

INFORMATION



- Lawrence Abu Hamdan
*1985 in Amman, JO
Lives and works in Beirut, LB
American Artist
*1989 in Los Angeles, US
They live and work in New York, US
- Alejandro Cesarco
*1975 in Montevideo, UY
Lives and works in New York, US
- Simon Denny
*1982 in Auckland, NZ
Lives and works in Berlin, DE
- Marguerite Humeau
*1986 in Cholet, FR
Lives and works in London, GB
- Zhana Ivanova
*1977 in Russe, BG
Lives and works in Amsterdam, NL
- Tobias Kaspar
*1984 in Basel, CH
Lives and works in Zurich, CH
- Gabriel Kuri
*1970 in Mexico City, MX
Lives and works in Brussels, BE
- Liu Chuang
*1978 in Hubei, CN
Lives and works in Shanghai, CN
- Ima-Abasi Okon
*1981 in London, GB
Lives and works in Amsterdam, NL, and London, GB
- Laura Owens
*1970 in Euclid, US
Lives and works in Los Angeles, US
- Trevor Paglen
*1974 in Camp Springs, US
Lives and works in Berlin, DE
- Sondra Perry
*1986 in Perth Amboy, US
Lives and works in Newark, US
- Cameron Rowland
*1988 in Philadelphia, US
They live and work in New York, US
- Sung Tieu
*1987 in Hải Dương, VN
Lives and works in Berlin, DE, and London, GB
- Nora Turato
*1991 in Zagreb, HR
Lives and works in Amsterdam, NL

Like it or not, we are surrounded. There is no escape from the incessant flow of information that drives this twenty-first-century, data-based capitalism. Encrypted networks, digital currencies, artificial intelligence, data harvesting, algorithmic biases, sentient machines: these are just some of its effects. The proliferation of information, and data's nebulous modes of circulating now fundamentally shape our existence. **EN**

INFORMATION (Today) is a group exhibition conceived as a loose response to the iconic *INFORMATION* show at New York's Museum of Modern Art (MoMA), curated by Kynaston L. McShine in 1970. MoMA's exhibition emerged out of the context of dramatic advancements in communication technologies at the end of the 1960s—a period already then being heralded as the Information Age. Fifty years on, *INFORMATION (Today)* features new and recent work by sixteen artists from around the globe, all born since the tumultuous information explosion that prompted the works in the 1970 MoMA show. The artists in this current exhibition work in a variety of media and represent a wide range of artistic positions, and whether they explore communication technologies, surveillance, data systems, or financial speculation, information arguably condenses to become the quasi-medium of their work.

Yet *INFORMATION (Today)* also deliberately refuses to fit the image one might most immediately conjure of a show addressing this topic—either a dry and objective, fact-based assembly of black and white documents or buzzing with high tech computer-controlled gadgets or featuring what has been called Post-Internet Art. Playful, colorful, materially complex, research-laden, speculative, immersive: *INFORMATION (Today)* lays out an apparently contradictory array of material and immaterial artworks that wrestle with our fundamental reliance on information in vastly different ways.

To enter the exhibition is to be confronted by hardened chrome barriers that stand in visitors' paths as they make their way into the space. *Riddles (Jaws)* (2017–2021), by Marguerite Humeau, originates in the artist's research into the mythological guardian figure of the Sphinx, which the artist recasts here as a central barricade leading an army of like others. Formally, Humeau's sculptural installation resembles the aggressive metal security obstacles of modern-day airports, meant to block or guide, regulate and control. Equipped with glass "eyes" that glow (look closely and find their "irises" display the loading icon commonly

appearing on computer screens) and intermittently issuing sounds, these technological objects are strangely alive. They are networked and “communicate” with each other without letting on what prompts their occasional, fever-pitched clicking and hammering.

While Humeau’s sculptural elements speak to each other, Laura Owens’s newly made painting is speaking directly to *you*. “T as une question?” (Do you have a question?) the yellow sticky note painted as trompe l’oeil onto the canvas asks, the inquiring phrase followed by a Swiss telephone number. Go ahead, send a question via text message! Like the frustrating experience of speaking to “smart” devices and robo-call systems, Owens’s paintings, with their embedded telephone devices, sometimes deliver straight answers and at other times respond completely off topic, with Wikipedia-style information on the city of Basel’s history or a description of another artwork in the exhibition. In the age of Siri and Alexa, a real-time communicative feedback loop with an inanimate entity such as this should hardly surprise. Still, what if you don’t ask Owens’s painting anything at all, but study its explicit marriage of the analogue and the digital? Thick impastos seem to say, “Look at me! I am painted!”, while picturing a matrix of distributed dots, recalling digital pixels and layered with the characteristic drop shadow of computer design programs. These works by Owens, showcased in the first and final room of the exhibition, all bearing phone numbers, enact a type of painting that is not afraid to simultaneously elevate and exorcise the conventions of the medium.

Tobias Kaspar’s two canvases near the entrance, along with others dispersed throughout the exhibition, take a different, playful tack in addressing the tradition of painting. Their subject is the logomania of branding and here, the “brand name” is the artist’s name, Tobias Kaspar, printed over and over across stretched canvases (or, in another example, the recognizable *Swoosh* of the sports giant Nike is superimposed on a traditional pictorial subject). At a moment when brand logos have become synonymous with an aesthetics of consensus in the service of corporate profit and mass consumption, Kaspar’s treatment of his own name as a brand (and, in a two-part painting on display in the last room of the exhibition, his immortalization of a popular online shopping site) offers a commentary on the art-world’s relationship to commodification and the demand for artists to become producers of easily identifiable “signature” goods.

But what is in a name? Use a search engine of your choice, enter “American Artist” and see what comes up. The list will surely be long, but your true target might be hard to find. Because American Artist is perhaps best known for having legally changed their name so any search for their moniker frustratingly conflates an anonymous descriptor with their embodiment of an artist *from* and *of* a place. Their new work made for the exhibition, *Veillance Caliper (Annotated)* (2021) is a large-scale sculpture that combines an interior recalling a precision measurement device and an exterior roughly constructed of wood. The latter has been scrawled upon and spray-painted with notes inspired by the writings of Simone Browne on different types of surveillance and resistance to it, as well as their impact on Black lives. The result is an irrational tool for measuring the unmeasurable: how regimes of surveillance are used against Black subjects along with the ways in which *sous-veillance*, or veillance from below, might provide a kind of counter through the watching of the powerful few above by the powerless many below.

Systems of information and knowledge have been an ongoing concern of Alejandro Cesarco. With his contribution to the show, he uses dead-pan photographs of open library binders to expose some of the classification principles of one of the largest public libraries in the world. While the subject headings enable the navigation and use of the picture collection of the New York Public Library, they simultaneously signal what is included and excluded from it. They are thus, according to the artist, “the precursor to Google Image’s algorithm,” but they also reveal, like all organizational systems—whether old-school printed and bound or high tech and computational—that they are invariably a reflection of the humans that determine the criteria and categories that underpin them.

Lawrence Abu Hamdan’s *For the Otherwise Unaccounted* (2020) is based on forensic analysis, biological data, historiography, and scientific hypotheses collected by Dr. Ian Stevenson. His research on reincarnation suggests that a birthmark is a sign of violence that had been perpetrated upon an individual whose death found no recourse, justice, or retribution and thus manifested itself as such a body marking in a person’s later incarnation. Imagining the body as a carrier of trauma across generations, like a hard drive that stores information for later retrieval, Hamdan’s text pages and prints, glistening with irregularly shaped forms, document individuals, their mode of death, and the birthmarks that appeared on the

bodies they inhabited in their subsequent lives. For Hamdam, whose art often focuses on bearing witness to injustices that have otherwise escaped historical record, the documentation highlights the ways in which testimony might, in fact, manifest across time and space and on the living body.

Cameron Rowland's *Monthly Supervision Report* (2020) is a standard form for monitoring and billing individuals in the US criminal justice system, who are obligated to pay for their own supervision. In exhibiting this administrative document, the artist articulates one of the modes this expanded system of incarceration uses to generate income from those held captive within it. On the floor nearby sits Rowland's *OD20612* (2014), which consists of a LoJack device powered by a car battery. LoJack devices are installed in vehicles and transmit a signal, which if registered can be located by law enforcement when identified as missing. This LoJack is operational but not registered. The pieces resonate with another of Rowland's artworks in the exhibition, this one located in the bookshop: *Enclosure* (2020), a reproduction of a map from 1753, depicting the Western coast of Africa. It locates the various "forts" and "factories" built by European slave traders, which functioned to imprison the enslaved before they were shipped to European colonies. Widely distributed as a mercantile tool, the map functioned as a guide for those involved in the trade of the enslaved, goods produced by the enslaved, and the underlying system of colonial finance. This artwork is available to anyone and can be purchased for 2 CHF.

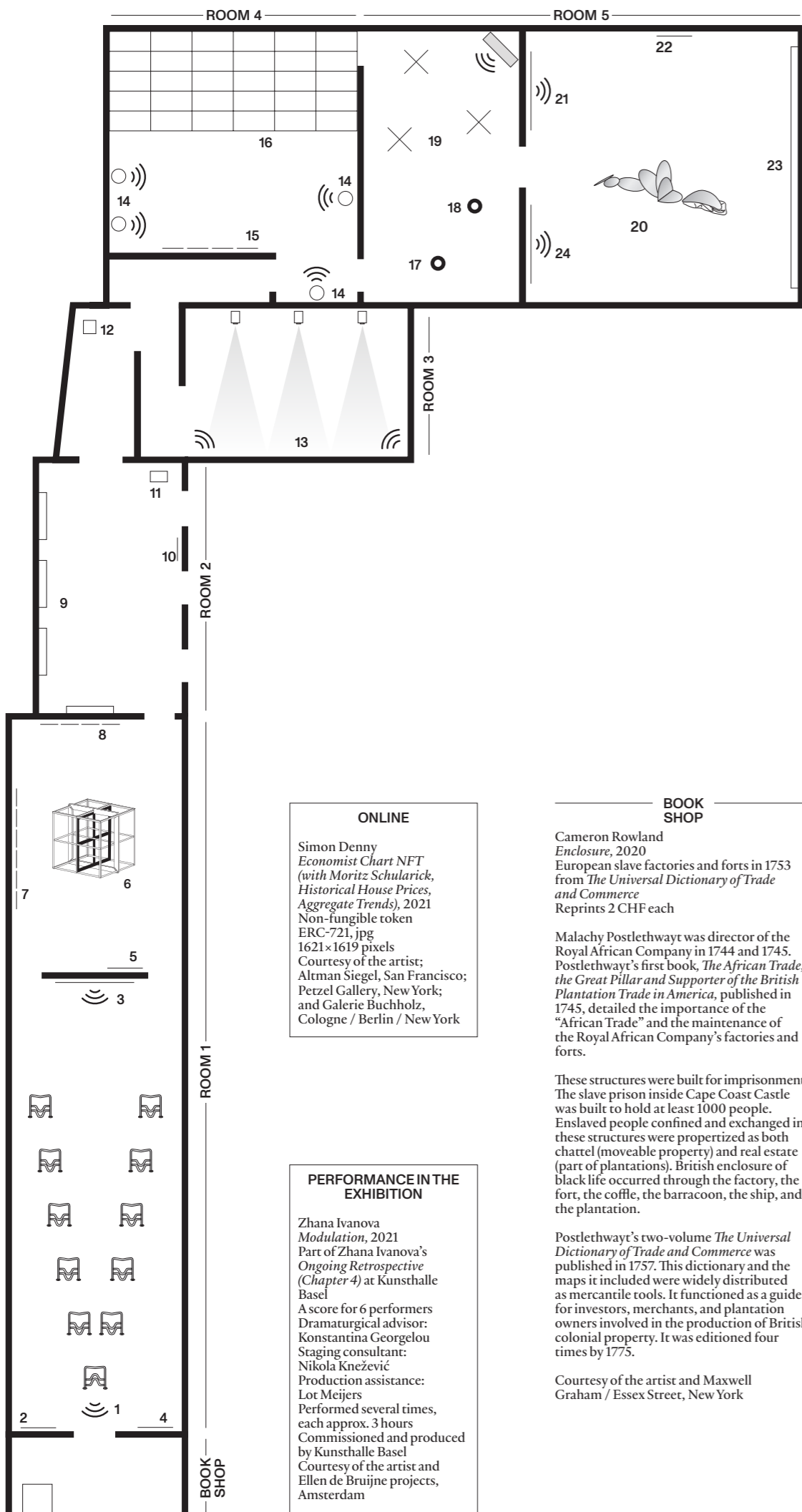
Taking the form of a transparent minimalist sculpture filled with visible circuit boards, a maze of wiring, and electronics, Trevor Paglen's *Autonomy Cube* (2015) is both an object to be seen and tool to be used. Select the Wi-Fi network called "Autonomy Cube" to access an atypical Wi-Fi hotspot—free of tracking, surveillance, or censorship. To offer such a data-environment, the sculpture routes all of its internet traffic using Tor, a global network of thousands of volunteer-run servers, relays, and services designed to help anonymize data (which could serve to offer cover for, say, oppressed and persecuted journalists, but potentially also to criminals). Furthermore, for the duration of the exhibition, the *Autonomy Cube* itself acts as a Tor relay, helping others around the world to stay untraceable at a time when online data tracking and surveillance have become pervasive.

Liu Chuang's ambitious, three-channel video installation weaves disparate research find-

ings into an epic thesis on political and socio-technical systems throughout history. His is a dizzying voyage whose core unspools a seemingly unrelated relationship between cryptocurrency mining (which takes up about 70% of the world's computing power) and field recordings of ethnic Zomia minorities, who have historically maintained antagonistic relationships with the ruling governments in their regions. Combining breathtaking drone imagery with footage taken from the social media accounts of power-line repairmen and underscored by voiceover narration in Muya, a language related to Tibetan, the video flits wildly between topics, from the introduction of telegraphs in China during the late Qing Dynasty to sci-fi human-alien communication. Improbable but enlightening connections between energy and information and between technology and identity come alive in the video thanks to Liu's synthesis of hard-nosed research and a visually striking speculative poetics.

Sung Tieu's two contributions to the exhibition are connected to her ongoing investigation into the psychological dimension of warfare and its relationship to Cold War ideologies. Her spare installation, *In Cold Print* (2020), combines stainless steel seats and military clothing and bags—constructed by the artist from fabrics that evoke the minimal lines and patterns of Sol Lewitt drawings—with a muffled, drone sound referencing the so-called "Havana Syndrome." First reported in 2016 by US embassy staff posted in Cuba, it manifested as inexplicable disorders and brain injuries resembling concussions and was believed to have been caused by a sound weapon. In an effort to demonstrate the possibility of such a weapon's existence, US intelligence authorities recorded a reconstruction based on testimony. The artist listened to this reconstruction, recorded her cerebral activity and in turn translated it into acoustic signals. The resulting sound piece shares the room with *Loyalty Questionnaire* (2021), which similarly hints at a new reading of conceptual and minimal art in relation to US Imperialism. The latter consists of a form that the US government administered in 1943 to US citizens of Japanese ancestry, and on which the artist drew delicate renderings of the border walls between Mexico and the US (which were actually built from recycled elements taken from World War II era internment camps in the US as well as helicopter landing mats produced during the war in Vietnam).

Ima-Abasi Okon takes literally the "aesthetics of administration" that was attributed to 1960s and 70s conceptual art, with its predilection for



ONLINE

Simon Denny
Economist Chart NFT (with Moritz Schularick, Historical House Prices, Aggregate Trends), 2021
 Non-fungible token
 ERC-721, jpg
 1621×1619 pixels
 Courtesy of the artist; Altman Siegel, San Francisco; Petzel Gallery, New York; and Galerie Buchholz, Cologne / Berlin / New York

PERFORMANCE IN THE EXHIBITION

Zhana Ivanova
Modulation, 2021
 Part of Zhana Ivanova's *Ongoing Retrospective (Chapter 4)* at Kunsthalle Basel
 A score for 6 performers
 Dramaturgical advisor: Konstantina Georgelou
 Staging consultant: Nikola Knežević
 Production assistance: Lot Meijers
 Performed several times, each approx. 3 hours
 Commissioned and produced by Kunsthalle Basel
 Courtesy of the artist and Ellen de Bruijne projects, Amsterdam

BOOK SHOP

Cameron Rowland
Enclosure, 2020
 European slave factories and forts in 1753 from *The Universal Dictionary of Trade and Commerce*
 Reprints 2 CHF each

Malachy Postlethway was director of the Royal African Company in 1744 and 1745. Postlethway's first book, *The African Trade, the Great Pillar and Supporter of the British Plantation Trade in America*, published in 1745, detailed the importance of the "African Trade" and the maintenance of the Royal African Company's factories and forts.

These structures were built for imprisonment. The slave prison inside Cape Coast Castle was built to hold at least 1000 people. Enslaved people confined and exchanged in these structures were propertized as both chattel (moveable property) and real estate (part of plantations). British enclosure of black life occurred through the factory, the fort, the coffle, the barracoon, the ship, and the plantation.

Postlethway's two-volume *The Universal Dictionary of Trade and Commerce* was published in 1757. This dictionary and the maps it included were widely distributed as mercantile tools. It functioned as a guide for investors, merchants, and plantation owners involved in the production of British colonial property. It was editioned four times by 1775.

Courtesy of the artist and Maxwell Graham / Essex Street, New York

17
 Simon Denny
Remainder 1, 2019
 Margret Thatcher scarves, Patagonia 850 Down Sleeping Bag 30 F/-1 C-R parts, Ripstop Nylon, down sourced from second hand garments in San Francisco, carbon fiber, glass fiber, wood
 210 × 55 × 40 cm
 Collection of Kevin Morris, California, US

18
 Simon Denny
Remainder 2, 2019
 Margret Thatcher scarves, Patagonia 850 Down Sleeping Bag 30 F/-1 C-R parts, Ripstop Nylon, down sourced from second hand garments in San Francisco, carbon fiber, glass fiber, wood
 210 × 55 × 40 cm
 Courtesy of the artist and Altman Siegel, San Francisco

14
 Sung Tieu
In Cold Print, 2020
 5-channel sound installation in garments, 5 portable speakers, 2 subwoofers, 5 MP3-Players, sea sack, pilot overall, shirt, carry bag, backpack, wall mounted stainless steel swivel stools, stainless steel hooks
 31 min 24 sec
 Dimension variable
 Courtesy of the artist; Emalin, London; and Sfeir-Semler, Beirut / Hamburg

15
 Sung Tieu
Loyalty Questionnaire, 2021
 Pencil on printed paper
 4 parts, each 21 × 29.7 cm;
 framed, each 32.1 × 23.4 cm
 Courtesy of the artist; Emalin, London; and Sfeir-Semler, Beirut / Hamburg

1
 Marguerite Humeau
Riddles (Jaws), 2017–2021
 One mirrored finish stainless steel "Mother Sphinx" and 10 mirrored finish stainless steel "Vertebra," equipped with an internal radio communication system, LED lights, hand-blown glass eyes, clicking metallic jaws, electronic systems
 11 parts, each 101 × 105 × 70 cm
 Courtesy the artist and CLEARING, New York / Brussels

2
 Tobias Kaspar
Logotype (red rose), 2020
 Acrylic paint and inkjet print on cotton
 180 × 140 cm
 Courtesy of the artist; Galerie Peter Kilchmann, Zurich; Galerie Lars Friedrich, Berlin; Urs Meile, Beijing; and VI, VII, Oslo

3
 Laura Owens
Untitled [SMS +41 79 807 86 34], 2021
 Oil, Flashe, screen printing inks, charcoal, and sand on wallpaper mounted to aluminum, walnut frame, with sound
 275.9 × 214.9 × 6.3 cm
 Courtesy of the artist

4
 Tobias Kaspar
All-over logo (black), 2020
 Acrylic paint and inkjet print on cotton
 180 × 140 cm
 Courtesy of the artist; Galerie Peter Kilchmann, Zurich; Galerie Lars Friedrich, Berlin; Urs Meile, Beijing; and VI, VII, Oslo

19
 Sondra Perry
IT'S IN THE GAME '18 or Mirror Gag for Projection and Three Universal Shot Trainers with Nasal Cavity, Pelvis, and Orbit, 2018
 Digital video, Rosco Chroma Key Blue paint, 3 Spalding Universal Shot Trainers, 3 digital videos, 3 Acer 17" monitors, 3 privacy screens
 Dimension variable
 Video, color, sound, 16 min 20 sec, in loop
 3 videos, each color, sound, 2 min, in loop
 3 training aids, 176.53 × 111.76 × 92.25 cm, 217.17 × 88.90 × 101.60 cm, 195.58 × 111.76 × 88.90 cm
 Courtesy of the artist and Bridget Donahue, New York

16
 Ima-Abasi Okon
M - C - M (1 with Peace, 2 without Peace, 3 with Peace, 4 without Peace, 5 with Peace, 6 without Peace, 7 with Peace, 8 without Peace, 9 with Peace, 10 without Peace, 11 with Peace, 12 without Peace, 13 with Peace, 14 without Peace, 15 with Peace, 16 without Peace, 17 with Peace, 18 without Peace, 19 with Peace, 20 without Peace, 21 with Peace, 22 without Peace, 23 with Peace, 24 without Peace, 25 with Peace, 26 without Peace, 27 with Peace, 28 without Peace, 29 with Peace, 30 without Peace, 31 with Peace, 32 without Peace, 33 with Peace, 34 without Peace, 35 with Peace, 36 without Peace, 37 with Peace, 38 without Peace, 39 with Peace, 40 without Peace, 41 with Peace, 42 without Peace, 43 with Peace, 44 without Peace, 45 with Peace, 46 without Peace, 47 with Peace, 48 without Peace, 49 with Peace, 50 without Peace, 51 with Peace, 52 without Peace, 53 with Peace, 54 without Peace, 55 with Peace, 56 without Peace, 57 with Peace, 58 without Peace, 59 with Peace, 60 without Peace, 61 with Peace, 62 without Peace, 63 with Peace, 64 without Peace, 65 with Peace, 66 without Peace, 67 with Peace, 68 without Peace, 69 with Peace, 70 without Peace, 71 with Peace, 72 without Peace, 73 with Peace, 74 without Peace, 75 with Peace, 76 without Peace, 77 with Peace, 78 without Peace, 79 with Peace, 80 without Peace, 81 with Peace, 82 without Peace, 83 with Peace, 84 without Peace, 85 with Peace, 86 without Peace, 87 with Peace, 88 without Peace, 89 with Peace, 90 without Peace, 91 with Peace, 92 without Peace, 93 with Peace, 94 without Peace, 95 with Peace, 96 without Peace, 97 with Peace, 98 without Peace, 99 with Peace, 100 without Peace, 101 with Peace, 102 without Peace, 103 with Peace, 104 without Peace, 105 with Peace, 106 without Peace, 107 with Peace, 108 without Peace, 109 with Peace, 110 without Peace, 111 with Peace, 112 without Peace, 113 with Peace, 114 without Peace, 115 with Peace, 116 without Peace, 117 with Peace, 118 without Peace, 119 with Peace, 120 without Peace, 121 with Peace, 122 without Peace, 123 with Peace, 124 without Peace, 125 with Peace, 126 without Peace, 127 with Peace, 128 without Peace, 129 with Peace, 130 without Peace, 131 with Peace, 132 without Peace, 133 with Peace, 134 without Peace, 135 with Peace, 136 without Peace, 137 with Peace, 138 without Peace, 139 with Peace, 140 without Peace, 141 with Peace, 142 without Peace, 143 with Peace, 144 without Peace, 145 with Peace, 146 without Peace, 147

ROOM 1

5
 Tobias Kaspar
No Logo (Nike, Sunset), 2020
 Acrylic paint and inkjet print on cotton
 175 × 135 cm
 Courtesy of the artist; Galerie Peter Kilchmann, Zurich; Galerie Lars Friedrich, Berlin; Urs Meile, Beijing; and VI, VII, Oslo

6
 American Artist
Vigilance Caliper (Annotated), 2021
 Wood, metal, acrylic, paint
 243.84 × 243.84 × 243.84 cm
 Courtesy of the artist

7
 Alejandro Cesarco
New York Public Library Picture Collection (Subject Headings), 2018
 Archival ink-jet prints
 6 prints, each 86 × 58 cm;
 framed, each 88 × 60 cm
 Courtesy of the artist and Tanya Leighton, Berlin

8
 Alejandro Cesarco
New York Public Library Picture Collection (Subject Headings - Cross References), 2018
 Archival ink-jet prints
 4 prints, each 76 × 55 cm;
 framed, each 77.5 × 56 cm
 Courtesy of the artist and Tanya Leighton, Berlin

20
 Gabriel Kuri
Balance of the Invisible and the Foreseeable, 2014
 Powder-coated metal, sleeping bags
 123 × 576 × 124 cm
 Courtesy of the artist and Sadie Coles HQ, London

21
 Laura Owens
Untitled [SMS +41 79 807 86 29], 2021
 Oil, Flashe, screen printing inks, charcoal, and sand on wallpaper mounted to aluminum, walnut frame, with sound
 275.9 × 214.9 × 6.3 cm
 Courtesy of the artist

ROOM 4

with Peace, 148 without Peace, 149 with Peace, 150 without Peace, 151 with Peace, 152 without Peace, 153 with Peace, 154 without Peace, 155 with Peace, 156 without Peace, 157 with Peace, 158 without Peace, 159 with Peace, 160 without Peace, 161 with Peace, 162 without Peace, 163 with Peace, 164 without Peace, 165 with Peace, 166 without Peace, 167 with Peace, 168 without Peace, 169 with Peace, 170 without Peace, 171 with Peace, 172 without Peace, 173 with Peace, 174 without Peace, 175 with Peace, 176 without Peace, 177 with Peace, 178 without Peace, 179 with Peace, 180 without Peace, 181 with Peace, 182 without Peace, 183 with Peace, 184 without Peace, 185 with Peace, 186 without Peace, 187 with Peace, 188 without Peace, 189 with Peace, 190 without Peace, 191 with Peace, 192 without Peace, 193 with Peace, 194 without Peace, 195 with Peace, 196 without Peace, 197 with Peace, 198 without Peace, 199 with Peace, 200 without Peace, 201 with Peace, 202 without Peace, 203 with Peace, 204 without Peace, 205 with Peace, 206 without Peace, 207 with Peace, 208 without Peace, 209 with Peace, 210 without Peace, 211 with Peace, 212 without Peace, 213 with Peace, 214 without Peace, 215 with Peace, 216 without Peace, 217 with Peace, 218 without Peace, 219 with Peace, 220 without Peace, 221 with Peace, 222 without Peace, 223 with Peace, 224 without Peace, 225 with Peace, 226 without Peace, 227 with Peace, 228 without Peace, 229 with Peace, 230 without Peace, 231 with Peace, 232 without Peace, 233 with Peace, 234 without Peace, 235 with Peace, 236 without Peace, 237 with Peace, 238 without Peace, 239 with Peace, 240 without Peace, 241 with Peace, 242 without Peace, 243 with Peace, 244 without Peace, 245 with Peace, 246 without Peace, 247 with Peace, 248 without Peace, 249 with Peace, 250 without Peace, 251 with Peace, 252 without Peace, 253 with Peace, 254 without Peace, 255 with Peace, 256 without Peace, 257 with Peace, 258 without Peace, 259 with Peace, 260 without Peace, 261 with Peace, 262 without Peace, 263 with Peace, 264 without Peace, 265 with Peace, 266 without Peace, 267 with Peace, 268 without Peace, 269 with Peace, 270 without Peace, 271 with Peace, 272 without Peace, 273 with Peace, 274 without Peace, 275 with Peace, 276 without Peace, 277 with Peace, 278 without Peace, 279 with Peace, 280 without Peace, 281 with Peace, 282 without Peace, 283 with Peace, 284 without Peace, 285 with Peace, 286 without Peace, 287 with Peace, 288 without Peace, 289 with Peace, 290 without Peace, 291 with Peace, 292 without Peace, 293 with Peace, 294 without Peace, 295 with Peace, 296 without

ROOM 2

9
 Lawrence Abu Hamdan
For the Otherwise Unaccounted, 2020
 Thermographic prints and text panels on shelves
 17 prints, each 42 × 29.7 cm
 4 text panels, each 42 × 24 cm
 Courtesy of the artist and Maureen Paley, London

10
 Cameron Rowland
Monthly Supervision Report, 2020
 Form PROB 8

In 2016, there were 3,789,800 people on probation in the United States. The U.S. federal government and 41 states charge people on probation flat or monthly monitoring fees and fines to pay for their own supervision. Federal supervision fines are imposed as a "criminal monetary penalty" in addition to restitution, assessments, interest, bail bond forfeitures, and court costs, to be paid as a condition of probation.

In 2017, 45% of people admitted to state prisons were incarcerated for violating their probation or parole.

Courtesy of the artist and Maxwell Graham / Essex Street, New York

22
 Tobias Kaspar
Moda Operandi, Proenza Schouler, Ribbed Knit Gathered Midi Dress, 2021
 Acrylic paint, inkjet and silkscreen print on cotton
 2 parts, 178 × 140 cm, 163 × 140 cm
 Courtesy of the artist; Galerie Peter Kilchmann, Zurich; Galerie Lars Friedrich, Berlin; Urs Meile, Beijing; and VI, VII, Oslo

23
 Nora Turato
your bed is a magical place where you remember all the things you forgot during the day / your vanity is powerful enough to defeat anything, 2021
 Emulsion paint on wall
 Dimension variable; as installed 6 × 10.85 m
 Courtesy of the artist; Galerie Gregor Staiger, Zurich; and LambdaLambdaLambda, Prishtina

ROOM 5

Peace, 297 with Peace, 298 without Peace, 299 with Peace, 300 without Peace, 301 with Peace, 302 without Peace, 303 with Peace, 304 without Peace, 305 with Peace, 306 without Peace, 307 with Peace, 308 without Peace, 309 with Peace, 310 without Peace, 311 with Peace, 312 without Peace, 313 with Peace, 314 without Peace, 315 with Peace, 316 without Peace, 317 with Peace, 318 without Peace, 319 with Peace, 320 without Peace, 321 with Peace, 322 without Peace, 323 with Peace, 324 without Peace, 325 with Peace, 326 without Peace, 327 with Peace, 328 without Peace, 329 with Peace, 330 without Peace, 331 with Peace, 332 without Peace, 333 with Peace, 334 without Peace, 335 with Peace, 336 without Peace, 337 with Peace, 338 without Peace, 339 with Peace, 340 without Peace, 341 with Peace, 342 without Peace, 343 with Peace, 344 without Peace, 345 with Peace, 346 without Peace, 347 with Peace, 348 without Peace, 349 with Peace, 350 without Peace, 351 with Peace, 352 without Peace, 353 with Peace, 354 without Peace, 355 with Peace, 356 without Peace, 357 with Peace, 358 without Peace, 359 with Peace, 360 without Peace, 361 with Peace, 362 without Peace, 363 with Peace, 364 without Peace, 365 without Peace, 366 without Peace, 367 with Peace, 368 without Peace, 369 without Peace, 370 without Peace, 371 without Peace, 372 without Peace, 373 without Peace, 374 without Peace, 375 with Peace, 376 without Peace, 377 without Peace, 378 without Peace, 379 without Peace, 380 without Peace, 381 without Peace, 382 without Peace, 383 without Peace, 384 without Peace, 385 without Peace, 386 without Peace, 387 without Peace, 388 without Peace, 389 without Peace, 390 without Peace, 391 with Peace, 392 without Peace, 393 without Peace, 394 without Peace, 395 without Peace, 396 without Peace, 397 without Peace, 398 without Peace, 399 without Peace, 400 without Peace, 401 without Peace, 402 without Peace, 403 without Peace, 404 without Peace, 405 without Peace, 406 without Peace, 407 without Peace, 408 without Peace, 409 without Peace, 410 without Peace, 411 without Peace, 412 without Peace, 413 without Peace, 414 without Peace, 415 without Peace, 416 without Peace, 417 without Peace, 418 without Peace, 419 without Peace, 420 without Peace, 421 without Peace, 422 without Peace, 423 without Peace, 424 without Peace, 425 without Peace, 426 without Peace, 427 without Peace, 428 without Peace, 429 without Peace, 430 without Peace, 431 without Peace, 432 without Peace, 433 without Peace, 434

24
 Laura Owens
Untitled [SMS +41 79 807 86 92], 2021
 Oil, Flashe, screen printing inks, charcoal, and sand on wallpaper mounted to aluminum, walnut frame, with sound
 275.9 × 214.9 × 6.3 cm
 Courtesy of the artist

ROOM 3

without Peace, 435 without Peace, 436 without Peace, 437 without Peace, 438 without Peace, 439 without Peace, 440 without Peace, 441 without Peace, 442 without Peace, 443 without Peace, 444 without Peace, 445 without Peace, 446 without Peace, 451 without Peace, 452 without Peace, 453 without Peace, 454 without Peace, 455 without Peace, 456 without Peace, 457 without Peace, 458 without Peace, 459 without Peace, 460 without Peace, 461 without Peace, 462 without Peace, 463 without Peace, 464 without Peace, 465 without Peace, 466 without Peace, 467 without Peace), 2019–2021
 Metal grid, (104 of) 467 white fissured ceiling tiles, wire, (without) morphine, (without) insulin, (without) ultrasound gel and (without) gold
 4 × 923 × 355 cm
 Courtesy of the artist and Galerie Neu, Berlin

index cards, statistical charts, and filing systems. Her readymade modular frame and ceiling tile installation reveals the architecture of such administration, isolating the emblematic characteristics of places where documents are stamped and filed, where bureaucracy is celebrated and perpetuated. Her installation, with its title's unrelenting circumlocution, hovers as an oppressive structure, held in place via a complex and rational display of wires and hooks. If we have long thought that power is administered through intangible networks of surveillance and restraint, Okon suggests instead that it is seated in the tangible bureaucratic structures where information is processed and circulated, and she shows a side of these architectures that are normally invisible: a view from above.

Simon Denny's two sculptures, *Remainder 1* and *Remainder 2* (2020), stand like Egyptian sarcophagi, if such things were covered in a cache of Margaret Thatcher's scarves purchased at auction, and crossed with the forms of Patagonia sleeping bags (the brand of choice for the tech bro) while also being stuffed with down from secondhand clothing found around Silicon Valley. In so doing, Denny connects the former U.K. Prime Minister's neoliberal policies with the gaping divide between the privileged and those who lack such position in life. As the artist sees it, Thatcher's financial and social policies form the foundation of the global dot-com businesses that make up Silicon Valley's power. While the sculptures are an unabashedly material manifestation of Denny's ongoing concern with finance, power, technology, and those that orchestrate them, the works also relate to his immaterial contribution to the exhibition, *Economist Chart NFT (with Moritz Schularick, Historical House Prices, Aggregate Trends)* (2021). For this work, Denny collaborated with an economist to select and reproduce an iconic graph that charts rising housing prices, rendering it as a digital "meme" certified by way of a Non-Fungible Token (NFT). Denny's new piece, conceived for the show, will be auctioned from September 22 to 26, 2021 on www.opensea.io, a marketplace for NFTs, with proceeds shared fifty-fifty between Kunsthalle Basel and Canton Basel-Stadt, thus supporting both a bricks-and-mortar institution as well as the state, with its taxes and regulations, that crypto-proponents often attempt to circumvent. Provocatively responding to the tenets of the crypto community, Denny conceives of an NFT as a conceptual artwork with an inherently critical structural mechanism; he thus differentiates it from what NFTs have been made out to be by the media: explosively expensive and artistically questionable JPEGs.

Sondra Perry sets her video installation against a backdrop of Chroma Key Blue. The deeply saturated color is used in the production of special effects for movies or videogames, because it contrasts so markedly with most human skin tones. Between these walls, she scatters training aids for basketball players meant to help them to adopt a better shooting posture and that here are attached to flatscreen monitors showing views of the rendered fleshy insides of an avatar. The fulcrum of the installation is a video that follows a peculiar story: the likeness and vital statistics of Sandy, the artist's twin brother and a basketball player, were stolen to create a videogame avatar for which neither he nor the other athletes featured in the game were consulted or paid. Perry records Sandy navigating the game's interface, as he finds his friends and roommates amongst its anonymous, selectable characters and describes the young men behind those avatars. This real-life story is paired with imagery of African artifacts held in "universal" institutions like the Metropolitan Museum of Art in New York and the British Museum in London, each of which decontextualizes Black life without consent or appropriate remuneration. Perry's unraveling of a long history of objectification draws a parallel between the Black bodies whose likenesses are stolen, respectively in the realms of the digital and the material.

Consumption and waste on the one hand and contingency and probability on the other—all central to late capitalism's functioning—are the very stuff of so much of Gabriel Kuri's work. In *Balance of the Invisible and the Foreseeable* (2014), bright, multicolored, circular disks make up a sprawling sculpture whose forms and colors evoke the logos of credit cards such as Mastercard, Maestro, or Cirrus. The elements lie and lean precariously, with sleeping bags wedged between and underneath them. One of the central questions of sculpture—how to maintain structural balance—here formally and figuratively connects the overleveraged credit of the housing boom with the homeless crisis that ensued.

Much of Nora Turato's paintings and spoken word performances are composed of phrases appropriated from the fragmented language of SMS messages or snippets of text gleaned on the internet. For her newly commissioned wall mural, which extends across the entire back wall of the exhibition, she juxtaposes the handwritten—a means of communication at risk of fading away as digital correspondence becomes ever more ubiquitous—with an updated version of Helvetica, the celebrated "neutral" typeface of Switzerland

that was licensed to Adobe, Apple, and Xerox, and became one of the core fonts of digital printing. Turato, it is often said, channels the textual hysteria emitted by our smartphones and speaks to an age in which language is disconnected from its informative function. Combining elliptical textual statements with bold graphic lines abstracted from Sankey diagrams (flow-charts that depict transfers of energy, materials, or power), *your bed is a magical place where you remember all the things you forgot during the day / your vanity is powerful enough to defeat anything* (2021) epitomizes this strategy.

In Zhana Ivanova's new piece, *Modulation* (2021), performed several times during the exhibition, six men linger in a room. They enact minute but precise gestures in relation to a set of numerals marking the floor and according to signals received via the earpiece that each wear. None of the ordinary actions they perform under covert direction is particularly menacing. Yet the cumulative effect is vaguely unsettling: you are surrounded by people who act without you knowing who or what gives them their orders or what information determines their acts. This is a performance that doesn't announce itself as such, doesn't ask for you to take part, and doesn't stop if no one is watching. But to encounter it is to realize that the inscrutable unease you feel might, quite simply, be an allegory of contemporary life.

INFORMATION (Today) brings together artworks that construct a picture of our time, while also pointing both to the past and its future, raising questions about how the frictionless circulation of information that is so triumphantly celebrated today actually makes and unmakes who we are. Understanding how this process operates matters because, like it or not, we are not only surrounded by, we *are* information.

INFORMATION (Today) is produced by Kunsthalle Basel in collaboration with the Astrup Fearnley Museet, Oslo, where it will be on view from January 27–May 1, 2022.

Kunsthalle Basel / Basler Kunstverein is generously supported by the Canton of Basel-Stadt.



The exhibition is made possible through the generous support of the LUMA Foundation, Peter Handschin, the Poncher Foundation, and the Fundación Almine y Bernard Ruiz-Picasso para el Arte, with additional support from the Mondriaan Fund, the Stanley Thomas Johnson Foundation, the Sulger-Stiftung, the Dr. Georg und Josi Guggenheim-Stiftung, and the Fiorucci Art Trust.

L U M A
F O U N D A T I O N

FUNDACIÓN
ALMINE Y BERNARD
RUIZ-PICASSO
PARA EL ARTE



STANLEY THOMAS
JOHNSON
FOUNDATION

SULGER-STIFTUNG

DR. GEORG
UND JOSI
GUGGEN-
HEIMSTIF-
TUNG



Thanks to Bettina Alibrandi, Claudia Altman-Siegel, Henry Babbage, Olivier Babin, Amy Baumann, Sophia Becker, Lisa van Beek, David Berezin, Lowri Bolsh, Lesley Braun, Louisa Brown, Simone Browne, Anna von Brühl, Ben Carlson, Lindsey Christensen, Alex Ciobanu, Sadie Coles, Eli Coplan, Pauline Daly, Bridget Donahue, Rose Eastwood, Beate Engel, Oliver Evans, Milovan Farronato, Nicoletta Fiorucci, Konstantina Georgelou, Esther Girsberger, Matt Glenn, Annelie J. Graf, Maxwell Graham, Katrin Grögel, Peter Handschin, Nicola Hederich, Mariette Herzig, Heinrich Heusser, Sophie Heyligers, Maja Hoffmann, Martin Hug, Beat Jans, Isaac Joseph, Elliot Kaufman, Eva Keller, Nina Kettiger, Peter Kilchmann, Maria Kilcoyne, Nikola Knežević, Katharina Knoll, Eden Krsmanovic, Christian Labbert, Gwenvael Launay, Tanya Leighton, Erin Leland, Mathias Lempart, Eelco van der Lingen, Laura Lord, Quintessa Matranga, Kevin Morris, Hendrike Nagel, Daniel Neves, Adrien Nuttens, Natalie Oleksy-Piekarski, Antonia Oliver, Solveig Øvstebø, Maureen Paley, Ludovica Parenti, Ed Pennicott, Amy Poncher, Zach Poncher, Juliette Rambaud, Almine Rech Ruiz-Picasso, Sascia Reibel, Annemarie Reichen, Isabella Ritter, Brinda Roy, Bernard Ruiz-Picasso, Katharina Schendl, Anatol Schenker, Alexander Schröder, Moritz Schularick, James C. Scott, Ingrid Senff, Daelyn Short Farnham, Bettina Spörr, Gregor Staiger, Thomas Steger, Martin Stoecklin, Claes Storm, Leopold Thun, Maite Vanhellemont, Angelina Volk, Aidan Wall, Simon Wang, Heather Ward, Hans Weinberger, Thilo Wermke, Stefanie Wilke, Melina Wilson, Janey Xuereb, the performers in Zhana Ivanova's work, and, most of all, to the participating artists

Special thanks to Antenna Space, Shanghai, and Sadie Coles, London

Accompanying the exhibition, the *INFORMATION (Today)* Reader assembles various texts and text fragments selected by the exhibition's participating artists. It gives access to their research and thinking and is available for free in the bookshop and on Kunsthalle Basel's website.

GUIDED TOURS THROUGH THE EXHIBITION

Every Sunday at 3 pm guided tour, in German
(Except on Sundays when the curator guides through the exhibition in English)

Curator's tours with Elena Filipovic, in English
27.6.2021, Sunday, 3 pm
19.9.2021, Sunday, 3 pm
26.9.2021, Sunday, 3 pm

Guided tour, in English
28.8.2021, Saturday, 3 pm

Guided tour, in German
2.9.2021, Thursday, 6:30 pm

Tandem guided tour, in German
30.9.2021, Thursday, 6 pm
Kunsthalle Basel and SAM Swiss Architecture Museum offer a joint tour of their current exhibitions, highlighting the intersections between architecture and art.

MEDIATION AND PUBLIC PROGRAM

Kunsthalle ohne Schwellen, in German
9.8.–14.8.2021, workshops for people with disabilities
In the half-day workshop, participants explore the current exhibition and try out different forms of artistic expression. Registration at:
kunstvermittlung@kunsthallebasel.ch

Screen printing workshop, at Kunsthalle Basel workshop, Klostersgasse 5, in the framework of the Theaterplatzfest
11.9.2021, Saturday, 11 am–6 pm
A group of young participants engage with the exhibition and create designs that visitors, in turn, can have silkscreened on fabric. Please bring cloth bags, T-shirts, or pillows to print on.

Performance, *Modulation* by Zhana Ivanova
19.9.2021, Sunday, 2–5 pm
20.9.2021, Monday, 10 am–1 pm
21.9.2021, Tuesday, 10 am–1 pm
22.9.2021, Wednesday, 7–10 pm
25.9.2021, Saturday, 5–8 pm
26.9.2021, Sunday, 5–8 pm

Kunsthalle Basel Night, free entry
22.9.2021, Wednesday, 7–10 pm
On this evening, Zhana Ivanova's performance *Modulation* will take place.

Online auction, Simon Denny, *Economist Chart NFT (with Moritz Schularick, Historical House Prices, Aggregate Trends)*, 2021
From 22.9.2021, Wednesday, 8 pm
until 26.9.2021, Sunday, 8 pm
The auction of Simon Denny's NFT will take place at www.opensea.io. For more information www.kunsthallebasel.ch/en/exhibition/information-today/.

In the Kunsthalle Basel library you will find a selection of publications related to *INFORMATION (Today)*.

Follow us on Facebook and Instagram and share your photos and impressions with #kunsthallebasel.

More information at kunsthallebasel.ch