

Documenta 13 (2012) and 14 (2017). She authored *Lost and Found* (Silvana Editoriale, 2009) and edited *Animals* (Whitechapel Gallery/MIT Press, 2016). Her upcoming book, *The Artist as Ecologist*, will be published by Lund Humphries in 2023. She is a Lecturer at the Master Programme of the Arts Institute of the Fachhochschule Nordwestschweiz, Basel, where she leads the Art and Nature seminars.

Adeena Mey

Curating's technological unconscious: the history of cybernetics and the Gaian transformation of curation

This contribution will use the occasion and curatorial scope of the Helsinki Biennial to address what philosopher Yuk Hui and I have called the 'cybernetisation of the exhibition'. We have described this process, which consists in the redefinition of the exhibition and the institution as an informational and communicational medium, based on a series of writings and institutional experiments taking place in the 1970s, by the likes of curators Peter Althaus, Jorge Glusberg, Pontus Hultén (to which we could have added, amongst others, philosopher Vilém Flusser). Yet, the 1970s also saw the emergence of a distinction between so-called 'first order cybernetics' – through which living and technological beings came to be seen as regulated by processes of 'feedback' – and 'second order cybernetics' – which considers systems as self-organising and self-reflective – the former being, broadly, the main inspiration for these curatorial and theoretical attempts at transforming museums and the exhibition-form.

I thus intend to return to this distinction between first and second order cybernetics and how we can trace prevalent curatorial logic to first order cybernetics while recent and evolving shifts in the exhibitionary complex might be linked to the second order. With regards to the Anthropocene, second order cybernetics equips us better to rethink the role of biennales and the way they can address what philosopher of science Isabelle Stengers has called the 'Intrusion of Gaia' (namely how forces of the planet and the environment gain an autonomy

that exceeds human control over them). My hypothesis is that, for institutions and curating to be able to address the contemporary nexus of environmental, political, and scientific urgencies, it is necessary to rethink them through the development and model of second-order cybernetics, that is as self-organising systems themselves.

Adeena Mey is Managing Editor of Afterall journal and a Research Fellow at the Afterall Research Centre, Central St Martins, University of the Arts London. His writing, editorial and curatorial projects explore artists' moving image, exhibition studies, East and Southeast Asian contemporary art, cybernetics, decolonial and cosmotechnical thought. He is also Principal Investigator of the digital research project 'Black Atlantic Museum' funded by the Paul Mellon Centre in London, co-initiator of the workshop series 'Terms and Conditions of Writing and Publishing Art in Southeast Asia' funded by the British Academy, as well as a lecturer in Contemporary Art History at ECAL/Lausanne University of Art and Design in Switzerland.

Lívia Nolasco-Rózsás

Dimensioning: on the processual augmentation of space

Computer-generated simulations, virtual realities, networked digital platforms – from cyberspace to metaverse, from web 1.0 to web 3.0 – are no longer fictitious locations found in science-fiction literature. Their significance and role are on a par with physical spaces, even if this is not yet apparent in contemporary curatorial and exhibition praxes.

Information technology has given rise to spheres that have become legitimate, parallel dimensions of our perception, experience, knowledge, communication and ourselves, where the real and possible, the virtual and the actual are no longer antithetical opposites, rather interdependent entities that constitute an algorithmic present, many contemporary societies find themselves in. Already much before our present that is imbued with information technology, the urge to react to the new paradigms brought about by calculating machines manifested in