

Overexposed - HD Stencils

Press Release. NYC, London, Berlin. May 6th 2015.

Stolen photos of U.S. intelligence officials became graffiti on public walls.

Artist Paolo Cirio disseminates unauthorized pictures of high-ranking U.S. intelligence officials throughout major cities. Cirio found snapshots of NSA, CIA, and FBI officers through social media hacks. He then spray-paints high-resolution reproductions of their misappropriated photos onto public walls, using his HD Stencils graffiti technique.

Everything about the project here:

<http://paolocirio.net/work/hd-stencils/overexposed/>

Cirio is posting spray painted posters with interventions in New York City, London, Berlin and Paris. See the pictures of the interventions here:

<https://www.flickr.com/photos/overexposed-public/>

Full Press Kit here: <https://goo.gl/G699tv>

Critical texts by Nato Thompson and Bruce Sterling. Project produced and presented by NOME on May 22nd in Berlin.

This artwork examines the Edward Snowden revelations and exposes some of the officials responsible for programs of mass surveillance or for misleading the public about them. The targeted intelligence officials in the *Overexposed* series are Keith Alexander (NSA), John Brennan (CIA), Michael Hayden (NSA), Michael Rogers (NSA), James Comey (FBI), James Clapper (NSA), David Petraus (CIA), Caitlin Hayden (NSC), and Avril Haines (CIA). Look at the stories and snapshots that Cirio assembled about the last decade's most controversial figures in the U.S. intelligence community:

<http://paolocirio.net/work/hd-stencils/overexposed/officials.php>

The unseemly photos exposed by Cirio were all taken in informal and private contexts, such as selfies, family celebrations, and intimate situations, and they were all taken by individuals external to the intelligence agencies.

Cirio's political satire reveals the extent to which political authorities' public images can always be captured on camera by the same system they seek to control. *Overexposed* derides the watchers through ridiculous pictures that they lost control of, turning the tables on them and their advocacy of mass surveillance and lax privacy practices.

Look at the theoretical essay concerning the conceptual artistic operation:

http://paolocirio.net/press/texts/text_overexposed.php

Overexposed also represents an historic moment of the unaccountability of war crimes during decades of unjustified military occupations marked by brutal extradition and torture programs, the employing of secretive drone attacks, the militarization of the Internet, and the degradation of civil liberties worldwide.

Overexposed will be on display starting May 22nd in Berlin at NOME. Paolo Cirio's solo show will include the nine subjects of the *Overexposed* series, painted on canvas and photo paper as fine art crafts, on sale to support the artist's activity.

<http://nomeproject.com>

Other news about Paolo Cirio's work

Another Paolo Cirio's solo shows, *After Transparency*, took place in Toulouse, France in April. The retrospective included four of the artist's major artworks that raised questions about the notions of privacy and secrecy, as well as accountability and anonymity in the complexity of global democracy and economy. More about the show *After Transparency*:

<http://paolocirio.net/press/texts/after-transparency.php>

About *Daily Paywall*

<http://paolocirio.net/work/daily-paywall/>

This recent controversial art intervention was just released in December. The art performance, with 60,000 articles stolen from major financial newspapers, was a great success, with a large audience participating in the conceptual economic model that pays people to get informed. On Christmas Day 2014, the DailyPaywall.com's ISP took down domain name, database, and code of the online art project after receiving a complaint from Pearson PLC, the owner of *Financial Times* & *The Economist*. The same day, *The Wall Street Journal* terminated the subscription and banned the artist for violating their Terms of Service agreement. The aggressive legal letter from the British multinational, Pearson PLC, mentioned five international copyright laws that the artist transgressed for making his artwork. Read Pearson's letter:

<http://paolocirio.net/work/daily-paywall/DailyPaywall.com-PearsonPLC-vs-Cirio.pdf>

This conceptual short circuit on new economies over the control of information, knowledge, and education concluded the art performance, as Pearson PLC is the largest educational and publishing company in the world, monopolizing online degrees and educational testing in U.S. colleges and in several other countries. Watch the video presentation at FutureEverything festival <https://vimeo.com/122408886>.

About *Loophole for All*

<http://paolocirio.net/work/loophole-for-all/>

The project is still a concern for the Cayman Islands and the global firms navigating the offshore centers to avoid taxes and legal accountability, often in total secrecy. The project also kept receiving a number of legal threats, while last year it received the first prize of Ars Electronica, the Golden Nica, in Linz in Austria. Pictures of the installation:

<http://paolocirio.net/work/loophole-for-all/loophole-for-all-linz.php>

Loophole for All will be displayed in Basel, Switzerland, at HeK from end of May and it is currently shown at EMAF festival in Osnabruck and just presented at Royal Anthropology Institute in London.

About *Global Direct*

<http://paolocirio.net/work/global-direct/>

This recent artwork also received several reviews and is featured with a recent interview in the magazine, *AfterImage*:

http://paolocirio.net/press/interviews/interview_gd-dp_afterimage.php

The installation of *Global Direct* will be shown in Vancouver at ISEA this August.

About *Persecuting US*

<http://paolocirio.net/work/persecuting-us/>

The project with 1 million American Twitter profiles, sorted by political affiliation. This artwork becomes relevant again with the upcoming presidential election in the U.S. and the revelation of domestic spying by the NSA. It was recently shown at Utah MoCA and it will be at Modelab in New Zealand in June.

About *Street Ghosts*

<http://paolocirio.net/work/street-ghosts/>

The new Google Time Machine compromised some of the archive with over one hundred interventions worldwide with this project, yet the new feature also opens up new possibilities as now the *Street Ghosts* interventions themselves are being captured by Google camera. These cases will be shown at the installations at Apexart in NYC and CENART in Mexico City.

About *Face to Facebook*

<http://paolocirio.net/work/face-to-facebook/>

After four years it's still in display in several exhibitions, as currently at Espacio Fundación Telefónica, Madrid and at Apexart in NYC in June.

Thanks for the attention.

<http://paolocirio.net/>