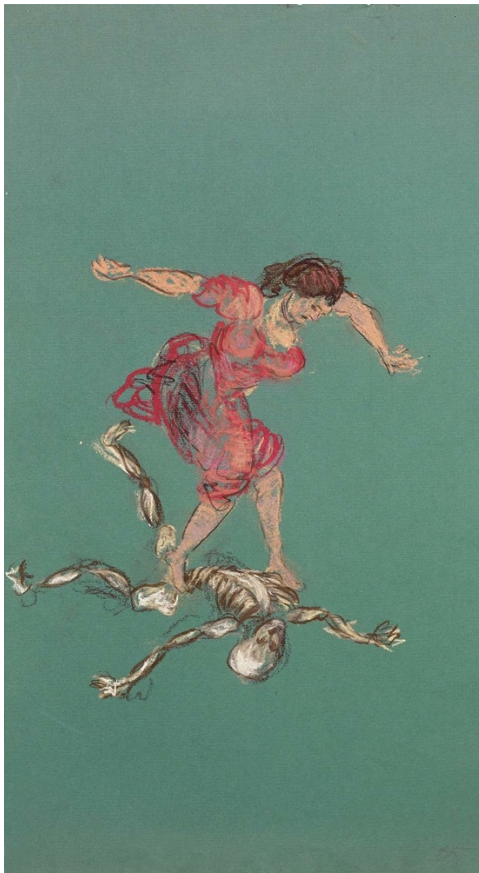


HUFFPOST ARTS & CULTURE

**Haiku Review: Eleanor Antin: Passengers, by Peter Frank
(September 5, 2014)**



ELEANOR ANTIN, *Death and the Maiden 2*, from "Dance of Death", 1974-75, Pastel on paper, 20 1/8 x 11 1/8 inches. © Eleanor Antin, courtesy of Ronald Feldman Fine Art

Eleanor Antin was seen in microspect with a relatively small range of works going back to the mid-1960s – that is, farther back than other surveys of this veteran post-conceptualist have gone. The lovely pair of collages dating from 1967 anticipate Antin’s subsequent fascination with narrative and the relationship of subjective viewpoint to historical condition in an almost Joseph Cornell-ish manner. Antin herself cast her wildly varied show, ranging from photography to drawing to video to paper cutout) as an experience of passage, passage through time and space, setting down here in 1920s Paris, there in Graeco-Roman times, here in 1970s suburban San Diego, there in the Crimean War. At the time, however, each series documented a process of fantasizing, of projecting herself into fabled, or at least fabulated, circumstances. The show sampled some of Antin’s best known bodies of work, including the “100 Boots” series and the pulp-fiction-feminist “Adventures of Nurse Eleanor,” but also provided a “behind-the-scenes” look at studies for “Before the Revolution,” for instance, or the little known “Dance of Death.” Even such a spare selection of Antin’s supposedly post-modern works (under 30 in all) demonstrated her powerful formal sense and other aspects of her late-modernist ethos: Antin’s interest is less in the invention of fictions than in the process of fictive elaboration, making her a storyteller enchanted by the telling at least as much as by the story.