

# I FOUGHT LIKE FUCKING HELL TO GET OUT OF THE BLACK BOX

The following conversation between Dara Birnbaum and Hito Steyerl, moderated by Stuart Comer, took place in March 2015 in conjunction with the exhibition *Cut to Swipe* at the Museum of Modern Art, New York. Birnbaum and Steyerl have both deconstructed the mass distribution of images and their meanings, in parallel with the increased availability of production technologies. Bringing together two artists from different generations, the discussion—here published for the first time—surveyed the impact of changing technologies, production methods, and systems of distribution on how artists relate to and repurpose images; the nature of broadcasting, visibility, and invisibility; how much agency and integrity images must possess to remain lasting references for generations to come; and the museum and the web as spaces of permanence.



Contact sheet displaying images photographed by Dara Birnbaum from *Technology/Transformation: Wonder Woman*, ca. 1978.  
Courtesy: the artist and Marian Goodman Gallery

STUART COMER  
I'd start by riffing on Hito's video *How Not to Be Seen* [2013], which is clearly about visibility and invisibility. Today, one has to think about these strategies of appropriation—of taking images out of circulation, out of the media, and reframing them. Dara, let's take your well-known work *Technology/Transformation: Wonder Woman* [1978–79]. It's very hard for us to understand the amount of labor it took to make it, and how important it was to extract that image of Lynda Carter spinning around and transforming into Wonder Woman. You appropriated it and positioned it in a different system, repeating it over and over again so it became the subject of a kind of analysis, and you achieved all of this through analog editing. One of the things I'm particularly curious about is this shift from the cut, the montage, dealing with literally splitting physical matter and putting it next to other physical matter, to the age of the swipe, the wipe, the blur, the cut and paste. It's a completely different technological framework and a completely different methodology. It's no longer only the producer who touches the image, but the consumer as well. This is such a radical change, and the rate of change has itself accelerated so quickly. How did you both arrive at the strategy of appropriation in your earlier work, and how do you think that's shifted as the available technological tools have changed how we behave?

HITO STEYERL  
Editing analog video is of course different from editing film, but it's also different from editing digital video. The really terrible thing with analog video was that you couldn't insert anything—it was so difficult if you were mastering to do an insert cut. Whereas with film and digital video you far more readily take your timeline apart, your edit apart, like a physical object.

DARA BIRNBAUM  
I don't think appropriation can be the same today. When I “stole” Wonder Woman, it was so much labor, so sneaky, and so much drudgery. I was editing alone in a small analog video studio at the Nova Scotia College of Art & Design late at night after I finished teaching my classes, which was glorious for me, but editing that video was really, really tough. I used to be known as a fast editor, but my stuff looks slow now, so I can't wait to see what people are going to be doing with it. I thought of the images that I was taking as very corporate images and not images made by other artists or independent makers, so for me they didn't have much authenticity. I saw them as almost like *You can't stop me from painting my own landscape*, and that such television imagery was the most common vocabulary in America at that time. I grew up on Pop Art, where a lot of the techniques involved serial repetition, arresting an image without translating the medium. I come from what is known as the Pictures Generation, and the idea of trying to deal with mass media imagery at that time was highly important, but I did not want to translate the medium of these television images; I wanted to use this medium on itself. That was important: the ability to get at something that was in a flow and that didn't allow you to get at it. Right now there's almost more imagery than we can handle, which prompts me to ask: How do people still have a stance of visibility? I try to find things that are either intruding on me, or are hard to find, and show what's missing. I'm trying to put into circulation images that were set aside either because they were dismissed as worthless or heralded as too important. The things that have hit me the hardest are like, “Hands up, don't shoot.” That's another form of developing an image immediately, and it's

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actually the kind of image I grew up with in Berkeley, living there in the 1970s, when one had to occupy—one could not disappear, but had to be seen taking their message visually to the street. How artists do that right now is a question we could all discuss. But this is how a viral image works—someone said it and everyone did it. And it was so important for it to be seen.

HITO  
In my own work, appropriation was, in a way, a strategy to deal with scarcity, with images that didn't belong to you, that you had no control over, and that you were trying to somehow re-manuever. Now, of course, the whole situation has completely changed and it feels like not only the images that people produce all the time but people themselves are being appropriated. Their attention, energy, affect, activities, and all their data. There's a kind of capture machine going on all the time that completely restructures the question of appropriation. If you upload anything to your Google Docs or Drive, it belongs to Google. This is how appropriation works. It automatically becomes the property of the company. Appropriation is the default now, but it is mainly performed by quasi-monopolists. The question of visibility is related to that. The question now is not how to appropriate or get access to images, but rather how to ward off, or avoid being exposed to, images that are being forced on you, that you are supposed to see, that are supposed to enact a kind of violence on you or to make you an active participant in warfare. Trying to avoid this coercion is the new appropriation.

DARA  
I had a strategy, directly out of Berkeley in the 1960s, where I refused to own a TV. I thought that participating, by viewing television, was going to affect me and politicize me in a way I did

not want. Then one day there was a demonstration, and on the podium a TV was delivering news of the expansion of the war in Vietnam into Cambodia and Laos. One of the speakers for the New Left said, “Are we going to look at this? No!” and took a mallet and smashed the TV. At that moment, I went out and got a TV. The images lately that are being jammed at us as political propaganda are being re-owned by young artists who are making their own montages out of them and trying to deflate what that imagery is. That's another way as well to purposely grab it and alter it. I don't know if that's an answer, but I'm not sure that turning away from the deliverance of this imagery is the answer either.

STUART  
I want to read one line that Dara wrote in 1995 in an essay titled “Finding Any Place in Cyberspace,” which I think chimes with a lot of Hito's writings too: “The phantom visibility caused by the absence, the invisibility of actual subjects, poses the greatest threat to the validity of cultural projects aimed at the critical assessment of new technological frameworks.” Particularly in terms of what Hito just suggested about the appropriation of our own subjectivity and identity through all these different clouds and corporate systems, and the absence and presence of the subject through these technologies, I wonder: How do we transform technology now, when it is evermore clever and can almost anticipate any radical act you would take against it? I see both of your bodies of work as key blueprints for how we might begin to articulate that. Even if we know it's a losing battle, how to just keep rewriting the rules.

HITO  
It's not always a losing battle. There are windows when you can make some advances. This question is really important because by now we can't see most images. A digital image is only visible for

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STUART COMER is the Lonti Ebers Chief Curator of Media and Performance at the Museum of Modern Art, New York. He oversees the collection and a diverse program of exhibitions, events, and acquisitions, and also leads the Marie-Josée and Henry Kravis Studio, the museum's new space dedicated to performance, music, sound, spoken word, and expanded approaches to the moving image. In addition to helping reimagine the museum's collection galleries, some of Comer's recent projects at MoMA have included *Signals: How Video Transformed the World* (with Michelle Kuo, 2023), *Adam Pendleton: Who Is Queen?* (2021), *member: Pope.L, 1978–2001* (2019), *Haegue Yang: Handles* (2019), *Tania Bruguera: Untitled (Havana, 2000)* (2018), *Mark Leckey: Containers and Their Drivers*, MoMA PS1 (with Peter Eleey, 2016), *BRUCE CONNER: IT'S ALL TRUE* (2016), *Bouchra Khalili: The Mapping Journey Project* (2016), and *Transmissions: Art in Eastern Europe and Latin America, 1960–1980* (with Roxana Marcoci and Christian Rattemeyer, 2015). Comer was co-curator of the Whitney Museum of American Art's 2014 Whitney Biennial, and from 2004 to 2013 he served as the first curator of film at Tate Modern, London, where he oversaw film and video work for the Tate collection and displays and co-curated the opening program for the Tanks.

humans once it’s translated onto a screen, and most images today are not accessible to human perception anymore. They’re coded by machines, for machines, who have a conversation among one another, and human perception is not included in that.

STUART  
If the twentieth century was about the grid to some extent, by the end of the century we had become concerned with Gilles Deleuze, rhizomes, and things that were morphing and shape-shifting. When you walk into Dara’s *Rio VideoWall* [1989], that space and the grid are dissolved, and your presence becomes visible within this other network of broadcast images. That blurring of the interface was very prescient. The differences between analog and digital editing are making things blurrier. There is a liquid quality to the digital image that is changing the game quite radically. Hito can introduce this by talking a bit about her work *Liquidity Inc.* [2014].

HITO  
That work is about different forms of fluidity, the fluidity of capital, of imagery. It takes water—as a physical element—and extreme weather as metaphors for the fluidity of financial assets and digital information, and for a collective sense of instability. Coming back to the relation of physics and the image, what’s noteworthy is that the material substance of the image is now light because almost every image passes through fiber-optic cables. We live in a period in which every human activity, emotion, affect is bound at a certain time to transform into light. That sounds very nice, but it’s a completely dystopian vision in which people are being captured as beings consisting of light. I was thinking of that also in Dara’s *Pop-Pop Video: Kojak/Wang* [1980], where you have these particle effects.

DARA  
The Wang computer, one of the most successful and prominent

computers at the time, offered this new image of a role for women, to be these secretaries at their computers, and ideally only beautiful light enters in and only beautiful lights leave—but I grew up in the 1960s and I don’t believe in New Age anymore. Actually, one reason I liked video at the beginning was because I didn’t want to touch anything. I wanted everything to disappear. Only in my mind it would come together, and it felt like playing chess. It was a real high for me. And I don’t perceive all that much change, actually, from analog to digital in that way. But we’re going into a time when everything is speeded up, almost to the point of disappearance, and that’s really strange because we’re also using speed to try to see things we’ve never seen before. With the giant accelerator at CERN in Switzerland, the idea is of speeding things up to the point that they combust in a certain way to release new images, like the Higgs boson.

STUART  
That’s interesting, because we’re about to see a major shift in platforms like YouTube and the internet in general as a mode of broadcast. Hito has written quite a lot about it, and Dara, you’ve worked with it extensively. Broadcast is an active catalyst of events, not just a record or a document of those events. It more and more signifies something that’s alive, immediate, not merely recorded, not necessarily a memory, but happening to some extent in real time, which was of course another major innovation of video as opposed to film—that you could have a live feed. I’m thinking about Dara’s project *Hostage* [1994]. How is this issue of broadcasting, of the live distribution of images, affecting what you’re doing?

DARA  
*Hostage* was my gesture toward recognizing the importance of the first bombing of the World Trade Center, as I thought terrorism

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was coming to the United States. What I did was find an act of terrorism existing elsewhere, namely the kidnapping of Hanns-Martin Schleyer in Germany, in 1977, and show selections from documentary imagery, where each video channel in a total of six represented a different aspect of the kidnapping, and that eventual no-win situation. Schleyer was forced by the RAF to go on television and say, “I’m an enemy of the state.” Jean Baudrillard said that once this image appeared, Schleyer was worth nothing. It was all in that simulacrum of that image. I did all I could to get the actual images of Schleyer when he was forced to appear on television. It may not have been the best thing, because what I did was against the family, who’d tried to suppress these scenes so that they wouldn’t be seen. I went to ten different countries across Europe trying to find news services that had the footage, that exact moment when his value deteriorated to nothing, and repeat that image endlessly. I finally achieved getting the imagery through a news gathering service in Great Britain. That’s one aspect of *Hostage*.

The other is with the viewer: when you enter into trying to align yourself to the images, a laser beam shoots across the exhibition space, and when you shift the position of your body to directly see and confront the images, your body then prevents that laser from going through and thus stops the images—they all freeze. Then once you pull away from being in a direct alignment with the images, they start to flow again. Going back to broadcasting, I don’t find that most television broadcasts are live. They’re mostly reruns. You can never tell the live from the dead anymore, or the resurrected. Online, you have more of that feeling that you’re getting a jolt of live information.

HITO  
The changed nature of broadcast almost makes it seem as if the

image precedes the event, or creates it. But if the image precedes the event, it also means that probably the speed of light has been exceeded somewhere, that someone has the secret of that, because the light was faster than time in effect, which consequently means that something within the functioning of light has fundamentally changed. And this of course has major political effects (let’s just think about warfare being adapted to it).

STUART  
In terms of this relationship between light and matter, your use of chroma key has a lot to do with the idea that an architectural wall is not only painting out a space for video but referencing this sort of tabula rasa that can become another image that engulfs other images. It would be interesting to dig a little deeper into chroma key blue and green screens because they play a prominent role in both of your work.

HITO  
Interestingly, blue is not the standard color for chroma keys anymore, but it’s definitely the standard color for blank projections. If a projector doesn’t work, or if there is no signal, it will emit a blue light. So basically, the most popular and prevalent projector image ever is a blue monochrome. I recently came to think that this is the last universal image, being projected all over the world. Speaking of blue monochromes, of course we think of Yves Klein, whose blue monochrome was actually a riff on the blue backgrounds of icons, as these were meant to represent the unity of the cosmos. This is what I see nowadays in all these projected monochromes that have almost come to constitute the default of digital imagery.

STUART  
Dara, in the original iteration of *PM Magazine* [1982] you also used a red wall, and you talked about red at the time as a color that interfered with video signals.

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DARA  
Yes, red was seen as too vibrant. As in, “No, don’t wear that red tie. The signal won’t go through properly.” I looked at Yves Klein a different way. I didn’t see sky, actually, but primary colors. I’m not so sure either that we’re going to end up with this blue as an iconic signifier. As soon as the industry develops something new, it could be something else. In getting older, I feel like reinvesting in the museum, because images are being exchanged in such a fashion outside that I’ve learned to embrace a kind of sanctity that exists within museum spaces, as if they can provide a sanctuary now. And to allow for an ability to relate things historically as well. I grew up with the original Museum of Modern Art. It was the love of my life, and I’m not just saying that. It was a place to have reflection and to absorb. I’m curious about that because there’s been such a rejection of this now with the control of bureaucracies and corporations, as we all know.

STUART  
I think of the museum as a proto-internet, a place where images were stored and circulated and juxtaposed, and I can’t think of many precedents beyond the museum that did that in quite the same way. But are you arguing in favor of a kind of deceleration, a slowness?

DARA  
Talk about slowing down in a museum, when it’s become a tourist trap! Forgive me, but there’s so many people there, practically on a conveyor belt, that you have no control over your speed. I don’t see the museum today as allowing necessary moments with art. And museums, as we know, in this country have mostly become corporate entities. It’s a hard thing. What made my heart beat was the original Museum of Modern Art, and where I’ve lost my heart, a bit, is on the conveyor belt.

STUART  
I was struck earlier by your comment about trying to find a weight and a heft to images, because images have become so intangible and degraded that they perform as the ruins of our time in some ways, which a lot of artists have exploited. But people are still acclimating to the digital image, and the video image in particular, and many people claim that they’re ugly, or that they don’t have the physical presence of a painting.

DARA  
I’m still an idealist, and I still believe that the most important thing is the intention of the artist. All images right now undergo vast translation and transmutation, but as much as images are absorbed throughout a society, they don’t disappear—they just might carry with them a different reference. My question to myself is always: How much integrity can I put into an image to have it possess a staying power? And not to do without imagery, but rather have images that are lasting references?

HITO  
I think one of the best things museums can do is to provide black boxes where people can go to sleep, make out, or not be seen in any way. The museum is usually this illuminated space where people are surveilling the artworks, and there’s a code of behavior enforced by people watching one another, whereas in the black box you let go, you fall asleep. I think that’s great, and it has to do with deceleration. It’s about physical bodies and what they need. I was thinking about that today, because it just occurred to me that my entire life’s work will be probably wiped out by some kind of electrical strike. There will be nothing left, while the works by people who use stone, wood, or other materials might survive. Anything that’s made in digital format now is very fragile and vulnerable. But for me, maybe it’s not such a bad thing.

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DARA  
Within our society we need to be very aware about the things we hang on to, and do not let go of. Nothing is going to last, not in the way that we know. It might be that people working in digital imagery will see a greater transmission change, but everything changes. Paintings are repainted. Nothing stays permanent. I do want to say, though, that I fought like fucking hell to get out of the black box. Let me explain a little my abhorrence of the black box. At that time, video was encased in that way and seemed not to be allowed outside of it. What I wanted from my work, very badly, was the ability to dialogue with other traditional genres of art. When I was freed, as at the Whitney Biennial in 1985, for example, and allowed to show outside of a black box encasement that was related directly to cinema, I felt a breath of freedom, an ability to have a dialogue. For my generation, it was also very important not to be only inside the gallery. We did everything to get away from it. When I put out *Wonder Woman*, I placed it in a hair salon with a monitor in the window. When the owner asked me, “Well, what do you want to show?” I didn’t know how to talk art to a hair salon owner, but I did say, “Wonder Woman. Wonder Woman.” I didn’t say whether it was the real one, my one, or whatever one. She said, “How fantastic. I think I look like Wonder Woman.” This is one of the reasons I got one of my first shows. I put it in that storefront window in SoHo and I then made it into a kinescope, and afterward I had it travel in a film festival. In the 1970s going into the 1980s, Coosje van Bruggen, who was a real supporter, would look at me and say, “Oh, you artists of your generation, you just keep changing context. You think you’re going to change the content by changing the context.”

STUART  
The images that circulated a few

days ago of ISIS destroying major historical Assyrian works of art cut to my very core. In a way, that’s the greatest threat to the idea of a museum as a sacrosanct space of permanence, because any major political shift, even if it happens thousands of years after the objects are introduced into the museum, can wipe them out. Both of you have been playing with staging images as installations, managing to create very structurally rigorous, but slippery, territory for images, as they slide across multiple surfaces and change, but you set that into parameters that are critical too.

HITO  
I’m now going to completely contradict what I said earlier. A few years ago, when the museums in Cairo, and before that in Baghdad, were looted, it made me think that if you want to get rid of anything, just put it in a museum, because it will get destroyed at some point in time. The Louvre was ransacked five times in the nineteenth century. One tends to think of museums as sacrosanct, always-intact, permanent places, but it’s far from the truth. If you want to keep something, just upload it to the internet because it will end up with the NSA and be stored for eternity.

DARA  
There are these endless reproductions that we see all the time. I’m not the biggest spokesperson for painting, but I will say that the first time I ever saw an Edvard Munch, in the Scandinavian light and type of environment where it was created—there is nothing online that is ever going to do that for me again.

HITO  
I have to contradict. Dara, you are my Munch, okay? I have seen your work online. It’s about tradition, about history, and it comes to me by means of reproduction. We can argue about the original when it comes to video, but usually the reproduction is almost as good as the original. When

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I saw *Pop-Pop Video: Kojak/Wang*, it just hit me. I saw it several times and the energy and the impact were still there. It will continue to reach people by way of reproduction, online, and in these kinds of slightly illegitimate versions. The museum is really not the only environment.

DARA  
For me, there continues to be value, maybe in a naive way, in being able to walk into a few places in New York and still see the authentic works that I grew up with, which are very different from mine. I felt I had to fight back against the media. My work began to be referred to, first in Holland, as *Talking Back to the Media* [1985]. At a time when there was no way to grab those images—I had to get hold of them, to push them back, no matter how poor or not-poor they were. They’re ripped off like gosh knows. My works are online, and everything regarding *Wonder Woman* is up online. You have my work, then one that’s directly from my work but shrunk down and cropped by three-quarters, and one that’s a woman who puts on a Wonder Woman costume and spins around, and instead of bursting into an explosion of light she goes “phtt!” like that. This is the age we live in, and I’m filled with more questions than I’ve ever had before.

2023	<i>Dara Birnbaum</i>
2023	<i>Dara Birnbaum</i>
2023	<i>* Signals: The Politics of Video Art</i>
2022	<i>Dara Birnbaum: Journey</i>
2022	<i>Dara Birnbaum: Reaction</i>
2021	<i>Dara Birnbaum: Talking Back to the Media</i>
2020	<i>* Videotapes: Early Video Art</i>
2019	<i>* Feminist Avant-Garde</i>
2018	<i>Dara Birnbaum</i>
2018	<i>Dara Birnbaum: Technology/Transformation</i>
2018	<i>Links to the World: Dara Birnbaum</i>
2018	<i>* Art in the Age of the Internet, 1989 to today</i>
2018	<i>* Before Projection: Video Sculpture 1974–1995</i>
2018	<i>* Brand New: Art and Commodity in the 1980s</i>
2018	<i>* Broadcasting: EAI at ICA</i>
2018	<i>* Michael Jackson: On the Wall</i>
2017	<i>Dara Birnbaum: Psalm 29(30)</i>
2017	<i>* Delirious: Art at the Limits of Reason, 1950–1980</i>
2017	<i>* Into the Unknown: A Journey through Science Fiction</i>
2017	<i>* Truth: 24 Frames Per Second</i>
2016	<i>Dara Birnbaum: Psalm 29(30)</i>
2016	<i>New Media Series: Dara Birnbaum</i>
2015	<i>Dara Birnbaum: From NSCAD</i>
2015	<i>* Greater New York</i>
2014	<i>* Art Post Internet</i>
2014	<i>* Cut to Swipe</i>
2014	<i>* The Last Brucennial</i>
2014	<i>* Take It or Leave It</i>
2013	<i>* Mom, am I barbarian</i>
2013	<i>* This Is Not a Love Song</i>
2013	<i>* The Whole Earth: California and the Disappearance of the Outside</i>
2012	<i>Dara Birnbaum: Technology/Transformation: Wonder Woman</i>
2012	<i>* Remote Control</i>
2012	<i>* This Will Have Been: Art, Love &amp; Politics in the 1980s</i>
2012	<i>* Vidéo Vintage: 1963–1983</i>
2011	<i>Dara Birnbaum</i>
2011	<i>Dara Birnbaum: Arabesque</i>
2011	<i>* The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973–1991</i>
2010	<i>* MACBA: Are You Ready for TV?</i>
2010	<i>* Off the Wall: Part 1–Thirty Performative Actions</i>
2009	<i>Dara Birnbaum: The Dark Matter of Media Light</i>
2009	<i>Dara Birnbaum: First Statements and Then Some...</i>
2009	<i>Dara Birnbaum: Technology/Transformation: Wonder Woman</i>
2009	<i>* The Pictures Generation, 1974–1984</i>
2009	<i>* Reflections on the Electric Mirror: New Feminist Video</i>

Osservatorio Fondazione Prada, Milan  
Fondazione Prada, Aoyama  
Museum of Modern Art, New York  
Miller ICA, Carnegie Mellon University, Pittsburgh  
Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York  
Neuer Berliner Kunstverein  
Zachęta, National Gallery of Art, Warsaw  
International Center of Photography Museum, New York  
Marian Goodman Gallery, London  
Cleveland Museum of Art  
Tartu Art Museum  
Institute of Contemporary Art, Boston  
List Visual Arts Center at Massachusetts Institute of Technology, Cambridge  
SculptureCenter, New York  
Hirshhorn Museum, Washington, DC  
Institute of Contemporary Art, Philadelphia  
National Portrait Gallery, London  
Grand Palais, Paris  
Bundeskunsthalle, Bonn  
Espoo Museum of Modern Art, Finland  
Marian Goodman Gallery, New York  
Met Breuer, New York  
Barbican Centre, London  
Onassis Cultural Centre, Athens  
Dallas Museum of Art  
Marian Goodman Gallery, Paris  
Saint Louis Art Museum  
Anna Leonowens Gallery, Halifax  
MoMA PS1, New York  
Ullens Center for Contemporary Art (UCCA), Beijing  
Museum of Modern Art, New York  
Bruce High Quality Foundation, New York  
Hammer Museum, Los Angeles  
13th Istanbul Biennial  
Palau de la Virreina Center de la Image, Barcelona  
Haus der Kulturen der Welt, Berlin  
Fleckenstein Video Gallery, Flint Institute of Arts  
Institute of Contemporary Arts, London  
Museum of Contemporary Art, Chicago  
Walker Art Center, Minneapolis  
Institute of Contemporary Art, Boston  
Centre Pompidou, Musée National d’Art Moderne, Paris  
Marian Goodman Gallery, New York  
South London Gallery  
Neuberger Museum of Art, Purchase, New York  
Nasher Museum of Art at Duke University, Durham  
Contemporary Arts Museum Houston  
Museu d’Art Contemporani de Barcelona – MACBA  
Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela  
Whitney Museum of American Art, New York  
Stedelijk Museum voor Actuele Kunst (SMAK), Ghent  
Museu Fundação Serralves, Porto  
Wilkinson Gallery, London  
Center for Contemporary Art Kitakyushu  
Metropolitan Museum of Art, New York  
Brooklyn Museum, New York

2008	<i>Dara Birnbaum: Technology/Transformation: Wonder Woman</i>	Museum of Modern Art, New York	1994	<i>Damnation of Faust, 1984/1993</i>	Rena Bransten Gallery, San Francisco
2008	* <i>La vidéo, un art, une histoire, 1965–2007</i>	Musée Fabre, Montpellier	1994	<i>Films at Portikus: Dara Birnbaum</i>	Portikus, Frankfurt
2007	* <i>Television Delivers People</i>	Whitney Museum of American Art, New York	1994	<i>Hostage</i>	Paula Cooper Gallery, New York
2007	* <i>WACK! Art and the Feminist Revolution</i>	Museum of Contemporary Art, Los Angeles	1994	* <i>Radical Chic</i>	Künstlerhaus, Stuttgart
		PS1 Contemporary Art Center, New York	1993	* MultiMediale 3	Zentrum für Kunst und Medientechnologie, Karlsruhe
		Vancouver Art Gallery			
2006	<i>Dara Birnbaum: Technology/Transformation: Wonder Woman</i>	Kunsthalle Wien	1992	<i>Damnation of Faust</i>	Rhona Hoffman Gallery, Chicago
2006	* <i>The Discovery of Electronic Body Art and Video of the '70s</i>	Torre Pellice, Galleria Civica d'Arte	1992	* documenta IX	Kassel
	<i>(La scoperta del corpo elettronico. Arte e video negli anni '70)</i>	Contemporanea, Turin	1992	* <i>Performing Objects</i>	Institute of Contemporary Art, Boston
2006	* <i>The Early Show: Video from 1969–1979</i>	Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York	1992	* <i>TRANSVOICES</i>	Coproduction of Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; / WNET, New York; / WGBH, Boston; MTV Network; Canal +, France
2006	* Utopia Station	World Social Forum, Porto Alegre			Rena Bransten Gallery, San Francisco
2005	* <i>Contour</i>	2nd Biennial for Video Art, Mechelen			Josh Baer Gallery, New York
2005	* <i>Markers V—Poles Apart / Poles Together</i>	51st Venice Biennale	1991	<i>Dara Birnbaum: Canon: Taking to the Streets (Part One)</i>	Rhona Hoffman Gallery, Chicago
2005	* <i>Mixed Doubles</i>	Carnegie Museum of Art, Pittsburgh	1991	<i>Tiananmen Square: Break-In Transmission</i>	Zentrum für Kunst und Medientechnologie, Karlsruhe
2005	* <i>Regarding Terror: The RAF Exhibition</i>	Kunst-Werke Institute for Contemporary Art, Berlin			Institut Valencià d'Art Modern (IVAM), Centre del Carmen, Valencia
		Neue Galerie am Landesmuseum Joanneum, Graz	1991	* <i>MultiMediale 2</i>	Kuopio Videofestivaalit, Helsinki/Kuopio Videowall, Main Rail Station, Helsinki
2005	* <i>September 11, 1973</i>	Orchard, New York			Museum of Contemporary Hispanic Art, New York
2004	* <i>Music/Video</i>	Bronx Museum of the Arts, New York	1990	<i>Dara Birnbaum</i>	New Museum of Contemporary Art, New York
2004	* <i>Prima e dopo l'immagine</i>	Museo d'Arte Contemporanea, Castello di Rivoli, Turin	1990	<i>Dara Birnbaum: Retrospektiivi</i>	Studio Museum in Harlem, New York
2004	* Utopia Station	Haus der Kunst, Munich			Brooklyn Museum, New York
2003	<i>Erwartung/Expectancy: A Video Installation</i>	Jewish Museum, New York	1990	* <i>The Decade Show: Frameworks of Identity in the 1980s</i>	Rio Shopping and Entertainment Centre, Atlanta
2003	* <i>Die Medienkuntstrolle</i>	Zentrum für Kunst und Medientechnologie, Karlsruhe			707 e.V., Frankfurt
		Pacific Film Archives, Berkeley	1990	* <i>What's on TV</i>	Museum of Contemporary Art/Temporary Contemporary, Los Angeles
2003	* <i>No Technical Difficulties</i>	50th Venice Biennale	1989	<i>Rio VideoWall</i>	Whitney Museum of American Art, New York
2003	* <i>X-Screen</i>	mumok, Vienna	1989	<i>Video Texte</i>	Cincinnati Art Museum
2002	<i>Erwartung</i>	Marian Goodman Gallery, New York	1989	* <i>A Forest of Signs: Art in the Crisis of Representation</i>	New Orleans Museum of Art
2002	* <i>Gloria: Another Look at Feminist Art of the 1970s</i>	White Columns, New York			Denver Museum of Art
		Museum of Art, Rhode Island School of Design			Pennsylvania Academy of Fine Arts, Philadelphia
		Galleries at the Moore College of Art and Design, Philadelphia			International Center of Photography, New York
2002	* <i>Shoot the Singer: Music on Video</i>	Institute of Contemporary Art, University of Pennsylvania, Philadelphia			Pacific Film Archives, Berkeley
		Marian Goodman Gallery, Paris	1988	<i>Liquid Perception</i>	Carnegie Museum of Art, Pittsburgh
2001	<i>Erwartung</i>	49th Venice Biennale	1988	<i>Many Charming Landscapes: The Video Tapes of Dara Birnbaum</i>	San Francisco Museum of Modern Art
2001	* <i>Plateau of Humankind</i>	PS1 Contemporary Art Center, New York	1988	* <i>American Landscape Video: The Electronic Grove</i>	Newport Harbor Art Museum
2000	* <i>Around 1984: A Look at Art in the Eighties</i>	Coproduction of the Walker Art Center, Minneapolis; Centre Georges Pompidou, Musée National d'Art Moderne, Paris; Kunstmuseum Wolfsburg; Miami Art Museum; Portland Art Museum; Museo Rufino Tamayo, Mexico City			Ars Electronica, Linz
2000	* <i>Let's Entertain: Life's Guilty Pleasures</i>	1st Seoul Biennial			International Center for Photography, New York
		Das Gedächtnis der Kunst, Historisches Museum, Frankfurt, in cooperation with the Schirn Kunsthalle, Frankfurt	1988	* <i>New American Video Art: A Historical Survey, 1967–1988</i>	Kassel
		Kunsthalle Wien	1987	<i>Video Feature</i>	Moderna Museet, Stockholm
		Leo Koenig Inc., New York	1987	* documenta 8	First International Video Biennale, Vienna
2000	* <i>Media_City Seoul 2000</i>	Whitney Museum of American Art, New York	1987	* <i>Implosion: A Postmodern Perspective</i>	Time Based Arts, Amsterdam
2000	* <i>Show &amp; Tell</i>	Hirshhorn Museum and Sculpture Garden, Washington, DC	1985	<i>Retrospective</i>	Carnegie Museum of Art, Pittsburgh
		Berkeley Art Museum	1985	<i>Talking Back to the Media</i>	Whitney Museum of American Art, New York
		Contemporary Museum, Baltimore	1985	* 1985 Carnegie International	New Museum of Contemporary Art, New York
1999	* <i>Tele[visions]</i>	Künstlerhaus Bethanien, Berlin	1985	* 1985 Whitney Biennial	Renaissance Society at the University of Chicago
1999	9 <i>(A)Drift of Politics</i>	Rena Bransten Gallery, San Francisco	1985	* <i>Difference: On Representation and Sexuality</i>	Institute of Contemporary Art, London
1999	* <i>The American Century, Art &amp; Culture 1900–2000, Part 2</i>	San Francisco Museum of Modern Art			Musée d'Art Moderne de la Ville de Paris
1999	* <i>Regarding Beauty in Performance and Media Art 1960–1998</i>	Soros Centre for Contemporary Arts, Ljubljana			Tate Gallery, London
		Guggenheim Museum SoHo, New York	1984	* <i>New Video Music USA, Nouvelles Frontières</i>	Institute of Contemporary Art, Boston
1999	* <i>Show and Tell: A Selected History of Photography and Video</i>	Rose Art Museum, Waltham	1984	<i>Dara Birnbaum, Le Coin du Miroir</i>	Dijon
1999	* <i>Video Impact</i>	Kunsthalle Wien	1984	<i>Dara Birnbaum—Retrospective Screening</i>	Cinematheque/Videotheque, Institute of Contemporary Arts, London
1997	<i>Dara Birnbaum: Videofilme aus den Jahren 1978 bis 1990</i>	Norrtälje Konsthall			Whitney Museum of American Art, New York
1997	<i>Hostage</i>	Musée d'Art Contemporain, Lyon			UCVideo, Minneapolis
1997	* <i>Disrupture: Post-Modern Media</i>				Artists Space, New York
1997	* <i>Medij v mediju/Media in Media</i>				41st Venice Biennale
1997	* <i>Rooms with a View: Environments for Video</i>				Stedelijk Museum Amsterdam
1996	* <i>More Than Minimal: Feminism and Abstraction in the '70s</i>				Long Beach Museum of Art
1995	<i>Dara Birnbaum</i>				Museum of Modern Art, New York
1995	<i>Dara Birnbaum</i>				Musée d'Art Contemporain, Montreal
1995	* 3e Biennale d'Art Contemporain de Lyon: Installation, Cinéma, Vidéo, Informatique				Musée d'Art Moderne de Liège
1995	* <i>Féminin/Masculin (le sexe de l'art)</i>				
1995	* <i>Video Spaces: Eight Installations</i>				
		Centre Pompidou, Paris	1985	* <i>Performance Art and Video Installation</i>	
		Museum of Modern Art, New York	1984	<i>Currents and PrimeTime</i>	
			1984	<i>Dara Birnbaum, Le Coin du Miroir</i>	
			1984	<i>Dara Birnbaum—Retrospective Screening</i>	
			1984	* <i>New American Filmmakers Series</i>	
			1984	<i>Videotapes by Dara Birnbaum</i>	
			1984	* <i>A Decade of New Art</i>	
			1984	* <i>From TV to Video e Dal Video alla TV</i>	
			1984	* <i>The Luminous Image</i>	
			1984	* <i>Video: A Retrospective Part 1, 1974–1984</i>	
			1984	* <i>Video Art: A History</i>	
			1983	* <i>Vidéos: Dara Birnbaum</i>	
			1982	<i>Vidéo? Vous avez dit vidéo?</i>	

1982	* documenta 7	Kassel
1982	* <i>A Fatal Attraction: Art and the Media</i>	Renaissance Society, University of Chicago
1982	<i>Return/Jump</i>	The Kitchen, New York
1981	<i>Dara Birnbaum</i>	Anthology Film Archives, New York
1981	* <i>Pictures and Promises</i>	The Kitchen, New York
1981	* <i>Video Viewpoints</i>	Museum of Modern Art, New York
1980	* [Title unknown]	AIR Gallery, London
1980	<i>Dara Birnbaum</i>	Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax
		The Kitchen, New York
1980	<i>Dara Birnbaum</i>	The Kitchen, New York
1980	<i>Local TV News Analysis for Cable Television</i> (with Dan Graham)	Television by Artists, A SPACE, Toronto
1979	Multidisciplinary Program	Institute for Art and Urban Resources, PS1, New York
1979	* <i>Deconstruction/Reconstruction</i>	New Museum of Contemporary Art, New York
1979	* <i>Exotic Events/Times Square Show</i>	New York
1979	* <i>Filmworks 1978–1979</i>	The Kitchen, New York
1979	* <i>Re-Runs</i>	The Kitchen, New York
1979	* <i>Tapes from the Museum of Modern Art</i>	American Center, Paris
1979	* <i>Television/Video</i>	Princeton University Art Museum
1978	<i>Dara Birnbaum</i>	Centre for Art Tapes, Halifax
		Franklin Furnace, New York
		The Kitchen, New York
1978	<i>Dara Birnbaum</i>	The Kitchen, New York
1977	<i>Dara Birnbaum</i>	Artists Space, New York
1977	* <i>Notebooks, Workbooks, Scripts, Scores</i>	Franklin Furnace, New York

\* Selected group exhibitions

1–6	<i>Attack Piece</i> (stills), 1975. Courtesy: the artist; Marian Goodman Gallery; Electronic Arts Intermix, New York
7–12	<i>Kiss the Girls: Make Them Cry</i> (stills), 1979. Courtesy: the artist; Marian Goodman Gallery; Electronic Arts Intermix, New York
13–14	<i>Technology/Transformation: Wonder Woman</i> (stills), 1978-79. Courtesy: the artist; Marian Goodman Gallery; Electronic Arts Intermix, New York
15	Study for <i>Liberty: A Dozen or So Views</i> , New York, 1976. From <i>Note(s): Work(ing) Process(es) Re: Concerns (That Take On / Deal With)</i> (New York: Primary Information, 2021). Courtesy: the artist and Primary Information, New York
16	Installation rendering for <i>Will-o'-the-Wisp</i> , 1985. Courtesy: the artist and Marian Goodman Gallery
17	<i>Will-O'-the-Wisp</i> , 1985, <i>Video-Skulptur: Retrospektiv und Aktuell 1963-1989</i> installation view at Kölnischer Kunstverein and DuMont Kunsthalle, Cologne, 1989. Courtesy: the artist; Marian Goodman Gallery; Kölnischer Kunstverein, Cologne; DuMont Kunsthalle, Cologne
18	<i>PM Magazine</i> , 1982, <i>Cut to Swipe</i> installation view at Museum of Modern Art, New York, 2014. © The Museum of Modern Art, New York / Scala, Florence, 2023. Courtesy: the artist; Marian Goodman Gallery; Museum of Modern Art, New York. Photo: Jonathan Muzikar
19–22	<i>PM Magazine</i> (stills), 1982. Courtesy: the artist; Marian Goodman Gallery; Electronic Arts Intermix, New York
23	<i>Transmission Tower: Sentinel</i> , 1992, installation view at documenta IX, Kassel, 1992. Courtesy: the artist; Marian Goodman Gallery; documenta IX, Kassel
24	<i>Transmission Tower: Sentinel</i> , 1992, <i>Dara Birnbaum</i> installation view at Marian Goodman Gallery, London, 2018. Courtesy: the artist and Marian Goodman Gallery. Photo: Thierry Bal
25	<i>Transmission Tower: Sentinel</i> (still), 1992. Courtesy: the artist and Marian Goodman Gallery
26–27	<i>Rio Videowall</i> , 1989, installation views at the Rio Shopping and Entertainment Centre, Atlanta, 1989. Courtesy: the artist and Marian Goodman Gallery
28	<i>Tiananmen Square: Break-In Transmission</i> , 1990, <i>Dara Birnbaum</i> installation view at Marian Goodman Gallery, London, 2018. Courtesy: the artist and Marian Goodman Gallery. Photo: Thierry Bal
29	<i>Tiananmen Square: Break-In Transmission</i> (detail), 1990, <i>Dara Birnbaum</i> installation view at Marian Goodman Gallery, London, 2018. Courtesy: the artist and Marian Goodman Gallery. Photo: Thierry Bal
30–33	<i>TiananmenSquare: Break-In Transmission</i> (stills), 1990. Courtesy: the artist and Marian Goodman Gallery





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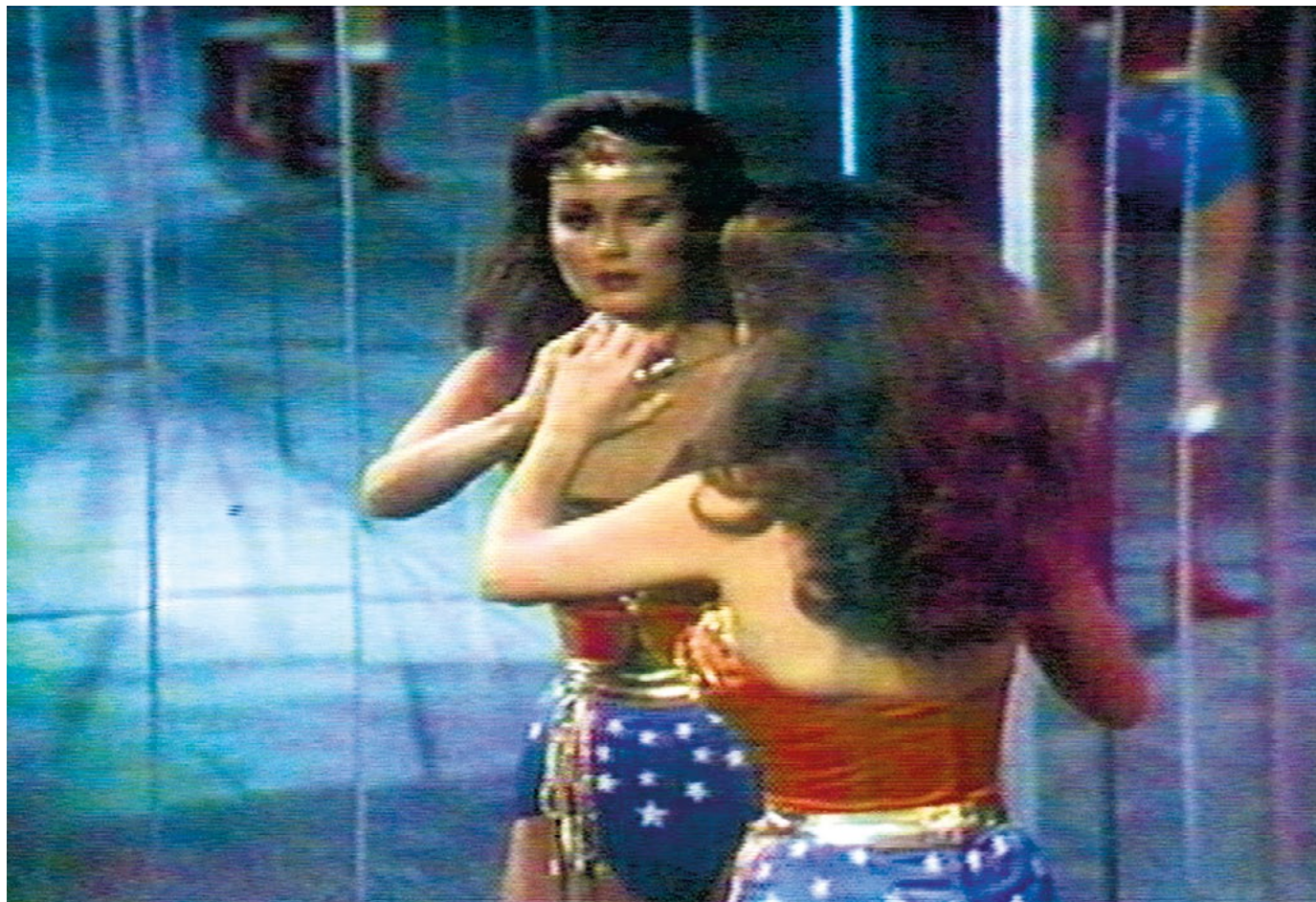


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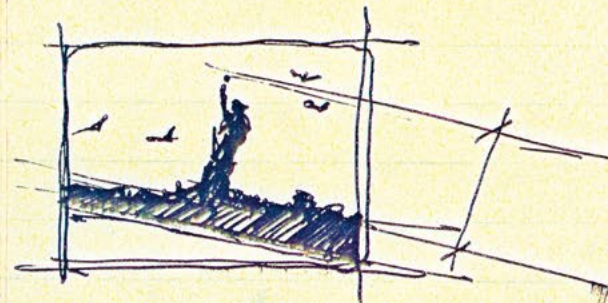
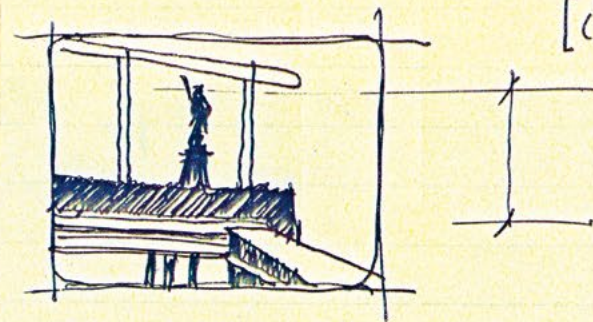


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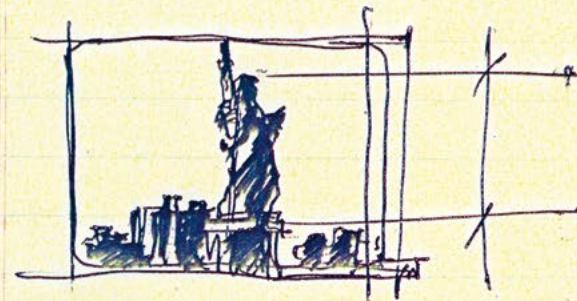
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# LIBERTY

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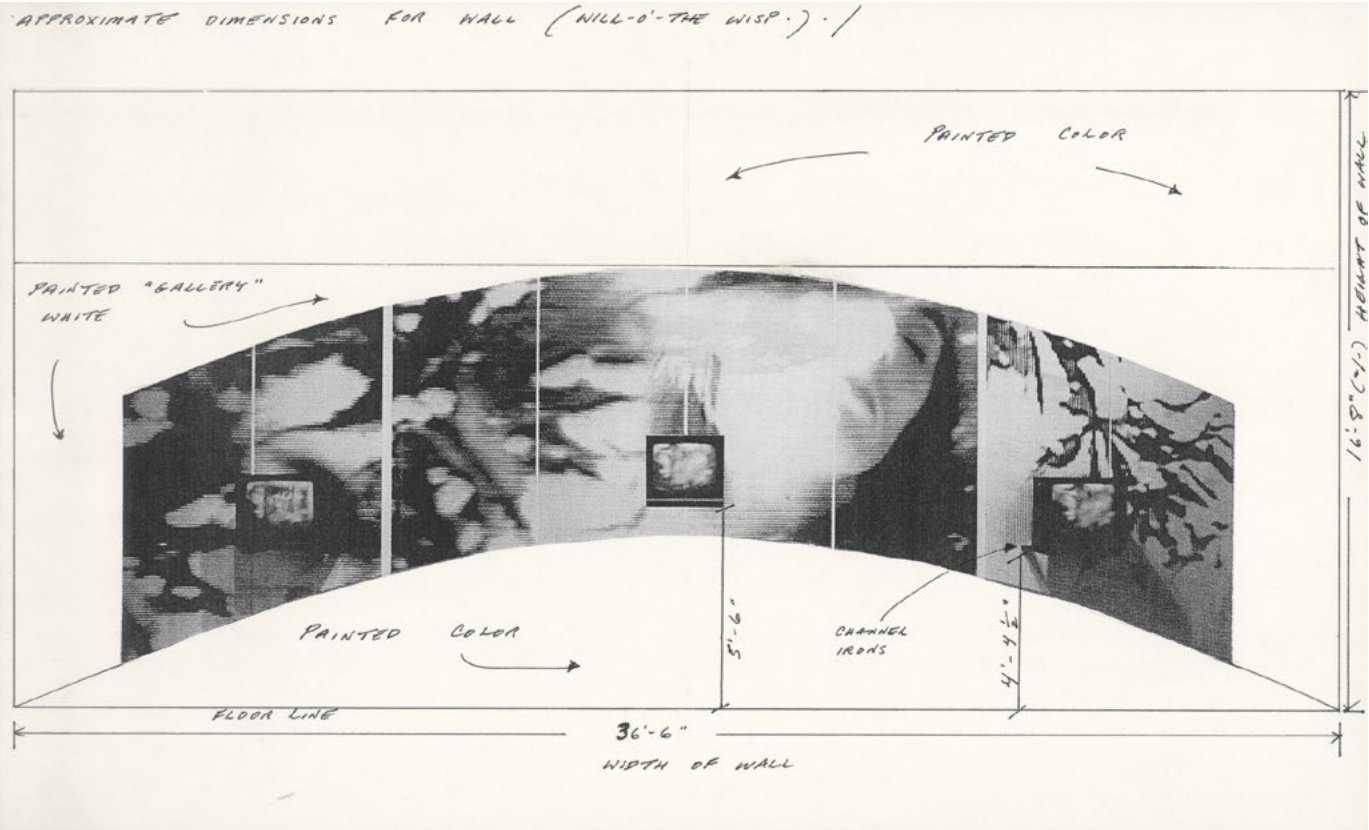
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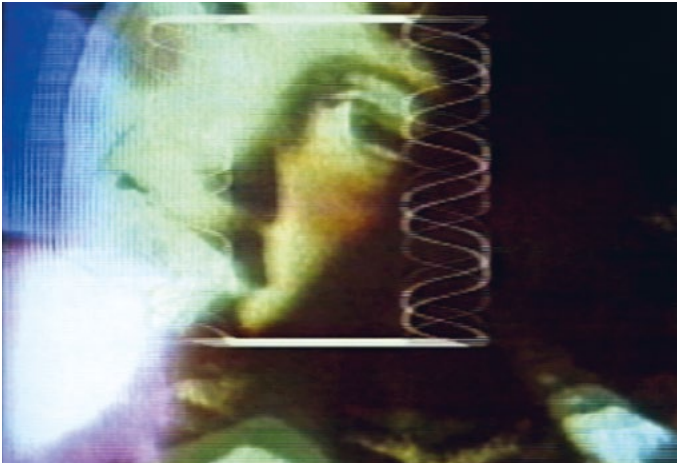


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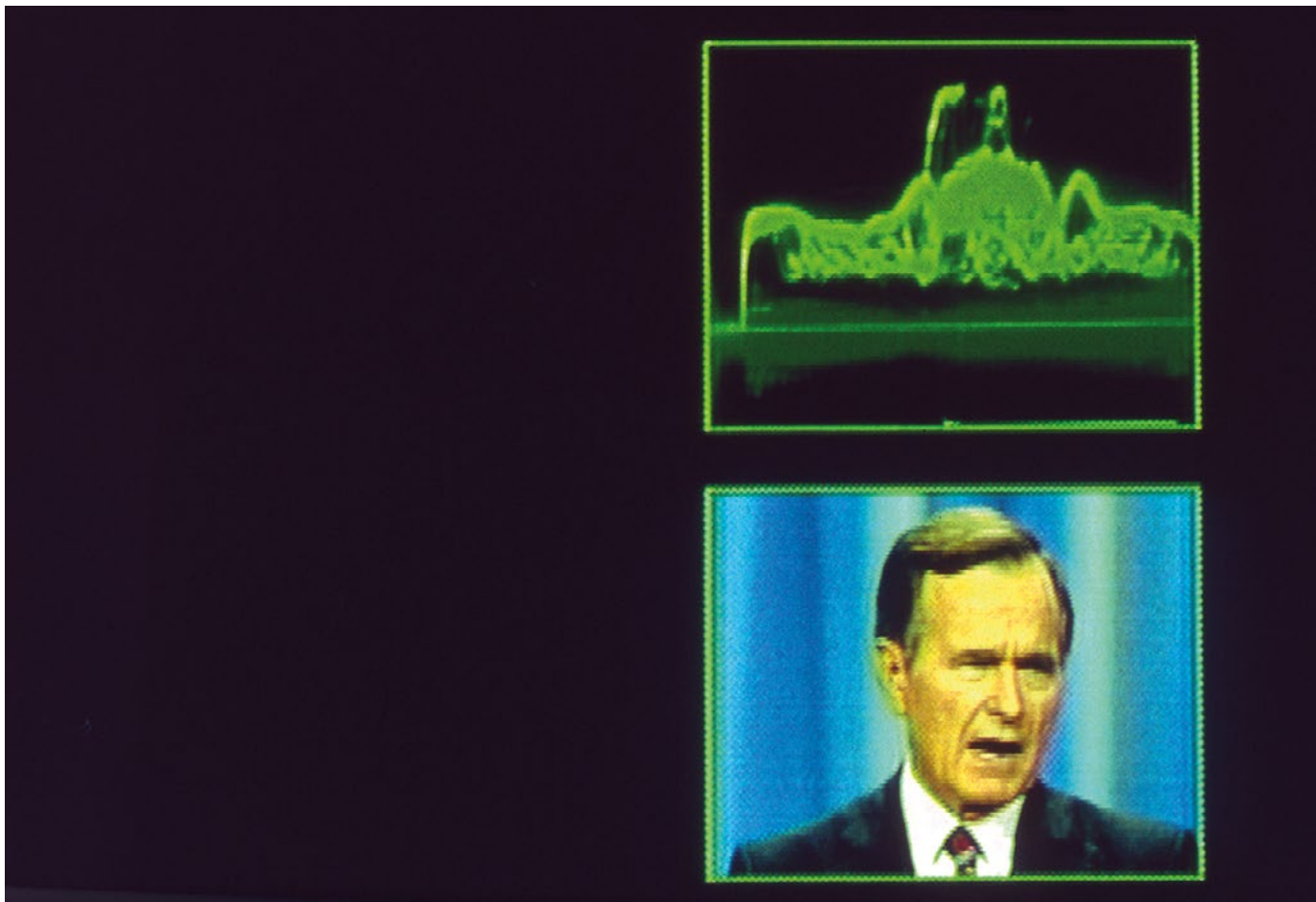




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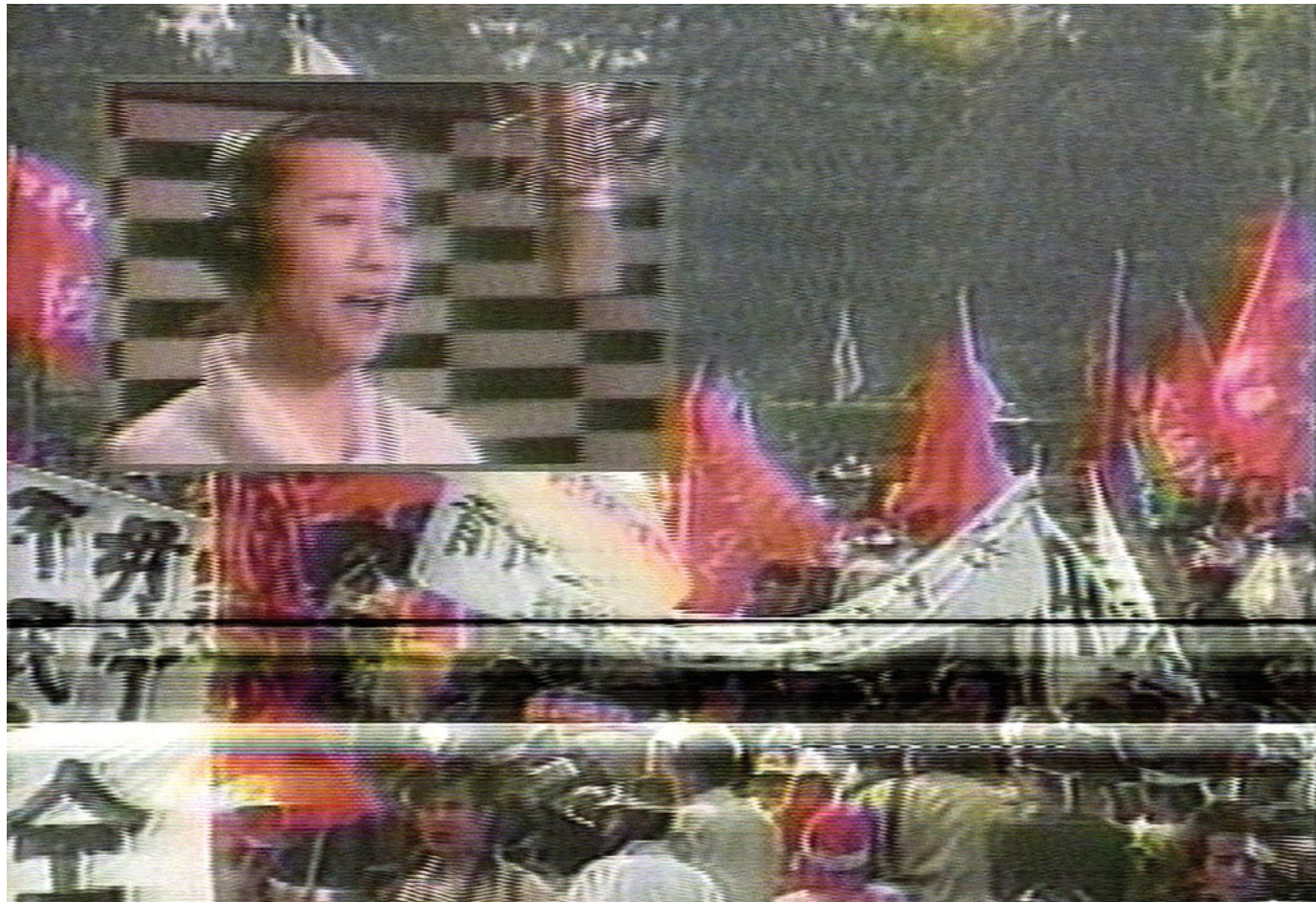


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