

Punk

Preparations for Displacement

Poetry

Photographers

Performers

Performance Art

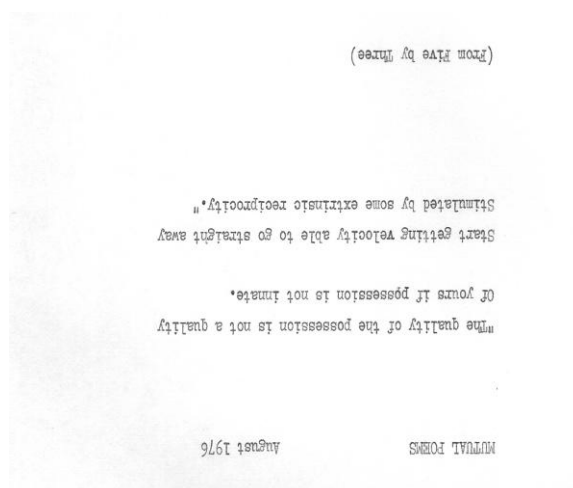
Payne, Miranda

Participation

Pairs Game

Purdies Farm

Mutual Poems – Fiona Templeton, Anthony Howell, Mickey Greenall,
August 1976, Courtesy Fiona Templeton



Whitechapel.

See also: **Cambridge** Poetry Festival and **Essora Tessorio** at the

Street frequented by Ting.

Andrew **Eden** recalls a poetry bookshop on Kensington ChurchLowenstein, Carlye **Reedy**, John **Welch**.

involved with or in contact with Ting include David **Coxhead**, Tom
Anthony **Howell** and Fiona **Templeton** are both poets. Other poets

Poetry

Preparations for Displacement (Corn Exchange, Cambridge,

Cambridge Poetry Festival, 19-21st April, 1975)

See also: **Metronome**, Amikam **Toren**, *The Street*

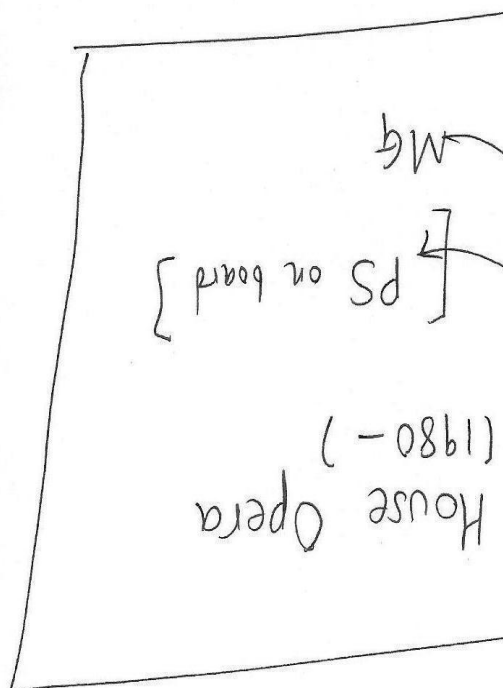
“Of the pieces I worked on, I liked the Cambridge piece because it represented the best of the early **Ting** – the freedoms possible within the structure and the beautiful nuanced differences between each of the two performances we did there. There was the sense of an organic reality with its own coherent logic, flexible enough to allow different things to happen. Having said that, I can’t remember that much about it – the amazing thing is that no one can- beyond what they were doing and what was visible to them at the time. **Structures** were clear, what each performer was doing was clear, but there was so much choice around “how and when”. I remember sitting absolutely still for a long time. Then doing “The Muybridge Solo” (this was a performance I did based on the still framed from the Muybridge series of the Man Getting Up from a Chair”. At one point I moved to the centre of a circle and noticed that some audience member had joined in. Amazingly, they had taken on the slow motion, durational quality of the performance and fitted right in. Meanwhile Anthony [**Howell**] and Fiona **Templeton** read texts, Mickey **Greenall** partnered himself

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An A-Z of The Ting: Theatre of Mistakes – P

Marie-Anne Mancio



2009-09-03

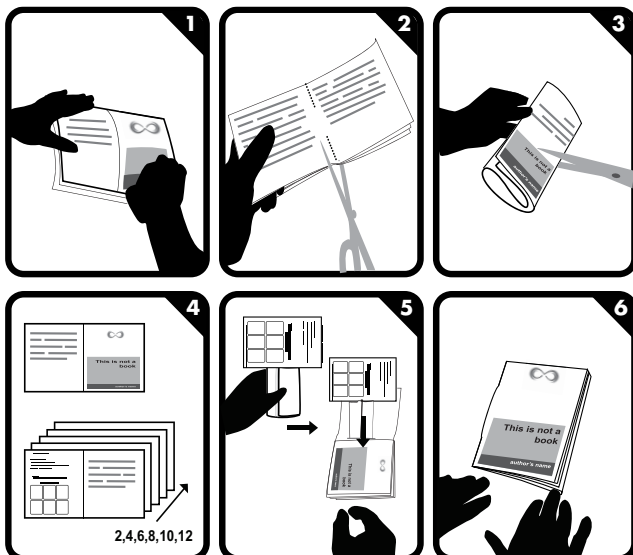
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PAIRS GAME

THE TING: THEATRE OF MISTAKES

PAIRS' Game is a performance piece which The Ting: Theatre of Mistakes first started working on in May 1975, concentrating on actions in and around a single square. Since then the outer square and instructions governing actions in the outer square have been added, and certain objects have been chosen to contribute to the piece in a sculptural way.

Two concerns occupy the performers throughout the piece: the reflection of another's actions, the attempt to perform the opposite of another's actions. In certain cases it is also possible to duplicate one's own actions and to perform the opposite of one's own actions. Opposites and reflections governed the choice of objects employed in the piece.

PAIRS' Game is an example of constant growth in performance art. At each rehearsal—and even during the present performance—fresh instructions are discussed and new strategies decided upon. The piece can expand or contract in size depending on the number of performers involved and the amount of space available. New performers from any discipline can be incorporated into the piece. The performance can be mounted, starting from scratch, in four rehearsals.

As with any game, instructions are learnt and rules elaborated, but no particular actions are choreographed. (Unlike any game, there is no method of winning. The performers may play for and against themselves and for and against each other, each may decide on methods of collaboration or methods of sabotage. Mostly, they perform for the sake of the performance.

Like any great painting, PAIRS' Game exists in its own terms. Teams playing cricket "play the game" for themselves, yet a good game can attract a good audience. Each watcher of a game of cricket watches in their own terms, some for the result, some for a deckchair in the sun, a pint of lager and white figures strolling across a green. It is the hope of The Ting: Theatre of Mistakes that art performances will become as common a sight on any space, and as common an activity, as any of our national sports. The company is intent on discovering methods that will lead to such a proliferation of performance art activity.

PAIRS Game (July, 1975, May 1976)
See Miranda Payne

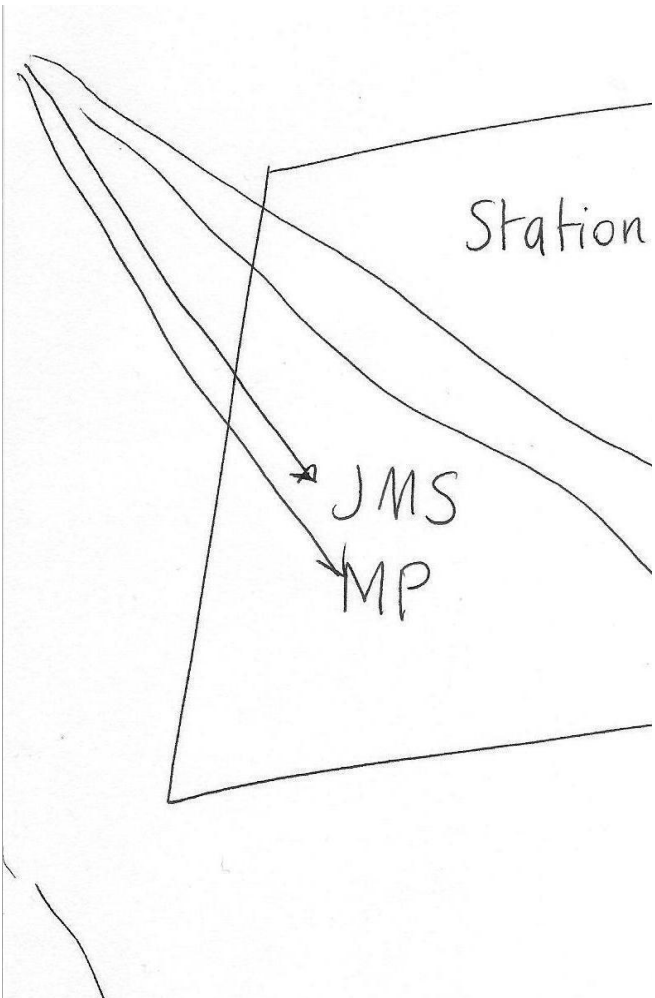
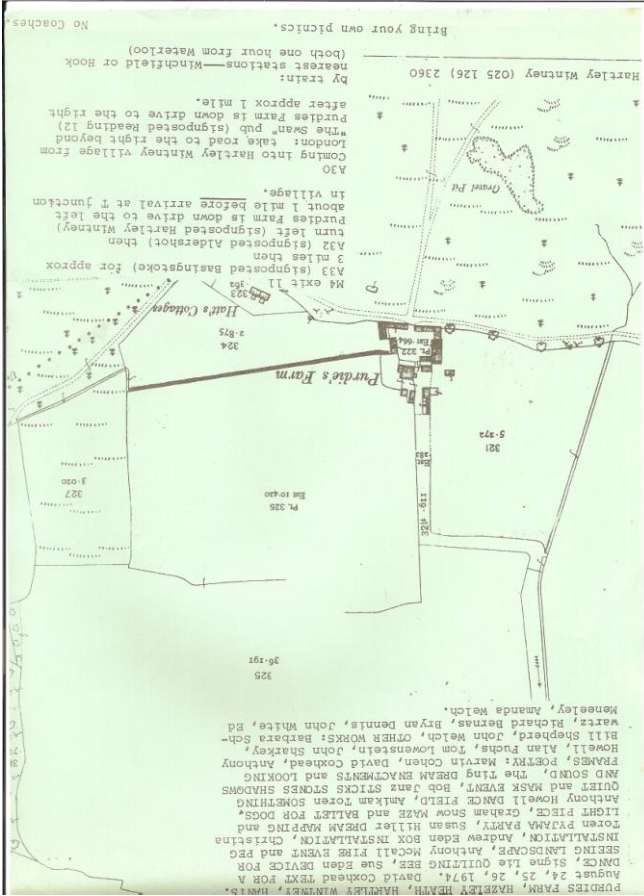
The Ting: Theatre of Mistakes

an **A-Z**

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Marie-Anne Mancio

Flyer for Bank Holiday Weekend, August 1974 at Purdies. Andrew Eden recalls: "We were just talking, everybody was just moving from thing to thing." (interview: Peterborough, 24th Nov, 2008)

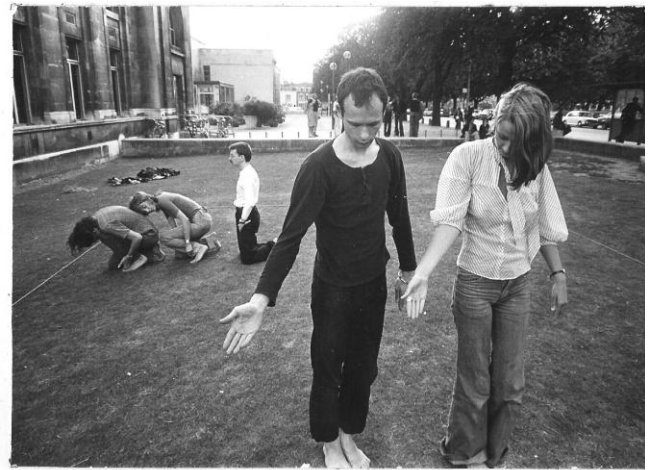
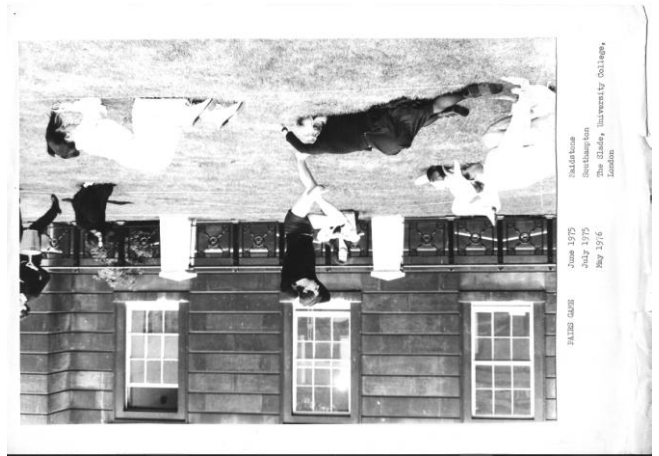


member of the **Core** group in 1975. she became something of a **muse** and she was considered a development was always recognised by Anthony **Howell** for whom from its inception, yet her contribution to its conceptual enigma. She drifted in and out of **Ting**: The Theatre of Mistakes By her own admission, Miranda Payne was something of an

Payne, Miranda (1954-)

Participation
See: Audiences, Instructions

Documentation of *Pairs Game* Photo: ©The Theatre of Mistakes
Courtesy of Fiona Templeton



Southampton Performance Show, July 1975
Rehearsal: *PAIRS GAME*.

Photo: ©The Theatre of Mistakes, The Theatre of Mistakes Archive

"At moments like a sport and at moments like a complex or beautiful dance, the piece moves the performers in and out of partnership until the rules catch them in the frozen positions of endgame."

(Notes by The Theatre of Mistakes, The Theatre of Mistakes Archive)

Pairs Game was performed at Maidstone **art** college and at the performance festival in Southampton.

Payne also designed the poster for *Orpheus and Hermes*:

Waterfall
Performance, Pairs Game, Preparations for Displacement, Purdies,
 See also *Art Schools, Five Concert Pieces, Going, Lecture*
 House Opera with her then partner Julian *Maynard Smith*.
 Payne eventually left The Theatre of Mistakes to co-found *Station*

Pat *Murphy* also recognises her impact (see *Women*).

(Conversation: Peter Stickland, November 2008)

herself disappear on stage;

Peter Stickland recalls Miranda had an incredible ability to make

(Conversation: London, October, 2008)

which others could project their fantasies.

She describes her *Seventies* self as a "blank," as a space onto

Extract from Program notes, The Theatre of Mistakes Archive

Born 1954. Worked with the Bird in Hand Theatre Company on two plays performed at the Hoxton Hall and at the Mercury Theatre. Studied at Maidstone College of Art. Performed with the Theatre of Mistakes in "Preparations for Displacement" (Cambridge Poetry Festival 1974), and "The Street" (Kentish Town 1974). Created "Pairs' Game", which was first performed by the company in 1974 at The Southampton Performance Show. Performed with the same company at The London Exhibition 1974, and "Pairs' Game" was performed at the Slade in 1975. I then worked on a production of "Rank"—a play about the Windsor Free Festival—in 1976: this was performed at the Roundhouse Downstairs and went on tour in Devon and Cornwall. I also performed in "A Waterfall" at the Hayward Gallery 1977.

MIRANDA PAYNE



Payne in *Orpheus and Hermes*

Photo: ©The Theatre of Mistakes, The Theatre of Mistakes Archive

Farm, circa 1975

Greenall, Howell, Templeton, Payne, Urquhart, Moran, Tong, at Purdies

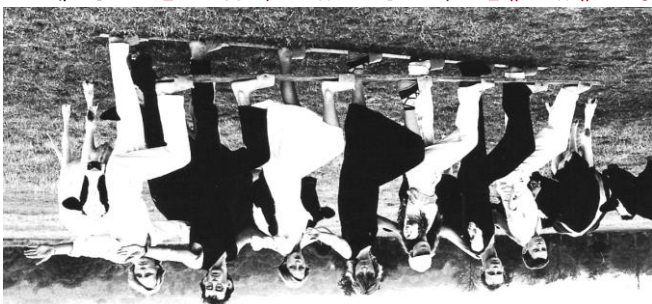


Photo © The Theatre of Mistakes, The Theatre of Mistakes Archive

(Pat *Murphy* in response to *Questionnaire*, December 2008)
 idyll and then a kind of intense, hard edged performance retreat."
 say...the images are striking though. A working farm. A new age
 focused and professional. Re the function of Purdie's: I can hardly
 and watch a rehearsal. At this stage, the group were very tight,
 for a performance and Anthony invited Janz and myself to come
 visited would have been 1977 maybe. The group were preparing
 string sculpture. This was in the summer of 74. The last time I
 on they way. I remember the following morning an irate sculptor
 farmhouse, snapping lots of bits of string which caught at my neck
 struggled across three muddy fields in the pitch black to get to the
 had built. There was a rainstorm in the middle of the night and I
 and went to sleep at the end of the farm on a tree bed which Janz
 an early rave or new age traveler event. Anyway, I abandoned it
 —artists, musicians, all kinds of London people. I guess it was like
 perform their dreams next day. The farm was heaving with people
 People were invited to sleep outside in a fairy ring (true) and to
 weekend. I think Anthony collaborated with Susan Hillier on this.
 belly. The second time I went for the Dream Mapping

The Theatre of Mistakes rehearse at Purdies, nd, c Summer 1976
 Photos: ©The Theatre of Mistakes, The Theatre of Mistakes Archive



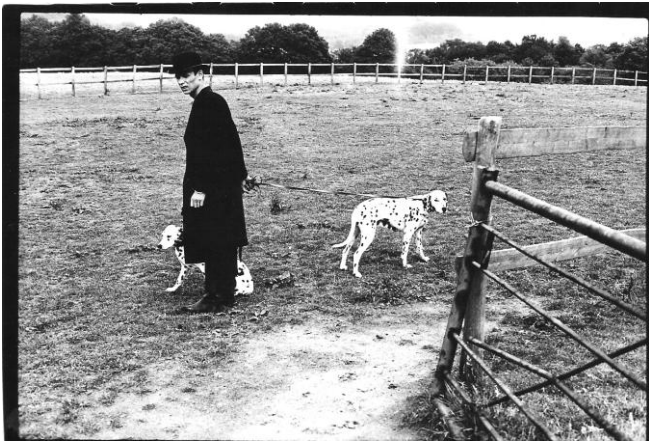
"[Purdies] was a very creative time. Intense. Really intense." (Interview: Lindsay *Moran*, London, 6th Nov 2008)



Purdies – Hazley Heath, Hartley Witney, Hampshire: a constant through the yearly histories of Ting: The Theatre of Mistakes. It represents intense periods of creativity, a site for the group to live and work together. In the early years, it is the venue for weekend events. Later, it's where works are honed prior to autumn touring.

Jacobean farmhouse, all the animals on the farm are female, Howard and Mickey sunbathe naked by a pool flecked with goose droppings; a hot summer of no rain and forests on fire; Anthony walks the Dalmatians; lying in hammocks strung beneath trees; there are performances in fields through the night to 2a.m.; in the yard, horses are put through their paces; rehearsals in the barn; exercises at dawn; photographs of the effects of shadows on surfaces; playing shove ha'penny in the local pub; waiting for Anita to finish getting ready; an impromptu set when furniture sits on the lawn waiting for removal; plenty finds a dead mouse in the toaster; Miranda lives in a tent by the pool as she finds the house too claustrophobic; **sliding on**; fences to mend, trips to the cash and carry; staying up late to do the budgets; walking in huge circles on the local cricket pitch; flared trousers so wide Peter catches his foot in them and breaks an ankle; Fiona wearing a man's suit in rehearsal; villagers calling them 'Tesco rejects' in an era when Tesco is a byword for scum; banned by The Cricketers Arms after *Active Circles* encourages rainfall.

Purdies Farm See also: **Lost Farm**



Anthony Howell walks the Dalmatians at Purdies farm. Photo© The Theatre of Mistakes, The Theatre of Mistakes Archive

"There is a ghost story around the name. I remember Anthony telling the story – maybe something about lost children "perdus" being bricked up in the chimney. Anyway, this was a stud farm in Hampshire where Deborah Howell, Anthony's mother and a key performer in early Ting events, bred and broke in horses. There was a big farmhouse, a stable block and **a big wooden barn with spaces between the slats of wood, so that the horse cantering in the field outside, would strobe past like a zoetrope or some early movie machine.** There was also a swimming pool and a long drive. It was quite a way to the nearest village. I visited Purdie's three times in all and each visit was an event. First was a weekend when I went with Robert Janz and sat on a swinging bed in the barn while Anthony played a flute and the horses cantered outside. Then Deborah showed us a mare who was about to give birth. You could see the shape of the unborn foal on one side of the mare's

Performers

See also: **Bibliography**

open to visitors by appointment.

www.thisisliveart.co.uk/resources/Study_Room/pubs_articles.shtml. The Live Art Development Agency, London has a study room

For an introduction to live art resources, see:

Theatre Review 2(2), 1994: 1-7

Nick Kaye 'Live Art: Definition and Documentation' *Contemporary* For a history of British live art, see also:

(Conversations with Anthony Howell, London, Oct-Jan 2008-9)

conducting research for this book in the UK.

Anthony **Howell** met with and assisted Goldberg when she was

Rosalie Goldberg *Performance Art from Futurism to the Present* For an historical overview of performance art, see:

Briley and Genesis P. Orridge were shocking audiences.

Bruce McLean was opposing Caro's notions of sculpture, Stuart

Welfare State, Gilbert and George were *Underneath the Arches*,

such as the People Show, IOU, Forkbeard Fantasy, and

audience. The British scene in the 1960s was dominated by groups

together; Gina Pane risked mutilation at the hands of her

her trousers; Marina and Ulay Abramovich tethered themselves

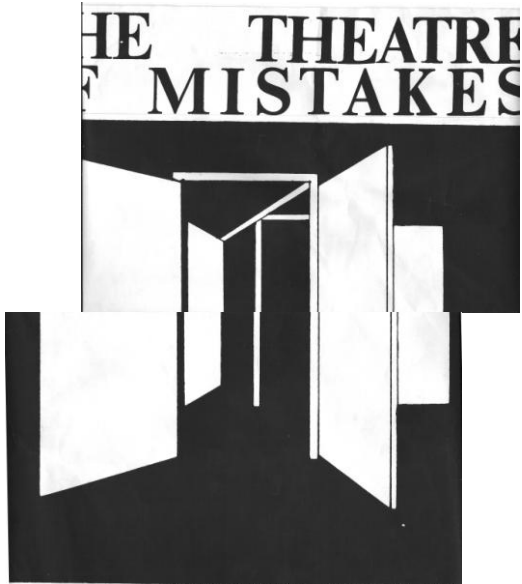
Bed; Valie Export sat in darkened cinemas, a hole in the crotch of

Yves Klein used nude female models as human paintbrushes; Vito

Futurist banquets, Dadaist protests, 1950s Happenings and so on.

Artists' use of performance has been well-documented from

Performance Art



Excerpt from letter from Anthony Howell and Fiona **Templeton** to Croydon College, 20th June 1977. Courtesy Miranda Payne:

We recommend Miranda very strongly indeed. She has proved herself one of the wisest and most imaginative of the people who have worked with our performance art company. The success of the piece she created for us in June 1975 (PAIRS GAME) was the main reason for our being awarded our first grant from The Arts Council. She worked patiently and tirelessly through our first year of existence as a group, on visual art pieces as often as on performances, bringing a distinction to the conceptual side of our work and proving an adept performer. She was instrumental in setting the

©Print by artist Jamie Reid

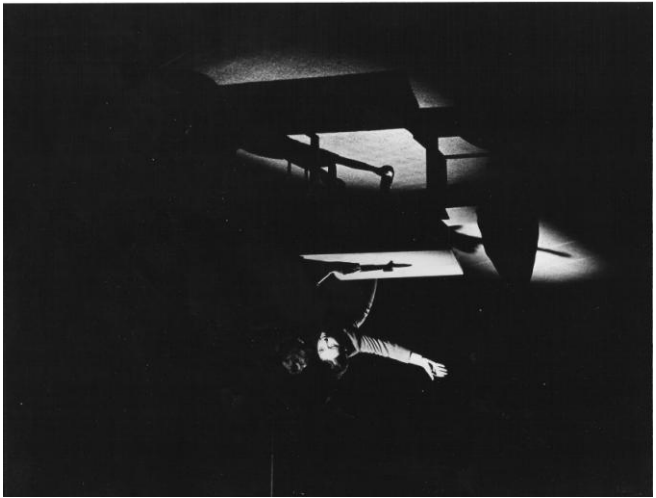


Curator and artist Jason E **Bowman** has suggested reading the history of The Ting: The Theatre of Mistakes as a trajectory or transition from Minimalism to Punk.

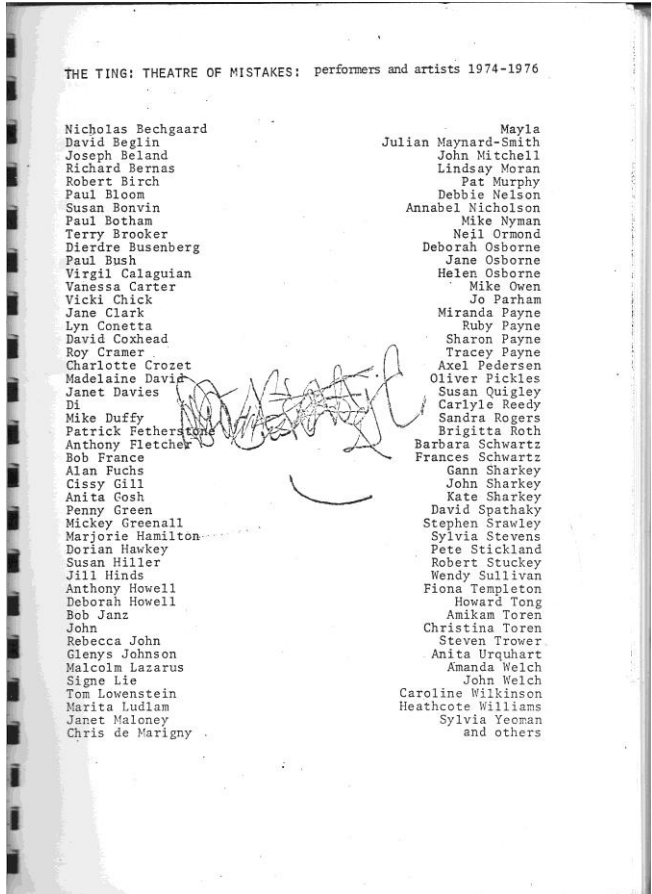
Further reading:
Kerr, Joe; Gibson, Andrew and Seaborne, Mike (eds) *London from Punk to Blair*, Reaktion, 2003



Photo: ©Kirk Winslow Going



Photographers
See also: **Archive, Documentation**
Nicholas Bechgaard, Bob Van Dantzig, Niamh Ferguson, Geoff Howard, Robert Janz, Glenys Johnson, Anthony McCall, Andre Moran, Lindsay Moran, Mike Nelson, Brigitte Roth (from October 1975), Ray Smith (photographs of *Homage to Morandi*; Fine Art Fellow at Southampton University in 1978), Caroline Wilkinson, Kirk Winslow



Page from Howell, Anthony & Templeton, Fiona *Elements of Performance*
Art July, Ting books, 1976 listing all the performers



Photo: ©The Theatre of Mistakes, The Theatre of Mistakes Archive
Preparations for Displacement Cambridge Poetry Festival, 1975

(Pat Murphy, response to *Questionnaire*, December 2008)

wearing his MAN/WOMAN costume. At certain points also, performers picked up the kodak with transparent masks I had made of each of us and moved through the vast space "being each other." I remember the relationship of stillness to movement, slow motion contrasted with sudden bursts of swift movement and everything intensifying towards a climax."

Punk

"A FULLY ARTICULATED SUBCULTURE, WITH A DISTINCTIVE VISUAL STYLE INVOLVING A BRICOLAGE OF ELEMENTS SUCH AS FETISH CLOTHING, TEDDY BOY GEAR, RIPPED AND TORN ITEMS AND, UNFORTUNATELY, NAZI UNIFORMS (THOUGH THESE WERE ESCHEWED FAIRLY EARLY ON). IT ALSO DEVELOPED, PARTLY THROUGH NECESSITY, A DISTINCTIVE GRAPHIC DESIGN STYLE, WHICH FOUND EXPRESSION IN RECORD SLEEVES, PUBLICITY AND IN 'ZINES', THE XEROXED AND COLLAGED PUBLICATIONS [...] THE NEGATIVITY AND EVEN NIHILISM THAT PUNK EXPRESSED WAS IN DIRECT CONTRAST TO THE OPTIMISM OF THE COUNTERCULTURE [...] PUNK WAS AN AESTHETIC RESPONSE TO THE POLITICAL AND SOCIAL DISASTERS OF THE NINETEEN SEVENTIES. IT REFLECTED A WORLD OF INDUSTRIAL AND SOCIAL ANTAGONISM, URBAN DECAY AND HOPELESSNESS, NOT JUST THROUGH THE EMPLOYMENT OF SPECIFIC IMAGERY, BUT THROUGH THE VERY METHODS OF CUT-UP, MONTAGE AND APPROPRIATION IT EMPLOYED, WHICH VISUALLY ARTICULATED THE DISLOCATIONS IN THE COMING OF POST INDUSTRIAL SOCIETY."

(Charlie Gere "Punk and the Digital Aesthetic" paper *Moving the Image: Visual Culture and the New Millenium* CHART Conference proceedings, Volume 3, 2001)



Photo: ©Andre Morain *Trio*



Photo: ©Nicholas Bechgaard *Preparations for Displacement*



Photo: ©Lindsay Moran *Going*