



Eleanor Antin  
Artforum  
May 2008

# ARTFORUM

MAY 2008

I N T E R N A T I O N A L

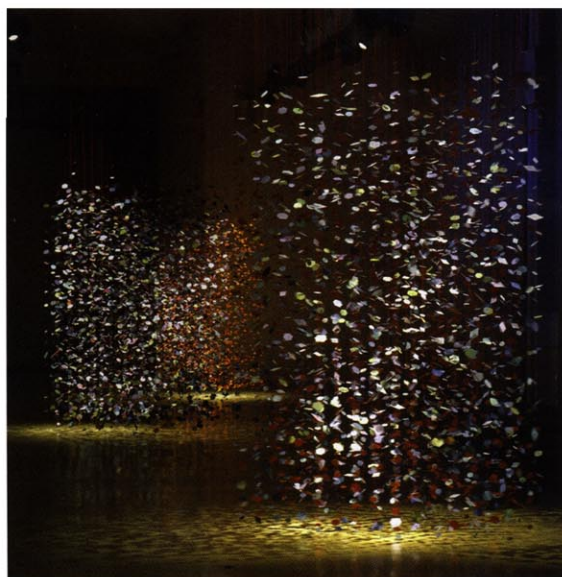
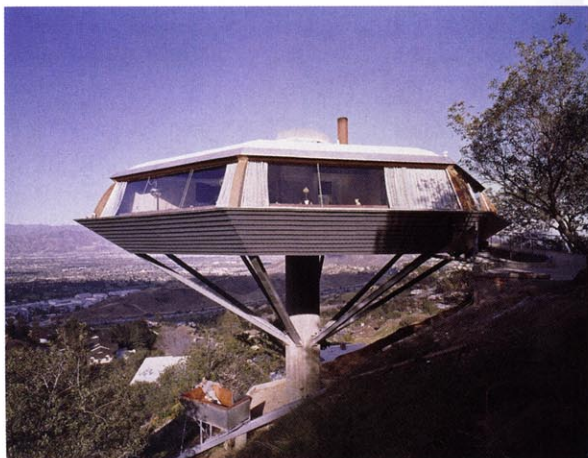
May '68

ANTONIO NEGRI  
THE ZANZIBAR GROUP  
GUSTAVE COURBET  
SUMMER PREVIEW



# Eleanor Antin Artforum May 2007

## PREVIEWS



Left: John Lautner, *Chemosphere* (Malin residence), 1960, Los Angeles. Photo: Julius Shulman/Julius Shulman Photography Archive, J. Paul Getty Trust. Right: Pae White, *Chiaccere*, 2007, thread and Color-aid paper, dimensions variable.

### SCOTTSDALE, AZ

#### Pae White

SCOTTSDALE MUSEUM OF CONTEMPORARY ART  
July 19–November 2  
May 17–September 7  
Curated by Cassandra Coblentz and Marilu Knode

Taking its subtitle from John Neufeld's 1969 novel about a teenager's descent into madness and the gap between sympathetic youths and misunderstanding adults, "Pae White: Lisa, Bright and Dark," the artist's first US survey, is organized around the duality of "bright" and "dark." This might sound like the curatorial equivalent of mood music for merchandising the Los Angeles artist's assorted projects (mobiles, tapestries, barbecues, birdcages), around forty-five of which, made since 1993, will be on view. But given White's generation-defining tendencies to imbue pop visuals with emotional and psychological implication, to blur high and low in art, craft, and design, and to play in between hand-making, outputting, and outsourcing, what could be more appropriate? *Travels to the Taubman Museum of Art, Roanoke, WV, Sept. 5–Nov. 2, 2009; and other venues.* —Christopher Miles

### SAN DIEGO

#### Eleanor Antin

SAN DIEGO MUSEUM OF ART  
July 19–November 2  
Curated by Betti-Sue Hertz

Over a roughly thirty-year period, beginning in the early 1970s, Eleanor Antin portrayed herself in various photo-based works as a king, a nurse, and a ballerina. Recently, she moved behind the camera, staging large-scale photographic tableaux based on Greek and Roman history and mythology. This exhibition comprises twenty-three works from Antin's series "The Last Days of Pompeii," 2001, "Roman Allegories," 2004, and "Helen's Odyssey," 2007, along with videos documenting their creation and photographs and works on paper charting the artist's earlier projects and personae. Making no attempt to hide their Southern California settings, the images of toga-draped models wallowing in luxury are clearly allegories of modern-day excess. But Antin has not lost her sense of humor, and this presentation will allow us to see such conspicuous consumption in the very landscape that served as the works' impetus. —Rachel Churner

### NEWPORT BEACH, CA

#### Peter Saul

ORANGE COUNTY MUSEUM OF ART  
June 22–September 21  
Curated by Dan Cameron

Peter Saul has been enjoying (or mired in) a protracted state of critical rediscovery for nearly twenty years—a process that may finally reach its conclusion with the artist's first American survey, organized by guest curator Dan Cameron. We've long heard how Saul's acrid allegories of rubbery humanoid figures stood apart from Pop's prevailing pieties and paved the way for artists from Mike Kelley to Dana Schutz, but this show of roughly fifty paintings and drawings made since the late 1950s will put his own oeuvre squarely in the spotlight. At a time when global politics seem as cruel and surreal as those depicted in Saul's paintings, he'll likely survive the glare. *Travels to the Pennsylvania Academy of Fine Arts, Philadelphia, Oct. 18, 2008–Jan. 4, 2009; Contemporary Arts Center, New Orleans, Feb. 14–May 24, 2009.*

—Scott Rothkopf

### LOS ANGELES

#### John Lautner

HAMMER MUSEUM  
July 13–October 12  
Curated by Frank Escher and Nicholas Olsberg

Architect John Lautner's hillside houses and roadside restaurants stand as glamorous landmarks in the contradictory dreamscape of postwar Los Angeles. Contrived to deliver expansive views from difficult sites, they are eccentric, high-tech, nature-infatuated refuges from the freeway. This ambitious retrospective features more than one hundred works made between 1940 and 1994 (the year of Lautner's death), including drawings, short films, and a slide show. The most convincing heir of Frank Lloyd Wright's organicism, Lautner constantly struggled to distinguish his late-Romantic visions from the glittering, self-absorbed city that supported him. By presenting Lautner's lesser-known efforts as well as his LA icons, like Google's Coffee Shop and the Chemosphere, this show offers a chance to assess the depth of his stylish idiosyncrasies. *Travels to the Lighthouse, Glasgow, Mar. 19–July 12, 2009; and other venues.* —Sean Keller