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Cut the Sky

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THE 18/19 SEASON
THE HEIGHTS OF IMAGINATION

American Premiere!

Marrugeku (Australia)

Cut the Sky



Photo by Jon Green

November 15-18, 2018

Alexander Kasser Theater

**Large
Print**

Arts + Cultural
Programming



**MONTCLAIR STATE
UNIVERSITY**

Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

American Premiere!

Marrugeku (Australia)

Cut the Sky

Concept **Dalisa Pigram** and **Rachael Swain**
Poems **Edwin Lee Mulligan**

Director **Rachael Swain**

Choreographers **Dalisa Pigram** and **Serge Aimé Coulibaly**

Dramaturg **Hildegard de Vuyst**

Musical Director **Matthew Fargher**

Media Designers and Visual Concept **Sonal Jain** and **Mriganka Madhukaillya**
(**Desire Machine Collective**)

Set and Costume Designer **Stephen Curtis**

Lighting Designer **Damien Cooper**

Cultural Advisor **Patrick Dodson**

Cast/Co-creators **Miranda Wheen, Ngaire Pigram, Eric Avery, Joshua Thomson**
(originally performed by **Josh Mu**), **Dalisa Pigram, Edwin Lee Mulligan**

Production Manager and Lighting Operator **Mike Smith**

Sound and Video Production and Operation **Andy Lysle**

Cinematographer and Video Production **Sam James**

Editors **Greg Ferris, Sam James**

Rain Effect Designer **Joey Ruigrok Van Der Werven**

Marrugeku

Co-Artistic Director/Creative Producer **Rachael Swain**

Co-Artistic Director **Dalisa Pigram**

General Manager **Robina Burton**

Sales and Strategy Manager **Justin Macdonnell**

Program

Act one—Disaster

Act two—Deeply Cut Wounds

Act three—The Sun

Act four—History Repeats

Act five—Dreaming the Future

Songs

“Weeping Song” by **Nick Cave and the Bad Seeds**

“Red Right Hand” by **Nick Cave and the Bad Seeds**

“Rain Song” by Ngaiire/“Rain Song” by **Eric Avery**

(sung in Ngiyampaa Wangaaypuwan language)

“For What It’s Worth” by **Buffalo Springfield**

“Dreaming the Future” by **Ngaiire**

“Wadampa lu Ring-ganga gangany” by **Edwin Lee Mulligan**

(sung in Nyikina and Walmajarri languages)

Musicians and vocals in recordings **Lorrae Coffin, Konrad Park, Kelly Ottaway, Andry Sculthorpe, Michael Fortescue, Ruth Langford**

Backing Vocals **Kartanya Maynard**

Voice of Bill Grayden **Peter Docker**

Recording Engineer **Peter Farnham**

Engineer and Production **Don Bate**

Cut the Sky has been commissioned by:

Theater ImPfalzbau Ludwigshafen (Germany), Carriageworks (Australia), Koninklijke Vlaamse Schouwburg—KVS (Belgium), Les Théâtres de la Ville de Luxembourg (Luxembourg), Centre Culturel Tjibaou Nouméa (New Caledonia)

Marrugeku is assisted by the Australian Government through the Australia Council, its art funding and advisory body; and the WA State Government through the Department of Local Government, Sport and Cultural Industries.



Department of
**Local Government, Sport
and Cultural Industries**

Duration: 72 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Program Notes

In creating *Cut the Sky* we wanted to open ways of thinking to allow Indigenous knowledge systems and approaches to “caring for country” that exist in Aboriginal culture to come forward. We want to offer our audiences the chance to consider climate change through another lens, exemplified in the poetry of Edwin Lee Mulligan, the songs written specially for the production by Ngaiire, and the choreography of our wonderful cast. Situations are becoming more complex by the day in the North West of Australia, where cultural relationships and responsibilities are being challenged in multiple ways. Fulfilling our responsibility to keep the balance is delicate, but from an Aboriginal perspective there are people in our culture who still hold the knowledge and power to “sing the rain” or “cut the sky.”

In a key moment in *Cut the Sky*, Edwin tells the dreaming story for the gas, buried deep in his spirit country. In his fourth poem, *Dungkabah*, or *Poison Woman*, he explains for the audience her presence. She exists at the same time as mineral,

as a dangerous and lusty woman who can cause death and yet who cares for her country. She is also a physical site near Noonkanbah and Edwin's spirit country. Edwin's poem and the characters in *Cut the Sky*—Indigenous and non-Indigenous mining workers, a geologist, a sex worker, a displaced traditional owner, and a protester—give form to our ideas as they have played out across time in the Kimberley.

Our early reference points have included the film Werner Herzog made with Wandjuk Marika, *Where the Green Ants Dream* (1984), based partly on the *Milirrpum v Nabalco Pty Ltd* case; the documentary *On Sacred Ground* (1980), based on the landmark protests of the Noonkanbah people against the American company Amex; as well as the Brecht/Weill opera *The Rise and Fall of the City of Mahagonny* (1930). You will see references to each of these in our production. As we have created *Cut the Sky* we have both inverted the concepts (from listening to not listening) and also totally reversed the order of the scenes. The cyclone doesn't loom and pass as in *Mahagonny*, but we begin in its midst, sometime in the near future, contemplating the increase in extreme weather events around the world.

This shifting of time and of cause and effect has been in part our attempt to come to grips with the sprawling nature of climate change—and with who or what is in control. There is a sense that the cyclone has been circling us as we work. That it, in turn, has been listening to us, causing us to dance at the edge of the apocalypse.

We wish to thank our extraordinary team who have committed themselves to our ambitious project. Creating intercultural and interdisciplinary performance is not for the fainthearted! Our collaborations have included artists from the Kimberley, Sydney, Hobart, Ouagadougou, Brussels, and Guwahati in Assam. The perspectives drawn from specific pressure points around the world have all contributed distinct points of view to an issue we face together as a planet: how we value that which is above and below the earth's crust.

As we look back across time to the voices that spoke up along the way we ask: have the questions changed or are they still the same? *Cut the Sky* is a meditation on these issues in five acts.

—Rachael Swain and Dalisa Pigram

Production Outline

Cut the Sky is a meditation on humanity’s frailty in the face of our own actions. In a burnt landscape a group of climate-change refugees face yet another extreme weather event. Driven by a cyclone, they are propelled back and forward in time, revisiting conflict with mining companies, the destruction of fauna, and relegation of the marginalized, while contemplating the gift of a human life and the life-giving force of the sun. Butterflies swarm searching for water, dancers disintegrate into the light, a song is sung calling for rain.

Like climate change itself, *Cut the Sky* is at once unapologetically local and international, a concept embedded in the collaboration itself, which includes artists from Europe, Asia, Africa, and remote and urban Australia. Dance, video, poetry, and song collide. All the elements—popular and high art, literal and poetic, Indigenous and European—meet abruptly in a breathtaking 70 minutes, creating electric connections.

About the Company

Marrugeku is an unparalleled presence in Australia today, dedicated to Indigenous and non-Indigenous Australians working together to develop new dance languages that are restless, transformative, and unwavering. Marrugeku builds bridges and breaks down walls between urban and remote dance communities, between Indigenous and non-Indigenous artists, and between local and global situations. Its works are created out of urgent and insurgent reciprocities.

Marrugeku is led by co-artistic directors choreographer/dancer Dalisa Pigram and director/dramaturg Rachael Swain. Working together for 23 years, they co-conceive and facilitate Marrugeku’s productions and research laboratories, introducing

audiences to the unique and potent structures of Indigenous knowledge systems and the compelling experience of intercultural performance. Marrugeku's performers come from diverse backgrounds and disciplines, collaborating to co-create each production. Marrugeku's patron is Yawuru law man and national reconciliation advocate Patrick Dodson.

Working from its bicoastal operations in the remote town of Broome, Western Australia, and the urban center of Carriageworks, Sydney, Marrugeku harnesses the dynamic of performance exchange drawn from remote, urban, intercultural, and trans-Indigenous approaches to expand the possibilities of contemporary dance. Its productions tour throughout urban and remote Australia, to other Indigenous contexts internationally, and throughout the world.

Twenty-one years of productions made in West Arnhem Land and then in Broome turns conventional wisdoms upside down in Australian terms. Many people still hold that sophisticated cultural work is made in cities and that regional or remote places yield up worthy or folksy work that belongs in a different register. Marrugeku and their new work rout these prejudices. They have been doing it all along, too, drawing in collaborators from everywhere to build an impressive body of work.

—Terri-ann White, *Australian Book Review*, 2015

Acknowledgments

Marrugeku would like to thank the following:

Paul Bell for Drone footage

Geoff Mackley for Fukushima, Aceh, and Thailand disaster footage

Nimia for Mining footage

ABC for Noonkanbah 1980 footage

Bill Grayden AM for permission to use his speech to the people of Noonkanbah in 1980.

About the Artists

Rachael Swain (Concept/Director) is a director, dramaturg, and performance researcher. She is a founding member and co-artistic director of Marrugeku. She directed Marrugeku's productions *Mimi*, *Crying Baby*, *Burning Daylight*, and *Cut the Sky* and co-directed *Buru and Ngarlimbah* with Dalisa Pigram. She was dramaturg for *Gudirr Gudirr* and *Burrbgaja Yalirra*. Swain was previously an artistic director of Stalker, directing *Blood Vessel*, *Incognita* (with Koen Augustijnen), *Sugar*, and *Shanghai Lady Killer*. She trained at the European Dance Development Centre in Arnhem, Netherlands, and DAS ARTS in Amsterdam and completed a PhD in dramaturgy for intercultural-Indigenous dance. Her first book, *Dance and Contested Land*, will be published in 2018.

Dalisa Pigram (Concept/Choreographer), a Yawuru/Bardi woman born and raised in Broome, Australia, is one of the founding members of Marrugeku (1994) and co-artistic director since 2009. She is a co-devising performer on all Marrugeku's productions, touring extensively overseas and throughout Australia. Pigram's first solo work, *Gudirr Gudirr* (2013), earned an Australian Dance Award (Outstanding Achievement in Independent Dance 2014) and a Green Room Award (Best Female Performer 2014). Pigram co-conceived Marrugeku's *Burning Daylight* (2006) and *Cut the Sky* (2015) with Rachael Swain, co-choreographing both works with Serge Aimé Coulibaly. Together with Swain she co-directed *Buru* (2010) and *Ngarlimbah* (2018) and co-curated Marrugeku's four International Indigenous Choreographic Labs and *Burrbgaja Yalirra*.

Serge Aimé Coulibaly (Choreographer) is a dancer and choreographer from Burkina Faso and Belgium. Starting as an actor and dancer in the multidisciplinary company Feeren from Burkina Faso, he joined the famous Belgium company Les Ballets C de la B in 2002 and later founded his company, Faso Danse Theatre. In 2017 his work *Kalakuta Republik* took Europe by storm, and his most recent, *Kirina*, will open the prestigious RuhrTriennale festival in Germany. As an associate choreographer with Marrugeku, Coulibaly co-choreographed *Cut the Sky* in 2015 (directed by Rachael Swain) and more recently Miranda Wheen's solo "Miranda" for *Burrbgaja Yalirra (Dancing Forwards)* in 2018.

Hildegard de Vuyst (Dramaturg) started working in 1994 as a dramaturg for Het Muziek Lod and in 1995 with Les Ballets C de la B for *La Tristeza Complice*. She has worked in collaboration with director Alain Platel, which led to *Iets op Bach*, *Wolf, vsprs*, and *pitié!* and *Out of Context—for Pina*. She has also worked with Koen Augustijnen (*To Crush Time*) and Sidi Larbi Cherkaoui (*Rien de rien*) and taught workshops (dance dramaturgy) in Amsterdam, Lublin, and Aarhus. In 2001 she started working at the Koninklijke Vlaamse Schouwburg (KVS) as a dramaturg and part of the artistic team. Her far-reaching commitment to the KVS as an institution and to Platel as a choreographer came together in April 2006 in *Uit de bol* and in her work as dramaturg on the recent coproduction of *pitié!*. De Vuyst first worked in Palestine in 2004, leading a workshop with Platel, where she founded PASS (Performing Arts Summer School), a collaboration with KVS, Les Ballets C de la B, and the A.M., and Qattan Foundation in Ramallah, consisting of a long-term workshop trajectory with young Palestinian performers in Palestine and in Belgium. In September 2016, de Vuyst joined the team of Les Ballets C de la B as dramaturg, also part of the Festival de Marseille.

Matthew Fargher (Musical Director) has produced, composed, and directed music across many genres with a remarkable array of collaborators since the early '80s. As Marrugeku's musical director, he has worked since 1995 with remote and urban Indigenous musicians and dancers for *Mimi*, *Crying Baby*, *Burning Daylight*, *Buru*, and *Cut the Sky*, through national and international tours. He is a founding member and current board member. He has also created music for Terrapin Puppet Theatre, Circus Oz, Belvoir Street Theatre, and Kickstart Arts. Recent production work includes *A Luta Continua*, *Continental Drift*, *Taste of the Future*, and *Saltwater Sisters*, creating opportunities for First Nations performers and emerging communities in Tasmania. He runs a community access recording studio for Youth Health South in Glenorchy, Tasmania, now entering its 14th year of operation.

Desire Machine Collective (Media Designers and Visual Concept) was founded by Sonal Jain (b. Shillong, India) and Mriganka Madhukaillya (b. Jorhat, India) in 2004. They work with the intersection of art, ecology, technology, and activism. Their practice spans film, video, photography, digital media, public intervention, curation, and writing. One of their most renowned works is *Periferry*, a project that functions

as a hybrid laboratory, bringing together artistic, scientific, and technological practices. The project was nominated for the Visible Award 2015. They are currently working on their first feature film and were at the Three Rivers Script Lab at Rome in 2016. Their work has been featured in group exhibitions at Solomon Guggenheim Museum, New York (2012); New Museum of Contemporary Art, New York; MAXXI Museo nazionale delle arti del XXI secolo, Rome; Deutsche Guggenheim Museum, Berlin; Indian Pavilion, 2011 Venice Biennale; third edition of La Triennale, Palais de Tokyo, Paris; Eighth Pacific Triennial of Contemporary Art in Brisbane; MAC Musée d'art contemporain de Lyon; and Queens Museum and Grey Art Gallery at New York University, New York. In 2014, they had a solo show, *Noise Life*, at Galerie Max Mueller, Mumbai, and Project 88, Mumbai, and then at production and exhibition platform basis e.V. Frankfurt, Germany, in 2015. In 2017 they showed the film *Noise Life* at BFI London Film Festival (2017) and at a group show at Gallery Odyssey, Lower Parel, Mumbai; Changing Places UK; Artists' Film International with Whitechapel Gallery, London; Korea Cultural Centre, New Delhi; Kiran Nadar Museum of Art, Noida, India; and *The Open Hand* at 24 Jor Bagh in the India Art Fair 2017. Their works are in the collections of prestigious public institutions like the Solomon R. Guggenheim Museum, New York, and the Guggenheim, Abu Dhabi (Abu Dhabi Tourism and Cultural Authority). They have been a part of several residencies and workshops: Gas Works, London (2015); New Museum of Contemporary Art, New York (2013); Flying Circus, Burmese Days, Theatre Works Singapore (2013); and Solomon R. Guggenheim Museum, New York (2012).

Stephen Curtis (Set and Costume Designer) has worked extensively as both a costume and set designer for drama, film, opera, and dance. For Marrugeku, he has designed costumes and set for *Burrbgaja Yalirra (Dancing Forwards)* and *Cut the Sky* and costumes for *Gudirr Gudirr* and *Burning Daylight*. Major credits include *Black Diggers*, QTC/Sydney Festival 2013 and *I Am Eora*, Sydney Festival 2012; *La Bohème* for West Australian Opera/Opera Queensland/Opera Australia; *Lulu*, *The Cunning Little Vixen*, and *Turn of the Screw* for Opera Australia/Houston Grand Opera; *Der Ring des Nibelungen (The Ring Cycle)* for State Opera of South Australia; *The Secret River*, *A Man with Five Children*, *The Government Inspector*, and *Heartbreak House* for Sydney Theatre Company; *Rupert*, *All About My Mother*, *Life x 3*, *Tribes*, and *The Blue Room* for Melbourne Theatre Company; *The Vertical Hour*, *Doubt*, and *Two Brothers* for the Melbourne Theatre Company/Sydney Theatre

Company; *The Winter's Tale*, *Henry IV*, *The Government Inspector*, and *The Servant of Two Masters* for Bell Shakespeare Company; *Gwen in Purgatory*, *Small Poppies*, *The Popular Mechanicals*, and *Signal Driver* for Company B Belvoir; and *Pygmalion*, *The Venetian Twins*, and *Corporate Vibes* for Queensland Theatre Company. Curtis's film credits as a production designer include *Looking for Alibrandi*, *Twelfth Night*, *Breathing Underwater*, *Bedevil*, and *Night Cries*. Curtis has recently published *Staging Ideas: set and costume design for theatre* as a guide to the design process for young theater makers and theater lovers.

Damien Cooper (Lighting Designer) is a lighting designer working in theater, opera, and dance; he has designed more than 300 shows. In 2018 Cooper lit Force Majeure's Sydney Festival production of *You Animal*, *You* and *Top Girls* for Sydney Theatre Company (STC), *The Merry Widow* for Opera Australia, *Murphy* for the Australian Ballet, and *AB [INTRA]* for Sydney Dance Company. Cooper works with leading dance companies in Australia; his works for Australian Dance Theatre include *Birdbrain*, *Plastic Space*, *Attention Deficit Theory*, *Habitus*, *Be Yourself*, *House Dance*, *The Age of Unbeauty*, *Nothing*, and *Multiverse*. Other highlights include *Ocho*, *Grand*, *Air and Other Invisible Forces*, and *Orb* for Sydney Dance Company; Chunky Move's *Mortal Engine*; Bangarra Dance Theatre's *Of Earth and Sky*; Stalker Theatre's *Shanghai Lady Killer*, directed by Rachel Swain; and the Australian Ballet's *Romeo and Juliet*, *Swan Lake*, *Firebird*, and *The Narrative of Nothing*. Cooper's theater highlights include *Mart Colvin's Kidney*, *The Great Fire*, *Glass Menagerie*, and *Summer of the Seventeenth Doll* at Belvoir and *A Midsummer Night's Dream*, *The Golden Age*, *Suddenly Last Summer*, *Orlando*, and *The Long Way Home* with STC. His opera credits include Neil Armfield's *The Ring Cycle* and *Peter Grimes* as well as *Così fan tutte* for Opera Australia; *The Magic Flute* for Chicago Lyric Opera; *The Rape of Lucretia* for Sydney Chamber Opera; *Chorus!* for Houston Grand Opera; *A Midsummer Night's Dream* for Houston Grand Opera, Chicago Lyric Opera, and Canadian Opera Company; *Aida* for West Australian Opera, State Opera South Australia, and Queensland Opera; and *Ainadamar* for State Opera South Australia. Cooper has won three Sydney Theatre Awards and four Green Room Awards for Best Lighting Design.

Patrick Dodson (Cultural Advisor) is a Yawuru man from Broome in Western Australia. He has dedicated his life work to being an advocate for constructive

relationships between Indigenous and non-Indigenous people based on mutual respect, understanding, and dialogue. He is a recipient of the Sydney International Peace prize. He was a Royal Commissioner into Aboriginal Deaths in Custody, inaugural chair of the Council for Aboriginal Reconciliation, and co-chair of the Expert Panel for Constitutional Recognition of Indigenous Australians. Dodson lives in Broome with his family, where he is involved in social, cultural, economic, and environmental sustainability through his roles as chair of the Lingiari Foundation and executive chair of Nyamba Buru Yawuru. He is adjunct professor at the University of Notre Dame Australia in Broome, where he lectures in Spirituality and the Challenge of Reconciliation. He has worked as a cultural advisor to Marrugeku shows *Burning Daylight* and *Buru* and co-conceived *Gudirr Gudirr* with Dalisa Pigram.

Ngaiire (Composer) is a singer and songwriter who specializes in an off-center hybrid of pop and R&B. Ngaiire Joseph, known as Ngaiire, was born in Lae, Papua New Guinea. Known for her powerhouse vocals, Ngaiire is the recipient of three Australian National Live Music Awards, has performed on stages from Glastonbury to the Sydney Opera House, and toured alongside the likes of Alicia Keys and Sufjan Stevens. She released her debut future-soul album, *Lamentations*, in 2013 and followed it up with her electronic pop-infused 2016 release, *Blastoma*. Ngaiire composed songs and sung for Marrugeku's *Le Dernier Appel* in 2018.

Cast and Co-Creators

Eric Avery, Ngiyampaa, Yuin, Bandjalang, and Gumbangirri, is a multidisciplinary artist whose focus is dance and music and the interplay between composer/choreographer and performer. Avery has studied at NAISDSA, Australian Institute of Music; completed a mentorship at the Australian Ballet; and has engaged with Marrugeku for a number of years, dancing in *Cut The Sky* and also engaging in many choreographic labs with them. More recently he has been developing his solo work, "Dancing with Strangers," with Belgian choreographer Koen Augustijnen. Avery has also attended various residencies to continue his practice and interrogate creative pursuits through various intercultural lenses at Critical Path and the Bundanon Trust. He has performed with the Black Arm Band and opened for Rhiannon Giddens for her Australian performances at the Factory Theatre, playing violin and singing his ancestors' songs. Avery regularly plays violin with his father,

Graham King, who plays the Yidaki, recently performing at Boomerang-Byron Bay Bluesfest 2018. The year 2018 sees him performing in Marrugeku's *Burrbgaja Yallirra* premiering a short solo work, "Dancing with Strangers"; composing/performing for *Night of the Tarantula* in Amsterdam; further collaborating with Maori dancer and choreographer Cathy Livermoore; and attending various residencies. Avery looks forward to sharing his work and developing further repertoire.

Edwin Lee Mulligan, born in Derby in 1980, is also known by his traditional name, Warrda Lumbadij Bundajarrdi. Mulligan grew up in Yakanarra and now resides in Nookanbah in the central Kimberley. His grandfather Jimmy Pike is a well-known Walmajarri artist and is the reason Mulligan started his career in the arts. He has won several art awards. Exhibitions include the Nomad Two Worlds New York exhibition 2009 and the Nomad Two Worlds exhibition at the National Gallery of Victoria in Melbourne, sharing his stories with Sir Richard Branson, Hugh Jackman, Donna Karan, and Black Eyed Peas. In 2011 he exhibited in Berlin and Rotterdam Perth CHOGM "Portrait of Diversity." Mulligan appeared in the 2008 documentary *The Reincarnation of William Buckley* (ABC), shot in Melbourne, Victoria. In 2014–15 he was artist-in-residence at Broometime Gallery, where he exhibited solo and in partnership with long-time collaborator Paul Boon. Mulligan's work was selected to feature on specially made Western Australia police uniforms and police vehicle wraps as part of 2017 NAIDOC Week celebrations. He received the Shinju Matsuri 2017 Aboriginal Art Award for his "Seasons—Sharing Country" work. From December 2017 to February 2018, Mulligan was engaged as the artist-in-residence at Dreamworld, Gold Coast Queensland, to assist in the design and storying of the Sacred Rainbow Serpent responsible for the creation of the Mardoowarra, Fitzroy River. The concept was the culmination of an art and cultural reconciliation partnership between Nyikina traditional custodians of the Kimberley and Dreamworld spanning six years. The body of works included a mural of the Dingo Dreaming Story and a large sculpture and walkway through to a 10-meter storyboard highlighting the cultural and environmental values of the Fitzroy River.

Ngairé Pigram is a writer, director, and performing artist. A Yawuru/Yamatji woman from Broome, Western Australia, she has been performing most of her life. Pigram has played the lead role in several short films, including Bec Cole's *Plains Empty*, which was selected for the 2005 Sundance Film Festival. She was nominated for a

Best Performance award at the 2013 WASA's for her role in Dot West's short comedy *In the Air*. She also played in the 2011 theater production of *The Sapphires*, directed by Neil Armfield, which showed at the Barbican Theatre in London. After acting in the 2011 Sundance Film Festival selection feature film *Mad Bastards*, Pigram moved into writing and directing with her short drama *Dark Whispers*, a Screenwest initiative and Spearpoint Production exploring a woman's struggle with her tragic reality. This is Pigram's fourth year working with Marrugeku's *Cut the Sky*.

Joshua Thomson is a performer, choreographer, director, and maker. He holds a bachelor of fine arts (Dance) from the Queensland University of Technology. As co-artistic director, his latest co-created work is *Highly Sprung*, an outdoor large-impact trampoline activation. *Highly Sprung* premiered in Sydney's Martin Place this year and continues to play around Australia. For the past 12 years Thomson has worked nationally and internationally across many different performative art forms with companies such as Tasdance, Dancenorth, Perth Theatre Company, The Farm and PVC—Physical Virus Collective (Germany), Legs on the Wall, Shaun Parker & Company, Stalker Stilt Theatre, and Marrugeku. Thomson is one of the founding members of the new Gold Coast company The Farm. *CockFight*, a show he co-created with other members of The Farm, was nominated in the “Best Ballet or Dance Work” category at the prestigious 2016 Helpmann Awards. This work will also tour Australia and England in 2017. Thomson specializes in dynamic physical performing work, ranging from live theater to a 48-hour duration work in the ocean.

Miranda When is an independent dancer based in Sydney. She has collaborated with companies and choreographers throughout Australia and overseas. She has worked as an associate artist with Marrugeku and Martin Del Amo and danced with Stalker Theatre, Shaun Parker & Company, Mirramu Dance Company, Dance Makers Collective, and Restless Dance Theatre. When has studied in West Africa with choreographer Germaine Acogny at L'École des Sables in Senegal. She has a bachelor of arts in dance from the University of Western Sydney, where she was awarded the Dean's Medal, and a First Class Honours from Macquarie University. When recently premiered her solo “Miranda” for *Burrbgaja Yalirra (Dancing Forwards)* in 2018.

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FACE Contemporary Theater, a program developed by FACE Foundation and the Cultural Services of the French Embassy in the United States



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