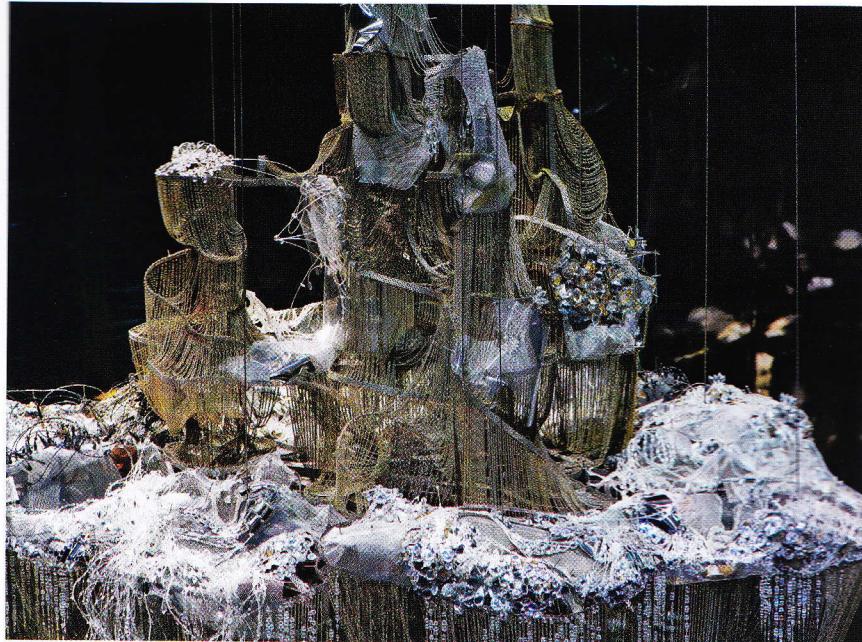




From left: Daan van Golden, *Sex Pistols*, 1979, color photograph, 36 $\frac{1}{2}$ x 27 $\frac{3}{4}$ ". Lee Bul, *After Bruno Taut (Beware the Sweetness of Things)*, 2007, crystal, glass and acrylic beads, stainless steel, aluminum, copper, PVC, 101 $\frac{1}{2}$ x 78 $\frac{3}{4}$ x 98 $\frac{3}{4}$ ". From the series "*Mon Grand Récit*" (My Great Tale), 2005–2008.



ANTWERP, BELGIUM

**"CHANTAL AKERMAN:
TOO FAR, TOO CLOSE"**

MUSEUM VAN HEDENDAAGSE KUNST
ANTWERPEN • February 10–June 10 •

Curated by Dieter Roelstraete • Though museums have long given Akerman pride of place in their cinema spaces, this is, remarkably, the pioneering artist's first proper retrospective in Europe. Showcasing the filmmaker's deft interweaving of the formal with the biographical, and her prescient merging of film and video with installation, the exhibition surveys a career of more than forty years, beginning with *Saute ma ville* (Blow Up My Town), 1968, among her other early 16-mm experimental films (all of them, regrettably, to be shown on DVD), and concluding with the immersive, four-channel installation *Maniac Summer*, 2009. Akerman's concerns with narrative and the relationship between the textual and the visual, the fictive and the documentary, are to be mirrored in the show's design, which promises an innovative display of materials selected from the artist's archive. Accompanied by a weighty catalogue, "Too Far, Too Close" should be a rigorous reassessment of an artist whose work hinges on the liminal.

—Nicholas Cullinan

MARRAKECH, MOROCCO

4TH MARRAKECH BIENNALE

EL BADI PALACE • February 29–June 3 •
Curated by Carson Chan and Nadim

Samman • This festival of arts explicitly buys into the city-branding directive of big, brash international showmanship. However, presided over by Vanessa Branson (sister of Richard) and featuring participants ranging from the writer Gideon Lewis-Kraus to the punk-rock/freak-folk duo CocoRosie and the artists Younes Baba-Ali, Tue Greenfort, and Karthik Pandian, the fourth Marrakech Biennale promises to be at once stranger than the last and as heterogeneous as ever. After the bombing in the city's bustling Jemaa el-Fnaa last spring, the event is now doubly tasked with helping to clean up Marrakech's image and demonstrating Morocco's commitment to an open society and free expression. Anchoring this multiplatform program will be "Higher Atlas," for which architecture critic Chan and independent curator Samman have asked artists, musicians, novelists, and architects to collaborate with local craftsmen to create new works in response to the exhibition venue (a sixteenth-century palace) and the Sufi notion of transcendence.

—Kaelen Wilson-Goldie

TOKYO

**"LEE BUL: FROM ME,
BELONGS TO YOU ONLY"**

MORI ART MUSEUM • February 4–
May 27 • Curated by Mami Kataokan

As the discourse of contemporary art took a global turn in the mid-1990s, the Seoul-based artist Lee Bul rose to international prominence. Now, this front-runner of Asian contemporary art has her first midcareer survey. The exhibition will include some fifty works ranging from performances of the late 1980s and early '90s, addressing questions of gender, to more recent installations (including several that will debut here) made using industrially manufactured glass and metal chains. Making clear the full scope of her practice to date, the show is poised to vividly demonstrate the extent to which Lee owes her artistic longevity to her visceral understanding of materials. And it will evince how her particular combinations of drastically different substances can command an emotional response no less compelling than the history and politics her works attempt to address.

—Joan Kee