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Frieze Art Fair 2015
Galleria Fonti, Napoli

Focus Curated Section
Artist: Michel Auder

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Project Description

Galleria Fonti intends to reproduce the exhibition space where Michel Auder projected his videos in occasion of the *5th Berlin Biennial*, titled *When things cast no shadow*, curated by Adam Szymczyk and Elena Filipovic in 2008.

The project is composed by three videos among the most relevant realized by the artist between 80s and 90s: *Polaroid Cocaine*; *Brooding Angels*; *My last bag of heroine (for real)*.

The works will be projected in loop on one of the wall of the booth.

The booth will be organized as a dark room with all the inner walls painted in dark red. The entrance will be covered by a curtain.

Michel Auder's films, videos and photographs are recordings of his surroundings, his private life and the people around him. Auder's films are made in his immediate environment, collaging sequences he has shot himself and excerpts appropriated from TV.

In *My last bag of Heroin (for real)* (1986), Auder is the main player of the video and painfully declares his addiction: "You know you are a drug addict when you start saying that every dose is the last one".

Brooding Angels (1988), is equally disturbing. Omnipresent violence, resistance and paranoia set the ominous tone of the piece, which is overlaid with a soundtrack that was composed by Auder himself, and which includes fragments of music performed by cellist David Soyer.

Polaroid Cocaine (1993) is composed of still photographs from books and magazines: taking us through each picture in turn, it presents visual data as a case of addiction.

The eponymous "Polaroid cocaine" becomes a metaphor for the consumption of images as addictive behaviour. The music amplifies the themes of the film: death, destruction and desire verging on obsession.

On the outer walls of the booth will be exhibited an installation of sixteen photographs realized by Michel Auder between 80s and 90s.



Michel Auder, Frieze Art Fair 2015, Galleria Fonti, Napoli



Michel Auder, video installation of three works:

My last Bag of Heroin, 1986, video, 4'

Polaroid Cocaine, 1993, video, 5'

Brooding Angels, 1998, video, 5' 11"

Dollars: 70.000



Michel Auder, *My last Bag of Heroin*, 1986, video, 4'
Dollars: 30.000



Michel Auder, *Polaroid Cocaine*, 1993, video, 5'
Dollars: 30.000



Michel Auder, *Brooding Angels*, 1998, video, 5' 11"
Dollars: 30.000



Michel Auder, *Alice and Andy*, 1980, photo print mounted on forex, cm. 60 x 39
Dollars: 10.000



Michel Auder, *Napoli*, 1982, photo print mounted on forex, cm. 47 x 31
Dollars: 5.000



Michel Auder, *Kippenhitler*, 1993, photo print mounted on forex, cm.70 x 40
Dollars: 8.000



Michel Auder, *45dope*, 1986, photo print mounted on forex, cm.50 x 37
Dollars: 5.000



Michel Auder, *Sherman boadwee*, 1991, photo print, cm. 50 x 33
Dollars: 7.000



Michel Auder, *New Mexico Nikki de saint phalle*, 1979, photo print, cm. 47 x 33
Dollars: 5.000

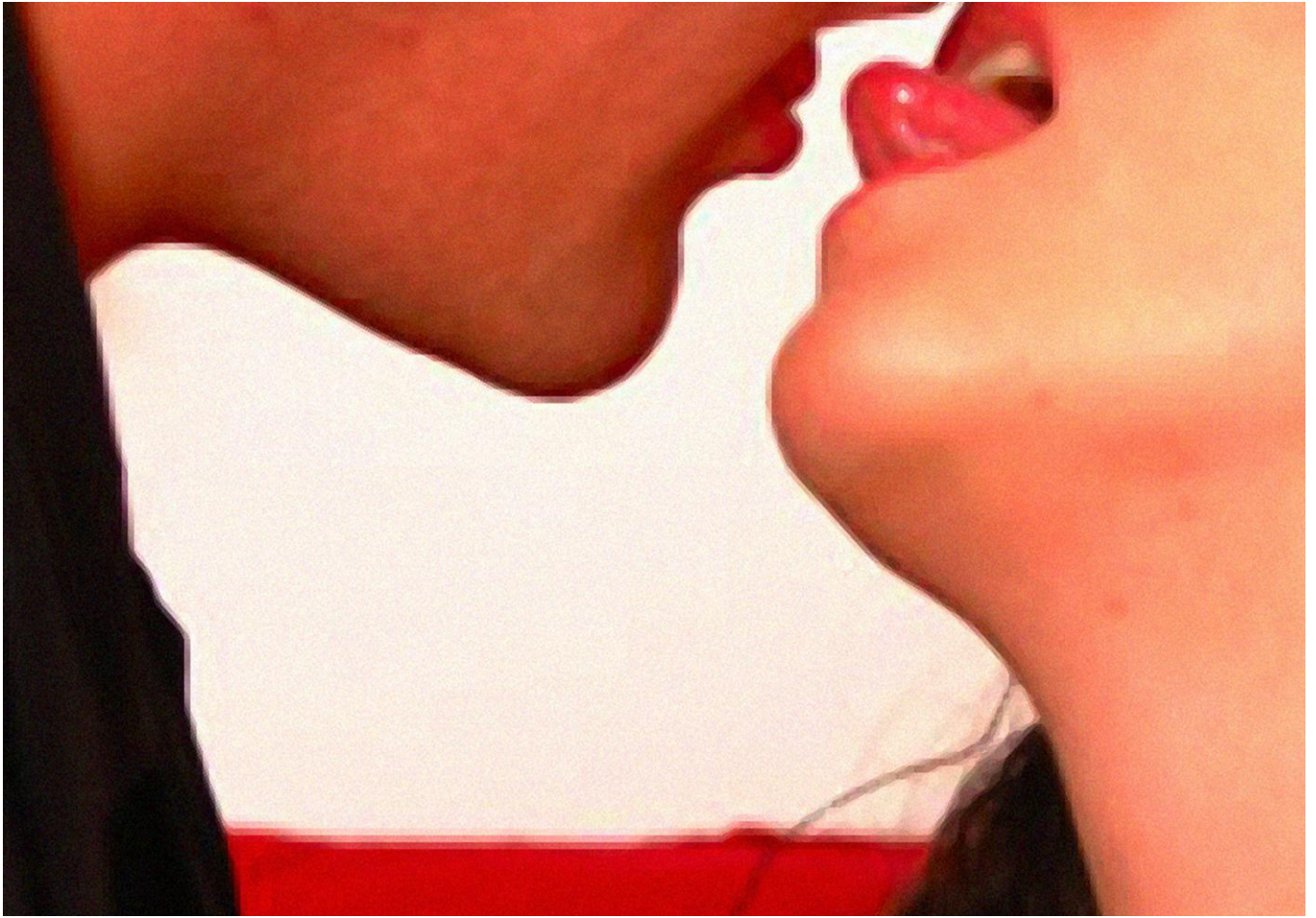


Michel Auder, *Louis waldon Viva Ondine*, 1971, photo print, cm. 76 x 46

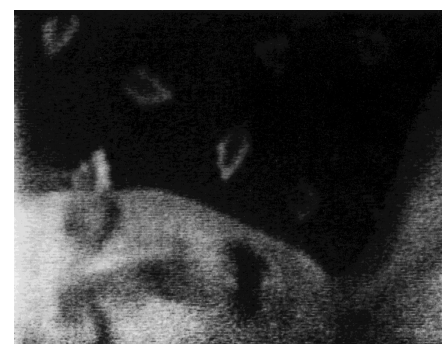
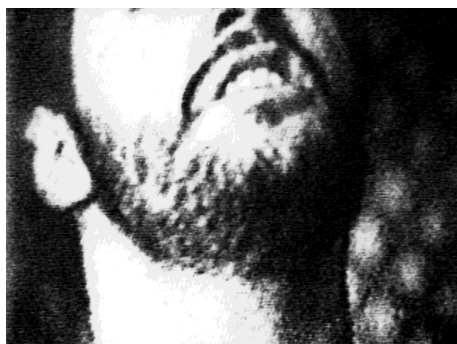
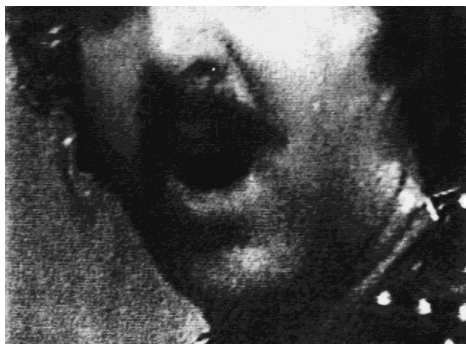
Dollars: 7.000



Michel Auder, *Peter Beard*, 1978, photo print, cm. 47 x 31
Dollars: 5.000



Michel Auder, *Red kiss*, 2002, photo print, cm. 50 x 35
Dollars: 5.000



Michel Auder, *Pain or Pleasure*, 2002, seven photo prints, cm. 30 x 22 each

Dollars: 7.000



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22



Michel Auder, *Pain or Pleasure*, 2002, photo print, cm. 30 x 22

Michel Auder

Soissons, France 1944
 Lives and works in New York

Solo Exhibitions

- 2015** *Mixing up the Medicine*, Kayne Griffin Corcoran, Los Angeles, USA (forthcoming)
- 2014** *Michel Auder / Józef Robakowski: Street Life*, Fahrenheit, Los Angeles, USA
Large As Life, De Hallen, Haarlem, The Netherlands
Michel Auder: Made In New York, 1969-2014, Anthology Film Archives, New York, USA
 Marlborough Chelsea, New York, USA
- 2013** *Screen Life #13 & Polaroid*, Office Baroque, Brussels, Belgium
 Michel Auder – Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder, Kunsthalle Basel, Basel, Switzerland
Portrait of Michel Auder, Culturequest, Lisbon
Clown Eggs, Office Baroque Gallery, Antwerpen, Belgium
- 2012** *Monographic Screenings*, dOCUMENTA (13), Kassel, Germany
Matter of Fact, Hessel Museum, Bard College, USA
 Kayne Griffin Corcoran, Santa Monica, USA
 Etablissement d'enface, Brussels, Belgium
- 2011** *Language is Only a Word and I'm so Jealous of Birds* (curated by Kristine Jærn Pilgaard), NoPlace, Oslo
Dinner Is Served, Art Unlimited, Art 42 Basel, Switzerland
- 2010** *The Endless Column and Narcolepsy*, Galleria Fonti, Naples, Italy
The World Out of My Hands, Lund Konsthall, Lund, Sweden
Keeping Busy: An Inaccurate Survey of Michel Auder, Zach Feuer Gallery, Newman Popiashvili Gallery & Participant Inc, New York, NY & Volume2, Los Angeles, CA
Diner is Served Krabbesholm, Skive, Denmark
- 2009** *Michel Auder*, Cubitt, London, England curate by Michelle Cotton
Heads of Town, ScheiblerMitte, Berlin, Germany
The Feature screening at Museum of Modern Art, New York, NY
- 2008** *Peace Among Topographers*, Newman Popiashvili Gallery, New York, NY
 European Kunstahalle, Cologne, Germany curated by Anders Kreuger
 Berlin, London and Denmark Film Festivals
- 2007** *Extra City*, Antwero, Belgium
Dope and Narcotica Series, Galleria Fonti, Naples, Italy
 Freunde der Deutschen Kinemathek, Berlin, Germany
- 2006** Yvon Lambert, Paris, France
 Midway Contemporary Art, Minneapolis, MN
The World Out of My Hands, Newman Popaishvili Gallery, New York
- 2005** *Retrospective at 11th Biennial of Moving Images*, Geneva, Switzerland
Michel Auder: Viewer and Participant, Friche la Belle de Mai, Marseille France
Other Things with Michel Auder, Ocularis, Brooklyn, NY (curated by Sabrina Gschwandtner)
- 2004** *Michel Auder: Chronicles and Other Scenes*, Williams College Museum of Art, Massachusetts
- 2003** *Michel Auder: Secret Sharer*, Participant Inc., New York
Michel Auder: Selected Works 1970 – 2003, Anthology Film Archives, New York
- 2002** *Michel Auder: Retrospective 1969-2002*, The Renaissance Society at the University of Chicago
- 2001** *Michel Auder: Video, Film, Photography 1969-2001*, Rooseum Center for Contemporary Art
 Malmo, Sweeden (brochure)
Portrait of Alice Neel, Philadelphia Museum of Art
 Museum of Modern Art, New York

- 2000** *The Vanuatu Chronicles*, AC Project Room, New York, NY
 Jacob Fabricius-Nicolaï Wallner Gallery, Copenhagen, Denmark
 Kunsthalle St. Gallen, Switzerland
 Thread Waxing Space, New York (catalogue)
 Anthology Film Archives, New York
- 1999** Daniel Buchholz Gallery, Cologne, Germany
All My Worldly Possessions, with Wolfgang Tillmans, Neuer Aachener Kunstverein, Aachen, Germany
 Halle für Kunst e.V. Lüneburg, Germany (catalogue)
 Robert Prime Gallery, London
Cleopatra, Anthology Film Archives, New York, NY
- 1998** *A Personal Narrative of Travel to Bolivia*, AC Project Room, New York, NY
- 1997** *5 Ring Circus*, AC Project Room, New York
 Transmission Gallery, Glasgow, Scotland
- 1995** *A Personal Narrative of Travel to Bolivia*, Nicole Klagsbrun Gallery, New York (brochure)
- 1994** *Screen Life*, Studio Guenzani, Milan, Italy
Voyage to the Center of the Phone Lines, Nicole Klagsbrun Gallery, New York, NY
- 1993** *Diaries*, Long Beach Museum of Art, California
- 1992** *Selected Video Works 1970 – 1991*, Anthology Film Archives, New York (catalogue)
- 1990** *Alice Neel*, Keene State College, New Hampshire
A Coupla White Faggots Sitting Around Talking, University of Wisconsin
Seduction of Patrick, University of Oklahoma
TV America, Williams College, Massachusetts
Cindy Sherman, I.T.A. Corporation, Bard College, Mexico
- 1988** *Chasing the Dragon*, The Kitchen, New York
Cindy Sherman, B.R.T. Television, Brussels, Belgium
- 1986** *Fragments/Text/Notes/Documents...*, Los Angeles Contemporary Exhibitions
All Lights off, Short Reports, The Kitchen, New York
Alice Neel, Gippsland Institute, Churchill, Australia
Alice Neel, Alexandria Museum, Louisiana
Cindy Sherman, Cincinnati Museum, Ohio
Cindy Sherman, Laguna Gloria Art Museum, Austin, Texas
- 1984** *Installation* (Cindy Sherman), Laforet Museum Harajuku, Tokyo
- 1983** *Stories, Myths, Ironies, Songs*, Squat Theater, New York
 The Kitchen, New York
- 1982** Hallwalls, Buffalo, New York

Group Exhibitions

- 2015** *EAGLES II*, Galeria Marlborough, Madrid, Spain (forthcoming)
 Fictions (organized by Adam Marnie), Derek Eller Gallery, New York, USA
- 2014** *Nuit Américaine*, Office Baroque, Brussels, Belgium
 Whitney Biennial, New York, USA
- 2013** *City of Disappearances*, CCA Wattis Institute for Contemporary Arts, San Francisco, USA (upcoming)
The Cat Show (curated by Rhonda Lieberman), White Columns, New York, USA
Almanac, Newman Popiashvili, New York, USA
The Jesus Show, Microscope Gallery, New York, USA
- 2012** *Privacy*, Schirn Kunsthalle, Frankfurt, Germany
Pursuit of perfect: The politics of Sport, South London Gallery, London, UK
 LUX/ICA Biennial of Moving Images, London, UK
Idea of Latin America, Centro Andaluz de Arte Contemporáneo Sevilla, Spain
- 2011** *Lofoten International Art Festival*, Lofoten Islands, Norway

- 2010** *Which Witch is Which? and/or Summertime*, White Flag Projects, St. Louis, MO curated by Ajay Kurian
Fresh Hell, Palais de Tokyo, Paris, France curated by Adam McEwan
Strange Confort (Afforded by the profession), curated by Adam Szymczyk and Salvatore Lacagnina, Kunsthalle Basel
- 2009** *Chelsea Hotel: Ghosts of Bohemia: Harry Smith, Andy Warhol, Robert Mapplethorpe, Michel Auder, Jonas Mekas*, DOX Center for Contemporary Art, Prague, Czech Republic
2nd Athens Biennial, Athens, Greece
 ArtFilm, ArtBasel, Basel, Switzerland
 IMAI, Art Cologne, Cologne, Germany
- 2008** *Reality Check*, Statens Museum for Kunst, Copenhagen, Denmark
BB5, Fifth Berlin Biennial V, Berlin, Germany curated by Adam Szymczyk & Elena Filipovic
 FIDMarseille, Marseille, France
Andy Warhol, Gallery of Modern Art, South Brisbane, Australia
- 2007** *Alain Robbe-Grillet: Art, Architecture and Cinema*, Serpentine Gallery, London, England
Blago Bung, Emily Harvey Foundation, New York, NY Videoex Festival, Zurich, Switzerland
Dear Mosquito of My Heart, Center for Contemporary Art, Tel Aviv, Israel
- 2006** *The Downtown Show: The New York Art Scene, 1974-1984*, Grey Art Gallery, New York
Manhattan Transfer, Zone: Chelsea Center for the Arts, New York, NY (curated by J. Weber)
- 2004** *The Future has a Silver Lining*, Migros Museum, Zurich, Switzerland
Amator/:Camera Buff, SUITE 106 Gallery, New York, NY
Summer Shorts, Parker's Box, Brooklyn, NY
 Prêts à prêter, Frac Provence-Alpes-Côte d'Azur, Marseille, France
- 2002** *The First Decade-Video From the EAI Archives*, The Museum of Modern Art, New York.
 St. Petrischnee, Migros Museum, Zurich, Switzerland
- 2001** *Televisions*, Kunsthalle Wien, Vienna, Austria (catalogue)
- 2000** *The Whitney Biennial*, Whitney Museum of American Art, New York (catalogue)
- 1998** *Re-Make, Re-Model. Secret Histories of Art, Pop, Life and the Avant-garde*, Steirischer, Herbst, Graz, Austria
Hollywood Realism, with Jeremy Blake, Venetia Kapernekas Fine Arts, New York
Cindy Sherman Retrospective, "Cindy Sherman", Museum of Contemporary Art, Los Angeles
Inglennook, Feigen Contemporary, New York (traveled)
The Cultured Tourist, Leslie Tonkonow Artworks and Projects, New York
- 1996** *Cindy Sherman Retrospective*, Museum of Modern Art, Shiga, Japan
 Museum of Contemporary Art, Tokyo, Japan
 Galerie Froment Puttman, Paris, France
Voyeurs Delights, Franklin Furnace, New York
The Real, The Fictional, The Virtual, Les Rencontres Internationales de la Photographie, Arles
Ariane Lopez-Huici and Michel Auder, AC Project Room, New York
Mondo Cane V.R., International Video Week, Saint-Gervais, Geneva, Switzerland
Video Viewpoints, Museum of Modern Art, New York
Pure Hinterland, Randolph Street Gallery, Chicago
Better Living through Chemistry, Randolph Street Gallery, Chicago
- 1993** *The Rome Project*, David Winton Bell Gallery, Brown University, Providence (catalogue)
- 1988** *The Arts for Television*, (catalogue) Stedelijk Museum, Amsterdam
 Museum of Contemporary Art, Los Angeles
 San Francisco Museum of Modern Art
 Hamburg Forum Messe, Germany
 Vienna Museum Moderne Kunst, Austria
 Pallazzo dei Diamanti, Florence, Italy

- Institute of Contemporary Art, Boston
Twilight, Festival Belluard Bollewerk, Fribourg, Switzerland
Cindy Sherman Retrospective, Dallas Museum of Art
Roles, Representation, Sexuality Series, Rhode Island Museum of Art, Providence
1987 *L'Epoque, La Morale, La Mode, La Passion*, Centre Georges Pompidou, Paris
Roles, Representation, Sexuality Series, Temple University, Philadelphia
Two Moon July Benefit, The Kitchen, New York
Meditated Narratives, Institute of Contemporary Art, Boston
Famous for Thirty Seconds (Artist in the Media), Artists Space, New York
Fragments, Stories told, Mysterious Landscapes, Millennium Film Workshop, New York
Video Viewing Room, P.S.1, Long Island City, New York
Transference, White Columns, New York
Video: Heroes/Anti-Heroes, Contemporary Arts Museum, Houston
Cindy Sherman Survey, Allen Memorial Art Museum, Akron, Ohio
 Festival Internazionale del Video, Campo Boario, Rome, Italy
Cindy Sherman, Centre Georges Pompidou, Paris, France
 May 27, 1984, "TV America", Metro Pictures, New York
Annie Sprinkle, Arts and Commerce Gallery, New York
Benefit Bash at the World for White Columns, New York
 The 17th Sao Paulo International Biennale, Brazil
Progressive Video, "Six Television: Cityscape...Landscape...Escape"(installation)
 Jon Leon Gallery, New York
New Soap Video, Institute of Contemporary Art, Boston, MA
Video Tape Review, Video Data Bank, Chicago Art Expo
The Red Bar, Arts and Commerce, New York
1982 *The Video Diary of a Madman*, The Kitchen, New York
 A.F.I. National Video Festival, Los Angeles
 J.F.K. Center for the Performing Arts, Washington, DC
Meet the Makers, Donnell Library Center, New York Public Library
A Coupla White Faggots Sitting Around Talking, The Kitchen, New York
Jesus, The Kitchen, New York
Video vis a T ergo, Firehouse Gallery, Nassau Community College, Garden City, New York

Bibliography

Lee, Nathan "A Life Video Taping Life Has Become a Movie," New York Times, March, 18, 2009
 Searle, Adrian "Toil and Rubble," The Guardian, April 8, 2008
 Picard, Andréa "Featuring Michel Auder," CinemaScope, Issue 34
 Del Vecchio, Gigiotto "Michel Auder," Frieze, Issue 109, September, 2007.
 Ratcliff, Clarter "A Kiss Across the Ages", Tate Etc., Issue 11, Autumn 2007.
 Moulène, Claire "Michel Auder," Les Inrockuptibles, September, 2006
 "Goings on About Town," The New Yorker, May, 2006
 Moulène, Claire "Michel Auder: (S)extant et Plus", Artforum, November 2005.
 Chavoya, Ondine "Michel Auder: chroniques et autre scènes," 11E Biennale De L'Image Mouvement, February 2004.
 Moulène, Claire "Michel Auder: Je vidéo," Les Inrockuptibles, September, 2005.
 Chavoya, Ondine "Michel Auder: Chronicles and Other Scenes," Williams College Museum, February 2004.
 Doswold, Christoph "Prêt à prêter," Frac Provence-Alpes-Côte d'Azur, 2000/2004.
 Muder, Heike "St. Patrischnee," Migros Museum für Gegenwartskunst, June 15, 2002.
 Walker, Hamza "Straight to Video", Renaissance Society Publication, March 10, 2002.
 Larsen, Lars Bang "Michel Auder, Rooseum, Malmo", Nu Magazine, October 14, 2001.
 Frahm, Nicolai "Michel Auder/Jens Haaning", Contemporary Visual Arts, Issue 29, July 2000.
 Neel, Alex "Michel Auder + Jeremy Blake, 'Hollywood Realism'", Time Out, March 11, 1999.
 Currah, Mark "Michel Auder at Robert Prime", Time Out London, January 27, 1999.
 Johnson, Ken "Michel Auder", The New York Times, November 20, 1998.
 Cameron, Dan "Michel Auder's '5 Ring Circus' at AC Project Room", Artforum, January 1998.
 Smith, Roberta "Michel Auder", The New York Times, May 2, 1997.
 Yablonsky, Linda "Michel Auder and Ariane Lopez-Huici", Time Out, January 1996.
 Smith, Roberta "Ariane Lopez-Huici and Michel Auder", Also of Note, The New York Times, February, 1996.
 Saltz, Jerry "Michel Auder at Nicole Klagsbrun", Art in America, July 1994.
 Klonarides, Carol "Michel Auder interview from a phone", Bomb Magazine, Summer 1994.
 Cameron, Dan "Goings on About Town", The New Yorker, February 1994.
 Waters, Jack "Michel Auder at Nicole Klagsbrun", January 1994.
 McKenna, Kristine "Four 'Diaries' are Opened for Public Viewing", L.A. Times, September, 1993.
 Rogers, Michael "Portrait of the Artist via Video Diaries", The Orange County Register, September 1993.
 Taubin, Amy "Voice Choice", The Village Voice, 1990.
 Holden, Steve "The New York Times, September 1987.
 Riley, Bob "Currents", Institute of Contemporary Art, Boston, MA, April 1986. (flyer notes)
 MacGivern, Shawn The Boston Globe, May 1986.
 Friis-Hansen, Dana "Video: Heroes (Anti-Heroes)", Contemporary Arts Museum, Houston, Texas, December 1984. (flyer notes)
 Tatransky, Valentine "Portrait of a Porno Star", Arts Magazine, April 1984.
 Riley, Bob "The Arts Television" exhibition catalogue, Stedelijk Museum, Amsterdam; The Museum Contemporary Art, Los Angeles, CA
 Ginsberg, Merle "Soap Video", The Soho Weekly News, February 1981.
 Rosenbaum, Jonathan "Declarations of Independents", The Soho Weekly News, February 1981.
 Harrison, Helen "Poetic View of TV", The New York Times, March 1980.
 Indiana, Gary "Black Moon", Bomb Magazine, March 1980.

Film/Videography

Annie Sprinkle (1981-84, video, 34 min., color)
Brooding Angels: Made for R.L. (1988, video, 6 min., color & b/w)
Catastrophe (1979, video, 3 min., color, music Rhys Chatham)
Charles James (1970, video, 20 min., b/w, edited 2000)

Chasing the Dragon (1971-87, video, 50 min., color & b/w, re-edited 1990)
Chelsea Girls with Andy Warhol (1971-76, video, 88 min, b/w, edited 1994)
Chronicles: Colombian Wedding (April 1999) (video, 48 min., color, edited 2002)
Chronicles: Family Diaries, Chapter 1 (1970, video, 46 min., b/w, re-edited 1993)
Chronicles: Family Diaries, Chapter 2 (1970-71, video, 60 min., b/w, re-edited 1993)
Chronicles: Family Diaries, Chapter 3 (1971, video, 60 min., b/w, re-edited 1993)
Chronicles: Family Diaries, Chapter 7 (1973, video, 53 min., b/w, re-edited 1993)
Chronicles: Magnetic Notes (1986-7, video, 42 min., color)
Chronicles/Morocco (1971, video, 30 min., b/w, edited 1996)
Chronicles: Van's Last Performance (1971, video, 55 min., b/w, edited 2002)
Cindy Sherman (1988, video, 42 min., color, re-edited 1992)
Cleopatra (1970, 16mm film, 155 min., color)
The Cockettes, New York City 1971 (1971, video, 28 min., b/w, edited 2002)
A Coupla White Faggots Sitting Around Talking (1980, video, 60 min., color & b/w)
Flying (1983, video, 4 min., color)
Flying Back from Europe (1976, video, 4 min., b/w)
Fragments: All Lights Off (1984-86, video, 35 min., color)
Gregory Corso's Reading at St. Mark's Church (1981, video, 55 min., color)
Hanna Wilke (1976, video, 19 min., b/w)
Indiscrétion (1982, video, 45 min., color, in French)
Jesus (1979, video, 58 min., color & b/w)
Keeping Busy (1969, 35mm and 16mm, 80 min., color & b/w)
Louis Waldon (1994, video, 82 min, color, edited 1999)
Louis Waldon in Chronicles: Los Angeles/Bel-Air (July 1999) (video, 42 min., color, edited 2002)
Made for Denise (1978, video, 5 min., color & b/w)
Mémoires de Guerre (1978, video, 10 min., color, in French)
Michael Buthe: Essaouria 1971 (1971, video, 19 min., b/w, edited 1999)
My Last Bag of Heroin (For Real) (1986, video, 4 min., color, edited 1993)
My Love (1977, video, 5 min., color, text & drawings by Niki de St. Phalle)
A Personal Narrative of Travel to Bolivia (1995, 12 videos, 598 min., color)
Polaroid Cocaine (1993, video, 5 min., color)
Portrait of Alice Neel (1976-82, video, 58 min., color & b/w)
Roman Variations (1991, video, 45 min., color)
Rooftops and Other Scenes (1996, video, 49 min., color)
Seduction of Patrick (1979, video, 28 min., color)
Stories, Myths, Ironies & Songs (1983, video, 28 min., color & b/w, re-edited 1990)
Taylor Mead "Special" (1976-77, video, 40 min., b/w) ****
TV America (1984, video, 25 min., color)
T.W.U. Richard Serra, An Unsolicited Video by Michel Auder (1980-82, video, 14 min., color, re-edited 2002)
The Games: Olympic Variations (1984, video, 28 min., color & b/w) ****
The Valerie Solanas Incident (1971, video, 5 min., b/w, edited 1996)
The Vanuatu Chronicles (1998, video, 277 min., color)
The Video Diary of a Madman (1982, video, 81 min., color & b/w)
Video Pieces (1980, video, 27 min., color & b/w)
Viva Book Signing (1970, video, 30 min., edited 2000)
Voyage to the Center of the Phone Lines (1993, video, 55 min., color)

**From the catalogue of the exhibition
*Michel Auder – Stories, Myths, Ironies, and Other Songs:
Conceived, Directed, Edited, and Produced by M. Auder*
2013, curated by Adam Szymczyk, Kunsthalle Basel**

Michel Auder's films and videos are recordings of his surroundings, his private life and the people around him. The French artist first began exploring video as an artistic medium in the late 1960s. Over the years he has shot thousands of hours of film, in the early days with Super 8, 16mm and 35mm cameras and subsequently embracing the latest video and digital media as they became available — right up to the camera in his mobile phone. Much of this footage was only edited by the artist many years after it was recorded, and turned into video works ranging from sequences lasting just few minutes to feature-length films.

Born in 1945 in Soissons, at the age of 17 Auder quit school and decided to go to the USA. He made his very first trip in 1962, taking a passage on a container ship, but returned to France already 12 months later. A few years later, after several spells in Paris and Rome, he settled permanently in New York, where he still lives and works today. The artist had already lived chiefly in hotels in Europe, and in New York, too, he moved into the then famous Chelsea Hotel, which was a meeting point for everyone on the art and theatre scene, and was well known for its extravagant parties and improvised happenings.

Influenced by French *Nouvelle Vague* cinema, with its zealous ambition to create a new form of film, implement new ideas and promote new filmmakers, Auder decided in his works against a conventional visual language and against established, narrative structures that he considered meaningless.

Auder's films are made in his immediate environment, collaging sequences he has shot himself and excerpts appropriated from TV. The works often include elaborate soundtracks composed by the artist himself, using found material and mixing classical and popular music with sound recorded on location. According to his friend Jonas Mekas, the Lithuanian-American director and pioneer of American avant-garde cinema, Auder really only chronicles what he wants to chronicle, and thereby juxtaposes things that occupy him, without educating, informing, banging any political drums or passing any specific social comment. He is someone who loves to watch, and to keep a record of what he has seen. It is impossible not to speak of an element of voyeurism in some of his pieces. But it is also important to clearly define where the boundary lies between voyeurism and unbiased observation of our surroundings, both things and people. Auder looks, and those viewing his films are compelled to look with him, fixing their gaze on the object of his interest and taking it as their own, becoming implicated. Between documenting reality and storytelling, Auder sets off to search for new narrative modes. Being fully aware of the normative order of existing genres and narrative strategies of film, Auder follows none of the sets of regulations that are firmly imposed on the visual field generated by the film industry, television

and commerce — or at least, he does not follow them slavishly, but asserts his freedom to remain idiosyncratic as he battles through streams of images. His decisions with regard to the treatment of the visual material are taken within a framework discreetly coloured by his personal experience while making the film.

The exhibition *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder* borrows its name from the title and credit line of Auder's film *Stories, Myths, Ironies And Songs* (1983), which is being screened in Gallery 2. The show comprises altogether 13 video works made between 1971 and 2013.

The show opens with *Chronicles Morocco* (1971/72). Recorded in Morocco, a cast of local people appear in Auder's film, including a young man, who we see running across a field dressed only in underpants, flaunting his body for the camera, collecting and eating bird's eggs, and then catching and eating a bird. It was the young man himself who asked Auder if he could be part of his film. Auder agreed and asked the boy what role he would like to play — the reply was "Sindbad the Sailor". The film follows a natural course of events, reminiscent of a travelogue. Auder's working method thereby comes clearly to the fore: seemingly relaxed and casual, he is nonetheless fully focused upon and involved with his subjects, and pays close attention to the minute details of the setting and structure of the story.

The act of looking is also, in a much more direct form, the central theme of the second work in the show, *Endless Column* (2011). For 18 minutes, in repetitive fashion, we watch Auder go through a carefully edited selection from a vast archive of pictures, stored on his computer, that he has taken with his mobile phone over the past few years. It is we who become the protagonists in the film, looking at Auder's daily life as if we were perusing the family album of a stranger and becoming witnesses to their personal experiences. The same impression of trespassing on someone's private sphere is true for *Untitled (I Was Looking Back To See If You Were Looking Back At Me To See Me Looking Back At You)* (2012). Auder devoted himself to this project for many months, filming the apartment building on the other side of the street by night. His camera pans along the dark facade and zooms into dimly lit interiors, looking for the signs of life, portraying the people inside the apartments, catching them *in flagrante* as they quarrel or make love, or impassively recording their most casual activities: drinking, sleeping or watching TV.

In Gallery 2, four videos are being screened on three monitors. In *My Love* (1977), screened on the first monitor, an anonymous actress, seated nude on a chair,

flips through the pages of the book *My Love* made in 1971 by the French artist Niki de Saint Phalle. The book was a gift from Saint Phalle to Auder's daughter; he himself can be heard reading from the book, while Laurie Anderson's song "O, Superman (For Massenet)" (1981) plays in the background.

Originally created for a show at The Kitchen, an exhibition space in New York, *Stories, Myths, Ironies and Songs* (1983) is a wide-ranging anthology of video material. The piece is organized like a book, with a succession of numbered chapters that relate to completely different stories. Ned Sublette, a New York musician, composed the soundtrack live while watching the film. Both title and film proclaim Auder's interest in exploring an entire range of narrative forms and genres, from myths to ironies, taking on the conservative politics in the US at the end of the Cold War era.

Polaroid Cocaine (1993), on the third monitor, is composed entirely of still photographs from books and magazines: taking us through each picture in turn, it presents visual data — and the act of its recording — as a case of addiction. The eponymous "Polaroid cocaine" becomes a metaphor for the consumption of images as addictive behaviour. The piece is accompanied by a haunting soundtrack, with lyrics written by French author Jean-Jacques Schuhl and sung by German actress and cabaret diva Ingrid Caven (the protagonist of Schuhl's novel *Ingrid Caven*, for which he was awarded the Goncourt Prize in 2000), whose existentially charged performances transcend the rules of the entertainment business. The music amplifies the central themes of the film: death, destruction and desire verging on obsession. *Brooding Angels* (1988), showing on the same monitor, is equally disturbing. Omnipresent violence, resistance and paranoia set the ominous tone of the piece, which is overlaid with a soundtrack that was composed by Auder himself, and which includes fragments of music performed by cellist David Soyer.

48 Hours in 8 minutes (1978) is a self-portrait of the artist filmed with a Super 8 camera, even if it does not quite add up to 48 hours. We accompany the artist for a day, the night and the following day, which entire time the protagonist appears to spend in bed.

Auder's titles can be partly associative combination of words, partly explicit statements about what the piece shows. *Blind Sex* (1983) is a case in point. From the window of an apartment, Auder watches what is going on in the street below: prostitutes walk up and down, until two men approach them, start talking to them, and at some point disappear into the entrance of a building. At a later point in time, in a sequence shot at a different location, from the window of the

artist's Brooklyn studio, we see a blind woman crossing the street, helped by a man who at some point switches with another.

Roman Variations (1991), showing in Gallery 4, is an epic film made in Rome, a city that Auder has regularly visited and where one year he was offered a studio. It was during this residency that the material for the film was recorded. In the final cut, scenes from TV and real life are blended, reflecting the bland sameness encountered in any metropolis and the flamboyant uniqueness of Rome. In *Roman Variations*, Auder attests to his life-long fascination with the Eternal City and at the same time portrays the horrors and mindless drivel shown on television; here, specifically, on Italian TV.

In *Talking Head* (1981), a young girl (Auder's daughter) starts talking, almost repetitively, about a thing that was once there and then disappeared and never came back. While she is speaking, she is also busy extracting something from a plastic package, an activity that seems to calm her down.

A love letter in images, or rather an account of falling in love with a picture, *Made for Denise* (1979) is a direct and very personal message to the widow of the painter Richard Lindner (1901–1978). We see a photograph of a young woman in the palm of Auder's hand, which slowly closes and opens, concealing and revealing the portrait, caressing the image. The soundtrack is a composition by Philip Glass — now melancholy, now uplifting.

Do you love me? (2013), the most recent work in the exhibition, is a collage of material shot in various places and filmed exclusively using the camera in Auder's mobile phone. The title's question — "Do you love me?" — seems to be answered through the images, without a word being spoken by the unknown addressee.

The selection of works making up the exhibition *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder* takes us on a journey through Auder's career as a filmmaker and captures the signature style of his oeuvre. Auder, who would describe himself as an untrained anthropologist, shows in his films both the beautiful and the terrifying sides of daily life, and looks at people coming together in situations ranging from the banal to the extreme, as painful and real as our own lives. The maker and the spectator join in the act of looking, negotiating what is there to be seen and how to look at it. It is above all when looking, and specifically when looking at other people and through someone else's eyes, that we suddenly realise the extent to which — in the familiar world that we know so well and look at every day — we have all become estranged.

Michel Auder (*1945 in Soissons, FR) lives and works in New York, USA.

Solo exhibitions (selection): *Portrait of Michel Auder*, Culturgest, Lisbon, Portugal (2013); *Michel Auder, Clown Eggs*, Office Baroque, Antwerp (2013); Monographic Screenings, dOCUMENTA (13), Kassel, Germany (2012); *Matter of Fact*, Hessel Museum, Bard College, USA (2012); *Michel Auder*, Kayne Griffin Corcoran Exhibition Space, Los Angeles, USA (2012); *Etablissement d'en face*, Brussels, Belgium (2012); *Language is Only a Word and I'm so Jealous of Birds* (curated by Kristine Jærn Pilgaard), NoPlace, Oslo, Norway (2011); *Endless Column and Narcolepsy*, Galleria Fonti, Naples, Italy (2011); *The World Out of my Hands*, Lund Konsthall, Sweden (2010); *Keeping Busy: An Inaccurate Survey of Michel Auder*, Newman Popiashvili Gallery & Participant Inc, Zach Feuer Gallery NY & Volume2 L A, USA (2010); *Michel Auder, Narcolepsy*, Newman Popiashvili Gallery, New York, USA (2010); *The Feature* screening at Museum of Modern Art, New York, USA (2009); *Michel Auder Survey*, Cubitt Gallery, London, UK (2009); European Kunsthalle, Cologne, Germany (2008); *Extra City*, Antwerp, Belgium (2007); Midway Contemporary Art, Minneapolis, USA (2006); Retrospective at 11th Biennial of Moving Images, Geneva, Switzerland (2005); *Michel Auder: Viewer and Participant*, Friche la Belle de Mai, Marseille, France (2005); *Other Things with Michel Auder*, Ocularis, Brooklyn, USA (2005); *Michel Auder: Chronicles and Other Scenes*, Williams College Museum of Art, Massachusetts, USA (2004); *Michel Auder: Secret Sharer, Participant Inc.*, New York, USA (2003); *Michel Auder: Selected Works 1970–2003*, Anthology Film Archives, New York, USA (2003); *Michel Auder: Retrospective 1969–2002*, The Renaissance Society at the University of Chicago, USA (2002); *Portrait of Alice Neel*, Philadelphia Museum of Art, Philadelphia, USA (2001); Kunsthalle St. Gallen, St. Gallen, Switzerland (2000).

Group exhibitions (selection): *Almanac*, Newman Popiashvili, New York, USA (2013); *The Jesus Show*, Microscope Gallery, New York, USA (2013); *Privacy*, Schirn Kunsthalle, Frankfurt, Germany (2012); *Pursuit of perfect: The politics of Sport*, South London Gallery, London, UK (2012); LUX/ICA Biennial of Moving Images, London, UK (2012); *Something in the Way*, Lofoten International Art Festival, Lofoten, Norway (2011); *Lust Und Luster*, Kunstmuseum Bern, Bern, Switzerland (2010); *Strange Comfort*, Kunsthalle Basel, Basel, Switzerland (2010); *The Feature*, Anthology Film Archive and MoMA, New York, USA (2009); *Chelsea Hotel: Ghosts of Bohemia: Harry Smith, Andy Warhol, Robert Mapplethorpe, Michel Auder, Jonas Mekas*, DOX Center for Contemporary Art, Prague, Czech Republic (2009); *Reality Check*, Statens Museum for Kunst, Copenhagen, Denmark (2008); 5th Berlin Biennale, Berlin, Germany (2008); *Dear Mosquito of My Heart*, Center for Contemporary Art, Tel Aviv, Israel (2007); *Manhattan Transfer*, Zone: Chelsea Center for the Arts, New York, USA (2006); *The Future has a Silver Lining*, Migros Museum, Zurich, Switzerland (2004); *The First Decade—Video From the EAI Archives*, The Museum of Modern Art, New York, USA (2002).

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Michel Auder

Galleria Fonti, [Naples, Italy](#)



Michel Auder first started working with video in 1968, when he collaborated with the 'Zanzibar' group of independent filmmakers in Paris. In 1969 he produced his first home video diaries. These obsessive analyses were edited in the most basic way, if at all, enabling the viewer to observe the protagonists from a starkly intimate perspective as they go through their daily routines. Auder's entire oeuvre is characterized by this naturalistic, immediate style, which creates an intense relationship between subject and viewer. When he moved to New York in 1970 with his wife, Viva, one of Andy Warhol's muses, he turned his lens on life at The Factory, recording fragments of daily life there as well as personal experiences and encounters with people ranging from Cindy Sherman (to whom he was also married for a time) to his own daughter. His films offer an intimate portrait of life in 1970s' New York and place him at the forefront of experimental video art.

Very often Auder himself is the subject of his portraits. In 'Dope and Narcotica Series', his recent show at Galleria Fonti, he presented two video installations using a small fraction of the vast quantity of footage he filmed documenting his 30-year drug addiction. The presentation was austere, with each otherwise empty room containing only one screen and one projection: this was an installation that made no concessions to the spectacular potential of video and asked for nothing more than to be watched.

In the first room was Dope (2006), a collage of two successive videos shown chronologically. The gesture of snorting cocaine is featured in two quite different moments: first, in the dark years of addiction, and the later, when the gesture has become a mere theatrical ploy. The first video, made in the early 1970s, is a black and white document of the artist taking cocaine, while the second video, made some 30 years later in colour, revisits the past by simulating the action portrayed in the original video but substituting the cocaine for salt. The second film doesn't dwell on the drama of the original; instead, it provides a fictional, almost humorous recreation of an activity the artist must have repeated countless times.

In the second room three videos were projected sequentially onto a column: My Last Bag of Heroin (For Real) (1986), Polaroid Cocaine (1993) and My First Pipe of Opium since 1973 (2004). In the first film Auder positions the camera to capture himself in close-up as he smokes heroin. The drama lies in the gesture itself, certainly, but even more so in the words Auder utters: 'You know you're hooked on heroin when you start to say that each dose is the last.' My First Pipe of Opium since 1973, meanwhile, combines real and simulated footage in which Auder creates replicas of the implements used for smoking opium as a means of undermining the actual equipment required and thus reconfiguring his declared obsession with the drug. The climax comes with Polaroid Cocaine, a succession of found images combined with others photographed specifically for the work by the artist, which reflect on death, destruction and desire, accompanied by a melancholy soundtrack sung by Ingrid Caven with lyrics by Jean-Jacques Shul. Here the compulsive behaviour of the cocaine addict is replicated (and simultaneously disparaged) via the metaphor of rapidly changing images.

The videos come from a capacious archive; some are live takes, and others edited years after being filmed. This process of explicit recomposition is designed to reconsider the process by which certain situations are remembered in the light of the present. The artist's revelations of his drug use are not exhibitionist – one gets the sense that he never planned to show them when he filmed them originally. Auder does not attempt to deliver messages or to educate his viewers. He merely observes. This incredible voyeuristic curiosity enables him to seize on tiny details that might remain invisible to anyone else but which for him, and thus potentially also for all of us, prove to be essential.

Gigiotto Del Vecchio

Michel Auder



ArtForum.com-Critic Picks 01.19.07-03.30.07 Galleria Fonti,

“Dope and Narcotica Series” is the first show in Italy by French-born, New York-based artist Michel Auder. A pioneer in the field of video, Auder began his career as a filmmaker, looking to Jean-Luc Godard and Andy Warhol for inspiration. Auder has often used the medium as a form of personal expression, and most of his works are live recordings or fragments taken from his immense archive, which he often recomposes decades later to form an “archaeology of the present.” Auder's work is consistently autobiographical and characterized by a “diaristic” approach; he has relentlessly subjected his private life to the camera, focusing largely on his addiction to drugs, as well as on his marriages to Warhol Factory star Viva and artist Cindy Sherman. In *Dope*, 2006, Auder creates a video collage, collating frames from a 1971 black-and-white film with footage from 2004. The two periods are joined by the reiteration of the same gesture, sniffing cocaine. In *My Last Bag of Heroin (For Real)*, 1986, sequences depicting the preparation of a dose of the drug are narrated by the artist, who provides a dramatic first-person account of the experience. Auder's intention is not pedantic: His is a “phenomenological,” observational gaze, distinguished by an unflinching voyeurism, allowing him to dwell on small details that evolve into the essential particulars of his poetics.

Author: [Eugenio Viola](#)

02.09.07 *Translated from Italian by Marguerite Shore.*

Man with a Camera

AMY TAUBIN ON MICHEL AUDER

I FIRST ENCOUNTERED Michel Auder's video work in the early 1980s. The tape that left an indelible impression depicted Auder's daughter Alexandra at age five or thereabouts watching a video of her own birth. Auder was not the first artist to record moving images of his wife giving birth; that honor almost certainly goes to Stan Brakhage. Unlike Brakhage, however, Auder did not set out to make the home movie into a high-art form. He did not mull for months, as Brakhage did, over the problem of "aesthetic distance" and whether it would evaporate if he showed explicit images of the birth process. (It was specifically the image of the afterbirth in *Window Water Baby Moving* [1959] that troubled Brakhage.) Auder simply found the most informative angles for his video camera—one shot was indeed of the placenta being expelled. Another was a head-on view between the bent legs of his wife Viva, revealing the baby crowning in her vagina, part of the sequence that Alexandra was watching when her father videotaped her years later. What makes Auder an extremely interesting moving-image maker—one who intuited almost immediately that the inevitable ubiquity of video cameras would transform social relations and individual psyches—is not that he thought to shoot his daughter's birth and to use the footage in one of the many diaristic videos he has produced over the past forty years. No, it's that he would consider *reusing* that footage, redefining it in terms of who is looking at it. One has to think about what it means for a child to

Much like Jonas Mekas's film diaries, Michel Auder's videos constitute a history of the underground and downtown art world, but Auder's predilections took him into a not unrelated sex-and-drugs demimonde where Mekas never ventured.

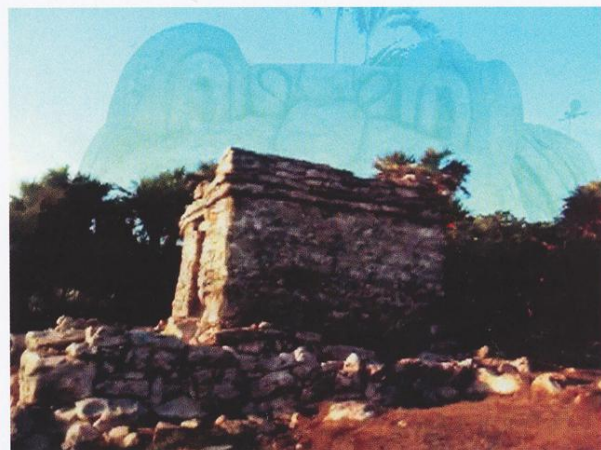
witness her own birth on a TV screen—what divisions between public and private, clarity and obscurity, known and unknown, parent and child, were breached at the moment in which that follow-up, but by no means secondary, video-within-a-video image was recorded.

Born in the small French town of Soissons in 1944, Auder began his career as a fashion photographer in Paris, worked with the experimental Zanzibar film

group, and met and fell in love with Viva when she and actor Louis Waldon came to Paris in 1969, the two of them notorious for their hard-core coupling in Andy Warhol's *Blue Movie* (1968), the sweetest, most touching movie Warhol ever made. Auder shot a film (using both 16 mm and 35 mm) with Viva and Waldon titled *Keeping Busy* (1969), which, like his earlier work on film, is probably mostly lost. He then followed Viva to New York and moved in with her at the Chelsea Hotel, where he met the experimental narrative filmmaker Shirley Clarke. That same year, he and Clarke bought a Sony Porta-Pak, the first widely marketed consumer-grade video recorder—the legendary, heavy, clumsy, analog progenitor of today's HD models.

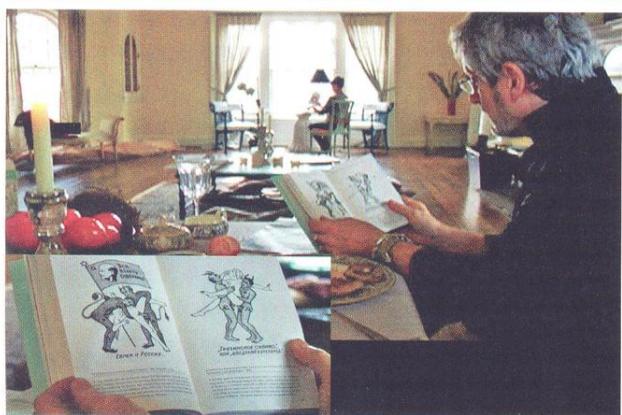
Among the most significant aspects of Auder's extensive body of work (reflected in his current retrospective at Lunds Konsthall in Sweden and in a three-gallery minisurvey in New York this past spring at Zach Feuer, Newman Popiashvili, and Participant Inc) is that it encompasses the entire history of the branch of video technology that was intended for use outside the network-television industry. One room of the small Bushwick studio where Auder has worked for the past eleven years is crammed with outdated hardware: Porta-Pak, three-quarter-inch Numatic, Betamax, Video8, Hi8. Auder keeps the stuff around not just for sentimental reasons but because he needs it to look at work he has not yet upgraded to digital. Early in the decade, he digitized four thousand hours of video, loaded it onto hard drives, and installed Final Cut on his computer. Auder says that for several years he hardly shot any new video, spending most of his time working with what was already "inside." When he again turned his eye to the outside world, it was mostly through mobile-phone cameras.

The combination of precise, sophisticated editing technology and low-end cameras has yielded a twenty-two-minute piece unlike any of Auder's work I've seen before. Titled *Narcolepsy* (2010) and shown in New



Michel Auder, *Narcolepsy*, 2010, stills from a color video, 22 minutes 48 seconds.

York at Newman Popiashvili (Auder used some of the same footage in his installation *Dinner Is Served* at Krabbesholm Højskole, Skive, Denmark, earlier this year), the video revolves figuratively if not quite literally around the image of a young woman, fast asleep, sitting upright on what might be a restaurant banquette. The piece is made up of multiple layers of superimposed imagery and twelve layered tracks of sound. The low-res picture recalls Super 8 film, but the colors are softer without appearing washed-out. The texture of the image, particularly in the close-ups of the woman's face, evokes the cracked, varnished surfaces of old-master paintings. Superimposition was used extensively by avant-garde filmmakers in the '50s and '60s, sometimes to economize (it was cheaper to roll back the film in the camera and record two or three times on a single



Michel Auder and Andrew Neel, *The Feature*, 2008, stills from a color video, 180 minutes.

strip) and partly to counteract traditional film linearity. But whereas film superimpositions yield a flattened space, Auder's swirling images seem immeasurably deep and vertiginous. Opposites attract: A pet rabbit bounding across a bed is paired with a wild rabbit dangling from the jaws of a wolf loping across the snow to join its pack. The four elements are forces to be reckoned with, but water dominates—pouring from faucets, condensing on windows. A group of naked men clamber from the sea onto a rocky shore. Toward the end of the piece, two little girls venture alone into a stream, the camera dipping with them into the shallows. On the densely mixed audio track, where such anxiety-producing factors as sirens, closely miked rushing water, and gasping breaths converge, the last thing we hear is Auder's urgent voice calling to them, "Come back!"

Narcolepsy fits squarely into the avant-garde genre of film-as-dream, but no other cinematic dreamscape in film or video looks quite like it or mingles the fierce and the ephemeral in such a quietly unsettling manner. And though its control and polish distinguish it from

Auder's previous work, *Narcolepsy* carries on the videographer's undeviating strategy of adapting new technology to his personal vision. When Clarke and Auder bought their Porta-Pak, they intended to use it to make narrative features, but they quickly discovered that even in the world of underground film, the softly defined black-and-white images yielded by this primitive apparatus were considered inadequate to their ambition. Auder had already shot a second feature on film, the Viva vehicle *Cleopatra* (1970), but lost control of it in a dispute with the producers. The Porta-Pak, however crude, gave him autonomy, and he began to carry it everywhere, just as the avant-garde film diarists (Jonas Mekas, Warren Sonbert, and Andrew Noren, among many others) were doing with their 16-mm cameras. He recorded his daily domestic life and his extensive travels, made portraits of close friends, and entered into collaborations on quasi fictions with underground writers and performers. He spent months shooting anonymous passersby from his window (e.g., *Rooftops and Other Scenes* [1996] and *Blind Sex* [2009]), and he turned his

camera on his TV set to record the Olympics when he was denied direct access (*The Games [Olympic Variation]* [1986]). Over the forty years that he has treated his video recorders as naturalized extensions of his eyes and ears, using them to navigate the world, his basic method has remained the same: He collects images and sounds, then files them away, waiting months, years, decades to shape them into pieces—works of art. His most recent videography lists close to one hundred titles running anywhere from three minutes to three hours in length. Much like Mekas's film diaries, they constitute a history of the underground and downtown art world, but Auder's predilections took him into a not unrelated sex-and-drugs demimonde where Mekas never ventured.

Until the 1990s, Auder's work was shown only in alternative-media spaces, and there only sporadically. His first solo exhibition in a commercial gallery in the US was at Nicole Klagsbrun in New York in 1994. That show's centerpiece was one of Auder's most incisive and moving pieces, *Voyage to the Center of the Phone*

Lines (1993). In it, Auder juxtaposes intercepts of anonymous mobile-phone conversations with a seascape—sand, water, the sun, the moon, wandering birds, not a human in sight. The images evoke an accepted universality, the timeless natural world; the audio evokes something perhaps no less timeless: the human psyche. People fret obsessively to one another about their sex lives, their children, the frailties of their bodies, the anxiety in their voices revealing their inchoate sense of mortality.

There are several ways to account for the growing interest in Auder's work over the past fifteen years by the museum/gallery/art-fair system. The ascendancy of video has led to an expansion of the parameters of "art video" beyond the formalism and structuralism that were institutionalized in the first decades of the medium. Auder accounts for his current relative success from a diametrically opposite position, citing television's relaxation of technical standards as changing the kind of images that everyone—not just the art world—is willing to accept on video screens. And, like Warhol, who makes several notable appearances in Auder's diaries, including an extremely creepy one in *Chelsea Girls with Andy Warhol* (1971–76), Auder is a visionary for the age of webcams and cell-phone cameras.

If his oeuvre is in part a public history, it is also an autobiography, as he makes evident in *The Feature* (2008), a three-hour narrative directed by Auder and Andrew Neel, grandson of the painter Alice Neel (Auder's close friend and the subject of several of his most complex and caring video portraits). The movie's presumptively fictional framework—the sixty-five-year-old Auder is shown to have brain cancer and is given but a few months to live—motivates him to review his life and work, primarily his marriages to Viva and Cindy Sherman, his relationships with his daughters and with his current lover, and his long friendships with Neel and Waldon, among others. Among the many purposes of this thoroughly engrossing though occasionally awkward movie are to demonstrate that there is no lensed fiction that is not a documentary and vice versa; to act as a highlight reel of Auder's digitally spiffed-up videos; to allow the artist to reflect on his life through his own representations of it; and, disconcertingly, to allow him to write his own epitaph while he is still very much alive and kicking up a storm of work at home and abroad. □

"The World Out of My Hands," a retrospective of Michel Auder's work, is on view at Lunds Konsthall in Sweden through November 14.

AMY TAUBIN IS A CONTRIBUTING EDITOR OF FILM COMMENT AND SIGHT & SOUND.