



Out of Chaos ... by Gravity & Other Myths. Picture: Carnival Cinema, supplied

FESTIVAL

Adelaide Festival review 2019: Out of Chaos ...

Tim Lloyd, The Advertiser
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Out Of Chaos ...

Physical theatre/Australia

ADELAIDE FESTIVAL

Scott Theatre, The University of Adelaide

Until March 6

Gravity & Other Myths does so very much more than circus, and is the ill-defined but hugely theatrical area of music, dance, theatre, circus and yes, chaos.

The central idea here is a deconstruction of circus, its skills and challenges through a constant patter of thoughts that bring us close to the performers.

The stage is often dark, and at first there are just glimpses of acrobatics and tableaux to torchlight as a black-tie maestro, in charge of the performance and music, shines his light, or holds a mic to performers as he passes them.



Out of Chaos ... by Gravity & Other Myths. Picture: Darcy Grant, supplied

He has a variety of instruments, small keyboard and xylophone, preset pad, and a violin bow that somehow finds its notes on the xylophone frame. As more lights come to the stage the eight other performers emerge more strongly and we are treated to a thrilling display of danced physical theatre.

The ability of the Gravity & Other Myths company to come up with wholly original acrobatic moves is the wow factor that gives focus and authenticity to their stage shows. Here, the sinuous, flowing, never ending movement of bodies through and past and over other bodies is breathtaking.

They have found new and amazing entirely human powered mounts and dismounts that shoot figures across the stage, high on to double-stand shoulders.

At other times, like so many mechanicals, they drop stage presence, discuss and count out their moves, and complain about misbehaving hair and their sweat.

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But there is a sense of ritual here that elevates the whole show. There are voices raised in unison, glass bowls made to resonate intensely, and something approaching a soaring Sufi devotional song from the Maestro, as he is transported ever higher above the stage.

– Tim Lloyd

