





1999

I distinctly remember the turning point as a young dance graduate when I realised that I wanted to be in the world of dance and that I wanted that world to be Māori. It was circa 1999, a time with no Māori TV, no Māori radio and no Māori Party. I remember using a physical dictionary to look up the Māori word for the stage. The closest was Atamira, where the bones rest, which we imagine as our platform to cultivate dance practice defined by tikanga Māori and whakapapa. Today, we are a collective of storytellers working from a cultural foundation, from a Māori world view. Our latest work, Te Wheke, is a milestone marking 21 years of exploration and research by the broader whānau. Atamira reconnects the past to the present and reveals new futures in a seamless trajectory of movement, art, design and collaboration. Over the past three years of development, we sought to reimagine the very fabric of our work and to understand the soul of our collective embodiment: our being-in-the-world. Illumination arrived in the form of a global pandemic, posing a threat to our existence. Without being in the same social bubble, without venues and audiences, could we even survive as an art form? Seeing a way through, we split into pairs. Eight choreographers were aligned with eight dancers, each pair creating a solo, reflecting the eight tentacles of the graceful octopus as seen in Whaea Rose's Māori health model, Te Wheke. We surrounded those solos with worlds drawing both on our legacy of memories and on new inspirations. Tonight, the world of Te Wheke invites you into the intimacy of our collective embrace. The kaupapa continues...

2021

Jack
Atamira
Artistic
Gracy
Company
Director

Prologue: 1940's waltz from Ngāi Tahu 32 ⁽²⁰⁰⁴⁾
by Louise Potiki Bryant

— Aroha by Gabrielle Thomas + Jack Gray
— Tea Ladies by Taane Mete

Opening:
— Haka from Ngāi Tahu 32
— Duet from Ātamira ⁽²⁰¹⁷⁾ by Kelly Nash

Hinengaro
— Dana Moore-Mudgway + Louise Potiki Bryant

Mauri
— Eddie Elliott + Kelly Nash

— Haka from Tomo ⁽²⁰¹⁹⁾ by Gabrielle Thomas
— Wahine from Ātamira ⁽²⁰¹⁷⁾ by Kelly Nash
— Rākau by Gabrielle Thomas + Kasiina Campbell
+ Jeremy Beck + Abbie Rogers from Hou ⁽²⁰²⁰⁾

Whanaungatanga
— Sean MacDonald + Dolina Wehipeihana

Mana Ake
— Oli Mathiesen + Jack Gray

— Swirling and Duet by Kelly Nash

Tūpuna
— Abbie Rogers + Kura Te Ua

Wairua
— Emma Cosgrave + Gabrielle Thomas

— Ngāi Tahu 32 reimagined by
Louise Potiki Bryant from Hou ⁽²⁰²⁰⁾

— Leaves and Duets by Taane Mete
— Tube Duet from Ātamira ⁽²⁰¹⁷⁾ by Kelly Nash

Tinana
— Caleb Heke + Taane Mete

Whatumanawa
— Cory-Toalei Roycroft + Bianca Hyslop

Epilogue: Jack Gray ^(a tribute to past works)
— Excerpt from Memoirs of Active Service
by Maaka Pepene ⁽²⁰⁰⁶⁾
— Excerpt from Te Paki ⁽²⁰⁰⁴⁾ and
Moko by Moss Patterson ⁽²⁰¹⁴⁾
— Excerpt from Tomo by Gabrielle Thomas ⁽²⁰¹⁹⁾

Kelly Nash

Ngāpuhi



Mauri
P.06 — P.07

Tainui, Ngāti Maniapoto



Eddie Elliott

Dolina Wehipeihana

Ngāti Raukawa, Ngāti Tukorohe



Whanaungatanga
P.08 — P.09

Sean MacDonald

Ngāti Kahungunu, Rangitane,
Ngāti Raukawa, Ngāti Towhāretoa



Gabrielle Thomas

Kāi Tahu, Te Arawa te Tau Ihu



Wairua
P.10 — P.11



Emma Cosgrave

Ngāti Pūkenga, Ngāpuhi,
Ngāti Porou, Ngāti Whātua

Bianca Hyslop

Te Arawa, Ngāti Whākeue



Whatumanawa
P.12 — P.13

Ngāti Towhāretoa, Ngāti Kahungunu,
Ngāti Raukawa, Ngāti Kauwhata



Cory-Toalei Roycroft

Louise Potiki Bryant

Kāi Tahu, Kaiti Mānoe, Waitaha



Hinengaro
P.16 — P.17



Dana Moore-Mudgway

Te Arawa, Rangitane, Ngāti Apa,
Ngāti Tahu, Ngāti Mutunga

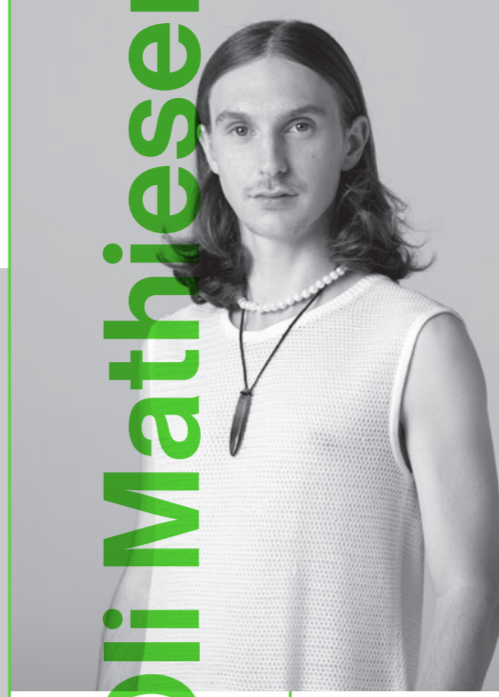
Jack Gray

Ngāti Porou, Ngāti Kahungunu,
Ngāpuhi, Te Rarawa



Mana Ake
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Ngāti Hine, Ngāpuhi



Oli Mathiesen

Kura Te Ua



Tūpuna
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Te Rarawa, Te Aupōuri, Te Aitanga a
Māhaki, Te Whakatōhea, Tūhoe



Abbie Rogers

Ngāti Tahu, Te Arawa

Taane Mete

Ngāti Kahungunu

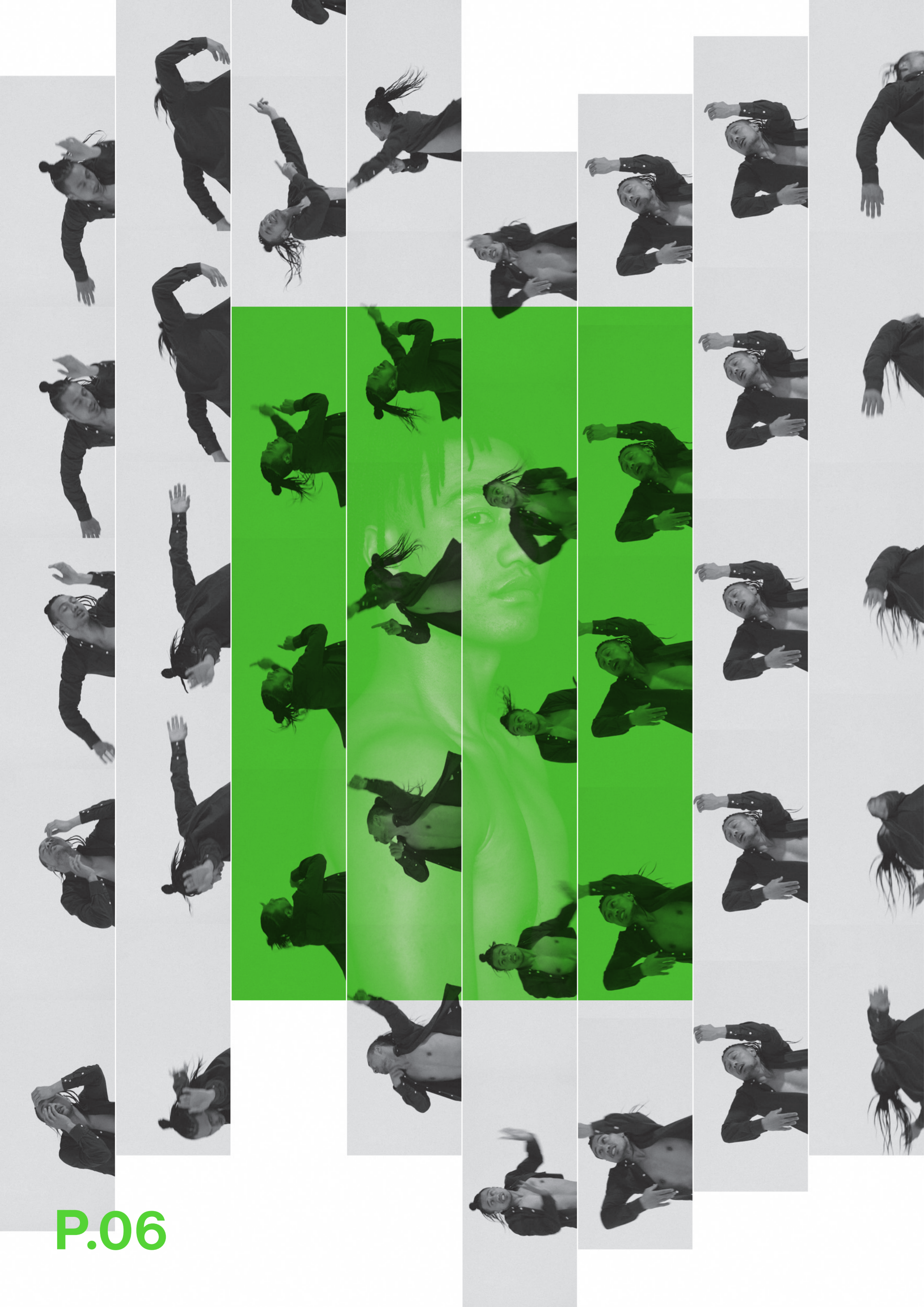


Tinana
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Caleb Heke

Ngāpuhi



Ko te Mauri o te tangata

For this solo, I connected with Eddie to see what was happening in his life, what
Ko toonaa oranga

was coming up in his future, and common themes for a collaboration. We shared
I korero, I paahekoheko, I rangahau i rapu, i kimi ai maaua. Kaatahi ka moohio, te mauri
a desire to express our roles with our parents through the medium of dance.
i waenganui i te tamaiti me oonaa maatua. Naa teenei rangahau ka moohio ka maarama

We spent days talking, discussing and researching, looking for
haere ki ngaa hononga o te kaikanikani ki te mauri me oonaa kaupapa.

dramaturgical concepts and images seen in opera or even YouTube clips. Then
Ko te mauri o te haepapatanga ki oo taatou maatua te kaupapa o teenei kanikani.
we started exploring symbols through movement to represent emotions and
Ko te mauri o te whanaungatanga ki oo taatou maatua te kaupapa o teenei kanikani.
thoughts, looking for a single motif that would represent the larger concept.
Ko te Mauri i waenganui i te tamaiti me oonaa maatua te kaupapa o teenei kanikani.

Once we found our creative meeting place, we saw the solo's rela-
Ko te mauri i mahue mai ki a taatou i o taatou maatua te kaupapa o teenei kanikani.
tionship to mauri, our life force and essence. Our research had been touching the
Naa te mauri maaua i arahi i roto i aa maaua mahi katoa. Mauri ora Mauri mate.
edges of this provocation, and as the movement formed, mauri became a power

He ao ora he ao mate raanei?

that joined the different parts of our lives together. We reflected how our mind

Tama tuu tama ora

is an affecting force and our attachments to things a heavy weight. The job, the

Tama noho tama mate

partner, the career, the family: they each bind us to the world and affect the mauri

Tama tuu mauriora

in and around us. This dance explores the freedom from worldly

Tama noho maurimate

constraints, and suspends us above them. We saw how mauri helps us to be whole.

Tiihei Mauriora



Dolina Wehipeihana

Sean MacDonald



Whanaungatanga

Ko te whanaungatanga, te pokapuu o te Maaoritanga. Ko ngaa Whanaungatanga is central to te ao Māori way of living. Connections to our taatai hono ki o taatou whaanau, hapuu, iwi, whaanau whaanui, whaanau whānau, hapū, iwi, ‘found’ families and dance family, and to all other humans kanikani ki ngaa taangata katoa-te hononga ki ngaa mea katoa e ora ana. and the environment – the interconnection of all living things. As well as family,

E rua oona tikanga ko te whaanau teetahi, ko te whaanau-whānau means birth, which referenced our mothers and Papatūānuku — the tanga mai o te tangata teetahi anoo — Ko Papatuuānuku me ngaa whaea beings who sustain, respond to, and provide for us — and touchstones in our katoa — Ko te Ira Wahine, ko oonaa momo mana katoa, oonaa mana tapu, te process.

Our starting point was sharing stories about our own whānau motuhake tapu o te wahine. I tohatoha puurakau maatou ki waenga and whakapapa — how we connect te ao wairua (the spiritual realm) with te ao i a maatou anoo, korero noa moo o maatou whaanau, whakapapa hoki — Te kikokiko (the temporal realm). We brought in threads from Sean’s own choreo-tuuhono ki te ao wairua, te tuuhono ki te ao kikokiko. I mihi ki a Ranginui, ki a graphic work Ngā Wai (2020) and incorporated mihimihi, acknowledging Ranginui Papatuuānuku, I mihi ki a raatou maa te hunga mate kua mene ki te poo, ki sky father, Papatūānuku earth mother, those who have departed, those who are a taatou te tangata e noho ana ki te ao tuuroa nei. Ko te aroha here in the living world.

Aroha is, of course, the central and binding te poutokomanawa o ngaa mahi. I rarangahia te aroha o te whakawhanaun-force in whanaungatanga. So this work became a short story with reflections that, gatanga ki roto i ngaa mahi katoa nei. Ahakoa ko ngaa piki me ngaa heke o te despite life’s losses, the aroha of whānau and your tūpuna will always surround you. oranga ki runga i te mata o te whenua, ko te aroha o toou whaanau me ngaa tupuna ka uuhi, ka karapoti k whakapae, i a taatou katoa i ngaa waa katoa.

He Tangata, He Wairua. Ka Whakapapa taatou

He tangata, he wairua. We connect through whakapapa back to the gods, making ki ngaa Atua, He tangata, He atua.

us part atua. Our wairua, our spirit, is eternal and non-physical and made up of two E rua ngaa wai too te wairua.

waters. The first water is waiora, which connects us into 'the source', what Rose E kore rawa te wairua e mimiti

Pere calls the 'divine spark'. The second water is waituhi, which records everything Moo ake tonu te wairua

we do. For most people, the awareness of wairua strengthens in

Ko te waiora te tuumomo wai tuatahi, ko te hononga the dream space. So to prepare for this dance, Emma recorded her dreams,

ki te puu ko te hononga ki te maataapuna expressing feelings of danger and of finding protection. In the documentary My

E ai ki a Rose Pere ko te wairua te tuuhononga ki a Tama — Te Octopus Teacher, we saw te wheke build a camouflaged shell 'body' for protection.

Raa, te waahanga o te raa noo roto tonu i te tangata.

Using Atamira props from the archive, we built a body around Emma too. One she Ko te waituhi te tuumomo wai tuarua, e tuhi ana i ngaa mahi katoa ka mahia could grow into and feel strong inside. The provocation was then

e te tangata. Ka tino aroaa te tangata ki toonaa wairua i a ia e

to leave the physical body and dance as wairua, shifting her performance away moemoeaa ana, I aro, i rangahau katahi ka kapi a Emma i oonaa moemoeaa-whiiria,

from the physical and navigating her solo like a dream. Layering her movement te morearea, te rapu haumarutanga. Ko te mahi a te wheke ko te hanga anga

with live chanting, she discovers the essence of two waters. The dance and the huna hei manaaki i a ia anoo. Naa ngaa taputapu tautoko i hanga maatou i teetahi

chant. The performer and the audience. E rua ngā wai. Wairua.

momo anga hei haumaru i a ia. Teetahi anga poipoiaa nei i toonaa hononga ki te waahanga o te raa noo roto i te tangata. Ko toonaa hononga ki a Tama-Te Raa. Ka

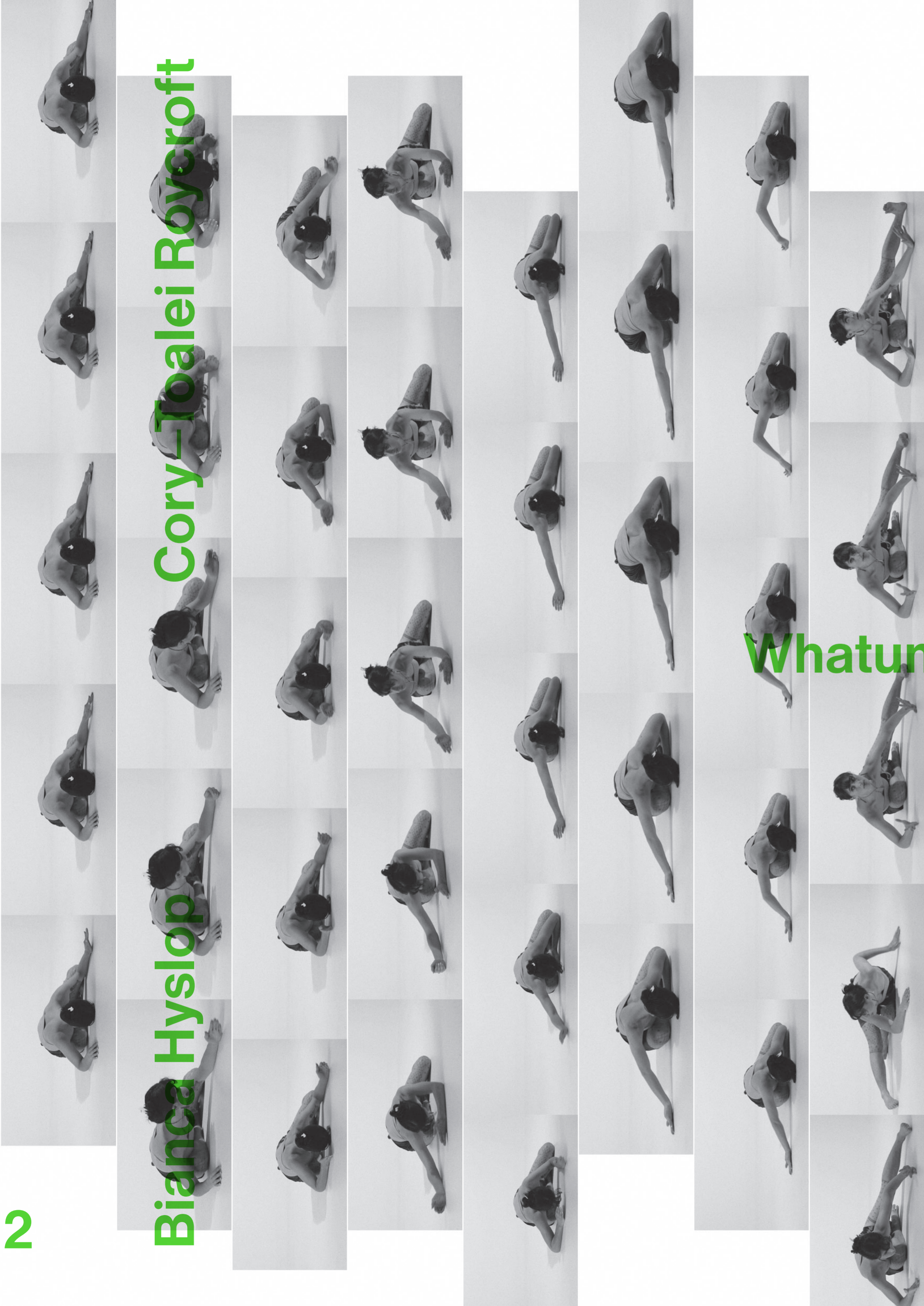
tipu ka tipu ka rea. Tukuna te karanga, ngatahi ai ki ngaa nekeneke a te tinana, kia whai maaramatanga ai taatou katoa moo ngaa waahanga e rua o te Wairua.

Wairua



Bianca Hyslop

Cory - Toalei Roycroft



Whatumanawa

Anana te whatumanawa! Ko te Koha tuatahi i homai ki a taatou te tangata e te
 When the atua created the human form, the whatumanawa, the all-seeing eye of
 Atua. Ko te Whatu nei, ka kitea ai ngaa mea katoa o te manawa. Ko
 the heart, was the first koha handed down. This gift of emotion and expression
te whatumanawa te puutake o te oranga. Ko te whatumanawa te tuuhononga te
 connects us with the source of life. It sits right at the core of our existence and
herenga ki te Atua. Ko te whatumanawa te tuuhononga ki ahau anoo, ki a koe anoo
 is a constant reminder that we are more than our physical form.

hoki. Ko te aha ngaa nekeneke a Te Wheke, Ko au te wheke ko te wheke ko au,
 I love this whakaaro and its depiction of how vast, yet also how intimate, the wha-
 ko te rongo-a-puku ko te rongo a-manawa maaua i arahina i hautuu. Ko ngaa kupu
 tumanawa is. This idea of a deep connection to a greater source, but also to self,
 nei i koha mai o Tracey-Leigh Te Paa ki a maaua “Noho i roto i toou ake pono”
 was a beautiful starting point for creating this solo alongside Cory.

I Toohaina whakaaro, aaria, huatau oohia maatou, waananga ai maatou. Ko
 In the studio, Cory worked with the endless movement possibilities of te wheke.
 te maaramatanga noo roto tonu i maatou... i whaanau kee mai te kanikani.
 She started embodying these incredible creatures in movement that honours both
 their fluidity and strength. Weaving space and body. Shapeshifting,
 sensing and searching. Cory and I were partners in a process of collecting, stacking
 and re-stacking. Working from a place of instinct and intuition.

Mimim practitioner Tracey-Leigh Te Paa taught us to ‘sit in your own truth’, sharing
 tools to access the knowledge already inside us... the dance already existed.



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Te Hinengaro

The theme for our 'tentacle' is hinengaro — mind, thought, intellect, consciousness and awareness. Dana and I focused most deeply on our inner awareness. Ko te Hinengaro too maaua Kaupapa.

consciousness and awareness. Dana and I focused most deeply on our inner awareness.

Te hinengaro me oonaa aahuatanga katoa, te whakaaro, te nens, our intuition and connecting with our hinengaro, our hidden feminine. We

lhomatua me te maaramatanga. Ko too maaua aronga nui ko explored the sensations and physicality of intuition — from a weight in our

te aroaa me te moohiotanga o te tangata ki a ia anoo, ko te stomach to the tingling of our skin. We also discussed the signs in te taiao,

rongo aa-manawa me to maatou hononga ki too maatou taha the natural world. These became Dana's starting point for movement and cre-

wahine, ko te waahinetanga. Maa te rongo aa-manawa taatou ating the world of Hinengaro. Connecting to our inner knowing

e moohio kua mate teetahi o te whaanau, teetahi hoa raanei. and awareness through mindfulness, we reflected upon the nature of te kore-

Maa o maatou moemoeaa taatou e arahi.

kore, the realm of potential. Dana would perform the structure of her solo, I whakatinanahia te hinengaro i roto i ngaa mahi toi peenei.

each time discovering something new — a quality or a moment she layered Ko te ngao me te mana o te waahinetanga te puutake o te oranga.

into the next performance. Dana draws upon her powerful performance pres-

Naa teenei ngao taatou e whakaohoho i te moenga roa, kia ence to honour mana wahine, to express transformation and moving across

maranga ai te hinengaro o te Iwi Maaori, o ngaa iwi katoa. thresholds — like awakening from a deep sleep into our full consciousness.

Whakatinanahia te whakaaronui

Whaia te maaramatanga me te aroha. I Hoki ai a

maaua whakaaro, aa, i whakaaronui ai maaua ki te kore

kore ki toonaa pito mata ki oonaa ako

ranga kia Ngaai Taaua te tangata.

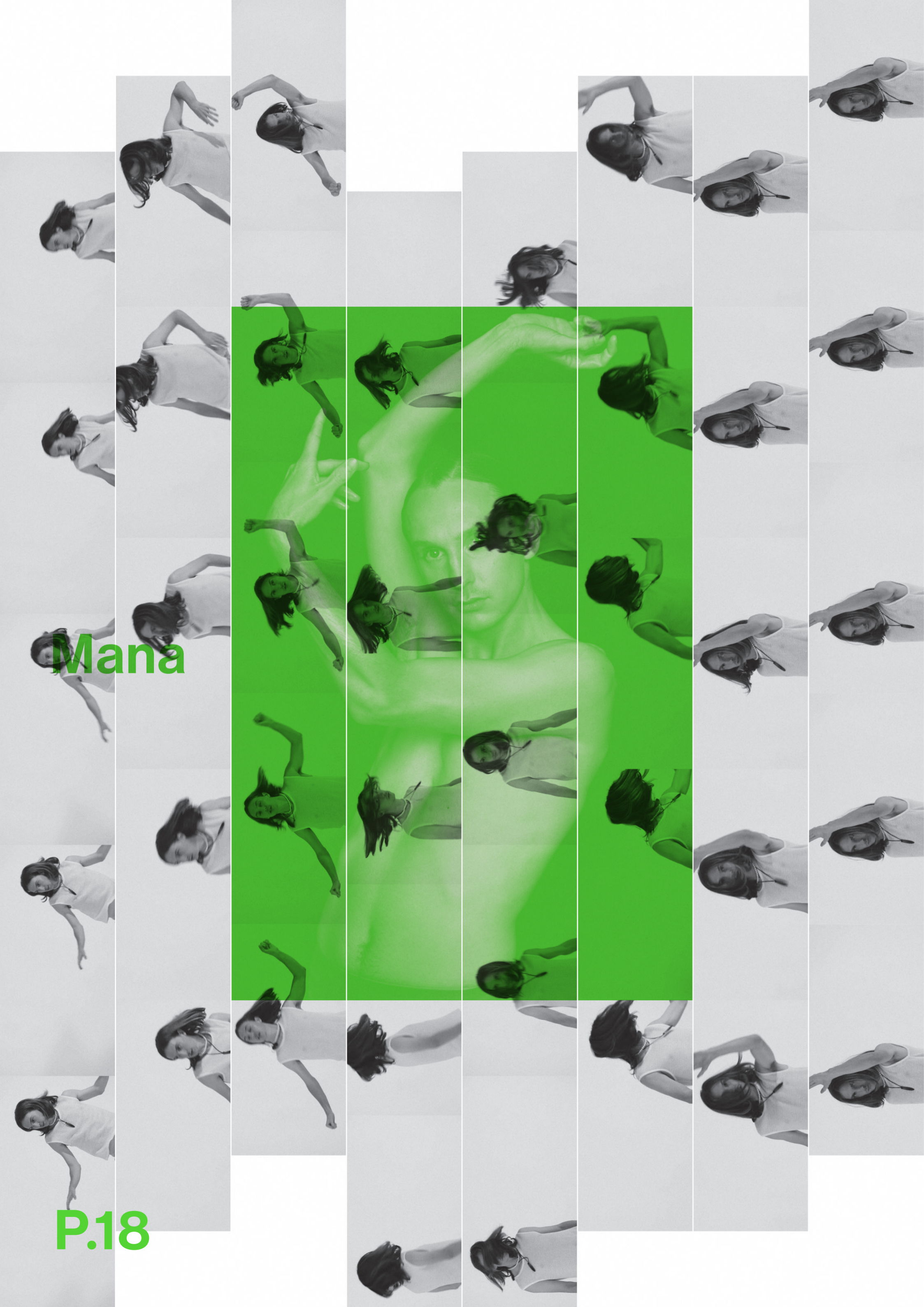
He Waka Eke Noa

Hinengaro



Dana Moore-Mudgway

Louise Potiki Bryant



Mana

Ake

P.18

P.19

Oli Mathiesen

Jack Gray

Ko tooku ake whakamaaramatanga moo Mana ake ko te “Tautoko koe i a koe anoo”. My definition of mana ake is ‘backing yourself’; mana as the cultivation of energy, and Mana Atua, Mana Tuupuna, Mana Whenua, Mana Maaori. Whakamihia te Mana power as an intentional force. We can draw from several sources of power — mana Whakapapa, ko te mana tuupuna teeraa, te taatai hono a ngaa tangata katoa, ngaa atua, mana tūpuna, mana whenua, mana Māori. When Oli and I developed this honohononga o ngaa iwi. Whakamanahia ngaa ingoa o te whenua me ngaa wai. dance, we acknowledged the mana of our ancestors through whakapapa and

Naa te aronga na te whai whakaaronui ki ngaa tikanga i whakamana ai intertribal connections, by honouring the names of our land and waterways. taatou i ngaa taiwhanga mahi katoa, ko te ipurangi hoki teeraa. Maa te whakamana

Through mindful tikanga (protocol), we gave mana to the spaces ka whakanui taatou i a taatou whakaaro, ka tautoko taatou i a taatou anoo. I too we worked in, inclusive of the digital realm. To whakamana is to show support maaua ko Oli rangahautanga i moohio maaua, he tuakana teina o maaua tupuna for each other’s ideas, and so the collective and collaborative art space brought tino nui. Ko tooku tino tuupuna nui ko Te Whareumu, Ko toonaa tuupuna tino nui its own mana. Looking deeply into our own whakapapa, Oli and I discovered that ko Te Auraki, teenaa koorua. Naa te ao tawhito me te ao hou maaua i arahi. Ko te our great, great ancestors Te Whareumu (me) and Te Auraki (Oli) were brothers. takoto o te whenua, ko o maaua moemoeaa, ko ngaa waa o mua o muri hoki, i rere The dance developed into a landscape of dream fragments, moments of recall kau eenei whakaaro, manawaroa me te kaha. Me ngaa taonga o naiaanei maaua and presence, flowing through a ball of energy that is relentless and powerful. i whai whakaaro hoki.

Ko te waiata naa Alien Weaponry te waiata e We layered improvisations using video, repetition and facsimile. With tautoko ana i teenei kanikani, i whakakao i ngaa wheenu katoa nei,aa, ka whakaata, a thrash metal track by Alien Weaponry, we brought all the threads together, the ka miramira te manawataki o te kanikani i teenei waiata. Aa ko wai

music reflecting and highlighting our rhythmic patterns. Together, teeraa i whaanau mai i too maaua ko Oli pohewatanga? Ko wai atu? Ko Mana Man! Oli and I created a mythic character, an autobiographical duality called Mana Man.

Ko oo maatou tuupuna oo maatou hononga ki oo maatou whakapapa, ki ngaa Ko tā māua wekeweke ko — Tūpuna. Our tūpuna form our innate connection to taonga tuku iho hoki. Ko maatou ngaa tuupuna oo aapoopoo. Ko nga mauma-who we are through our forebears and ngā taonga tuku iho — treasures handed haratanga, ko ngaa reo ataata me ngaa toi ataata o te Whaea Keekee a Abbie down through the generations. In keeping with our innate spiritual values and maaua i arahi. He Tohunga kairaranga. Naa oonaa waiata, oonaa rangahautanga, responsibilities, we also become tūpuna for future generations. We were guided by naa oonaa taonga me toonaa aahuatanga anoo maaua i arahi i aa maaua tapuwae. images and memories of Abbie's whaea kēkē, a prominent kairaranga of the arts.

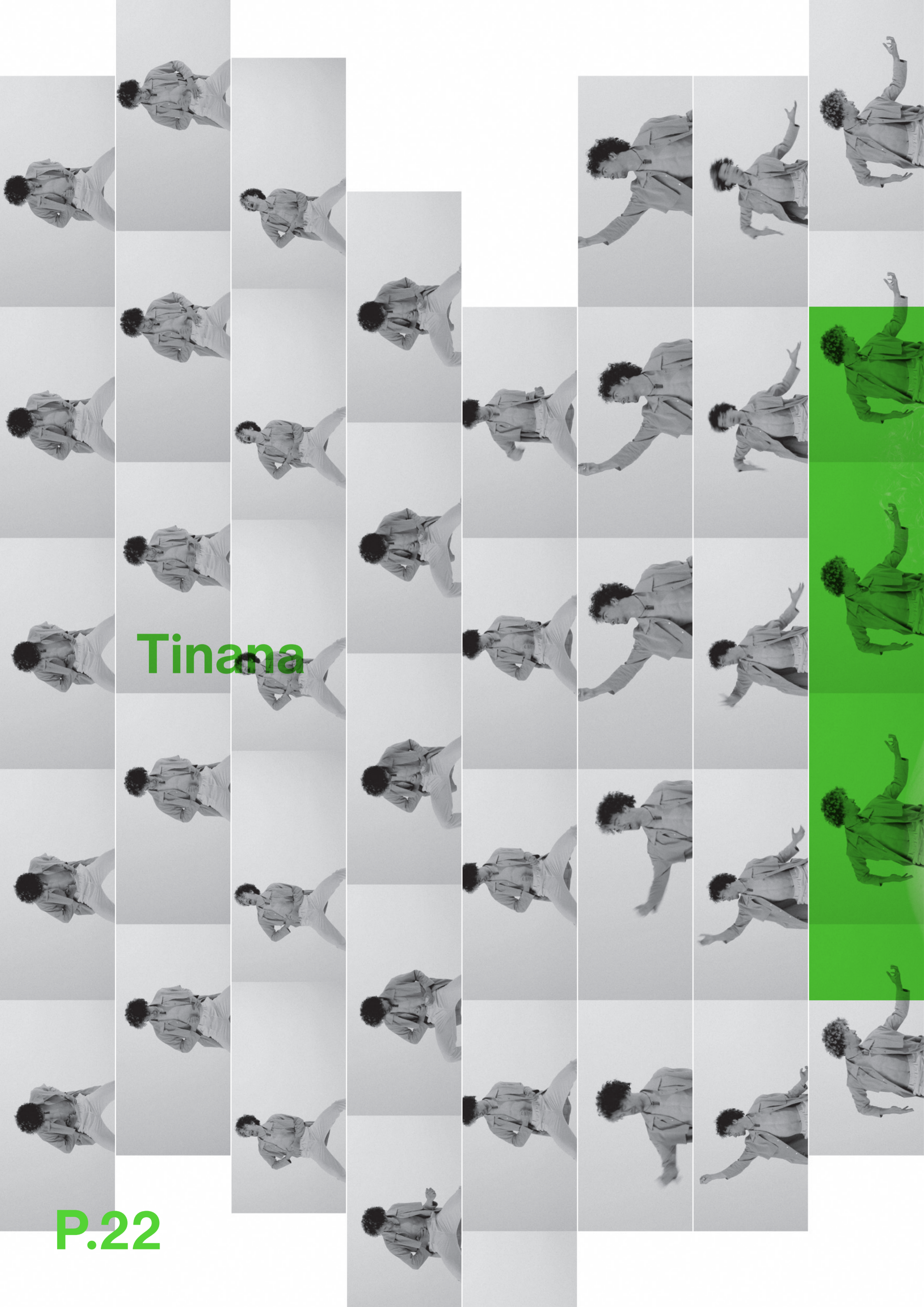
I hono ai ngaa waewae Maaori me ngaa tuuwaewae ki ngaa Aunty Cath's waiata, rangahau (discoveries), sounds, taonga and image guided waewae takahi o naia nei — hookai, whakaroa ookiko me te whakaroa our steps. Creative developments were made by combining ngā ahoaho. Naa to Abbie ihiihi, naa toonaa reo, naa toonaa haa me too taatou waewae Māori and tūwaewae (traditional footwork patterns) with contemporary Reo Maaori, naa toonaa reo Karanga maioha te tairongo ahoaho i whakaroaroa. dance elements — breadth and expansion of physicality and space. We extended He nui ngaa tohu a te rau, he tohu o te wairua o Aunty Cathy, e hono ana i the sense of space through Abbie's ihi, her voice and breath expression; and te ao o te wairua ki te ao o te tinana. Ko ngaa waiata he ata o through te reo, our mother tongue, with Karanga maioha. The rau te puna maatauranga i inumia e Abbie-te whakamana, te maanea me te (feather) represents multiple concepts, and an extension of Aunty Cath's spirit. rere o ngaa nekehanga kanikani,aa, ko te raranga i ngaa taangata, i ngaa connecting the spiritual and physical worlds. The accompanying soundscape waahi, i ngaa taonga taputapu hoki, maa te waka o te kanikani e whakaatu. reflects Abbie's journey of discovery — the empowerment, grace and flow, and weaving together of people, places and objects through the medium of dance.

Tūpuna



Abbie Rogers

Kura To Ua



Tinana

Te Tinana o te Wheke, ko oonaa waahanga katoa-Te Upoko, Te Working with Caleb on his solo has been invigorating. The dance responds in Puku, ko Ngaa Wekeweke o te Wheke. He nekenekehanga hooou an organic way to how the tinana (body) moves in relation to provocations and i rapu ai. Naa te taiao, naa te Whare Toi o Taamaki, naa te rereke-tasking. Caleb has embodied the entire mass of te wheke — the head, middle and tanga o eenei waahi e rua maaua ngaa nekenekehanga i whai. tentacles.

Avoiding the traditional choreography process — where Waihangatia, pohewatia, hangaia tonutia, whakapakaritia, aa, ka I imagine a series of movements and the dancer responds — we instead tau ka tau kia tuturu mai ko ngaa nekenekehanga, a, ko te kanikani sculpted content through improvisation. We filmed the early work, edited the o te tinana a Te Wheke ka puta ki te whai ao ki tea o maarama.

interesting parts, and then Caleb reworked the sequence. Practising outside in nature, we brought in concepts such as birth, life, death and transformation to inform our process.

We worked at Te Henga Bethells Beach and at the Auckland Art Gallery Toi o Tāmaki. These contrasting landscapes affected Caleb’s movements, bringing different spatial and body experiences to the work. Continuous filming, re-editing, and layering new tasks all enriched the palette.

We used this formula for a whole week, and kept creating, creating, creating. I then assembled his movements — by now far removed from the original tasking and provocations — until we had the most refined sequence.



Taane Mete

Louise Potiki Bryant

Video Design

Through discussions with each choreographer and dancer pair, I learnt the kaupapa for each solo — what was important to them, and any images or qualities they'd like to see represented through video. I worked with elements from te taiao, the natural world, as my starting point for animations and textures — images of rain, trees, maunga, te moana, and more. Each dance and sound score inspired additional layers, so that images reflect the energy and qualities of the work. I also honoured special moments from Atamira's 21-year history by incorporating iconic moving imagery.

Paddy Free

Sound Design

Atamira has always been about pushing Māori contemporary dance forms into the future, while acknowledging the past, a journey I contribute to through music. For me, music is a shortcut to the emotions — a way to elicit an emotional response in both the dancers and the audience. Working with the definition 'organised sound for the alteration of mood', I asked each choreographer what emotion they wanted to embody in their performance, which started a two-way process to express their ideas in sound.

John Verryt

Set Designer

The world of Te Wheke comes to life with moving image projections — visual stories for each of the performances, created by Louise Potiki Bryant. Screens surround the

dancers, so the images integrate with their movement. Using the number eight as a concept for the live space, I've installed eight double drops of black habutai silk that can be moved and repositioned vertically in space. This featherlight silk ripples with the slightest air movement to create a living, breathing environment.

Vanda Karolczak

Lighting Designer

During the lead-up to this project, Te Wheke was my anchor point or pou leading to new discoveries and helping me decide what was relevant, what wasn't, and what I will ultimately circle back to. I explored negative and positive space, light and dark, isolation within space, escaping from something, escaping to somewhere. I navigated all these ideas during the development phase, always looking back to the original concept to find the final expression.

Marama Lloyd

Kākahu Designer

Exploring concepts of shadow and light, te ao te pō, soft and severe, floating and grounded, I started with shimmering shades of grey silk to mirror the world and the softness of te wheke's rippling tentacles. Then semi-sheer black stretch fabric to move with the body, allowing the ensemble to blend or disappear like the protective ink of te wheke. Finally, a delicate silvered print to suggest infinity, like te wheke tendrils and the web of human connection — one of the messages this guardian brings to us at this time.

2021		
Te Wheke		Atamira Dance Company
2020		
Ngā Wai Hou		Sean MacDonald Louise Potiki Bryant, Jack Gray, Maaka Pepene, Gabrielle Thomas
Digital Tour		First online dance project COVID cancels international tours to New York and Hawaii
2019		
Tomo Onepū Kotahi		Gabrielle Thomas Louise Potiki Bryant Jack Gray, Louise Potiki Bryant, Frances Rings
2018		
Hou Marama Tour		Bianca Hyslop, Eddie Elliot Moss Patterson Korea
Appointment		Marama Lloyd, Executive Director
2017		
Atamira Awa		Kelly Nash Moss Patterson
Appointment		Jack Gray, Artistic Director
2016		
Pango Manaia		Moss Patterson Nancy Wijohn, Gabrielle Thomas, Kelly Nash
2015		
Mitimiti Tour		Jack Gray China and Korea
2014		
Te Manu Ahi Hou		Moss Patterson Kelly Nash
Moko Partnership		Moss Patterson Osborne Shiwan
2013		
Kaha Hou		Jacob's Pillow Festival Jack Gray, Cathy Livermore, Nancy Wijohn
Tour		United States
2012		
Tohu Kaha Hou		Jack Gray, Moss Patterson 10th Festival of Pacific Arts Jack Gray, Moss Patterson, Taane Mete
Governance		Platform reframed as whānau Atamira becomes CNZ Kahikatea client
2011		
Indigenous Choreographic Laboratory		Atamira, Marrugeku
Te Houhi Hou		Maaka Pepene Jack Gray, Cathy Livermore, Gaby Thomas
2010		
Whetu		Dolina Wehipeihana, Moss Patterson, Cathy Livermore, Jack Gray, Maaka Pepene

		Stephen Bradshaw, Charles Koroneho, Moss Patterson, General Manager
Appointment		Name change from Collective to Company
Governance		
2009		
Taonga Tour		Louise Potiki Bryant Tasmania
2008		
Mapunapuna		Maaka Pepene, Jack Gray, Dolina Wehipeihana, Moana Nepia
Tour		Hawaii and New Caledonia
2007		
Whakairo		Moss Patterson
Symbole et Realitie		Richard Digoue
Art on the Beach		Louise Potiki Bryant, Vanda Karolczak,
Governance		Establishment of Atamira Dance Collective Charitable Trust
2006		
Memoirs of Active Service		Maaka Pepene
2005		
Tour		First National Tour
2004		
Ngāi Tahu 32		Louise Potiki Bryant
Tour		9th Festival of Pacific Arts. First performance out of Auckland at Bats Theatre
2003		
Atamira		Stephen Bradshaw, Louise Potiki Bryant, Jack Gray Kenneth Maidment Theatre
First show		First Attendance at Conference at PSI9
Governance		
2002		
Sub-Urban Legends		Louise Potiki Bryant, Jack Gray, Dolina Wehipeihana
Appointment		Dolina Wehipeihana, Creative Producer
Governance		Establishment of the platform
2001		
Freshly Minted		Louise Potiki Bryant, Jack Gray, Anna Macrae
Paepae		Louise Potiki Bryant
2000		
Founding of Atamira Dance Collective		Jack Gray with Louise Potiki Bryant, Justine Hohaia, Dolina Wehipeihana
1995		
First tertiary dance festival		Students Jack and Dolina (Unitec) meet Louise (Otago University) and Justine (NZ School of Dance)
1988		
Taiao Dance Company		Founded by Stephen Bradshaw
1984		
Pioneers of Māori Contemporary Dance		Te Kanikani o te Rangatahi
A moment		Poi E first Māori Song to reach number 1
1972		
Inaugural Polynesian Festival		

Whakapapa

Creative team		
Artistic director		Jack Gray
Assistant directors		Kelly Nash, Taane Mete
Choreographic dramaturge		Dolina Wehipeihana
Practitioners		
		Jack Gray
		Taane Mete
		Kelly Nash
		Louise Potiki Bryant
		Bianca Hyslop
		Kura Te Ua
		Gabrielle Thomas
		Dolina Wehipeihana
Performers		
		Sean MacDonald
		Eddie Elliott
		Abbie Rogers
		Cory-Toalei Roycroft
		Emma Cosgrave
		Caleb Heke
		Oli Mathiesen
		Dana Moore-Mudgway
Design		
AV design		Louise Potiki Bryant
Sound design		Paddy Free
Vocals		Moko Smith and Milly Grant-Koria
Set design		John Verryt
Props		Lissy Cole Designs, Penny Howard, Pacifica Mamas, Vicky Slow, Jean Stewart
Lighting design		Vanda Karolczak
Kākahu design		Marama Lloyd
Garment construction		Charlie Baptist
Print design		Ojasvin Kingi Davis
Additional music		Ana Hato <i>Ako Ako o te Rangī</i> Maree Sheehan <i>Whānau Soundscape</i> Pitch Black <i>The Silver World</i> Eden Mulholland <i>Atamira</i> Taranaki Maori Cultural Group <i>E te Iwi E</i> Ngā Tae <i>Mai i te Kore</i> Alien Weaponry <i>Ru Ana te Whenua</i> NZ Maori Theatre Trust <i>Hoki Hoki</i>



Tāngata

Training		
Tutors		Erin Bowerman, Merenia Gray, Taane Mete, Kelly Nash, Abbie Rogers, Kura Te Ua, Nancy Wijohn
Intern students		Sherrick Martin, Madison Tumataroa, Anthony Te Puke
Understudy		Brydie Colquhoun
Creative contributors		Jeremy Beck, Stephen Bradshaw, Kasina Campbell, Brydie Colquhoun, Milly Grant-Koria, Justine Hohaia, Matiu Hamuera, Charles Koroneho, Moss Patterson, Maaka Pepene, Pita Turei
Production Team		
Executive producer		Marama Lloyd
Production manager		Vanda Karolczak
Rehearsal and stage manager		Sarah Briggs
Lighting technician		Bonnie Burrill
AV/sound operator		Paddy Free
Videographer		Matt Gillanders
Camera assistant		Jess Quaid
Photography		Jinki Cambronero
Publicity		Elephant Publicity
Social media coordinator		Abbie Rogers
Schools performances		Alana Basile
Campaign team		
Creative direction		Osborne Shiwan
Photography and videography		Toaki Okano, Petra Leary
Writer		Folio, Kiri Key (Te Reo Māori)
Hair and makeup		Rae Sacha, Angela Stewart, Ryder, Henare Davidson, Shelden Hadland
Styling		Marama Lloyd, Jinki Cambronero
Video editor		Paul Stothers
Atamira Board of Trustees		
		Dolina Wehipeihana
		Dr Moana Nepia
		Wendy Preston
		Paul McLaney
		Puawai Cairns



**Lloydd
Company
Director**

Tēnā koutou katoa. Te Wheke has enabled us to bring together many of the creative voices from the 21-year whakapapa of Atamira, including choreographers, dancers and designers. Drawing inspiration from Dr Rangimarie Rose Pere’s Te Wheke: A Celebration of Infinite Wisdom, we have looked to the past, with an eye on the future, to enfold a new generation of dance artists into this collective work. Our tuakana artists bring their ideas and experience to inspire and guide the journey. Te Wheke embodies the layered human experience to help us offer a gift to the world during a time of survival and releasing trauma, as well as a time to reconnect and grow.

Māku he taonga te whakamana o tēnei kaupapa.
Mauriora ki a tatou!

**Marama
Atamira
Executive**



Korekore	Void
Utuutu korakora	Static spark
Utuutu	Liquidity
I raro i te wai	Underwater
Karangaranga	Karanga
Rangorango	Buzzing
Wereweti	Velvet
Haunga	Odorous
Puku	Guts
Rangi roa	Long notes
Hihi o te raa	Shaft of light
Hōpurupuru mangu	Black mould
Matapihi mamaoa	Steaming windows
Aataarangi roa	Long shadows
Raakau	Tree
Korowai	Korowai
Pou	Pou
Koti	Coat
He rama porowhita	Ball of light
Mana	Power
Reo	Voice
Aataaahua	Beauty
Mauritau	State of calm
Maunga	Mountain
Kooiwi	Bones
Maapihi maurea	Something of value
Koorohirohi	Shimmer