

Adelaide Festival

27 Feb – 17 Mar 2026

TEXT ONLY GUIDE

Acknowledgement of Country

We acknowledge that the land we gather, work and learn on is the traditional land of the Kaurna Nation of the Adelaide Plains. We recognise their ongoing connection to place as the world's oldest continuous living culture and that this land has been a place of movement, music and storytelling for over 60,000 years. We take pride in honouring those traditions.

Peter Malinauskas MP

Premier of South Australia

Welcome to the 2026 Adelaide Festival, a much-anticipated celebration that once again reaffirms its place as one of the world's most significant and captivating cultural events.

In a thrilling return to the largescale concerts that are part of Adelaide Festival's legacy, international music icons Pulp will perform live – and free – at Elder Park on opening night.

Adelaide Festival – with Adelaide Writers' Week – delivers real and lasting benefits to our state. It fuels imagination, creativity and stimulates critical thinking.

It drives local employment and visitation to our city and regions, strengthening our economy and reinforcing our proud identity as the Festival State.

The State Government has been proud to deliver additional investment, in partnership with donors, to deliver major international drawcards to Adelaide Festival.

I congratulate the Adelaide Festival team on delivering an exceptional program and warmly invite all Australians, and visitors from around the globe, to join us in celebrating this iconic festival.

Andrea Michaels MP

Minister for Arts

I am delighted to welcome you to the 2026 Adelaide Festival, a celebration that once again brings people from around the globe to Adelaide for 17 days of extraordinary arts and cultural experiences.

The Malinauskas Government is proud to be an ongoing supporter of South Australia's premier festival, bringing our city alive with performances and events that inspire, challenge and entertain.

The Festival will light up Adelaide with the energy of theatre, dance and music from international luminaries and the finest creative talent from across Australia.

I warmly congratulate Matthew Lutton OAM on curating his first Adelaide Festival program, an ambitious and thought-provoking season that promises unforgettable moments for all who attend.

With a program that blends globally acclaimed artists with a rich showcase of homegrown talent, the 2026 Festival reaffirms Adelaide's proud reputation as Australia's International Festival.

Tracey Whiting AM

Chair, Adelaide Festival

It is my great pleasure to welcome you to the 2026 Adelaide Festival.

For over 60 years, Adelaide Festival has reflected the spirit of South Australia while reaching audiences around the world. In 2026, we proudly continue that legacy with a program of international scale and ambition.

Delivering a festival of this calibre takes extraordinary people and collective effort. My sincere thanks go to the dedicated festival staff, led by our new executive team – Matthew Lutton OAM, Artistic Director and Julian Hobba, Executive Director – for their dedication and passion.

We are also deeply grateful to the South Australian Government, our Principal Partners, generous donors, and, most importantly, to you, our audience. Your continued support allows us all to experience art that surprises, inspires and connects us.

I look forward to seeing you in March for what promises to be 17 unforgettable days.

Matthew Lutton OAM

Artistic Director

It has been an honour to curate the 2026 Adelaide Festival program – a festival that, for 17 days, calls to attention extraordinary artistry and creativity happening around the world, in Australia, and in Adelaide. For over 60 years, the Adelaide Festival has been a beacon of what is possible at an international arts festival in Australia, and I am thrilled to lead the next chapter.

The 2026 Festival program invites you to lower your guard and throw yourself in to an ecstatic 17 days of exploration.

There is a breadth of experiences for you to gorge on, from massive free events like Pulp and Adelaide Writers' Week, to experimental Japanese rock at Hindley Street Music Hall. You'll encounter the work of theatre visionaries such as Robert Wilson, Isabelle Huppert, Thomas Ostermeier, Simon Stone and Peter Sellars; productions ranging from wordless visual theatre to an eight-hour literary marathon; the sublime and sacred music of Monteverdi in St Peter's Cathedral; one of the first operas written in the 21st century performed by one of the greatest singers of the 21st century; queer First Nations stories; heroes of First Nations visual art; the new wave of choreographers from Australia and China; skaters from South Australian roller derby teams and the mighty players of the Adelaide Symphony Orchestra.

The Festival does not seek to narrow to a specific theme, instead, it elevates Australian and international artists who push boundaries and embody virtuosity. Yet, if you ask me about the preoccupations you might witness, you will find narratives focused on the need for love, belonging and a sense of self; the brutal barriers – some strong, some crumbling – the world hurls at us and the determination for hope, eccentricity, humanity and art. Welcome. Revel. Let's explore together.

Festival Bar

CODA

Your 2026 destination bar tucked next to the heart of the Festival's creative chaos. Meet us at CODA before or after a show. More than a place to unwind, CODA is a place where glasses are raised, ideas are exchanged and artists and arts-lovers mingle.

Delicious food and drinks and nightly DJs will be on offer in our bespoke designed outdoor space overlooking Elder Park. It's the scene within the scene and the perfect pre-show and nightcap for your Festival experience.

Closed Tuesdays and Monday 9 March. Visit adelaidefestival.com.au/coda for updates.

FRI 27 FEB – SUN 15 MAR | 5PM – LATE | FESTIVAL PLAZA | FREE ENTRY

PULP

Free Opening Concert

Pulp, fronted by the legendary Jarvis Cocker, defined a generation with their sharp, ironic take on everyday life. Hits like *Common People* have become anthems of a new class consciousness and their energetic live shows blend theatrical spectacle with an infectious mix of glam rock, disco, new wave and British indie.

In a return to the massive opening night concerts that have long been a part of the Festival's DNA, we bring you Pulp, for free, in Elder Park. Fresh from their triumphant set on Glastonbury's Pyramid Stage in 2025, Pulp's highly anticipated return to Australia celebrates the release of the Mercury-nominated *More*, their first album in over 20 years. Expect a night of wit, energy and nostalgia from these "magnificently misshapen oddballs of British pop" (*The Guardian*).

Fri 27 Feb, 8:30pm

Gates open from 5pm

Elder Park

Wheelchair access, Auslan interpreted

Event proceeds rain or shine. In the case of severe weather, refer to our website at 3pm on the day of the performance for advice. Large crowds anticipated, capacity limits will apply. Catering on site. No BYO alcohol. See website for full details.

The Cherry Orchard

Theatre – Simon Stone, Anton Chekhov, LG Arts Center

A blistering reimagining of Chekhov's final play, set in modern-day Seoul.

What happens when the matriarch of a powerful family refuses to let go of the past?

Director Simon Stone – acclaimed for his shattering reimagining of *Yerma* (Young Vic, 2016), *Medea* (International Theatre Amsterdam, 2021) and hit of the 2025 Festival, contemporary opera, *Innocence* – has become a master of transforming classic texts into blisteringly contemporary theatre.

Now, he returns to Adelaide Festival with a new take on *The Cherry Orchard*, transplanting Chekhov's Russian masterpiece into the high-stakes world of South Korean chaebols.

This is no museum piece: it's a fast-paced drama that ricochets between heartbreak and humour, asking whether a family on the brink will evolve or crumble.

Cannes Best Actress winner Doyeon Jeon and Emmy-nominated Haesoo Park (*Squid Game*), lead the remarkable ensemble that brings this electric vision of *The Cherry Orchard* to life.

Fri 27 Feb – Sun 1 Mar

2hrs 25mins incl. interval

Festival Theatre, Adelaide Festival Centre

Wheelchair access, 75% Visual content – fully surtitled

Performed in Korean with English surtitles

Note: Recommended for audiences 14+. Contains strong language, drug references, smoking on stage, sexual references and references to suicide.

Mary Said What She Said

Robert Wilson / Isabelle Huppert / Darryl Pinckney / Ludovico Einaudi

Isabelle Huppert stars in one of Robert Wilson's final masterpieces

One of the greatest stage and screen actors of our time, Isabelle Huppert delivers a spellbinding solo performance as Mary Queen of Scots. Directed and designed by the late Robert Wilson, a towering figure in avant-garde theatre, this production bears all the hallmarks of his creative genius.

Written by novelist Darryl Pinckney, with a score by celebrated composer Ludovico Einaudi, the work plunges us into the psyche of Mary Stuart - a woman involved in some of the most notorious plots of her time, and a woman exiled, isolated and misunderstood.

Rich in the symbolism and imagery that earned Robert Wilson the title of "the world's foremost vanguard theatre artist," this work is unforgettable - a propulsive exploration of identity and power.

"A performance of rarified virtuosity...It is a marvel to behold." *The New York Times*

"The Huppert-Wilson duo, undeniable perfection." *Le Figaro*

Fri 6 Mar – Sun 8 Mar

1hr 30mins, no interval

Festival Theatre, Adelaide Festival Centre

Wheelchair access, 75% visual content (fully surtitled)

Performed in French with English surtitles

Note: Recommended for audiences 14+. Contains a sudden loud noise. Latecomers will not be admitted.

Perle Noire: Meditations for Joséphine

Peter Sellars / Julia Bullock / Tyshawn Sorey / International Contemporary Ensemble

Experience the brilliance of soprano Julia Bullock in a work that shines a light on the life and legacy of Joséphine Baker

– artist, activist and icon of resistance who left the racially segregated United States in the 1920s and rose to unprecedented global celebrity in the music halls of Paris and beyond.

Directed by lauded opera director (and former Adelaide Festival Artistic Director) Peter Sellars, this genre-defying performance blends opera, jazz, spirituals and the elegance and raunch of early 20th century French music hall into a powerfully emotional song cycle, with spoken interludes by the poet Claudia Rankine.

Baker's iconic songs are re-imagined by Tyshawn Sorey, the Pulitzer award-winning composer who fuses improvisational jazz and classical forms to create a work that reaches beyond the commercial limitations of Joséphine's professional lifetime, inviting her to live again in the full scope of her historical and contemporary meaning, heartbreak and glory.

Julia Bullock's performance reincarnates Joséphine Baker, inviting this extraordinary Black woman at last to claim and command the full range of her astonishing powers.

"One of the most important works of art yet to emerge from the era of Black Lives Matter"
New York Times

Sun 2 Mar – Wed 4 Mar

1hr 50mins, no interval

Her Majesty's Theatre

Wheelchair access

Performed in English and French with English surtitles.

Note: Recommended for audiences 12+. Contains nudity, sexual references to racial violence and abuse. Latecomers will not be admitted.

Theatre of Dreams

Hofesh Schechter Company

One of the most in demand choreographers in the world, Hofesh Shechter returns to Adelaide following the seismic impact of *Grand Finale* in 2019.

Twelve dancers move through portals of darkness and imagination, they tumble into a rabbit hole of evolving emotions and dreams. A hedonistic paradise where there is always more curtains, always more music, always more life.

Set to Hofesh Shechter's own trademark cinematic composition, *Theatre of Dreams* takes a plunge into the subconscious exposing the fears and desires that elate us.

Astonishingly beautiful. Constantly inventive. Utterly engaging.

Fri 13 Mar – Sun 15 Mar

1hr 30mins, no interval

Festival Theatre, Adelaide Festival Centre

Wheelchair access

Note: Recommended for audiences 13+. Contains intermittent loud music and nudity. Utilises theatrical haze and black out. Latecomers will not be admitted.

Ensemble Pygmalion

Raphaël Pichon

In an Adelaide Festival exclusive, France's acclaimed Ensemble Pygmalion makes its long-awaited Australian debut. Now celebrating its 20th year, the choir and orchestra, led by visionary founder Raphaël Pichon, embark on a thrilling residency of three programs over six concerts. Critically renowned for their unmatched command of Baroque repertoire, Pygmalion performances are an extraordinary blend of energy and excellence.

"A revelation... Pygmalion is a thoroughbred amongst ensembles" *Opera Today*

Bach: Good Night World

Experience the emotional power of JS Bach's choral genius in this Adelaide Festival exclusive. Framed by music born of the Thirty Years' War, this program explores how composers sought beauty and consolation amid political and spiritual upheaval. It features what was perhaps Bach's first cantata, alongside his most ambitious and inspiring motet, in the hands of the finest Baroque performers of today.

Fri 27 Feb – Sat 28 Feb

1 hr 35mins, no interval

Adelaide Town Hall

Wheelchair access

Performed in German, translations provided.

Monteverdi's Vespers

Experience one of the greatest works of sacred music ever written

Be transported through time and space to one of the cultural glories of western civilisation and spend an evening in Saint Mark's Basilica, Venice at the dawn of the Italian Baroque.

Monteverdi's *Vespers of 1610* – astonishing for the grandeur of its conception and the opulence of its sound – immediately conjures the splendour and pageantry of Venice's golden age. In his setting of the Vespers, Monteverdi drew on centuries of sacred music tradition, but he broke the mould by bringing the theatricality and drama of opera into the church.

Over two special nights, Pygmalion will revive the spirit of St Mark's through a spatialised performance of the Vespers in the spectacular acoustic of St Peter's Cathedral.

Mon 2 Mar – Tue 3 Mar

1 hr 50mins, no interval

St Peter's Cathedral

Wheelchair access

Performed in Latin, translations provided

Orfeo by Luigi Rossi

Rediscover a forgotten masterpiece

The myth of Orpheus and his lost wife Eurydice grapples with the inescapable forces of love and death that define our existence. It has captured the imagination of composers, writers and audiences for millennia.

Highly sought after by Europe's 17th century tastemakers, Italian composer Luigi Rossi was commissioned to write the first-ever opera for the French court while in exile in Paris. The result, his *Orfeo*, boasts some of the Baroque's most sublime and original writing in a poignant blend of tragedy and comedy.

Rossi's *Orfeo* was lost to the world for centuries. In this Australian premiere, rediscover this forgotten masterpiece brought to life with tenderness and passion, in a concert staging.

Wed 4 Mar and Fri 6 Mar

2hr 40mins, incl. interval

Adelaide Town Hall

Wheelchair access

Performed in Italian with English surtitles

History of Violence

Édouard Louis / Thomas Ostermeier / Schaubühne Berlin

One of the world's most provocative and influential directors, Thomas Ostermeier (*Qui a tué mon père* [Who killed my father], 2024 and *Richard III*, 2017) returns to Adelaide Festival with a searing production of Édouard Louis' autobiographical novel.

At 4am in the Place de la République in Paris, while returning home from a Christmas dinner, Édouard meets Reda, a charming and seductive stranger in the street. They get talking, start to flirt and soon Édouard is taking him back to his apartment.

Through the fractured recall of Édouard, his sister, the police and doctors, *History of Violence* reconstructs this desire-filled encounter, turned violent.

A layered retelling that is both devastating and funny, *History of Violence* explores race, queerness and rage unbridled, until all that remains is a nuanced, closely guarded memory.

"Shocking and compelling... the performances are meticulous." *The Daily Beast*

Fri 27 Feb – Mon 2 Mar

2hrs, no interval

Dunstan Playhouse, Adelaide Festival Centre

Wheelchair access, 75% visual content (fully surtitled)

Performed in German with English subtitles.

Note: Recommended for audiences 17+. Contains nudity, smoking on stage, sexual content and simulated sexual violence. Latecomers will not be admitted.

Gatz

Elevator Repair Service

An unforgettable theatrical and literary marathon

One morning in the office of a mysterious small business, an employee finds a copy of *The Great Gatsby* in the clutter of his desk. He starts to read it out loud and can't stop. Before long, the entire novel is unfolding around him, word for word, as his coworkers get swept into the story.

Created by the acclaimed American theatre company Elevator Repair Service, this eight-hour theatrical feat (yes, there are breaks!) brings to life Fitzgerald's entire masterpiece including all his iconic characters, in the most unexpected setting.

Hailed as "astonishing" and "mesmerising", *Gatz* breathes fresh resonance into this classic in a theatrical and literary marathon like no other.

Don't miss your chance to witness the beloved *Gatz*, which has been wowing critics and filling theatres around the world since its triumphant premiere. This is landmark contemporary theatre by one of America's most daring companies.

"The most remarkable achievement in theatre not only of this year but also of this decade."
The New York Times

Fri 13 Mar – Sun 15 Mar

8hrs 30mins, incl. two 20min intervals and a 90min dinner break

Her Majesty's Theatre

Wheelchair access

Note: contains strong language, smoking on stage, sexual references and depictions of violence. Utilises a gun shot sound effect.

Works and Days

Toneelhuis | FC Bergman

FC Bergman's *Works and Days* is a groundbreaking physical theatre masterpiece

This remarkable theatrical event from Belgium's FC Bergman (*The Sheep Song*, 2023) unfolds like a living painting, its pastoral imagery evoking the rhythms and battles of nature and the arc of human progress.

Inspired by the ancient Greek poet Hesiod's original verse *Works and Days*, eight highly physical performers embody the rituals of toil, tradition and transformation, without a single word spoken.

FC Bergman plough up the stage itself, dismantling the very ground beneath them to exhume a future. A steam engine descends to become a fiery altar, and the new age of AI stalks the perimeter.

An array of breathtaking images to an ecstatic live music score, *Works and Days* is a physical poem that speaks to collective strength, the complexities of change and the uncontrollable force of nature.

Thu 5 Mar – Sun 8 Mar

1 hr 30mins, no interval

Dunstan Playhouse, Adelaide Festival Centre

Wheelchair access, 75% visual content (wordless)

Note: Contains nudity, smoking on stage, sexual references and depiction of violence and blood.

POV

re:group performance collective

A kid with a camera. Two adults. No rehearsal.

Bub is 11-years old and obsessed with documentary filmmaking. In the aftermath of her family breakdown, Bub turns to dramatised re-enactments to get to the truth.

Each night two new unrehearsed actors play the parents, while the teenager Bub directs the action.

These brave (or foolhardy) performers discover the story on the night, negotiating disarming questions about parenting, agency, mental health and how we speak to children.

This experiment in onstage filmmaking from NSW based performance collective re:group is as playful as it is poignant. Can these two adults really answer the tough questions of a child?

Wed 4 Mar – Sun 8 Mar

1hr 10mins, no interval

Space Theatre, Adelaide Festival Centre

Wheelchair access, Auslan interpreted performance

Note: Contains strong language, references to mental illness and themes of suicide.
Utilises flashing lights and loud sound levels.

Whitefella Yella Tree

Dylan Van Den Berg / Griffin Theatre Company

A powerful story of first love in a dangerous world.

Under a lemon tree in the early 19th century, two teenage boys – Ty of the River Mob and Neddy of the Mountain Mob – meet, sparking a fragile friendship that blossoms into a heady romance.

As the English loom and the land is poised to be declared 'Australia', their love unfolds against a backdrop of seismic change.

Written by acclaimed Palawa playwright Dylan Van Den Berg and directed by Declan Greene and Amy Sole, this Griffin Theatre Company production features Pertame and Tiwi actor Joseph Althouse alongside Barrd, Yamatji, Noongar, Bunuba and Ngadju actor Danny Howard.

A moving depiction of young queer love, *Whitefella Yella Tree* is "subtle, clever and straight to the heart" (*ArtsHub*).

Thu 12 Mar – Sun 15 Mar

1hr 30mins, no interval

Space Theatre, Adelaide Festival Centre

Wheelchair access, Auslan interpreted performance

Note: Recommended for audiences 16+. Contains sexual references and depictions of violence. Utilises theatrical smoke and haze and loud sound levels.

Mama Does Derby

Windmill Production Company / Clare Watson / Virginia Gay

An immersive riot of theatre and roller derby. Heartfelt, fierce and funny as.

Renowned for its original work for young audiences and families, Windmill brings us a hilarious and heartfelt mother-daughter tale that smashes up against the rough and radical world of roller derby. Real players. A live band. Take a seat, trackside.

At 16, Billie is stuck. The pressure of growing up and holding it all together is weighing on her. To make matters worse, she and her mum have moved to a regional town and need to make their own fun. It's always been just the two of them. Them against the world. Now, Mum's not responding to this 'being still' business. She's spiralling through her own rebellion, until she finds her freedom... in skates and sweaty elbow pads.

Co-created by Clare Watson and Virginia Gay, *Mama Does Derby* is a story for all ages about stacking it and getting back up. Featuring athletes from Adelaide Roller Derby League, this is theatre that hits different.

Fri 27 Feb – Sun 8 Mar

1hr 30mins, no interval

Adelaide Entertainment Centre Theatre

Wheelchair access, Auslan interpreted performance, relaxed performances, audio described performance

Note: Recommended for audiences 12+. Contains strong language, references to violence, sexual content and mental health. Includes theatrical smoke, haze, strobe effects, live music and loud noise.

A Concise Compendium of Wonder

Slingsby

Three new Australian stories, inspired by classic fairytales, intertwine to form an unforgettable triptych. Experience each story individually or immerse yourself in an epic journey through the complete compendium – all bound in one bespoke wooden building that continually evolves to reveal imaginative new worlds.

The Childhood of the World

By Jennifer Mills / Inspired by the Brothers Grimm's *Hansel and Gretel*

Siblings Ré and Crann are taken from their father under the guise of apprenticeships. But as they are carted away, they suspect a darker destiny. Their escape finds them lost in a forest that holds both danger and possibility. Only by learning to read the wisdom found in their natural surroundings will they survive a perilous journey home.

The Giant's Garden

By Ursula Dubosarsky / Inspired by Oscar Wilde's *The Selfish Giant*

While rowdy children climb in the branches of a huge tree, Ida tends her quiet corner of nature with her friend, Quill the snail. The children scatter when a giant claims the tree as their own, separating Ida from Quill. As perpetual winter sets in, the children are horrified to hear the giant preparing to destroy the tree. Amid the sorrow, one small, courageous voice may hold the power to change their fate.

The Tree of Light

By Ceridwen Dovey / Inspired by Hans Christian Andersen's *The Little Match Girl*

It is the last day of the year 3099. The leader of the Moonfolk – an elder at the age of 12 – asks you to pause your ceaseless survival work to join her in the giant, hollow trunk of the last remaining tree on the Moon. She invites you to do something unthinkable – something that your ancestors, the Earthkind, once had the luxury to do: listen to a story that might lead you on the long journey home.

Wed 18 Feb – Sun 15 Mar

1hr, no interval (single show) / 6hrs 30mins total, incl. breaks (triptych cycle)

Recommended triptych order: *The Childhood of the World*, *The Giant's Garden*, *The Tree of Light*

Note: Recommended for audiences 8+. Utilises theatrical smoke and haze, loud sound, laser lights and strong scents. Latecomers will not be admitted.

The Chronicles

Stephanie Lake Company

From the womb to the tomb.

Pulsing with energy and sensuality, Stephanie Lake's latest dance creation, *The Chronicles* explores the cycles of life and inevitability of change. Twelve of the country's top contemporary dancers meet a masterful electro-acoustic score by Robin Fox, which blends driving rhythms with the ethereal sounds of Young Adelaide Voices youth choir and baritone Oliver Mann singing live on stage.

The Chronicles begins with the tiniest embryonic movement, through to explosive, pulsating life-force, and back to the final quiet.

Stephanie Lake's choreography, and her signature blend of virtuosic dynamism, navigates these cycles with tenderness and power. From the company that brought us *Manifesto* (2022) and *MASS MOVEMENT* (2025), *The Chronicles* is their newest dance epic.

The 12 Mar – Sun 15 Mar

1hr 10mins, no interval

Dunstan Playhouse, Adelaide Festival Centre

Wheelchair access, Audio described performance and sensory tour

Note: Utilises theatrical haze, loud and dynamic soundtrack and flashing lights. Latecomers will not be admitted.

Re-shaping Identity

GuoGuoHuiHui

Re-shaping Identity is the latest work by the dynamic Chinese dance duo GuoGuoHuiHui.

Five charismatic dancers from different ethnic backgrounds – including Tibetan, Yao, Uyghur and Han – strut on stage to share the traditional dances that have shaped their identities. But as a thumping electronic beat consumes the theatre, they collectively transform their traditional dances into contemporary expressions of liberation and living in the present.

The lives of these performers are transforming, as are the dances they carry within their bodies.

In this Australian premiere, experience artists who are at the forefront of the next wave of choreographic ideas shaping contemporary dance in China.

Sat 28 Feb – Mon 2 Mar

1hr 10mins, no interval

Space Theatre, Adelaide Festival Centre

Wheelchair access

Performed in Mandarin with English surtitles.

Faraway

Australian Dance Theatre

Australian Dance Theatre has invited lauded choreographer Jenni Large to create a freaky fairy tale-infused fantasia in the world premiere of *Faraway*.

Revelling in physical extremes that have seen dancers wade through water atop eight-inch heels, Large is one of Australia's most daring and singular choreographic voices. In this sinuous new work, the darkness of our collective dreams unfurls around the audience as they enter a nostalgic delusion that is grim, glam, scintillating and sensual.

Creatures slither from a billowing terrain tempting us as they tear apart our need for escapism, story and solace, *Faraway* is a menacing reverie about the shadows we must all evade. A floral and fetishistic exorcism for the darkness that lurks around us.

In *Faraway*, the remarkable artists of Australian Dance Theatre will guide you through a fantastical journey of the familiar - a nostalgic delusion that takes you to a far-off place that's closer than you think.

Wed 25 Feb – Sun 1 Mar

1hr, no interval

The Odeon, Norwood

The Tiger Lillies

Serenade from the Sewer

Legendary post-punk, cult cabaret superstars The Tiger Lillies make their long-awaited return to Australia with a new concert celebrating the weird, the macabre and those that society has abandoned.

Inspired by the seedy underbelly of London's Soho district in the 1980s, *Serenade from the Sewer* is a melancholic yet ironic reflection of life on the margins of society; a grotesquely beautiful tale framed by the band's signature fusion of chanson, dark cabaret and operatic punk.

Described by *The Guardian* as "a provocative mix of anarchic opera and gypsy street theatre," and by *The New York Times* as "one of the most unique and subversive acts in contemporary performance," expect songs from their brand new album alongside favourites from The Tiger Lillies long and illustrious career.

Thu 5 Mar – Fri 6 Mar

1 hr 30mins, no interval

Her Majesty's Theatre

Wheelchair access

Note: Contains adult themes and strong language

Tyshawn Sorey

Alone

Jazz titan, Tyshawn Sorey performs in solo piano mode for one-night-only.

Tyshawn Sorey is a remarkable figure in contemporary music – an acclaimed composer and multi-instrumentalist and one of the most in demand drummers amongst the titans of the jazz scene. Collaborating with icons like John Zorn, Bill Frisell, Joe Lovano and Vijay Iyer, Sorey stands at the vanguard of the contemporary classical world.

Winner of the 2024 Pulitzer Prize in Music for his composition *Adagio (For Wadada Leo Smith)*, Sorey's music draws from a wide range of musical idioms, crossing boundaries of genre, composition and improvisation. Appearing at Adelaide Festival as composer and musical director for *Perle Noire*, Sorey will perform in solo piano mode for a one-night-only performance at Her Majesty's Theatre. This is a rare moment of musical intimacy – an extraordinary artist, a piano, and the promise of a transcendent experience.

Mon 2 Mar, 7:30pm

1 hr, no interval

Her Majesty's Theatre

Wheelchair access

Note: Latecomers will not be admitted

Tryp

Enter the broad church of progressive, contemporary music: an opening weekend program envisioned as a sacred triptych. Three locations, three movements in sound, three stations of passage. A procession of noise and light, invocation and communion, reflection and ecstatic release, for the curious and the daring.

Tryp I

BORIS & MERZBOW PRESENT DRONEVIL / TAKKAK TAKKAK / JANNAH QUILL x HOUSE OF VNHOLY

Opening with a chthonic rumble, plunge headfirst into a monumental wall of sound at Hindley Street Music Hall.

As darkness falls, the frayed edges of noise, metal and avant-audiovisual art will coalesce for an evening of ritual and sonic transgression, headlined by the seismic collision of two cult icons of Japanese noise and metal, Boris and Merzbow, in a world premiere Australian exclusive.

Fri 27 Feb, 8pm

4hrs

Hindley Street Music Hall

Note: Contains theatrical smoke and haze, loud sound levels and high intensity lights.

Tryp II

DJ HARAM / SOVBLKPSSY / SKORPION KING X MR JOHN

Descend into the murky depths for a kick-on of leftfield bass, diasporic rhythms and hyperdistorted club bangers.

Led by iconoclasts from the global underground dance scene, expect an entrancing movement through eclectic samples, chaotic soundscapes and post-club euphoria. Hyperdub's 'anti format audio propagandist' DJ Haram takes the helm, alongside Ngarrindjeri DJ SOVBLKPSSY and local dubstep evangelists SKORPION KING x Mr. John. Dim the lights and succumb to the witching hours under the streets of Adelaide.

Fri 27 Feb, 10:30pm

5hrs

Divide

Note: Contains strobe lighting, theatrical smoke and haze and loud sound levels.

Tryp III

**JAMES K / LYRA PRAMUK / DJ RUPTURE / MARYAN RAHMANI / D-GRADE / WILSON
TANNER / ROMI**

Kaleidoscopic sounds to illuminate the summers' night.

A new day invites us back to our earthly selves, completing Tryp with a restorative blend of deep listening, heavenly hymnals, IDM and mystic folksong on the banks of Karrawirra Parri. Drift through hazy afternoon ambience into the evening's ecstatic electronica; from the wine-soaked sounds of Wilson Tanner to James K's downtempo dream pop. A festival tonic for the thinkers, the dreamers and the groovers.

Sat 28 Feb, 3pm

10hrs

Cloisters, Adelaide University, Victoria Drive, Adjacent Unibar

Note: Contains theatrical smoke and haze and loud sound levels.

El Niño: Nativity Reconsidered

Music John Adams / Libretto compilation Peter Sellars / Musical selections Julia Bullock / Musical arrangement Christian Reif and Antonsen Preben

The soaring oratorio *El Niño* by John Adams, one of the leading composers of his generation, had its Australian premiere at the 2002 Adelaide Festival in a landmark production directed by Peter Sellars.

El Niño: Nativity Reconsidered is a new chamber adaptation of this monumental work, featuring Grammy Award-winning singer Julia Bullock. Hailed as "intimate, affecting and quietly rich with activism" (*The New York Times*), this distilled rendering centres the maternal voice within what has historically been delivered as a patriarchal narrative.

Arranged by Christian Reif, with a cross-cultural libretto compiled by Peter Sellars, the voices of women and Latin American poets come to the fore, exploring the tension between new life and the reality of suffering and sacrifice.

Soprano **Julia Bullock**

Mezzo-Soprano **Margaret Plummer**

Countertenor **Austin Haynes**

Baritone **David Greco**

Adelaide Symphony Orchestra

Conductor **Christian Reif**

Adelaide Chamber Singers

Artistic Director **Christie Anderson**

Thu 12 Mar, 7:30pm

1hr 5mins, no interval

Adelaide Town Hall

Performed in English and Spanish with English surtitles

Contains references to violence. Latecomers will not be admitted.

Anthony Marwood

Anthony Marwood has captivated audiences across the world with his "boundless energy, intellectual curiosity and creative wizardry" (*BBC Music Magazine*). His list of collaborators, from composer Thomas Adès to the Boston Symphony and London Philharmonic orchestras, speaks of his irresistible draw as an artist. Marwood is no stranger to Adelaide and enjoys enduring partnerships with both the Adelaide Symphony Orchestra and UKARIA. In this special artist-in-residence matinee series at Elder Hall, we have the rare opportunity to witness his craft as a chamber musician, concerto soloist and recitalist across three exquisite and enthralling days.

1hr, no interval

Elder Hall,

Shadow & Light

Anthony Marwood / Adelaide Symphony Orchestra

Experience Anthony Marwood in full flight with the Adelaide Symphony Orchestra.

The beloved *The Lark Ascending* by Ralph Vaughan Williams – one of Marwood's signature works – closes a performance that starts with Shostakovich's enthralling String Quartet No.2 arranged for strings. An elusive and enigmatic piece, it has at its heart a ghostly waltz, which gives way to an ending of heart-stopping virtuosity.

Mon 1 Mar, 12:30pm

Breath & Bow

Anthony Marwood / Adelaide Symphony Orchestra

Anthony Marwood performs in intimate dialogue with a small ensemble from the Adelaide Symphony Orchestra. Beethoven's Septet has been hugely popular from the moment it was written (so much so that the composer came to begrudge its existence). It represents the height of classical elegance, combined with the invention and wit of Beethoven in his prime. The concert begins with Henri Tomasi's *Fanfare liturgiques*, a curtain-raiser for brass and percussion.

Tue 3 Mar, 12:30pm

Marwood & Mustonen

Anthony Marwood with Olli Mustonen

For the first time ever together, we are proud to present Anthony Marwood and Olli Mustonen in an exclusive duo performance that marks the culmination of their individual Adelaide Festival residencies. Though long-time admirers of one another's artistry, incredibly they have never shared the stage, until now. This final concert showcases their extraordinary talents as soloists before they come together for Shostakovich's mysterious Sonata for Violin and Piano.

Wed 4 Mar, 12:30pm

The Beethoven Sonatas

Olli Mustonen

Helsinki-born Olli Mustonen, revered as a leading pianist of this generation, lives an extraordinary triple life as pianist, conductor and composer and has wowed audiences from Wigmore to Carnegie Hall for decades.

In this Adelaide Festival exclusive, Mustonen draws on a lifelong connection with Beethoven's music to perform 13 of his sublime Piano Sonatas in an intimate, weekend-long cycle at UKARIA. Beethoven's Sonatas rank alongside Shakespeare's Sonnets or Bach's Cantatas as showcases of their creators' artistic genius and personal windows into their character. This is a rare opportunity to immerse yourself in Beethoven's brilliance in the hands of one of the most in-demand concert pianists of today.

Appassionata

Mustonen's Beethoven cycle opens with the composer's very earliest sonatas, youthful works full of wit and invention. The concert closes with the famed *Appassionata*, a work of staggering technical demands written as Beethoven grappled with his hearing loss.

Sat 28 Feb, 11am | 1hr 50mins, incl. interval

Les Adieux

The second concert in Mustonen's Beethoven cycle centres on three consecutive sonatas written in a period of intense creativity, culminating in the famed Les Adieux, and preceded in the first half by two elegant early works.

Sat 28 Feb, 2:30pm | 1hr 40mins, incl. interval

Moonlight

The final concert features the beloved Moonlight sonata and the profound Op. 110 – Beethoven's penultimate sonata, written in ill health and filled with transcendent beauty.

Sun 1 Mar, 2:30pm | 1hr 40mins, incl. interval

Sergej Krylov with Konstantin Shamray

Pairing effortless lyricism with intense virtuosity, Italian-based violinist Sergej Krylov captures the brilliance of his instrument's extremities. Greatly influenced by cellist Mstislav Rostropovich, with whom he regularly shared a stage as a young violinist, Krylov's nuanced artistry has seen him perform with many of the world's great orchestras, as well as holding the role of Music Director of the Lithuanian Chamber Orchestra.

Krylov is joined by Konstantin Shamray at UKARIA for a recital of exquisite French repertoire. Camille Saint-Saëns' *Introduction and Rondo Capriccioso* and Ravel's *Tzigane* are bookended by two evergreen sonatas. Ravel's Violin Sonata No. 2 embodies the increasingly cosmopolitan milieu of France in the 1920s, while Franck's Violin Sonata in A, a wedding gift to Eugène Ysaÿe, promises to illuminate Krylov and Shamray's sensitivity and fire.

Sun 15 Mar, 2:30pm

2hrs, incl. interval

UKARIA Cultural Centre, Mount Barker Summit

Alma's World

Alma Moodie Quartet with Konstantin Shamray & Robert Nairn

Alma Moodie, born in 1898 in regional Queensland, was one of the pre-eminent violin soloists in Europe during the early 20th century. Helping to bring this remarkable Australian virtuosa out of the historical shadow, the Alma Moodie Quartet shares the dedication to music, both popular and neglected, that their namesake championed.

Joined by pianist Konstantin Shamray and Robert Nairn on double bass, the Quartet presents a program exploring composers that she inspired and was influenced by – Reger, Stravinsky, Bartók and Brahms – alongside a work by living composer Olli Mustonen to celebrate Alma's dedication to contemporary music.

Sat 7 Mar, 2:30pm

2hrs, incl. interval

UKARIA Cultural Centre, Mount Barker Summit

WOMADelaide

One ticket to a world of discovery, WOMADelaide transforms Botanic Park / Tainmuntilla over four extraordinary days and glorious nights of music, arts and dance.

Featuring more than 700 artists from over 30 countries, the 2026 lineup embraces everything from Balkans brass and Latin American cumbia to classical Indian ensembles and Japanese hip hop.

Around The Park, explore countless other worlds off stage through stunning performance installations, Taste the World cooking sessions, KidZone's fun activities for children, global cuisine, interactive artist workshops and in-depth conversations about the environment in The Planet Talks.

Since 1992, WOMADelaide has been a truly unique part of the Australian festival landscape, showcasing the best, the essential and the surprising. A joyous celebration of the power of culture and community, it is an unmissable weekend celebration for all ages.

Fri 6 Mar – Mon 9 Mar

Botanic Park / Tainmuntilla, Plane Tree Drive

Brodsky Quartet with William Barton

Music history takes sonic form in this extraordinary pairing of master yidaki artist William Barton with the legendary Brodsky Quartet.

Tracing an arc through time and across cultures, this performance showcases a profound musical dialogue between traditions, where First Nations wisdom converses with the rich textures of European chamber music.

The program is a feast of storytelling; Andrew Ford's *Eden Ablaze* written during the bushfires of 2019 and Peter Sculthorpe's *Jabiru Dreaming* sit alongside Janáček's confessional *Intimate Letters*, selections from Purcell and Stravinsky, and Barton's own compositions.

Britain's Brodsky Quartet are phenomenal collaborators with a 50-year legacy and Barton is Australia's most celebrated yidaki virtuoso. Together this performance exquisitely evolves the idea of what a string quartet can become.

Sat 28 Feb, 7pm

2hrs, incl. interval

Elder Hall, Adelaide University

Yield Strength

2026 Adelaide Biennial of Australian Art

Art Gallery of South Australia

Yield Strength reveals how materials, selfhood and society are tested – and transformed – under pressure. Twenty-four artists push their mediums to build visual complexity or contort them to convey the curious side of existence. The exhibition fosters intimacy through layered viewing experiences across the Art Gallery of South Australia, Samstag Museum of Art and Adelaide Botanic Garden.

The 2026 Adelaide Biennial of Australian Art features new works by Robert Andrew, Nathan Beard, Lauren Burrow, Francis Carmody, Mark Maurangi Carrol, Milminyina Dhamarrandji, Matthew Teapot Djipurrjtjun, George Egerton-Warburton, Prudence Flint, Brian Fuata, d harding, Matthew Harris, Helen Johnson, Kirtika Kain, Jennifer Mathews, Archie Moore, Josina Pumani, Julie Nangala Robertson, Erika Scott, Joel Sherwood Spring, Charlie Sofo, John Spiteri, Isadora Vaughan and Emmaline Zanelli.

The Adelaide Biennial of Australian Art remains the pre-eminent and longest-standing survey of contemporary Australian art. As a vital component of Adelaide Festival since 1990, the 19th Adelaide Biennial builds on its reputation and commitment to supporting and celebrating innovative and ambitious visual art practices.

Fri 27 Feb – Mon 8 Jun

Art Gallery of South Australia

Samstag Museum of Art

Adelaide Botanic Garden

Kumarangk

Temeika Campbell, Zemiah Campbell, Carly Tarkari Dodd, Tiarnie Edwards, Debra Rankine, Elizabeth Rankine, Sonya Rankine, Bessie Rigney, Stephanie Russell, Sandra Saunders, Betty Sumner, Margi Sumner and Ellen Trevorrow

Kumarangk is an intergenerational love letter for Ngarrindjeri women - an exhibition that explores the resistance to colonial destruction and the survival of culture.

The *Kumarangk* exhibition is headlined by a commission for artist and activist Sandra Saunders. Through a series of paintings and wireworks, Saunders retells the story and tribulations of the building of the bridge to Kumarangk – colonially known as Hindmarsh Island.

The exhibition features major new works by prominent Ngarrindjeri weavers Aunty Betty Sumner; Aunty Ellen Trevorrow, working with the multidisciplinary art collective Mardawi (Elizabeth Rankine, Margi Sumner, Temeika Campbell, Bessie Rigney, Zemiah Campbell, Debra Rankine and Stephanie Russell); Sonya Rankine; Carly Tarkari Dodd; and early career ceramicist Tiarnie Edwards.

Sat 21 Feb – Sat 4 Apr

Tue – Sat, 11am -4pm

ACE Gallery

Manifest Destiny

Alex Frayne with Capital Waste and Donnie Sloan

Presented by ILA | Immersive Light and Art

South Australian artists Alex Frayne and Capital Waste bring the streets, people and stories of America to life in a gallery exhibition and immersive experience that blends the physical and the digital. Alex Frayne's photographs have captured the world's dualities and life's starkly contrasting threads of joy and sorrow.

Now, he has turned his lens on America in an epic photographic study interrogating the West, Deep South and Bible Belt of a nation in crisis. In *Manifest Destiny*, Frayne's large-scale 2D analogue photographs explore American culture accompanied and transformed as moving images by renowned video artist and cinematographer Capital Waste.

Completing the experience is an ambient soundtrack by artist Donnie Sloan (USA) of the famed hit-making electro-pop group *Empire of the Sun*. The work will span the 100sqm of LED screens in ILA's immersive studio.

Adelaide Writers' Week

28 Feb - 5 Mar

Kaurna Country

Pioneer Women's Memorial Garden, The Drill Hall, Adelaide Town Hall, Bonython Hall, Her Majesty's Theatre

Entry to the Garden is FREE

Donations are encouraged

Just some of the Writers joining us for AWW 2026

Randa Abdel-Fattah • Christiane Amanpour • Evelyn Araluen • Jacinda Arden • Robbie Arnott • Joe Aston • Shokoofeh Azar • Maxine Beneba Clarke • Matt Bevan • Ariel Bogle • James Bradley • Mark Brandi • Bryan Brown • Natasha Brown • Tina Brown • Nick Bryant • Katherine Bucknell • Jane Caro • Bob Carr • Rachel Cockerell • Jonathan Coe • Adam Courtenay • Annabel Crabb • Paul Daley • Blanche d'Alpuget • Trent Dalton • Najwan Darwish • Michelle de Kretser • Brigid Delaney • Richard Denniss • Andrew Denton • Frank Dikötter • Ian Dunt • Mariana Enriquez • Percival Everett • Hannah Ferguson • Sarah Ferguson • Richard Fidler • Cordelia Fine • Peter FitzSimons • Chris Flynn • Jonathan Freedland • Helen Garner • M Gessen • Adam Gopnik • Madeleine Gray • A.C. Grayling • Peter Greste • Sam Guthrie • Kate Halfpenny • Chris Hammer • Jane Harper • Virginia Haussegger • Tracey Lee Holmes • Chloe Hooper • Andy Jackson • Molly Jong-Fast • Toni Jordan • Sarah Kanowski • Hannah Kent • Jackie Kent • Julian Kingma • Sarah Krasnostein • Laila Lalami • Vincenzo Latronico • Bri Lee • Carol Lefevre • Cheng Lei • Jill Lepore • Natasha Lester • Kathy Lette • Michael Lewis • Emily Lighezzolo • Melissa Lucashenko • Emily Maitlis • Jacqueline Maley • David Marr • Angie Faye Martin • Mark Mazower • Eoin McNamee • Hilary McPhee • Louise Milligan • Jennifer Mills • Drusilla Modjeska • Lucy Nelson • Roisín O'Donnell • Sonia Orchard • Nikos Papastergiadis • Rachel Perkins • Georgia Rose Phillips • Helen Pitt • Amy Remeikis • Henry Reynolds • Lance Richardson • Derek Rielly • Heather Rose • Nicolas Rothwell • Hallie Rubenhold • Micaela Sahhar • Toby Schmitz • Greg Sheridan • David Speers • Heather Taylor Johnson • Madeleine Thien • Martin Thomas • Jennifer Trevelyan • Helen Trinca • Vanessa Turnbull-Roberts • Yanis Varoufakis • Michael Veitch • Francesca Wade • Tasma Walton • Chelsea Watego • Marian Wilkinson • Cameron Wilson • Simon Winchester • Claire Wright • Susan Wyndham • Grace Yee • Nell Zink

The Republic of Reading

Curating a celebration of reading and writing has been my privilege since 2023. I am often asked how the theme of AWW is established. In truth, creating a theme that captures the zeitgeist and represents a hugely diverse range of writers, subject matter and genres is an imprecise science. One ends up groping for generalities, for ideas so broad as to suit all comers.

The advent of AI and a plethora of filters now customise and limit our access to views that only accord with our own. Yet while we live with the illusion that we have agency, that we are the authors of our own stories, how much agency do we really have as hapless citizens? At a time when audiences are more divided than ever, what we can do, collectively and individually, is look to experts, to those who think deeply. Their creative imaginations can alert us to new ways of contemplating ourselves, our relationships and the world we inhabit.

So many books are published in Australia every year that the choices for AWW are exciting and bewildering in equal measure. We endeavour to offer you, our always generous, open-minded and open-hearted audience, the opportunity to encounter much-loved literary luminaries. But the books they write take time – it can be years between masterpieces. However, one of the many joys of a free festival set in glorious gardens is the chance to meet new writers.

Many years ago, I went to an event with the Canadian writer Carol Shields who, much to my embarrassment, I had not read. The discussion of her then new novel *The Stone Diaries* was enchanting and led me straight to the book tent and the purchase of her entire back catalogue. It was a chance encounter that enriched me immeasurably. The emerging writers joining us have passed the rigorous process of persuading sceptical and selective publishers to support them. They tell us they like to come to AWW because it's an opportunity to connect with their audiences, or indeed to find an audience – it's a chance to talk about their work, to share their process, the challenges of the craft.

So I want to encourage you to be curious, to sample unfamiliar writers, debut novelists, experts on subjects on which you are inexpert! Listen to the writers you do not know as well as securing a hard-won seat at the sessions overflowing because Helen Garner or Rachel Perkins or Trent Dalton or David Marr are on stage. Welcome to the Republic of Reading.

- Louise Adler AM, Director

The AWW Great Debate

The nation's finest wits, wordsmiths and pun-meisters gather for Writers' Week's annual Great Debate. This year, captains Annabel Crabb and David Marr have assembled two terrifyingly clever teams, which include Kathy Lette, Ian Dunt, Toby Schmitz and Amy Remeikis, to argue their take on: "You can never be too rich." John Wells will endeavour to maintain order.

Her Majesty's Theatre
Fri 27 Feb, 7:30pm
1hr 15mins

Poetry Day on the Green

Join us at the North Stage for a day of conversations, readings and inspiration from leading contemporary poets as they explore the world in ways that only poetry can. We'll be hearing about land, history, myth, the body, and survival both personal and political. From scorching words against injustice through to the quietly lyrical and meditative and experiments in language searching for new ways to express the human condition, we'll hear what poetry has to offer in these challenging times.

Curated by Mike Ladd.

North Stage, Pioneer Women's Memorial Garden
Sat 28 Feb, 10:45am
FREE

Jill Lepore Talks with Nick Bryant

Jill Lepore's day job is as a professor of American history at Harvard University, and she's also a staff writer for The New Yorker. When Trump won the 2016 election, Lepore had a ringside seat among his campaign managers: "No-one said a word about the US or its government or the common good. Sitting in that room, watching, was like being a pig at a butcher's convention. There was much talk about the latest technology in knives and the best and tastiest cuts of meat but no-one pretended to bear any love for the pig." Has the butchers' convention reconvened? Nick Bryant finds out.

The Drill Hall, Torrens Parade Ground
Sat 28 Feb, 12pm
1hr

Michael Lewis Talks with Joe Aston

Michael Lewis has been described as “a moralist who has dedicated his career to an exploration of pragmatism”. *Moneyball*, *The Big Short* and *Going Infinite* are just some of his bestselling books, about winning at baseball, the barbarians at the financial gate, and Mr Cryptocurrency himself, Sam Bankman-Fried.

Lewis speaks to Joe Aston about his latest project, *Who Is Government?*, which couldn't be more timely as President Trump dismantles America's long-cherished idea of itself as a democracy.

The Drill Hall, Torrens Parade Ground

Sat 28 Feb, 2:30pm

1hr

Mushrooms, Money, Murder and Marriage

Helen Garner, Chloe Hooper and Sarah Krasnostein joined the media scrum at the Latrobe Valley Law Courts in Morwell, stayed overnight in the town, and spent countless hours in fervent conversation about their impressions inside the courtroom – an odyssey that resulted in *The Mushroom Tapes*.

In league with the co-host of ABC's *Conversations*, Richard Fidler, the three renowned writers explore the gap between the certainties of law and the messiness of reality, their own ambivalence about the true crime genre, and all that remains unknowable about Erin Patterson.

Adelaide Town Hall

Sat 28 Feb, 7:30pm

1hr

Young Readers' Day

Step into a world of imagination, curiosity, and adventure this Young Readers' Day – a celebration designed to spark a love of reading in children. Enjoy a fantastic all-Australian line-up featuring interactive storytelling and creative play with Story Trove and Nature Play SA.

Whether your child dreams of faraway lands or loves diving into tales close to home, Young Readers' Day is the perfect place to turn pages.

Torrens Tent, Pioneer Women's Memorial Garden

Sun 1 Mar, 9:30am – 3pm

Secondary Schools Day

Calling all teachers! Bring your class to Secondary Schools Day!

Students will hear from some of Australia's most inspiring authors, poets, and literary voices – all dedicated to encouraging a new generation of passionate readers and writers. The 2026 lineup includes Tristan Bancks, Olivia De Zilva, Hannah Kent, Gary Lonesborough, Margot McGovern, Alice Pung and Solli Raphael.

Sessions are available for secondary schools only, years 7-12. Download a printable .pdf of the schedule and session overview [HERE](#).

To book tickets and for more information, please contact schoolbookings@adelaidefestival.com.au.

East and West Stages, Pioneer Women's Memorial Garden
Fri 27 Feb, 11am – 2pm

The Australia Institute

The Australia Institute is delighted to be a part of Adelaide Writers' Week for another year. The Australia Institute is the nation's leading independent think tank, whose high-impact research changes minds and creates more informed debate on the issues that matter.

The Australia Institute is partnering with Writers' Week in 2026 to bring the big ideas and bold thinking that are needed to create a braver Australia for all. Discussing climate, economics, international relations and more, Richard Denniss, Amy Remeikis and the Australia Institute team will bring the power of big thinking to present a series of provocative, brave, optimistic and unmissable discussions at Adelaide Writers' Week for another year.

West Stage, Pioneer Women's Memorial Garden
Sun 1 Mar, 9:30am
FREE

What Do We Mean When We Talk about Antisemitism?

Routinely described as an “ancient hatred”, the term ‘antisemitism’ was coined in late-19th-century Europe when assimilating Jews were deemed a threat to ethno-nationalism.

Renowned 20th-century historian Mark Mazower argues that in the aftermath of October 7, “no-one wanted to be called an antisemite, and yet if you believed the pundits, antisemites were everywhere, and it sounded like Manhattan was Berlin on the eve of Kristallnacht”.

He explains why the term antisemitism has become a weapon. A conversation with Jonathan Freedland moderated by Radio National’s presenter of *God Forbid*, James Carleton.

The Drill Hall, Torrens Parade Ground
Sun 1 Mar, 12pm
1hr

Tina Brown Talks with Sarah Ferguson

A “transatlantic media diva” is how Tina Brown describes herself, but it doesn’t adequately sum up this remarkable woman. Brown, the author of *The Diana Chronicles*, *The Vanity Fair Diaries* and *The Palace Papers*, has also spent four decades at the helm of many highly influential publications, including *The New Yorker*, *Vanity Fair*, *Tatler* and *The Daily Beast* website.

The diva will explain to Sarah Ferguson why the media matters and why keeping a diary is a good idea.

Adelaide Town Hall
Sun 1 Mar, 12pm
1hr

The Internet Is Responsible for Everything That Has Gone Wrong

Join Sarah Kanowski, Richard Fidler and a gaggle of gifted writers as they do their very best to destroy the internet.

In the 1990s, the internet was going to introduce a golden age of freedom and democracy. It would pull down autocracies, empower creative people and beam light into the darkness of corrupt institutions. Instead, the internet has destroyed much of journalism, enthroned populist demagogues, and throttled the livelihoods of musicians and writers. It’s brought about a self-service world where everyone must be their own travel agent and accountant, and where Zoom has made it impossible to dodge meetings. For this, and for so many other sins, The Internet Must Die.

Adelaide Town Hall
Sun 1 Mar, 3:30pm
1hr

Did You Sleep Well in Your Warm Bed Last Night?

Nesting is the bestselling debut novel by Irish writer Roisín O'Donnell. In the endnote to the novel, O'Donnell reminds us that 4000 Irish children sleep in emergency accommodation every night – in Australia, over 30,000 women and children were homeless last year.

O'Donnell shares with Rachel Doyle SC the process of writing about coercive control and penniless women with children and nowhere to sleep.

The Drill Hall, Torrens Parade Ground
Sun 1 Mar, 5pm
1hr

Christiane Amanpour Talks with Sarah Ferguson

CNN's chief international anchor, Christiane Amanpour, is one of the world's most famous and awarded broadcasters and frontline reporters. Her mantra is that journalism must be truthful, not neutral. There has not been a leader of importance over recent decades that Amanpour has not interviewed, from the Dalai Lama to Hillary Clinton, Ratko Mladić, Mohammad Khatami and Angela Merkel.

She somehow finds time to present *The ExFiles* podcast with ex-husband James Rubin. Join her in conversation with 7.30's Sarah Ferguson.

Adelaide Town Hall
Sun 1 Mar, 3:30pm
1hr

Mob Club

Curated by Dominic Guerrera

It's no secret that Blakfellas can tell a story, we've been doing so for over 60,000 years, but it's only now that the Australian literature scene is finally catching up. This special line up is not just a celebration of First Nations literature and books, but also a powerful strong representation of First Nations women, who are unwavering in their pursuit to be heard, to contribute to the wider conversation.

Through the mediums of essay, fiction and memoir, these incredible First Nations writers will provoke deep thought and challenge your understanding of Blackness. This is an invitation to join a succession of First Nations panels, back to back, uninterrupted.

North Stage, Pioneer Women's Memorial Garden

Mon 2 Mar, 10:45am

FREE

Insiders with David Speers

For nearly 25 years, *Insiders* has been unmissable television for political tragics and anyone else wanting to stay up to date with what's going down in parliament.

Host David Speers and a panel of Australia's sharpest journalistic minds return to Adelaide Writers' Week to dissect the latest political developments and the agenda-setting Speers interview of the week. They will be joined by Mike Bowers, who will present a unique live version of *Talking Pictures*.

West Stage, Pioneer Women's Memorial Garden

Mon 2 Mar, 6:30pm

1hr 30mins

FREE

Why Words Matter

M Gessen

M Gessen, one of the world's most influential intellectuals and a convicted criminal in absentia according to Vladimir Putin, reflects on the uses and abuses of language in Kyiv, Mar-a-Lago and Gaza. Marshall McLuhan in the 1960s coined the phrase "the medium is the message". In conversation with Tony Jones, M Gessen explores how Trump, Putin, and Netanyahu have exploited the proliferation of platforms, ignored the evidence and played with the polity's susceptibility to fear.

Adelaide Town Hall

Mon 2 Mar, 7:30pm

1hr

Jacinda Ardern Talks with Sarah Ferguson

Who can forget the authenticity of the moment when New Zealand's 40th prime minister hugged a traumatised witness to the Christchurch massacre? In that instant, Rt. Hon. Dame Jacinda Ardern became a symbol of a different kind of leadership – empathetic, and genuine.

She describes herself as conscientious, anxious, never confident she was good enough for the job she accepted out of a "grinding sense of responsibility". Even her resignation in 2023 was surprisingly honest: she just didn't have "enough in the tank" to fight another election. A conversation about women and power.

Bonython Hall, Adelaide University
Tue 3 Mar, 6pm
1hr

A Sweaty Prince, A Public Broadcaster and the Price of Truth

Who can forget the moment Prince Andrew broke into a sweat while being interviewed by Emily Maitlis? As one critic observed, "Don't confuse Emily Maitlis with Andrew Neil. He grills, she incinerates."

Maitlis the prince slayer is an internationally renowned journalist and co-presenter of *The News Agents* podcast, and author of *Airhead: The Imperfect Art of Making News*. She joins the ABC's *If You're Listening* podcast host Matt Bevan to explain why journalism is such a fraught business these days.

Bonython Hall, Adelaide University
Wed 4 Mar, 7:30pm
1hr

A Living National Treasure: Trent Dalton

Join us to celebrate the remarkable career of Trent Dalton, one of Australia's most beloved chroniclers of our time.

In conversation with Julia Baird, Trent explores the experience of becoming a bestselling writer, from his semi-autobiographical first novel *Boy Swallows Universe* to his latest, *Gravity Let Me Go*.

Adelaide Town Hall
Thu 5 Mar, 7:30pm
1hr

The AWW Book Club

Join us for the inaugural Writers' Week Book Club, hosted by ABC broadcaster and *The Book Show* producer Sarah L'Estrange daily from 5pm to 6pm. Each afternoon you'll enjoy intimate conversations with brilliant writers, with exclusive access to the AWW Green Room and the 'support' of good wine and cheese. There will be a limit of 20 participants each day to ensure everyone has a chance to contribute. Book now so you don't miss out.

Sat 28 Feb: Kathy Lette

Sun 1 Mar: Rachel Perkins and Henry Reynolds with David Marr

Mon 2 Mar: Robbie Arnott

Tue 3 Mar: Heather Rose

Wed 4 Mar: Chris Hammer

Thu 5 Mar: Amy Remeikis

AWW Green Room, Pioneer Women's Memorial Gardens

Sat 28 Feb – Thu 5 Mar, 5pm daily

1hr

The Morning After The Night Before

Get the inside scoop on what's good – and what's even better – in the Adelaide Festival program. Join Tom Wright in conversation with Writers' Week alumni as they review the shows they saw yesterday, ones you can still catch today. Bring your diary, a pencil and eraser as you might want to rearrange your schedule.

North Stage, Pioneer Women's Memorial Garden

Sat 28 Feb – Thu 5 Mar, 9:30am daily

FREE

Breakfast With Papers

Begin your Writers' Week day with food for thought. Yes, that perennial favourite 'Breakfast with Papers' returns, setting loose your favourite authors, thinkers and commentators on the news of the day. Take your seat and dig into a hearty combination of world and local events and, quite possibly, a serving of spirited, early-morning hilarity. The ABC's Jonathan Green and Guardian Australia's Tory Shepherd will be your hosts.

West Stage, Pioneer Women's Memorial Garden

Sat 28 Feb – Thu 5 Mar, 8am daily

FREE

AF Talks

Hosted by Tom Wright

Want to dig a bit deeper? Intrigued to hear from the people who made the work you have seen? Keen to get yourself ready for what you're about to see? Just interested in the conversation that a great festival generates?

Adelaide Festival has a long history, not just of art, but of public sessions where everything's mulled over and discussed – the inspiration, the preparation and the execution.

Some of the most dynamic and cutting-edge minds in the world are passing through town – and some of them live here. AF Talks are a chance to hear the story behind the stories, and some reflections on the fascinating ways the shows, exhibitions and events speak to each other.

FREE

Access

Access At Adelaide Festival, we believe everyone has the right to have access to quality arts and entertainment.

For the dates and times of Auslan interpreted, audio described, relaxed performances and sensory tours, 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/festival-info/access

The 2026 Festival program is also available in the following formats:

- Online at adelaidefestival.com.au
- Via the 'Accessibility' button on the Adelaide Festival website. This widget has a range of features that can be customised to different accessibility profiles.
- Via audio versions of every event (on request)

To request the Access Guide, any of these additional program types, further information on our access performances 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

Adelaide Festival is a proud member of the Companion Card initiative which enables eligible patrons who require attendant care support to participate in Adelaide Festival shows without incurring the cost of a second ticket for their companion.

Open House

From world-class theatre to thrilling dance, incredible music and unmissable opera, Adelaide Festival is committed to being equitable and inclusive. We believe that engaging with the arts can have a deep and meaningful impact on people's lives.

Our Open House program supports individuals and charitable organisations to experience the arts at Adelaide Festival and aims to make these experiences more accessible to everyone.

Tix For Next To Nix

Adelaide Festival is offering limited tickets across a selection of Festival events at just \$5 each to not-for-profit organisations, charities and patrons who have a current Pension Card or Health Care Card. (Please note: the Commonwealth Senior Health and Seniors cards are ineligible).

For more information or to register interest in Tix For Next To Nix, please visit adelaidefestival.com.au/festival-info/open-house

Pay What You Can

Are you a low-income earner? If you have a current Health Care Card, Pension Card or full-time student card, you can access Pay What You Can tickets to a selection of Adelaide Festival shows. (Please note: the Commonwealth Senior Health and Seniors cards are ineligible). Tickets are available one hour before the performances. Dates and times will be confirmed on the Festival website from Fri 23 Jan.