

MoMA PS1 PRESENTS MAJOR EXHIBITION OF INTERNATIONAL ARTISTS MINING THE REFUSE OF GEOPOLITICAL FALLOUT OPENING APRIL 24

LONG ISLAND CITY, New York, NOVEMBER 21, 2024—This spring, MoMA PS1 presents *The Gatherers*, a major exhibition that brings into focus current artistic practices mining the ruins of excess production, failing infrastructure, and political instability. Opening on April 24, 2024, the presentation spans the entirety of the Museum’s third-floor galleries and features over a dozen international artists—many exhibiting for the first time in a US museum—and includes sculptural installation, assemblage, painting, video, and performance. While rummaging has served as a critical artistic methodology for decades, the exhibition underscores how retooling detritus has new meaning for a generation grappling with the impacts of recent world orders, such as the ongoing fallouts and failures of globalization and neoliberalism. Artists in *The Gatherers* make visible the spatialized politics of memory as constructed within the built environment, drawing attention to how histories reverberate into the future.

A central facet of the exhibition examines artists who touch on the wide-reaching impacts of post-Soviet global reconfigurations. Drawing from the issues faced by Roma communities and her own family’s scrap metal business, **Selma Selman** (Bosnian, b. 1991) transforms salvaged parts—including cars, construction equipment, and hard drives—into painted canvases and motorized machines. **Tolia Astakhishvili** (Georgian, b. 1974) creates unraveling installations and domestic architectures whose anxieties evoke the social and political ruptures in the Caucasus region, as opposing visions of the future remain in contest. In a newly commissioned installation, **Ser Serpas** (American, b. 1995) reconfigures used and discarded materials gathered throughout New York into composed, and often precarious, situations that emphasizes the incoherence of the urban landscape.

Refuting erasures of the recent past across transnational contexts, artists in *The Gatherers* materialize shared concerns for resource utility, labor, and environmental dangers that persist in the wake of global crises. Unpacking planetary threats from Cold War energy structures, **Emilija Škarnulytė’s** (Lithuanian, b. 1987) video *Burial* (2022) draws attention to Lithuania’s Ignalina Nuclear Power Plant—once the most powerful nuclear structure in the world, now undergoing a long decommissioning process. **Nick Relph** (British, b. 1979) debuts photographic prints of scanned gas outlets found throughout streets in Rome, indexing the city’s surfaces to manifest its invisible circulation. Shot in continuous motion, **Zhou Tao’s** (Chinese, b. 1976) film *The Axis of Big Data* (2023) portrays the evolving relationship between laborers and a data center cradled in the Guizhou mountains, illustrating the shifting landscapes wrought by industry. Trained as an electrician, **Jean Katambayi Mukendi** (Congolese, b. 1974) articulates New York’s complex energy systems in a monumental work on paper, which depicts the interconnected networks that fuel natural resources exchange. Unraveling how individuals transmute urban structures, **Klara Lidén** (Swedish, b. 1979) removes objects critical to the functioning of urban life—such as trash cans, street signs, and electrical boxes—from regular use and repositions them as readymade sculpture. **Karimah Ashadu’s** (British-born Nigerian, b. 1985) film *Brown Goods* follows informal trade through the story of Nigerian migrants who, without the ability to work legally in Germany, earn a living through circuitous labor, collecting used goods in Hamburg and selling them to consumers in Africa. These artists bring accountability to the fore within the anonymity of urban structures and systems.

As the increasing commodification of daily life brings forth ontological shifts, many artists grapple with dissociative impacts accelerated by new technologies. Blurring the dichotomy between human and

machine in a newly commissioned work, **Geumhyung Jeong** (Korean, b. 1980) collects and arranges tools, electronics, and abstracted anatomical models into orderly grids that destabilize prescribed functions. The US premiere of **Andro Eradze's** (Georgian, b. 1993) film *Flowering and Fading* (2024) charts the hauntology of domestic spaces within a ghostly dream sequence, as objects and environments disobey semblances of order. In sculptures of architectures and monuments, **He Xiangyu's** (Chinese, b.1986) erases markers of recognition within hybrid forms that evoke erosion. **Samuel Hindolo's** (American, b. 1990) psychological paintings give rise to figures wrought by the dystopian collapse of urban infrastructure. From discarded objects on the streets of Kanagawa, **Miho Dohi** (Japanese, b. 1974) creates enchanting *buttai*, objects reassembled into intimately scaled worlds and spaces. *The Gatherers* offers a novel framework for understanding how artists use refuse to examine the relationships between memory, labor, and agency within global urban landscapes.

A full-color publication accompanies the exhibition and includes a curatorial essay by Katrib, as well as newly commissioned texts by Kristy Bell, Amber Esseiva, Filipa Ramos, Quinn Latimer, Camila Palomino, Nadim Samman, Fabian Schöneich, and others. The publication is distributed by Artbook | D.A.P. / Distributed Art Publishers and available for \$30..

The Gatherers is organized by Ruba Katrib, Chief Curator and Director of Curatorial Affairs, with Sheldon Gooch, Curatorial Assistant.

ARTISTS

Karimah Ashadu (British-born Nigerian, b. 1985)
Tolia Astakhishvili (Georgian, b. 1974)
Miho Dohi (Japanese, b. 1974)
Andro Eradze (Georgian, b. 1993)
Samuel Hindolo (American, b. 1990)
Geumhyung Jeong (Korean, b. 1980)
Klara Lidén (Swedish, b. 1979)
Jean Katambayi Mukendi (Congolese, b. 1974)
Nick Relph (British, b. 1979)
Selma Selman (Bosnian, b. 1991)
Ser Serpas (American, b. 1995)
Emilija Škarnulytė (Lithuanian, b. 1987)
Zhou Tao (Chinese, b. 1976)
He Xiangyu (Chinese, b. 1986)

SUPPORT

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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

MoMA PS1

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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 to 6 p.m. Thursday, Friday, Sunday, and Monday, and 12 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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