

BANGARRA DANCE THEATRE

ILLUME





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BANGARRA DANCE THEATRE

ILLUME

GADIGAL COUNTRY
Sydney Opera House
4 - 14 June 2025

WHADJUK NOONGAR BOODJA
Heath Ledger Theatre, Perth
10 - 13 July 2025

KINJARLING
Albany Entertainment Centre
18 July 2025

NGUNNAWAL COUNTRY
Canberra Theatre Centre
25 & 26 July 2025

MEANJIN
Queensland Performing Arts Centre
1 - 9 August 2025

GARRAMILLA
Darwin Entertainment Centre
15 & 16 August 2025

WURUNDJERI COUNTRY
Arts Centre Melbourne
4 - 13 September 2025

CREDITS

Choreographers
Frances Rings
The dancers of
Bangarra Dance
Theatre
*Artistic & Cultural
Collaborator*
Darrell Sibosado
Set Designer
Charles Davis
Costume Designer
Elizabeth Gadsby
*Associate Costume
Designer*
Rika Hamaguchi
Lighting Designer
Damien Cooper
Video Designer
Craig Wilkinson
Composer
Brendon Boney
Cultural Consultants
Trevor Sampi
Audrey (Pippi) Bin
Swani

DANCERS

Lillian Banks
Courtney Radford
Kallum Goolagong
Kassidy Waters
Jye Uren
Maddison Paluch
Daniel Mateo
Emily Flannery
Janaya Lamb
James Boyd
Chantelle Lee
Lockhart
Amberlilly Gordon
Donta Whitham
Edan Porter
Zeak Tass
Tamara Bouman
Roxie Syron
Eli Clarke

PRODUCTION CREDITS

Production Manager
Cat Studley
Company Manager
Joseph Cardona
Stage Manager
Ashleigh King
Head Electrician
Lucy Mitchell
Lighting Realiser
Lucy Mitchell
(Albany & Darwin)
*Deputy Head
Electrician*
Sammy Read
(Sydney, Albany
& Darwin)
Head of Wardrobe
Jessica Hodgkinson
*Head of Sound
& Video*
Emjay Matthews

*Deputy Head of
Sound & Video*
Eden Trickett

Head Mechanist
Nate Williams

*Assistant Stage
Manager*
Thomas Kelly

Production Trainee
Peta-Louise Rixom

Bangarra Dance Theatre pays respect and acknowledges the Traditional Custodians of the Land on which our Company calls home, where much of *Illume* was created - the Gadigal People of the Eora Nation.

Welcome

Welcome to *Illume* – our new mainstage work for 2025.

As Co-CEOs we are proud to present this new commission by Bangarra, and the artistic vision of co-creators Frances Rings and Goolarrgon Bard artist, Darrell Sibosado.

Illume takes us on a journey through Darrell's Country, and into the iridescent light of mother-of-pearl whose characteristics give life, ritual, sustenance and hope.

For thousands of years, the language of light has energised and sustained Indigenous cultures, connecting people, environment, and kinship through nature's rhythms. This luminous force bridges the physical and spiritual realms, carrying ancestral wisdom and power.

This landmark work is the first time Bangarra has collaborated with a First Nations visual artist. *Illume* examines light from both choreographic and visual art perspectives. The combination of artforms creates a multidimensional experience that integrates dance and visual art design elements alongside First Nations cultural storytelling.

We thank Darrell Sibosado for his vision and immense contribution to Bangarra's creative and cultural Songline.

In its 36th year, Bangarra is making history by moving into the Joan Sutherland Theatre at the Sydney Opera House in 2025, after 20 years in the Drama Theatre. As Australia's leading First Nations performing arts company, this transition to a stage traditionally reserved for opera and ballet marks a monumental moment for Indigenous theatre and storytelling, allowing Bangarra to share its powerful cultural narratives with even larger audiences in one of the country's most prestigious venues.

Thank you to our dancers and our rehearsal director, Rikki Mason, for boldly realising the artistic vision, and for the commitment and respect they have given to the story. We thank the creatives for their generous contributions which bring this powerful story to life on the stage. We recognise our incredible production crew for their unwavering support and the efforts of our Bangarra family who drive our purpose.

Bangarra acknowledges and thanks Elders, family and Lombadina community and cultural consultants for supporting the creatives in the creation of these stories. We also acknowledge the communities from the Dampier Peninsula, and Bardi Jawi people for supporting this collaboration.

Thank you to the Board of Directors for their stewardship under the leadership of Chair Phillipa McDermott.

Tonight's performance is made possible by the continued support of our government partners, the Australian Government through Creative Australia and the NSW Government through Create NSW. Thank you to our corporate partners and many dedicated donors who are on the journey with us to nurture the transmission of story, knowledge, history and experiences of our First Peoples to effect change and create lasting impact.

We are thrilled to share this work with you. Enjoy *Illume*.



Frances Rings,
Artistic Director
& Co-CEO



Louise Ingram,
Executive Director
& Co-CEO

Illume

THE PEOPLE

Originally, Bard people were recognised as the people of the land, while Jawi were the people of the islands. Together, they share systems of kinship, lore and social organisation. Bardi and Jawi Country is divided into seven clan areas, Ollongon, Goolarrgon, Ardiol, Iwanyland Inalaburu, Jawi, Banararr and Buniol. Referring to the Bardi Jawi together aligns the communities to the 2005 Bardi Jawi Native Title Claim, confirming the Bardi and Jawi people's exclusive possession of over 1000 square kilometres of land, and non-exclusive possession of intertidal and reef zones. Following an appeal in 2010, this native title land and intertidal areas were tripled to over 3000 square kilometres.

SIGNIFICANCE OF PLACE

Situated on the West coast of the Kimberley, the Dampier Peninsula is surrounded by seas to the East, West and North. About 17,000 BCE, sea levels fell to about 150 metres below what they are today. Then as glaciers melted around 7000 BCE, the seas rose and King Sound on the east coast of the peninsula was formed. The Lombadina and Djarindjin communities are in the North West of the Dampier Peninsula and have a population of approximately 200 people.

Walking into the Country of the Bardi Jawi we meet the *manawan* trees (known commonly as woolybutts) with their blackened trunks, the result of cool weather burning practices. We see the brilliant deep red of the pindan soil and rocks, the white luminous quartz sand, and the iridescent blue waters.

If you arrive in the wet season from December to March, you will experience rain, storms, sometimes cyclones – and relentless humidity. In the dry season, April to November, you will find comfort in the warm days and cool nights.

THE STORY

Many Bardi and Jawi creation stories involve the cultural hero *Galaloong*, who travelled down the Dampier Peninsula naming places, giving law to the people. Connecting the spiritual and terrestrial place with people and story ensures intergenerational and cultural knowledge has a central belief and value system that lays a foundation for continued evolution and adaptation. For the Bardi and Jawi people, the story of *Galaloong* represents the genesis of life, a creation story that provides people with a sense of connection to Country and a compass for their own personal journey.

The strong cultural identities of the Bardi Jawi people of today are very much due to traditional lore and protocols being followed and practiced through time, despite the destructive impacts of colonisation and exploitation, including the removal of children, restrictions on cultural practices, forced labour, mining, and other commercial interests. Today's Bardi Jawi hybrid economy of traditional practices and new business opportunities, focuses on efforts to balance change while ensuring survival.

"This is what has been passed down to me to continue and take where it's going. It's an ever-changing thing ... It's about taking these traditional practices and traditional languages into the contemporary space and trying to make people realise that it doesn't belong way back 1000 years ago, it belongs here, because I'm here now, and it is me."

Darrell Sibosado, Goolarrgon Bard, 2022.

BAI is proud to support and partner with Bangarra to elevate our country's rich national identity and inspire the next generation of Australians.



bai communications

Creative team



FRANCES RINGS
Artistic Director, Co-CEO
& Choreographer

Frances Rings is a Mirning woman from the Far West Region of South Australia and also has German heritage. She was appointed Artistic Director of Bangarra Dance Theatre in 2023. Frances has created nine works for Bangarra: *Ration*, *Walkabout*, (2002) *Bush* (2003, co-choreographed with Stephen Page), *Unaipon* (2004), *X300* (2007), *Artefact* (2010), *Terrain* (2012), *Sheoak* (2015), *SandSong* (2021, co-choreographed with Stephen Page) and *Yuldea* (2023). Frances has received multiple awards for her work including six Helpmann Awards, a Deadly Award, an Australian Dance Award and a Green Room Award.



DARRELL SIBOSADO
Artistic & Cultural Collaborator

Darrell Sibosado is a Goolarrgon Bard man from Lombadina, Western Australia, whose multidisciplinary practice reimagines the traditional pearl shell carving practices into contemporary art. A NAISDA graduate, Sibosado has worked across the Indigenous arts sector for over 30 years, producing major cultural projects and championing traditional arts. His works have exhibited at the National Gallery of Australia, Art Gallery of Western Australia, and the 2024 Biennale of Sydney. Now based in Lombadina, he continues to revitalise Bard art through community work and other major commissions.



CHARLES DAVIS
Set Designer

Charles Davis is an award-winning set and costume designer for theatre, opera, dance and film. A graduate of NIDA, Charles also studied architectural design at Monash University. A selection of Charles' designs include: *The Chronicles* (Stephanie Lake Company), *La Traviata* (Opera Australia / Opera Queensland / West Australian Opera / State Opera of South Australia); *Circle Electric* (The Australian Ballet); *The Importance Of Being Earnest*, *Do Not Go Gentle, No Pay? No Way!* (Sydney Theatre Company); *Rusalka* (West Australian Opera); *Twelfth Night* (Bell Shakespeare).



ELIZABETH GADSBY
Costume Designer

Elizabeth Gadsby is a designer for live performance. Her opera credits include set and costume design for *Gilgamesh* (Sydney Chamber Opera/Opera Australia), *Awakening Shadow* and *Antarctica* (Sydney Chamber Opera), and co-director and costume designer for *The Rape of Lucretia* (Sydney Chamber Opera/Victorian Opera). From 2016-2019, Elizabeth was Resident Designer at Sydney Theatre Company, with credits including *Picnic at Hanging Rock*, *The Visitors*, *Julius Caesar*, *Appropriate*, and *The Seven Stages of Grieving*. For Bangarra Dance Theatre, she designed sets for *Yuldea* and *Horizon*, and both set and costumes for *Brown Boys*.



RIKA HAMAGUCHI
Associate Costume Designer

Rika Hamaguchi is a proud First Nations woman from the Kimberley region of Western Australia with strong ties to her Japanese heritage. As a professional dancer for a decade, Rika has been a senior artist at Bangarra Dance Theatre and featured in Australian Dance Theatre's multidisciplinary work *Tracker*. Outside of live performances, Rika is also passionate about storytelling through different mediums and is interested in the way textiles and movement influence and enhance a story. Rika's first costume design commission was in *The Wild Between Stars*, West Australian Ballet in 2025.



DAMIEN COOPER
Lighting Designer

Damien Cooper is a multi-award-winning lighting designer in theatre, opera and dance. Damien's career highlights include Belvoir's *Counting & Cracking* which played in Australia and was presented by the Public Theatre in New York, Neil Armfield's production of *The Ring Cycle* for Opera Australia, *Exit The King* on Broadway starring Geoffrey Rush and Susan Sarandon, Graeme Murphy's *Swan Lake* for the Australian Ballet, which was presented internationally, *Keating! The Musical*, Australia's most successful subsidised theatre show, and Australian Dance Theatre's *Birdbrain* which played over 60 venues worldwide. Damien is excited to be once again working with Bangarra on *Illume*.

Creative team



CRAIG WILKINSON
Video Designer

Craig Wilkinson APDG is a multi-award-winning Live Performance Video Designer and Creative Director of optical bloc. His video design credits include *Dracula* (Sydney Theatre Company), *Boy Swallows Universe* (Queensland Theatre/ Brisbane Festival/QPAC), *Fantastic Mr Fox*, *Green Day's American Idiot* and *1984* (Shake & Stir Theatre Co/ QPAC), *Shaun the Sheep's Circus Show* (Circa/Aardman), *Dein Perry's Tap Dogs* (Broadway Entertainment Group) and *Trent Dalton's Love Stories* (Brisbane Festival/QPAC). Craig has received Australian Production Design Guild and Matilda Awards for excellence in video design.



BRENDON BONEY
Composer

Brendon Boney is a Wiradjuri/ Gamilaroi man from Wagga Wagga, now based on Darkinjung Country. As a composer and sound designer, his credits include Bangarra Dance Theatre's *Kulka*, *Horizon*, and *Dance Clan*; Sydney Theatre Company's *Fences and Sweat*; and Belvoir's *At What Cost?* and *Winyanboga Yurringa*. His screen work spans *Underbelly*, *Offspring*, and *Gods of Wheat Street*. A performer in *Wudjang: Not the Past and Black Ties*, he also voiced Willie in *Bran Nue Dae*. Brendon is an APRA, PDA winner and co-writer of the 2024 QMA Song of the Year.



TREVOR SAMPI
Cultural Consultant

My name is Trevor Sampi, I'm a Bardi man from the Western tip of the Dampier Peninsula, my clan is the Goolarrdgoon (Goolarrgon) clan. I was raised up in Djarindjin/ Lombadina by my parents. As a kid growing up I lived a very traditional life for the most part. I went down to Perth for high school and didn't last too long—homesickness was the reason why! I finished the rest of my highschool days in Broome at Nulungu College. I have basically lived most of my life here in the Peninsula, where I still live today with my own family. At the moment, I am one of the Senior Bardi Jawi Rangers, having been a Ranger for 18 years now. Being a Ranger has definitely opened up a few doors for me! Being a Senior, I know my responsibility within our customs, with acknowledgement and respect being a big part of my life!



AUDREY (PIPPY) BIN SWANI
Cultural Consultant

Audrey (Pippi) Bin Swani is a proud Bard/Nimanburr woman from Lombadina on the Dampier Peninsula in the Kimberley, Western Australia. A mother of four and grandmother, she finds healing through *Gamini/ Gol Healing*, and feels most at home in the bush and by the sea—fishing, learning, and following in her Elders' footsteps. Passionate about Bard culture and history, Audrey shares this deep knowledge with her family and community. Her commitment to preserving and passing on cultural practices ensures that future generations carry forward the strong spirit and enduring legacy of the Bard people.



RIKKI MASON
Rehearsal Director

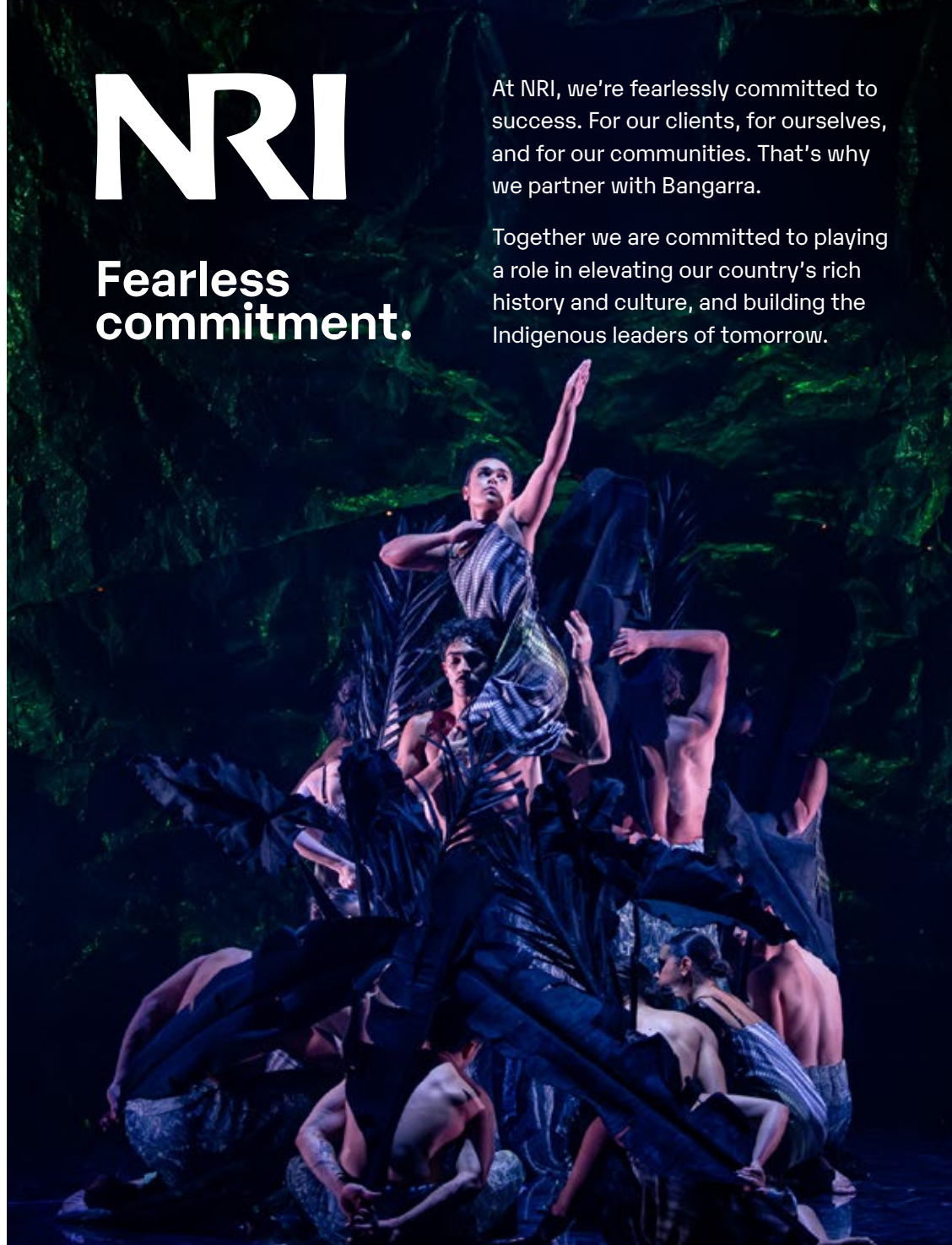
Rikki Mason was born in Inverell and is a descendant of the Kullilli people of South West Queensland. He began dancing at 17, training at the Australian Dance Performance Institute and L'École-Atelier Rudra Béjart in Switzerland. Joining Bangarra in 2014, Rikki danced for over a decade, becoming a Senior Artist. He performed in iconic works including *Ochres*, *Bennelong*, and *Terrain*, performing *The Call* from *Walkabout* and his acclaimed *Black Mist* solo from *Yuldea*. Returning as Rehearsal Director, he continues to contribute to the company's artistic vision while guiding the next generation of storytellers.

NRI

Fearless commitment.

At NRI, we're fearlessly committed to success. For our clients, for ourselves, and for our communities. That's why we partner with Bangarra.

Together we are committed to playing a role in elevating our country's rich history and culture, and building the Indigenous leaders of tomorrow.



NRI

Transformative
digital solutions

Illume – Sections

70 minutes (no interval)

SHADOW SPIRITS

Light is a language, a symbol of life. From darkness, it shapes form and births the physical world. In the void, shadows emerge, bringing into existence people and place.

Cast: Full Ensemble

MOTHER OF PEARL (GUAN)

Mother-of-pearl lies at the heart of spiritual life and tradition for the Goolarrgon Bard people, symbolising their deep connection to both the physical and spiritual worlds. Its presence and significance permeate every aspect of their environment and human experience, reflecting ancestral ties, cultural identity, and the enduring relationship between land, sea, and Lian/Liarn – innerbeing.

Cast: Kallum Goolagong, Daniel Mateo, James Boyd, Jye Uren, Donta Whitham, Zeak Tass, Edan Porter

MANAWAN

Glowing in the dark night are the Manawan trees, a medicine tree that signals the arrival on Goolarrgon Country.

Cast: Courtney Radford, Kassidy Waters, Maddison Paluch, Janaya Lamb, Amberlilly Gordon, Tamara Bouman, Roxie Syron

BLOOD SYSTEMS

The concept of energy and light connects us to all living things. This vital force sets a rhythm in motion, weaving together an intricate kinship network of lineage and connection.

Cast: Lillian Banks, Courtney Radford, Kallum Goolagong, Kassidy Waters, Daniel Mateo, Emily Flannery, James Boyd, Chantelle Lee Lockhart, Amberlilly Gordon, Donta Whitham, Zeak Tass, Edan Porter, Tamara Bouman, Eli Clarke

NGARRGIDJ MORR (THE PROPER PATH)

The Bard are saltwater people. They are finely attuned to the living systems that surround them and essence and energy of place. All living things are interconnected in harmony. Goolarrgon people navigate Country with purpose, changing their behaviours to align with the true rhythm of Country.

Cast: Pindan Quartet: Jye Uren, Maddison Paluch, Donta Whitham, Roxie Syron

Bush Quartet: Kallum Goolagong, Emily Flannery, Janaya Lamb, James Boyd

GLOSSARY

<i>Ardiol</i>	Clan of the Bardi Jawi
<i>Banararr</i>	Clan of the Bardi Jawi
<i>Bard</i>	People of the land
<i>Bunioi</i>	Clan of the Bardi Jawi
<i>Galalan</i>	Name of the first ancestor – “the cultural hero”
<i>Gamini/Gol</i>	Relationship: Grandparent/child
<i>Goolarrgon</i>	Clan of the Bardi Jawi
<i>Guan</i>	Mother of Pearl
<i>Iwanyland Inalaburu</i>	Clan of the Bardi Jawi
<i>Jawi</i>	People of the Islands/Clan of the Bardi Jawi

NIMAN AARL (MANY FISH)

The whirlpool of fish disturbs the surface of the water. As it builds, the tides grow. A rolling dark storm gathers, forecasting a change approaching.

Cast: Courtney Radford, Chantelle Lee Lockhart, Edan Porter, Zeak Tass/Eli Clarke

LIGHT POLLUTION

Colonisation reached the isolated Dampier Peninsula, threatening Goolarrgon land and people as settlers sought traditional lands and free labour. A Catholic mission was established at Lombadina, where Aboriginal children from across Western Australia were sent, severing their connections to family, language, lore, and culture.

Cast: Kallum Goolagong, Kassidy Waters, Jye Uren, Maddison Paluch, Daniel Mateo, Emily Flannery, Janaya Lamb, Chantelle Lee Lockhart, Amberlilly Gordon, Donta Whitham, Zeak Tass, Tamara Bouman, Eli Clarke

GAJOORR

Fire was the first light. Its ashes are used for medicine and ceremony. The embers symbolically represent a restoration and reconnection.

Cast: Male ensemble

MIDDENS

Tucked amongst the sandhills of Lombadina are middens, evidence of thousands of years of Bard occupation. Exposed by sun, wind and rain, the discarded shells lay in piles, shimmering relics of a sustainable life living on Country.

Cast: Kassidy Waters, Maddison Paluch, Emily Flannery, Chantelle Lee Lockhart, Amberlilly Gordon

WHALE SONG

The humpback whale or Minnimb, is a powerful totemic figure for the Goolarrgon people, symbolizing a deep and enduring connection to Country. Their seasonal migration serves as a reminder of the people's ongoing responsibility to protect and uphold cultural lore.

Cast: Courtney Radford, James Boyd, Edan Porter, Daniel Mateo/Zeak Tass

MOTHER OF PEARL REPRISE

The physical presence of the mother-of-pearl shell serves as a bridge to the spiritual realm. Its iridescence holds a unique power, weaving together stories and meaning. Through its essence and spirit, the intangible becomes tangible, creating an enduring legacy for Goolarrgon people.

Cast: Full Ensemble

<i>Lian/Liarn</i>	Inner being, within, essence of oneself (Spirit).
<i>Minnimb</i>	Humpback Whale
<i>Niman Aarl</i>	Many Fish. The disturbance of the water, by the movement of fish under the water.
<i>Ngarrgidj Morr</i>	The Proper Path – It has been determined, laid before.
<i>Ollongon</i>	Clan of the Bardi Jawi
<i>Burr (Buru)</i>	Land/country
<i>Garr</i>	Saltwater
<i>Gajoorr</i>	Ash
<i>Manawan/Manuwan</i>	Woollybutt

The Creative Process



FRANCES RINGS

Artistic Director,
Co-CEO &
Choreographer

“Working with Darrell Sibosado and the Lombadina community on *Illume* has been an incredible privilege. Their generosity made this journey truly unforgettable. Every dancer, creative, and production team member played a vital role in bringing Darrell's story to life. I'm deeply proud of everyone's commitment and grateful for the respect they have given to this story. Now more than ever, gathering to share stories feels essential. Storytelling helps us understand our world, bridge cultures, and learn from the past to shape a better future.”



DARRELL SIBOSADO

Artistic & Cultural
Collaborator

“Each one of us is a part of that big design. When we live in harmony, we keep adding to the pattern.”



CHARLES DAVIS

Set Designer

“Darrell's work traverses a whole range of different mediums. We're trying to bring all of those elements and different materials into the design. Every single one of those elements is building this amazing Bard symbology.”



DAMIEN COOPER

Lighting Designer

“What a unique opportunity for a lighting designer to collaborate with Darrell Sibosado, an artist who works with light. *Illume* brings an exploration of the rhythms of Lombadina, the artistry of Darrell Sibosado and a beautiful show. Enjoy!”



CRAIG WILKINSON

Video Designer

“Creative collaboration across the entire team is at the heart of *Illume*—a unified vision to create synergy between the physical and spiritual worlds. It has been an absolute privilege to be part of this process of creation.”



BRENDON BONEY

Composer

“What stood out to me were the patterns that exist on Country. And in music, when we set up multiple patterns, they can exist in isolation — but when you play them together, they create something entirely new.”



ELIZABETH GADSBY

Costume Designer

“Each of our departments are intersecting and crossing over to support the vision of Frances Rings and Darrell Sibosado. It's looking through the cultural lens of the Bard, Bardi Jawi community up in Lombadina.”

In the studio



RIKKI MASON
Rehearsal Director

"Being in the studio for the creation of *Illume* has been both grounding and deeply rewarding. Transitioning from dancer to Rehearsal Director has given me a new perspective—no longer inside the work, but observing from the outside, where I can support Fran and contribute to its development in a different way. Working closely with her throughout this process has been enriching; her creativity and openness to collaboration has created a space that feels purposeful and creatively charged. Sitting on the other side of the table has challenged me to grow in new ways. It's been a joy to watch these artists create and explore the depths of this story, and to witness Fran's powerful vision take shape in the studio."



ASHLEIGH KING
Stage Manager

"Creating a new work is such a big undertaking with so many moving pieces. Every day you come in and adapt, reassess, and create; trusting that all the other pieces are falling into place around you. On any given day there are costume fittings, production meetings, meetings with cultural consultants, media calls, new music, and a frantic flurry of paperwork. It's a beautiful opportunity for the sharing of stories that allows you to ground yourself in the work you are creating. This work is built upon ideas of how we both affect and are affected by the landscape, and it's been amazing to watch how all these different elements have come together to be shared with each other and with our audience."



COURTNEY RADFORD
Dancer

"During the creation of *Illume*, the studios have been filled with inspiration from all the creatives involved. Each day has brought new and exciting ideas for sets and artwork, which have helped give the dancers a clearer picture of each scene we are part of. Darrell has carefully explained the importance of portraying each section with integrity and the correct intention. Together, Fran and Darrell make a great team, communicating with the dancers thoughtfully as they work to find the right temperament and physical language for each specific section. Personally, being part of *Illume*'s development process has been incredibly exciting. I've been lucky enough to visit some of the sites in Lombadina while growing up in Port Hedland, so I already have a connection to these places—one that has truly ignited my creativity. As Darrell said early on in the process, the dancers have now become part of his artwork, each complementing the other."



JESSICA HODGKINSON
Head of Wardrobe

"Working with costume designer Elizabeth Gadsby has been a pleasure. She's methodical and meticulous, but also open to collaboration and input from both myself, my two makers and our art finisher. Developing the designs to realisation has been such a rich, joyous process, with Elizabeth actively researching and developing solutions for elements that could be interpreted in at least 10 different ways along with the team. It's always a rewarding experience working in an environment where everyone gets their opinion heard and plays to their strengths when making—an environment that I hope shines through in our work on stage."



Celebrating 25 years of Qantas and Bangarra Dance Theatre



The Dancers



LILLIAN BANKS

Lillian is a proud Yawuru woman from Broome, Western Australia. A NAISDA graduate, she joined Bangarra in 2018 through the Russell Page Graduate Program. She has performed in *SandSong*, *Terrain*, *Yuldea*, *Horizon*, and toured North America with *Spirit* in 2019. Lillian's work is shaped by strong cultural ties and storytelling through dance. Highlights include featuring in *FREEMAN*, returning *SandSong* to Country, and choreographing her debut work, *Yawuru Buru*, for *Dance Clan* in 2024.



COURTNEY RADFORD

Courtney is a proud Ballardong Noongar woman from Perth, Western Australia. Her passion for dance began in childhood in Port Hedland, Western Australia. She trained in Queensland Ballet's Pre-Professional Program before joining West Australian Ballet in 2016. Courtney became a company dancer with Bangarra in 2019. Career highlights include touring *Spirit* in Canada, *SandSong* in New Zealand (2023), and every Return to Country trip. She has especially loved contributing to the creative process of *Illume*.



KALLUM GOOLAGONG

Kallum is a proud Wiradjuri and Darkinjung man and a dynamic force who joined Bangarra in 2019 through the Russell Page Graduate Program. Career highlights are performing the Kapi Spirit duo in *Yuldea* and connecting with communities on tour. Kallum eagerly showcases his mesmerising movement and storytelling and proudly presents his culture onstage, leaving an unforgettable mark. Kallum made his choreographic debut in *Dance Clan* in 2024 with his work *Metamorphosis*.



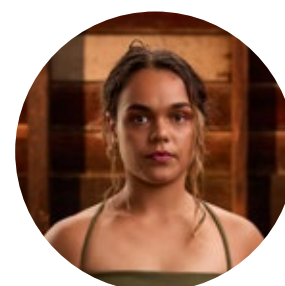
DANIEL MATEO

Daniel is a proud Gamilaroi mari from northern NSW and Tongan from Ma'ufanga, Tongatapu. A multidisciplinary artist, he expresses his cultural connection through dance, poetry, film, and painting. A NAISDA graduate, he joined Bangarra Dance Theatre in 2021 as a Russell Page Graduate. Daniel has performed in *SandSong*, *Terrain*, *Yuldea*, and *Horizon*, earning acclaim for his role in *The Light Inside* (2024). He made his choreographic and directorial debut in *Dance Clan* (2024) with his film *Brown Boys*.



EMILY FLANNERY

Emily is a proud Wiradjuri woman from Forbes, NSW, also of Irish, English, and French descent. A NAISDA graduate, she joined Bangarra Dance Theatre in 2021. Emily has performed with Opera Australia, Phunktional Arts, Catapult Choreographic Hub, Jannawi Dance Clan, and was a First Nations Intern at Lucy Guerin Inc. Her debut choreographic work, *Bulnuruwanha*, premiered at the Sydney Opera House in 2022. Emily's practice blends contemporary dance with cultural storytelling and a deep connection to Country.



JANAYA LAMB

Following her mother's line, Janaya is a proud Wiradjuri woman, born on Bundjalung Country who grew up on Gomeroi Country. Janaya has Torres Strait Islander, Butchulla and Ngajanji ties through her grandfather's side. She started NAISDA in 2018 which led to her performing in several independent and commercial projects with companies such as Legs on the Wall, Catapult and she has also been part of an international collaboration between Australia and Singapore. She joined Bangarra in 2022.



KASSIDY WATERS

Waters is a proud Wanaruah woman from the Hunter Valley. Her passion for culture and theatre led her to NAISDA Dance College, graduating in 2016 with the Chairman's Award, followed by Sydney Dance Company's Pre-Professional Year in 2017. She joined Bangarra Dance Theatre in 2019 and has since toured nationally and internationally. Performance highlights include *ERTH INC Liminal Hour*, Bangarra's *An Act of Being*, *Red Mallee*, *Kulka*, *The Light Inside*, and works with Jannawi Dance Clan, Karul Projects, and Vicki Van Hout. Return to Country trips are among her unforgettable experiences.



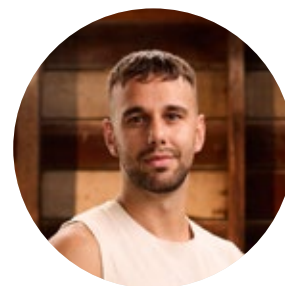
JYE UREN

Jye was born on Awabakal Country (New Lambton Heights) and raised on Worimi Country (Raymond Terrace) a short drive away from the sand dunes and saltwater. Since graduating from NAISDA in 2017, he has worked as an independent artist working with many influential dance makers including Raymond D Blanco, Sani Ray Townson, Vicki Van Hout, Tairoa Royal, Jack Gray and Dance Makers Collective. After spending a year with Bangarra in 2019, Jye rejoined the company in 2024 and looks forward to dancing and sharing stories with the world.



MADDISON PALUCH

Maddison is a proud Wiradjuri woman with connections to the Bundjalung people, born and raised on Dharug Country, and also of Polish descent. A graduate of Newtown High School of the Performing Arts and NAISDA Dance College, she was a member of the NSW Department of Education Aboriginal Dance Company for five years. Maddison joined Bangarra Dance Theatre in 2021 through the Russell Page Graduate Program. A career highlight was performing *Oil* from *Terrain* in 2023.



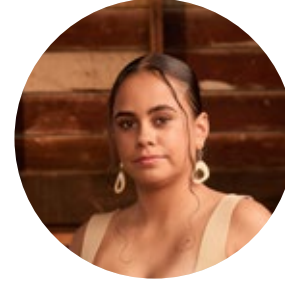
JAMES BOYD

James is a proud Aboriginal man with connections to the Kunja, Kooma, and Muruwari peoples of South West Queensland. He studied at NAISDA, completing an Advanced Diploma in Dance for Aboriginal and Torres Strait Islander Peoples in 2022. James has performed with NT Dance Company and Moogahlin Performing Arts. He joined Bangarra in 2022 through the Russell Page Graduate Program. A career highlight was returning *SandSong* to Country and performing for the community.



CHANTELLE LEE LOCKHART

Chantelle is a proud descendant of the Dharawal people and the Eora Nation. She began dancing at local schools before relocating to Salzburg, Austria in 2017 to study at the Salzburg Experimental Academy of Dance (SEAD), completing a four-year intensive program and earning a Fine Arts degree in Dance. Chantelle joined Bangarra in 2022. Career highlights include performing in the iconic *Terrain* and participating in all Return to Country tours, which hold deep cultural and personal significance.



AMBERLILLY GORDON

Amber is a proud Wiradjuri and Ngemba woman from New South Wales. At age 14, she was a participant in one of the first Bangarra Rekindling programs in Dubbo. Amber studied at NAISDA before completing a Diploma of Dance at Ev & Bow Training Centre. In 2022, she joined the Youth Program team as the Russell Page Youth Programs trainee. In 2023, Amber joined the dance ensemble as the Russell Page Graduate Recipient.

The Dancers



DONTA WHITHAM

Donta is a descendant of the South Sea Islands with Ambrym Island connections on his mother's side. His father's side comes from a Sri Lankan background, and is of Dutch descent (Burghers). Donta was born in the Turrbal region, however, was raised on Darumbal land in Central Queensland. Donta joined Bangarra in 2024 as a Russell Page Graduate. Donta is excited to further develop his artistry through Bangarra, and to share his proud culture with audiences all over Australia.



TAMARA BOUMAN

Tamara is a proud descendant of the Biripi Peoples and a contemporary dance artist working across dance, theatre, circus, and film. She began dancing at age five, and holds a BFA (Dance) from the Victorian College of the Arts. Her credits include Sydney Dance Company, Dance North, Bangarra's *Horizon*, Sidi Larbi Cherkaoui's *Manifest*, and touring with Legs On The Wall's *THAW*. Passionate about inter-disciplinary collaboration, Tamara joined Bangarra in 2025 to deepen connection and share story.



ZEAK TASS

Zeak is a proud South Sea Islander and Yuwibara man from Mackay, who began dancing at age 12, training in Contemporary, Jazz, Tap, and Ballet. He furthered his training at the National College of Dance, earning a Diploma in Elite Performance. Career highlights include dancing at Disneyland Paris, performing as a soloist at the Moulin Rouge and founding the Contemporary Ballet Youth Company Z in North Queensland. Zeak joined Bangarra in 2025.



ROXIE SYRON

Roxie is a proud Biripi and Worimi woman from the Mid North Coast of NSW, raised on Sydney's Northern Beaches. She began dancing at age five, training at Tanya Pearson Academy and Brent Street, later completing two Pre-Professional Years with Sydney Dance Company. Career highlights include *Horizon* with Bangarra, an invitation from Nederlands Dans Theater, *Australia's Got Talent*, and *The Nutcracker* with Sydney City Youth Ballet. In 2025, Roxie joined Bangarra through the Russell Page Graduate Program.



EDAN PORTER

Edan is a proud Gomeroi man from North-West NSW, beginning his dance journey at age seven, learning Traditional Aboriginal dance from his Elders on Country. He trained professionally at NAISDA Dance College, graduating in 2019. Edan has worked with and been mentored by leading companies and creatives, including Jacob Boehme, Sydney Dance Company, Bangarra, Marrugeku, Opera Australia, Brown's Mart Theatre, NT Dance Company, Circa, The Dreaming Project, KARUL Projects, and the Banff Centre for Arts and Creativity in Canada.

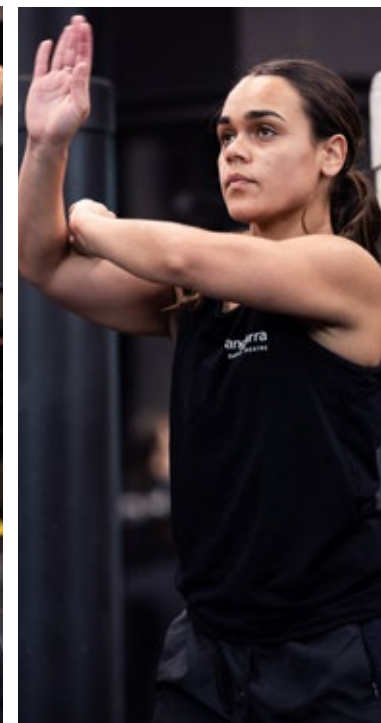
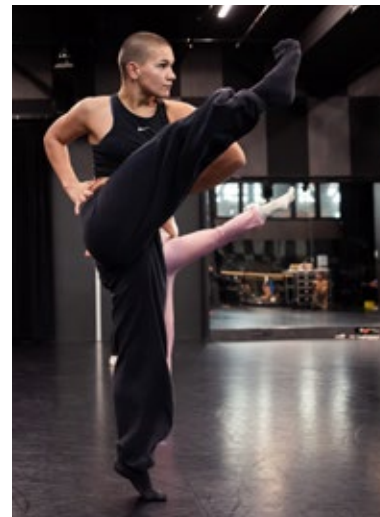


ELI CLARKE

Eli is a proud Arabana and Gurindji man from Alice Springs Northern Territory, who left his hometown for Sydney at the age of 16 to pursue training in the performing arts. He has recently completed his Cert IV in dance whilst finishing his high school studies with Brent Street Academy. Recent appearances include performing in *West Side Story* with Opera Australia, appearing on *The Masked Singer* in 2023 and performing alongside Courtney Act in the World Pride Opening Ceremony. He joined Bangarra in 2025 as part of the Russell Page Graduate Program.

In Rehearsal

Photos: Daniel Boud



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MANAWAN

Tessa Nuku – *Vocals*
Nick Hoorweg – *Bass*
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Brendon Boney – *Drums, Percussion, Synthesisers, Keys, Cello, Violin*

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WHALE SONG

Brendon Boney – *Piano, Synthesisers, Percussion, Vocals*
Tessa Nuku – *Vocals*

MOTHER OF PEARL REPRISE

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Nick Hoorweg – *Bass Guitar*
Brendon Boney – *Drums, Percussion, Synthesisers, Keys, Cello, Violin, Vocals*

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Spoken by Brendon Boney
Written by Shane Carroll
Sound Technicians – Raine Paul and Emjay Matthews

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In consultation with Wiradjuri Elders, we have taken inspiration from the word Bangarra, a Wiradjuri word meaning 'to make fire', to describe the levels of donor support. This use of Wiradjuri language is part of Bangarra's ongoing commitment to the survival of Aboriginal and Torres Strait Islander languages.

Bangarra Dance Theatre would like to thank the following patrons for their generous contribution to the company.

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Gratefully acknowledging those who have supported Bangarra through a gift in their Will.
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Gratefully acknowledging those who have made the visionary gesture of including Bangarra in their Will.
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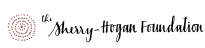
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QPAC rests on the lands of the Jagera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies. Aboriginal and Torres Strait Islander peoples are this country's original storytellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.

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We acknowledge the Traditional Owners and Custodians of the land on which we gather, the Wurundjeri Woi-wurrung. We also acknowledge the neighbouring Kulin Nation groups, the Boonwurrung and Bunurong people, and pay our respects to elders, past and present.

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