

# Nam June Paik

## *Good Morning, Mr. Orwell*

A response to George Orwell’s bleak portrayal of television in his novel *1984*, this work originally aired live on public television on New Year’s Day 1984 from studios in New York and Paris. It features pop-music videos, boundary-breaking performances, video art, and dance, combining live and taped contributions by a variety of artists, many of which Paik manipulated electronically as they aired. This radically transnational extravaganza reached twenty-five million viewers worldwide, turning mainstream television into a platform for “satellite art,” as Paik called it, and embracing a world speeding toward global interconnectivity. This presentation brings together four different edits of the original broadcast.



**Nam June Paik**  
American, born Korea. 1932–2006

*Good Morning, Mr. Orwell* 1984

Standard-definition video (color, sound)  
38 min.  
Edited by Skip Blumberg

The Museum of Modern Art, New York.  
Gift of the artist, 1992



**Nam June Paik**  
American, born Korea. 1932–2006

*Good Morning, Mr. Orwell* 1984

Standard-definition video (color, sound)  
48 min.

Courtesy Electronic Arts Intermix (EAI),  
New York



**Nam June Paik**  
American, born Korea. 1932–2006

*Bonjour, Mr. Orwell* 1984

Standard-definition video (color, sound)  
58:12 min.

Long Beach Museum of Art Video  
Archive, Research Library, The Getty  
Research Institute. Transferred by the  
Long Beach Museum of Art Foundation  
and the City of Long Beach, 2005



**Nam June Paik**  
American, born Korea. 1932–2006

*Good Morning, Mr. Orwell* 1984

Standard-definition video (color, sound)  
57:59 min.

Long Beach Museum of Art Video  
Archive, Research Library, The Getty  
Research Institute. Transferred by the  
Long Beach Museum of Art Foundation  
and the City of Long Beach, 2005

# Frances Stark

## *U.S. Greatest Hits Mix Tape*

### *Volume I*

This series of assemblages displays video content and news clips examining US intervention and alleged or covert involvement in six countries—Syria, Iran, Afghanistan, Libya, Ukraine, and Venezuela. Using her iPhone, the artist filmed the video clips playing on YouTube on the desktop monitor in her studio. To make this “mix tape,” Stark set each video to the number one song on the US Billboard charts at the time. Through this jarring juxtaposition of sound and image, playing on a series of tablets, Stark emphasizes the unreliability of media and “the paradoxes we face, the difficulty of dealing with being complicit, and the discomfort about where power lies.”

**Frances Stark**

American, born 1967

*U.S. Greatest Hits Mix Tape Volume I* 2019

Six high-definition videos (color, sound; varying durations); iPad, lightning-to-USB power cable, electrical cord, bells, ribbon, twine, rope, string with metal stars, cutout wood numbers, and paper on board; electrical tape and marker

The Museum of Modern Art, New York.  
Promised Gift of Jolie Nahigian and Ivan Moskowitz, 2021

Sound Description: The audio comprises six songs from various decades, ranging from 1950s country to 1970s disco to 2010s pop. The songs play simultaneously, one from each iPad. The music mingles with overlapping clips from news reports, political interviews, and speeches, in English and Spanish, referencing US foreign policy and international activities over the past seventy-five years. The soundscape is occasionally punctuated by other sounds, such as the whir of a helicopter. Note that not all dialogue for which captions appear onscreen is audible.

FROM LEFT TO RIGHT:



*Syria*



*Iran*



*Afghanistan*



*Libya*



*Ukraine*



*Venezuela*

# Every Ocean Hughes

## *Sense and Sense*

In this work, the performance artist MPA attempts to “walk,” her body pressed to the ground, across Sergels Torg, Stockholm’s highly visible central square. Known for its bold geometry, the site was built in 1967 to foster public speech and demonstration. “I’m trying to question what this place is built for and how it’s used,” Hughes explains. “In some ways it’s a reorienting of what the public square is, what the idea of free movement is, what it means to use that abstraction as a representation of a city or an idea of a city. But it’s also about the perspective of the people passing through.”

**Every Ocean Hughes**

American, born 1977

*Sense and Sense* 2010

Two-channel high-definition video  
(color, silent)

15:25 min.

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2013

# **Not Channel Zero**

## ***Not Channel Zero Goes to War***



In 1989, Cyrille Phipps, Thomas Poole, and George Sosa created the alternative news and culture show *Not Channel Zero* in New York City. They considered themselves activists creating “grassroots, Afrocentric television.” The short videos they made for Manhattan Cable Access Television incorporated techniques including jump cuts, fast-forwarding, and music sampling. The motto “The revolution, televised”—a play on Gil Scott-Heron’s famous 1970 track “The Revolution Will Not Be Televised”—guided their style of reportage. In this episode, passersby, antiwar demonstrators, and journalists are interviewed about the Gulf War—offering viewers perspectives of communities of color that were rarely included in mainstream coverage of the conflict at the time.

**Not Channel Zero**  
United States, active 1990s

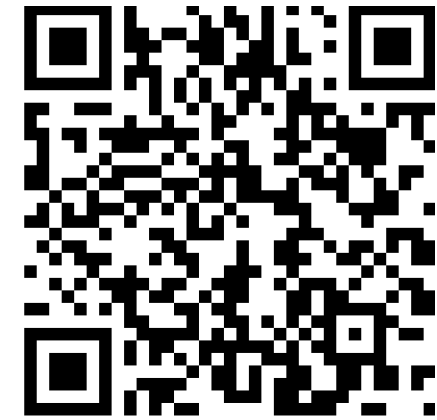
*Not Channel Zero Goes to War* 1992

Standard-definition video (color, sound)  
30 min.

Courtesy the artists, distributed by  
Third World Newsreel

# **Fujiko Nakaya**

## ***Friends of Minamata Victims— Video Diary***



Created for the first Japanese exhibition dedicated to video art, *Video Communication: Do-It-Yourself Kit*, this work documents protests outside the Chisso Corporation headquarters in central Tokyo. Hazardous byproducts from the company's chemical plants had caused severe mercury poisoning—and, consequently, a neurological disease—in Minamata's livestock and inhabitants. Nakaya filmed the sit-in with a handheld video camera and installed a battery-powered television monitor on-site, allowing the demonstrators to watch themselves by playing back the recordings of their actions. Nakaya's experiments with video led to the founding of Video Hiroba, a Tokyo-based collective active between 1972 and 1975.

**Fujiko Nakaya**

Japanese, born 1933

*Friends of Minamata Victims—  
Video Diary* 1972

Standard-definition video (black and  
white, sound)  
20 min.

The Museum of Modern Art, New York.  
Gift of the artist, 1979



# **Tiffany Sia**

## ***Never Rest/Unrest***



To create this work, Sia used her iPhone to record frontline scenes from the 2019 Hong Kong protests, in which she participated as an activist. The handheld video takes up the language of social media and citizen journalism but rejects the sensationalizing tactics of mass media. Instead, the artist highlights seemingly insignificant moments, periods of waiting, and mundane details, working “against the spectacle of unrest.” “I was trying to avoid adjudicating my position or attempting to persuade the viewer,” Sia explained. “The film is not about proof. It’s not about evidence. It’s not a plea. It’s about life and endurance and the everyday.”

**Tiffany Sia**

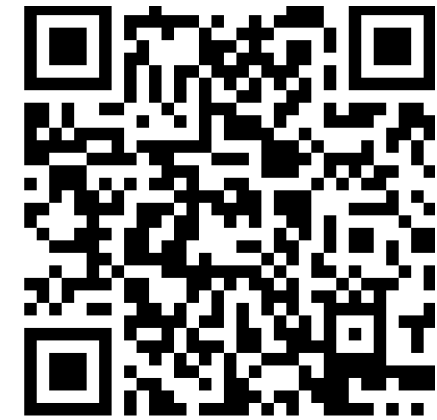
American, born Hong Kong 1988

*Never Rest/Unrest* 2020

High-definition video (color, sound)  
29 min.

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2021

# Raindance Corporation Media Primers



In 1969, Frank Gillette, Paul Ryan, Ira Schneider, Michael Shamberg, and others founded the media collective Raindance Corporation. For these two surreal “primers” on the new video counterculture, group members created collages of footage from political campaigns, encounters with activists such as Abbie Hoffman, children trying out video equipment, and tape from public surveillance systems in parks and streets. Far from a straightforward tutorial—and entirely different from the orchestrated programming of commercial television—these videos instead provide a glimpse into the “underground” media networks being developed by collectives such as Raindance, with long, unedited takes and frequent moments of silence, static, and signal interference.

**Raindance Corporation**  
United States, founded 1969

*Proto Media Primer* 1970  
Standard-definition video (black and white, sound)  
16:05 min.

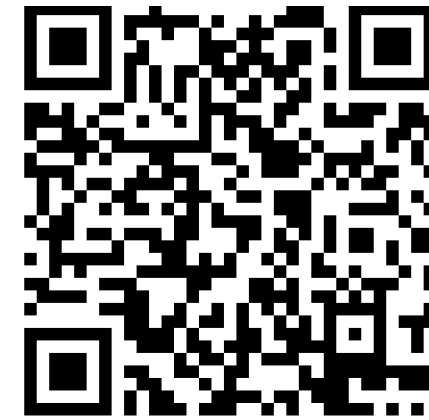
*Media Primer (Shamberg)* 1971  
Standard-definition video (black and white, sound)  
16:29 min.

Courtesy Electronic Arts Intermix (EAI), New York



# Videofreex

## Selected works



Founded in 1969 by David Cort, Mary Curtis Ratcliff, and Parry Teasdale, the Videofreex group promoted counter-cultural video as an alternative to centralized television broadcasting. With both irreverence and seriousness, the collective documented—and opined on—many social figures and events using the Sony Portapak. The videos on view include a 1969 interview with Fred Hampton, the deputy chairman of the Illinois chapter of the Black Panther Party; footage of the Women’s Strike for Equality, held in New York in 1970; and a one-word performance by video artist Skip Blumberg. Videofreex advocated for a radically accessible use of media and launched the first pirate television station—a broadcast station that operates without a license—in the United States in 1972.

### **Videofreex**

United States, founded 1969

*Fred Hampton: Black Panthers in Chicago* 1969

Standard-definition video (black and white, sound)  
24 min.

*Women’s Lib Demonstration NYC* 1970

Standard-definition video (black and white, sound)  
23:30 min.

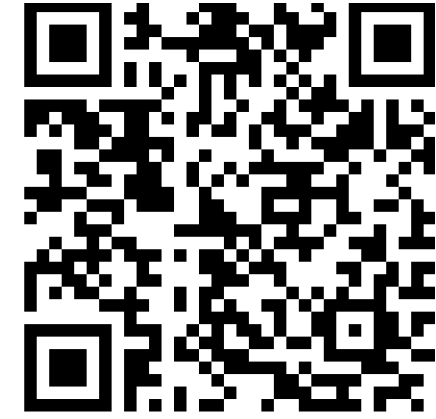
*Money* 1970

Standard-definition video (black and white, sound)  
2:35 min.

Courtesy Video Data Bank, School of the Art Institute of Chicago

# TVTV

## *Four More Years*



In 1967, the Sony Portapak—the first portable video camera and recorder that could be operated by one person—became commercially available. The new tool inspired many artists to explore alternative ways of documenting and reporting on current events. TVTV (Top Value Television), a San Francisco-based collective, practiced what they called guerrilla television: taking their video camera to the streets, capturing on-the-ground footage to cover political and social activity that they felt was ignored or suppressed by mainstream media.

*Four More Years* documents the 1972 Republican National Convention in Miami Beach, Florida, which renominated Richard Nixon for a second presidential term. Titled after Nixon's campaign slogan, this compilation of spontaneous footage captured protesters, supporters, and the roiling atmosphere of the convention. The video was broadcast around the country, reaching a surprisingly wide audience—and providing a behind-the-scenes look at a highly staged political event. *Four More Years* was recorded mere months after the break-in at the Democratic National Committee headquarters at the Watergate office building, in Washington, DC, an event that would lead to Nixon's impeachment in 1974 and change American politics forever.

**TVTV**

United States, active 1972–1979

*Four More Years* 1972

Standard-definition video (black and white, sound)

61:28 min.

The Museum of Modern Art, New York.  
Purchase, 1980

# Artur Żmijewski

## *Democracies*

Between 2007 and 2009, Żmijewski and his crew recorded public assemblies across Europe and the Middle East. The crowds in the videos include anti-NATO demonstrators in France, Polish union members proclaiming their desire to “live with dignity,” and the raucous fans at a German-Turkish football match. Multitudes of bodies form in seemingly similar ways, but to disparate ends: they swell into populist fervor, exercise their right to appear, or lay claim to public space, only to be corralled by riot police, metal barriers, and other forms of state control. “I chose the title ‘Democracies’ because it’s a lie,” Żmijewski noted. “One of the basic democratic rules is to observe the equality of citizens. That’s why I described these movies as ‘Democracies’—because of the lack of democracy in these countries.”

**Artur Żmijewski**  
Polish, born 1966

*Democracies* 2009

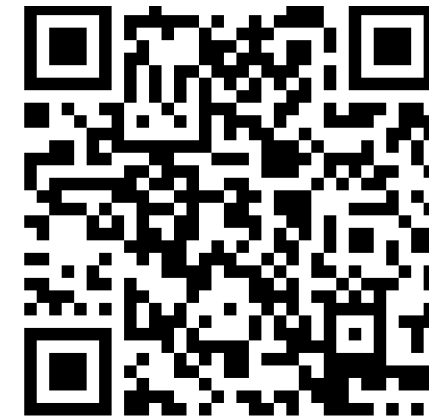
Twenty-channel high-definition video  
(color, sound)  
146 min.

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2010

Sound Description: The audio from twenty videos overlap to create a soundscape characterized by the raucous noise of crowds. People shout, chant, and sing, their individual words largely unintelligible as the sounds from each monitor blend. Whistles, horns, drums, and snatches of music provide accompaniment, while pops, thuds, crashes, and screams reflect occasional violence.

# **Emily Jacir**

## ***Ramallah/New York***



From 1999 to 2004, Jacir lived between Ramallah, Palestine, and New York City. This installation pairs footage of interiors of businesses in the two cities—travel agencies, hair salons, delis, shawarma shops, and cafés. Installed in a split-screen format, the video relays local exchanges; it is often hard to tell which city is on which screen. This intimate glimpse into the everyday life of the two places reveals their similarities but also the gulf that separates them—and suggests the divided experience of exile, occupation, and migration.

**Emily Jacir**  
Palestinian, born 1970

*Ramallah/New York* 2004–05

Two-channel standard-definition video  
(color, sound; 38:50 min.) and two  
flat-screen monitors

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2007

# **Song Dong**

## ***Broken Mirror***



At twelve different locations in Beijing—from crowded transit hubs to quiet plazas to the historic Tiananmen Square—the artist lifts a mirror to a portable video camera. The reflection extends the reach of the camera lens, offering a broader view of the settings. Using a hammer, Song swiftly smashes the pane, capturing the surprise and curiosity of passersby, who just as quickly resume their daily routines. Like the reflection in a mirror, the images of reality generated by a video camera are presumed to be accurate. Song's interventions in *Broken Mirror* literally smash this impression of truthfulness, suggesting that video technology might easily be put to insidious and invasive uses.

**Song Dong**

Chinese, born 1966

*Broken Mirror* 1999

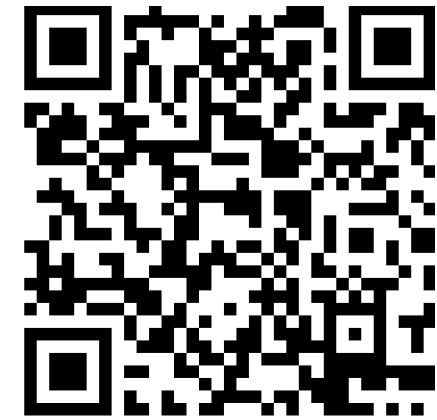
Standard-definition video (color, sound)  
3:54 min.

The Museum of Modern Art, New York.  
Committee on Media and Performance  
Art Funds, 2014



# Stan VanDerBeek

## *Movie-Drome*



**Stan VanDerBeek**  
American, 1927–1984

*Movie-Drome* 1964–65

Dome theater with 16mm films, 35mm slides, 16mm and 35mm film transferred to high-definition video, and 70mm slides transferred to high-definition video (black and white and color, sound and silent; varying durations)

The Museum of Modern Art, New York.  
Acquired through the generosity of Jill and Peter Kraus, and Jerry I. Speyer and Katherine Farley, 2018

To learn more, visit [moma.org/moviedrome](https://moma.org/moviedrome).

In 1965, VanDerBeek completed *Movie-Drome*, a metal dome in which viewers could walk, sit, or lie down while high-speed overlapping projections enveloped them in an atmosphere of overwhelming “visual velocity,” as the artist called it. This installation reconstructs that initial experience of fantastical imagery—newsreel footage, collage, historical documentation—within a repurposed prefab grain-silo top from the same manufacturer that VanDerBeek used. The original structure was a prototype for a proposed global network of Movie-Dromes, all linked to orbiting satellites that would store, transmit, and exchange visuals to create a new collective experience of multi-way communication. “The most important concept of this ‘experience machine,’” the artist wrote, “is to make the world audience ‘self’ conscious of itself, which I think is an essential step in the bringing about of peaceful co-existence.”



Stan VanDerBeek in front of his *Movie-Drome*, Stony Point, New York, 1966. Photo © 2023 Lenny Lipton. Courtesy Stan VanDerBeek Archive



# **CADA** **(Colectivo Acciones de Arte)** ***¡Ay Sudamérica!*** ***(Oh, South America!)***



On July 12, 1981, the Colectivo Acciones de Arte (Art Actions Collective), or CADA, arranged to have six airplanes flown in military formation over Santiago, Chile. As the aircraft crossed the sky, CADA members tossed out bundles of leaflets that proclaimed: “The work of expanding the conditions of everyday life is the only valid staging of art.” Video was shot from one of the planes, while more than one hundred other artists took photographs and captured video footage from points throughout Santiago. Collaged together into this lyrical yet chilling video, the work reminded Chileans of the aerial bombing of the presidential palace in the coup d’état that overthrew the democratically elected socialist Salvador Allende in 1973.

**CADA (Colectivo Acciones de Arte)**  
Chile, active 1979–1985

*¡Ay Sudamérica! (Oh, South America!)*  
1981

Standard-definition video (black and white and color, sound)  
12 min.

The Museum of Modern Art, New York.  
Gift of the artists, 1982

# Martine Syms

## *Lessons I–CLXXX*



*Lessons I–CLXXX* is a visual poem composed of 180 video shorts that sift through everyday events, art, music, and popular culture to foreground core principles of the Black radical tradition. Featuring found footage from home videos, talk shows, sitcoms, memes, and YouTube, *Lessons* uses Max, a computer-programming language, to randomize the order of the segments. The algorithmic loops in this work refute the linear beginning, middle, and end of traditional storytelling, creating an ever-shifting cultural history. “I’m voracious with books, movies, TV,” Syms notes, “and I’m always interested in the way that different cultural values are presented or, in their absence, are present.”

### **Martine Syms**

American, born 1988

*Lessons I–CLXXX* 2014–18

180 standard- and high-definition videos  
(color, sound)

90 min. (30 sec. each)

*GIRRRLGIRLLLGGGIRLGIIRL* 2017

Wall painting

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2017

# **Chto Delat**

## ***The Excluded. In a Moment of Danger***



The collective Chto Delat (“What is to be done?” in Russian) is named after the revolutionary novel by Nikolai Chernyshevsky. Made after Russia annexed Crimea in 2014, this twelve-episode video installation finds the artists, who were based in Saint Petersburg at the time, contending with the rapid disappearance of public space, democracy, and dissent in their society. In response to the intertitles that precede each episode, performers stage forms of collectivity inspired by a variety of precedents, from political theater to online networks. An intertitle that reads “unlucky heroes in history” prompts participants to construct a pile with their bodies, creating a monument to dissident figures throughout Soviet and Russian history. “We lost,” Chto Delat declares in a text accompanying the work. “But we are prepared to learn from our mistakes.”

**Chto Delat**  
Russia, founded 2003

*The Excluded. In a Moment of Danger*  
2014

Four-channel high-definition video (color, sound)  
56:46 min.

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2016

# Carlos Motta

## *We Who Feel Differently* and *Shapes of Freedom: Triangle*

### Artist's Notes:

*We Who Feel Differently* features a five-channel video work composed of fifty interviews with an international and intergenerational group of LGBTIQQA+ academics, activists, artists, politicians, researchers, and radicals in four countries: Colombia, Norway, South Korea, and the United States. Together with editor Cristina Motta, Carlos Motta identified five thematic threads in this research, which addresses subjects including activism, intimacy, art, and immigration. Drawing from the artist's evolving online database [wewhofeeldifferently.info](http://wewhofeeldifferently.info), this project seeks to invigorate discussion around a queer “we” that looks beyond tolerance or assimilation toward a concept of equality that yields greater personal and collective freedoms. A series of prints inspired by early queer symbols and imagery puts narratives of the LGBTIQQA+ movement in dialogue with developments in activism, art, culture, and history at large.

*Shapes of Freedom: Triangle* is based on the artist's chronology of the pink triangle, which has been employed as an emblem of both oppression and liberation. The project charts landmark events in the history of LGBTIQQA+ rights, reclaiming the pink triangle and highlighting the important role collective processes play in the expansion of social freedoms. Here, a wall sculpture is accompanied by a recording of the recitation of these milestones.

### Carlos Motta

Colombian, born 1978

*We Who Feel Differently* 2012

Custom platforms and seating, carpet, five-channel high-definition video (color, sound; varying durations), five custom monitors, desktop computer, online database, six sets of headphones, inkjet print mounted on wood, four inkjet prints on paper, and vinyl lettering

Edited in collaboration with Cristina Motta  
Installation designed in collaboration with Daniel Greenfield

Illustrations drawn in collaboration with Humberto Junca

The Museum of Modern Art, New York.  
Acquired through the generosity of The David Sanders Living Trust, Pedro Barbosa, Mrs. Clarice Tavares, TPCA Collection-Thibault Poutrel, and Steven Johnson, 2019

Listen with headphones or scan the QR code on each monitor.

*Shapes of Freedom: Triangle* 2012

Synthetic polymer paint and mirror on wood

Voice narration: Ari Shapiro

The Museum of Modern Art, New York.  
Gift of Filomena Soares and Manuel Santos, 2019



# Julia Scher

## *Information America*

In the early 1990s, Scher encountered a consumer database sold by the Lotus software company that, as the artist explains, “provided a guidance system in which one’s understanding of controls, of the command structure of the computer, was key to accessing information.” *Information America* connects a closed-circuit surveillance camera system, taking in and displaying video feeds of the gallery in real time, with a console for data collection. Since Scher made this work, private information, including user data, has become a commodity to be harvested, exploited, and controlled on a vast scale.

**Julia Scher**

American, born 1954

*Information America* 1995

Metal office desk, five closed-circuit cathode-ray-tube monitors with metal wall brackets, one color cathode-ray-tube monitor, plastic and vinyl signage, three black-and-white surveillance cameras, removable lenses, transformers, video matrix switchers, two time-lapse recorders, Amiga A1200HD computer, Sony Watch-Cam, two media players, desk lamp, office chair, wires, and cables

The Museum of Modern Art, New York.  
The Jill and Peter Kraus Media and  
Performance Acquisition Fund, 2020

# **Sondra Perry**

## ***Double Quadruple Etcetera Etcetera I & II***

Two performers whip their bodies around blindingly white interiors, swallowed nearly whole by their environment. Perry achieves this effect by repurposing Photoshop tools that attempt to automatically “fill in” or erase parts of an image using artificial intelligence. The result is a pair of immersive fields in which the Black subject appears both dazzlingly spectacular and nearly invisible, dissolving or going underground. “The preoccupations of my work are around technologies of representation, technologies of lenses, surveillance,” Perry has said, “how Blackness or Black culture show up in those spaces, how they navigate, how they explode representation altogether.”

**Sondra Perry**

American, born 1986

*Double Quadruple Etcetera Etcetera I & II*  
2013

Two-channel high-definition video  
(color, silent)  
9 min.

The Museum of Modern Art, New York.  
Acquired through the generosity of  
Lonti Ebers, Sarah Arison, The Lumpkin-  
Boccuzzi Family Collection, and The  
Modern Women's Fund, 2022



# **Gretchen Bender**

## ***TV Text and Image***

### ***(Donnell Library Center Version)***

Bender conceived this iteration of her series TV Text and Image (1986–91) for the front window of the Donnell Library Center, located across Fifty-Third Street from MoMA. Each television set is tuned to a different channel and features a pointed phrase superimposed on its screen in vinyl lettering, creating a critical rejoinder to the flow of commercial programming. Continually updated, the work today may include “channels” from digital streaming platforms or internet TV. “I’ll mimic the media,” Bender noted, “but I’ll turn up the voltage on the currents so high that hopefully it will blast criticality out there.”

**Gretchen Bender**  
American, 1951–2004

*TV Text and Image (Donnell Library Center Version)* 1990

Live television broadcast on twelve cathode-ray-tube monitors, vinyl lettering, and shelves

The Museum of Modern Art, New York.  
Gift of Jill and Peter Kraus, 2022.



Installation view, Donnell Library Center, West Fifty-Third Street, New York, January 1990. Courtesy Gretchen Bender Estate and Sprüth Magers Gallery

# **Marta Minujín**

## ***Simultaneidad en simultaneidad*** ***(Simultaneity in Simultaneity)***

Minujín organized *Simultaneidad en simultaneidad* (*Simultaneity in Simultaneity*) as part of a series of events that experimented with the power of live television to create sensory environments and determine the conditions of spectatorship. It was also planned as part of a larger project that would connect to concurrent performances by other artists: Allan Kaprow in New York and Wolf Vostell in Berlin. Minujín gathered a group of public figures in an auditorium in Buenos Aires, recorded them, and then invited them to view the results on closed-circuit television systems. By presenting the audience as an image reflected onto itself, Minujín created an exaggerated version of the new culture of media consumption, interactivity, immediacy, and celebrity.

**Marta Minujín**  
Argentine, born 1943

*Simultaneidad en simultaneidad*  
(*Simultaneity in Simultaneity*) 1966

Performance documentation (digital slides, black-and-white and color photographs, and ephemera)

The Museum of Modern Art, New York.  
Promised gift of the Institute for Studies  
on Latin American Art (ISLAA), New York,  
2014

# **New Red Order** ***Culture Capture:*** ***Crimes against Reality***



A self-described “public secret society,” New Red Order includes artists and filmmakers who seek to lay bare the “open secret” of the violence of Western expansion. Focusing on two public sculptures by James Earle Fraser—*End of the Trail* (1928), a statue located in Waupun, Wisconsin, and the statue of Theodore Roosevelt (1939) that was removed from outside the American Museum of Natural History, in New York, in 2022—*Culture Capture: Crimes against Reality* attempts to “spectrally and digitally repatriate Indigenous objects.”

The artists used photogrammetry to scan the sculptures from all angles and create three-dimensional renderings, exploring the “capture” of both images and cultures through technology. The monuments to the origin myth of the Americas appear to dissolve and implode, morphing from digital pixels into flesh-like forms. “Our aim,” the group says, “is to imagine something through and beyond that can address and promote Indigenous futures.”

## **New Red Order**

formation c. 2016, ongoing

*Culture Capture: Crimes against Reality*  
2020

Two-channel high-definition video (color,  
sound)  
9 min.

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2022

# **Amar Kanwar**

## ***The Torn First Pages***

**This installation explores time, memory, and evidence in relation to Myanmar's decades-old pro-democracy movement. Its title alludes to a gesture of protest by the bookseller Ko Than Htay, who tore the first page out of each book he sold—the page that, as mandated by law, contained declarations of the military dictatorship's political objectives. Kanwar's installation presents printed materials and videos featuring footage shot by activists, calling attention to the accumulation of evidence documenting the regime's atrocities, as well as to the resilience of political protest in Myanmar and worldwide.**

**Amar Kanwar**  
Indian, born 1964

*The Torn First Pages* 2004–08

Nineteen-channel standard-definition video (black and white and color, sound and silent; varying durations), nineteen sheets of paper, three metal frames, books, magazines, and artist books

The Museum of Modern Art, New York.  
Acquired through the generosity of The Estate of Byron R. Meyer, Kiran Nadar of Kiran Nadar Museum of Art, and The Contemporary Arts Council, 2022



# Dara Birnbaum

## *Tiananmen Square: Break-In Transmission*

Between April and June 1989, students led pro-democracy protests across mainland China that culminated in Tiananmen Square in Beijing. This installation mixes diverse footage related to the demonstrations and the ways in which they were seen—or not: a truncated newscast by US media outlets, a music video made in solidarity by Taiwanese comrades, a decree by the Chinese government ending satellite broadcasting, and shots of faxes and teletype messages used to disperse information. Each of these clips plays on one of four small LCD screens; at the same time, a surveillance switcher randomly takes from these sequences and feeds a slowed-down single shot to a CRT monitor nearby.

The video montage depicts breaks in transmission—whether via censorship, faulty signals, or network interruptions. At the same time, the work breaks from the way the protests were presented on Western television. As Birnbaum has said, “When your eyes are focused on what is being presented by a television network, on the news item they’ve selected and edited for viewing, what are you missing or *not* seeing?”

### **Dara Birnbaum**

American, born 1946

*Tiananmen Square: Break-In Transmission*  
1990

Five-channel standard-definition video installation (color, four-channel stereo sound; various durations), surveillance switcher, and custom hardware

Courtesy the artist and Marian Goodman Gallery

Sound Description: The audio consists of muffled whooshing, high-pitched sustained tones, the kinds of sounds heard over a telephone line, and a digital growl that sometimes suggests slowed-down human speech, sometimes the whir of helicopter rotors. All combine within a distorted, echoing electronic soundscape. In one monitor, a group of men and women from Taiwan are singing, backed by a dramatic instrumental score. In another, American journalist Dan Rather announces the forced end of his broadcast from Tiananmen Square.

# Frank Gillette Ira Schneider *Wipe Cycle*

Created for the groundbreaking 1969 New York exhibition *TV as a Creative Medium*, this work is one of the earliest video installations. Eight videos of varying content—real-time footage of visitors captured by a live camera mounted above, a live television broadcast, and two prerecorded films—switch between the nine monitors in a seemingly arbitrary manner. One monitor is always blank; its position rotates counterclockwise, the empty screen “wiping” out the video content as it goes. Viewers become active participants but also the objects of surveillance.

**Frank Gillette**  
American, born 1941

**Ira Schneider**  
American, 1939–2022

*Wipe Cycle* 1969/2022

Two standard-definition videos (black and white, silent; 30 min.); sound; live television broadcast; surveillance camera; nine cathode-ray-tube monitors; custom video switcher, microcontrollers, and software; shelving

Courtesy Frank Gillette and Estate of Ira J. Schneider

Reconstruction: Daniel Heiss, ZKM |  
Center for Art and Media Karlsruhe



# **Kit Galloway** **Sherrie Rabinowitz** *Hole in Space*



From November 12 to 14, 1980, two life-size screens installed by the artists—one outside a department store in Los Angeles, another outside Lincoln Center in New York City—were connected via a live two-way transmission. This sudden, unannounced link allowed passersby in both locations to communicate in real time. A televisual portal between the East and West Coasts, Galloway and Rabinowitz’s “outrageous transcontinental pedestrian intersection” anticipated the contemporary use of video-conferencing applications and a more instantly networked world.

This installation reconstructs that event with footage capturing the reactions of audiences, who, in the artists’ words, were able to “see, hear, and speak with each other as if encountering each other on the same sidewalk” and to “preview the sociopolitical contexts of new ways of being-in-the-world.”

**Kit Galloway**

American, born 1948

**Sherrie Rabinowitz**

American, 1950–2013

*Hole in Space* 1980

Recording of a life-size, interactive, and telecollaborative public video/audio satellite link connecting pedestrians in Los Angeles and New York for three days  
Two-channel standard-definition video (black and white, sound)  
60 min.

Sherrie Rabinowitz and Kit Galloway  
Archives

# Nil Yalter

## ***Tower of Babel (Immigrants)***

In the mid-1970s, Yalter, a Turkish expatriate living in Paris, set out to document the living and labor conditions of Turkish guest workers who had settled on the outskirts of the French capital with their families. The testimonies she gathered from men, women, and children who had experienced displacement are brought together in this circular installation. Their voices stream simultaneously, hindering legibility and producing cacophony, a kind of Tower of Babel. In 2016, the artist revisited her archive, digitally scrambling the portraits of the sitters, all women, to call attention to the continuing effacement of migrant voices and rights. The artist has noted, “Wherever violence increases, the situation of women becomes worse, too.”

**Nil Yalter**

Turkish, born Egypt 1938

*Tower of Babel (Immigrants)*

1974–77/2016

Eight-channel standard-definition video (black and white, sound; 20 min.), eight cathode-ray-tube monitors, and eight chromogenic color prints on Dibond and aluminum

Courtesy the artist

Sound Description: The voices of men, women, and children speaking in Turkish and French overlap as they emit from different monitors. Some directly address the camera; others talk to each other. In the background are occasional repetitive sounds of squeaking and scraping as people perform various tasks. Two of the videos are silent.

# Black Audio Film Collective

## John Akomfrah

### *Handsworth Songs*



# Tony Cokes

## *Black Celebration*

# Harun Farocki

# Andrei Ujică

## *Videogramme einer Revolution*

## *(Videograms of a Revolution)*

# Dana Kavelina

## *Letter to a Turtledove*

These works bear witness to histories of conflict and insurrection, including the Watts uprising in Los Angeles (1965); the riots in Handsworth, England (1985); the Romanian Revolution (1989); and the war in the Donbas region of Ukraine (begun in 2014). Though made in disparate geographic locations and time periods, all these videos interweave amateur videography with archival news footage, still images, and rhythmic montage to convey the turmoil of civil unrest. In preserving the memories of those “who dared to record,” as Harun Farocki put it, these works invite viewers to consider the ways in which historic change is witnessed, relayed through media, and even shaped by media itself.

**Black Audio Film Collective**  
United Kingdom, active 1982–1998

**John Akomfrah**  
British, born Ghana 1957

*Handsworth Songs* 1986

16mm film transferred to high-definition video (color, sound)  
58:33 min.

Courtesy Smoking Dogs Films and  
Lisson Gallery

A transcript of this work is available  
on the *Signals* exhibition page:  
[moma.org/signals](https://moma.org/signals).

**Tony Cokes**  
American, born 1956

*Black Celebration* 1988

Standard-definition video (black and  
white, sound)  
17:11 min.

The Museum of Modern Art, New York.  
Friends of Education and Committee  
on Media and Performance Funds, 2021

**Harun Farocki**  
German, 1944–2014

**Andrei Ujică**  
Romanian, born 1951

*Videogramme einer Revolution*  
*(Videograms of a Revolution)* 1992

16mm film transferred to standard-  
definition video (color, sound)  
106 min.

The Museum of Modern Art, New York.  
Given anonymously in honor of Anna  
Marie Shapiro, 2011

**Dana Kavelina**  
Ukrainian, born 1995

*Letter to a Turtledove* 2020

High-definition video (color, sound)  
20:55 min.

The Museum of Modern Art, New York.  
Acquired through the generosity of  
Bilge Ogut and Haro Cumbusyan, 2022

# Ming Wong

## *Windows on the World (Part 2)*



This work's arrangement of monitors resembles the control station of a spacecraft. Science-fiction films and television shows appear alongside news broadcasts about Chinese activities in space. Offering a look at the various ways that post-Cultural Revolution Chinese media has imagined a future for the country beyond Earth, *Windows on the World (Part 2)* examines how a collective vision of the future has been used to structure national identity and a sense of progress. It also resembles a kind of database, a structure that makes content perpetually available and accessible, and can create new meanings from the material it accumulates.

**Ming Wong**  
Singaporean, born 1971

*Windows on the World (Part 2)* 2014

Twenty-four-channel standard-definition video (color, sound; varying durations), twenty-four flat-screen monitors, MDF, wood, and steel

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2019



# Sandra Mujinga

## *Pervasive Light*



A shadowy figure intermittently appears and disappears across three screens. Accompanied by a pulsing electronic music soundtrack, the protagonist (played by Norwegian musician Mariama Ndure) wears a special cloak that nearly disappears against a green-screen background, leaving behind only traces of her movements. Despite its title, *Pervasive Light* shows varying levels of darkness. Mujinga noted, “I’ve always been drawn to the idea of becoming unbeatable, evading surveillance by using the extreme zoom on the body and the abstraction that comes with it.” She added, “I’m making sculptures and performances that exist out of the limelight and evade being seen.”

**Sandra Mujinga**

Norwegian, born Democratic Republic of the Congo 1989

*Pervasive Light* 2021

Three-channel high-definition video (color, sound; 16:15 min.) and three flat-screen monitors

Performer: Mariama Ndure

Camera: Andre Katombe

Music: NaEE RoBErts

The Museum of Modern Art, New York.  
Fund for the Twenty-First Century, 2022