

Paolo Cirio - Conceptual Artist, 1979. U.S., NYC.

Paolo Cirio engages with legal, economic, and semiotic systems of the information society. His works investigate social fields impacted by the Internet, such as privacy, copyright, democracy, and finance. He shows his research and intervention-based works through photos, installations, videos, and public art. Cirio has exhibited in international museums and institutions and has won numerous prestigious awards. His artworks have been covered by hundreds of media outlets and he regularly gives public lectures and workshops at leading art festivals and universities worldwide.

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Art CV with crucial Awards, Solo and Group Exhibitions

Cirio's artworks have been presented and exhibited in major art institutions, including MIT Museum, Boston, 2017; Tate Modern, London, 2017; C/O Berlin museum, 2017; Museum für Fotografie, Berlin, 2017; Münchner StadtMuseum, 2017; Musée National d'Histoire et d'Art of Luxembourg, 2017; Haifa Museum of Art, 2017; International Kunstverein Luxemburg, 2016; ICP Museum, NYC, 2016; Gaîté lyrique, Paris, 2016; China Academy of Art, Hangzhou, 2015; Somerset House, London, 2015; Artium Museum, Vitoria-Gasteiz, 2015; Het Nieuwe Instituut, Rotterdam, 2015; Utah MoCA, 2015; Vancouver Art Gallery, 2015; Cenart, Mexico, 2015; Kasseler Kunstverein, Kassel, 2015; Victoria and Albert Museum, London, 2014; The Photographers' Gallery, London, 2014; Open Society Foundation, NYC, 2014; TENT, Rotterdam, 2014; DOX Prague, 2014; MoCA Sydney, 2013; ZKM, Karlsruhe, 2013; CCCB, Barcelona, 2013; CCC Strozzi, Florence, 2013; MoCA Denver, 2013; MAK, Vienna, 2013; Architectural Association, London, 2013; Museum of Modern Art, Rio de Janeiro, 2012; National Fine Arts Museum, Taichung, 2012; Wywyższeni National Museum, Warsaw, 2012; AEC Museum, Linz, 2011; SMAK, Ghent, 2010; National Museum of Contemporary Art, Athens, 2009; Courtauld Institute, London, 2009; PAN, Naples, 2008; MoCA Taipei, 2007; Sydney Biennial, 2007; and NTT ICC, Tokyo, 2006.

Paolo Cirio has had solo shows at International Kunstverein Luxemburg, 2016; NOME gallery, Berlin, 2016 and 2015; Bellegarde Centre Culturel, Toulouse, 2015; Kasa Gallery, Istanbul, Turkey, 2013; Aksioma Institute for Contemporary Art, Ljubljana, Slovenia, 2013 and 2011.

He has won a number of awards, including Golden Nica first prize at Ars Electronica in Linz, Transmediale second prize in Berlin, the Eyebeam Fellowship and NEA Grant with ISCP in NYC, among others.

Paolo Cirio artworks have been featured in ArtForum, Frieze, The Art Newspaper, ARTnews, Mousse Magazine; and his projects are often covered by global media outlets, such as CNN, Fox News, Washington Post, Huffington Post, Global Village, O Globo, ABC, Daily Mail, Toronto Standard, Der Spiegel, ZEIT, Tagesspiegel, El Pais, Libération, Russia Today, Global Times, Apple Daily HK, among many others.

Paolo Cirio lectured leading universities and institutions including UC Berkeley, 2017; Tate Modern, London, 2017; NYU Law School, NYC, 2016; Hunter College, NYC, 2014; MoCA Sydney, 2013; Courtauld Institute, London, 2009.

Cirio has also curated at Fridman Gallery, NYC, 2017; Eyebeam, NYC, 2013, and at the Kitchen, NYC, 2012.

Art CV with details of Awards, Exhibitions, Bibliography and Press Coverage

Awards & Grants

Grant, Residency, ISCP and National Endowment for the Arts, 2017, NYC - U.S.
Nomination, Net Based Award, HeK, 2016, Basel - Switzerland
Nomination, Golden Cube Award, Dokfest, 2015, Kassel - Germany
Grant, Residency, Institute for Electronic Arts, 2015, Alfred NY - U.S.
First Prize, Golden Nica, Interactive Art, Prix Ars Electronica, 2014, Linz - Austria
Grant, Commission, Turbulence, 2014, New York - U.S.
Grant, Residency, Quartier21 AiR, Museum Quarter, 2014, Vienna - Austria
Fellowship, Eyebeam, 2012, New York - U.S.
Nomination, New Technological Art Award, 2012, Ghent - Belgium
Nomination, Stuttgarter Filmwinter, 2012, Stuttgart - Germany
Award of Distinction, Interactive Art, Prix Ars Electronica, 2011, Linz - Austria
First Prize, Award Share Prize, 2011, Turin - Italy
Grant, Virtual Residency, Arnolfini Gallery, 2010, Bristol - UK
Nomination, 10th Cairo Prize, 2009, Milan - Italy
Grant, European Media Artists, Werkleitz Center, 2009, Halle-Salle - Germany
Second Prize, Transmediale Award, 2008, Berlin - Germany
First Prize, IBM Award, Stuttgarter Filmwinter, 2007, Stuttgart - Germany
Honorary Mention, Share Festival, 2007, Turin - Italy
Award, St. Gilgen International School, 2006, Graz - Austria
Commission, Edith-Ruß-Haus für Medienkunst, 2006, Oldenburg - Germany
Honorary Mention, ibizagrafica, 2006, Ibiza - Spain
Nomination, Transmediale Award, 2006, Berlin - Germany
Honorary Mention, Prix Ars Electronica, net Vision, 2005, Linz - Austria
Nomination, VIPER Award, 2005, Basel - Switzerland
Commission, Rhizome, 2005, New York City - U.S.

Biography and Crucial Artworks

In 2017, Cirio coined the term *Evidentiary Realism* which initially took form in a curated group show at Fridman Gallery in New York City. *Evidentiary Realism* featured artists engaged in investigative, forensic, and documentary art. It aimed to articulate a particular form of realism in art that portrays and reveals evidence from complex social systems. The show included fourteen historical, established, and emerging artists, including works by Hans Haacke, Mark Lombardi, and Harun Farocki. The show prioritized formal aspects of visual language and mediums with strong references to art history. In addition to the show, Cirio developed essays and public conversations around this form of realism.

In 2016, Cirio created the project *Obscurity* in which he obfuscated over 10 million online mugshots and the criminal records of victims of mass incarceration in United States. The project addressed the unregulated mugshot publishing industry, which anonymous Internet companies often exploit for shaming people who have been arrested regardless of their charges and trial verdicts. Cirio cloned over six mugshot websites, blurred millions of mugshots, and shuffled names listed. In response he received support from victims of mugshot extortion, and he was subject to legal threats from both Mugshots.com, an anonymous company in Nevis and US Data Ltd., a Texan firm that owns a few mugshot websites. With *Obscurity*, Cirio questioned the *Right to Be Forgotten* law, which has been opposed by major search engine companies in the U.S. Ultimately, he designed the *Right to Remove* campaign to introduce an Internet privacy policy for adapting the *Right to Be Forgotten* to the United States. The *Obscurity* artwork has been shown at MIT Museum in Boston, ISCP in NYC, AEC Museum in Linz, at the Big Brother Award in Amsterdam, and at Musée National d'Histoire et d'Art of Luxembourg.

In early 2015, Cirio addressed Edward Snowden's revelations of U.S. worldwide mass surveillance programs. His research exposed unauthorized photos of nine high-ranking U.S. intelligence officials accountable for secretive surveillance and over-classified intelligence programs. *Overexposed* took the form of a street art campaign in which photos of the U.S. intelligence were disseminated on public walls in NYC, London, Berlin, and Paris. The appropriated images were taken from acquaintances or civilians who posted photos onto Internet platforms without the control of the officials. The project satirized ubiquitous surveillance and overly-mediated political personas, while highlighting new modes of circulation of images and boundaries of privacy and transparency in relation to civil rights, political accountability, and forms of public shaming. The photos were reproduced with a particular technique called *High Definition Stencils* invented by Cirio. After the campaign, the project inspired a series of formal pop art paintings as iconic portraits of historical cyberwar figures. The project received large media coverage with features in mainstream outlets in Germany and internationally. *Overexposed* has been shown in international museums of photography such as ICP Museum, NYC, and Centre de la Photographie, Geneva in 2016 and C/O Berlin in 2017.

In 2014 Cirio researched the idea of economic and social structures as material for his work. With the project *Daily Paywall*, he created his own financial newspaper by assembling over 60,000 news articles taken by hacking the paywalls of the Financial Times, The Wall Street Journal, and The Economist. For the online and printed version of *Daily Paywall*, Cirio conceived a provocative economic model where readers could receive payment for responding to quizzes about featured articles, and journalists could claim compensation for their writing through funds available from crowdfunded donations. The project explored the notion of piracy, sharing, and information economy for a creative form of distribution of crucial information for educational means. The performance lasted five days, with hundreds of people who either participated in the model or debated its controversy on international media outlets. Ultimately the website DailyPaywall.com was taken down after a complaint of copyright infringement from Pearson PLC, which was the largest education and publishing company in the world. In 2016 Cirio republished the website DailyPaywall.com after Pearson PLC sold both The Economist and the Financial Times in 2015.

During 2014, Cirio also used financialization as material in the artworks (*World Currency* and *Art Commodities*) by adopting constructive approaches. (*World Currency* is a creative trading algorithm and equation that address the inherent instability and dominance of currencies with a new independent global reserve currency. With *Art Commodities*, Cirio began to investigate the art market with an analysis of its economic and social values. With this project, Cirio proposed the use of cryptography and a particular economic model to collect digital artworks for establishing democratic aesthetic values and alternatives to the current art market.

With the 2014 project *Global Direct*, Cirio explored the idea of artistic creativity as it is applied to social and political science, giving new shape to the idea of utopian societies enabled by the potentials offered by the Internet. To illustrate the conceptual work about outlining a global participatory democracy, the artist drew a series of fifteen organograms informed by research that the artist conducted into the social science of modern and emergent governance. The research and video statements by philosophers and advocates of participatory democracy are integrated into the artwork to inspire the audience to think about alternative political frameworks. *Global Direct* has been shown at Artium Museum, Spain, 2016; Vancouver Art Gallery, 2015; and Biennale Cairo, 2015.

In 2013, Cirio investigated offshore financial systems with the project *Loophole for All*. He made public the list of all the companies registered in the Cayman Islands for the first time and exposed them by counterfeiting and selling their Certificate of Incorporation. On the website Loophole4All.com, Cirio invited international participation in the project by hijacking the identities of anonymous Cayman companies, a provocation that elicited reactions from Cayman authorities, local and international businesses, accounting firms, and global banks. After a few weeks of selling conceptual works in the form of limited editions of firms' identities, PayPal claimed the profit was garnered for an illegal activity, while the press was reporting on the online performance. In the following years, Cirio received several legal threats from companies forcing the removal of their names and certificates from the website Loophole4All.com. For the operation, Cirio set up his own company in the City of London and took advantage of other jurisdictions to shield personal liability. Ultimately, the artist interviewed major experts and produced a video documentary investigating offshore centers to expose their social costs and to envision solutions to global economic inequality. *Loophole for All* won the first prize of Prix Ars Electronica's award "Golden Nica of Interactive Art" in 2014 and it has been exhibited in museums such as ZKM in Karlsruhe, Architectural Association in London, CCC Strozzi in Florence, Museum for Applied Arts in Vienna, and Kasseler Kunstverein in Kassel, among others.

Cirio started to work on critical finance in 2010, resulting in an artwork centered around counterfeited VISA credit cards and an alternative monetary policy called *Gift Finance*. Thousands of the illicit *P2P Gift Credit Cards* have been distributed worldwide by mail and public actions. Cirio has presented his theories on critical finance and *Gift Finance* through numerous lectures. In 2012, he was invited to curate a panel about alternative economic models for *Creative Destruction*, an exhibition organized by the Whitney

Museum Independent Study Program that addressed the economic recession and the related Occupy Wall Street protests. He continued to curate panel discussions in 2013 with the series *Performing Change*. Organized at Eyebeam, the series was framed around an expanded notion of media performance art and included contributions by fourteen speakers, among them historical artists, social thinkers, and curators.

In 2012, with the projects *Street Ghosts* and *Persecuting US*, Cirio addressed the cultural shift in the perception of privacy and ownership of both public and personal information. *Street Ghosts* recontextualized photos of individuals found on Google Street View through interventions in public spaces of several global cities. The project generated worldwide attention from mainstream media, as well as specialist magazines devoted to architecture, design, art, and photography. With *Persecuting US*, Cirio profiled the political affiliations of over one million Americans who used Twitter during the 2012 Presidential Elections to raise awareness on voter profiling and polarization in social bubbles that can be targeted for political manipulation. In the 2011 project *Face to Facebook*, he initiated his research into Internet privacy by appropriating the data of over one million profiles of Facebook users worldwide and publishing 250,000 of them on a mock dating website sorted by their temperament guessed by artificial intelligence analyzing facial expressions. The project generated wide media attention and personal reactions, as well as a number of legal threats. Ultimately, Cirio defined *Anti-Social Sculptures* as performances involving random people in his works without their consent, a new transgressive art enabled by the introduction of pervasive unregulated technologies. *Face to Facebook*, *Persecuting US*, and *Street Ghosts* have been shown in museums worldwide.

Paolo Cirio completed his renowned *Hacking Monopolism Trilogy* in 2011, created in conjunction with Alessandro Ludovico and partially with Ubermorgen. The trilogy is composed of *Face to Facebook*, *Amazon Noir* (2006), and *Google Will Eat Itself* (2005). In these three artworks, Cirio exploited the technical and economic vulnerabilities of major Internet companies at the time of their expansion. The three artworks artistically reconfigured the way Internet giants concentrate, misappropriate, and monetize large quantities of public information and user interactions. These artworks have received several prizes and have been exhibited in major exhibitions around the world. In 2011, *Face to Facebook* won Prix Ars Electronica's "Award of Distinction of Interactive Art" in Linz, and in 2008 *Amazon Noir* won the second prize at the Transmediale festival in Berlin and first prize at Stuttgart Film festival. In 2011, the trilogy and *Face to Facebook* project were covered by over 1000 media outlets around the world including CNN, Apple daily HK, Fox News, Tagesschau, Spiegel, USA Today, The Independent, The New Age, and many other global mainstream media. A major installation of *Hacking Monopolism Trilogy* was shown at China Academy of Art, Hangzhou, in 2015.

Between 2008 and 2010 Cirio worked on a form of experimental storytelling with political aims, in which actors and audiences combine real facts through fictional personas using several media platforms and interventions. This form of immersive documentary fiction led to his theorization of a genre of transmedia called *Recombinant Fiction*, which took shape in the projects *The Big Plot* (2009) and *Drowning NYC* (2010). The first project was about Russian alt-right politics infiltrating west politics and the second was about sea levels rise in Manhattan, both anticipating scenarios of the following years. He has presented his theory and related projects of this experimental participatory documentary fiction at the Courtauld Institute in London, Cornerhouse in Manchester, National Museum of Contemporary Art Athens, ISEA 2011, Rotterdam Film Festival, among other. Cirio also developed an in depth workshop program for teaching *Tactical Transmedia Fiction* that he led internationally.

In 2004, Cirio was an organizer and fundraiser of a series of street art exhibitions called *Illegal Art Show*. During these collective exhibitions, several artists converged to freely build and perform their works in public spaces without authorization. These kinds of art happenings were organized in London, Milan, and Turin. The local police often took down these exhibitions. Hundreds of artists were involved and several media outlets covered the events. During these years he created several street art artworks that were installed across Europe between 2003 and 2005.

In August 2001, as a 21-year-old anti-militarism activist, he independently founded an international web portal with hundreds of news articles about the expansion of NATO and campaigns against it. He personally edited most of the content of the portal until 2006. He also organized global participatory cyber attacks (DDoS) against NATO's website to protest against the expansion of NATO and wars in the aftermath of 9/11. In 2002, the Department of Defense of Canada and U.S. investigated him through Verisign's intelligence following his global campaign *Anti-NATO Day*, an event that was covered by media outlets in Japan and Belarus, and was studied by The Eisenhower Institute in the U.S. through the publication *Space Security* in 2004.

Life

He was born in the countryside of Piedmont, Italy in 1979 working as farmer in his parents' winery during his childhood and studying art and theater in Turin during his youth. Currently he lives in NYC, while having headquarters in London, UK and Turin, Italy.

Studies

He graduated with a Bachelor of Arts in 2005 in Drama, Art and Music Studies at the University of Turin, Italy. He received a high school qualification in 1999 in Telecommunications and Electronic Systems.

Poetic

Paolo Cirio engages with legal, economic, and cognitive systems of the information society. His works investigate social fields impacted by the Internet, such as privacy, copyright, democracy, and finance. He shows his research and intervention-based works through prints, installations, videos, and public art.

Paolo Cirio's art practice considers how society is affected by the control over information. It embodies the conflicts, contradictions, ethics, limits and potentials inherent to the social complexity of information society through a critical and proactive approach.

His techniques of exposure, appropriation, and recontextualization of sensitive information stimulate ways of seeing, understanding, and challenging modern complex social systems, processes and dynamics. Cirio uses popular language, irony, interventions, and seductive visuals to engage a wide public in works of art about critical issues. His works often make contradictions apparent, expose mechanisms, and dispute their processes in order to debunk functions and perceptions of social and cognitive systems.

Paolo Cirio artworks are often active agents - they elicit reactions from the subjects of the works and participation from the audiences. The interactions and processes from his interventions generate art performances within mediated environments. These socially engaged performances involve the public in critical debates and demand for change driven directly by his artistic concepts and creations, which often embody personal risks and challenges.

His artistic research strives to expand contemporary art into unconventional practices, content, and public. His aesthetic investigations are highly conceptual with layered and interconnected meanings, functions and agents presented as whole closed referential system of interrelated ideas and actions.

Installations

Paolo Cirio's art installations translate the gathering, processing, and dissemination of sensitive information into visual forms for the exhibition setting. Within the space of an art exhibition, Cirio's work translates and documents multilayered concepts, public art interventions, or ethereal time-based online performances. With prints, videos, and custom artifacts, the installations present, crystallize, and document ideas, reactions, and contexts of the works taken from its original setting to a formal mode of presentation.

Cirio's fine art condenses critiques of information systems and dynamics into archival artifacts to visually document and illustrate social structures and relations of his work. Cirio's installation art combines images, photographs, diagrams, documents, artifacts, and videos to engage the general audience in experiencing and discovering subjects, outcomes, and significance of his interventions and concepts.

Solo Shows

Street Ghosts, solo show at International Kunstverein Luxembourg, 2016, Luxembourg
Public and Private, solo show at NOME Gallery at 515 Shop, 2016, Turin - Italy
Private, solo show at NOME Gallery at 208 Bowery, 2016, NYC - U.S.
Overexposed, solo show at NOME Gallery, 2015, Berlin - Germany
After Transparency, solo show at Centre Culturel Bellegard, 2015, Toulouse - France
Loophole for All, solo show at Aksioma Institute for Contemporary Art, 2014, Ljubljana - Slovenia
Jurisdiction Shopping, solo show at Kasa Gallery, 2013, Istanbul - Turkey
Decoding the Flow, online solo show at Museum of Contemporary Cuts, 2013, London - UK
REALITYFLOWHACKED, solo show at Aksioma | Project Space, 2011, Ljubljana - Slovenia

Curatorships

Evidentiary Realism, exhibition at Fridman Gallery + NOME Gallery, 2017, NYC - U.S.
Democracy within the Internet, panel at Left Forum, John Jay College CUNY, 2014, NYC - U.S.
Performing Change, panels and lectures at Eyebeam Art Technology Center, 2013, NYC - U.S.
Fix It Yourself: The Art of Creating Economic Models, panel at The Kitchen for ISP Whitney, 2012, NYC - U.S.
Illegal Art Show, happenings and public art exhibitions. 2004-2005. Turin and London - UK

Selected Exhibitions & Presentations

2017

WATCHED!, exhibition at Museum C/O Berlin, Berlin - Germany
Images of Surveillance, exhibition at Münchner Stadtmuseum, Munich - Germany
Watching You, Watching Me, exhibition at Museum für Fotografie, Berlin - Germany
Month of Photography, exhibition at Museum National d'Histoire et d'Art, Luxembourg
AnonymiX: the End of the Privacy Era, exhibition at Haifa Museum of Art, Haifa - Israel
Art Futures: Beyond Profit & Price, lecture at Tate Modern, London - UK
Aesthetics of Information Ethics, lecture at UC Berkeley, Berkeley - U.S.
Right to Re-, exhibition at UC Santa Cruz at DANM, Santa Cruz - U.S.
Nothing to Hide, exhibition and workshop at Real Art Ways, Hartford - U.S.
Mirror Mirror, exhibition at Robeson Galleries Rutgers University, Newark - U.S.
Concrete Truth, exhibition at International Studio & Curatorial Program, NYC - U.S.
Evidentiary Realism, lecture and curation at Fridman Gallery, NYC - U.S.
SmartCities, lecture at Storefront for Art and Architecture, NYC - U.S.
Obfuscation workshop, lecture at NYU School of Law, NYC - U.S.
Internet Performance Art, lecture at Manhattan College, NYC - U.S.
Arte y Compromiso, lecture at Murcia University, Murcia - Spain
Economia, lecture and workshop at Baltan Labs, Eindhoven - Netherlands
Art+Science, exhibition at Center for Promotion of Science, Belgrade - Serbia
Evidentiary Realism, lecture and curation at NOME Gallery, Berlin - Germany
FaceTunes, exhibition at Bielefelder Kunstverein, Bielefeld - Germany
Le Suaire de Turing, exhibition at the Festival Siana, Évry - France
Screening Economies, lecture at Kunsthaus, St.Gallen - Switzerland
How much of this is fiction, exhibition at HeK, Basel - Switzerland
How much of this is fiction, exhibition at Fact, Liverpool - UK
MozFest, exhibition at Ravensbourne College, London - UK
As If, exhibition at Framer Framed, Amsterdam - Netherlands
Cultural Hijack, exhibition at ARCHIP, Prague - Czech Republic
Big Bang Data, exhibition at DOX, Prague - Czech Republic
Big Bang Data, exhibition at MIT Museum, Boston - U.S.

2016

Public, Private, Secret, exhibition at Museum International Center of Photography, NYC - U.S.
Street Ghosts, exhibition at International Kunstverein Luxembourg - Luxembourg
Your Mind into a Brezel, exhibition at Kunstverein Neuhausen, Stuttgart - Germany
Caméra(Auto)Contrôle, exhibition at Centre de la Photographie, Geneva - Switzerland
Skandal Normal, exhibition at OK Center for Contemporary Art, Linz - Austria
Out of Control, exhibition at Ars Electronica Center Museum, Linz - Austria
Big Brother Award, exhibition at Stadsschouwburg, Amsterdam - Netherlands
Data Aesthetics, exhibition at Central City Library, Amsterdam - Netherlands
Hybrids, exhibition at Onassis Cultural Center, Athens - Greece
Extra Fantôme, exhibition at La Gaîté Lyrique, Paris - France
SIGHT & SOUND, exhibition at Eastern Bloc, Montreal - Canada
Be Water, exhibition at Hong Kong City Hall for Microwave festival - Hong Kong
The Peeled Eye, exhibition at Wave Pool gallery for FotoFocus Biennial, Cincinnati - U.S.
Acts of Sedition, exhibition at WhiteBox gallery, NYC - U.S.
#MakeAmericaGreatAgain, exhibition at WhiteBox gallery, NYC - U.S.
Private, solo show at NOME gallery at 208 Bowery st., 2016, NYC - U.S.
Traffic Cam meets Art Basel, lecture at NYU for Art Law Society, NYC - U.S.

PC4Yonkers, exhibition at Purchase College, NY - U.S.
Overexposed, exhibition at London Art Fair, London - UK
MozFest, exhibition at Ravensbourne College, London - UK
Quadriennale, exhibition at Palazzo delle Esposizioni, Rome - Italy
Public and Private, solo show at NOME for Contemporary Turin, Turin - Italy
P.I.G.S., exhibition at Artium Museum, Basque MCoCA, Vitoria-Gasteiz - Spain
P.I.G.S., exhibition at Galeria Municipal do Porto Almeida Garrett, Porto - Portugal
It's the Political Economy, Stupid, exhibition at DAAP Reed Gallery, Cincinnati - U.S.
Big Bang Data, exhibition at Art Science Museum, Singapore - Singapore
nEUROsis, exhibition at NeMe Arts Centre, Limassol - Cyprus

2015

Panopticon, exhibition at Utah Museum of Contemporary Art, Salt Lake City - U.S.
Profiled: Surveillance of a Sharing Society, exhibition at Apexart Gallery, NYC - U.S.
Little Sister, exhibition at Pratt Manhattan Gallery, NYC - U.S.
Meme City, exhibition at China Academy of Art, Hangzhou - China
ISEA 2015: Disruption, exhibition at Vancouver Art Gallery, Vancouver - Canada
Poetics and Politics of Data, exhibition at House of Electronic Arts, Basel - Switzerland
Watching You, Watching Me, exhibition at Open Society Archives, Budapest - Hungary
Brave New World, exhibition at DOX, Prague - Czech Republic
Big Bang Data, exhibition at Somerset House, London - UK
Big Bang Data, exhibition at Espacio Fundación Telefónica, Madrid - Spain
Secret, exhibition at Science Gallery, Dublin - Ireland
TransitioMX, exhibition at CENART, Mexico City - Mexico
Off Biennale Cairo - Something Else, exhibition, Cairo - Egypt
32nd Kassel Dokfest, exhibition at Kasseler Kunstverein, Kassel - Germany
EMAF, exhibition at Kunsthalle Osnabrück - Germany
CityLeaks Urban Art Festival, exhibition, Cologne - Germany
Overexposed, Solo Show at NOME contemporary art, Berlin - Germany
Overexposed, Solo Show at Art Market Budapest, Budapest - Hungary
After Transparency, Solo Show at Centre Culturel Bellegard, Toulouse - France
Surveillance Awareness Bureau, exhibition at Modelab, Wellington - New Zealand
What Now For The Weird and Wonderful, lecture at FutureEverything, Manchester - UK
Mapping High Finance, workshop at the Royal Anthropological Institute, London - UK
MoneyLab, lecture at Institute of Network Cultures, Amsterdam - Netherlands
Surveilling Surveillers, lecture at Het Nieuwe Instituut, Rotterdam - Netherlands
Responsability & Innovation in ICT R&D, lecture at iMAL, Brussels - Belgium
Video Dossier, screening at Media Art Futures, Murcia - Spain
Snowed-In: Art & Surveillance, lecture at FIT MFA, NYC - U.S.
Internet Performance Art, lecture at SVA MFA, NYC - U.S.
Internet Performance Art, lecture at NYU ITP, NYC - U.S.
Internet Performance Art, lecture at Manhattan College, NYC - U.S.
FutureEverything, lecture at Town Hall, 2015, Manchester - UK
Art Infospace, lecture at WIRED Italia conference, Milan - Italy
Modes of Democracy, exhibition at Forte di Fortezza, Alto Adige - Italy

2014

Watching You, Watching Me, exhibition at Open Society Foundations, NYC - U.S.
LDF Digital Design Festival, exhibition at Victoria and Albert Museum, London - UK
Face to Facebook, exhibition at The Photographers' Gallery, London - UK
Modes of Democracy, exhibition at DOX, Prague - Czech Republic
Caratteri, exhibition at Palazzo del Governatore, Parma - Italy
The Value of Nothing, exhibition at TENT, Rotterdam - Netherlands
Synthetisch Vernünftig, exhibition at LEAP, Berlin - Germany
net.art Painters and Poets, exhibition at City Gallery, Ljubljana - Slovenia
OLE .01 International Festival of Electronic Literature, lecture at PAM, Naples - Italy
Privacy and Photography, lecture at Penumbra Foundation, NYC - U.S.
Information Asymmetry, lecture at O.C.R., NYC - U.S.
An opera of labour and revolution, exhibition at Kasa Gallery, Istanbul - Turkey
Beyond Photography, lecture at VII MasterClass, Milan - Italy
Big Bang Data, exhibition at CCCB Museum, Barcelona - Spain
Out of Control, exhibition at Ars Electronica Center, Linz - Austria
C what it takes to change, CyberArts, exhibition and lecture at Ars Electronica Festival, Linz - Austria
Eternal September, exhibition at Škuc Gallery and Aksioma Institute, Ljubljana - Slovenia
Loophole for All, solo show at Aksioma I Project Space, Ljubljana - Slovenia
Open Up, exhibition at Dutch Center, London - UK
Making the City Playable, lecture at Watershed, Bristol - UK
Data as Culture, exhibition for ODI at FutureEverything and Lighthouse - UK
Photography, Expanded, lecture at Aperture Gallery for Magnum Foundation, NYC - U.S.
Molding Information Asymmetries, lecture at Hunter College, NYC - U.S.
In Search of Symmetry, keynote and exhibition at HDLU, Zagreb - Croatia

It's the Political Economy, Stupid, exhibition at Galerija Nova, Zagreb - Croatia
It's the Political Economy, Stupid, exhibition NeMe and the Art History Lab, Limassol - Cyprus
The Poster in the Clash of Ideologies, exhibition at DOX, Prague - Czech Republic
Afterglow, Transmediale, lecture at Haus der Kulturen der Welt, Berlin - Germany
Tactical Fiction for Creative Activism in Climate Change, workshop for HIVE at the Queens Zoo, NYC - U.S.

2013

Global aCTIVISm, exhibition at ZKM, Karlsruhe - Germany
Unstable Territories, exhibition at Centre Contemporary Culture Strozzi, Florence - Italy
ISEA 2013, keynote lecture at Museum of Contemporary Art of Sydney - Australia
The Big Picture, exhibition at Museum of Contemporary Art of Denver, Colorado - U.S.
Out of The Box, exhibition at MAK Museum for Applied Arts, Vienna - Austria
Performing sculptures of information asymmetry, lecture at Queen Mary, London - UK
Decoding the Flow, online exhibition at Museum of Contemporary Arts, London - UK
Hacking informational realities, lecture at University of Plymouth - UK
Cultural Hijack, exhibition at the Architectural Association, London - UK
Lincoln Digital Culture festival, exhibition at Lincoln Center, Lincoln - UK
Artists as Catalysts, exhibition at Alhóndiga, Bilbao - Spain
Trace Recordings exhibition at UTS Gallery, Sydney - Australia
IDFA DocLab, exhibition and lecture, Amsterdam - Netherlands
Public Private, exhibition at Kellen Gallery of The New School, NYC - U.S.
Fast Connection Search, exhibition at the Internet Week NY, NYC - U.S.
InfoSphere Performances, lecture at NYU Tisch School of the Arts, NYC - U.S.
&NOW festival, lecture at Colorado University, Boulder - U.S.
Not Exactly, exhibition at RedLine Gallery, Denver - U.S.
MediaCities festival, exhibition and lecture, Buffalo - U.S.
Leaders in Software and Art salon, lecture, New York - U.S.
Influencers festival, exhibition and lecture at CCCB, Barcelona - Spain
Symposium Social Innovationat, lecture at the Echegaray Theatre, Malaga - Spain
It's The Political Economy, Stupid, exhibition at Center for Cultural Decontamination, Belgrade - Serbia
It's The Political Economy, Stupid, exhibition at Gallery 400, University of Illinois at Chicago - U.S.
Jurisdiction Shopping, Solo Show at Kasa Gallery, Istanbul - Turkey
Run Computer, Run, exhibition at Rua Red Gallery, Dublin - Ireland
Memebrain symposium, lecture and workshop, Byron Bay - Australia
Sound & Sight, exhibition and workshop at Eastern Bloc, Montreal - Canada
Drones / Birds: Princes of Ubiquity, exhibition at The Digital Now, Brussels - Belgium
26. Stuttgarter Filmwinter, exhibition, Stuttgart - Germany
KIKK festival, exhibition and lecture, Namur - Belgium

2012

TEA - Collective Wisdom, exhibition at National Fine arts Museum in Taichung - Taiwan
7th Seoul International Media Art Biennale, exhibition, Seoul - Korea
ArtFutura 2012, exhibition at Museum of Modern Art of Rio de Janeiro - Brazil
FIY: The Art of Creating Economic Models, lecture for ISP Whitney Museum, NYC - U.S.
From the Pharaoh Lady Gaga, exhibition at Wywyzszeni National Museum, Warsaw - Poland
Out of Control, exhibition at Ars Electronica Center, Linz - Austria
Loving Art. Making Art, exhibition at Tel Aviv Art Festival, Tel Aviv - Israel
New Technological Art Award, exhibition at La Cambre arts visuels, Bruxelles - Belgium
AntiSocial Networking, exhibition at Artefact festival, Leuven - Belgium
Arts Numeriques, exhibition at Electrochoc Festival, Bourgoin - France
Sourcing the In-visible exhibition, Ruskin Gallery, Cambridge - UK
Abandon Normal Devices Festival, workshop, Manchester - UK
Showcase Fellowship, exhibition at Eyebeam, NYC - U.S.
25. Stuttgarter Filmwinter, exhibition, Stuttgart - Germany
Sculptural Performances of Information's Power, lecture, Linz - Austria
Tactical Transmedia Fiction, workshop at Universität für künstlerische, Linz - Austria
Unlike Us, presentation at Institute of Network Cultures, Amsterdam - Netherlands
Imagined Cinemas, lecture at Piet Zwart Institute, Rotterdam - Netherlands
ODNM, lecture at L'École Nationale des Arts Décoratifs, Paris - France
Mal au Pixel, lecture at Gaîté Lyrique, Paris - France
DATA, lecture at Science Gallery, Dublin - Ireland

2011

Response:Ability, exhibition and lecture for Transmediale at Haus der Kulturen der Welt, Berlin - Germany
REALITYFLOWHACKED, Solo show at Aksioma | Project Space, Ljubljana - Slovenia
User Friendly Society, exhibition at Galerija Galženica, Velika Gorica - Croatia
Origin, exhibition at Ars Electronica Festival, Linz - Austria
Networked, exhibition at Centro Fundación Telefónica, Lima - Peru
Abandon Normal Devices Festival, exhibition, Liverpool - UK
Visionary Trading Project, exhibition at Guest Projects, London - UK
Rewire Conference, lecture, FACT, Liverpool - UK

Genesis Project, workshop for Culture Push, Brooklyn - U.S.
Utopian Currencies, exhibition and panel, Paris - France
Chilling Effects, exhibition, Enschede - Netherlands
Impakt Festival, exhibition and lecture, Utrecht - Netherlands
Psychoeconomy Summit, exhibition and lecture, Seville - Spain
Ultra Social, exhibition at UAMO festival, Munich - Germany
Share Festival, exhibition at Museo delle Scienze Naturali, Turin - Italy
XD 01. User Experience, exhibition at Spazio Concept, Milan - Italy
File Festival, exhibition, Sao Paulo - Brazil
IMAC 2011, Re-New, lecture, Copenhagen - Denmark
ISEA 2011 Conference, lecture, Istanbul - Turkey
EMAF 2011, lecture, Osnabrück - Germany
Beyond Surveillance, lecture, Portsmouth - UK
Mobile Learning Conference, lecture, Bremen - Germany
Share Conferences, lecture, Belgrade - Serbia
Unsound Festival, lecture, Krakow - Poland
WJ-Spots, lecture at iMAL, Brussels - Belgium
Mediamorfosi 2.0, lecture at Sud Lab, Naples - Italy

2010

Rien de politique, exhibition at Komplot, Brussels - Belgium
Mediateca Expandida, exhibition at LABoral Centro de Arte y Creación Industrial, Gijon - Spain
IDEAS 10: Art and Digital Narrative, exhibition at Emily Carr University, Vancouver - Canada
FLEFF Map Digital Space, exhibition at Ithaca College, Ithaca - U.S.
Hacking Public Space, Flashback, screening at Microwave Festival, Hong Kong
Hacking Public Space, screening at S.M.A.K. and Vooruit, Ghent - Belgium
Electrified summercamp, lecture and exhibition at TimeLab, Ghent - Belgium
STRP Conference, lecture at STRP Festival, Eindhoven - Netherlands
EuropeanDays, lecture at Documentary Co-Production Forum, Turin - Italy
Art Project 2°, exhibition at Villa Paolina Bonaparte, Viareggio - Italy
Cease & Desist Art, exhibition at LPM Festival, Rome - Italy

2009

Tag ties and affective spies, exhibition at National Museum of Contemporary Art, Athens - Greece
SocialEast Seminar on Art and Espionage, lecture at Courtauld Institute, London - UK
Moves09 Forum, lecture at Corner House, Manchester - UK
4th TINA B, exhibition at Galerie Vernon, Prague - Czech Republic
10th Cairo Prize, exhibition at Palazzo della Permanente, Milan - Italy
Share Festival, exhibition at Accademia Albertina, Turin - Italy
Da Festival, exhibition at National Academy of Art, Sofia - Bulgaria
Enter Festival, exhibition at Centro Gran Canaria Espacio Digital, Tenerife - Spain
.move, exhibition for EMARE at Ieschönestadt, Halle - Germany
4th ENTER festival, exhibition at DOX, Prague - Czech Republic
FAD Festival, exhibition, Belo Horizonte - Brazil
Inkelektro, lecture, Bari - Italy

2008

Kournikova Deleted By Memeright Trusted System, exhibition at HMKV, Dortmund - Germany
Revolutions - Forms That Turn, online exhibition at Biennale of Sydney - Australia
The Enterprise of Art, exhibition at PAN Palazzo delle Arti, Naples - Italy
Economie 0, exhibition for Upgrade! and Incident, Paris - France
Territories and Resources, exhibition at CinemaCity, Novi Sad - Serbia
Transmediale, lecture at Haus der Kulturen der Welt, Berlin - Germany
MIR Festival, exhibition at Akis Davis Theatre, Athens - Greece

2007

LABcyberspaces, exhibition at LABoral Centro de Arte y Creación Industrial, Gijon - Spain
Zone V2, exhibition at Museum of Contemporary Art Taipei - Taiwan
Amazon Noir Memos, lecture at Halle für Kunst, Lüneburg - Germany
My Own Private Reality, exhibition at Edith-Ruß-Haus für Medienkunst, Oldenburg - Germany
Free Radicals, exhibition at Israeli Center for digital Art, Holon - Israel
Plugin Festival, exhibition, Basel - Switzerland
STRP Festival, exhibition, Eindhoven - Netherlands
DEAF Festival, exhibition, Rotterdam - Netherlands
EMAF Festival, exhibition, Maribor - Slovenia
Pikesel Festival xxxxx, lecture, Bergen - Norway
Share Festival, exhibition at Palazzo Cavour, Turin - Italy
Track My Poem, workshop at NABA, Milan - Italy

2006

Connected, exhibition at Art Center Nabi, Seoul - Korea

Connecting Worlds, exhibition at NTT ICC Museum, Tokyo - Japan
Connecting Worlds, exhibition at Theatre Paris-Villette, Paris - France
Transmediale, exhibition and lecture at Haus der Kulturen der Welt, Berlin - Germany
Derivatives, new art financial visions, exhibition at La Casa Encendida, Madrid - Spain
Rhizome, online exhibition at New Museum, NYC - U.S.
D.I.Y. Do or Die, exhibition at IAO Gallery, Oklahoma - U.S.
chico.art.net, exhibition at California State University, Chico - U.S.
Canarias Mediafest, exhibition, Gran Canaria - Spain
No-Parachute, exhibition at ArtAndGallery, Milan - Italy
Share Festival, exhibition at Palazzo Cavour, Turin - Italy
Peam Festival, exhibition and lecture, Pescara - Italy
Struttura Festival, lecture, Livorno - Italy
Viper Festival, exhibition, Basel - Switzerland

2005

Hybrid, exhibition at Ars Electronica Center, Linz - Austria
Share Festival, exhibition at Palazzo Cavour, Turin - Italy

2004

Quadriennale, exhibition at Palazzo della Promotrice delle Belle Arti, Turin - Italy
EyeJam Festival, exhibition and curatorship at El Bario, Turin - Italy

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RTV SLO, national TV, interview, Slovenia
Canal Plus, national TV, interview, France
Ha'Aretz, newspaper, interview, Israel
Vogue Italia, online magazine, interview, Italy
Artline, online magazine, interview, Germany
Digicult, online magazine, interview, Italy
NIN, magazine, interview, Serbia
Politika, newspaper, interview, Serbia
CNN, national TV, review, U.S.
MSNBC, national TV, review, U.S.
WSBT, regional TV, review, U.S.
Fox News, regional TV, review, U.S.
NBC Bay, regional TV, review, U.S.
Apple daily HK, national TV, review, China
ZDF, regional TV, review, Germany
NRK, regional TV, review, Norway
RTBF, regional TV, review, Belgium
France24, national TV, review, France
CBC, national TV, review, Canada
SAMAA, national TV, review, Pakistan
Skai, national TV, review, Greece
Independent, newspaper, review, UK
Taz.die Tageszeitung, newspaper, review, Germany
Spiegel, newspaper, review, Germany
Süddeutsche Zeitung, newspaper, review, Germany
Libération, newspaper, review, France
derStandard, newspaper, review, Austria
The Sun, newspaper, review, UK
Daily Mail, newspaper, review, UK
San Francisco Chronicle, regional newspaper, review, U.S.
USA Today, newspaper, review, U.S.
Taipei Times, newspaper, review, Taipei
The Globe and Mail, newspaper, review, UK
The Sydney Morning Herald, newspaper, review, Australia
The New Age, newspaper, review, Australia
20 minuten, newspaper, review, Switzerland
Time, magazine, review, U.S.
Huffington Post, online magazine, review, U.S.
DAT, online magazine, review, UK
CeaseFire, online magazine, review, UK
Art Critiqued, online magazine, review, UK
Select, online magazine, review, Spain

2010

Neural, magazine, cover and interview, Italy
Springerin, magazine, review, Austria
Writing Machines, online magazine, review, U.S.
CoolHunting, online magazine, review, UK
Random, online magazine, review, Italy

2009

AdBuster, magazine, interview, Canada
Springerin, magazine, interview, Austria
Velvet, magazine, interview, Athens
Il Sole 24 Ore, newspaper, interview, Italy
Arte, online magazine, review, Italy
Libération, newspaper, review, France
Wired, online magazine, review, U.S.
Calist, online magazine, review, Israel
Telepolis, online magazine, review, Spain
ArgNet, online magazine, review, U.S.

2008

Radio eins RBB, radio, interview, Germany
Artè TV, national TV, interview, France
HTV, national TV, interview, Croatia
Tagr.Tv, online TV, interview, Austria
Voices of Resistance, magazine, interview, UK
Il Sole 24 Ore, newspaper, review, Italy
Frankfurter Allemaagne, newspaper, review, Germany
ExtrArt, online magazine, review, Italy
TATE. Etc., online magazine, review, UK
UndoNet, online magazine, review, Italy
E-Flux, online magazine, review, U.S.
Art Fact, online magazine, review, U.S.

2007

XL Repubblica, magazine, review, Italy
Blick, newspaper, review, Switzerland
Swissinfo, newspaper, review, Switzerland
OE24, newspaper, review, Switzerland
Tages Anzeiger, newspaper, review, Switzerland
Der Standard, newspaper, review, Austria
ORF, newspaper, review, Austria
Springerin, newspaper, review, Austria
El Pais, newspaper, review, Spain

2006

Furtherfield, online magazine, interview, UK
NTT ICC, magazine, interview, Tokyo
Springerin, magazine, interview, Austria
DE:BUG, magazine, interview, Germany
Digicult, online magazine, interview, Italy
Die Zeit, newspaper, review, Germany
Libération, newspaper, review, France
Spiegel, newspaper, review, Germany
Süddeutsche Zeitung, newspaper, review, Germany
The Guardian, newspaper, review, UK
L'Unità, newspaper, review, Italy
MAzine, online magazine, review, UK
Artforum, online magazine, review, U.S.
Arte-Tv, online magazine, review, France
Flash Art, online magazine, review, Italy
Heise, online magazine, review, Germany
Neural, online magazine, review, Italy

2005

*Tecknemedi*a, online magazine, interview, Italy
Cosmopolitan, online magazine, interview, Italy
New York Art, online magazine, review, U.S.
El Pais, newspaper, review, Spain
Exibart, online magazine, review, Italy
Libération, newspaper, review, Francia
Village Voice, regional newspaper, review, U.S.

2004

Radio Flash, regional radio, interview, Italy
Il Punto, regional newspaper, interview, Italy
Belorusskaya Gazeta, newspaper, interview, Belarus
La Stampa, newspaper, review, Italy
Drumnbass, online magazine, review, Italy
Undo Net, online magazine, review, Italy
Exibart, online magazine, review, Italy
Basebog, online magazine, review, Italy

2003

Flash Art, online magazine, review, Italy

Libération, newspaper, review, France

2002

Il sole 24 Ore, newspaper, review, Italy

Boiler, online magazine, review, Italy

Spiegel, magazine, review, Germany

Libération, newspaper, review, France

Wired, online magazine, review, U.S.

Flash Art, online magazine, review, Italy

Espresso, magazine, review, Italy

La Stampa, newspaper, review, Italy

Clarín, online magazine, review, Spain

CNN De, online magazine, review, Germany

Prague News, online magazine, review, U.S.

NetSecurity, online magazine, review, Japan

Daily Brief Number DOB02-071, review, Canada

IDEFENSE Verisign, review, U.S.