

Serpentine Galleries  
Power to the Point: An Evening on  
Infographics  
Tuesday 2 February 2016

Goethe-Institut  
50 Princes Gate  
Exhibition Road  
London SW7 2PH

Inspired by the exhibitions of Simon Denny's and Michael Craig-Martin's works at the Serpentine Galleries, this study evening examines the history and power of infographics and diagrams in the organisation and dissemination of ideas. Participants include Jurga Daubaraitė, Adam Greenfield, Oscar Guardiola-Rivera, Eglė Rindzevičiūtė and Jonas Žukauskas.

Participations in print by Ayoung Kim and  
Richard Ibghy & Marilou Lemmens

## **Eglė Rindzevičiūtė, Nuclear Winter Landscapes: The Visual Language of the System-Cybernetic Governmentality of Cold War Catastrophes**

The legacy of cybernetics and systems thinking in the shaping of global intellectual technologies of governance. The system-cybernetic approach developed a particularly innovative epistemology, based on the notion of complex and dynamic systems, where the units of analysis and actions are not objects or subjects, but the relations which constitute them. Early computer-based infographics, produced by US and Soviet scientists. Order, knowledge and control in the infographics of catastrophes.

### **Adam Greenfield, The End(s) of Visualisation**

A brief history of data visualisation, specifically on the fetishisation and circulation of data graphics as a signifier of allegiance to a certain kind of analytic culture, proposing the failure of visually explanatory materials to improve collective decision-making.

## **Oscar Guardiola-Rivera, Love the Pixel, Not the Hero. From Cybersyn to the Language of Things and Focusing on the Funk**

The issue of atmospheric power/electronic and technical enclosure of "monstrous" forms of life from a philosophical and legal-theoretical standpoint, starting from the 1971 Project Cybersyn in Allende's Chile. Re-thinking the notions of atmosphere, war and justice through errancy, game and gift.

### **Jurga Daubaraitė and Jonas Žukauskas, with Eglė Rindzevičiūtė, The Baltic Pavilion**

For the Baltic region, full integrity in the European Project may mark the end of integration reforms, but if new parameters are inherited, will the legacy of Soviet industrialisation (its infrastructures, cities and transport links), be reformulated to serve new functions? An assemblage of images and infographics, presenting readings of the fold from one governmentality to another, while outlining the imagination of the possible.

**Ayoung Kim, Zepheth, Whale Oil from the Hanging Gardens to You, Shell 3, 2015**  
 6-channel sound installation, wall diagram, digital print and voice performance

The third version of this project was created for the 56th Venice Biennial, All the World's Futures, in 2015. Produced in collaboration with music composer Heera Kim, the work took the form of a narrative composed of sound/music theatre and a chorus of live performers. The score and the diagrams refer to the fluctuation of the price of oil as a natural energy resource throughout modernity.

#### **Every North Star: 51 Months and 12 Races, 2011**

Diagrams illustrating the career of jockey Kim Hee Park over 51 months and that of her favourite racehorse, The North Star, over 12 races.

**Richard Ibghy & Marilou Lemmens,**  
**Each Number Equals One Inhalation and One Exhalation, 2016-ongoing**  
 Installation, mixed media, variable dimensions

A series of approximately one hundred small sculptures that materialise graphic representations on human productivity, interrogating how diagrams create forms of thought. The diagrams range from the mid-nineteenth century to the present in a wide array of disciplines, including work science, scientific management, economics and psychology. In the diagrams, labour is analysed and broken down into units, while new methods for the management of time, communication and workflows are sketched out. Some of the diagrams characterise early-twentieth century attempts to visualise the movement of working bodies to improve factory processes, while others present data concerning the impact of a number of technological, psychological and organisational factors on efficiency.

**Ayoung Kim** (b.1979, Seoul, works in Paris) is interested in the relationship between language, sound, and image, producing narratives that take various forms. Working with composers and film/theatre crews, Kim utilises storytelling and narrative structures to evoke alternative forms of reading, listening and thinking about our present human condition. Currently an artist-in-residence at the Pavillon Neuflyze OBC research lab, Palais de Tokyo (2015-2016), Ayoung Kim has presented her works in theatres as well as museums and galleries.

**The Baltic Pavilion** is a project by Kārlis Bērziņš, Jurga Daubaraitė, Petras Išora, Ona Lozuraitytė, Niklāvs Paegle, Dagnija Smilga, Johan Tali, Laila Zariņa and Jonas Žukauskas. It will represent Estonia, Latvia and Lithuania at the 15th Venice Architecture Biennial in 2016, for the first time in one joint exhibition. [balticpavilion.eu](http://balticpavilion.eu)

**Jurga Daubaraitė** works with art and architecture projects. She is one of the co-curators of the Baltic Pavilion project. Daubaraitė received an MA in Contemporary Art Theory from Goldsmiths, University of London. Recent projects include a solo show and book with David Maljkovic, *New Reproductions*, at CAC Vilnius; the travelling artist residency, *Joy and Mirror*; the Lithuanian pavilion at the 54th Venice Art Biennale, Darius Mikšys, *Behind the White Curtain*, as well as the talk series, *Dissidence through Architecture* at Architektūros Fondas, Vilnius.

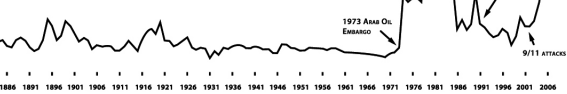
**Adam Greenfield** is a writer and urbanist based in London.

**Oscar Guardiola-Rivera** is the author of *What If Latin America Ruled the World?* and more recently, *Story of a Death Foretold* (shortlisted for the Bread & Roses Award, 2014). Both were included on the Books of the Year list in 2010 and 2013 published by the *Financial Times* and *The Observer*, respectively. Together with Richard Dawkins, Marcus du Sautoy, Simon Schama and others, he has taken part in the internet-based Hay Levels project. Guardiola-Rivera has appeared at Hay, Jaipur and Edinburgh literary festivals, among others. He's a columnist for *The Guardian* and *El Espectador* and collaborates in various radio programmes with Monocle Radio and the BBC World Service. He teaches Law and Philosophy at Birkbeck College, University of London.

**Richard Ibghy & Marilou Lemmens** are visual artists who live and work in Montreal and Durham-Sud, Canada. Their work has been shown at the 14th Istanbul Biennial (2015), La Biennale de Montréal (2014), 27th Images Festival (Toronto, 2014), Manif d'art 7: Quebec City Biennial (2014), La Filature, Scène Nationale (Mulhouse, 2013-14), Henie Onstad Kunstsenter (Høvikodden, 2013), Centre for Contemporary Arts (Glasgow, 2012), and the 10th Sharjah Biennial (2011). Recent solo exhibitions include Leonard and Bina Ellen Gallery (Montreal, 2016), VOX (Montreal, 2014), Trinity Square Video (Toronto, 2014), and Monte Vista Projects (Los Angeles, 2012).

**Eglė Rindzevičiūtė** holds a PhD in Culture Studies and is a Lecturer in Sociology at Kingston University, London. She has published extensively on the history of Soviet and post-Soviet governance and predictive knowledge, including *Constructing Soviet Cultural Policy: Cybernetics and Governance in Lithuania after World War II* (Linköping University Press, 2008). Rindzevičiūtė also edited *The Struggle for the Long Term in Transnational Science and Politics: Forging the Future* (Routledge, 2015), with Jenny Andersson. Her book, *The Power of Systems: How Policy Sciences Opened up the Cold War World*, is forthcoming with Cornell University Press in 2016.

**Jonas Žukauskas** is an architect based in Vilnius. He is one of co-curators of the Baltic Pavilion at the 15th Venice Architecture Biennale, a project which re-articulates architecture in a wide ecology of spatial practices. He received his Diploma from the Architectural Association School of Architecture, London, in 2014, prior to which he studied at London Metropolitan University and Vilnius Academy of Fine Arts. In 2012, together with Jurga Daubaraitė and Ines Weizman, he co-curated the conversation series, *Dissidence through Architecture* at Architektūros Fondas, Vilnius. Žukauskas worked for MVRDV architects in Rotterdam and his work has been exhibited at Contemporary Art Centre, Vilnius.

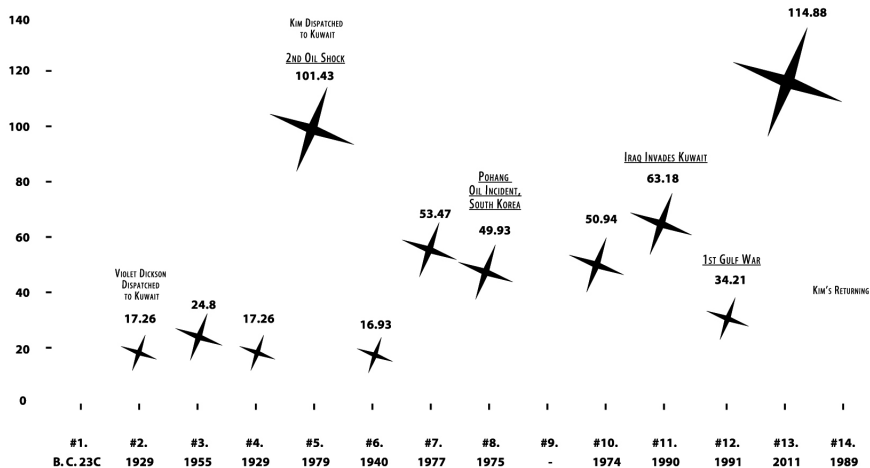


\$ WORLD OIL PRICES PER BARREL 1861 ~ 2006



## # FOURTEEN CHAPTERS OF ZEPHETH, WHALE OIL FROM THE HANGING GARDENS TO YOU, SHELL 3

\$ CRUDE OIL PRICES PER BARREL



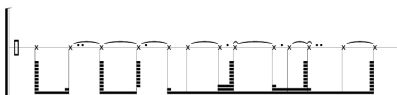
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RHYTHM: ELIMINATE PULSES

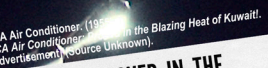
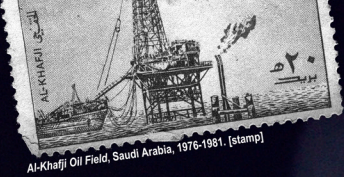


V 2



#2. 1929, KUWAIT, VIOLET DICKSON;

RELATIVE PERMEABILITY



**PROVED IN THE  
BLAZING HEAT OF KUWAIT!**

The Football Match Between the Korean Workers in Saudi Arabia and Kuwait,  
1978, National Archives of Korea



Children's Imagination of Future Kuwait, Kuwait, 1980. [stamp]













## NOTES

[illegible]This image shows a single page of white paper with horizontal red lines. The lines are evenly spaced and run across the width of the page, providing a guide for writing. There are no margins, text, or other markings on the page.

He has been described variously as 'a cross between Orson Wells and Socrates', a 'swasbuckling pirate of a man', a charlatan and a fool, a self-made entrepreneur who at one point drove a Rolls-Royce and smoke cigars – he was one of the first people in the history of the IT revolution to make a fortune out of the application of computer and cybernetic principles. Together with a group of young Chilean scientists, visual artists and designers, and activists, he was the protagonist of one of the most fascinating stories of technological and political creativity to take place in the twentieth century. Later in life he gave up most of his possessions and ended up living in a cottage in Wales without central heating or telephone. All the while he decisively shaped the technological era, counterculture, cognitive science and contemporary rock music through his influence on musicians like Robert Fripp, Brian Eno and David Bowie.

Oscar Guardiola-Rivera,  
*Story of a Death Foretold* (p. 203)

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Programme designed by Giles Round

