



HOPKINS CENTER
FOR THE ARTS

presents

LEMI PONIFASIO/MAU *TEMPEST: WITHOUT A BODY*

Lemi Ponifasio *artistic director*

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with Lemi Ponifasio.

Supported by Creative New Zealand, and funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation, the Ford Foundation and the Community Connections Fund of the MetLife Foundation.

Programmed in support of the Dartmouth Centers Forum 2010-11 theme, "Speak Out/Listen Up!"
For more information, see Dartmouth.edu/~centersforum.

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Friday & Saturday, April 15 & 16, 2011 • 8 pm
The Moore Theater • Dartmouth College

TEMPEST: WITHOUT A BODY

Performers

Ioane Papalii

Teataki Tamango

Arikitau Tentau

Frances Chan

Charles Koroneho

Kelemete Fu'a

Maereke Teteka

Gerard Tatireta

Tebau Utiata

Helmi Prasetyo (Teater Ruang)

Concept/Design/Choreography/Text/Direction Lemi Ponifasio
Light Helen Todd
Kua Image Marti Friedlander
Film Ahmed Zaoui, Greg Wood
Video Effects Simon Riera, Joe Fish
Sound Composition Russel Walder, Lemi Ponifasio, Marc Chesterman
Technical Assistant Abby Clearwater
Sound Operator Justin Redding
Technical Production Manager Jo Kilgour
Technical Director Helen Todd
Administrator Maryam Karroubi

PROGRAM

TEMPEST: Without A Body by Lemi Ponifasio

A Paul Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe that keeps piling ruin upon ruin and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This is what we call progress.

Walter Benjamin, Ninth Thesis on the Philosophy of History

STATE OF EMERGENCY

A call to prayer
A dance towards the light
Unfold those battered wings
Set the angel aflight

SACRED MAN

I am the child of the mist
I have become a werewolf in the shadow
I have become tapu
I am human

PRAYER OF THE ANGEL

Rebirth of the maggot
Floating in the sea of blood
Rebirth of forgiveness
Only if we
Forgive the unforgivable

TE MANA MOTUHAKE O TUHOE

Your Majesty, Queen of England.
My mother is the mist; my father is the mountain,
inquire as to where the mountain and the mist come from and I will tell you that
is where I come from.

The great Ariki, Toi and Potiki give me the right to stake my claim.
Tuhoe gives me my sovereignty, the right to determine my own destiny.
I am standing before all, a descendant of Tuhoe. Tuhoe is my dominion that keeps chaos at bay.
It is what connects me to myself.

PROGRAM CONTINUED

Our great ancestors carried the desires and dreams of Tuhoe, symbolizing the Tuhoe presence. They held the mauri, the internal drive, and the courage to hold fast to their dreams and their way of life. Te Urewera our territory is our marae and every person is responsible for his or her marae. You situate yourself where your strength is, beside your ancestral house. This is your genealogy, your skeleton, and your backbone as you look across your marae; your customs and traditions become the rules of behavior, the code of conduct within the designated grounds.

Tuhoe invented philosophies so not to be enslaved by the philosophies of others. Our Mana Motuhake therefore is to maintain the continuity and the consistency by being allowed to express the Tuhoe traditions. We have however become disconnected from our philosophies and become entrapped in the philosophies of others; actions that seek to erode and disconnect us from our traditions are actions that seek to enslave us within the regulatory frameworks of others.

We are fighting for our own meta-autonomy, those practices that gave rise to our current existence within our own sovereignties, the face of our ancestors, the divinity of gods and humanity. We remain resolute in maintaining the boundaries of our marae. The marae is an example of the dominion of Tuhoe over its lands; the meetinghouse is what gives value to the origins of the mountains and the mist.

The price of the liberty that the many peoples of Tuhoe sought to maintain was then and remains to this day, the will and purposefulness of knowing, being, and protecting the integrity of who you are, and not in the explanation of ourselves to others. The earth does not explain itself to mankind. It was here first. If you want to find out who we are, my responses may not be of much help.

Tuhoe have been criticized and reprioritized in the written records of those who have sought to drag us from Te Urewera. We have been scorned as slow in coming forward and unwilling to accept development and we have been labeled as selfish and fundamentalists.

Nevertheless it is now becoming clear to others why Tuhoe have conducted themselves in the way in which they have, as it is upon this conduct that their liberty depends. I too have a dream to be able to claim that we are free.

We are the lake.
The lake is us.
We are the mountain.
The mountain is us.
We are the forest.
And the forest is us.
We are the stars.

PROGRAM CONTINUED

There is one spirit in all creation.
That is the unity of all creation.
That is what our ancestors passed on.

Our lands were stolen.
So too were our gardens and our cultivations.
Our ancestors were abducted and moved from their homes.
Away from the lake.
Away from our food sources.
And our ancestors lived in abject poverty with little food.

That is why I describe you as people who consume their own mother.
You desecrated our ancestor papatuanuku, our Earth-mother.
You dug her up.
You ripped up her bones
and you trampled upon our mother.

When you arrived our beliefs were in insects, the rivers, the birds and the trees.
And in the creation of Tane, god of the forest and humans.
They were gods among gods.
You come and tell us your god is the true belief
and what's more you bring your god who is judgmental.

December 25th 1869.
The Christians celebrated the birth of Jesus Christ.
The time Christians proclaim peace through out the land and good will to all people.
That was the day the Christians invaded our lands.
Our homes, they despoiled the land.
Raped our women and children
and murdered our ancestors.

Your absolute goal from the beginning
was to blunder, to confiscate
and to oppress the independence and sovereignty of Tuhoe.

The genesis of this ideology is in your supreme belief that your civilization is superior.
Your laws are superior.
Your institutions are superior.
Your god is superior.
Your language is superior.
Your physical look is superior.
And to this day you still believe in your superiority.

PROGRAM CONTINUED

I stand here before you wondering of my redemption.
I look at the endless horizon
questioning my direction,
questioning the fairness of life,
questioning justice,
dreaming of a better life for my people.
I too have a dream.
I too have children and a family.
I too want to be free.
I too will die like you.
Then you and I will become the one body of Papatuanuku.

Lemi Ponifasio created the text for the Te Mana Motuhake o Tuhoë speech from views expressed by members of the Tuhoë tribe before the New Zealand Government, 2005. The speech is not necessarily the view point of Lemi Ponifasio/MAU.

TRANSIT OF VENUS

The angel in laughter
The broken commandments
The empty promises
Hallelujah

HOME

Slow dancing on the burial grounds
Wandering aimlessly in the ruins
The black shag
Towards the ancestors
The earth and sky
The everlasting continuum
The chaotic tempest of life

PROGRAM NOTES

Part dance, part theatre, part ceremony, *Tempest* is a powerful, visually ravishing and apocalyptic response to the sinister escalation of post-9/11 state powers and the erosion of individual freedoms. Ponifasio's powerful theatre demands attention with its authentic and unprecedented style, speaking of conflicts, terrorism, colonialism as well as the hope for a life of dignity and respect. Infused with the potent shadows of Paul Klee's 'Angelus Novus', *Tempest* interweaves

Shakespeare's *Tempest* story of institutional injustice with the ideas of Italian political philosopher Giorgio Agamben. The resulting work questions how readily contemporary society accepts practices that have been previously considered inhuman and exceptional.

This is Lemi Ponifasio/MAU's first engagement at the Hopkins Center.

ABOUT THE ARTISTS

Lemi Ponifasio choreographer and director established the MAU in 1995 as a platform for critical reflection and creativity with artists, scholars, intellectuals and community leaders; MAU as a community action. Through MAU, he weaves diverse Oceanic cultures, exploring complex forms of knowledge such as navigation, architecture, rituals, philosophies and genealogies as a driving force in emphasizing local-orientated arts, thought and narratives that have been silenced or excluded. Without ingratiation to Western aesthetics or South Pacific clichés, Ponifasio offers a deeply challenging and powerful approach to contemporary theatre. His radical, ceremonial staging, choreography and design intersect and transcend conventional ideas of dance, theatre, art and civic activism. The work is known for its searing imagery, enacted by an ensemble of highly disciplined and cultivated artists from throughout the Pacific region, their movement reduced and sacral, in spaces of light and shadow composed by the light artist Helen Todd.

Ponifasio's work has been called genius, powerful, frightening, beautiful and inspirational, his critical eye on our times and fearless vision continuing to provoke attention and controversy. His work is an extraordinary visceral kaleidoscope of ideas and perceptions, engaging with the tensions and politics of race, tradition, mythology, consumerism and environment.

Ponifasio has presented works including *Paradise, Requiem, Bone Flute, Tempest: Without A Body, Birds With Skymirrors* and the MAUForum in over 20 countries, at such venues as Lincoln Center (New York) and the Southbank Centre (London), Theatre de la Ville (Paris), and at festivals including the Edinburgh International Festival, Venice Biennale, Theater der Welt (Germany), Kunstenfestivaldesarts (Brussels), spielzeit'europa | Berliner Festspiele, Holland, Vienna and Adelaide Festivals, and throughout the South Pacific region.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, Lemi Ponifasio participated in a discussion titled *Indigenous Activism: Native Artists and their Work*, visited Dartmouth classes, and participates in post-performance discussions. Additionally, members of the company participated in outreach events with Dartmouth Native American students and alumni of the Department of Anthropology Foreign Study Program in Auckland, New Zealand. For more info on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/outreach.



EVERETT DANCE THEATRE THE BRAIN CAFÉ

WED MAY 4 • 4 PM • TOP OF THE HOP

Be part of the ideas and questions driving the creative process of a project concerning the human brain, by members of Providence, Rhode Island's Everett Dance Theatre. Its new work-in-progress, *Brain Storm*, is being developed through research with NH's Crotched Mountain School, and comes to the Hop in 2012. Dartmouth faculty, whose research reveals fresh aspects of the brain, also join this informal presentation.

SONIC/VISION

AN EVENING OF MUSIC, ART, ANIMATION & IMPROVISATION

with **GLENN KOTCHE & NELS CLINE** of *Wilco* • special guest **NORTON WISDOM**

Best known as members of the band *Wilco*, Nels Cline and Glenn Kotche present a concert combining their thrilling collaborations with visual arts: Cline's "Stained Radiance" project, an improvised duet with visual artist Norton Wisdom, who creates large illuminated paintings, live, while Cline creates a lush sonic landscape; and Kotche's contemporary classical works accompanied by whimsical projected animation.

THU
APR 21
7 PM
SPAULDING

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of "Hopkins Center, Dartmouth" on Facebook

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Assistive Listening Devices available in the lobby.



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