

STREET GHOSTS by Paolo Cirio



In this project, I exposed the spectres of Google's eternal realm of private, misappropriated data: the bodies of people captured by Google's Street View cameras, whose ghostly, virtual presence I marked in Street Art fashion at the precise spot in the real world where they were photographed. These images do not offer details, but the blurred colours and lines on the posters give a gauzy, spectral aspect to the human figures, unveiling their presence like a digital shadow haunting the real world.

As the publicly accessible pictures are of individuals taken without their permission, I reversed the act: I took the pictures of individuals without Google's permission and posted them on public walls. Ghostly human bodies appear as casualties of the info-war in the city, a transitory record of collateral damage from the battle between corporations, governments, civilians and algorithms.

On the street, the public encounters the random victims of this war as unclear, impermanent colours and shapes, inclined to fade away but always there, like ghosts haunting the streets and sometimes reappearing from the ethereal hells of digital archives.



The Messenger



The obscure figures fixed to the walls are the murky intersection of two overlain worlds: the real world of things and people, from which these images were originally captured, and the virtual afterlife of data and copyrights, from which the images were retaken. The virtual world, as a transposition of the real world into an enclosure owned by multinational corporations, is no less real for its seeming withdrawal; it has material effects. Media is the interface that bridges the two worlds, and maintains a constant mutual influence between them. By going back to the spot

Street Ghosts

where information has been extracted from the physical world and de-virtualizing it, critical points emerge.

This Street Art intervenes by confronting the public with the aesthetic qualities of the data they didn't even know they were alienating, and reckon with of their own as ghostly in a digi-forever.



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THE MESSENGER



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IMAGE-BASED ACTIVISM TODAY