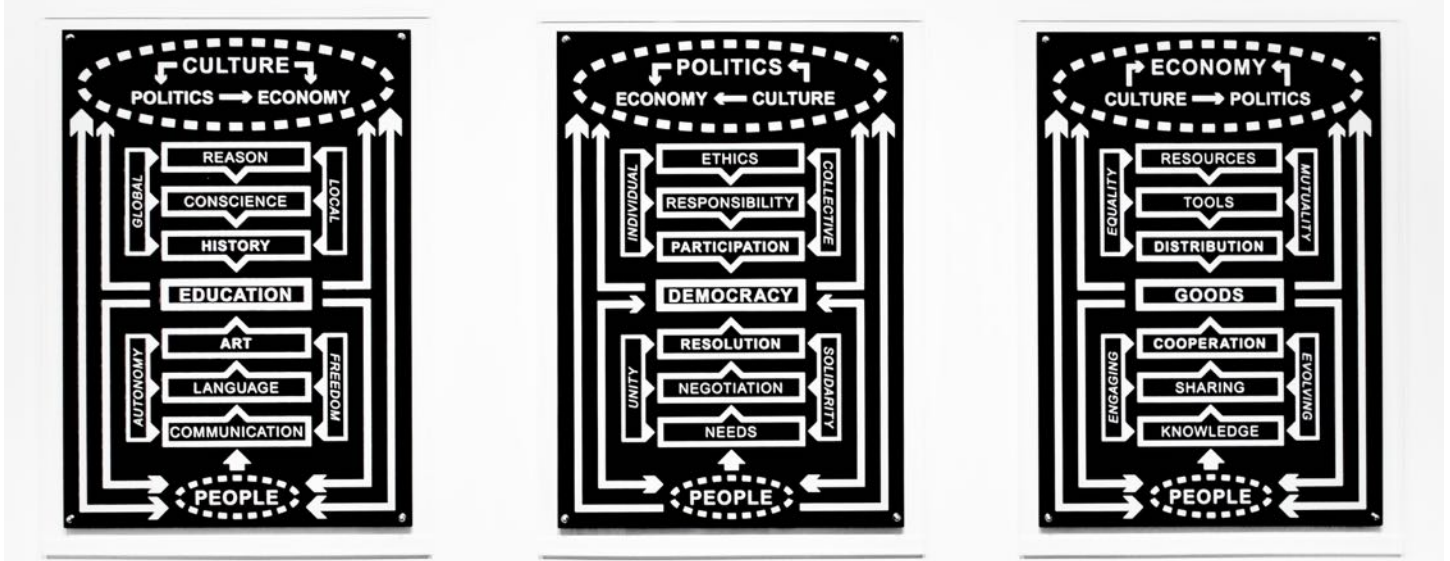


Paolo Cirio

SOCIAL ALGORITHM ART
Diagrams for Social Realities



Social Algorithm Art by Paolo Cirio.

The act of processing, wiring, and steering information is pure raw power. It is about the creation of reality. *Social Algorithm Art* sketches, sculpts, and performs the information flow, therefore it programs reality.

The artist outlines the algorithm, which molds information structures, and executes information processing. The diagrams of *Social Algorithms* are blueprints for social software launched into the operation system of our society. They illustrate, design, and imagine the circuited tasks of the applications that run the frameworks of social orders.

Social Algorithms want to bring about progress. They propose creative social systems through a set of instructions to be followed step by step. They are propositions of how to create social progress akin to algorithms for efficiency, speed, openness, and impact of their outcomes. *Social Algorithm Art* takes the form of drawings, sculptures, and performances. These media become active agents. Since the algorithms of the artworks have agendas, they are able to influence social reality or they can be potentials to be explored conceptually.

The drawings of *Social Algorithms* visualize templates for activating, making, revealing, and challenging social structures through intervening in the flow of power dynamics. Anyone can re-create and re-enact these social forms and interventions by following the flowcharts of the *Social Algorithms* drawn by the artist.

The performances of *Social Algorithms* confront their public with creative scripts, actions, and configurations for participation. Performances activate social forms directly by altering public's engagement, beliefs, and perception. The audience is involved according to the scores of the artist's algorithms that orchestrate the flow of social interactions.

The sculptures of *Social Algorithms* cast information for giving other forms and meanings to power structures. The construction of society is built by compositions, arrangements, and formations of knowledge. Social forms take shape by the *Social Algorithms* purposefully assembling information according to the artist's models.

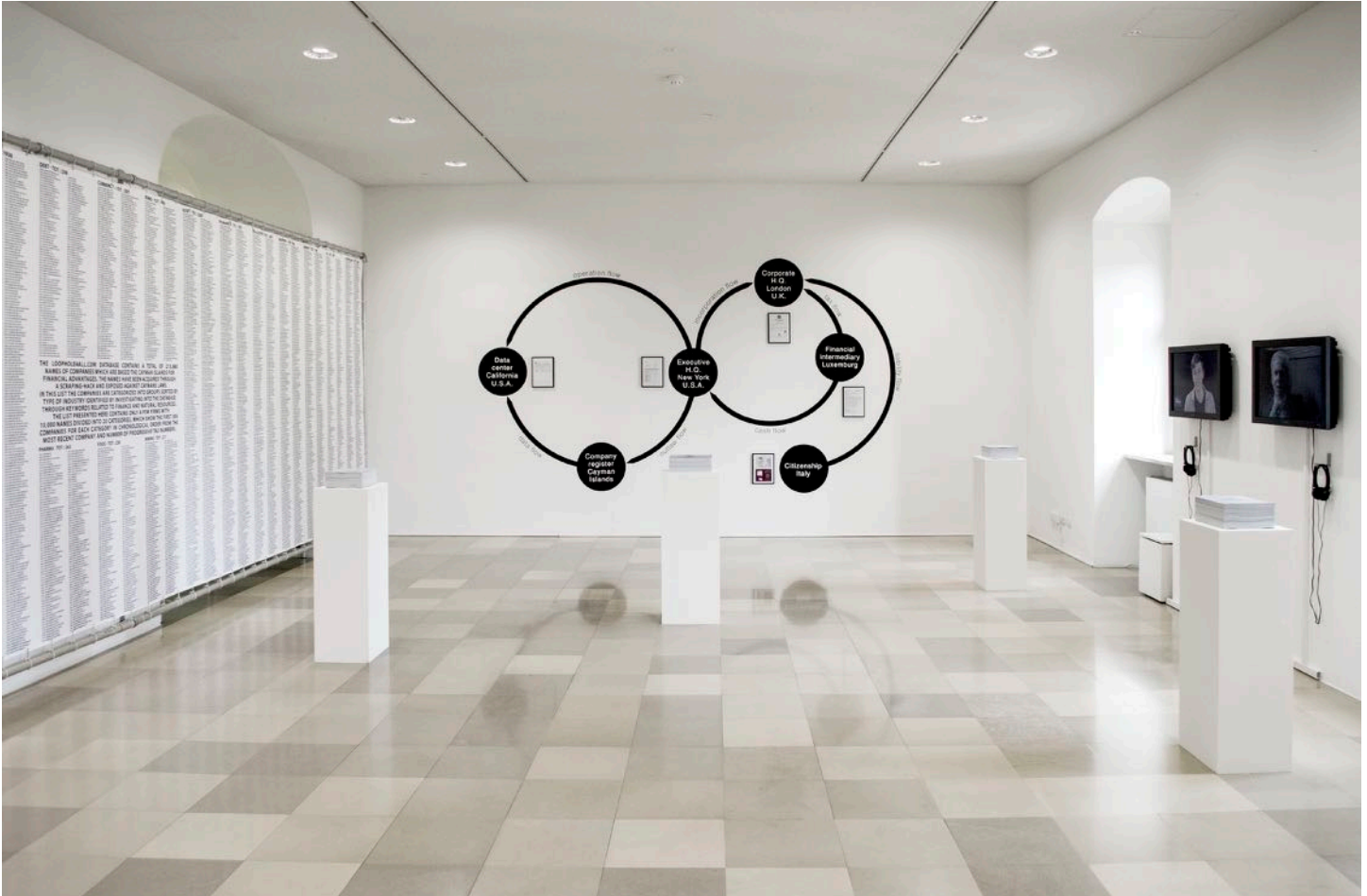
Social Algorithm Art reflects on the power of algorithms as main materials and agents in the creation, control, and perception of cultural, political, and economic realities. *Social Algorithm Art* aims to examine, inspire, and affect society as a whole through the making of creative algorithms.

Reality should be re-processed, re-programmed, and re-organized, as society always needs improved algorithms. In so, *Social Algorithm Art* propels the aesthetics of the making and unmaking of social systems.

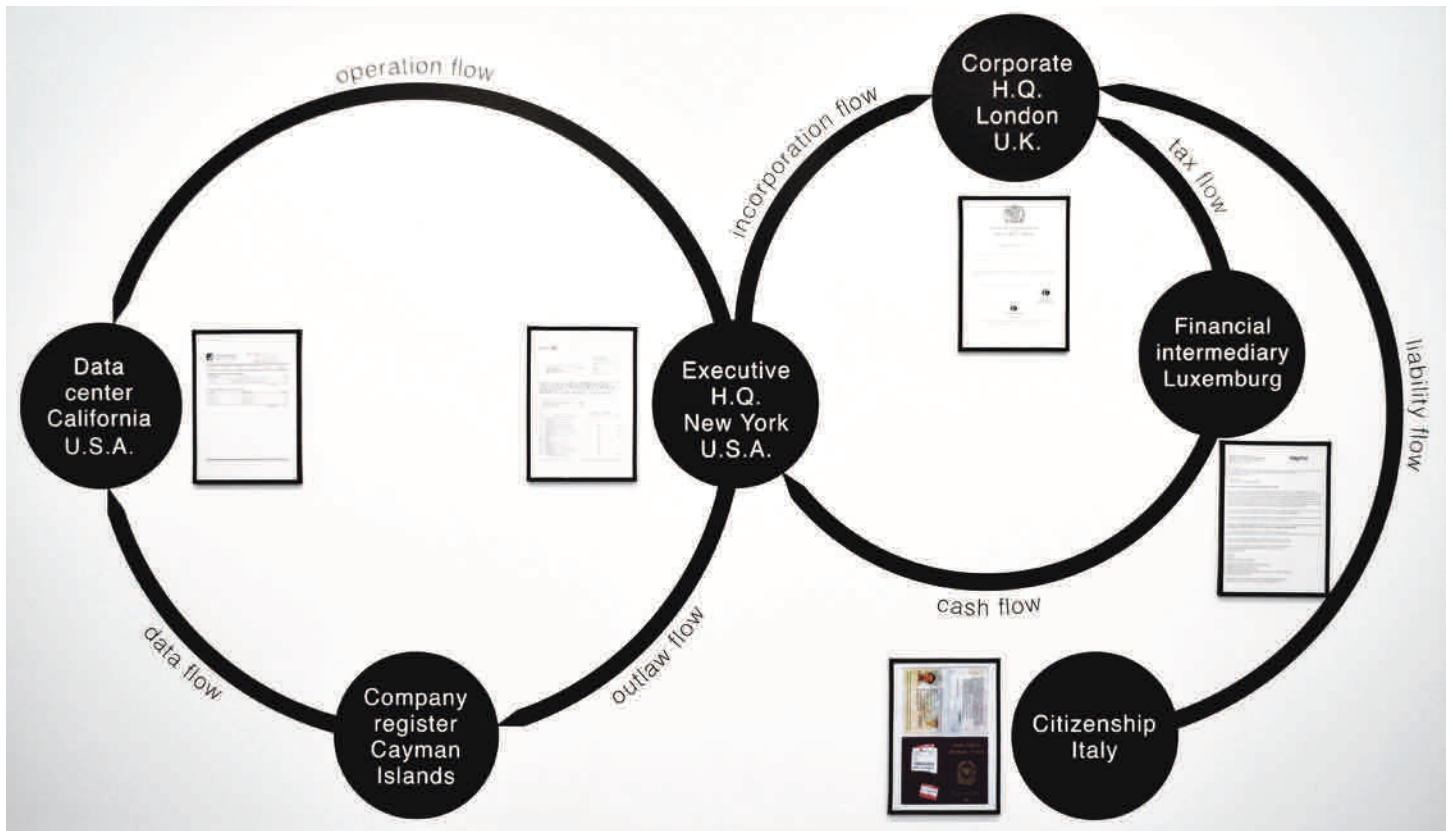
ECONOMY

Loophole for All

2013. Two video channels and digital prints, US letter size.



This artwork undermined the idea of having a company “on paper” in countries considered financial offshore centers. The artist unveiled over 200,000 Cayman Islands companies and reversed global finance machination. The website Loophole4All.com promoted the sale of real identities of anonymous Cayman companies at low cost to democratize the privileges of offshore businesses by forging Certificates of Incorporation documents for each company issued with the artist’s real name and signature. This performance generated international media attention and engaged an active audience, as well as produced outrage from authorities on the Cayman Islands, international banking, accounting, and law firms, individual owners of real companies, and PayPal. As part of the conceptual work, Cirio set up his own company in the City of London and took advantage of other jurisdictions to shield personal liability and revenues. Further, 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. In the offline art installation, the paper trail of the project is displayed with prints of the counterfeited Certificates of Incorporation and the documents of the scheme set up for the operation.



HSBC

CHOICE CHECKING
Statement of Account
Account Number: 9070 7891014
January 19, 2013 - February 28, 2013
Page 1 of 2

PAOLO CIRIO
C/O EYEBEAM ART
640 W 21ST ST
NEW YORK NY 10011-2812

32-00609

Questions?
Call 800 975-4722 or write:
HSBC
P.O. Box 9
Buffalo, New York 14240

Beginning April 7th, 2013, HSBC will be implementing a change to the daily limits on your HSBC Debit MasterCard. The maximum amount for ATM withdrawals will be \$500 per day. The daily ATM limit represents the overall maximum amount of total withdrawals done on any accounts linked to your card. This change is inclusive of all HSBC and non-HSBC ATMs. The maximum amount of purchase or purchase and cash back transactions will be \$3000 per day. This change is only for HSBC Debit MasterCard, and is not applicable for: HSBC Premier Debit MasterCard, HSBC ATM Card, and HSBC Credit Card.

SUMMARY OF ACTIVITY FOR THE PERIOD: 01/19/13 TO 02/28/13 DATE OF LAST STATEMENT WAS: 01/18/13

| YOUR BALANCE ON 01/18/13 WAS | 7,617.45 |
|--|-----------|
| THERE WERE CHECKS AND OTHER SUBTRACTIONS | -2,622.24 |
| THERE WERE DEPOSITS AND OTHER ADDITIONS | 5,777.28 |
| THERE WERE EFT CHARGES OF | 2.50 |
| YOUR BALANCE ON 02/28/13 | 7,717.99 |

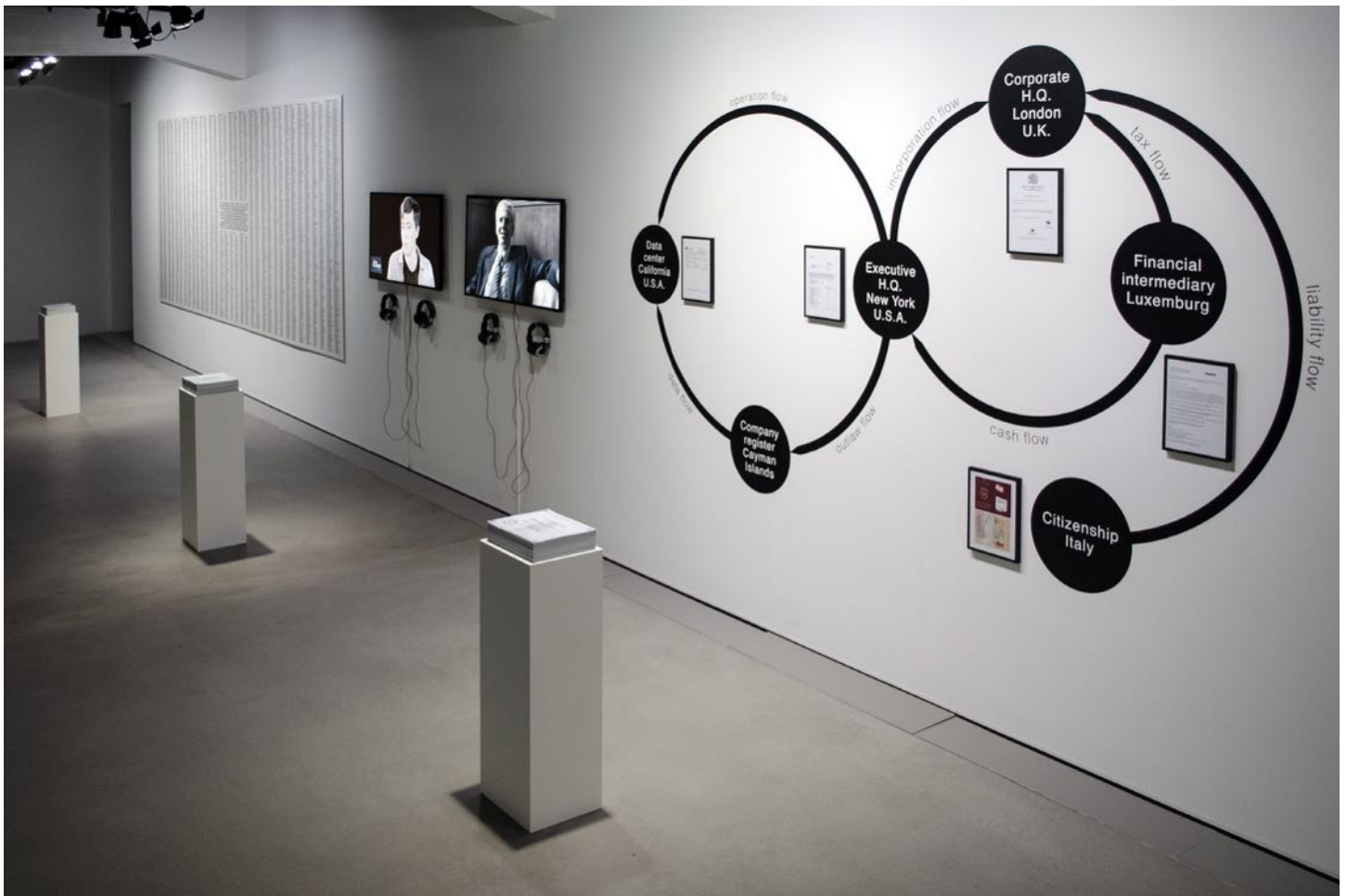
TRANSACTION DETAIL

| DATE POSTED | DESCRIPTION OF TRANSACTIONS | CHECKS AND OTHER SUBTRACTIONS | DEPOSITS AND OTHER ADDITIONS | BALANCE |
|-------------|---|-------------------------------|------------------------------|----------|
| 01/22/13 | PURCHASE MADE ON 01/20/13 AT GENERAL REGISTRY CAYMAN ISLANDS AND KA | 75.18 | | 7,642.27 |
| 01/25/13 | PURCHASE ON 01/24 AT 445 WEST 16TH ST NEW YORK NY | 4.80 | | 7,637.47 |
| 01/25/13 | PURCHASE MADE ON 01/24/13 AT BUNATALIA NEW YORK NY | 13.13 | | 7,624.34 |
| 01/25/13 | PURCHASE MADE ON 01/24/13 AT BUNATALIA NEW YORK NY | 440.00 | | 7,184.34 |
| 01/25/13 | CASH WITHDRAWAL ON 01/23 AT BOC ATM 80TH AVE NEW YORK NY | 2.99 | | 7,181.35 |
| 01/26/13 | PURCHASE MADE ON 01/25/13 AT BIG D STORE #1 NEW YORK NY | 13.66 | | 7,167.69 |
| 01/26/13 | PURCHASE MADE ON 01/25/13 AT VESTA - I-MOBILE 408-278-1997 OR NEW YORK NY | 17.40 | | 7,150.29 |
| 01/26/13 | PURCHASE MADE ON 01/25/13 AT BRAVO SUPERMARKET BROOKLYN NY | 23.90 | | 7,126.39 |
| 01/29/13 | PURCHASE ON 01/28 AT 200 GRAHAM AVE BROOKLYN NY | 790.00 | 1,303.04 | 7,439.43 |
| 02/04/13 | DEPOSIT | 7.51 | | 7,446.94 |
| 02/04/13 | CHECK | 13.31 | | 7,433.63 |
| 02/04/13 | PURCHASE ON 02/04 AT 445 WEST 16TH ST NEW YORK NY | 14.90 | | 7,418.73 |
| 02/04/13 | PURCHASE ON 02/03 AT 57 KINGSLAND AVE BROOKLYN NY | 41.95 | | 7,376.78 |
| 02/04/13 | PURCHASE ON 02/03 AT 300 GRAHAM AVE BROOKLYN NY | 104.00 | | 7,272.78 |
| 02/04/13 | CASH WITHDRAWAL ON 02/01 AT 200 GRAND STREET BROOKLYN NY | 2.50 | | 7,270.28 |
| 02/04/13 | PURCHASE ON 02/04 AT 100 LIVINGSTON STREET F BROOKLYN NY | | | 7,270.28 |
| 02/04/13 | PURCHASE ON 02/04 AT 100 LIVINGSTON STREET F BROOKLYN NY | | | 7,270.28 |
| 02/04/13 | CASH WITHDRAWAL CHARGE 02/01 718-330-1234 NY | | | 7,270.28 |
| 02/04/13 | CASH WITHDRAWAL CHARGE 02/01 AT 200 GRAND STREET, BROOKLYN NY | | | 7,270.28 |

Please examine your statement at once. For your convenience, instructions for balancing your account are included.

If you change your address, please notify your branch office of your new address. All deposits made are credited subject to final payment.

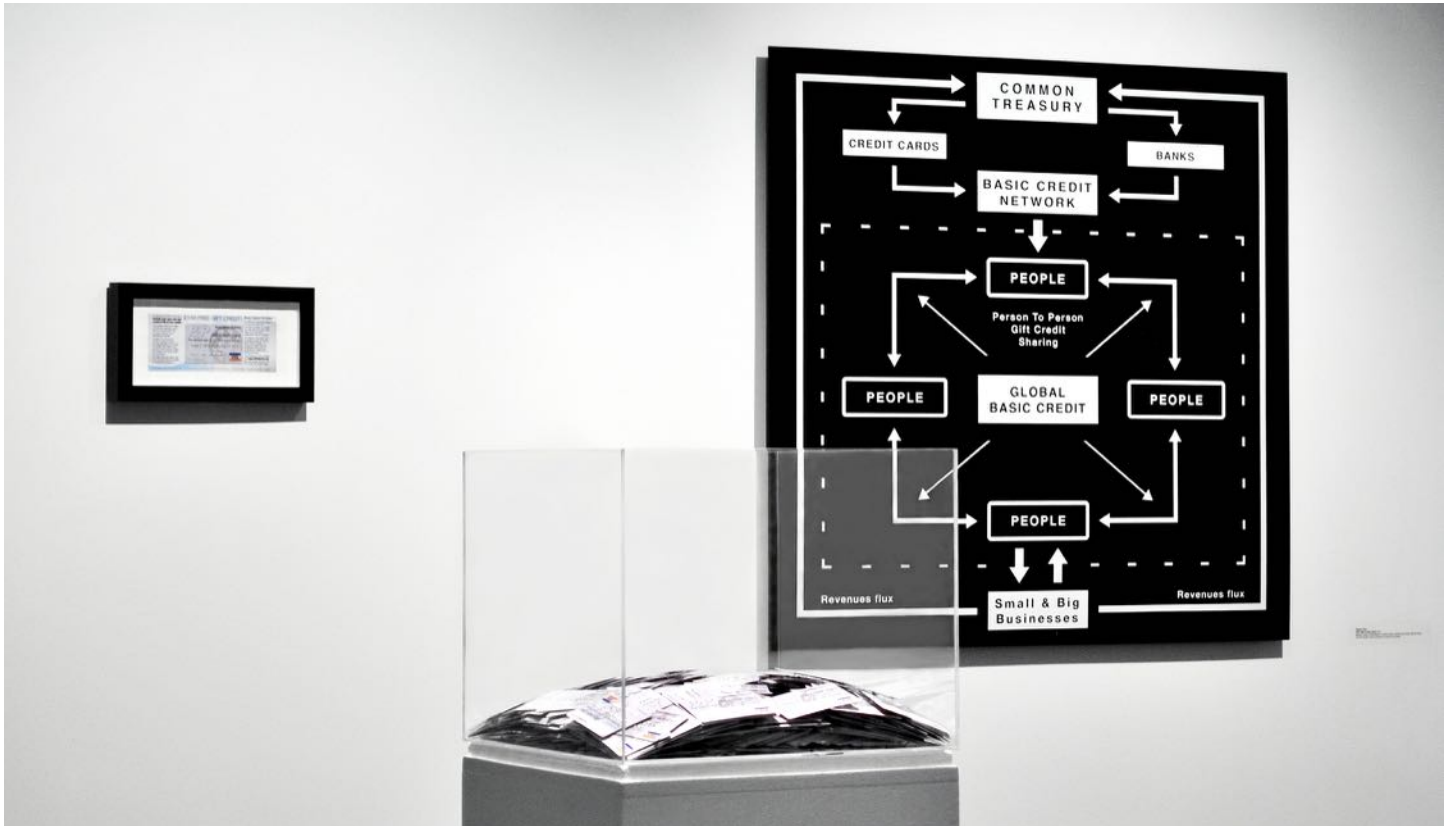




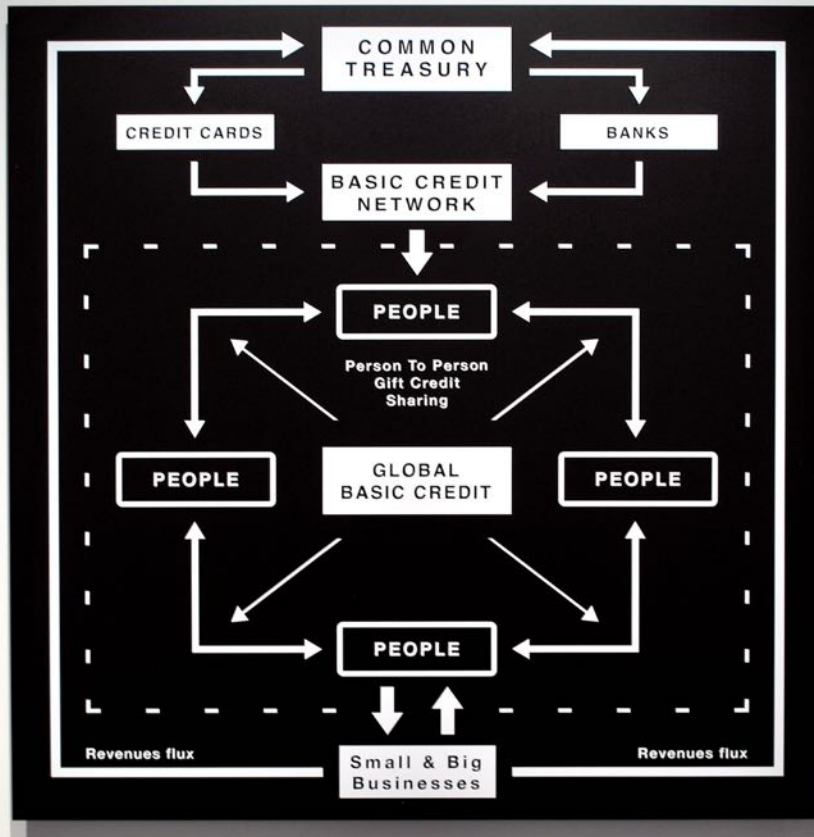


P2P Gift Credit Card - Gift Finance

2010. Digital print, embossed plastic cards, dimensions variable.



This artwork proposed an alternative financial model based on a Peer-to-Peer social architecture. It offered an participatory system using counterfeit virtual money by issuing illicit VISA credit cards. The project introduced *Gift Finance*, a monetary policy based on free universal credit without interest. *Gift Finance* is the conceptualization of the democratic creation of money by ordinary people in order to redistribute wealth in society. The website P2PGiftCredit.com allows people to generate unique virtual card numbers and send them to others via digital platforms. A limited edition of physical plastic *P2P Gift Credit Cards* were available by request at P2PGiftCredit.com, and they have been distributed worldwide via mail, in art exhibitions, and public interventions.



Introducing the P2P Credit Card
**Activate your card now and
 receive £100 of free credit!**

This unique credit card helps
 with all your everyday costs,
 and is a revolutionary way
 to create credit for your
 relatives and friends.

Thanks to our innovative
 person-to-person system,
 you can generate more credit
 via emails, web, SMS texts,
 and any other personal media,
 by creating new virtual credit
 card numbers.

And each time you make new
 card numbers, you will receive
 more awesome rewards!

£100 FREE GIFT CREDIT!



BASIC CREDIT NETWORK

is unlike any financial institution
 you've ever dealt with.

Its worthy purpose, to provide
 you with easy and safe credit,
 relies on an innovative,
 sustainable finance program.

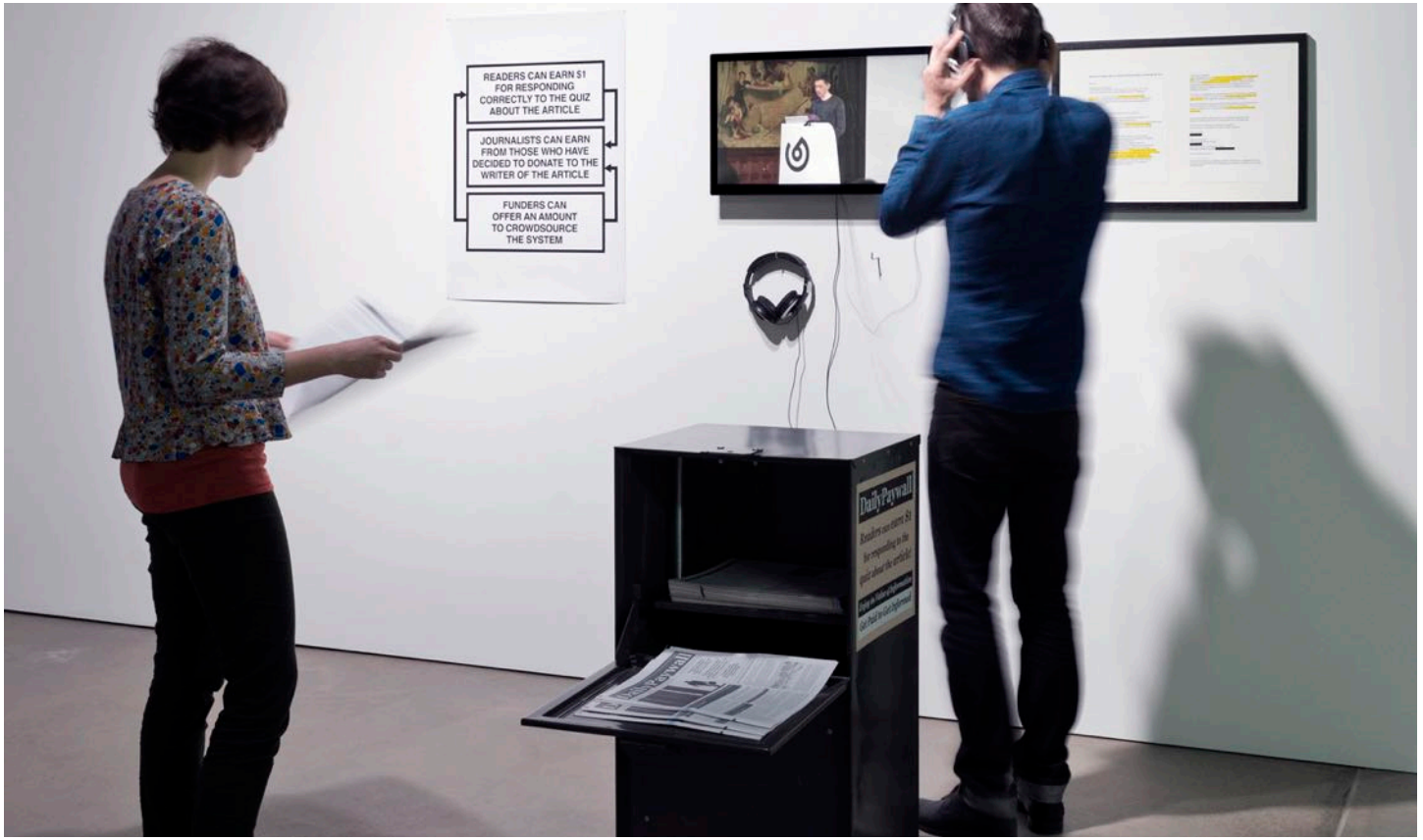
The Peer-to-Peer credit card
 is issued through the Global
 Basic Credit program, for
 people who need financial
 assistance without being
 squeezed by unaffordable
 interest and fees.

To activate your card, please
 visit www.P2PGiftCredit.com
 type your email, and get your
 free £100 Gift Credit today!

No Activation Fee, No Monthly Fees, No Load Fees, No Transaction Fees, 0% APR. for ever, No Credit Check, Simply free of hidden charges!*

Daily Paywall

2014 - Newsprint and plastic newsrack, dimensions variable.

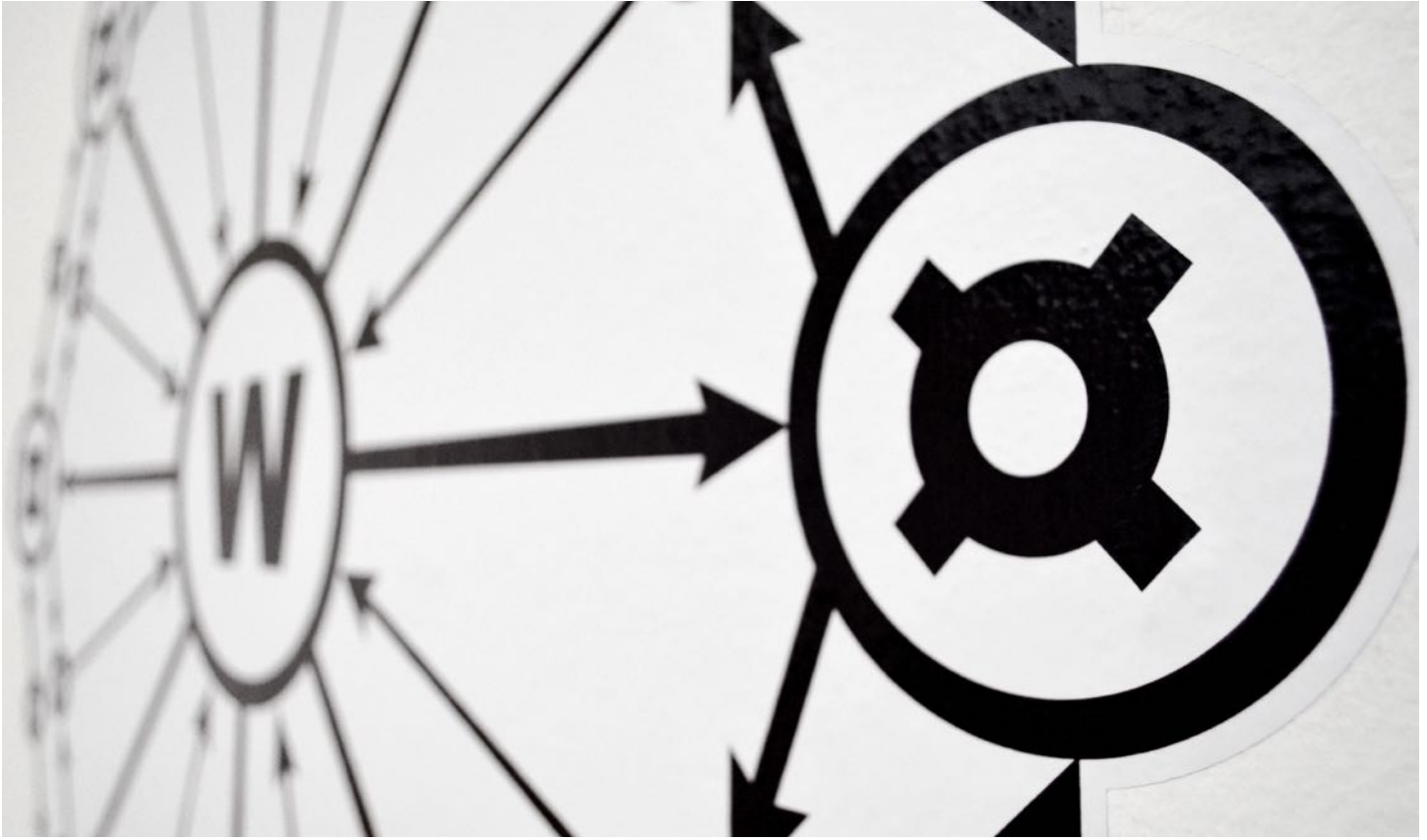


This artwork appropriated tens of thousands of news items from the websites of the Wall Street Journal, the Financial Times, and The Economist by hacking their paywall systems. The artist redistributed the pay-per-view articles for free and proposed to pay readers and writers of the news articles. Readers could earn one dollar for responding correctly to quizzes about featured articles, and journalists were invited to claim compensation for their writing. Donors could offer any amount to crowdfund the system. This circular economic model aimed to monetize pirated content to inform the public about socio-economic issues. The artist sifted through thousands of news articles and edited fifteen issues, each featuring eight articles. DailyPaywall.com has over 60,000 articles, and 1000 print copies were distributed as a free paper available in custom newsracks and bookshops throughout New York City. Ultimately, the site was shut down when Pearson PLC, the largest education and publishing company in the world, made claims on its copyrighted material, while the artwork was discussed and reviewed by international media outlets. A year after the legal threat, Pearson sold both The Financial Times and The Economist, and DailyPaywall.com was republished. The performance was pre-scripted and staged for engaging participants in a critical exploration of modern economic models and the distribution of information as material to make works of art.

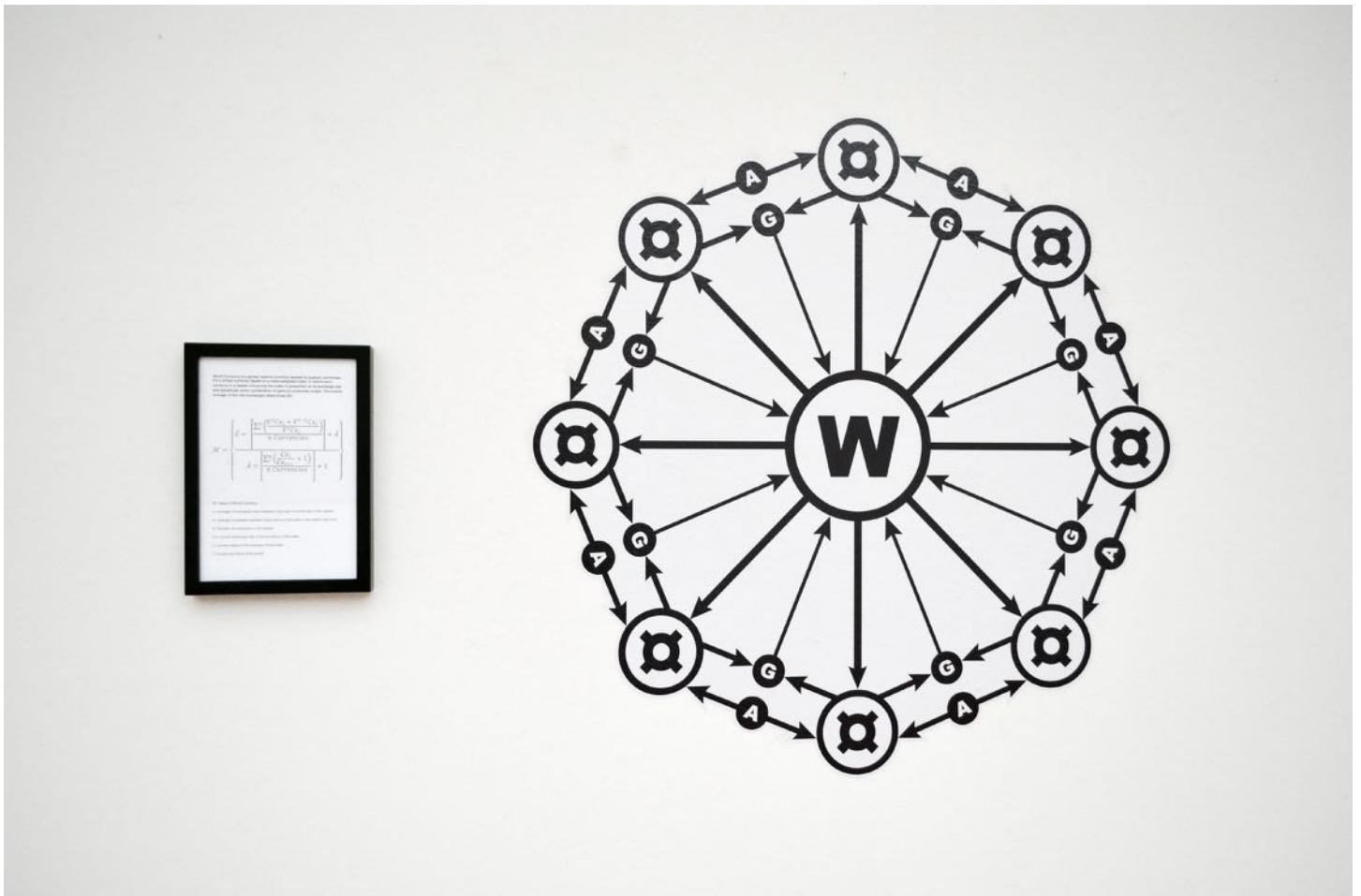


(W)orld Currency

2014. Digital prints, document A4 and 100x100cm.



This artwork illustrates a global currency through the creative formulation of an equation and a trading algorithm for the currency exchange market. The creation of algorithmic trading and its equation combines art with the material that governs contemporary society and, in doing so, it aims to introduce new art practices. The artwork addresses the inherent instability of various currencies, as well as the need for a new independent global reserve currency that could potentially empower and unite the world population. The conceptual artwork is illustrated through the artistic expression of a mathematical equation and a diagram of an algorithm. These two components indicate how the value of the currency is calculated and how its liquidity is created and maintained, an accompanying text indicates how the equation and algorithm work.



POLITICS

Global Direct

2014. Mixed media, dimensions variable.



This project outlines the idea of a worldwide democracy as an artistic utopia for contemporary society. To illustrate the conceptual work the artist drew a series of fifteen diagrams of alternative protocols, procedures, and policies for actualizing a global participatory democracy. These creative organograms were informed by research on social science which the artist assembled and presents as a documentary component of the project. Further, the artist promoted *Global Direct* as a potential political movement by producing appealing slogans, visuals and videos with statements by prominent advocates of participatory politics. Ultimately, the artwork envisions a political philosophy that structures global democracy through the opportunities offered by distributed network technology for participatory decision-making, transparent accountability, and civil awareness.

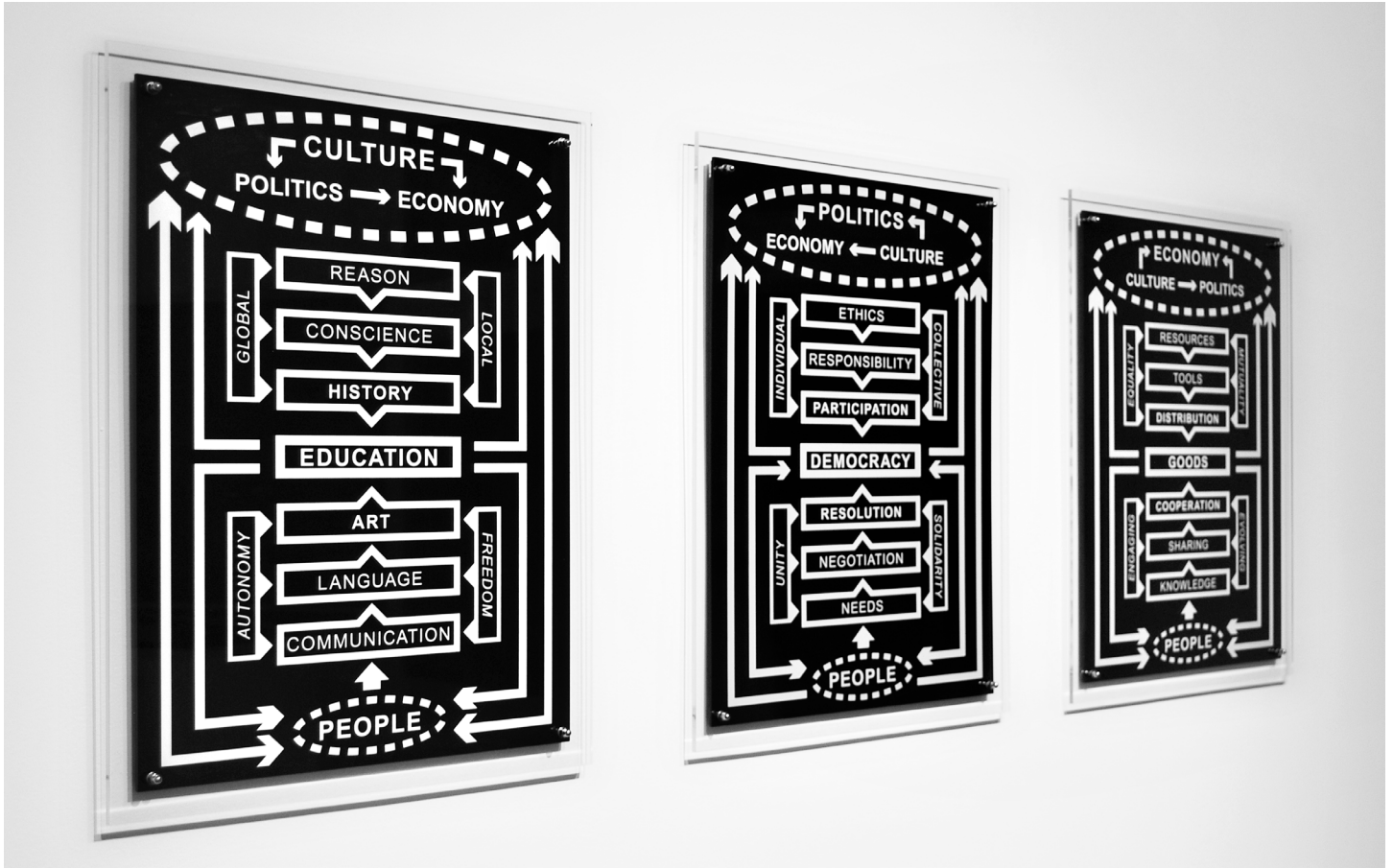




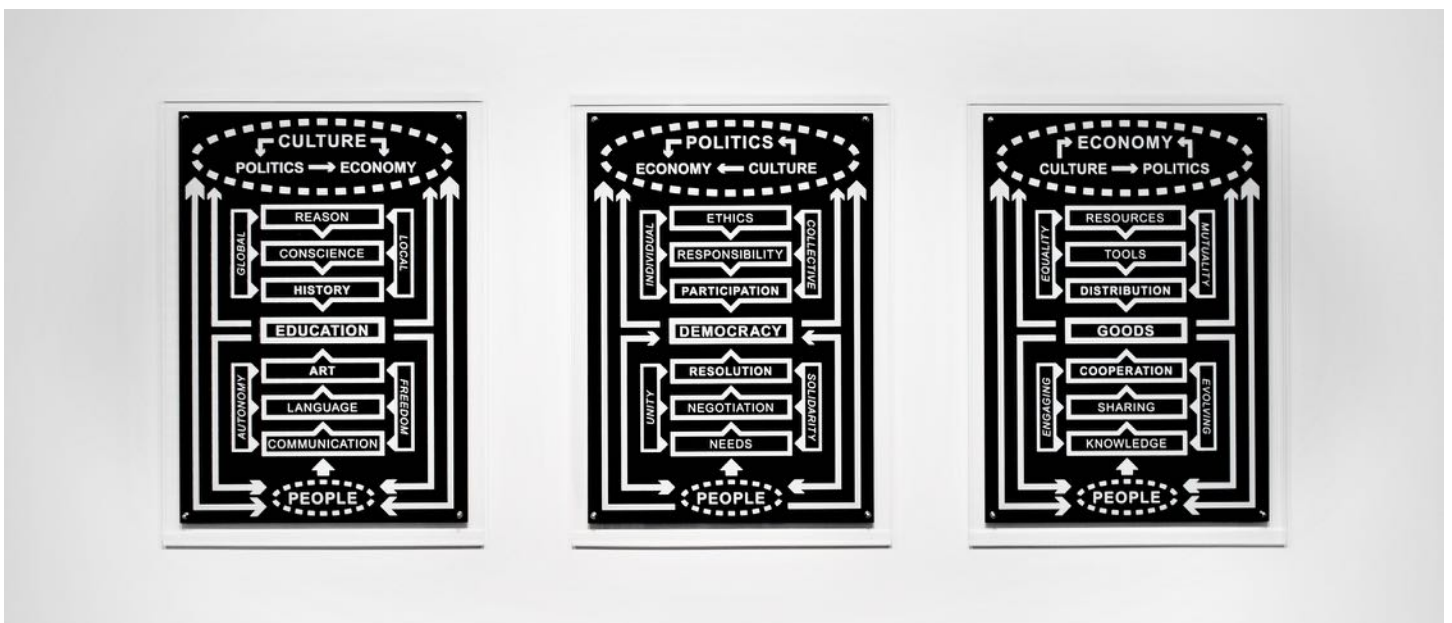


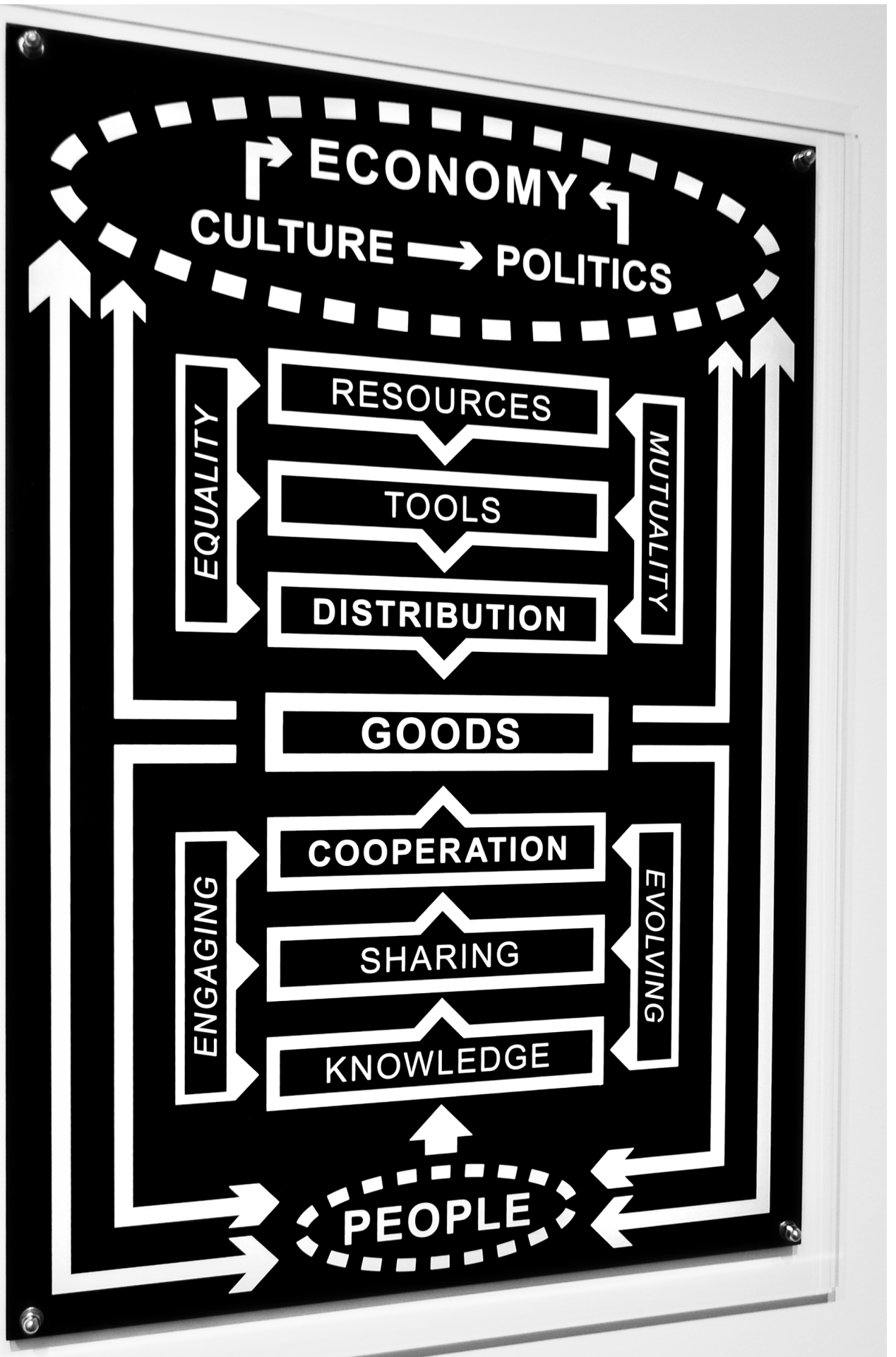
Open Society Structures - Algorithms Triptych

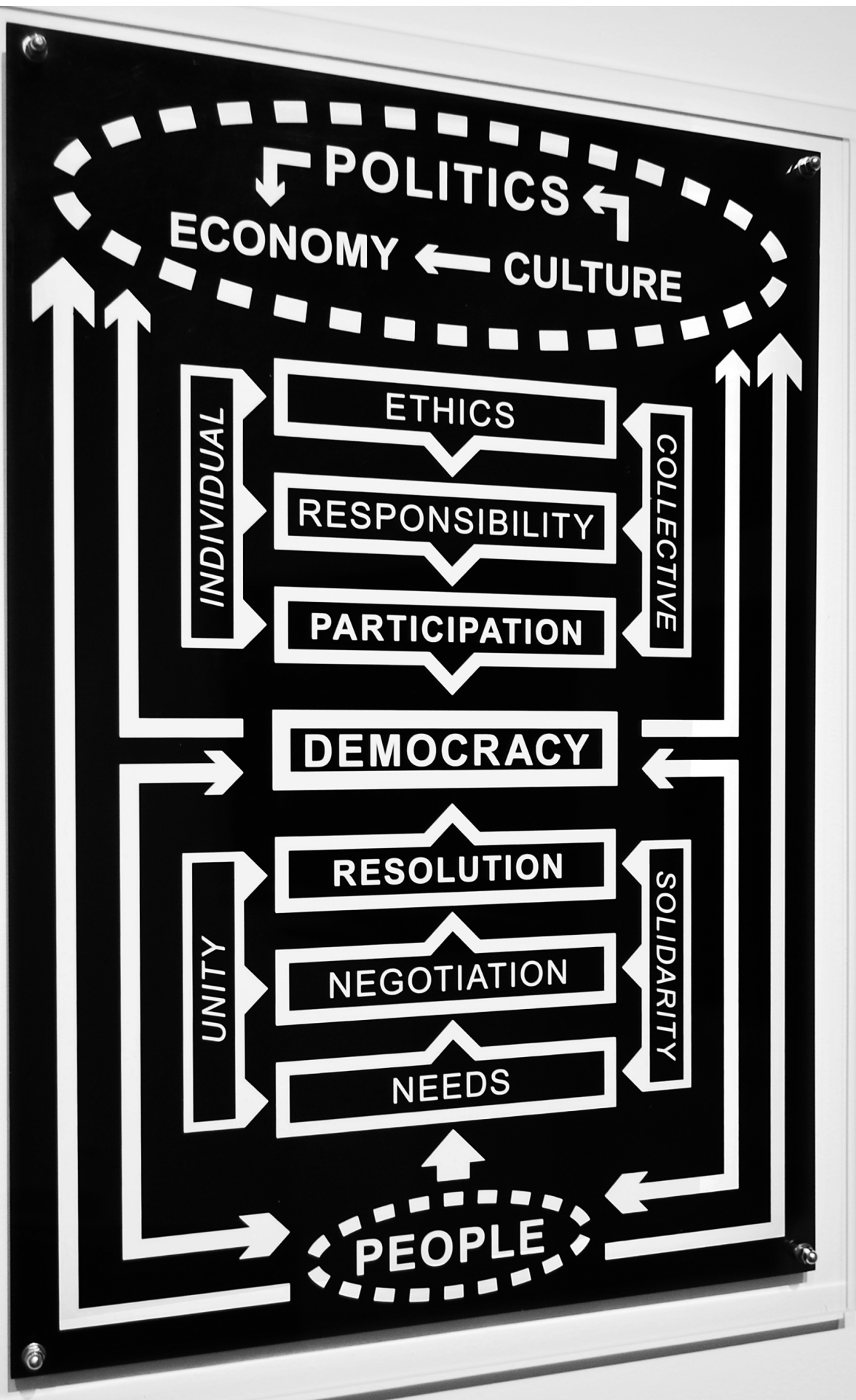
2009. Serigraph print on two layers of plexiglass, bolts. 54x39cm each.

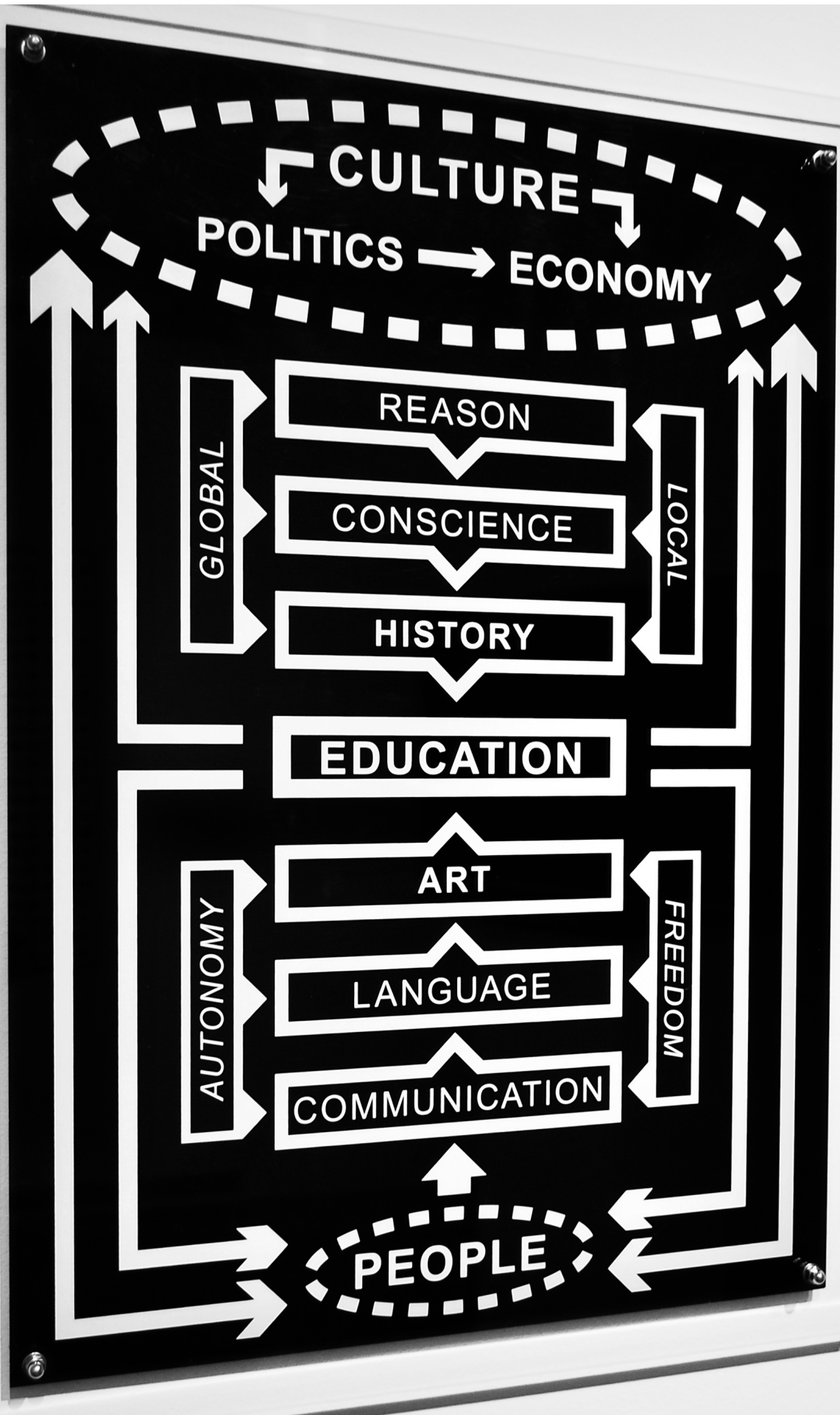


The artwork is presented as a triptych of diagrams that includes a taxonomy of cultural, economic, and political concepts in order to outline the flow of principles for an ideal society. This conceptual framework explored the formation of social structures to bring together egalitarian values, collaborative perspectives, and edifying propositions. These diagrams introduced the idea of organizing society like designing algorithms for operation systems and software, and they refer to the creative process of reflecting and working on complex social systems.





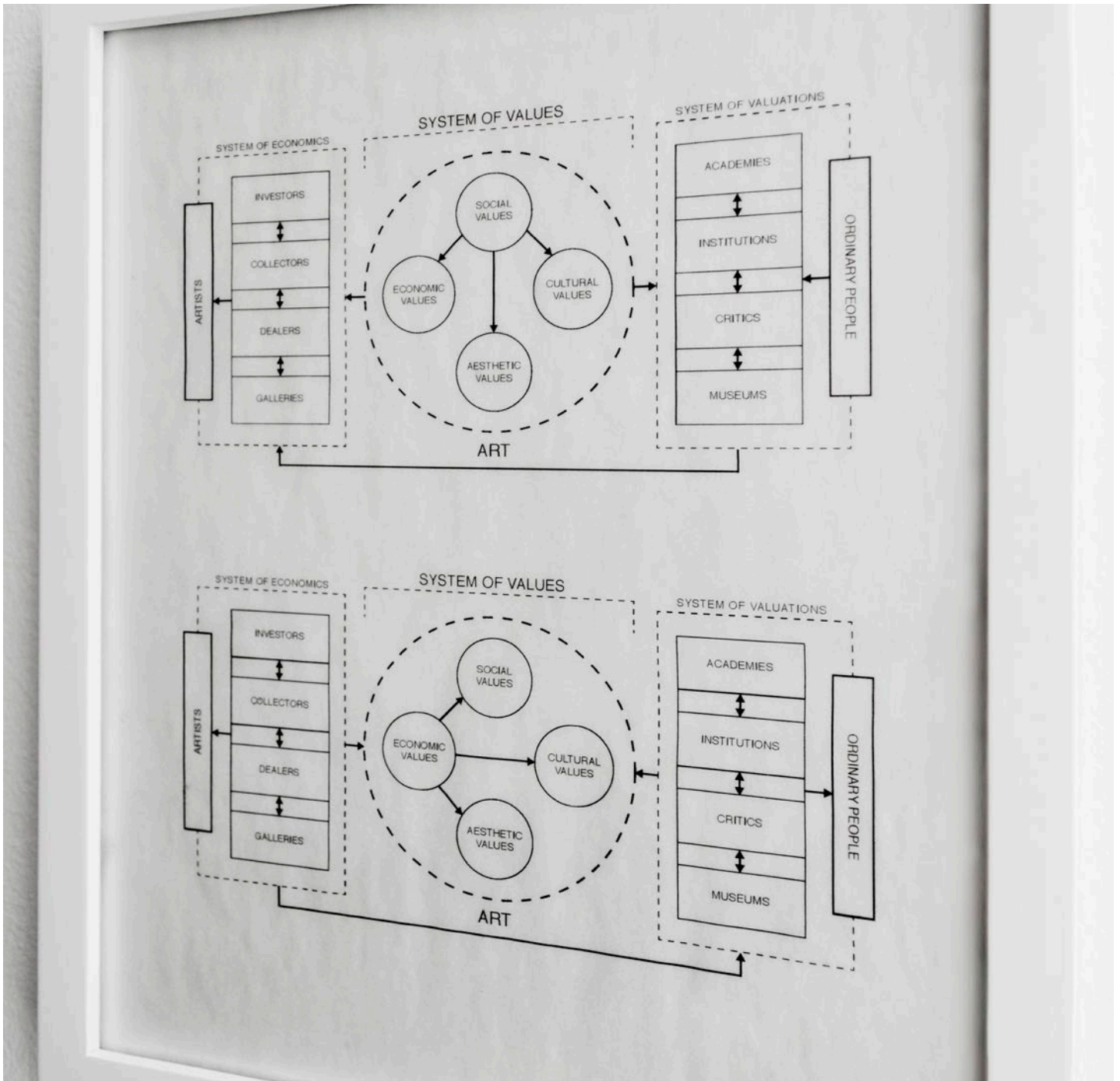




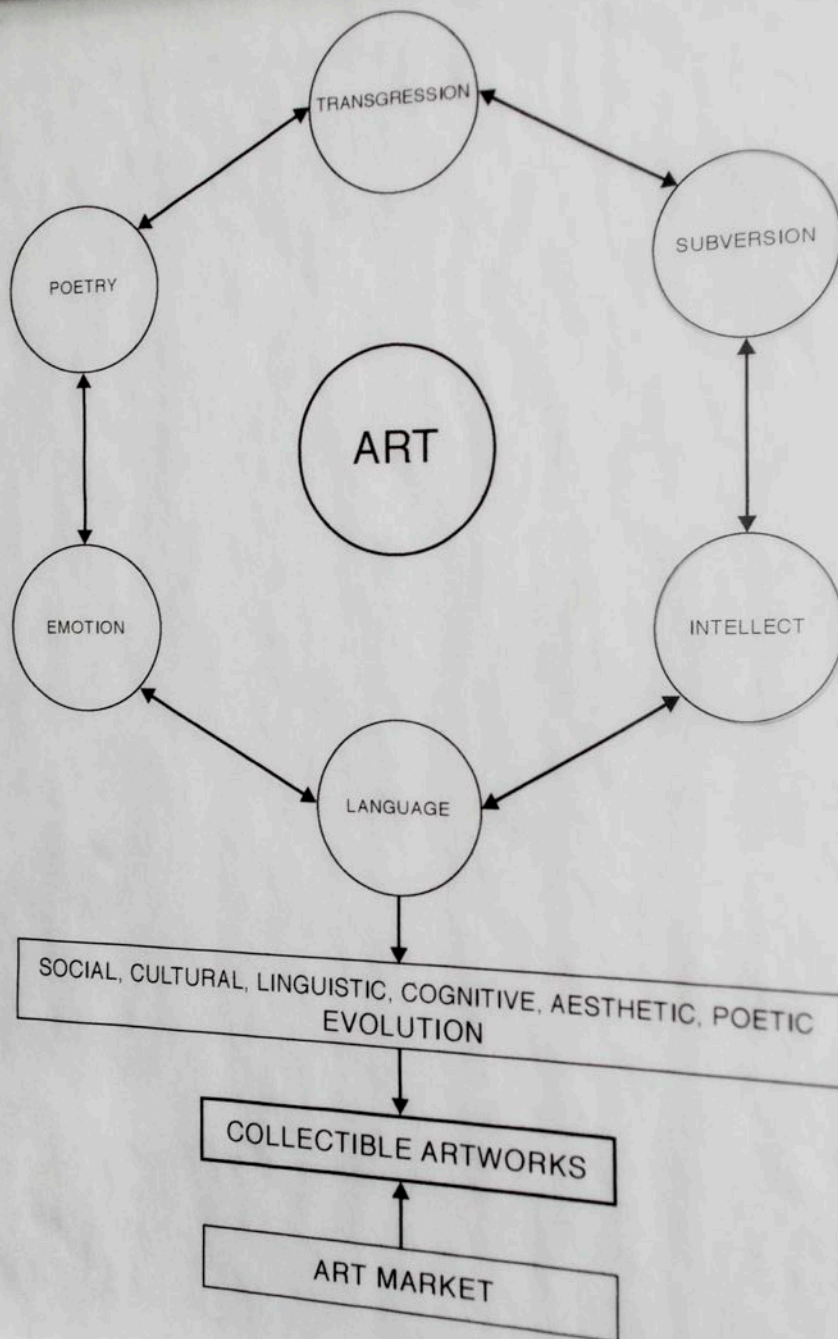
CULTURE

Art Commodities

2014. Inkjet prints on tracing paper.



This artwork is presented as a provocative business model for the art market, which is introduced through an economic and social analysis of the contemporary art world. It proposes alternative modes of trading and collecting artworks for establishing democratic aesthetic values. A protocol called the *Smart Art Market* is enabled by a large series of unique pieces sold for very low prices. This economic model is defined through the *Smart Digital Art Objects*, which is a format invented by the artist to authenticate digital art via cryptography. Ultimately, the idea of collectable digital art, as well as economic and sales models, become the conceptual artwork itself. The artwork is presented with diagrams and texts that subtly use financial and economic language for persuading proposals about sustainable art markets.



HACKING

Hacking Monopolism Trilogy

2005-2011. Mixed media, dimensions variable.

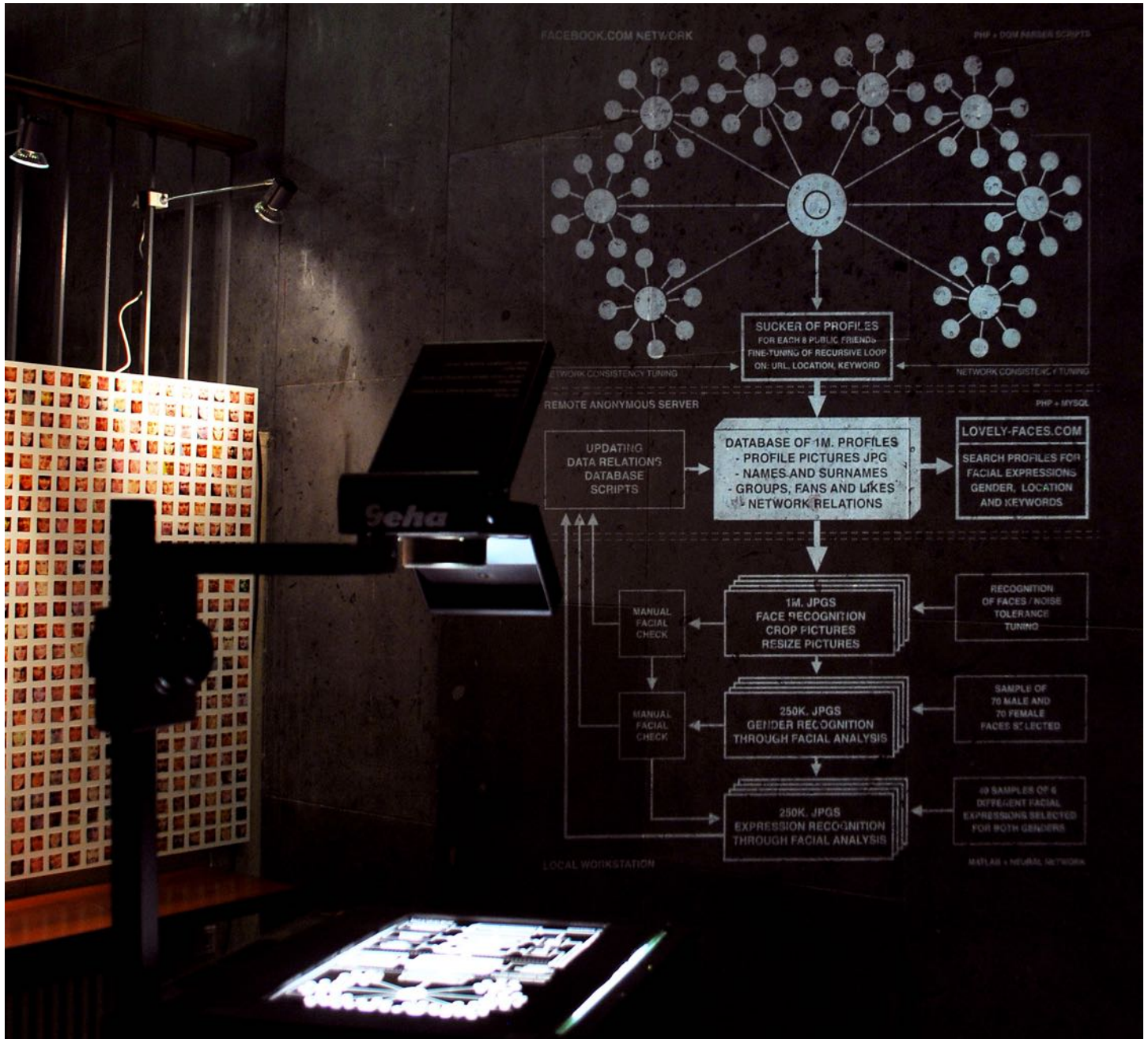


The Hacking Monopolism Trilogy includes the three artworks: *Face to Facebook*, *Amazon Noir* and *Google Will Eat Itself*. The trilogy exploited the technical and economic vulnerabilities of the major Internet companies at the time of their expansion, reconfiguring the way they concentrate, misappropriate, and monetize large quantities of information and user interactions. These works share common methodology and strategy - they all used custom-programmed software in order to target three of the biggest online corporations, employing actual hacks to unsettle their marketing and economic models. All three artworks were media performances created through the exploitation of temporary security vulnerabilities within the Internet giants' platforms. These provocative performances were staged through the global media for millions of spectators worldwide and through interactions with the companies targeted, media outlets, and the general public. The installations include elements from the reactions and interactions with the performances' audiences, diagrams that outline the main processes under which the software has been developed to execute the performances, and custom artifacts that translate the conceptual works.



Face to Facebook

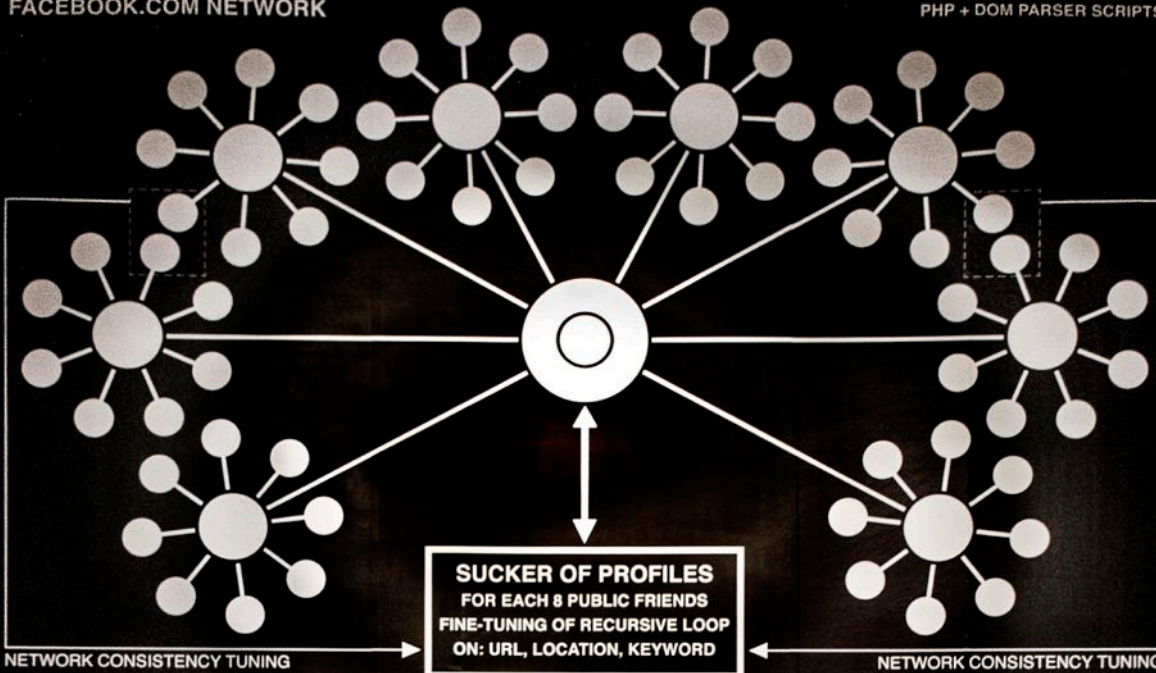
2011. Mixed media, dimensions variable.



This artwork appropriated one million Facebook profiles and posted 250,000 of them on a custom-made dating website with profiles sorted by temperament estimated by artificial intelligence analyzing facial expressions. The dating website (Lovely-Faces.com) provided a stage for anybody to interact with Facebook users' personality traits, while Facebook had to confront the artwork made with its appropriated material and as a result of its security flaws. The project took place over five days of thrilling personal, media, and legal reactions, which became a Global Mass Media Performance. During the performance the artwork received over a thousand mentions in the international press, eleven legal threats, five death threats, and several letters from the lawyers of Facebook. The project addressed surveillance, privacy and the economy of social media monopolies as well as art interventions within global media. Coauthor: Alessandro Ludovico.

FACEBOOK.COM NETWORK

PHP + DOM PARSER SCRIPTS



NETWORK CONSISTENCY TUNING

NETWORK CONSISTENCY TUNING

SUCKER OF PROFILES
FOR EACH 8 PUBLIC FRIENDS
FINE-TUNING OF RECURSIVE LOOP
ON: URL, LOCATION, KEYWORD

REMOTE ANONYMOUS SERVER

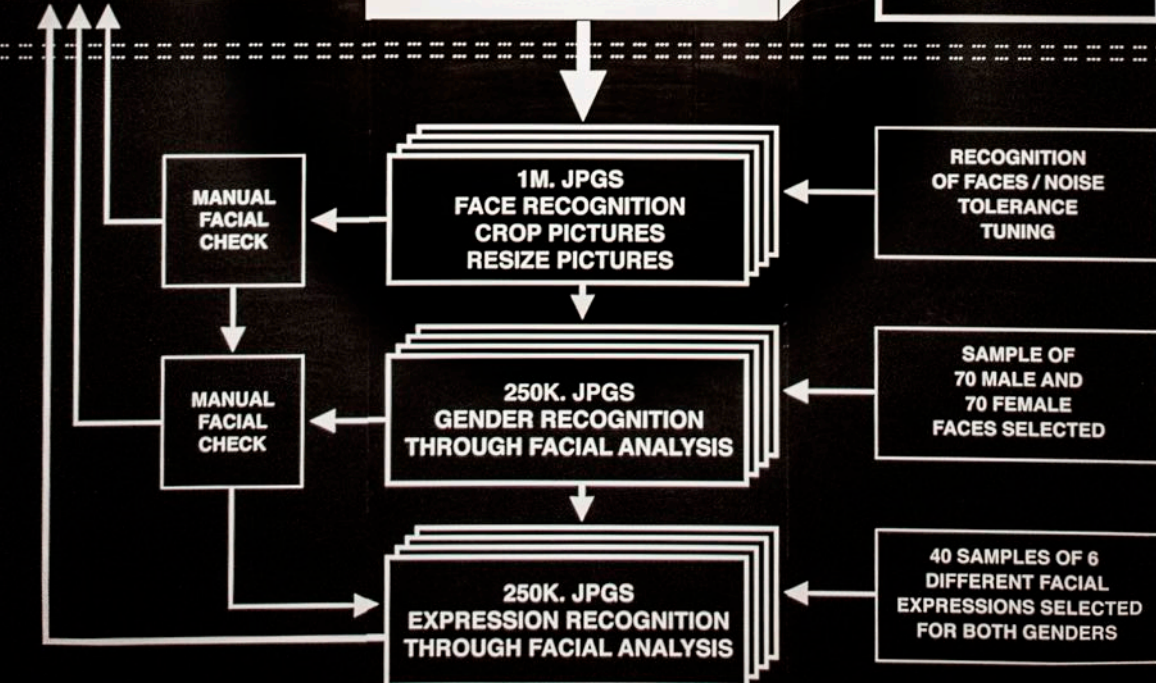
PHP + MYSQL

**UPDATING
DATA RELATIONS
DATABASE
SCRIPTS**

DATABASE OF 1M. PROFILES
- PROFILE PICTURES JPG
- NAMES AND SURNAMES
- GROUPS, FANS AND LIKES
- NETWORK RELATIONS

LOVELY-FACES.COM

**SEARCH PROFILES FOR
FACIAL EXPRESSIONS
GENDER, LOCATION
AND KEYWORDS**

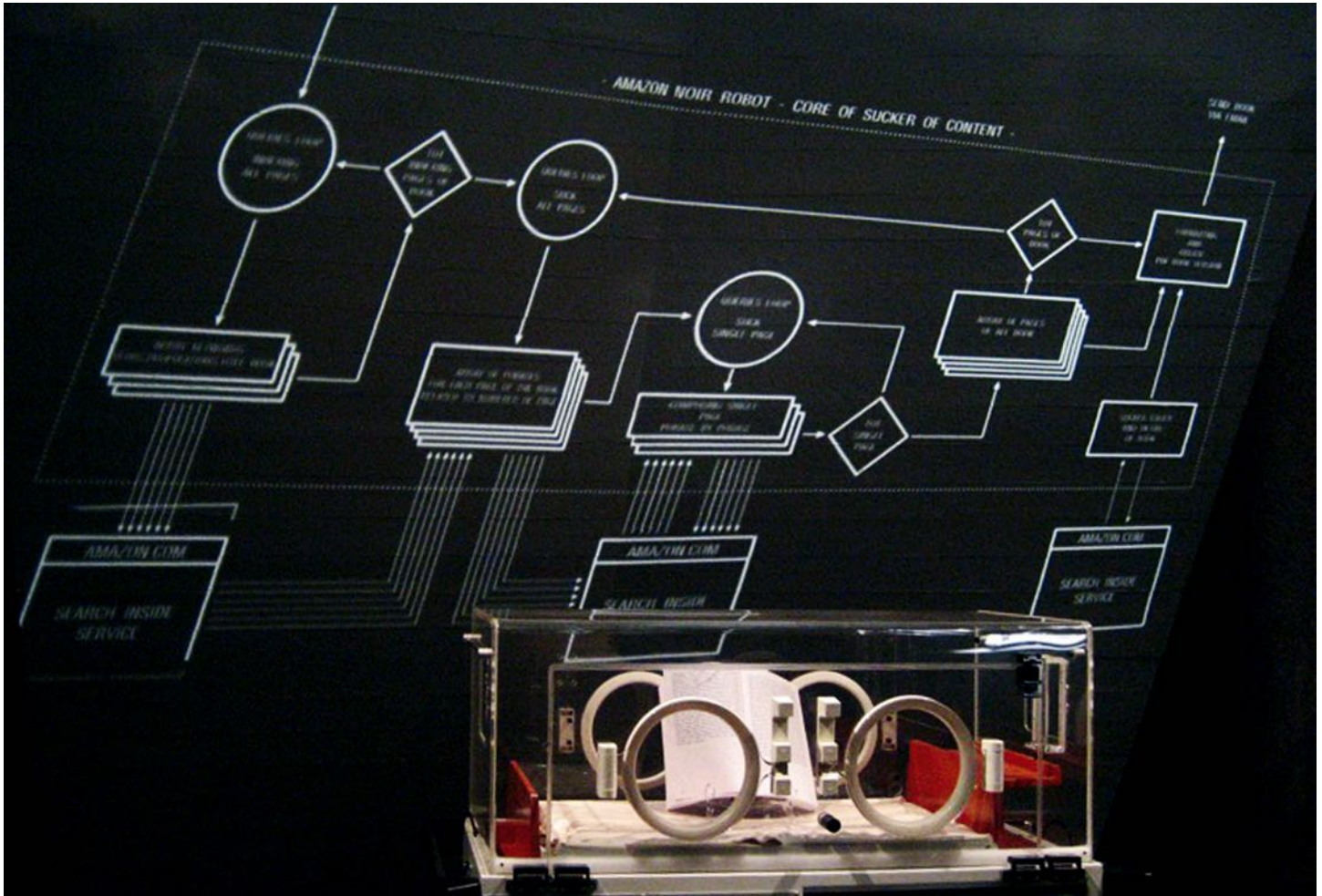


LOCAL WORKSTATION

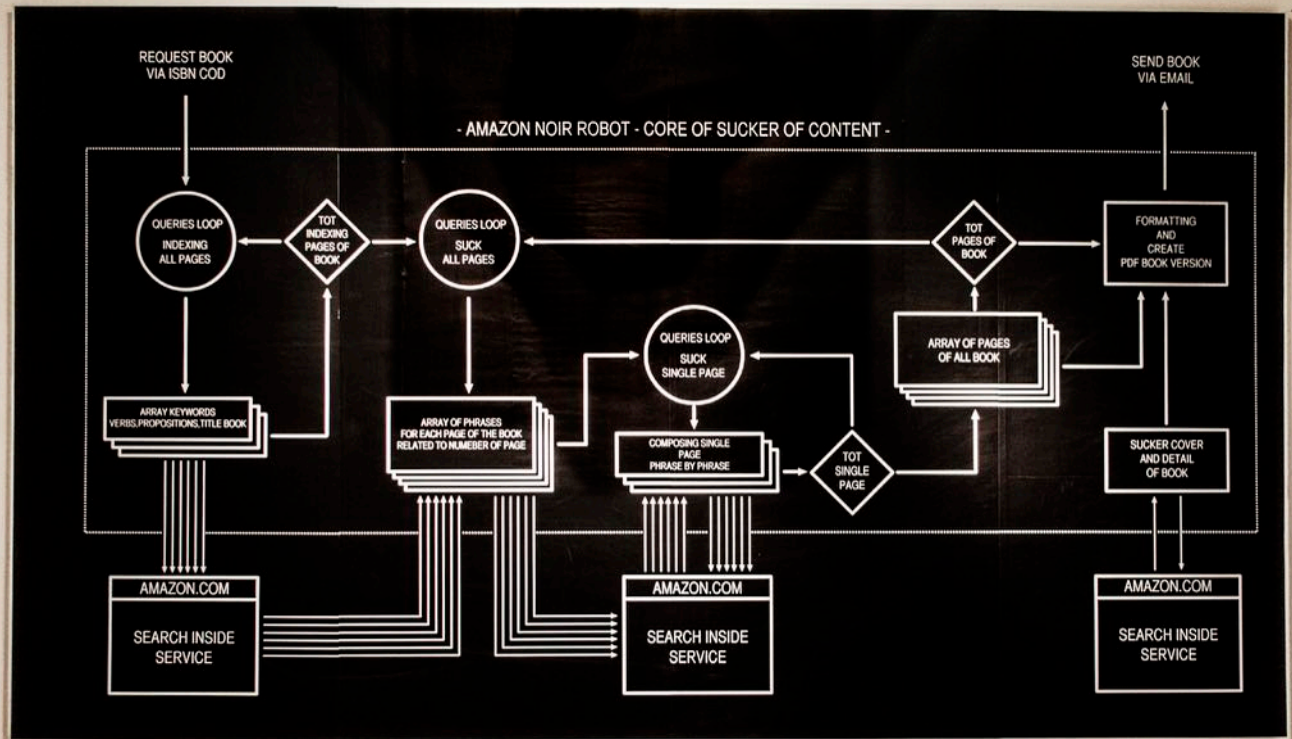
MATLAB + NEURAL NETWORK

2006. Mixed media, dimensions variable.

2006. Mixed media, dimensions variable.

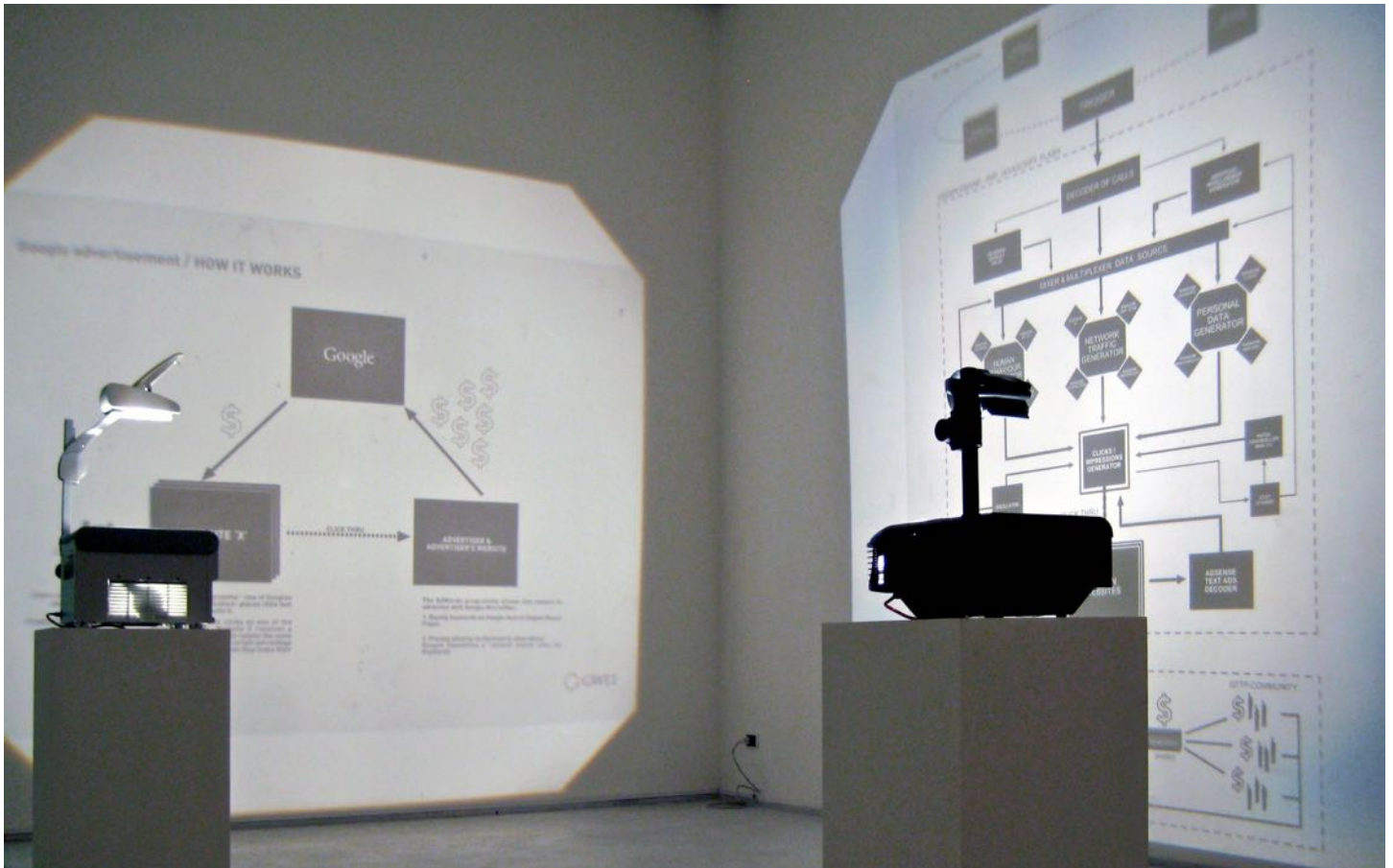


This artwork eluded Amazon.com copyright protections through a sophisticated hack of the “Search Inside” service. Complete digital volumes of books were obtained and reassembled into .pdf format, then redistributed for free. The hacking took place in the time when traditional publishers were persuaded to digitize and hand their publications to Amazon.com. The project generated wide press coverage and, in turn, press inquiries to Amazon, which denied both the hacking and their vulnerability. This media performance was documented through various types of offline installations and with the appropriated books printed and assembled like the originals. The artwork integrated the criminalization of piracy with free circulation and access to knowledge, hence addressing copyright and fair use laws within the disrupted digital economy and information monopolies. Coauthors: Alessandro Ludovico and ubermorgen.



Google Will Eat Itself (GWEI)

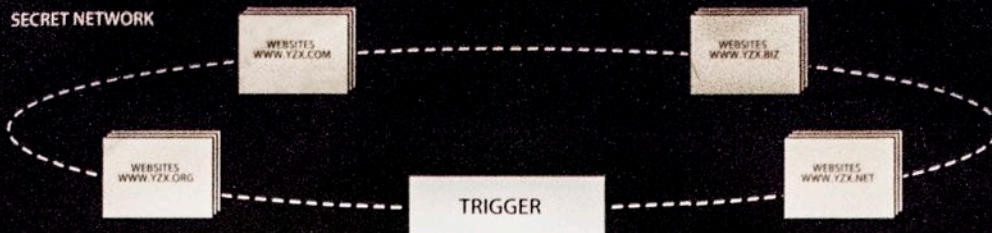
2005. Mixed media, dimensions variable.



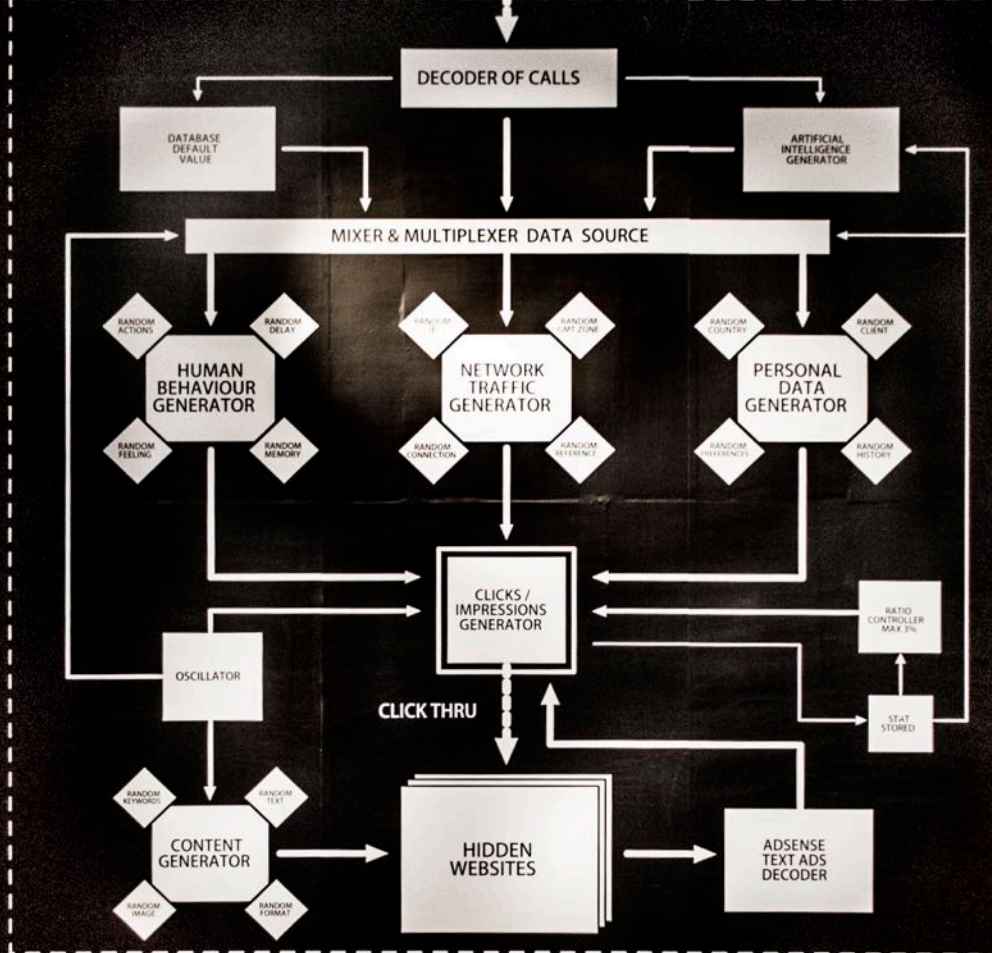
In this artwork, revenue was generated by hacking the Google “AdSense” initiative. Bots were created to automatically click on banner ads placed on a network of hidden websites. The money from the scheme could be used to buy Google’s shares and hand them over via GTTP Ltd., a firm set up for the artwork, which could ultimately distribute the shares to everyone and turn Google into a public company. By establishing this circular model, the project addressed Google’s monopoly over control of online information, internet advertising, and its large economy. In response, the German Google legal department sent a cease and desist letter to the artists threatening legal actions and requesting reimbursements for the money earned from the scheme.

Co-authors: Alessandro Ludovico and ubermorgen.

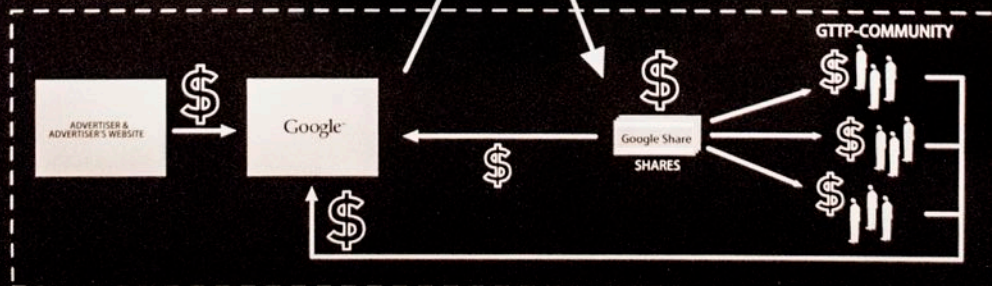
SECRET NETWORK



HIDDEN ENGINE - PHP, JAVASCRIPT, FLASH



GWEI PROJECT



Paolo Cirio

B. 1979, Turin, Italy.

Live/Work in NYC, U.S.



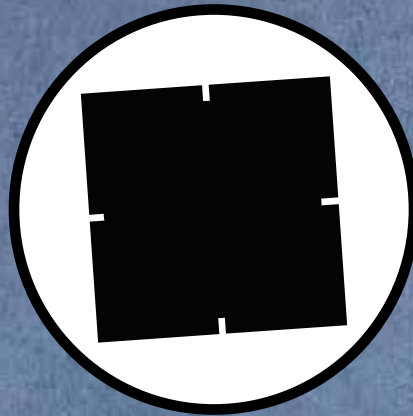
Paolo Cirio works with information systems that impact norms and dynamics of social systems. Cirio's artworks investigate fields such as privacy, copyright, finance and law affected by global communication networks. He shows his conceptual works through prints, installations, videos, online performances and interventions in public spaces. Cirio has exhibited in international museums and institutions and has won numerous prestigious awards. His artworks have been covered by hundreds of media outlets. He regularly gives public lectures and workshops at leading art festivals and universities.

He has won a number of awards, including Golden Nica at Ars Electronica, Transmediale Prize and the Eyebeam fellowship, among others.

Cirio's artworks have been presented and exhibited in major art institutions, including MIT Museum, Boston, 2017; Tate Modern, London, 2017; C/O Berlin, 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; Artium Museum, Basque MCoCA, 2016; Gaîté Lyrique, Paris, 2016; China Academy of Art, Hangzhou, 2015; Somerset House, London, 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; 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; Wywłaszczeni 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.

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

His artworks are often covered by global media such as CNN, Fox News, Washington Post, Huffington Post, Global Village, O Globo, ABC, Daily Mail, Toronto Standard, Der Spiegel, ZEIT,



Texts to the World
as it is and as it should be
Issue no. 16

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Texte zur Welt
wie sie ist und wie sie sein sollte
Heft 16

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man bekommt sie geschenkt.

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