

EVENT BASED PRACTICE

THE WAYWARD CANON

Founded by Mark Aerial Waller in 2000,
is a shifting platform for the re-evaluation
of cinema.

<http://www.waywardcanon.com>

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COLLABORATIONS WITH GILES ROUND:
TAVERNA ESPECIAL / KAFE PITTORESK

WAYWARD CANON

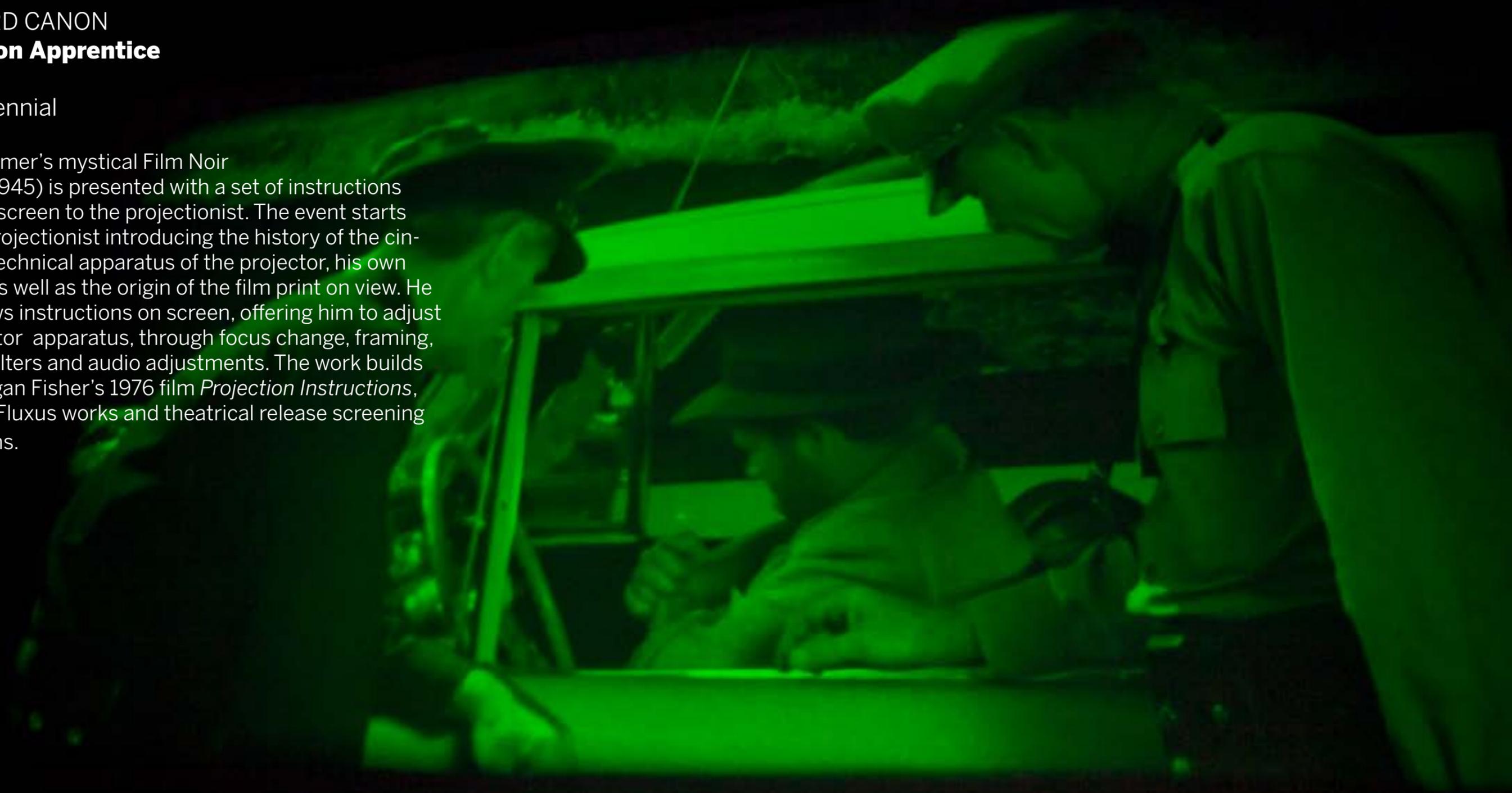
Projection Apprentice

2012

Baltic Triennial

Edgar G Ulmer's mystical Film Noir

'Detour' (1945) is presented with a set of instructions written onscreen to the projectionist. The event starts with the projectionist introducing the history of the cinema, the technical apparatus of the projector, his own life story as well as the origin of the film print on view. He then follows instructions on screen, offering him to adjust the projector apparatus, through focus change, framing, coloured filters and audio adjustments. The work builds upon Morgan Fisher's 1976 film *Projection Instructions*, as well as Fluxus works and theatrical release screening instructions.



**Norėčiau pamatyti jūsų mašinos
techninį pasą ir teises.**

KAFE PITTORESK: L'Éxperience du Monde Visionnaire

Serpentine gallery 2009

single screen projection + 200 helium balloons

Kafe Pittoresk: L'Éxperience du Monde Visionnaire is an evening presented by Giles Round & Mark Aerial Waller that uses Barbet Schroeder's counter cultural 60s film More as a framework for the presentation of actions, music & sculpture.

The event presents a tragic hippy tragedy played out through the summer dust of Ibiza. This, the vista of the Kafe Pittoresk constructs its own suggestive narrative based on a psychedelic & disjointed history beginning with Constructivism & terminating with corporatisation of culture.

L'Éxperience du Monde Visionnaire presents a series of increasingly psychedelic experimentations through diversions into key modernist abstract film, a re-working of the soundtrack & spatial/temporal incongruities.

Films/video used:

BARBET SCHROEDER, More, 1969

HANS RICHTER, Film ist Rhythmus: Rhythmus '21, 1921

NORMAN McLAREN, Dots, 1940

HARRY SMITH, Film Number 5 Circular Tensions (Homage to Oskar Fischinger), c. 1950

JOHN BALDESSARI, Time-Temperature, 1972-1973

JOHN BALDESSARI, The Hollywood Film, 1972-1973

ROBERT BREER, Recreation, 1956-1957

JOHN LATHAM, Speak, 1962

HENRI MICHAUX, Images du Monde Visionnaire, 1963

CHARLES & RAY EAMES, Black Top, 1952

STEVEN A EALY, Spongebob Squarepants, Surfin Bird, 2007



WAYWARD CANON

STATE SUBJECT

A succession of seven tableau vivants
duration 3-7 min each, described and
monitored on close circuit television.
based on Rodin's sculpture
The Gates of Hell.

LISTE, BASEL, 2010

BARBICAN GALLERY, UK, 2010



TAVERNA ESPECIAL: **SOUP KITCHEN**

Serpentine Gallery 2009

Artwork: **France Fiction - Billes Club de Londres**
soup, emergency blankets

THE EMERGENCE OF TAVERNA ESPECIAL

Taverna Especial was co founded by Giles Round and Mark Aerial Waller in the summer of 2003. It has a dynamic and mythical core; as such it was created through a chance happening that has developed through a constantly evolving system.

The first event was held on a Dawn of the Dead-like deserted shopping parade along Hackney Road in east London, in a ground floor space that used to be the local Dial-A-Ride cab office.

“Giles Round and I chanced upon Taverna Especial in the summer with intention to use the cab office to look at singular works. It’s named after a bar on Portobello Road in west London where Lucian Freud took his young models and assistants for pre-studio coffee. The place is full of witticism and sour-faced Spanish waiters, as well as the young no-good bohemian wasters who have now made their exodus to the roads surrounding the cab office and local flower market. So the name is also about real estate in a cryptic way.

Anyway, the format of the Taverna Especial salons involved the artist arriving around 6pm with the work, which would be quickly installed while the other guests arrived. The grand gesture and potentialised concentration of showing one piece for exhibition has been the main theme of the evenings, followed by white wine and pizza as a kind of retreat from the viewing situation.

Giles and I wanted a direct meeting with the contemporary work, like queuing at the Louvre for the Mona Lisa or for The Last Supper in Milan, rather than the cursory glance that contemporary art usually solicits. Maybe it’s also to do with making art into cinema, the single screen concentration and food and drinks afterwards.”¹

The structure of the original event has been retained for the present appearances of Taverna Especial; food offering and single discrete artwork.



WAYWARD CANON

THE MANTLE

Video with fashion show
& poetry reading

Betonsalon, Paris, France 2009

Caribic Residency, Lisbon, Portugal,
2011

The MA-1 jacket presented in The Mantle video has reached the status of cult object. Associations between fetish, water, air disasters and ritual are drawn together between the video, soundtrack and accompanying catwalk and poetry.



WAYWARD CANON + GILES ROUND
SIMON AND THE RADIOACTIVE FLESH

2007

A re working of Bunuel's Simon of the Desert with artist videos inserted into the feature and re orientation of the screening space into a dancefloor.



A film and intermittent video art screening that transcends into a purgatorial nightclub.

Simon and the Radioactive Flesh uses Louis Bunuel's 45 minute film of an ascetic, Simon, a devotee of Simon Stylites, who proclaims his faith through standing on a column in the desert. The devil visits on several occasions to lure him from his duty, eventually succeeding in transposing him to purgatory; an existential beat nightclub in 1960's New York.

In this reworking of the original film, each time the devil appears the narrative is interrupted by the insertion of a contemporary video art work. The interruptions continue throughout the film until finally we too are spatially interrupted, finding ourselves in a parallel to the purgatorial nightclub setting of the film's last dance, Carne Radioactivo (The Radioactive Flesh).

LUX at ARCOLA THEATRE, LONDON 2007

WAYWARD CANON

LA SOCIÉTÉ DES AMIS DE JUDEX

TATE MODERN, UK 2007
FACT, LIVERPOOL, 2008
OBJECTIF EXHIBITIONS,
ANTWERP 2009.

La Société des Amis de Judex II is a provocative reconsideration of Surrealism. It aligns Guillaume Apollinaire's poetry, 1960s Batman and Louis Feuillade's Judex with a smoke machine and audio interruptions.

The event opens with a rarely seen interview between surrealist/new wave filmmaker Georges Franju and Marcel Allain, co-author of the pre-WWI French thriller series Fantômas. The footage documents a man who helped form the beginnings of cinema in dialogue with the missing link to the French New Wave.

An excursion into 1950s television follows: The Riddler is making an attack on the private view of a prize elephant sculpture, and Batman is nowhere to be seen. The Riddler fills the space with nitrous oxide gas then presents atrocious jokes, trapping the audience into uncontrollable laughter. Then boom! the floor gives way...

EVASION DE FANTÔMAS

inspecteur Juve ne s'avoue pas vaincu.
par Jérôme Vandor

Fantômas est un homme libre!
Il fait inouï et prodige ce matin
griffe de la haine et de la peur
avant où le fantôme de l'ait procéder
la talette s'écroule et l'assassin Juve
condamné à mort c'est à dire quelques minutes
avant l'exécution on sait aperçu
le l'homme qui décapiter

WAYWARD CANON
THE SUN SET
2004

15 HOUR SCREENING OF AARON SPELLING'S EPIC TV SERIES SUNSET BEACH, WITH OFFSET MIRROR WALL.

48 p.p. PUBLICATION WITH
TOM MCCARTHY, GILES ROUND, FERGAL STAPLETON, CLAIRE HOOPER, AUDREY REYNOLDS, LUCY REYNOLDS, PHILIP JONES, MARGARITA GLUZBERG, EMILY WARDIL, LEE MACKINNON, KIP BAUERSFELD



THE SUN SET

The Wayward Canon presents Sunset Beach

WRITING & DRAWING

Kip Bauersfeld
Margarita Gluzberg
Claire Hooper
Philip Jones
Lee Mackinnon
Tom McCarthy
Audrey Reynolds
Lucy Reynolds
Giles Round
Fergal Stapleton
Mark Aerial Waller
Emily Wardil



WAYWARD CANON

MY KLEINE FASSBINDERBAR

2001

5 YEARS GALLERY, LONDON

18 hour screening of the complete TV series

Berlin Alexanderplatz, Dir. Fassbinder

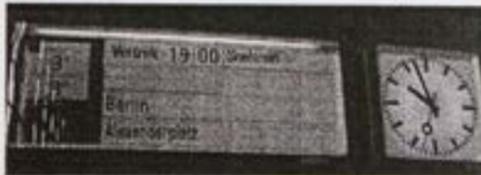
with berlin bar and mirror reflecting the screen.

Bartenders: (Left to Right) Clementine Deliss,

Douglas Park, Rut Blees Luxembourg, Diana Stone.



Berlin Alexanderplatz



At

My Kleine Fassbinderbar

5 Years 40 Underwood Street London

This Saturday all night

7pm to 10 am

BAR

Berlin Alexanderplatz lingers in the mind, indeed haunts the viewer as a madly corporeal experience. It is nothing less than an encyclopedia of individuals in crowded spaces shrieking, moaning, rejoicing, an arm run over and a hand burned, people in transit, meeting and coupling in public places, having serious conversations while urinating or sexual intercourse in a toilet stall. One escapes the city into small caddy holes, smoky filled bars or rented rooms, cluttered by a printing press and reddened by incessantly blinking neon lights.
Eric Fassbinder has observed
waywardcanon@btbigfoot.com

**For newest updates and more detail
please visit**

<http://www.waywardcanon.com>