

EDUCATION RESOURCE

Resource developed by Restless Dance Theatre 2024.

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Photos by Matt Byrne



Private View

BY MICHELLE RYAN

Private View

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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.



WARNING

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

Show overview

55 Minute Experience

4 Rooms, 4 Diverse Experiences, a new work directed by Michelle Ryan

Most people are sexual beings, with sexual thoughts, attitudes, feelings, desires, and fantasies. Having a physical or intellectual disability doesn't change your sexuality and your desire to express it. Yet, the subject of people with intellectual disability having romantic dreams and sexual desires is still a taboo subject.
Michelle Ryan

Private View directed by Michelle Ryan, invites audiences into a seemingly playful environment, peeping through holes in the wall, glimpsing a scene through a gauze wall, lingering by the open door, becoming the voyeur in the world of the Restless dancer. The dancer in their private realm reveals their romantic dreams while conveying their hidden desires. While seemingly unaware of the attention, the dancers express what is on their mind with raw honesty. Entwined in the scenes, is the charismatic singer/composer and musician Carla Lippis. Described as “sassy, sexy, and absolutely jaw-dropping” Lippis finds herself in an intimate and raw exploration of what our dancers dream about and hide from the outside world.

PRIVATE VIEW is a raw exploration of hidden desires in intimate spaces.



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Themes & production

Themes

Private View Themes

Production

SET/ LIGHTING DESIGN

The work takes place in a large warehouse/events space/large black box venue. Four 7m x 7m domestic rooms in each corner of the venue with theatrical and domestic lighting. Each room is styled to represent the personality of the dancer/dancers. Audiences are guided from one room to another to witness 4 x 15 min scenes played out. In this theatrical but domestic environment the dancers become subjects; seemingly unaware of the attention, they do and say what is truly on their mind. The space will hold audience capacity of approximately 100 people.

Audience members are active participants in the experience. We are exploring the role of the voyeur and how complicated they are to watch and who they watch. What is private and what is not while asking the audience to play their role in that space of desire. It is an internal exploration as well as the external. By the end they are on the inside physically stepping into the space so no longer the voyeur.

The finale encapsulates the individual stories and highlights the commonality of the human condition. It's not the first time Restless Dance Theatre has taken performance out of the theatre – its most recent work, *Guttered*, was presented in a bowling alley for the 2021 Adelaide Festival, and 2022 Brisbane Festival. *Seeing Through Darkness*, was presented at the Art Gallery of SA, and its sold-out 2017 Adelaide Festival show, *Intimate Space*, was staged in the Hilton Adelaide. In this case, a series of voyeuristic rooms become the setting.

MUSIC COMPOSITION

Each room or performance space is inspired by a different genre of music with musical influences from Gainsborough, Jack Ladder, Nathaniel Merriweather and Baby Metal. The worlds are eclectic, surreal, sophisticated but at times raw.

Carla herself is a force. Returning from her season at Dark Mofo, Carla will release her new album, *Mondo Psycho* a avant-garde decent in to rock and roll purgatory. This year she has been on the road perform at WOMAdelaide, Adelaide Fringe followed by a national tour with the 29 Club.

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Meet the Choreographer

Michelle Ryan

When preparing to attend the performance of Private View 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 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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Meet the Choreographer

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

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 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

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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



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)



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.

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?



Reflecting on Dance:

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

- 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 Private View 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 Private View 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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Composition Tasks

As used by the dancers to create Private View

Task 1: This task asks you to think about ways to physically introduce yourself. Focus on six characteristics about yourself. These can be features or attributes that you think describe you as an individual. Perhaps it's a favorite part of your body or an interesting habit. Once you have found six characteristics, create a physical action that represents each one. Challenge yourself to discover ways to exaggerate in order to emphasize the action and abstract your moves without miming them out. Join your movements together to create a phrase, then perform them to a friend and discuss with your peers what you observed.

Task 2: Create three actions that represent the tension you feel in a moment of confusion, loss, uncertainty, or frustration. Take your time to write down and describe these emotions and the qualities they evoke. Once you have done this, set your three actions. Find a partner and teach each other your moves to create a phrase of six movements. Play around with the order and structure, using a range of dynamic qualities. Challenge yourself to embellish the movements to emphasize the shape and form of the gesture. Now, have fun with tempo. Make your movements smooth and slow, or perhaps clipped and fast, or try a mix of both.

Task 3: Birds & Bees: Watch and observe videos of birds or bees mating or presenting. Find six actions and learn them. Join them together to create a phrase. Then, teach a partner and learn it in unison with each other. Find a funky beat and test it out. This is a fun way to generate animalistic qualities by mimicking their actions. Observe how the movement sits on the human form and evaluate the most interesting ways you can transpose the material into the body.

Task 4: Find six ways to draw circles with your body, thinking both internally and externally. Remember your six actions and find a way to develop a phrase that joins them together in a fluid and circular manner. Try to use movement that changes facings and utilize levels to create interest. Perform your phrase with another person and observe how they might complement each other. For a further challenge, attempt to weave in and around each other with your material.

Task 5: Write a love letter to the person of your dreams. Describe the perfect date you would take them on. Use this letter as inspiration for your solo. In this solo you need to create 6 movements to preen yourself for this date. Think about what you are wearing, how you might spruce yourself up. Getting ready for the romantic moment. Join your 6 actions together and play with tempo. First move through it in slow motion and then try it sharp and fast. As a group perform it facing the front in a line all together. Notice the characters and qualities that you have created and for fun share your letter with someone else.

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Jianna Georgiou Dancer with Disability

Jianna 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 Jianna 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*.

Jianna is an Associate Artist and a part of the Education Team for Integrated Australia, working in both Perth and Brisbane. Jianna also worked with Down Syndrome SA on their Dance Down Program. Jianna 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 Jianna performing in *Salt* directed by Rob Tannion and in *In the Balance* directed by Michelle Ryan. Jianna then went on to direct and perform in *A Mysterious Lake* as part of *Debut 5: the dancers direct*. Over 2017 and 2018 Jianna 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.

In 2019 Jianna 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 *Guttered* by Michelle Ryan. Jianna 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 Jianna 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 Jianna 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*.

Rowan Rossi Dancer

Adelaide-born dancer Rowan, a graduate of the New Zealand School of Dance, made his mark in contemporary dance. Joining the Australian Dance Theatre in 2018, he showcased his exceptional talent in premieres like *South*, *Supernature*, and *The Beginning of Nature*. His artistic journey expanded to opera, gracing stages at the Adelaide Festival in 2021 and 2022. A versatile performer, Rowan's commitment to pushing boundaries is evident in projects like 'The World's Smallest Stage' and collaborations with Restless Dance Theatre. His dedication and diverse performances establish him as a dynamic force in the dance world, leaving an indelible mark on every stage.

Madalene Macera Dancer

Madalene, after commencing dance training in Mount Gambier, pursued studies at Brent Street Studios in Sydney. In 2016, she graduated from Adelaide College of the Arts and Flinders University with a Bachelor of Creative Arts (Dance). During her first university year, Madalene impressed in SA Opera's Glass Trilogy: Satyagraha. Joining Jérôme Bel's Gala in 2017 and featuring in Sheppard's Edge of the Night music video choreographed by Larissa McGowan marked significant moments.

In 2019, Madalene collaborated with Daniel Maley, presenting her first full-length contemporary dance work, *Abyss*, at Adelaide Fringe. Relocating to London, she freelanced as a dance artist, collaborating with notable figures like Anton Lachky, Theo Clinkard, Emanuel Gat, and Alice Robinson. Notable performances include Robinson's *Does It Matter In The Dark?* in London.

Madalene's contributions to Restless Dance Theatre include performances in *Guttered* at Adelaide Festival (2021), regional touring in *A Date With Restless*, premiering Michelle Ryan's *Exposed*, and performing *Ecoute Pour Voir* at Womadelaide (2022). Her journey reflects a commitment to artistic exploration and collaboration across global dance landscapes.

Meet the Creatives

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 Artist.

Carla Lippis Singer/Music & Lyrics
Adelaide native Carla Lippis has recently returned after 4 years in London's West End, where she worked as the principal singer at the historic Café de Paris, and as the host of notorious nightclub The Box. Her international touring has included concerts with Calexico, Kiss, Mötley Crüe and Jon Spencer Blues Explosion. She performed in the crenated circus La Soiree. Her variety show *Midnight Marauders* guested at Edinburgh Festival's Club Cumming. Carla has released albums as *Baby Carla* and *Carla Lippis & The Martial Hearts*, and has collaborated with Italian post-folk group *Sacri Cuori*. She featured in queer icon Jonny Woo's *All-Star Brexit Cabaret*. Her Adelaide Cabaret Festival appearances include the *27 Club*, *Southern Belles*, and her own *Cast A Dark Shadow*.

Daisy Brown Assistant Director
Daisy continues her 20+ years in the Adelaide arts scene as a theatre maker, directing and devising over 30 new Australian works. Daisy co-created theatre company *Control Party* (formally known as *The Misery Children*) who dare to be anything but ordinary. In 2021 *Control Party* produced their most ambitious work yet, *The World Is Looking For You*, with writer *Finegan Kruckemeyer* and a team of leading SA artists, presented by *Brink Productions*, *Adelaide Festival Centre*, and *County Arts SA*. *Home* reunites Daisy with *Patch Theatre*, having worked as a creative on their highly successful 2020 Adelaide Festival production *The Lighthouse* – an immersive creation which won the 2020 Ruby Award for Best work or event within a festival. As a director Daisy has discovered her voice as a female maker. Major directing works include: *19 weeks* (writer *Emily Steel*) sold-out seasons in Adelaide/Melbourne/Perth Fringes 2017/18, *Rabbits* (writer *Emily Steel*) as part of STCSA 2018 *Umbrella Program*, and *Ruby Bruise* (writer *Finegan Kruckemeyer*) presented by *Vitalstatistix* and *Mützenball* which toured Nationally. Daisy's work has featured in Australia's leading festivals, and she is the proud winner of the *Best Theatre Award* at the 2017 Adelaide Fringe and winner of a *Green Room award* for her devised production *Mützenball* in 2009.

Geoffrey Crowther Music & Lyrics
Geoffrey is an audio engineer and electronic musician who studied *Film & Television* at the *University of Glasgow* and *Sonic Arts* at the *University of Adelaide*. Currently, they work as a live sound engineer and composer.

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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 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 as 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 form 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.

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.

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Additional resources

Reviews of other Restless Dance Theatre productions

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

[Guttered](#) - Backstreet Brisbane, September 2022

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

[Exposed](#) - What Did She Think, March 2023

[Shifting Perspectives](#) - ArtsHub, July 2023

