

AUSTRALIAN
DANCE
THEATRE

OUTSIDE WITHIN



A World Premiere triptych of ideas, stories and legacies by Australian Dance Theatre's Artistic Director Daniel Riley (Wiradjuri) and Adrienne Semmens (Barkindji).

10-13 MAY
THE ODEON
NORWOOD

24 MAY
SIR ROBERT
HELPMANN THEATRE
MOUNT GAMBIER

16 MAY
NORTHERN
FESTIVAL CENTRE
PORT PIRIE

27 MAY
GOLDEN GROVE
ARTS CENTRE

19 MAY
MIDDLEBACK
ARTS CENTRE
WHYALLA

2 JUNE
BAROSSA
ARTS CENTRE

21 MAY
CHAFFEY THEATRE
RENMARK

4 JUNE
HOPGOOD
THEATRE
NOARLUNGA

Acknowledgement of Country

Australian Dance Theatre acknowledges the Traditional Owners of Kurna Country. 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.

Browse below

[MESSAGES](#)

[OUTSIDE WITHIN](#)

[CREATIVE TEAM](#)

[COMPANY ARTISTS](#)

[CREDITS](#)

[PARTNERS](#)

A MESSAGE FROM

Executive Director, Nick Hays

Times of artistic transition at companies like Australian Dance Theatre are significant, and 2022 is one of these formative and rare moments. Both a time to celebrate the end of one era and the start of a new one, this time can be one of disruption, reflection, growth and great potential.

After a momentous 2021, which saw us present our biggest program in Adelaide in a quarter of a century, we have welcomed Daniel to South Australia, and to Australian Dance Theatre, with open arms and a huge amount of excitement.

Across our three seasons this year you will start to see how the company is shifting in terms of how we look, how we talk, the works we make, how we make them, who we make them for and where we perform them. So welcome to our first season of 2022, *Outside Within*.

Artistic Director, Daniel Riley

Gawaymbanha (welcome)

Welcome to *Outside Within*, our first program as I, in the spirit of our founding director Elizabeth Cameron Dalman, begin my quest for an *Australian* dance theatre.

This program, my first as Artistic Director, sets the intention in how I intend to lead this iconic dance company. By treading lightly each day, by continuing to be inspired by the land and utilising my cultural ideals and practices, by bringing them into a respectfully shared space.

When dreaming into my first program as Artistic Director, it only felt right that I open the studio and share the platform with another First Nations choreographer. Adrienne is a kind, creative, humble and strong Barkindji artist, and I couldn't be more appreciative that she accepted my invitation to rework her 2021 work *Immerse*.

Holding Adrienne's *Immerse* and my new work, *The Third* safely together is an incredibly personal work of mine, *mulunma - Inside Within*. This film was originally commissioned by RISING: Melbourne in 2021, and saw me very fortunately have access to Museum Victoria's extensive archive of Cultural objects. The enormity of the collection, and the often-mournful experience of walking long corridors full of thousands of years of First Nations Cultural material and objects, that are often forgotten and locked away, far from their ancestral lands and original use, made me realise that we need to ensure access for our children and generations to come to these objects and making sure they are held in safe hands.

Bringing my son, Archie, into the project has been up to this point, one of the most special moments in my career. Opening the door to his ongoing Cultural identity was the biggest gift through the process of making the film, and I am thrilled to be able to share it with all of you.

Collaborating with incredibly generous creatives is one of the most exciting parts of this role, and I'm thrilled to have welcomed and pay my deep gratitude to the 11 collaborative artists who have all contributed: Adrienne Semmens (Barkindji), Sascha Budimski, Lucy Mitchell, Chris Petridis, James Howard (Jaadwa), Cass Mortimer, Kimberley Moulton (Yorta Yorta), Ngali - Denni Francisco (Wiradjuri), Tamara Wheeler, Kathryn Sproul, Enoki, Archie Riley (Wiradjuri).

My deep thanks and respect to the wonderful Company Artists, the Board and all our Staff. Art making is a community effort and I'm so proud of everyone to have come together, in support of this new vision. It's a pleasure to be inspired by and creative alongside these people each day.

Finally, thank you, our supporters, for supporting Australian artists and creativity, and I look forward to seeing you at many of our shows in the future.

yindyamarra, mandayang guwu,

Daniel Riley

Artistic Director

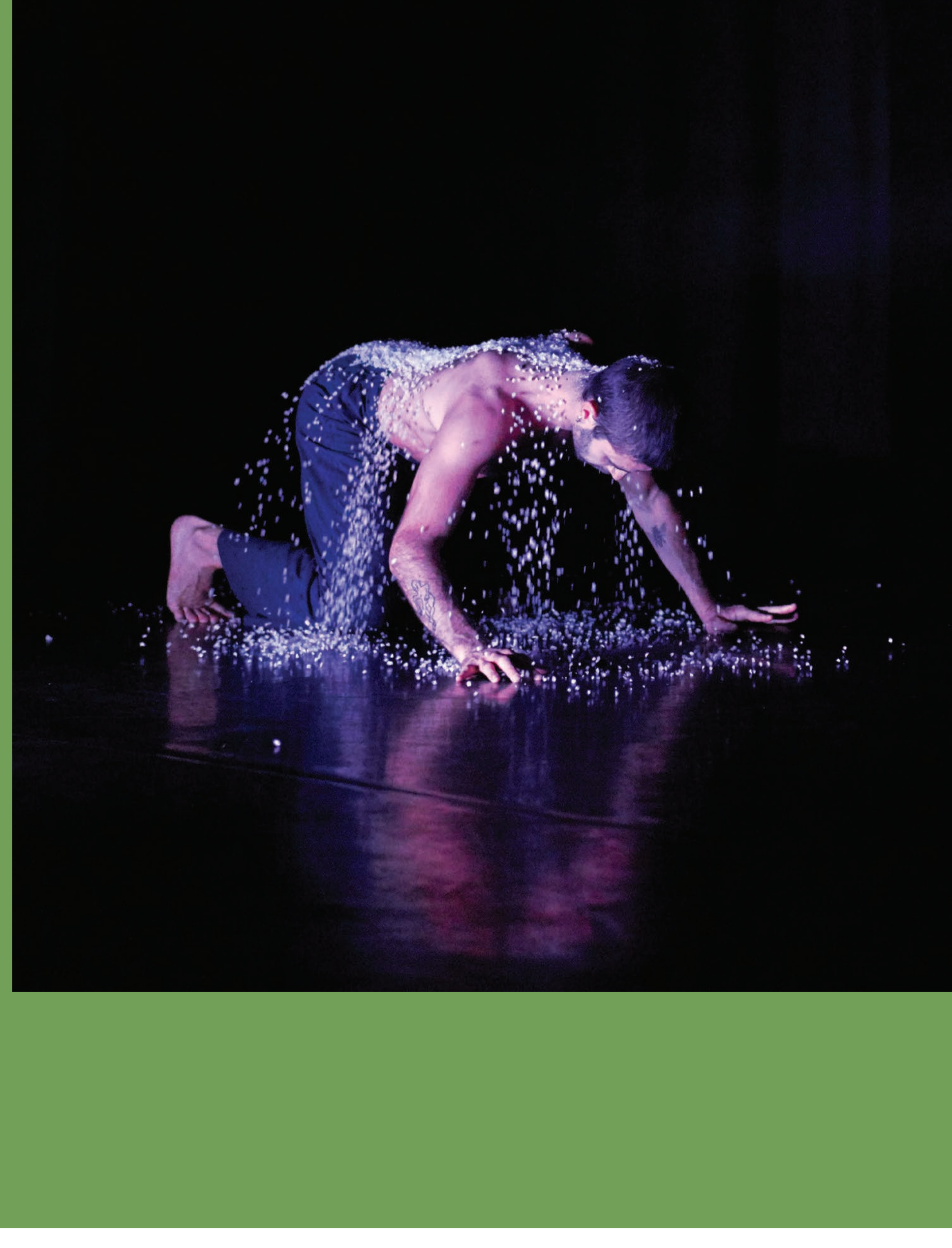
IMMERSE **OUTSIDE WITHIN**

The seeds of the work began with a reflection of Adrienne's own relationship to water, yearning for the freshwater country that she descends from, amongst the familiar saltwater that she lives by on Kurna Country.

Inspired by the movement of water and incredible topographical views of water, and waterways, Immerse explores our lineage and connectedness to place, mapping and honouring our relationship to water.

The initial starting point for my work was inspired by my ongoing work with collaborator Jennifer Eadie and our project Unravel. I returned to a phrase that I wrote for our text, "the river is in my blood, but my body only knows salt water" acknowledging the integral relationship of Country and identity.

My reflections on my own relationship to water became the seeds for my development. Whilst the work is not situated in my own story and Country, the sense of yearning, and lineage to place is embedded in the work that was created with the dancers as we all explored our connection to water and the landscapes we recalled.



MULUNMA **OUTSIDE WITHIN**

mulunma is a Wiradjuri word meaning 'inside, within'.

***mulunma* explores the relationship between the Western Archive and a First Nations Archive, each built on differing ideologies. One is structured on numbers and cataloguing, the other, on memory and an infinite knowledge that sits within the landscape and objects.**

We as First Peoples embody knowledge systems that hold over 75,000 years of information. We carry ancestral knowledge in our bones, and the landscape maintains our living and perpetual archive.

Exploring the boundaries of the Western archival system, the presence of a First Nations body is able to unlock an archive of historical legacies and knowledge systems that are at rest within the walls of the museum.

The body as an archival tool can restore how our cultural legacies are held, and how we, as First Peoples, can reawaken these connections to heritage, identity and intergenerational knowledge. There is no comparable translation that could be used in place of 'archive' in my traditional tongue, which is indicative of the difference between these two ways of preserving histories.

Intergenerational knowledge transference is an inherent act in our culture, ensuring the upholding of our lore and our cultural survival.



THE THIRD **OUTSIDE WITHIN**

'The Third' is a term I came across when reading the first book in Professor Margo Neale's First Knowledges series titled 'Songlines'.

'The Aboriginal archive of knowledge is embodied in Country. In combination with the Western archive, this knowledge creates a third archive, accessible to all.'

— MARGO NEALE

*Launching directly out of the concepts explored within my 2021 **RISING: Melbourne** commissioned film, *mulunma* – Inside Within, this new work looks at the body as an archival tool and how we hold memories both personally and collectively. As dancers we have ingrained rhythms, knowledges and experiences that we are able to draw from each time we step into a creative space, and our internal archives are unlocked in varying depths depending on the creative environment and who we are surrounded by.*

The development period for this work was an incredibly grounding and rich time, which brought these generous artists together as a new ensemble, in support of one another. We were fortunate as a group to spend an informative week on Peramangk Country at the UKARIA Cultural Centre, where we walked through the beautiful landscape, undertook creative tasks and prepared and shared three meals a day together. Being able to cohabitate for the week was incredibly informative and became highly influential in the final work.

In the studio we explored ways of accessing our personal archives, and how landscape is a powerful element in this process of remembering and placing ourselves somewhere other than the present. This practice of utilising the landscape as a mnemonic tool is not a uniquely First Nations idea, but what needs greater understanding is the inherent connection we as First Peoples have with the land.

Country is story, Country is knowledge, Country is our past and our future, and Country is the legacy we leave behind for future generations. Ultimately, Country needs to be respected and acknowledged as all of these things, and we all need to tread lightly and care for it.

CREATIVE TEAM

Daniel Riley

Daniel is a choreographer, dancer, teacher and creative from the Wiradjuri nation of Western NSW, and is currently Artistic Director of Australian Dance Theatre.

He began his dance training at Quantum Leap, ACT and since graduating from Queensland University of Technology (QUT) in 2006 has danced for Leigh Warren & Dancers (2005-2006), New Movement Collective UK (2014), Fabulous Beast Dance Theatre UK (2014), Chunky Move (2019) and was a senior artist with Bangarra Dance Theatre (2007-2018).

In 2019 Daniel joined ILBIJERRI Theatre Company as an Associate Producer (2019-2020), and became the company's Creative Associate (2020-2021). His time with ILBIJERRI allowed him to partake in an Executive Leadership Program where he gained executive level skills to lead and run an arts organisation in the future.

In 2020 he was appointed as a Lecturer in Contemporary Dance at the Victorian College of the Arts, where he launched and led Kummarge, a self-determined mentoring program for First Nations dance students. In 2021 he worked for Moogahlin Performing Arts as Birrabang Miil (outside eye) for the Yellamundie@HOME – Naarm Festival and joined the cast of Stephanie Lake Company's *Manifesto* for the first major creative development.

He has worked as an independent dancer, director, teacher, advocate, choreographer and sat on the Board of Chunky Move (2019-2022).

Daniel's choreographic credits include Victorian College of the Arts: *WAX* (2021), *RISE* (2020), Louisville Ballet, USA: *Tonal* (2020), *Sacred Shifts* (2015), Melbourne International Arts Festival: *Tanderrum* (2019), Dancenorth: *Communal Table* (2019), Bangarra Dance Theatre: *Dark Emu* (2018), *Miyagan* (2016), *BLAK* (2013), *Riley* (2010), Sydney Dance Company: *Reign* (2015), QL2 Dance: *Hit the Floor Together* (2013, 2018), QUT: *Twelve Ascensions* (2013), *Thirteen Ascensions (Twelve Ascension Rework)* (2018), Third Row Dance Company UK (2014).

His film credits as Director and Choreographer include: *mulunma – Inside Within* (2021) for RISING: Melbourne & Yirramboi, and ACT V (2021), for The Australian Ballet's Bodytorque 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 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.



Adrienne Semmens

Adrienne Semmens is a dance practitioner and descendant of the Barkindji People of NSW. Her work honours and explores relationships to place and is presented across dance and interdisciplinary projects.

Whilst Australian Dance Theatre's 2021 Associate Artist, Adrienne was commissioned to create *Immerse* as part of the company's *Convergence* season. Short choreographic works also include *Thread* (2020) and dance film *Underfoot* (2022), commissioned by Aakash Odedra Company.

Adrienne works closely with Tjarutja Dance Theatre Collective led by Gina Rings, performing in *Inma*, *Our Corka Bubs* and recently WOMADelaide, as guests of Electric Fields.

Adrienne's collaborative work with Jennifer Eadie has also been exhibited at The Mill, presenting *Unravel* (2022) through moving image, text, installation and live performance.

Adrienne has been engaged in many education and community projects, including her previous role with The Australian Ballet as a Dance Presenter for their Education Ensemble. She draws upon her broad experience as a dance educator in schools and professional engagements with the University of South Australia and The Department for Education in her new role with Australian Dance Theatre as the company's Learning Coordinator.



COMPANY ARTISTS



SAM HALL

Originally from Aotearoa (NZ), Sam is a dance artist based on Kurna country. Graduating from the New Zealand School of Dance in 2016, he went on to work for Swedish company Norrdans before joining the cast of Punchdrunk's 'Sleep No More Shanghai' in China. Upon returning to Australia, he worked for Lewis Major Projects and Garry Stewart's Australian Dance Theatre. Artistically, Sam enjoys exploring the vastness of our human experience; our hopes, fears, and vulnerabilities. Through this, he seeks to express an ineffable connection that unites us all.

BRIANNA KELL



Brianna is an established dancer, choreographer and educator. Brianna has been commissioned to make work throughout Australia and has worked with the country's leading dance organisations. An Honors graduate of VCA, Brianna was awarded the Orloff Family Trust for Most Outstanding Talent.



ZACHARY LOPEZ

Zachary is an Australian-Filipino dancer and choreographer who's practice is primarily concerned with the experience of the 'other' with focus on identity dualism. Zachary's work was part of the 2020 Keir Choreographic Award and he has collaborated and performed with Australia's leading companies and dance makers.

JADA NARKLE



Jada is an emerging artist and Noongar yorga, from the Wilman and Yued tribes. A graduate of Sydney Dance Company's Pre-Professional Year program in 2021, Jada aims to facilitate spaces with softness and vulnerability, accentuating the connection of Blak woman's bodies to the earth.



DARCI O'ROURKE

Darci joined Australian Dance Theatre in 2020 and has performed multiple works under the direction of renowned choreographer Garry Stewart as well as other Australian dance makers. Darci studied at Ev & Bow, graduating in 2019 with a Diploma of Dance.

ZOE WOZNIAK



Zoe graduated from WAAPA with a Bachelor of Arts Degree in 2013 completing her Honours with LINK Dance Company in 2014. She was a founding dancer of Co3 Contemporary Dance Australia in 2015 and has worked with the country's leading dance companies and choreographers.

CREDITS

IMMERSE OUTSIDE WITHIN

Conceived and Directed by

Adrienne Semmens

Choreographer

Adrienne Semmens with Australian Dance Theatre's Company Artists

Creative Collaborator

Sarah-Jayne Howard

Composer

Sascha Budimski

Lighting Designer

Lucy Mitchell

Costumes

Adrienne Semmens
Tammy Wheeler

MULUNMA OUTSIDE WITHIN

Lead Artist, Choreographer and Director

Daniel Riley (Wiradjuri)

Composer

James Howard (Jaadwa)

Film Maker, Director of Photography and Editor

Cass Mortimer Eipper

Performers

Daniel Riley and Archie Riley (Wiradjuri)

Commissioned by

RISING: Melbourne and Museums Victoria as part of the MOVING OBJECTS project

Curated by

Kimberley Moulton (Yorta Yorta)

Originally presented by RISING: Melbourne, Museums Victoria and YIRRAMBOI Festival. *mulunma - Inside Within* was shot on Wurundjeri Country.

THE THIRD OUTSIDE WITHIN

Conceived and Directed by

Daniel Riley

Choreography

Daniel Riley with Australian Dance Theatre's Company Artists

Creative Collaborator

Sarah-Jayne Howard

Composer

James Howard

Lighting Designer

Chris Pertidis

Set Design

Daniel Riley and Enoki

Costumes

Denni Francisco - Ngali

OUTSIDE WITHIN

Artistic Director

Daniel Riley

Associate Artistic Director

Sarah-Jayne Howard

Production Manager

Simon Greer

Stage Manager

Briony Hunt

Lighting & Sound Technician

Alex Hatchard

SEASON PARTNERS

Outside Within is generously supported by the Department of the Premier and Cabinet through Arts SA, Country Arts SA, Enoki and UKARIA Cultural Centre.

Australian Dance Theatre acknowledges the generosity of the company's Regional Engagement Fund supporters including lead supporters Donna & John Karytinios and Diané Ranck.



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