


restless
DANCE THEATRE

A man in a dance pose, shirtless and wearing dark pants, stands against a blue background. His shadow is cast to his right. A white diagonal line runs from the bottom left towards the top right, passing through the text.

2020 annual report

celebrating
30
YEARS

VISION

Restless artists
invigorate, influence
and diversify
Australian dance

vision mission

MISSION

Create and present
unexpectedly real
dance theatre nationally
and internationally,
that is collaboratively
devised, inclusive and
informed by disability

restless

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keep dancing

Restless Dance Theatre has begun a journey of understanding the Spirit of Place. We know this place is ancient and that the living spirit of the first peoples still breathe here. We respect the continuing living spirit of culture which lives through their generations today. Restless acknowledges the family clans of the Kaurua Nation and we shall walk softly and with respect as we feel the footprints of their ancestors.

company history

Seeing
Through
Darkness is a
show that makes
the heart sing.

In Daily

major productions

2020

Seeing Through Darkness

Art Gallery of
South Australia

2019

Zizanie by Meryl Tankard
Adelaide Festival production
Space Theatre

Intimate Space (tour)
Seoul Street Arts Festival
New Seoul Hotel

2018

Intimate Space (tour)
Bleach* Festival Production
as part of Festival 2018, the
Commonwealth Games Arts
and Culture Festival. Helpmann
Nominated:
Best Dance Production
Hilton Surfers Paradise

Closing Ceremony
2018 Commonwealth Games
Opening sequence performed
Mettricon Stadium, Gold Coast

Creating the Spectacle
Adelaide Film Festival Commission
with UK artist Sue Austin
North Adelaide Aquatic Centre

2017

Intimate Space
Award winning Adelaide Festival
Production. Helpmann Nominated:
Best Dance Production
Ruby Award: Artistic Innovation
and Enterprise
Winner Critics Circle Award
Ruby Nominated: Best New Work
Hilton Adelaide

2016

In The Balance (remount)
Adelaide Cabaret Festival
Dunstan Playhouse

2015

Naturally
– a double bill consisting of:
What's a Nice Girl Like You
Doing in a Place Like This?
and **Touched**
Odeon Theatre

2014

In The Balance
Odeon Theatre
Salt
Odeon Theatre

2012

Howling Like a Wolf
Queen's Theatre

2011

Take Me There
Come Out Festival
Adelaide Festival Centre

2010

Next of Kin
SA Opera Studio
Beauty
Space Theatre

2009

Bedroom Dancing
Come Out Festival
Queen's Theatre, Adelaide

2008

**The Heart of Another is a
Dark Forest**
Dancehouse, Melbourne
Award winning Co-production with
Rawcus Theatre

Safe from Harm
X Space Theatre
Adelaide College of Arts

2007

Rebel Rebel
Odeon Theatre

2006

Continual Unfolding of Now
Space Theatre

2005

Vocabulary
Coproduction with ADT
Space Theatre

Sustenance
Come Out Festival
SA Opera Studio

2004

Landmark
High Beam Festival
Odeon Theatre

2003

Starry Eyed
X Space Theatre,
Adelaide College of the Arts
The Singing of Angels
Come Out Festival
St Peters Cathedral

Brilliant
performance and
I loved the brave,
confident and
tender delivery.
Congratulations

2002

Headlong (rework)
High Beam Festival
Odeon Theatre

in the blood
Queen's Theatre

2001

Proximal
SA Opera Studio

Headlong
Come Out Festival
Queen's Theatre

2000

Perfect Match
Odeon Theatre

the days allotted to me
High Beam Festival
Space Theatre

1999

Drift
Fest West 99
Outdoor roving performance

1999+2000

Precious
Come Out Festival
Cirkidz Hall
+ Adelaide Season
SA Opera Studio
+ Sydney Paralympic Arts Festival
York Theatre, Seymour Centre

1998

The Flight
High Beam Festival
Space Theatre

1997

Sex Juggling
Junction Theatre
+ National Youth Dance Festival
Darwin

1995

Gigibori
Space Theatre
Talking Down
Come Out Festival
Lion Theatre

1994

Love Dances
Adelaide Fringe
Odeon Theatre

1993+94

Ikons
Come Out Festival
Norwood Town Hall
+ Next Wave Festival, Melbourne
Gasworks

film work

2015

To Look Away
24 Frames Per Second
Carriageworks, Sydney
Co-production with Closer
Productions

2009

Necessary Games
(Triptych of Dance Films)
Adelaide International Film Festival
Co-Production with Closer
Productions
Multi Award winning Films

ongoing workshops/ training

2019+20

The Company
2 days a week training for core
dancers

1994-2019

Impulse
(formerly the Youth Ensemble)
Advanced training for 15 – 26 year
olds with and without disability
Impulse moved to one full day's
training a week in term 4, 2020

2013-19

Junction
Advanced training for Restless
Alumni

2006-19

Restless Central
Open access workshop program
open to all young people aged
15 - 26 with and without disability
in Adelaide.
Runs during school terms

2013-19

Links
Open access workshops for 8-14
year olds with disability

major community projects

ongoing + repeated projects

2008+09
+11+13+16

Debut – The Dancers Direct

New short dance works directed by senior Restless dancers working with professional mentors. 5 works in 2008, 4 in 2009, 3 in 2011 and 5 in 2013 and 2016. 2009 featured a collaboration with visual artists from Tutti Arts. 2009, 2011 and 2013 and 2016 featured collaborations with dance students from Adelaide Centre for the Arts

2005+06
+11+14

Dot To Dot

Tutor training program for people interested in the Restless ways of working

2005+16

Growth Spurt

Fifteen Music and movement projects for 2 – 4 year olds with disability in six Adelaide regions

2011+12

Leaps and Bounds

Workshops with young people on the Autism Spectrum

Collaboration with Autism SA

individual workshop series

2018

Panpapanpalya

Five masterclasses presented at the 2nd Joint Congress of Dance and the Child International & World Dance Alliance Global Education and Training Network

2014+15
+16+18

Shared Visions

Residencies at The School for the Vision Impaired in Adelaide and workshops at Restless

2016+17

Aboriginal Masterclasses

5 masterclasses by leading Aboriginal dancers

2016

Frantic Assembly residency

3 day masterclass by London based physical theatre specialists

2012+13

From The Ground Up

Two extended residencies at Riverland Special School in Berri

2011

Ranters Residency

Residency with Ranters Theatre from Melbourne

2011+13
+15+16

Spastic Centres of SA

Workshops with SCOSA clients

2011

Second Story

Workshops with young people with mental health issues

2010

Rawcus Residency

Residency project with Rawcus Theatre based at Restless

Christies Beach Residency

Extended residency at Christies Beach High School Unit

2009+10
+12+13

Restless in the Riverland

Extended residency at Riverland Special School in Berri

2009+10

Bridging Project

Extended workshop project partnering Community Lifestyles Inc at Murray Bridge

2009

Siblings Project

Workshops with siblings of disabled people – in partnership with Siblings Australia



2008

Back To Back Theatre Residency

Back To Back workshops with members of Restless, Tutti Ensemble and No Strings Attached

2008

South East Workshops

Community Workshops in Millicent and Mount Gambier

2007

For Crying Out Loud

Workshop / performance project with young people with disability in Golden Grove

2003-06

Swivel / Tilt / Swerve / Spring

Open access Community Dance Classes for people with and without disability

2003

Home

17-week workshop project in collaboration with the State Opera Company of SA on the theme of accommodation for people with disability

2002+03

Headlong – Presentation & Promotion

Workshops in schools and with Youth Groups, involving sessions both before and after visits to see the performance

2001

Lifespan

Community Dance Workshops for a range of ages incorporating a photographer and a visual artist

2000+01

Colour My Self

Dance workshops for people with disability.

1998

Vividha – diversity

Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability

1997

Kin

Dance workshops for young people with disability exploring participants' thoughts about their families

1996+97

Out There

Dance workshops for young people with disability throughout metropolitan Adelaide

celebrating
30
YEARS

chair's report

Hodyl is an engaging performer, who shimmied, manipulated his jacket like a matador...

Dance Australia

Despite the global pandemic, 2020 has been an extremely successful year for Restless.

Once the pandemic hit, the Board made the inevitable decision to close Restless down. We were fearful that this could have seen the Company inactive for an indefinite period and lose the momentum that has been building at Restless in recent years. Tours were cancelled or put on hold. However, quick innovation by the agile Restless staff meant that was not the case and Restless quickly resumed its operations on Zoom. Michelle's report reveals in some detail the amazing achievements of the Company during 2020 despite the COVID-19 setback.

Restless continues to develop positive relationships with national and international presenters to facilitate future tours of the work. Roz and Michelle attended TPAM in Yokohama in February and Roz continues to liaise worldwide about presenting Restless' work.

Whilst we lost some income from conducting in person activities in 2020, the JobKeeper program and various grants enabled Restless to maintain employment for its staff and provided vital income during 2020 to put Restless in a strong financial position at the end of the year.

In particular the Commonwealth Government's award of RISE funding of \$459,000 for future projects was greatly appreciated and will provide us with the ability to develop new work over the next 12 months

We were also delighted to host the Federal Arts Minister the Honourable Paul Fletcher MP, and the Premier, the Honourable Steven Marshall MP, at a visit to Restless late in 2020.

The Premier, who has been a great supporter of the Company, also attended the Restless performance of *Guttered* a few weeks ago.

That said, Restless faces a considerable challenge from 2022 onwards (which the Board is planning for now) due to the loss of the Australia Council four yearly funding from 2022. This leaves a gap of \$309,000 per annum from 2022 if Restless is going to continue to operate at the level it currently does. Unless we are successful in replacing some of that income quickly, we may have to consider a significant winding back of current programs towards the end of 2021.

We mounted a wide ranging letter writing campaign which showed just how valued the company is - we were supported by the SA Premier, politicians, Festival Directors, other Performing arts companies, Artists, and there was a huge groundswell of community support, and we continue to explore all avenues to provide the Company with sufficient funding to continue its successful trajectory on and from 2022.

Restless could not be doing the things it has without the support of its donors, the Australia Council which has provided multi-year funding now for over a decade which has facilitated the current

trajectory of the Company, as well as Carclew and Arts SA for their sustained commitment to the company over many years.

We wish to extend our special thanks also to the James and Diana Ramsay Foundation for their generous support, not only financially but for their ongoing belief in Restless, through Executive Director Kerry de Lorme, and the Bank SA Foundation who have become an invaluable partner in recent years.

In closing I wish to thank all of the excellent Restless staff who make all this possible, our amazing Artistic Director Michelle Ryan, Company Manager Nick Hughes, Creative Producer Roz Hervey, Development and Marketing Manager Julie Moralee, Finance Officer Theresa Williams and all of our other hard working staff and tutors, especially for their commitment through a difficult 2020.

Finally, and most importantly, I want to thank the dancers, who continue to improve and impress year on year, and without whom there is no company, for their passion, their hard work, their creativity and their commitment, as well as their parents and friends, our audience, and all of our other supporters and patrons.

2021 looks to be another exciting year and once again I wish the Company every success as the Board seeks to solve Restless' future funding issues.

Nick Linke
Chair



artistic director's report

2020 was a year like no other. The company premiered two new works, held three creative developments, hosted two international projects on zoom and conducted workshops in the studio and online. All while negotiating a global pandemic. It certainly highlighted the adaptability of staff and dancers and the importance of remaining connected with peers and friends.

Restless started the year with a creative development for *Seeing Through Darkness*. We were very lucky that we were still able to be in the studio. This however changed with the restriction of Covid and we quickly moved all developments and workshops online for term two. Thank you to everyone involved for your patience and support for the dancers.

With an exemption from the State Government, we were able to create a Restless bubble for the Company dancers which allowed them to return to the studio while the workshops remained online.

Our core seven dancers were also involved in a creative development for a new work: *Guttered* through a partnership with the Adelaide

Festival and the Department of Premier and Cabinet. The ability to create paid employment for our artists is of paramount importance to Restless

The dancers continued paid employment with a creative development and five week season of *Seeing Through Darkness* at the Art Gallery of South Australia. The wonderful dancers were joined by a stellar creative team of Geoff Cobham, Hilary Kleinig, Emily Tulloch and Meg Wilson. The always meticulous Larissa McGowan joined the team as Assistant Director and Rehearsal Director. The 52 shows in the season were booked out prior to the season starting and were a special experience for a socially distanced audience. The work was a cross disciplinary production with an amazing lighting design by Geoff Cobham which consisted of a Danish engineered track and just three lights. The light painted the wall with multiple shadows and extraordinary colours. The gorgeous, moody and uplifting original score by Hilary Kleinig and Emily Tulloch evoked a range of emotions throughout the work. The audience feedback was fantastic. The interactive lighting installation remained in the gallery between performances and was seen by over 20,000 people. Thank you to Creative Producer, Roz Hervey who ensured a smooth running season at a time when people were nervous about returning to live performance.

In stark contrast to *Seeing Through Darkness*, Michael Hodyl performed a new solo at the invitation of Australian Dance Theatre for the season of *The World's Smallest Stage*. His piece, *Ricky and Me* was inspired by the sass and swagger of Ricky Martin. Michael

charmed audiences as he shook his booty to the Latin beats of Mario Späte.

Creative developments for *Rewards for the Tribe* continued. Unfortunately, due to transitions within their company, Candoco Dance Company made the difficult decision to withdraw from the project. As we all adjusted to the new world of zoom, four Restless dancers worked virtually with Antony Hamilton and two Chunky Move dancers in Melbourne. The dancers continue to grow as they experience different ways of creating material with abstract ideas and tasks. Thank you to the Chunky Move team who ensured we had everything we needed in the studio to be able work simultaneously with Antony and creatives.

Covid was unable to stop Restless collaborating with international artists. The Korea-Australia cultural collaboration saw the Company dancers work with Jo Curren, Carol Wellman Kelly and Larissa McGowan to create short films which were filmed and edited by Company dancer, Alexis Luke. The work, *Dialogue for 6 Strings* was a collaboration with the Seoul National University Department of Korean Music featuring the music of the geomungo, a Korean traditional instrument. There was an online public preview between Adelaide and Seoul in June. It is amazing what was created in a 2m by 2m square.

At the end of last year, Roz, Jianna and I were scheduled to travel to Seoul as part of Uni SA's Connect2Abilities to attend a symposium and to create a duet with local Korean dancer Minsoo Kim and Jianna. However due to world events the project was reimaged. We developed a new relationship with South Korean

company Light, Sound, Friends (LSF). Instead of a face to face creative development, the artists met over zoom. Two short works were created using the responses to set tasks which were posed to both companies. It was an interesting collaboration as the responses were quite different which highlighted the similarities and differences between the two cultures. The collaboration was creatively rich with possibilities. We look forward to continuing to develop the work via zoom and hopefully face to face when possible. Thank you to Dr Boram Lee, Professor Sngkn Kim, Sunyoung Lee and the beautiful dancers from LSF and Restless.

The Restless zoom world took off in term two for our entire workshop program. Tutors and dancers connected for two terms. Thank you to tutors, parents and dancers as we all navigated the technology while being isolated. It was an amazing feeling for everyone to return to the studio in term four in time for our end of year sharings. All Covid protocols were followed to ensure our dancers remained safe.

Restless also continues to support the South Australian arts sector with studio support for midcareer dance artists. During the year we were able to assist Alison Currie, Larissa McGowan, Lina Limonsani and Of Desert and Sea with studio hire.

Lastly thank you to the whole Restless team who work behind the scenes especially Nick Hughes, Roz Hervey, Julie Moralee and Theresa Williams. We are a small team but we make a big impact.

Our plans for 2021 are ambitious and diverse so watch this space.

Michelle Ryan
Artistic Director

company manager's report



... a level
of technical
accomplishment
and sense of
ensemble that is
truly impressive.

Dance Australia

2020 was a challenging year for everyone. Restless had some extra challenges. The news that we had lost our multi-year funding from the Australia Council from 2022 onwards arrived just as the pandemic really took hold in Adelaide. We were all working from home having closed the Restless Studio and shut down all our performance, training and workshop programs and cancelled all the venue hires. It was a bleak moment. We were forced to make a difficult structural decision and rationalise our staffing structure. Mikki Reichstein who had run our workshop programs and hires since mid 2019 was made redundant. Mikki had built up positive relations with our participants and their families and they joined us in expressing our sorrow to see her leave.

But Restless is a resourceful and resilient organisation. We were able to restart The Company training program online, with the dancers working in their own homes via Zoom. Once that was up and running we restarted the workshop programs using the same model. Martin Hoffman, NDIA CEO, cited Restless as one of the “best providers” because we had “pivoted so quickly and developed new products and services” and were doing it via Zoom. Gradually, as restrictions eased, we were able to adapt nearly all of our operations to the new environment to the point where we were one of the first Australian companies to return to live performance with *Seeing Through Darkness*, delivered to



physically distanced audiences in the Art Galley of SA in September.

This slow recovery was greatly assisted by the federal Government’s JobKeeper and PAYG Cash Flow Boost programs. We were able to have 13 staff on JobKeeper from April to July and increased this to 17 in August and September.

Unfortunately, the speed of our pivot in response to the pandemic restrictions worked against us in October and we ceased to be eligible for JobKeeper because our workshop income had recovered somewhat.

We appealed for a nationwide letter writing campaign regarding the loss of our Australia Council multi-year funding. The response was amazing. It included the Premier and other politicians, national and international Festival directors, companies, artists, dancers and their families and supporters, and many individual enthusiasts. It was a clear, collective statement that Restless is a significant and valuable part of the arts in Australia.

It was wonderful to have such widespread support. We didn’t recover organisational funding from the Australia Council but we were successful in applying to the

federal RISE program for \$459,000 for future projects and we received a visit from Minister Paul Fletcher in December when he announced the SA RISE recipients. It is heartening to receive that recognition and support from the Office for the Arts. But with limited organisational funding we remain very vulnerable from 2022 on.

From the semi freeze of the COVID shutdown in March we bounced back and found ourselves doing three times the usual level of activity. Firstly, we pivoted quickly and resumed our usual workshop programs (and eventually our performance projects and the venue hires). Secondly, like everyone else, we suddenly started doing projects online. The cancelled Connect2Abilities symposium in Korea turned into 2 projects via Zoom: *Dialogue for 6 Strings* and then the *Correlation* collaboration with Light Sound Friends in Seoul. Thirdly, dedicated State and Federal funding was made available. The State Covid arts funding led to the creative development of *Guttered* and its inclusion in the 2021 Adelaide Festival. The RISE funding spawned yet more projects. 2020 turned out to be a very busy year! And there will be no let up in 2021 or 2022 as we continue to make great art and demonstrate to everyone that we are a necessary part of the arts ecology in South Australia, in Australia and internationally.

Nick Hughes
Company Manager

seeing through darkness

...another
triumph for this
award-winning
Adelaide company

InDaily

...utterly superb
performance left
me delighted, but
drained, and with
a tear in my eye.
It was marvellous.

Broadway World

Directed by Michelle Ryan *Seeing Through Darkness* was presented at the Art Gallery of South Australia (AGSA). *Seeing Through Darkness* was one of the first live performances to be presented as Adelaide emerged from its first COVID lockdown. The 17 minute work was presented in the Gallery 52 times between 4th September and 2nd October.

The genesis of the work was an approach by Michelle in 2016 to Dr Lisa Slade (AGSA's Assistant Director, Artistic Programs). Lisa invited her to choose some works from AGSA's collections that would inspire her to make a response through dance. Michelle was drawn to a series of monochrome prints by French expressionist painter, Georges Rouault from his *Miserere* series. As Michelle says: 'The imperfect form of the human body and the troubled soul of the works of Rouault resonate with

how people with disability can feel and be perceived. Some may be confronted while others may see beauty in difference.'

A beautiful score was provided by Hilary Kleinig (cello) and Emily Tulloch (violin) and ingenious lighting by Geoff Cobham, who brought the dancer's shadows to life with lights that physically moved around the action.

The result was an extraordinary artistic success that was deeply moving for the audience and received rave reviews.

In between performances the space was put into 'exhibition mode' in which visitors could stand where the dancers had stood and play with their own shadows as the lights moved around them while an edited film of the performance was projected on another wall. The exhibition mode was incredibly popular and attracted over 20,000 visitors.

Director

Michelle Ryan

Assistant Director

Larissa McGowan

Lighting Designer

Geoff Cobham

Costume Designer

Meg Wilson

Composers

Hilary Kleinig and
Emily Tulloch

Dancers

Kathryn Adams
Chris Dyke
Jianna Georgiou
Michael Hodyl
Alexis Luke
Michael Noble and
Charlie Wilkins

- understudy



works in development

Guttered

Guttered is a new work directed by Michelle Ryan set to premiere at the 2021 Adelaide Festival. The Restless dancers explore the notion of being a winner or a loser within the context of ten pin bowling in an actual bowling alley.

Developments were held during 2020 at Zone Bowling in Woodville and at Kingpin Norwood. The *Guttered* developments were supported by Arts South Australia and the Adelaide Festival.

Guttered is the third Restless work to premiere in an Adelaide Festival in five years.

Guttered received Major Festivals Initiative funding and will have subsequent seasons in the Sydney and Brisbane Festivals.



Correlation

In October 2019 Restless performed *Intimate Space* at the Seoul Street Arts Festival in Korea. In April 2020 we were to attend and perform at the *Connect2Abilities* symposium in Seoul but it was cancelled owing to the pandemic.

Dr Boram Lee from UNI SA worked closely with us to develop two alternative proposals: The Company dancers developed a danced response to traditional Korean music: *Dialogue for 6 Strings*.

We established a connection with a Seoul based organisation that also works with artists with disability – Light Sound Friends (LSF).

The LSF connection blossomed into a longer term proposal for Michelle Ryan to direct a new work: *Correlation* which will premiere in Seoul with a mixed LSF/Restless cast by 2023 or later. Michelle conducted 9 days of developments of *Correlation* in November and December working virtually with five LSF dancers

with disability and in the Restless Studio with the Restless Company dancers. The creative development explored themes of: What connects us and what separates us? In an environment where there are so many things that we can't control, what makes us feel safe and connected?

Restless is excited by the global collaboration melding two distinctive cultures together.





Ecoute Pour Voir (Listen to See)

In November 2018 Michelle Ryan and Roz Hervey attended the CINARS performing arts market in Montreal, Canada. They saw a production of *Ecoute Pour Voir* presented by two Canadian companies who also work with performers with disability: Danse

Carpe Diem (Emmanuel Jouthe) and Mai(g)wenn et les Orteils (Mai(g)wenn Desbois). Restless began to negotiate a collaboration to mount the work in Australia with a half Canadian and a half Restless cast. The pandemic means that *Ecoute Pour Voir* will open at the

2021 DreamBIG Festival with an all Restless cast.

In *Ecoute Pour Voir* each dancer is equipped with an MP3 player with two sets of headphones – they wear one set and give the other to an audience member and dance a 2-3 minute solo for them.



Rewards for the Tribe

In 2019 *Rewards for the Tribe* developed into a three way collaboration between Chunky Move (Melbourne), Candoco Dance Company (London) and Restless. The work is directed by Antony Hamilton – Artistic Director of Chunky Move and is slated to premiere as part of the Coventry

City of Culture celebrations in 2022 in the UK.

Unfortunately, in 2020 Candoco had to withdraw from the project owing to changes within the company. Nonetheless, two developments were planned for the work in Adelaide and Melbourne.

The pandemic lockdowns forced us to hold a three week virtual development at both Chunky and Restless. Matching sets were built in both cities for the dancers to interact with and combined with large projections of the remote dancers.

A photograph of a dark, industrial-looking space. A person in a white shirt is standing on a yellow A-frame ladder, working on a ceiling-mounted light fixture. Another person in a white shirt and black pants is lying face down on the dark floor. A white diagonal line cuts across the image from the bottom left towards the top right. The text 'training+' is in large, bold, white sans-serif font, and 'workshops' is in a large, white, outlined sans-serif font, both partially obscured by the diagonal line.

training+

workshops



...never have
the Restless
dancers looked
so good...

Dance Australia

Restless runs a suite of ongoing training and workshop programs. These provide skill development opportunities for dancers with and without disability that range from entry level to professional. Restless takes great care to provide appropriate support for all its dancers at all stages of their development.

the company

The Company is the core group of lead dancers who perform the major Restless works in Adelaide, Australia and overseas.

The Company dancers train twice a week when not engaged in a creative development or performance season. They have been training together for two years and the quality of their work in *Seeing Through Darkness* was testament to how important this regular training is. The Rehearsal Director who worked with the Company throughout 2020 was Larissa McGowan.

impulse

Impulse is a group of younger dancers who train together for one day each week. They are prospective Company dancers. The Rehearsal Directors for Impulse in 2020 were Larissa McGowan and Carol Wellman Kelly.

junction

Junction members train together for two hours per week. All the Junction dancers are aged 27+ and have been in past Restless productions. Junction trained in 2020 with Jo Curren, assisted by Tyson Olson.

central

Central is the Restless open access, once a week workshop for people with and without disability aged 15 - 26. The Workshop Leader was Bonnie Williams assisted by Workshop Senior Tutor Stephen Noonan. There is also a Workshop Tutor with Disability as part of the Central workshop team. At different times this role was filled by: Michael Hodyl, Andrew Pandos, Anastasia Retallack and Jianna Georgiou.

links

Links is the Restless open access, once a week workshop for people with and without disability aged 8 – 14. The Workshop Leader was Emma Stokes assisted by Workshop Senior Tutor Bonnie Williams and Workshop Tutor Caroline Hardy. Further assistance was provided by Volunteer Tutors: Milla Ellison and Jack Taylor.



awards



On 9th March **Michelle Ryan** received the Australia Council 2020 Award for Dance.

The Australia Council awards recognise Australian artists who have made an outstanding contribution to their art forms, and to the cultural life of the nation. The citation for the award included the following:

Michelle has worked as a performer, choreographer and artistic director during her 30 year career in the arts. She uses her lived experience of disability to inform her artwork, with humour, warmth and searing honesty.

Michelle's work is defined by her engagement with dancers, and her commitment to showcasing humanity, emotion and individual experiences. As Artistic Director of Restless, Michelle has grown the scope of audience engagement, touring works nationally and internationally.

On 16th December **Jianna Georgiou** received a South Australian Ruby Award: the Frank Ford Young Achiever Award

This award recognises outstanding artistic or cultural achievement or contribution by a young South Australian.

Jianna joined the Restless Youth Ensemble in 2006 and quickly showed that she is a performer of great originality and expressiveness. By 2020 she had performed in fourteen major Restless productions and appeared in six national and international festivals. As a leading professional dancer at Restless, Jianna is helping to expand the range and scope of disability dance. Her unique, meticulous and ground-breaking artistic practice is of national and international significance.

Michelle has
grown the scope
of audience
engagement,
touring works
nationally and
internationally.

Restless has
been diligently
presenting its
case at national
and international
performing arts
markets



to
market



creative producing

Creative Producer Roz Hervey was indefatigable throughout 2020 as she tirelessly cultivated an impressive range of national and international contacts laying the foundations for Restless to be able to resume the growth

of its touring program as soon as circumstances permit. Roz also played a crucial role in producing the *Seeing Through Darkness* season at the Art Gallery of South Australia. And her input was central to the

success of the two major virtual creative developments for the year: *Rewards for the Tribe* with Chunky Move in Melbourne and *Correlation* with Korean based company *Light Sound Friends*.

marketing and development

The end of 2020 marked 18 months that Julie Moralee has been at Restless in the role of Marketing and Development Manager. She has been an invaluable addition to the Restless

staff and brings a set of diverse and strategic understandings to the role. She has developed valuable new relationships with the BankSA Foundation and with the City of Adelaide. She also

provides excellent marketing advice and services, oversees the Donations program and contributes to many of our applications to other bodies.

national and international marketing

Restless has been diligently presenting its case at national and international performing arts markets for several years and while the pandemic curtailed travel the company actively developed its relationships with presenters via email and Zoom.

TPAM

Michelle Ryan and Roz Hervey attended the performing arts market in Yokohama, Japan in February before the pandemic curtailed international travel. Many useful contacts were made which will bear fruit in later years.

APAM

Michelle Ryan, Roz Hervey and Nick Hughes attended the Australian Performing Arts Market in Melbourne. This was an excellent opportunity to meet with Antony Hamilton and Chunky Move around plans for the *Rewards for the Tribe* project. Many other useful meetings were held.



behind the scenes



staff

Michelle Ryan

Artistic Director

Nick Hughes

Company Manager

Roz Hervey

Creative Producer

Theresa Williams

Finance Officer

Julie Moralee

Marketing and Development
Manager

Mikki Reichstein

Administration Coordinator
(Until April 2020)

board

Nick Linke

Chair

Lead partner in legal firm, Dentons,
practising in contentious insurance,
employment and commercial law.

Caroline Ellison

Deputy Chair

Crossing the Horizon Professor
of Ageing and Disability at UNISA
and a Developmental Educator,

education practitioner and
consultant. Caroline possesses
significant skills in research and
working collaboratively with stake-
holders living with disability.

Jean Matthews

Treasurer

Lawyer for many years. Wide
experience in administration and
governance on many arts Boards

Susannah Sweeney

Creative Producer of the
DreamBIG Festival. Previously
Programming Executive at
Adelaide Festival Centre.

Anne Fisher

Senior educator with early career
experience as a director of music
and as a specialist teacher in
music and literature. Parent of
dancer with a disability.

Tuula Roppola

Her choreographic work spans
across film, opera, ensemble
and solo performances. Holds
a Bachelor of Early Childhood
Education with first class honours
and now teaches.

Antoinette Tyson

More than 20 years' experience
in marketing management and
strategy development. She was
part of the marketing team at
Adelaide Festival Centre and
currently works for Adelaide Zoo.

Caroline Conlon

Caroline had a long association
(18 years) with Australian
Theatre of the Deaf (ATOD) as
a performer, tour manager and
later Artistic Director. Previously
based in Sydney, she worked
with TV productions and theatre
companies including Sydney
Theatre Company as Deaf Advisor
and Language Consultant.
(Joined 16th March 2020).

Karno Martin

Karno has both Kurna and
Narungga heritage and is a
member of the Yellaka dance
group. Karno teaches a wide
variety of knowledge, this includes
the traditional language of the
Kurna Meyunna, geographic
mapping, hunting techniques,
music playing, storytelling and
dancing.
(Joined 7th December 2020).

thank you



funding

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Program

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restless

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