

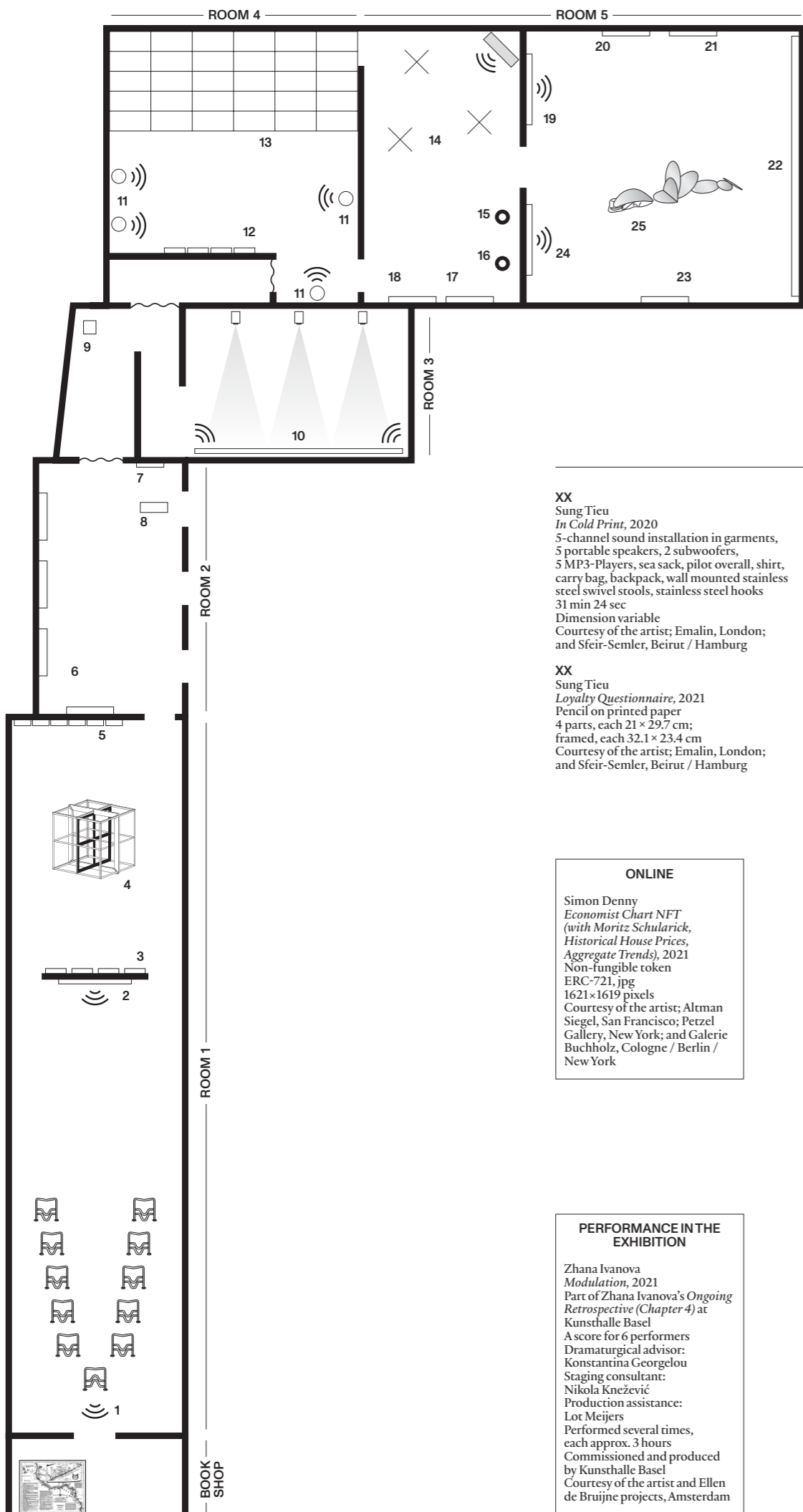


- Lawrence Abu Hamdan
*1985 in Amman, JO
Lives and works in Beirut, LB
- American Artist
*1989 in Los Angeles, US
They live and work in New York, US
- Alejandro Cesarco
*1975 in Montevideo, UY
Lives and works in New York, US
- Simon Denny
*1982 in Auckland, NZ
Lives and works in Berlin, DE
- Marguerite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



XX
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

XX
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

XX
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

XX
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

XX
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

ROOM 5
XX
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

XX
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

XX
Tobias Kaspar
Farfetch, Kika Vargas, and Bottega Veneta, 2021
Acrylic paint, inkjet and silkscreen 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

XX
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

XX
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

XX
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

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

XX
Sung Tieu
In Cold Print, 2020
5-channel sound installation in garments, 5 portable speakers, 2 subwoofers, 5 MP3-Players, sea sack, pilor 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

XX
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

XX
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

XX
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

ROOM 4
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 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 without 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 without 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 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 (hanging 120 cm from floor, suspended 480 cm from ceiling)
Courtesy of the artist and Galerie Neu, Berlin

ONLINE
Simon Denny
Economist Chart NFT (with Moritz Schularick, Historical House Prices, Aggregate Trends), 2021
Non-fungible token
ERC-721, jpg
1621 x 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

ROOM 1
XX
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 of the artist and CLEARING, New York / Brussels

XX
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

XX
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

XX
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

XX
American Artist
Veillance Caliper (Annotated), 2021
Wood, metal, acrylic, paint
243.84 x 243.84 x 243.84 cm
Courtesy of the artist

XX
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

XX
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

ROOM 2
XX
Cameron Rowland
0D20612, 2014
LoJack transmitter, car battery
29.85 x 32.39 x 16.51 cm
LoJack is only available aftermarket. When installed, the transmitter serial number and the VIN are registered in a database at the National Crime Information Center, directly linked to enforcement. LoJack receivers in police cars search the serial number of the transmitter based on the VIN of the missing vehicle. This is an unused, unregistered transmitter, powered, which operates for 200 milliseconds every 10 seconds at 173.075 MHz. The frequency 173.075 MHz is available for stolen vehicle recovery systems on a shared basis with the Federal Government.

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

ROOM 3
XX
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

XX
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
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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 thinking and is available for free in the bookshop.

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

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