

# MUSEUM OF THE MOVING IMAGE

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**New exhibition “Recording the Ride: The Rise of Street-Style Skate Videos” honors the 1990s era of DIY filmmaking and skater culture**

**September 7, 2024–January 26, 2025**

**Opening program: Saturday, Sep. 7 with filmmakers and curators followed by reception**



Pictured: Keenan Milton and Aaron Meza. Los Angeles, 1998. Photo: Mike Blabac. | [Press gallery](#)

Astoria, New York, August 13, 2024 — In the late 1980s and 1990s, skateboard teams harnessed inexpensive, widely accessible video equipment to record and share limit-pushing tricks performed on stairs, benches, and other skate-able elements of public architecture. The videos they produced assembled grainy footage of bodies in flight into music-driven montages. To recognize the significance of the era’s skate culture and explore the origins of this new genre of media, Museum of the Moving Image will present [\*\*\*Recording the Ride: The Rise of Street-Style Skate Videos\*\*\*](#), September 7, 2024–January 26, 2025. The exhibition will be accompanied by a series of screenings and events.

These high-energy VHS-format videos, shot with limited budgets on consumer-accessible cameras equipped with genre-defining fish-eye lenses, were circulated among skaters and sold in skate shops. They served as inspiration and instruction, a form of proto social media that bound together an avid, expanding skater community. Soon, skating and the way it was captured on video became inextricably linked, complementary forms of artistic expression.

*Recording the Ride*, installed in MoMI's Video Screening Amphitheater and Gallery, will feature videos and objects related to the formative years of the skate video in the 1980s and 1990s, with a focus on those that laid the foundation for the structure and style of the genre, including releases by Powell Peralta, H-Street, Plan B, World Industries, Girl, Birdhouse, 411, Zoo York, and more. Highlights include artifacts from the production of *The Bones Brigade Video Show* (1984); a focus on Mike Ternasky and the brand Plan B, with vintage production and post-production artifacts used in the making of their seminal releases *The Questionable Video* (1992) and *Virtual Reality* (1993); and behind-the-scenes images, including photos shot by Spike Jonze—whose filmmaking career began with the production of skate videos—on the set of *Video Days* (1991). Period skateboard decks will link the spirit and aesthetic established in these videos to the emergence of 1990s skater-owned brands.

The exhibition is co-organized by MoMI Deputy Director for Curatorial Affairs Barbara Miller; filmmaker Jacob Rosenberg; and Mike Ternasky's daughter, award-winning director Michaela Ternasky-Holland. It includes material on loan from such skaters and skate video pioneers as Lance Mountain, Jamie Thomas, R.B. Umali, Greg Hunt, Jon Holland, Jamie Mosberg, Rick Howard, and Ty Evans.

"The impact of skate videos extends beyond the skateboard community to art, fashion, sports, music, film, and more," says Miller. "With our expansive view of the moving image as a reflection and building block of vernacular culture, MoMI is the ideal cultural institution to look at the origins of this essential genre."

"Rising from the roots of the mid-1980s classics, 1990s skate videos refined and cemented an aesthetic that remains foundational to this day," says co-curator Rosenberg. "It's long overdue for this rich form of cultural and artistic documentation to be explored and presented by a museum."

On Opening Day, Saturday, September 7, at 5:30 p.m. the Museum will present the program [Skate Video Essentials: The Legacy of Mike Ternasky](#), featuring a screening of Plan B's *Virtual Reality* (1993, 49 mins) and a discussion with skateboard legend Matt Hensley and Rosenberg, moderated by Ternasky-Holland; followed by a reception.

*Recording the Ride* is presented with the support of New Balance, and the participation of Deckaid, Look Back Library, and The Secret Tape.

Museum of the Moving Image (MoMI) is the only institution in the United States that deals with the art, technology, enjoyment, and social impact of film, television, and digital media. In its facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation's most comprehensive collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit [movingimage.org](http://movingimage.org).

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[Press images are available here.](#)

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation).