**Mary Heilmann**
Whitechapel Gallery, London

It is the goal of “Mary Heilmann: Looking at Pictures” to reveal in a highly emotional, autobiographical artistic output that straddles Surrealism, Pop and post-Minimalist abstraction (three highly masculine discourses, to be sure). Paintings, ceramics and a surprisingly intimate slideshow populate Whitechapel’s wide and inviting gallery spaces, offering us a glimpse into a career that has been intensely inventive since the 1970s. While it is true that Heilmann’s work is quirky, personal and joyful, it is not immune to formal rigor. In this way she requires us to combine biographical and historical analysis.

**Eva and Franco Mattes**
Carroll/Fletcher, London

Since joining forces in the late 90s, artist couple Eva and Franco Mattes have brilliantly blured reality and fiction with their often-controversial meditations on the digital condition. In their new solo show at Carroll/ Fletcher, London, the couple focuses on the Internet’s vast but invisible workforce.

**Energy Flash**
M HKA, Antwerp

"Energy Flash," the first museum show dedicated to rave culture, has an ambitious scope. It intends to consider the "social, political, economic and technological conditions that led to the advent of rave." If the desire to embrace such a complex and massive phenomenon seems understandable, the task is anything but easy. Unlike punk, rave had no Malcolm McLaren or Vivienne Westwood to help define its aesthetic or chronological framework. The choice to include in the show clothes designed by Antwerp-based Walter Van Beirendonck, in consideration of their resonance with Dutch hardstyle, seems a step in this direction. However, it is unlikely that ravers, like those portrayed by Mat Stokes in his installation Real Arcadia, thought of their parties as fashion statements. Gathering audio tapes, pictures, news reports and written interviews, the latter work is one of the best pieces in the show, as it demonstrates the very essence of rave culture: its inability to be reduced to a cultural archetype.

The same goes for Andreas Gursky’s Union Rave (1995), the first in a series that the photographer dedicated to rave parties. Gursky suggests that the rave movement is not based on individuality (the desire to be just one body in a crowd). The task is anything but easy. Unlike punk, rave had no Malcolm McLaren or Vivienne Westwood to help define its aesthetic or chronological framework. The choice to include in the show clothes designed by Antwerp-based Walter Van Beirendonck, in consideration of their resonance with Dutch hardstyle, seems a step in this direction. However, it is unlikely that ravers, like those portrayed by Mat Stokes in his installation Real Arcadia, thought of their parties as fashion statements. Gathering audio tapes, pictures, news reports and written interviews, the latter work is one of the best pieces in the show, as it demonstrates the very essence of rave culture: its inability to be reduced to a cultural archetype.

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