

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

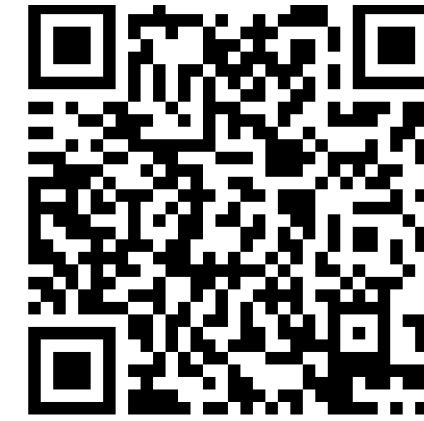
American, born Korea. 1932–2006

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 examines the history of US military intervention in six countries: Syria (1949), Iran (1953), Afghanistan (1979), Libya (2011), Ukraine (2013), and Venezuela (2019). Each video consists of historical footage of these events playing on YouTube on the artist's desktop monitor, which she recorded on her iPhone. To make this "mix tape," Stark set each video to a song popular on the US Billboard charts at the initial moment of each intervention. Through this jarring juxtaposition of sound and image, playing on a series of iPads, Stark emphasizes "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 1949



Iran 1953



Afghanistan 1979



Libya 2011



Ukraine 2013



Venezuela 2019

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, Art Jones, Cyrille Phipps, Thomas Poole, and George Souza 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.

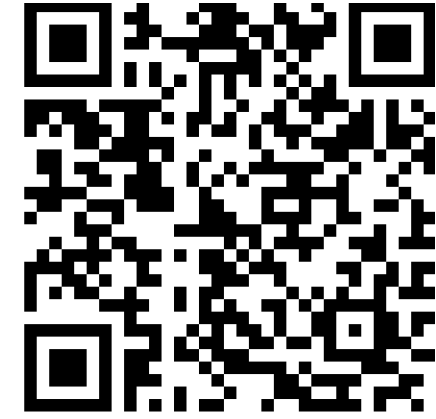
Money 1970

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.

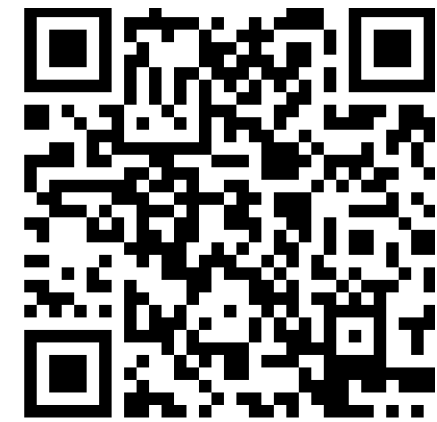
The Museum of Modern Art, New York.
Fund for the Twenty-First Century, 2010

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

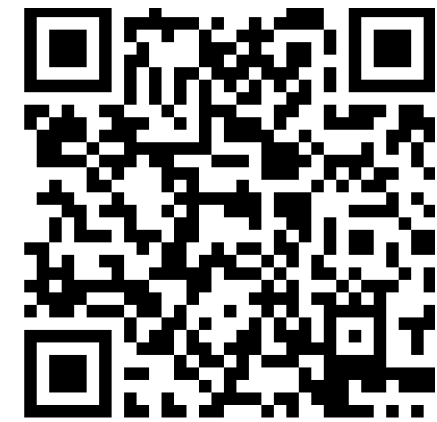
Standard-definition video (color, sound)
3:54 min.

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

Stan VanDerBeek

Movie-Drome

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
American, 1927–1984

Movie-Drome 1964–65

Dome theater with three 16mm films (black and white and color, sound; varying durations), 320 black-and-white and color 35mm slides, three 16mm slide projectors, and sound

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.



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, 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.

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

Sandra Mujinga

Norwegian, born Democratic Republic of the Congo 1989

Flo 2019

High-definition video (color, sound; 50:13 min.), polycarbonate plate, MDF, and wood beams

Performer: Adrian Blount

Music: Sandra Mujinga

Fund for the Twenty-First Century, 2022

This work is presented as part of the exhibition *Signals: How Video Transformed the World*, which continues on Floor 6.

Sandra Mujinga

Norwegian, born Democratic Republic of the Congo 1989

Flo 2019

High-definition video (color, sound; 50:13 min.), polycarbonate plate, MDF, and wood beams

Performer: Adrian Blount

Music: Sandra Mujinga

Fund for the Twenty-First Century, 2022

Hear from the artist about this work. Enter the number on moma.org/audio or on the free Bloomberg Connects app.



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English Only

SOUND DESCRIPTION: The audio of this work is an instrumental musical piece composed by the artist. Quick midrange notes played softly on a synthesizer rise and fall in a series of short phrases, moving through repetition and variation, punctuated by breaths of silence. At points throughout the piece, higher-pitched notes made by electronic stringed instruments join a melody composed of slower, longer phrases.

This work is part of the series Public Record, which Weist made during a residency with the New York City Department of Records and Information Services. Weist scoured the Municipal Archives for information about the city's relationship to artists and the role artists have played in civic life over the past century, using multicolored retrieval slips and archival materials to create collages. In the artist's words, this body of work "reimagines publicly released information as a form of public space and a potential site for public art."

Demonstration features documentation of instances when the government surveilled artists, including in 1969, when undercover NYPD officers infiltrated an Art Workers' Coalition protest outside MoMA. With this work, Weist questions the systems through which we gather information and enforces government accountability. Because these prints were produced using city resources, they are classified as official government records and are freely accessible through the city's online Open Portal platform.

Park McArthur

American, born 1984

Softly, effectively 2017

Aluminum

Acquired through the generosity of
Alicia Legg, 2017

Amalia Pica

Argentine, born 1978

Venn Diagrams (Under the Spotlight) 2011

Spotlights and motion sensors

Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Stuart Comer, 2017

American Artist

American, born 1989

2015 2019

High-definition video (color, sound)

21:56 min.

Untitled 2019

Curtains and bleachers

Fund for the Twenty-First Century, 2021

This video installation contains the artist's simulation of predictive policing software, which forecasts locations of possible crimes based on their purported likelihood. Titled after the year the NYPD adopted this software, the work surrounds you as if you are looking through the windshield of a police car driving through city streets. A computer interface overlays the view. "The real software . . . is complex and uses past data produced by police," American Artist has explained. "It's biased data that increases the presence of cops and the frequency of arrests in Black and brown neighborhoods."

Here the declaration "CRIME DETERRED" periodically appears against the backdrop of a quiet street, suggesting that an area absent of any actual crime has been criminalized. By inviting collective viewership, *2015* also references how police dashcam footage is presented in the media as a spectacle.

The US Federal Highway Administration (FHWA) declares that traffic control devices "speak to us softly, yet effectively and authoritatively." In this work—one of forty blank signs the artist had made based on specifications from an FHWA manual—McArthur omits "authoritative" text and images to challenge the systems that determine patterns of human movement. By subverting the sign's intended purpose as a wayfinding device, McArthur has created an object that is equally inaccessible to all—a wordless monument to the impossibility of conforming lived experience to a single structure.

These works are presented in conjunction with the exhibition *Signals: How Video Transformed the World*, which is on view on Floor 6.