

From left: Michel Auder, *A Coupla White Faggots Sitting Around Talking*, 1980, video, color, sound, 65 minutes. Linder, untitled, 1981, photomontage on paper, 12 3/4 x 7 1/2". Bas Jan Ader, *Untitled (Westkapelle, The Netherlands)* (detail), 1971/2003, two C-prints, each 16 x 16".



PARIS

"LINDER: FEMME/OBJET"

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS • February 1–April 21 • Curated by Emmanuelle de l'Écotais

What makes Linder Sterling's artwork so different, so appealing? Perhaps the sawn-off, Schwittersesque *Merz* that blasts through her DIY collages. Hacking images of household appliances, gooey cakes, facial features, and body parts from the pages of glamour magazines, the Liverpool-born artist creates photomontages that have come to define punk-era aesthetics: her iconic cover art for the Buzzcocks' 1977 "Orgasm Addict" single; the art fanzine *The Secret Public*, which she published with Jon Savage in 1978. This Parisian retrospective will gather some two hundred works and ephemera, including photographs, costumes, and videos, as well as footage from her more recent, ritualistic performance practice. While her atavistic parallel universe has already shown at a range of venues, including Tate Britain and London's Stuart Shave/Modern Art, this effort will afford the most panoramic view of "Linderland" to date.

—Rob Young

BARCELONA

"BOLAÑO ARCHIVE: 1977–2003"

CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA • March 5–June 16 • Curated by Valérie Miles and Juan Insua

Despite the abundance of material by Roberto Bolaño published since his death in 2003, no full-length critical biography of the Chilean-born writer has yet appeared. Readers have been left to comb his novels and essays for tantalizing clues as to *who the writer might have been* and how much or little he actually shared with Arturo Belano, the alter ego we meet in *The Savage Detectives* and other Bolaño books. It's in this investigatory spirit that Miles and Insua have assembled "Bolaño Archive." Spanning the twenty-six years the writer resided in Spain, the show promises a coherent chronology of the writer's life, ingeniously replicating—by way of an intricate kaleidoscopic layout—the excitement of reading Bolaño's work. Viewers will be challenged to navigate trapdoors and clues through an impressive collection of notebooks, letters, personal photos, zines, board games, novels, poems, and as-yet-unpublished material from the writer's estate.

—Chris Kraus

LISBON

"PORTRAIT OF MICHEL AUDER"

CULTURGEST • February 8–May 19 • Curated by Miguel Wandschneider

Michel Auder edits his intimate video diaries out of more than five thousand hours of footage shot since the late 1960s. Ranging in length from ultra-brief to a few minutes to epic, Auder's videos collectively constitute a dispersed autobiography—with a voyeur's stratagem of picturing the self through others—chronicling demimonde adventures, rocky marriages to Viva and Cindy Sherman, as well as his own heroin addiction. Culturgest presents a generous selection from this ample oeuvre, including screenings of *Chelsea Girls with Andy Warhol* (1971–76/1994), *Portrait of Alice Neel* (1976–1983/1999), and *A Coupla White Faggots Sitting Around Talking* (1980), among many other works; meanwhile, more "nonnarrative" pieces will be installed in its galleries. This June, Kunsthalle Basel opens a corresponding show, producing, with Culturgest, an appropriately voluminous catalogue of essays, synopses, and transcripts.

—Ed Halter