



*The Wharf Revue* for Sydney Theatre Company; *Little Orphan Trashley, This is Our Youth* and *The History Boys* at Sydney Opera House; and *Language of Living*, the debut season of the New Zealand Dance Company. He recently received a Helpmann Award nomination for Best Lighting Design 2012, for Perth Festival's *The Red Tree*.

#### Patrick Dodson

##### Concept & Cultural Adviser

Patrick Dodson was awarded the Sydney International Peace Prize in 2008 for his advocacy for the human rights of Indigenous people. In the 1980s he became Chairman of the National Federation of Land Councils and was a Royal Commissioner into Aboriginal Deaths in Custody. In 1991 he was appointed as inaugural Chairman of Australia's Council for Aboriginal Reconciliation. He is currently Chairman of the Lingjari Foundation, Chairman of the Kimberley Development Commission and Chair of the Kimberley Institute Limited. He lives in his Yawuru community near Broome. He has worked as a cultural adviser to Marrugeku since 2004.

#### Rachael Swain

##### Dramaturge & Creative Producer

Rachael Swain is a founding member of Marrugeku (1994–present) and Co-Artistic Director (with Dalisa Pigram). She is director of Marrugeku's productions, created in situ in remote Indigenous communities, including *Mimi* (1996), *Crying Baby* (2000), *Burning Daylight* (2006) and *Buru*, co-directed with Dalisa Pigram (2010). She is also a director of Stalker Theatre in Sydney, where her large-scale dance, circus and multimedia productions include *Incognita*, co-directed with Koen Augustijnen (2003); and the Chinese–Australian martial arts thriller *Shanghai Lady Killer*, co-created with Tony Ayres (2010). She holds a PhD from Melbourne University, researching dramaturgy in Indigenous dance theatre; and a practice-

based MA in Advanced Theatre and Dance Research from Das Arts, Amsterdam. She is currently developing two new dance theatre works, *Cut the Sky* for Marrugeku and *The Burrangong Affair* for Stalker.

#### Natasha James

##### Production Manager & Lighting Operator

Natasha James is a freelance production manager based in Melbourne. Since moving to Australia four years ago she has worked with choreographers and dance companies including Splintergroup, Shaun Parker and Dancers and Tanya Liedtke. **Gudirr Gudirr** is her second production with Marrugeku, after touring the youth production *Buru* to America and Canada in 2012.

#### Sam James

##### Video Production

Sam James has been a filmmaker and projection designer for performance since 1995, collaborating with new media, dance and theatre projects to develop integrated, paradoxical languages in live performance. He has been a regular contributor to Sydney's Performance Space for ten years, also providing video documentation for many independent dancers there. His approach to the moving image is to unveil paradoxes between media and the live presence; and being seduced by but complicit in the manipulations of the stage. Most of his work involves animation of abject subconscious environments and objects, playing with and against the performer. He has also been a set designer, and has made successful Super-8 and 16mm films including *Nun's Night Out* (winner best dance film, Australian Dance Awards, 2006). He works mostly on small, independent developments and continues to contribute to the major Australian festivals, from Adelaide to Perth to Alice Springs.

#### Ella Wufong

##### Sound & Video Operator

Since 2006, Ella Wufong has undertaken several tours as a sound engineer and sound/video operator with Marrugeku, including *Burning Daylight* in Broome and Zurich, and *Buru* in the USA and Canada. Before joining Marrugeku, he worked in music production as a recording and live sound engineer. When not moonlighting in theatre production, Ella – who holds Honours degrees in both psychology and computer science – works as a research psychologist, developing sophisticated audio-visual experiments in perceptual and cognitive psychology.

### Thank You

Thanks to Nyamba Buru Yawuru, Patrick Dodson and the Pigram Family for your inspiration and guidance; Eric Wade, Joshua Sibosado and the Alive and Kicking Goals Program, David Pigram, and Jane Cunningham; and fight scene boys Colin and Lyle Burton, Brandon McCarthy, Byron, A.J, Nathan, Dylon, Eric and Lloyd Pigram, and Luke Puertollano. Thanks to Duttu Ahmat Bin Fadal for the Silat moves, to Heidi Holmes, Marcus Kelson, Dave Williams, Dale Cook, Justine De Bruyn, Nancy Gibson and Mick Connolly. Thanks to Rebel Films and Gurindji Ranger Ben Window for the lizard footage. Thanks to all the family who provided our beautiful Broome portraits. And thanks especially to Deb and Doug Pigram, Ben Ross, Arts House, NIDA, and all the staff at Stalker who have managed **Gudirr Gudirr** over the past three years.

### Arts House

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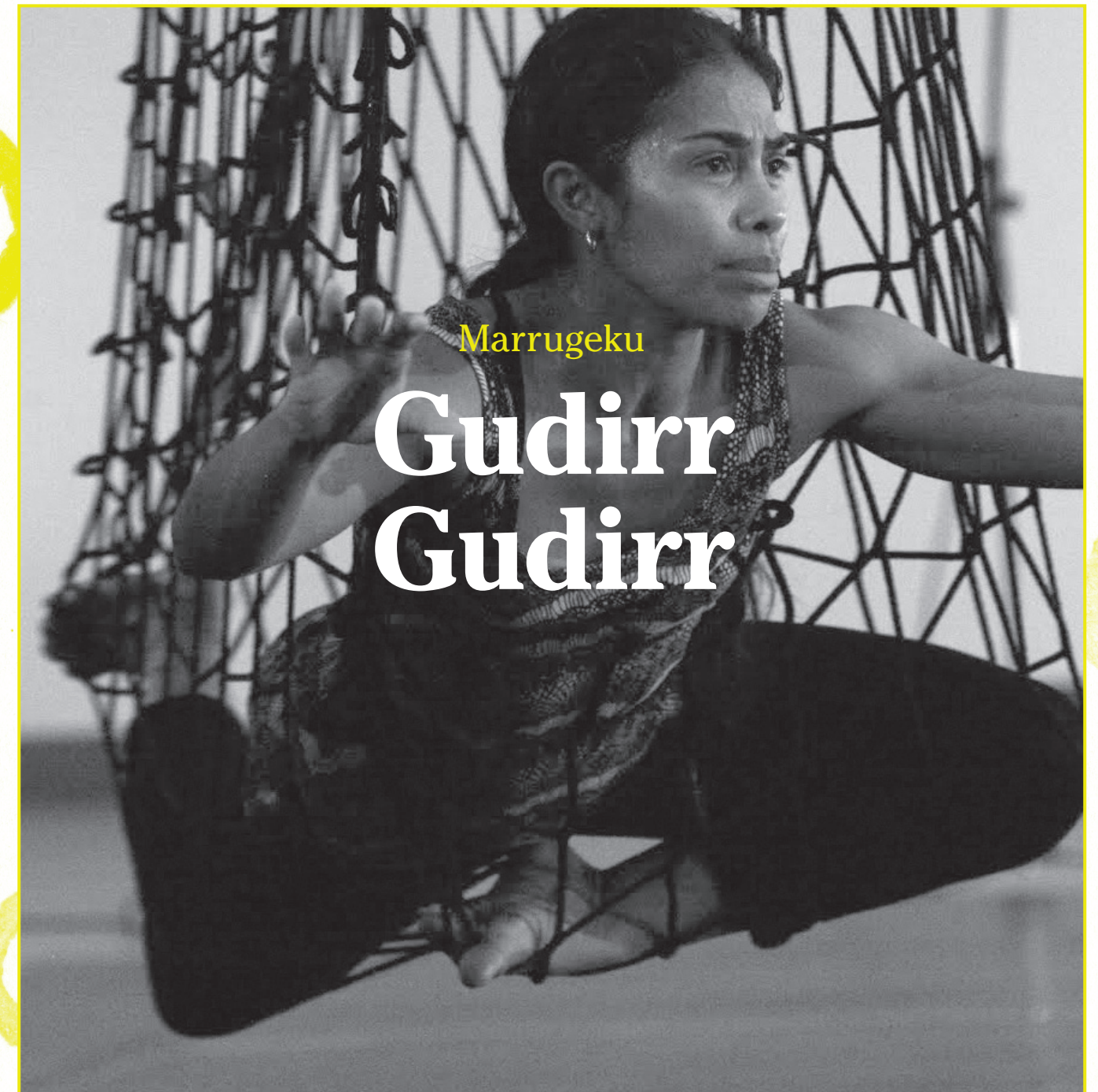
Arts House presents contemporary arts in programs encompassing performance, exhibitions, live art, residencies and other activities that nurture, support and stimulate cultural engagement. We value work in which artists at different stages of their careers, as well as our diverse audiences and communities, are actively involved in creating an imaginative, just and environmentally sustainable global society.

Arts House's programs include two curated public seasons of multidisciplinary work each year. From 2013, approximately half of this work will be selected through a new Expression of Interest process. We seek artists who are responding to the urgent issues of our time in imaginative and surprising ways, taking artistic risks and offering multiple ways for audiences to engage with or co-author their work. For more information, please contact us on (03) 9322 3720 or visit artshouse.com.au.

### ARTS HOUSE



Arts House is a City of Melbourne contemporary arts initiative



Marrugeku

# Gudirr Gudirr

### Arts House, Meat Market

Tue 12 – Sat 16 March

60 minutes

### Cast/Creative

Concept, Performer & Co-Choreographer:

**Dalisa Pigram**

Director & Co-Choreographer:

**Koen Augustijnen**

Set Designer & Video Artist:

**Vernon Ah Kee**

Costume Designer: **Stephen Curtis**

Composer & Sound Designer: **Sam Serruys**

Singer & Songwriter: **Stephen Pigram**

Lighting Designer: **Matthew Marshall**  
Concept & Cultural Adviser:

**Patrick Dodson**

Dramaturge & Creative Producer:

**Rachael Swain**

Production Manager & Lighting Operator:

**Natasha James**

Video Production: **Sam James**

Sound & Video Operator: **Ella Wufong**

Nanny: **Debra Pigram**

Rigging Designer:

**Joey Ruigrok Van Der Werven**

Executive Producer: **John Baylis**

Stalker Company Manager (Sydney):

**Phil Sharp**

Marrugeku Company Manager (Broome):  
**Sandi Woo**

Marrugeku's **Gudirr Gudirr** has been produced by Stalker Theatre and co-commissioned by the City of Melbourne through Arts House, Theater Im Pfalzau, Ludwigshafen (Germany) and Les Théâtres de la Ville de Luxembourg.

[www.marrugeku.com.au](http://www.marrugeku.com.au)

**Gudirr Gudirr** has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the WA Department of Culture and the Arts, the Shire of Broome and the City of Melbourne through Arts House

Image: **Rod Hartvigsen**





### Notes from Dalisa Pigram

When someone looks at me, or at anyone, they begin to make a story for that person. My story is influenced by many things; my movement language is influenced by practices like Malaysian martial arts (Silat), gymnastics, memories of traditional movements and a focus of observing animal movements and behaviours – all these inform my contemporary style of moving. It's a bit like the way I look, a type of mongrel breed! The place where I was born and bred also influences all that I do, and the concerns for my community and culture are always present in my work.

Back home in Broome, where I come from, the people I know are proud of their mixed cultural heritage. This is a reflection of our rich and unique history, born of Broome's exemption from the White Australia Policy due to the pearling industry. However, at times I find myself concerned for the younger generation, who sometimes struggle with their identity and where they fit in contemporary life.

Koen's task-based choreographic process has helped me to explore these ideas on stage. He has a way to draw out a physical essence that sometimes surprises even the performer! There's a scene in the piece that we call 'The Tide is Turning', and in it I explore the point in my memory where it felt like my community was changing. I interpret this time through a range of 'movement channels' inspired by different characters. Following the task to 'change the channels' I am introducing myself and others from my community, from the inside out. The audience may see what's inside of me. They may see the issues that I have that exist as inspirations and concerns through the movement of these characters, until they are left with just a person before them, with a story.

Metaphorically, the tide is turning for my community in many ways today; not only the urgency to keep language and culture alive but also with the rapid rate at which some of our young people are taking their own lives. In one month alone in 2010, seven young people killed themselves and the youngest was 13 years old. We explore this devastating issue affecting my community in **Gudirr Gudirr**.

### About Gudirr Gudirr

**Gudirr Gudirr** calls a warning. The guwayi bird calls when the tide is turning – to miss the call is to drown. **Gudirr Gudirr** is an intimate solo dance and video work performed by Dalisa Pigram, daughter of Broome. By turns hesitant, restless, resilient and angry, **Gudirr Gudirr** lights a path from a broken past, through a fragile present, and on to a future still in the making.

The production considers the legacy of Australia's history for Aboriginal people in north-west Australia today, and asks: what does it take to decolonise Aboriginal people's minds, to unlock doors and to face cultural change? **Gudirr Gudirr** calls a warning to a community facing massive industrialisation on traditional lands, loss of language and major gaps between Indigenous and non-Indigenous well-being. Drawing on a physicality born of Pigram's Asian-Indigenous identity, and in a unique collaboration with Belgian choreographer Koen Augustijnen, Pigram builds a dance language to capture this moment in time for her people.

### Warning

*Yawuru translations from the opening scene of Gudirr Gudirr*

Yor Yor! — Look out!

Waligarra ngayu — Listen to me

Waligarra nyamba gudirr gudirr — Listen to this warning bird

Gawu minanyan jiya — Calling out to you

Nyamba wubardu bandarlmarra guwayi — This little bird 'guwayi'

Banugabungany, gularrgabungany, yalmangabungany, gun-gabungany — from the East, from the West, from the South, from the North

Gala wanggabula jayida wangel jarrangu — Big cyclone going to come for us

Yor, Yor! — Look out!

Waligarra nyamba ngan-ga — Listen to these words

Gawu minanyan jiya — Calling out to you

Marlu buru, marlu ngarrungunil — No country, no people

Wirdu wangel — Big wind

Wirdu nagula — Big tides

Don't muck around!

Waligarra nyamba gudirr gudirr — Listen to this warning bird

Yor, Yor! — You better watch out!

### Biographies

#### Dalisa Pigram

#### Concept, Performer & Co-Choreographer

Dalisa Pigram was born and raised in Broome, north-western Australia. Her family comes from the Yawuru people of Broome and the Bardi people of the Dampier Peninsula in the Kimberley region. After finishing year 12 she completed the Advanced Certificate in Aboriginal Musical Theatre course, accredited by Perth's Edith Cowan University. She has performed and travelled with *Corrugation Road* and the cabaret version of *Bran Nue Dae*, both musicals written by Jimmy Chi.

Dalisa Pigram is a founding member of Marrugeku (1994–present) and was appointed Co-Artistic Director of the company (with Rachael Swain) in 2009. A co-devising performer on all productions, she has toured with Marrugeku to the Netherlands, the Philippines, New Caledonia, Brazil, Ireland, Belgium, Germany, Switzerland, Canada, America and all over remote and urban Australia; with *Mimi*, *Crying Baby*, *Burning Daylight* (for which she was also assistant choreographer and cultural liaison) and *Buru* – which she conceived, choreographed and co-directed. With Rachael Swain she has co-curated Marrugeku's three International Indigenous Choreographic Labs, building exchange between West African, Australian and New Zealand-based Indigenous dance artists.

A qualified Yawuru language teacher, Dalisa Pigram also teaches in schools in her community. She received the Kullarri NAIDOC Festival Award for Performing Artist of the Year in 2008. In 2010 she received an Australia Council OYEA grant, with which she researched and developed **Gudirr Gudirr** in Brussels, Broome and Sydney. With Serge Aimé Coulibaly she will co-choreograph Marrugeku's upcoming production, *Cut the Sky*.

#### Koen Augustijnen

#### Director & Co-Choreographer

Koen Augustijnen has worked closely with Belgium's Les Ballets C de la B since 1991, initially as a dancer in performances staged by Alain Platel. From 1997 until 2013 he was one of the company's house choreographers. *To Crush Time* (1997), his first self-choreographed production, was followed by *Plage Tattoo* (1999), co-directed together with three musicians from Zita Swoon and with Tamayo Okano. His third major production was *Ernesto* (2000), a dance solo and docu-drama, co-directed with his brother Sven Augustijnen; which was followed by *Just another landscape for some jukebox money* (2002).

*bâche* (2004) brought him international recognition, followed by *IMPORT/EXPORT* (2006), *Ashes* (2009) and *Au-delà* (2012).

Koen Augustijnen studied history at Ghent University and undertook theatre workshops at the Antwerp Conservatory. He has attended dance workshops by Wim Vandekeybus, Caro Lambert, Min Tanaka, Laurie Booth, Suzanne Linke and Francisco Camacho, among others. His principal training and work experience, however, has been firmly rooted in his staging of performances as a member of Les Ballets C de la B. In addition he has worked as a choreographer with Stalker Theatre, STAN, and most recently Marrugeku, to name a few. He is currently active in Palestine, co-directing a piece for ten Palestinian dancers produced by KVS, Les Ballets C de la B and The Qattan Foundation.

#### Vernon Ah Kee

#### Set Designer & Video Artist

Vernon Ah Kee is a drawer, photographer, screen-printer, and video- and text-based installation artist, whose work has been included in the 2008 Biennale of Sydney and the 2009 Venice Biennale. He was born in North Queensland and is of the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples. One of Australia's leading Indigenous artists, he has been living in Brisbane for over 12 years. His art is primarily a critique of Australian popular culture; specifically the Black/White dichotomy. He holds a Bachelor of Visual Arts in Contemporary Australian Indigenous Art and Honours in Fine Art; he completed a Doctorate of Visual Arts – Fine Art from the Queensland College of Art, Griffith University, in 2006. He is a member of proppaNOW Indigenous art collective. He continues to develop his conceptual use of text and minimal expression, combining a combative writing style with a strong visual sense. He has exhibited in group and solo shows. His research interests include Aboriginal education, identity and art.

#### Stephen Curtis

#### Costume Designer

Stephen Curtis has worked extensively as a designer for drama, film, opera, dance and exhibition. For Marrugeku he designed costumes for both the live and multimedia components of *Burning Daylight*, and for Stalker Theatre Company designed sets and costumes for *Shanghai Lady Killer*. Other theatre credits include *I Am Eora* (Sydney Festival, 2012); set design for the recent Sydney Theatre Company production of *The Secret River*; *Lulu*; *The Cunning Little Vixen*; *The Turn of the Screw* (Opera Australia); *The Ring Cycle* (State Opera of South Australia); *The*

*Blue Room*; *Tribes*; *Cat on a Hot Tin Roof* (Melbourne Theatre Company); *Servant of Two Masters*; *Henry IV* (Bell Shakespeare); *Scorched*; and *The Blind Giant is Dancing* (Belvoir). His film credits include the features *Looking for Alibrandi* and *Bedevel*, and short films *Night Cries* and *Small Room Confessions*. He was Head of Design at the Australian Film, Television and Radio School for four years.

#### Sam Serruys

#### Composer & Sound Designer

Guitarist/composer Sam Serruys graduated from the Rockacademie in Tilburg, Netherlands in 2003; and also undertook an audio engineering course at the School of Audio Engineering in Rotterdam. He toured Belgium and the Netherlands as a member of Bertus Borgers's band. In 2005, he began working with Les Ballets C de la B, moved to Het Toneelhuis (Antwerp) and returned to Les Ballets C de la B as sound engineer and composer for Koen Augustijnen (*IMPORT/EXPORT*, *Ashes*), Ted Stoffer (*Aphasiadisiac*), Lisi Estaras (*primero, patagonia*), Alain Platel (*Out of Context*, *Gardenia*) and Rosalba Torres Guerrero (*Pénombre*). He is currently a freelance composer/designer/engineer, working for Wim Vandekeybus/Ultima Vez, Nadine Ganasse, Virginie Thirion, B!ndman, Needcompany and others.

#### Stephen Pigram

#### Singer & Songwriter

Hailing from Broome, Stephen Pigram is a singer/songwriter and multi-instrumentalist playing acoustic guitar, harmonica, ukulele and more. He is one seventh of the Pigram Brothers band, whose particular kind of 'saltwater country music' has attracted many fans in Australia and beyond. He has been a member of legendary Broome bands Kuckles and Scrap Metal, and was Music Director for the original production of the first Aboriginal musical and recent major Australian film, *Bran Nue Dae*. He was producer and composer for the film *Mad Bastards* in 2010. In 2006 he and his brother Alan were inducted into the West Australian Music Industry Hall of Fame, the first Indigenous artists to receive this honour. He works regularly with the Black Arm Band, and has previously written songs for Marrugeku's *Buru*.

#### Matthew Marshall

#### Lighting Designer

Matthew Marshall graduated from WAAPA in 2000 and has since designed for theatre, opera, events and dance; he has designed for most main-stage theatre companies and festivals throughout Australia. Recent designs include *Sex with Strangers* and