

In Auder's work, the camera both witnesses and directs social exchange. It describes a highly subjective position, moving about his environment, recording its soundtrack, admitting incidental drama, autobiographical detail, and the real-time incursions of broadcast media. Fiction and documentary are blended together. The compositions are based on the sampling, loose association and manipulation of television and video images, involving modes of visual thinking that frequently come very close to poetry.

In the early 1970s, Auder adopted a continuous approach to filmmaking - constantly documenting the people and scenarios he encountered. As a result, he amassed an extensive archive of video footage, which he sometimes uses and reuses in his works. His films collide with narratives in art history and popular memory, and involve artists, writers, and musicians whom he has met over the years. In a recent statement Auder explains his fascination with the more recent developments in film as follows; "By the year 2000, we all became film makers, mostly for the worst and in some cases for the better. We all have a digital tool, or two, in our pockets."

The exhibition will feature a video as well as series of 60 Polaroid photographs, stemming from 1978 until 1983, documenting Michel's intimate life, studio practice, his child, his incipient drug-dependency, his meeting with celebrities and underground characters. One could be led to believe that the pictures' age would endow them with a nostalgic view, but the language in them is distinctly contemporary. The pictures are crisp and looking new, dealing with the lives of each and every one of us; how we live and think today.

Michel Auder currently has a solo exhibition at Portikus in Frankfurt from October 31 until November 17. Auder was also the subject of a solo exhibition earlier this year entitled Portrait of Michel Auder which was on view at Culturgest in Lisbon, Portugal and at Kunsthalle Basel in Basel, Switzerland. In 2014 Michel Auder will have a solo exhibition at deHallen in Haarlem, Holland. Both Culturgest, Kunsthalle Basel and Portikus will be publishing monographs on Auder later this year.

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