

Some Historical Takes

Eleanor Antin

From the interview with Max Kozloff in *Eleanor Antin: Historical Takes* (Prestel, 2008), the catalog accompanying her San Diego Museum of Art exhibit

"The forms (and stances) you consider are Hellenistic and Roman, but your feeling for them would seem to be Romantic. How to bring what is dead back to life and, I suppose, transform a past chilliness with a modern libido? It's a realization of what we can't have anymore, a realization enhanced by the aging process and the passage of time. Yet, when you deal with this, it's not pretty, despite the gorgeous color. What I like so much in your work is your insertion of savagery into a pastoral mode, supposedly dedicated to the evocation of a golden age. The Arcadian field is there, but the people misbehave terribly.... My eye goes wandering around and it catches the dissonance of your translation. In movies about the ancient Romans, their tribunes and senators don't talk Latin but rather speak with aristocratic British accents! We immediately dismiss the absurdity for the sake of narrative fluency. You rupture that fluency while apparently keeping things smooth. Is it possible that you acknowledge the inevitability of mistranslation and therefore wind up not a classicist or a romantic but a realist?"

Max Kozloff to Eleanor Antin, December 2007



The Artist's Studio (2001) from "The Last Days of Pompeii"
chromogenic print, 46 5/8 x 58 5/8"



Constructing Helen (2007) from "Helen's Odyssey"
chromogenic print, 61 x 105 3/4"



Judgement of Paris (after Rubens) - Dark Helen (2007) from "Helen's Odyssey"
chromogenic print, 38 x 73"



Plaisir d'Amour (after Couture) (2007) from "Helen's Odyssey"
chromogenic print, 61 x 92 1/2"



The Triumph of Pan (after Poussin) (2004) from "Roman Allegories"
chromogenic print, 60 1/2 x 72 1/2 x 2"

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