

What the Artist Saw:

Art Inspired by the Life and Work of Joe Orton



STEWY



What the Artist Saw:  
Art Inspired by the Life  
and Work of Joe Orton

Artists: David Lock, Louise Plant, Tim Youd

Curators: Michael Petry (MOCA, London)  
and Emma Parker (University of Leicester)

Museum of Contemporary Art, London:  
5 February - 4 March 2017

New Walk Museum and Art Gallery, Leicester:  
29 July - 22 October 2017

## What Artists See

The impetus for this exhibition was a conversation with Dr Sarah Graham, the partner of Dr Emma Parker, co-curator of the exhibition. Sarah and I met at a conference whose aim was to generate a festival around the history of HIV/AIDS in Europe, which will take place in Amsterdam and London in 2018. Sarah mentioned that Emma was working on a project to commemorate the 50<sup>th</sup> anniversary of Joe Orton's death and I immediately thought that MOCA should be involved. It is the odd nature of things that Orton, who had many sexual partners, should have died at the hands of his long-term lover, Kenneth Halliwell, and therefore not become ill from a disease that killed so many creative people from his generation. A hammer blow to the head, as opposed to a blowjob, took his life. Somehow, if he weren't the victim of this scenario, I think he might have found it poetic, or funny, but most likely he would have preferred to still be alive either way, and not to have ever contracted HIV.

The toll on the creative community in the 1980's is in many ways a bad dream, one that is remembered, but institutionally, often pushed out of the mind. Orton fought against the strictures and the structures that were 1960's Britain, and in doing so outraged many people, but helped to construct a queer identity that refused institutional victimization. Artists are often ahead of the society they live in, in terms of ethics, the form of the objects they are making, and the content of their texts, and it is only much later that the mainstream can see the work for what it is. What artists see, if they have their own vision, their own voice, is something others must try to translate into a language that they can understand. It is not for the artist to spoon-feed the public, though many commercially successful ones do just that.

Artists have to make what they make.

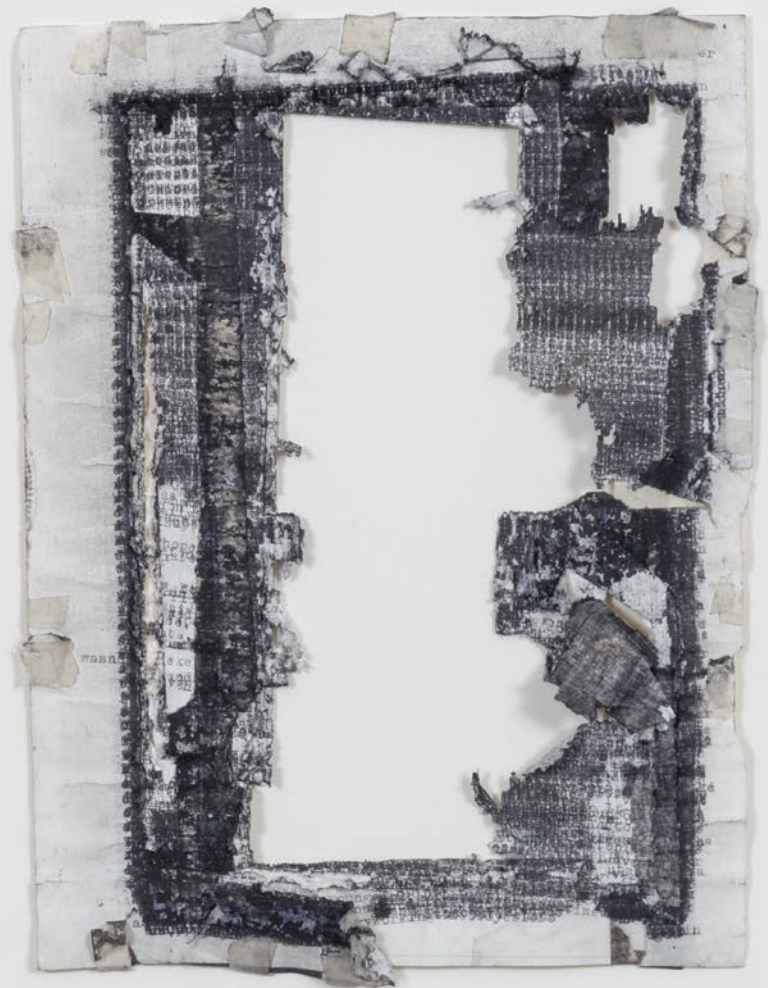
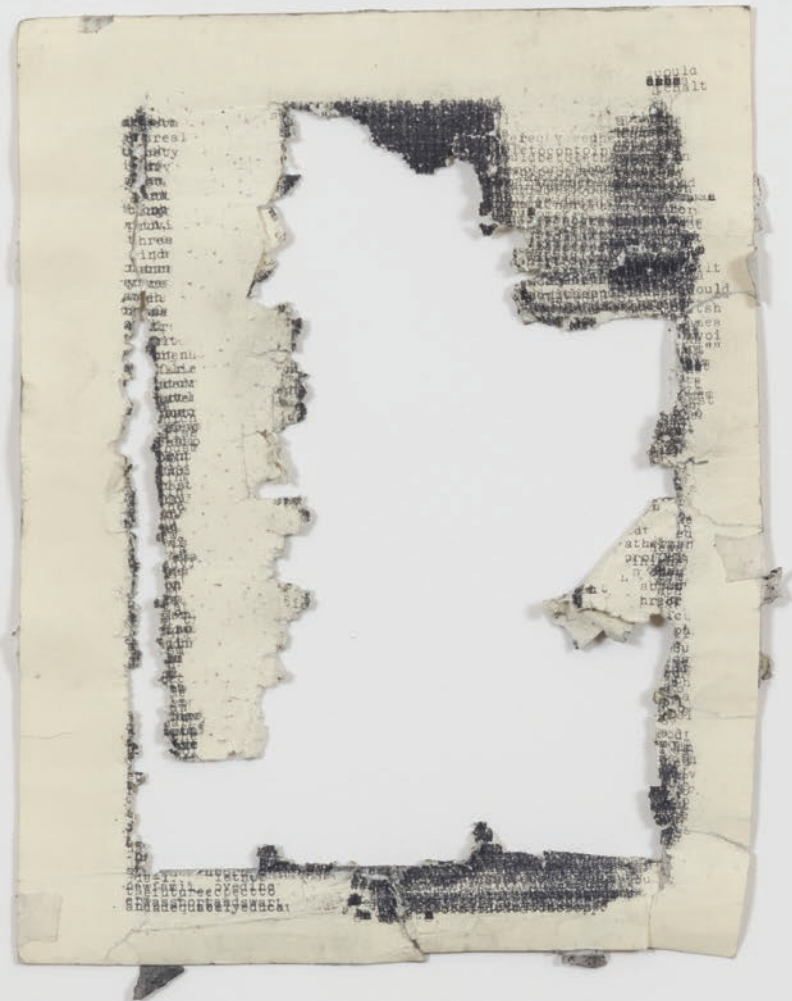
In this exhibition we have three artists who are making very different things, using different media and yet they are all looking back to Orton, in their own way.

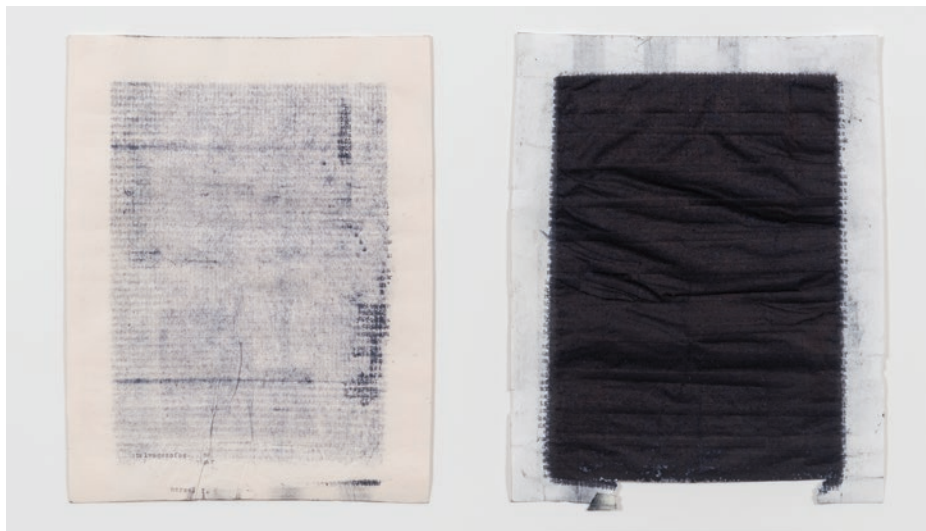
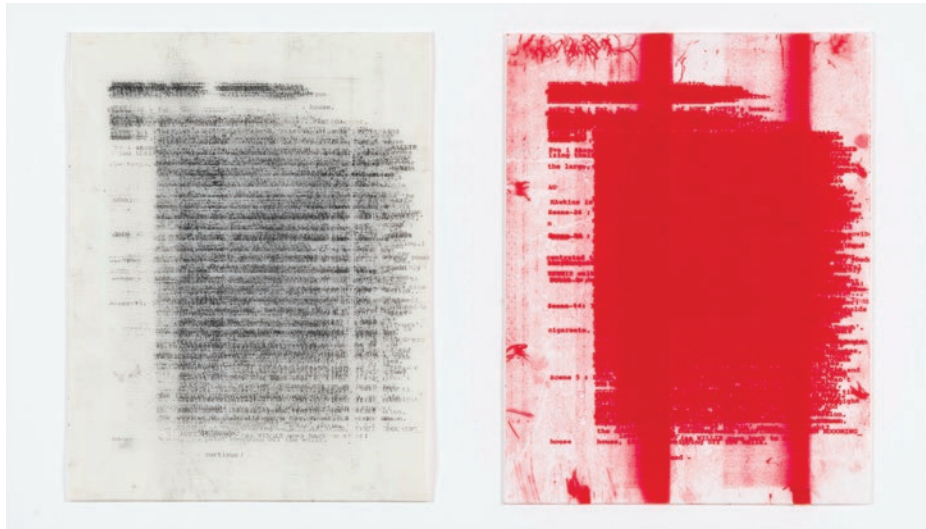
Tim Youd is a Los Angeles based performance artist who is currently re-typing 100 famous novels. Works he has finished include Brendan Behan's *Borstal Boy* typed in Dublin (2014), Jim Jarmusch's *Stranger Than Paradise*, typed in Los Angeles



**Above:** Tim Youd, *Retyping Orton's Complete Plays*, on an Adler Universal typewriter, Queen's Theatre, London, 2017.

**Following pages:** Tim Youd, *Evan McConnell's Mr. Bridge*, 367 pages typed on an Olympia SM-3, Kansas City Public Library - Central Branch, Kansas City, MO February 2015, 43, 18 x 63.5 cm framed.





**Top:** Tim Youd, *Jim Jarmusch's Stranger Than Paradise*, 66 pages typed on Fujiscale pressure sensitive film on a Brother SX-14 electronic typewriter; single day performance in actor Richard Edson's loft, Los Angeles, November, 2013, 18 x 63.5 cm framed.

**Bottom:** Tim Youd, *Brendan Behan's Borstal Boy*, 365 pages typed on a Remington Portable No. 2, at the Dublin Writer's Museum, Dublin, Ireland, December 2014, 17" x 25" framed.

(2013) and Evan McConnell's *Mr. Bridge* typed in Kansas City (2015). He uses one single sheet of paper and a carbon copy. Youd types on that one (doubled) page until he has 'written' the whole of each book. The two sheets of paper, often in tatters, or almost completely black are then framed and exhibited. Youd tries to use a similar typewriter to the ones that the authors did, and he likes to type in a location of significance to the author. For the MOCA exhibition Youd has typed at the Islington Library where Orton and Halliwell infamously altered the covers of books. Youd also typed in the lobby of the Queen's Theatre on Shaftesbury Avenue, where Orton's *What the Butler Saw* was originally performed. Youd sat at a table in both locations and typed. Youd also typed the last pages of the book at the preview of the exhibition, and when finished, the two pages were framed and hung in the gallery. Youd seemingly inhabits the artistic body of the author; and the ghost of their conversation is the illegible page of typed text.

David Lock is a British painter who makes paintings, watercolours and for this exhibition a new large scale collage. He is also the nephew of Joe Orton, and in order to distance himself, and yet to engage with Orton, Lock made new work seen through the lens of Patrick Procktor. Procktor was a highly successful painter in London in the 1960's whose own homosexuality was seen as daring if not shocking at the time, along with David Hockney and Francis Bacon. Procktor made a nude portrait of Orton, which is now in the National Portrait Gallery, and illustrated the cover of Orton's posthumous book *Head to Toe*. Lock created a black and white inkjet collage for his paintings to hang on, similar in complexity to the immersive one at Noel Road that Orton and Halliwell made in their flat. Lock's collage features only classical sculptures and photographs of gay men of the 20<sup>th</sup> century. Lock placed several paintings onto the collage to finish his installation. *El Muniria* is named after the hotel in Tangiers that the Beat Generation stayed at when looking for drugs and local youth (this remains highly problematic). It features two dark haired youth lounging in a palm leafed courtyard. Sex tourism (mainly a male pursuit), and colonialist behaviour was something heterosexuals and homosexuals took part in with little thought for the lives of those providing such services. *Blue Boxers* on the other hand sees the pert buttocks of a young man clad in said underwear wearing a white t-shirt and sports socks, all of which look like they are likely to come off in a moment or two. Both works, but specifically *Blue Boxers* recall the painterly style, content and air of Procktor's work from the



Above: David Lock, *Looted with El Muniria*, 2017, inkjet paper collage and oil on canvas, painting: 61 x 46 cm, collage: 297.5 x 243 cm.

Right: David Lock, *El Muniria*, 2017, oil on canvas, 61 x 46 cm, detail.





1960s.

Lock is engaging Orton's visual artistic production as opposed to Youd who is engaging the text. Louise Plant a British sculptor takes a very conceptual look at Orton and his work. Her piece *Rip Cord* is a bright red sculptural line that zigs and zags in space. She says of the piece that "A Rip Cord is pulled to save a life or lives. With this piece I have combined the red blood of the beating heart and blood that is shed when one is wounded. The tautness of the material between joints portrays the discomfort I feel but at the same time can seek, in wanting to both live a good, safe life and yet at a primitive or base level, also want to 'let rip' and badly wound." Orton was well known for letting rip, and his work ripped into the comfy 1960's British society that saw him and all homosexuals as ill or evil. That same bourgeois society liked being teased and titillated by plays like *Entertaining Mr. Sloane* but was equally repelled by the actual sexual life of same-sex lovers. Women who loved other women were almost invisible in public life where gay men were depicted as simpering fools. When lesbians were depicted in the wider culture (in films) their image was equally unflattering. *The Children's Hour* (1961) saw two women merely accused of a lesbian relationship being ostracized while *The Killing of Sister George* (1968) depicted lesbians as sinister older women preying on younger, innocent girls. Orton in his work and life upended such notions for a British public (as did Hockney) and while Andy Warhol (in the US) was seen as queer in the old fashioned sense of that word, he was not seen in the public eye as a sexual being.

It is being seen, being heard, and in just being, that all lives (whatever their sexuality, ethnicity or ability) are valued. The dominant culture never embraces difference. Sadly it has to be forced into accepting the concept that there are other lives that matter, and that privilege and power must eventually be shared for the good of all. Orton might have been as shocked as most people in the arts at the election of Trump, Brexit, and the hatred they have released, but boy he could have made a wonderful farce out of a very real tragedy.

### Michael Petry, 2017

**Left:** David Lock, *Blue Boxers*, 2017, oil on canvas, 31 x 26 cm.

**Following pages:** Louise Plant, *Rip Cord*, 2017, powder coated steel, 34 x 49 x 42 cm  
Photo: Peter Budd.









## Joe Orton: Life and Work

This exhibition commemorates the fiftieth anniversary of the death of Joe Orton (1933-67), one of Britain's leading postwar playwrights. Known to many through Stephen Frears' film *Prick Up Your Ears* (1987), based on John Lahr's biography, the exhibition presents new responses to Orton's life and work through art.

Born in Leicester in 1933, Orton grew up in poverty on the Saffron Lane housing estate, an area of economic deprivation. He held a series of dull factory jobs, pursuing his passion for theatre in his spare time. After appearing in numerous productions by local amateur dramatic groups, in 1951 Orton won a scholarship to RADA, London's most prestigious drama school, where he met Kenneth Halliwell with whom he would share the rest of his life.

Orton wrote several novels with Halliwell before he abandoned fiction in favour of drama. His first play, *The Ruffian on the Stair* (1964), was produced for radio. This was followed by three full-length stage plays: *Entertaining Mr Sloane* (1964), *Loot* (1965) and *What the Butler Saw* (first performed after Orton's death in 1969). He also wrote three plays for television: *The Erpingham Camp* (1966), *The Good and Faithful Servant* (1967) and *Funeral Games* (1968). This relatively small canon of highly original work was admired by fellow playwrights such as Edward Albee and Tennessee Williams. *Sloane* received the London Critics Play of the Year Award in 1964 and features in the list of top 100 plays of all time compiled by *What's On Stage*; *Loot* received the Evening Standard Play of the Year Award in 1966 and was named one of the hundred best plays of the twentieth century by the National Theatre. *What the Butler Saw* is included in Kate Dorney

and Frances Gray's list of the plays that have defined British theatre, *Played in Britain: Modern Theatre in 100 Plays* (2013). Such awards and accolades confirm Harold Pinter's appraisal of Orton: 'He was a bloody marvellous writer'.

In their day, Orton's anarchic black comedies ignited scandal and outrage. A working class gay man, he satirised the Establishment, focusing specifically on the institutions that criminalised, demonised or pathologised homosexuality: the police, the church, the medical profession. Orton's witty attack on social aspiration and pretence earned him the soubriquet 'the Oscar Wilde of welfare state gentility'. Like the 'Angry Young Men' of the 1950s (such as John Osborne and Arnold Wesker), Orton eschewed the comfortingly conventional well-made play and genteel drawing room drama associated with established writers such as Terence Rattigan and Noël Coward. Departing from bourgeois tradition, Orton's plays initially appear naturalistic but become increasingly outlandish and absurd. *What the Butler Saw*, his final play, employs farce to launch a Dionysian assault on social and sexual convention. Orton's blend of the comic and macabre created a style so distinct and recognisable that it has given rise to the adjective 'Ortonesque'. His breezy treatment of brutality, coupled with a humorous approach to taboo topics such as same-sex desire, transvestism, and incest, prompted walk-outs and demands for refunds by some theatre-goers. In *Sloane*, a middle-aged brother and sister agree to share a teenage boy pressed into sexual servitude; in *Loot*, a dead woman's false teeth are passed around 'like nuts at Christmas'; in *Butler*, parents unwittingly attempt to seduce their own children and there are jokes about Winston Churchill's penis. Orton's provocative stage plays were denounced as 'vulgar' and 'filthy', even 'sickening'. The TV plays made broadcasters so nervous that they were repeatedly cancelled and eventually screened late at night.

Lampooning this conservative response, Orton impishly penned letters of complaint about his own plays under the pseudonym 'Mrs Edna Welthorpe', a persona inspired by the name Rattigan gave to the conventional middle-class theatre-goer: 'Aunt Edna'. In one such letter, Edna wrote: 'Drama should be uplifting. The plays of Joe Orton have a most unpleasant effect on me. I was plunged into the dumps for weeks after seeing *Entertaining Mr Sloane*. I saw *Loot* with my young niece; we both fled from the theatre in horror and amazement well before the end'.<sup>1</sup>

Despite the brouhaha, critical and commercial success brought Orton celebrity. He was interviewed on *The Eamonn Andrews Show* and appeared on the game show *Call My Bluff*. He was photographed alongside the supermodel Twiggy ('the face of 1966') and befriended by The Beatles, who commissioned him to write a screenplay, *Up Against It*.<sup>2</sup> Associated with the new youth movements and counterculture, Orton helped to define the Swinging Sixties.

He recorded the final year of his remarkable life in a diary written for publication after his death. A rebel and iconoclast, Orton never sought entry into the social mainstream or courted acceptability and respectability. He railed against the 'lousy gin-drinking class' and 'the chinless wonders from our noble houses', insisting 'I want nothing to do with the civilization they made'.<sup>3</sup> He refused to accept an invitation to the Lord Mayor's banquet and told friends 'I'm from the gutter... And don't you ever forget it because I won't'.<sup>4</sup> Orton reviled the materialism and aspiration associated with the postwar Age of Affluence: 'I hate possessions'.<sup>5</sup> He refused his agent's offer of a television set (though he later bought one to watch himself accepting the Evening Standard Award). He re-gifted a Dior tie and sneered at Pinter's 'enormous house near Regent's Park' with its 'chandeliers'.<sup>6</sup> He loved 'plain

food' and preferred milk and tea to champagne.<sup>7</sup> As his friend Peter Willes once remarked, 'I never met such an extraordinary pair as you and Kenneth Halliwell'.<sup>8</sup>

Orton's diary documents the two months he spent in Morocco, where he and Halliwell went to enjoy 'hashish and bum'.<sup>9</sup> Though the racial and economic inequalities that underpin his sex tourism remain unexamined, Orton's candid account of drugs, casual sex, cottaging and rent boys, at home and abroad, offers a pointed challenge to conservative British morality. An unapologetic homosexual, in contrast to his tortured friend Kenneth Williams, Orton felt no guilt or shame about his sexuality: 'Reject all the values of society. And enjoy sex. When you're dead you'll regret not having fun with your genitals'.<sup>10</sup> Angry at sexual intolerance and hypocrisy, Orton launched an assault on snobbery and sexual oppression in his life and work. He exposed the superficiality and insincerity of bourgeois niceties and the brutality masked by the patina of propriety. In his diary and plays, he used the subversive power of sex in an attempt to 'smash the wretched civilization'.<sup>11</sup> Orton's ground-breaking affirmation of same-sex desire, difference and dissent when homosexuality was illegal has made him a gay icon.

## Orton and Art

The diary offers fascinating insights into Orton's eclectic tastes and interests: the plays he watched, the films he saw, the records he bought - all material that reflects and fed his artistic vision. Orton describes a visit to a Millais exhibition at the Royal Academy, where he 'stared at' the paintings.<sup>12</sup> His interest in art is likewise demonstrated by his intention to accept an invitation to 'a private viewing at the Drian Galleries of some sculpture' while he rejects a pile of invitations to parties.<sup>13</sup> Moreover, it is clear from





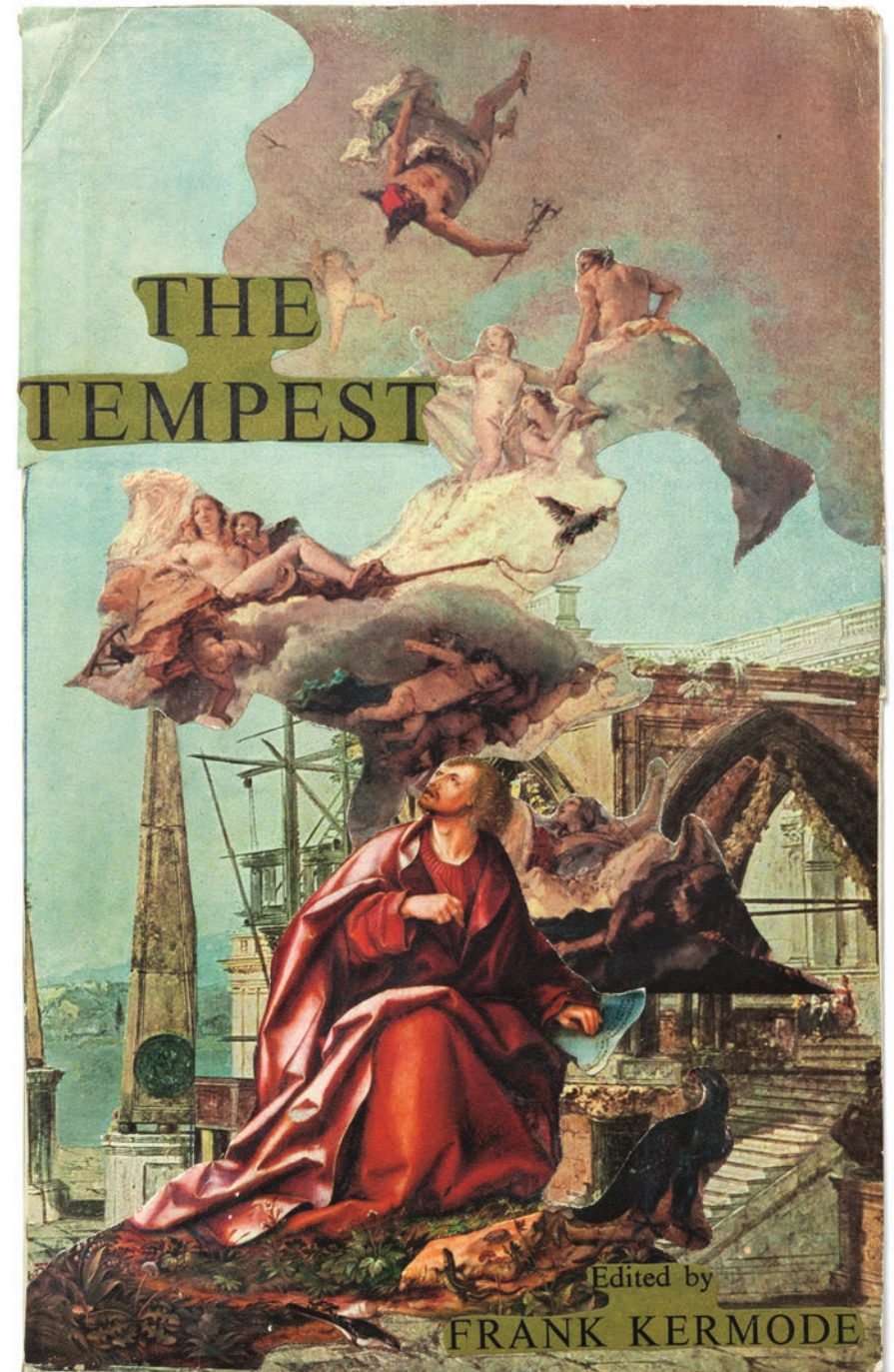
the way that Orton and Halliwell decorated their tiny flat at 25 Noel Road, Islington, that they shared a serious preoccupation with painting and sculpture. By the time of Orton's death in 1967, almost every inch of the flat was covered with a huge collage made from pictures cut from books about fine art stolen from their local libraries. The actor Kenneth Cranham described the spectacle as 'Noise for the eyes' (Fig. 2).

Between 1959 and 1962, Orton and Halliwell also used collage to re-cover stolen library books, which they returned to the shelves, often waiting to watch people's shocked reaction to their absurd or 'mildly obscene' dust jackets.<sup>14</sup> The collaged library book covers, and photographs of the walls at 25 Noel Road, can be found in Isla Colsell's book *Malicious Damage: The Defaced Library Books of Kenneth Halliwell and Joe Orton* (2013). Some of the best-known examples of the doctored book covers include a picture of an almost naked, heavily tattooed old man pasted onto a collection of Poet Laureate John Betjeman's poems; the face of a monkey inserted into the centre of a flower on the front of the *Collins Guide to Roses*; and a painting of Venice into which has been inserted a family of giant cats on the cover of Agatha Christie's thriller *The Secret of Chimneys* (Fig. 3). After stealing more than seventy books, Orton and Halliwell were eventually caught, prosecuted for theft and malicious damage, and sentenced to six months in prison. Orton interpreted the harshness of the sentence, grossly disproportionate to the crime, as indirect punishment for their undeclared and then illegal homosexuality: 'because we're queers'.<sup>15</sup>

Akin to the Situationists, an anti-capitalist movement of avant-garde artists and activists that emerged in late 1950s, Orton and Halliwell employed the tactic of *détournement* on the library books: the reworking or recontextualising of an existing work of art or literature to radically alter

its meaning. Like the Situationists, who sought to construct situations that would liberate people from the alienation and false desires engendered by commodity fetishism, Orton and Halliwell united playful action with subversive ideas to prompt public outrage. However, the political import of their library book project was lost on the legal and judicial system of the day. Regarded as the wanton and senseless destruction of public property, the only response to their work was consternation and condemnation. Later, the doctored dust jackets were interpreted as a mischievous 'caper' by Orton's biographer, John Lahr.<sup>16</sup> However, Simon Shepherd interprets the redesigned library book covers as protest rather than prank. As he explains, they express 'disrespect for social and cultural authority' and constitute an 'attack on arty pretensions and sexual propriety'.<sup>17</sup> Arty pretension is mocked on the cover of *The Lunts*, a biography of celebrated actors Alfred Lunt and Lynne Fontanne when a stylish and dignified black and white studio portrait of husband and wife is replaced with a surreal scene of toy deer, Humpty Dumpty and a large flying insect. The subversion of sexual propriety is epitomised by Orton and Halliwell's modifications and additions to *The Collected Plays of Emyln Williams*: 'night must fall' becomes 'knickers must fall', and sexually suggestive phrases such as 'up the front' and 'up the back' are pasted onto the cover.

Richard Hornsey views Orton and Halliwell's guerrilla art as a specifically queer protest, 'an attack on the dominant heteronormativity of reading and knowledge'.<sup>18</sup> Until homosexuality was partially legalised in England in 1967, same-sex desire was rarely represented in books, unless it was demonised or condemned. Protesting this, Orton and Halliwell cheekily bring queer desire into public view. The photograph of the groin of an almost naked man pasted onto the cover of Bentz Plagemann's navy novel *The Steel Cocoon* renders the title (which refers to a ship) sexually suggestive ('cock'



being a synonym for penis and 'steel' suggesting hardness) and the all-male environment of the navy ship connotes queer desire. Likewise, the couple pasted a photograph of two semi-naked male wrestlers onto the cover of Phyllis Hambleton's romance *Queen's Favourite*, playing on the use of 'queen' as a synonym for an effeminate gay man in popular parlance. Following Richard Hamilton, the father of pop art, Orton and Halliwell use ordinary items to make collages that comment on everyday life. However, where Hamilton recycles images from adverts and magazines, Orton and Halliwell repurpose the covers of middlebrow fiction and popular literature in order to mock their conservatism. Furthermore, in contrast to Hamilton's epoch-defining satire on consumerism, 'Just what is it that makes today's homes so different, so appealing?' (1956), which features a gender normative muscleman and near naked woman, the male figures on Orton and Halliwell's collages are distinctly queer.

The subversive impulse that animates Orton and Halliwell's treatment of popular books can also be detected on the covers of the highbrow Arden editions of Shakespeare plays that they redesigned using images cut from books about fine art. At first glance, these covers appear to offer 'a tasteful exposition' of the plays' themes.<sup>19</sup> On Orton and Halliwell's cover of *The Tempest* (Fig. 4), a painting of St John, exiled on the island of Patmos, makes him a suitable representative of Prospero. Also, the obelisk on the left of the image, taken from Marieschi's *Fantastic Landscape with Obelisk* (1735), has been sliced in two, evoking the 'lasting pillars' on which Gonzalo states that the reconciliations that conclude the play should be recorded in gold (5.1.207-8).

However, a closer examination of the dust jackets reveals that they are far from sincere in the respect they pay to Shakespeare. The collage that



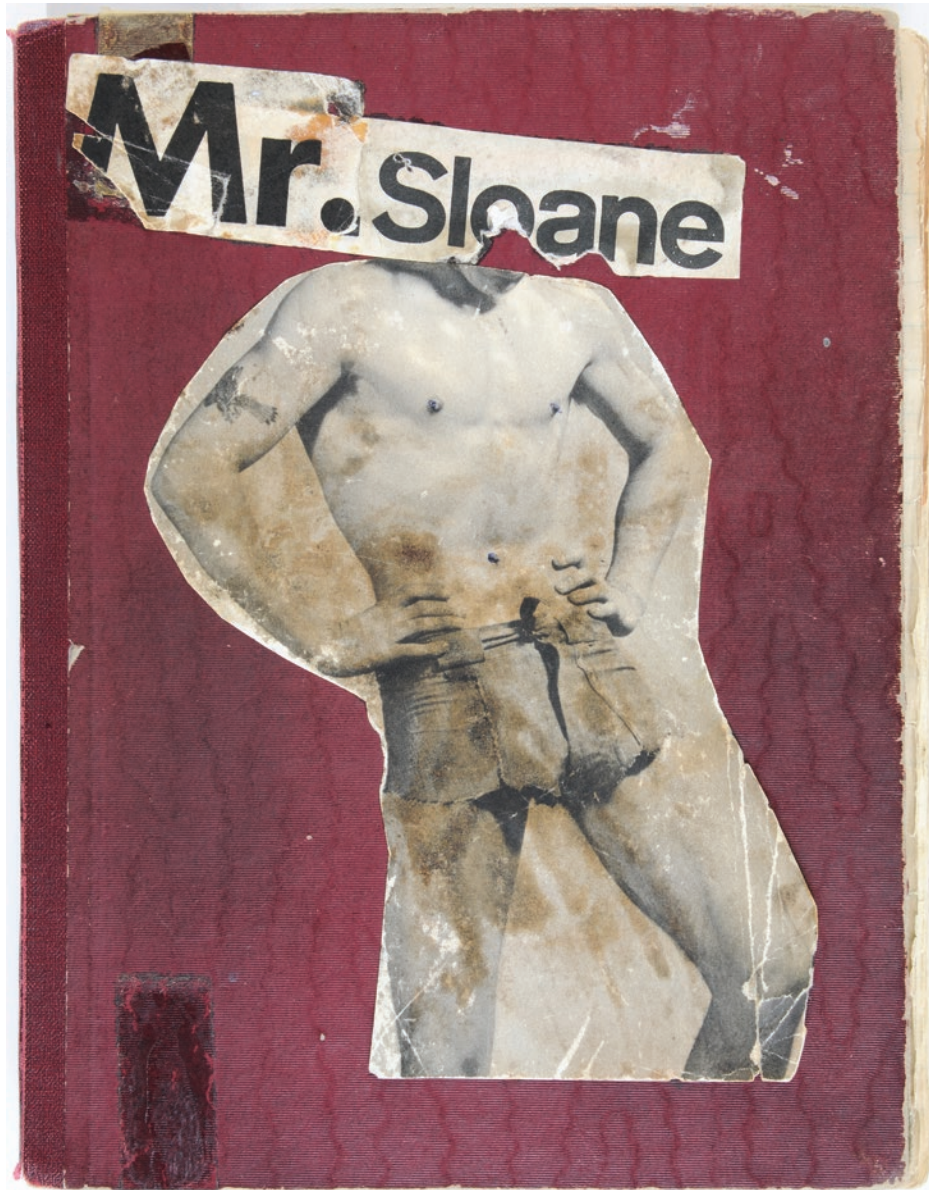


adorns the cover of *The Tempest* ironizes both St John's revelation and the reconciliations that conclude the play. In Orton and Halliwell's hands, St John is witness not to a struggle between good and evil that culminates in the Second Coming of Christ but a scene of pagan hedonism, represented by naked gods and cherubs frolicking in Tiepolo's *Olympus* (c. 1740), in which good looks set to be overwhelmed by evil as Mercury, the god of thieves and tricksters, falls towards a fearful St John.

*Timon of Athens* (Fig. 5) illustrates that Orton's and Halliwell's Shakespeare dust jackets are as homoerotic as the covers of the middlebrow novels they redesigned. The queer potential of St John's status as 'the disciple whom Jesus loved' (John 13:23) is amplified by the insertion of a Roman or Greek statue of a naked man behind St John in Hieronymus Bosch's *St John the Baptist in the Wilderness* (c. 1489-99), so that the head of one man is positioned close to the penis of the other. At the same time, the phallic plant in Bosch's painting points at the mouth of the statue. Significantly, the lamb, which signifies innocence in Bosch's original, and represents an alternative to the life of the flesh and fruit of temptation symbolised by the plant, is excised.

The queerness of Orton and Halliwell's art work is amplified by their use of collage. Since the term 'collage' was coined by Georges Braque and Pablo Picasso, this art of appropriation, deformation and reformation has been associated with avant-garde challenges to the status quo. Collage is an art of revision and transformation in which established meaning is contested as images acquire fresh significance in new and often incongruous contexts. By revising the images they appropriate from Western art, Orton and Halliwell implicitly express a desire for change. Moreover, based on 'incongruous relations', the illicit encounters between disparate objects and





styles engendered by collage make it a suggestively queer creative practice.<sup>20</sup> Taking 'queer' to mean not just 'homosexual' but irregular or non-normative, Orton and Halliwell's collaged book covers celebrate queerness by blending different materials (e.g. paint and bronze) and different genres (e.g. religious and secular art), whilst combining images drawn from anomalous social contexts and historical periods. The subversion of established boundaries and categories is equally a feature of Orton's plays, which blend allusions to canonical literature and popular culture. Orton described *Loot*, for example, as a 'comedy of horrors', a mixture of Shakespeare's *Comedy of Errors* and Madame Tussaud's 'Chamber of Horrors', a collection of waxworks of notorious murderers.<sup>21</sup> Reflecting the cross-fertilisation of literature and art in his creative practice, Orton compared his literary style to collage; made a collage to celebrate the success of *Entertaining Mr Sloane* (Fig. 6); made a collage for the cover of the scrapbook in which he collected reviews of the play (Fig. 7); and made collages out of the reviews themselves.

To mark the fiftieth anniversary of his death, this exhibition celebrates both Orton's interest in and influence on art. Numerous playwrights acknowledge a debt to Orton, including Caryl Churchill, Hanif Kureishi, Sam Shepherd, Martin McDonagh, Philip Ridley and Brad Fraser. Orton's influence on comedy is equally notable: Graham Linehan (*Father Ted*), Mark Gattis (*The League of Gentlemen*), Graham Fellows (John Shuttleworth), Johnny Vegas (*Shooting Stars*) and Kathy Burke (*Gimme Gimme Gimme*) all recognise Orton's impact. Orton's fans include musicians David Bowie, Marc Almond, Jarvis Cocker, Brett Anderson, Pete Doherty, and Damon Albarn, who appeared in the radio version of *Up Against It*, and numerous musicians and bands have written songs inspired by his life and work: The Smiths, The Pet Shop Boys, Paul Weller, Tears for Fears, Frankie Goes to Hollywood and Todd Rundgren, to name but a few. The Situationist

strategies deployed by Orton and Halliwell were reprised by punk, most notably in Jamie Reid's use of collage on the covers that he designed for the Sex Pistols' single 'God Save the Queen' (Fig. 9) and the album *Never Mind the Bollocks* (1977). Following the publication of Lahr's biography, Sex Pistols' manager Malcolm McLaren designed a Joe Orton 'Prick Up Your Ears' t-shirt with Vivienne Westwood in 1979. Inspired by Orton's clever anagram of 'arse' as 'ears', McLaren purchased a t-shirt depicting a gay orgy from the Los Angeles sex shop, The Pleasure Chest, to which he added splashes of yellow, punk hair and anarchic slogans.<sup>22</sup> He also inserted a quotation from Orton's diary underneath the image. Similarly, in their critique of religion, celebration of the male body, affirmation of sexual dissidence, and pushing at the boundary of artistic acceptability, the collages of Gilbert and George have an Ortonesque character. Orton's irreverent spirit has also inspired the street artist Stewy, who stencilled a portrait of Orton on a wall in Essex Road near the library from which he and Halliwell stole library books (cover image). This work of graffiti is a fitting tribute to a man whose defaced library book covers implicitly question the distinction between vandalism and public art.

While Orton's impact on art is yet to be fully appreciated, this exhibition shows that his life and writing offer creative inspiration to a range of contemporary artists. The work of David Lock, Louise Plant and Tim Youd confirms that, fifty years after his death, Orton's legacy lives on.

**Emma Parker, 2017**



## List of Images

1. Joe Orton by Lewis Morley, bromide print, 1965, 20 in. x 16 1/8 in. (508 mm x 410 mm). Courtesy: © Lewis Morley Archive / National Portrait Gallery, London.
2. Joe Orton and Kenneth Halliwell, *25 Noel Road Interior Showing Bed*, 1962. Courtesy: Islington Local History Centre.
3. Joe Orton and Kenneth Halliwell, *The Secret of Chimneys*, between 1959 and 1962. Courtesy: Islington Local History Centre.
4. Joe Orton and Kenneth Halliwell, *The Tempest*, between 1959 and 1962. Courtesy: Islington Local History Centre.
5. Joe Orton and Kenneth Halliwell, *Timon of Athens*, Between 1959 and 1962. Courtesy: Islington Local History Centre.
6. Joe Orton, *Celebration of Sloane Collage*, 1964. Courtesy: Orton Collection, University of Leicester; MS237/1/28 ©Orton Estate.
7. Joe Orton, *Front Cover of Sloane Scrapbook*, 1964. Courtesy: Orton Collection, University of Leicester; MS237/1/28 ©Orton Estate.
8. *Orton in Deckchair in Tangier*. Courtesy: Orton Collection at the University of Leicester; MS237/5/44 © Orton Estate.
9. Jamie Reid, *God Save The Queen*, 1977, Newsprint collage on paper, 420mm x 297 mm. Courtesy: Jamie Reid and John Marchant Gallery, UK. ©Sex Pistols Residuals.

## Endnotes

- 1 John Lahr ed., *The Orton Diaries* (1986. London: Minerva, 1989), p. 287.
- 2 Though the film was never made, *Up Against It* was performed on radio in 1997.
- 3 *The Orton Diaries*, 25 March, 1967; 12 July, 1967; 25 May, 1967.
- 4 *The Orton Diaries*, 9 January, 1967.
- 5 Footnote, *The Orton Diaries*, p. 208.
- 6 *The Orton Diaries*, 4 July, 1967.
- 7 *The Orton Diaries*, 22 March, 1967.
- 8 *The Orton Diaries*, 23 January, 1967.
- 9 *The Orton Diaries*, 24 February, 1967.
- 10 *The Orton Diaries*, 23 July, 1967.
- 11 *The Orton Diaries*, 26 March, 1967.
- 12 Footnote, *The Orton Diaries*, p. 81.
- 13 *The Orton Diaries*, 30 June, 1967.
- 14 Orton qtd. in John Lahr, *Prick Up Your Ears: The Biography of Joe Orton* (1978. London: Penguin, 1980), p. 96.
- 15 Orton qtd. in Lahr, *Prick Up Your Ears*, p. 100.
- 16 Lahr, *Prick Up Your Ears*, p. 97.
- 17 Simon Shepherd, *Because We're Queers: The Life and Crimes of Kenneth Halliwell and Joe Orton* (London: Gay Men's Press, 1989), p. 14.
- 18 Richard Hornsey, 'Of Public Libraries and Paperbacks: 'Deviant' Masculinity and the Spatial Practices of Reading in Post-war London' in *Posting the Male*, ed. Daniel Lea and Berthold Shoene-Harwood (Amsterdam: Rodopi, 2003), 35-53, p. 52.
- 19 D. Grant. Campbell, 'Joe Orton, Kenneth Halliwell and the Islington Public Library: Defacement, Parody and Mashups' in *Feminist and Queer Information Studies Reader*, ed. Patrick Kietly and Rebecca Dean (Sacramento: Litwin Books, 2013), 620-639, p. 63.
- 20 Rona Cran, *Collage in Twentieth Century Art, Literature, and Culture* (London: Routledge, 2014), p. 24.
- 21 Orton qtd in Lahr, *Prick Up Your Ears*, p. 225.
- 22 Footnote, *The Orton Diaries*, p. 88.



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New Walk Museum and Art Gallery, Leicester:  
29 July - 22 October 2017

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**Emma Parker** is an Associate Professor in the School of Arts at the University of Leicester. Her research focuses on gender and sexuality in postwar and contemporary literature. She is editor of *Contemporary British Women Writers* (2004) and co-editor of *The History of British Women's Writing, 1970-Present* (2015). She also co-edits the journal *Contemporary Women's Writing*. Other publications include a 50th anniversary edition of Joe Orton's *Entertaining Mr Sloane* (2014), essays on Orton and art, Orton and music, and gay and lesbian literature.

**Michael Petry** is an artist, author and Director of the Museum of Contemporary Art (MOCA) London, and was Curator of the Royal Academy Schools Gallery. Petry co-authored *Installation Art* (1994), and *Installation in the New Millennium* (2003), and authored *Abstract Eroticism* (1996), *A Thing of Beauty is...* (1997), *The Trouble with Michael* (2001) *Hidden Histories: 20th century male same sex lovers in the visual arts* (2004), *The Art of Not Making: The New Artist Artisan Relationship* (2011), *The Touch of the Oracle* (Palm Springs Art Museum, 2012) and his *Nature Morte: Contemporary Artists reinvigorate the Still-Life tradition* (2013) has a touring exhibition with its final installation at London's Guildhall in 2017.

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