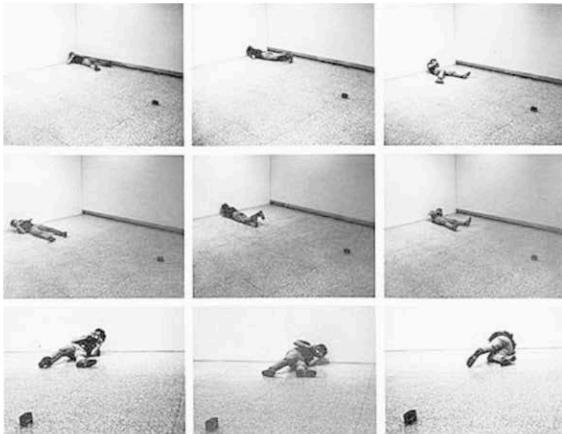


REGEN PROJECTS

Schwendener, Martha. "Critics' Picks: Dan Graham and Dara Birnbaum." *Artforum* (January 27, 2002) [ill.] [online]

ARTFORUM



Dan Graham, *Roll*, 1970.

NEW YORK

Dan Graham and Dara Birnbaum

MARIAN GOODMAN GALLERY | NEW YORK
24 West 57th Street
January 8 - February 9

If you didn't get enough of the Whitney's recent roundup of film and video works, titled "Into the Light: The Projected Image in American Art, 1964–77," this show serves as a kind of extension. Featuring not one but two

versions of Dan Graham's *Helix/Spiral*, 1973 (also shown at the Whitney), this exhibition delves into Graham's understanding of filmmaking and projection, his use of two projectors facing in opposite directions in order to investigate and question notions of the unified shooting and viewing position. Graham's end of the gallery also includes *Roll*, 1970, another work utilizing back-to-back projectors, as well as the side-by-side images of *Binocular Zoom*, 1969–79, a work that involves zooming in on a stable frame of buildings and sky as seen through a set of binoculars. Also on view at Marian Goodman is a recent work by Dara Birnbaum, best known for videos using found and pop-cultural images such as the seminal *Wonder Woman*, 1978. *Erwartung: Expectancy*, 1995/2001, is based on Arnold Schönberg's eponymous one-act opera and, more specifically, the libretto written in 1909 by twenty-seven-year-old poet and medical student Marie Pappenheim. The work juxtaposes the now-historic text with images of a modern-day woman, setting up a situation that is theoretically—if not formally or physically—as much about poles and oppositions as Graham's work.

— Martha Schwendener