

2016



ITA

This artwork is composed of over fifteen million mugshots of people arrested in the U.S. It obfuscated the criminal records of six mugshot websites by cloning them, blurring their pictures, and shuffling their data. A participatory feature let people judge the individual arrested by deciding to keep or remove their records from the mugshot websites. The artwork was subject to legal threats from owners of mugshot websites and received support from victims of mugshot extortion. Obscurity

explores information ethics and the emotional underpinning of unflattering reputation exposed on the Internet. Beyond reporting on mass incarceration, the social experiment, and the performative hack, the artist also designed the Internet privacy policy *Right to Remove*, which advocates for the legal right to remove personal information from search engines by adapting the *Right To Be Forgotten* for the United States of America.

FACE TO FACEBOOK— HACKING MONOPOLISM TRILOGY



2011

This artwork appropriated one million Facebook profiles and posted 250,000 of them on a custom-made dating website with profiles sorted by social temperament, which was estimated through trained artificial intelligence analyzing facial expressions. The dating website, *Lovely-Faces.com*, provided a stage for anybody to interact with Facebook users' personality traits such as smugness, easy-goingness or slyness. 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, which had to confront this artistic intervention made with its appropriated material and as a result of its security flaws. The project addressed surveillance, privacy and the economy of social media monopolies, as well as performing art interventions within global media.



2012 — 2017

In this artwork, photos of people found on Google Street View were posted at the same physical locations from where they were taken. Life-size posters were printed in color, cut along the outlines, and then affixed to the walls of public buildings at the precise spot where they appear in Google Street View. This project revealed aesthetic, biopolitical, economic and legal issues concerning privacy, copyright and visual perception,

which can be explored through the artist's theoretical considerations. The artwork re-contextualized ready-made informational material, and re-enacted a social conflict: 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, over public and private information.

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