

ANDREW NEIL HAYES

ACTING OUT



ANDREW NEIL HAYES

ACTING OUT

Works from 1<sup>st</sup> October 2015 to 3<sup>rd</sup> May, 2016.

PRELUDE	VIDEO WORK	LIVE WORK
5. A statement	6. I Buzz, You Buzz	14. I Don't Like Your Top
APPENDICES	10. Part-time Buddha	38. Run Logan Run
42. A. Proposals for futher work	18. Various Degrees of Hate	
38. B. Installation notes	22. Sitting and Thinking About Time	
	26. The Embrace	
	30. I Love You To Death	
	34. The Striptease of Birth	

All images © Andrew Neil Hayes,  
except *Run Logan Run* (p. 38) © Simon Holliday.

Cover  
*Part-time Buddha, 2015 (still)*  
*see p. 10*



*The Striptease of Birth, 2016 (still) see p. 34*

## A STATEMENT

The following works were produced between 1<sup>st</sup> October 2015 to 3<sup>rd</sup> May, 2016. Predominantly, they were in response to the artist's developing ideas of 'video performance'. Most of the work documented here is neither performance, nor film, but something in between; a manifesto of actions.

Together with these actions, the practice of circular breathing is centrally important to the artist's work. Using this technique of unbroken airflow, the artist is able to create a continuous wall of sound through his chosen instrument, the saxophone. The result is a trance-like experience of vibration that transcends normal perception. It is extremely difficult to capture this process in words or pictures since it exists entirely within other modes of expression. As such, just one mention of it occurs within this document, and barely scratches the surface of its essence.



## I BUZZ, YOU BUZZ

Video  
3 min, 39 s

Eat a whole broccoli.

Eat a whole bag of *I Buzz, You Buzz, Lets All Buzz Buzz*  
*Buzz* sweets.







00:09



00:39

*I Buzz, You Buzz, 2015 (stills)*



## PART-TIME BUDDHA

*Video performance (no sound)*  
22 min, 44 s

Sit still for five minutes.

Stand up; retrieve boom box.  
Set it down, press play; head bang for five minutes.

Replace boom box off stage; return to seated position;  
sit still for a further five minutes.

Stand up; begin vigorous exercise for five minutes.

Return to seated position; sit for five minutes more.

Stand up; a girl appears from behind the camera and  
you walk to meet her. Proceed to fuck.

Return to seated position; sit for five minutes more.

Stand up; retrieve bottle of wine. Drink the whole bottle  
as quickly as possible.

Return to seated position; sit for five minutes more.





04:03



05:29



10:21



14:29



18:21



19:22

*Part-time Buddha, 2015 (stills)*





I DON'T LIKE YOUR TOP

Live performance  
2 min 30 s







Artist: Just stand on here please.

Viewer: On it?

Artist: Yeah yeah.  
Sorry I've never used one of these cameras before...  
I've got some notes written down.  
Can you look at the camera please?

Viewer: Sorry

Artist: I don't really like the top you're wearing.

Viewer: You are kidding me?! (*Nervous laughter*) Roy! I'm doing this for you!

Artist: Can you say your name please?

Viewer: Kathy

Artist: (*Adjusts camera, long pause*).  
No I can't get it to look right.  
Can you stand a bit more to the right?  
Yepp, yepp.  
Yeah that looks better actually.  
I really like the top you're wearing by the way.

Viewer: You like it now?

Artist: Yeah yeah.

Viewer: Ok, that's good.

Artist: Yeah that's good now.  
Ok I think we're done now.

*I Don't Like Your Top, 2015 (transcript)*



## VARIOUS DEGREES OF HATE

*Video (no sound)*  
*40 s (loop)*

The articulation of "you're all fucking cunts" at increasingly faster speeds.



00:24



00:31

*Various Degrees of Hate, 2015 (stills)*





## SITTING AND THINKING ABOUT TIME

*Video performance (no sound)*  
12 min, 01 s

Sit for 1 minute x 10.  
Sit for 10 minutes x 1.



00:03:21:10



00:00:21:10





00:52



01:52



02:52



03:52



04:52



05:52



06:52



07:52



08:52



09:52

*Sitting and Thinking About Time, 2015 (stills)*

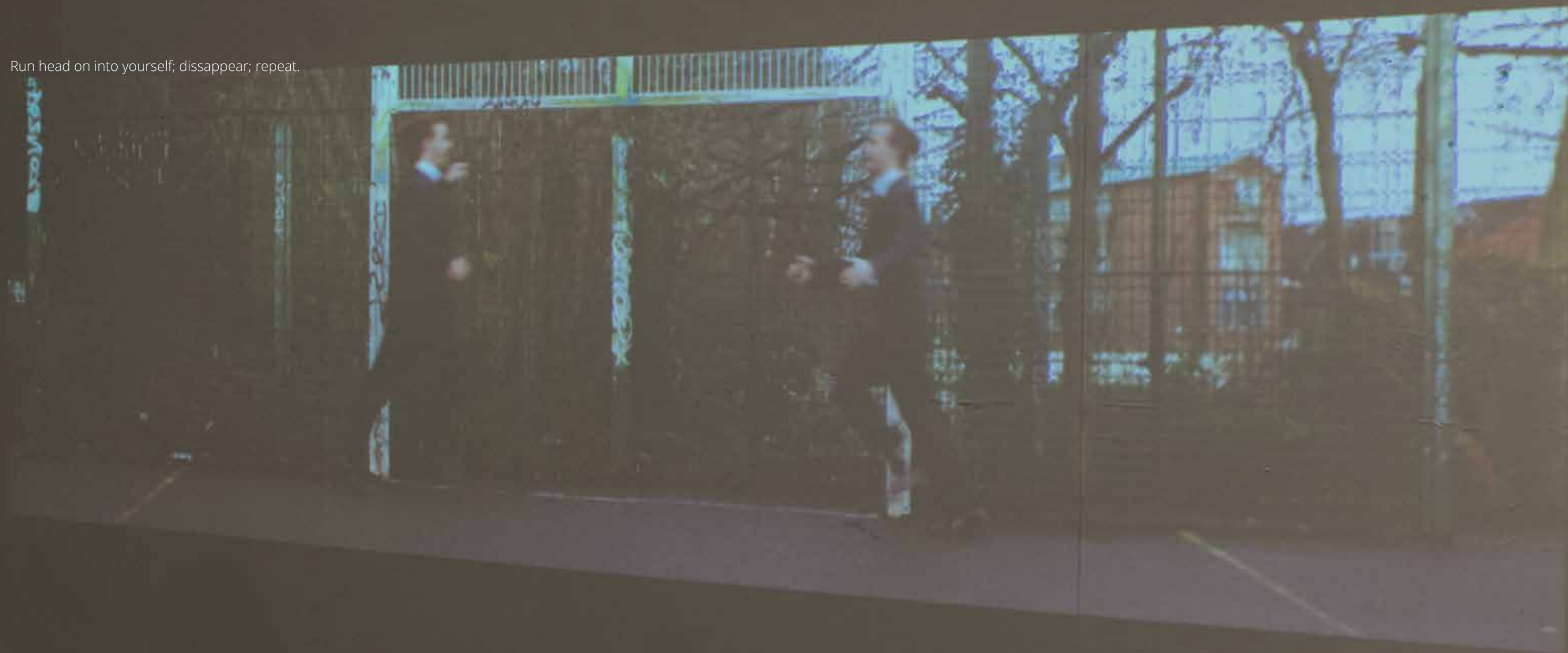




## THE EMBRACE

*Video (no sound)*  
*06 s (loop)*

Run head on into yourself; dissappear; repeat.







00:03



00:04



00:05

*The Embrace, 2016 (stills)*



## I LOVE YOU TO DEATH

*Video installation (no sound)*  
4 min, 28 s

I love you so, so much; you mean the world to me; I'd  
die for you ...

... we can't hear you.









## THE STRIPTease OF BIRTH

*Video (no sound)*  
1 min, 58 s

The amalgamation of a slow motion striptease and  
your face underwater.





00:15



00:43

*The Striptease of Birth, 2016 (stills)*





## RUN LOGAN RUN

Live performance on saxophone  
15 min, 55 s







FATHER'S TIME

**A**  
5/4  $\flat \flat \flat \flat$  4 BARS

CIRCULAR BREATH

BREAK

**B**  
BREAK 6/4  $\flat \flat$

REPEAT  $\downarrow$  SEMI TONE | REPEAT  $\uparrow$  SEMI TONE | REPEAT  $\uparrow$  4TH | REPEAT  $\uparrow$  4 1/2TH || SOLOS C-/D $\flat$ - ||

PLAY FIRST 4 BARS [B] AGAIN UNTIL



## APPENDIX A - PROPOSALS FOR FUTHER WORK

The following ideas have either been discarded, or are yet to be realised. They were conceived between the dates of 1<sup>st</sup> October 2015 to 3<sup>rd</sup> May, 2016.

\* *A Comfortable Chair for Watching TV* (sculpture) - A lazy boy armchair, complete with a fridge full of refreshments in the side, sits in front of the largest TV available to purchase. The TV plays constant white noise.

\* *Saxophone Recital No.1* (performance) - The audience witness the artist playing the saxophone terribly. The saxophone is squeaking and squawking and playing out of time and out of tune. After a while it is revealed the artist is in fact miming to a soundtrack, which abruptly and unexpectedly comes to a stop.

\* *Don't Try Too Hard* (sculpture) - An object that destroys itself the second one looks at it.

\* *Setting Myself Up to Fail* (performance) - The artist attempts a number of impossible tasks, such as walking on water; carrying a large number of heavy parcels at once; writing a letter whilst on the back of a horse riding fast; walking around the room on his hands.

\* *The Doorway* (video) - A man walks steadily across the screen. As he reaches the half way point, he vanishes through an invisible doorway.

\* *Sex With No Centre* (video) - A couple are having sex standing up in the middle of the frame. The middle of their union is obscured by an invisible wall.

\* *One Point of View* (video) - The camera is hand held, looking ahead. The cameraman walks along through a forest and out into open space. We are taken on a journey. Nearing the end the camera is placed upon the floor and we see the cameraman as he walks into view. He proceeds to jump off the cliff ahead.

\* *Self Portrait* (video) - We see the artists face, filling the frame. Suddenly the glass smashes and we realise it was only a reflection.

\* *I Love You / I Hate You* (performance) - The artist proceeds to shout abuse at the audience. They begin to hate him. The artist then proceeds to be a nice as possible to the audience. Now they are conflicted.

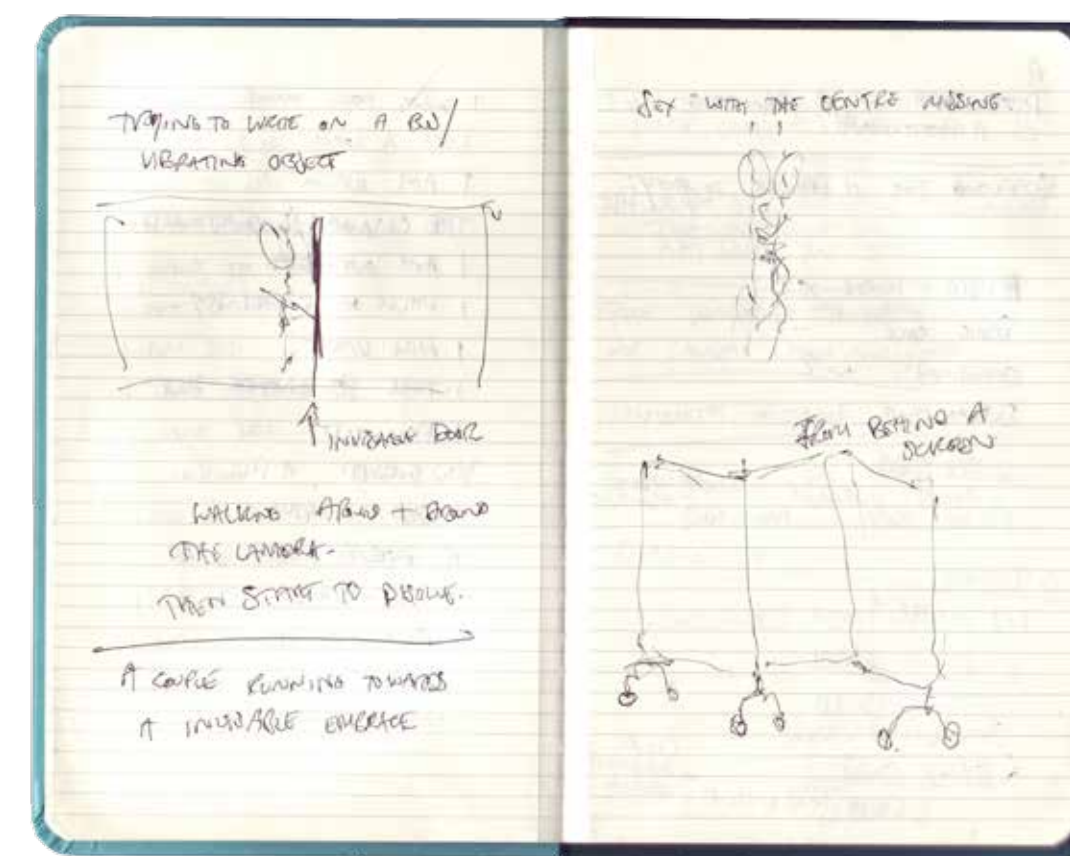
\* *Public Art* (installation) - A piece for one viewer at a time. The participant sits in front of a screen and is shown a short clip. Following this, he / she is asked to select which clip the next viewer is shown. In reality however, the viewer is always shown the same clip.

\* *Judgement Day* (video) - We are shown a group of actors playing reckless yobs. Next we see the same group of actors sat around a fancy dining table, behaving extremely well to do. Upon the table is a TV that they are all watching. The TV shows live footage of the viewers who are watching the film.

\* *Boarder Control* (sculpture) - Short, retractable barriers, of the kind galleries place in front of works of art, surround the room leaving just a thin channel for the viewer to walk through. The channel is almost impassable and the viewer must be very careful not to step over this imagined line.

\* *Defending My Position* (performance) - The artist sits in a chair in front of the audience. He is still; he says nothing, he does nothing.

\* *A Wet Kiss on a Sheet of Glass* - (sculpture).



Artist's sketchbook, 2016

\* *Untitled Sculpture No. 1* (sculpture) - A house of cards stands precariously upon a plinth. A sign says: "You may touch this exhibit".

\* *Untitled Performance No. 1* (performance) - The artist hands out sheets of instructions. He / she proceeds to speak instructions to the audience that directly oppose what's written on the instructions they've just handed out.

\* *Untitled Sculpture No. 2* (sculpture) - A large weight is suspended on a rope that passes through a pulley on the ceiling and back down to the floor, where it is tied to a sandbag. Inside the sandbag is a story, but the story is not visible to the viewer.

\* *Untitled Performance No. 2* (performance) - The artist performs a striptease in reverse, starting naked, and ended up fully clothed.

\* *Untitled Sculpture No. 3* (sculpture) - A spirit level is nailed to the wall on a jaunt.

\* *Untitled Performance No. 3* (performance) - The artist stands naked on a small, low platform. Various photos of the artist dressed in different ways at different stages of his / her life, are projected onto their naked body.

\* *Untitled Sculpture No. 4* (sculpture) - The artist walks up and down on a glass floor that is suspended by a scaffold tower above the audience.

\* *Untitled Performance No. 4* (performance) - The artist argues for something they don't believe in.

\* *Untitled Performance No. 5* (performance) - Using (as yet undeveloped) software, the artist is able to make everyone's phone in the room ring at the same time.





## APPENDIX B - INSTALLATION NOTES

All films were recorded and presented digitally at 24fps in 1080p HD 16:9 format.

*I Buzz, You Buzz* (p. 6) - Presented in a lit room, projected onto the wall at eye level, so figure in wide shots of film is 1:1 scale. A tall thin plinth that reaches roughly half of the projection's height is placed centrally in front of the projection (1m out from the wall) supporting a large piece of broccoli. A short pause of 30s between repetitions of play. Sound is played in stereo.

*Part-time Buddha* (p. 10) - Presented in a lit room, projected onto the wall at floor level, so figure in film is 1:1 scale. Two speakers and their corresponding cables are placed haphazardly on the floor in front of the projection. A short pause of 30s between repetitions of play.

*I Don't Like Your Top* (p. 14) - A short performance. An audience member is volunteered to stand on a small plinth (50cm tall). The artist performs with the use of a notebook and video camera on a tripod as props.

*Various Degrees of Hate* (p. 18) - Presented in a darkened room, projected onto a wall at eye level. Projection should be roughly 2.5m wide. A short pause of 30s between repetitions of play.

*Sitting and Thinking About Time* (p. 22) - Presented in a lit room, projected onto the wall at floor level, so figures in film are 1:1 scale. A short pause of 30s between repetitions of play.

*The Embrace* (p. 26) - Presented in a darkened room, projected onto a wall at eye level. Projection should be roughly 5m wide. Film shown on continuous loop.

*I Love You to Death* (p. 30) - Presented in a dimly lit room, projected onto the wall as high as the ceiling will allow, so figure in film is 1:1 scale. An office table and chair (that feature in the film) are to be placed in front of the projection, centrally and 1m out from the wall. A pair of glasses and 3 A4 sheets of paper are to be placed on the table, as in the film. A short pause of 30s between repetitions of play.

*The Striptease of Birth* (p. 34) - Presented in a darkened room, projected onto a wall slightly above eye level. Projection should be roughly 4m wide. A short pause of 30s between repetitions of play.

*Run Logan Run* (p. 38) - Took place at Roll for The Soul, Bristol on 9<sup>th</sup> April 2016.



*I Buzz, You Buzz*, 2016 see p. 6





© Andrew Neil Hayes, 2016  
Printed at The University of the West of England

[www.andrewneilhayes.com](http://www.andrewneilhayes.com)



