

CYBERNETICS

OF THE POOR

CURATED BY DIEDRICH DIEDERICHSEN & OIER ETXEBERRIA

18/12 2020 - 28/3 2021



kunsthalle wien

FRONT COVER

Robert Adrian X, *Computer Clerk, Canadian Pacific Railway*
(*Car Accounting*), from the series *24 Jobs*, 1979

COURTESY MUMOK – MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN,
VIENNA, ACQUIRED IN 1980. © BILDRECHT WIEN, 2020

CYBERNETICS OF THE POOR





CYBERNETICS OF THE POOR

kunsthalle wien




Cory Arcangel

Paganini Caprice No. 5, 2011

Video still (Screenshot YouTube)

COURTESY THE ARTIST



ybernetics is everywhere. It uses scientific and transdisciplinary methods; it is associated with ideas of collecting, measuring, regulating, and transferring information; and it involves the study of systems, regardless of their nature. Its definition is, as is often the case with definitions, neutral. And yet, during the past decade, as data collection, analysis, and, inevitably, manipulation have together become a shaping force in defining our daily lives and our political and social structures, there is an increased awareness of the deceptiveness of this neutrality.

We are honored to have the opportunity to present **CYBERNETICS OF THE POOR** — a research, discourse, and exhibition project curated by **Diedrich Diederichsen** and **Oier Etxebarria** — at **kunsthalle wien**. While accepting that a “cybernetics of reality” has become irreversibly and deeply ingrained in the structures of society, and, consequently, those of art, the project looks into the ways in which art that is aesthetically, cognitively, affectively, and experientially engaging has developed various kinds of alternative or counter-cybernetics that overturn, subvert, and repurpose the methods and techniques of total control and management.

The exhibition is coproduced by **kunsthalle wien** and **Tabakalera International Centre for Contemporary Culture**, Donostia/San Sebastián, Spain, and was shown in its first iteration at **Tabakalera** in the spring and summer of 2020. The program of discursive events and the exhibition in Vienna continue to explore both the appropriation of cybernetics and the deployment of counter-cybernetics in diverse artistic strategies, while also reflecting on the ways in which cybernetics can help us understand the economic entanglements of the art system itself.

We are happy that the project was able to support a number of new artistic productions, as well as stimulating discussions among artists and cultural workers with different artistic approaches and languages but a shared belief in the fragile, fleeting, and yet transformative potential of art. We would like to express our gratitude to **Diedrich Diederichsen**, **Oier Etxebarria**, **Tabakalera**, and all the artists taking part in the exhibition and accompanying program for this inspiring collaboration.

what, how & for whom

DIRECTORS

kunsthalle wien



Gema Intxausti
East Berlin, 2016
from the series
Fotomatónes

COLECCIÓN DEL MUSEO
ARTIUM, VITORIA-
GASTEIZ, SPAIN

COURTESY THE ARTIST
AND MUSEO ARTIUM,
VITORIA-GASTEIZ,
SPAIN

cybernetics of the poor — introduction

Diedrich Diederichsen & Oier Etxeberria

1/ When governments and markets, when power in general becomes cybernetically organized, the only thing art can do is to become a cybernetics of the poor

The background to the title of our exhibition — **CYBERNETICS OF THE POOR** — is initially as follows. Since the late 1940s, the term cybernetics has been used to describe more or less self-regulating systems that measure, anticipate, and react in order to intervene in changing conditions. After its military beginnings, cybernetics was deployed first in technical, then in administrative contexts; having started out in the field of complex machines, it moved into traffic planning, then urban and social planning, criminology and — from the early 1970s — ecology. At the postwar Macy Conferences, where ideas for advancing cybernetics were discussed, the attendees came to include scientists from the humanities and the social and natural sciences as well, among them **Margaret Mead** and **Gregory Bateson**. Even then, the idea of self-regulating systems oscillated between a dystopian hypostasis of control and surveillance, and a utopian idea of hierarchies and hegemonies abolished within horizontal, universally accessible, and participatory social forms. Under digital capitalism, however, the trade in anticipation has itself become profitable. The speculative investments of finance capital and the financialization of ever-greater sectors of the economy are conceptualized and organized cybernetically; indeed, the collection, organization, and marketing of data is firmly established as a central pillar of the economy. At the same time, the public — in filter bubbles, steered by bots and personalized messaging, pseudo-autonomous, and disaggregated into subcultures for the purposes of propaganda — has fallen under the control of a social-engineering cybernetics that has managed to exert significant influence even on so-called

free elections. In a cultural, social, and political universe of this kind, one which has, so to speak, become a cybernetic totality, art must respond to this new state of affairs in which reactions, effects, and intentions are distorted, if not wholly determined, by this *Realkybernetik*. However, it must also understand the specifics of its newfound powerlessness vis-à-vis the cybernetic machine, and turn itself into a starting point for alternative plans—something it cannot do without acknowledging certain social and cultural achievements, without learning, adapting, and repurposing their technologies. The structure of the public sphere, the culture industry, and the formation of political will are today the objects of cybernetic planning, control, and value-creation. Art cannot disentangle itself from these specific conditions of subjugation, nor from the possibilities and historic investments that are latent in artistic practices that either believed in cybernetics or actually planned a counter-cybernetics. Art has thus become a cybernetics of the poor. This is the state of the material, its *Materialstand*.

2 / **Cybernetics as the promise of a new, playful art that anticipates its audience**

Since the beginnings of cybernetics in **Norbert Wiener's** research during World War II, the visual arts have shown an interest in this new, "applied" meta-science. People such as the architect, director, and artist **Nicolas Schöffer**, or **Gordon Pask**, a veteran of cybernetics who consistently took an interest in art, remained proponents of cybernetics in a direct and limited sense. Others took up its ideas as a model of effectivity in the arts and the organization of audience participation. Cybernetic influences were also manifest in the kinetic art of the 1960s, or in art events such as those initiated by **Billy Klüver** and others for the organization **Experiments in Art and Technology (E.A.T.)**. Theoreticians and curators such as **Max Bense** and **Abraham Moles** postulated an aesthetics based on the idea that aesthetic experience was calculable. This was a provocation, but also in accordance with a view of the world that linked not only aesthetic but also social progress to technological progress and its social implementation. The **Situationists (SI)** loathed cybernetics: the German section of the SI (around the **Gruppe SPUR**)

ridiculed **Bense** and the French section pelted **Moles** with tomatoes, while **Guy Debord**, in "Correspondence with a Cybernetician," addressed him mockingly as "little head." By contrast, the classic Conceptual art of the late 1960s is full of references to cybernetics: from **Hans Haacke's** early experiments in homeostasis to **Sol LeWitt's** famous declaration that the idea becomes the machine that makes the art. Exhibitions looking back on the developments of the 1960s — among them two that took place in New York in 1970: **Jack Burnham's** *Software* at the Jewish Museum and **Kynaston McShine's** *Information* at the Museum of Modern Art — point to a convergence of cybernetic and Conceptual approaches. Since the 1990s, both movements — Conceptual art and Situationism — have, to some extent at least, been declared canonical references and starting points for all manner of critical artistic practices, although their historical antagonism has not been made much of as the processes of canonization have taken their course.

3 / Cybernetics, rationalism, critique

Cybernetics can be seen as a part of the Global North's history of rationalism and faith in progress, which played as important a part in models of the advanced capitalist industrialized state as it did in some socialist states. The *Marxist-Leninist Dictionary of Philosophy* that was published in the GDR in the early 1970s has a whole entry on cybernetics that is both detailed and enthusiastic. **Salvador Allende** found a socialist alternative to an excessively rigid planned economy in a kind of economic cybernetics, and to that end commissioned the British cyberneticist **Stafford Beer** to establish the research unit **Project Cybersyn**. But long before that, **Lenin** had seen the social organization of information distribution — in the form of the Wilhelmine postal service — as a model, writing, in *State and Revolution*, "To organize the *whole* economy on the lines of the postal service [...] — that is our immediate aim." **Alexander Bogdanov**, **Lenin's** rival in the Bolshevik faction, was influenced by **Ernst Mach**, among others; and in the book in which he settled scores with **Bogdanov**, *Materialism and Empirio-criticism*, **Lenin** would reproach the **Machists** for holding anti-materialist, quasi-religious ideas. **Mach**, also,

however, laid the foundations for **Otto Neurath's** thinking and the so-called logical positivism/empiricism of the philosophers and scientists of the **Vienna Circle**, a group that also included **Moritz Schlick** and **Rudolf Carnap**, among others. Of these figures, **Neurath** was a clear proponent of combining positivist epistemology with socialist social policy. His later project, the **Unity of Science** movement, aimed to unify scientific and social progressive thinking on the basis of this epistemology, to which end he recruited the support of leading intellectuals from across the world, including **John Dewey**, **Bertrand Russell**, and **Niels Bohr**. **Neurath's** early death meant that this project produced little more than two volumes of an encyclopedia, but it became a central inspiration for the combination and unification of the sciences under the aegis of cybernetics, which is what the Macy Conferences attempted to do. But already in 1937, **Max Horkheimer**, who that same year had developed the idea of critical theory as an instrument for the critique of bourgeois science and its concepts of objectivity, was already turning his guns on **Neurath's** socialist positivism and dismissed it in a stinging polemic. This not only appears as a prelude to German sociology's so-called *Positivismusstreit* (positivism dispute) in the 1950s and '60s (prominently featuring the sparring of **Adorno** and **Popper**), but also prefigures the anti-cybernetic polemics of the **Situationists**. However, while **Horkheimer** and critical theory rejected **Neurath's** (utopian) positivism from the perspective of the critique of science, which is to say, from the Left, it came under attack, too, from the man who had given cybernetics its name, **Norbert Wiener**—in his case, from the other side of the political spectrum. Although he found the **Unity of Science** movement useful to a degree, he accused it of containing, as he put it, "excess baggage of [...] propaganda."

4 / Digital capitalism, participation, control

In the era of digital capitalism, one of the guiding principles of participatory art aligned with cybernetic ideas has become indispensable and integral to the mechanisms of subjugation and control. Not only have users become a cash cow for the data industry as they provide a continual

stream of information via likes, preferences, and verifications, but they also believe they are still autonomously developing their own ideas as they continually ask questions, engage in activities, comment, and conduct research, whereas in reality they are following completely predetermined click paths. It has repeatedly been shown that prominent conspiracy theories emerge not by direct indoctrination but via clickbait and encouraging users to play cybernetic games in order to arrive "of their own accord" at conclusions that conform to classic prejudices. The QAnon conspiracy-theory complex is essentially based on a collective writing experiment that "playfully" generates its racist and anti-Semitic ideas.

At the same time, however, participation remains a way of disrupting a purely contemplative reception of art. The scenarios used in role-playing games, for example, do not initially preempt or foreclose those aspects of behavior that can be anticipated, even though in digital capitalism these very aspects of behavior have become a primary target of markets and governments pursuing an ultra-positivist strategy no longer aimed at mathematically elegant problem-solving but at the raw accumulation of data. However, our exhibition asks not only what art as *a cybernetics of the poor* can be in a metaphorical sense — that is, what a powerless and therefore poor art can do against a powerful, all-encompassing capitalist cybernetics — but also what those who are literally poor are doing; it addresses the content of art, and not only its strategies.

The first instantiation of the exhibition **CYBERNETICS OF THE POOR** took place from March 6 through August 23, 2020, in Donostia/San Sebastián, Spain. The subtitle of the exhibition, "Tutorials, Exercises and Scores," named three different genres we identified as using either anti-cybernetic or cybernetic artistic strategies. In addition to presenting a selection of examples of these genres, the show's second installment in Vienna, focuses on social engineering, control and methods of circumventing it, and the art market's own economic cybernetics.

Finally, the exhibition must also face up to the question of



Agency
Assembly (Cybernetics of the Poor), 1992—
Installation views Tabakalera, 2020

COURTESY LIST OF THINGS
PHOTOS: MIKEL ESKAURIAZA



whether it has not been taken in by its own conspiracy theory, with its diagnosis of a digital-cybernetic complex that exploits and determines both the economy and the public sphere. Wouldn't the conspiracy-theory genre be exactly where you'd expect a poor or powerless critique of cybernetics to end up? Those skeptical about cybernetics have recourse to a long tradition of conspiracy theories that were, in contrast to those circulating today, very thoughtthrough, by figures ranging from **William S. Burroughs** to **Thomas Pynchon**. Indeed, skepticism and enthusiasm were sometimes very close to each other. Today's diagnoses of the decay of public life under the conditions of digital capitalism and fake-news journalism often make the mistake of describing only one outward form as a symptom of this decline — the "conspiracy theory" as such — rather than the contents that are necessarily bound up with this outward form. Critiques of asymmetries of power, such as theories of the surveillance society or of pharmaco-pornographic hegemony, do not equate structures with people or groups of people, and also in other ways bear only superficial similarities to the often racist and structurally anti-Semitic beliefs in fictional cartels or clandestine agreements among members of the elite that circulate among the alt-right, *Neue Rechte*, or *Querfront* movements of today. ●

finding further numbers
new means Of sentences. may be established.

14,316
19,116
31,704
47,616
83,328
177,792
295,488

THE BLACK

(chance." 67 to open The interior,)

1 2 4 8
1 6
3 2
6 4
1 2 8
2 5 6
5 1 2

1 2 4 9 9 9 9 9 9 9 ...

Rubbing: contradictions and ambiguities

¹
how precarious

Kameelah Janan Rasheed, *Long Division II*, 2018

COURTESY THE ARTIST AND NOME, BERLIN

artists in the exhibition

Artworks are (and are not) commodities. They can be owned, authorized, reproduced, sold, copyrighted, and made the objects of contracts. The more they are meant to be conceptual objects, and not objects of handicraft or expertise, the more they approach the civil-society realm of law, the contract form, and thus multifarious forms of the appropriation and privatization of goods held in common. (**Agency**)

The work of **Paolo Cirio** focuses, on the one hand, on the industry of speculation in the art market, and, on the other, on the trade in (journalistic and documentary) picture rights. Official photos of US presidents — in theory the shared democratic property of all United States citizens — are in the public domain and can be obtained without charge on the website of the White House; at the same time, however, they are marketed by Getty. This dual character — as commodity and as state propaganda — inevitably shapes how we see these “postcards.” The calculated and algorithmic nature of contemporary cultural taste is one of the themes of the artist’s constantly growing work *Sociality*.

Kameelah Janan Rasheed problematizes complex systemic models of cognition and calculation, which she excerpts from school textbooks as visual quotations and incorporates into her

images. In so doing, she poses the question of the future and promise of computerization against a background of the discourse of Black nihilism and Afropessimism, as well as Islamic and other religious ideas of the future. Technical terms such as *equation*, *approximation*, or *chance* are opened up to entirely different interpretations.

The poor have developed their own economy, often characterized as “informal,” which has multifarious and surprising connections to mass consumer culture. **Michael Hakimi** depicts the semiotic behavior of people operating in this economy with an elegance shorn of illusion that combines barely visible links and dramatic dependencies. The results seem free of a specific observer’s perspective, and yet — despite or because of this — are highly stylized.

Fifty years before the likes of **Cambridge Analytica** were using cybernetics to rig elections, the German artist, graphic designer, and poet **Ferdinand Kriwet** observed an American election. Analyzing its visual language, he re-rendered it in his rationalist collage style so as to intensify it aesthetically and push it to the tipping point.

Series and sequences — of which there are many in this exhibition — are static, sluggish enemies, but they are also the source material of cybernetics. The photograph is considered to be an “imprint” of the world, and can never be merely a symbol — it is always also an index, directly produced by reality. **Jörg Schlick** used photographs as signs — indeed, as the letters that constitute the human genome. Every photo stands for another letter. As with all kinds of contemporary recognition software, the traces of reality become completely legible symbols that can be deciphered in their entirety.



Michael Hakimi
Infokasten, 2019

COURTESY GALERIE KARIN GÜNTHER, HAMBURG



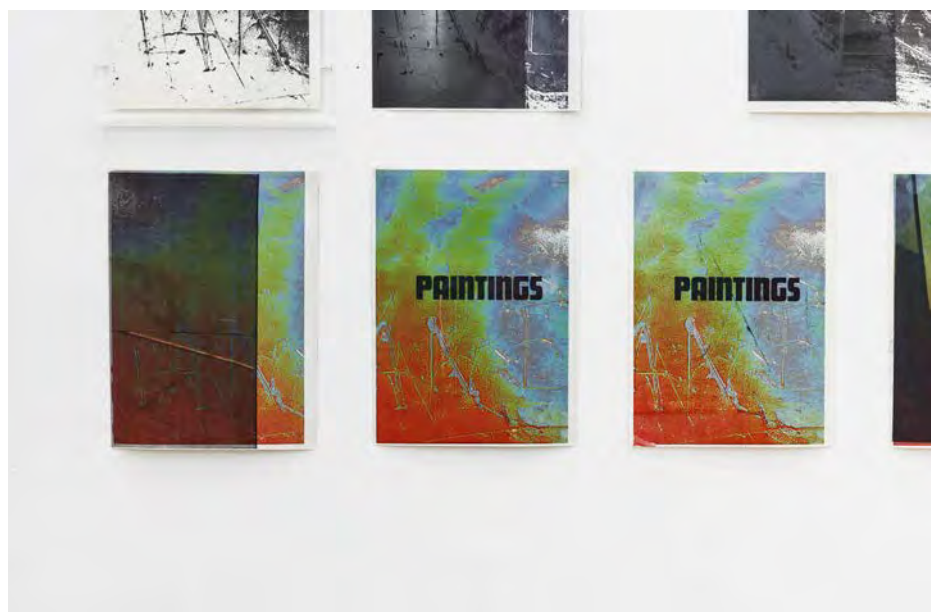
ABOVE
Jörg Schlick
Elementarteilchen, 2000
COURTESY DIETHARDT
COLLECTION, GRAZ

RIGHT
Hanne Darboven
Theatre, 1987
COURTESY RAPHAELA VOGEL
© BILDRECHT WIEN, 2020



A key idea behind the exhibition is that artworks espousing an alternative or counter-cybernetics may function better than a mere tutorial. Like a good school, they can work against the cybernetic ideal of anticipated behavior, but with the cybernetic knowledge that any behavior can be described by formal means. In her work, which is based on exercises and repetition, **Hanne Darboven** underscores this through her use of an ironic school timetable that aligns her work with a piece of schoolwork characterized by naivete and joy. The readymade was, of course, sponsored by familiar manufacturers of candy commonly used to pacify children.

By contrast, **Tanja Widmann** investigates the art market and the speculation industry by means of an essayistic excursion. The starting point for her multipart work is a photograph of a section of a surface of a work by **Nairy Baghramian** at the most recent Venice Biennale. Someone has scratched the name *Vanessa* into it. **Widmann** has printed this image, variously cropped and in different colors, on the pages of a copy of the extremely rare **Wade Guyton** catalogue *Black Paintings* (Portikus, 2009), which is why words such as "painting," "Petzel," "New York," and so on are visible in the dense, salon-style hang. Various modes of the circulation and logic of economic





Tanja Widmann
20200316_1 (Vanessa),
 2020

COURTESY THE ARTIST
 AND FELIX GAUDLITZ,
 VIENNA

PHOTO: KUNST-
 DOKUMENTATION.COM

value-accumulation in contemporary art are, as it were, addressed from the perspective of a flaneur equipped with the poor weapons of the art viewer: graffiti tags, cellphone cameras, catalogues, home printers. Here bodies/roles no longer appear as people but as functions, markers or words whose spaces, places, and materials change within a sequential process, in which they are — indexically as well as digitally — repeatedly captured, altered, and captured again.

Robert Adrian X has often been described as a pioneer of telematic and media art. The Vienna-based Canadian artist has, however, always taken



LEFT
 Tanja Widmann, *V (Online)*,
 2020, Installation view, FELIX
 GAUDLITZ, Vienna

COURTESY THE ARTIST AND
 FELIX GAUDLITZ, VIENNA

PHOTOS: KUNST-
 DOKUMENTATION.COM

Robert Adrian X, *Fake Painter, Portobello Bookstore*,
 from the series *24 Jobs*, 1979

COURTESY MUMOK – MUSEUM MODERNER KUNST STIFTUNG LUDWIG
 WIEN, VIENNA, ACQUIRED IN 1980. © BILDRECHT WIEN, 2020

as his subject the entire apparatus of programming, how it allocates social roles in general and not merely within a technological frame. That is why we are here showing what at first sight appears to be a series of traditional figurines that represent the various different jobs that **Adrian X** was compelled to do in order to survive as an artist.



Agnieszka Kurant, *Aggregated Ghost*, 2020
COURTESY THE ARTIST AND TANYA BONAKDAR
GALLERY, NEW YORK/LOS ANGELES

The work of **Agnieszka Kurant** explores potential forms of digital-cybernetic phenomena and incisive visual instantiations of them. The artist collects signs of life from collective or collaborative endeavors — from exploited **Amazon** gig workers, for example, or from historical examples of industrial labor — and translates them into geological processes and what results from them: *Post-Fordite*, for instance, refers to a stone made from the sediments of automotive paint that was found in Detroit. Kurant brings the idea of distributed and/or aggregated intelligence together with phenomena such as the degradation of social capital through algorithms or the visibility and quantifiability of digital footprints and other traces of human life — and how these have become the most important assets of our time, when crowdsourcing is integral to digital-cybernetic exploitation. This is exactly where she also sees a potential to redistribute capital, however: computer simulations could also make it possible for economists to predict complex emergent social ruptures, from epidemics to revolutions.

Elena Asins studied with **Max Bense** and was already working with computers in the 1960s. Her iconoclastic work is concerned with the moment when basic structures of visibility take on a visual dimension of their own.

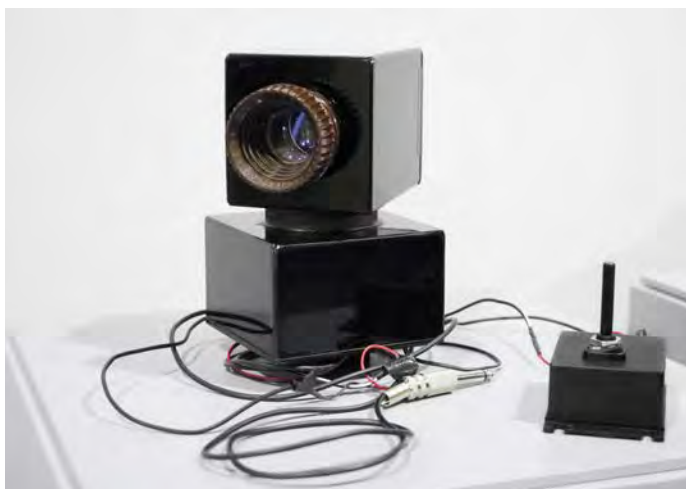


Ted Kaczynski, also known as the **Unabomber**, is one of the most famous and hapless critics of cybernetics. He violently rejected and opposed the path cybernetics took from ecology and hippie culture to Silicon Valley — by, among other things, murdering harmless computer dealers with home-made bombs while living in a hut in the wilderness inspired by **Thoreau's Walden**. In "*What would Ted Kaczynski's daughter do...?*," **Kathrin Stumreich** responds to these much-discussed historical events with a feminist take on Kaczynski's gestures of resistance in which he meets his match in a character called **Chrystal Tesla**, who has not only developed other machines to counter today's cybernetics, but also asks herself whether it makes sense to show these in the context of art.

The "neutral" confidence of cybernetic reason in self-regulating systems

Elena Asins
Ludwig Wittgenstein. Zettel.
 Modular group
 (0 to 5), 1987
 COURTESY ARCHIVO LAFUENTE,
 HERAS, SPAIN

Kathrin Stumreich
 "*What would Ted Kaczynski's daughter do...?*", 2016
 Installation view,
 Ars Electronica Center,
 Linz, 2016.
 © MAGDALENA SICK-LEITNER
 © KATHRIN STUMREICH
 © BILDRECHT WIEN, 2020



is based on many unspoken defaults and normative expectations that determine our everyday visual world. Unfortunately, critique is often limited to the objection that these standards are normative and externally imposed, rather than addressing their content: the human face and its legibility serve not only to monitor gender but also to fix it in place. Painting is traditionally a medium of freedom and bold forms, but also one that is often gendered male. In the 1970s, **Eleanor Antin** was already developing numerous alter egos both within and beyond the binary division of gender, and that is how she here paints a/her face.

In **Adrian Piper's** work, Conceptual and performatively participatory idea-machines encounter each other. Ideas leave their immaterial linguistic heaven and take to the street. In her works of the late 1960s and early 1970s, **Piper** was already critiquing the bureaucratic idealism of Conceptual art, whether in the *Catalysis* series of street performances disrupting conditioned patterns of behavior, or by inventing the character of the "mythic being" who shows up unexpectedly and is played by the artist herself.



Eleanor Antin, *Representational Painting*, 1971, Film still
COURTESY THE ARTIST AND ELECTRONIC ARTS INTERMIX (EAI), NEW YORK



Douglas Huebler, *Crocodile Tears II: The Great Corrector (Mondrian III)*, 1989
COURTESY MUSÉE D'ART CONTEMPORAIN DE LYON, LYON. © BILDRECHT WIEN, 2020

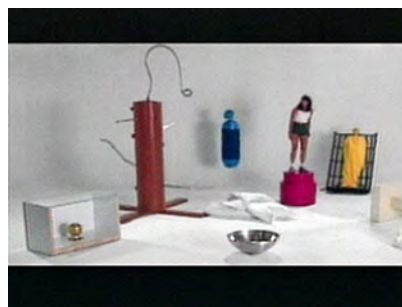
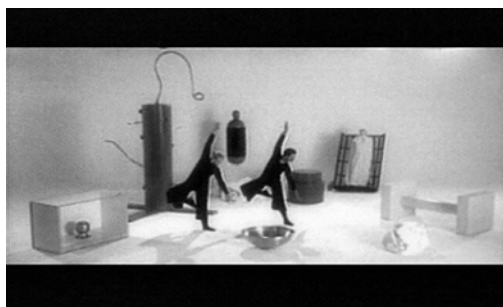
Cybernetic instruments of control can also be used to make art. For **Gema Intxausti**, the photo booth, which typically serves as the basis for passports and identity cards, is also a classic site of play and a kind of drag. Cybernetic control must counter the power of anonymity with constantly new methods of identification. Here, the site where this dynamic plays out is one that is classically poor.

Classical Conceptual art asked whether an idea could be a machine that makes art. Post-classical Conceptual art asked whether even having an idea was unnecessary. **Douglas Huebler** wondered whether it might be enough to photograph every human being on the planet one after the other. In the work on view here, by contrast, he pays a humorous tribute to an (little known) artist who was so artistically skilled he

could have done anything, but whose technical ability was disparaged by Conceptualist cyberneticism and its fetishization of the idea. Enraged at being so misunderstood, he set about correcting great works of idea-based art, such as those of **Mondrian**, so that they would conform to his supposedly superior technical criteria.

What goes on outside the classroom — the infamous “extracurricular activities” at American colleges — produces monsters. Here, **Mike Kelley** brings together the heteronormatively regulated free time of cheerleaders and jocks with the behaviorist cybernetics of a primatologist and the modernist choreography of **Martha Graham**.

Feminist players change the cybernetically managed conventions and operating modes of normative gender-specific behaviour by proposing another kind of role play. The artists draw on the culture of LARPing (live-action role playing games), but from a site-specific and feminist perspective. (**Ana de Almeida, Alicja Rogalska & Vanja Smiljanić**)





LEFT

Mike Kelley, *Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Response*, 1999, Film still

FAR LEFT

Mike Kelley, *A Dance Incorporating Movements Derived from Experiments by Harry F. Harlow and Choreographed in the Manner of Martha Graham*, 1999, Film still

COURTESY ELECTRONICS ART INTERMIX, NEW YORK / MIKE KELLEY FOUNDATION FOR THE ARTS, LOS ANGELES

© BILDRECHT WIEN, 2020

Ana de Almeida,
Alicja Rogalska &
Vanja Smiljanić
NOVA, 2020
Production still

© THE ARTISTS &
KUNSTHALLE WIEN,
2020

GuiltCoin

Coleman Collins, *Guilt Coin*, 2020

COURTESY THE ARTIST

The fact that German uses the same word both for "guilt" and "debt" for two different forms of capitalist and moral or ethical control inspired **Coleman Collins** to make his work *Guilt Coin*, which is based on Bitcoin, the ultra-cybernetic currency. His coins can be purchased here, since we assume that you feel (and are) guilty in this world of hyperconnected capitalism.

The tutorial as a form of cybernetics of the poor informed one of the sub-categories we used in the first installment of this exhibition at **Tabakalera**. Here an (not always naive) optimism about practical value, regulation, and self-regulation comes up against ideals of knowledge and concepts of self-help that are sometimes subversive and sometimes aligned with conspiracy theories. **Cory Arcangel** teaches us the notoriously difficult virtuosity of **Paganini** the same way that computers process and control the world: by

sampling an unimaginable number of individual guitar players, whose swarm intelligence or ant-like ambition makes them seem, in a sense, themselves a kind of random access memory.

During his short period in office, which was brought to an end on September 11, 1973 by a US-supported fascist coup, **Salvador Allende** commissioned the British cyberneticist **Stafford Beer** to found **Project Cybersyn**, a research unit that was to regulate the construction of a socialist economy according to the latest cybernetic methods. **Mario Navarro** has created a video and several multiples addressing this episode in the history of Chilean socialism.

RIGHT

Mario Navarro

Letter, 2020

COURTESY THE ARTIST AND DIE ECKE,
SANTIAGO/BARCELONA

Señor Profesor
Stafford Beer
FIRKINS, Old Avenue
West Byfleet, LONDRES
Inglaterra

Estimado Profesor Beer:

Habiendo tomado conocimiento de los resultados obtenidos en los proyectos de información y control para las industrias dependientes de la Corporación de Fomento, mi Gobierno ha estimado conveniente tomar medidas conducentes a dar un desarrollo más acelerado a los trabajos que con tanto éxito se han venido cumpliendo en nuestro País con su valiosa asesoría.

Con el fin de consolidar estas realizaciones para continuar avanzando en busca de resultados óptimos de eficiencia en la producción, he considerado de primordial importancia contar con su presencia en Chile en forma más continuada y en un rol más ejecutivo, para que entregue su aporte científico al proceso de cambios que está experimentando la economía de nuestro País. Necesitamos su apoyo, tanto en proyectos específicos, como también para contribuir en la preparación de nuestros profesionales dentro de su disciplina científica.

Durante el tiempo que Ud. trabaje en nuestro País, permaneceremos en contacto a través de Dn. Fernando Flores, Subgerente General Técnico de la Corporación de Fomento.

Agradezco a Ud. en nombre del Pueblo de Chile la cooperación dada a nuestra lucha por superar el subdesarrollo y espero contar con su inapreciable apoyo en los trabajos futuros que juntos emprendamos.

Saluda atentamente a Ud.,



Salvador Allende Gossens
Presidente

REPUBLICA DE CHILE

Artworks can be containers of indeterminate, though well-delineated, forms of use. They are like applications (or apps), but of another genus. In this multifaceted work, texts, objects, practical items, and performances come to elude the logic normally ascribed to them in sometimes unpredictable ways. (Jon Mikel Euba)

If Douglas Huebler wanted simply to document every individual in the world, the Hannover-based press photographer **Heinrich Riebesehl** documented every individual entering a particular place, thereby producing a form of surveillance art *avant la lettre*. In 1969, he developed a notion of art as



Jon Mikel Euba, *29 Conditions for a Self-Imposition. Setting of a Body that Is Made Available for Writing*, 2020, Installation view, Tabakalera

PHOTO: MIKEL ESKAURIAZA. COURTESY THE ARTIST AND CARRERASMUGICA, BILBAO. © BILDRECHT WIEN, 2020



Heinrich Riebesehl, from the series *Menschen im Fahrstuhl*, 20.11.1969, 1969
COURTESY GALERIE KICKEN BERLIN. © BILDRECHT WIEN, 2020

a practice documenting everyday life that was distinct from that of contemporaries such as *On Kawara* in that he made a record of calculable, everyday anonymity.

Persistent repetition is antithetical to cybernetics and data collection. But repetition becomes rhythm. Rhythm becomes syncopated, becomes irregular, becomes dance (**Pedro G. Romero**, but also *Lili Reynaud-Dewar*). Romero lets a famous flamenco dancer survey a flat in a standardized social housing block whose architecture is designed to anticipate the behavior of those who live in it.

Isidoro Valcárcel Medina is interested in the technologies that are becoming omnipresent in contemporary cities, above all for the ways in which he can use them in the most awkward of ways, undermining any notion of efficiency. Whether using a telephone as an artistic medium or transforming an art gallery into an office for the management of ideas, at a certain point the technology, as itself a medium, furnishes the material that gives form to the artist's works. *Motores* (1973) features two sound recordings made on the same stretch of road using two different cars: a 602 cc 1973 Citroën Dyane and a 2270 cc 1954 Ford Zephyr.

Pedro G. Romero, *Arquitectura prematura*.
Archivo F.X. | La ciudad vacía | Comunidad,
2005, Film stills

COURTESY THE ARTIST AND
GALERÍA ALARCÓN CRIADO, SEVILLE

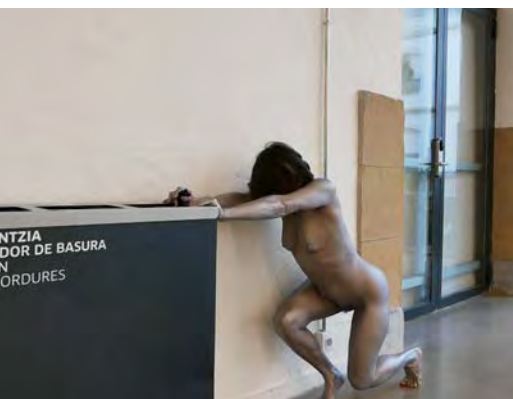


Scores were another thematic focus of the first installment of **CYBERNETICS OF THE POOR**. In the works of **Camila Sposati**, the gesture of instruction that underlies sheet music appears in sculptural form, which is in turn undermined by the instrument-like character these sculptures actually have: they are scores that can really be played.

Female protagonists of classic progressive films rebel against the course of events that leads to their fictive deaths, the execution of a plot that is not only patriarchal but always already determined, and which appears to originate from the immaterial heaven of ideas and traditional narratives — an old disguise of the dominant cybernetic order. **(Constanze Ruhm)**



Constanze Ruhm
CRASH SITE | My_Never_Ending_Burial_Plot, 2010
Film still
COURTESY THE ARTIST AND SIXPACKFILM



Lili Reynaud-Dewar
I Want All of the Above to Be the Sun
 (Tabakalera), 2020, Film stills
 COURTESY THE ARTIST AND LAYR, VIENNA

Lili Reynaud-Dewar uses dance and engages the body to investigate the institutional architectures of art. In syncopated Afromodernist dances, she not only explores a building's architectural features, but also broadens the range of its possible uses and focuses attention on what other (impossible) kinds of practical value it may hold. The videos on view thematize not only *kunsthalle wien*, but also *Tabakalera*, the multifunctional center serving diverse communities in Donostia/San Sebastián, Spain, where the first episode of **CYBERNETICS OF THE POOR** took place. ●

case studies

—documents, materials, addenda



The Gesellschafts- und Wirtschaftsmuseum in the Volkshalle of Vienna's Neues Rathaus, c. 1933
COURTESY OTTO AND MARIE NEURATH ISOTYPE COLLECTION, UNIVERSITY OF READING

Otto Neurath and Proto-Cybernetics

Otto Neurath was an activist of science. His idea of the **Unity of Science** was a grand undertaking in the Enlightenment tradition of the French encyclopedists. As a member of the **Vienna Circle** and an exponent of its philosophy of science, known as logical empiricism (or logical positivism), he was against any and all metaphysics. The intransigence of positivist philosophy came under attack from **Frankfurt School** critical theory; **Max Horkheimer**, in particular, denounced the relativism of its call for a neutral science. Outside the field of philosophy of science, however, **Neurath** was far from neutral. A professed socialist, he headed departments of disease control, ran a **Museum for Social and Economic Affairs**, was a central figure in the Viennese public-housing movement and in Red Vienna more generally, and he developed a pictographic system with which he sought to enable the dissemination of knowledge about social realities regardless of the reader's educational background. **Neurath's** idea of a popular education synthesizing all the sciences anticipated many of the issues taken up by the cyberneticists at the **Macy Conferences**, and he believed that science was capable of shaping and influencing society directly. **Norbert Wiener**, the founder of cybernetics, was familiar with **Neurath's Unity of Science** project—which counted **Bertrand Russell**, **Niels Bohr**, and **John Dewey** among its prominent supporters—but thought it was too far to the left. Two thick volumes, published in the 1950s,

of an otherwise unrealized twenty-six-volume encyclopedia encapsulate the aims of the project. Edited by **Neurath**, in part posthumously, with **Rudolf Carnap** and the semiotician **Charles Morris**, they include **Morris's** "Foundations of the Theory of Signs" and **Abraham Edel's** "Science and the Structure of Ethics."

After **Neurath's** early death (in British exile in 1945), his wife **Marie Neurath**, who had coauthored the pictographic language known as **Isotype**, oversaw its continuing development. This visual system, too, anticipates—under different, that is to say, anti-capitalist auspices—the globally legible symbols of the digital era and its now privatized systems of interconnection, networking, planning, and quantification.

Situationism vs. Cybernetics

Like the **Situationist International (SI)**, **Gruppe SPUR**—an artist's group that briefly laid claim to be the SI's German division—loathed cybernetics and the cybernetics-inspired informational aesthetics of **Max Bense**, who was then widely acclaimed in Germany, and **Abraham Moles**, who enjoyed similar esteem in France. The **SPUR** group played a prank on **Bense**: they announced a lecture by the theorist of aesthetics only to declare that he could not in fact make it; they then replaced him with an audiotape collage on which he babbled nonsense, though the audience fell for the ruse. **Moles**, who initially wanted to collaborate with the **Situationists**, not only attracted their scorn; he subsequently



also become the target of a physical assault (he was pelted with tomatoes).

"Software" and "Information"

Around 1970, the curator and theorist Kynaston McShine and the artist, curator, and writer Jack Burnham drew together the cybernetic strands of Conceptual, process-based, and electronic arts in exhibitions (McShine's "Information" at MoMA, New York; Burnham's "Software" at the Jewish Museum, New York) and books (Burnham's *Beyond Modern Sculpture*). Burnham's focus was on artists who were explicitly inspired by cybernetics (Enrique Castro-Cid, Nicolas Schöffer, Hans Haacke); McShine's position, by contrast, is better illustrated by the catalogue, which we show excerpts of here. His epoch-defining show "Information" featured work aligned with an information aesthetic by numerous artists who were celebrated for other kinds of work, from Yvonne Rainer to Robert Smithson, Ed Ruscha to Jeff Wall, and from Yoko Ono to Michael Snow.

Noa Eshkol and Movement Notation / Sharon Lockhart

In 1951, the Israeli artist and choreographer Noa Eshkol started working on a system of notation that would let her encode not just dance but all possible movements of the human body. She built three-dimensional spheres that she filled with representative movements and then reduced into two-dimensional depictions. Among the spectators who were impressed by her highly formal choreography, which

she presented without accompanying music, was one of the founders of second-order cybernetics, Heinz von Foerster. He was so impressed that he introduced Eshkol to scientists at NASA in the 1970s and suggested that she help prepare astronauts for zero gravity. The artist Sharon Lockhart rediscovered Eshkol's oeuvre shortly after her death and photographed the original globes and other objects.

Cybernetic Ecology

The Limits to Growth: A Report for The Club of Rome's Project on the Predicament of Mankind, by Donella Meadows, Dennis Meadows, and others, was published in 1972. Based on classic cybernetic analyses of the parameters of human existence (energy resources, food production, population growth, etc.), the study is often seen as having kick-started the ecological movement. It certainly speeded up the convergence of cybernetic and ecological approaches: the objective shifted from the optimization of isolated systems to understanding how all systems were interconnected as emblemized by the image of the ruined planet. It was an undertaking for which the planetary thinking of the Californian hippie movement (*The Whole Earth Catalogue*) had obviously paved the way. The physicist Frederic Vester took up the link between interconnectedness and ecology and wrote about it in popular-science books. His bestselling board game Ökolopoly, a riff on Monopoly, introduced it to a generation of children in the 1980s and '90s. Yet

his position is also representative of a biologically or ecologically expanded positivism that neutralized conflicts of interest and political antagonisms by reducing them to the status of systemic factors and ultimately to biological facts "modeled on the plant."

Cybernetic Music

The concept of cybernetics intersects with music in a wide variety of ways. In a first wave, the electronic studio's comprehensive control over an abundance of acoustic possibilities and the rise of artist-independent, aleatoric, and participatory compositional strategies were what was understood as or declared to be cybernetic; a case in point is **Lejaren Hiller**, who invoked cybernetics in talking about his work as early as 1957. **Karlheinz Stockhausen's** *Kurzwellen* requires the performers to respond to "what's playing on the radio" — in other words, to anticipate something that is impossible to anticipate. **Pierre Henry's** *Mise en Musique du Corticalart de Roger Lafosse* translates brainwaves into sounds — Henry also wrote the music for **Nicolas Schöffer's** cybernetic opera *Kyldex I — Kybernetisch-luminodynamische Experimente*. Programmatically labeling his work "cybernetic music," **Roland Kayn** translated a specific manifesto into practice, preemptively fending off potential misunderstandings: his compositions are not "concrete — electronic — computer music" but, to the contrary, "music between these scopes: [...] The acoustic signals produced by a number of x sound sources, which were

unforeseeable in their chronological sequence, have been referred to an information-esthetical reality, not a numeral reality, by means of preliminarily given or self-stabilizing adjustable resonance control circles and multiply reproduced micro-esthetic single operation." From the Afrofuturist vantage point of **Hieroglyphic Being**, who fuses contemporary electronic music from the post-dub and post-techno spectrum with influences from Afrofuturist free jazz (musicians who performed with **Sun Ra** are among his collaborators), however, "Cybernetics Is an Old Science." Meanwhile, the "Cybernaut" summoned by the 1971 synthesizer experiments of **Tonto's Expanding Head Band** — later go-to synth experts who contributed to thousands of productions, from **Stevie Wonder** songs to free jazz and hip-hop — already seems to experience the world of data as such as a space of immersive experience. **Princess Chelsea's** millennial synth-pop wallows in a *Great Cybernetic Depression*. The turn-of-the-millennium drum'n'bass crew **Cybernetic:Fuckheadz** are totally over that: they celebrate the "Cybernetic:Defect." Around the same time, the latecomers to punk **Servotron** hark back all the way to **Walt Whitman** in the track "I Sing! The Body Cybernetic."

Mental Discipline

Cybernetics was said to be the technology of the future par excellence, and so it was only a matter of time before **Salvador Dalí** — who was invariably future-oriented, though stridently reactionary in some of his political

views — got wind of it. Dalí had long shown a certain affinity for Camp and several protagonists of the queer New York scene of the 1950s through the '70s (such as Holly Woodlawn, for example). In 1960, he was invited to deliver a lecture at the Fifth Annual Convention on Visual Communications at the Waldorf Astoria in New York. He proposed collaborating with the photographer Philippe Halsman on a video to be shot at Videotape Productions of New York, Inc., then the most advanced studio of its kind. *Chaos and Creation* (1960) is regarded as one of the first artist's videos (if not perhaps the very first). It shows Dalí arguing against the rejection of the carnal and bodily in abstract art and supporting his argument with cybernetic theories — rejecting how cybernetics was identified with abstraction in art. It was a discussion that he returned to in his installation *The Cybernetic Princess* (1974), which features, among other characters, a Chinese mummy swaddled in fabric printed with cybernetic calculations. The lithograph *Cybernetic Lobster Telephone* (1975–76) reprises Dalí's famous staging of an encounter between a crustacean and a telecommunications device, which is now set in a typical dream landscape. To see *Odalisque cybernétique* (c. 1978), one in a series of paintings that pay homage to the Hungarian physicist and inventor of holography, Dennis Gabor, the viewer needs to put on 3-D glasses, a device he deployed again for his 1979 portrait of the Spanish king, *The Prince's Reverie*. When a journalist asked him about the

technical basis of the work, he replied that he was the only painter who actually used cybernetics as an artistic resource: properly understood, he said, it was a mental discipline.

Oswald Wiener / Axel Stockburger

Oswald Wiener's magnum opus, *die verbesserung von mitteleuropa*, roman (the improvement of central europe, a novel) came out in 1969. The book, and especially the chapter "notes on the concept of the bio-adapter," offers a very early and precise critical extrapolation of the cultural, social, and political consequences of a world remade by cybernetics, which has since inspired numerous science-fiction films and dystopian visions in cultural criticism. In the 2020 interview with Axel Stockburger in this exhibition, Wiener picks up on his thinking and preliminary work of the 1960s and shares his current thoughts on what he believed at the time.

Cybernetics in Vienna

In the 1950s, a team of scientists at the Technical University of Vienna, led by Professor Heinz Zemanek, developed key cybernetic models, among them a collaboration of Zemanek's with Ewald Eichler, *The Artificial Tortoise: An Environment-Responsive Automaton* (1954), which built on William Grey Walter's CORA and embodied conditional Pavlovian reflex responses. In 1959, Zemanek and Richard Eier created the *Mouse in the Labyrinth* model; inspired by the information theorist Claude E. Shannon's electromechanical maze-solving mouse, it grappled with the

Heinz Zemanek,
Ewald Eichler,
*The Artificial
Tortoise: An
Environment-
Responsive
Automaton*, 1954

COURTESY
TECHNISCHES
MUSEUM WIEN,
VIENNA



problem of automatic orientation. In 2004, Zemanek reviewed the previous fifty years of cybernetics in Austria in a contribution to the journal *e & i: Elektrotechnik und Informationstechnik*.

Bolaño and War Games

One of Roberto Bolaño's longstanding preoccupations was the uncomfortable possibility of a literature of fascism — whose Latin American version the Chilean writer had only just escaped. In exile in Europe, he read Ernst Jünger and German war novels long before the existence of so-called right-wing intellectuals once again became an issue (see, for instance, Bolaño's novels *Nazi Literature in the Americas* and *The Third Reich*). He focused in part on the way that strategies and games created a precarious link between right and left or other antagonists. Guy Debord, the strategist of the Situationist International, also

took an abiding interest in abstracting strategy from specific struggles and the issues at stake in them. In *The Third Reich*, one of Bolaño's earliest (albeit posthumously published) novels, a young German tourist on the Costa Brava is a professional at the eponymous strategy war game — one that Debord, as it happens, also liked to play. In the novel, the German man plays World War II against a Latin American seasonal laborer whose back is scarred from having been tortured. Bolaño owned this board game and knew it inside out, and his journals bear eloquent witness to his efforts to use it to teach himself the techniques of anticipation and feedback that also gave birth to cybernetics during World War II: how the understanding of spaces, territories, and weapons can be merged with calculations predicting the behavior of human and technological actors. ●





Paolo Cirio, *Property, White House*, 2019
COURTESY THE ARTIST AND NOME, BERLIN

list of artists & works

robert adrian x

* Toronto, 1935; † Vienna, 2015

- Theatre Usher, Royal Alexandra Theatre, 1979
- Managing Partner, Fulham Artisans, 1979
- Packer and Transporteur, 1979
- Hotel Desk Clerk, Albion Hotel, 1979
- Display Designer, Vincent De Vita Enterprises, 1979
- Exhibition Sculptor, Ontario Dept. of Lands and Forests, 1979
- Fruit Picker, 1979
- Computer Clerk, Canadian Pacific Railway (Car Accounting), 1979
- Labourer, Toronto Parks Dept., 1979
- Scenic Artist Display Services, ABC Television, 1979
- Baths Attendant, Fulham Borough Council (Public Baths), 1979
- Art School Model, Ontario College of Art, Putney Art School, 1979
- Spray Painter, Spaldings Sporting Goods, 1979
- Display Artist, Harris Display, 1979
- Barman, The Bull & Star, The Admiral Keppel, The Quebec, 1979
- Exhibition Officer/Designer, National Coal Board, 1979
- Art Mover, Jon Holt Fine Art Transport, 1979
- Furniture Restorer, 1979
- Painter and Decorator, Brian Pollard, 1979
- Gallery Assistant, Waddington's Gallery, 1979
- Fake Painter, Portobello Bookstore, 1979
- Houseman, 1979
- Picture Framer, Lord's Picture Framing, 1979
- Film Extra "Hudson's Bay" (TV Series) etc., 1979
- 24 figures from the series *24 Jobs*, Fimo (modeling clay), each 9 cm high

COURTESY MUMOK – MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN, VIENNA, ACQUIRED IN 1980

agency

Assembly (Cybernetics of the Poor), 1992–
Installation, mixed media,
dimensions variable

This project has been realized in
collaboration with Tabakalera.

COURTESY LIST OF THINGS

ana de almeida, alicja rogalska & vanja smiljanić

Ana de Almeida * Prague, 1987

lives and works in Vienna

Alicja Rogalska * Ostrołęka, Poland, 1979

lives and works in London

Vanja Smiljanić * Belgrade, 1986

lives and works in Cologne

NOVA, 2020

HD video

COURTESY THE ARTISTS

eleanor antin

* New York, 1935

lives and works in San Diego, CA

Representational Painting, 1971

Video, black & white, silent, 38 min

COURTESY THE ARTIST AND ELECTRONIC ARTS

INTERMIX (EAI), NEW YORK

cory arcangel

* New York, 1978

lives and works in Stavanger, Norway

Paganini Caprice No. 5, 2011

Single-channel video, color, sound,
3:41 min

COURTESY THE ARTIST

elena asins

* Madrid, 1940; † Azpirotz, Navarra, Spain, 2015

Ludwig Wittgenstein. Zettel.

Modular group (0 to 5), 1987

Artist's book, 28.5×22 cm

COURTESY ARCHIVO LAFUENTE, HERAS, SPAIN

paolo cirio

* Turin, 1979

Property, White House,

Donald J. Trump, 2019

Property, White House,

Barack Obama, 2019

Property, White House,

George W. Bush, 2019

Property, White House,

Bill Clinton, 2019

Property, White House,

George H.W. Bush, 2019

Property, White House,

John F. Kennedy, 2019

Property, White House,

Richard Nixon, 2019

EACH: Digital C-print, 28×38.5×3 cm

Property, White House,

Ronald Reagan, 2019

Digital C-print, 28×39.5×3 cm

Property, White House,

Franklin D. Roosevelt, 2019

Digital C-print, 28×32×3 cm

Sociality, 2019

Inkjet prints, each 42×29.7 cm (A3)

COURTESY THE ARTIST AND NOME, BERLIN

Capture, 2020

Video action Paris, color, sound, 6 min

COURTESY THE ARTIST

coleman collins

* Princeton, NJ, 1986

lives and works in New York

Guilt Coin, 2020

Installation, performance, financial instrument

3D animation: Courtesy Sara Drake

Music: Courtesy Celia Hollander

COURTESY THE ARTIST

salvador dalí & philippe halsman

Salvador Dalí * Figueres, Spain, 1904;

† Figueres, 1989

Philippe Halsman * Riga, 1906; † New York, 1979

Chaos and Creation, 1960

Video, black & white, sound, 18 min

COURTESY PHILIPPE HALSMAN ARCHIVE, NEW

YORK. © PHILIPPE HALSMAN ARCHIVE &

FUNDACIÓ GALA-SALVADOR DALÍ

hanne darboven

* Munich, 1941; † Hamburg, 2009

Theatre, 1987

Offset lithographic print, 60×53 cm

COURTESY RAPHAELA VOGEL

jon mikel euba

* Amorebieta, Spain, 1967

lives and works in Bilbao

29 Conditions for a Self-Imposition.

Setting of a Body that Is Made Available for Writing, 2020

Installation, dimensions variable

400 Moves to Elude the Predictable, 2020

Video installation, double projection

This project has been realized in collaboration with Tabakalera.

COURTESY THE ARTIST AND CARRERASMUGICA, BILBAO

michael hakimi

* Eutin, Germany, 1968

lives and works in Berlin

All I know is it's all related, maybe someone can explain why?, 2019

Abfall, 2019

Ohne Laune, 2019

Why can't I B U?, 2019

Die, 2019

Hammerverkäufer, 2019

ICONIC, 2019

WetterOnline, 2019

Le Carrée, 2019

Infokasten, 2019

AOK, 2019

Leben im Erzbistum Bamberg, 2019

Nicht Lachen, 2019

EACH: Pencil on paper, 21×14.8 cm
(framed: 33.4×27.2 cm)

COURTESY GALERIE KARIN GÜNTHER, HAMBURG

douglas huebler

* Ann Arbor, MI, 1924; † Cape Cod, MA, 1997

Crocodile Tears II: The Great Corrector (Mondrian III), 1989

Acrylic on canvas, C-print on paper, text, marker, painting: 130 × 130 cm, frame with documents 1: 82 × 65.5 cm, frame with documents 2: 80 × 54 cm

COURTESY MUSÉE D'ART CONTEMPORAIN DE LYON, LYON

gema intxausti

* Gernika-Lumo, Spain, 1966

lives and works in Gernika-Lumo

East Berlin, 2016

from the series *Fotomatónes*
Analog photograph on photographic paper, 20 × 4 cm, exhibition copy

West Berlin, 2016

from the series *Fotomatónes*
Analog photograph on photographic paper, 20 × 4 cm, exhibition copy

Pepper Pot meets Chicken Gumbo, 2003

from the series *Fotomatónes*
Analog photograph on photographic paper, 20.5 × 32 cm, exhibition copy

Sin título (Autorretrato), 2011

from the series *Fotomatónes*
Analog photograph on photographic paper, ink, 6 × 6 cm, exhibition copy

COLECCIÓN DEL MUSEO ARTIUM, VITORIA-GASTEIZ, SPAIN; COURTESY THE ARTIST AND MUSEO ARTIUM, VITORIA-GASTEIZ, SPAIN

mike kelley

* Detroit, 1954; † Los Angeles, 2012

Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses, 1999

Video, color, silent, 51:18 min

A Dance Incorporating Movements Derived from Experiments by Harry F. Harlow and Choreographed in the Manner of Martha Graham, 1999

Video, black & white, silent, 8:32 min

COURTESY ELECTRONIC ARTS INTERMIX (EAI), NEW YORK / MIKE KELLEY FOUNDATION FOR THE ARTS, LOS ANGELES

ferdinand kriwet

* Düsseldorf, 1942; † Bremen, 2018

Campaign-Tableau, 1972/2007

Black & white photographs mounted on cardboard, framed, installation size: 181.5 × 393.5 cm

PRIVATE COLLECTION, COLOGNE
COURTESY BQ, BERLIN

agnieszka kurant

* Łódź, Poland, 1978

lives and works in New York

Evolutions, 2014

Lenticular print, 44.5 × 90.2 cm

Collective Rorschach Test, 2019

Lenticular print, 45 × 77.2 cm

Post-Fordite 6, 2020

Fossilized enamel paint, epoxy resin, iron, powdered stone, 19 × 27.9 × 19 cm

Artificial Society (Self-Segregation Model), 2018

Lenticular print, 44.5 × 44.5 cm

Aggregated Ghost, 2020

Back-printed ink on acrylic mounted on
Dibond, 61×35.6×1cm

This work has been realized with the participation of workers crowdsourced via the Amazon Mechanical Turk platform. Produced by MIT CAST in collaboration with Boris Katz, Andrei Barbu, and David Mayo.

COURTESY THE ARTIST AND TANYA BONAKDAR
GALLERY, NEW YORK/LOS ANGELES

sharon lockhart

* Norwood, MA, 1964
lives and works in Los Angeles

Models of Orbits in the System of
Reference, Eshkol-Wachman Movement
Notation System: Sphere Seven at Three
Points in Its Rotation, 2011

Three framed C-prints,
each 50×39.7cm

Models of Orbits in the System of
Reference, Eshkol-Wachman Movement
Notation System: Sphere Two at Four
Points in Its Rotation, 2011

Four framed C-prints,
each 50×39.7cm

COURTESY THE ARTIST, NEUGERRIEMSCHEIDER,
BERLIN, AND GLADSTONE GALLERY, NEW YORK/
BRUSSELS

mario navarro

* Santiago, Chile, 1970
lives and works in Santiago

The Dreams of Stafford Beer, 2008

Video, sound, color, 7:28 min

Logo, 2009

Laser-cut aluminum and powder paint,
100×109cm

Letter, 2020

Digital print on paper on wood,
68×100cm

COURTESY THE ARTIST AND DIE ECKE,
SANTIAGO/BARCELONA

adrian piper

* New York, 1948
lives and works in Berlin

The Mythic Being, 1973

Video, 8 min
Excerpted segment from the film
Other Than Art's Sake by the artist
Peter Kennedy

COLLECTION OF THE ADRIAN PIPER RESEARCH
ARCHIVE (APRA) FOUNDATION BERLIN

kameelah janan rasheed

* East Palo Alto, CA, 1985
lives and works in New York

Perimeter, 2019

Archival inkjet print, 76×50cm

Method < Why?, 2019

Archival inkjet print, 101×76cm

Calvin Warren calls it an 'ontological
equation'/or methods of estimating the
odds to rise in the coming centuries, 2019

Archival inkjet print, 152×114cm

Long Division II, 2018

Archival inkjet print, 76×50cm

COURTESY THE ARTIST AND NOME, BERLIN

lili reynaud-dewar

* La Rochelle, France, 1975
lives and works in Geneva and Grenoble

I Want All of the Above to Be the Sun
(Tabakalera), 2020

HD video, color, silent, 26:48 min

I Want All of the Above to Be the Sun
(Camila), 2020

HD video, color, silent, 5:58 min

These videos have been realized in
collaboration with Tabakalera.

COURTESY THE ARTIST AND LAYR, VIENNA

heinrich riebesel

* Lathen, Germany, 1939; † Hannover, 2010

Menschen im Fahrstuhl, 20.11.1969, 1969

21 gelatin silver prints, printed 2007,
each 17.3×24 cm

COURTESY GALERIE KICKEN BERLIN

pedro g. romero

* Aracena, Spain, 1964
lives and works in Seville

Arquitectura prematura. Archivo F.X. /
La ciudad vacía / Comunidad, 2005

Video, color, sound, 20:37 min

COURTESY THE ARTIST AND GALERÍA ALARCÓN
CRIADO, SEVILLE

constanze ruhm

* Vienna, 1965
lives and works in Vienna and Berlin

CRASH SITE / My_Never_Ending_Burial_
Plot, 2010

Three-channel video, color, sound,
69 min

COURTESY THE ARTIST AND SIXPACKFILM

jörg schlick

* Graz, 1951; † Graz, 2005

Elementarteilchen, 2000

24 analog photographs on
photographic paper, each 84×91 cm

COURTESY DIETHARDT COLLECTION, GRAZ

camila sposati

* São Paulo, 1972
lives and works in Bilbao

Phonosophia, 2020

Ceramics, dimensions variable

This project has been realized in
collaboration with Tabakalera and
EKWC, Oisterwijk, The Netherlands.

COURTESY THE ARTIST

axel stockburger

* Munich, 1974
lives and works in Vienna

Interview Oswald Wiener, 2020

Video, color, sound, 20 min

Thanks to Oswald Wiener, Ingrid Wiener,
and Thomas Raab

COURTESY THE ARTIST

kathrin stumreich

* Innsbruck, 1976

lives and works in Vienna

"What would Ted Kaczynski's daughter do...?", 2016

Installation, video, objects

CONSISTING OF:

"What would Ted Kaczynski's daughter do...?", 2016

HD video, color, sound, 12 min

Laser Mikrophon, 2016

Plexiglas, electronics, light sensor, amplifier, 20 × 7 × 15 cm

Brettchenweben für 2,4GHz, 2016

Copper wire, wood, Tupperware, leather, duct tape, 120 × 50 × 30 cm

Audio Watching, 2016

Plexiglas, motor, electronics, projector lens, light sensor, jack cable, 12 × 12 × 20 cm

Wi-Fi Häcksler, 2016

Handwoven copper wire, Plexiglas, motor, WiFi router, 45 × 36 × 37 cm

COURTESY THE ARTIST

isidoro valcárcel medina

* Murcia, Spain, 1937

lives and works in Madrid

Motores, 1973

Sound recording of two cars:
Citroën Dyane (1973), Ford Zephyr (1954),
21:05 min and 21:13 min

COURTESY SONM FONOTECA, AYUNTAMIENTO
DE MURCIA, SPAIN

tanja widmann

* Villach, Austria, 1966

lives and works in Vienna

V (Kunsthalle), 2020

3 framed inkjet prints, 17 inkjet prints,
dimensions variable

COURTESY THE ARTIST AND FELIX GAUDLITZ,
VIENNA

oswald wiener

* Vienna, 1935

lives and works in Kapfenstein, Austria

Interview with Axel Stockburger (see
above)

public & educational programs

The following offers an overview of programming for the exhibition, with more to be confirmed. Please see our website for regular updates and further details: www.kunsthallewien.at

opening

Thu 17/12 2020

kunsthalle wien museumsquartier

activations

Coleman Collins

Guilt Coin

Every Thursday from 2 to 6 PM

During the exhibition **CYBERNETICS OF THE POOR**, Coleman Collins's installation will be activated every Thursday through the sale of *Guilt Coin* in the booth he has put in place. This coin has been derived from the ultra-cybernetic Bitcoin currency and inspired by the word *Schuld* which in German means both "guilt" and "debt". Therefore, this currency plays with notions of moral and ethical control and the limits of value. You are welcome to buy your *Guilt Coin*, because we assume that you are either guilty or in debt. Aren't you?

PERFORMERS:

Ana de Almeida • Diana Andrei •
Carolyn M. Brendel • Chandra Esser •
Natalia Philomena Jobe • Mahsima
Kalweit • Melanie Sien Min Lyn •
Miriam Stoney • Lia Sudermann •
Lucia Ugena

Jon Mikel Euba

29 Conditions for an Imposition.
Setting of a Body that is Made
Available for Writing

Date will be announced at
www.kunsthallewien.at

This proposal is directed and focused on the practice of writing. It takes place through an exercise of contrast, an activity where the public is invited to reflect on the set of systematic operations that make it possible to calculate and find the solution to different problems. *29 Conditions for an Imposition* wants to draw attention to the - often unconscious - variables of the structure that generates all textual production. Writing is inconceivable without a choreographic dimension that, despite its invisibility, is self-imposed by the writer.

For approximately one hour, one or two people seated at a table read the text *29 Conditions for an Imposition* while the audience lie down on platforms that allow them to position themselves at different heights above the ground and listen to the reading.

Agency

Assembly (Cybernetics of the Poor)

During *Assembly (Cybernetics of the Poor)*, Agency will organize a public gathering around *Thing 001698 (The Lexicon)*. *The Lexicon* concerns a controversy about an unauthorized printed version of the encyclopedia sections from the Harry Potter fan website *The Harry Potter Lexicon*.

In March, *Thing 001698 (The Lexicon)* convenes an assembly at **kunsthalle wien** in order to bear witness.

Agency will invite a diverse group of concerned guests to "resonate": a researcher of intellectual property law, a writer, a Harry Potter fan club representative, and a literature historian.

symposium

Cybernetics of the Poor

Curated by Ana de Almeida, Nina Kerschbaumer and Inka Meißner in collaboration with participants in the *Cybernetics of the Poor* seminar (Master in Critical Studies, Academy of Fine Arts Vienna)

This is the concluding symposium of the *Sharing and Responding* event series. It was preceded by two online workshops which took place in June 2020. Organized by Ana de Almeida, Anke Dyes, Nina Kerschbaumer und Inka Meißner, the series examines cybernetic structures in language and art, planning and surveillance. Cybernetics, in this context, pertains to artistically appropriated techniques of control and governance. Through experimental, performative, and anticipative forms of knowledge exchange, the event series focuses on the fragility of control systems.

Further information and date will be announced at www.kunsthallewien.at

students' interventions

as part of the *Cybernetics of the Poor* seminar (Master in Critical Studies course, Academy of Fine Arts Vienna)

Further information and dates will be announced at www.kunsthallewien.at

tours

All tours are free with an admission ticket.

Advance registration is required for all tours and public events.

my view tours

In the series *My View*, we invite experts, amateurs and figures of interest to present their personal perspective on the exhibition. For this exhibition we are looking forward to tours with: **Ana de Almeida**, **Anke Dyes**, **Peter Fleissner**, **Nina Kerschbaumer**, **Inka Meißner**, **Arantzazu Saratxaga**, **Felix Stalder**, **Axel Stockburger**, and students from the **Cybernetics of the Poor** seminar at the Academy of Fine Arts Vienna.

Further information and dates will be announced at www.kunsthallewien.at

curators' tours

The curators of the exhibition – **Diedrich Diederichsen** and **Oier Etxebarria** – will discuss topics thematized by the works presented in the show and elaborate on their background.

Dates will be announced at www.kunsthallewien.at

sunday tours

Shady Profiles and Surprising Accounts

Every Sunday at 4 PM

WITH: **Wolfgang Brunner** • **Andrea Hubin** • **Michaela Schmidlechner** • **Michael Simku** • **Martin Walkner**

Discover the exhibition together with our art educators and discuss the context and background of the exhibited works. (Guided tour in German.)

program for kids & families

When Characters Tell

Sat 16/1 • 23/1 • 20/2 • 6/3 2021 • 10 AM–noon

Kids' workshops as part of **wienXtra**
For children from 6–10 years

How can we show that 1,500 cyclists per day pass the **Museumsquartier** without simply writing the number down? How can we simultaneously show that 800 of them are women and 50 are children? How do we design a symbol that everyone can understand immediately. And which new emojis do we urgently need? We are looking forward to your ideas!

COSTS:

€ 2 / free with Kinderaktivcard

ADULTS:

€ 4 / free with Kinderaktivcard

REGISTRATION:

vermittlung@kunsthallewien.at

 intro

▶ der kultur- öffner



▶ **Ö1 intro**, der neue Club für alle bis 30, öffnet Türen zur Welt der Kunst, Kultur, Wissenschaft und zu neuen Ideen. Mit bis zu 50 % Ermäßigung, Events, Freikarten u. v. m.

Mehr auf [oe1.ORF.at/intro](https://oe1.orf.at/intro)



TON & BILD
MEDIEN-TECHNIK GMBH

für
KUNST & KULTUR





nachhaltig #jungbleiben

VÖSLAUER

x
alex
chung



T
a
n
z
q
u
a
r
t
i
e
r

T
Q
W

tqw.at

Wien



DER PREIS DES GELDES SPIELZEIT 2020/21

DERSTANDARD

Stadt
Wien

TESTO JUNKIE

VON PAUL B. PRECIADO, PREMIERE: 18.12.2020, AUS DEM
FRANZÖSISCHEN VON STEPHAN GEENE, URAUFFÜHRUNG,
INSZENIERUNG: CHRISTINE EDER

BEDROHUNG EINES UNBESCHOLTENEN BÜRGER

EIN PROJEKT VON MATTHIAS RIPPERT UND JAKOB NOLTE,
PREMIERE: 18.03.2021, URAUFFÜHRUNG, INSZENIERUNG:
MATTHIAS RIPPERT

GESCHICHTEN AUS DEM WIENER WALD

VON GINTERSDORFER/KLABEN NACH ÖDÖN VON
HORVÁTH, MUSIK: NATALIE OFENBÖCK UND DER NINO
AUS WIEN, WIEDERAUFNAHME AM 21.01.2021

WERK
X

WERK-X.AT

EXHIBITION

kunsthalle wien GmbH

DIRECTORS

What, How & for Whom /
WHW (Ivet Ćurlin • Nataša
Ilić • Sabina Sabolović)

CFO

Sigrid Mittersteiner

CURATORS

Diedrich Diederichsen
Oier Etxebarria

CURATORIAL ASSISTANT

Aziza Harmel

EXHIBITION MANAGEMENT

Flora Schausberger

CONSTRUCTION

MANAGEMENT

Johannes Diboky
Danilo Pacher

TECHNICIANS

Beni Ardolic
Frank Herberg (IT)
Baari Jasarov
Mathias Kada

EVENT MANAGEMENT

Gerhard Prügger

EDUCATION

Wolfgang Brunner
Andrea Hubin
Michaela Schmidlechner
Michael Simku
Martin Walkner

ASSISTANT TO CFO

Andrea Čevriz

ASSISTANT TO DIRECTORS

Vasilen Yordanov

OFFICE MANAGEMENT

Maria Haigermoser

ACCOUNTING

Mira Gasparevic
Natalie Waldherr

VISITOR SERVICE

Daniel Cinkl
Osma Eltyeb Ali
Kevin Manders
Matthias Mittersteiner
Christina Zowack

EXTERNAL TECHNICIANS

Harald Adrian
Hermann Amon
Dietmar Hochhauser
Bruno Hoffmann
Judith Lava
Alfred Lenz

ART HANDLING

Parastu Gharabaghi
Lazar Lyutakov
Andreas Schweger
Johann Sommer-Gröbner
Sara Strütt
Marit Wolters
Stephen Zepke
Julia Znoj

MARKETING, PRESS & COMMUNICATION

David Avazzadeh
Katharina Baumgartner
Adina Hasler
Lena Wasserbacher (Intern)
Stefanie Obermeier
Katharina Schniebs

FUNDRAISING & SPONSORING

Maximilian Geymüller

THANK YOU Our thanks go to all participating artists, lenders, galleries, authors, translators, editors, the teams of **kunsthalle wien** and **Tabakalera** as well as:

Olatz Gonzalez Abrisketa • Ana de Almeida • Diana Andrei • Xabier Barandiaran • Pierre Berthet • Carolin M. Brendel • Enzo Camacho • Robert Curwen • Anke Dyes • Antje Ehmann • Xabier Erkizia • Chandra Esser • Amador Fernández-Savater • The Field • Anselm Franke • Albert Galvany • Jacqueline Grassmann • Johan F. Hartle • Beatriz Herráez • Moira Hille • Tom Holert • Erich Hörl • Natalia Philomena Jobe • Mahsima Kalweit • Kaxilda • Nina Kerschbaumer • Reading group on "attention" (**Tabakalera**) • Debbie Lewer • Amy Lien • Melanie Sien Min Lyn • Inka Meißner • Asier Mendizabal • Isabel Mendoza • Metrokoadroka • Rie Nakajima • Selima Nigg • Silke Otto-Knapp • Volker Pantenburg • Dunja Reithner • Andreas Spiegl • Trevor Stark • Miriam Stoney • Lia Sudermann • Participants in the seminar *Cybernetics of the Poor* (Academy of Fine Arts Vienna) • Lucía Ugena • Raphaela Vogel • José Mari Zabala

PUBLISHER

kunsthalle wien GmbH

What, How & for Whom / WHW

TEXTS

Diedrich Diederichsen

Oier Etxebarria

MANAGING EDITOR

Maximilian Geymüller

CURATORIAL ASSISTANT

Aziza Harmel

TRANSLATION

Gerrit Jackson (CASE STUDIES)

Nathaniel McBride (INTRODUCTION)

COPYEDITING

Alexander Scrimgeour

DESIGN

Dejan Kršić & Lana Grahek

TYPEFACES

KhW Ping • Brioni Text [TYPOTHEQUE] •

Glaser Stencil Bold

PRINT

Gugler print GmbH, Melk, Austria

© 2020 **kunsthalle wien** GmbH

We thank all copyright holders for their kind permission to reproduce their material. Every effort has been made to contact the rightful owners with regard to copyrights and permissions. We apologize for any inadvertent errors or omissions.

kunsthalle wien is the city of Vienna's institution for international contemporary art and discourse.

CYBERNETICS OF THE POOR is organized in collaboration with **Tabakalera International Centre for Contemporary Culture**, Donostia/San Sebastián, Spain, where an earlier iteration of the exhibition was on view from March 6 through August 23, 2020.

TABAKALERA



AC/E

ACCIÓN CULTURAL
ESPAÑOLA



DERSTANDARD



thegap



VÖSLAUER

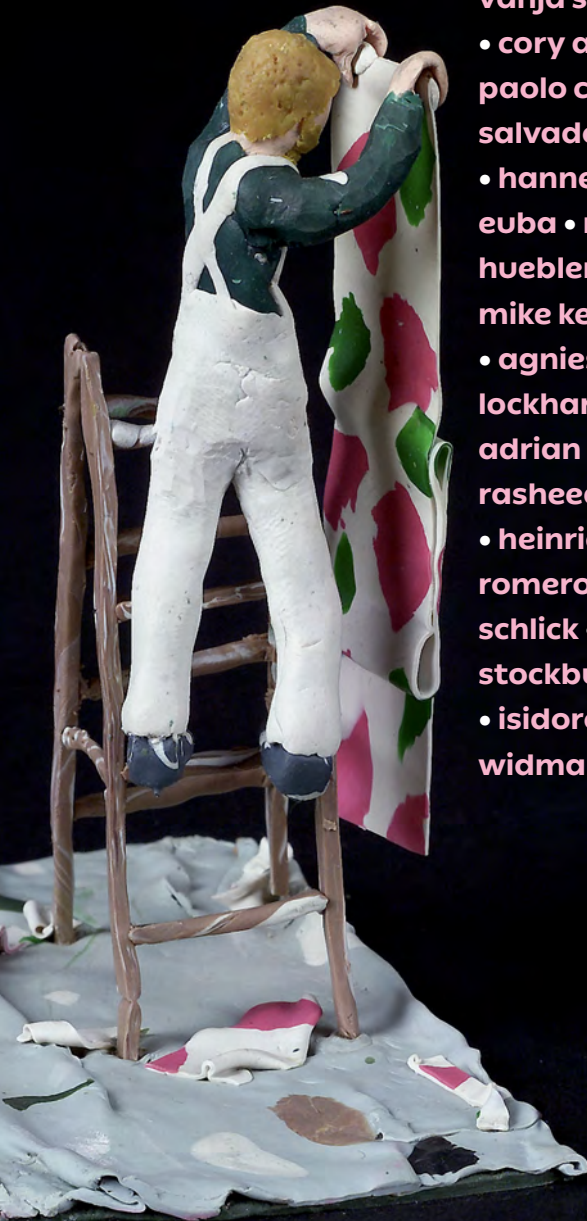
BACK COVER

Robert Adrian X, *Painter And Decorator, Brian Pollard*, from the series *24 jobs*, 1979

COURTESY MUMOK – MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN, VIENNA,
ACQUIRED IN 1980. © BILDRECHT WIEN, 2020

A R T I S T S

robert adrian x • agency • ana de almeida, alicja rogalska & vanja smiljanić • eleanor antin • cory arcangel • elena asins • paolo cirio • coleman collins • salvador dalí & philippe halsman • hanne darboven • jon mikel euba • michael hakimi • douglas huebler • gema intxausti • mike kelley • ferdinand kriwet • agnieszka kurant • sharon lockhart • mario navarro • adrian piper • kameelah janan rasheed • lili reynaud-dewar • heinrich riebeschl • pedro g. romero • constanze ruhm • jörg schlick • camila sposati • axel stockburger • kathrin stumreich • isidoro valcárcel medina • tanja widmann • oswald wiener



Free admission
every Thursday 5–9 PM
FOR PROGRAM UPDATES
www.kunsthallewien.at
f @ /kunsthallewien
#cyberneticsofthepoor

kunsthalle wien
museumsquartier
museumsplatz 1 • 1070 vienna
+43 1 521 89 0