

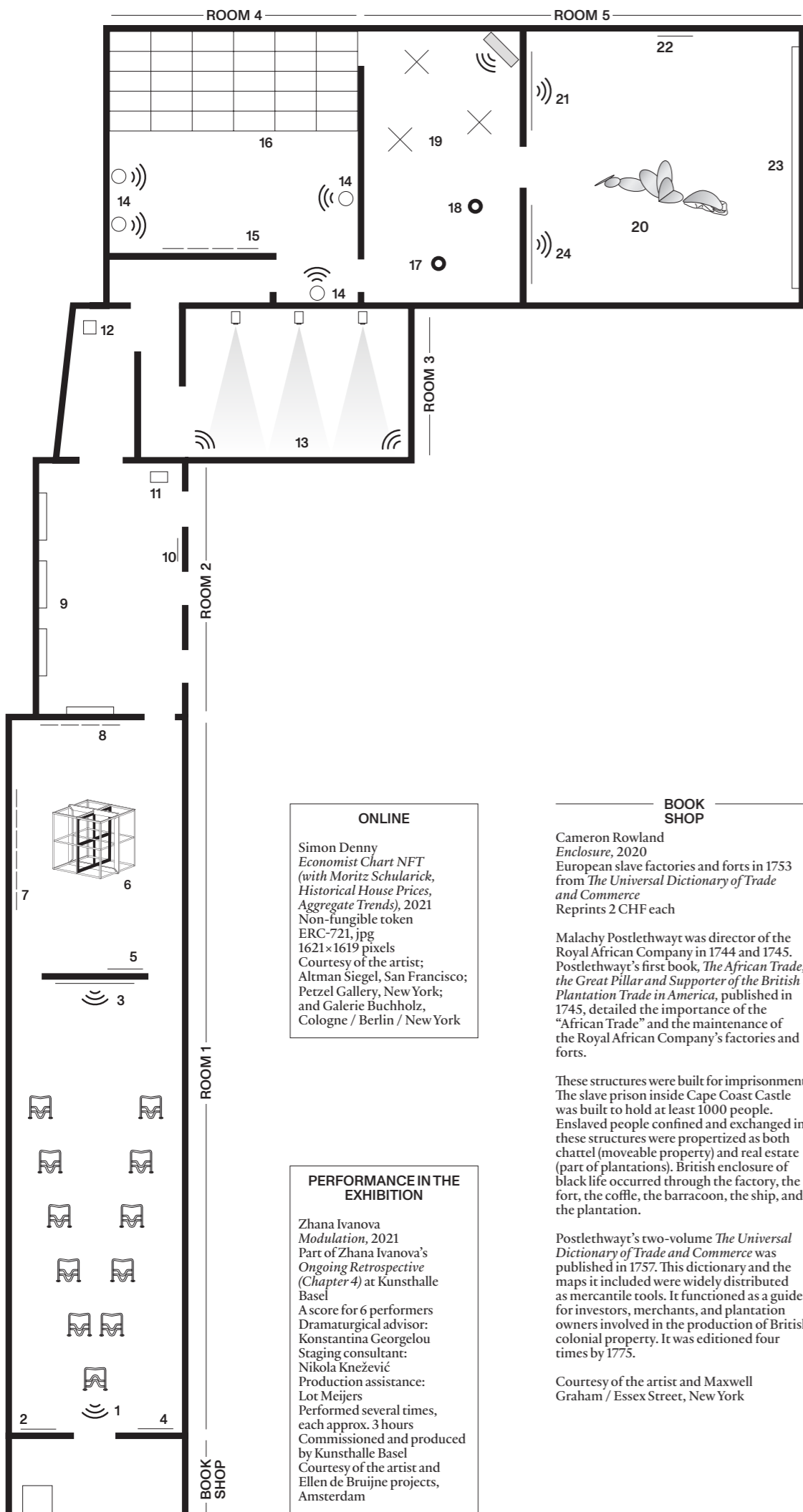


- Lawrence Abu Hamdan  
\*1985 in Amman, JO  
Lives and works in Beirut, LB
- American Artist  
\*1989 in Los Angeles, US  
They live and work in New York, US
- Alejandro Cesarco  
\*1975 in Montevideo, UY  
Lives and works in New York, US
- Simon Denny  
\*1982 in Auckland, NZ  
Lives and works in Berlin, 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

Encrypted networks, digital currencies, artificial intelligence, data harvesting, algorithmic biases, sentient machines—all are products of twenty-first-century data-based capitalism. As a result, the proliferation of information, and data’s nebulous modes of circulating and being processed, fundamentally shape our existence now. *INFORMATION (Today)* is a group show featuring contemporary artists seeking to unravel this phenomenon.

Intended as a loose response to the iconic *INFORMATION* show at New York’s Museum of Modern Art, curated by Kynaston L. McShine in 1970, *INFORMATION (Today)* examines how contemporary artists deal with the relentless flow of information and data that inflects the present. MoMA’s exhibition was born from the late 1960s and early 1970s dawn of the “Information Age,” when advancements in new computing and communication technologies—and, with them, access to information—was suddenly on the rise. And, in the fifty years since, the ubiquity of access and connectivity has arguably lulled us into complacency with its flipside: ever more highly technologized forms of surveillance and the overexposure of our personal data. Exploring the myriad ways in which information signifies in our “post-truth” era, such a show seems more urgent than ever.

*INFORMATION (Today)* features a selection of international artists loosely culled from the two generations since 1970—which is to say, born after the original *INFORMATION* exhibition—for whom the processing and formalizing of data is among the central tenets of their work. The current exhibition presents a range of artistic positions, including recent work and new commissions in diverse media (from sculpture and painting, to video and performance, and from the undeniably material to the wholly immaterial), thus providing an overview of some of the most promising and challenging practices grappling with data, technology, and information today.



**ONLINE**

Simon Denny  
*Economist Chart NFT*  
(with Moritz Schularick,  
*Historical House Prices, Aggregate Trends*), 2021  
Non-fungible token  
ERC-721, jpg  
1621x1619 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 x 55 x 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 x 55 x 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 x 29.7 cm;  
framed, each 32.1 x 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 x 105 x 70 cm  
Courtesy the artist and CLEARING,  
New York / Brussels

**2**  
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 x 214.9 x 6.3 cm  
Courtesy of the artist

**3**  
Tobias Kaspar  
*Logotype (red rose)*, 2020  
Acrylic paint and inkjet print on cotton  
180 x 140 cm  
Courtesy of the artist; Galerie Peter  
Kilchmann, Zurich; Galerie Lars Friedrich,  
Berlin; Urs Meile, Beijing; and VI, VII, Oslo

**4**  
Tobias Kaspar  
*All-over logo (black)*, 2020  
Acrylic paint and inkjet print on cotton  
180 x 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 x 111.76 x 92.25 cm,  
217.17 x 88.90 x 101.60 cm,  
195.58 x 111.76 x 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 x 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 x 243.84 x 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 x 58 cm;  
framed, each 88 x 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 x 55 cm;  
framed, each 77.5 x 56 cm  
Courtesy of the artist and Tanya Leighton,  
Berlin

**ROOM 5**

**20**  
Gabriel Kuri  
*Balance of the Invisible and the Foreseeable*,  
2014  
Powder-coated metal, sleeping bags  
123 x 576 x 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 x 214.9 x 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 Accounted*, 2020  
Thermographic prints and text panels on  
shelves  
17 prints, each 42 x 29.7 cm  
4 text panels, each 42 x 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, assess-  
ments, 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

**ROOM 5**

**22**  
Tobias Kaspar  
*Moda Operandi, Proenza Schouler, Ribbed  
Knit Gathered Midi Dress*, 2021  
Acrylic paint, inkjet and silkscreen print on  
cotton  
2 parts, 178 x 140 cm, 163 x 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 x 10.85 m  
Courtesy of the artist; Galerie Gregor Staiger,  
Zurich; and LambdaLambdaLambda,  
Prishtina

**ROOM 4**

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  
with Peace, 367 without Peace, 368 without Peace, 369 without Peace, 370  
without Peace, 371 with Peace, 372 without Peace, 373 with Peace, 374 without  
Peace, 375 with Peace, 376 without Peace, 377 with Peace, 378 without Peace, 379  
without Peace, 380 with Peace, 381 without Peace, 382 with Peace, 383 without  
Peace, 384 with Peace, 385 without Peace, 386 with Peace, 387 without Peace, 388  
with Peace, 389 without Peace, 390 with Peace, 391 without Peace, 392 without  
Peace, 393 with Peace, 394 without Peace, 395 with Peace, 396 without Peace, 397  
with Peace, 398 without Peace, 399 with Peace, 400 without Peace, 401 without  
Peace, 402 with Peace, 403 without Peace, 404 with Peace, 405 without Peace, 406  
with Peace, 407 without Peace, 408 with Peace, 409 without Peace, 410 without  
Peace, 411 with Peace, 412 without Peace, 413 with Peace, 414 without Peace, 415  
with Peace, 416 without Peace, 417 with Peace, 418 without Peace, 419 with Peace,  
420 without Peace, 421 with Peace, 422 without Peace, 423 with Peace, 424 without  
Peace, 425 with Peace, 426 without Peace, 427 with Peace, 428 without Peace, 429  
with Peace, 430 without Peace, 431 with Peace, 432 without Peace, 433 with Peace, 434

**ROOM 5**

**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 x 214.9 x 6.3 cm  
Courtesy of the artist

**ROOM 4**

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, 447 without Peace, 448 without Peace, 449 without Peace, 450  
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 x 923 x 355 cm  
Courtesy of the artist and Galerie Neu,  
Berlin

**ROOM 3**

**12**  
Trevor Paglen  
*Autonomy Cube*, 2015  
Plexiglas cube, computer components  
40.01 x 40.01 x 40.01 cm  
Courtesy of the artist and Altman Siegel,  
San Francisco

**13**  
Liu Chuang  
*Bitcoin Mining and Field Recordings  
of Ethnic Minorities*, 2018  
3-channel video, color, sound  
40 min 5 sec  
Courtesy of the artist and Antenna Space,  
Shanghai

*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.

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

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RUIZ-PICASSO  
PARA EL ARTE



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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

Guided tour, *Unter einem Dach*, in German  
30.9.2021, Sunday, 6 pm  
Kunsthalle Basel and SAM Swiss Architecture Museum offer a joint tour of their current exhibitions, highlighting the intersections between architecture and art.

Registration for guided tours at:  
[kunstvermittlung@kunsthallebasel.ch](mailto:kunstvermittlung@kunsthallebasel.ch)

## MEDIATION AND PUBLIC PROGRAM

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.

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](http://kunsthallebasel.ch)