



Timepiece

Visual Story

Created by



Access
2Arts

Making disability and art work

Desert
FESTIVAL

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ARTS

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Desert Festival acknowledges the Central Arrernte people as the Traditional Custodians of the land on which we live and work. We pay our respects to their history, their living culture, and their Elders past, present and emerging.

Visual Story

Visual Stories are designed to help prepare you for your visit. They include information about the venue and what will happen during the performance.

Visual Stories are suitable for people who wish to be familiar with what to expect prior to attending. Please note that the information includes spoilers which may impact on your experience of the production.

This Visual Story also contains Audio Descriptions of elements of the performance to assist people who may be blind, low vision or need additional visual information to support their visit.

This Visual Story has been created by Access2Arts in consultation with Red Hot Arts and the Desert Festival.

Key Information



The details

Overview

Timepiece is a physical theatre and dance performance that explores the different types of time that govern our lives: body time, deep time and clock time.

Performance Length

This performance runs for approximately 30 minutes

Ages

All ages

The venue

The performance will take place at the Olive Pink Botanic Garden which is Australia's only arid zone (desert) botanic garden.

It is located next to the Todd River and not far from the centre of Alice Springs.

There is an Access Guide to for the Festival site that you can access on the Desert Festival website.





The company

Co-Created by Miriam Nicholls, Jasmine Story, Betty Sweetlove and Sarah Moore.

Performed by Miriam Nicholls, Jasmine Story, and Felicia Gomez.

Directed by Betty Sweetlove.

Video images and Set design by Sarah Moore.

Sound Design by Caleb Goman.

Video/Photography by Emma Smith.

Content Warnings

There are no content warnings for this show.

Some themes are of time, sleep, busyness and family

Sensory Information

This show combines words, sounds and movement, to dance and play around with the ideas and concepts of 'time' and how we value and use or squander it.

It is outdoors and may be hot, cold, windy or dusty.

There is music and spoken word in the show, but no sudden noises.

There are no flashing lights, lighting will be soft.

If the performance is in the evening it may be quite dark.

As the performance is outdoors there may be smells or sounds from animals and plants.



On the day

Getting to the performance

You will meet near the box office before the performance and staff will be on hand to assist with directing you to the performance area, which is a circular low walled area to the side of the carpark.

Be careful following the staff to the performance as you will have to walk through the carpark.

It might be getting darker as you go to the performance.

Seating

Patrons can sit in chairs placed outside of the walled circle performance space, or on the edge of the low circular wall (which is rendered blockwork painted tan/orange).

If you need wheelchair access you can let the staff know and they will make a space available for you.

The wall is about 400mm high and 200-250mm deep.

During the show

At the show some people will be seated on the wall or chairs inside the space and some people will sit on the outside of the wall on chairs.

If you think you might need to leave the show while it is happening please sit outside the wall on the chairs.

There will be staff or volunteers that can help you if you need to leave to go back to the main site, or to the toilets or quiet space.

At the beginning of the show people will get quiet and the performers enter the space.

As the performers are very close to the audience it is important to try and be quiet during the show.

After the show

When the show is finished people will probably clap and cheer, this might be a bit loud.

After the show you can do back to the main Festival site and staff or volunteers will show everyone the way.

If you need some quiet space there is a low sensory area that staff can show you near the main space.

The show



The set

As we arrive the site is getting dark.

The performance area is a split circle approximately 15-metre in diameter.

In the middle of the space are three slender trees.

The performance is lit by spotlights that focus on the dancers and the performance area. Each sequence is defined by a change in music.

The movements

The three dancers begin with a meditation on time and progress through the everyday activities that rob us of time, the things we routinely do (sleep, eat, work) and repeat, and lead us into a provocation and reflection on the very nature of time itself.

It's slippery, its fluid, and their movements reflect this, as well as the way in which the cogs and little wheels inside a watch or clock might work together, but at different speeds.

The characters and costumes

Miriam Nicholls has long brown hair pulled back into a ponytail. She has a slender body and wears a white sleeveless top over pale grey tracksuit pants.

Jasmine Story has a fringe and her hair is pulled back into an updo with a clip, loose pieces of hair hang down escaping from the clip along her neck/ or in a small pineapple type bun on the top of her head. Her body is muscular, and she wears a loose off-white, long sleeved button-through cotton shirt that hangs loosely over dark grey shorts. She wears a watch on her left wrist.

Felicia Gomez has wavy shoulder length brown/strawberry blonde locks, parted in the middle, and cut in layers that curl around her face. She has a soft body and wears a white top with short, puffed sleeves and cream $\frac{3}{4}$ length pants on an elastic band. She also wears a watch on her left wrist.



The performance

Scene 1: Timepiece Meditation

Miriam acts out the words the narrator speaks: She is curled up sleeping, she stretches, rising, luxuriating in her movements, she moon walks slowly around the space...each picks up an object: Miriam goes first to Felicia who holds a small cloth bag, then moves to Jazzy who holds a flat A4 size book (it flips in the air) she then bends down slowly and picks up a large carry bag, she turns it carefully in her outstretched reaching arms and carries it like a precious item, slowly sweeping her limbs through the air in time to the music/sound track.

Each of the three holds their item aloft and slowly steps around the circle gazing intently at the various objects they handle. They turn and gaze upwards at the moon, measuring it against their “clocks”.

They dip and their bodies respond to the clicking and rhythms of the music. They bend slowly down towards the earth and then reach up in a series of jerks towards the moon, and repeat.

Scene 2: Hinging

Mim and Felica face each other, slap hands and lean backwards into a squat, working to counterbalance each other by clasping their right hands together. They seesaw, one standing, as the other lowers her backside to the ground and vice versa (They ask: Where are you going?). They release their grasp stand back-to-back. One bends over forwards, the other arches backwards, unfurling across her back (They ask: Where have you been?) These actions change from one side to the other, back and forth. They turn, standing side-by-side and hold each other around the waist, they rock, one lifting up as the other balances her across her hips, swinging, a little like a metronome (They ask: I've been waiting, etc) they turn around, facing the opposite direction and repeat. Then turn to face each other, right hands clasped again and move through the entire sequence again, as the questions continue...

Scene 3: Sleep, Work, Eat

All 3 begin on the floor and they put actions and movements to the spoken words. One climbs through a hole that is created by the other bodies (I crawled through a mouse hole to heaven...)

Sc 4: Playtime (Dinner)

Mim: “The kids have just sat down to dinner. God it was hard to get them off their screens! Enter worlds of shops, adventures, toys, videos, bike racing, football, weapons – a 3D creation of yourself with everything you could want! I feel so much happier seeing them bouncing on the trampoline or untangling balls of string, just free play where they are active with their bodies and their imagination.

Even as adults, though, do we play? Going bush, camping, visiting a waterhole, this is when time becomes fluid. The kids mostly just play all day, unearthing objects in the sand. Coming when they’re hungry, resting when they’re tired.

And playtime is happening even now, with dinner eating! Making pictures with food. Now they are fighting, but play fighting, and I think enjoying it as it’s that part of the month for me. I’m being shouted at and struggling to be a good parent. I am also shouting so this is not going well.

They’re running around house screaming rhythmically and hitting, not me, the three kids...bath time, dinner time, meltdown time. Breathless, hopeless, desperate and outnumbered.

Play, we used to, with toddlers and sand and rocks and it went forever and I thought those years would never end. Now sitting and swearing and shouting still. Who wants more sausages and chips? Cuddles and tears and big big emotions. Need to play.”

(Miriam walks towards Jazzy and Felicia and beckons for them to follow)

Scene 5: The Wheel

Jazzy is at the centre point of the circle or wheel, the other two line up with her facing in the same direction. As she rotates on a point, the others try to keep up, as if they are moving around the central lynchpin. Mim is running on the outer edge of the circle, to maintain the line of dancers. Like hands on a clock, they circle around several times before stopping in a line.

Sc 6: Clock Dance

As one they move in time to the music becoming an automaton, movements are synchronised but jerky. Arms are bent at the elbows, R leg kicks forward, turn, R arm straight up into the air and then clicks around 30 degrees imitating hourly segments on a clock face. They turn and robotically repeat the sequence. They turn again, this time the middle dancer turns in the opposite direction. They repeat the sequence. Flip and repeat. They continue, gradually getting out of sync with their movements. The timing continues to slip and break up until they are each doing something different.

Each introduces a movement focused on their forearms, which lie flat together across the front of their bodies (as if holding their own elbows), they then lift their right hand so it is upright to the elbow and then it drops, swinging down swiftly like a second hand continuing to move rapidly from vertical axis to horizontal. They use this motif as they move around the space, changing levels and spatial relationships between the dancers, arms moving steadily and legs pumping mechanically. Their movements become faster and quicken in time with the soundtrack.

All three end up sitting down, continuing the jerky movements with their arms, and finally lying on the ground moving jerkily.

(Choreography ends with Jazzy standing)

Sc 7: Clock Time read by Jazzy

I smooth through your day

Combing through time

Translating subjective realities into bite sized, measurable
blinks of an eyelid.

Like a first tear, a last good morning.

Sleeping huts, dust covered mountains awake with the buzz.

The heart beat of time through quartz crystal tuning pegs.

My cogs circle in any climate.

I am 8 gears, a driver cog.

No nanosecond missed.

I'm here.

Because you need me.

A line bent in a circle that goes round and round.

Oh to be so linear.

I am the most logical, straight forward evolution

Of my hands, all over your business

pulling you through connection by my wrist bound cogs.

Because nature couldn't even decide the length of a day?

I lay planks of wood over muddy stretches

Why widen the track

When we could plod on by

Skimming straight over vulnerable depths?

The latest precision technology to ensure we

Drive your life by what time it is

Love your life by what time it is

After all,

Proper people live in proper towns.

Proper towns have proper clocks

Proper clocks have proper bells

Proper bells give a proper rhythm

That carries out well after the last chime.

(END)

Contact

To discuss your access needs, please contact the Desert Festival team on 08 8952 2392 or admin@redhotarts.com.au.

Staff and volunteers will also be available on site to assist.



**Thank you, we
hope you enjoy
the show**