughout the day. In creating the world for *Patyegarang* to live in, I have tried to find a visual solution that holds the ethereal qualities of this country and create an emotional response to her story and the land it is from. And thus the colour palette I have explored and the textures I am using are a collection from around the Harbour. They are in my life every day and being able to find a contemporary way to explore and create with them has been a rich and unexpected experience. Hopefully I have been able to capture an essence of the world *Patyegarang* knew and the design holds the qualities needed for her story to be told today.

In such an important year at Bangarra it has been a privilege to collaborate with the company and my fellow creatives Stephen, David, Jenny and Nick in telling a story of such importance. I would particularly like to thank Stephen, for his vision, support, generosity and inspiring collaboration on *Patyegarang*.

## JENNIFER IRWIN COSTUME DESIGN

Stephen first asked me to do his costumes way back when we both worked for Sydney Dance Company. This then followed onto the early days of Bangarra when the company would rehearse at Redfern Police Boys Club. It's always been a collaborative process working with the Bangarra family, I just provide the skin for the dancers and Stephen to tell their stories. It is a small history that I value hugely and am very proud of.

I last designed costumes for Bangarra for the 2012 work *Terrain*, which was based on *Kati Thanda* (Lake Eyre) and have found with *Patyegarang*, it is unavoidable not to reference similar influences while designing costumes with a strong connection to land.

Even though *Patyegarang* is a narrative work, I always approach the subject matter for costume design in an abstract way. I want to steer clear of being too literal and obvious. Stephen's storytelling is beautifully

sculptural, so it's possible to design in an abstract, suggestive way while drawing from tradition.

I always lean towards fabrics that have some textural element, fabric that is enhanced by the inevitable Bangarra covering of ochre. I also try to use materials that will create lighting possibilities. For example, for the *Night Sky* costumes I have used transparent black and silver pleated fabric to create dimensions for the lighting and reflection. I am also mindful not to use anything too bold that would pull focus from the narrative.

While researching the story of Patyegarang, my eyes were opened imagining how it must have been around the foreshores of Sydney Harbour, and about the normal daily activities of the first people just a short distance from the Bangarra studios.

I am in awe of how unique and amazing the relationship was between Patyegarang and the young William Dawes.

## NICK SCHLIEPER LIGHTING DESIGN

The thing that has most struck and fascinated me while working on this piece is the story itself. It's not only a wonderful tale, but an amazing piece of history that resonates way beyond its immediate Australian context. And it immediately begs the question - why had I never heard of Patyegarang before? Why did I not learn of her existence in all the time I went to school - right here in Sydney where she lived and where her story with William Dawes played out? For that matter, when Stephen first asked me to design for this piece, I was only vaguely aware that the man who gave his name to Dawes Point (in whose immediate proximity I spend an inordinate amount of my time) was a part of the First Fleet. I didn't even know about the connection between the headland that bears his name and the location of Sydney Observatory. It's kind of scandalous.

Even though Dawes' notebooks were only 'rediscovered' in 1972, there's hardly 40 years worth

of study or acknowledgement available about them, let alone the ramifications of their contents.

It's a tired old cliché, but this story is both universal and timeless. The apparently straightforward act of using language to break down barriers, not only of simple or complex communication, but also in the widest sense of the term, is such an enormous and earth-shattering one. How prescient of these two, to not only understand this simple fact, but also to be brave enough to act upon it, whilst in circumstances that at the very least, could only have been severely discouraging.

Surely, this is a story well and truly worth telling - and way overdue!

I hope we have done it justice.





# BANGARRA DANCE THEATRE

## THE COMPANY

### PATYEGARANG CREATIVES

<b>Artistic Director</b>	Stephen Page
<b>Choreography</b>	Stephen Page with dancers
<b>Creative Cultural Advisors</b>	Richard Green Matthew Doyle
<b>Composer</b>	David Page
<b>Set Designer</b>	Jacob Nash
<b>Costume Designer</b>	Jennifer Irwin
<b>Lighting Designer</b>	Nick Schlieper
<b>Dramaturg</b>	Alana Valentine
<b>Rehearsal Director</b>	Emily Amisano
<b>Music Artists</b>	Ursula Yovich Matthew Doyle Jasmin Sheppard Tim Rogers Steve Francis David Page
<b>Music mixed by</b>	David Page & Steve Francis at Bangarra's Nikinali Studios

### DANCERS

Elma Kris  
Yolande Brown  
Waangenga Blanco  
Tara Gower  
Leonard Mickelo  
Jasmin Sheppard  
Tara Robertson  
Kaine Sultan-Babij  
Luke Currie-Richardson  
Nicola Sabatino  
Beau Dean Riley Smith  
Rikki Mason  
Jasmyne Mehrton-Johnson  
Michael Smith  
Thomas Greenfield

### PRODUCTION

<b>Production &amp; Touring Manager</b>	Phoebe Collier
<b>Stage Manager</b>	Debbie Whiteley
<b>Head Mechanist</b>	Kayne Johnson
<b>Head Electrician</b>	Andrew Hutchison
<b>Company Manager</b>	Lachlan Bell
<b>Production Trainee</b>	Darcy Anderson
<b>Associate Lighting Designer</b>	Chris Twyman
<b>Costume Maker &amp; Dresser</b>	Brooke Cooper-Scott
<b>Set Construction</b>	Planet Engineering
<b>Scenic Artists</b>	Scenografic Studio
<b>Props Makers</b>	Planet Engineering Traleen Ryan
<b>Boomerangs</b>	Laddie Timbery
<b>Water Carriers</b>	Phyllis Stewart
<b>Knitted Dresses</b>	Nikki Gabriel
<b>Costume Construction</b>	Leonie Grace Costume Workshop Meg Ashforth Brooke Cooper-Scott Ron Morrison

### SPECIAL THANKS

The Creative Music Fund, Susannah Rayner from the School of Oriental and Asian Studies at the University of London, Hetti Perkins, Michael McDaniel, Larissa Behrendt, Millie Ingram, Laddie Timbery, Phyllis Stewart, Dean Kelly, Alex Stuart, Rod Clarke, Stella Ginsberg, Russell Carey, Rick Best, Philippe Debar, Rob Murphy, Chameleon Touring Systems, Global Colours, Present Company and City of Sydney.



### ADMINISTRATION

<b>Executive Director</b>	Philippe Magid
<b>Manager, Finance &amp; Operations</b>	Ashwin Rathod
<b>Manager, Marketing &amp; Communications</b>	Nathalie Vallejo
<b>Manager, Public Engagement</b>	Carolyn Hammer
<b>Executive Assistant</b>	Angela Band
<b>Grants Manager</b>	Peter Bly
<b>Marketing &amp; CRM Officer</b>	Sarah Whelan
<b>Development &amp; Communications Coordinator</b>	Ellen Watts
<b>Education Consultant</b>	Shane Carroll
<b>Finance &amp; Operations Coordinator</b>	Elizabeth Timbery
<b>Community Liaison Coordinator</b>	Ebony Williams
<b>Videographer</b>	Tiffany Parker
<b>Rekindling Youth Program Director</b>	Sidney Saltner
<b>Youth Program Coordinator</b>	Gina Rings
<b>Youth Program Leaders</b>	Patrick Thaiday Chantal Kerr Kirk Page Barbra Drummond
<b>Rekindling Digital Coordinator</b>	Jhuny-Boy Borja
<b>Digital &amp; Administration Assistant</b>	Tamara Saunders

### ARTISTS-IN-RESIDENCE

<b>Cultural Consultant</b>	Kathy Balngayngu Marika
<b>Composer</b>	David Page
<b>Choreographer</b>	Frances Rings
<b>Designer</b>	Jacob Nash

### BOARD OF DIRECTORS

<b>Chair</b>	Larissa Behrendt
<b>Deputy Chair</b>	Michael McDaniel
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	Stephen Page
	Gregory Phillips
	Robynne Quiggin
	Lynn Ralph

# CELEBRATING 25 YEARS

In 2014 Bangarra celebrates 25 years.

Since inception in 1989 Bangarra has supported the professional development of over 100 artists, created 28 new dance theatre productions, toured to 26 different countries and performed for over half a million people across Australia and around the world in the last ten years alone.

As a foundation for cultural inheritance and the sharing of knowledge through the contemporary medium of dance, we believe Bangarra is a national cultural carrier and a key contributor to building a sustainable cultural future for all Australians to enjoy.

In its 25th year Bangarra honours the communities and elders who have given their trust to the company to tell their stories. This milestone is an important moment to reflect on the company's contribution to

the cultural life of Australia and to position Bangarra for a vibrant and sustainable future.

We invite you to join the songline and help us affirm the company's position as a national and international leader in Indigenous arts and contemporary dance theatre, and to ensure Bangarra has a place in the consciousness and hearts of all Australians.

For information about Bangarra's philanthropy program and how you can be associated with us visit [www.bangarra.com.au/philanthropy](http://www.bangarra.com.au/philanthropy). Alternatively you can get in touch with Bangarra's Development & Communications Coordinator, Ellen Watts at [belonging@bangarra.com.au](mailto:belonging@bangarra.com.au) or donate directly online today at [www.givenow.com.au/supportbangarra](http://www.givenow.com.au/supportbangarra). All donations over \$2 are tax-deductible.



<p><b>1989</b> Bangarra Dance Theatre was founded by Carole Johnson and graduates of NAISDA Dance College. Carole is an African American artist and arts administrator and also the founding director of the National Aboriginal Islander Skills Development Association (NAISDA). 'Bangarra' is the NSW Wiradjuri word, meaning 'to make fire'.</p>	<p><b>1991</b> Stephen Page appointed Artistic Director.</p>	<p><b>1997</b> Bangarra's world premiere of <i>Fish</i> at Edinburgh International Festival (Scotland).</p>	<p><b>2000</b> Bangarra performs <i>Tubowgule</i> on the forecourt of the Sydney Opera House as a part of the Sydney 2000 Olympic Arts Festival welcoming ceremonies and performs <i>Awakenings</i> in the Sydney 2000 Olympic Games Opening Ceremony.</p>	<p><b>2006</b> Bangarra performs <i>Bush</i> at Sadler's Wells Theatre, London (UK).</p>	<p><b>2009</b> Bangarra celebrates its 20th Anniversary, with the acclaimed production <i>Fire – A Retrospective</i> presenting signature works of the company's repertoire.</p>	<p><b>2013</b> Rekindling Youth Program launches in communities across regional NSW and the <i>Clan</i> photographic book is published by Allen &amp; Unwin in celebration of Bangarra's 25th anniversary year in 2014.</p>	<p><b>'THE EXISTENCE OF BANGARRA DANCE THEATRE IS A REASON TO CELEBRATE'</b> NEW YORK NEWSDAY.COM 2004</p>
<p><b>1990</b> Bangarra's first international tour: Japan &amp; New Zealand.</p>	<p><b>1993</b> Bangarra performs for the first time on country in NE Arnhem Land with <i>Praying Mantis Dreaming</i>.</p>	<p><b>1999</b> Bangarra performs <i>Rites</i>, a collaboration with The Australian Ballet in New York.</p>	<p><b>2004</b> Bangarra performs in the Drama Theatre at the Sydney Opera House for the first time with the award-winning work <i>Clan</i> featuring <i>Reflections</i> by Artistic Director Stephen Page and <i>Unaipon</i> by Resident Choreographer Frances Rings. This marks the first year of Bangarra being a Resident Company of the Sydney Opera House.</p>	<p><b>2008</b> <i>Emeret Lu</i>, Elma Kris' first choreographic work for Bangarra returns to country for performances on Murray Island in the Torres Strait Islands.</p>	<p><b>2010</b> Bangarra's acclaimed production <i>Mathinna</i> returns to country on tour to Tasmania.</p>	<p><b>2014</b> Bangarra celebrates 25 years with <i>Patyegarang</i> and for the first time takes part in Vivid Sydney with <i>The spirit of Patyegarang</i>.</p>	<p><b>'FEWER MAJOR ARTS ORGANISATIONS CAN SO SUCCESSFULLY BRING PAST AND PRESENT TOGETHER SO MEANINGFULLY, MOVINGLY OR WITH SUCH INTEGRITY.'</b> THE DAILY REVIEW 2013</p> <p><b>'AFTER MORE THAN 20 YEARS IN THE LIMELIGHT, FEW COMPANIES REMAIN AS VITAL AS BANGARRA'</b> DAILY TELEGRAPH 2010</p> <p><b>'ARTISTIC DIRECTOR STEPHEN PAGE HAS BUILT A MEANINGFUL VEHICLE THROUGH WHICH WE CAN ALL SHARE IN THE RICH INDIGENOUS CULTURE THAT IS OUR COUNTRY'S HERITAGE AND THE EQUALLY RICH DANCE LANGUAGE THAT HAS EVOLVED FROM IT.'</b> DANCE AUSTRALIA 2009</p>



## STEPHEN PAGE

### ARTISTIC DIRECTOR

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah nation from SE Queensland. In 1991 Stephen was appointed Artistic Director of Bangarra and has built a strong reputation touring throughout Australia and the world, including New York, Washington, Paris, London and Germany. Memorable works *Ochres*, *Skin* ('Best New Australian Work' and 'Best Dance Work', 2001 Helpmann Awards), *Bush* ('Best Dance Work', 2004 Helpmann Awards), *Mathinna* ('Best Dance Work' and 'Best Choreography', 2009 Helpmann Awards) have become milestones in Australian performing arts.

For The Australian Ballet, Stephen has choreographed *Rites* to Stravinsky's score incorporating dancers from Bangarra and he directed the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies. As Artistic Director of the 2004 Adelaide Festival of

the Arts, Stephen was praised for reinvigorating the event with an impressive and highly successful world-class program. Stephen's film and theatre credits include the contemporary operatic film *Black River*, numerous music video clips, directing his brother David Page in the highly acclaimed production *Page 8* which toured Australia and the UK and choreography for the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011).

In 2008 Stephen was named NSW Australian of the Year in recognition of his efforts to bring cultures together through the performing arts and his commitment to developing the next generation of Indigenous storytellers by mentoring emerging artists.

Bangarra celebrated its 20th anniversary in 2009 with *Fire – A Retrospective* presenting the signature works of Bangarra's repertoire. For this celebration Stephen invited over 100 artists who had worked with Bangarra, including the founders of the company, to a special performance of *Fire – A Retrospective* at the Sydney Opera House. Stephen received the 2010 Helpmann Award for 'Best Choreography' for *Fire – A Retrospective* and a further two awards for the company; 'Best Ballet/Dance Work' for *Fire – A Retrospective* and 'Best Regional Touring Production' for *True Stories*. Stephen was honoured at the Australian Dance Awards for 'Services to Dance' and accepted the award for 'Outstanding

Performance by a Company' for *Fire – A Retrospective*. Stephen commissioned and mentored Frances Rings and Daniel Riley in their new works for Bangarra's program of *earth & sky*.

In 2011, his 20th year as Artistic Director, Stephen choreographed *ID*, (*Belong*) and developed the concept of *Bloodland* in collaboration with Wayne Blair and Kathy Balgayngu Marika, directing the production for Sydney Theatre Company.

In celebration of The Australian Ballet's 50th anniversary in 2012, Stephen was invited to create a new work *Warumuk – in the dark night* bringing together dancers from the Ballet and Bangarra, performing in Melbourne, Sydney and New York. Stephen made his directorial debut in 2012, directing the chapter *Sand* in the feature film *The Turning* and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. That same year Stephen received the NAIDOC Award for Artist of the Year and won a Helpmann Award for Best Choreography in a Dance or Physical Theatre work for *ID (Belong)*.

Last year Stephen choreographed *Blak* with dancer/choreographer Daniel Riley, commissioned *Dance Clan 3*, a new work choreographed by Bangarra's women featuring in the inaugural Corroboree Sydney and accepted the Australian Arts in Asia Award – Dance, for Bangarra's 2012/13 tour to Mongolia, Vietnam and Thailand with *Spirit*.



## DAVID PAGE

### COMPOSER

David Page is a descendant of the Nunukul people and the Munaldjali clan of the Yugambah nation from SE Queensland.

David studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. David has composed music for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004), *Boomerang* (2005), *X300* (2007) and *Mathinna* (2008).

In 2000, David in collaboration with Steve Francis contributed music to the Opening Ceremonies of the Sydney Olympic Games, the Sydney Olympic Arts Festival and, in 2002, the Sydney Dreaming Festival. David composed for the Australian Ballet's *Alchemy* (1997) and collaborated with Elena Kats Chernin on *Amalgamate* (2007).

David has numerous television credits including music for *Heartland*, *Pride* (part of the *Seven Deadly Sins* series) and *Poison* for the ABC, and themes

for *Songlines*, *Living Black* and *Pioneers of Love* for SBS. David's short film scores include *Round Up*, *Passing Through*, *Grace* and *Saturday Night Sunday Morning*, and five of the thirteen *Bit of Black Business* AFC short film series. He composed for the short film *Jacob*, selected for the 2009 Melbourne International Film Festival.

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 his solo performance in *Page 8* as the Best New Australian Play. David received a Helpmann Award for 'Best Original Score' for *Mathinna* in 2009.

In 2010, David created the musical soundscape for Bangarra's *of earth & sky* and in 2011 was appointed artist-in-residence with Bangarra, composing music for the company's new program *Belong* for which he and Steve Francis received the Helpmann Award for 'Best Original Score'.

David has continued working closely with Bangarra in his role as resident composer creating the score for Stephen Page's work *Warumuk - in the dark night* as a part of the Australian Ballet's 50th Anniversary celebrations in 2012 and Frances Rings work *Terrain* that same year.

In 2013 David collaborated with Paul Mac to create the

soundscape for *Blak* and composed the music for *Dance Clan 3* with contributions by Huey Benjamin and Steve Francis. For ABC David contributed to the new site 'My Life As A Playlist' and performed in *Mother Courage & Her Children* for QTC. David participated as a role model for the organisation Show Me The Way, where Indigenous film students documented a day with him at Bangarra and shared the video on their website and YouTube channel. David also joined Stephen Page in an episode of NITV's *Living Black In Conversation*.

In 2014 David performs in the QTC and Sydney Festival production *Black Diggers*.



## 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 Greenroom Award for 'Best Design in Dance', and was appointed artist-in-residence at

Bangarra in 2011. In that year Jake designed the set for Bangarra's season of *Belong* featuring *About* by Elma Kris and *ID* by Stephen Page for which he received a Green Room Award nomination.

Jake's other theatre credits include *The Lonesome West* 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).

Jake worked in the costume department on Baz Luhrmann's *Australia* and in 2006, wrote and directed *Blood Lines*, a five-minute short film. Jacob was also a recipient of the British Council initiative 'Realise Your Dreams' in 2008.

In 2012, Jake designed the sets for Stephen Page's work, *Warumuk – in the dark night* for the collaboration with the Australian Ballet, celebrating their 50th Anniversary. As Resident Designer for Bangarra, Jake contributed his photographic, filming and editing skills to Bangarra's digital media and also designed the set for Frances Rings work *Terrain*. Jake received the ArtsHub People's Choice Award for Emerging Artist for his work on *Terrain*. In 2012 Jake also worked on photoshoots and event

set designs for the Australian Indigenous Fashion Week.

In 2013 Jake designed the sets for Bangarra's new productions *Blak* and *Dance Clan 3* and toured with the company on the *Spirit* international tour and *Kinship* regional tour. Jake represented Bangarra in London at the worldwide Indigenous exhibition 'EcoCentrix: Indigenous Arts, Sustainable Acts'. Jake designed and installed a Bangarra exhibition and made a presentation on 'Aboriginal design principles for Australian performing arts'.



## JENNIFER IRWIN

COSTUME DESIGNER

Jennifer Irwin's career spans 30 years constructing and designing costumes for drama, opera, film and in particular for dance and ballet. Jennifer designs regularly for all of the major Australian companies and has designed some of the largest scale spectacular productions

ever staged in Australia. These include *Awakenings*, the Indigenous segment of Sydney 2000 Olympic Opening Ceremony, co-designing all the costumes for the Sydney 2000 Olympic Games Closing Ceremony, the Official Commemorative Ceremony marking the Centenary of Australian Federation & the Olympic Arts 'Festival of the Dreaming' Opening.

Her dance costuming credits include 32 works for the Sydney Dance Company including *Berlin*, *Free Radicals*, *Fornicon*, *Synergy with Synergy*, *Piano Sonata*, *Shining*, *Protecting Veil*, *Shades of Gray*, *Directors Cut* and *Ever After Ever*.

Her costume credits for the Australian Ballet include *Alchemy*, *Rites*, *Subtle Sequence Of Revelation*, *Aesthetic Arrest*, 'X', *Totem* and *Amalgamate*.

Jennifer has designed and constructed many of Bangarra's costumes for the last 25 years (*Ochres*, *Fish*, *Corroboree*, *Mathinna*, *Walkabout*, *X300*, *Unaipon*, *Bush*, *Skin*, *True Stories*, *Fire – A Retrospective*, *Warumuk – in the dark night*, *Terrain* and *Dance Clan 3* included).

For Company B Belvoir Jennifer created costumes for *Keating the Musical*, *Gethsemane*, *Gates Of Egypt*, *The Laramie Project*, *Stuff Happens* and *My Zinc Bed*. For STC *Cyrano de Bergerac*, *Soulmates*, *Up for Grabs* and *The Virgin Mim*. For MTC *Don Parties On*, Opera Australia: *Romeo & Juliet* and *Ainadamar the Opera* for

Adelaide Festival Trust.

Jennifer created costumes for *Vast* for the Australian bicentenary, involving: SDC, WA Ballet, Queensland Ballet & ADT. For WA Ballet her costume credits include *Munal djali*, *Kulmuk* and *Game Over*.

Her film costume cutting credits include *The Matrix*, *Mission Impossible II*, *Red Planet*, *Looking for Natalie Wood*, *Strictly Ballroom* and *Romeo & Juliet*.

In 1984 Jennifer was awarded a Theatre Board Grant to study at La Scala Opera, Milan, Italy and in 2001 she was awarded a Centenary Medal for service to community. Jennifer has been nominated for 10 Green Room and 2 Helpmann Awards.

Jennifer's commissions for directors and choreographers include: Graeme Murphy, Neil Armfield, Stephen Page, Gale Edwards, Gideon Obarzanek, Jorma Uotinen, Stanton Welch, Adrian Burnett, Stuart Maunder, Marion Potts, Kate Champion, David Atkins, Ric Birch, James Powell, Kate Gaul, Tony McNamarr, Mark Wing-Davey, Elma Kris & Frances Rings.

Jennifer designed the costumes for the International Box Office Sensation *Dirty Dancing* playing on London's West End, and in Berlin, Toronto, Utrecht, Chicago, Hamburg, Boston & LA.



## NICK SCHLIEPER

LIGHTING DESIGNER

Nick Schlieper has designed for all of the major performing arts companies in Australia, and works regularly in Europe and USA. He is one of Australia's most highly awarded designers having received six Green Room Awards, four Sydney Critics Awards, the inaugural 2013 'Australian Production Designers Guild Best Lighting Design' Award as well as Helpmann Awards in 2004, 2009 and 2011.

This year Nick returns to Sydney Theatre Company for *Travelling North*, *Macbeth*, *The Maids* in New York and Switzerland, Belvoir Street for *Once in Royal David's City* (to design set and lighting) Opera Australia for *Il Turco in Italia*, *Love Never Dies* in Tokyo, Bangarra Dance Theatre for *Patyegarang*, and Melbourne Theatre Company for *Pennsylvania Avenue*.

During recent seasons he has worked with the major Australian theatre and opera companies including Opera Australia (*The*

*Marriage of Figaro*, *Tosca*, *Verdi's Otello* directed by Simon Phillips, for a co-production between Cape Town Opera, NBR New Zealand Opera, Opera Queensland, State Opera of South Australia, Victorian Opera and West Australian Opera, STC notably *The Maids*, *Rosencrantz and Guildenstern Are Dead*, *Waiting for Godot*, *Face to Face* (set and lighting design), *Long Days' Journey into Night*, in Sydney and Portland, USA, *Big and Little*, in London, Paris and Vienna, *Uncle Vanya*, in N.Y., *War of the Roses*, *Dissocia*, *Elling*, *The City* and *A Streetcar Named Desire*, Malthouse/STC co-production of *Baal* (set and lighting), Malthouse, *Pompeii LA* (set and lighting design), MTC *Hamlet*, *Richard II*; Bell Shakespeare Company, *Hamlet*, *Othello*, *King Lear*, Queensland Theatre Company/ STC co-production of *No Man's Land*, Belvoir Street, *Every Breath and Death of a Salesman*, and Opera Queensland, as well as *Priscilla Queen of the Desert*, *The Musical* in Australia, New York, London, Milan, Sao Paolo and Toronto and *Love Never Dies* in Sydney and Melbourne for The Really Useful Company (filmed and released on DVD and Blu-ray worldwide and released in cinemas in USA and Canada).

His extensive work in opera in Australia includes *Don Giovanni*, *Nabucco*, *Tannhäuser*, *Il Trovatore*, *L'elisir d'amore*, *Andrea Chenier*, *Freischütz*, *Falstaff* and *Seraglio* for Opera Australia; *Salome* (lighting and set design) and *Parsifal* for State Opera of South

Australia; *Flying Dutchman*, *Don Giovanni*, and Ken Russell's *Madam Butterfly* for Victorian State Opera; *Macbeth* (and set design) for Opera New Zealand and *Don Giovanni* (lighting and set design) for Opera Queensland. He was also lighting and associate set designer of the first Australian production of *Wagner's Ring Cycle* in Adelaide in 2004.

His theatre credits include *The Year of Magical Thinking*, *The Serpent's Teeth*, *Blackbird*, *Dissident*, *Mother Courage*, *The Season at Sarsaparilla*, *A Kind of Alaska/Reunion*, *Hedda Gabler*, *Victory*, *Endgame*, *A Doll's House*, *Volpone*, *The Three Sisters*, *Don Juan*, *Cyrano de Bergerac*, *A Delicate Balance*, *Les Parents Terribles*, *The Life of Galileo*, *Pentecost*, *As You Like It*, *Threepenny Opera*, *King Lear*, *Racing Demon* for Sydney Theatre Company; *Ninety*, *The Glass Soldier*, *Cyrano de Bergerac*, *Two Brothers*, *The Visit*, *Inheritance*, *Great Expectations*, *Proof*, *The Tempest*, *Comedy of Errors*, *Poor Boy*, and *Measure for Measure* for Melbourne Theatre Company; *The Department*, *Cosi*, *'Tis Pity She's a Whore*, *A Midsummer Night's Dream*, *Marat/Sade*, *Kafka Dances* and *The Idiot* for State Theatre Company of South Australia; *The Tempest*, *Good Works* (and set design) and *XPO* for Queensland Theatre Company; *Lulu*, *Black Mary*, *The Unexpected Man* and *Measure for Measure* for Belvoir Street Theatre.

Nick has also designed lighting for *Scheherazade* for The Australian

Ballet, the acclaimed *Cinderella* for Royal New Zealand Ballet and several works for Bangarra Dance Theatre including *Bush*, which has toured extensively in the USA and to London.

His international work includes productions of *Billy Budd* and *A Midsummer Night's Dream* at the Hamburg State Opera; *The Hostage* for the Royal Shakespeare Company; *The Government Inspector* for Theatre Clwyd in Wales; *Blackbird* in New Zealand and at the RuhrFestspiele, Germany, Armut, Reichtum, Mensch und Tier and *The Ginger Man* for Deutsches Schauspielhaus in Hamburg; *Kasimir and Karoline* and *Lea's Hochzeit* for Theater in der Josefstadt, in Vienna; *U.F.A. Revue* for Berlin and Kennedy Centre Washington; *Michael Kramer* and *Ein Florentinerhut* for Schillertheater in Berlin; Michael Bogdanov's productions of *Macbeth* and *Peer Gynt* for the State Theatre of Bavaria; *Uncle Vanya* (directed by Liv Ullman for The National Theatre of Norway) Aristokraten in Stuttgart; *Tales of Hoffman in Wiesbaden*; *Away* and *Summer of the Seventeenth Doll* at the Summerfare Festival in New York and *Hedda Gabler* and *Streetcar Named Desire*, with Cate Blanchett, also in New York.



## ALANA VALENTINE

### DRAMATURG

Alana Valentine previously worked as a dramaturg with Stephen Page in 2011 on *ID* (from *Belong*). In 2013, Alana won three AWGIE Awards, including the Major AWGIE, the inaugural David Williamson Prize and the Youth and Community Theatre AWGIE for *Grounded*. In 2012 she won the 5th STAGE International Playwriting Award for *Ear to the Edge of Time*.

Alana has collaborated with many of Australia's most highly regarded Aboriginal artists including Wesley Enoch, Ursula Yovich, Andrea James, Emma Donovan, Roxanne MacDonald, Leah Purcell, Elaine Crombie, Aunty Rhonda Dixon-Grovenor and Romaine Moreton. Alana is well known for her rigorous use of research within the community she is writing about. This is evident in her popular 2004 play *Run Rabbit Run* about South Sydney League's Club's fight for survival and 2007's *Parramatta Girls* at Belvoir Street Theatre about the infamous Girls Training School, Parramatta.

## ARTIST BIOGRAPHIES

Alana has been awarded the 2004 Queensland Premier's Award for Best Drama Script, the 2003 NSW Writer's Fellowship, the 2002 Rodney Seaborn Playwright's Award and an International Writing Fellowship at Shakespeare's Globe Theatre in London. She was nominated for the 2011 Queensland Premier's Award, 2007 Helpmann Awards and has also received a 2001 commendation for the Louis Esson Prize, a residency at the Banff Playwrights' Conference in Canada, the ANPC/New Dramatists Award in NYC, a Churchill Fellowship and a NSW Premier's Award. She has previously been awarded two other AWGIE awards for *The Word Salon* and for *Watermark*.



## EMILY AMISANO

### REHEARSAL DIRECTOR

Emily graduated from the Queensland University of Technology in 1996 with an Associate Diploma in Dance.

Over a 17-year career she has performed with Expressions Dance Company, Carte Blanche (Norway), Dansgroep Krisztina de Chatel (Netherlands), and Sydney Dance Company. She has worked with a hugely diverse range of choreographers both locally and internationally, including Rafael Bonachela, Kenneth Kvarnstrom, Adam Linder, Emanuel Gat, Stephen Page, Krisztina de Chatel, Jo Stromgren, Amanda Miller, Eva Cecilie Richardson, Natalie Weir and Maggi Sietsma.

In 2012 Emily created *yield* for the SDC 'Contemporary Women' program as part of the Sydney Opera House Spring Dance Festival. Other choreography includes *bending the map* for the SDC 2010 season *New Breed*, *last best girl* (2006) and *incursion* (2004) for Expressions Dance Company. She also choreographed 3 short works for various Sydney Dance Company fundraisers/events.

Emily has worked with independent choreographers Anton and Clare Dyson, and collaborated with dancer Emma Strapps and video artist Tim Webster on *if I am everywhere* (2008). In 2010 she received multiple Dance Australia Critic's Choice nominations, and a Green Room award for her performance in Bonachela's *we unfold*.

Most recently Emily received an Ausdance NSW Residency for a research period into her new work *where I left you* and in 2014 was appointed to Bangarra as Rehearsal Director.



## ELMA KRIS

### DANCER

Elma Kris was raised on (Waiben) of Thursday Island in the Torres Strait. She's a descendent of the Aboriginal people, Kaurareg of Thursday Island, North QLD, Wagadagam Madbuyag of the North Western, Kulkagau Mabigal of the Central Islands of the Torres Strait. Elma's tribal totems are Migi Wagadagam, Wag, Kaigas, Surlal, Umai, Kodal, Dangal and Tabu. Her language is Kulkagaw Ya, Kala Kawaw Ya and Kala Lagaw Ya.

Elma completed a Visual Arts course in 1993 and has taught at the Thursday Island TAFE. In 1994 she joined NAISDA, choreographing and performing in *Bupau Ipikazil* and *Bupau Mabigal*.

Elma has appeared in the films *Oscar and Lucinda*, *Reef Dreaming*, *Farscape* and the ABC radio broadcast *Not Your Mob Next Door*. In 1997 Elma joined Bangarra under NAISDA's ADAPT Program, performing in *Fish*. Following her graduation from NAISDA, Elma joined the Aboriginal Islander Dance Theatre Company for her first international tour with *Warup Kodimir*, later performing in Albert David's *Bipotim* for *Dance Clan*.

Elma founded her own dance group named Bibir (Strength) and choreographed *Malu*, which was presented as part of *Artyfact* at the Sydney Opera House. Her work *Bupau Ipikazil* appeared as part of *Fusion* at the Sydney ANA Hotel. In 1999 Elma joined Bangarra and toured to the UK with *The Dreaming* and performed in *Dance Clan 2*.

Elma danced at the Olympic Arts Festival and at the Opening and Closing Ceremonies of the Sydney 2000 Olympic Games, having choreographed the Torres Strait Island element of the Opening Ceremony. That same year Elma danced in Gail Mabo's *Koiki*, and has performed with Bangarra in *Bush*, *Walkabout*, *Unaipon*, *Boomerang* and *Gathering*.

In 2007, in her choreographic debut for Bangarra, Elma created *Emeret Lu*, as part of Bangarra's *True Stories* program. *Emeret Lu* was named Best New Work in the 2007 Critics' Survey and in recognition of her outstanding achievements as a dancer Elma received a Deadly Award for Dancer of the Year. In 2009 after a highly successful European tour, *Emeret Lu* culminated in a special performance on Mer Island.

In 2008 Elma performed the title role in *Mathinna* and in 2009 danced in Bangarra's 20th Anniversary program *Fire – A Retrospective*. During 2010 she featured in Peter Sellar's Oedipus Rex/Symphony of Psalms as part of the Sydney Festival, performed in Bangarra's *of earth & sky* and

the regional tour of *Mathinna*.

In 2011, as a part of Bangarra's *Belong*, Elma created her second choreographic work for Bangarra called *About* and reprised her role in *Mathinna*. In 2012 Elma danced in Stephen Page's *Warumuk – in the dark night*, in *of earth & sky*, Frances Rings' *Terrain* and performed in *Spirit* in Mongolia.

Returning to her homeland of Thursday Island, Elma began 2013 conducting workshops with school children before re-joining Bangarra as a performer for the national tour of *Blak*. That same year Elma commenced a Visiting Fellowship with the Australian National University.



## YOLANDE BROWN

### DANCER

Yolande Brown is a descendant of the Bidjara Clan of the Kunja nation, Central Queensland, with French and Celtic ancestry. Reconnecting with her traditional homeland and people, sharing

dance workshops with her community and digging her feet into Bidjara earth has been an inspirational and grounding journey for Yolande.

She believes people can achieve what they set their hearts on. A keen scholar, Yolande received the Australian Students' Prize of Excellence – a scholarship awarded to the top 500 Australian high school graduates. She completed a C.Mus.A (AMEB) in piano performance and a BA (Dance) at the Queensland University of Technology (QUT) and has been a guest lecturer and choreographer at QUT, receiving their 2005 Outstanding Alumni Award for the Creative Industries.

Yolande joined Bangarra in 1999. Her pivotal career highlights include dancing 'on country' and forging friendships with the Pitjantjajara and Yirrkala people, as well as performing in *Rites* (a collaboration with the Australian Ballet - New York and Paris) and *Corroboree* (BAM Festival - New York). Contributing her interpretations to the role of Lady Jane Franklin in Bangarra's *Mathinna* was a special experience, as was creating *Imprint*, her own choreographic work for *Dance Clan 3*, part of the inaugural Corroboree Sydney in 2013.

In 2007, Yolande collaborated with TaikOz, Meryl Tankard and Regis Lansac and dancers in the sold out production of Sydney Festival's *Kaidan*. Yolande has appeared nationally in the musical *The Lion, The Witch and The Wardrobe* (2002-04) directed by Nadia Tass,

a highly acclaimed production that enabled her to further explore her acting and singing talents in the principal role of Susan Pevensie. Yolande regularly contributes vocals and piano arrangements to Bangarra's soundtracks as well as tracks for film and theatre. In 2006 Yolande produced an EP of her original songs, of which *River* was a finalist in the 2008 Queensland Song Awards.

In 2010, Yolande was honoured to receive the Deadly Award for Best Dancer and has received nominations for Best Female Dancer in the Greenroom Awards (2008) and the Dance Australia's Critics' Choice Awards as Most Outstanding Dancer (2004) and Dancer to Watch (2007).

In 2012 Yolande performed in Stephen Page's *Warumuk – in the dark night* in collaboration with the Australian Ballet and toured nationally with Bangarra in Frances Rings' *Terrain*. That same year Yolande was Associate Director and Choreographer for *I Am Eora* for the Sydney Festival.

Yolande toured internationally and nationally with Bangarra in 2013 performing in *Spirit*, *Blak* and *Kinship*.



## WAANGENGA BLANCO

### DANCER

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

After completing three years of study at NAISDA, Waangenga was invited to join Bangarra in 2005 touring internationally with *Bush* and nationally with *Boomerang*.

In 2006 Waangenga performed in Vicky Van Hout's *Wiradjourni*, for Meryl Tankard in *Kaidan* and was a lead dancer in the Commonwealth Games Opening Ceremony.

Re-joining Bangarra in 2007, Waangenga performed in *Clan* and *True Stories* nationwide, going on to perform in the acclaimed work *Mathinna* and touring to Europe, USA and Canada performing in *Rites* and *Awakenings* in 2008.

Waangenga performed in *True Stories* for Bangarra's European tour in 2009 and celebrated Bangarra's 20th Anniversary performing in *Fire – A Retrospective*. In 2010 he performed in the double bill *of earth & sky* as well as

touring regionally with *Mathinna*. Waangenga performed in *Belong* for Bangarra's 2011 national tour and performed in *Spirit* for audiences in Germany, Italy and Switzerland.

In 2012 Waangenga performed in *Warumuk – in the dark night* in Melbourne, Sydney and New York in Bangarra's collaboration with The Australian Ballet and was seen in Bangarra's national touring work *Terrain* by Frances Rings. Waangenga toured to Mongolia with the company to perform *Spirit* and was nominated for a Helpmann Award and Greenroom Award for 'Male Dancer of the Year'.

Last year Waangenga featured in the music video for Dan Sultan's single filmed at Bangarra *Under Your Skin*, performed in *Spirit* in Vietnam, in the national tour of *Blak* and in *Kinship* on the regional tour to VIC and TAS. Waangenga performed in *Dance Clan 3* for Bangarra as part of the inaugural Corroboree Sydney.



## TARA GOWER

### DANCER

Tara Gower is a Yawuru woman from Broome with Aboriginal, Filipino, Irish and Spanish ancestry. Tara joined Bangarra in 2006 and has performed in many works including *Clan*, *Spirit*, *Bush* and *Gathering* (a collaboration with The Australian Ballet).

Highlights for Tara include performing at Saddler'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.

In 2007 and 2008, Tara performed in Bangarra's Australian and European tours of *True Stories* and went on tour around Australia performing in Stephen Page's acclaimed work *Mathinna*.

Tara helped Bangarra celebrate its 20th anniversary with *Fire - A Retrospective* in 2009 and experienced a string of memorable moments, including travelling to Yirrkala to perform classic Bangarra repertoire including *Ochres*.

Performing in *Mathinna* and of

*earth & sky* for Bangarra in 2010, Tara featured as a dancer in the film *Bran Nue Dae*. In 2011, Tara toured Europe with Bangarra's production of *Spirit* before dancing in the national tour of *Belong* and regional tour of *Mathinna* to NT and QLD.

In 2012 Tara performed in *Warumuk - in the dark night*, the collaboration between Bangarra and The Australian Ballet. As well as this she toured nationally with Frances Rings' *Terrain*, regionally with *of earth & sky* and overseas to Mongolia to perform in *Spirit*.

Last year Tara featured in Dan Sultan's music video for his single *Under Your Skin*, performed in *Spirit* on Bangarra's tour to Vietnam and nationally in *Blak*. As well as this she performed on the regional tour of *Kinship* and created her own choreographic work for Bangarra's *Dance Clan 3* titled *Nala* as part of the inaugural Corroboree Sydney.

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



## LEONARD MICKELO

### DANCER

Leonard Mickelo's family is from Cherbourg but he was born in Ipswich, QLD. A descendant of the Bidjara nation, and the Kulilli Tribe, the Gungalhu Tribe and the Juduwa Tribe from Central QLD, Leonard's other bloodlines are Chinese, Malaysian, Mongolian and Irish.

In 1997 Leonard began studying tap, modern jazz and classical ballet under the direction of Fiona McIvor at the Fiona Armstrong Dance Academy in Biloela. He completed his studies in dance in Brisbane under the direction of Sandra Breen at The Southern Academy of Dance.

In 2006, Leonard joined Bangarra, performing in *Rites* and *Amalgamate*, a double-bill collaboration with The Australian Ballet. That same year Leonard toured with Bangarra to the UK, performing in *Bush* to rave reviews.

Since then Leonard has performed in Stephen Page's acclaimed production *Mathinna*, helped Bangarra celebrate its

## ARTIST BIOGRAPHIES

20th Anniversary with *Fire - A Retrospective* in 2009 and performed in *of earth & sky*, *Spirit* and *Belong*. In 2012 Leonard was seen in *Warumuk - in the dark night*, another Bangarra collaboration with The Australian Ballet and toured nationally in Frances Rings' work *Terrain*.

In 2013 Leonard toured to Vietnam with Bangarra performing *Spirit*, performed nationally in *Blak*, regionally across VIC and TAS in *Kinship* and was seen in Bangarra's season of *Dance Clan 3* for the inaugural Corroboree Sydney.

Leonard's mentor is his foster mum, who opened his heart to dance.



## JASMIN SHEPPARD

### DANCER

Jasmin Sheppard is an Aboriginal woman with a mixed heritage of Irish, Chinese, and Russian Jew ancestry. Her Aboriginal heritage is from Savannah country; the Tagalaka and Kurtijar peoples from

Normanton and Croydon in the Gulf of Carpentaria.

At 20 Jasmin completed a Diploma in musical theatre at The Dance Factory, Melbourne. During this time she performed in *HAIR: The Musical* (David Atkins, the Production Company, 2002)

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. During her time at NAISDA, Jasmin was privileged to study in depth traditional dance from the Yirrkala and Lardil communities in the top end and the Gulf, and Danley and Badu Islands in the Torres Strait. Jasmin found a close spiritual connection to Lardil tradition, which was affirmed when she later discovered that her people are closely linked with the Lardil community.

In 2006 Jasmin worked as a dancer, choreographer and singer for *The Migrant Project* with creative arts company Curious Works, and performed in Vicki Van Hout's *Wiradjourni*.

Joining Bangarra in 2007, Jasmin has performed in *True Stories*, *Mathinna*, *Fire - A Retrospective*, *of earth & sky*, *Belong*, *Terrain*, and 2013's *Blak*. In 2012 Jasmin performed in Stephen Page's *Warumuk - in the dark night*, as a part of a collaboration with The Australian Ballet for their 50th Anniversary production, *Infinity*.

Jasmin has toured extensively throughout Europe, Asia and America with the company, and has performed on some of the world's most renowned stages, and has had the rare opportunity to dance under the night sky in front of Indigenous rural communities throughout Australia.

Jasmin's first choreographic work, *Macq*, debuted as a part of Bangarra's *Dance Clan 3* in 2013.

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



## TARA ROBERTSON

### DANCER

Tara Robertson was born and raised in Darwin and is a descendent of the Munaljalji people from the Logan River area of QLD.

Tara started dancing at the age of four, training in contemporary, ballet, jazz and hip-hop. As a young adult, Tara had the privilege of working and performing locally and interstate for both professional

and amateur Darwin dance groups including Baru Kadal in *Entrapment* and *the Dreaming*, Tracks Theatre Company in *IGNITE*, *Rivers of the Underground* and *FAST*, *Dynamic Energy*, Juniper Tree Dance Co in *HEAT*, and *RHIALE* and with an eclectic group of youths called Dynamic Energy performing back up dance, contemporary and hip-hop where Tara had the chance to choreograph some of their performances. Working with these groups gave Tara the opportunity to work in Indigenous communities in the Northern Territory, teaching workshops and performing under guidance.

Completing a Bachelor of Dance Performance at the Adelaide Centre of Performing Arts in 2007, Tara worked with renowned Independent artists Aiden Kane Munn, Peter Sheedy, Troy Mundy, Leanne Ringlestien, and Lina Limosani.

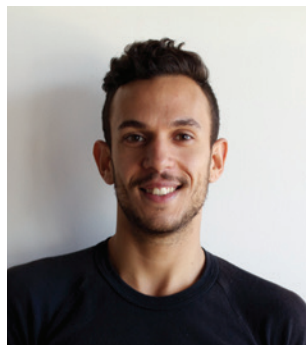
Since then, Tara returned to Darwin to work with the Gary Lang NT Dance Company in *Manuk Gapu*, and the widely acclaimed *Goose Lagoon*. Other projects include Independent works and her own creative development for iMoves in 2008 and as a dancer in 2010, *Fringe at the Bank*, *Reel Dance* (dance film), *What Remains* and community project *Bricks Without Straw*.

Tara made her debut with Bangarra in 2011 during the *Spirit* European tour to Germany, Italy and Switzerland. Tara then performed in *Belong* and completed her first year with Bangarra performing

across QLD and her home city of Darwin in Stephen Page's award winning production *Mathinna*.

In 2012 Tara was seen in *Warumuk - in the dark night* as a part of Bangarra's collaboration with the Australian Ballet and toured to Mongolia with *Spirit*. Tara danced in the regional tour of *earth & sky* and the national tour of Frances Rings' *Terrain* that same year.

Last year Tara performed in *Spirit* with Bangarra in Vietnam, in the national tour of *Blak*, on the regional tour to VIC and TAS in *Kinship* and in *Dance Clan 3* as part of the inaugural Corroboree Sydney.



## KAINE SULTAN-BABIJ

### DANCER

Kaine Sultan-Babij is a proud descendant of the Arrernte people of Harts Range in the Central Desert region of the Northern Territory. Kaine also celebrates his Croatian and Afghan ancestry.

Having studied at NAISDA Dance College, Kaine went on to attain an Advanced Diploma in the Performing Arts, majoring in Dance, from the Aboriginal Centre for the Performing Arts (ACPA) in Brisbane. Kaine toured South America with ACPA to Argentina and Brazil (Buenos Aires, Rio de Janeiro and Paraty) for a cultural exchange and to collaborate on a dance theatre work, presented at Silo Cultural, Paraty.

Kaine performed with Expressions Dance Company in their season of *Launch Pad - Double Act*, Leigh Warren and Dancers for the season of *Breathe*, choreographed by Frances Rings and in the same year was invited to join Bangarra.

Since 2011, Kaine has toured Australia with Bangarra performing in *Belong*, *Mathinna* (2011) of *earth & sky* (2012) *Terrain*, to which Kaine had been nominated for a Green Room Award, 'Best Male Dancer 2012', *Kinship*, *Blak* and *Dance Clan 3* (2013). Kaine toured internationally with Stephen Page's *Warumuk - in the dark night*, to New York (2012) with *Spirit* to Ulaanbaatar, Mongolia (2012) and Vietnam to Ho Chi Minh City and Hanoi (2013).

Kaine featured in; 'Bangarra - Sharing Stories in Tasmania, QANTAS *Our Australia* - A short film series', screened at Tropfest Australia 2013 and Dan Sultan's music video for his single *Under Your Skin*.

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

## ARTIST BIOGRAPHIES



## LUKE CURRIE-RICHARDSON

### DANCER

Luke Currie-Richardson is a descendant of the Kuku Yalanji and Djabugay peoples, the Munaldjali Clan of South East QLD and the Meriam people of the Eastern Torres Strait Islands.

In 2002, Luke became a member of the Gerib Sik Torres Strait Islander Dance Group under Noel and Kay Zaro. At 18, he began contemporary dance training with QL2 (Quantum Leap) performing in the *Unspeakable* season under Ruth Osbourne, with choreographers Vicki Van Hout and Marko Panzic. That same year Luke successfully auditioned for NAISDA Dance College, where he completed a Certificate III in Careers in Dance. While at NAISDA Luke worked with choreographers Graeme Watson, Frances Rings, Kim Walker, Sani Ray Townson, Bill Pengelly and Tammi Gissell and performed at the 2009 Deadly Awards.

In 2010 Luke commenced a Bachelor of Fine Arts (Dance) at Queensland University of

Technology (QUT). While at QUT, Luke worked with choreographers Tiina Alinen, Samantha Williams, Elise May, Richard Causer, Rhiannon McLean, Jane Pirani and Csaba Buda. He performed in an award-winning work at the 2010 Short + Sweet dance festival in Sydney and has collaborated multiple times with MakeShift Dance Collective – an emerging group of Brisbane independent dance artists.

In 2012 Luke appeared in Wesley Enoch's *I Am Eora* for Sydney Festival. That same year he joined Bangarra as a trainee dancer, touring nationally with the company performing in Frances Rings' *Terrain*. Luke toured with Bangarra to Mongolia performing in *Spirit* and toured regionally to WA and NSW performing in *earth & sky*.

Continuing as a fulltime dancer with Bangarra in 2013, Luke performed in *Spirit* in Vietnam, on the national tour of *Blak*, on the regional tour of *Kinship* and in *Dance Clan 3* as part of the inaugural Corroboree Sydney.

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



## NICOLA SABATINO

### DANCER

Nicola Sabatino was raised in Weipa, Far North QLD and is a descendant of the Kaurareg and Meriam peoples of the Torres Strait Islands. Nicola also shares Filipino, Scottish and German ancestry.

Nicola began dancing under the guidance of Amanda Seawright, starting with ballet and branching out into jazz and tap. In 2007, Nicola left for Brisbane, commencing a 2-year full time training course in ballet and contemporary dance at the Australian Dance Performance Institute.

Nicola went on to study at the National Aboriginal and Islander Skills Development Association (NAISDA) where she had the privilege of learning traditional dance from the Dätivvuy Clan of the Yolngu people and Saibai Island people whilst simultaneously honing her ballet and modern dance techniques. While at NAISDA, Nicola had the pleasure of working with renowned artists Bernadette Walong, Jason Pitt, Charles

Koroneho, Tammi Gissell, Vicki Van Hout, Deon Hastie, Sani Townson and her mentor Graeme Watson.

Since graduating from NAISDA in 2012, Nicola has performed as a soloist for Opera Australia in Graeme Murphy's *Turandot*, with Blakdance 2012, in Tammi Gissell's *Feather and Tar – A Cabaret of Sorrows* and with Ochre Contemporary Dance Company in *Diaphanous*.

Joining the Bangarra family in 2013, Nicola toured to Vietnam performing in *Spirit* and nationally performing in *Blak*. Nicola completed her first year with Bangarra performing in *Kinship* on the regional tour to VIC and TAS and featured in Bangarra's *Dance Clan 3* as part of the inaugural Corroboree Sydney. Nicola featured in Dan Sultan's music video for his single *Under Your Skin* that same year.



## BEAU DEAN RILEY SMITH

### DANCER

Beau Dean Riley Smith was born in Dubbo and grew up on the South Coast of NSW in Culburra Beach on Yuin country. He is an Aboriginal man from the Wiradjuri Nation of Central NSW. After graduating in 2009 with a Certificate IV in Theatre from the Western Australian Academy of Performing Arts (WAAPA), Beau enrolled to study dance at the National Aboriginal Islander Skills Development Association Dance College (NAISDA).

During his first year at NAISDA, Beau choreographed his first work under the mentorship of Dean Walsh, for the 2010 NAISDA end of year show and then continued to create works for the NAISDA 2011 and 2012 shows. Beau choreographed for the 2010 Deadly Awards and during 2011, he performed in remounted works by Gail Mabo and Vicki Van Hout for NAISDA. That same year Beau performed in Tammy Gissell's *Velokoskey's Affair* at NIDA, Vicki Van Hout's *Briwyant* at Woodford

Folk/Dreaming Festival, QLD and *Imprint* at Garma, NT.

In 2012, Beau danced for youMove Company at the Sydney Festival and performed in *Feather and Tar – A Cabaret of Sorrows* choreographed by Tammi Gissell (Figures of Speech) for Blakdance Australia as part of an industry secondment. Beau then toured nationally in *Briwyant* and performed in an excerpt at the Australian Dance Awards.

At NAISDA, Beau studied the Lester Horton Technique under Graeme Watson and spent time with community on Saibai Island in the Torres Strait and on Elcho Island, NE Arnhem Land exploring Aboriginal and Torres Strait Islander culture and dance.

Beau joined Bangarra in 2013, performing *Spirit* in Vietnam, touring nationally with *Blak* and to regional VIC and TAS with *Kinship*. Beau performed in Bangarra's season of *Dance Clan 3* as part of the inaugural Corroboree Sydney.



## RIKKI MASON

### DANCER

Rikki Mason is a descendant of the Kullili people from South West QLD and is from Inverell in Northern NSW. Coming from a sports background, Rikki grew up playing football and studying Koshiki Karate and was named Junior World Champion in 2000. Rikki was ranked world number two by 2007, making him the first ever Junior in Australia to achieve this title. Rikki trained in this art form for over 13 years before turning to dance where he took his first ever dance class in 2007 at the age of 17.

Whilst studying for his HSC, Rikki took a place in the NSW Regional Dance Ensemble where he performed at the NSW State Public Schools Dance Festival and the NSW School Spectacular. In 2008 he went on to train at the Australian Dance Performance Institute (ADPI) where he had the great experience of performing with the Brisbane Youth City Ballet Company as a soloist in *Cinderella*.

From 2009 to 2010, Rikki trained with L'Ecole-Atelier Rudra-Bejart (Switzerland) where he was introduced to some of the

world's best artists and had the opportunity to rehearse with the world renowned Bejart Ballet Company. On his return to Australia, Rikki was invited by the former Principal of the English National and Bejart Ballet Lausanne, Martyn Fleming to perform in his new work *Interfused*.

In 2011 Rikki conducted a week intensive with Sydney Dance Company (SDC) and took classes with the Netherlands Dans Theatre during their performance season in Melbourne. Rikki performed in Lucid Dance Theatre's *Dancing With Bach* and assisted Michael Edge choreograph ADPI's winning jazz routine *Matrix* for the Sydney Eisteddfod, drawing on his martial arts expertise. That same year Rikki was short listed for a place at Australian Dance Theatre and finished off 2011 performing in the *Nutcracker*, dancing the lead role for the Queensland National Ballet.

Rikki continued to tour with Lucid Dance Theatre performing in *Dancing With Bach* directed by Louise Deluer for another two years. As well as this, Rikki performed on the TV show *Everybody Dance Now* with Jason Derulo in 2012 and featured in Lucid Dance Theatre's new work *Surge* in 2013. Rikki made it to the top 30 dancers in Australia in the last season of *So You Think You Can Dance*.

In 2014 Rikki joins the Bangarra family.



## JASMYNE MEHRTON-JOHNSON

### DANCER

Jasmyne Mehrton-Johnson is an Aboriginal woman from the Kamilaroi nation. She was born in Windsor, NSW and grew up in Calliope Central QLD.

Jasmyne started dancing at the age of nine studying jazz and contemporary. In 2009 she moved to Brisbane to begin a two year Diploma at Queensland Dance School of Excellence. After completing the Diploma, Jasmyne went on to further study dance at the National Aboriginal and Islander Skills Development Association Dance College (NAISDA).

While at NAISDA Dance College Jasmyne had the opportunity to travel to Saibai Island, Torres Strait and to Elcho Island, NE Arnhem Land where Jasmyne spent time in the community learning and exploring culture and dance.

2013 was Jasmyne's NAISDA graduating year and she had the privilege to work with independent

choreographer Vicki Van Hout on the second development of the work *Long Grass* as part of an industry secondment. Jasmyne was also the soloist for NAISDA's end of year show *Our Home* for *Dismorph* choreographed by Frances Rings and in an excerpt of *The Protecting Veil* choreographed by Graeme Murphy.

In 2014, Jasmyne begins her professional career as a dancer with Bangarra.



## MICHAEL SMITH

DANCER

Michael Smith is a Descendant of the Nyoongar Nation (Perth, WA) on his mother's side, and of the Wongi Nation (Kalgoorlie, WA) on his father's side. Michael is originally from Perth and has worked in dance, theatre, circus, puppetry, film and other related art forms.

Michael graduated from John Curtin College of the Arts in 2008,

and in 2012 was awarded his Advanced Diploma in Dance from the Western Australian Academy of Performing Arts (WAAPA). In 2013 Michael was nominated as 'Best Newcomer' by the Media Entertainment and Arts Alliance Actors Equity and was awarded a position at Lisa Mann Creative Management, one of Australia's leading theatre and film agencies.

Michael has taught dance, acrobats and circus for all age groups since he was 15 in WA, NT, SA, VIC and NSW, and in many remote Aboriginal communities. He has trained and undertaken creative development opportunities with the WA Circus School, the National Institute of Circus Arts (NICA) and the Flying Fruit-fly Circus. He has also trained in Russian style acrobatics under internationally acclaimed Russian Olympic gymnast coach Melik Tichabaev.

Michael has worked as a professional performer since he was 17 including as a stilt artist for the 2008 Unima Perth International Puppet Festival, as a dancer for Australian Dance Theatre's 2009 Collision project, as a dancer in the 2010 International Indigenous Choreographic Laboratory in Sydney, as an acrobat for Circus Oz in their 2011 Melbourne season of *Steam Powered* and as a performer for the 2011 Taipei International Dance Festival Gala.

Whilst studying at WAAPA, Michael continued to work in the industry including as an actor, dancer and stunt double for the

'Lead Male' in the acclaimed Australian film *Bran Nue Dae* and acted the leading role in the short film *The Oysterman* alongside David Page, Tony Briggs and Ray Kelly, directed by Robert Moreton.

In 2013, Michael worked for Legs on the Wall, Circus Oz and with Sydney Theatre Company, performing the role of *Mr Percival* in the first ever stage adaptation of the Australian children's classic, *Storm Boy*. In 2014 Michael was selected as a Top 50 Finalist in the 2014 series of *So You Think You Can Dance* and commences his position with Bangarra.



## THOMAS GREENFIELD

### GUEST ARTIST

South Australian born physical performer, Thomas Gundry Greenfield, works around the world as an independent artist in dance, physical theatre, roving street performance/puppetry and acrobatics, cabaret, television and film.

Thomas started his formal dance

### ARTIST BIOGRAPHIES

training at age 21 and comes from a sports dominant background, training in track and field, surf life saving, Australian Rules Football, swimming and boxing/kick boxing. Thomas has a strong foundation in KRUMP and background in 'b boying' (Break Dance), and is featured in the Australian KRUMP documentary *Burn City* 2009.

Recently Thomas was guest artist with Expressions Dance Company for the creation and premiere of *When Time Stops*, worked with Kage on the development of *Team of Life*, Akram Khan Company on the development of *ITMOI* and with director Michael Kantor and Garry Stewart on the feature film *The Boy Castaways*.

Thomas graduated from Adelaide College of the Arts in 2009 with a Bachelor of Dance Performance, as a performer Thomas offers and creates raw, unique and progressive material drawing from a unique non-dance background.

Thomas has worked with many industry artists including Kate Denborough (Kage), Natalie Weir (Expressions Dance Company), Larissa McGowan (Australian Dance Theatre), Jo Stone, Brooke Stamp, Leigh Warren, Aiden Kane Munn, Raewyn Hill, Rob Tannion (DV8 Physical Theatre), Ross McCormack (Les Ballets), Elie Tass (Les Ballets), Cameron McMillan, Akram Khan (Akram Khan Company), Garry Stewart (Australian Dance Theatre), Michael Kantor and Antony Hamilton.

In 2014 Thomas joins Bangarra as a guest artist to perform in *Patyegarang*.



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The management reserves the right to add, withdraw or substitute artists and to vary the program as necessary. The Trust reserves the right of refusing admission. Recording devices, cameras and mobile telephones must not be operated during the performance. In the interests of public health, Arts Centre Melbourne is a smoke-free area.



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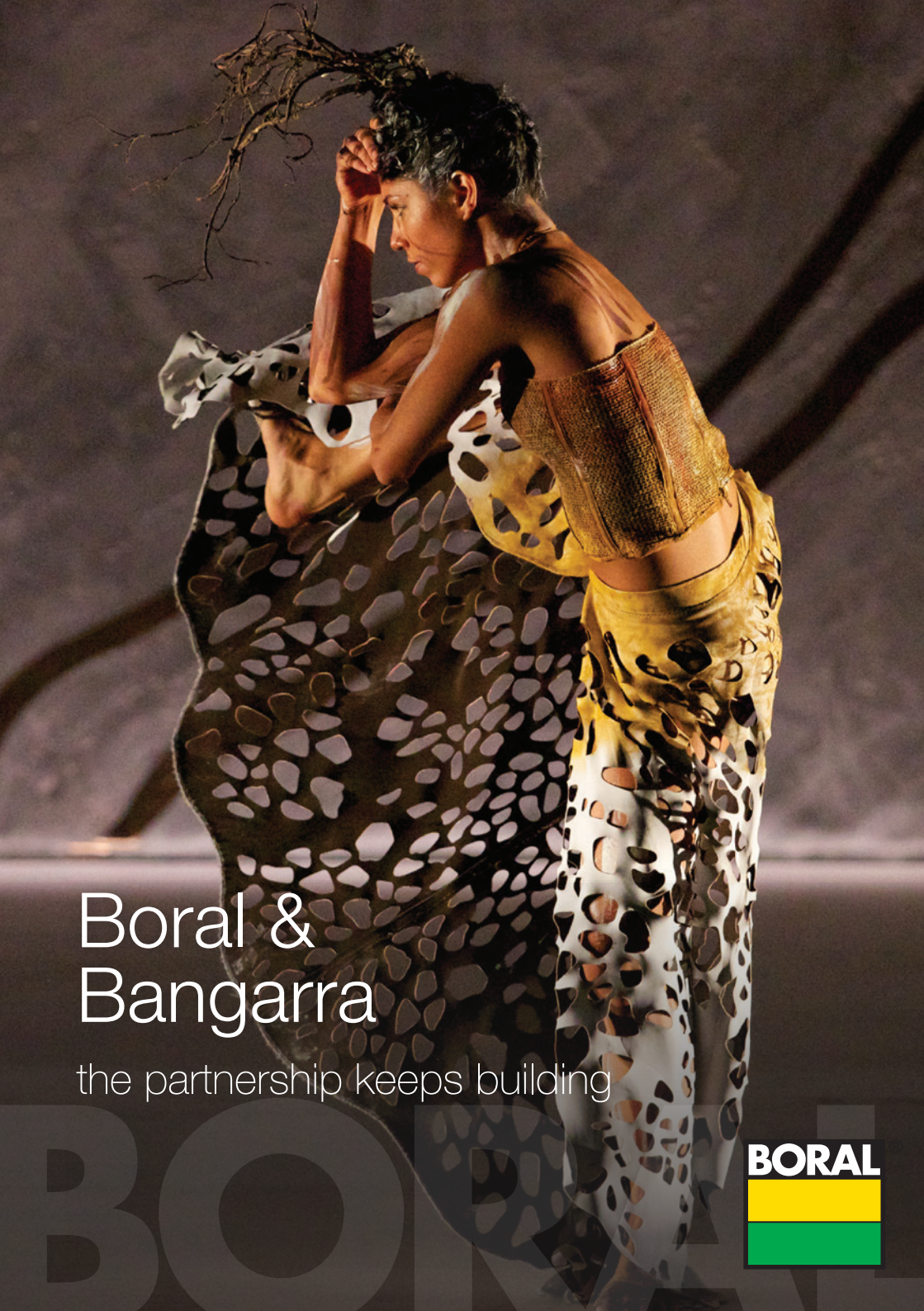
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