

**World Premiere**

**Daddy**

**by Joel Bray**

Presented by Arts House and YIRRAMBOI Festival 2019

Wednesday 8 May, Preview

Thursday 9 May – 11 May

8:30pm

70 mins

Preview $20/$15

$30/$25/$20

**Warning:** Adult themes, explicit sexual content, strobe lighting and low lighting. The work uses confectionery including copious amounts of powdered sugar.  
This show is standing only; limited priority seating (restricted view) available for those who are unable to stand for long periods.

**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.

artshouse.com.au

**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.

**Artistic 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**

**Biography**

**Joel Bray**

Artist

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.

**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 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.

**Thank You**

Readymade Studios and Ausdance NSW who facilitated the original research development of this work. Jacob Boehme and Veronica Bolzon for their enthusiastic early support in getting this project off the ground. Emily Sexton, Tony MacDonald, Tara Prowse, Claire Wilcock, Jane Noonan and all the incredible team at Arts House for making this project happen (including letting me caramelise their floors!)

Thanks to YIRRAMBOI Festival Caroline Martin, Lisa Maza, Denise Wilson. James Henry, Benjamin Hancock. Jeff Khan and the Performance Space team. Merindah Donnelly and BlakDance. Auspicious Arts, Eugyeene Teh, Chris Ryan, Sofii McKenzie and Angela Flynn.

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

Thanks to the Wiradjuri Condobolin Corporation for the recordings from the Wiradjuri Language App, based on the research of Dr Stan Grant and Dr John Rudder.

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.

**Coming up at Arts House**

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\_Place\_Space and from 2019, Makeshift: professional development and critical discussion by artists, for artists.

**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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