

ADELAIDE FESTIVAL

4 – 20 MARCH 2022

adelaidefestival.com.au

FREE OPENING EVENT / PHYSICAL THEATRE AUSTRALIA & SCOTLAND

World Premiere / Australian Exclusive

Macro

Gravity & Other Myths

2022's opening night spectacular confirms what we've known all along: that the mighty and venerable Adelaide Festival is the Edinburgh International Festival's slightly younger and less chilly southern sister. Our favourite homegrown "contemporary circus powerhouse", Gravity & Other Myths (GOM), whose sphere of fans has snowballed throughout the UK, stars in an opening co-production, which will also ring in the 75th Anniversary Edinburgh International Festival in August.

Those of you who saw *The Pulse* in 2021 will know what to expect when the full 30 strong troupe team up with a mass choir. Now add ancient Celtic rhythms to the equation. And fi reworks. And amplification. And giant projection scrims and a colossal ascending triangular lighting rig. We don't have a castle, but GOM's inspirational towers and turrets of bodies are equally breathtaking.

This will be a fun, beautifully produced, free event for families and friends to marvel at. A heart-in-mouth display of skill and co-ordination. But it will be more than that. From their humble DIY origins, every show mounted by this company is founded by a deep unspoken principle: to show what humans can do when they trust each other, support each other and urge each other to go further. Whether here on the grass, or 16,000 kilometres away on the cobblestones, we need to be reminded of those simple things.

Join this awesome community of performers in a celebration like no other

"This Australian troupe is in a league of its own." The List (Edinburgh)

Where Village Green, Adelaide Oval

When Sat 5 Mar, 8pm. Gates open 6:30pm

Duration 1hr 15mins, no interval

Tickets FREE

Note All patrons attending must hold a valid ticket for entry. See website for details. Event proceeds rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 3pm on the day of the performance for final weather arrangements.

Access Wheelchair accessible, partly surtitles or includes dialogue. Some background music and/or sounds

MUSIC / AUSTRALIA

ICEHOUSE

Great Southern Land 2022

Featuring WILLIAM BARTON

2022 marks 40 years since the inaugural release of ICEHOUSE's legendary anthem Great Southern Land, written by frontman Iva Davies in homage to Australia and its landscape while homesick on the band's first overseas tour.

ICEHOUSE has performed the song on stages all over the world since then - for many, Great Southern Land is ICEHOUSE - but then in concert, memories are reawakened by songs like Hey Little Girl, No Promises, My Obsession, Crazy, Electric Blue, We Can Get Together and Man of Colours. Whether you are a long-term fan of their music or are encountering them for the first time, you'll be struck by the beauty of their melodies and progressions. The band is every bit as iconic as Great Southern Land and as open to contemporary transformation.

This Adelaide Festival opening weekend concert, performed under the stars at Adelaide Oval's Village Green as part of their 40th anniversary national tour, includes a guest appearance of Iva Davies' friend and yidaki (didgeridoo) master William Barton.

ICEHOUSE will be supported by Groote Eylandt's AIR award-winning and ARIA-nominated blues and roots artist, Emily Wurramara.

Presented in association with Live Nation.

"A searingly good concert by a band of top-notch musicians with a deep back catalogue of great songs." The Advertiser

Where Village Green, Adelaide Oval

When Sun 6 Mar. Concert from 7pm. Gates open 6pm

Duration 3hrs

Tickets \$99, Friends \$84

Transaction fees apply.

Note Event proceeds rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 3pm on the day of the performance for final weather arrangements.

Access Wheelchair Accessible

OPERA / FRANCE & AUSTRALIA

Australian Premiere / Australian Exclusive

The Golden Cockerel

By Nikolai Rimsky-Korsakov / Conducted by Arvo Volmer / Directed by
Barrie Kosky

Barrie Kosky is our most celebrated international opera director. After witnessing his two dazzling Adelaide Festival operatic centrepieces in recent years, *Saul* in 2017 and *The Magic Flute* in 2019, audiences have hoped for a trifecta. Adored for the startling vision he brings to familiar classics, in 2022 he's back with a work never before seen in Australia.

Nikolai Rimsky-Korsakov is Russia's answer to Wagner and *The Golden Cockerel*, the summation of his craft, was conceived over the terrifying din of the 1905 revolution. Half surreal fairy tale, half political satire, it fell foul of Tsarist censors and poor Nikolai died with the voluptuous score of his imagination unheard. Premiering in 1909, it has become a key work of European operatic repertoire.

If you're transported by *Scheherazade*, or *Flight of the Bumble Bee*, you'll fall in love with this richly melodic, kaleidoscopic work, tailor-made for Kosky's inimitable aesthetic. In its impossibly demanding roles for bass, lyric coloratura soprano and stratospheric tenor you will hear three operatic Olympians who defined them: British-Ukrainian Pavlo Hunka, and Russian stars Venera Gimadieva and Andrei Popov. Their voices will spine-chillingly soar over the magnificent Adelaide Symphony Orchestra, conducted by Arvo Volmer.

Grab this exclusive opportunity, and be among the first to experience Kosky's extraordinary dreamscape of a production. You'll never forget it.

"Dark wit spiced with surreal burlesque. Classic Kosky... A triumphant evening."

Bachtrack

"You wish it would never end... The Golden Cockerel is certainly the Rimsky-Korsakov masterpiece." Opera Today

Where Festival Theatre, Adelaide Festival Centre

When Fri 4 Mar–Wed 9 Mar See calendar for times.

Duration 2hrs, no interval

Tickets Premium \$319, Friends \$271

A Res \$249, Friends \$212, Conc \$179

B Res \$199, Friends \$169, Conc \$159, U30 \$100, Student \$90

C Res \$149, Friends \$127, Conc \$120, U30 \$75, Student \$65

D Res \$69. Transaction fees apply.

Note Performed in Russian with English surtitles.

Access Wheelchair accessible, assistive listening, fully subtitled or minimal dialogue. Some background music and/or sounds

A co-production with Festival d'Aix-en-Provence, Adelaide Festival, Opéra National de Lyon and Komische Oper Berlin in association with Adelaide Symphony Orchestra.

The presentation of The Golden Cockerel has been made possible by the Adelaide Festival Chairman's Circle, the Adelaide Festival Opera Donor Circle (Leading Patrons Peter McKee and Pamela McKee), MM Electrical and Foundation Adelaide Festival.

DANCE / GERMANY, SENEGAL & UK

Australian Premiere / Australian Exclusive

The Rite of Spring / common ground[s]

Pina Bausch / Germaine Acogny & Malou Airaudou / Pina Bausch
Foundation / École des Sables & Sadler's Wells

The name Pina Bausch galvanises Adelaide Festival audiences. Her equally influential near contemporary, Germaine Acogny, dubbed 'the mother of contemporary African dance', is less well known in Australia. Having met several times, the two women never directly worked together before Bausch's untimely death in 2009, but they are connected through one of the most seminal ballet scores of all time: Stravinsky's *Rite of Spring*.

Bausch's visceral 1975 version, widely regarded as the finest ever staged, had a lasting impact on Acogny: for her, steeped as she was in traditional Yoruba ritual, it exposed African foundations in the music's notional ancient Slavic rhythms. Now Salomon Bausch, as part of his mission to transmit his mother's greatest works to new generations of dancers, has initiated an extraordinary posthumous collaboration: a new staging of Pina's *Rite* with dancers based in African countries.

38 superb dancers, selected in an unprecedented audition process, from 14 nations across the continent, rehearsed for months at Acogny's École des Sables in Senegal, with every gesture from the original production recreated through the dance practice of its distinctive African performers.

Its remarkable companion piece, a tender antidote to the *Rite*'s violence, is a new work created and danced by Acogny herself with none other than Malou Airaudou, a founding member and icon of Bausch's company. *common ground[s]* sees these two septuagenarians expressing in movement their lives as grandmothers, mothers, daughters and matriarchs of the dance world.

This program, a tribute both to the enduring genius of Pina Bausch and to its expanding horizons, is simply unmissable.

"Those bodies, trembling, sweaty and frantic, which at times seemed beside themselves, understood and transmitted the vast tragic dimension that this terribly beautiful choreography contains." EL PAIS

Where Her Majesty's Theatre

When Fri 4 Mar–Sun 6 Mar See calendar for times.

Duration 1hr 35mins, incl interval

Tickets Premium \$149, Friends \$127

A Res \$129, Friends \$110, Conc \$103, U30 \$65, Student \$60

B Res \$99, Friends \$84, Conc \$79, U30 \$50, Student \$45

C Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25

Transaction fees apply

Access Wheelchair accessible, assistive listening, partly surtitles or includes dialogue, background music and/or sounds

A Pina Bausch Foundation, École des Sables & Sadler's Wells production, co-produced with Adelaide Festival, Théâtre de la Ville, Paris; Les Théâtres de la Ville de Luxembourg; Holland Festival, Amsterdam; Festspielhaus, St Pölten; Ludwigsburg Festival; Teatros del Canal de la Comunidad de Madrid and Spoleto Festival dei 2Mondi.

The project is funded by the German Federal Cultural Foundation, the Ministry of Culture and Science of the German State of North Rhine-Westphalia, and the International Coproduction Fund of the Goethe-Institut, and kindly supported by the Tanztheater Wuppertal Pina Bausch.

THEATRE / AUSTRALIA

The Picture of Dorian Gray

By Oscar Wilde / Sydney Theatre Company / Adapted and directed by
Kip Williams

The opulent and groundbreaking productions of director Kip Williams have been front and centre at the Helpmann Awards for several years, and Eryn Jean Norvill has been hailed as one of the best and most talked about actors of her generation.

For the first time on an Adelaide stage, you can savour the work of both at their virtuosic best in this remarkable stage adaptation of Oscar Wilde's classic, which had Sydney critics scrambling for superlatives and audiences leaping from their seats.

This re-imagining of The Picture of Dorian Gray is a lush period drama in knowing conversation with the here and now. Williams' audacious use of live and pre-recorded video allows Norvill to play all 26 characters simultaneously: it's theatrically alive and loaded with zeitgeist resonance. Wilde's study of the corrupting effects of obsessive self-regard and the relationship between worth and appearance leaps across the century to speak straight to us today. Williams and Norvill's long-standing collaborative relationship, amplified by some of our finest designers and technicians, finds perfect expression in this brilliantly inventive show that will simply take your breath away. An Australian landmark, not to be missed.

"A theatrical coup to rival the best of Robert Lepage or Complicité." Sydney Morning Herald

Where Her Majesty's Theatre

When Fri 11 Mar–Mon 14 Mar, Wed 16 Mar–Sat 19 Mar See calendar for times.

Duration 2hrs, no interval

Tickets Premium \$119, Friends \$101

A Res \$109, Friends \$93, Conc \$87, U30 \$55, Student \$50

B Res \$89, Friends \$76, Conc \$72, U30 \$50, Student \$45

C Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25 Transaction fees apply.

Note Utilises theatrical haze.

Recommended for audiences 15+

Access Wheelchair accessible, audio description

Generously Supported by Leading Patrons Bob Warner CBE & Jill Hill

CLASSICAL MUSIC / UK

Australian Premiere / Australian Exclusive

Chineke! Chamber Ensemble

First a proactive foundation, then an orchestra, and now a movement, Chineke!, whose name translates as spirit of creation, has captivated the popular imagination, as evidenced by the wild response to every one of their four visits to the BBC Proms in recent years.

Chi-chi Nwanoku OBE, one of the UK's finest exponents of the double bass, played in the cream of London's chamber and period instrument orchestras for over 30 years. Of Nigerian-Irish heritage, her witnessing, in 2014, the revelation of the Kinshasa orchestra from the Congo playing to a typical traditional classical music audience triggered the birth of this unique platform for majority Black and ethnically diverse classical musicians.

A Chineke! concert guarantees three things: excellence, unadulterated joy and the discovery of great new (or neglected old) music. These two outstanding concerts feature the principal wind, horn and string players from the orchestra in every imaginable permutation, with Nonets and Quintets by Schubert (yes, *The Trout*), Rheinberger, Martinů and Prokofiev, alongside beautiful mini-orchestral pieces by the great British composer Samuel Coleridge-Taylor, and African-Americans William Grant Still and Valerie Coleman. And two new Australian commissions, one from William Barton and one from Deborah Cheetham, will also have their premieres.

Nwanoku, like her instrument, anchors this remarkable group of musicians with a simple but burning purpose: "If even one child feels that their colour is getting in the way of their musical ambitions, then I hope to inspire them... and show them that music, of whatever kind, is for all people." In witnessing Chineke!, in Australia for the first time, you are witnessing history.

"Coleridge-Taylor's resurrection is one of many heartwarming effects of Chineke!'s own soaring popularity... The orchestra... set their special electricity in performance flying."
iNews

"...pure musical adrenaline." Musical America

PROGRAM ONE

Martinů: Nonet No.2, H.374

Prokofiev: Quintet in G minor, Op.39

Valerie Coleman: *Red Clay and Mississippi Delta*

William Barton: World Premiere

Coleridge-Taylor: Nonet in F minor, Op.2

PROGRAM TWO

Still: Folk Suite

Rheinberger: Nonet in E-flat major, Op.139

Deborah Cheetham: World Premiere

Schubert: Piano Quintet in A major, D.667

The Trout

Where Adelaide Town Hall

When Program One: Wed 16 Mar, 8:30pm

Duration 1hr 40mins, incl interval

When Program Two: Thu 17 Mar, 7:30pm

Duration 2hrs, incl interval

Tickets Premium \$109, Friends \$93

A Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40

B Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

Transaction fees apply

Access Wheelchair accessibility

Supported by the UK/Australia Season Patrons Board, the British Council and the Australian Government as part of the UK/Australia Season

INSTALLATION / AUSTRALIA

Skywhales: Every heart sings

Patricia Piccinini

Skywhale first appeared in the skies above Canberra in 2013, widening the eyes of the population, leaving many speechless and certain city-folk more forthcoming about public art and public money than at any time since the National Gallery acquired *Blue poles*. After brief migrations to Tasmania, Japan and Ireland, Patricia Piccinini's monumental *Skywhale* has a new companion, *Skywhalepapa*.

Skywhalepapa stands some ten stories high and carries under his nurturing fins the brood of calves that his partner's magnificent dugs had caused us to wonder about. As Piccinini says, what started as a character has "become a relationship and a narrative". This lofty pod, with their exemplary share-parenting credentials, will never crash and burn, and they make those Supercouples so beloved by gossip magazines, look miniscule.

Come with the kids to crane your necks and marvel at them and stay for Patricia Piccinini's visit to the Writers' Week Kid's Tent with her new children's book *Every Heart Sings*. You can also pick up a knitting pattern to make your own, listen to their new theme song (Jess Green's "We are the Skywhales") or think about fashioning your own version of the Three Mills Bakery speciality croissant in their honour. Art events don't come much bigger than this. They're tethered here for a limited time so don't miss them up close.

Where See adelaidefestival.com.au for location and launch details

Tickets FREE

Access Wheelchair accessibility, no music or dialogue

The presentation of *Skywhales: Every heart sings* as part of the Adelaide Festival has been made possible by Naomi Milgrom AC and the Naomi Milgrom Foundation.

Skywhales: Every heart sings is a National Gallery of Australia Touring Event, supported by Principal Partner the Naomi Milgrom Foundation and Visions of Australia. *Skywhales: Every heart sings* is the third instalment of The Balnaves Contemporary Series and is a Know My Name project.

ORATORIO / AUSTRALIA

World Premiere / Australian Exclusive

Watershed: The Death of Dr Duncan

Composer Joseph Twist

Libretto by Alana Valentine and Christos Tsiolkas

Director Neil Armfield

Conductor Christie Anderson

As his body hit the water, few heard the impact, but the ripple effect of the murderous act defied natural law and swelled to seismic scale.

It's 50 years since the infamous drowning of Dr George Ian Ogilvie Duncan; a moment in time that triggered an alleged police cover-up, a city-wide scandal, national outrage, a Scotland Yard investigation, pioneering gay law reform... and a glaring absence of convictions.

Watershed, a new oratorio commemorating this moment, is the product of some of Australia's most acclaimed creative talents. A searing, no-punches-pulled libretto by Alana Valentine and Christos Tsiolkas has been set by Brisbane composer Joe Twist, winner of the Chanticleer Prize for international choral composition. His affecting score is given theatrical life by director Neil Armfield and choreographer Lewis Major, bringing together solo voices, a dancer, the Adelaide Chamber Singers and an elite chamber orchestra under the baton of Christie Anderson.

Memorials to the unassuming academic have accumulated in the Torrens precinct of The University of Adelaide - sadness and anger at undelivered justice have gathered across the years - but a nuanced, probing, artistic response on this scale has never been attempted.

Fusing inquest transcripts, press clippings, private correspondence, real and imagined monologues spanning five decades of anti-gay violence, and 30 years of research by local historian Tim Reeves, this joint commission between Adelaide Festival, Feast Festival and State Opera South Australia demands the embrace of all thinking audiences, but is of special importance to this city.

Only six haunting, soul-stirring, soaring performances in the Dunstan Playhouse. Don't miss it.

Where Dunstan Playhouse, Adelaide Festival Centre

When Wed 2 Mar–Tue 8 Mar

Tickets Preview 2 Mar

\$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

Season

A Res \$99, Friends \$84, Conc \$79, U30 \$50, Student \$45

B Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

Transaction fees apply.

Note Contains strong sexual references and explicit language. Recommended for ages 16+

Access Wheelchair accessible

Watershed: The Death of Dr Duncan has been co-commissioned by Feast Festival, Adelaide Festival and State Opera South Australia, supported by Arts South Australia. Presented in association with Feast Festival. Generously supported by the Adelaide Festival's Commissioning Circle, Sidney Myer Fund and Nunn Dimos Foundation.

DANCE / AUSTRALIA

World Premiere Season

Wudjang: Not the Past

Bangarra Dance Theatre

Choreographed and directed by Stephen Page

Written by Stephen Page and Alana Valentine

As he approaches Elder status, Stephen Page continues to expand Bangarra's horizons and push into ever richer and more complex territory.

Even more ambitious than his recent *Bennelong*, this epic, contemporary corroboree for 17 dancers, five actors and four onstage musicians is deeply rooted in his own Yugambeh country, with its branches spreading widely across our continent's past and troubled present.

Wudjang is an ancestor whose bones are unearthed during construction for a new dam. She longs to be reburied in the proper way, but needs to lead a Yugambeh workman and his young niece on a spiritual quest to a place of hidden significance and power: to teach a new generation how to listen, learn and carry their ancestral energy into the future.

With deep emotion as well as humour, Stephen and his ensemble create a work of grace, healing and authentic power. Told in Mibinyah poetry and song, English text (in collaboration with award-winning playwright Alana Valentine) and Page's inimitable fusion of contemporary and traditional choreography, this reunion of a team of Bangarra stalwarts (composer Steve Francis, set by Jacob Nash, costumes by Jennifer Irwin and lighting by Nick Schlieper) with an extraordinary clan of dancers promises to be a benchmark Australian production.

"The company is one of the true wonders of Australian culture." *Time Out*

Where Festival Theatre, Adelaide Festival Centre

When Tue 15 Mar–Fri 18 Mar See calendar for times.

Duration 1hr 20mins, no interval

Tickets Premium \$109, Friends \$93

A Res \$99, Friends \$84, Conc \$79, U30 \$50, Student \$45

B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35

C Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

D Res \$49

Transaction fees apply.

Note Contains images and voices of deceased Aboriginal and Torres Strait Islander persons, and depictions of traumatic events suffered by First Nations peoples. Utilises haze and smoke. Recommended for audiences 12+

Access Wheelchair accessible, assistive listening

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc, commissioned by Sydney Festival, Perth Festival and Adelaide Festival, and co-produced by Bangarra Dance Theatre and Sydney Theatre Company.

THEATRE / AUSTRALIA

The Nightline

Roslyn Oades & Bob Scott, with collaborators

You are ushered into an intimate but unassuming space and shown to a dimly lit table for one. In place of a dinner setting is an old 70's rotarydial telephone and a simple switchboard. Gingerly, you lift the receiver and are directly connected to an exclusive club of... the sleepless.

The Nightline is a collection of real-life stories, rants, confessions, inanities, pranks and private thoughts compiled from over 600 anonymous callers left between the hours of midnight and 6am.

Guiltlessly eavesdrop on the voices of lone truckies, bored shift-workers, new parents, security workers, troubled or restless souls, all intertwined with an evocative, enveloping sound score. It's an unsettling but strangely beautiful experience, unique for the ear of each guest. There are moments when you laugh out loud, others when you're moved to tears.

Theatre-maker Roslyn Oades is well known for her non-fiction collage and verbatim-based work. For this, her fifth collaboration with sound artist Bob Scott, she put out the call to night owls via late-night radio and mysterious posters plastered on city walls. From the candid responses, they composed a suite of lonely nocturnes as varied and subtle as Chopin's.

Hop on the party line and become a very good listener for 40 unforgettable minutes.

"Oades' superb command of dramatic structure, aided immeasurably by Bob Scott's brilliant sound design... was an utterly unique intersection of the private and the shared, a call to the city to persevere, to check in on one another, to connect. I remember thinking: I must come again." *ArtsHub*

Where Corner of Young St and Waymouth St

When Fri 4 Mar–Sun 6 Mar, Tue 8 Mar–Sun 13 Mar, Tue 15 Mar–Sun 20 Mar

Duration 40mins, no interval

Tickets \$29, Friends \$25

Transaction fees apply.

Note Contains references to mental illness, bright flashes of light and sustained periods of darkness.

Recommended for audiences 15+.

Latecomers will not be admitted.

Access Wheelchair accessible, audio description

The Nightline Melbourne was commissioned by RISING and generously assisted by the City of Melbourne and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. The prototype edition of The Nightline was commissioned by Utp as a part of the inaugural RHRN artist residency, curated by Rosie Dennis. Venue Hire supported by GWB McFarlane Theatres through RISE.

DANCE THEATRE / UK

Australian Premiere

Juliet & Romeo

Lost Dog

When Shakespeare told Romeo and Juliet that he wanted to immortalise their story, the couple were delighted. Unfortunately, he changed some of the details: they didn't die in a tragic misunderstanding, they grew up and lived happily ever after.

Well, they grew up and lived, at least.

Now they're 40ish, at least one of them is in the grips of a mid-life crisis, they feel constantly mocked by their teenage selves and haunted by the pressures of being the poster couple for romantic love. They have decided to confront their current struggles by putting on a performance - about themselves. Their therapist told them it was a terrible idea.

Lost Dog is a dance/theatre/comedy/circus company whose artistic director, Ben Duke, is one of Britain's finest theatre-makers. A perfect balance between choreography and text, *Juliet & Romeo* is a funny and achingly sad duet that he devised with performer Solène Weinachter (partnered here with Kip Johnson). Beyond a clever conceit, it's a finely observed portrait of any marriage, where familiarity has replaced the first hormonal rush of desire. Even though it constantly undercuts its soundtrack of soaring love songs (by Sinatra, Simon and Garfunkel, Marvin Gaye and Prokofiev), this fantastic exercise in myth-busting also indulges our soft spot for the myth.

"It's not often you're doubled over with laughter and wiping away tears of sadness during the same show." *The Scotsman*

"A beautiful and utterly involving show: insightful, funny and rich." *Time Out*

Where Scott Theatre, The University of Adelaide

When Sat 5 Mar–Mon 7 Mar, Wed 9 Mar–Sat 12 Mar

Duration 1hr 15mins, no interval

Tickets A Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

B Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25

Transaction fees apply.

Note Recommended for ages 13+

Access Wheelchair accessibility, audio description

Haydn's Solar Poetics: Morning, Noon & Night

Australian Haydn Ensemble

The top minds of Europe were abuzz in 1761. Venus was transiting the sun for the first time since science had twigged that it could pinpoint our place in the solar system. Meanwhile, the most enlightened of Austria's ruling families needed a composer to provide what we'd call *content* for their pre-eminent orchestra. It was a dream gig in some respects: yes, you had to wear servants' livery but you got to live in a palace. Your bosses were no fools though - they could spot hackery a mile off - and even scarier were the musos' demands.

The 29-year-old Joseph Haydn was not only up for it, he kept the job for over 30 years, producing music of astonishing quality and quantity. The so-called *Morning, Noon and Night* symphonies were the first of some 80 that were written for the Esterházy band. They are utterly delightful and quirky (flattering even the double bass player with solo passages), and contain cryptic allusions to the astronomical excitement of the time. Our world-renowned Australian Haydn Ensemble, directed from the keyboard by Erin Helyard, will present them in three concerts, appropriately spread across a single day.

They'll also offer a glimpse of what else was going on in that eventful year: Bach's eldest son C.P.E. was writing jaw-droppingly audacious symphonies, while in Salzburg a five-year-old wunderkind was jotting down his first piano pieces. You will be struck by the fascinating lineage between three generations of musical genius.

All too rarely heard Haydn keyboard concertos and works by the teenaged Mozart make these programs a delicious brunch, lunch and dinner degustation. No reheated stodge here. Served with verve, fresh from the minds of the masters.

PROGRAM 1 – Morning, 10am

C.P.E. Bach: Sinfonia in e minor Wq.177

Mozart: Keyboard piece: Keyboard Piece K.1

Haydn: Keyboard Concerto in G Major Hob.XVIII:4

Haydn: Symphony in D Major Hob.I:6 *Le Matin*

PROGRAM 2 – Noon, 12:30pm

C.P.E. Bach: Sinfonia in F Major Wq.181

Mozart: Keyboard pieces: Keyboard Piece K.2-5

Haydn: Keyboard Concerto in F Major Hob.XVIII:3

Haydn: Symphony in C Major Hob.I:7 *Le Midi*

PROGRAM 3 – Night, 5pm

C.P.E. Bach: Sinfonia in C Major Wq.182/3

Mozart: Divertimento in F Major K.138

Haydn: Symphony in G Major Hob.I:8 *Le Soir*

Haydn: Keyboard Concerto in D Major Hob.XVIII:11

Erin Helyard, Guest Director, soloist (harpsichord)

Skye McIntosh, Artistic Director AHE, lead violin

Where Adelaide Town Hall

When Sat 5 Mar, 10am, 12:30pm and 5pm

Duration Each concert 1hr, no interval

Tickets Single tickets: Premium \$99, Friends \$84

A Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35

B Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$20

3 Concert tickets: Premium \$270, Friends \$240

A Res \$210, Friends \$180, Conc \$165

Transaction fees apply.

Access Wheelchair accessibility

DANCE / AUSTRALIA

World Premiere

Manifesto

Stephanie Lake Company

The symbiosis between dancing and drumming is so elemental to human ritual and art that it's impossible to know which evolved first. Stephanie Lake, perhaps the most exciting choreographic talent to emerge in Australian dance in the last decade, likes to think big: her *Colossus* at the 2019 Melbourne Festival was a sustained hour of intricate contrapuntal movement by no less than 50 dancers. Her latest work, *Manifesto*, has a pitch as irresistible as it is ambitious: nine dancers, nine drum kits.

Each drummer/dancer work as a single unit, starting small but accumulating intensity, and as the rhythms become more complex, so do the movements; blurs of frenzy alternate with thrilling unisons as the raw, unamplified sound wraps around you with overwhelming power.

Composed by sought-after iconoclast Robin Fox (of 2020's *Single Origin* fame) for top local and interstate percussionists (including Nat Grant, Robbie Avenaim, Alex Roper and celebrated doom metal exponent Rama Parwata) Lake's amazing company are joined by a superb team of designers for this decidedly unmilitary tattoo.

Plunge into an exhilarating vortex of pure human energy.

"A monumental talent...Lake's work harnesses the kinetic energy of her extraordinary dancers to enduring effect." *Time Out*

"Thanks to Stephanie Lake, the next generation of the contemporary Australian scene is assured." *Journal La Terrasse*

Where Dunstan Playhouse, Adelaide Festival Centre

When Thu 17 Mar–Sun 20 Mar See calendar for times.

Duration 1hr, no interval

Tickets A Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35

B Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

Transaction fees apply.

Note Utilises theatrical haze and loud noises.

Access Wheelchair accessibility

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc, commissioned by Adelaide

Festival, Brisbane Festival, Perth Festival, Rising, Sydney Festival and Auckland Arts Festival.

INSTALLATION / AUSTRALIA

FREE

Cupid's Koi Garden

ENESS

You're cruising past familiar hardware shops and fast-food outlets when suddenly, wha...? A gigantic cupid surrounded by 10 oversized goldfish in mock terrazzo ponds? Have the good burghers of Mount Barker District Council gone mad? Have they commissioned some folly to trump Tailem Bend's rhino or Kingston's cray?

No, they've partnered with the Adelaide Festival to delight you and your family. The world's first inflatable fountain is brought to you by ENESS, the creators of *Airship Orchestra*, a hit of Illuminate Adelaide. You might remember how nice it felt on a cold winter's night to be crooned to by lulling benign aliens. Well, this five-metre high cherub may also boast cute LED eyes and an interactive soundtrack, but he's prone to squirting you with jets of water – and on a scorching summer afternoon that's nothing to whinge about.

ENESS could easily be a team of magical elves but are in fact an Australian collective who make truly wonderful things. Since 1997, this group of artists, musicians, software engineers, industrial designers and thinkers have entranced children and adults from museums of modern art to the streets of Mumbai.

They call themselves 'Happiness Architects' and their aim is to change public space by introducing unexpected artworks that forge deeper moments between friends, family and enable strangers to meet and find common ground. We think that's about the best mission statement ever.

The knavish lad is holding court for six fun-filled days only. Pack the kids in the car and zip up to Mount Barker. Make a day of it!

Where Keith Stephenson Park
Adelaide Road, Mount Barker

When Wed 9 Mar–Mon 14 Mar
10am - 10pm daily

Tickets FREE

Access Wheelchair accessibility, Fully surtitled or minimal dialogue.
Some background music and/or sounds.

CLASSICAL MUSIC / AUSTRALIA

Australian Exclusive

Resonance: Chamber Landscapes

Concert series curated by Erin Helyard

Since we saw him rising from the pit playing a candle-lit chamber organ in Barrie Kosky's *Saul* (2017), Erin Helyard has been an Adelaide Festival denizen and we are thrilled to have him at the helm of 2022's *Chamber Landscapes* long weekend. As Artistic Director of Pinchgut Opera, Erin is probably the only musician in the country that commands deep respect as a scholar, conductor and curator while simultaneously being dubbed 'Australia's most engaging soloist', and he wears all his hats brilliantly in this eclectic treasury of concerts at UKARIA.

His chosen theme is *Resonance*. Of course it's the physical property by which instruments sound and listeners hear, but, individually and as a set, the concerts explore other senses of the word, including, as Erin puts it: "the delicate influences that echo between musicians, amongst cultures, and across generations."

A stellar, all-Australian crew will present exquisite and stimulating music from the sixteenth to the twenty-first centuries in a resonant and restorative blend of the known and the unknown.

Catch crack soloists from Sydney's groundbreaking Pinchgut Opera performing sacred music by Monteverdi and Handel's mini-opera *Acis and Galatea*; extraordinary young Adelaide cellist James Morley, unaccompanied; Hannah Lane, one of the world's finest baroque harpists; the ASQ with the much-loved Ravel and Debussy quartets; and the phenomenal Stephanie McCallum (who adds her two hands to Erin's at the rare and beautiful 1853 Érard piano, which he's bringing with him as oversized luggage from Sydney). There are fantastical, hilarious and deeply reflective works for wind quintet by Stravinsky, Ligeti and Elliott Gyger, and, for a unique and unmissable finale, a mind-expanding afternoon of Tibetan songs by world-renowned singer/composer Tenzin Choegyal and long-time Brisbane collaborators Camerata.

Nine brilliantly conceived programs to set the wild echoes flying around Womma Mu Kurta (Mount Barker Summit) and the corners of your mind.

Where UKARIA Cultural Centre, Mount Barker Summit

When Fri 11 Mar–Mon 14 Mar

Tickets See individual events.

Note The UKARIA bar will be open from 90 minutes prior to the first concert and throughout the day, offering beverages, cakes, cheese platters and charcuterie platters.

Access Wheelchair accessibility

Generously supported by Leading Patron Ulrike Klein AO. With thanks to Judith Neilson and Phoenix Central Park for the loan of the 1853 Érard piano.

FRIDAY

Consecration

Pinchgut Opera

A consecration of the space with Venetian sacred music featuring selections from Monteverdi's *Selva Morale e Spirituale* and other works by the great Barbara Strozzi. Experience the purity and clarity of Sydney-based early music specialists Pinchgut Opera, directed by Erin Helyard at the organ.

When Fri 11 Mar, 7:30pm

Duration 1hr 10mins, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply

SATURDAY

Bach and Britten

James Morley

Rising star James Morley grew up in Adelaide studying cello with Hilary Kleinig, Janis Laurs, and Rachel Johnston. In this program of unaccompanied works by Bach and Britten, the remarkably talented 24-year-old demonstrates a sensitivity, finely honed expression and virtuosic control of his instrument far beyond his tender age.

When Sat 12 Mar, 11am

Duration 1hr, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply.

Handel's *Acis and Galatea*

Pinchgut Opera and Orchestra of the Antipodes

How better to complement the glorious view from UKARIA's windows than the finest pastoral opera of the eighteenth century? Pinchgut Opera perform the original one-to-a-part masque version penned by Handel in 1718 for a sunlit performance in a country garden in Middlesex.

When Sat 12 Mar, 2pm Central Park.

Duration 1hr 30mins, no interval

Tickets \$89, Friends \$76, Conc \$72

Transaction fees apply.

Debussy and Ravel

Australian String Quartet

The string quartets of Claude Debussy and Maurice Ravel were destined to be compared with each other, and for decades lived permanently on each side of a longplaying record. Evaluate the resonances between these two masterpieces yourself in a unique live performance by the incomparable Australian String Quartet.

When Sat 12 Mar, 5pm

Duration 1hr, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply.

SUNDAY

Dolcissimo

Hannah Lane

The lovely word 'dolcissimo' (very sweet) directs the player to savour the music like honey. Melbourne-based baroque harp specialist Hannah Lane will share with you the sweetness of the great female singer/harpists of the sixteenth and seventeenth centuries. Her dulcet vocal amanuensis is superb soprano Anna Fraser.

When Sun 13 Mar, 11am

Duration 1hr, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply

Et in Arcadia Ego

Australian Wind Quintet

"I too am in Arcadia" refers to the omnipresence of mortality in the midst of life, even at its most carefree. This concert for wind quintet counterpoints Ligeti and Stravinsky in playful mode, with more serious and reflective pieces by established and emerging Australian composers (Elliott Gyger, Catherine Likhuta and Elizabeth Younan).

When Sun 13 Mar, 2pm

Duration 1hr, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply

Four Hands at the Érard

Stephanie McCallum and Erin Helyard

Stephanie McCallum and Erin Helyard present a lush, rich Romantic program of four-handed French rarities and masterworks on an exceptional French piano, lovingly restored by Dutch master Frits Janmaat: an original straightstrung 1853 Érard, loaned exclusively for performance at the Adelaide Festival by kind courtesy of Judith Neilson and Phoenix
When Sat 12 Mar, 2pm Central Park.

When Sun 13 Mar, 5pm

Duration 1hr, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply

MONDAY

Evolution of the Piano

Stephanie McCallum and Erin Helyard

Stephanie McCallum and Erin Helyard take you on a journey tracing the piano's metamorphosis from a straight-strung instrument of great clarity and transparency to a cross-strung marvel of unified power and tone. An illustrated lecture contrasting short works on the twentieth-century Bösendorfer and the nineteenth-century Érard.

When Mon 14 Mar, 11am

Duration 1hr 10mins, no interval

Tickets \$29

Transaction fees apply.

Camerata with Tenzin Choegyal

Tenzin Choegyal, the outstanding composer/performer who infuses his songs with his Tibetan lineage, has collaborated with Laurie Anderson, Philip Glass and, for over 10 years now, with the ever-innovative Camerata – Queensland's Chamber Orchestra, led by Brendan Joyce. Together, Tenzin and five Camerata musicians present a program of sublime Tibetan songs interspersed with music by some exceptional Australian composers.

When Mon 14 Mar, 2pm

Duration 1hr 10mins, no interval

Tickets \$69, Friends \$59, Conc \$55

Transaction fees apply.

Chamber Landscapes Artists on Stage

Erin Helyard curator, director, harpsichord, piano

Pinchgut Opera Orchestra of the Antipodes

Australian String Quartet

Australian Wind Quintet

Camerata – Queensland's Chamber Orchestra (quintet)

Tenzin Choegyal Tibetan singer/songwriter

Hannah Lane baroque harp

Stephanie McCallum piano

James Morley cello

ALFRESCO LUNCH

Enjoy a picnic box lunch in UKARIA's new alfresco dining area with views of the beautiful gardens.

\$35 per person

Bookings at ukaria.com

THEATRE / AUSTRALIA

World premiere / Adelaide Exclusive

The Photo Box

Vitalstatistix and Brink Productions

Created and performed by Emma Beech

Emma Beech's art is both simple and hard to define. Labels like *direct address performance, docu-drama, verbatim real-life portraiture*, all seem to rob her storytelling of its straightforward warmth and worth.

Conversations with other people have always been central to her shows, but a few years back something happened that persuaded her to turn the lens on herself. Her mum and dad gave her a box of family snaps and, as she had a performance that night, she thought it might be fun to rummage through them for the first time in front of an audience of strangers.

Amongst all the embarrassing hilarity of hairdos and frocks was a shot of her mum, taken aged 40, holding her baby self, the little surprise born eight years after the last of her eight(!) brothers and sisters. Emma, at the time, was 40 herself and mother of 5-year-old triplets. Out of that instant electric connection between two very different women *The Photo Box* was born.

It's about a town in regional South Australia where everyone knows you, and a girl left to make her own mistakes and grow herself up. Family, choices, memory and myth-making, and how the baby of a big Catholic brood became devoted to the search for unsentimental truths. Borrowing from cinematic installation, *The Photo Box* is a funny and heartfelt new work from one of our most gifted performers.

Where Space Theatre, Adelaide Festival Centre

When Thu 3 Mar–Mon 7 Mar

Duration 1hr 30mins, no interval

Tickets Preview \$39

Season \$49, Friends \$42, Conc \$39, U30 \$25, Student \$20

Transaction fees apply.

Note Recommended for ages 15+

Access Wheelchair accessibility

INSTALLATION / AUSTRALIA

FREE

Groundswell

Matthias Schack-Arnott

A six-metre platform sits atop a sea of some 40,000 illuminated steel spheres. It's stunning to look at so you climb on to investigate and quickly discover that it's alive. As you walk, it tilts, causing rippling waves of subtly shifting or cascading ball bearings to summon a complex oceanic soundscape.

The sounds can be tranquil or visceral - it's all up to you. Oh, and to those (co-operative or vexatious) others who share the space.

As a percussionist and improviser, young Melbourne artist Matthias Schack-Arnott has collaborated with the top rank of contemporary composers (Steve Reich, Unsuk Chin, John Zorn and Liza Lim to name a few). But it's his beautifully sculptural performance works and sound installations that have brought him to recent prominence, working with leading designers such as Keith Tucker and Tilman Robinson.

Groundswell is the third of Adelaide Festival's interactive works of public art in Rundle Mall. Like Tatzu Nishi's *A Doll's House* and Robin Frohardt's *The Plastic Bag Store*, *Groundswell* can be happily enjoyed as straight-up, mind-boggling fun. But, by responding to every step you take, and making you mindful of your interactions with strangers, it's also a meditation on our precarious individual and collective relationship with the earth: our literal 'footprints' can trigger unforeseen events, like hurricanes from butterflies' wings.

It's free and fascinating for young and old. Galumph or tread lightly, each moment is guaranteed to be different from the last.

"Visually and sonically exquisite." *The Guardian*

Where Gawler Place, Rundle Mall

When Tue 1 Mar–Sun 20 Mar

Tickets FREE

Access Wheelchair Accessibility, Fully surtitled or minimal dialogue. Some background music and/or sounds

Commissioned by Melbourne Fringe, Sydney Festival and the Naomi Milgrom Foundation

Supported by the Victorian Government through Creative Victoria, City of Melbourne, the Besen Family Foundation and the Playking Foundation

Prayer for the Living

Conductor Benjamin Northey
Choral Director Carl Crossin
Adelaide Symphony Orchestra

"Thoughts and prayers", "our hearts go out". Daily our representatives save us the trouble of expressing feeling for the victims of war, homelessness, oppression, domestic abuse or natural catastrophe. The numbing repetition evaporates meaning, leaving a gap easily filled by talk of "tough decisions" and "harsh realities". More than any medium, music can restore that meaning.

Singers and audiences alike were profoundly affected by the combination of community choir, fine orchestral playing and contemporary imagery in 2020's Mozart *Requiem* and 2021's *A Child of Our Time*. In 2022 the ASO, conducted by Benjamin Northey and 60 plus professional and amateur voices from across Adelaide, will perform some of the most inspiring - and rarely heard - choral music of the past century.

Latvian composer Pēteris Vasks writes deep, transcendent but humble music that is able to be grasped on one hearing. His *Prayer for a Mother* (1978) features luminous lines for soprano and ends with the spine tingling sound of scores of voices each quietly cooing to a newborn. *Dona nobis pacem* (1996) is a plea for peace that fashions a melody of childlike simplicity into an overwhelming cathedral of sound.

French prodigy Lili Boulanger was the first woman composer to win the prestigious *Prix de Rome* for composition, aged just 19, in 1913. During World War I, a few years before her life was tragically cut short at 24, she wrote four masterworks that are almost never performed, as they involve vast orchestral and choral forces. Three are Psalm settings addressing exile and oppression, but *Old Buddhist Prayer* extends its gently radiant heart to all living things.

Poulenc's uplifting *Gloria* of 1960 is devoid of posturing religiosity. Featuring some of the most sublime writing for soprano ever, it's a refreshingly human take on the Latin mass, mixing blazing optimism with playfulness and heartfelt supplication.

Join the ASO, Elder Conservatorium Chorale and Graduate Singers to share the end of the Festival with this spiritual tonic.

"Let everything that breathes, let all creatures everywhere, without enemies, without obstacles, overcoming their grief and attaining happiness, be able to move freely, each in the path destined for them." *Old Buddhist Prayer*

Where Festival Theatre, Adelaide Festival Centre

When Sun 20 Mar, 4pm

Duration 1hr 35mins, incl interval

Tickets Premium \$99, Friends \$84

A Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40

B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35

Transaction fees apply

Access Wheelchair accessibility

In association with the Adelaide Symphony Orchestra.

VISUAL ARTS / AUSTRALIA

Australian Exclusive

Free/State

2022 Adelaide Biennial of Australian Art
Art Gallery of South Australia

The country's longest running survey of contemporary Australian art, the Adelaide Biennial, returns. Entitled *Free/State*, a play on the optimism of SA's colonial origins, the 2022 edition is centred on artist provocateurs and outsiders to create a wild and vibrant exhibition for these most uncertain of times.

The Biennial showcases 25 artists from every state and territory across multiple generations with a focus on amplifying and celebrating individual artistic voices. Senior artists such as Tracey Moffatt, Julie Rrap and South Australians Angela and Hossein Valamanesh exhibit alongside cutting edge emerging artists Loren Kronemyer, Min Wong and JD Reforma. The Art Gallery of South Australia will be inhabited by immersive installations from artists Abdul-Rahman Abdullah, Stanislava Pinchuk and Darren Sylvester including interventions into non-traditional spaces within the gallery from Tom Polo, Kate Scardifield and Rhoda Tjitayi. *Free/State* embraces a diverse range of mediums from Sera Waters' intricate textiles, to Laith McGregor's epic large scale drawings and Shaun Gladwell's forays into frenetic video and extended reality works. Artists Reko Rennie, Dennis Golding and Mitch Cairns present deeply personal perspectives and examine notions of family, place and home.

Sebastian Goldspink, curator of the 2022 Adelaide Biennial, is a dynamic and fresh spokesperson for Australian art. Ten years ago he made a name for himself by commandeering empty car parks after dark in Sydney and transforming them into vibrant pop-up galleries for emerging artists. That driving commitment to ensuring diverse voices flourish shines through in this fantastic instalment of this significant exhibition.

Where Art Gallery of South Australia

When Fri 4 Mar–Sun 5 Jun Open 10am - 5pm daily

Tickets FREE

Info agsa.sa.gov.au

Access Wheelchair accessibility, fully surtitled or minimal dialogue. Some background music and/or sounds

Vernissage Weekend, Thu 3 Mar–Sun 6 Mar

Free artist talks, panel discussions and performances

Presented by the Art Gallery of South Australia in association with the Adelaide Festival, and with generous support received from the AGSA Biennial Ambassadors Program and Principal Donor The Balnaves Foundation.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Sex and Death_ and the Internet

Samara Hersch

Having an intimate one-on-one conversation with someone of your own generation is not uncommon. Such encounters become exponentially rarer as the age gap widens. At a time when ageing and isolation are becoming more acute than ever before, this gem of a piece puts you face to face, in a safe and private space with an older perfect stranger and invites you to freely converse.

You book individually, and walk alone through a portal, where you are met with a desk, a computer and a bespoke website that connects you to one of many remarkable, articulate seniors from around the country. Together you shuffle some virtual cards, click on one and ask the big questions that are revealed. Your companion does the same, and asks the big questions of you. And then you repeat the process. You can pass if you prefer, but most find this encounter to be like nothing else in their lives. Truth or Dare, You Can't Ask That, Catholic Confession; nothing comes close.

Yes, life's essential questions about sex and death are on the list, however the openness of the form allows for you and your senior interlocutor to take the exchange wherever you want; down memory lane, towards an urgent future or simply sharing a laugh with someone you don't know, across age and distance with such ease and delight.

Internationally acclaimed for her intergenerational participatory performances, Melbourne artist Samara Hersch, together with Bec Reid and Ponch Hawkes, has created a rare and unexpected encounter that will probe you to think differently about your own body and the body in front of you, which, like the game itself, are in a constant state of transformation. Step through the portal, and meet an elder who will welcome you to be as frank as you like. No one will be the wiser - except you.

Where Mystery CBD location to be revealed in Feb 2022.

Ticket buyers will be notified via email.

When Wed 9 Mar–Sun 13 Mar

Tues 15 Mar–Sun 20 Mar

Duration 40mins, no interval

Tickets \$29, Friends \$25

Transaction fees apply.

Note Contains sexual references.
Recommended for ages 18+

Please note that part of the event experience involves the producers contacting ticket holders in the lead up to the event.

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc, commissioned by Darwin Festival and Sydney Festival.

THEATRE / UK

Australian Premiere / Australian Exclusive

Blindness Donmar Warehouse

With the voice of Juliet Stevenson

Based on the novel by José Saramago

Adapted by Simon Stephens

Directed by Walter Meierjohann

Blindness is a Donmar Warehouse production presented by Arts Projects Australia

As the lights change at a junction in a big city, a car remains motionless, its driver unable to go on. Suddenly, without warning or cause, he has lost his sight. It soon becomes clear that this is a blindness like no other, infecting all who come into proximity with it. Within days, it has spread throughout the city. The government tries to arrest the contagion by herding the newly blind into a disused asylum. But its attempts are futile. The city is in panic.

Based on Nobel Prize-winner José Saramago's dystopian novel *Blindness*, Juliet Stevenson's gripping narration unfolds around you through immersive binaural sound and lighting as the rise and, ultimately, profoundly hopeful end of an unimaginable global pandemic plays out.

Donmar Warehouse's acclaimed production, adapted by award-winning playwright Simon Stephens, directed by Walter Meierjohann with sound design by Ben and Max Ringham, is brought to Adelaide Festival by Arts Projects Australia after hugely successful seasons in New York, Hong Kong, Mexico City and London.

"A triumph." *The New York Times*

"Artistically and technologically pioneering... Stevenson relays the story with her usual impeccable verbal poise." *The Daily Telegraph*

Where Queen's Theatre

When Wed 23 Feb–Sun 20 Mar

Duration 1hr 10mins, no interval

Tickets *Preview* (23-24 Feb) \$59

Season Evenings \$79, Friends \$67, Conc \$59

Daytime \$59

Transaction fees apply.

Note Contains themes of sexual assault and psychological trauma. Extended periods of complete blackout, strobe and bright flashing lights in close proximity to visitors and loud noises.

Recommended for ages 15+

Access Wheelchair accessibility, audio description

Venue Hire supported by GWB McFarlane Theatres through RISE.

Supported by the UK/Australia Season Patrons Board, the British Council and the Australian Government as part of the UK/Australia Season.

Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative.

CLASSICAL MUSIC / AUSTRALIA

World premiere Season

Karin Schaupp & Flinders Quartet

Musica Viva Australia

How many musicians have commissioned and performed pieces from pre-eminent composers and a famous playwright? Answer: one. So accomplished and charismatic is classical guitarist Karin Schaupp that she can tour one-woman shows by David Williamson (*Lotte's Gift*) one minute and wow concert crowds with guitar concerto premieres the next.

In this ravishing program, she reunites with Melbourne's wonderful Flinders Quartet (their 2011 collaboration album was ARIA-nominated) for the first performances of a new guitar quintet by Carl Vine, commissioned in memory of an audience member's daughter.

Schaupp will also perform solos, including the radiant *Southern Cross Dreaming* by British-Australian guitar hero Richard Charlton; the Flinders Quartet will play Imogen Holst's moving Phantasy Quartet; and the five will lead the charge home with selections from the most celebrated work for this ensemble, Boccherini's *Fandango*.

A delicious star-turn, ideal for curious first-timers and devoted aficionados alike.

"Schaupp's performance is... grounded in breathtaking technical skill, expressive capacity, sensitivity and control." *Classic Melbourne*

"I could hardly praise the playing of the Flinders Quartet more highly: accurate and perceptive with excellent timing and coordination." *Bachtrack*

Where Adelaide Town Hall

When Tue 8 Mar, 7:30pm

Duration 1hr 30mins, incl interval

Tickets A Res \$106, Friends \$90.10, Conc \$93

B Res \$80, Friends \$68, Conc \$69, U40 \$40

C Res \$56, Friends \$47.60, Conc \$49, U40 \$40

Access Wheelchair accessibility

Bookings & Program musicaviva.com.au

After Kreutzer

Anna Goldsworthy and Andrew Haveron

When Tolstoy said there was "something nasty in *The Kreutzer Sonata*" he was not referring to Beethoven's music but to his own deeply problematic novella of the same name. The giant of literature was slightly troubled about aligning himself with the tale's narrator: a uxoricidal psychopath, unhinged by sexual disgust and misogyny.

Sofiya Tolstaya was deeply disturbed by her husband's book, recognising both the dark self-portrait and the unjust travesty of herself that it contained. In recent years her own counter-novella, *Who's Fault?*, has come to light, and in this fascinating recitation/recital, a new version of the story from the perspective of the murdered woman is drawn from both texts.

As writer and presenter, few would be more apt than Anna Goldsworthy, whose elegantly styled fiction and non-fiction traverses both music and gender issues with equal clarity.

But, of course, the field narrows to one because Anna is also a nimble-fingered exponent of the one thing that appalled Tolstoy more than sex: music, "that most refined lust of the senses". At the piano she will be joined, in the incomparable sonata, by distinguished ex-Brodsky Quartet violinist, and BBC and Sydney Symphony Concert Master, Andrew Haveron.

Where Ayers House

When Tue 8 Mar–Fri 11 Mar

Duration 1hr, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25

Transaction fees apply.

Note Contains references to sexual violence.

Recommended for ages 16+

Access Wheelchair accessibility

Presented in partnership with the J.M. Coetzee Centre for Creative Practice at The University of Adelaide.

THEATRE / AUSTRALIA

Australian Premiere / Australian Exclusive

Girls & Boys

By Dennis Kelly

State Theatre Company South Australia

Starring Justine Clarke

She meets him in an airport queue and sparks fly. Their sizzling love affair cools to marriage, a mortgage, two kids - an ordinary but happy family life. Her natural working-class wit works to her advantage, and unexpectedly she starts rising above her allotted rung on the British social ladder. The power dynamic between them shifts - imperceptible cracks become yawning gulfs - but when the house they built falls, nothing prepares her for the devastation.

The innocent sounding *Girls & Boys* is a searing one-woman show by Dennis Kelly, the celebrated wordsmith of in-yer-face classics *Osama the Hero* and *DNA*, as well as the brilliant dialogue for Tim Minchin's *Matilda*. He's also a go-to writer for TV, and his brand of outrageous black humour went on to inspire *Fleabag* and *Catastrophe* (Sharon Horgan is a long-time collaborator).

State Theatre Company South Australia Artistic Director Mitchell Butel directs a high wire act, balancing comedy and drama, which has stunned audiences in London and New York. Its stellar solo role is brilliantly filled here by Justine Clarke, whose popular warm presence has made some forget the kind of dark steel that she can deliver (remember her roles in *Love My Way* and *Tangle*).

A teasing, edge-of-your-seat entertainment that turns to terror, this is a piece of theatre to gasp at, to relish and to ponder.

"Brazing intensity... It's a piece that nags away at you after you have left the theatre."
Financial Times

"The energy and the vividness of the writing never lets up." *The Independent*

Where Odeon Theatre, Norwood

When Fri 25 Feb–Sat 12 Mar See calendar for times.

Duration 1hr 30mins, no interval

Tickets *Previews (Fri 25 Feb –Tue 1 Mar) & Matinees*

\$80, Friends \$70, Conc \$70, U30 \$44, Student \$44, Vision impaired \$30

Season \$90, Friends \$80, Conc \$80, U30 \$44, Student \$44, Vision impaired \$30

Transaction fees apply.

Note Recommended for audiences 16+

Bookings statetheatrecompany.com.au

Access Wheelchair accessibility, audio description.

CONTEMPORARY MUSIC

WOMADelaide

The World's Festival

The world turns... and WOMADelaide returns to its spiritual home in Botanic Park for a joyous experience among the Moreton Bay Fig trees. In 2022, the beloved festival celebrates 30 years of bringing the very best traditional and contemporary music, arts and dance to your doorstep.

A cultural adventure for all ages, immerse yourself over the long weekend in a rich, diverse and captivating program of more than 100 performances across seven stages, the thought-provoking Planet Talks, family-friendly KidZone, Taste the World, hands-on workshops, delectable global cuisine and so much more.

Where Botanic Park / Tainmuntilla, Plane Tree Drive

When Fri 11 Mar–Mon 14 Mar

Tickets 4 Days \$396*

3 Days Fri/Sat/Sun \$358*

3 Days Sat/Sun/Mon \$375*

Fri \$155*

Sat or Sun or Mon \$210*

Transaction fees apply.

Access Wheelchair accessibility

*Festival Friends are entitled to concession priced tickets. Concession and youth discounts apply on all ticket types. All children require a ticket. Each adult ticket buyer is entitled to bring up to two children aged 12 years and under for free. Additional children's tickets can be purchased for \$10 (single day) or \$25 (two or more days).

Produced and presented by the WOMADelaide Foundation. Managed by Arts Projects Australia and WOMAD Ltd. Presented in association with the Government of South Australia and the Hackett Foundation.

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.

The Summerhouse

Located on the fall of land between the Festival Theatre and the Dunstan Playhouse, The Summerhouse is our Festival home and hub.

This beautiful chequered pavilion houses a relaxed open-air auditorium where from eight in the morning you can begin your Festival day listening to the brilliant minds of Tom Wright and his guests as they discuss the issues of the day at *Breakfast with Papers*.

Come back around sunset and hear the country's coolest contemporary musicians and DJs playing in a line-up of shows that will have you wanting to return night after night after night.

And finish your day overlooking the shimmering waters of Karrawirra Pari as you meet your friends for a pre or post-show drink in our fabulous Crescent Bar.

Come and join us and play and talk and laugh and listen under the stars in this precious circled corner of our world.

Where Adelaide Festival Centre Amphitheatre, enter from Elder Park

When Thu 3 Mar–Sun 20 Mar

Tickets See individual events. Transaction fees apply.

Note Concerts play rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements.

Access Wheelchair accessibility

Billy Davis & The Good Lords

If you don't know the name Billy Davis, you soon will. This virtuosic keyboardist, masterful composer and cunning producer brings his soul and future-funk magic to life with 11-member band Good Lords and guest artists. Billy's solid catalogue of tunes, drawing from gospel, jazz, R&B and hip-hop, effortlessly fill the room – there's no stopping that groove from flowing through your veins. He has shared the stage, and his instrumental talents, with the likes of Anderson Paak, BROCKHAMPTON, Tones and I, Touch Sensitive and Jessica Mauboy. Described as Australia's Mark Ronson, you won't want to miss the opportunity to see Billy do his thing

When Thu 3 Mar, 7:30pm

Tickets Reserved Seating \$29, U30 \$20

Duration 1hr 15mins, no interval

Genesis Owusu

Artfully fusing jazz, hip hop, no wave and post-gospel soul, Genesis Owusu is an inventive and unique voice in the Australian music scene. Reference points jump wildly from The Clash to N.E.R.D., Prince to Solange Knowles, without feeling forced or incongruous. With a commanding live performance, for which *Rolling Stone* labelled him a "showman savant", the 23-year-old creates music that is ambitious, experimental and cerebral. Drawing on his experiences as a Ghanaian-Australian, he speaks to the relationship between racism, mental health and identity with urgency and honesty. Genesis Owusu's genre-hopping sound is stylish and full of substance.

When Fri 4 Mar, 9pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr, no interval

Amyl and The Sniffers

Led by 'human firework' Amy Taylor, this four-piece punk rock band from Melbourne are bringing their latest chaotic, intoxicating live show to Adelaide. After winning the 2019 ARIA Award for Best Rock Album, the band are back with a new album, mixed and mastered by a team who also helped deliver Nick Cave and Prince's creativity to the world. These hell-raising Australian punks invite us into a world of debauchery, where angels and demons, spit and sweat, beer and politics collide.

"The single most exhilarating rock'n'roll show I've seen in years... Frontwoman Amy Taylor crackles like a live wire with too much current." *The Guardian*

When Sat 5 Mar, 9pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr, no interval

Paul Grabowsky & Ngaiire

Known for her stellar vocals and tight beats, PNG-born Ngaiire is one of the most exciting voices in contemporary Australian music. Drawing inspiration from her early years in PNG and her jazz studies in Queensland, she effortlessly blends genres to create a unique pop, soul and R&B sound. Joining Ngaiire is Paul Grabowsky, whose wealth of experience as a composer, pianist, director and conductor make him one of Australia's most distinguished artists. Together they will explore Ngaiire's original songs and the jazz songs that have inspired her.

When Mon 7 Mar, 7:45pm

Tickets Reserved Seating \$69, U30 \$48

Duration 1hr 15mins, no interval

Josh Cohen

Experience Radiohead on solo piano by YouTube sensation Josh Cohen. Approved by the band itself and racking up over 8 million online views, his classical and jazz-infused interpretations breathe blissful new life into the experimental rock classics. Pared back to two hands, the songs' chord progressions remain familiar but their rhythmic character is elevated, enhancing their mesmerising effect. There's also a live, responsive, and dramatic visual design from artist Joshua Batty of *MindBuffer*.

"Still feel(s) like pure Radiohead: subtly orchestral; beautiful but unsettled." *Broadsheet*

When Tue 8 Mar, 9pm

Tickets Reserved Seating \$39, U30 \$27

Duration 1hr 15mins, no interval

Connan Mockasin

The psychedelic pop and space rock artist from New Zealand elicits fascination, excitement and puzzlement in equal doses. His avant garde style, characterised by his snail's pace R&B and dulcet falsetto, has won him a legion of famous fans and collaborators, including Radiohead's Thom Yorke, Tyler the Creator, Charlotte Gainsbourg,

James Blake, Dev Hynes (aka Blood Orange), MGMT and Mac DeMarco. His fourth album, *Ade*, released in 2021, was made with his father, and has bad jokes.

"Stream-of-consciousness poetry, and an odd, undeniable appeal." *Pitchfork*

When Wed 9 Mar, 8pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Montaigne

With emotive, powerhouse vocals and swelling melodies to get lost in, Montaigne has become a major name in Aussie indie music. Winning the 2016 ARIA Breakthrough Artist Award, she has continued to develop her unique musical style, and was recently voted by the Australian public as our 2021 Eurovision representative. Renowned for her electric live performances, she has opened for international acts like Cindy Lauper and Blondie, creating "music that has a thrilling waywardness, baroque pomp and storm-the-stage energy" *Sydney Morning Herald*.

When Thu 10 Mar, 8pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Running Touch

The genre-morphing producer and multi-instrumentalist from Melbourne has always been one to bend conventional limits, mixing, writing and shaping songs into his own brand of electronica and pop. His 2018 collaboration with Hayden James on *Better Together* launched him onto the commercial stage, resulting in multi-platinum accreditations, an APRA Award nomination and a place on the festival circuit. Inspired by Moby, Calvin Harris and Daft Punk, his continued experimentation with samples and sounds made him an obvious support act for electronic pioneers including ODESZA and ZHU.

When Fri 11 Mar, 8pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Ladyhawke

Bursting onto the music scene in 2008 with her debut album and hit song, *My Delerium*, Ladyhawke's Pip Brown knows how to make an enthralling indie-pop track like nobody's business. The ARIA and TUI Award winner returns with her fourth studio album, *Time Flies*, with a light, infectious sound and catchy electronic elements that give air to lyrics that ponder love, guilt and sexuality. Teaming up with Broods and Nick Littlemore (Empire of the Sun) on aspects of the album, those bouncy basslines, funky guitar licks and killer melodies shine through, as always.

When Sat 12 Mar, 7:30pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Babe Rainbow

With roots in Byron Bay, psych-rock band Babe Rainbow create an experience that harkens back to the optimism of 60's and 70's counterculture. Their critically acclaimed fourth album, *Changing Colours*, is a relaxed meditation that draws a line between California and Byron Bay; compressing time, like a needle skipping over the past half century of music. Babe Rainbow's organic musical style calls to mind the music of James Taylor or the Beach Boys after they ditched their surfboards, adding their own gently meditative take on neo-psych hip hop. The result feels like distilled sunshine.

"It's been 50 years since Woodstock and Babe Rainbow certainly hasn't forgotten." *Culture Collide*

When Sun 13 Mar, 7pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Client Liaison

With their combination of Aussie nostalgia and energetic irreverence, Client Liaison deliver an experience that plays out like a long lunch with ingredients including 'dance electric', 'new jack swing' and 'pop ballad'. This multisensory live experience will satiate the appetite of every listener with an offering that's international in flavour and cosmopolitan in style. Keyboardist Harvey Miller and frontman Monte Morgan are joined by a three-piece band to deliver a feast for the senses with rich sound and deliciously elaborate costumes. Indulge in the pleasure and ecstasy of Client Liaison's lush fantasy world.

"It's hard not to get swept up in the unbridled energy of Client Liaison." *Sydney Morning Herald*

When Sun 13 Mar, 9pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Isaiah Firebrace

At just 21 years old, Isaiah Firebrace has already cemented his place as one of Australia's most successful First Nations pop artists. After his start on *The X Factor*, Isaiah went on to represent Australia at the 2017 Eurovision Song Contest and performed on *The Masked Singer*. His debut single, *It's Gotta Be You*, achieved huge success in Australia, Norway and Sweden. A small-town boy with a big dream and an even bigger voice, come along and Isaiah will show you why he's the most streamed First Nations pop artist in the world.

When Tue 15 Mar, 8:30pm

Tickets Reserved Seating \$39, U30 \$27

Duration 1hr, no interval

Kate Ceberano

Australian entertainment royalty, Kate Ceberano's 28 albums and six ARIA/ Countdown awards showcase her evolution from 90's pop princess to soul and jazz queen. Her 2021 album, *Sweet Inspiration* – a collection of ten covers and two new tracks – has yet again made it to the ARIA Top 10 albums, a feat she's now achieved across five decades (!) Soak in her vocal richness and power as she performs her own classics alongside covers of songs like Carole King's *So Far Away* and The Beatles' *The Long and Winding Road*.

When Wed 16 Mar, 8:30pm

Tickets Reserved Seating \$69, U30 \$48

Duration 1hr 15mins, no interval

KRAM

Alone with you

World Premiere

Best known as the drummer and singer of the much-loved Australian rock trio Spiderbait, KRAM invites us to join him for a special solo show, *Alone with You*. This intimate night features KRAM alone onstage playing songs that have inspired and shaped his impressive musical career, which encompasses seven albums and a triple j *Hottest 100* win. Expect stripped back Spiderbait hits, KRAM's personal faves and more, all generously peppered with yarns from this legendary rock raconteur.

When Thu 17 Mar, 8:30pm

Tickets Reserved Seating \$49, U30 \$27

Duration 1hr 15mins, no interval

Northeast Party House

The raucous six-piece party band from Melbourne has brought thrilling live shows to stages locally and internationally for over 10 years. With a new album in tow, including songs produced by The Presets' Kim Moyes, they arrive with a set of contagious melodies and sugary hooks, adding to their existing collection of bangers. Songs about love and heartbreak intersect with tunes of excess and frivolity. This is party vibe central - think diving crescendos and bassy build-ups topped with dynamic electronic beats to really raise the roof. Get amongst it!

When Fri 18 Mar, 8:30pm

Tickets Reserved Seating \$49, U30 \$34

Duration 1hr 15mins, no interval

Alternative Symphony

Not one but two extraordinary concerts from the skilled orchestral musicians of Alternative Symphony. First up, experience Dr Dre's old skool hip-hop live on stage with MCs, DJs, strings, brass, and percussion. More than 20 years post-release, Dre's seminal album 2001 epitomises a decadent era in West Coast rap. Second, there's a tribute to legendary French electronica duo, Daft Punk. Pile in for their interstellar party-music complete with an elaborate light show.

Dr Dre**When** Sat 19 Mar, 7pm**Tickets** Reserved Seating \$59, U30 \$41**Duration** 1hr 15mins, no interval**Daft Punk****When** Sat 19 Mar, 9pm**Tickets** Reserved Seating \$59, U30 \$41**Duration** 1hr 15mins, no interval

The Whitlams

With dozens of hits and decades of sold-out shows (including 10 at Sydney Opera House), this band needs no introduction. Their bittersweet balladry and quirky storytelling have made them one of Australia's most enduring and loved live acts. To celebrate the final night of Adelaide Festival 2022, share that love as The Whitlams sing all the old favourites and display their new creative energy with material from the long awaited album *Sancho*, released in January 2022.

"Freedman... adds another classic slice of Australiana to a hefty catalogue... It's good to have them back." *Sydney Morning Herald*

When Sun 20 Mar, 5:30pm and 8pm**Tickets** Reserved Seating \$64, U30 \$48**Duration** 1hr 15mins, no interval

Late Night at The Summerhouse

Dance, house, disco, techno: during weekend nights, The Summerhouse goes off with the best behind the decks:

Fri 4 Mar, from 10:30pm

HMC

Tickets \$29

Sat 5 Mar, from 10:30pm

Ministry of Sound Reunion with Stafford Brothers & TV Rock

Tickets \$39

Fri 11 Mar, from 10pm

K.I.M. & The Jawbreakers

Tickets \$29

Sat 12 Mar, from 9:15pm

One Night in a Disco w/ Late Nite Tuff Guy, Dr Packer & Mel Hall

Tickets \$39

Sun 13 Mar, from 11pm

Ministry of Sound Classics with John Course

Tickets \$29

Sat 19 Mar, from 10:45pm

Vinyl Destination

Tickets \$29

VISUAL ARTS / AUSTRALIA

Australian Exclusive

Neoteric

In 2022, the Festival is thrilled to extend its umbrella to embrace a new artist-led initiative, highlighting and promoting the talents of 20 mid-career South Australian practitioners.

Neoteric presents new work by respected local artists with 10-15 years exhibiting experience, working across the fields of photography, painting, performance, sculpture, installation, video, sound, ceramics and mixed media with 20 writers' responses.

The exhibiting artists are Tamara Baillie, Thom Buchanan, Deidre But-Husaim, Gus Clutterbuck, Bridget Currie, Brad Darkson, Honor Freeman, Sasha Grbich, Ray Harris, Anna Horne, Heidi Kenyon, Sue Kneebone, Deborah Prior, Will Nolan, Cynthia Schwertsik, Darren Siwes, CJ Taylor, Lara Tilbrook, Henry Jock Walker and Laura Wills.

After what could have been two understandably fallow years, this handsome harvest of diverse work is a testament to the South Australians who never stop creating. Their originality and imagination promise fascinating hours here - before, between and after shows.

Conceived, developed and initiated by Ray Harris
with Thom Buchanan

Curated by Julianne Pierce

Exhibition Manager Sarita Burnett

Writer Coordinator Fiona Borthwick

Where See adelaidefestival.com.au for details

When Tue 1 Mar–Sun 10 Apr

Open Mon - Sat, 10am - 5pm

Sun, 12pm - 4pm

Tickets FREE

Access

Supported by the Department of the Premier and Cabinet, through Arts South Australia.

VISUAL ARTS / UK

Isaac Julien

In 2022, that essential space, the Samstag Museum of Art presents the work of the major British artist Isaac Julien, in an exciting collaboration between two galleries and two of Australia's major arts festivals, for the 2022 Adelaide and Perth Festivals with Curtin University's John Curtin Gallery.

Julien's spectacular installations involve production on a big budget movie scale: long multi-location shoots, stellar casts, specially mounted performance sequences, sophisticated editing, sound design and scoring. Thrillingly presented across multiple screens, these kaleidoscopic contemporary pageants critically reflect on themes of identity, history and social representation.

One exhibition across two cities, Samstag and Curtin University's John Curtin Gallery are linked by Julien's much-lauded *Ten Thousand Waves*, a work that interweaves ancient Chinese myth with contemporary Fujian life as it meditates on the infamous 2004 drowning of 20 immigrant workers in northwest England.

Where Samstag Museum of Art University of South Australia

When Fri 4 Mar–Sun 27 Mar

10am - 5pm daily

Tue 29 Mar–Fri 27 May

10am - 5pm Tues - Sat

Tickets FREE

Access Wheelchair accessibility, no music or dialogue

Isaac Julien is presented by Samstag, University of South Australia and Curtin University John Curtin Gallery for the 2022 Adelaide and Perth Festivals.

VISUAL ARTS / AUSTRALIA

Helen Fuller

The redoubtable Helen Fuller unveils a new series of her handmade terracotta objects; vessels of mysterious function. Developed for the Adelaide Festival, this new body of work will explore connections to geological and social time and the object as a cultural and anthropological artefact.

Where Samstag Museum of Art University of South Australia

When Fri 4 Mar–Sun 27 Mar

10am - 5pm daily

Tue 29 Mar–Fri 27 May

10am - 5pm Tues - Sat

Tickets FREE

VISUAL ARTS / AUSTRALIA

Daniel Jaber

Dancer/choreographer Daniel Jaber, who brought Australian Dance Theatre to the gallery with *Nought* in 2013, returns to the Samstag Museum of Art with a seven-hour piece titled *Rite*. This living sculpture installation/contemporary dance hybrid about the burden of guilt can be sampled at random or viewed as a whole.

Where Samstag Museum of Art University of South Australia

When Sat 5 Mar 10am - 5pm

Tickets FREE

Note Contains nudity.

Recommended for audiences 18+

Climate Crisis and the Arts

What roles do creativity and the arts play in inspiring change? Can they help reimagine and create a better world? Can artistic communities create cultural movements? How do we more sustainably share culture from opposite sides of the world?

This one-day event brings together the arts and sciences to discuss the way forward over the next defining decade. Expanding on themes of regeneration, the power of storytelling, decarbonisation and whether it's possible to party with the planet. Conversations with leading voices explore future challenges and opportunities afforded by championing creativity to educate, inspire and mobilise climate action.

Where Pioneer Women's Memorial Garden

When Fri 11 Mar

Tickets FREE

In collaboration with Julie's Bicycle as part of the UK/Australia Season.

Supported by The GREAT Campaign and Australia Council for the Arts. With special thanks to James Darling AM & Lesley Forwood and Novo Wealth.

Breakfast with Papers

Your favourite way to start each Festival day returns in 2022! Join Tom Wright in the Adelaide Festival's Summerhouse each morning at 8am for *Breakfast with Papers* as he leads an expert panel in discussions that promise to be stimulating, informative and entertaining. Journalists, academics, Writers' Week guests and local luminaries comb through the daily headlines to highlight the major issues of each day. Coffee, conversation and current affairs - there's no better way to kickstart your morning.

Where The Summerhouse enter from Elder Park

When Sat 5 Mar–Sun 20 Mar

8am daily

Duration 1hr

Tickets FREE

Festival Forums

Our free Festival Forums featuring key AF creatives have a new host. David Marr has passed the baton to *Breakfast with Papers* favourite Tom Wright. Steeped as he is in the performing arts, Tom has the uncanny ability to be completely across just about any subject you care to name, so expect some really penetrating insights. Note the new early evening time, perfect to set your brains buzzing pre-show. Podcasts will be available after each session to catch up or listen again.

Where Regattas Bar & Kitchen Riverbank Promenade

When Mon 7 Mar–Fri 11 Mar

& Tue 15 Mar–Fri 18 Mar

5pm

Duration 1hr

Tickets FREE

Adelaide Writers' Week 2022

A Better Picture

We feted 2021 as heralding a new dawn but it turned out COVID had a few more pivots and plunges in store for us. Although South Australia has been mercifully spared the worst of it, the pernicious Delta strain wreaked new havoc on our plans, arts community and health systems, and, as we raced to vaccinate, lights at tunnels' ends or on hills seemed dim (even as gas ones burned brightly).

Through the ennui, our authors and academics, poets and journalists dug deep and kept writing. They kept exploring, imagining, interrogating and inventing - engaging in the kind of expansive thinking that opens up possibilities and helps us see things anew. Our quest at the 2022 Adelaide Writers' Week is to join our writers to think not just of the bigger picture, but of a *better* picture. To dream of a way we can build a post-COVID world with greater equality, humanity and community.

Our 2022 Festival features some of Australia's most interesting and erudite minds - plus a few Zooming in from elsewhere. All come ready to contribute their most insightful and provocative ideas and I have no doubt that the combined creativity and imagination of our authors and audiences can bring a better picture into focus. I look forward to joining you in the Gardens in March for what will be my final Adelaide Writers' Week.

Jo Dyer

DIRECTOR

Where Pioneer Women's Memorial Garden

When 5-10 Mar

Tickets FREE

Access Hearing loop facilities are available at the East and West stages. Auslan interpretation available for sessions upon request. Bookings can be made on the website. Wheelchair recharge station and assistance dog water stations available.

Featured Authors

Michael Mohammed Ahmad (AUS), Isabel Allende (CHL/USA), Miles Allinson (AUS), Felice Arena (AUS), Anuk Arudpragasam (LKA), Larissa Behrendt (AUS), Hannah Bent (AUS), Emily Bitto (AUS), Michael Bradley (AUS), Bernadette Brennan (AUS), Jacqueline Bublitz (AUS), Lyndall Clipstone (AUS), Claire G. Coleman (AUS), Annabel Crabb (AUS), Samantha Crompvoets (AUS), John Daley (AUS), Michelle de Kretser (AUS), Robin DiAngelo (USA), Peter Doherty (AUS), Rachel Doyle (AUS), Briohny Doyle (AUS), Delia Falconer (AUS), John Flanagan (AUS), Mem Fox (AUS), Veronica Gorrie (AUS), Stan Grant (AUS), Gideon Haigh (AUS), Kerry Goldsworthy (AUS), Zakiya Dalila Harris (USA), Anita Heiss (AUS), Kathryn Heyman (AUS), Linda Jaivin (AUS), Brandon Jack (AUS), Terri Janke (AUS), Barry Jones (AUS), Patrick Radden Keefe (USA), Tom Keneally (AUS), Paul Kennedy (AUS), Hannah Kent (AUS), Remy Lai (AUS), Benjamin Law (AUS), Jason Yat-Sen Li (AUS), Ian Lowe (AUS), Scott Ludlam (AUS), Campbell Mattinson (AUS), Charlotte McConaghy (AUS), Andrew McDonald (AUS), Fiona McLeod (AUS), Jennifer Mills (AUS), Liane Moriarty (AUS), Jeremy Moss (AUS), John Mullan (GBR), Fiona Murphy (AUS), Abbas Nazari (AFG/NZL), Katrina Nannestad (AUS), Angela O'Keeffe (AUS), Matt Okine (AUS), Martin Parkinson (AUS), Patricia Piccinini (AUS), Michael Pollan (USA), J.P. Pomare (AUS), Alice Pung (AUS), Yves Rees (AUS), Allee Richards (AUS), Kevin Rudd (AUS), Julianne Schultz (AUS), Amia Srinivasan (GBR), Norman Swan (AUS), Lisa Taddeo (GBR), Claire Thomas (AUS), Colm Tóibín (IRE), Christos Tsiolkas (AUS), Malcolm Turnbull (AUS), Michael Warner (AUS), Christian White (AUS), Mark Willacy (AUS), Ben Wood (AUS), Charlotte Wood (AUS), Laura Elizabeth Woollett (AUS)

Writers' Week

In the National Interest

Head to the Gardens every day at 12pm for Writers' Week's *In the National Interest* series. We are delighted to partner with Monash University Publishing on their series of the same name to present some of Australia's most incisive thinkers exploring the critical issues facing Australia today. Writers' Week speakers include Kevin Rudd, Malcolm Turnbull, Rachel Doyle, Michael Bradley, Saxon Mullins, Martin Parkinson, Mark Willacy, Samantha Crompvoets and Fiona McLeod on topics ranging from Leadership, Courage, Accountability, Law Reform and Military Culture. Drawing on experiences from their working and personal lives, our contributors interrogate current realities and propose pathways to a better future.

Plane Tree Stage

The Plane Tree Stage comes alive all week with discussions both pertinent and profound. On Monday we examine *The China Question*, delving into the history and culture of our most enigmatic neighbour as experts ponder how we can best manage our vexed relationship with Beijing. On Tuesday we invite an array of wonderful writers to *Tell Me Your Story*, showcasing the illuminating memoir and autofiction published in the last 12 months. Both days conclude with poetry readings and Twilight Talks - beautiful ways to end your days - before Sonya Feldhoff and ABC Adelaide take over on Wednesday and Thursday

Writers' Week

Kids' Day

Be part of a magical Saturday of stories, performance and hands-on fun as writers, performers and illustrators take over the Torrens Stage to enliven and excite our youngest readers. The Opening Weekend kicks off with a stellar lineup of Australia's biggest names in children's books including Remy Lai (*Pawcasso*), Andrew McDonald and Ben Wood (*Real Pigeons* series), Mem Fox (*The Tiny Star*, *Possum Magic*), Felice Arena (*Specky Magee* series, *Fearless Frederic*) and artist Patricia Piccinini (of *Skywhale* fame) among many other guests. It's a jam-packed program of free activities, so come join the fun with some terrific book-ish activities specially designed for the under 12 crowd.

Where Pioneer Women's Memorial Garden

When Sat 5 Mar

Tickets FREE

Writers' Week

Middle Grade & YA Day (ages 12+)

The big names of the Australian Middle Grade and YA scene are coming to Adelaide this year with all-time favourites John Flanagan (*Ranger's Apprentice* series), Katrina Nannestad (*We are Wolves*), Matt Okine (*Being Black 'n Chicken*, and *Chips*) and debut South Australian YA writer Lyndall Clipstone (*Lakesedge*) on the bill. Rounding out the Middle Grade & YA Day are performances from Australia's best Spoken Word poets on the Plane Tree Stage with the return of *Hear Me Roar!* Teens and tweens can relax and enjoy author conversations, panels and spoken word when the bright stars of contemporary literature light up the stage.

Where Pioneer Women's Memorial Garden

When Sun 6 Mar

Tickets FREE

Curated Dozen

Streamed live from Our Place to Yours

In 2022, Writers' Week will again allow you to experience a varied array of our program's most provocative and potent events from the comfort of your own home.

Perfect for those living outside Adelaide or who have difficulties making it to the Gardens. Handy, too, if you miss an event because it clashes with something equally compelling on the day!

Curated from our international and Australian line-up, across fiction and non-fiction, look out for the list of 12 events when our full line-up is released in January. Tickets will be available on a Pay What You Can basis.

Youth & Education

The thrill of attending thought-provoking and inspiring performances and exhibitions has never been so important for our students given the uncertainty of current times. Global research into the impact on young people engaging with art and live performance clearly demonstrates the importance of the role of teachers in providing opportunities to introduce students to big ideas, crucial global themes and new perspectives on the world in which they live.

Thanks to the generous philanthropic support of the Lang Foundation, we can continue to offer special prices for schools.

\$20 per student /\$15 per student for Equity.

Student ticket price for The Golden Cockerel is \$30.

Show	Year Level
Theatre	
The Picture of Dorian Gray	11-12
The Photo Box	11-12
Blindness	12
Dance	
The Rite of Spring / common ground[s]	10-12
Wudjang: Not the Past	5-12
Manifesto	7-12
Dance Theatre	
Juliet & Romeo	8-12
Opera	
The Golden Cockerel	11-12

SCHOOL BOOKINGS

For all school bookings, please contact schoolbookings@adelaidefestival.com.au For school enquiries and to sign up to the Teacher's eNews, contact Julie Orchard t: (08) 8216 4487 e: jorchard@adelaidefestival.com.au

Prepare Before...Discuss After

Teacher resources for these shows providing information and links to ACARA, SACE and IB will be available mid-January. They can be downloaded from: adelaidefestival.com.au/info/youth-education

FREE Installations and Special Events

Macro

Free

Event Village Green, Adelaide Oval

Cupid's Koi Garden

Free Public Art Installation

Keith Stephenson Park, Mt Barker

Skywhales: Every heart sings

Free Public Art Installation

See adelaidefestival.com.au for location and launch details

Groundswell

Free Public Art Installation

Rundle Mall

Adelaide Writers' Week

Pioneer Women's Memorial Garden

Climate Crisis and the Arts

Pioneer Women's Memorial Garden

VISUAL ART

Book school visits direct with the following organisations:

Free/State:

2022 Adelaide Biennial

Art Gallery of South Australia

Education resources will be available at agsa.sa.gov.au for a select number of artists featured in the Biennial.

t: (08) 8207 7033

e: education@artgallery.sa.com.au

Samstag Museum

t: (08) 8302 0870

e: samstagmuseum@unisa.edu.au

Neoteric

Youth & Education Access Program

Festival Connect

Festival Connect is our inclusive equity program for schools established through the generous support of SA Power Networks, Diané Ranck and Festival Connect donors. Category 1-4 schools can access this fund to cover the cost of transport to the Festival. For remote or regional schools, it can be accessed to subsidise both transport and accommodation.

Tix for Next To Nix

With the generous support of The Balnaves Foundation we can provide \$5 tickets across a selection of Festival events for socio-economic disadvantaged schools.

Workshops & Masterclasses

Thanks to the generous philanthropic support of Thyne Reid Foundation, we can deliver a program of masterclasses and hands-on workshops with world-class artists from the Festival program.

Music

The Chineke! Chamber Ensemble will offer opportunities tailored for tertiary and primary/secondary music students.

Contemporary Dance & Theatre

Exciting opportunities with Festival artists for students and professional dancers and actors. Full schedule available from January at The Mill: themilladelaide.com/masterclasses

To register your interest for any of the above or to apply for Festival Connect funding, contact Julie Orchard: jorchard@adelaidefestival.com.au

A Festival for the Future

As an iconic event for our community, we want Adelaide Festival to be an exemplar of environmental responsibility and know that we can make a vital and significant contribution to a future that we want our children to inherit.

We are committed to reducing our impact on the environment and we are proud to become the first major multi-arts festival in Australia to be certified carbon neutral.

We will consistently measure and reduce our impacts on the environment, while offsetting the remaining carbon emissions involved in presenting our arts festival.

We are working with our staff, artists, suppliers, crew, volunteers, donors, sponsors and audience to ensure that sustainability is a key focus in everything we do.

Some of the things we are doing to minimise our carbon footprint:

- In 2021, all waste from outdoor sites was diverted from landfill
- Where possible we are reusing, repurposing or recycling most of the materials used to present our Festival
- We are minimising our use of plastic products
- We provide bike parking at our outdoor venues

This year, we are offsetting all of our carbon emissions, including all travel and accommodation associated with the Festival.

Generously Supported by the Nunn Dimos Foundation

Open House

From world-class theatre to thrilling dance, incredible music and unmissable opera, the Adelaide Festival is committed to making sure those who are at a financial disadvantage can still access all the Festival has to offer.

Tix For Next To Nix

We want the Adelaide Festival to be for everyone, so we are seeking out community groups and individuals who would love to experience the Festival but just cannot afford it.

In 2022, with the help of The Balnaves Foundation, we are offering 2000 Tix For Next To Nix across a selection of Festival events for just \$5 each. These tickets will be available in advance of the performance for those with a current Pension or Healthcare Card.

Register your or your community group's interest in Tix For Next To Nix at **adelaidefestival.com.au/open-house**

Pay What You Can

Low income earner? We have great news for you. If you have a current Healthcare Card, Pension Card or full time student card, you can access Pay What You Can tickets to a selection of Adelaide Festival shows. Tickets are available one hour prior to performances at dates and times to be confirmed on the Festival website from Friday 29 January 2022.

Generously Supported by the Balnaves Foundation

Access

We make every effort to ensure Adelaide Festival events are accessible to everyone.

For the dates and times of Auslan interpreted and Audio Described performances, please visit **adelaidefestival.com.au** or download our Access Guide.

The Adelaide Festival Access Guide, including detailed accessibility information, access prices and more, is available at **adelaidefestival.com.au/access**

The 2022 Festival program is also available in the following formats:

- Online at adelaidefestival.com.au
- The website also has font enlargement capabilities and large print PDF and RTF files available for download
- Via audio versions of every event page at adelaidefestival.com.au
- Braille (on request)

To request the Access Guide, any of these additional program types, further information on our Auslan and Audio Described performance or for any queries, please email access@adelaidefestival.com.au or call +61 8 8216 4444

NATIONAL RELAY SERVICE

Contact us through the NRS on 133 677 then +61 8 8216 4444 or via relayservice.com.au

COMPANION CARD

Present your Companion Card when you are purchasing your ticket (along with any relevant concession cards). A second ticket will be issued for your companion at no charge

Our Supporters

Adelaide Festival and Foundation Adelaide Festival gratefully acknowledges and thanks those who have generously contributed financially. Such gifts are vital in supporting our vision to be among the greatest festivals worldwide, to bring extraordinary arts experiences to our city and to inspire audiences of today and future generations. We would like to thank the following individuals, foundations and companies for their generous gifts as well as the many donors who support us with gifts under \$500. Without you, the Adelaide Festival would not be possible.

CHAIRMAN'S CIRCLE

Chairman's Circle Committee Chair

Lesley Haas-Baker

Chairman's Circle Committee

Michael Bickford

MaryLou Bishop

Jill Hill

Samuel Joyce

Lee Ross-Solomon

Chairman's Circle

Veronica Aldridge & Don Aldridge

Charles Bagot & Catherine Bagot

Anna Baillie-Karas & Jason Karas

MaryLou Bishop & Dr Joe Verco AM

Angelique Boileau & Michael Boileau

William JS Boyle CM & David Montgomery

Derek Clark

Diane Colton & Alan Colton

Colin Cowan & Robyn Cowan

Sue Dillon & Ross Dillon

Jane Doyle & Ian Doyle

Graham Edmonds-Wilson QC & Ellen Edmonds-Wilson

Sheryn Foord

Rick Frolich & Jan Frolich

Dr Noel Grieve & Janet Grieve OAM

Lesley Haas-Baker & Michael Bickford

Amanda Harkness & Karen Barrett
Amanda Hayes & Chris Harford
Michael Hayes & Janet Hayes
John Ingram
Samuel Joyce
Roger Lang & Janet Hoopmann
Grant Mackintosh & Julia Mackintosh
Dr Geoffrey Martin & Dr Sorayya Martin
David McKee AO & Pam McKee
Peter McKee & Pamela McKee
Diane Myers
Nunn Dimos Foundation
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