

# EDUCATION RESOURCE

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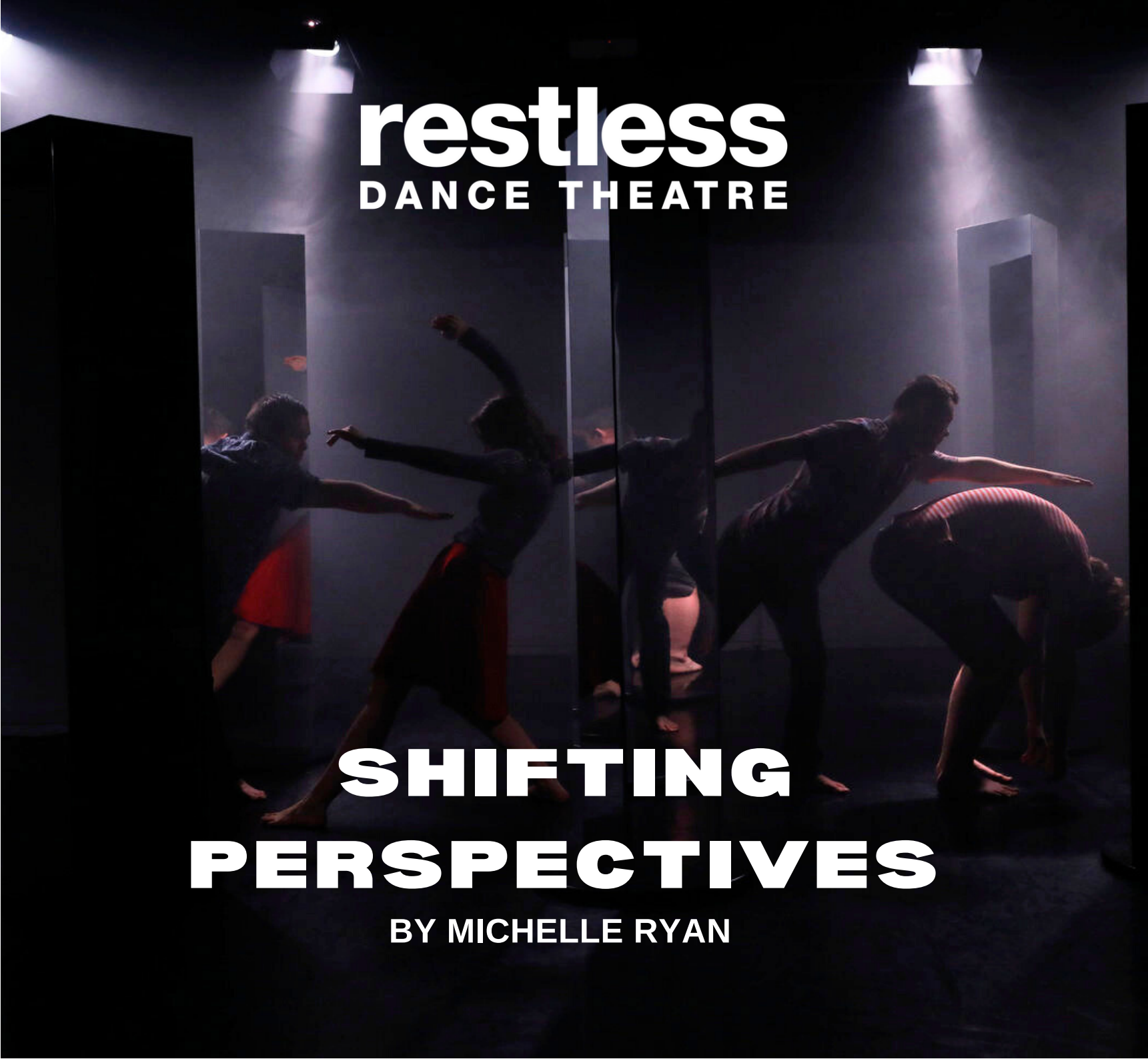


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Photos by Shane Reid



# SHIFTING PERSPECTIVES

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The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.





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## Show overview

45 Minute Experience

Part dance performance, part installation art, Shifting Perspectives features the dancers of Restless Dance Theatre performing in conversation with inventive light-and-mirror set pieces from artist Matthew Adey (House of Vnholy). A reality-bending meditation on bodies of light, and the lightness of the body, Shifting Perspectives promises to be another visionary production from one of South Australia's great artistic innovators.

Lighting has been an integral part of Restless work. In this new work, Shifting Perspectives, light artist Matthew Adey from House of Vnholy and Michelle Ryan will explore light and reflection to create a new innovative installation and dance theatre work. How we look at ourselves in the mirror turns out to be essential. We experience our physical body through proprioception. Experiments that use mirrors to create visual anomalies show that our brains crave consistency between vision and proprioception.

Restless Dance Theatre's vision is to create an experience that weaves together dance and drama, movement and stillness, sound, light and space in order to transport the audience. The performers play a key role in challenging our perspectives of reality and personal boundaries by creating an environment where dancers are able to appear as if they are one body moving yet remain separate individuals.

## WARNINGS

Please be aware that lighting effects and strobing are used throughout the performance. If any of your students have sensitivities, discuss with our staff prior to the show.



# Themes & production

## Themes

### *Shifting Perspectives Themes*

## Production

### SET/ LIGHTING DESIGN

*'In this work the 7 performers will move between the plinths and the audiences will catch glimpses of different performances from different aspects even while being still. Being exposed and obscured the audience is free to wander while experiencing the constant changing environment. The work explores how we can play with bodies in the context of mirrors and how the performers can become an extension to replicate each other while being completely separate.'*

*-Matthew Adey, Lighting/Design for Shifting Perspectives*

Shifting Perspectives includes an installation of a grid of mirror plinths at average human height, with the grid laid out equal distance from each other creating a labyrinth maze of images. The mirror plinths are all on turning Lazy Susan's style tables, the performers move between them as the audiences' catches glimpses of different performances from different aspects even while being still. Being exposed and obscured the audience is free to wander while experiencing the constant changing environment.

### More info on the lighting design

### MUSIC COMPOSITION

The sound for Shifting Perspectives is designed to create an atmosphere and environment which surrounds the audience and performers in the space. I've been thinking a lot about the way light reflects, bounces and warps off of the mirrored plinths, and have created sound elements which sound like they also bounce around the room. Alongside this, I've also created some static and evolving atmospheres to try and capture a sense of suspending the activity within the performance area. Similar to the four faces of the mirror plinths, the audience will be surrounded by multiple sets of speakers with different sound elements being sent to each source, creating a unique and different soundscape for each member in the space depending on where they are viewing from.

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# Meet the Choreographer

## *Michelle Ryan*

When preparing to attend the performance of Shifting Perspectives it will be beneficial for students to develop an understanding of the outstanding artistry of Restless' Artistic Director, Michelle Ryan. Hers is an extraordinary life - a story of inspiration and resilience - a life re-imagined.

Michelle Ryan's career has spanned over 30 years in the arts as a director, choreographer, collaborator, and performer. Michelle worked with globally acclaimed choreographer Meryl Tankard for ten years both nationally and internationally. Meryl Tankard led Australian Dance Theatre for 6 years from 1993 creating world acclaimed works. Tankard's signature work, Furioso, and first work for ADT (and performed by Michelle) is a work known for its emotional and sensual punch.

This tiny snippet is part of a much larger and amazing story of someone at the pinnacle of her career having a life changing experience that would lead her to not only re-imagining her whole life but bring her to the doorstep of Adelaide and Restless Dance Theatre. Michelle was appointed Artistic Director of Restless Dance Theatre in 2013 and has created: In the Balance, Touched, Intimate Space, Creating the Spectacle, Seeing through Darkness and Guttered.

Restless Dance Theatre is Australia's leading dance theatre company working with artists with and without disability to collaboratively create outstanding inclusive dance theatre informed by disability. In 2020 Michelle was awarded the Australia Council Award for Dance. These prestigious awards recognise outstanding and sustained contributions by Australian artists. Developing an understanding of Michelle – her life, her work, her loves and losses will give students an insight into her creative direction as a choreographer.



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### As a whole class:

- Watch *Michelle's Story* available for hire from artfilms digital: **Michelle's Story**  
The film is available for rent (\$6.50 for 48 hours).
- Meryl Tankard, in her filmmaking debut, created an inspirational portrait of Michelle Ryan. It takes the viewer on a journey through her career showing the passion and courage that enabled her to overcome life-shattering personal adversity.
- Discuss what they found interesting, any questions they had or what they thought after watching the film.

### Individually students:

Undertake research to further develop an understanding of:

- what influenced Michelle as a dancer, choreographer and creator of dance works
  - what motivates Michelle to create and direct the works with Restless Dance Theatre
- Students should decide how they are going to present their research it could be:
- multimedia presentation
  - poster
  - video
  - dance piece
  - monologue

Michelle uses her personal experience of disability to inform her artwork, with humour, warmth and searing honesty.

*"Michelle Ryan has slowly and steadily developed both the artistic and the physical capacity of the company...to this nationally and internationally important ensemble."*

*The Advertiser*

*"Restless changes attitudes to disability every time it performs."*

Noel Jordan  
Festival Director,  
Imagine Edinburgh  
International  
Children's Festival



# Links to get you started

## ARTICLES

Blog by Michelle Ryan  
[I am a dancer](#)

News.com.au – 9 August 2016  
[Michelle Ryan doesn't let MS stop her from inspiring others to dance with disabilities](#)

InDaily – 14 October 2015  
[Michelle's Story of resilience](#)

The body of work that Michelle Ryan has been able to produce with the dancers at Restless Dance Theatre has been possible because of her unique way of nurturing the creative voices of the dancers. Works are always developed in collaboration with the dancers. Dancers are given a series of creative task based challenges and asked to respond in movement, with dance sequences built up from their responses.

*"It's finding professional career pathways for our dancers that's been the most fabulous thing to see happen over the years... The fact that our dancers are being paid for rehearsals and performances and are seen as artists, not as a person with disability who dances. They are artists."*

Michelle Ryan

*"I've realised that sometimes being vulnerable on stage really can be a strength. I know that's contradictory but very rarely in dance do you see people who are vulnerable."*

Michelle Ryan



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## Curriculum links

### AUSTRALIAN CURRICULUM - The Arts DANCE

The strands and content descriptions are aligned to 'Shifting Perspectives' teaching and learning activities are aligned to the strands and content descriptions of the Australian Curriculum, Dance, version 9, and consider the viewpoints of performer, choreographer and audience.

This document is organised in consideration to the 4 interrelated strands of The Arts

- Exploring and responding
- Developing practices and skills
- Creating and making
- Presenting and performing



Photo by Shane Reid

**General Capabilities** – specific learning activities are embedded in the following:

- Literacy
- Numeracy
- Digital Literacy
- Critical and Creative Thinking
- Ethical Understanding
- Personal and social capability
- Intercultural Understanding

This education resource has been developed with links to the Australian Curriculum. Activities have been created to align with the achievement standards of each two year band, specific content descriptions and a number of the general capabilities.



# Curriculum links

## Exploring & Responding

### Year 7-8 Content Description

- Investigate ways that dance works, performers, and choreographers across cultures, times, places or other contexts use the elements of dance, choreographic devices and production elements to communicate ideas, perspectives, or meaning. (AC9ADA8E01)

### Developing Practises & Skills

#### Year 7-8 Content Description

- Develop safe dance practice and use of expressive and technical skills and, as appropriate, genre or style specific techniques. (AC9ADA8C01)
- Reflect on own and others' dance works and/or practices to inform choreographic choices and use of technical and expressive skills. (AC9ADA8D02)

### Year 9-10 Content Description

- Investigate performers' and choreographers' use of elements of dance, choreographic devices, genre, or style-specific techniques, conventions, and production elements to communicate or challenge ideas, perspectives, and meaning in dance across cultures, times, places or other contexts. (AC9ADA10E01)

#### Year 9-10 Content Description

- Develop and refine safe dance practice, expressive and technical skills and genre- or style-specific techniques (AC9ADA10D01)
- Reflect on own and others' use of the elements of dance, choreographic devices, structure, genre- or style-specific techniques and/or technical and expressive skills to inform their choreographic or performance choices (AC9ADA10D02)

#### SACE Stage 1 and 2

##### Learning Requirements

- develop knowledge and understanding of the body, dance skills, dance elements, structural devices, production elements, and safe dance practices (in choreography and performance SACE 2)
- apply technical and expressive dance skills in performance
- communicate choreographic intent to an audience through composition and performance
- reflect on their own creative works as an artist

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# Curriculum links

## Creating & Making

### Year 7-8 Content Description

- Choreograph dance by selecting and manipulating elements of dance and choreographic devices to communicate ideas, perspectives and/or meaning. (AC9ADA8C01)
- Apply technical and expressive skills and/or genre- or style-specific techniques to communicate ideas, perspectives and/or meaning. (AC9ADA8C02)

## Presenting & Performing

### Year 7-8 Content Description

- Rehearse and perform dance for audiences, using technical and expressive skills and, as appropriate genre- or style-specific techniques. (AC9ADA8P01)

### Year 9-10 Content Description

- Choreograph dance that communicates ideas, perspectives and/or meaning by selecting and manipulating elements of dance, choreographic devices and/or structure. (AC9ADA10C01)
- Apply technical and expressive skills and genre- or style-specific techniques to enhance communication of ideas, perspectives and/or meaning. (AC9ADA10C02)

### Year 9-10 Content Description

- Rehearse and perform dance for audiences, using technical and expressive skills and genre- or style-specific techniques. (AC9ADA10P01)



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### SACE Stage 1

#### Learning Requirements

- reflect on the creative works of others as an audience member
- investigate dance in diverse contexts.
- reflect on their own performance and identify areas for improvement through analysis of recordings
- refine their own practical dance skills or choreography.

### SACE Stage 2

#### Learning Requirments

- evaluate the creative work of others as an audience member
- research and analyse dance in diverse contexts.
- reflect on their own performance and identify areas for improvement through analysis of recordings
- refine their own practical dance skills or choreography.

## Viewpoints

### Conventions and Processes

- What would I like people to feel as they experience my work?
- Is there a skill I need to practise before I begin creating my work?
- What do I need to know about the conventions of this style or form?
- Does my work communicate my original ideas? What changed during the process? Why did I decide to make those changes?
- What did I learn about ... by making this work, presenting this performance ...?

### Personal and Imaginative

- Who is the audience for this artwork?
- How can I shape my artwork to share my point of view?
- What does this work mean to me? How does it represent my identity?

Viewpoints are an inquiry tool for considering the arts from multiple perspectives, as artist or as audience. Students use questions based on Viewpoints to initiate and guide their explorations and responses, creative and critical practices, evaluation and reflection, and to inform decisions about performance/presentation of their work.



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## Cultures and worlds

- What is this artwork about?
- What do I know about the cultural context for this work? What do I want to know?
- Is this work challenging stereotypes or ideas?
- Where, why and how was this work originally made and presented to audiences?
- What is this work saying about social structures such as those associated with identity, religion, politics, gender or class?
- What was happening in the world when this work was being made?
- What about this work situates it as being created in a particular time or place?
- How does this work communicate with audiences?
- How does this work relate to my culture? To my life?

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# Reflecting on Dance:

Individually ask students to respond to the following questions in writing or as an oral presentation reflecting on their experience of *Shifting Perspectives*:

- was it important the dance was performed in the space that was chosen? Provide reasons
- what were the details of the choreography?
- if you could ask Michelle Ryan, the choreographer a question what would it be?
- what happened in the dance that helped you understand the intention of the work?
- how did the music and lighting support or enhance the dance?
- what movements did you find interesting? Explain why?
- what did the performance make you think about?
- how did the dancers connect with each other – provide information about how they did this?
- did the costumes enhance the dance? In what ways?
- what changes would you make to the choreography?

### Questions to ponder

- How did the performance of *Shifting Perspectives* make you feel?
- Can you identify where in the performance you had that feeling or feelings?

Investigate other companies in Australia and around the world that feature performance artists with disability. Where are they, what is their history? What kind of themes do they explore in their productions and what does their performance work look like?

### Tips and hints for students when writing their response:

- The work and writing they have undertaken after the performance will provide them with all of the information they will need to complete a response.
- Don't forget when you are expressing an opinion you have to back it up. You can't just say it was awesome! Discuss the execution of the moves the relationship between the dancers and the design of the lighting or artwork.
- Describe don't tell.
- Reread, edit and have someone else read your response before you print.

**NOTE:** Encourage students to consider why they felt the show or individual scenes were “emotional”, “surprising”, “boring” or “suspenseful” is a crucial step in learning how to interrogate their ‘gut’ responses and apply reasoning and evaluation when critically analysing a work.

### RETURN OF THE CHALLENGE

After attending the performance of *Shifting Perspectives* students should return to the pieces they have choreographed.

### Students should consider and discuss:

- What would they change in relation to their movement sequence
  - Thinking of transitions
  - How the movement sequence communicates meaning.
  - How they would stage their performance
  - Costumes - Set - Lighting
  - What music would they add
  - Would there be other choreographed pieces their peers have choreographed that could be merged together as one piece.
- Students should refine their pieces based on their reflection and discussions and rehearse and finalise any details for the final performance.

### THE PERFORMANCE

**Students should perform and film their final performance of their choreographed piece for:**

- Peer assessment
- Teacher assessment

# Composition Tasks

As used by the dancers to create *Shifting Perspectives*

Task 1: Find your reflection in a mirror. (You can do this without a mirror if you don't have one.) Create 6 actions to observe your face, peering at yourself, identifying your features. Join these actions together, to create a phrase. Find a way to make these actions larger and incorporate the whole body. You will then have both a micro and macro version of your phrase. After doing this task discuss as a group or in pairs the sensitivities we experience about our physical body through proprioception. How you perceive others or how others perceive you.

Task 2: Blocking Duets: Find a partner to work with. One person finds a way to block or cover the eyes of the other person in a caring and soft manner. The person with their eyes covered then creates a unique way to remove themselves from the obstacle. Freeing yourself from the obstruction or manipulating your way out. Find 6 different ways to do this with one person and then swap over to create 6 with the other partner.

Task 3: Swiping Duets: In pairs start with an improvisation using the negative space between you and around each other. Notice the ways you can avoid the swipe or scooping action from your partner. Think about above, below and all the levels available. Also find ways to move past and around each other so you don't stay stuck in the same position. After your short improvisation set a short duet that takes moments you remember from your improvisation. Use a smooth, slow speed to clearly show the pathway of your action.

Task 4: Imagine you are surrounded by people in the round. Generate 6 movements to get their attention, creating actions to pull their gaze to you. Think about your focus and how you can alert or warn them. Once you have your base phrase combine a way of traveling it to move forward and back in different directions towards them. You can do this by drawing a map or a grid with numbers placed in different directions in a circle (1 -8) Randomly pick a different number and travel your phrase in this order to these numbers.

Task 5: Working in pairs with a torch. In your duet you will be describing the space around you. Use the light to draw the outline of each other, also wrapping around and passing the torch between. The aim is to guide our focus through a game of physical twister, finding unique connections and pathways between you both. You can also find places to switch the torch off creating moments of stillness in your duet. Eventually set your duet and try it out in a dark space. Notice what you can see once the torch is your main source of light.

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# Meet the company

## Gianna Georgiou Dancer with Disability

Gianna is a professional dancer, director and choreographer whose involvement with Restless has spanned over a decade, starting with the Youth Ensemble in 2006.

In 2013 Gianna was an Artist in Residence at the Bundanon Trust's Boyd Education Centre, a recipient of the 2013 JUMP Mentoring Program through the Australia Council, was a participant in the Creative Young Stars Program, worked with Philip Channells on No Time Like Now and developed her solo work Sound Effects in Nature.

Gianna is an Associate Artist and a part of the Education Team for Integrated Australia, working in both Perth and Brisbane. Gianna also worked with Down Syndrome SA on their Dance Down Program. Gianna was a Finalist in Channel 9's Young Achievers Awards in 2015, and was a selected participant in the 2016 Catalyst Program, gaining a mentorship with Dan Daw.

2014 saw Gianna performing in Salt directed by Rob Tannion and in In the Balance directed by Michelle Ryan. Gianna then went on to direct and perform in A Mysterious Lake as part of Debut 5: the dancers direct. Over 2017 and 2018 Gianna toured with the company for Intimate Space, performed in Creating the Spectacle for the Adelaide Film Festival and performed in the opening sequence of the Commonwealth Games Closing Ceremony.

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In 2019 Gianna performed in Zizanie, directed by Meryl Tankard for the Adelaide Festival. In 2020 performed in Seeing Through Darkness at the Adelaide Gallery of SA and performed in Ecoute Pour Voir as part of DreamBig Festival. She performed in the Adelaide Festival premiere season of Gutted by Michelle Ryan. Gianna also performed in Seeing Through Darkness, filmed by local videographer Matt Byrne (Hong Kong Arts Festival, No Limits and the Belfast Children's Festival, Ireland).

In 2022 Gianna performed Ecoute Pour Voir at Adelaide's Womadelaide festival, and premiered Exposed by Michelle Ryan at the Adelaide Festival Centre. She also was a performer in Rewards for The Tribe, a collaboration between Restless Dance Theatre, Chunky Move.

## Michael Hodyl Dancer with Disability

Michael joined Restless in 2013, and in 2017 he joined the Restless Tutor Team. Michael made his professional debut in a film clip for the band, The Audreys which was released in 2014. In 2015 he continued his work on the screen in *To Look Away*, a short film by Sophie Hyde in collaboration with Restless Dance Theatre. Michael has performed in Lorcan Hopper's Debut 4 production of *The Elements*; *In the Balance* (2014) directed by Michelle Ryan; *Touched* (2015) by Michelle Ryan; *A Mysterious Lake* (2016) by Gianna Georgiou for Debut 5: the Dancers Direct.

Michael also performed for the 2016 Adelaide Cabaret Festival with *In The Balance*; the Adelaide Festival with *Intimate Space* (2017); at the Commonwealth Games Closing Ceremony and the Commonwealth Games' Bleach Festival with *Intimate Space* (2018); and the Adelaide Film Festival with *Creating the Spectacle* (2018), a collaboration with leading UK artist Sue Austin.

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In 2019 Michael performed in *Zizanie*, directed by acclaimed choreographer Meryl Tankard, he also toured with Restless to perform in *Intimate Space* for the 2019 Seoul Street Arts Festival. In 2020 Michael performed in *Seeing Through Darkness* at the Adelaide Gallery of SA and his solo *Ricky & Me* for Australian Dance Theatre's The World's Smallest Stage. Michael was a key performer in the Adelaide Festival world premiere season of *Guttered* by Michelle Ryan.

2021 Michael performed in the digital work *Seeing Through Darkness*, filmed by local videographer Matt Byrne. This digital work was internationally presented as part of the International Hong Kong Arts Festival, *No Limits* and the Belfast Children's Festival, Ireland. Michael also performed in the digital collaboration of *Counterpoise* presented in OzAsia Festival and screens Seoul at the Beyond Area 21 festival.

In 2022 Michael performed *Ecoute Pour Voir* at Adelaide's Womadelaide festival, the premiere performance of *Exposed* by Michelle Ryan, *A Date With Restless* regional SA tour and the premiere of *Rewards For The Tribe*, a collaboration with Chunky Move. Michael was also featured on 'The Life of a Dancer' for ABC.

#### Charlie Wilkins Dancer with Disability

Charlie is a professional contemporary dancer and champion swimmer whose career with Restless Dance Theatre started in 2017. Charlie worked with the company to present *Creating The Spectacle* for the 2018 Adelaide Film Festival, then was chosen to join the company in 2020. Charlie made his professional debut in Michelle Ryan's *Guttered* at the Adelaide Festival, and in *Ecoute Pour Voir* as part of the Adelaide Festival Centres DreamBig Festival.

2021 saw Charlie featuring in *Seeing Through Darkness*, a dance film by Matt Byrne that was presented as part of the International Hong Kong Arts Festival, *No Limits*, and the Belfast Children's Festival in Ireland.

In 2022, Charlie performed at Womadelaide in *Ecoute Pour Voir*, toured *A Date With Restless* to Regional SA, performed in the world premiere of *Exposed* by Michelle Ryan, and was a featured performer in *Rewards For The Tribe*, a new collaborative performance between Chunky Move and Restless Dance Theatre for Melbourne's Rising Festival. Charlie was also selected to be the main performer in *Home*, a collaboration between Patch Theatre Company and Restless Dance Theatre. Charlie is also a highly successful swimmer, competing in the World Games in Abu Dhabi in 2019.

#### Darcy Carpenter Dancer with Disability

Hailing from South Australia's Riverland region, Darcy Carpenter was discovered during a workshop in the Restless Education Outreach program. Darcy Carpenter debuted with Restless Dance Theatre in the *Memory Keeper* as part of the From The Ground Up Project, and the Watermark Project as part of the Australian Youth Dance Festival. Darcy also appeared in *Touched* (2015). Darcy performed in the Restless season of *In The Balance* for the Adelaide Cabaret Festival (2016). In 2017 Darcy performed in *Intimate Space* directed by Michelle Ryan as part of the Adelaide Festival.

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In 2018 Darcy performed *Intimate Space* at the Hilton Surfers Paradise as part of Bleach\* Festival 2018 as part of the Gold Coast Commonwealth Games, where she also performed in the opening and closing ceremony. Later that year she performed in *Creating the Spectacle* for the Adelaide Film Festival. In 2019 Darcy toured with the company to the Seoul Street Arts Festival for a season of *Intimate Space*.

In 2021 Darcy joined The Company and performed in the Adelaide Festival premiere season of *Guttered* by Michelle Ryan and *Ecoute Pour Voir* at the Adelaide Festival Centre for Adelaide's DreamBig Festival. She performed in *A Date With Restless* which toured regionally, *Ecoute Pour Voir* as part of Womadelaide, premiered *Exposed* by Michelle Ryan, and was understudy for *Rewards For The Tribe*, a collaboration between Chunky Move and Restless. In 2022 Darcy performed *Ecoute Pour Voir* at Adelaide's Womadelaide festival and in collaboration with Chunky Move for Melbourne's RISING Festival, Darcy toured with the company as an understudy for the world premiere of *Rewards for The Tribe*.

### Bhodi Hudson Dancer with Disability

Bhodi has been associated with Restless for many years. He attended his first Links workshop at Restless at the age of 12 and after one year moved into the Central workshop. His first performance with Restless was *Intimate space* (directed by Michelle Ryan) for the 2017 Adelaide Festival. In 2018 he performed in *Creating the Spectacle* for the Adelaide Film Festival in 2018. In 2021 he joined the Company for *Ecoute Pour Voir/Listen to See*, a collaboration with Canadian companies *Danse Carpe Diem / Emmanuel Jouthe*, *Maï(g)wenn et les Orteils* and *Résonances*, *Agence de spectacles*.

In 2022 he performed with the Company in *Exposed* which premiered at the Space Theatre, Festival Centre. Bhodi is also part of Restless' Emerging Artist Program and attends training twice a week. In 2018, he did a week's work experience with Restless office staff. This then led to him becoming an office assistant for his part-time work every Friday.

### Sascha Budimski Composer

Sascha Budimski is a South Australian based sound designer whose interest lies mostly in creating and designing sound and music for modern dance, theatre and art installations. Working with a range of directors, choreographers and companies across Australia and Europe, his sound has been heard both nationally and internationally. Sascha is a qualified sound engineer and has studied at the SAE College in Adelaide where he received a Diploma of Music Industry. Although his focus is primarily in sound for theatre, Sascha loves every opportunity he can take to record and mix bands and musicians.

### Larissa McGowan Associate Artist/ Rehearsal Director

Larissa joined Australian Dance Theatre in 2000 and toured extensively nationally and internationally with the company for 11 years. In 2008, Larissa was named Australian Dance Theatre Associate Choreographer. Her work, *Zero-sum*, made its world premiere at WOMADelaide 2009. She was a guest choreographer on 2 seasons of *So You Think You Can Dance*. Her work *Skeleton* premiered in 2013 at the Adelaide Festival, Dance Massive and Dublin Dance Festival. She co-choreographed *Habitus* with Garry Stewart for ADT in 2016 and independently created *Mortal Condition* which also premiered the same year. In 2019 Larissa created and performed *Cher* for the Adelaide Cabaret Festival. Larissa works with Restless in an ongoing way as a Rehearsal Director/Tutor/Associate Director.



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#### **Madalene Macera** Dancer

After beginning her dance training in Mount Gambier, Maddy went on to train at Brent Street Studios in Sydney, then later graduated in 2016 from Adelaide College of the Arts and Flinders University with a Bachelor of Creative Arts (Dance). During her first year at university she performed in the highly acclaimed SA Opera's performance of Glass Trilogy: Satyagraha, choreographed by Leigh Warren.

In 2017 Maddy joined Jérôme Bel's production, Gala, as part of the Adelaide Festival, and later that year appeared in Australian indie-pop band Sheppard's music video, Edge of the Night, choreographed by Larissa McGowan. In 2019 she collaborated with fellow South Australian artist Daniel Maley and debuted her first full-length contemporary dance work, Abyss, at Adelaide Fringe, winning the Fringe Weekly Dance Award.

In 2019 Maddy moved to London where she worked as a freelance dance artist. During this time she travelled around Europe and the UK to work with renowned artists Anton Lachky, Theo Clinkard, Emanuel Gat, and Alice Robinson. She performed in Robinson's London premiere of her acclaimed immersive production, Does It Matter In The Dark?.

Maddy has performed in Restless Dance Theatre's production of Guttered at Adelaide Festival in 2021. She toured regionally with the company in A Date With Restless, premiered Exposed by Michelle Ryan, and performed Ecoute Pour Voir at Womadelaide (2022).

#### **Alexis Luke** Dancer

Graduating Flinders University Drama Centre in 2015 and with Honours in 2018, Alexis developed a keen interest in physical and devised theatre. In 2016, he joined Restless in participating in an artist residency with UK company Frantic Assemble. As of 2019, Alexis became one of the first members of Restless Dance Theatre's Company Dancers.

Alexis' work with Restless has included performing in Intimate Space as part of the 2017 Adelaide Festival and the 2018 Bleach\* Festival in Queensland. He also toured with the company to South Korea to perform in Intimate Space as part of the Seoul Street Arts Festival 2019. He performed in Creating The Spectacle (Sue Austin & Restless Dance Theatre, 2018 Adelaide Film festival), Seeing Through Darkness at the Art Gallery of South Australia (2019), Guttered for Adelaide Festival 2021, and Ecoute Pour Voir for DreamBIG Festival 2021. Alexis performed as a dancer in the 2018 Gold Coast Commonwealth Games Closing Ceremony, and in 2019, he performed in Foolz: The Imperturbable Logic of the Fool, devised and directed by Zabou Breitman in collaboration with Flinders University. In June 2019, Alexis co-founded AlleyKat Collective, an artistic partnership that devises new physical theatre on Kaurna land in South Australia. Alexis is currently training and collaborating on an independent project with UK- artist-academic Jane Arnfield (Senior Lecturer at Northumbria University).

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#### **Roz Hervey** Creative Producer

Over the last 32 years Roz has performed for numerous dance, dance theatre and theatre companies including; One Extra Company, Sydney Front, Dance North, Theatre of Image, Sue Healey, Meryl Tankard Co, DV8 and Force Majeure. With these companies, she has toured extensively throughout Australia, Europe and South East Asia. She has choreographed for numerous theatre companies and from 2001-2012 was Associate Artist with Sydney's dance theatre company, Force Majeure. From 2000-2016 Roz was as a Co-ordinator and Director/ Producer for several SA Festivals and Events, including Adelaide Fringe Parade from 2013 – 2016. She is currently Creative Producer for Restless and continues to work as a lecturer for Flinders Drama Centre and as a Movement Consultant and Dramaturg with South Australian theatre companies.

#### **Renate Henschke** Costume Designer

Renate Henschke is a costume, production designer and maker working in film, television and theatre. While studying fashion design in Adelaide, a study grant took her to Ireland where she remained for 12 years working in costume departments for international film and television shows such as Vikings, Game of Thrones. Mooneboy, Ripper Street and Frank. Renate maintained close work relations in Australia while living abroad and has recently returned to Adelaide and designed projects with theatre makers The Border Project, Sandpit, Google Creative Lab, The Seam, and Windmill Theatre Co. Also being a maker has allowed her to collaborate with other designers for film projects such as the best costume AACTA award winning film, "Girl Asleep" by Windmill Pictures. Her most recent work has been costume design for Closer Production / ABC Television upcoming series "F\*\*\*\*\* Adelaide" and costume and production design for "A Field Guide to Being a 12 Year Old Girl" both projects will be premiered at the upcoming Adelaide Film Festival.

#### **Matthew Adey** Lighting/ Design Artist

Matthew Adey is a multi-disciplinary artist and designer based in Adelaide, Australia. Since moving to Melbourne in 2008 to study at the Victorian College of the Arts, Adey formed House of Vnholy, an artistic moniker, in 2013 and has created numerous performance installation and developed an artistic language that centres itself around minimal form and the ephemeral nature of light while exploring the darker nature of the human experience. House of Vnholy has since presented work at several festivals including RISING Festival 2021, Next Wave Festival 2018, Underbelly Arts 2017, Darebin Speakeasy 2015, Adelaide Fringe Festival 2014 in addition to creating live visual experience for music groups HTRK, My Disco and High Tension. This aesthetic forged a close relationship with Hobart's Dark Mofo to become their leading lighting director from 2017-2019 while presenting new works at the Sydney's Soft Centre Festival every year since its inaugural inception in 2017.

Over the past decade, Adey has become one of the most prominent designers in events and stage in Australia working with some of the most regarded dance and theatre makers.

#### **Josephine Fitzgerald** Assistant Director

Josephine is a performer and theatre-maker from South Australia, working inside a bit, but mostly outside of theatres. She's interested in community storytelling - in new stories and ways of sharing these. She's created and/or performed with many art organisations and festivals both locally and interstate. Some include: Vitalstatistix, Country Arts SA, PADA, State Theatre Company of SA, Festival of Live Art, Carclew, Riverland Youth Theatre, Restless Dance Theatre, No Strings Attached, Adelaide College of the Arts, FELTspace, CACSA, Unley Council, Adelaide Festival, Crack Theatre Festival, FOLA, Melbourne & Adelaide Fringe. Josephine is an acting graduate of AC Arts, and trained also with legendary theatre teacher Philippe Gaulier at his school in France. She holds an MA in Performance Making from Goldsmiths College, The University of London.

# Additional resources

Review of other Restless Dance Theatre and Chunky Move productions

[Token Armies](#) - LimeLight Magazine, October 2019

[Rewards For The Tribe](#) - Upside Adelaide, October 2022

[Exposed](#) - ArtsHub April 2022

[Exposed](#) - In Daily, April 2022

[Guttered](#) - Broadway World – 28 February 2021

[Intimate Space](#) - Arts Hub - 4 March 2017

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