



LE DERNIER APPEL / THE LAST CRY

Marketing kit

Version: October 2018

1 Basic information

Title: *Le Dernier Appel / The Last Cry*
Company: Marrugeku
Running time: 60 minutes
Genre: Dance theatre, contemporary Indigenous dance
Rating: General audience

2 Performance history

The world premiere of *Le Dernier Appel / The Last Cry* was at Carriageworks in Sydney, Australia 15-18 August 2018. Following the premiere, *Le Dernier Appel / The Last Cry* was presented at Centre Culturel Tjibaou, Nouméa, New Caledonia 8 and 9 September 2018.

3 Short description

Le Dernier Appel / The Last Cry explores recuperation in aftermaths of colonisation, seeking what to embrace of the new and what to let fall. While governments debate, peoples born of invasion, migration and displacement, wait for the new day. From divergent histories we meet in states of instability, frustration and radicle reinvention.

Colonisation has shaped us. To undo the past is impossible. Decolonisation is both necessary and a false goal. As older ways of life deteriorate, situations become increasingly urgent yet progress is painfully slow. *Le Dernier Appel / The Last Cry* is an Australian/New Caledonian co-production which asks how these concerns can disturb and regenerate dance in the Asia Pacific region, embracing reconfigurations of power and the transmission of old and new knowledges.

4 Longer description

Inspired by this important moment in Pacific history, as New Caledonia moves in 2018 towards a choice on independence from France, *Le Dernier Appel / The Last Cry* asks questions of cultural, political and personal decolonisation in both Australia and New Caledonia.

As our communities search to recuperate in aftermaths of colonisation, seeking what to embrace of the new and what to let fall, we explore how these questions can disturb and regenerate dance in the Asia Pacific region.

As governments debate the conditions of independence or treaty, peoples born of invasion, migration and displacement, wait for the new day. Forced into states of inertia and instability, communities deteriorate. *Le Dernier Appel / The Last Cry* captures the forces of decolonisation through dance, the drive for independence, the collapse of old systems and the vulnerability of walking unaided.

Colonisation has defined us. To undo the past is impossible. Perhaps decolonisation is both necessary and a false goal. Recuperation demands disruption and radicle reorientation. *Le Dernier Appel / The Last Cry* embraces reconfigurations of power and the transmission of old and new knowledges.

5 Billing

[Your venue] presents Marrugeku's *Le Dernier Appel / The Last Cry*

6 Media Quotations

It is not only the real and present grief of someone who has no tears left after a lifetime of living under someone else's soul-crushing rules. It's also a metaphor for the death throes of the old colonial, mostly white order.

The Australian

Le Dernier Appel's passionate dance language allows each of the six performers to emerge as distinctive and fascinating. It's a cast to savour, one that strongly embodies the work's broad theme of oppression, defiance, resilience and action.

The Australian

... forceful, rapid-fire contemporary movement, acrobatic street styles and traditional dance

The Australian

Repetitive cycles of alienation, frustration, sorrow and humiliation in the face of political injustice over decades find powerful expression in *Le Dernier Appel / The Last Cry*.

Australian Book Review

... a triumphant production.

Australian Book Review

a bold and breathtaking new dance work by Marrugeku.

Neighbourhood

...the motion and interlocking weave and action held all the tension and danger of an MMA cage fight.

Neighbourhood

This was an exceptional collective, with each dancer pulling us toward and even into them.

Neighbourhood

7 Reviews and features links

Reviews

[Neighbourhoodpaper](#)

[Australian Book Review](#)

[Aboriginal Art Directory](#)

Feature

[ABC TV - The Mix](#)

8 Video

2-minute promotional video:

<https://vimeo.com/285966385> password: Noumea

10 minute promotional

<https://vimeo.com/286123878> password: Noumea

9 Images

There are a variety of high-resolution images available for downloading:

Image credit: Prudence Upton, Sydney 2018

[Production images](#)

10 Program notes

In 1998 Marrugeku presented our first work *Mimi* at the opening of the Centre Culturel Tjibaou, New Caledonia, built in honour of Jean Marie Tjibaou's vision for the cultural expression of the Gens de la Terre, the Kanak people of New Caledonia. Jean Marie Tjibaou was assassinated a decade earlier, after agreeing to peace talks with France and signing the accord which will finally result in the referendum on independence in November 2018. It is our honour to be commissioned to create *Le Dernier Appel/The Last Cry* at this important moment in Pacific history. Our new dance work reflects on questions arising from the years of waiting for the referendum, while equally addressing Australia's decades of debates over recognition of First Nations Australians in the constitution and Makarrata or treaty.

On the first day of rehearsal in Nouméa in November 2017 we each spoke of our family's stories and our own personal experience of colonisation's aftermaths. Behind us are histories of invasion, migration, war, displacement and also adaptation, transformation and transmission. In front of us governments replicate new systems of control. While they debate the conditions for us to vote on independence or recognition: we wait... we wait in states of inertia and frustration, facing the deterioration of our communities and constant change as a way of life. As artists and citizens we meet in shared states of frustration, resigned tolerance and the fatigue of telling and retelling truth to power.

We understand that colonisation has defined us. To undo the past is impossible, decolonisation is at once both a necessary goal and at the same time a false one. In the words of Nina Sinsau, radio journalist for the Kanak radio station Radio Djiido which began in 1985 during the civil war in New Caledonia: "Whether there is independence or whether we remain under French rule - In any case we have a country to build."

In contemplating the states of inertia, absurdity and the reoccurring cycles of waiting for answers, we remembered the iconic 20th Century work *En Attendant Godot/ Waiting for Godot* written in French by Irishman Samuel Beckett in 1948-49, in the wake of the second world war. Whilst many interpretations of race, class, religion and politics have been attached to *Waiting for Godot*, Beckett himself resisted defining the work, stating only that it is about symbiosis. The possibility and challenge of living together for mutual benefit. A possibility that in the ongoing aftermaths of colonisation may only be achieved through processes of Makarrata, to use the Yolngu expression, coming together after a struggle.

These questions don't have definitive answers, but together they bring memories and experience, all this sit behind every movement in *Le Dernier Appel*.

Serge Aimé Coulibaly - Director and co-choreographer
Dalisa Pigram – Co-choreographer and dancer
Rachael Swain – Dramaturg

We seek constitutional reforms to empower our people and take a rightful place in our own country. When we have power over our destiny our children will flourish. They will walk in two worlds and their culture will be a gift to their country.

Uluru Statement from the Heart, 26 May 2017

What is unique about culture is to be shared ... If I can today share with a non-Kanak of this country what I have of French culture, it is possible for me to share with them part of the universal contained in my culture. Behind affinities that forge the sharing of cultures is the prerequisite for an explicit recognition of the personality of each.

Jean Marie Tjibaou

11 Company information

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. Our works are created out of urgent and insurgent reciprocities, believing, on our watch, we face major change in Indigenous Australia and that telling stories together is one of the simplest and hardest things we can do.

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. Since 2004 Marrugeku's co-directors have collaborated closely with associate artist Serge Aimé Coulibaly (Burkina Faso/Belgium). Marrugeku's patron is Yawuru law man and national reconciliation advocate Patrick Dodson.

Working from our bicoastal operations in the remote town of Broome Western Australia and the urban Centre 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. Our 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, ABR, 2015

12 Creative credits

Artists

Director: Serge Aimé Coulibaly

Co-choreographers: Dalisa Pigram and Serge Aimé Coulibaly

Dramaturg and Creative Producer: Rachael Swain

Music composed and produced by: Nick Wales & Bree Van Reyk

Co-composer and singer/songwriter: Ngaiire

Set Designer and Video Artist: Nicolas Molé

Lighting Designer: Matt Marshall

Costume Designer: Mirabelle Wouters

Dancers and Co-creators: Amrita Hepi, Stanley Nalo, Krilin Nguyen, Yoan Ouchot, Dalisa Pigram, Miranda Wheen

Production

Production Manager and Lighting Operator: Jason Thelwell

Audio Visual Programmer and Operator: Phil Downing

Company Manager: Cyrielle Roestam

Recorded at Electric Ave Studios, Sydney

Music Mix: Bob Scott

Additional Sound Engineering: David Trumpmanis, Phil Punch

Additional production for party scene: stereogamous

For Marrugeku

Co-artistic directors: Dalisa Pigram and Rachael Swain

General Manager: Robina Burton

Strategy and Sales: Justin Macdonnell

Patron: Patrick Dodson

13 Partner credits

Program must include these credits:

Le Dernier Appel / The Last Cry is co-commissioned by Centre Culturel Tjibaou (New Caledonia), Carriageworks (Australia), Théâtre National de Chaillot, Paris (France), Arts House, through the City of Melbourne (Australia) and Le Manège- Scène National Maubeuge (France)

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.

14 Funding partner logos

Program must include the logos of our funding partners:



High resolution versions of these logos can be download [here](#)

15 Biographies

SERGE AIMÉ COULIBALY Director / Co-choreographer

Serge Aimé Coulibaly is a dancer and choreographer (Burkina Faso/Belgium). First actor and dancer of the multi-disciplinary company Feeren from Burkina Faso, he joined the famous Belgium company, Les Ballet C de la B in 2002 and later founded his company Faso Danse Theatre. In 2017 *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.

DALISA PIGRAM Co-Artistic Director / Co-Choreographer / Dancer

A Yawuru/Bardi woman born and raised in Broome, Dalisa is one of the founding members of Marrugeku (1994) and Co-Artistic Director since 2009. A co-devising performer on all Marrugeku's productions, touring extensively overseas and throughout Australia. Dalisa'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). Dalisa 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), *Ngarlimbah* (2018) and co-curated Marrugeku's four *International Indigenous Choreographic Labs* and *Burrbgaja Yalirra*.

RACHAEL SWAIN Co-Artistic Director / Dramaturg / Creative Producer

Rachael Swain is a director, dramaturg and a performance researcher. She is one of the founding member and Co-artistic director of Marrugeku. She directed Marrugeku's productions *Mimi*, *Crying Baby*, *Burning Daylight*, *Cut the Sky* and co-directed *Buru* and *Ngarlimbah* with 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, Arnhem, DAS ARTS, Amsterdam and completed a PhD in dramaturgy for intercultural-Indigenous dance from Melbourne University. Her first book *Dance and Contested Land* will be published in 2018.

NGAIIRE Co-Composer / Singer / Songwriter

A singer and songwriter who specializes in an off-centre hybrid of pop and R&B, Ngage Joseph, known as Ngage, was born in Lae, Papua New Guinea. Known for her powerhouse vocals, Ngage is the recipient of three Australian National Live Music Awards, has performed on the stages of Glastonbury to The Sydney Opera House and toured alongside the likes of Alicia Keys and Sufjan Stevens. Releasing her debut future-soul album *Lamentations* in 2013 and following it up with her electronic pop-infused 2016 release *Blastoma*, Ngage composed songs for Marrugeku's *Cut the Sky* in 2015.

NICK WALES Composer / Producer

Nick Wales' visceral, immersive and progressive music is a hybrid between classical forms, electronic and popular music. Nick has collaborated with a number of choreographers over the past ten years including Rafael Bonachela for Sydney Dance Company, Marina Mascarelle for Ballet de l'Opéra de Lyon and on a number of works for Shaun Parker and Company. While Wales' contemporary dance scores are both challenging and abstract, his pop sensibilities are undeniable. Traversing all genres as a founding member of classical-fusion band CODA, he has also collaborated with Sarah Blaskoon (*I Awake*, *Depth of Field* and *Eternal Return*).

BREE VAN REYK Composer / Producer

Bree van Reyk is a Sydney-based drummer, percussionist, composer and sound artist. Her diverse practice has seen her work throughout Australia and around the globe with the likes of Paul Kelly, Gurrumul, Holly Throsby, Susanna Hoffs (The Bangles), Sally Seltmann and the Australian Chamber Orchestra. Van Reyk is a long-standing member of Ensemble Offspring and Synergy Percussion and has been commissioned by those groups as well as Sydney Dance Company, AGNSW, Urban Theatre Projects, Performance Space, Marrugeku, the Canberra International Music Festival, Bell Shakespeare, and the MCA.

NICOLAS MOLÉ Set Designer / Video Artist

Nicolas Molé is emerging as a key figure in the expression of contemporary Kanak culture. Moving fluently between drawing, animation and video, Molé constructs animated multi-media installations that respond to the natural and cultural environment of New Caledonia. These works are often performative in nature, requiring an audience to activate or transform them. They are also interventionist, adapting an existing building, site or place. Molé has worked extensively with performance companies across the Pacific region, Europe and Argentina to create settings for their works.

MATTHEW MARSHALL Lighting Designer

Matthew Marshall is a graduate from WAAPA, who has earned critical acclaim and recognition including The Helpmann Awards (Best Lighting Design nominations 2012 & 2017) and Australian Production Design Guild (Lighting Design nominations 2013 & 2014). Recent works include *La Bohème* (Opera Australia), *American Idiot* (Shake & Stir/QPAC), *Askungen* (Royal Swedish Opera), *Velvet* (2017 Australian/NZ Tour), *La Cenerentola* (Oper Leipzig & San Diego Opera) *Band of Magicians* at the Tropicana Casino, Las Vegas and *Billy Elliot* opening the new ASB Waterfront Theatre (Auckland Theatre Company). Other dance works include *Gudirr Gudirr* (Marrugeku) and *Mountain* (Kristina Chan).

MIRABELLE WOUTERS Costume Designer

Mirabelle is a set, lighting and costume designer and Co-Artistic Director of Branch Nebula, one of Australia's most adventurous performance companies working at the nexus between performance, dance, sport and street-styles. Most recently Branch Nebula presented *STOP-GO* for the Keir Choreographic Awards and toured their Helpmann winning show *Snake Sessions* to 10 skate parks across Australia. Other works include *Artwork*, *Whelping Box*, and *Concrete and Bone Sessions*. Wouters designed set and costumes for Urban Theatre Projects' *Buried City*, *The Football Diaries*, *The Last Highway*; and lights for Nick Power's *Cypher*; Ahilan Ratnamohan's *SDS1*; Theatre Kantaka's *Club Singularity*, *The Bargain Garden*.

AMRITA HEPI Dancer

Amrita Hepi is a choreographer and dancer from Bundjulong (Aus) and Ngapuhi (NZ) territories. She trained at NAISDA and at ALVIN AILEY, New York. In 2018 she was the recipient of the people's choice in the Keir Choreographic Award finals for *A Caltex Spectrum* and was also named one of Forbes Australasia's 30 under 30. She has worked as a dancer for Force Majeure, Marrugeku, Ochres dance company and has choreographed and devised works which have been featured in festivals and institutions around Australia and internationally.

STANLEY NALO Dancer

Stanley Nalo is an emerging hip-hop dancer, born in Nouméa and raised in Vanuatu. After college, he came back to Nouméa where he has danced with many break dance crews. He competed in various hip-hop battles in France including Battle of the Year 2011 (6th place), Juste Debout 2016 (final), and was winner of the European Street Tour event 2016. Stanley has worked with choreographers such as

Kader Attou and Brahim Bouchelaghem. In Nouméa, he is part of Moebius Company and performed in *Humanité*, choreographed by Yoan Ouchot and presented as part of WAAN DANCE FESTIVAL 2017 in Nouméa.

KRILIN NGUYEN Dancer

Krillin Nguyen, Vietnamese descent, is an emerging hip-hop dancer based in Nouméa. He joined Urban Breaker Crew in 2011 and won the Battle of the Year (BOTY) 2010 in Nouméa in 2010, then achieved 6th place at BOTY 2011 in France. In 2013 and 2014 Krillin performed in *Dance My City* and joined the group Funny Swarm. In 2016, Krillin was involved in Moebius Company and participated in various projects such as Generation Hip Hop and Neodance. Krillin recently performed in *Humanité* choreographed by Yoan Ouchot, presented at Tjibaou Cultural Centre in 2017.

YOAN OUCHOT Dancer

Yoan Ouchot from New Caledonia (Kanak/Indonesian) is a leading indigenous dancer. In 2005, he joined NYIAN led by Kanak contemporary dance choreographer Richard Digoue in Nouméa. Ouchot learnt new techniques combining Kanak traditional dance with neo-classic, contemporary and hip-hop movements. His career became solid in dance, musical and theatre through his various collaborations with choreographers such as Veronique Nave in *Histoire de Fables* (2013), Julien Lestel in *Le Sacre du Printemps* (2016) and through various projects across Oceania with Posue Company. As a member of Moebius Company, Yoan choreographed *Humanité* (2017) presented as part of WAAN DANCE FESTIVAL 2017 in Nouméa.

MIRANDA WHEEN Dancer

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 and Company, Mirramu Dance Company, Dance Makers Collective and Restless Dance Theatre. Miranda 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. Miranda recently premiered her solo *Miranda for Burrbgaja Yalirra (Dancing Forwards)* in 2018.