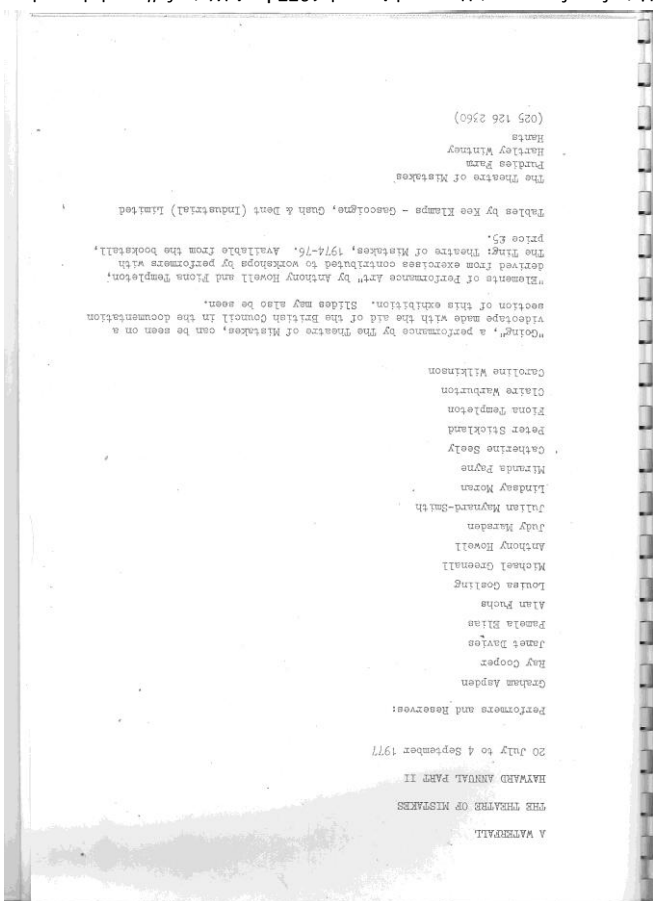


List of performers at Hayward Annual, 1977 In *A Waterfall* comb-bound book, The Theatre of Mistakes Archive



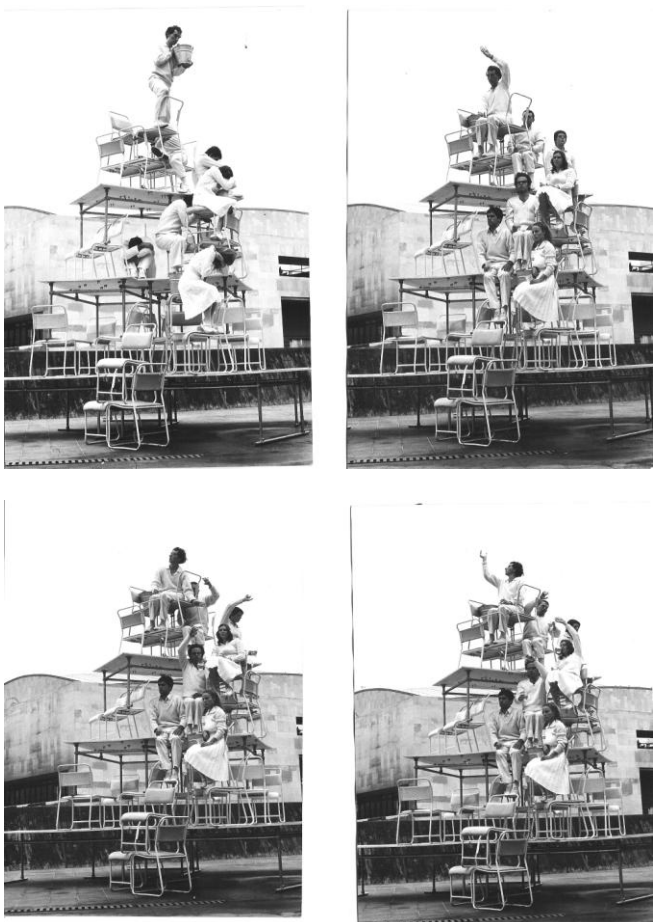
- Z
- You
- X6
- Workshops
- Women
- Winslow, Kirk
- Wilkinson, Caroline
- Why do it?
- Welch, John
- Welch, Amanda
- Waterfall*
- Wallpaper
- Walks from Day to Night*
- Viewpoint
- Venues

WATERFALL

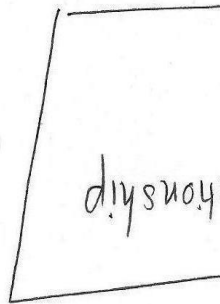


An A-Z of The Ting: Theatre of Mistakes – V, W, X, Y & Z

Marie-Anne Mancio



The **documentation** of *Waterfall* is exhaustive, acting almost like time-lapse photography.



2009-09-03

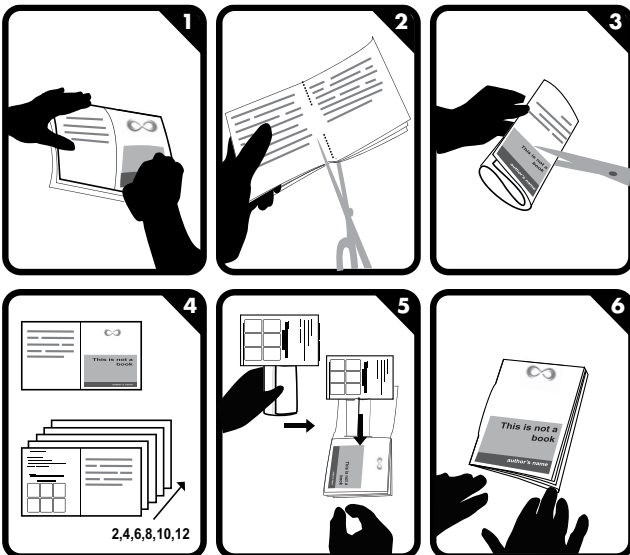
Published by Proboscis
C Marie-Anne Mancio & contributors 2009

Part of Proboscis' Diffusion Residency Programme

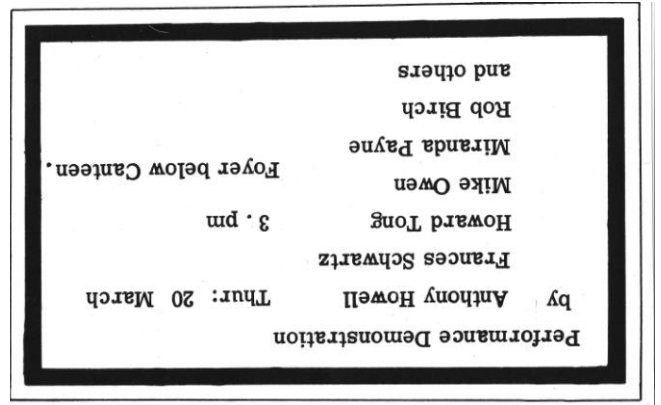
<http://proboscis.org.uk> | <http://diffusion.org.uk>

www.bookleteer.com

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Notice probably for performance at Maidstone College, nd
Courtesy Howard Tong



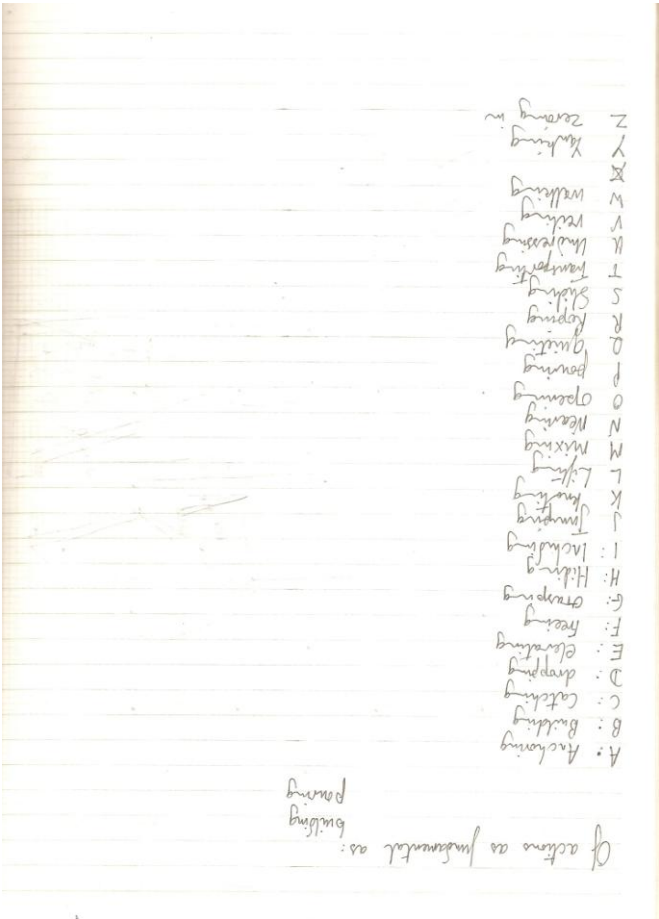
Venues
See also: Art School, Ascham Street, Hartley Witney, Purdies farm
Acme gallery, Arncliffe (Bristol); Artists Meeting Place (Earlham Street, London); Burlington Arcade (London); Corn Exchange, (Cambridge); Dairy, (London); Forum fur Aktuelle Kunst, (Innsbruck); FAC, Galerie Farideh Cadot, Grand Palais, (Paris); Hayward Gallery Sculpture Court, (London); Hampstead Heath, (London); Jeanetta Cochran Theatre, (London); Mickey Theatre, (Amsterdam); Musee d'Art Moderne, (Paris); Paula Cooper gallery, (New York); Roundhouse, (London); Salle Polyvalente, (Ferrara); Serpentine, (London); State Penitentiary and University of Pittsburgh; Stedelijk (Amsterdam), Student Cultural Centre, (Belgrade); Theater for the New City, (New York); Under the Arches, (London); University Theatre Festival, (Brescia)

The Ting: Theatre of Mistakes

an A-Z

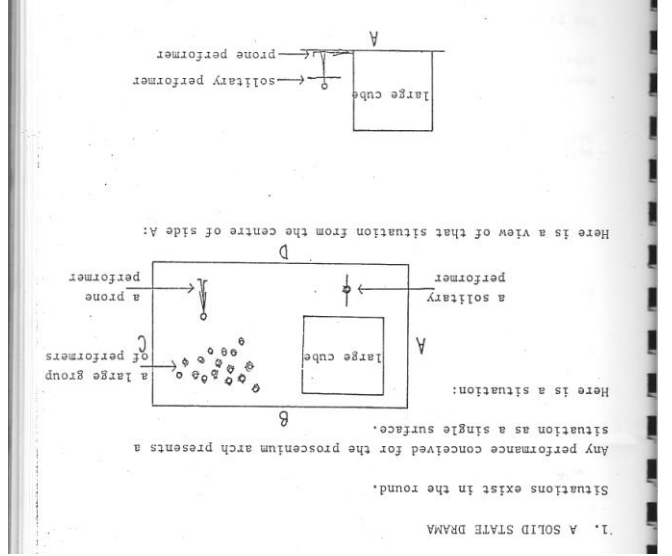
V-Z

Marie-Anne Mancio

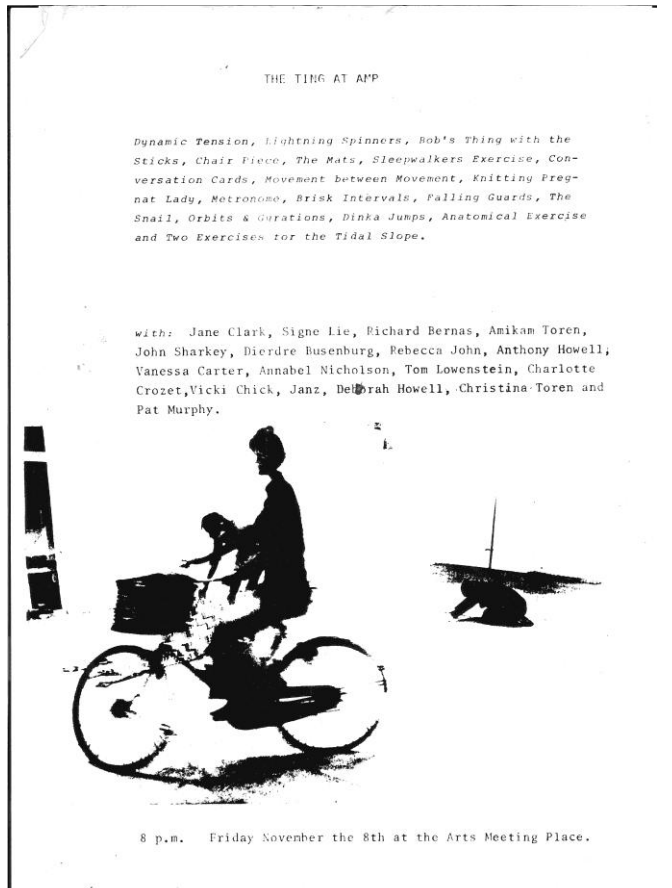
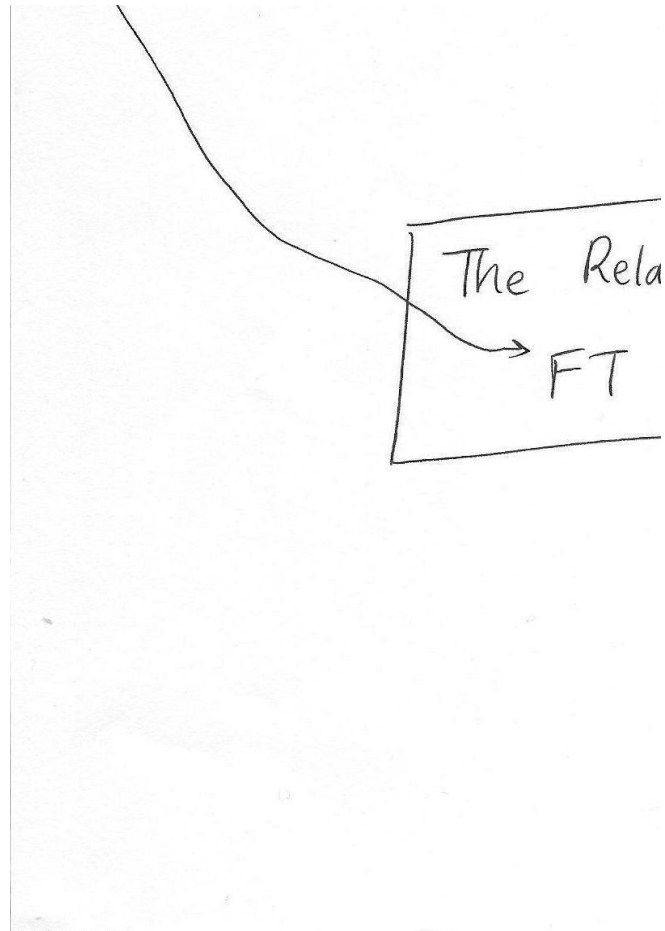


Anthony Howell compared the set-up of *Waterfall 3* to an Italian piazza, encouraging the audience to change sides and so alter their viewpoint. Although the work had a 'show' side, other angles (including viewing from a gallery above) were perhaps as engaging. Cf The sculptural works of Susan Bonvin (Eden) such as *Device for Looking at Landscape*. She said: "I'd made a kind of model... the idea is it's taking you out to a circular horizon," and her subsequent experiments.

@The Theatre of Mistakes



Viewpoint
 See also: *Purdes, Summer Pieces, Wallpaper*
 The removal of the proscenium arch is something discussed in *Elements of Performance Art*:



Flyer, *The Ting*, 1974
 The Theatre of Mistakes Archive



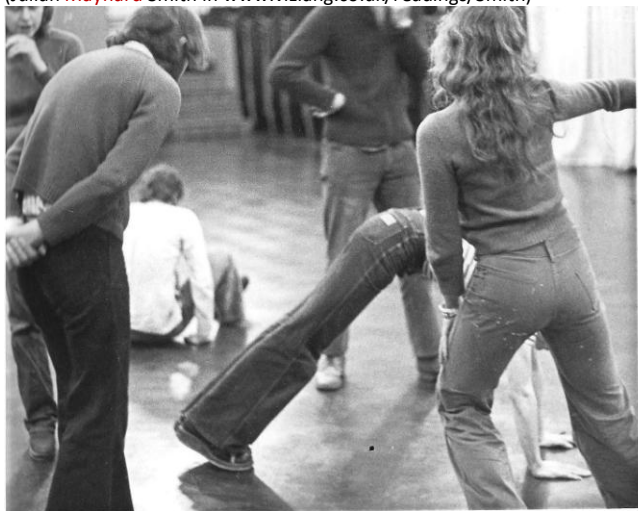
(Peter Stickland *Loving 77books*, 2008, 22-3)

Workshops

"Interaction exercise," called a female performer and she picked up a large book lying on the table and read from it. "Using any words and gestures, address someone for thirty seconds. Repeat the activity with other performers until an agreed trigger causes you to stop. We should divide into two groups for this," she said. "Simply freeze when you do not want to continue." The group divided naturally into two. Most performers started by addressing each other one to one, but a few addressed the side or back of other players. The address was generally in the form of words or actions, but some expressed themselves by action only and some talked without displaying any particular gestures. There was very little consensus about the length of time thirty seconds was and before long it was impossible to recognise any form out of the cacophony of sounds.

"Fiona Templeton came and did a workshop at my college and there was something about it which intrigued me. I couldn't understand it. To me it was very strange at that point. It used very abstract and minimal rules for action which I found disturbing but physically liberating. We were doing extremely gruelling endurance performances, repeating the same thing over and over for hours on end. It was a sculptural way of dealing with performance. A sculptural way of dealing with bodies in space and time."

(Julian Maynard Smith in www.vizlang.co.uk/readings/Smith)



Workshop, Maidstone college led by Anthony Howell in which Howard Tong and Brigitta Roth participated, nd, c. 1974

Photos courtesy of Howard Tong

X6 See Dance
You – the reader

Susan Bonvin's *All Round Vision, Wallpaper's Summer Pieces*, 1975. The Theatre of Mistakes Archive. Amongst the participants who returned cards were Annabel Nicholson and Michael Grealish

in WALLPAPER magazine.

Notices concerning the development of this project will appear in this project.

the page of instructions will be employed in the resolution of printed. Cards returned with completed plans to the address on of public libraries and galleries. A thousand cards will be in London, and notices and a supply of cards placed in the foyer to be distributed via the address lists of art organisations printed upon it, its centre marked with a cross. These are enclosed with a page of instructions is a card with a circle

A person stands in the centre of a hypothetical disc that radiates from them at eye level. The furthest distance one can see from any single position indicates the radius of that particular disc of vision. In many cases in an urban locality "all round vision" of the circumference of such a disc of vision will be obstructed

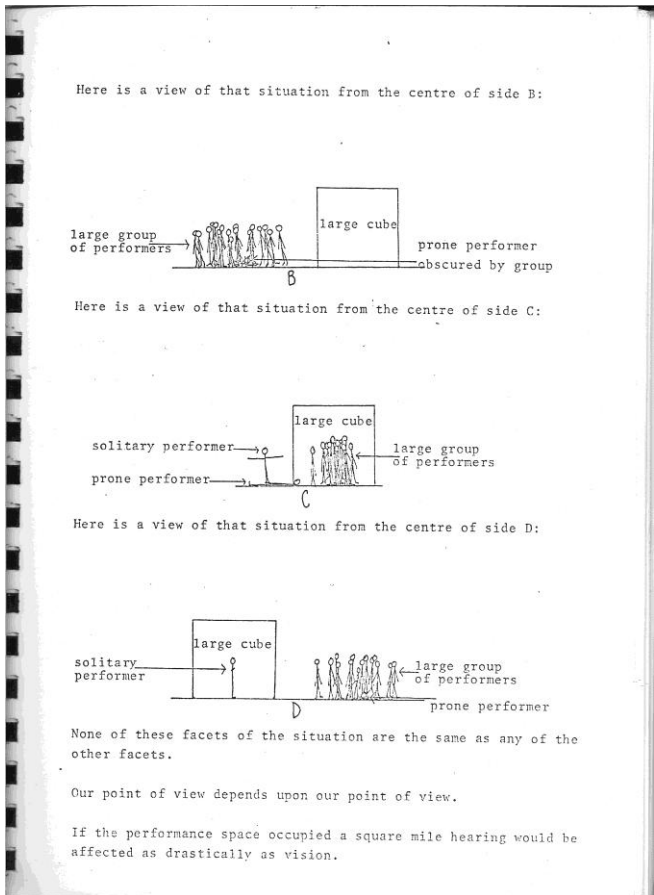
ALL ROUND VISION



summer pieces: Susan Bonvin

(Interview: Andrew Eden & Susan Bonvin, Peterborough, 24th Nov 2008)

And Andrew Eden who did "a whole series about dividing up a space by what you can see... so if you view these boxes from one angle they're all yellow, and then from another angle they're all blue, and then another, they're all white. So you get a different combination of what you're looking at"



groups also," (Pat Murphy, response to *Questionnaire*, December 2008) power and energy. I have observed this with other performance always focused on its own internal dynamic and the shifts of seems to me that the politics of the Ting were self-referential, I think some of these women were feminists, but in retrospect it Sullivan, Miranda Payne and others.

Deborah and Signe Howell. Fiona Templeton, Jane Clark, Wendy See also: *Mutuality*, *Southern Green Women's Liberation Group*

Women

Winslow, Kirk See *Photographers*

Why do it? Unless you could think of a reason why not to.

Homage to Pietro Longhi at the Serpentine *Summer Show*



Waterfall (1977)

Photographed *Homage to Pietro Longhi* and performed in A **Wilkinson, Caroline**

PROGRESS TO REVERSE or TIDAL DRAG

One end of the performance space represents masculinity.

Other end represents femininity.

Participants progress from one end to the other of performance space or stage area, changing sex as they go.

Alternate progressions which develop from one stereotype into its opposite with progressions which develop from the imitation of a specific person (known or known of) of one sex into the imitation of a specific person of the other sex.

Extend the progress to deal with the transition from any one to the other of opposing forces or states—such as:

Anger	love
joy	sadness
humour	seriousness
goodness	evil
admiration	envy
etc	
softness	hardness
lengthiness	dumpiness
smoothness	jerks
speed	slloth
Expansiveness	contracting
etc	

The midway point in any progress should always signify a compound of the two values.

Extract from *Preparations for Displacement* manuscript, c. 1975, The Theatre of Mistakes Archive. In referring to "stereotypes", this exercise implies an awareness of gender as construct. ©The Theatre of Mistakes

SB: I think *Wallpaper* was really quite influential because it made you have to think...it was actually tempting one into making one's work more conceptual
 AE: It was, very
 SB: It made you think: I've got these very limited means; I've got three pages; now what am I going to do?

Interview: Andrew Edén and Susan Bonvin, Peterborough, 24th Nov, 2008:

© remains with the artists & authors, 1975

Contributing editors: Richard Bernas, Susan Bonvin, David Coxhead, Andrew Edén, Susan Hiller, Anthony Howell, Anthony McCall, Richard Quarrell, Bill Shepherd, Amikam Toren, John Welch.

See also: Alan Fuchs, Annabel Nicholson, *Summer Pieces*

Wallpaper magazine was published bi-annually in London and New York, sold at a price of £1 or \$2.50 and artists were paid £7 for their contributions.

Letter from Bill Shepherd - who was initially involved with the magazine but resigned - to Anthony Howell, 27th November 1975

By virtue of your IBM you seem to be the focal point of *Wallpaper*...

"Dear Anthony, **Wallpaper**

See also: **Notation**

Walks from Day to Night (c.1980)

"WALKS FROM DAY TO NIGHT"

"Walks from Day to Night" is a performance for four performers each working with an equal amount of space - a corridor, or walk - and each walk divided into twelve units or "traces". One of these walks crosses three of the others, two cross two of the others, one crosses one of the others. Where their walks cross performers share a pace - and may expect to be impeded by each other.

Dividing up these walks are four free standing doors. One walk passes through two of these doors, two of the walks pass through one door each, one passes through no doors.

The character, actions, purposes of each performer differ from each other by dint of the difference in the number of doors they pass through, and the number of other performers they meet. Further differences begin when a performer opening one door interferes with the progress of a performer in another walk.

The arrangement of the walks is derived from studies of lines of sight in Greek amphitheatres and develops the company's notions of performance cubism by allowing equal amounts of performance in profile, frontview and backview. Recently however, the possibility of tension derived from what is obscured has become as interesting as the suggestion of deeper understanding experienced by what is totally revealed - and the four doors play a counteractive role against the cubistic notion by hiding as many of the actions as are ever seen.

The audience can piece together a drama enacted in a house only through what may be glimpsed from one room: or the converse, they may assess the ramifications of a drama which begins in one room as it starts to affect the entire house.

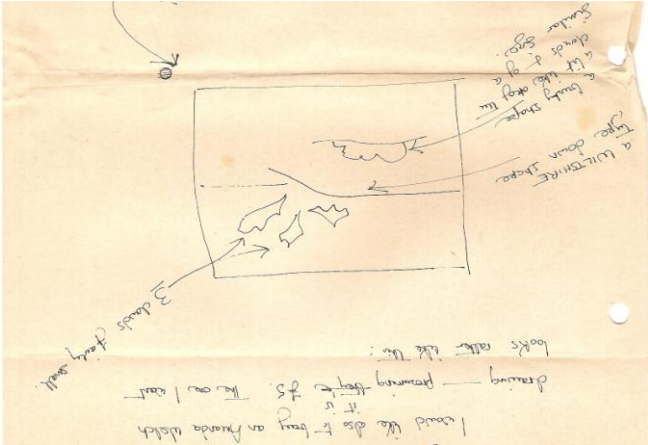
There will always be four active performers and one performer watching. The ratio will be either three male performers and one female or three female performers and one male - for those on stage. The company consists of Michael Greenall, Anthony Howell, Julian Maynard Smith, Peter Stickland, Miranda Payne, Glynis Johnson and Fiona Templeton. "Walks from Day to Night" will be directed by Anthony Howell.

Specifications: amphitheatre/audience on three sides. Minimum one day's rehearsal on performance space, preferably two. Technical assistance required at rehearsals and performances. Good lighting facilities. Duration approximately 1 1/2 hours. Requires a performance space 28 feet by 28 feet (10 m x 10 m). Transport plus fee subject to all clauses in Notes to Prices. Accommodation for 5 persons.

©The Theatre of Mistakes, The Theatre of Mistakes Archive

Welch, John (1942-) See also: **Bibliography**
 Poet, editor of **poetry** magazine *Vanessa*. Welch reviewed Sue [Bonvin] Eden's *Device for Looking at Landscape* at the August Bank Holiday weekend at **Purdies** in 1974, participated in events such as *Poetry at Ascham Street* (July 1975) with Anthony **Howell**, Fiona **Templeton**, John Sharkey, Bill Shepherd, and wrote poems inspired by **Ting** performances such as *Two Journeys* at the Slade.

Extract from **Letter** from Susan **Bonvin** to Anthony **Howell**, c. 1976
 The Theatre of Mistakes Archive



Welch, Amanda Artist, married to John **Welch**. (See also: **Bibliography, Purdies**)
 Exhibited at the **Art Room**.

PERFORMANCE EXERCISE

They were longing for some relief, having by this time been reborn as statues:

Each photograph as epitaph to their twentieth century adventure.

Each learnt his or her body grammar in the shadow of scholars, and each and every move was this or that.

Each was a very slow runner. It was time to break, and the model heaving her capacious body off the couch carried away the afternoon.

They were all playing statues, as afternoon froze over them. Spectators dropped in like visitors, waving and signalling energetically to one another across the designated territory, which was ruled into squares.

Their bodies were in action against a perfect screen. One was a model gunman. Slowly a sobbing got itself involved with the voices, the furniture, the unborn children.

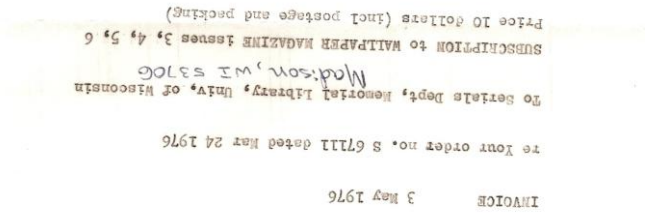
from **THE TING** by John Welch: *The Second Ting*
 Covent Garden October 1975

©John Welch

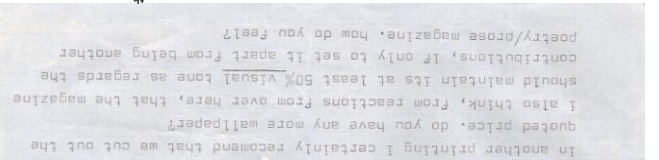


I suspect, was stolen.
 Wallpaper fashion/lifestyle magazine other than the newer UK
 There is no connection between this magazine and the newer UK
 The Theatre of Mistakes Archive

Invoice to the University of Wisconsin for subscription to *Wallpaper*
 The Theatre of Mistakes Archive



Extract **letter** from Richard Quarrell to Anthony **Howell** 10th September
 1974, The Theatre of Mistakes Archive



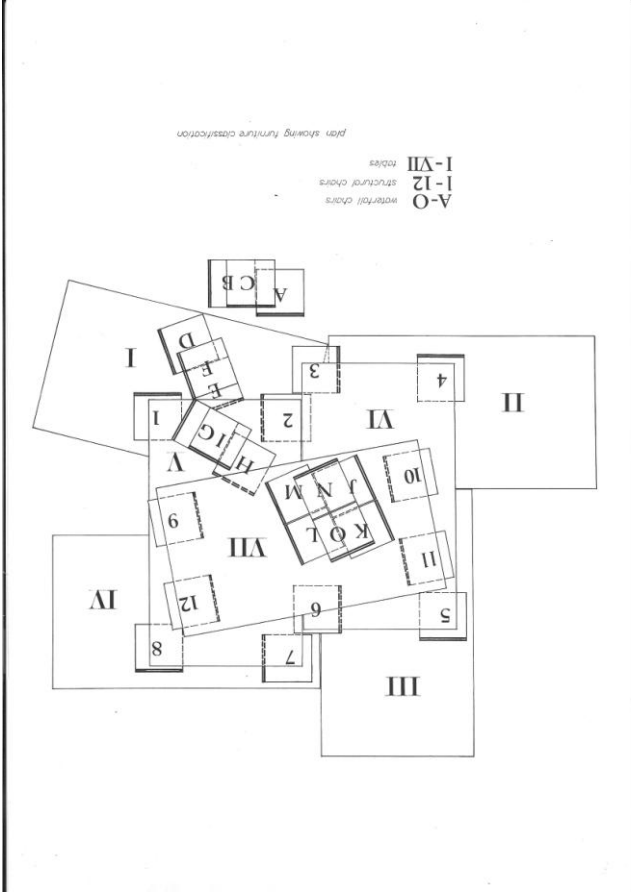
Julia Peyton-Jones and Hans Ulrich Obrist, Interview with Anthony **McCall**
 New York, September 2007:

"We started it as a way to get our work out into the world. Each of us was a contributing editor, and each issue would include a piece by five or six of the group. The artists had absolute control over their own pages, so we didn't exercise any editorial control over each other's contributions. So we collaborated to produce the publication but the work within it was our own...."

They were cheaply printed in black-and-white and hand stapled and bound in rather extrovert wallpaper, which would usually be bought from the job lot bin in the local wallpaper shop. It was distributed to friends mostly, and sold at a handful of bookshops."

John **Welch**:

"The covers were wallpaper. Literally. The most garish we could find. The magazine was A4 format with quite basic production values, and the idea was that a different person each time did the work of actually bringing the thing out and we all appeared in it on a strict rota basis. The first issue appeared in 1974 and it ran for seven or maybe eight issues depending on your point of view - by the end things had rather fallen apart. As I remember it, the project was an odd mixture of free-and-easy collaboration and awkward bureaucratic procedures. A transitional moment from the 1960s? But then the sixties were never quite that free-and-easy [...] It was a snapshot of what was going on at the time and the attempt to bring together poets and people in the visual arts seems worthwhile and something often lacking in this country." ('Wallpaper Days' <http://johnwelch.blogspot.com/>, 21st February 2008)



Two Journeys (1976) at the Slade
 Photo: ©The Theatre of Mistakes, The Theatre of Mistakes Archive
 Cf Fluxus artist Tomas Schmit *Cycle for Water Buckets* (1962) in which the performer poured water from one container to another until it was all split or evaporated.



CHALK CIRCLES JANZ

shadows cast by a barrelhoop are outlined in chalk in the streets May Day on throughout the summer

SUMMER PIECES : in association with WALLPAPER MAGAZINE London 11 Ascham St. NW1 01-267-1597



Card for Robert Janz's *Chalk Circles*, The Theatre of Mistakes Archive

Waterfall (1977)

See also: **Diagrams**, **Hayward Annual**, **Tea**
 There are various incarnations from its genesis in *Five Concert Pieces* through to more complex versions in *Two Journeys*.

Performers in 1976 *Two Freedoms*

- Waterfall:
- Lindsay Moran
 - Patrick Fetherstone
 - Amikam Toren
 - David Spathaky
 - Pete Stickland



Cascade and Pour, Purdies farm, nd
 Photo: ©The Theatre of Mistakes, The Theatre of Mistakes Archive