

MICHEL AUDER
+
MICHAEL STICKROD

LES Pendus de Tulle

Season Two: Follow the Mud

INSTANCE NO. 1

THURSDAY, OCT. 10, 2019, 6-8 P.M.

STAPLES AND RUBBER BANDS
SCULPTURE AND VIDEO
1967-2019

is a collaborative project comprising various works, both by
the artists individually and collectively.

MICHEL AUDER
LES PENDUS DE TULLE
(THE HANGED AT TULLE)
1978

1/2" Betamax video SP to digital video DS,
7 minutes, 25 seconds

As one of the innovators of video art, New York-based French artist Michel Auder has produced a vast and influential body of work that, through its documentation and subsequent archiving of significant events—both historical and personal—has probed the boundaries between truth and fiction, especially when recorded through various forms of technological mediation.

In *The Hanged at Tulle* Auder presents a short interview with the poet Patrice Cauda in which he reminisces about a death-defying experience during his time as a member of the Maquis, the small guerilla outfit that contributed to the French Resistance during World War II. The video was originally recorded in 1978 as part of another work, which will be part of *Instance No. 4: Michel Auder + Michael Stickrod present May '68 in '78*, Sunday, Nov. 10, 2019, 12-6 p.m., in which Auder interviewed numerous people about their memories of the large-scale strikes and political activism that took place in Paris, and around the world, in spring 1968.

In its focus on the subjective recollection of a past event, *The Hanged at Tulle* underscores the fundamental contingencies of personal recollection, especially when they coincide with matters of historical consequence. This is, perhaps, most striking when Cauda notes that the noted French man of letters, André Malraux, who was also at the gruesome events at Tulle, misremembered the location and other important details in his, notably titled, *Anti-Memoirs*, published in 1967.

TEXT BY ROBERT SLIFKIN

VIVA /

MICHEL AUDER
VIVA / ARTAUD / HELIOGABALUS
1969

HD video, transferred from 16mm film, 8 minutes
Subtitle adapted from *Heliogabalus*, Antonin Artaud,
Published by Creation Books, 2003, translated by
Alexis Lykiard. Subtitle Technician: Amelia Blasio

A different sort of historical recollection is portrayed in Auder's *VIVA / Artaud / Heliogabalus*. Here, Viva, a member of Andy Warhol's coterie of "superstar" actors, (and Auder's wife at the time) languorously lays on a hotel bed and reads a passage from Antonin Artaud's 1934 fictional biography of the Roman emperor Heliogabalus (*Heliogabalus*; or, *the Crowned Anarchist*), whose short reign (218-220 CE) was notorious for its decadence and, as the title of Artaud's books suggests, anarchism.

As Viva reads Artaud's fantastical account of a visit to the temple of Enesa in Rome, Louis Waldon, another Warhol superstar, reads another book in the background and a contemporary recording by Jini Hendrix plays on a portable turntable. These juxtapositions of words and sound as well as different registers of reading and history are thenatized in the text itself, which recounts how the ancient temple that the author contemplates was already, in its own day, "cause for reflection."

Here, as in *The Hanged at Tulle*, the performance of the past not only conjoins multiple temporalities but, moreover through their performance, invests then with a renewed sense of immediacy, revealing how these earlier moments can serve as potent allegories for the present, a theme that informs Auder's film *Cleopatra*, which will be part of *Instance No. 5: Michel Auder + Michael Stickrod present Cleopatra (1970)*, Thursday, Dec. 12, 2020, 6-8:30 p.m.

TEXT BY ROBERT SLIFKIN

ARTAUD / HELIOGABALUS

C. SPENCER YEH

IMPROVISATION ON AMPLIFIED VIOLIN

Oct. 10, 2019, two sets at 6:20 p.m. and 7:20 p.m.

SEASON TWO: FOLLOW THE MUD

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THURSDAY, OCT. 10, 2019, 6-8 P.M.

SEASON TWO: FOLLOW THE MUD

OCT. 10, 2019 - MARCH 15, 2020

BEELER GALLERY

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FREE AND

OPEN TO

THE PUBLIC

Since the early 1990s C. Spencer Yeh has produced a wide-ranging body of work that has considered the possibilities of sound in both its formal and informal registers. A New York-based composer, musician, and visual artist who has worked as a solo performer and collaborated with other musicians, Yeh has drawn upon a variety of traditions such as minimalism, free improvisation, and avant-garde experiments with accidental and incidental sound to develop a practice that alternates between structure and openness and that considers alternative, and even autodidactic, notions of technique. Whether deconstructing established methods of virtuosity by playing traditional instruments, such as the violin with two bows, or defamiliarizing the human voice through bodily tension and a sensitivity to how sound travels in space, Yeh's works often convey a visceral energy that registers the materiality and corporeality of sonic expression.

For his contribution to *Follow the Mud*, Yeh will perform a solo improvisation on an amplified violin. Like Michel Auder's films, with their apparently spontaneous documentation of commonplace events—which nonetheless call upon significant historical incidents—Yeh's work negotiates conventional boundaries between media and genre.

Likewise, by augmenting the sonic resonance of a traditional instrument, Yeh's performance will offer a counterpart to the degrees of intercession that crucially inform the films of Auder, especially as they have been digitally restored and reformatted by Michael Stickrod. Yeh's work, in this regard, shares important affinities with Auder's and Stickrod's work. By reconsidering—and, in particular, remedying—established and outmoded means of representation and communication, such works engender new expressive capacities from these familiar methods.

TEXT BY ROBERT SLIFKIN

Instance No. 0: Sept. 20, 2019, 1–2 p.m., second shelf, shelf talk #8; New York Art Book Fair, Classroom Series, MoMA PS1 (off-site)

Instance No. 1: Oct. 10, 2019, 6–8 p.m., *Season Two: Follow the Mud* opening, sound performance by C. Spencer Yeh

Instance No. 2: Oct. 13, 2019, 1–4 p.m., Laëtita Badaut Haussmann: *EXPOSURE*, Glenbrow / Gunning House, Blacklick, Ohio (off-site)

Instance No. 3: Nov. 10, 2019, 12–6 p.m., Michel Auder + Michael Stickrod present *May '68 in '78*

Instance No. 4: Nov. 19, 2019, 6–7:30 p.m., Laëtita Badaut Haussmann invites Julia Trotta, presenting *Forget to be afraid!*

A portrait of Linda Nochlin

Instance No. 5: Dec. 12, 2019, 6–8 p.m., Michel Auder + Michael Stickrod present *Cleopatra (1970)*

Instance No. 6: Jan. 30, 2020, 6–8 p.m., Michel Auder + Michael Stickrod present *Subversive Historian (2019)*

Instance No. 7: Feb. 1, 2020, 2–3 p.m., Heide Hinrichs and second shelf

Instance No. 8: Feb. 29, 2020, 10 a.m.–6 p.m. and March 1, 2020, 10 a.m.–4 p.m., 2nd edition of *An Art Book Affair*, with a special presentation by VIER5 on Feb. 29

ABOUT THE SEASON

Organized as a series of "instances" in a process of accumulation, each instance in *Season Two: Follow the Mud* is accompanied by an installation and activated by performances, screenings, and dialogs at Beeler Gallery and beyond. Artworks from various solo artist projects circulate and intersect as the gallery footprint expands throughout the five-month-long season.

Season Two: Follow the Mud is curated by Beeler Gallery Director of Exhibitions, Jo-ey Tang, and co-curated with Associate Director of Exhibitions, Ian Ruffino, and Registrar, Maria Roddy.

ARTISTS

Michel Auder + Michael Stickrod

Laëtita Badaut Haussmann

Heide Hinrichs

VIER5

+

Julia Trotta (invited by Laëtita Badaut Haussmann)

C. Spencer Yeh (invited by Michael Stickrod)

BEELER GALLERY SUPPORT



SEASON TWO: FOLLOW THE MUD SUPPORT

Laëtita Badaut Haussmann: *WATER* is supported by the Cultural Services of the French Embassy in the United States and is realized in co-production with Musée d'Art Contemporain de la Haute-Vienne, France. *Instance No. 2: Laëtita Badaut Haussmann: EXPOSURE* is presented in partnership with EXPO CHICAGO and media sponsor Art in America. Additional support from Brothers Brake Meadery and Harriet Gardens. Architectural consultant for Laëtita Badaut Haussmann: *WATER* at Beeler Gallery: Andrew Cruise.

Downtown Art Sunday media sponsor: Columbus Underground.

THANK YOU TO THESE INDIVIDUALS WHO FOLLOWED THE MUD

Tanguy Accart, Sanel Breslav, Guillaume Bresson, Columbus Printed Arts Center, Joseph Charlton, Mark Chepp, Stephanie Cristello, Andrew Cruise, Emmanuelle Day, Anne-Claire Duprat, Richard Fletcher, Lia Gangitano, Charlotte Gordon, Nanika Kunimoto, Celeste Malvar-Stewart, Minus Plato, Kris Paulsen, Youna Kwak, Rafaela Lopez, Daniel Marcus, Jane Murphy, Participant Inc., Tim Rietenbach, Michael Rozell, Nikos Rutkowski, David Senior, Suzanne Silver, Southern Ohio Museum, Dorri Steinhoff and Joseph Kuspan, Lucille Toth, Emily Uldrich, Ryland Wharton, Ralph Williams, Roger Williams

GALLERY STAFF

Vei Ling Chang, Graduate Assistant

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Jiahao Peng, Gallery Assistant

Maria Roddy, Registrar

Ian Ruffino, Associate Director of Exhibitions

Jo-ey Tang, Director of Exhibitions

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BEELER GALLERY

at Columbus College of Art & Design