

5-9 July

Atamira Dance Company

Manaia



# Ngā mihi

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Marketing Director, Producer  
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Amber Molloy  
Sam Mence  
Project Coordinator  
Stephen Bain  
Rehearsal Director  
Megan Adams  
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Rowan Pierce  
Lighting Design  
Amber Molloy  
Set Design Consultant  
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Costume Design  
Sarah Burren  
Stage Manager  
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Assistant Stage Manager  
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at Creative New Zealand, Martin  
Sutcliffe and the team at Corban  
Estate Arts Centre, Katrina Todd  
and Jess at Wellesley Studios,  
Lewis Mulatero, Dan at Phantom,  
Raewyn Whyte and Theatreview,  
James Wilson, Sarah Graham,  
Candice, Alana and the team at Q  
Theatre, Louise Potiki-Bryant, Paddy  
Free, all past contributors to the  
Kaha programme, Jack Gray, Mark  
Bonnington, Daniel Cooper, Bianca  
Hyslop, Taane Mete, Tairaoa, Royal,  
Andrew Miller, Eddie Elliot, Arahī  
Easton, and Vanda Karolczak, and  
all past and present members of the  
Atamira whanau, our wider whanau  
and friends we could not do this  
without your continued support.

## Funders



## Supporters



Ngāti Tūwharetoa

Mauri Ora ki a tatou katoa. Let us all be healthy and well at this wonderful part of the year, Matariki. Welcome to our newest production Manaia which brings together three wahine toa from our Atamira whanau. In 2012 we created the Kaha short works programme which toured for three years and was a great success. We've now redeveloped the Kaha programme to have a more specific artistic focus so enjoy our new Manaia show. Our plans for Kaha next year include enlisting some international choreographers to collaborate with Atamira. On a wider level, our artists are spread wide with Jack Gray and Louise Potiki-Bryant in the USA, to be joined by Kelly Nash and Nancy Wijohn. Our work in Asia continues this year, with invites back to China and Taiwan.

Moss Te Ururangi Patterson



Pito



Nancy Wijohn



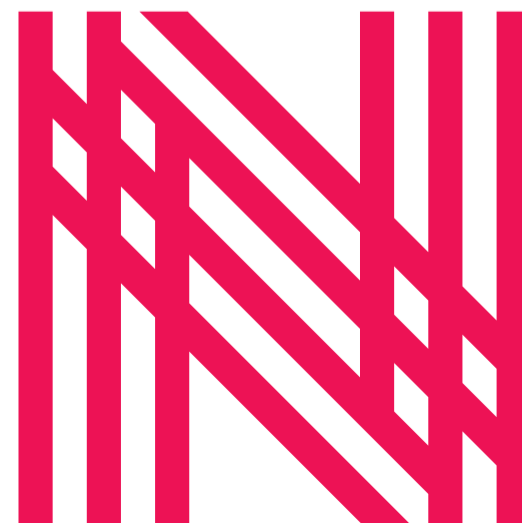


# Pito

*Pito* explores themes around maternal connection, the connection to our mothers and forebearers. I am interested in how this can be affected by external threats, sickness and death. The work attempts to find metaphorical ways to resolve, negotiate space, to navigate time and transcend from this world to life after death in a hope to remain intact with those that depart. *Pito* evokes the ideas of connection and disconnection through both imagery and audio-visual elements, transporting imaginations to a different time and environment. The work searches for truths that will challenge our habitual ways of moving.



Choreography, Dance  
Nancy Wijohn  
Creative Direction  
Kelly Nash  
Music Collaboration  
James Risbey  
Music  
Original by James Risbey  
Long Play by  
Grigorian Brothers  
Frozen Angels,  
Legions (Aftermath) by  
Zoe Keating



Te Rarawa — Tūhoe — Ngāti Tahu — Ngāti Whaoa

To find the idiosyncrasies of the body, to find an authenticity in both decision making and intention. *Pito* attempts to uncover meanings of loss, abandonment and pain to find light, enlightenment and love. It searches to interrogate what it means to die, not just of the physical but to feel death as some kind of device or object in which it can be played with, tipped upside down and given its freedom. A void of despair, maybe in a moment filled with humour, and in the sadness there is also beauty. I look for signs in the whenua, and in whakapapa. I look for signs of truth of both life and death. *Pito*— to be human and to be at peace.

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## Nancy Wijohn

Nancy Wijohn, *Te Rarawa, Tūhoe, Ngāti Tahu, Ngāti Whaoa*, has been an integral member of Atamira Dance Company, since 2008. She has performed in numerous works with the company throughout Aotearoa, Hawaii, North America, and Asia, choreographing three works for the company, *Tūhoe Whakapapa, Paarua* and currently her solo work entitled *Pito*. Last year saw Nancy make her first independent work entitled *Āhua*, alongside choreographer Kelly Nash with Dramaturgy by acclaimed director Rachael House. *Āhua* received critical acclaim in its short season at Tempo dance festival 2015. The hope is to remount this work for in 2017 and 2018. Nancy was a principle dancer in Okareka Dance Company's acclaimed show *Mana Wahine* that has toured extensively throughout New Zealand and was performed at Brisbane's Powerhouse as part of the World Theatre Festival. Nancy has also collaborated with Carol Brown in numerous works seeing her travel to the Prague Quadrennial 2015, performing in *Flood*. Nancy will be heading to Canada to facilitate in workshop and creative laboratory with First Nation's artist and director of *Kaha:wi* dance theatre Santee Smith. From there she will head to the prestigious indigenous dance residency in Banff.

Gabrielle Thomas



Te Waenganui



# Te Waenganui

As stated in the book *The Woven Universe: Selected Writings of Rev. Māori Marsden*, the whare wānanga views the world as the rhythmical moving patterns of pure energy, woven with cosmological purpose as well as design. Within carvings the manaia represents the form that can distort into various shapes, filling the empty spaces. Like a reflection, it sits between, shifting within space and time. The manaia has three fingers, forming the trinity of birth, life and death. This embodies a form that resides in more than just a singular realm. Also worn around the neck as taonga, the manaia is commonly carved out of pounamu or bone.

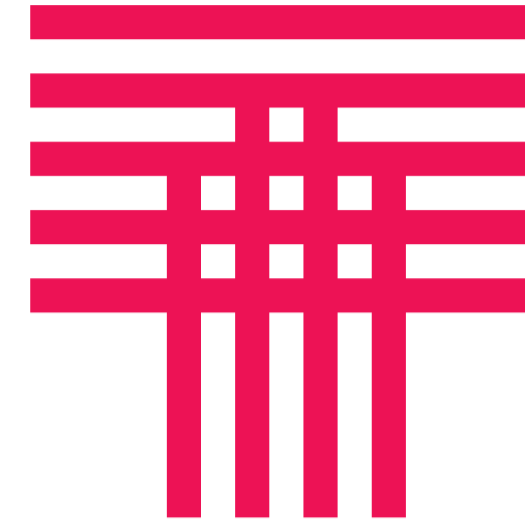


Choreography  
Gabrielle Thomas  
Dancers  
Paige Shand  
Tyler Carney  
Imogen Tapara  
Cushla Roughan  
Kai Whakakanikani  
Tuakana  
Bianca Hyslop  
Music  
Peter Hobbs



## Te Āti Awa – Ngai Tahu

Formed from bone and known as Manaia, the seahorse is the seer of the sea. With its thinly threaded fins all spinning, they drift like spirits through the intervening space, wearing watery bones. Our bodies are formed of skin and tissue and bone. We cannot see the wai ponapona (bone marrow) within our own living body, but does that mean it does not exist? Whakapapa brings us back to the beginning. We are threaded into the voice of existence. As we pass over, bodies falling away into bones, we transcend throughout the waters into the wai ponapona of Papatūānuku and this is Te Waenganui, the space between.



## Gabrielle Thomas

Gabrielle Thomas, *Te Āti Awa, Ngai Tahu*, trained at New Zealand School of Dance, the Wellington Performing Arts Centre and Unitec. She began her career with Raewyn Hill and joined Black Grace in 2006 for the première season of *Amata*. Gabrielle joined Atamira Dance Company in 2007 as a dancer. Her role in Atamira would extend to youth engagement projects. Youth initiative Takurangi and Te Manu Ahi had Gabrielle working alongside Moss Patterson and the APO. Gabrielle has also choreographed a number of her own works including the solo, *Hapu*, a solo, winning her *The Most Inspiring Performance* award at the Tempo Dance Festival. Her short work *Pou Rākau*, made for the *Kaha* tour, was performed in Hawaii and the USA in 2013. Recently, Gabrielle performed in the Auckland Arts Festival 2016, dancing for Black Grace in Neil Ieremia's work *Another Letter from the Earth*. She rejoined the company for their 20 year celebration *Siva* and the *20 for 20* New Zealand tour in 2015. 2015 also took Gabrielle to Mexico City where she attended the Metamorphosis Summer residency with Iraxte Ansa. This followed her journey to Asia with Atamira Dance Company where she performed a version of Moss Patterson's work *Moko*.

Mā



Kelly Nash

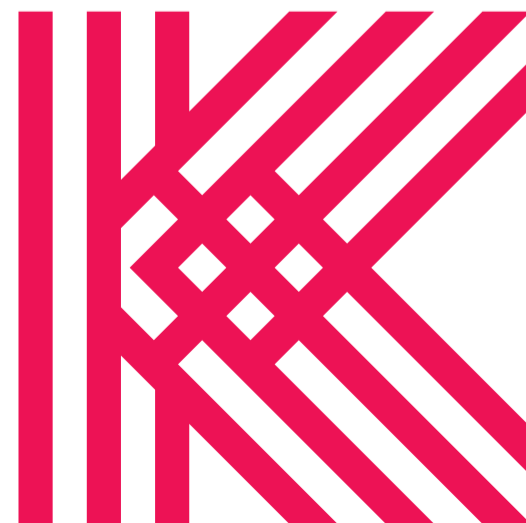


# Mā

I began this work by exploring how to reframe and recontextualise legends and myths passed down within the culture I identify with, Maori. I wanted to bring an awareness to the current issues that woman and men face, helping to bring a change and shift to the perpetuating stories that root themselves in the retelling of many social stereotypes held within a culture's story. The classic paradigm of patriarchal hierarchy where the highest value is placed in god, then as follows, man, woman, children, animals with nature last, highlights how common prejudices of sexism and speciesism continue to perpetuate in the stories we all tell.



Choreography  
Kelly Nash  
Dancers  
Sean McDonald  
Hannah Tasker-Polland  
Mentor  
Malia Johnston  
Sound Artist,  
Vocal Performer  
Milly Kimberly Grant



## Ngāpuhi — Ngāi Te Rangī

As a woman, I closely link the destruction of nature with the domination of women and their bodies. This work looks in depth at one particular Maori myth, the story of the demigod Maui and his efforts to gain eternal life by reentering the vagina of the goddess Hine Nui Te Po (Goddess of death). I looked for a new story with an old beginning, an unlearning of my mythological ideologies and an exploration of relevant issues such as sexual discrimination and a connection to ecological dis-ease. I choose the title Mā to help illuminate in the colour white, holding all the colours within, and to be the one half of word Māmā.



## Kelly Nash

Kelly Nash, *Ngāpuhi, Ngāiterangi*, has been dancing from a young age, training in ballet and later in artistic gymnastics, graduating with a Degree in Dance from Unitec in Auckland, 1996. As a dancer Kelly has been in high demand, performing for top New Zealand dance companies and choreographers such as Douglas Wright Company, This is it, Inland, Black Milk, Rapt, Human Garden Dance Company led by Shona Mcullagh, Choreographer Anne Dewey, Good Company led by Daniel Belton, Soundings, Lumin Choreographer Carol Brown, A Thousand Lovers, Pah and Atamira Dance Company. As a choreographer Kelly was a founding member of Curve Dance Collective, an all female dance company. After performing at the Stadt Fest in Vienna and traveling to perform for the Houston Grand Opera's *Ariodante* production, Kelly came back to New Zealand to perform, teach and choreograph. Her work *Indigenarchy* was chosen to be performed at the prestigious Jacobs Pillow Festival and she has toured within the *Kaha* programme. Recently, Kelly has been collaborating with Nancy Wijohn to establish their healing practice Common Sense Healing, creating the works *Poaka Carrot Stone Catus* and *Ahua*, both performed at the Tempo Dance Festival in 2015.



2016

