



The Actress (2024)
Live Performance, 20mins
AGENDA an evening or performance, Strangefield, Glasgow
Photo: Chao-Ying Rao



The Actress (2024)

Joys as The Actress addresses an audience as if they are aspiring actresses in order to promote the art of acting. Performed in several parts, *An introduction to the Method, Letters and Libel, The Military Mind* and *Wilful Pleasure*.

Firstly raising concerns around authentic representation of real life situation he moves onto deal with alienation. By examining the trials of Oscar Wilde Joys proposes that unlike Wilde one cannot rely on the laws of a society that one professes to despise, but by inventing laws and rules for oneself, one can work on one's own life as one should work on a part.

Joys invites members of the audience on stage to perform a military drill, by asserting the connection between theatre and warfare he states that conversely, the actress should never seek revenge by trying to get equal with ones enemies, she must channel notions of majesty in order to have an independence of mind.

The Actress (2024)

Live Performance, 20mins

AGENDA an evening of performance, Strangefield, Glasgow

Photo: Chao-Ying Rao



The Actress (2023)
Live performance, 20mins
Souvenir, Sartre25, Chemist Gallery, London
Photo : Bernard Walsh

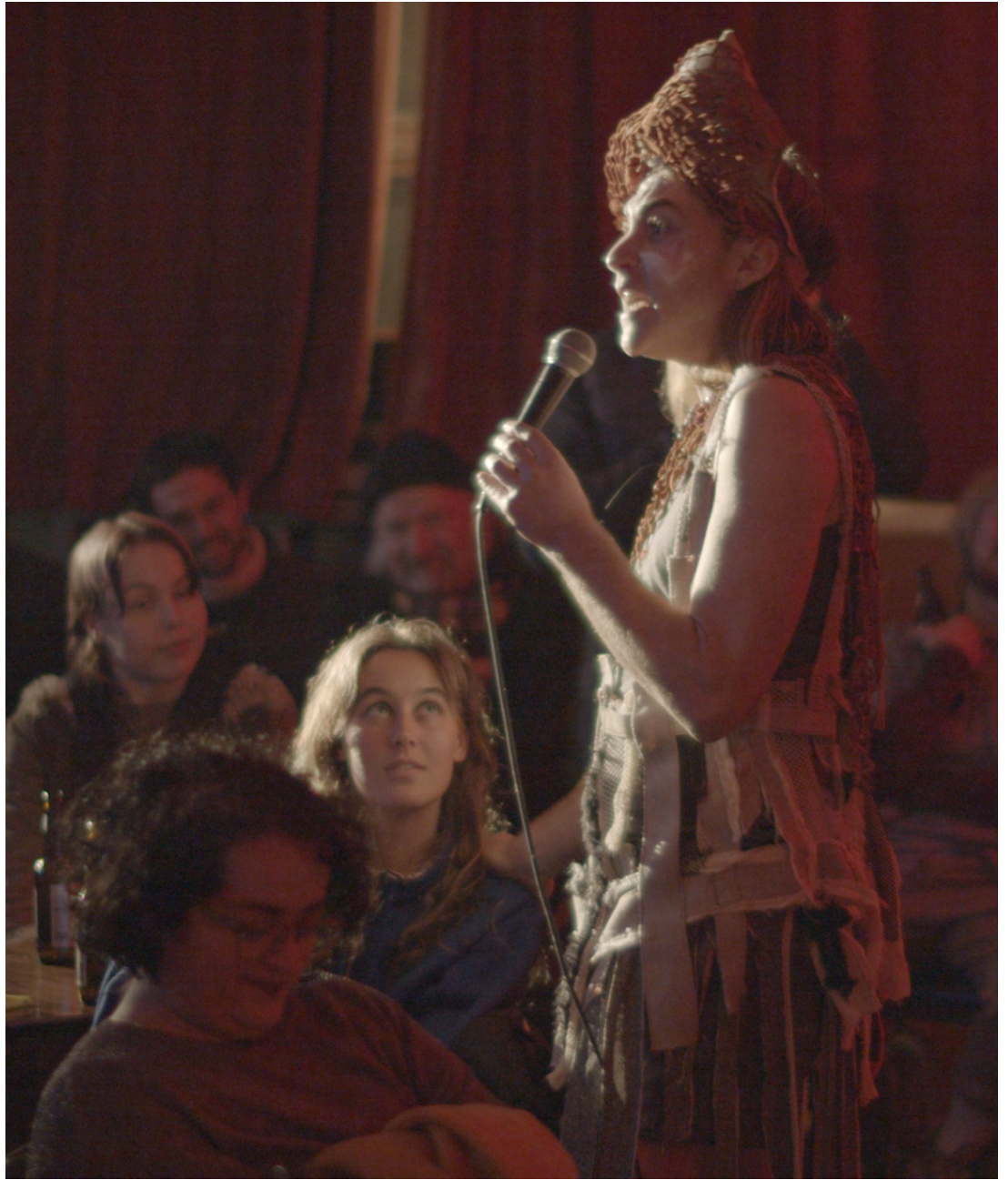


The Actress (2023)

Live performance, 20mins

Souvenir, Sartre25, Chemist Gallery, London

Photo : Stan Velikov



The Actress (2022)
Live Performance, 20mins
The Will to Believe an evening of performances, Peckham SET
Photo: Marius Hermansen



The Actress (2022)
Live Performance, 20mins
The Will to Believe an evening of performances, Peckham SET
Photo: Marius Hermansen



Jack on the track (2022)
Live performance, 15mins
The Shop 450 New Cross Road, Sartre25, London
Photo: Stan Velikov



You are my beach (2022)
Live performance
The Shop 450 New Cross Road, Sartre25, London, 10 mins
Photo: Stan Velikov



Masterclass (2021)

Video 30mins

GI festival Civic Room

An Actress prepares... but did she choose to be Queen?

In a world seemingly hell-bent on competing for the spotlight how does one, anyone, maintain sovereignty in the knowledge that only few can shine? How exactly can an actress prepare for a lifetime of acting? Taking his cue from the theatre of Bette Bourne and the Bloo Lips and influences drawn from the teachings and writings of the mother of the acting method, Stella Adler, England's stately homo Quentin Crisp, the histrionic plays of Maxwell Anderson, Machiavellian and Marxian analysis and of course Oscar Wilde, For Civic Room's Hubris William Joys presents Masterclass exploring notions of the actress and majesty, authority and teaching, hierarchies and matriarchy.

Credits

Created and performed by William Joys

Directed by Bernard Walsh

Produced for Civic Room by Alasdair Campbell

Filming and Editing by Daniel Hughes

Lighting Design by Jazz Hutsby

Dresser – Alasdair Campbell

CCA Technician – Kenny Christie

Lighting Hires from CPE Lighting

Sound Hire from Brand Calibre

Part of the [HUBRIS](#) programme curated by Civic Room for Glasgow International Festival of Contemporary Visual Art 2021



William Joys: A One Man Show (2019)

Live Performance, 40 mins

Kunstraum London

Photo: Nat Urazmetova

6th and 7th Sept 2019
Kunstraum, London

William Joys: A One Man Show

Poster Design: Max Prediger

William Joys : A One Man Show

Returning from Kunsthalle Münster to London's Kunstraum for two nights only, William Joys: A One Man Show is a cabaret in which Joys personifies a range of objects. Featuring a sequence of compositions:

The first 'I am a lighthouse' presents Joys as an architectural lover which not only protects you but pushes you away...The second, 'Im ready for the world' In which Joys channels a door, behind which is a woman with a problem: she's never heard her doorbell before...Penultimately 'The Whitest Walls in Town' where Joys, through adorning the cladding of a residential skyscraper, reveals the aspirations and fears of a life in the penthouse apartment...And conclusively with 'Jack on the Track' from which Joys unravels the deadly twists and turns of the track on which jack commutes to the city. Whilst spearheading forward as the train itself...



William Joys: A One Man Show (2019)

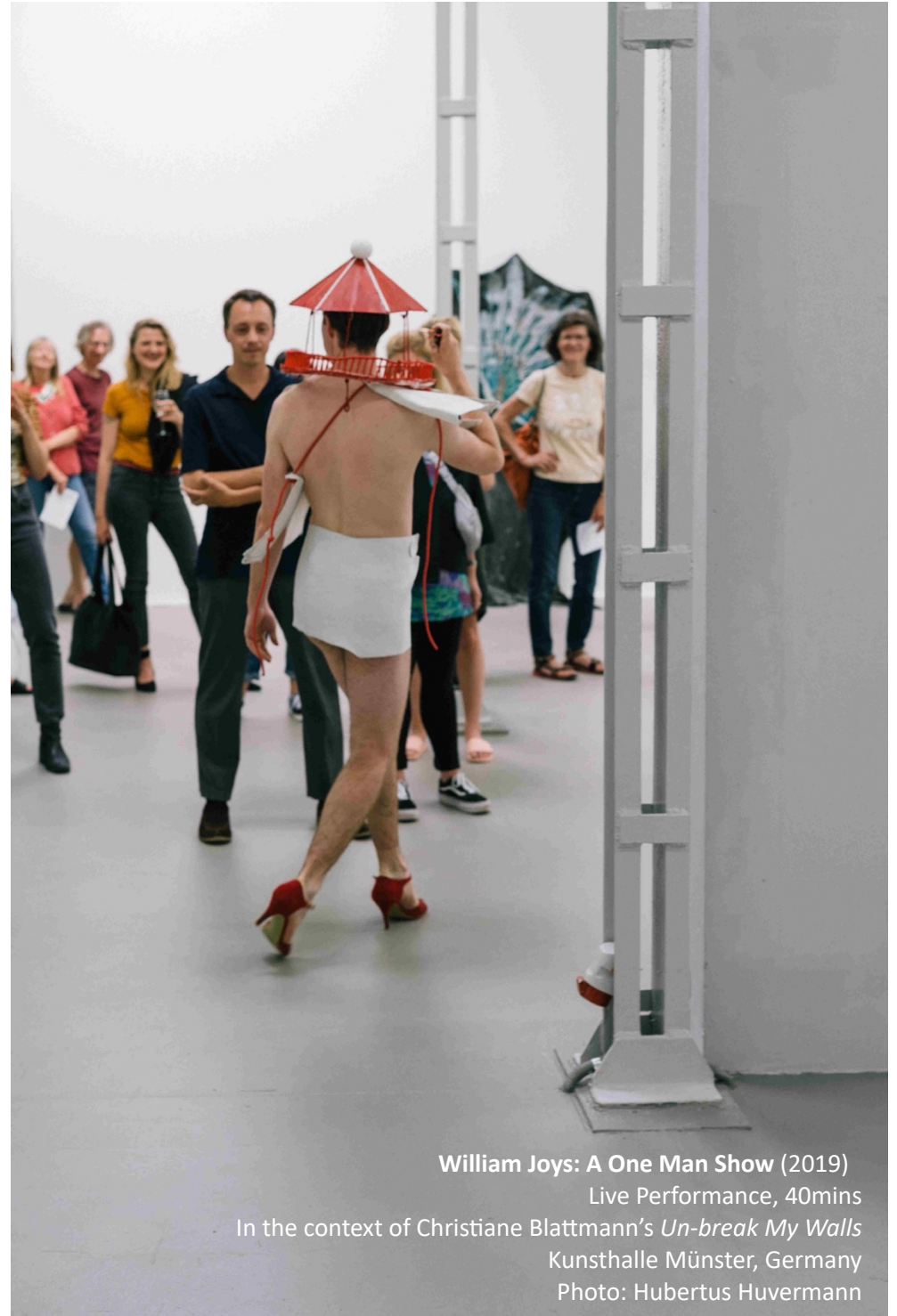
Live Performance, 40 mins

Kunstraum London

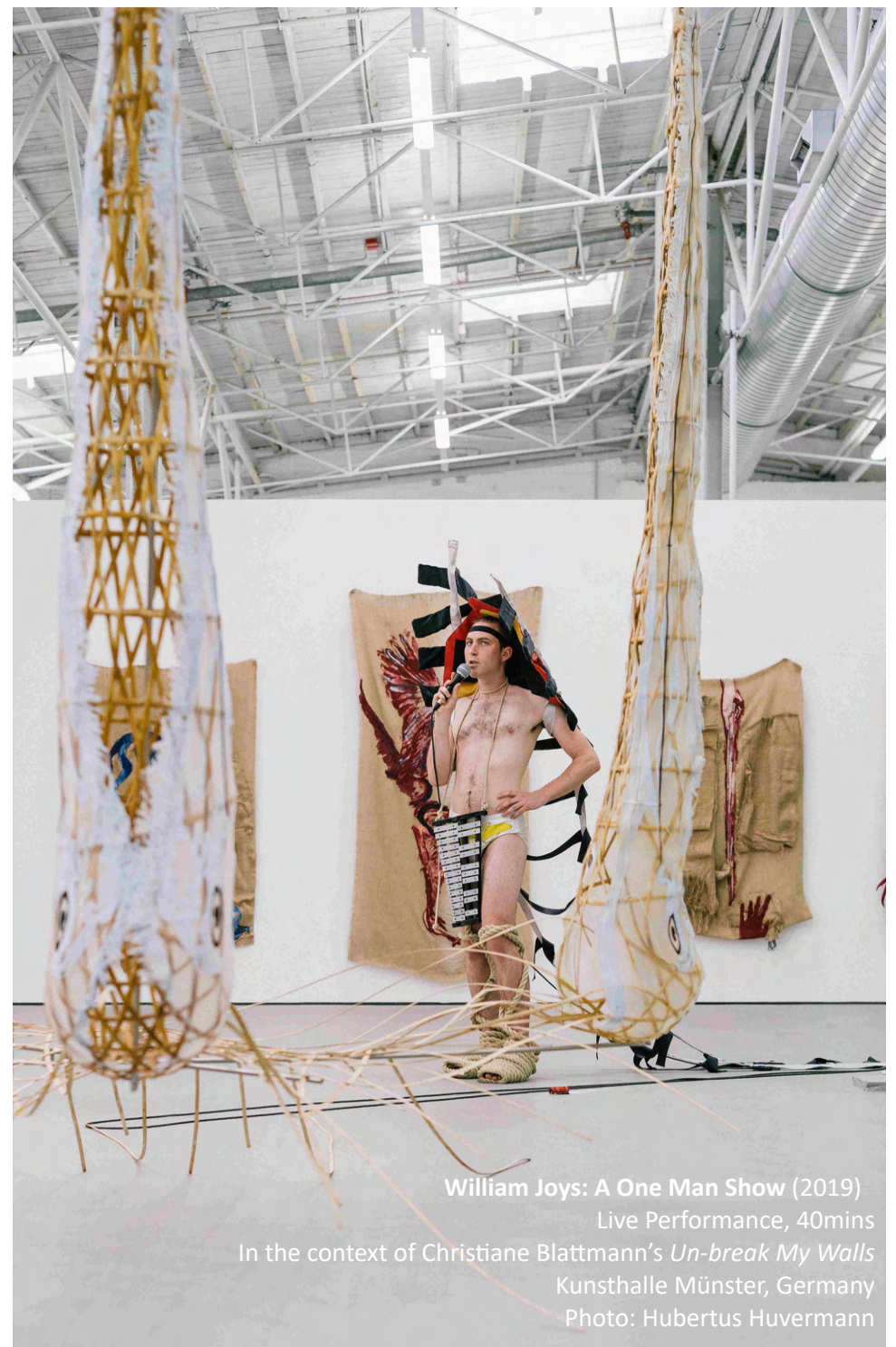
Photo: Nat Urazmetova



William Joys: A One Man Show (2019)
Live Performance, 40 mins
Kunstraum London
Photo: Nat Urazmetova



William Joys: *A One Man Show* (2019)
Live Performance, 40mins
In the context of Christiane Blattmann's *Un-break My Walls*
Kunsthalle Münster, Germany
Photo: Hubertus Huvermann



William Joys: *A One Man Show* (2019)
Live Performance, 40mins
In the context of Christiane Blattmann's *Un-break My Walls*
Kunsthalle Münster, Germany
Photo: Hubertus Huvermann



William Joys: A One Man Show (2019)

Live Performance, 40mins

In the context of Christiane Blattmann's *Un-break My Walls*

Kunsthalle Münster, Germany

Photo: Hubertus Huvermann



The Trouble (2018)
Live Performance, 15mins
Casual Nexus, Old Hairdressers, Glasgow
Photo: Bastian Birk Thuesen



Perfect Italian Time (2018)
Live Performance, 15mins
TYVM, The Modern Institute, Glasgow
Photo: Bastian Birk Thuesen



A Home For Patient X (2011)

Live Performance, 25mins

The Demetriou Penthouse with Than Hussein Clark,

Luis Lazaro Matos and Maria Toumauzou

London



A Home For Patient X (2011)
Live Performance, 25mins
The Demetriou Penthouse with Than Hussein Clark,
Luis Lazaro Matos and Maria Toumauzou
London