Out of Office – Audio Introduction -detailed

Over an audio collage of business world dialogue and sounds, three women perform ritualised movements of daily life in locations across Leicester city centre. The women wear jeans, trainers, and suit jackets. But the suit jackets hang on wire coat hangers, which protrude behind the women’s heads, giving the sense of three headless suited bodies, each with a woman’s head suspended or flopped over the lapels of the jacket it supports. Much of the time, these hangers, coats and women are hung side-by-side on a portable coat rail that rolls on small wheels. The women hang from the rail or, grasping it with one hand above them, they waddle forward, rolling the coat rack and each other along. Their facial expressions and gestures seem forced, as though they are robots impersonating happy and sociable human workers.

Pedestrians and cyclists appear around them, each with a superimposed blue dot covering their face. The blue dots contain various cartoon-style icons: for example, speech bubbles, exclamation points, calendars and mobile phones.

Empty urban spaces, a doorway, a railing on a gravel path

Close up on trainers, rolling the coat rack along, tapping of feet.

Close up of arms flapping as a cyclist passes, fingers wriggling

Close up of the individual individual women’s eyes, within superimposed video frames.

Their bodies dangle from the coat rack, they pose, swinging arms, placing alternate hands under their chins.

Fingers press the numbers on a office style phone, also suspended from the coat rack.

The women talk on the phone, artifical smiles plastered on their faces.

Facing forward, with arms flopped at their side, the women hang suspended, looking miserable, as pedestrians and cyclists pass with their blue dot emojis: a speech bubble, a calendar, a stamped envelope. Then, simultaneously, they clasp their hands together, a grin appearing on their faces.

Suspended from the coat rack and moving in unison, the women waddle across a pedestrian street. A phone rings, they turn to look at us, tap their feet, make curling and uncurling gesture with their free hands, then move on.

Two of the women , in a park, stand back to back, dipping their heads, joyfully rocking from side to side.

A phone receiver swings in front of street art depicting two people sat on a park bench, one holding a laptop.

One of the women hangs from the rack on an obstructed pavement with traffic cone and barriers. Another of the women, freestanding, pulls her and the coat rack off screen.

The phone dangles and swings by its coiled cable.

The women laugh exaggeratedly.

Hanging from the rack, they perform synchronised movements, cradling their chins, on the street and in a park.

The open square of the coat rail becomes a screen, showing previously seen backgrounds against which the women dangle from the coat rail and gesture frenetically. Around the rail, alternate urban images appear, a digital juxtaposition of spaces.

Suspended from the rail, they yawn and stretch.

They press and stretch their faces with their hands, then reach out and jiggle their fingers, then flop over forwards.

In the final image, two of the women are replaced with hanging suit jackets while the woman between them, suspended by the rail, looks around confusedly.

She drops her head and hangs.

Hang in There (Take A Bite) – presents Out of Office

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