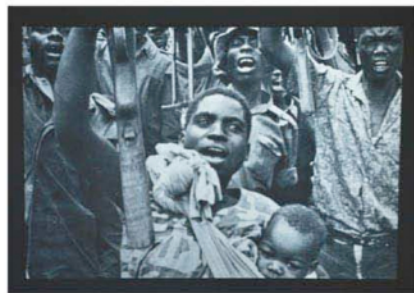




LONDON

Mathieu Kleyebe Abonnenc

Gasworks // February 26–April 17



ABOVE: **Mathieu Kleyebe Abonnenc** Installation view of *Foreword to "Guns for Banta,"* 2011.

IN 1970 SARAH MALDOROR, a French Guadeloupean filmmaker, was commissioned by the Algerian army to shoot a feature-length film in Guinea-Bissau, then in the midst of an armed rebellion against Portuguese colonizers that led to the country's independence in 1974. At the time Algeria, having liberated itself from the French in 1962, was an example for and an ally of anticolonial movements, and its government envisaged Maldoror's film as a propaganda tool. But once back from Guinea-Bissau, she demanded full control over the editing of her work, which was to be called *Guns for Banta*. This didn't sit well with the authorities; the reels were confiscated, and until recently Maldoror was banned from Algerian territory.

The Paris-based artist Mathieu Kleyebe Abonnenc entered the picture 40 years later. The story of his multimedia installation *Foreword to "Guns for Banta,"* 2011, is in many ways the story of his encounter with Maldoror and of his determination to give her silenced film a voice. After two years of discussions with the artist and excavating in her personal archive, Abonnenc put together a slide show based on the stills taken by the photographers who accompanied the crew in Guinea-Bissau. He effectively created an alternate version of a film that never was.

Some of the pictures deploy the now-canonical template of African decolonization—armed men in the jungle or studying maps on bamboo tables—but most concentrate on women and children carrying weapons or simply going about their

ANTWERP

Lawrence Weiner and Liam Gillick

Museum van Hedendaagse Kunst Antwerpen // February 3–May 22

AFTER 20 YEARS OF artistic dialogue, word-art pioneer Lawrence Weiner and contemporary Conceptualist Liam Gillick are having their first exhibition together. As a starting point for "A Syntax of Dependency," curator Dieter Roelstraete has unearthed a quote from a 2006 conversation between the two New York-based artists in which they bemoan the fact that although they'd embarked on many projects together, none had come to fruition. Despite a 22-year age gap, Weiner, 69, and Gillick, 47, have great mutual respect and admiration, which make this collaborative—rather than merely double-billed—exhibition possible. The show consists of a single site-specific installation composed of 36 strips of linoleum of varying widths and five colors: black, yellow, red, white, gray. These cover the museum's roughly 17,000-square-foot ground floor in different patterns, some of them reminiscent of the Belgian flag—pure happenstance, according to the artists.

On top of this surface the pair have spelled out phrases in French, Dutch, and English. "Outside of any given context," for instance, is printed inside a speech bubble whose oval shape neatly mirrors that of the lighting fixture on the ceiling directly above it. This fragment could be read as a comment on the show itself, which shies away from explanation in terms of the artists' biographies or overall careers, operating on an aesthetic, rather than semantic plane. There is no hierarchy: Gillick's and Weiner's contributions appear inseparable, all brought to the same ground level.

When the exhibition is over, the work will not be sold but destroyed, a refreshingly grand gesture in the midst of economic crisis. —David Ulrichs



FROM TOP LEFT: **Liam Gillick and Lawrence Weiner** Installation view of "A Syntax of Dependency" at Museum van Hedendaagse Kunst Antwerpen.

Lawrence Weiner and Liam Gillick.

CLOCKWISE FROM TOP RIGHT: KRISTEL DAESAAR; TWO IMAGES, BRAM GOOTS