

# EDUCATION RESOURCE

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# PRIVATE VIEW

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

Photos by Matt Byrne

# 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.



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## Show Overview

### 55 Minute Experience

*Private View* invites audiences into a world of secret desires and dreams, exploring taboo subjects of love and sex through diverse personal experiences.

A voyeuristic new work from Restless Dance Theatre, *Private View* was created by award-winning director and choreographer Michelle Ryan and the Restless dancers with composer and singer Carla Lippis.

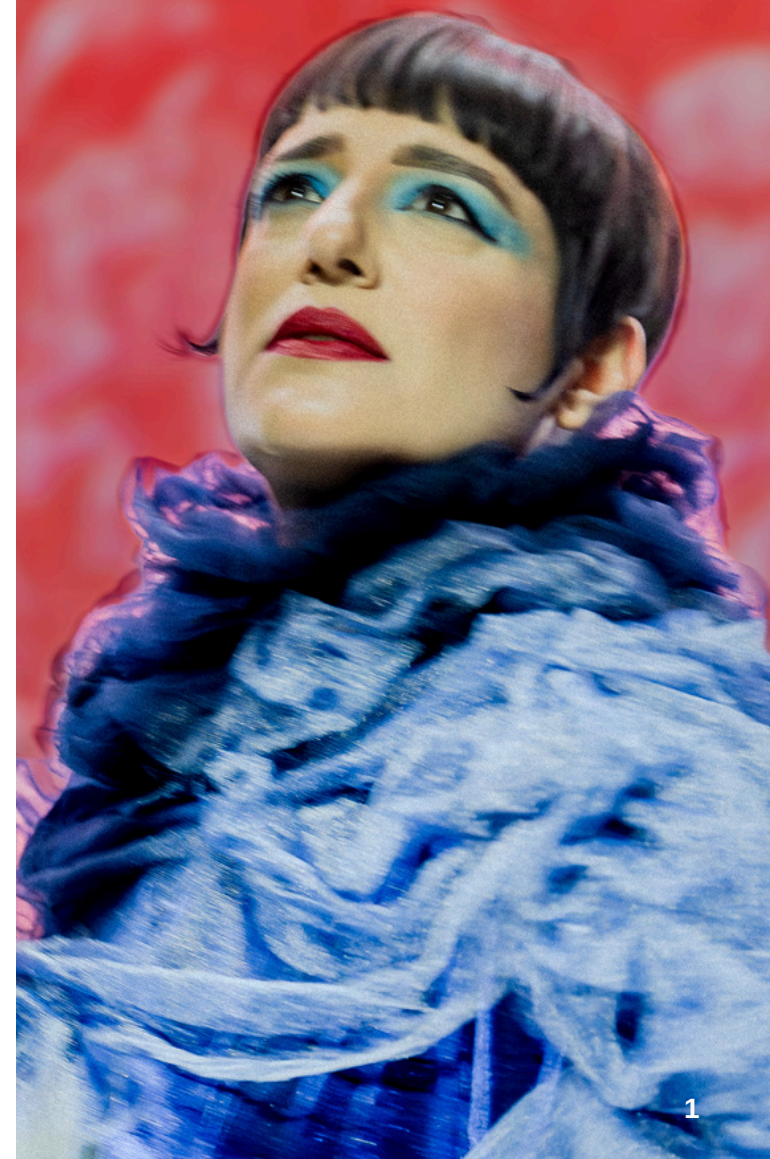
Audiences catch fleeting glimpses of the dancers, seemingly unaware that they are being observed, as they unleash their innermost thoughts with unfiltered honesty. Raw emotion is evident in every movement, revealing dancers lost in their own private worlds.

Haunting melodies from Carla Lippis are deeply intertwined within the work and serve as the heartbeat of each scene, underscoring the dancers' stories and intensifying their emotional resonance.

*Private View* is an intimate exploration of unspoken stories and secret longing from Australia's leading creator of dance theatre by dancers with and without disability.

### 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.



# Themes & Production

## Themes

### *Private View Themes*

Voyeurism and the ethics of watching.

Themes of new love, anticipated love, heartbreak and self love.

## 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.

Audience members are active participants in the experience. We explore the role of the voyeur. What is private and what is not while asking the audience to play their role in that space of desire.

The finale encapsulates the individual stories and highlights the commonality of the human condition. It's not the first time Restless Dance Theatre has challenged how the audience view works – Guttered, was presented in a bowling alley for the 2021 Adelaide Festival, 2022 Brisbane Festival and 2023 Sydney 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. This year she has been on the road performing at WOMADelaide, Adelaide Fringe followed by a national tour with the 29 Club.

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# Meet the Director

## 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.



# Meet the Director

## As a whole class:

- Watch *Michelle's Story* available from Restless: **Michelle's Story**
- 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.

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

## 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

*The accomplishments of the company under Ryan's direction are astonishing.*

Dance Australia

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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 linked with the teaching and learning activities of Private Vie, ensuring alignment with the strands and content descriptions outlined in the Australian Curriculum, Dance, version 9.

This approach takes into account the perspectives of performers, choreographers and audiences.

### STRANDS Year 9-10

- 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.

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# Curriculum Links

## Australian Curriculum

### Exploring & Responding

#### Year 9-10 Content Description

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

### Creating & Making

#### 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)

### Developing Practices & Skills

#### 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)

### Presenting & Performing

#### Year 9-10 Content Description

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

## Curriculum Links

### 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

#### 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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# Viewpoints

## Conventions and Processes

- What would I like people to feel as they experience my work?
- Is there a skill I need to practice 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*:

- In what ways does *Private View* defy conventional ideas about dance theatre, especially through its intimate examination of untold narratives and hidden desires?
- Share your thoughts on your experience as a member of the audience, observing the inner worlds of the other performers.
- In what ways do the costumes worn by the dancers enhance or reflect the themes explored in *Private View*?
- How does the inclusion of dancers both with and without disability impact the portrayal of personal experiences and emotions in *Private View*?
- How does the live singer, Carla Lippis, contribute to the narrative and emotional depth of *Private View*?
- What themes related to love and sex are explored in *Private View*, and how are they represented through movement and expression?
- How does the choreography in *Private View* convey the dancers' innermost thoughts and emotions with unfiltered honesty?
- How do the various stages used in *Private View* create different atmospheres and contribute to the storytelling?
- In what ways did the scenery, costumes, and lighting contribute to enhancing the themes and the overall atmosphere of *Private View*?
- How does the singer, Carla Lippis enhance the emotional tone of the dancers' stories in *Private View*?
- What aspects of *Private View* make it a voyeuristic experience for the audience, and how does this contribute to the exploration of taboo subjects?



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### 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

# 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 emphasise 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. Try adding a prop, like a glass, to give the sequence context.

**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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# Meet the Company

## Charlie Wilkins Dancer

Charlie is a professional contemporary dancer and champion swimmer who started with Restless Dance Theatre 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.

2023 saw Charlie in the premiere season of *Shifting Perspectives* for Illuminate Festival, before performing at the Sydney Opera House as part of the 50th birthday celebrations in *Exposed*.

2024 started with the premiere of *Private View* in Adelaide Festival, before its Australian tour.

## Darcy Carpenter Dancer

Hailing from South Australia's Riverland region, Darcy was discovered during a Restless Education Outreach workshop. Darcy Carpenter then 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 performed *In The Balance* in for the 2016 Adelaide Cabaret Festival and also appeared *Touched* 2015.

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 ceremonies. Later that year, she performed in *Creating the Spectacle* for the 2018 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* and *Ecoute Pour Voir | Listen to See* at the Adelaide Festival Centre for Adelaide's DreamBig Festival. She performed in *A Date With Restless* which toured regionally, *Ecoute Pour Voir | Listen to See* as part of WOMADelaide, premiered *Exposed* by Michelle Ryan, and was understudy for *Rewards For The Tribe*, a collaboration between Chunky Move and Restless as part of Melbourne's RISING Festival. Darcy performed in the premiere season of *Shifting Perspectives* for the 2023, *Counterpoise*, *Illuminate Festival Adelaide*, before performing at the Sydney Opera House as part of the 50th birthday celebrations in *Exposed*.

2024 started off with a sold-out season in Adelaide Festival with the premiere of *Private View*, before its Australian tour. Darcy will also be performing *Shifting Perspectives* in VIVID Sydney.



# Private View

## Gianna Georgiou Dancer

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 2012 she performed in Philip Channells' *inPerspective #1* and choreographed *The Gardens* with AC Arts' 2nd year dancers. In 2013 Gianna was an Artist in Residence at the Bundanon Trust's Boyd Education Centre. During this period she worked with Philip Channells on *No Time Like Now* and developed a solo work, *Sound Effects in Nature*. Gianna is an Associate Artist and member the Education Team of Dance Integrated Australia and has worked in Perth and Brisbane. Gianna was a workshop assistant with Down Syndrome SA on the Dance Down Program.

Gianna was a recipient of the 2013 JUMP Mentoring Program through the Australia Council, mentored by Lisa Heaven and was an inaugural South Australian recipient of the Creative Young Stars Program. Gianna has won numerous medals and trophies when competing at the Special Olympics in both gymnastics and swimming.

In January 2014 Gianna performed in the critically acclaimed Restless productions *Salt*, directed by Rob Tannion, and *In the Balance* directed by Michelle Ryan. Gianna was a Finalist in the 2015 Channel 9 Young Achievers Awards.

In 2015 Gianna performed in *Touched* (part of the Naturally double bill) directed by Michelle Ryan, and performed an excerpt of the work at the International Day Of People With Disability at the Australia Council for the Arts.

Gianna performed in the Restless Dance Season of [In the Balance](#) for the 2016 [Adelaide Cabaret Festival](#). Gianna also directed and performed in *A Mysterious Lake* and performed in *Free and Fearless* in *Debut 5: the dancers direct*. Later that year Gianna was mentored by Dan Daw through the 2016 Catalyst Program.

In 2017 Gianna performed in *Intimate Space* at the Hilton Adelaide as part of the 2017 Adelaide Festival.

Gianna toured with Restless Dance Theatre in 2018 to perform *Intimate Space* at the Hilton Surfers Paradise as part of Bleach\* at Festival 2018 Arts and Culture program and also performed in the opening sequence of the Commonwealth Games Closing Ceremony with Archie Roach and Amy Shark. Later that year Gianna performed in *Creating the Spectacle* for the Adelaide Film Festival.

In 2019 Gianna performed in *Zizanie*, directed by acclaimed choreographer Meryl Tankard for the 2019 Adelaide Festival. In May that year Gianna travelled to the UK for a creative development of *Rewards* for the Tribe directed by Antony Hamilton, a collaboration with Chunky Move (Melb), Candoco (UK) and Restless. Gianna toured with Restless to perform *Intimate Space* for the 2019 Seoul Street Arts Festival.

In 2020 Gianna performed in *Seeing Through Darkness* at the Adelaide Gallery of SA. She also performed in the premiere season of *Guttered* for Restless Dance Theatre. She was recently in *Ecoute Pour Voir* as part of DreamBig Festival and is in rehearsals for the Restless tour of *Seeing Through Darkness* at HOTA on the Gold Coast.

Gianna has performed in *Ecoute Pour Voir* DreamBig Festival and WOMAdelaide, *Guttered* Adelaide Festival, Brisbane Festival and Sydney Festival, and a national tour of *Exposed* in 2023. Gianna also performed in the digital collaboration of *Counterpoise* presented in OzAsia Festival and screens Seoul at the Beyond Area 21 festival.

2024 started off with a sold-out season in Adelaide Festival with the premiere of *Private View*, before its Australian tour. Gianna travelled to Singapore and performed *Ecoute Pour Voir* | Listen to See in Esplanade Festival. Gianna will also be performing *Shifting Perspectives* in VIVID Sydney.

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## Michael Hodyl Dancer

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.

In 2019 Michael performed in *Zianie*, 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*, 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.

2024 started off with the premiere of *Private View* Adelaide Festival. Michael travelled to Singapore and performed

## Bonnie Willaims Dancer

Bonnie has worked within the disability arts sector for over 15 years both as a dancer, teacher and mentor. Bonnie is a proud disabled women who has worked with Restless Dance Theatre for 15 years. Completing a bachelor's degree in Dance Performance at ACARTS Bonnie worked with choreographers Peter Sheedy, Leanne Ringlestein, Troy Mundy, Aidan Kane-Munn, Kynan Hughes, Xiao-Xiong Zhang (Taiwan), Philip Channels, Ingrid Voorendt, Jo Stone, Steve Mayhew, Alison Currie and Caroline Bowditch. Bonnie joined Restless Dance Theatre as a performer before taking on leadership and education roles within the organisation.

Currently Bonnie runs Central, the company's community dance class, where she works with teenagers and adults and exercises her passion of offering creative dance classes that are inclusive, engaging and fun for all. Bonnie is also a guest artist in our new production, *Private View*, premiering at the 2024 Adelaide Festival. Since Bonnie has become part of the Restless Company Dancers touring to Singapore's Esplanade Festival to perform *Ecoute Pour Voir* and *Shifting Perspectives VIVID* Sydney.

Bonnie is a regular burlesque performer at venues all over Adelaide and has produced the sold out show *DOWNPOUR*. Recently performing in the Perth International Burlesque Festival, Bonnie has been sharing her ultra ego *Santosha Storm* to stages around Australia.

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# Meet the Creatives

## Roz Hervey Dramaturg & Concept

Over the last 38 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 Southeast Asia.

She has choreographed for numerous theatre companies including Brink Theatre Co, Slingsby and Patch Theatre Co. From 2001-2012 Roz was Associate Artist with Sydney's Dance Theatre Company, Force Majeure.

From 200-2016 Roz was as a Co-ordinator and Director/Producer for numerous Festivals and Events including Adelaide Festival, Come Out, SA day, Bundaleer Sunday Walks. Roz was Director of the Adelaide Fringe Parade from 2013 – 2016. In 2011 she was the Performance Program Director for Cirkidz, SA Circus Centre.

Roz is currently Creative Producer for Restless Dance Theatre and continues to work as a lecturer for Flinders Drama Centre and as a Movement Consultant and Dramaturg with South Australian Independent Theatre Companies.

## 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.

## 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 Calxico, 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.

## 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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### **Larissa McGowan** Choreographer

Larissa is an award-winning Australian dancer and choreographer. Following winning the 2003 Green Room Award for Best Female Dancer, Larissa won multiple awards in 2004, including Best Female Dancer in a Ballet or Dance Work at the Helpmann Awards and the Australian Dance Award for Outstanding Performance by a Female Dancer.

She was a longstanding performer and Associate Choreographer with Australian Dance Theatre.

Larissa works independently creating contemporary dance, and is sought out for movement consultation for theatre, opera, film, TV, video-clips and commissions for major dance companies.

Larissa is currently Associate Artist for Restless Dance Theatre.

### **Matthew Adey** Lighting Designer

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.

### **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.

### **Sascha Budimski** Technical Sound Designer

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.

# Private View

## Additional resources

[Private View 2024 Adelaide Festival performance video](#)

### Private View Reviews

- [Limelight](#)
- [Australian Stage](#)
- [InReview](#)
- [Arts Hub](#)
- [Dance Australia](#)

### 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

Recordings of previous Restless Dance Theatre performances are available for educational use. Contact [education@restlessdance.org](mailto:education@restlessdance.org) for access.

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