

The Museum of Modern Art

MoMA Presents *Na Mira: NO SMOKING*, a Major New Commission and the Artist's First Solo Museum Exhibition in New York

NEW YORK, September 30, 2026 — The Museum of Modern Art presents *Na Mira: NO SMOKING*, the artist's first solo museum exhibition in New York. The newly commissioned presentation—her largest to date—will be on view in the Marie-Josée and Henry Kravis Studio from November 14, 2026, through February 14, 2027. Drawing on animistic ritual practices and media histories rooted in structural filmmaking, Mira has created work that includes glitches in radio frequencies, infrared video, and holography. For this new commission, the artist directly engages the architecture of the Studio, which will feature spectral projections and a site-responsive sonic environment. *NO SMOKING* is organized by Sophie Cavoulacos, Curator, Department of Film, with Abby Hermosilla, Curatorial Associate, Department of Curatorial Affairs and Department of Media and Performance.

In creating this major new installation, Mira (Korean American, born 1982) was drawn to geographies marked by rupture, taking inspiration from the formal methods of *fûkeiron*, the late-1960s Japanese film theory that argued landscapes could evoke political conditions more effectively than conventional narrative or documentary. For *NO SMOKING*, Mira—who previously produced works at such military sites as the Dragon Hill Garrison in Seoul and the Demilitarized Zone dividing North and South Korea—will present a suite of videos recorded in the summer of 2025 inside an empty cinema on the Fort Bliss army base and at the adjacent White Sands Missile Range along the US–Mexico border, which together make up the largest military installation in the US. “Systems of war appropriate, mutate, and weaponize sensory technologies to discipline perception. I follow signals that defect, sacred instants torqued to negative volume,” said Mira.

Extending the artist's exploration of power and perception, *NO SMOKING* stages video, sound, and viewership as mutable elements. Referencing traditions of anamorphic painting dating back to the Ming dynasty, the artist will present projections mapped onto the floor-to-ceiling window of the Kravis Studio overlooking Manhattan's 53rd Street and onto a smaller plexiglass panel embedded into an alcove that traditionally seals the space into a “black box.” Echoed across thresholds through holographic effects, Mira's projections nest into one another, creating a space where the image is contingent on one's point of perspective. Videos will emanate from CRT monitors placed according to a frequency distortion identified across MoMA's building, which Museum technicians traditionally mitigate when installing media works. Mira will choreograph analog televisions tuned directly to this interference, causing black-and-white infrared footage to morph continuously with flushes of color.

“It has been a thrill to support a new juncture in the artist's practice through this Studio commission,” said Cavoulacos. “In recent years, Na Mira has delved into the poetics of the artist and writer Theresa Kay Kung Cha and the legacies of the student-led Gwangju Uprising, not merely through representational means, but as a way to articulate how language, conceptual scores, or trance states can trigger forms of critical reflection. *NO SMOKING* incisively explores the enmeshing of imaging technologies and systems of power, envisioning how these might be disentangled through sensory encounters.”

Marking Mira's most complex engagement with sound to date, *NO SMOKING* features a newly developed system combining field recordings, spatialized audio feedback, and music samples by

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artist and composer Chuquimamani-Condori. A spiral of speakers installed overhead will transform the boundaries of the room through the application of delay and the felt sensation of low-end frequencies. The installation also features a sculptural element: a found taxidermy under-armature, which the artist describes as a “bare transmission,” that completes the work’s ghostly encounters with embodied sonic events.

The project emerges from the artist’s expansive research into global media histories, in particular building on Nam June Paik’s association with Korean shamanism and his belief that broadcast-television frequency was a conduit for communicating with spirits. Mira cites Paik’s critique of the military development of television as a two-way signal that was then released to the public as a one-way broadcast. Taking on this legacy in a contemporary context, she envisions her works as “vanishing points” that aim to shatter the fidelity of the image on which soft power, propaganda, and other forms of statecraft often rely. *NO SMOKING* engages spaces at the edges of perception, where frequencies evade data and optics shatter, echo, and disappear in plain sight.

ARTIST BIO:

Na Mira allows animism to deconstruct the historically produced apparatus of image-making regimes. Recent and forthcoming projects have been presented at the Los Angeles County Museum of Art; Institute of Contemporary Art, Los Angeles; Berkeley Art Museum and Pacific Film Archive; Midway Contemporary Art, Minneapolis; Museum of Contemporary Art Tucson; Museum of Contemporary Art Chicago; Experimental Media and Performing Arts Center, New York; the Kitchen, New York; Kunsthalle Zürich; Westfälischer Kunstverein, Münster; Seoul Museum of Art; and Art Sonje Center, Seoul. The artist’s work has been featured in the Made in LA Biennial, SITE Santa Fe International Biennial, Whitney Biennial, Performa Biennial, Venice Biennale, and Gwangju Biennale and is in the public collections of the Whitney Museum of American Art, Berkeley Art Museum and Pacific Film Archive, Los Angeles County Museum of Art, and Walker Art Center. Mira is an assistant professor of art and the head of experimental video and moving image at the University of California, Irvine. In 2022, Wendy’s Subway published *The Book of Na*, the first collection of Mira’s writing.

SPONSORSHIP:

RICHARD MILLE

Media and performance at MoMA are presented through a partnership with Richard Mille.

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