

TIM SPOONER
THE VOICE OF NATURE

IMAGE COURTESY OF THE ARTIST



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**ARTS
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PHOTO BY CLAIRE HAIGH

THE VOICE OF NATURE

Continuing in the vein of Tim Spooner's previous work, **THE VOICE OF NATURE** combines puppetry, magic and scientific-demonstration into a performed sculpture.

Viscous fluids fall slowly, tall structures vibrate nervously towards collapse, and music is generated electronically from their movements. Language is also treated as another material, not totally within the control of the performer. Spoken text is reduced to abstract sound, and interconnects with a series of confused subtitles.

THE VOICE OF NATURE is a microcosm of our chaotic world, a place which endures the consequences of the complex systems operating within it: interactions between cultures, materials and physical forces which might result in violence or resonance, collapse or meaning.

It takes as a starting point paintings of St. Thomas Aquinas with a dove, representing the holy spirit, whispering in his ear, revealing the knowledge of the universe. The performance is inspired by imaginary questions about what this information might be and in what language it might be spoken: reflections on how human beings translate a chaotic world into something seemingly intelligible.

The project examines the human performer's subordination to the surrounding materials, objects and their properties. The stage becomes an arena where possibilities are played out between objects. At the heart of the show is an interconnected system of fragile sculptures, which interact in violent, tender or anxious ways. On the periphery, by the walls, the human performer initiates phases of this process, introducing new objects, impetuses and triggers.

THE RESEARCH PERIOD: CHAPTERS

The project has been developed in 2015/16 as a series of ten chapters – individual short works made for diverse contexts. Chapters were developed with the support of commissions and residencies at:

Lenz Teatro, Parma, November 2015

MEMBRANE VOICE, aka Unfinished Interior

TJP Strasbourg, January 2016

TEETH VOICE

Extractor Space London, March 2016

WATER VOICE

The London Institute of Pataphysics, April 2016

OWL VOICE

Cambridge Junction, May 2016

MILK VOICE

b-side Festival, Dorset, September 2016

WORM VOICE aka The Shambles

Acme Studios, London, October 2016 - January 2017

GRAVEL VOICE & PROTOPLASM VOICE

Lenz Teatro, Parma, December 2016

BRANCH VOICE aka Blind Spot

Steakhouse Live, London, December 2016

CORNER VOICE

All chapters shared the sense of the stage or performance space as an “arena”, a place where possibilities are played out between objects, materials and physical forces not totally within the control of the operator, who remains on the periphery.

FURTHER INFORMATION

QUOTES

“Tim Spooner is unclassifiable – free from any preconceived ideas and expectations”
– Renaud Herbin, Director TJP Strasbourg

“...it brilliantly played with perspective, perception, poetry...”
– Sebastian Buerkner on **The Telescope**

“Absolutely fascinating, undeniably bonkers”
– Flossie Waite, Children’s Theatre Review on **The Assembly of Animals**

WORKSHOPS

Tim Spooner can offer workshops as potential wrap around activity following the performances. The workshops **Life in Materials** explore surprising properties of materials and how they might be revealed and demonstrated. They are open to participants of all ages.

TOUR DATES

TJP Strasbourg, France	20 – 21 January 2017
Cambridge Junction, UK	27 May 2017

TIM SPOONER

Tim Spooner works from London on correspondences between the physical world and the world of ideas. In his solo work, Tim combines his fascination with object manipulation and puppetry with drawing, painting and performance. Playing with scale and perspective, the resulting surreal shows reveal the particular and sometimes idiosyncratic properties of the objects he is handling.

Since 2010 he has been performing a series of metaphysical puppet shows where objects are manipulated and their particular properties are revealed. These shows are: The Grid of Life, The Magic Bird Garden Room, 24 Grotesque Manipulations, The Telescope and The Assembly of Animals. Often shows are performed alongside paintings.

TECHNICAL SPECIFICATIONS

- Get in requirement – 1.5 days (1 day before performance)
- Running time – 60 minutes
- Travelling company – 3-4 on the road
- Venue tech crew required – 1 technical staff for get in and get out
- Minimum performance area – 8m x 8m
- Small to mid-scale venues
- Adaptable for galleries
- Light touring with small freight

Full technical details on request.