

## EDUCATION RESOURCE

Resource developed by  
Restless Dance Theatre 2021.

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Photo by Shane Reid



# EXPOSED

*by Michelle Ryan*

# Exposed

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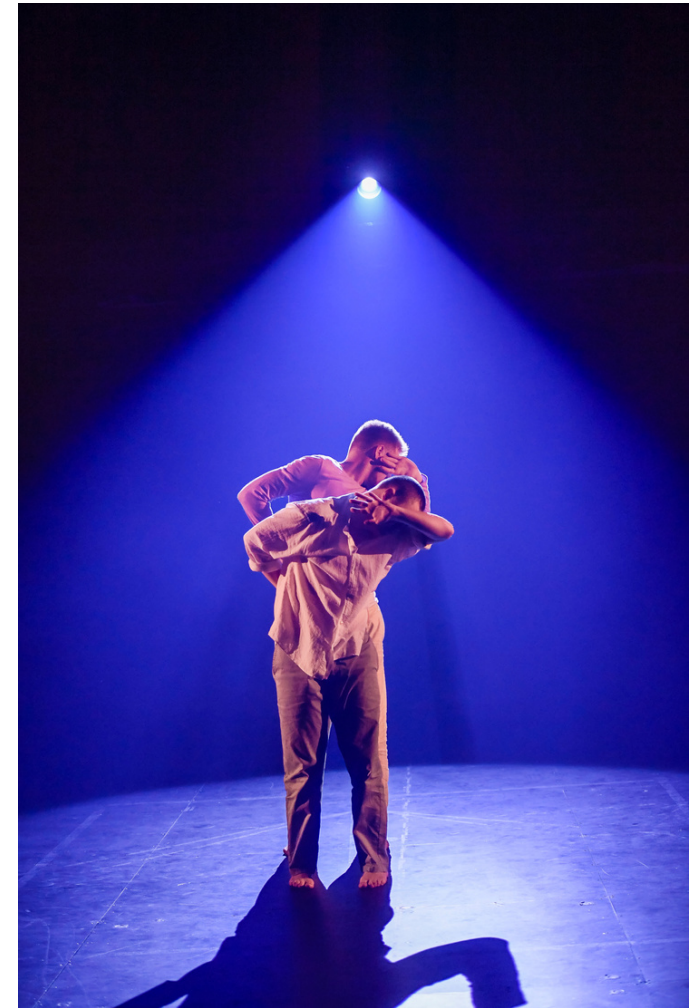


Photo by Roy Vandervegt

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

## World Premiere

60 minute show – no interval

**Exposed explores the intimacies that constitute our lives, our actions, our thoughts, our traumas, our desires, our failures.**

Michelle Ryan says, *I recently had an experience as a person living with disability where I was made to feel very vulnerable in the public space. I felt overwhelmed with fear and distress at the lack of empathy shown. I initially showed my vulnerability but quickly realised the situation required me to show strength.* This work questions what happens when your usual defences are challenged. Do you stay and fight? What's your fall-back? Who do you trust? When do you let your guard down? What happens when we are taken out of our comfort zone and we lose control?

Exposed, directed by Michelle Ryan, will bring together an evocative score by Hilary Kleinig and Emily Tulloch, sublime lighting by Geoff Cobham and a stunning cast of diverse Restless dancers. The work explores vulnerability, uncertainty and risk. Expressive, somewhat haunting, mysterious and gracefully performed, Exposed is moving and beautiful.

*It is only when we let ourselves be vulnerable – exposed - that people can see who we really are.* Hilary Kleinig

## 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 Roy Vandervegt



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# Themes & production

## Themes

*Exposed* explores risk and vulnerability in its many forms including:

- our defence mechanisms in foreign situations
- power play and struggles with conflict
- our physical and emotional response in these moments
- the habitual reactions we fall back on
- the risk of being or feeling vulnerable
- what do you allow people to see of yourself?

*Exposed* is set in a black box theatre setting. Unlike recent works from Restless that are site specific, this piece is made for the stage.

## Production

### LIGHTING & SET DESIGN

Geoff Cobham, created the lighting and installation of the set that compliment his overall design and vision. He fractures and splits light by casting it on or through a gold hanging installation that can be translucent or solid. The sheer screen creates a billowing ceiling and backdrop that focuses the movement creating pools of light for the dancers to find or avoid. Utilising shadowy effects that find tone and form throughout the abstract evocative states. The installation becomes a moving piece that transports the performers in time and space.

### MUSIC COMPOSITION

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

Vocal recordings of the dancers are used to evoke the emotion & passion expressed through our human sensibilities.

### COSTUME DESIGN

Renate Henschke has created a pastel palette using sheer detailing in parts of the costumes are worn to utilise the dancers body and form. By choosing soft transparent fabric we stay connected to the concept of fragility and vulnerability. Evocative of the stark world they reside in, the costumes allow the movement to be drawn to the forefront. Cohesively placing them in a neutral setting while complimenting the humanness through casual/everyday outfits.

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# Meet the Choreographer

## Michelle Ryan

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

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

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

Restless Dance Theatre is Australia's leading dance theatre company working with artists with and without disability to collaboratively create outstanding inclusive dance theatre informed by disability.

In 2020 Michelle was awarded the Australia Council Award for Dance. These prestigious awards recognise outstanding and sustained contributions by Australian artists. Developing an understanding of Michelle – her life, her work, her loves and losses will give students an insight into her creative direction as a choreographer.



Photo by Shane Reid

# Meet the Choreographer

## As a whole class:

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

## Individually students:

Undertake research to further develop an understanding of:

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

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

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

*The Advertiser*

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

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

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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

# Curriculum links

## 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.



Photo by Shane Reid

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

- |                                  |            |
|----------------------------------|------------|
| • Literacy                       | <b>L</b>   |
| • Critical and creative thinking | <b>CCT</b> |
| • Personal and social capability | <b>PS</b>  |
| • Ethical understanding          | <b>EU</b>  |

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

## 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)



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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 *Exposed*

### Task 1:

What do you do when a bright light shines in your eyes? Create a phrase where you shield yourself from a bright light. Think about how you avoid or hide your gaze from the glare. Alter your focus and eyeline, while also thinking about the use of levels. Find an ambient sound score that is intense and domineering.

### Task 2:

How do you save someone from danger or from falling? In pairs or trio's, ask one person to find different ways to assist the other/s from falling to the ground. Carefully negotiate through physical contact and partnering skills. Find interesting and quirky ways to support and guide them into unique positions and pathways. Have fun trying to juggle to keep them upright.

### Task 3:

How do you get away from someone? Or escape the clenches of someone's grip? In pairs, ask one person to find a way to connect and carefully contain the other in a hold. The person being restricted then finds a way to remove themselves from the connection. Continue to play with unique ways for containment and removals, slowly setting a phrase of up to 6 actions. Once you have remembered your duet, try the movement without the other person. What does it look like without them and how can you make it flow as a continuous phrase?

### Task 4:

Back to the wall/Someone's Behind You Game. As a group play a game where your aim is to always have your front to the others in the room and keep them from creeping up behind you. Use your focus and spacial awareness to stay in front of the others roaming the space. If someone does come up behind you, they tap you on the back and you melt to the floor. You then roll out of the space softly, with other participants aware of you exiting the space. Use the walls around you as your restart position and join again when ready. Once you have played this game a few times, find interesting new ways to creep up on others and different ways to exit the space. This game allows you to practice bringing attention and heightened awareness to your performance presence.

### Task 5:

Discuss the notion of being vulnerable. What gives you the sense of being unsafe? Write down 3 responses to how this might feel or discuss in groups. Allow yourself to place this feeling into the body, being aware of where this emotion might sit in a body part. Use dynamic qualities to shift between your emotive responses. Take time to improvise and when you are ready, set a short phrase of 6 movements and join them together. You can also write down your emotive quality and body part and pass it on to another student to improvise with. Discuss both of your experiences.

CCT

CCT  
PS

CCT  
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# 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)

#### 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 *Exposed*:**

- 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 *Exposed* 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 *Exposed* 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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# Meet the company

## 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.

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.

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. Performed in 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

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.

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## Darcy Carpenter Dancer

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.

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*.

## Michael Noble Dancer

Michael joined the Restless Central classes in 2015 and was invited to join the Youth Ensemble in 2016. Michael has performed with Waikerie High School in a range of school musicals and drama productions. Michael performed in the Restless Dance Theatre season of *In the Balance* for the 2016 Adelaide Cabaret Festival. He also performed in *Swell* directed by James Bull and *Free and Fearless* directed by Chris Dyke as part of Debut 5: the Dancers Direct. He also started his first stint as a Tutor working on the 2016 SCOSA workshops.

In 2017 Michael was a key performer in *Intimate Space*, directed Michelle Ryan for Adelaide Festival, and was a tutor for *Come Dance With Me Again*, Restless workshops for the DreamBig Festival. In 2018 Michael toured to Surfers Paradise where he performed at of Bleach\* Festival as part of the Commonwealth Games, where he also performed in the opening and closing ceremony. Later that year Michael performed in *Creating the Spectacle*, a collaboration with leading UK artist Sue Austin, for the Adelaide Film Festival.

In 2019 Michael performed in *Zizanie*, directed by Meryl Tankard, for the 2019 Adelaide Festival and toured to present *Intimate Space* at the 2019 Seoul Street Arts Festival. Michael performed in the 2020 production of *Seeing Through Darkness* at the Art Gallery of South Australia. In 2021 he performed in the Adelaide Festival premiere season of *Guttered* by Michelle Ryan and in *Ecoute Pour Voir* as part of DreamBig Festival. Michael performed in the film version of *Seeing Through Darkness*, by Matt Byrne. This work was internationally presented as part of the International Hong Kong Arts Festival, No Limits and the Belfast Children's Festival, Ireland.

In 2022, Michael toured regionally with *A Date With Restless*, premiered *Exposed* by Michelle Ryan and performed *Ecoute Pour Voir* at Womadelaide. Michael continues to work with Restless as one of our Tutors.

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## Alexis Luke Dancer

After moving from Yorketown, situated on Narangga land, to begin his training at Flinders University Drama Centre in 2015 (graduating with Honours in 2018), Alexis developed a keen interest in physical and devised theatre. In 2016, he joined Restless in participating in an artist residency with UK company Frantic Assemble. As of 2019, Alexis became one of the first members of Restless Dance Theatre's Company Dancers.

Alexis' work with Restless has included performing in *Intimate Space* as part of the 2017 Adelaide Festival and the 2018 Bleach\* Festival in Queensland. He also toured with the company to South Korea to perform in *Intimate Space* as part of the Seoul Street Arts Festival 2019. He performed in *Creating The Spectacle* (Sue Austin & Restless Dance Theatre, 2018 Adelaide Film festival), *Seeing Through Darkness* at the Art Gallery of South Australia (2019), *Guttered* for Adelaide Festival 2021, and *Ecoute Pour Voir* for DreamBIG Festival 2021.

Alexis performed as a dancer in the 2018 Gold Coast Commonwealth Games Closing Ceremony, and in 2019, he performed in *Foolz: The Imperturbable Logic of the Fool*, devised and directed by Zabou Breitman in collaboration with Flinders University.

In June 2019, Alexis co-founded AlleyKat Collective, an artistic partnership that devises new physical theatre on Kaurna land in South Australia, with hopes to create open conversation regarding topics relevant to adolescents and young adults. In 2022 Alexis premiered *Exposed* by Michelle Ryan, toured *A Date With Restless* in regional SA and performed at Womadelaide with *Ecoute Pour Voir*.

Alexis is currently training and collaborating on an independent project with UK- artist-academic Jane Arnfield (Senior Lecturer at Northumbria University).

## Madalene Macera Dancer

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

In 2017 Maddy joined Jérôme Bel's production, *Gala*, as part of the Adelaide Festival, and later that year appeared in Australian indie-pop band Sheppard's music video, *Edge of the Night*, choreographed by Larissa McGowan.

In 2019 she collaborated with fellow South Australian artist Daniel Maley and debuted her first full-length contemporary dance work, *Abyss*, at Adelaide Fringe, winning the Fringe Weekly Dance Award.

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

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



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## Bhodi Hudson Dancer

Bhodi has been associated with Restless for many years. He attended his first Links workshop at Restless at the age of 12 and after one year moved into the Central workshop.

His first performance with Restless was Intimate Space directed by Michelle Ryan for the 2017 Adelaide Festival. In 2018 he performed in Creating the Spectacle for the Adelaide Film Festival in 2018. In 2021 he joined the Company for Ecoute Pour Voir a collaboration with Canadian companies Danse Carpe Diem / Emmanuel Jouthe , Maï(g)wenn et les Orteils and Résonances, Agence de spectacles.

In 2022 he performed with the Company in Exposed by Michelle Ryan which premiered at the Adelaide Festival Centre, and performed at Womadelaide with Ecoute Pour Voir. Bhodi was also a performer in Home, a collaboration between Patch Theatre Company and Restless Dance Theatre.

Bhodi is also part of Restless' Emerging Artist Program and is an office assistant for Restless Dance Theatre. Ever since day one, he very much appreciates this company and all who associate with it.

## Jianna Georgiou Dancer

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 Gutted 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.

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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/Associate Director.

## **Geoff Cobham** Lighting/ Set 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.

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

Renate Henschke is a costume and set designer working in film, television and theatre. Currently based in Adelaide, South Australia, Renate spent 12 years working in Dublin, Ireland in costume departments for many international film and television series. Recent Australian work includes costume design for the ABC/Aquarius Films 10 part series "Born To Spy" and 'Sissy" a stylish horror film premiering at SXSW 2022 , Monolith which will premiere at the upcoming Adelaide Film Festival as well as costume and puppet maker for the upcoming "Beep and Mort " television series for the ABC & Windmill Pictures. An ongoing collaboration with film collective Closer Productions has lead to costume designing for the acclaimed SBS 4 part drama 'The Hunting' ( Asher Keddie, Richard Roxborough) and the Irish Australian co production 'Animals'( Holliday Grainger and Alia Shawkat) , and the ABC/Screen Australia television series "Fucking Adelaide" ( Pamela Rabe, Kate Box) and the Berlin Film Festival Crystal Bear Award winning short film "A Field Guide to Being a 12 Year Old Girl" ( Tilly Cobham-Hervey) . Renate has created work with many South Australian theatre makers such as State Theatre Company of South Australia (That Eye the Sky, The Club) , Gravity and Other Myths (Pulse, The Mirror) , Patch Theatre ( I Wish, Lighthouse ) , Restless Dance Theatre ( Exposed), Vitalstatistix (The Photo Box, Cher) , Windmill Theatre Company,( Honey I'm Home, Girl Asleep) , Restless ( Exposed) Brink Productions ( Memorial ) for the Adelaide Festival, Is This Yours? ( The Club, Angelique), The Border Project ( I Am Not An Animal) , Sandpit & Google Creative Lab ( Ghost Toast and Things left unsaid ) and The Seam ( Tiny Things).

### **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 Roy Vandervegt



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# Additional resources

Review of *Exposed* and other Restless Dance Theatre productions

[Exposed](#) - InDaily\_April 2022

[Exposed](#) - ArtsHub\_April 2022

[Guttered](#) - InDaily – March 2021

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

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

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

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



Photo by Shane Reid