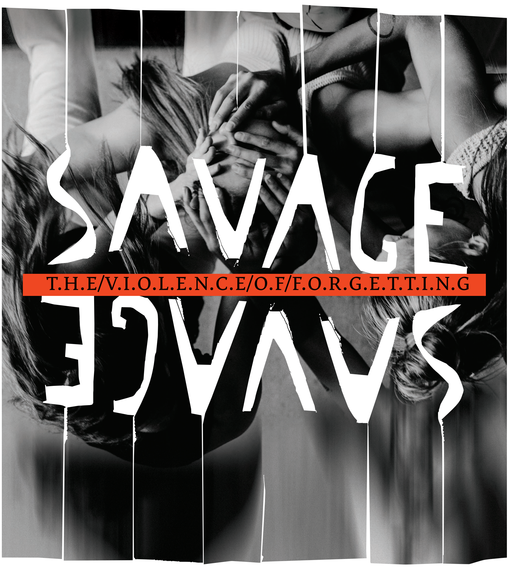
2022

AUSTRALIAN
DANCE
THEATRE



***SAVAGE* is an exploration of power, myth and identity. The violence of forgetting.**

21–25
SEPTEMBER
DUNSTAN
PLAYHOUSE

29–30
SEPTEMBER
CANBERRA
THEATRE CENTRE

PRESENTED IN
ASSOCIATION WITH
ADELAIDE
FESTIVAL CENTRE

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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SAVAGE

CREATIVE TEAM

COMPANY ARTISTS

CREDITS

PARTNERS

A /MESSAGE /FROM

Artistic Director, Daniel Riley

This work began with the stories that our nation was built on, and the myriad ways we have been sold them. I was interested in exploring the clash between power and identity, and exposing how our hearts and minds have been captured in the battle of the Australian imagination. Heroes and foes on the wrong side of history; details of events often remembered to suit the victors.

> ***"You might think you know the history of the colony of Australia. But do you really? History is trying to speak to you, it always has – from the birth of the colony in 1788 down to today; the ripples left by the wake of the longboats still reflect from the shore. Can you hear it?"***
>
> — Claire G. Coleman (Noongar), *Lies, Damned Lies*

Sometimes in history, making up a new story is easier than confronting and speaking the truth. These truths are often hidden in plain sight, buried in complex layers that need to be torn apart and confronted. Progress is messy, but it is essential and urgent. I want this work to encourage deeper thinking and reflection on the systems and voices who coerce our history to suit a singular vision of our country.

> ***"How do we live with the weight of this history? How do we not fall prey to soul-destroying vengeance and resentment, yet never relent in our righteous demand for justice?"***
>
> — Stan Grant (Wiradjuri), *After Queen Elizabeth II's death, Indigenous Australia can't be expected to shut up. Our sorry business is without end.*

In this work I see a multiplicity of voices standing side by side. We can find strength in the diversity of our voices. We are loud and unified in our vision for the future, a vision that deserves to be realised.

SAVAGE has been a hugely collaborative journey. The chorus of artistic voices in the rehearsal room has lifted and elevated this work to a place I could never have imagined. I am very fortunate to share the studio with and be surrounded by the intelligent, big hearted and generous people that are our ADT Company Artists. They inspire and challenge me to be a better artist and leader, for which I am deeply grateful. There are always days in creative processes where you have to fend off doubt, and having these six humans beside me always filled me with courage to fight another day.

The dedicated graduating students from Adelaide College of the Arts have given so much to this work. Their focus and tenacity has been contagious, and I'm so very proud of them all. They have conducted themselves to the highest professional standards, and it fills me with joy to know their artistic DNA is forever embedded in *SAVAGE*.

Sarah-Jayne Howard, our Associate Artistic Director, has been my greatest support and champion through this process and since I arrived on Kaurna Yerta. I can't thank her enough for her belief and for constantly having my back. Having a second pair of eyes in the room is indispensable for a work and a role like this. She holds the room and supports all in it with her professionalism and heart.

I owe a great deal to the creatives, Kate, Dean, James, Adey and Renate. My deep thanks and admiration to them all for their commitment, generosity, trust and artistry. *SAVAGE* is richer for their input.

Further thanks to our Board Chair, Ruth and the entire Board, and to all our staff; your belief in the work and the community we are building mean's the world. My eternal thanks to Nick for his ongoing and unwavering support of me and his passion for the Company. I am very grateful that what was my vision has become a shared vision, and I am incredibly excited to build that together.

My loves Chrissy, Archie and Billie. Your love and support gives me strength to navigate this role. This work is for you and is possible because of you.

As we move closer to real and constitutional recognition for the First Peoples of this land, and my Cultural ancestors, I encourage you to have hard conversations, read widely and tread lightly upon this sacred land.

Below is suggested reading list that has inspired me through the creation of *SAVAGE*:

- Claire G. Coleman, *Lies, Damned Lies: A personal exploration of the impact of colonisation* (2021) Ultimo Press
- Megan Davis & George Williams, *Everything You Need to Know About the Uluru Statement from the Heart* (2021) UNSW Press
- Stephen Gapps, *Gudyarra: The First Wiradyuri War of Resistance – The Bathurst War, 1822-1824* (2021) NewSouth Books
- Henry Reynolds, *Truth-Telling: History, sovereignty and the Uluru Statement* (2021) NewSouth Books
- Richard Travers, *Does 26 January 1788 Matter? – Fact Fiction and the Founding of Australia* (2020) Australian Scholarly Publishing
- Chelsea Watego, *Another Day in the Colony* (2021) University of Queensland Press

mandaang guwu,

Daniel Riley
Artistic Director

Executive Director, Nick Hays

As a country we are heading towards a reckoning with our past. A moment that will redefine who we are and our foundational stories.

A chance to finally reach the much-needed reconciliation with our First Peoples.

SAVAGE is not only an urgent piece of art, but a critically important space for First Nations and non-First Nations people to come together, to view ourselves, our histories and our collective future.

It has been incredibly heartening to see the entire Company come together, to bring Dan's vision of *SAVAGE* to the stage.

I would like to thank Sarah-Jayne, Andrew, Ptilka, Simon, Briony, Adrianne, Samantha, all of our wonderful Company Artists, our Board, our Partners and our Supporters.

Congratulations Dan on this moment. We are all proudly beside you.

BACK

Daniel Riley's first major work for Australian Dance Theatre is *SAVAGE*. A symbolic collection of ideas shaped into an urgent piece of dance theatre

© Sam Roberts Photography

SAVAGE **explores our fundamental belief systems, our blind obedience and our belief in the truths and lies that have captured our imaginations, never really questioning what is underneath, below or hidden.**

© Sam Roberts Photography

Working with leading dramaturg Kate Champion, artist Dean Cross (Worimi), lighting designer Matthew Adey and composer James Howard (Jaadwa), *SAVAGE* will have its world premiere on Kaurna Country before touring to Ngunnawal/Ngambri Country.

CREATIVE /TEAM

Daniel Riley

Daniel, a Wiradjuri man from Western NSW, plays, directs & teaches. 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.

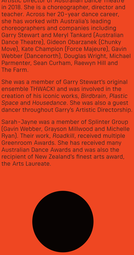
He began his contemporary dance journey at QL2 (Developing Queensland Dance) ADT next, since graduating from Queensland University of Technology (QUT) in Brisbane. He danced for Leigh Warren & Dancers (2005 -2006), New Movement Collective (2006), Lucy Guerin Inside Beast Dance Theatre UK (2014), Chunky Move (2019) and was a senior artist with Bangarra Dance Theatre (2007 -2018).

Other arts organisations he has worked for are: ILBIJERRI Theatre Company (First Nations Australian Producer (2019-2020), and Creative Associate (2020-2021), Moogahlin Performing Arts (as a mentor (2021) and was a Board Director for Chunky Move (2019-2022). In 2020 he was appointed as a Lecturer in Contemporary Dance at the University of Melbourne's Conservatorium College of the Arts, where he launched and led Kumungar, a self-determined mentoring program for First Nations dance students.

Daniel's choreographic credits include *Australian Dance Theatre: The Next Project*, Victorian College of the Arts: *WAX* (2021), *R100*, (2020), *Louisville Incident*, UK, *Tangent* (2019), *Sacred Shifts* (2015), Melbourne International Arts Festival: *Indelible Marks* (2014), *Kooramin Communal Table* (2011), Bangarra Dance Theatre: *Dark Kin* (2017), *Mnguras* (2016), *BLAK* (2013), *Riley* (2010), Sydney Dance Company: *Reign* (2011), *Third Row Dance Company* (2010, 2016), *QL2 Dance: Hit the Floor Together* (2011), *Dance: Hit the Floor Together*, Sydney Festival: *Ancestorsing* (*Twelve Ancestors Rework*) (2018).

He has been created as Director and Choreographer: *Inside: Mulumina – Inside Within* (2021) for WASP, Melbourne in Partnership with ADT in (2021) for The Australian Ballet's Bodytorque Stage 2021, As performer: *Dry Season* (2019) Under Your Skin, Stephen Page (Bangarra Dance Theatre). Speer in which he worked as Director's Attachment.

He has been nominated at the Australian Dance Awards (2019, 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 at professional company class for a range of organisations, educational institutions and dance companies across Australia and around the world.



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Sarah-Jayne Howard

Sarah-Jayne Howard was appointed Associate Artistic Director of Australian Dance Theatre in 2018. She is a choreographer, director and teacher. Across her 20-year dance career, she has worked with Australia's leading choreographers and companies including Garry Stewart and Meryl Tankard (Australian Dance Theatre), Stephen Page (Chunky Move), Katie Chamption (Force Majeure), Gavin Webber (Dancenorth), Phillip Adams, Michael Pennisten, Sean Curham, Reewyn Hill and The Farm.

She was a member of Garry Stewart's original ensemble THIS&CKI and was involved in the creation of his iconic works *Brothers, Plastic Space and Housedance*. She was also a guest dancer throughout Garry's tenure at Chunky Move.

Sarah-Jayne was a member of Spinner Group (Gavin Webber, Grayson Millwood and Michelle Ryan). Their work, *Roadkill*, received multiple Greenroom Awards. She has created many Australian Dance Awards and was also the recipient of New Zealand's finest arts award, the Arts Laureate.

Kate Champion

Kate Champion was the founding Artistic Director of Force Majeure (2002-15), an influential dance theatre company based in Sydney. She has worked in theatre, dance, film, circus, opera and musical theatre with Belvoir, Sydney Theatre Company, State Theatre Company of South Australia, Performing Lines, The English National Opera, Opera Australia, The Hayes, Ensemble NIDA, MCA and National Theatre of Parramatta. Kate has been awarded Helpmann, Green Room and Australian Dance Awards.

Kate was a dancer/performer with DVB Physical Theatre - London, Australian Dance Theatre, Dance North, One Extra Co and Tasdance. Kate has recently been appointed Artistic Director of Black Swan State Theatre Company of Western Australia.

DRAMATURGY IN DANCE IS A RELATIVELY NEW POSITION THAT ONE MIGHT ENVISAGE IN A PERSON WHO IS THE CREATION OF SUPPORTIVE, UNIQUE SCRIPT-BEARING THEATRE, IT FILTERS AND GUIDES THE POETIC AND IMAGE-GENERATED MATERIAL FOR ITS INTENTION, MEANING AND THROUGH-LINE. AFTER STRADDLING MANY ROLES, I AM NOW ABLE TO ENJOY AND RETURN TO THE LINEAGE OF THE ARTIST AND EXPERIENCE ITS EXTRAORDINARY ABILITY TO EVOKE CRUCIAL INTERPRETATIONS THAT CAN BE SIMULTANEOUSLY MULTI-LAYERED AND YET CONCISE.

Dean Cross

Dean Cross was born and raised on Nyungwaal/Ngamba Country, on a Wiorrni man through his paternal bloodline.

He is a paradoxical artist interested in collisions of materials, ideas and histories. He is motivated by the understanding that his practice sits within a continuum of the oldest living culture on Earth – and exists within Western ideologies and frameworks of contemporary art methodologies. He relishes in traverse the poetic and the political in a nuanced choreography of form and ideas. Dean has extensive experience across the Australian continent and beyond and his work is deep, raw and intimate. Dean was the Arts Gallery of South Australia, the National Gallery of Victoria, Heide Museum of Modern Art and The Powerhouse Museum.

THERE IS A LONG HISTORY OF ARTIST'S DESIGNING FOR THE THEATRE, APPLYING THEIR PRACTICE TO A PLAYING SPACE. FOR SAVAGE I WAS INTERESTED IN FINDING A PURITY OF AESTHETIC FOR THE KEY ELEMENTS OF SAVAGE'S PLAYING SPACE, A SPACE IN WHICH WHERE EACH COMPONENT CAN VIBRATE OFF ANOTHER IN WAYS THAT ARE BOTH HARMONIC AND DISCORDANT. MY CONTRIBUTION TO SAVAGE IN BOTH SET AND COSTUME DESIGN, OPERATES AS A DIALOGUE WITH THE TEXT, WITH THE ACTORS AND WITH A COLLECTION OF OBJECTS AND MATERIALS, COLOURS AND TEXTURES ASPIRING TOWARDS THE CONDITION OF POETRY.

Matthew Adey

Matthew Adey is a multi-disciplinary artist and designer based in Adelaide, Australia.

Since moving to Melbourne in 2008 to study at the Victorian College of the Arts, Adey formed House of Vinoly, an artistic moniker, in 2013 and has created numerous performance installation and developed an artistic language that centres itself around minimal form and the ephemeral nature of light while exploring the darker nature of the human experience. House of Vinoly has since presented work at several festivals including RISING Festival, Next Wave Festival, Underbelly Arts, Darebin Speakeasy, Adelaide Fringe Festival in addition to creating live visual experiences for touring groups HTRK, My Disco and High Tension. This aesthetic forged a close relationship with Hobart's Dark MOFO to become their leading lighting director from 2017 onwards, while presenting new works at the Sydney's Sofit Centre Festival every year since its inaugural inception in 2017.

Over the past decade, Adey has become one of most connected and respected artists and stage in Australia working with some of most regarded dance and theatre companies including Chunky Move, Matthew Lutton, Philip Adams, Stephanie Lake, Gideon Obarzanek, Lucy Guerin, Amrita Hepi and renowned international choreographers Marco da Silva Dias and Crush Drunk.

Adey is the Head of Event Design for RISING Festival and the lighting director for Dark MOFO from 2017-2019.

ITS BEEN A HUGE PRIVILEGE TO BE INVITED AND WORK WITH THE ARTISTS ON THIS FIRST MAJOR WORK FOR THIS NEW CHAPTER OF ADT. I'VE ENJOYED THE PROCESS OF PERSON-CENTRED LIGHT DESIGN, WHICH COMES AS A REMINDER TO MYSELF, MY FAMILY FRIENDS, PEERS AND THE GENERAL PUBLIC OF OUR RESPONSIBILITY AND RECONNECTION TO THE PERSON SITTING NEXT TO US. THE ROLE OF LIGHT IN THIS WORK SUPPORTS THE DEAR, TENDER AND CONCERN OF SAVAGE IN MODALITIES THAT TAKE ON DIFFERENT MEANINGS IN CONFLICTION TO THE ACTIONS BROUGHT ABOUT BY THE ENVIRONMENT AND ENVIRONMENTS WE FEEL REPRESENTED AND COMFORTABLE IN. I ALSO PROJECT HOPE AND FREEDOM AS A COLLECTIVE EXPERIENCE WHILE BEING ABLE TO FREELY ABSTRACT MEANING AND FUTURE POSSIBILITIES. AS A LIGHT ARTIST, I HOPE TO INTEGRATE THESE WITH THE WORK TO EVOKE A VISCERAL RESPONSE FROM THE ONLY SEEN BUT DEEPLY FELT.

James Howard

James Howard (he/him) is a Jaadwa songman who crosses over working on the edge of the kulin Nations. His creative work ranges from sonic-text-poetry to electronic-post-form improvised soundscapes as a means of embedding his stories in sound. Howard employs the use of electronic instruments and production techniques, voice and field recordings as a response to intersections of Country, colonise politics, and identity.

AROUND THE WORLD, ELECTRONIC MUSIC HAS HAD AN EXTENSIVE HISTORY OF CULTURAL EXPRESSION, RECLAMATION AND REDEMPTION. BY HARNESSING THESE SOUNDS AND THE ENERGY OF THE DANCE FLOOR, I AIM TO CONTINUE IN THIS TRADITION. MORE OF THE INSTRUMENTATION USED IN SAVAGE'S SOUNDTRACK WAS CRAFTED BY MY OWN HAND. THE ELECTRONIC PERCUSSION AND BASS WAS PRODUCED ENTIRELY ON A SOUNDCARD WITH DISTORTION ADDED. ONCE OF THE ELECTRIC GUITAR WAS MANIPULATED, BY SITTING MYSELF IN FRONT OF AN AMPLIFIER LOUD ENOUGH TO RATTLE THE WINDOWS AND, I HAD THE PLEASURE OF SOUND THE COMPANY ARTISTS AS THEY CONTRIBUTED THEIR VOICES TO THIS FIELDS OF SOUND.

COMPANY /ARTISTS

SEBASTIAN GEILINGS

Sebastian is a movement artist and choreographer from Naarm. He has had the immense privilege to have worked with Aotearoa's (New Zealand) leading dance companies and choreographers since graduating from the NZ School of Dance in 2018. Sebastian is grateful to be dancing with Australian Dance Theatre on Kaurna Yerta, and to share his practise with old and new friends.

BRIANNA KELL

Brianna is an established dancer, choreographer and educator. Brianna has been commissioned to make work throughout Australia for companies, festivals and theatres. Brianna has worked with the country's leading dance organisations – Dance Makers Collective, The Farm, Dance North, Tasdance, Murmuration and DirtyFeet. As an independent artist collaboration is at the forefront of Brianna's practice with an interest in movement as a communicative and artistic instrument to connect diverse experiences.

Brianna spent 2020-2021 as a specialist contemporary Dance Tutor at VCA coordinating and reforming subjects for choreography, contemporary technique, and major production whilst simultaneously completing Honours, First Class.

ZACHARY LOPEZ

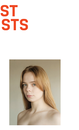
Zachary is an artist who shares his knowledge and experiences through various engagements as a teacher, performer and choreographer in so called Australia. He has worked with leading performing arts companies and independent practitioners including Marrugeku, The Farm, Sydney Dance Company as an associate artist, Co3, Maxine Doyle (Punchdrunk 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).

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

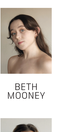
Darci's artistic expression finds itself nestled between worlds of who we are as individuals and who we are as community. Darci joined Australian Dance Theatre in 2020 and has performed multiple works under the direction of renowned choreographer Garry Stewart as well as other Australian dance makers. Darci studied at Ev & Bow, graduating in 2019 with a Diploma of Dance. She is thrilled to be practicing on Kaurna Yerta under the direction of Daniel Riley. Ultimately, Darci's desire to share authentically fuels her journey as an ever-evolving artist and human.



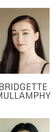
ZOE WOZNIAK

Zoe is a dance artist from Perth, Western Australia. Since graduating from WAAPA and completing her Honours with LINK in 2014, she has collaborated and performed with the country's leading dance companies and independent dance makers. Zoe joined Australian Dance Theatre in 2021 under director Garry Stewart. She is proud to now be practicing and sharing on Kaurna Yerta with Australian Dance Theatre director Daniel Riley.

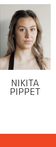
GUEST /ARTISTS



DANIEL RILEY



JASMINE GRAY



OWEN MASSON GRAY

TAYLA HOADLEY

SOPHIE HOLLINGWORTH

BAILEY KIEJKO

BETH MOONEY

BRIDGETTE MULLAMPHY

NIKITA PIPPET

KUNYI WU

© Sam Roberts Photography

BACK

CREDITS

Conceived & Directed by

Daniel Riley (Wiradjuri)

Choreography

Daniel Riley with Australian Dance Theatre's Company Artists

Associate Director

Sarah-Jayne Howard

Dramaturg

Kate Champion

Designer (Set & Costume)

Dean Cross (Worimi)

Composer

James Howard (Jaadwa)

Lighting Designer

Matthew Adey

Costume Supervisor

Renate Henschke

Production Manager

Simon Greer

Stage Manager

Briony Hunt

Production Assistant

Alex Mollison

SEASON /PARTNERS

SAVAGE has been commissioned with the generosity of leading supporters Sarah Rohrsheim and Barbara van Ernst AM. The World Premiere season of *SAVAGE* has been supported by Adelaide Festival Centre and Schwartz Media.

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