



CUT THE SKY

Marketing Kit

Version: July 2024

Table of Contents

1.	Basic Information	3
2.	Tagline	3
3.	Short Description.....	3
4.	Longer Description	3
5.	Billing.....	4
6.	Quotes	4
7.	Reviews and feature links	5
8.	Images	7
9.	Videos.....	7
10.	Company Information.....	7
11.	Creative Credits.....	8
12.	Funding partner logos.....	8

1. Basic Information

Title:	<i>Cut the Sky</i>
Company:	Marrugeku
Running time:	67 minutes
Genre:	Dance theatre, contemporary Indigenous intercultural dance, multi-media

Cultural and Content Warning

With permission, this performance contains the images of people who have passed away. This performance also contains strobe light, haze and smoke effects

2. Tagline

CUT THE SKY: *Five songs for the future*

3. Short Description [132 words]

Cut the Sky erupts in unpredictable shifts through the detritus of the past and the present in the north of Western Australia. Beginning in a near future as climate refugees, a displaced traditional owner, Indigenous and settler mining workers, a geologist, a sex worker, a scavenger and a protester reoccur in defining moments for the Kimberley as they face ever present end times. Tossed together in an extreme weather event, they shape-shift as a flock of urgent, spiralling butterflies— propelled through time tunnels to ratchet up the stakes in the search for water, for connection, for the future.

Featuring the epic perspectives of dream catcher Edwin Lee Mulligan seeing his Nyikina and Walmajarri Country through the eyes of his totems, and songs by Ngaiire and Tanya Tagaq, *Cut the Sky* asks what it takes to dream a different future together?

4. Longer Description [234 words]

Cut the Sky erupts in unpredictable shifts through the detritus of the past and the present in the north of Western Australia. Beginning in a near future as climate refugees, a displaced traditional owner, Indigenous and settler mining workers, a geologist, a sex worker, a scavenger and a protester reoccur in defining moments for the Kimberley as they face ever present end times. Tossed together in an extreme weather event, they shape-shift as a flock of urgent, spiralling butterflies— propelled through time tunnels to ratchet up the stakes in the search for water, for connection, for the future. Circumstances change, hierarchies are reorganized, fortunes fail and occasionally they become a tentative community. Shapeshifting as crocodiles who once were human with deeply cut (colonial) wounds that have never been healed they dance together at the precipice of survival. An anthropomorphized kangaroo-human is consumed by smoke, struggling to a blinding end. In an arid future they camp in shelters, back-lit by immense yellow light and haze. Clad in packaging they drag their sweeping frames across the unstable ground in a final attempt to appease the thick atmosphere that surrounds them. Finally, as they collectively experience the dreams and nightmares of our future, the rain is summoned.

Featuring the epic perspectives of dream catcher Edwin Lee Mulligan seeing his Nyikina and Walmajarri Country through the eyes of his totems, and songs by Ngaiire, Tanya Tagaq and Nick Cave, *Cut the Sky* asks what it takes to dream a different future together?

Further background information

The Guardian - How Indigenous dance can change the way we understand climate change – Monica Tam: <https://www.theguardian.com/stage/2015/feb/26/how-indigenous-dance-can-change-the-way-we-understand-climate-change>

5. Billing

The work should always be billed similarly to the following:

[Your venue] presents Marrugeku's *Cut the Sky*

6. Quotes

2024 premiere

Marrugeku utilise their interdisciplinary artform to meld two of our nations most important issues in a piece that is not an easy watch, but neither are the show's vital themes

Theatre Thoughts

Swains' direction is poignant and reflective....the confronting nature of the work is something articulated by [Dalisa] Pigram and Serge Aime Coulibaly's versatile choreography.

Theatre Thoughts

In a Mad Max-like dystopia, climate refugees and displaced traditional owners rage and weep like a devastating cyclone. And the whirlwind 67-minute show feels as urgent as ever.

Broadsheet

A collision of dance, video projections, poetry and song set in the near future.

Broadsheet

choreography commensurate with the chaos of climate catastrophe, performers... battle the elements, back bending in spine snapping wind, a cycle of cyclonic proportion, Goliath gale force setting up a force field that hampers forward movement. It is exhausting and enervating.

Sydney Arts Guide

Dance movement, mime and the natural crackling of the plastic create a flurry of nature's fury.

Sydney Arts Guide

Sonal Jain and Mriganka Madhukaillya's stunning back projections of landscapes, spinifex and destruction has an emotional impact to match the score.

Stage Whispers

Dancers, singers, and storytellers combine onstage in a theatrical powerhouse performance.

Asia Nikkei

As the heat increases, and music throbs around them, Indigenous and non-Indigenous dancers move in jerky, urgent throes. Their faces are wrought with hunger, their hands form claws as they scabble across the stage, their bodies writhe against a screen backdrop of raging storms.

Asia Nikkei

2015-2018

It leads to an astonishing finale that evokes both catastrophe and plenty.

ABC Arts

Rachel Swain's direction gave poignancy to its global reaching questions.

The Australian

Seventy minutes of mind-blowing intercultural and interdisciplinary performance

Arts Hub

These are seriously gifted performers of admirable intensity and commitment.

Arts Hub

Against the backdrop of catastrophe, Mulligan's voice resonates with resilience, thriving on hope and pain. Cut the Sky thus tries to restore the contact between man and nature, or at least to re-consider it, showing at the same time the loss is irrevocable.

De Standaard, Brussels

Cut the Sky is told with its very own sensual, spiritual handwriting, from exploitation of nature to the revenge of nature, it's about the deep relationship between earth, man, sky, - simply all existence. But it is also about hope: Everything can come back into balance when one deals with the environment respectfully.

Die Rheinpfalz

Their dance is not just comment but is the very negotiation and substance of the drama.

Manheim Morning

*All these elements – popular and high art, literal and poetic, Indigenous and European – are jammed together into a breathtaking 70 minutes, each at once clashing against the others and creating electric connections. **ABC Arts Alison Croggon***

Angry and political....This work is through a Dreamtime darkly. Not only has the land been degraded, but the people with it. They swoon listlessly around a bar room, wear hessian scraps, sniff petrol and fling themselves desolately across the stage.

The Guardian - Brigid Delaney

It leads to an astonishing finale that evokes both catastrophe and plenty

Alison Croggon, ABC Arts

Raw intensity and international influences

the Australian

Oil protests and climate change drive Marrugeku into exhilarating new territory

ABC Arts

Against the backdrop of catastrophe, Mulligan's voice resonates with resilience, thriving on hope and

pain. Cut the Sky thus tries to restore the contact between man and nature, or at least to re-consider it, showing at the same time the loss is irrevocable.

De Standaard, Brussels

Cut The Sky is, like climate change itself, at once unapologetically local and international

ABC Arts

Exhilarating and original work

ABC Arts

Twenty-one years of productions made in West Arnhem Land and then in Broome turns conventional wisdoms upside down in Australian terms.

Australian Book Review

Un sentiment profond d'humanité et d'appartenance au monde, c'est ce que le mot « liyan » signifie pour les aborigènes. J'ai pu ressentir cette énergie venant du cœur grâce à la compagnie de danse Marrugeku, qui dénonce grâce à l'art le changement climatique.

"A deep sense of humanity and belonging to the world is what the word "liyan" means to Indigenous Australians. I could feel this energy coming from the heart thanks to Marrugeku dance company, who denounces climate change through their art"

Tweet: President Emmanuel Macron

<https://twitter.com/EmmanuelMacron/status/991874104616628224>

You look, all those kids that were there last night, they've seen something now that will stay with them forever. They've learnt new ways to tell stories using dance and songs and poems.

Irene Davey, Bardi Traditional Owner

Here in the Kimberley we get caught up in the politics of development but your show reminds us of our values, it should be seen right across the Kimberley

George Smith, Gibb River Traditional Owner

The storyline is very captivating with the combination of surreal reality and real threats. Good on you Marrugeku for continuing to find ways to educate across the demographics on the need for action!

June Oscar, Bunuba Traditional Owner

That kangaroo looked sick from that gas, smoke, I was feeling sick too for that kangaroo! I reckon the dancers are deadly and strong!

June's 9 year old grandson

7. Reviews and feature links

2024

Form www.form.org.au/naidoc-2024

Theatre Thoughts www.theatrehoughtsaus.online/post/cut-the-sky-carriageworks-review

Broadsheet www.broadsheet.com.au/sydney/event/cut-sky-carriageworks-2024

Sydney Arts Guide <https://sydneyartsguide.com.au/cut-the-sky-breaking-the-hope-drought/>

Asia Nikkei <https://asia.nikkei.com/Life-Arts/Arts/Australian-contemporary-dance-eyes-center-stage>

Stage Whispers <https://www.stagewhispers.com.au/reviews/cut-sky>

2015-2018

Dance Australia <https://www.danceaustralia.com.au/review/marrugeku-cut-the-sky>

The Australian Book Review <https://www.australianbookreview.com.au/author/801-terriannwhite>

ABC <https://www.marrugeku.com.au/reviews/cut-the-sky-abc-alison-croggon/>

Arts Hub <https://www.artshub.com.au/news/reviews/cut-the-sky-247309-2347363>

The Guardian <https://www.theguardian.com/culture/2016/jan/15/cut-the-sky-review>

Australian Stage <https://www.australianstage.com.au/201607107874/reviews>

NITV Radio Interview <https://www.sbs.com.au/language/nitv-radio/en/podcast-episode/cut-the-sky-marrugeku-a-performace-that-makes-us-remember-our-responsibility-to-care-for-country>

8. Images

<https://marrugeku.box.com/s/6estdj7jjd9vfaixs4gb8eecb5mlsk26>

Photos are by Prudence Upton (2024) and Jon Green, Heidrun Lohr or Rob Maccoll (2015-2018), please credit the appropriate photographer as per details of link above.

9. Video – the full length video and teaser trailer will be available from 25 July

10. 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 reciprocities between Peoples, Country and custodians, understanding 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 nearly three decades, 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. Marrugeku's patron is Yawuru cultural leader 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.

www.marrugeku.com.au

Please follow Marrugeku via

Instagram @marrugeku

Facebook @marrugeku

11. Credits

Concept: Dalisa Pigram and Rachael Swain with Patrick Dodson:

Cut the Sky is collaboratively created by:

Director: Rachael Swain

Choreographers: Dalisa Pigram and Serge Aimé Coulibaly

Cultural Dramaturg: Patrick Dodson

Dramaturg: Hildegard de Vuyst

Poems: Edwin Lee Mulligan

Additional Text: Dalisa Pigram and Miranda Wheen with Rachael Swain

Media Artists: Sonal Jain and Mriganka Madhukailya

Musical Director and Sound Designer: Matthew Fargher

Songwriter: Ngaiire

Set and Costume Designer: Stephen Curtis

Lighting Designer: Damien Cooper

Associate Lighting Designer: Kelsey Lee

Co-devising Performers 2024-25:

Storyteller: Emmanuel James Brown

Dangkaba: Ngaire Pigram

Community: Samuel Hauturu Beazley, Emma Harrison, Dalisa Pigram, Taj Pigram, Miranda Wheen

12. Funding partner logos

Program must include the logos of our prime funding partners:



Commissioning partners:

Cut the Sky was commissioned by Theater Im Pfalzbau (Germany), Carriageworks (Australia), Koninklijke Vlaamse Schouwburg – KVS (Belgium), Les Théâtres de la Ville de Luxembourg (Luxembourg) and Centre Culturel Tjibaou (New Caledonia).



CARRIAGEWORKS

KVS



théâtre·s
de la Ville de
Luxembourg



Funding Partners:

Cut the Sky has been funded by the Australian Government through Creative Australia, its principal arts investment and advisory body, the New South Wales Government through Create NSW and City

of Sydney, the Western Australian Department of Culture and the Arts, Australian Research Council, Australian Government Attorney General office — Ministry for the Arts, Department of Foreign Affairs, Arts Tasmania.



Specific logos may be required for individual tours or seasons

High resolution versions of these logos can be download here:

<https://marrugeku.box.com/s/de5jcv96usak0hj6j4ruw46o01i5umoq>