Eleanor Antin
Alternative Facts
November 12 - December 19, 2026

Opening Thursday, November 12, from 4:00 pm - 6:00 pm

Diane Rosenstein Gallery is pleased to announce *Alternative Facts*, a solo exhibition of photographs, video, and drawing by Eleanor Antin (USA, b. 1935). A key figure emerging from the Conceptual and feminist art movements of the 1970s, Eleanor Antin challenged definitions of sculpture, performance, and self-portraiture, as well as the formal gallery system. *Alternative Facts* considers the significant legacy of alternative art spaces in Los Angeles, namely the artist's influential exhibitions at the Los Angeles Institute of Contemporary Art (LAICA) and the Orlando Gallery from 1972-1978. This is Antin's fourth solo exhibition with Diane Rosenstein Gallery.

"A few years ago a number of artists took advantage of the breakdown in the avant-garde academy to explore the possibilities of working in a greater variety of media and genres…I am interested in defining the limits of myself...The usual aids to self-definition - sex, age, talent, time and space - are merely tyrannical limitations upon my freedom of choice."(Eleanor Antin, "*An Autobiography of the Artist as an Autobiographer*," The Los Angeles Institute of Contemporary Art Journal, October, 1974).

In 1978, while LACMA was hosting its blockbuster *Treasures of Tutankhamun*, Antin was nearby, presenting photographs of her 'Ballerina' persona at LAICA in Pico-Robertson. *Alternative Facts* will include selected works from two installations, including drawings from *The King's Meditations*, 1974-75, and vintage photographs of her personae *'The King*,' (from *Autobiographical Fantasies*, LAICA, 1976).

By 1962, over the hills of the Santa Monica Mountains, in a former dance studio on Ventura Boulevard, Bob Geno and Philip Orlando were presenting female artists such as Betye Saar and Rachel Rosenthal at their Orlando Gallery in Encino. In 1972, Eleanor Antin debuted her now-iconic *Carving: A Traditional Sculpture* at Orlando in *Traditional Art* with early conceptual video such as *Representational Painting* (1971), which on view as well as *Caught in The Act*, a series of photographs and videos originally shown in *I Dreamed I Was a Ballerina*, her second with Orlando Gallery in 1973.

Eleanor Antin is now ninety-one and receiving her first European retrospective, curated by Bettina Steinbrügge for Mudam Luxembourg. Next month, *A Retrospective* opens at MOCAK Kraków. Recently, *History Tales: Fact and Fiction in History Pictures* was at the Academy of Fine Arts Vienna (2024); and her 2019 solo *Time's Arrow* at LACMA traveled to The Art Institute of Chicago. Major solo exhibitions include *Multiple Occupancy: Eleanor Antin's "Selves*," curated by Emily Liebert, The Miriam and Ira D. Wallach Art Gallery at Columbia University (2013) / ICA Boston (2014); *Eleanor Antin: Historical Takes*, San Diego Museum of Art (SDMA), CA (2008) and *Eleanor Antin Retrospective*, Los Angeles County Museum of Art, Los Angeles, CA (1999). Her work is in the permanent collection of the Art Institute of Chicago; The Whitney Museum of American Art; the Museum of Modern Art; the Jewish Museum; LACMA; The Hammer; The Morgan Library; and the San Francisco Museum of Modern Art, among others. She was awarded a John Simon Guggenheim Memorial Foundation Fellowship in 1997. The artist lives in San Diego, California.