



© Zizanie – Adelaide Festival 2019. Picture: Chris Dyke

FESTIVAL

## Adelaide Festival review 2019: Zizanie

Louise Nunn, The Advertiser  
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### Zizanie

Dance / Family / Australia

Adelaide Festival

Space Theatre

Until March 17

The world has a lot to offer so why shut it out?

Meryl Tankard, one of Australia's leading choreographers, asks the question in her Restless Dance Theatre show premiering for the Festival.

Billed as a family performance, *Zizanie* – a French word for chaos or mischief – is playful, inventive and open to interpretation.

Children in the audience responded instantly to the nursery rhyme and storybook-inspired characters.



© Michael Noble (Grumpy old man), Jianna Georgiou (Pumpkin) and Kathryn Evans (Egg) from Restless Dance in Zizanie. Picture: Matt Turner

They arrive on stage wearing animal masks, shy and twitching, in a field of flowers produced by video projections.

Video is employed throughout to fabulous affect by Tankard's long-term collaborator, Regis Lansac.

The highlight is a series of animated, black and white drawings that turn the otherwise simple set into a lake or sea, a house, and a forbidding wall that emerges brick by brick before our eyes.



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Thanks to the sunny outlook of the nursery rhyme crew, it slowly dawns on the grump behind the wall it's a really bad idea.

He tears it down and joins his new friends – six talented artists from Restless's young troupe of performers with and without disability – to play.

The choreographer and creative team, including set and costume designer Jonathon Oxlade, lighting designer Chris Petridis and sound designer Luke Smiles, pack in a lot, reflecting the zizanie theme.

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The show tips its hat to traditions from shadow puppetry to silent film, circus to home baking. We even got to sing-a-long.

On that note, the music, drawn from different eras and styles, and seamlessly knitted together, is divine.

A show of beauty and perfection.

— Louise Nunn

