

PS1

MoMA PS1 PRESENTS PROCESS-FOCUSED EXHIBITION OF SEVEN NEW YORK-BASED ARTISTS OPENING MAY 16

LONG ISLAND CITY, New York, April 30, 2024—This spring, MoMA PS1 will present *Hard Ground*, a group exhibition that features work by seven New York-based artists who employ processes of compression, distillation, and subtraction. On view beginning May 16, the presentation provides a snapshot of this underexplored but significant tendency in contemporary art and includes over 40 works whose materials range from limestone and bronze to a smelted Citi Bike. Diverging from a logic of assemblage and aggregation, these practices query how correlations between productivity, surface, and value are forged.

Many of the works amplify density, honing in on a core or distilling a single material. Matt Browning presents a new work made from boiled-down Dr. Pepper, as well as a series of sculptures that each emerge from a block of Douglas fir, whittled away to expose interlocking wooden forms. A former gardener and handyman at the legendary Long Island estate Grey Gardens, Jerry the Marble Faun creates sculptures through a similar process of removal, chiseling blocks of limestone—some sourced from demolition sites throughout the city—to unveil undulating forms.

Dora Budor's *Always Something to Remind Me* (2023) was constituted by smelting one of New York's ubiquitous Citi Bikes and using its alloy to make sixteen casts in a mold taken from avant-garde artist Elsa von Freytag-Loringhoven's first ready-made, *Enduring Ornament* (1913). Gianna Surangkanjanajai documents the patina of a New York rooftop in a series of Polaroids; other works by the artist in the exhibition include eight-foot-long plastic cylinders filled with gallons of paint, concentrated samples of pure color. Compression resurfaces in the work of Amina Ross, who presses ground glass into clay molds made from her body, which are then subjected to heat—a technique known as *pâte de verre*—and exhibited in pools of rainwater that evaporate over time. Considering scales from the molecular to the historical, Ross posits Blackness as a site of generative multiplicity in the face of objectification.

In other cases, reduction produces the trace of an image or action. Maria VMier's gnarled bronze door knockers invite visitors to bang on the walls of the institution—generating a luster born from accumulated touch. The exhibition also includes frottages by Budor that result from rubbing sandpaper and Lexapro against the walls and floors of her studio as a form of automatic drawing. In a new large-scale work, Kern Samuel quilts together steel plates whose surfaces are etched with marks of their handling. *Wash Rag* (2018-2024), a print of Samuel's face, is accompanied by a simple provocation: "Can I rub off?"

The title of the exhibition references printmaking techniques and geological processes. "Hard ground etching" involves scratching through a waxy layer and exposing an underlying metal plate to acid, wherein resulting grooves become the means of transmitting ink to paper. "Carbonate hardgrounds" are pieces of seafloor, lithified over time, whose fossils emerge when mineral deposits fill cavities left by decomposed organic matter—a primordial form of casting. Through the lens of artists working with the material culture of the evolving urban New York landscape, *Hard Ground* considers the ways in which removal can precipitate visibility, or give form to time.

Hard Ground is organized by Jody Graf, Assistant Curator, MoMA PS1.

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ABOUT MoMA PS1

MoMA PS1 champions art and artists at the intersection of the social, cultural, and political issues of our time. Providing audiences with the agency to ask questions, access to knowledge, and a forum for public debate, PS1 has offered insight into artists' diverse worldviews for more than 40 years. Founded in 1976 by Alanna Heiss, the institution was a defining force in the alternative space movement in New York City, transforming a nineteenth century public schoolhouse in Long Island City into a site for artistic experimentation and creativity. PS1 has been a member of New York City's Cultural Institutions Group (CIG) since 1982 and affiliated with The Museum of Modern Art since 2000.

Hours: MoMA PS1 is open from 12 p.m. to 6 p.m. Thursday, Friday, Sunday, and Monday, and 12 p.m. to 8 p.m. on Saturdays. Closed on Thanksgiving, Christmas, and New Year's Day.

Admission: \$10 suggested admission; \$5 for students and senior citizens; free for New York State residents and MoMA members. Free admission for New York State residents is made possible by The Horace W. Goldsmith Foundation. Tickets may be reserved online at mo.ma/ps1tickets.

Visitor Guide: Discover even more from MoMA PS1 with the Bloomberg Connects app. Read wall text, hear directly from artists, and uncover the building's history with this multimedia visitor guide. This digital experience is made possible through the support of Bloomberg Philanthropies.

Directions: MoMA PS1 is located at 22-25 Jackson Avenue at 46th Ave in Long Island City, Queens, across the Queensboro Bridge from midtown Manhattan. Traveling by subway, take the E, M, or 7 to Court Sq; or the G to Court Sq or 21 St Van Alst. By bus, take the Q67 to Jackson and 46th Ave or the B62 to 46th Ave.

Information: For general inquiries, call (718) 784-2084 or visit moma.org/ps1.

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