

restless
DANCE THEATRE

Seeing Through Darkness



EDUCATION RESOURCE

Resource developed by
Restless Dance Theatre 2021.

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Photo by Shane Reid

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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.

Show overview

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World Premiere

17 minute show – no interval

Pre & Post Show - Installation Mode

Seeing Through Darkness is an evocative 17-minute dance work directed by Michelle Ryan, for six Restless dancers. The work presented in an art gallery or black box space is inspired by the art works of French Expressionist, Georges Rouault. Alongside the work is an immersive lighting experience for all ages to enjoy.

Michelle drew directly from nine of Rouault's prints from the Miserere series and was, attracted to their ability to communicate a universal truth. She notes: *"There is an unusual beauty to the work of Georges Rouault. The imperfect form of the body and the troubled soul of the work, resonates with how people with disability can feel and be perceived. Some may be confronted while others may see beauty and difference."*

Seeing through Darkness is an immersive experience, one that is both a participatory exhibition and a live performance, in which elements of dance, music and lighting design are assembled. Outside performance times, visitors are able to transform the space themselves – by means of their own shadow, cast in vibrant colour in overlapping arcs on gallery walls.

To bring these elements together Michelle collaborated with acclaimed lighting designer Geoff Cobham and composers Hilary Kleinig and Emily Tulloch.

"There are many facets that create the human experience. Some are vibrant flashes of joy and achievement while others are the lingering remains of pain and loss. But ultimately, what do we leave behind?"

Michelle Ryan

*I carry within myself an infinite depth of suffering and melancholy, which life has only served to develop and of which my paintings, if God allows it, will only be the flowering and imperfect expression. **Georges Rouault***

WARNINGS

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

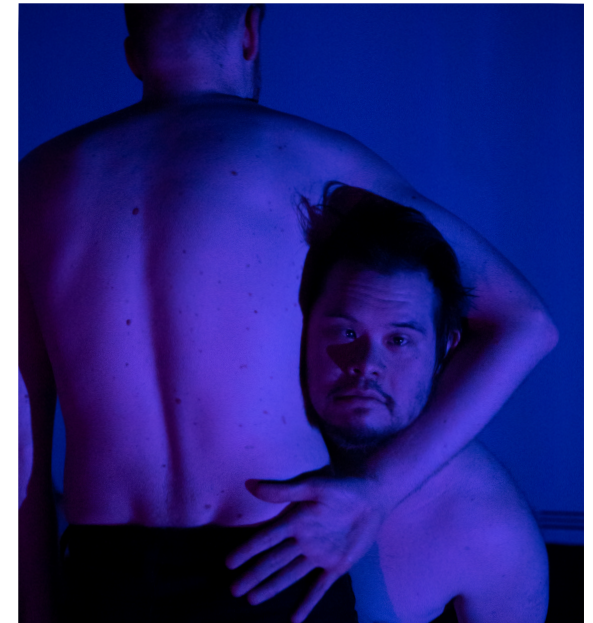


Photo by Matt Byrne

Themes & production

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Themes

Seeing Through Darkness explores our perception of beauty and form through the impression of a visual artist's work and the physical interpretation through the ephemeral artform that is dance.

- the human condition and human experience
- the imperfect form of the human body and the troubled soul
- our perception of aesthetic beauty
 - finding beauty in difference
- exploration of light and dark

Production

LIGHTING INSTALLATION

Geoff Cobham, created the lighting and installation using a Danish tracking system. He was inspired by the diverse palette of Rouault's (chiaroscuro) charcoal and vibrant coloured works. By using 3 floor lights on a curved moving track, (the lights move along the track, like a children's train set) he was able to multiply and dissolve the dancers multi coloured shadows. The shadows become an extra performer in the work, dancing around the walls during the show.

When lighting dance, Geoff is looking to amplify and support the movement and in this instance has chosen to extend the movement and colour onto the walls of the venue, in a reflection of what Rouault does on the canvas. In lighting, the primary colours are red, green and blue. You will notice that the dancers often appear to be in white light but their shadows are multicoloured, this is because of additive colour mixing; when we combine these 3 colours as light they mix to white, but where the dancers bodies interrupt the light they allow secondary colours to appear on the wall.

When there are no live performances the audiences are treated to a visual participatory trace left in the gallery. Stepping into the white space audiences will experience their own shadowy figures on the walls.

MUSIC COMPOSITION

Hilary Kleinig and Emily Tulloch created the original score, featuring violin and cello, which complements the different moods and intention of the dance.

COSTUME DESIGN

Black costumes are worn to utilise the dancers body and form. Evocative of the tone and colour palette of Rouault's charcoal works.

Immersive Theatre

Seeing Through Darkness

Unlike traditional theatre, Immersive Theatre differentiates itself by removing the stage and immersing audiences within the performance itself. Often, this is experienced by using a site-specific location, using interactive elements, or breaking the fourth wall. (Immersive theatre and interactive theatre are not necessarily synonymous; immersive theatre may not have interactive elements in it at all, and interactive theatre may not be immersive in the core sense.)

There are many degrees of engagement and participation that can be found in Immersive Theatre and the modern construct allows audiences the choice for their level of engagement. Involvement can sometimes be more prescribed, offering the audience actions or input to direct the work. Other times it can be placed in different types of environments, playing with non-traditional locations that enhance the sense of play and intrigue for the audience.

Immersive Theatre challenges:

- Disintegration of the barrier between audience and actors
- Placement of audience members into the narrative of the work
- Removal of social structures dividing known constructs from imagined ones/lack of constructs

Seeing Through Darkness is both a live performance work and a participatory experience. When the dancers are not performing, the gallery/performance venue goes into installation mode and audiences can enter the space, stand where the dancers perform and experience their own shadows on the wall as well as seeing a beautiful eight minute projection of the live work on one of the walls. Having both the live work and the installation means audiences can witness the work at any time of day.

When there are no live performances the audiences are treated to a visual participatory trace left in the gallery. Stepping into the white space audiences will experience their own shadowy figures.

WHOLE CLASS DISCUSSION

- How was the performance different from watching a dance production in a traditional black box or proscenium theatre setting?
- Discuss the lighting techniques and the interplay between the designed elements of lighting and how the shape & form appears on the walls.
- As a class exercise research the effects of mixing colours. How the dancer appears white and the impact it creates on the wall as it combines and leaves a trace on the wall.

EXAMPLE OF IMMERSIVE THEATRE MAKERS TO RESEARCH

PUNCHDRUNK: Punchdrunk is a British theatre company founded in 2000 by Felix Barrett. He has pioneered a form of theatre in which roaming audiences experience epic storytelling inside sensory theatrical worlds. Widely recognised as the explosive spark which ignited the immersive entertainment industry, Punchdrunk creates work that disrupts the theatrical norm and places audiences at the very heart of the action. <https://www.punchdrunk.com/#>

EXTENSION ACTIVITY

Individually or in small groups, students:

- Research other artists who make or perform Immersive Theatre.
- Think about the other mediums that also collaborate in this format.

OTHER RESEARCH

- **TEAMLAB:** an interdisciplinary group of artists from Japan <https://borderless.teamlab.art/>
- **OLAFUR ELIASSON:** an Icelandic–Danish artist known for sculptures and large-scale installation art <https://www.olafureliasson.net>

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Meet the Choreographer

Michelle Ryan

When preparing to attend the performance of *Seeing Through Darkness*, 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*, *Seeing through Darkness* and *Guttered*.

Restless Dance Theatre is Australia's leading dance theatre company working with 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.



Photo by Shane Reid

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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,
Imaginate Edinburgh
International
Children's Festival

Links to get you started

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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

Curriculum links

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AUSTRALIAN CURRICULUM - LEARNING IN DANCE

Making in Dance involves improvising, choreographing, comparing and contrasting, refining, interpreting, practising, rehearsing and performing.

Responding in Dance involves students appreciating their own and others' dance works by viewing, describing, reflecting on, analysing, appreciating and evaluating.

Viewpoints - Dance may be viewed as an artist or audience member and through different social, cultural or historical lenses.

General Capabilities – specific learning activities are linked with the following:

- Literacy **L**
- Critical and creative thinking **CCT**
- Personal and social capability **PS**
- Ethical understanding **EU**



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

Making

7 - 8 Band Description

- make dance independently and with their classmates, teachers and communities
- explore dance as an art form through choreography, performance and appreciation
- build on their awareness of the body through body part articulation
- extend their understanding and use of space, time, dynamics and relationships including performing in groups, spatial relationships and using interaction to communicate their choreographic intention
- extend the combinations of fundamental movement skills to explore dance styles
- extend technical skills from the previous band, increasing their confidence, accuracy, clarity of movement and projection
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance while making their dance
- understand that safe dance practices underlie all experiences in the study of dance
- perform within their own body capabilities and work safely in groups

A number of the composition tasks also link with aspects of the Visual Arts and Media Arts curriculum.

7 - 8 Content Description

- Combine elements of dance and improvise by making literal movements into abstract movements (ACADAM013)
- Develop their choreographic intent by applying the elements of dance to select and organise (ACADAM014)
- Practise and refine technical skills in style-specific techniques (ACADAM015)
- Structure dances using choreographic devices and form (ACADAM016)
- Rehearse and perform focusing on expressive skills appropriate to style and/or choreographic intent (ACADAM017)

Photo by Matt Byrne



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Making

9 - 10 Band Description

- build on their awareness of the body and how it is used in particular dance styles
- extend their understanding and use space, time, dynamics and relationships to expand their choreographic intentions
- extend the combinations of fundamental movement skills to include dance style-specific movement skills
- extend technical skills from the previous band, increasing their confidence, accuracy, clarity of movement and projection
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance while making their dance
- understand that safe dance practices underlie all experiences in the study of dance
- perform within their own body capabilities and work safely in groups

9 - 10 Content Description

- Improvise to find new movement possibilities and explore personal style by combining elements of dance (ACADAM020)
- Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent (ACADAM021)
- Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM022)
- Structure dances using movement motifs, choreographic devices and form (ACADAM023)
- Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent (ACADAM024)

A number of the composition tasks also link with aspects of the Visual Arts and Media Arts curriculum.

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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Making: Composition Tasks

As used by the dancers to create *Seeing Through Darkness*

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Task 1:

Take a look through Rouault's artwork and ask the students to look at the forms within the portraits. After choosing 4 different forms within the collection of portraits, give the students time to sculpt their bodies into similar positions. Ask them to join them together in order, morphing in slow motion from position 1 to 4. Further develop this in pairs or a group to find relationships between the shapes they have created. Find unique connections that transform it into a new tableau or recreate a version of the original.

Task 2:

Find a title from one of Rouault's work. Some of them include evocative titles such as *Alone, in this life of pitfalls and malice, To love would be so sweet, and The society lady fancies she has a reserved seat for heaven*. Create a phrase in response to the names of his artwork by making up a movement to each word. Think about what it feels like, looks like or represents to you. Make it your own and consider how it might flow as one full phrase.

Task 3:

In some of the artwork the forms seem heavy and hunched in stature. Giving a melancholy or saddened physical state. Using the anatomy of the back and specifically the scapula, discuss the mechanics of the back. Think about how we can use the skeleton and surrounding muscles to change the form and shape of the torso. Create a small phrase that articulates the scapula as though you are trying to speak with your back. Join together with other students phrases to create a longer dance.

Task 4:

Working in pairs, find a painting that has a relationship between 2 people. What feeling is evoked when looking at the painting? Now imagine one person is supporting the other. Find ways to catch them before they fall. Purposefully find ways to assist them in getting up, staying upright or being carefully lifted. See if you can retain the original feeling that was resonating from the painting.

Task 5:

Students to discuss what 'aesthetically pleasing' means to them. As a class, make a list of images that come to mind. Discuss what we perceive as a perfect form or an imperfect form. Can something strange, odd or foreign be beautiful? Students to create a solo that uses actions that look or feel strange. Join together a few actions to create a phrase with the freedom that comes with exploring a foreign movement pathway or a shape you find difficult or different. Try contrasting music to alter your speed and rhythm.

CCT

L
CCT

CCT

CCT
PS

CCT
PS
EU

Curriculum links

Responding

7 - 8 Band Description

- respond to dance independently and with their classmates, teachers and communities
- explore dance as an art form through choreography, performance and appreciation
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they respond to dance
- evaluate choreographers' intentions and expressive skills in dances they view and perform

9 - 10 Band Description

- reflect on the development of traditional and contemporary styles of dance and how choreographers can be identified through the style of their choreography
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they make and respond to dance
- evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances they view and perform

7 - 8 Content Description

- Analyse how choreographers use elements of dance and production elements to communicate intent (ACADAR018)
- Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making (ACADAR019)

9 - 10 Content Description

- Evaluate their own choreography and performance, and that of others to inform and refine future work (ACADAR025)
- Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)

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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 Requirements

- 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.

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Responding: Reflecting on Dance

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

- 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 *Seeing Through Darkness* 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 *Seeing Through Darkness* 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

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Jianna Georgiou Dancer with Disability

Jianna Georgiou joined the Restless Dance Theatre Youth Ensemble in 2006 and quickly showed that she is a performer of great originality and expressiveness. By 2013 she had performed in nine major Restless productions. Since 2014 Jianna has performed in numerous festivals in works directed by Michelle Ryan: Adelaide Cabaret Festival (*In The Balance*, 2016), Adelaide Festival (*Intimate Space*, 2017), Bleach* Festival - Commonwealth Games Arts and Culture Festival (*Intimate Space*, 2018), Adelaide Film Festival (*Creating the Spectacle*, 2018) Adelaide Festival (*Zizanie* directed by Meryl Tankard, 2019) and Seoul Street Arts Festival (*Intimate Space*, 2019), 2021 Adelaide Festival (*Guttered*) and Adelaide's DreamBIG Festival (*Ecoute Pour Voir - Listen to See*). Jianna is a valued member of the Restless workshop tutor team. In 2020 Jianna won a Ruby Award as: the Frank Ford Memorial Young Achiever.

Michael Hodyl Dancer with Disability

Michael joined the Youth Ensemble in 2013 and has since performed in all Michelle Ryan's major works for Restless: *In The Balance*, *Touched*, *Intimate Space*, *Creating the Spectacle*, *Seeing Through Darkness* and *Guttered*. In 2019 Michael performed in *Zizanie*, directed by acclaimed choreographer Meryl Tankard. Michael's on-screen career with Restless Dance Theatre started in 2014 with a video clip with the band, The Audreys. In 2015 he was involved in *To Look Away*, a short film by Sophie Hyde, In 2020 Michael performed *Ricky and Me* for Australian Dance Theatre's *The World's Smallest Stage* (live and on line). Michael is also a member of the Restless Dance Theatre tutor team.

Charlie Wilkins Dancer with Disability

Charlie joined Restless Dance Theatre in 2017 and performed in *Creating the Spectacle* for the 2018 Adelaide Film Festival. In 2020 he became a member of The Company and has performed in *Guttered* for the 2021 Adelaide Festival and *Ecoute Pour Voir - Listen to See* for Adelaide's DreamBIG Festival. Charlie joins the cast of *Seeing Through Darkness* for the 2021 tour.

Photo by Matt Byrne



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Michael Noble Dancer

Michael joined the Restless workshops in 2015 He performed for the 2016 Adelaide Cabaret Festival and in *Intimate Space* directed by Michelle Ryan as part of the Adelaide Festival. In 2018 he toured with Restless and performed *Intimate Space* on the Gold Coast at Festival 2018, and performed in *Creating the Spectacle*, for the Adelaide Film Festival. In 2019 he performed in *Zizanie*, directed by Meryl Tankard, for the 2019 Adelaide Festival and in *Intimate Space* at the 2019 Seoul Street Arts Festival. He has since performed in *Seeing Through Darkness* at the Art Gallery of South Australia and in 2021, *Guttered* for the 2021 Adelaide Festival and *Ecoute Pour Voir - Listen to See* for Adelaide's DreamBIG Festival.

Alexis Luke Dancer

Since studying at Flinders University Drama Centre, Alexis has developed a keen interest in physical and devised theatre. Alexis was one of 22 performers in Restless Dance Theatre's Helpmann Award nominated production *Intimate Space*. He has since toured the work with the company, including to the 2019 Seoul Street Arts Festival. In 2019, he performed in *Foolz: The Imperturbable Logic of the Fool*, devised and directed by French artist Zabou Breitman in collaboration with Flinders University. Recently, Alexis was awarded a Helpmann Academy Fellowship, which will support a mentorship with UK artist and academic Jane Arnfield. Alexis is a company dancer at Restless Dance Theatre and has performed in *Seeing Through Darkness*, *Guttered* and *Ecoute pour Voir - Listen to See*.

Kathryn Adams Dancer

Kathryn is a recent Flinders Drama Centre Graduate, completing her degree in 2018. During this time she became part of the ensemble at Restless Dance Theatre, and performed in *Intimate Space* (Adelaide Festival & Bleach* Festival) and *Creating the Spectacle* (Adelaide Film Festival). Since graduating Kathryn's has worked with many companies and artists. Most recently, Kathryn performed in *Seeing through Darkness* directed by Michelle Ryan at the Art Gallery of South Australia, *Guttered* for the 2021 Adelaide Festival and *Ecoute Pour Voir - Listen to See* for DreamBIG Festival

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*, in the Adelaide Fringe Festival, 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 the Adelaide Festival, 2021.

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Larissa McGowan Assistant 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.

Meg Wilson Set & Costume Designer

Interdisciplinary artist and designer who works predominantly with large-scale and site-specific installation and performance. Meg has designed set and costume with State Theatre Company of South Australia (*Terrestrial* 2018, *Euphoria*, 2021) and Windmill Theatre Co. (*Amphibian*, 2018/2021). She debuted as set and lighting designer in 2019 for Rebecca Meston's *DRIVE* (Theatre Works VIC), and works extensively with Vitalstatistix, Patch Theatre (Lighthouse, AF 2020) and Restless Dance Theatre. She has been involved with the establishment of RUMPUS for whom she was venue designer.

Meg premiered performance work *SQUASH!* with Arts House (FOLA, 2018) and exhibited independently with Contemporary Art Centre SA, *BLINDSIDE*, VIC; Constance ARI, TAS; Nexus Arts and *FELTspace*. She has created public projects for *FELTspace*, Open Space Contemporary Arts, and curated a public program for ACE Open. Meg was awarded the 2019 Green Room Award for Contemporary and Experimental Performance, and was a finalist in the 2018 Midsumma Australia Post Art Prize.

Hilary Kleinig Composer

Hilary works in live and recorded performance as a freelance musician for ensembles, orchestras and contemporary music & jazz artists.

Hilary has recently been awarded the Arts South Australia Fellowship 2017 for her independent research and composition project *The Lost Art of Listening* which will culminate in a 60-min piece for prepared piano and audience played smartphone choir. As an independent artist Hilary is a composer, sound designer, performer and musical director for theatre and dance productions working with companies such as State Theatre Company of SA, Brink Productions, Restless Dance Theatre and is often commissioned by orchestras, ensembles and groups. Recently she has composed music for ASO's Big Rehearsal in 2016, Adelaide Youth Strings, for ABC Radio National's Poetica poetry program and films. She is passionate about creating new work, collaborating with new artists and inspiring new audiences.

Emily Tulloch Composer

In 2003 she completed her Bachelor of Music at the Elder Conservatorium, University of Adelaide, and in 2004 received first class Honours. Her strong interest in orchestral playing has seen her perform and tour with ensembles such as Co-Opera and the Adelaide Art Orchestra and the Australian Youth Orchestra.

She has been involved in youth music ensembles for a number of years, maintaining an active role in the development of the Adelaide Youth Orchestra from its inception to 2005, acting as Concertmaster/Mentor in 2004-5 and now as violin tutor.

Emily's research trips to the city of Merida on Mexico's Yucatan Peninsula, have enabled her to collect music from the trova yucateca tradition which featured in Zephyr Quartet's 2010 performance *Musica del Sol*. Her Honours thesis discusses the representation of the city of Merida through the lyrics of the trova yucateca repertoire.

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Geoff Cobham Lighting Designer

Geoff has worked as a Production Manager, Lighting Designer, Set Designer, Event Producer, and Venue Designer. His set and lighting designs include The Flying Dutchman (State Opera), The Age I'm In, Already Elsewhere, Same Same But Different (Force Majeure), construct (Tanja Liedtke), Plop (Windmill), Me & My Shadow, Fastest Boy, Emily Loves to Bounce (Patch Theatre), 4:48 Psychosis, The Caretaker (Brink), and HELD (Australian Dance Theatre). His recent lighting designs include Romeo & Juliet (State Theatre), The Wizard of Oz (Windmill), G (Australian Dance Theatre), Freaky (Cirkidz), Burning Daylight (Stalker), The Tragical Life of Cheeseboy, Wolf (Slingsby), Beetle Graduation, Drums in the Night, This Uncharted Hour (Brink), Impulse, Satyagraha, Einstein on the Beach, Quick Brown Fox, Akhnaten (Leigh Warren & Dancers), Cake (Vitalstatistix), Here Lies Love (David Byrne), Translations (Flying Penguin Productions) and Rebel (Restless Dance). Metro Street, Attempts On Her Life, Night Letters and The Goat, or Who is Sylvia? (State Theatre of SA) Geoff was the Production Manager of the 1995 Sydney festival, the 1996, 1998, & 2000 Adelaide Festival's, Womadelaide 1997 & 2001, Come Out 1999 & 2001. He was the Production Manager and Festival Designer of the 2008 & 2010 Adelaide Festival. He received a Churchill Fellowship in 2010 to study Outdoor Theatre in Europe. Most recently Geoff did the lighting designs for Howling Like a Wolf, Salt, In The Balance, Debut 5 and Intimate Space, Seeing Through Darkness and Guttered for Restless.

Geoff is currently Artistic Director of Patch Theatre Company.

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.

Photo by Matt Byrne



Additional resources

Review of other Restless Dance Theatre productions

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

[Intimate Space](#) - Dance Australia - 6 March 2017

[Guttered](#) - InDaily – March 2021

[Guttered](#) - Dance Australia – 9 March 2021

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

Photo by Matt Byrne

