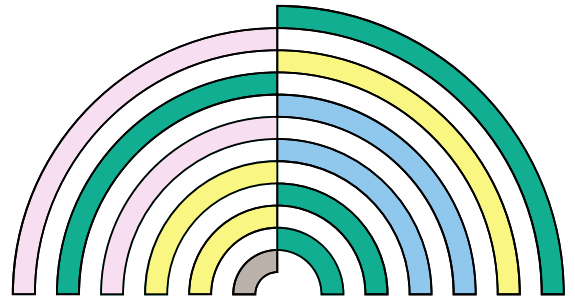


STEINKA



Presse  
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Press Images  
In the Download Area:  
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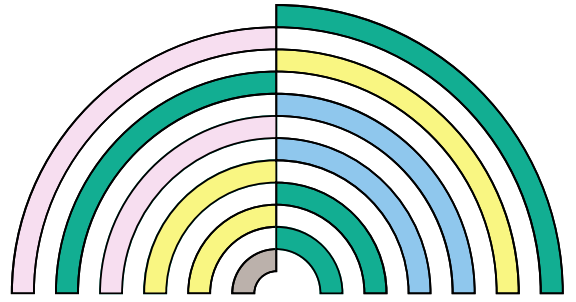
## Content

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Events in the course of the exhibition  
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## Fact Sheet

### Organiser

Haus der Kunst  
Prinzregentenstraße 1, 80538 Munich

### Curator

“Steina: Playback” is organised by the MIT List Visual Arts Center in collaboration with the Buffalo AKG Art Museum. It is co-curated by Natalie Bell, MIT List Visual Arts Center, and Helga Christoffersen, Buffalo AKG Art Museum. Coordinating curators at Haus der Kunst are Lydia Antoniou and Marlene Mützel.

### Duration

12.6. – 7.12.26 | Nordgalerie

### Press

Leonie Elena Friedmann

### Press Conference

11.6.26, 11 am | Terrassensaal

### Opening hours

Wed – Mon 10 am – 8 pm  
Tue closed

### Open Haus

Every last Friday of the month admission is free from 4 pm – 10 pm.

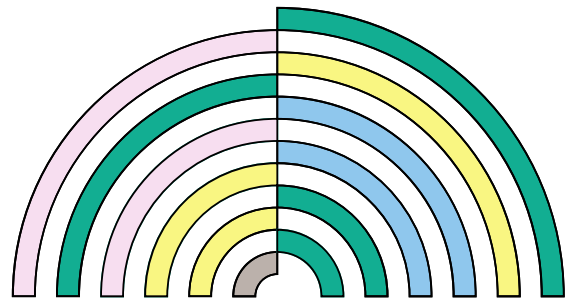
### Admission

Hausticket Large 15 € | 11 € reduced  
Hausticket Large Students and pupils age 12 and over 5 €  
Hausticket Large Family and Friends 35 €  
Hausticket Small 10 € | 8 € reduced  
Hausticket Small Students and pupils age 12 and over  
365 Live: 100 € | Haus der Kunst 365: 50 € Single | 90 € Partner  
Freunde HDK, Art students, ICOM, Severely disabled with ID free

For press tickets, please register via the press office: [presse@hausderkunst.de](mailto:presse@hausderkunst.de)

### Press Images

High res images available for download  
[hausderkunst.de/en/presse](https://hausderkunst.de/en/presse)



### **Exhibition Catalogue**

The exhibition “Steina: Playback” is accompanied by the monographic catalogue, *Steina*, copublished by MIT Press and Buffalo AKG Art Museum. Edited by Natalie Bell, and designed by Katy Nelson, it features lead essays by Ina Blom, Joey Heinen, and Gloria Sutton; an interview with the artist; and a roundtable conversation with scholars and curators reflecting on Steina’s legacy. Plate section texts by List Center Curatorial Assistant Zach Ngjin narrate various themes that endure across Steina’s oeuvre: System Performance, Tools, Signals, Machine Vision, and Ecology.

Edited by Natalie Bell, published by MIT List Visual Arts Center, Buffalo AKG Art Museum and the MIT Press, 2025

### **Exhibition Team**

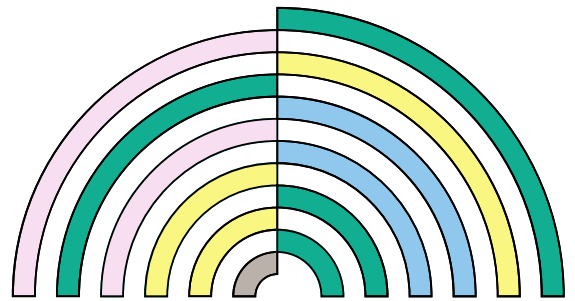
Nora Kronemeyer, Stefan McDonnell, Lena Breitmoser, Amaia Fernández de Bobadilla, Hans-Peter Frank, Michael Grudziecki, Jonas Gstattenbauer, Andrea Snigula.

### **Companies**

DraMa SoluTions GmbH & Co. KG, Elsimo Elektroanlagenbau GmbH, H&D Digitaldruck GmbH, Haas & Company GmbH, Eidotech GmbH, Magic Event und Medientechnik GmbH, Polyform GmbH, S. Strobl GmbH Artworks Metallbau, Schreinerei Günther Schmid GmbH.

### **Exhibition Graphics**

Bureau Borsche



### **Thanks to**

Many thanks to the entire team and our exhibition security.

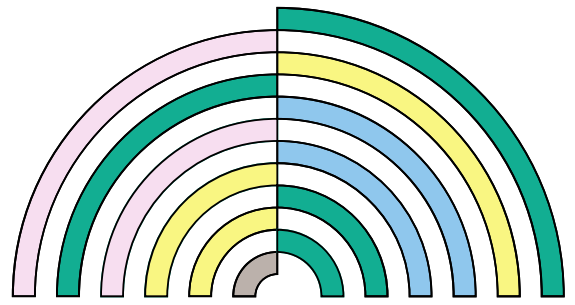
Haus der Kunst thanks MIT List Visual Arts Center and the Buffalo AKG Art Museum for a rewarding collaboration, and especially curators Natalie Bell and Helga Christoffersen.

We kindly thank those who have loaned works and contributed to the realization of the exhibition, in particular the National Gallery of Iceland and Ingibjörg Jóhannsdóttir and Párr Stave; Reykjavik Art Museum and Markús Þór Andrésson; BERG Contemporary and Ingibjörg Jónsdóttir; ZKM | Zentrum für Kunst und Medien, Karlsruhe and Margit Rosen; the Vasulka Foundation and Kristín Scheving; the Vasulka Live Archive; the San Francisco Museum of Modern Art; Tate, London; and The Museum of Modern Art, New York, as well as all others involved in the project, with the shared objective of honouring the artist.

For his generous support, thoughtful exchange, and caring contribution to Steina's new work *Outer Cosmos*, we would also like to warmly thank Luca Ceccarelli.

Above all, we wish to thank Steina most sincerely for sharing her groundbreaking lifetime achievement with us.

For their annual support of the programme, we would like to thank our shareholders, the Free State of Bavaria, and the Gesellschaft der Freunde der Stiftung Haus der Kunst München e. V. Our special thanks go to our major supporter, the Alexander Tutsek-Stiftung, for its generous support of our work. We also thank the Ulli and Uwe Kai-Stiftung for its long-standing commitment. In addition, we thank the Beisheim Foundation for funding the "Third Place."



## **Steina: Playback**

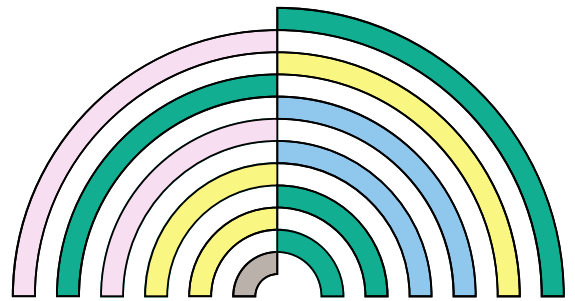
12.6. – 7.12.26

“**Steina: Playback**” traces more than five decades of work by an artist considered foundational to the history of video art. A classically trained violinist, **Steina** (b. Steinunn Briem Bjarnadóttir, 1940, Reykjavík, Iceland) took up the medium of video in 1970, approaching the camera as a musical instrument guided by what she has called the “majestic flow of time.” Image and sound become exchangeable in her work: the electronic signal is simultaneously image and sound, the apparatus simultaneously tool and agent. Coming from the world of music, she brought qualities of play and performance to her sense of composition and to the interfacing of musical instruments and video imaging tools in real time.

Playback, repetition, and the looped temporalities of the medium have long structured how Steina has presented her work. At Haus der Kunst, the exhibition unfolds not as a chronology but as an orbit through Steina’s cosmos: her invented tools, projected environments, and the long collaborations that have shaped her practice. Images turn, re-enter, and recirculate across time, carried by the circular motion, rotation, feedback, and return that recur throughout her work. From voice to signal to system, it follows sound, liveness and technology as forces that move through her practice. Spanning twenty-one works, ranging from early documentary experiments from the late 1970s to large-scale projected environments, the exhibition includes *Outer Cosmos* (2026), Steina’s most recent work completed and presented for the first time here. The work extends *Orbital Obsessions* (1975–77) by returning to that footage decades later. A self-portrait recorded in Steina’s Buffalo studio, in which multiple camera views are layered, fed back, and multiplied, is now placed at the centre of a wider spherical image space, with the original source material recirculated around it.

Since the early 1970s, Steina has been central to the formation of video as an artistic field. In 1971, with her life partner Woody Vasulka, she co-founded The Kitchen in New York, a venue for expanded forms of image, sound and live practice. It grew out of informal gatherings in their 14th Street studio. The Kitchen became a shared working environment for an emerging community of video makers, visual artists and experimental composers, among them Joan Jonas, La Monte Young and Alvin Lucier, whose practices held performance, sound and the moving image in close relation. The department of Learning and Engagement at Haus der Kunst draws on this collaborative ethos in a programme of public encounters built around shared tools, play and open knowledge.

Despite the presence of Steina’s works in major museum collections across the US and Europe, her practice remains underrepresented within wider narratives of the visual arts. Moving between sound, image, tools, and place, “Steina: Playback” presents a practice in which video is approached as material, instrument, environment, and temporal form. With this retrospective, Haus der Kunst recognises Steina as a foundational and still-generative figure in the histories of the moving image, whose work continues to resonate with the



technological conditions through which images are produced, circulated and experienced today.

“Steina: Playback” continues Haus der Kunst’s focus on women artists whose practices have reshaped the fields of image, sound, performance and exhibition-making, following exhibitions dedicated to Joan Jonas, Fujiko Nakaya, Katalin Ladik, Shu Lea Cheang, Meredith Monk, Rebecca Horn and Liliane Lijn. Within the 2026 programme, the exhibition stands between “ECHOES. Skin Contact”, which explored the interplay between the body and mediated reality, and Diane Severin Nguyen’s forthcoming exhibition, in which she experiments with photography as an expanded field of image production, moving between still and moving image, sound and installation. Together, these projects reflect Haus der Kunst’s sustained interest in how images are produced, mediated and encountered today.

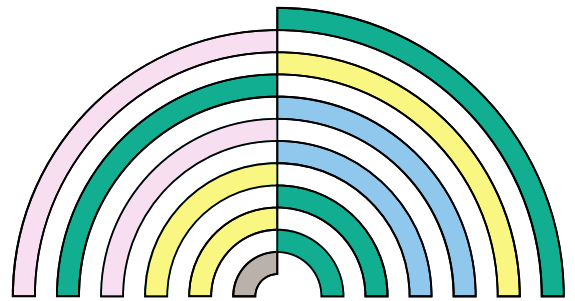
Following “Inside Other Spaces” (Haus der Kunst, 2023; on view 5.5. – 29.11.26 at Leeum Museum of Art, Seoul), which reconsidered the environment as artistic form, “Steina: Playback” carries this question into signal, duration, feedback and the electronic image. Seen today, Steina’s work speaks directly to a present in which vision is no longer only human, stable or singular. At Haus der Kunst, her work comes into focus as a practice in which the moving image is alive, unstable and in continuous transformation.

“Steina: Playback” is organised by the MIT List Visual Arts Center in collaboration with the Buffalo AKG Art Museum. It is co-curated by Natalie Bell, MIT List Visual Arts Center, and Helga Christoffersen, Buffalo AKG Art Museum. Coordinating curators at Haus der Kunst are Lydia Antoniou and Marlene Mützel.

**Steina: Playback**

**12.6. – 7.12.26**

Haus der Kunst | Nordgalerie  
Prinzregentenstraße 1, 80538 München  
[hausderkunst.de](http://hausderkunst.de) | [@haus\\_der\\_kunst](https://www.instagram.com/haus_der_kunst)

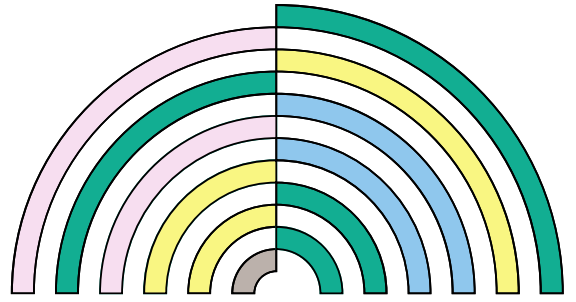


## About the artist

**Steina**, born Steinunn Briem Bjarnadóttir in 1940 in Iceland, lives in Santa Fe, New Mexico. She studied violin and music theory in Reykjavík and continued her training at the State Music Conservatory in Prague. After completing her studies, she joined the Iceland Symphony Orchestra. In 1965, she emigrated with Woody Vasulka to New York, where she initially worked as a freelance musician. In 1973, Steina and Woody Vasulka, working alongside Tony Conrad, Hollis Frampton, Paul Sharits, and Peter Weibel, founded the Department of Media Study at the University at Buffalo, one of the first academic programmes dedicated to media art and experimental practices centred on video, sound, and emerging technologies. In 1980, Steina and her partner Woody settled in Santa Fe, New Mexico, where Steina has lived and worked since.

Steina's work has been shown internationally, including at the Centre Georges Pompidou, Paris; the Museum of Art, Carnegie Institute, Pittsburgh (now the Carnegie Museum of Art); the Jonson Gallery, University of New Mexico Art Museum, Albuquerque; and the Whitney Museum of American Art, New York. Her works are held in the collections of the Museum of Modern Art, New York; the Smithsonian American Art Museum, Washington; the National Gallery of Canada, Ottawa; the San Francisco Museum of Modern Art; the Julia Stoschek Foundation, Düsseldorf; and Thyssen-Bornemisza Art Contemporary, Vienna.

Awards include grants from the Rockefeller Foundation and the National Endowment for the Arts (1982); the Maya Deren Award (1992); the Siemens Media Arts Prize from ZKM | Center for Art and Media, Karlsruhe (1995); and an honorary doctorate from the San Francisco Art Institute (1998). Steina is represented by BERG Contemporary, Reykjavík.



## **Events in the course of the exhibition**

### **Opening**

**Thu, 11.6.26, 7 pm**

Introduction by Andrea Lissoni, Artistic Director, followed by a conversation between Lydia Antoniou and Marlene Mützel, the exhibition's coordinating curators.

### **Workshop on electroacoustic music**

**Every second Saturday | 2 pm – 5 pm**

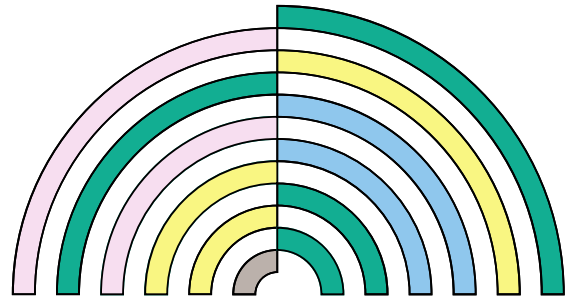
In the workshop with the artist Vincent Scheers, the focus will be on listening, experimenting and building your own equipment. Participants will get to know the Open Atelier and its equipment, experiment with synthesizers, drum machines, effects and unusual microphones, and discover how sounds are created and can be altered. Participants will build and solder their own instruments using oscillators or contact microphones, whilst learning the basic principles of synthesiser construction, sound design and music production.

**Upcoming dates: Saturday, 20.6 | 4.7. | 18.7.**

### **Summer holidays workshop on “Steina: Playback”**

**3. – 7.8.26 | 10 am – 4 pm**

During the summer break, we are offering a workshop for children and teens ages 10 to 15. This five-day intensive workshop focuses on experimentation and creative design using audiovisual media. Participants will also get a behind-the-scenes look at the museum's daily operations, make new friends—and, above all, have a lot of fun.



## **Learning and Engagement**

Current education programme

With its education and participation programme, Haus der Kunst positions itself as a space for encounter – inviting experimentation, dialogue, and joy. In addition to established art education formats, projects are developed in collaboration with experts from various artistic disciplines for diverse audiences. The focus is on dialogue – with visitors, cooperation partners, and participants. We understand the programme as a continuous process, in which Haus der Kunst is developing more and more into an open, experimental place that facilitates encounters, learning, and collaborative creativity.

### **Open Haus**

#### **Monthly | Various locations**

Every last Friday of the month, we open our doors free of charge from 4 to 10 pm. This monthly event offers a diverse and experimental programme including workshops, performances, tours, talks, and DJ sets. Since May 2025, the Munich-based music label Public Possession has been supporting the Open Haus programme with “BONUS”, a platform dedicated to sound, design, and togetherness. Open Haus is supported by Giorgio Armani and Armani/Silos.

**Upcoming dates: Friday, 26.6. | 31.7. | 28.8.**

### **Open Atelier**

#### **Wednesday & Thursday, 2 – 7 pm | Atelier**

The *Open Atelier* is a workspace, a production facility and a meeting place at the same time, as well as a venue for exchange, collaborative learning and spontaneous improvisation. It offers a varied programme with thematic focuses based on current exhibitions and projects. This constantly generates new inspiration and points of reference for creative practice. The *Open Atelier. Sound* follows on the exhibition “Steina: Playback” and focuses on electro-acoustic technology. It’s all about listening to and experimenting with sound using synthesisers, drum machines, effects and unusual microphones. The space offers opportunities for independent experimentation and artistic work: the focus is on sound design, field recording, the construction and design of electronic instruments, and music production on the computer.

**Upcoming dates: Wednesday & Thursday, 17. & 18.6. | 25. & 26.6. | 1. & 2.7.**

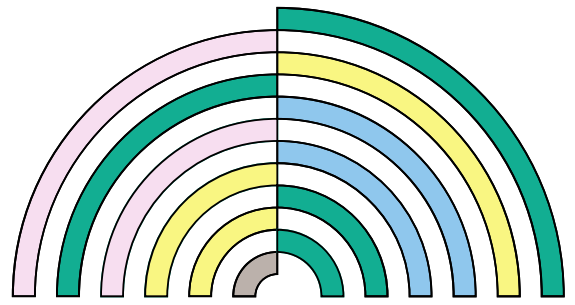
### **Public Tours:**

Public tours of Steina can be found in our calendar. All dates are updated monthly at [hausderkunst.de/en/whats-on](https://hausderkunst.de/en/whats-on).

### **Special dates:**

- Curator’s tour with Lydia Antoniou in English, 17.6.26 at 6 pm
- Curator’s tour with Lydia Antoniou in English, 17.7.26 at 6 pm

If you are interested in a guided tour for a private group or school class please contact our visitor service at [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de).



## Upcoming Exhibitions and Events

### **TUNE. Arto Lindsay with Melvin Gibbs & Stefan Brunner** **Concert, Talk & Installation**

**26. & 27.6.26 | Westgalerie**

For this edition of TUNE, musician Arto Lindsay presents two live performances, one solo, and another with bassist/composer Melvin Gibbs, together with long-time collaborator Stefan Brunner. A sound installation called *My Body is Unfinished, a Re-purposed Parade* will also be installed in the West Galerie for ten days following his residency. Lindsay has collaborated with Brunner for many years on a range of spatial installations developed for his concerts. Together, they created the first iteration of the sound installation at ECAL in Lausanne in 2022.

Curated by Sarah Miles.

### **Maria VMier. *I follow the wind through the stone***

**26.6.26 – 7.2.27 | Staff Entrance, Passage, Mittelhalle, and Reception**

For the annual commission project at Haus der Kunst, the New York-based artist Maria VMier (b. 1985 in Passau, Germany) examines the relationship between individuals and memory, architecture and materiality. The artist proposes an attentive vision of working site-specifically, one that uncovers latent stories and invites new perspective for learning and unlearning. Through conversations with staff members at Haus der Kunst, VMier collected stories, routines, and observations, which revealed personal and collective connections to the building, some shaped over a few years, others over decades. The resulting three-part installation is conceived as a journey into the immanent life of an art institution, particularly those parts that remain invisible and inaccessible to the public—in effect exploring the institution from within.

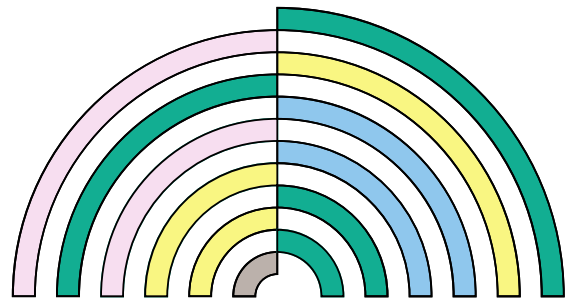
Curated by Xue Tan.

### **Tao Schirmmacher's Collection. Eisbach Treasures**

**26.6.26 – 7.2.27 | Archiv Galerie**

Since 2008, Tao Schirmmacher, a European champion in river surfing, has been diving to the bottom of Munich's Eisbach River to bring lost objects back to light. What began with one luxury gold ring has since grown into an impressive collection of found objects and artefacts: jewellery, car keys, watches, cartridges and air pistols from the Second World War, devotional objects, tools, telephones, cameras, film recordings, and more. Like the objects themselves, their stories seem to have been forgotten, hidden deep beneath the surface. Yet it is not their material worth that makes them valuable, but their emotional and personal significance. An object becomes precious as it carries memories, tells stories, and forges ties to people, places, experiences, or meaningful moments. The display of this collection was born from a desire to return these objects to their stories — or to create new ones. This exhibition forges new connections and associations between Haus der Kunst, the Eisbach River, and Englischer Garten.

Curated by Sabine Brantl.



### **Installation. Carlos Casas *Krakatoa***

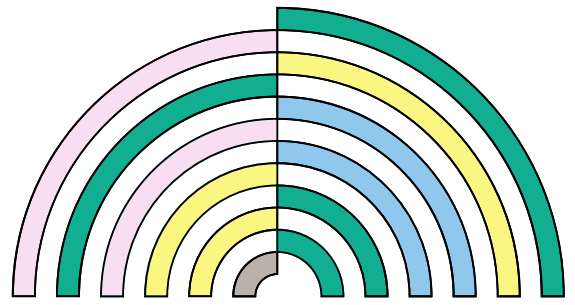
**28.6. – 5.7.26 | Auditorium**

A volcano is never only a mountain. It is a rupture in the earth's surface, a pressure system, an always imminent multisensory event, an archive of deep time. In *Krakatoa* (2026), filmmaker and artist Carlos Casas approaches the Indonesian volcano as cinematic subject, ecological threshold, and living myth. Carlos Casas will be at the opening of the installation on Sunday (free of charge), 28.6.26, at 6 pm at Haus der Kunst. He will also present his film in person at the film festival. Presented in collaboration with Filmfest München, *Krakatoa* continues Haus der Kunst's engagement with the moving image as a spatial and sensory form. This line echoes with Steina's electronic landscapes of signal, movement, and perception, currently on view, and extends into the forthcoming exhibition by Tomás Saraceno, with which *Krakatoa* shares an attention to ecological systems, atmospheric forces, and forms of life shaped by interdependence.

### **Conference. *Decoherence – The aesthetics and politics of quantum technologies***

**1. & 2.7.26 | Haus der Kunst & Academy of Fine Arts Munich**

Haus der Kunst is collaborating with the Emergent Digital Media Class led by Hito Steyerl and Francis Hunger at the Academy of Fine Arts Munich for the conference *Decoherence – The Aesthetics and Politics of Quantum Technologies*. On the first day, the event will take place at the Haus der Kunst; on the second day, it will be held at the Academy of Fine Arts in Munich. This collaboration reflects our long-term commitment to younger generations of artists and cultural producers, and to the strong networks and exchanges that shape Munich's cultural and academic landscape. The conference brings together artists, writers and physicists to explore the aesthetic and social relationships between art and quantum physics. We share the conviction that urgent questions such as those raised by quantum technologies are best explored where different forms of knowledge meet and challenge established ways of thinking. The project also connects directly to the ongoing transformation of Haus der Kunst and to our support of experimental practices across disciplines. Through initiatives such as HausCode, the live exhibition ECHOES, and collaborations linking contemporary art, science, and technology, including that with the Technical University and the Academy of Fine Arts in Munich, we continue to foster an open ecosystem for transdisciplinary cooperation and artistic exchange. Tomás Saraceno will participate in the second day of the conference ahead of his exhibition "Ancestral Futures", opening at Haus der Kunst on 17.7.26.



### **Tomás Saraceno. Ancestral Futures**

**17.7.26 – 7.2.27 | Ostgalerie, Mittelhalle & Terrasse Ost**

Tomás Saraceno (b. 1973, San Miguel de Tucumán, Argentina) bridges art, architecture, and science to imagine possible eco-social futures. This new exhibition brings together two central strands of Saraceno's long-term research — *Aerocene* and *Arachnophilia* — alongside a new commission developed in close collaboration with the Indigenous communities of Las Salinas Grandes in northern Argentina. Their ongoing struggle against lithium extraction, and the pressure it places on the region's water cycles, becomes the starting point for an artwork that reaches beyond the exhibition space. At Haus der Kunst, these ideas materialise in air-fuelled sculptures, shared multispecies habitats, and spatial environments that invite new forms of attention. Together, these works create a platform for rethinking forms of coexistence across human and non-human worlds. They also open a wider dialogue about the ecological and social forces shaping the global energy transition. With many collaborators that shape the installations and learning programme, the exhibition transforms the building into a space for planetary attunement. It is an invitation to inhabit the museum differently. In dialogue with other programmes, this exhibition highlights new ways of sensing, imagining, and living within the entangled systems that sustain us.

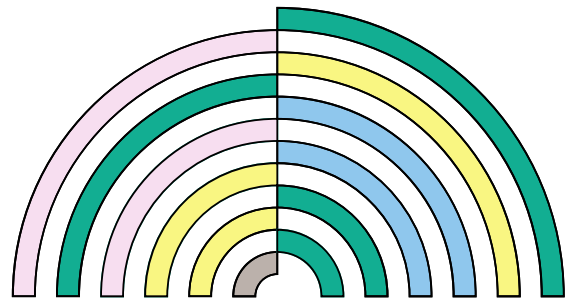
Curated by Sarah Johanna Theurer and Andrea Lissoni.

### **Super BOOKS 7**

**30. & 31.10.26 | Mittelhalle & Terrassensaal**

Our annual independent art publishing fair Super BOOKS is taking place for the seventh time. This two-day event brings together over seventy regional and international artists, designers, publishers, and institutions, including universities, to present their latest productions. Super BOOKS focuses on publications that question and rethink the boundaries of the book medium, with themes, formats, and techniques that are constantly expanding. Advocating the ethics of accessibility, which is practised through pricing and direct distribution, alternative publishing provides a counterweight to the conventional format of the publishing market. Through direct exchange with artists and producers, audiences get to know diverse forms of artistic practice, which also shape the understanding of our programme. In addition to the book presentations, there are workshops for all ages, as well as a programme of talks, performances, and sound events by Radio 80000. Super BOOKS is a cooperation project between Haus der Kunst, AAP Archiv Künstlerpublikationen, Bayerische Staatsbibliothek, Akademie der Bildenden Künste München, and Kunsthochschule Kassel.

Curated by Sabine Brantl (Haus der Kunst) with Hubert Kretschmer (AAP Archiv Künstlerpublikationen), and Dr. Antje Goetzke (formerly Lilian Landes) (Bayerische Staatsbibliothek).



**Diane Severin Nguyen**

**20.11.26 – 16.5.27 | Südgalerie & Mittelhalle**

Vietnamese-American artist Diane Severin Nguyen (b. 1990, California, USA) premieres an entirely new body of work centred on a new film and accompanied by photography, sculpture and a participatory kinetic installation. The exhibition extends Nguyen's inquiry into the politics of victimhood and what the artist calls "the double bind of the sentimental gaze" where brutalised subjects are simultaneously encouraged and punished for expressions of vulnerability. She asks how perceptions of war and violence become part of contemporary selfhood. At the core of Nguyen's practice lies an urgency to invent new aesthetic languages. For her, the question is not how to escape images, but how to live through them. "We make life through images," she notes, proposing beauty, affect, and fantasy not as evasions of truth but as ways of constructing it. The new film takes flight as the viewer is caught between sky and ground in a moving pursuit. Sentiment merges with machinery and music becomes a force. One is suspended within an atmosphere where compassion and domination are no longer opposed, but continuous. The exhibition brings this instability into physical space, placing us inside the mechanics of witnessing itself. The film is commissioned by Haus der Kunst München, Hessel Museum of Art at the Center for Curatorial Studies, Bard College, New York, and The Vega Foundation, Toronto.

Curated by Xue Tan with Lydia Antoniou.

The complete programme is available at: [hausderkunst.de](https://hausderkunst.de)