



DANCE / AUSTRALIA

Zizanie

By Meryl Tankard / Restless Dance Theatre

Education Resources

50 minutes no interval

Zizanie is suitable for audiences from 7+ years and curriculum links can be drawn from English, Dance, Drama and Visual Art/Design

Compiled by Kimberley Martin & India Lennerth, December 2018

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Arts Curriculum subjects and relevant IB subjects

Suggested curriculum links presented in following colours:

ACARA

Drama

Dance

English

Visual Arts

SACE

Dance

IB

Arts

Diploma Dance

Diploma Theatre

CAPABILITIES

Literacy and numeracy come in many forms – non-verbal, visual and embodied, the Arts provide opportunities for students to deepen their literate and numerate experiences.

Viewing and experiencing performance requires Critical and Creative Thinking, and challenges Personal & Social viewpoints and Ethical Understandings.

Contents

Pg. 3	About
Pg. 5	Synopsis and Themes
Pg. 7	Production
Pg. 8	Curriculum links & provocations and activities pre and post show
Pg. 12	Meet the company plus additional resources

About

I love the word Zizanie. In French it can mean discord, mischief, chaos, messing about!

A perfect title for my new work with Restless Dance Theatre. I really enjoy choreographing chaos, but there is always a precise order underneath.

Zizanie was a starting point, and as the rehearsal developed, the work became a response to where the world is heading. Everything is becoming homogenized. People are labelled; we are all expected to wear the same clothes, have the same haircuts and are expected to fit neatly into a box. If someone is slightly different they are frowned upon, considered strange or weird. Art, dance, music, culture, all fundamental aspects of humanity, are being eradicated. I wanted to create a work that celebrates difference.

Zizanie was inspired also by Robbie Cameron's wonderful children's book The Fun Funnel. The story is about a cranky old man who decides to 'rid the world of fun' because he doesn't know how to laugh. At the moment, the world seems to have been taken over by these cranky old men who are so full of fear, and without vision or imagination.

The individual skills of the Restless dancers have also been a big influence on the work. For example; Dana, who loves to draw hundreds of tiny people.

During the process, I also wanted to challenge the cast, so we invited Caroline Conlan to teach the cast Auslan phrases of the Beatle's Eleanor Rigby... "All the lonely people..."

My dear mother Margot was always baking delicious cakes and bickies for us, my dancers and her neighbours and, thinking of her, it made me realise how rare it is these days to be invited into someone's home to share a meal or even a cup of tea. Cooking for someone is an act of love. A simple act of kindness can make a big difference in people's lives.

Rather than build a wall to hide behind, we need to join hands with our neighbours and remember to be kind.

Diversity ignites curiosity and understanding of those around us. Children can be encouraged to appreciate diversity in our society, when they see it firsthand. By seeing the Restless dancers on stage, hopefully it will allow them to question their own beliefs and diminish judgement and stereotyping.

We are not born to hate. Racism and intolerance is created by adults. Our lives are more enriched when we share our skills and experiences and all work together.

- Meryl Tankard Director of Zizanie

"Zizanie is a work that celebrates diversity on stage. Meryl Tankard has created a whimsical and beautiful production of dance theatre that both challenges and delights audiences. The visually rich set and emotionally engaging performances of the dancers meld together as a this tale for the whole family comes to life."

- Michelle Ryan

Synopsis

The loose narrative follows a grumpy man who thinks he always knows best. In his garden, order comes first, there's no place for weeds, or trouble, or fun.

If he wants to keep out all that is wild, unruly and disruptive what a sad place it would be. He can build a wall to keep out the zizanie, but life will find a way in. And life, in all its forms, is beautiful. Can he learn to embrace the zizanie and discover fun?

Whimsical. Fantastical. Magical

Zizanie transports us to a world that serves to remind us there is beauty in difference and "Weeds are just flowers in the wrong garden."

- Grayson Perry



Photo: Regis Lansac

Themes

- Searching for happiness
- Celebrating difference
- Sensing belonging
- Forgiving and including

Characters

Mike: Spreads spooky and eerie atmosphere across the performance space with his Halloween mask and bells. He is also able to conjure positive spirits with his bells.

Man: A grumpy old man who has a house at the top of a hill. He does not like to see others experiencing happiness and joy. In the beginning he swats flies, sprays insects and stamps on little creatures; he is annoyed and cranky.

Dana: loves to draw and experiences great joy in drawing lots of tiny characters that spread all across the stage.

Chris: loves to play ball and when his ball is taken away from him he dances alone in his hoop full of longing and lost desire.

Jianna: loves to listen to music. She is the boldest of the children and confronts the grumpy man.

Kathryn: loves to play with dolls

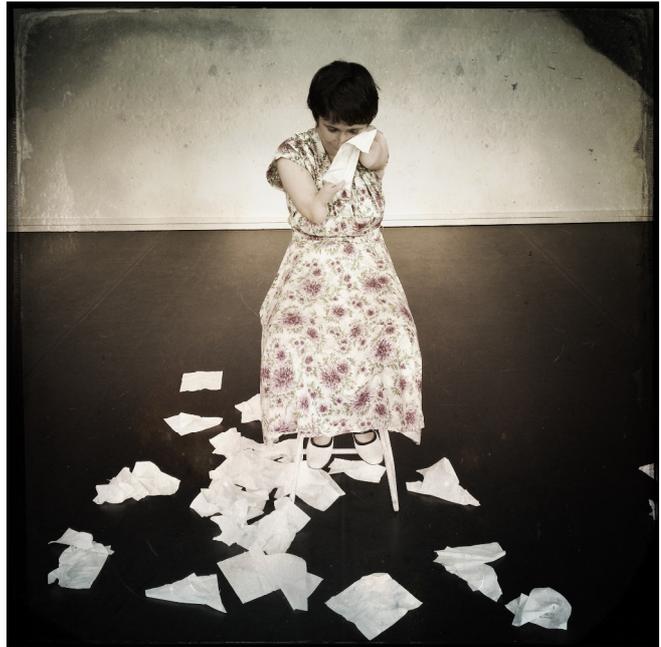


Photo: Regis Lansac



Photo: Regis Lansac

Production

Creative Process, Style and Conventions

Creative Process

Zizanie was created over three creative development periods. Meryl Tankard used task based questions with the dancers replying with both physical and visual art responses. Meryl then moulds and refines the responses to craft a movement vocabulary that is unique to the dancers. At times the movement is delicate and refined and at other times energetic and athletic.

Restless Dance Theatre and Meryl Tankard explored a variety of stimulus to create original movement for the performance of *Zizanie*.

Meryl and the dancers also worked with Caroline Conlon to learn Auslan sign language which also informed the movement vocabulary.

Style and Conventions

Contemporary dance theatre

Using contemporary dance and movement to tell a narrative with characters. *Zizanie* has strong values and morals embedded into its storyline and characters. The dancers' narrative is enhanced by using projection of video in both set and across the dancers' bodies.

Venue

The Adelaide Festival Centre, Space Theatre is generally a 320 person black box theatre, and depending on sight lines and production requirements it is reduced accordingly. This is a flexible performance space with seating and technical equipment able to be set up in many different styles including end-on, corner-facing, traverse and cabaret.

Technical

[See the projection locations here](#)



Photo: Regis Lansac

Curriculum

Possible Prompt Questions & Activities – Pre-show

- What does the term “contemporary dance” mean? What makes contemporary dance different from dance of the past?
- What does the term “dance theatre” mean? What makes dance theatre different from other forms of dance? How is it different/similar to ballet?
- What does the word “*Zizanie*” mean? Before looking it up, record 5 guesses.
- What do you already know about Restless Dance Theatre? What do you know about other dance companies in Adelaide?
- What are you expecting from the performance *Zizanie*? What do you think you will see, hear, experience?

Activity Ideas - Primary

Dance Tells a story

Zizanie takes on a journey and tells us a story. The characters we will meet have different personalities and traits. They have important roles to play in communicating the story.

This activity allows the students to explore the characters of *Zizanie* and create pedestrian movement that we can manipulate into contemporary phrases.

ACARA Dance ACADAM007): [Learn more](#)

Class discussion

Students discuss using storytelling as a way of communicating cultural, educational and historical knowledge. Students reflect on stories from their own cultures and popular stories such as fairy tales and folklore. Students share popular cultural stories with their class.

Class question

What stories are important to my family? To my community? Do I know any stories about my country? What stories reflect characters that are tired or grumpy but realise the error of their ways e.g. The Grinch? Record or share.

IB MYP Arts Criterion D: [Learn more](#)

Class composition task

Ask students to think about one of their friends and their favourite hobby. For example, Jenny likes to play basketball. What moves could they use with a basketball to create a dance sequence? What does the sequence look like when you take the ball away? Can you do the same sequence in slow motion, can you add a roll and a jump to the sequence? This could be applied to any hobby and works particularly well when a ‘prop’ e.g. the basketball is used in the hobby.

Students create one movement for each hobby that is a typical gesture or movement their friend would do. For example a Jenny may dribble the basketball. Prompt students to keep the movement very pedestrian and gestural.

Once exploration of a hobby through gesture is undertaken, students abstract the movement using the elements of dance. What would dribbling a basketball look like if it was done in slow motion, or travelling, or jumping etc. Students can link both of their abstracted hobby movements together using a prompted linking step.

Activity Ideas - Secondary

Projections

Set up projector to project onto the wall. Students to move and dance in front of the projector casting shadows and creating shapes with slow movements. Film these experimentations by capturing the moving shadows but not the actual dancers. This can be used as projection to accompany performance and create interesting layered effects. The same techniques was used in developing *Zizanie*; encourage students to take note of this during the performance and see if they have further ideas upon returning to their own projections.

Picture Book

At heart, *Zizanie* is a simple story. Have groups of students select a favourite picture book and experiment with physicalising the story. Students could work through page by page in groups using a set number of sequences each to depict all or elements that are represented on each page. Groups then perform their physical exploration and could look to teach each other and consider experimenting with sequencing to devise an original piece themselves.

ACARA English ACELY1739): [Learn more](#)

Possible Prompt Questions & Activities – Post show

- Think about difference dance performances you have seen. What makes this one similar or different?
- When you were watching *Zizanie*, did you feel a particular emotion or many different ones?
- Did you respond to a particular character?
- Did the story remind you of anything?
- If you could have a conversation with one character from *Zizanie*, who would you pick and what would you say?
- How did the production elements help to communicate the story?

ACARA DRAMA ACADRR052: [Learn more](#)

Loosening Up

Provide students with a variety of balls. Start by asking students to improvise with the ball for three minutes. Video this and upon watching their work, ask students to identify the best parts to create a sequence. To build on this, students can work to find six ways of using that ball to create six gestures. These six gestures are then linked together to create a phrase. Individuals' phrases can be sequenced to continue devising a new piece. Experiment with removing the ball and seeing how gestures, phrases, repetitions and movements become a piece of contemporary dance.

IB Diploma Dance Objective: [Learn more](#)

Fun

What do students do to have fun outside of school? Brainstorm a varied collection of ideas - eg playing playstation. How can students find a physical way of representing that that is not using mime? Students may start with mime but this needs to evolve into dance sequence by becoming more abstract through experimentation. Have students teach each other their phrases and movements without naming the activity and see if students can guess what each other's 'fun' ideas were.

Discussion Question

How is fun destroyed? What opportunities for resolution could students explore for each example?

Set and Projection Idea

In pairs, students trace the outlines of their bodies on the ground. An effective measure here is to have students' hair spread out to create interesting gravitational effects. Once traced, hang the outlines as a backdrop for performed movement pieces as seen in *Zizanie*. The more obvious clues to the images being created on the ground, the more interesting they will appear when hanging or projected on an upright wall due to the disagreement of gravity.

ACARA VISUAL ARTS ACAVAM119: [Learn more](#)

Movement Languages

SACE Stage 1 Dance PA3: [Learn more](#)

In the devising of *Zizanie*, dancers experimented with Auslan gestures. Have students learn some Auslan to a phrase from a song and turn these into dance. If no knowledge of Auslan is accessible, students could look to create gesture for the lyrics they select and then enhance them by experimenting with size, duration, intention, tempo etc to create a more abstract version as a way of devising new work. Below are some videos that can help inspire you or your students to start creating dance from language gesture:

Lean on Me

<https://www.youtube.com/watch?v=EENIfpqjvwv>

Cant stop the feeling

<https://www.youtube.com/watch?v=0luOzO5YCAA>

Christine and Queens

<https://www.youtube.com/watch?v=swC3WXTH99U>

Tankard's Trademarks

Watch the below clips of Tankard's body of work (and any others you may find) to explore her trademarks. What similarities can students recognised across these different pieces? Are there links in movement, theme, music, style and other elements? Discuss how these are successful and compile a list of her definitive elements. One example is her love for creating choreography from day-to-day activities; her ability to see intense detail and beauty in everyday movements e.g. sewing.

SACE Stage 2 Dance KU2: [Learn more](#)

Furioso

<https://www.youtube.com/watch?v=aFR093t1chc>

Two Feet

https://www.youtube.com/watch?v=2lmx5J_nKLo

Others

<https://www.youtube.com/watch?v=Kmvad6CPg-M&index=18&list=PLBGtZ2FTP842r72UBBIKr20p-olcnM4Nh>

Power Play

Create a 60 second physical scene to represent power. Think about Trump and the wall - students create a 2-3 minute physical scenario that represents someone in power. Discuss powerful people and encourage students to contribute by suggesting people from their lives. They may suggest family members, pop-stars, politicians, teachers for example. Once there is a healthy list of positive and negative powerful figures to draw from, have students select one and find six gestural forms that this person uses. These six gestures can then be used as a basis to create a solo. Gestures can be exaggerated, transitioned in different speeds, rhythms and levels to build interest and aesthetic appeal with views to devising the solo. Once complete, students can consider how does one or a few powerful people affect many e.g. solo versus group work. This could be explored physically after discussion too.

IB Diploma Theatre Objective 2: [Learn more](#)

Revisit the themes

- Searching for happiness
- Celebrating difference
- Sensing belonging
- Forgiving and including

Students to discuss if having explored them prior to the production did this add/distract from the intent of the performers and the production.

Student Review

For the student's review, points for them to consider in addition to normal review practice:

- Did the physicality of the performance increase your understanding of the ideas and themes the performers were pursuing
- What is the challenge in reviewing a dance theatre piece

For review writing format: See Review Writing Guide document

Meet the Company

About Restless Dance Theatre

Restless Dance Theatre is Australia's leading dance theatre company working with people with and without disability. The company creates high quality, real, raw and uninhibited dance theatre.

Vision

Restless artists invigorate, influence and diversify Australian dance.

Mission

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

"...exceptionally beautiful and highly skilled, often funny, and always moving" - Robyn Archer

Led by Artistic Director Michelle Ryan, Restless Dance Theatre creates high quality real, raw and uninhibited dance theatre. It is Australia's leading dance theatre company working with young people with and without disability to collaboratively create outstanding inclusive dance theatre informed by disability. The company presents unexpectedly real dance theatre works in multiple mediums to diverse audiences.

The company's production *Intimate Space* was presented in the 2017 Adelaide Festival in the Hilton Adelaide hotel and received rave reviews. *Intimate Space* won a Ruby Award for Arts Innovation and Enterprise and received 2 Helpmann Nominations for Best Dance Production. It also received the Adelaide Critics Circle Group Award (Professional Theatre) and was nominated for the Ruby Best New Work award.

Restless has mounted 33 major productions to widespread critical acclaim and conducted 27 major community workshop programs. The company has also produced highly acclaimed film works.

Restless artists enliven and diversify Australian dance. The dancers create original and remarkable work that extends the definition of what dance is.

Performers

Chris Dyke / Dancer

Chris Dyke was a founding member of the First Flight Crew, an 8-piece hip hop outfit from Sydney, performing original tracks with Aussie B-Boy Organics around Sydney, including at Carriageworks, Government House and the Powerhouse Museum. Chris attended the Accessible Arts Catalyst Masterclass workshops in Sydney 2011 and 2012, both culminated in performances at Carriageworks.

He was awarded a scholarship to attend the AusDance Youth Festival in June 2012 and performed in *The Shades of Us*. He studied film with Bus Stop Films at Sydney

Community College 2011-2012. The class and mentors produced a short film *The Interviewer* which premiered at Orpheum Cinema, Cremorne Sydney. The film has won numerous awards including 'Best Young Filmmaker' at Adelaide Shorts Film Festival. In 2012, Chris studied painting at Sydney College of the Arts, The University of Sydney.

Chris joined the Restless Dance Theatre's Youth Ensemble in 2013 and performed in The Audrey's film clip for the release of their upcoming album. He also has worked with director Lorcan Hopper for the Debut 4 performance of *The Elements*. In 2014 Chris performed in *In the Balance* at the Odeon Theatre.

In 2015 he performed in *To Look Away*, a short film by Sophie Hyde in collaboration with Restless Dance Theatre and was seconded to Dancenorth to work with Kyle Page. That year he also performed in *Touched* directed by Michelle Ryan.

In 2016 Chris was mentored by Kyle Page with Dancenorth and was appointed their Disability Ambassador. He was also mentored by Michelle Ryan for the 2016 Catalyst Program. He performed in the Restless Dance Theatre season of *In The Balance* for the 2016 Adelaide Cabaret Festival. In 2017 Chris performed in *Intimate Space* directed by Michelle Ryan at the Hilton Adelaide as part of the 2017 Adelaide Festival.

In 2018 Chris toured with Restless Dance Theatre and performed *Intimate Space* at the Hilton Surfers Paradise as part of Bleach* at Festival 2018 within the Arts and Culture program of the Gold Coast 2018 Commonwealth Games and performed in the opening segment of the Commonwealth Games Closing Ceremony.

Most recently Chris performed in *Creating the Spectacle* for the Adelaide Film Festival.

Kathryn Evans / Dancer

Kathryn joined the Restless Dance Theatre Youth Ensemble in 2009 having participated in workshops with Restless Central during 2008.

In 2009 Kathryn performed in the award-winning work *Bedroom Dancing* as part of the Come Out Festival and *Debut 2* a collaboration between Adelaide College for the Arts dance students and the Restless Youth Ensemble. She performed in the work, *Colours* directed by Dana Nance. She danced alongside her grandmother Ros Evans in *Next of Kin* (2010) directed by Philip Channells, was one of the featured performers in *Take Me There* (2011) by Daniel Koerner. In the same year Kathryn performed in *Operation Bear Trap...Rumblin!* directed by Andrew Pandos for the *Debut 3* program. Kathryn performed in Cabra Celebrates end of year performance and worked with Aimee Brown (Adelaide College of the Arts) to perform a duet from the same production.

In 2012, she performed in *Howling Like a Wolf* directed by Zoe Barry. In 2013 Kathryn performed in Debut 4 and in 2014 she performed in *In the Balance* directed by Michelle Ryan.

In 2015 Kathryn was involved in *To Look Away*, a short film by Sophie Hyde in collaboration with Restless Dance Theatre and *Touched* directed by Michelle Ryan.

In 2016 Kathryn performed in the Restless season of *In the Balance* for the 2016 Adelaide Cabaret Festival and in Rachel High's piece *First Dates* for Debut 5: the dancers direct.

In 2017 Kathryn performed in *Intimate Space* directed by Michelle Ryan at the Hilton Adelaide as part of the Adelaide Festival.

Most recently Kathryn toured with Restless Dance Theatre and performed *Intimate Space* at the Hilton Surfers Paradise as part of Bleach* at Festival 2018 within the Arts and Culture program of the Gold Coast 2018 Commonwealth Games and also performed in the opening segment of the Commonwealth Games Closing Ceremony.

Jianna Georgiou / Dancer

Jianna joined the Restless Youth Ensemble in 2006 and has since performed in *Rebel Rebel*, *Debut*, *The Heart of Another is a Dark Forest*, *Bedroom Dancing*, *Next of Kin*, *Take Me There* and *Howling Like A Wolf*. She collaborated with Sophie Hyde (Closer Productions) and Kat Worth on the multi award winning film, *Sixteen* for Necessary Games.

In 2010 she performed in *Beauty* and also joined the Restless Education Team. Jianna has directed two works as part of the Debut seasons including *Dancing Dragons* and *Superhero Island* and *Spirited Gardens*. *Spirited Gardens* toured to the Australian Youth Dance Festival in Renmark in April 2014.

In 2012 she performed in Philip Channells' *inPerspective #1* and choreographed *The Gardens* with AC Arts 2nd year dancers. In 2013 Jianna was artist in residence at the Bundanon Trust's Boyd Education Centre. During this period, she worked with Philip Channells on the *No Time Like Now* project. She was also an Associate Artist and member the Education Team of Dance Integrated Australia working in Perth and Brisbane.

Jianna was a recipient of the 2013 JUMP Mentoring Program through the Australia Council, mentored by Lisa Heaven and is an inaugural South Australian recipient of the Creative Young Stars Program. In January 2014 Jianna performed in the critically acclaimed Restless production *Salt* and *In the Balance*. Jianna was a Finalist in the 2015 Channel 9 Young Achievers Awards.

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

In 2016 Jianna performed in the Restless Dance Season of *In the Balance* for the 2016 Adelaide Cabaret Festival. Jianna also directed and performed in *A Mysterious Lake* and performed in *Free and Fearless* in Debut 5: the dancers direct.

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

In 2018 Jianna toured with Restless Dance Theatre and performed *Intimate Space* at the

Hilton Surfers Paradise as part of Bleach* at Festival 2018 within the Arts and Culture program of the Gold Coast 2018 Commonwealth Games and also performed in the opening segment of the Commonwealth Games Closing Ceremony.

Most recently Jianna performed in *Creating the Spectacle* for the Adelaide Film Festival.

Michael Hodyl / Dancer

Michael joined Restless Central at the age of 21 and in 2013 he was invited in to the Youth Ensemble. Michael performed in Lorcan Hopper's Debut 4 production of *The Elements*. He has also made his professional debut in a film clip for the band, The Audreys which was released in 2014.

In 2014 he performed in *In the Balance* directed by Michelle Ryan. In 2015 he was involved in *To Look Away*, a short film by Sophie Hyde in collaboration with Restless Dance Theatre and *Touched* by Michelle Ryan.

In 2016 Michael performed in the Restless season of *In the Balance* for the Adelaide Cabaret Festival, directed by Michelle Ryan. He also performed in *A Mysterious Lake* directed by Jianna Georgiou for Debut 5: the dancers direct.

In 2017 Michael joined the Restless tutor team.

Michael performed in *Intimate Space* directed by Michelle Ryan at the Hilton Adelaide as part of the 2017 Adelaide Festival.

In 2018 Michael toured with Restless Dance Theatre and performed *Intimate Space* at the Hilton Surfers Paradise as part of Bleach* at Festival 2018 within the Arts and Culture program of the Gold Coast 2018 Commonwealth Games and also performed in the opening segment of the Commonwealth Games Closing Ceremony.

Most recently Michael performed in *Creating the Spectacle* for the Adelaide Film Festival.

Dana Nance / Dancer

Dana Nance is a dancer and visual artist. She joined the company as a workshop participant in Restless Central in 2004 and was then asked to join as a member of the Youth Ensemble. She has appeared on television and in numerous Restless productions including *Sustenance*, *Vocabulary*, *Continual Unfolding of Now*, *Rebel Rebel*, the award winning *The Heart of Another is a Dark Forest* and *Bedroom Dancing*.

She also performed with the Youth Ensemble and was a guest in *Next of Kin*, playing the panpipes with the band led by Hilary Kleinig (Zephyr Quartet). In 2011 she performed in *Take Me There* for the Come out Festival and worked with Sydney-based Guest Director/Choreographer Dean Walsh during a 3-week Artist in residency at Bundanon Trust. She also performed in *Howling Like a Wolf* with guest director Zoë Barry in 2012.

Dana was one of the key performers in *Necessity* one of the three short films that were

part of *Necessary Games*, the multiaward winning piece shown at film festivals around the world. Dana has created and directed three short works of dance theatre performed by members of the Ensemble and other dancers as part of the Debut series of Restless programs. For *Debut* (2008) Dana worked with Alison Currie to create *A Scorpion, a Millipede and a Butterfly*. For *Debut 2* (2009) she collaborated with mentor Sasha Zahra, Tutti Inc visual artists and first year dancers from Adelaide College of the Arts on a piece entitled *Colours*. In 2013 she worked with mentors Larissa MCGowan and Tuula Roppola to create *Rainbow*.

As a visual artist Dana has won many prizes for her work and has exhibited in various galleries including Artistic Licence Gallery, Pepper street Arts Centre, Outsider Art and Julia Farr exhibition. Dana's intimate illustrations are meticulously created and have been used as part of Restless Dance Theatre's marketing material.

Dana made her professional debut with the Company in the world premiere of *Beauty* as part of the 2010 inSPACE program at the Adelaide Festival Centre. In 2014 Dana performed in *Salt* and *In The Balance* at the Odeon Theatre.

In 2015 Dana joined the Senior Ensemble and performed in *What's a Nice Girl Like You Doing in a Place Like This...* at the Odeon Theatre.

Dana performed in the Restless season of *In The Balance* for the 2016 Adelaide Cabaret Festival. Later that year she performed in *What bird is that?* directed by Josh Campton for Debut 5: the dancers direct.

Michael Noble / Dancer

Michael joined the Restless Central workshops in Term 2, 2015 and was invited to join the Youth Ensemble in Term 1, 2016.

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 has also started his first stint as a Tutor working on the 2016 SCOSA workshops.

In 2017 Michael performed in *Intimate Space* directed Michelle Ryan at the Hilton Adelaide as part of the Adelaide Festival. Most recently he was a tutor for *Come Dance With Me Again*, Restless workshops for the DreamBig Festival.

Most recently Michael toured with Restless Dance Theatre and performed *Intimate Space* at the Hilton Surfers Paradise as part of Bleach* at Festival 2018 within the Arts and Culture program of the Gold Coast 2018 Commonwealth Games and also performed in the opening segment of the Commonwealth Games Closing Ceremony.

Most recently Michael performed in *Creating the Spectacle* for the Adelaide Film Festival.

Creative Team

Meryl Tankard / Choreographer

"(Meryl Tankard) is the most humanistic of our choreographers and one of the most inventive." The Age

Meryl Tankard is one of Australia's most revered artists. She has forged an international career and been celebrated as a dancer, choreographer and director. Tankard creates with a voice that is uniquely and undeniably her own.

Tankard's adventurous spirit colours her work and her creations are a rich tapestry of experience. Her works are instantly identifiable and *Zizanie* is no different. She creates dance that is dramatic, yet whimsical. She is filled with the tradition of ballet and it leaves its mark on her creations in various way, through subtle gestures or nods to the narrative form.

Tankard has experienced the greatest of heights as both a dancer and a choreographer. A soloist in Pina Bausch's Tanztheatre Wuppertal she created landmark roles in works such as *Café Muller*, *Kontakthof* and *1980*. After several years as one of the Wuppertal's leading performers, Tankard felt the need to start creating her own works, and returned to Australia in 1984.

Between 1984 and 1989, as a freelance artist, Tankard created some of her signature works such as *Two Feet*, *Traveling Light* and *Echo Point*. In 1989 Tankard founded her own company in Canberra and continued to create works showcasing her unique vision and original style.

In 1993 Tankard was appointed as Artistic Director of Australian Dance Theatre, and under her direction the company was celebrated on the world stage. ADT enjoyed international touring success, and carved its name as one of the world's most innovative companies.

Her return to Adelaide to create *Zizane* sees her working with Restless Dance Theatre for the first time.

"The relationship between Restless and myself began in 2014 when I was invited to conduct workshops with the Restless performance ensemble. I continued to develop a relationship with the dancers and the company during the filming of the documentary Michelle's Story in 2014 and 2015. I was struck by the authenticity of the Restless artists. Since that time, I have built a close rapport with the dancers in Zizanie. I am excited by their immense honesty and inspired by their refreshing "no filter" uninhibited physical responses.

Following the first development I was watching some footage of Restless with my niece Zara, who was struck by the beauty of one of the Restless dancers but was also confused by her small arms. I explained that the woman was Dana who was born in Romania and Zara asked, "Do all people in Romania have small arms?" I started to think about the questions children have about difference and I wanted to present a work that will appeal to both younger and older audiences."

- Meryl Tankard

Régis Lansac / Associate Artist and Video Design

Régis Lansac is a photographer, visual artist and set designer

Born in Lyon France in 1947 Régis studied Languages in the University of Nice and Aix-en-Provence.

Beginning his career as a teacher in England he migrated to Australia in 1972 where he began studying photography. Between 1976-81 he held exhibitions in France, England and Australia.

Between 1981-89 he worked as a freelance photographer in Sydney and created visual designs for independent artists, specialising in dance theatre.

In 1984 he met Meryl Tankard in Sydney and began a long lasting relationship with her, creating entire set designs with slide projections.

Between 1989-1999 he was Associate Artist of the Meryl Tankard Company and later Australian Dance Theatre. He designed the logos, posters and images for the companies, as well as creating visual designs for the productions using photography and video projections. Works include *Two Feet*, *Nuti*, *Banshee*, *Kikimora*, *Seulle*, *O Let me Weep*, *Inuk*, *Wild Swans* and *Kaidan*.

Working freelance since 2000 Régis has created visual designs for *Bolero* (Lyon Ballet), *Petrushka*, *Merryland* (NDT 1 and 3), *The Oracle* and *Cinderella* (Leipzig Ballet).

The National Gallery and National Library of Australia and Gallery of South Australia hold collections of Régis' work and in 2008 the Wollongong City Art Gallery staged a major retrospective of his photographic work.

His last photographic exhibition "Murmurs" was in May 2017 in Sydney.

Jonathon Oxlade / Set and Costume Design

Jonathon is a multi award winning Australian Film and Theatre Designer. He studied Illustration and Sculpture at the Queensland College of Art.

He has designed sets and costumes for Queensland Theatre, LaBoite Theatre, *Is This Yours?*, *Aphids*, *Circa*, Arena Theatre Company, *Polyglot*, *The Real TV Project*, *Polytoxic*, *Men of Steel*, *Lemony S Puppet Theatre*, *Terrapin Puppet Theatre*, *Vitalstatistix*, *Barking Gecko*, *Bell Shakespeare*, *The Border Project*, *The Last Great Hunt*, State Theatre of South Australia, Sydney Theatre Company, *The Escapists*, *Sandpit*, Sydney Opera House, Melbourne Festival, Asia TOPA, Adelaide Festival, The Brisbane Festival, The Malthouse, Performance Space, Queensland Art Gallery, Belvoir Street and Windmill Theatre Co, where he is currently Resident Designer.

Jonathon has illustrated the picture book *The Empty City* for Hachette Livre & Lothian Books, and the *Edie Amelia* series by Sophie Lee for Pan Macmillan Publishing. He received 2005 Matilda awards; Best Designer for *A Christmas Carol* and Contribution to Queensland Theatre, 2009 Matilda award; Best Designer for *Attack of the Attacking Attackers*. He was awarded the Lord Mayors Fellowship Grant to attend the 'Prague Quadrennial of Scenography and Theatre Architecture'. Greenroom award nomination for *Goodbye Vaudeville Charlie Mudd* for Best Design, 2011 Ruby award for *School Dance*. Jonathon was nominated for 2013 and 2014 Helpmann awards, Best Scenic Design for *School Dance* and *Pinocchio* along with a Greenroom nomination for *Skeleton* and *I Heart John McEnroe*.

In 2016 Jonathon received APDG awards for both Best Production Design and Best Costume Design for the film *Girl Asleep*, and received an ACCTA award nomination for Best Production Design for *Girl Asleep* and won the ACCTA for Best Costume.

Jonathon was awarded a Sidney Myer Creative Fellowship in 2016.

Chris Petridis / Lighting Design/AV

Chris is a lighting and video designer from Adelaide. Following his completion of the Technical Production course at the Adelaide Centre of the Arts, Chris has continued to develop his experience across theatre, dance, and other live events in Australia and internationally.

Chris has worked with State Theatre Company of South Australia on *Mr Burns, Red Cross Letters, Eh Joe* for the Beckett Tryptych, *Gorgon, Masquerade, The Kreutzer Sonata, Maggie Stone* and *Little Bird*. Chris has completed designs for Brink Productions' *Long Tan*, Tiny Bricks' *Deluge*. Australian Dance Theatre's *The Beginning of Nature Part 1* and *Ignition 2016*. Restless Dance Theatre's *Touched*. Slingsby Theatre Company's *The Mouse, The Bird and The Sausage*. Windmill Theatre Company's *Grug and the Rainbow, Big Bad Wolf* and *Story Thieves*. Vitalstatistix' *Quiet Faith*, Someone like U's *Bitch Boxer*. Torque Show's *MALMÖ*, The Border Project's *Half Real*, Ludwig's *Fleck and Flecker*, five.point.one's *Muff* and a multimedia performance project for Country Arts SA called *If There Was A Colour Darker Than Black I'd Wear It*. Chris has also worked in association with Geoff Cobham on a number of projects including creating the visual aesthetic for Force Majeure's *Never Did Me Any Harm* using light and video.

Chris will continue to explore the synthesis of light and video wherever possible.

Luke Smiles / Sound Design

The introduction of a Commodore 64 computer into the family home in the early 1980's began Luke's fascination with computers and sound. Having had no formal musical training but instead yielding to a keen interest in how things work, Luke has developed a unique rapport among choreographers & directors in the development of soundtracks for dance, theatre & film.

Luke's appreciation of cinema has inspired a diverse sound making practice and led him to work in areas including music composition, sound design, foley and sound effects editing. Luke is renowned for producing detailed soundtracks with a focus on a complete sound experience, a quality that sees his work in great demand both nationally and around the world, and awarded him a Helpmann Awards nomination (2013) for Best Sound Design (Windmill Theatre – School Dance).

Working under his business name *motion laboratories* Luke has composed and produced soundtracks for many Australian and International artists & companies such as: Australian Dance Theatre, Bare Bones Dance Company (UK), Brink Productions, Belvoir, Byron Perry, Chunky Move, Dancenorth, Frontier Danceland (Singapore), Gabrielle Nankivell, Nederlands Dans Theatre (Holland), Ox (Belgium/Slovenia), Rachel Arianne Ogle, Rambert Dance Company (UK), Sydney Dance Company, Sydney Theatre Company, Tasdance, The Farm, West Australian Ballet & Windmill Theatre Co.

His soundtracks have been presented in venues across the world and experienced by audiences in; Australia, Austria, Belgium, Brazil, Canada, China, Croatia, Czech Republic, France, Germany, Hong Kong, Hungary, India, Indonesia, Italy, Japan, Jordan, Lebanon, Luxemburg, Mexico, Netherlands, New Zealand, Palestine, Poland, Portugal, Russia, Singapore, Slovenia, South Korea, Spain, Switzerland, UK & USA.

Michelle Ryan / Artistic Director, Restless Dance Theatre

Michelle has enjoyed a career that has spanned over 25 years in the arts. Michelle joined Meryl Tankard in Canberra and Adelaide as part of Meryl Tankard's Australian Dance Theatre for seven and a half years, followed by projects in Europe as Tankard's assistant. Michelle was also a founding member of Splintergroup and worked at Dancenorth for five years in various capacities.

Michelle returned to performing in 2011 as a guest artist for Alain Plattel *Out of Context for Pina* by Les Ballet C de la B followed by *Take Up Thy Bed and Walk* by Gaelle Mellis in 2012. She performed in London at the Unlimited Festival, at the Melbourne Malthouse Theatre and the Adelaide Festival Centre in Torque Show's *Intimacy*. The production won the 2015 Australian Dance Award for Independent Dance and Michelle was awarded the Adelaide Critics Circle Award for her performance. Michelle also worked with Meryl Tankard and Hedone Productions on the multi award winning film, *Michelle's Story* directed by Meryl Tankard which premiered at the 2015 Adelaide Film Festival and won the People's Choice Award for Best Short Film and the 2016 Australian Dance Award for Best Film. The film was screened on ABC TV in March 2016.

Michelle was appointed Artistic Director of Restless Dance Theatre in 2013 and has created three works for the company, *In the Balance*, *Touched* and *Intimate Space* which have been presented in the Adelaide Festival and Adelaide Cabaret Festival. *Intimate Space* received a Ruby Award for Arts Innovation and Enterprise, an Adelaide Critics Award for Best Professional Group and nominations for a Helpmann Award and Ruby Award for Best New Work.

In 2018 *Intimate Space* was presented at Bleach Festival in Festival 2018 Commonwealth Games Arts and Cultural Festival gaining a second Helpmann nomination and a Ruby nomination. She also choreographed works for the Adelaide Film Festival and the Closing Ceremony for the Commonwealth Games.

Michelle was inducted into the South Australian Woman's Honour Roll in 2015.

Additional Resources

Restless Dance Theatre

www.restlessdance.org

Meryl Tankard

www.meryltankard.com