**Marie-Anne Mancio** 

Page from Notebook of Anthony Howell, nd, c.1975 The Theatre of Mistakes Archive

15

We should have a core group that theme the capacity of an where all of us attein the highest capacity of the energy of the strongest member - through this stay show itself in different ways and in different roles. It the nucleus continues the size it if I think be should not only maintain present pressure but also distinctly increase it \_ until after we are all as strong as each other or the "weaker elements\_however weaker\_ are climited. 3 As far as performance goes we should definitely core group 5 We need a cally competent working dynams -1 would trink about 5 - at the nort - but for performance trining increase that number. Obviously presence or volunters for touring would not be as heavy as on nucleus group. 6 fecial expressions. A timatable with realistic pacing Some counterbalance of pairing pressures, and Ting/anti Ting Dualism\_ Womans Days, mins Days, younger group meting, older group meting, different hught metings, rollary of choice by chance variations of any dategory by which to duride ourselves.

#### Core Group (The Theatre of Mistakes)

The core group shifted over the years. Documentation (programs) refers variously to nuclei of five, six, and seven performers. Mike Owen for instance appears to be among them but Howard Tong's recollection is that Owen was not a constant presence. In the summer of 1975, the group comprised: Anthony Howell, Fiona summer of 1975, the group comprised: Anthony Howell, Fiona field for Michael Greenall, Howard Tong, Miranda Payne, Templeton, Michael Greenall, Howard Tong, Miranda Payne, Templeton, Michael Greenall, Howard Tong, Miranda Payne,

Mutual recessities

muna binnant 001 Arta Leagh - Kospun supposedurious 001 Intatingly maticulaus Mickey - lazy Dionusue à ausani Montanda - Not reliable

Above: Group members articulated criticisms of one another; page from a notebook held by Anthony Howell, nd, c 1975, The Theatre of Mistakes Archive

See also: Fantasy, Nucleus, Performers, Ting





# di FFUSION

Cambridge Poetry Festival Camouflage

Car Cascade and Pour

Chaimowicz, Marc Camille Chance Choice by Chance Choice by Chance

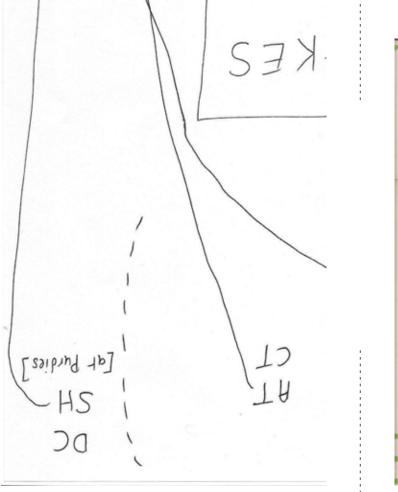
Clark, Jane Classicism

Clumsiness Collaboration Conceptualism

Correspondence Core Group τ

Coxhead, David Craig-Martin, Michael Critics Curator





#### 2009-09-03

97

Published by Proboscis C Marie-Anne Mancio & contributors 2009

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APABBRIDE Competition Children's poetry concrete poster poems children's poetry children's poetry children's poetry children's poetry children's poetry children's poetry

## The Ting: Theatre of Mistakes

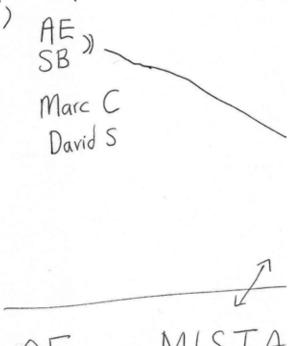
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Marie-Anne Mancio

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Amongst the artists/critics who have looked at The Ting: Theatre

Hoynck, Sue Bannerman, John Howell, Nick Wood, Marie-Anne Baart, Daniel de Lange, Sue Wardlaw, Anthony Masters, Rainer Lange, John Howell, Stuart Morgan, Andre Rutten, Jac Heijer, Jan Hilton, Alan Fuchs, Michael Shepherd, William Feaver, Donna Marc Chaimowicz, David Cunningham, Paul Overy, Sarah Kent, Tim Sebastian Faulks, John Spurling, Adrian Searle, Michael Couturier, Jane Clark, Amanda Welch, John Welch, John Sharkey, Peter Dunn, Pat Murphy, David Coxhead, Susan Hiller, Susan (Bonvin) Eden, of Mistakes' work are:

.nemwoß E Rowman.

anns and Ruanne 'UISLI

THE OBSERVER REVIEW, SUNDAY 13 JUNE 1976

Notes from The Street (1975), The Theatre of Mistakes Archive

Camouflage by Display and Display by Displacement: Various locations including St. Pauls, the British Museum, Sunday May 16<sup>th</sup>1976. Lindsay Moran recalls a near arrest by a policeman who was not amused by his performance of standing absolutely still in

(Interview: Lindsay Moran, London, 6<sup>th</sup> Nov, 2008)

Camouflage: All performers should wear costumes that camouflage them in the street (e.g. neutral street colours, a soaking wet performer camouflaging the street as the street on a wet day, a performer camou flaged as a road sweeper etc.)while at the same time parts of the street-walls, pavements, gardens-are to be camouflaged. Thus the street is disguised as a performance space and vice versa. A breakdown truck from the garage on the Leverton Street corner to be draped in military camouflage netting (lent by Coldstream Guards, Chelsea Barracks) and parked inside the factory archway blocking entry to the audience.

#### Camouflage

Burlington Arcade...

Cars, Robert Janz

See also: Audiences for a review by Sebastian Faulks, Bibliography,

Reverse of the poster for the 1977 Cambridge Poetry Festival

EXHIBITIONS/PERFORMANCES Going by The Theatre Of Mistakes at New Court Theatre Christ's Golden & America State and Sunday and Sunday and Sunday 17 April

The Ting: Theatre of Mistakes performed at the Cambridge Poetry Festival in April 1975 (Preparations for Displacement) and 1977 (Going).

**Cambridge Poetry Festival** 

- JEO

apparently a non-driver. Also: Ballet for Cars, created by Amikam Toren who was Howard Tong) performed /real Accident (See also: Victoria Chick, Miranda Payne, The Street,

#### Cascade and Pour See Waterfall

#### (-7401) ellimeD oreM, (2047-)

Holert Celebration? Real Life, Afterall books, 2007. previewed Homage to Pietro Longhi (see Bibliography). Read: Tom Installation/performance artist involved in early Ting, also

#### Sust

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See also: Art Room, Hour book

adhered to, were less important than the use of the die as a (recalled by Peter Stickland) whereby all dice decisions were choreographer Merce Cunningham - and a Ting dice weekend vd besu bne 207 vhee bne 208 etel edt ni bedzilduger Idiot's Guide to the I Ching, 2001) - which was Elizabeth Moran; Joseph Yu The Complete from the inception of The Ting. The popularity of the I-Ching (see Choice by Chance, or die-throwing, was a conceptual presence

Rinehart (MD), himself a fiction created by George Cockcroft, Published in 1971, The Dice Man the autobiography of Luke one another in unlikely combinations; images created by accident. recognizing the potential of randomness. Words placed alongside hollities personality; trees the mind from cliched associations by chance functions to eliminate the 'hand' or the Modernist mark; it chose Templeton as its director, for example.) For the artist, Fiona Templeton, and Michael Greenall to devise The Street and roles within the company. (In 1975, the dice selected Pat Murphy, democratizing element and the preferred method of determining

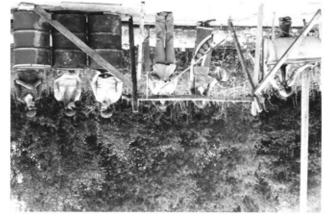
Howard Tong performs car accident solo in The Street



....101 Lindsay Moran Joins Facebook a couple of days before he is looked and Signe Lie Howell are now both Professors of Anthropology; from one another in London and didn't know it; Christina Toren Yewe Alew stunim-net a svil solved for a ten-minute walk away interpretation, is riddled with chance elements. In this instance: research, of collating and ordering, of selection and be anyone? (See The Theatre of Mistakes' Going.) The act of instability constitute a new coherent self? In being no-one, can we position that can be maintained? Or, does that adherence to It asks: is the loss of a coherent, stable self (schizophrenia) a self into a multitude of selves by using die in the place of free will. investigates whether it is possible or desirable to break down the

Car Accident Sole

#### Chick, Victoria (Vicki/Vicky)



1974 Photo ©The Theatre of Mistakes Above, far right: Victoria Chick at Purdies farm, beating oil drums, August



#### **Melodrama Of The Mundane**

While caution and compromise pervade the London art scene, Sarah Kent goes overboard about Tings... or, more precisely, The Ting: Theatre of Mistakes, who are peddling their performance wares at the Jeannetta Cochrane Theatre this week.

I am passionate about The Ting: Theatre of Mistakes now perfor-ming 'Going', 'Homage to Morandi' and 'The Table Move' at the Jeannetta Cochrane Amongst their m achievements was of the Stedelijk' i

tal as the museum's first fl with the aid of climbi stain peak tu

perform on the proposi-ticrous can be was p adicrous can be "Going' was per-orn audience main ors' at the Pittsbur ary to an overwhet erwhele husiastic response. T ke a tall story until how for myself. Th

23

bled office workers mpany hierarchy. In this ect we are all lifers serving term in the mud of our ow ons and

while reminding us of truisims, the piece is al toty, sadly funny. Dee sotions are buried with stereotypes as negotiat n individuals reso i proceed ed by m haking and 18.8

ed feeli ng rage as as a performer yet t have to go, does tree actors swoon And thr on with the

e from the which this

'And another chair; And an thair; And another chair' u he too, grumblingly identifi chair, And another chair until the too, grunblingly identifies with his low grade charges muttering, -1 could have been Chippendiale,' Antony in Khaki is responsible for suitcases — putting them on and taking them off the wardrobes, opening and off the gradebase, opening and off the desting the suitcases "Nothing to declare." As in 'Going', dreams of searce from the dreavy routine

dually transformed int nited wardrobe: 'Who be a tall boy?' Peter, v hite boiler suit, stacks acks office chairs chai

hat, although people appe their lives, lied with m n, out tir

except to take us the birth to death. Inst

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### **Visual Arts:** News

TimeOut

Le refus de «la belle image» VEL AIDEO EL LESLOEWVACE V I'V X. BIENNVI'E DE LVBIZ

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**STAA** 

of Mistakes Ting Theatre

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  "Yester Science and Touring", Abstrate anties at Bayward Annual Exhibition ""Tho Freedoms" and "Coing", Abril Mesting, Student Colinval Centre, Balgead "Tho Freedoms" and "Coing", Abril Mesting, Student Colinval Centre, Balgead "Tho Freedoms", Scientia, Farts, Wastorki, Yittsburgh University, Brissol "Coing", Pineayawan Science Vestival, Fittsburgh University, Brissol ""Do Freedoms", Scientia, Fortunal Fitts Parts, Pittsburgh "Coing", Pineadead, Wang Koing, Pittsburgh Coingeaperation", Wattsburgh ""Do Freedoms", Scientik Fittsburgh Coinge ""Do Freedoms", Scientik Fittsburgh ""Optics", Pineadead, Wang Koing, Pittsburgh ""Do Freedoms", Scientik P : 699 : 39% 9/61 13:00

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Homage to Morandi Tour of Holland University Theatre Festival, Brescia, Salle Polyvalente, Ferrara Duet for Orpheus and Hermes and Homage to Morandi, Orpheus and Hermes, Brighton Theatre Festival,

#### :086T

to Morandi and Table Move 1, Kunstlerhaus Bethanien, Berlin Theatre, London; Homage to Morandi Tour of Belgium; Homage Homage to Morandi, Going; Table Move, Jeanetta Cochrane

#### :1861

#### **Chronology**

#### Choice by Chance see Chance, Manifesto

MacroEconomics and Keynes, Routledge 2002) and a keen singer. Sheila Dow (eds), Essays in Honour of Victoria Chick: Money, University College London (read: Philip Arestis, Meghnad Desai, Australia. She is currently Emeritus Professor of Economics at Chick performed in The Street, also 1975, before leaving for

Recruited to perform at Anthony Howell's poetry readings then with Ting by Signe Lie Howell (both were members of the Southend Green Women's Liberation group in the early 70s), economist Victoria Chick suffered a bad car accident during the Cambridge Poetry Festival of 1975 and was hospitalised. She recalls Ting announcing the news at the start of *Preparations for* Displacement

"and the next day this man came to the hospital ward and you could see him negotiating with the ward sister because he'd actually come to visit me though he didn't know me... nobody does that ... And he was an economist and he came to visit me just because he was an economist and I was an economist"

(Interview: Victoria Chick, London, 4<sup>th</sup> Nov 2008)



Victoria Chick in Preparations for Displacement at the Cambridge Poetry Festival, April 1975 Photograph © The Theatre of Mistakes

recruin lu mes ucus psudre biocer is shore was that its simplicity of structure in the complex manys of spontaneous interaction havened the bare bone of spontaneous becaused in their more "become bones." se of the idea which is othe Antimication of the second statement of the second Never, despris communic NOC WARNING INTO CONCIDENT complexity and receptivity, the caci duced by all four engendered a kin. The Ting refer to this impression as geoni effi nister of gnitigmet reciousness', Finally, becaus 00 10 1

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They Theorem of Antonics writes: Marc Chalmowicz writes: They Theorem of Interior (and the section resulting and the theorem of Interior (and the section results) approximate animate and the provide an the supporting duality the provided and the and of a variant, Einsteinder on the supporting duality the provided and and of a variant charact, and the section and the section of the section results and the section of the section of the section of the section of the section the section of the section of the section and the section of the section of the section of the section of the section and the section of the section of the section and the section of the section of the section and the section of the section and the section of the sect

or expanding the scope of its media in the fu od the value to the New Co despise its many problems, the "Live Work' sh ytiq e si fi fut if ho bie nee bre noiseuseib to sencesp Joj pa worts, such a central issue as pa-read by their Philometrics, and stand 2nd year students from 52 of the few colleges to take flyind by of including people like flyind of interest out of college for a y ui ue was beinaps indicative that, in a week of abo

> w Contemporaries 'Live Work' Si me Gallery, 31 May-5 June Report by Peter Dunn

#### PERFORMANCE

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# International

#### ERFORMANCE ART magazir

#### The Theatre of Mistakes, Waterfal Paula Cooper Gallery (November).



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1996, 137)

Critics

Correspondence See Letters

The sound of the second the second of the sound of the second s



Coxhead, David See also: Bibliography, Ting, Wallpaper

discussion or 'post-mortems' after workshops/performances.

feedback. No, it just wasn't in any way like that." (Interview: Andrew

analysis amongst participants. Despite the reviews of the August

- The Theatre of Mistakes - there was perhaps more critique, more

roles. In the shift from the looser Ting to the more structured core

and Glenys Johnson and Julian Maynard Smith took on core group

Tong and Urquhart left; Peter Stickland replaced Moran in 1976

John Welch rend David Coxhend's Text for a Dance in a

Alan Fuches read David Coxness's Text for a Dance in a

Ton Lovenstein read David Conhead's Text for a Dance in

They read it out of doors. It was almost sunset. Others were moving through the patterns and aspects of Anthony

The Text accompanies the dance like music; like music,

It is impossible to estimate whether there are more implicit combinations of words in the text than possible configurations of movement in the dance, or if their potentials are reciprocal. It is impossible to estimate the number of coincidences, correspondences, dimensions. (Text for a Dance consists of 15 slates, each containing 15 tiles. A word is inscibed on each tile. "The text should be understood as an endless telegram, often obscure, sometimes incomprehensible, but containing a meaning that requires the readers to insert a verbal punctuation so that

sonorous voice.

a strong voice.

Howell's Yield Matkat Dance.

the dance goes with the text.

its message can be deciphered\*) Review by SH [Susan Hiller] of Text for a Dance nd, c.1974

all the performances of *Going* and several rehearsals.

(See www.michaelcraig-martin.com) Conceptual artist, educator, and close friend/partner of Michael Greenall. Curator of Summer Show 5 at the Serpentine in 1976 at which The Theatre of Mistakes performed Homage to Pietro Longhi. According to Anthony Howell, Craig-Martin influenced the company, attending

(See Anthony Howell in Nick Kaye's Art Into Theatre, Harwood Academic,

quiet voice.

The Theatre of Mistakes Archive

Craig-Martin, Michael (1941-)

See also: Audiences, Bibliography

contradict Signe Lie Howell's memory that there was always Eden & Susan Bonvin, Peterborough,  $24^{\rm th}$  Nov 2008). However, this does

insist, "There was no point at which there was any kind of

participating artists to write, Andrew Eden and Susan Bonvin bebeurad IlewoH ynodfind tsdi zeitat Ruthony Howell persuaded

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THE T		HEATRE OF MISTAKES Performances 1974-1976	
INC I	1001 1	HEATRE OF HISTARES	
1974	Nov:	The Ting at A.M.P., London	
1975	Apr:	"Preparations for Displacement", Cambridge Inter-	
		national Foetry Festival	
	Jul:	"The Street", London	
		"Pairs Game", "The Three Act Piece", "Sabotage	
		Piece", Southampton Performance Show	
		"Solos", "Automotive Regeneration", "Height Slides	
		and Collisions", The Village Green, Hartley Wintney	
	Sep:	"Anti-Gravity", Basingstoke	
	Oct:	"Five Concert Pieces and a Free Session", The London	
		Exhibition	
		"The Lecture Performance", Roundhouse, London	
		Ting Free Session, Roundhouse	
1976	Feb:	"The Three Act Piece", new version, Goldsmiths College, London	
	Mari	"Elements of Performance Art", 15 performers, Win-	
		chester School of Art	
	May:	"Pairs Game", new version, Slade School of Art,	
		London .	
		"Two Journeys", Slade School of Art	
	June:	Acme Gallery, London, New Contemporaries	
		"Elements of Performance Art", 3 performers, Maid-	
		stome College of Art	
		"The Table Piece", open rehearsals, Goldsmiths	
	* :	" " " Falkland Fair,	
		London	
		"The Table Piece", University of East Anglia	
		Reversal, The Art Room, London	
	Aug:	"Active Circles", Hartley Wintney	
		"The Table Piece", Chieveley	
		"Trio", Artist's Market, London	
	Sept:	"Scenes at a Table", London Calling	
		"Homage to Pietro Longhi" (Scenes at a Table), Serpen-	
		tine Gallery, London	
		"The Ascent of the Stedelijk", Stedelijk Museum, Amsterda	

#### Clark, Jane

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feet in movement.

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Classicism See Ballet, Going (6661 remmu2,8 eusei

film/video, promoting performance and installation. Its works models of working, and wanted to erode boundaries between radical, interested in interdisciplinary practice and co-operative which grew from the London Film Makers' Co-op. Circles was and Pat Murphy, Clark was one of 11 women who funded Circles, discussions/performances. In 1979, along with Annabel Nicholson

days of The Ting and participated in several Ting cardboard house in Robert Janz's studio at the Dairy in the early Film maker (Circle, Water Reflection, 1973) who lived in a

See also: Birth Ballet Chorale, Ephemera, The Street, Women

1974-6:



Mistakes, but felt the outcome of these investigations were fascinated by the concepts explored by The Ting: Theatre of of his dissetisfaction with the clumsiness of people. He was Howard Tong's move away from performance was partly a cause

representing the work within a feminist

making and watching films. Circles was also

undermines many of the traditional ways of

film back into distribution, and to

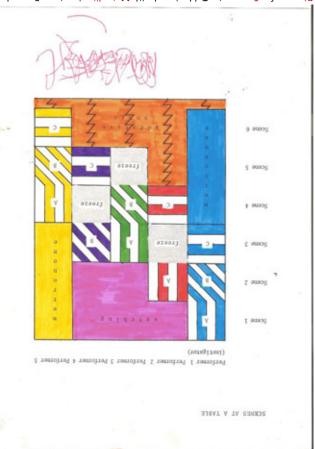
reflected a "female point of view which

Collaboration See Mutuality, Wallpaper

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£Ι Theatre of Mistakes

Diagram for Scenes at a Table signed with Mutuality signature. Framed versions also exist, implying that these were considered artworks. ©The



Page from Notebook of Anthony Howell, nd, c.1975 The Theatre of Mistakes Archive

I think everyone should borny period a paper to mathings and I think we need a cond groups 19 D le put of the core grup where carly compressioners afferent warder to compressioners afferent warder to 13 bet nuce into our dreame. Dream nupping, the 12 Told each other when we like what somene have done hume. Ell that person a vice versa - an mitale Il We should be our like checkahe than greyhamids. 10 We ross to be personally tactful - come to some depth promedes and prescience of each other a heavier attitudes on foulings however quirtly a heavier attitudes on foulings however quirtly a they may some heaver every we may be able to carticus these gairtes. Quarmello able change truse things - costs secretary, dover, posterior planner, concepted planner, concepted for specialist, Acceptiones of roles" in the Short

to mechanics for as many as possible of these reconstities rather than emploss descussion. K Notes: 5 hours free 5 hours of perday I person "of" per weeke. New ways other than perf. Some understanding of boyfound/gurlfriends outside group. Other groups down. 6 hour practise of a few exercises. Joints mall permitted Stable economic situation. 18 Go & soo trings .. 18 Each of us structure the others to no use being carried through a meeting anymore than through a perf. 20 Reading list. 60 & see things, IN More events that help rather than making a

Page from Notebook of Anthony Howell, nd, c.1975 The Theatre of Mistakes Archive

in the UK, to Cildo Mierles in Brazil and which could be said to have originated with Duchamp's infamous urinal.

There are certainly parallels between The Ting: Theatre of Mistakes and some conceptual artists' approach to documentation. The Theatre of Mistakes' Scene and Time diagrams for Scenes at a Table, for example were conceived as visual representations of the performance structure, and individually coloured, signed, framed, and sold as artworks in their own right. Equally, the *Elements* book with its instruction-based exercises might be read as the equivalent of a Sol Le Witt or a Stanley Brouwn piece, enabling the reader to create their own works, albeit ones with multiple permutations. However, contrary to Lucy Soutter's claim ("The Photographic Idea: Reconsidering Conceptual Photography" Afterimage Mar-Apr 1999) that "since the mid-60s conceptual artists have denied any interest in photography per se", The Ting: Theatre of Mistakes deployed photography as more than a means of documentation. It informed the practice of at least three associated artists - Robert Janz, Glenys Johnson and Lindsay Moran – and resulting images reflect preoccupations with time and space (cf Pat Murphy on her "Muybridge solo" in Preparations for Displacement and multiple photographs of Waterfall).

It is also worth noting, as Peter Stickland says, that The Theatre of Mistakes saw themselves as artists and whilst they very aware of conceptual practice (in conversations with Bowman and Mancio, Howell cited the work of Henry Flynt - <u>www.henryflynt.org</u> - as influential), they were also as happy to be unfashionably engrossed in Pietro Longhi. (Conversations: London, Oct 08-Jan 09) Given the bias towards the theatrical in writings on performance, a reassessment of The Theatre of Mistakes' impact on British conceptualism in the 1970s is overdue.