

Daddy

World Premiere

by Joel Bray

8 – 12 May

YIRRAMBOI Festival and Arts House

With First Nations arts festival YIRRAMBOI, Arts House brings two deadly shows from artists at pointedly different moments in their careers. *plenty serious TALK TALK* is the darkly irreverent dissection of Indigenous art making by veteran choreographer Vicki Van Hout, while emerging dancemaker Joel Bray confirms his must-follow status with the all-you-can-eat dance confessional *Daddy*.

Presented by Arts House and YIRRAMBOI Festival 2019



Joel Bray

Artist

Biography

Joel Bray is a proud Wiradjuri dancer, writer and performance maker. Bray uses a contemporary toolbox to breathe life into ancient ritual and practice, to create work that moves between spoken text and textured improvisation movement. His work is conversational and confessional and often made for intimate settings that create unique person-to-person encounters between performer and audience. His critically acclaimed work *Biladurang* which won Best

Performance 2017 at Melbourne Fringe Festival, is touring nationally. *Dharawungara* was commissioned and produced by Chunky Move to five-star reviews. Training at NAISDA and West Australian Academy of Performing Arts (WAAPA), Bray was engaged as a technical and virtuosic dancer with companies in Europe and Israel, including Hofesh Shechter Company and Fresco Yoram Karmi Dance Company and has danced and toured with Chunky Move since 2014.

Artist Statement

Daddy is the third solo in a series. *Biladurang* was a song of dislocation; a cry for the Wiradjuri lands and waters that were stolen from my ancestors, and thus from me and my kin. *Dharawungara* was a lament of dispossession; a yearning for the ritual dances and songs that were silenced by the Coloniser, and that I am unable to learn. In *Daddy*, I set out to celebrate that which I do have, and that which I do know.

This was not to be. Settler Australia is so all-consuming, I found myself once again writing a lament, this time a song of disinheritance. Of all the weapons the Europeans brought with them, perhaps the most vicious (and most enduring) has been sexual

violence. Every Black family in this country whisper histories of rape and torture on the missions and in children's homes.

And in 2019, every Black family is still dealing with the consequences – mental illness, addiction, absent parents and abandoned children. And every Black person in this country has their own ways of dealing with the dispossession, dislocation and disinheritance. In my case, I use sex. I offer myself up as an object of sexual idealisation, in the vain hope that some man will come along and 'plug the hole'. This is my story, and that of my family.

Credits

Creator, Choreographer and Performer Joel Bray
Composition and Sound Design Naretha Williams
Lighting and AV Design Katie Sfetkidis
Set and Costume Design James Lew
Collaborating Director Stephen Nicolazzo
Collaborating Choreographer Niharika Senapati
Sound Design Daniel Nixon

Dramaturgy SJ Norman
Lighting Associate Nicholas Moloney
Piano Niv Marinberg
Voice Josh Price, Jason Tamiru
Technical and Stage Manager Cecily Rabey
Producer Josh Wright

Naretha Williams
Composition and Sound Design

Naretha Williams is a First Nations experimental and interdisciplinary artist with a primary focus on music and audio arts practice. A Wiradjuri woman of mixed lineage, born and based in Melbourne on the Sovereign Land of the Kulin Nation, Naretha's work intersects installation and contemporary music, exploring themes around identity, place and the unseen. In 2017 Naretha began a major composition project titled *CRYPTEX*. The same year Naretha's debut release on 12" LP by Heavy Machinery Records

followed the success of *Circle*, a full spatial sound installation with original compositions for the large-scale sculptural instrument Federation Bells as part of the 2017 YIRRAMBOI festival. Naretha collaborated with Joel Bray as sound artist in 2018 for the work *Dharawungara*, joining Bray live on stage during the season at Chunky Move. This composition work was nominated for a 2019 Green Room Award. Naretha also presents *Blak Mass* for YIRRAMBOI 2019.

Katie Sfetkidis
Lighting and AV Design

Katie Sfetkidis is an award-winning lighting designer, and contemporary artist, who works across theatre, dance and experimental performance. Katie has designed for: Little Ones Theatre (*Merciless Gods; The Happy Prince; Dracula; Dangerous Liaisons; Salomé; Psycho Beach Party*); Aphids (*The*

Director; A Singular Phenomenon); Melbourne Theatre Company (*Abigail's Party*); Malthouse Theatre (*Meme Girls; Calpurnia Descending*); Belvoir Theatre (*Kill the Messenger*); La Boite (*Lysa and the Freeborn Dames*); Darlinghurst Theatre (*An Act of God*); Sydney Chamber Opera (*Oh Mensch; Exil*).

James Lew
Set and Costume Design

James Lew is a theatre maker and designer from Melbourne. His recent work includes *Romeo is Not the Only Fruit*, the lesbian electropop musical which has seen performances at the Poppy Seed Theatre Festival, Melbourne International Comedy Festival, Brisbane Festival and HotHouse Theatre; *I sat and waited but you were gone too long* and my

sister feather, the first and second instalments in a trilogy of new work exploring grief and intimacy between strangers in transitional spaces. He is a recipient of the Orloff Family Charitable Trust Scholarship, participant of the Besen Family Artist Program with the Malthouse Theatre and a Green Room Award nominee.

Stephen Nicolazzo
Collaborating Director

Stephen Nicolazzo is the Artistic Director and founder of Little Ones Theatre. He has worked extensively with companies and arts festivals across Australia including Melbourne Theatre Company, Malthouse Theatre, Griffin Theatre Company, Arts House, Arts Centre Melbourne, Theatre Works,

Red Stitch, Brisbane Powerhouse, Brisbane Festival, Darwin Festival and Adelaide Cabaret Festival. Stephen has received a Green Room Award for Best Direction (*The Happy Prince*) and been nominated a further three times (*Psycho Beach Party, Dracula, The Moors*).

Niharika Senapati
Collaborating Choreographer

Niharika Senapati is a freelance artist who works in a variety of contexts, as a dancer, actor, sound designer and teacher. Niharika most recently performed in *Trustees* by the Belarus Free Theatre for Malthouse Theatre (Melbourne Festival, 2018), *F Project* by Prue Lang and *Replay* by Eszter Salamon (Abbotsford Convent, 2018). From 2012-2018 she performed and toured extensively with Chunky Move and continues to work closely with their previous artistic director Anouk van Dijk as a rehearsal and choreographic assistant, most recently

for *Distant Matter* (Staadtsballet Berlin, 2019) and *Surge* (University of Utah, 2019). She has worked as a sound designer for *DanceQuietRiot* (Emma Fishwick, 2018), *E/Merge* (Lauren Langlois, 2018) and *Our Sandman* (Rebecca Riggs-Bennett, 2019). Alongside performing, Niharika is a Senior Countertechnique teacher, teaching extensively around the world. Niharika has worked with Rachel Arianne Ogle, Ian Strange, Ho Tzu Nyen, Lucy Guerin, Emma Fishwick, Jacob Lehrer, Jessica Arthur and Didem Caia.

Cecily Rabey
Technical and Stage Manager

Cecily Rabey is a Production Manager and Stage Manager from London, recently moved to Melbourne. They worked on contemporary and experimental performance works and live experiences for prolific companies in the UK including Punchdrunk,

Battersea Arts Centre and Little Angel Theatre. Cecily developed a binaural audio experience exploring fear and anxiety in the UK which was transferred to Australia for Darkfield Ltd.

Melbourne Knowledge Week 21 – 25 May

In a new partnership with Melbourne Knowledge Week, Arts House introduces fresh dangers to our building.

Featuring

Return to Escape from Woomera by Applespiel

21 – 25 May

The Believers Are But Brothers by Javaad Alipoor & Kirsty Housley

22 – 25 May

About Arts House

Based at North Melbourne Town Hall and on the land of the Kulin Nations, Arts House is where artists and audiences gather to find new frontiers in contemporary performance. Hyperlocal and intergalactic, our development and presentation programs create new live experiences across artforms.

A key program of the City of Melbourne, Arts House presents Dance Massive, the Festival of Live Art and Refuge as well as presenting art in partnership with festivals in Melbourne and nationwide. Our development programs include CultureLAB, Time_Space and from 2019, Makeshift: professional development and critical discussion by artists, for artists.

Thank You

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Finally, and most importantly, to my father, Christopher Kirkbright, who has generously allowed me to share his and our family story.

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Daddy was commissioned by the City of Melbourne through Arts House, YIRRAMBOI Festival, and the Arts Grants Program; and by Performance Space, Sydney. It was developed for YIRRAMBOI's KIN Commissions and the Liveworks Festival 2019.

Acknowledgment of Country

Arts House respectfully acknowledges the Traditional Owners of the land, the Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation and pays respect to their Elders, past and present.

For the Kulin Nation, Melbourne has always been an important meeting place for events of social, educational, sporting and cultural significance.

Today we are proud to say that Melbourne is a significant gathering place for all Aboriginal and Torres Strait Islander peoples.

Information

For more information, please contact us on the details below.

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