The Wharf Revue for Sydney Theatre

Theatre in Sydney, where her large-scale Australian martial arts thriller Shanghai include Yawuru community near Broome. He has The History Boys at Sydney Our Youth (2010). She is also a director of Stalker Baby Council for Aboriginal Reconciliation. He has been a regular contributor to The Red Tree. Rachael Swain is a founding member co-directed with Dalisa Pigram Buru, created in situ in remote Indigenous times, 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 object 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 Nur’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 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 productions, Ela – who holds Harvard 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 Nynaba 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, Aj, Nathan, Dylan, Eric and Lloyd Pigram, and Luke Puerto anxious. Thanks to Duttu Ashraf Bin Farad for the fist moves, to Heidi Holmes, Marcus Kelson, Dave Williams, Dale Cook, Justine De Brynn, 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

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

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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 Serruya
Singer & Songwriter: Stephen Pigram

Lighting Designer: Matthew Marshall
Concept & Cultural Adviser: Patrick Dodson
Dramaturge & Creative Producer: Rachael Swain
Production Manager & Lighting Operator: Sam James
Video Production: Ella Wufong
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 Gudirr Gudirr

Presented by Arts House & Marrugeku

Rachael Swain Dramaturge & Creative Producer
Rachael Swain is a founding member of Marrugeku (1996–present) and Co-Artistic Director (with Dalisa Pigram). She is director of Marrugeku’s productions, created in situ in remote Indigenous communities, including Mim (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 Shangha Lady Killer, co-created with Tony Ayres (2009). 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 Barrungarngu Affair for Stalker.

Natala James Production Manager & Lighting Operator
Natala 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 Splitting Group, 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 performances since 1995, collaborating with new media, dance and theatre projects to develop integrated, paranoiacal 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 object 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 Nur’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.

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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 Pfalzbau, Ludwigshafen (Germany) and Les Théâtres de la Ville de Luxembourg.

www.marrugeku.com.au Gudirr Gudirr has been assisted by the Australian Government through the Australia Council for the Arts in 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

artshouse.com.au • dancemassive.com.au
DANCE MASSIVE AT ARTS HOUSE

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 (Sila), gymnastics, memories of traditional movements, and a focus of observing animal movements and behaviours - all these inform my contemporary style of moving. This is 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 pearl farming 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 had helped me to explore these ideas on stage. Koen is also a very wise man, with a deep sense of family and friendship that sometimes surprises even the performer. ‘There’s a scene in the piece that we call ‘The Tide is Turning’ and, as I mentioned to you, it is the moment in my journey where I felt like my community was changing. I interpret this through a cycle of movement called ‘movement channels’ inspired by different characters. Following the task to change the character’s 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, a story.

Metaphorically, the tide is turning for my community in many ways today; not only the urge 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 Guridi Guridi.

Biographies

Dalisa Pigram

Concept, Performer & Co-Choreographer

Dalisa Pigram was 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 with Edith Cowan University. She has performed and travelled with Corruption Road and the cabaret version of Bran Nue Dae, both musicals written by Jimmy Chi.

Dalisa Pigram is a founding member of Marrugeku. For Marrugeku she has co-animated one of the characters, built Maremare and performed as a ‘Professor’. She was part of the Koori cast in the 2010 NAIDOC Festival Award for Performing Artist of the Year ceremony for her work in her next piece, Wirru Jundapin (in progress) and was appointed Co-Artistic Director of the company, (with Rafael Swain) in 2009. A co-directing 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 Wirru and Biru – which she conceived, choreographed and directed.

Walimarra nyamba gudirr gudirr — Look out!

Wirdu nagula — Big tides

Wirdu wangal — Big wind

Banu gubungany, gularrgabungany, scene of Gudirr Gudirr

Don’t muck around!

Marlu buru, marlu ngarrungunil — from the East, from the West, from the North and South.

For most main-stage theatre companies

Stephen Curtis

Costume Designer

Stephen Curtis has worked extensively as a designer for dance, film, opera, 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 Crippled Little Vixen, The Turn of the Screw (Opera Australia), The Ring Cycle (Staatsoper Hamburg); The Blue Room; Tribes; Cat on a Hot Tin Roof (Melbourne Theatre Company); Servant of Two Masters; Hire by Dalilah Chiark, daughter of Dalisa Pigram.

Footnotes

Warning

Yor, Yor! — You better watch out!

Yor, Yor! — Look out!

Yor, Yor! — Calling out to you

Gawu minanyan jiya — Calling out to you

Waligarra nyamba gudirr gudirr — Listen to these words

Don’t muck around!

Marlu buru, marlu ngarrungunil — from the East, from the West, from the North and South. This little bird says...

Banu gubungany, gularrgabungany, yamambangany, gun-gabungany — from the East, from the West, from the South and North.

Gale wangugalula yiya yiwalang (jarrangu) — Big cyclone going to come for us

Yor, Yor! — Look out!

Yor, Yor! — Calling out to you

Gawu minanyan jiya — Listen to these words

Nyangmburu bandjarjarra guwayi — This little bird says...

Notes from Dalisa Pigram

About Guridi Guridi

Guridi Guridi calls a warning. The guwayi bird calls when the tide is turning – to miss the call is to drown. Guridi Guridi is an intimate solo dance and video work. It is an urgent call to account for who we are and what it means to be Aboriginal and to engage, through language and movement, with our cultural history, the present and 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 it does to decolonise Aboriginal people’s minds, to unlock doors and to face cultural change? Guridi Guridi calls a warning to a community facing massive industrialisation on traditional lands, loss of language and land and gaps between Indigenous and non-Indigenous well-being. Drawing on a physically 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.

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