AN AUSTRALIAN DANCE THEATRE PRODUCTION PRESENTED IN ASSOCIATION WITH ADELAIDE FESTIVAL

MARROW

WORLD PREMIERE
13 – 17 MARCH
THE ODEON THEATRE
NORWOOD, KAURNA YERTA

AUSTRALIAN DANCE THEATRE

ADELAIDE FESTIVAL AF

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Arts South Australia

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Creative Australia

ACKNOWLEDGEMENT OF COUNTRY

Australian Dance Theatre acknowledges the traditional owners of Kaurna Yerta. We recognise their continuing connection to land, waters and community and we extend this respect to first peoples across the land. We pay our ongoing respects to them, their cultures and their elders, past and present. We acknowledge the ongoing significance of dance as cultural practice, as interconnected with story, song and country.

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PARTNERS

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Concept and Direction
Daniel Riley

Choreography
Daniel Riley with Australian Dance Theatre's Company Artists

Cultural Dramaturg and Consultant
Project Elder
Major 'Moogy' Sumner AM
(Kaurna/Ngarrindjeri)

Design and Lighting
Matthew Adey

Costume Design
Ailsa Paterson

Sound Design
James Howard

Artistic Support
Ade Suharto

Artistic Support
Rachel Coulson

Additional Support
Adrianne Semmens and Andrew Searle

Performers
Sebastian Geilings, Brianna Kell, Zachary Lopez, Karra Nam, Patrick O'Luanaigh and Zoe Wozniak

PRODUCTION

Production Manager/Puppet Maker
Ninian Donald

Venue and Technical Manager
Clinton Camac

Stage Manager
Nam Nguyen

Venue Technician
Ben Johnston

Operator
Reece Vilder

Lighting Programmer
Alexander Ramsay

Wardrobe Maintenance
Lily Glover

Sound Engineer
Sascha Budimski

Tech Crew
Gary Clark and Ayden Martin

Additional Crew
Abby Dinger

Image: © Thomas McCammon

BACK

DIRECTOR'S NOTE

A NOTE FROM DANIEL RILEY

wudhabarbidyabu gulbalaabu
to listen and hear

Honesty. Generosity. Compassion. Now more than ever, these all feel like radical ideas.

What if we all went home, to Country, unplugged from social media and took a break from the political news cycle for an extended period of time. What if we all began to think for ourselves and started to listen to our heart over our head? With this moment of pause, how would the environment begin to heal itself, how would we begin to grow empathy and understanding for each other and seek genuine connection? Not connection that is masked in give and take, but connection that is compassionate and full of generosity and understanding. It is sad to think that these ideas may be considered radical.

It's this radical-ness though where Bri, Zach, Zoe, Seb, Karra, Pat and I began the journey of *Marrow*.

'Imagine this country, again'
Stan Grant

The quote above by one of our leading First Nations journalists and thinkers, was the spark that ignited this work. Following the unsuccessful referendum for a First Nations voice to parliament in 2023, I was heartbroken, and felt, as I continue to do, that we need to keep having conversations and opening dialogue that will move us forward as a Nation, towards an identity that we can all be proud of, respectfully and without prejudice.

As a fair skinned, tattooed, urban living Wiradjuri Artistic Director of an arts organisation that has historically never entered into First Nations politics or stories, based on Kaurna Yerta, I acknowledge the privileges and burdens associated with my position and my many identities. I'm afforded the resources to have these conversations, but I also feel the weight of this opportunity, and the weight of history. It's these complexities that feed my sense of identity and belonging in this contemporary world.

Marrow doesn't have the answers as to what is next, or what a new path might be. We wanted it to be a pause and a moment of exchange to continue engaging with the complexities of our world. A chance to feel, very deeply, what a different version of an Australian experience might be, and to dream into a new direction.

At the outset of the development period, I asked the Company Artists to research and bring in any book, article, newspaper clipping, song, script or any other piece of written text that directly spoke to them about an Australian experience. From this source material we were able to dig into the words and context to develop a physical language that allowed each of them to find a character that could be used throughout.

Place, and the importance of it inspired us through the process also. By confining and restricting space, we wanted to ensure it also held a character and influenced the imagery and our stories, acknowledging that we are not separate from our environment or our surroundings, we are born of it and live beside it.

My deep and endless gratitude to Bri, Zach, Zoe, Seb, Karra and Pat, whose dedication and honesty throughout the development of this has been nothing short of brave and inspiring. It has been an absolute joy to create this collectively. Thanks also to James, Alisa and Adey for your contributions and belief in the work.

Deep respect and thanks to Uncle Moogy who came into the studio to share knowledge and stories with us. Continuing to share Cultural knowledge and stories is essential for our First Nations Cultures, and I've been very grateful to Uncle for the time he always has for me and the ADT.

The development and presentation of this work speaks directly to ADT's third strategic value, collective creativity is community. Every staff member at ADT has had a hand and/or voice in the development of *Marrow*, and I'm incredibly proud that we develop and present work that we all believe in.

'Only love can move us now'
Noel Pearson

This is a work borne from generosity, empathy, conversation and above all, love. We hope you feel and absorb some of this energy and carry it home with you.

Thank you for supporting Australian Dance Theatre (ADT).

yindyamarra
DR

Below is a list of various texts and books that inspired conversations throughout the development of *Marrow*.

Making Australian History
by Anna Clark

The Dreaming and Other Essays
by W.E.H Stanner

Right Story, Wrong Story
by Tyson Yunkaporta

The Queen is Dead
by Stan Grant

Truth Telling
by Henry Reynolds

The Uluru Statement from the Heart

A Firelight Stick On the Hill
by Patrick Dodson, The Monthly, July 2023

The Redfern Speech
by Paul Keating, 1992

Our Inauthentic Heart
by Richard Flanagan, The Monthly, July 2023

The Constitution v The Voice
by Barry Jones, The Saturday Paper,
July 29– August 4, 2023

Images: © Thomas McCammon

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CREATIVE BIOGRAPHIES

DANIEL RILEY
DIRECTOR / CHOREOGRAPHER / ARTISTIC DIRECTOR OF AUSTRALIAN DANCE THEATRE

Daniel, a Wiradjuri man from Western NSW, began as Artistic Director of Australian Dance Theatre (ADT) in 2022. He is the sixth Artistic Director in the company's 57 year history, and the first First Nations person to be custodian of this iconic dance theatre company.

He began his contemporary dance journey at QL2 (previously Quantum Leap), ACT. Since graduating from Queensland University of Technology (QUT) in 2008, he has danced for Leigh Warren & Dancers [2005–2006], New Movement Collective UK [2004], Fabulous Beast Dance Theatre UK [2014], Chunky Move [2019] and was a senior artist with Bangarra Dance Theatre [2007–2018].

Other arts organisations he has worked for include: BJBCBRB Theatre Company as Associate Producer [2019–2020], and Creative Associate [2020–2021]; Moogahlin Performing Arts as a mentor [2021] and Chunky Move as a Board Director [2019–2022].

In 2020 he was appointed as a Lecturer in Contemporary Dance at the University of Melbourne, Victorian College of the Arts, where he launched and led Kummarge, a self-determined mentoring program for First Nations dance students.

Daniel's choreographic credits include Australian Dance Theatre: *The Third*, *SAVAGE* [2022], Australian Dance Theatre and Ibsen Theatre Company: *Tracker* [2023], Australian Dance Theatre and The Australian Ballet: *THE NUM* [2023] Victorian College of the Arts: *WAX* [2021], *Wild* [2020], Louisville Ballet, USA: *Tonal* [2020], *Sacred Shifts* [2015], Melbourne International Arts Festival: *Tandemonium* [2019], Dancenorth: *Communal Table* [2019], Bangarra Dance Theatre: *Dark Emu* [2018], *Mayagan* [2016], *BLAK* [2013], *Riley* [2010], Sydney Dance Company: *Reign* [2015], *Third Row* Dance Company UK [2014], QL2 Dance: *Hit the Floor Together* [2013, 2018], *QUT: Twelve Ascensions* [2013], *Thirteen Ascensions* (Twelve Ascension Rework) [2018].

His film credits as Director and Choreographer include: *mulunna – Inside Within* [2021] for RISING: Melbourne & Yirramboi, and *ACT V* [2021] for The Australian Ballet in Bodyrama Digital 2021.

As performer: Dan Sultan: Under Your Skin, Stephen Page (Bangarra Dance Theatre): *Spear*, in which he worked as Director's Attachment.

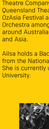
He has been nominated at the Australian Dance Awards (2010, 2013) and for the National Aboriginal and Torres Strait Islander Deadly Awards (2010, 2012 & 2013). Daniel is highly experienced in conducting masterclasses, facilitating workshops and teaching professional company class for a range of organisations, educational institutions and dance companies across Australia and around the world.

MAJOR MOOGY SUMNER AM [KAURNA / NGARRINDJERI]
PRODUCT ELDER

Major Sumner AM is a highly respected Ngarrindjeri Elder, advocate and artist.

He is a world renowned performer and cultural ambassador of Ngarrindjeri culture his work spans performance, traditional dance and song, cultural advice, and arts and crafts such as wood carving, and martial arts techniques using his handcrafted traditional shields, clubs, boomerangs and spears. He is a strong supporter of innovative art and has featured in many media productions and cultural collaborations.

Major Sumner lives and works in Adelaide and Camp Coorong, South Australia. He serves as a Ngarrindjeri Regional Authority board member, as a board member of Reconciliation Australia, and as the artistic director of the Tal Kin Jeri Festival, Camp Coorong. His company performs regularly at festivals, events and community celebrations.



MATTHEW ADEY
DESIGN AND LIGHTING

Matthew Adey is a multi-disciplinary artist and production designer based between Adelaide/Melbourne. Adey studied at Victorian College of the Arts (2009-2011). As director of Infinity he has presented work at RISING Festival, Dark Mofo, Perth Centre, Next Wave Festival, Underbelly Arts, Darebin Speakeasy, Adelaide Fringe Festival in addition to creating live visual accompaniments for music by HTRK, My Disco, YUVA, High Tension and Roller Room.

Adey has become one of most prominent production designers in Australia working with some of most regarded dance and theatre-makers including Chunky Move, ADT, Gravity and Other Myths, Australian Ballet, Back to Back Theatre, Matthew Lutton, Phillip Adams, Stephanie Lake, Luke George, Atlanta Eke, Amrita Hepi, Melanie Lane and Maxine Doyle from Punch Drunk.

Adey was the leading Lighting Designer at Dark Mofo from 2017-2019. He is now Head of Event Design for RISING Festival in Melbourne.

AILSA PATERSON
COSTUME DESIGN

Ailsa Paterson is an award-winning set and costume designer for live performance and film. Ailsa has worked extensively as a designer for theatre, opera, dance, cabaret, and events.

She has worked with State Theatre Company South Australia (where she was Resident Designer in 2016), Ensemble Theatre, Patch Theatre Company, Slingsby, State Opera South Australia, Restless Dance Theatre, Australian Dance Theatre, Opera Australia, Darlinghurst Theatre Company, Adelaide Cabaret Festival, Queensland Theatre, Windmill Theatre Company, OzAsia Festival and Adelaide Symphony Orchestra among others. Her work has toured around Australia and to the UK, USA, NZ, and Asia.

Ailsa holds a Bachelor of Dramatic Art, Design from the National Institute of Dramatic Art. She is currently undertaking a PhD at Flinders University.

JAMES HOWARD
SOUND DESIGN

James Howard is a Jaadwa songman and composer living on the lands of the Kulin Nations.

His creative work merges folk-centric song writing with long-form improvised soundscapes as a means of embedding his stories in Country. Howard employs the use of electronic instruments and production techniques, with voice and field recordings as a response to intersections of Country, culture, politics, and identity.

ADE SUHARTO
ARTISTIC SUPPORT

Ade Suharto is an Adelaide-born artist of Indonesian heritage. Studying aspects of the Javanese dance canon in both Indonesia and Australia frames her interest in the complexity of lineage and the sustainability of the dancing body.

Ade is a PICA Interdisciplinary Lab Artist [2021–2023], Pina Bausch Fellow in Dance and Choreography, Asialink Residency Artist, Darmasiswa Scholar and dance graduate of the University of Adelaide.

RACHEL COULSON
ARTISTIC SUPPORT

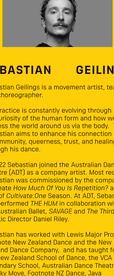
Rachel is a Naarm-based performer. Rachel began her dance career in 2011, performing in Stephanie Lake and Robin Fox's A Giant Theremin. She has gone on to work in works by Antony Hamilton (*Blood & Bone*, Melbourne International Arts Festival 2012; *Nyx*, Melbourne International Arts Festival 2015), Keith Deverell and Shelley Lasica (*Grace Note #5*, Sugar Mountain Festival 2013), Rebecca Jensen and Sarah Aiken (Overworld, Next Wave Festival 2014; Dance Massive 2015), and Melanie Lane (*XO Space's DARK program*, Asia TOPA 2017).

Rachel trained at Newtown High School of the Performing Arts and the Victorian College of the Arts.

Image: © Thomas McCammon

BACK

PERFORMERS



SEBASTIAN GEILINGS

Sebastian Geilings is a movement artist, teacher and choreographer.

His practice is constantly evolving through his curiosity of the human form and how we process the world around us via the body. Sebastian aims to enhance his connection to community, queerness, trust, and healing through his dance.

In 2022 Sebastian joined the Australian Dance Theatre (ADT) as a company artist. Most recently Sebastian was commissioned by the company to create *How Much Of You Is Repetition?* as part of Cultivate One Season. At ADT, Sebastian has performed *THE HUM* in collaboration with the Australian Ballet, *SAVAGE* and *The Third* by Artistic Director Daniel Riley.

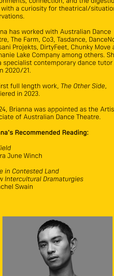
Sebastian has worked with Lewis Major Projects, Footnote New Zealand Dance and the New Zealand Dance Company, and has taught for the New Zealand School of Dance, the VCA Secondary School, Australian Dance Theatre, Chunky Move, Footnote NZ Dance, Java Dance Theatre, Lucy Guerin Inc and Stephanie Lake Company.

Choreographically, Sebastian has also directed a full-length show *Flying Down Sand Dunes* – winner of the Parkin Development Award as part of the 2019 Wellington Fringe Festival. He has also been commissioned by Play_Station to create a full-length installation work *Manifesto in 45 (Attempt 1)* that he debuted in 2021.

Seb's Recommended Reading:

On Earth We're Briefly Gorgeous
by Ocean Vuong

Sacrament of Bodies
by Romeo Oriogun



BRIANNA KELL

Brianna Kell is a dancer, choreographer and educator. Her practice investigates environments, connection, and the digestion of time, with a curiosity for theatrical/situational observations.

Brianna has worked with Australian Dance Theatre, The Farm, CoJ, Taidance, DanceWorth, Limosani Projekts, DirtyFeet, Chunky Move and Stephanie Lake Company among others. She was a specialist contemporary dance tutor with VCA in 2020/21.

Her first full length work, *The Other Side*, premiered in 2023.

In 2024, Brianna was appointed as the Artistic Associate of Australian Dance Theatre.

Brianna's Recommended Reading:

The Yield
by Tara June Winch

Dance in Contested Land
– New Intercultural Dramaturgies
by Rachel Swain

ZACHARY LOPEZ

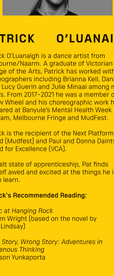
Zachary is an artist who shares his knowledge and experiences through various engagements as a teacher, performer and choreographer in so called Australia. He has worked with leading performing arts companies and independent practitioners including Marrugeku, The Farm, Sydney Dance Company as an associate artist, CoJ and Maxine Doyle (Punchbrunk UK/Strut Dance) among others.

Choreographically he has been making work throughout the country and has been commissioned as part of the 2020 Keir Choreographic Award. Lopez has trained with Sydney Dance Company PPY (2014) and began his formal training at Queensland University of Technology (2013).

Zach's Recommended Reading:

Recollections of some Australian blacks: Bathurst district, 1835–40, Port Macquarie, 1844, Hunter's River, 1850
(National Library of Australia)
by Annabella Boswell

First Knowledges: Sky Country
by Karlie Noon, Krystal De Napoli, Margot Neale (Editor)



KARRA NAM

Karra Nam is a movement artist of Kaurna, Narungga and Chinese ancestry. Throughout her continuously developing practise, she aims to communicate knowledge and experiences learnt from the exploration of ancestral lineage and culture. Connecting her practise through a comprehensive meditation of country, soul and healing to generate unique movement pathways.

A graduate of Adelaide College of the Arts, Karra has danced with Bangarra Dance Theatre and Australian Dance Theatre.

Karra is the first Kaurna dancer in Australian Dance Theatre's Company. She hopes to expand her practise and strengthen her connection to culture and community supported by her ancestor's spirit, gaining knowledge to share important stories through her work.

Karra's Recommended Reading:

Witness/Tree
by Jennifer Eadie

Fire Frost
by Alison Whittaker

PATRICK O'LUANAIGH

Patrick O'Luanaigh is a dance artist from Melbourne/Naarm. A graduate of Victorian College of the Arts, Patrick has worked with companies including Brianna Kell, Daniel Riley, Lucy Guerin and Julie Minaai among many others. From 2017-2021 he was a member of Yellow Wheel and his choreographic work has appeared at Banyule's Mental Health Week Program, Melbourne Fringe and MudFest.

Patrick is the recipient of the Next Platform Award (MudFest) and Paul and Donna Dainty Award for Excellence (VCA).

In a felt state of apprenticeship, Pat finds himself awed and excited at the things he is yet to learn.

Patrick's Recommended Reading:

Picnic at Hanging Rock
by Tom Wright (based on the novel by Joan Lindsay)

Right Story, Wrong Story: Adventures in Indigenous Thinking
by Tyson Yunkaporta

ZOE WOZNIAK

Zoe graduated from WAAPA with a Bachelor of Arts Degree (Dance) in 2013, completing her Honours with LINK Dance Company in 2014. At the start of 2015 Zoe became a founding dancer with CoJ Contemporary Dance Australia, under Artistic Director Raewyn Hill. In her six years with the company, she worked as a devisier, performer and teaching artist.

Zoe has worked with STRUT Dance, the West Australian Ballet, Circa and Australian Dance Theatre among many others.

Zoe's Recommended Reading:

YUKA KARRABURA (FIRE IS BURNING)
by Alice Eather

Sand Talk
by Tyson Yunkaporta

Image: © Thomas McCammon

BACK

THE STORY OF THE BLUE WREN

Australian Dance Theatre was privileged to welcome Major Moogy Sumner AM into the development and rehearsal of *Marrow*. While we interrogated the work, Uncle Moogy generously shared the story of the Waatji Pulyeri, or the blue fairy-wren.

This ancient story speaks to the misinformation and the deceit that sit at the core of our cultural imagination or, rather, in Australia's marrow.

Here you can listen to the story, which informed the development and foundational ideas of *Marrow*.

LISTEN

THE COMPANY

Artistic Director
Daniel Riley

Executive Director
Nick Hays

Senior Producer
Eira Swaine

Learning Manager
Adrianne Semmens

Learning Coordinator
Kaine Sultan-Babij

Philanthropy Manager
Ptiika Owen-Shaw

Associate Producer and Company Support
Andrew Searle

Finance Manager
Kerry O'Sullivan

Marketing and Communications Manager
Anthony Nocera

BACK

PARTNERS

PRESENTING PARTNER

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OUT in the PADDOCK

WOODSIDE CHEESE WRIGHTS
artisan cheesemaker
South Australia

QUEST
APARTMENT HOTELS

OX HARDY
McLAREN VALE

tanja liedtke foundation
inspiring dance

Miss Zilm
CLARE VALLEY

HESKETH
WINES

AUSTRALIAN
DANCE
THEATRE