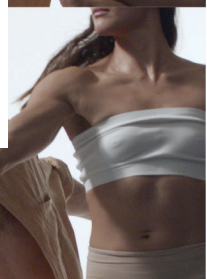
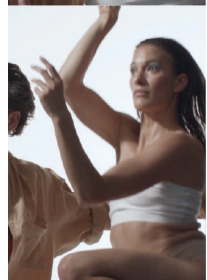
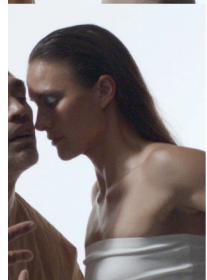
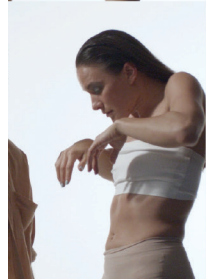
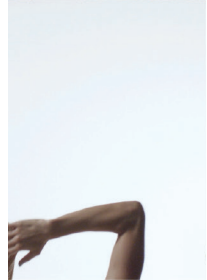
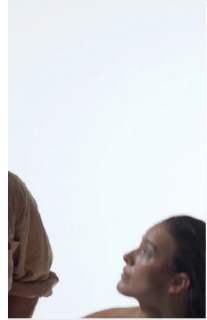
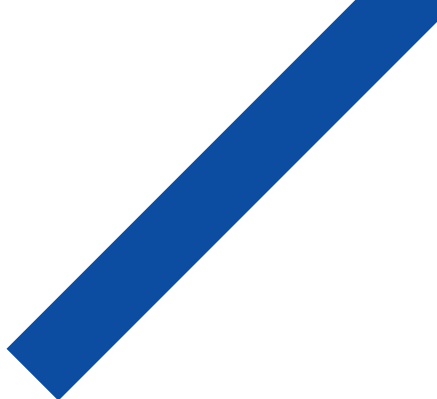


**Ngā Wai**

**Atamira Dance  
Company**

**Choreography  
Sean MacDonald**





Sean MacDonald

Ngāti Kahungunu, Rangitane,  
Ngāti Raukawa

Sean grew up in Tāmaki Makaurau and has been an outstanding contributor to the contemporary dance landscape of Aotearoa as a dancer/performer for nearly 30 years. Having trained in both Auckland and Wellington, he went on to collaborate and perform works for/with Douglas Wright, including a solo made for him in 2018 titled "M-Nod", Michael Parmenter, Shona McCullagh, Lynne Pringle, Malia Johnston, Neil Jeremia, Claire O'Neill, Ann Dewey, Michael Keegan-Dolan, Tupua Tigafua, Louise Potiki-Bryant, Maaka Pepene, Moss Paterson and Kelly Nash for Atamira Dance Company amongst others.

Sean was a founding member of Black Grace Dance Company, performing throughout New Zealand, North America, Mexico, Japan, South Korea, Taiwan, Germany, Netherlands, Scotland and Australia. Sean has choreographed short works for Black Grace's "New Works" seasons. In 2018, he made a short work, "Kaleidoscope" for New Zealand Dance Company's Tamaki Schools tour expanded into a full length children's show called "Matariki for Tamariki". As well as dance Sean has appeared in plays, opera and film.

Ka nui te harikoa!

What a joy to be

able to bring our work to the theatre!

And who better to be leading this haerenga than the glorious, rejuvenating and creative genius, Sean MacDonald.

Known for over

30 years as a conscientious, dedicated and talented dance practitioner, Ngā Wai is Sean's second full-length choreographic work. He has applied his mastery of storytelling through a world view connecting to the waters running deep within us all.

Waimārama,

the work is a mihi to you, and we acknowledge all the whānau who have helped us culturally connect artist to land and movement to story over the past two years of this creative gestation.

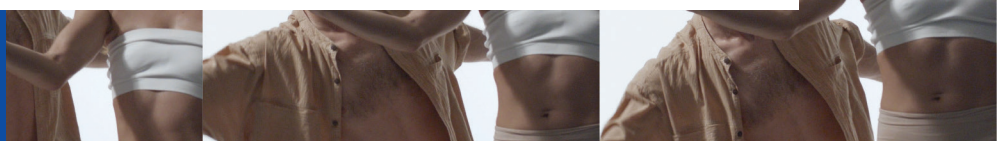
Thank you audience members for venturing out and reminding us once again of the value of socially intimate spaces.

Ahh the theatre (Te Atāmira).

Our home (Ahi kaa).

Arohanui.

Jack Gray—Artistic Director



People ask me about the kaupapa of Ngā Wai, and I say, “Is it the spine? Is it what everything comes from there? All the bones and all the organs? What’s my heart? And also I’m relating it back to now. So these stories are a mixture of truth and of myth, but is myth truth as well? They all collide. It’s not linear. It’s a poetic form of structure, I’m just telling stories and maybe creating a new story. I was inspired by my Uncle Robert, an entertaining storyteller. Ngā Wai comes from a place of real knowledge and of respect and love for these characters or these people, for where they’re situated in timelines of space and the cosmos. I am so grateful to the amazing dancers/performers for their generosity of spirit and all that they contribute to make this work live. Also to Tupua Tigafua for his creativity that is interwoven throughout. Ngā mihi nui to the designers, production team, to Atamira for coming on this journey and helping to make it happen. And to my family, to Terri Crawford, to the whānau of Waimārama thank you.

Sean MacDonald—Choreographer

Ngā Wai      The Show      Seers, shapeshifters, warrior protectors, lovers and thwarted romance from both history and mythology form the essence of this poetic new work inspired from the sacred waters and whakapapa of Waimārama, Sean’s ancestral home in the Hawkes Bay.

Ngā Wai is about water and how that flows with everything, is in everything, the pool and flow of the moon and the maternal. It flows with connection, history and strength following the journey of Takitimu (migration waka) from Samoa to Waimārama.





**Waimārama**      **The Place** Walk to the water's edge and face north, to sweeping brown hills looming above, and watch as they roll into headlands, diving into the Pacific blue. Behind you is Motu-O-Kura or Bare Island, the high and craggy piece of rock that cuts a jagged figure across the southern seascape.

Commanding sweeping views from its perch across the Te Apiti valley, Hakikino one of Rangitane's great battlements along the eastern coast, kept a community of several thousand people safe from invading tribes for more than 200 years.

The origin and meaning of Waimārama, is steeped in mythology. While it is succinctly described and generally accepted as meaning 'clear water', the literal translation of wai means water, and marama can mean moon, but it's meaning runs deeper.

Of particular significance is a fresh-water spring bubbling to the surface approximately one hundred metres, off the southern tip of Motu-o-Kura which means 'the Island of Kura'.

Ka huri au whakawaho e, ki te toka rā Motu-o-Kura, kei reira nei aku tīpuna, e kōmingotia nei te tau o taku ate. Ka huri whakauta kia inu atu au, i te puna Wai-mārama, kei reira nei aku mātua, e aroha nei au i e!

I turn seaward to the islet of Kura, where my ancestors are, my heart throbs.

I turn inland and drink from the spring at Waimarāma, where my elders are, how I long for them.



## Pūrakau

Kura is the mythical ancestress of Waimārama iwi. Described as a beautiful young niece of the people who became the conduit to the spiritual world and she was able to forewarn her people of pending danger from taua, by gazing into the sacred spring waters at the southern end of Motu-o-Kura.

Hinengu is a kaitiaki (guardian) living in the moana of Waimarāma. She is the daughter of Tangaroa. Shapeshifting from a squid into a beautiful wahine by moonlight, on the shore she meets Rongomaipureora of Kahungunu, a handsome tane. They fall in love. Tangaroa who had forbade his daughter to talk with anyone, becomes angry and takes away her ability to shapeshift.

Rongomaipureora goes out to sea, Tangaroa stirs the moana in a turbulent rage to sink him and his waka. Hinengu intervenes by coming to the rescue of her love. He sees her in her natural form and repulsed runs off in disgust. Soon he becomes engaged to Hinengatiira.

Hinengatiira is a Rangitane chieftainess and direct descendant of the well-known and powerful tohunga Tunui, one of four tohunga who disembarked from the waka Takitimu. After much conflict from an invasion by Kahungunu and to bring peace to the area, Hinengatiira marries Rongomaipureora. A broken hearted Hinengu makes her way into a cave, where she remains, to watch over the wedding.

Pouhokio is the largest of the Waimārama Rivers and is named for a woman, a Rangitane ancestor famed for her prowess and skill as a warrior. Pouhokio remains almost where she has always been and it is this river that runs alongside the village settlement.

Takitimu was regarded as the most sacred of the canoes. Takitimu's precious cargo of tohunga / priests are the original repositories of traditional knowledge and whakapapa. Upon landing on the shores of Waimarāma the priests possessing this sacred knowledge alighted and set about what had been done at previous destinations, implanting 'the mauri, or life giving spirit, through the whenua.



#### Creative Team

Choreographer—Sean MacDonald  
 Set design—John Verryt  
 Costume design—Te Orihau Karaitiana  
 Lighting design—Vanda Karolczak  
 Original music—David Long  
 with players—Rio Hunuki Hemopo—voice  
 Ruby Mae Hinepuni Solly—taonga pūoro and cello,  
 Riki Pirihi Gooch—percussion  
 with thanks to Mel Graham

#### Whānau

Waimārama kaumatua—Robert MacDonald, Helen Barlow  
 Kai arahi—Terri Crawford  
 Patu designer—Karlōs-Taiaroa Pewhairangi Charlie  
 Patu bearer—Taiaroa Royal  
 Patu tutors—Waiora Arama Senior, Maku Huata-Ropitini and  
 Tiahuia Huata—Ropitini.  
 Creative deviser—Tupua Tigafua

#### Dancers

Jeremy Beck (Ngāi Tahu)  
 Kasina Campbell (Ngāpuhi, Ngāti Porou, Ngāti Kahungnu)  
 Brydie Colquhoun (Ngāti Kawa, Te Rarawa, Ngapuhi)  
 Bianca Hyslop (Te Arawa, Ngāti Whakaue)  
 Sean MacDonald (Ngāti Kahungunu, Rangitane, Ngāti Raukawa)  
 Aloalii Tapu (Solosolo and Saleilua, Falealili)

#### Production Team

Artistic director—Jack Gray  
 Executive producer—Marama Lloyd  
 Production manager—Vanda Karolczak  
 Stage manager—Sarah Briggs  
 Rehearsal manager—Bonnie Burrill  
 Lighting operator—Bonnie Burrill  
 Sound operator—Thomas Press  
 Videographer—Matt Gillanders  
 Photography—Jinki Cambrono  
 Publicity—Elephant Publicity

#### Campaign Team

Creative direction—Osborne Shivan  
 Photography and videography—Toaki Okano  
 Hair and makeup—Angela Stewart  
 Prop design—Clark Bardsley  
 Video editor—Paul Stothers

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