



5 To See This Weekend

Several retrospective exhibitions are on view this weekend in our 5 To See, ranging from the organic and detailed oeuvre of Alvar Aalto, to the controversially stimulating work of Lynda Benglis. [Robilant + Voena](#) presents the work of Mimmo Rotella, looking back to his upbringing in war-torn Rome, whilst Loretta Fahrenholz imagines a modern disaster in New York, as part of the [Hammer Museum](#)'s project, This Is The End. Charlotte Dumas' work also focuses on human vulnerability, through the photography of wild and domesticated horses at [The Photographer's Gallery](#) in London.

1. Lynda Benglis, [The Hepworth Gallery](#), Wakefield.

Today marks the opening of the UK's largest exhibition of Lynda Benglis. Marked out as the 'heir to Pollock' in a 1970 edition of *Life* magazine, the Greek-American artist is best known for her politically and socially controversial work in *Artforum* (1974), which set her out as a feminist icon for the ages. The exhibition features around 50 works, spanning Benglis' illustrious career. Working in a time after the movements of Abstract Expressionism, Pop Art, and Minimalism, Benglis' use of wax and poured latex shows her desire to re-envision the medium of sculpture.

2. *Alvar Aalto*, [Vitra Design Museum](#), Basel.

The Vitra Design Museum presents a retrospective of renowned Finnish modernist architect, Alvar Aalto. In a movement away from most art critics who cited Aalto's organic style as a closeness to the Finnish landscape, this exhibition looks instead at influences from his contemporaries, such as Jean Arp and Alexander Calder. Their works will be alongside Aalto's, to show his significance as an Avant-Garde figurehead from the 1920s to the 1970s. Visitors will be able to walk through thematically placed rooms to discover Aalto's greatest works, and how they incorporated his love of photography, cinema, and theatre.

3. *Hammer Projects: This Is The End*, [Hammer Museum](#), Los Angeles.

This Is the End is a triple show of multimedia, featuring the independent projects of three international artists. Ed Atkins' *Even Pricks* (2013) discusses physical and psychological depression through digitally rendered vignettes. Tommy Hartung's *THE BIBLE* (2014) uses animation and found footage to explore ethical debates from the Old Testament, as well as religion and war. Loretta Fahrenholz's *Ditch Plains* (2013) deals with an unidentified disaster and its effects on a disturbed New York City. Starting with *THE BIBLE*, the videos share similar themes on fear and morality through use of surrealism and the uncanny.

4. *Mimmo Rotella, Robilant + Voena*, London.

Covering more than 50 years of his career, Robilant + Voena present the work of Mimmo Rotella. Rotella grew up in post-war Rome, and its socio-political influence is clear in his work, especially when Rotella tore his materials to create the *décollage* technique in the 1950s. Rotella's manipulation of cinema and advertising posters created a revolutionary edge to his work and marked him out as an Avant-Garde, politically motivated artist. Moving through photo-mechanical processes, collages on zinc, and back to *décollage*, Rotella retained his reputation for creating experimental work, with a radical message at its core.

5. *Charlotte Dumas: Anima and the Widest Prairies*, [The Photographers Gallery](#), London.

Dutch artist Charlotte Dumas presents several pieces in her first solo exhibition in the UK. Dumas' moving image work, *Anima* (2012), captures the sleeping patterns of caisson burial horses in Arlington National Cemetery. The slow and soporific state of the horses captured provokes a discussion of whether humans use horses as a catalyst for our emotions. Photographs from Dumas' series *The Widest Prairies* (2013) are also on show. Shot whilst tracking wild horses in Nevada, Dumas presents an entirely different lifestyle to *Anima*, and this vulnerability reflects the human onlookers as well as the animals.

- See more at: <http://www.aestheticmagazine.com/blog/5-see-weekend-28/#sthash.KcqVbkZu.dpuf>