

PAOLO CIRIO

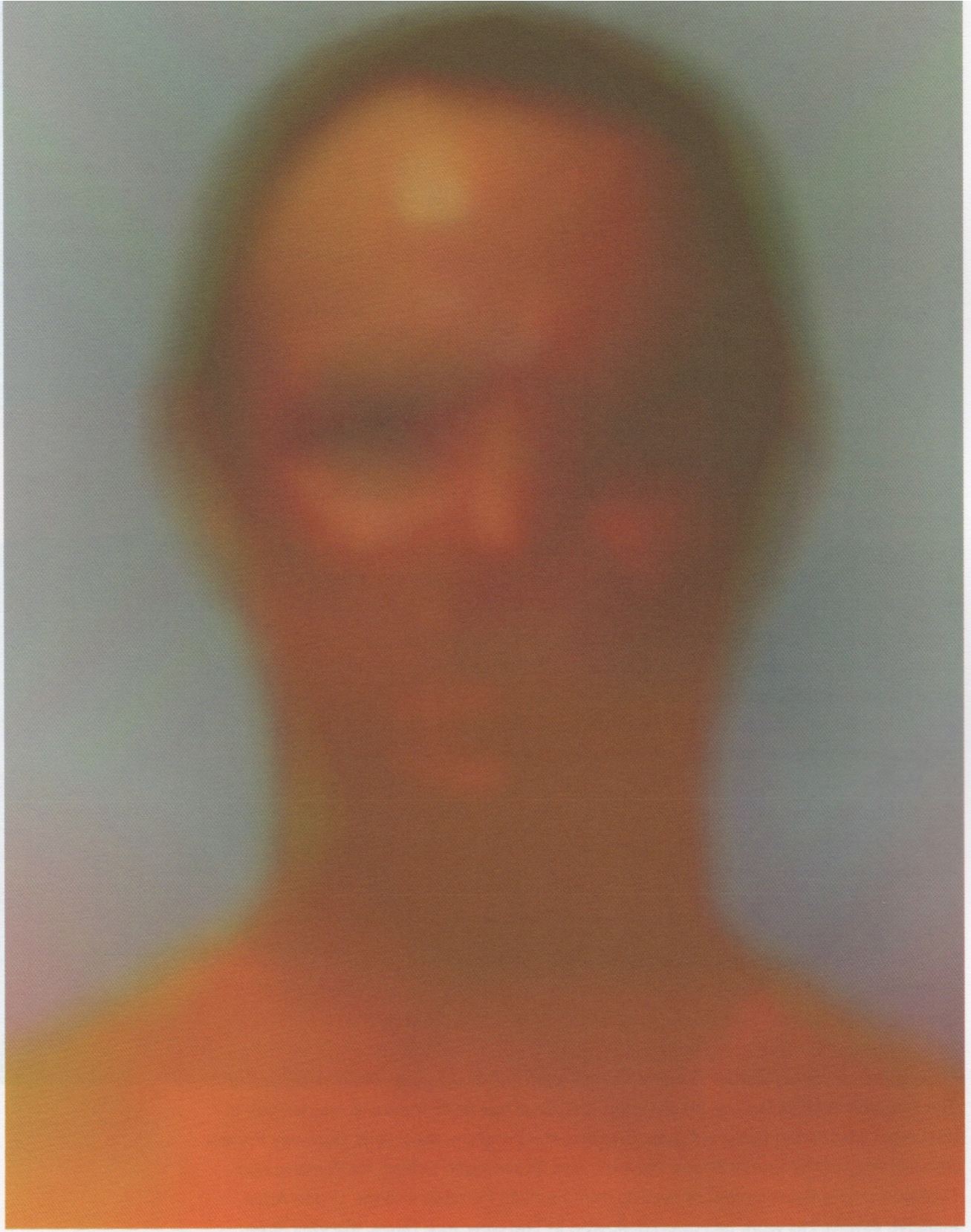
PAOLO CIRIO

“The way information flow is managed in our age is really at the core of our democracy. It shouldn’t be controlled only by companies and authorities—there should be a democratic process to let people decide what should be public or private, accessible freely or not.”³

Paolo Cirio engages with legal, economic, and semiotic systems of the information society. His work investigates social fields impacted by the Internet, such as privacy, copyright, democracy, and finance. Cirio’s research and online intervention-based works are exhibited as photos, installations, videos, and public art. His series *Street Ghosts* (2012–17) appropriates images of people accidentally captured by Google Street View cars. Cirio created life-size posters from these images and affixed them to the walls of public buildings located where the people were originally documented, memorializing the ghostly figures that appear as collateral in Google’s agenda of total information capture. *Global Direct* (2014) consists of a series of fifteen diagrams of alternative protocols, procedures, and policies for organizing a global, participatory democracy. The opportunities offered by distributed network technology for participatory decision-making, transparent accountability, and civil awareness are centered as being fundamental to the creation of a worldwide democracy. With the software *Google Will Eat Itself* (2005), co-authored by Alessandro Ludovico and UBERMORGEN, Cirio hacked Google’s AdSense initiative, creating bots to click on banner ads inserted into a series of hidden websites. The profits generated were directed to GTTP Ltd., a dummy firm created to purchase and redistribute Google shares to the public, effectively using Google’s advertising strategies against itself. An ouroboros of digital media and late-capitalist abstraction, *Google Will Eat Itself* made apparent the company’s wide-reaching control of online information and economies.

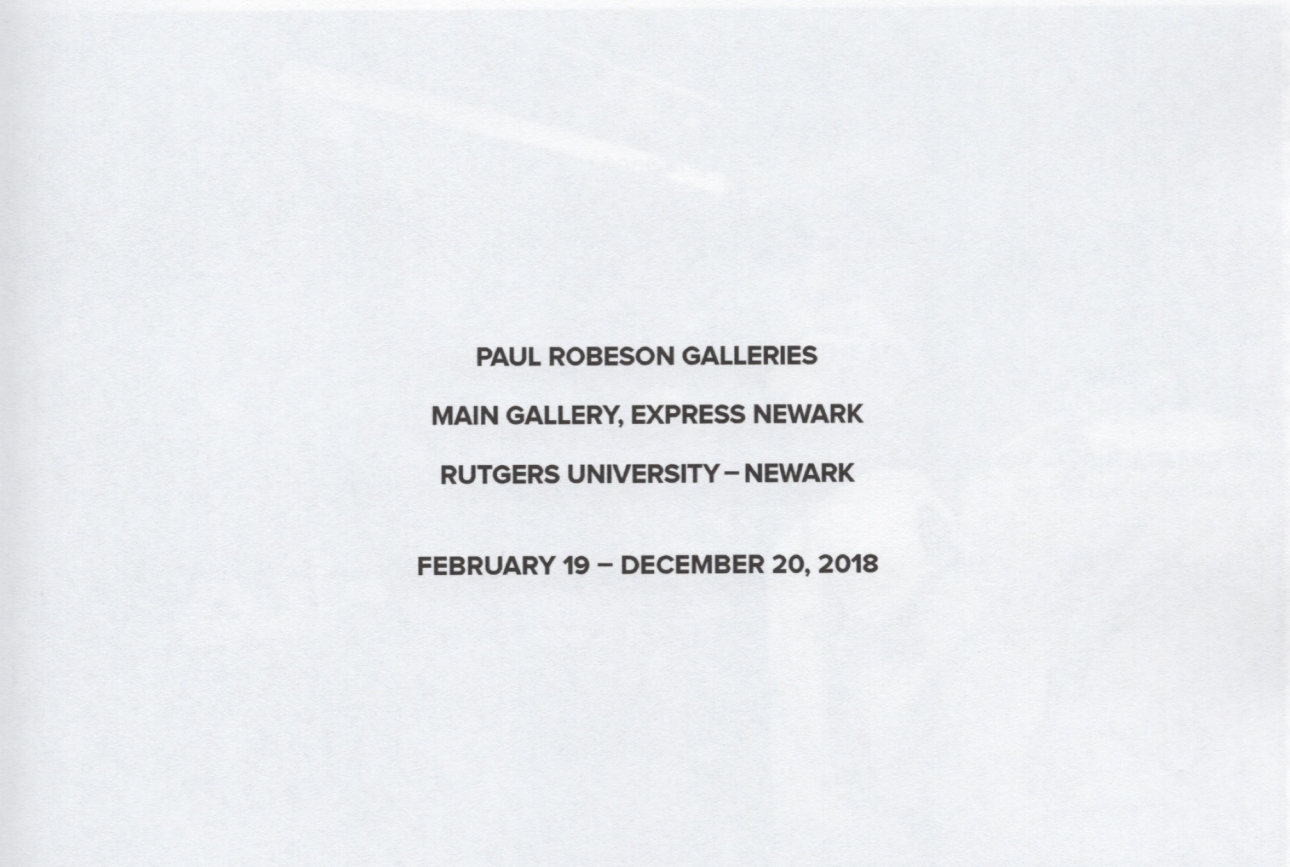
Paolo Cirio is a graduate of the University of Turin, Italy. His work has been exhibited at major institutions nationally and internationally, including the National Museum of Contemporary Art, Athens; Museum für Fotografie, Berlin; the Massachusetts Institute of Technology Museum, Cambridge; the Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent; the Haifa Museum of Art; Zentrum für Kunst und Medientechnologie (ZMK), Karlsruhe; Kasseler Kunstverein, Kassel; Musée National d’Histoire et d’Art of Luxembourg; Het Nieuwe Instituut, Rotterdam; the Tate Modern, London; the International Center of Photography (ICP), New York; the Museum of Contemporary Art, Sydney; the Museum of Contemporary Art, Taipei; Vancouver Art Gallery; and Museum of Applied Arts, Vienna. He is the recipient of a number of awards, including a second prize at transmediale, Berlin and the Golden Nica first prize at Ars Electronica, Linz. He has held residencies at Eyebeam, Brooklyn and the International Studio and Curatorial Program, Brooklyn. Cirio lives and works in New York.

3. Paolo Cirio quoted in DJ Pangburn, “An Artist Blurs More Than 15 Million Mugshots To Protect Your Right To Privacy,” *Good*, May 6, 2016. <https://www.good.is/articles/your-mugshot-does-not-have-to-be-forever>



Paolo Cirio. *Mugshots.com N.2* from the series *Obscurity*, 2016. Archival inkjet print, 36 1/2 × 29 3/4 inches (unframed), 42 × 32 inches (framed). Courtesy of the artist

M I R R O R



PAUL ROBESON GALLERIES
MAIN GALLERY, EXPRESS NEWARK
RUTGERS UNIVERSITY – NEWARK
FEBRUARY 19 – DECEMBER 20, 2018

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