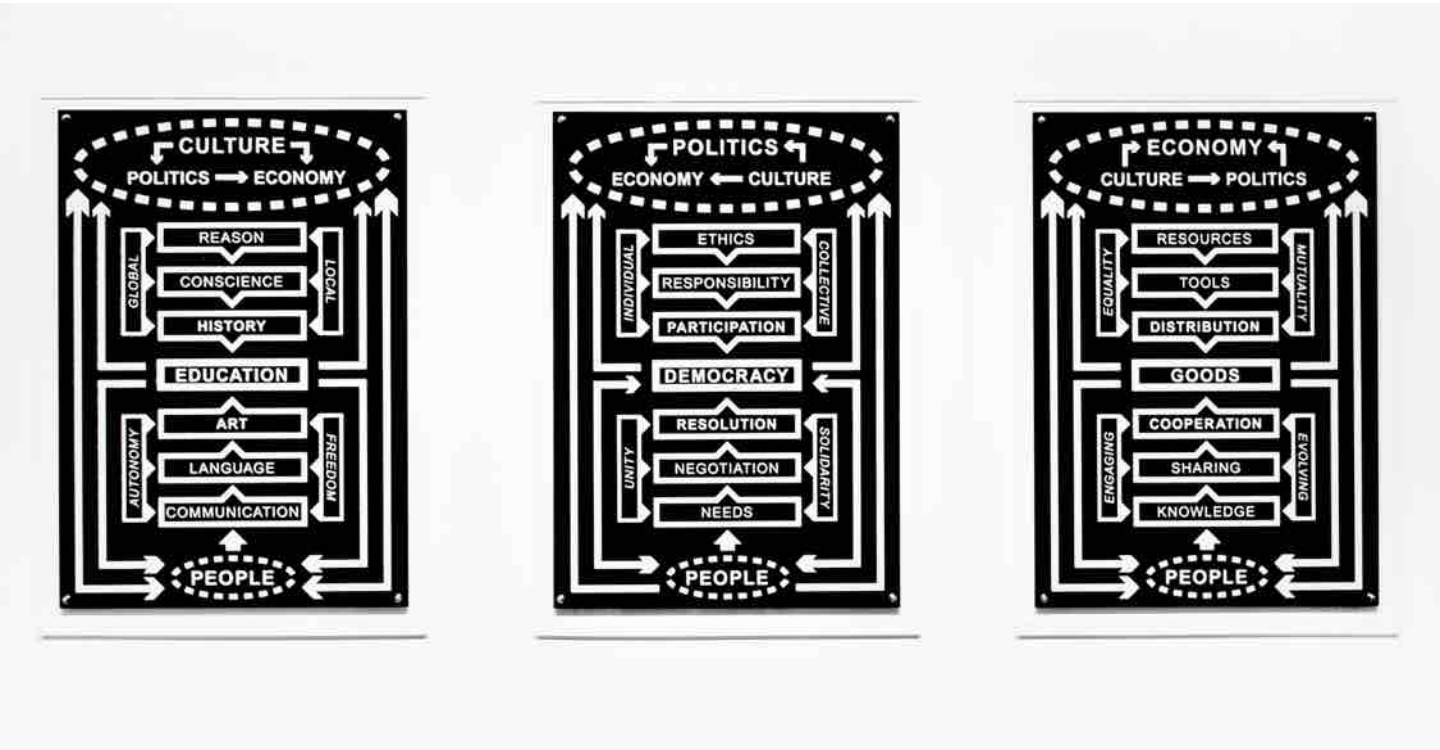
Paolo Cirio

SOCIAL ALGORITHM ART
Diagrams for Social Realities



Social Algorithm Art by Paolo Cirio.

Processing information is pure raw power. It is about the creation of the social reality. Social Algorithm Art forms the information flow, therefore it programs reality.

Social Algorithms sculpt information as a material that can be shaped for building new social structures and systems. The artist draws the algorithm that molds information, thus the artist's concept is the ultimate creation of reality.

These diagrams give instructions for activating social dynamics through manipulating the present flow of reality. Anyone can re-create these sculptures by simply following the artist's flowcharts of Social Algorithms.

Social Algorithms want to bring about progress. They propose new realities through a set of instructions to be followed step by step. They are propositions of how to activate social evolution by simply following the flowcharts of the diagrams.

Reality should be re-processed and re-organized, as society always needs improved algorithms.

Social Algorithms activate social performances, confronting their public with new social dynamics and forms of participation. The performances enabled by Social Algorithms can impact the social forms directly or they can remain potentials to be explored conceptually.

Social Algorithms Art takes on the form of active drawings, productive sculptures, and functional performances. Finally, classic artistic practices such as drawing, sculpting and performing are able to effectively influence social realities.

The diagrams of Social Algorithms are blueprints for social software, which when launched into the operation system of our society, they start to interact with the tasks of the applications that organize the construction of the social reality in order to change it.

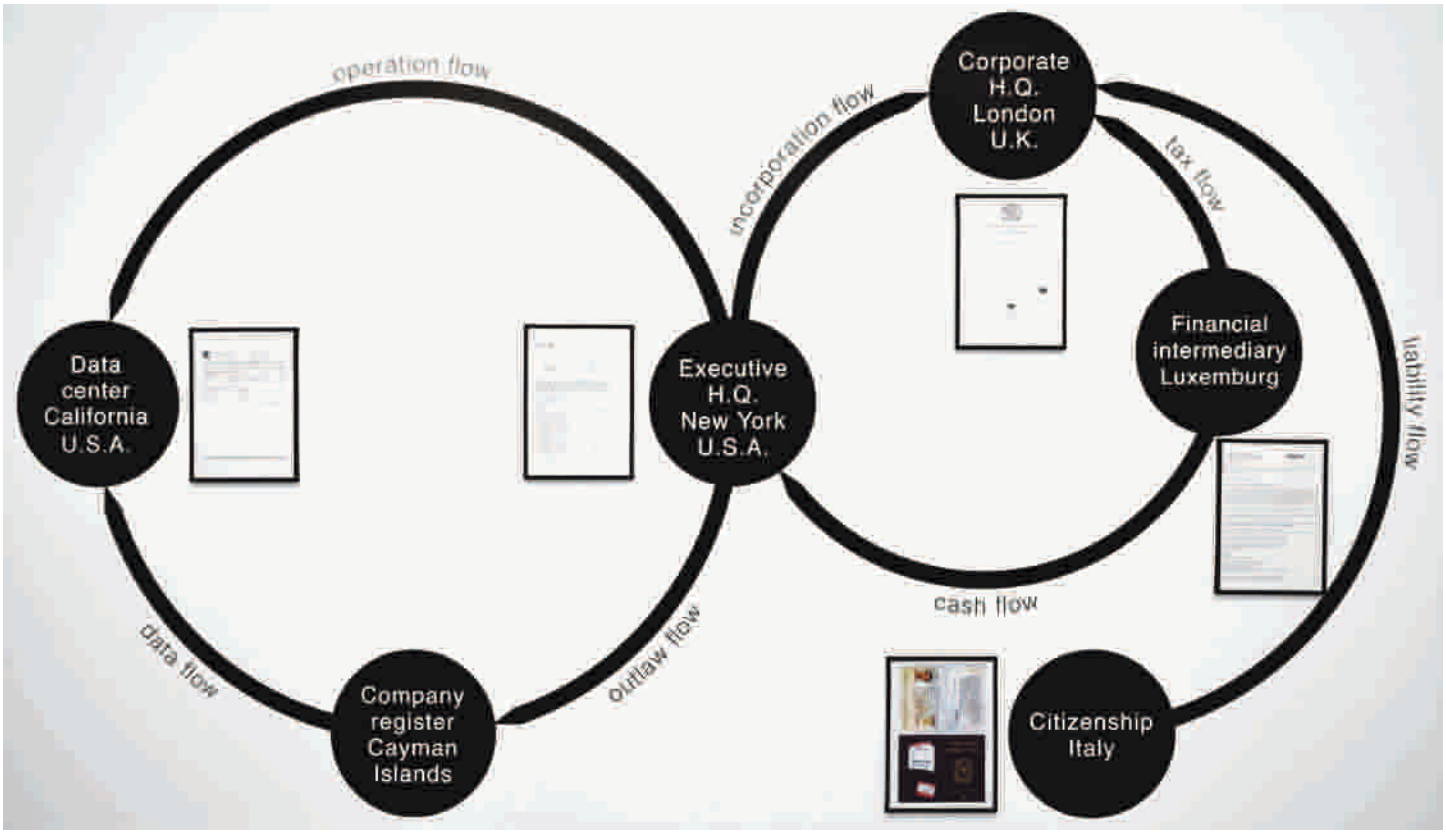
ECONOMY

Loophole for All

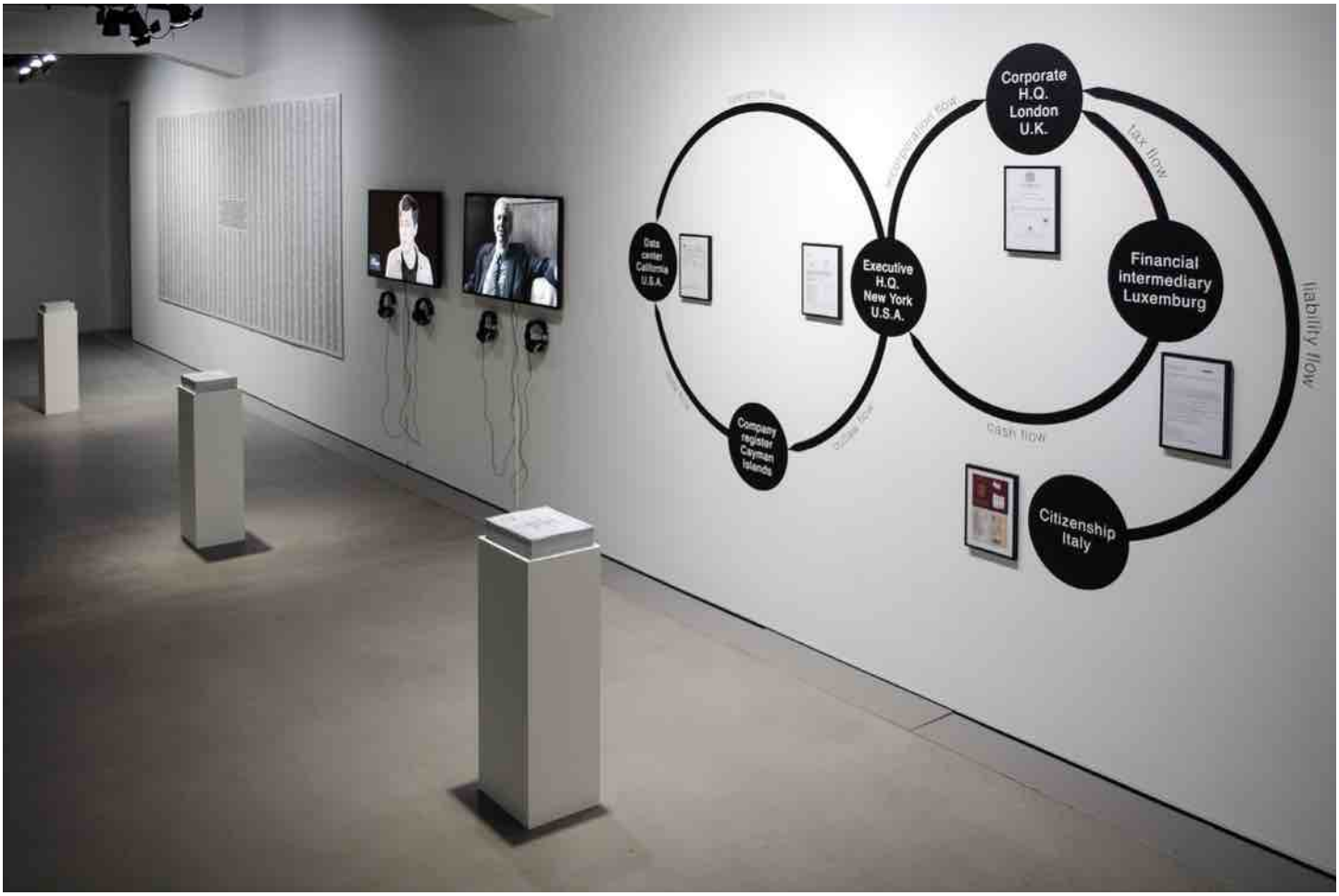
2013. Two video channels and digital prints, US letter size.

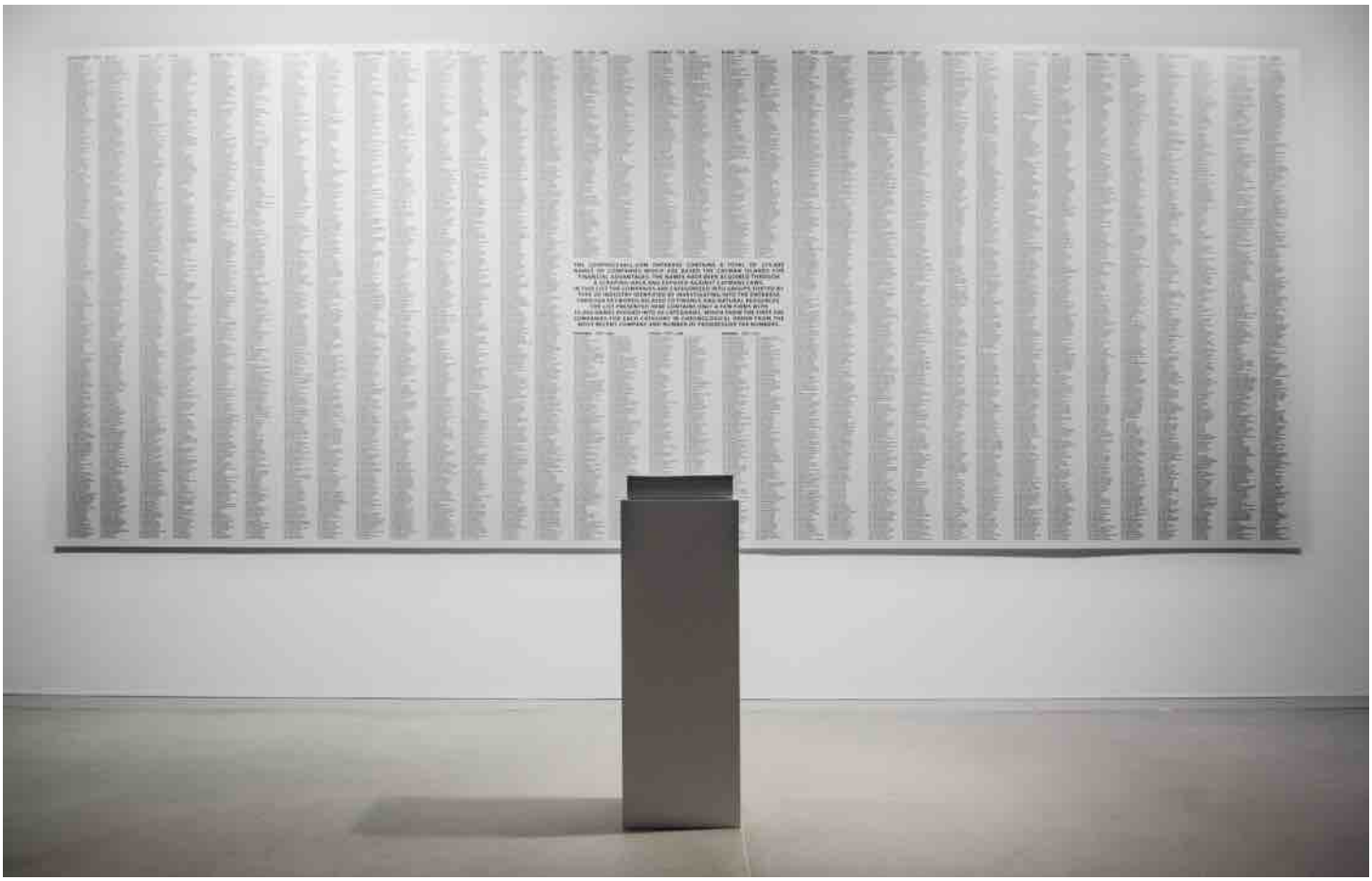
This artwork unveiled over 200000 Cayman Islands companies and reversed global finance machination to serve a creative agenda. The website Loophole4All.com promoted the sale of real identities of anonymous Cayman companies at low cost to democratize the privileges of offshore businesses by forging Certificates of Incorporation documents for each company, all issued with the artist's real name and signature.

This performance generated international media attention, engaged an active audience and drew outrage from authorities on the Cayman Islands, international law and accounting firms, PayPal, and real owners of the companies. 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.


operation flow
Corporate H.Q. London U.K.
incorporation flow
tax flow
Data center California U.S.A.
Executive H.Q. New York U.S.A.
Financial intermediary Luxemburg
liability flow
cash flow
data flow
outlaw flow
Company register Cayman Islands
Citizenship Italy

HSBC
PAOLO CIRIO
C/O EYEBEAM ART
540 W 21ST ST
NEW YORK NY 10011-2812
32-00609
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.
Executive H.Q. New York U.S.A.

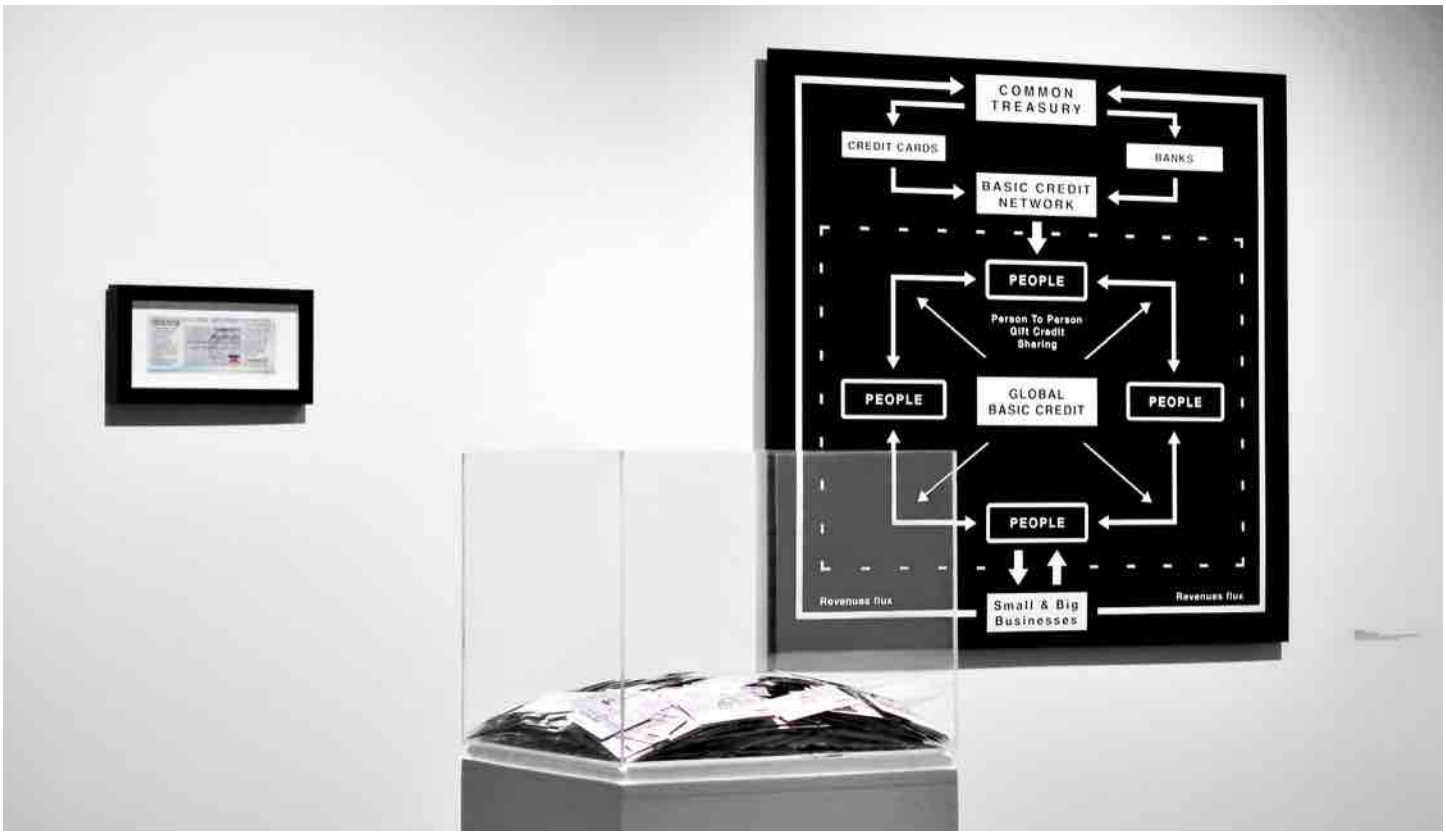

Corporate H.Q. London U.K.
tax flow
Financial intermediary Luxemburg
liability flow
Executive H.Q. New York U.S.A.
Data center California U.S.A.
Company register Cayman Islands
cash flow
Citizenship Italy



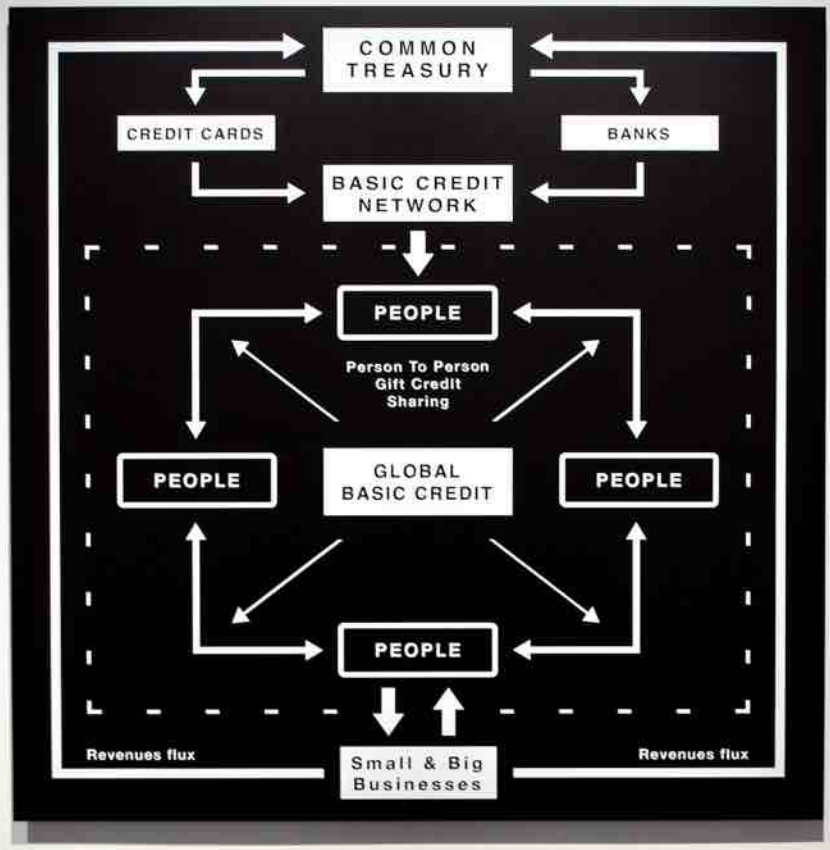
Data
center
California
U.S.A.
Certificate Of Incorporation

P2P Gift Credit Card - Gift Finance

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



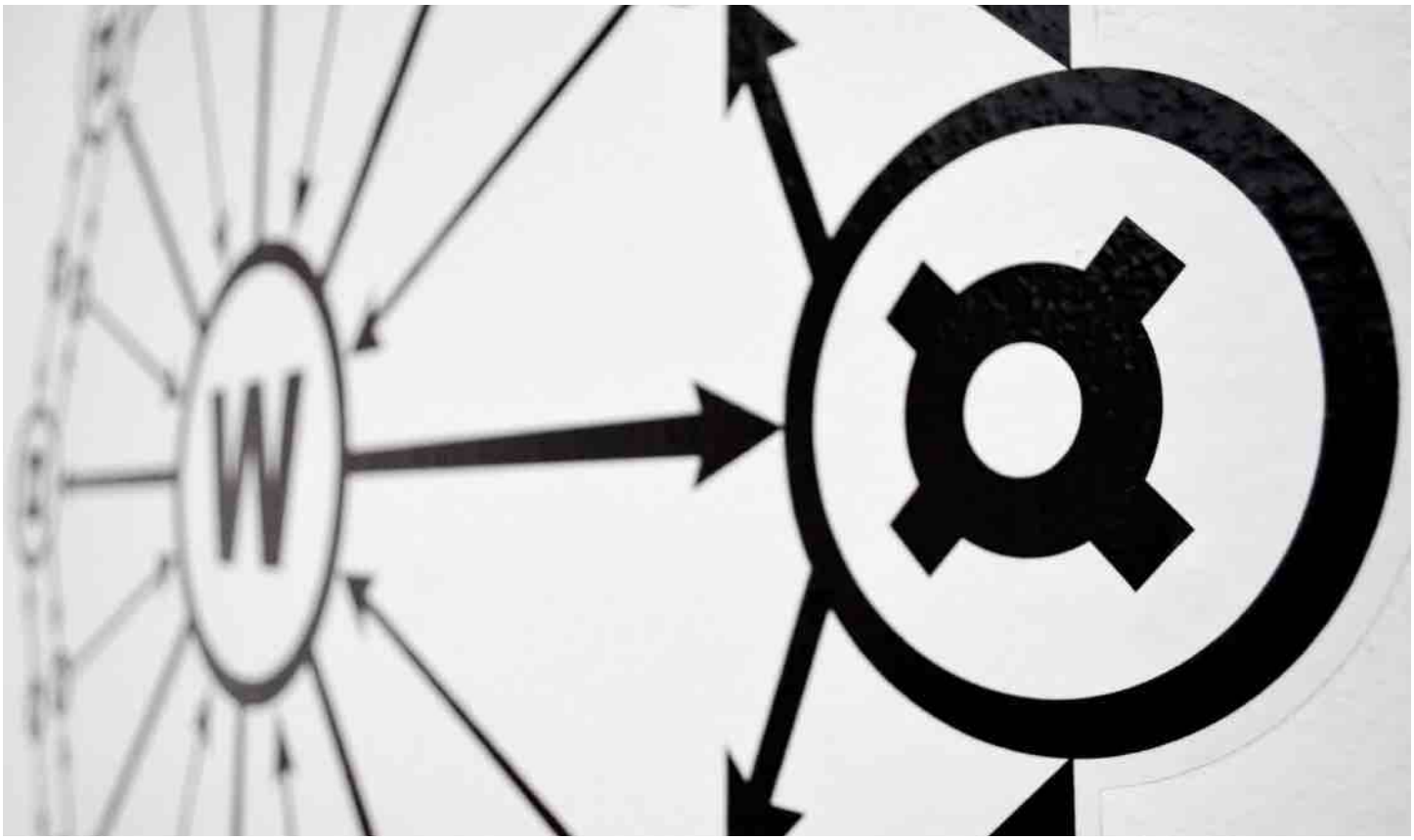
This project proposes an alternative financial model based on a Peer-to-Peer social architecture. It offers an innovative participatory system using counterfeit virtual money by issuing forged VISA credit cards. The project introduced Gift Finance, a monetary policy based on free universal credit without 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 are available by request at P2PGiftCredit.com, and they have been distributed worldwide via mail, in the art exhibitions and public interventions.


COMMON TREASURY
CREDIT CARDS
BANKS
BASIC CREDIT NETWORK
PEOPLE
Person To Person Gift Credit Sharing
PEOPLE
GLOBAL BASIC CREDIT
PEOPLE
PEOPLE
Revenues flux
Small & Big Businesses
Revenues flux

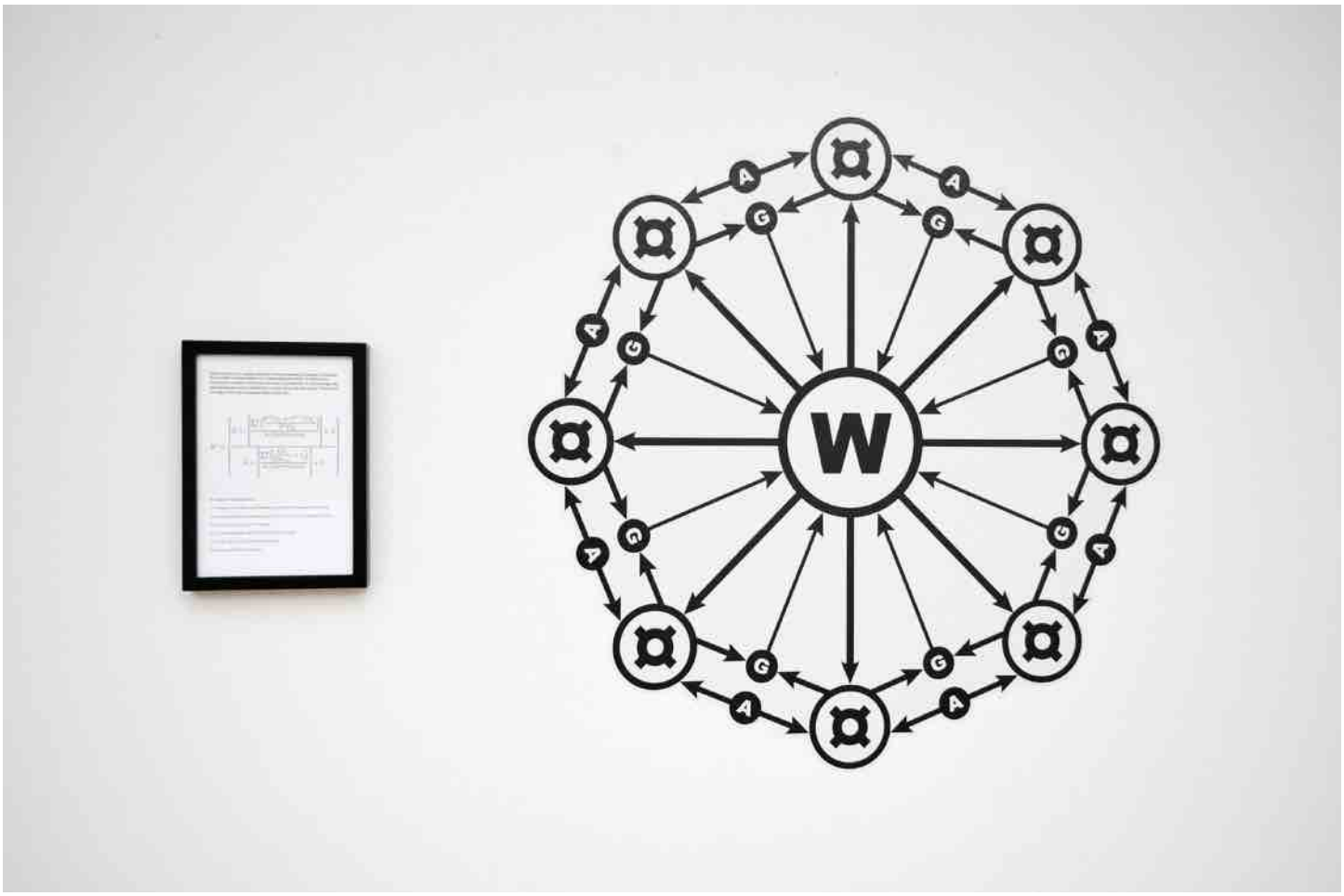
Introducing the P2P Credit Card
Activate your card now and receive £100 of free credit!
This unique credit card helps with all your everyday costs and is a revolutionary way to create credit for your relatives and friends.
Thanks to our innovative person-to-person system, you can generate more credit 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
Gift Credit Card
The fastest way to get and make money
4007 9999 8543 6508
03/20
GIFT CARD RECIPIENT
VISA
P2PGiftCredit.com
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!*

(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 combines art with the material that governs contemporary society and in doing so, it aims to introduce new art practices.
The artwork seeks to inspire social progress through envisioning positive and innovative economic tools. It 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 elements indicate how the value of the currency is calculated and how its liquidity is created and maintained, while an accompanying text indicates how the equation and algorithm work.

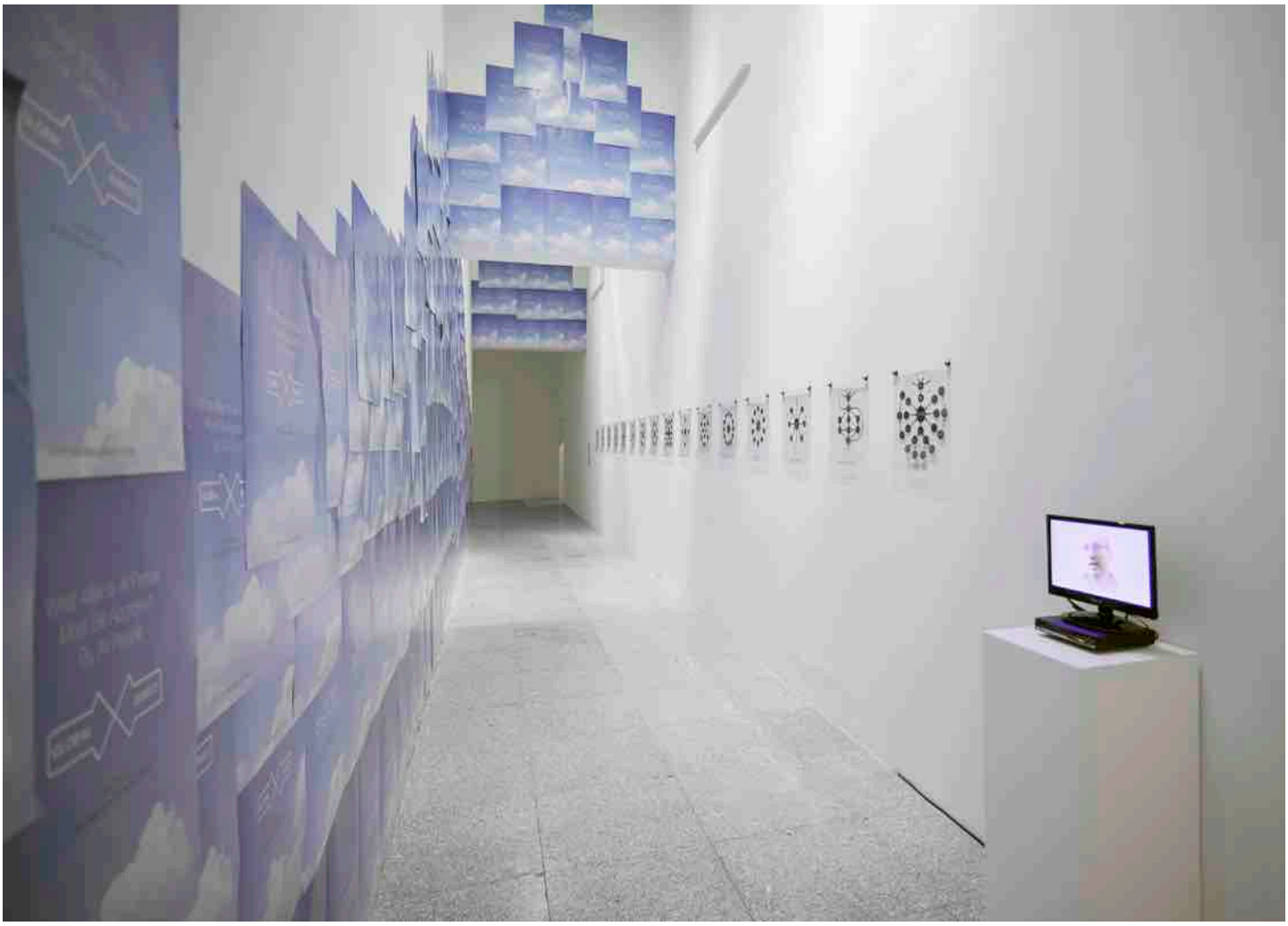

W

W

POLITICS

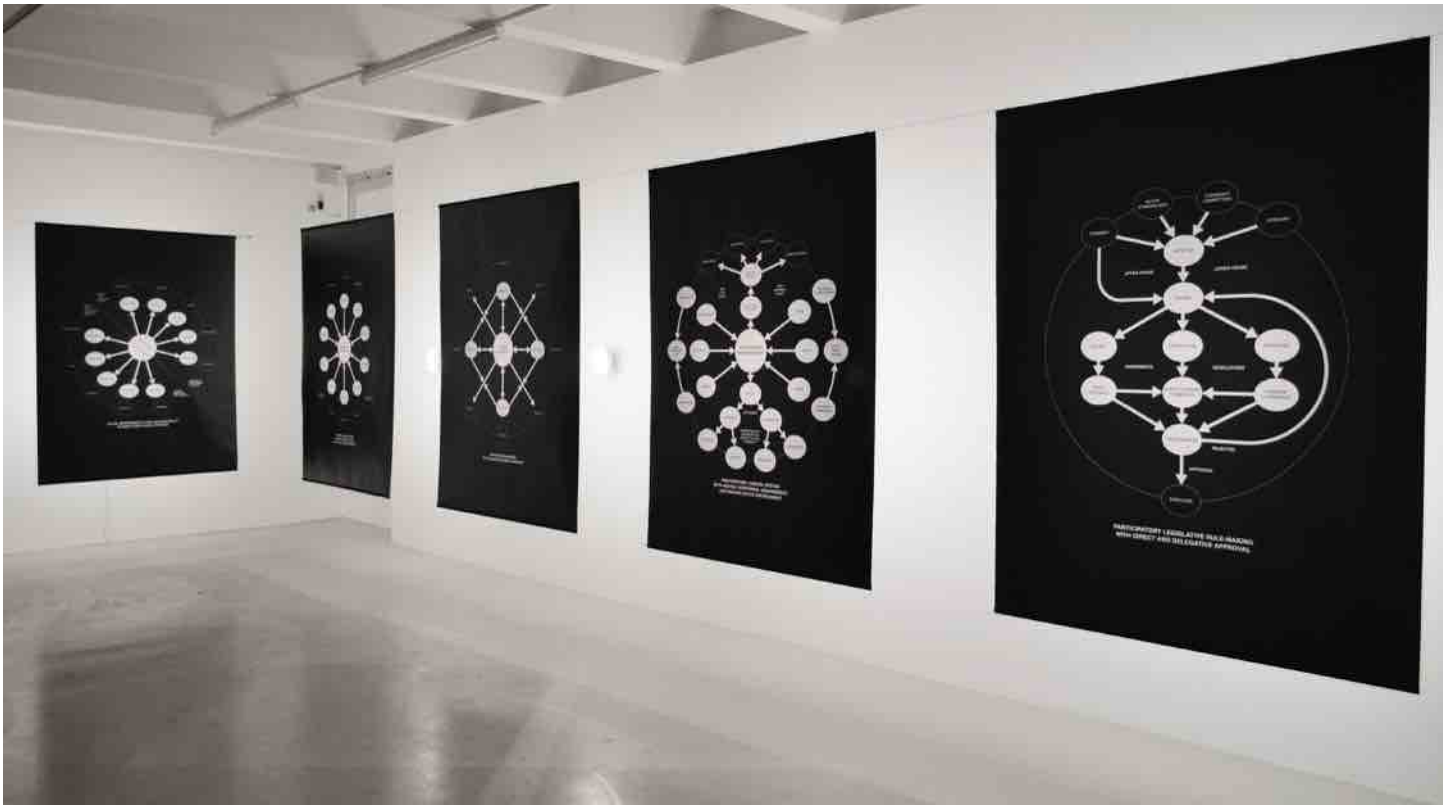
Global Direct

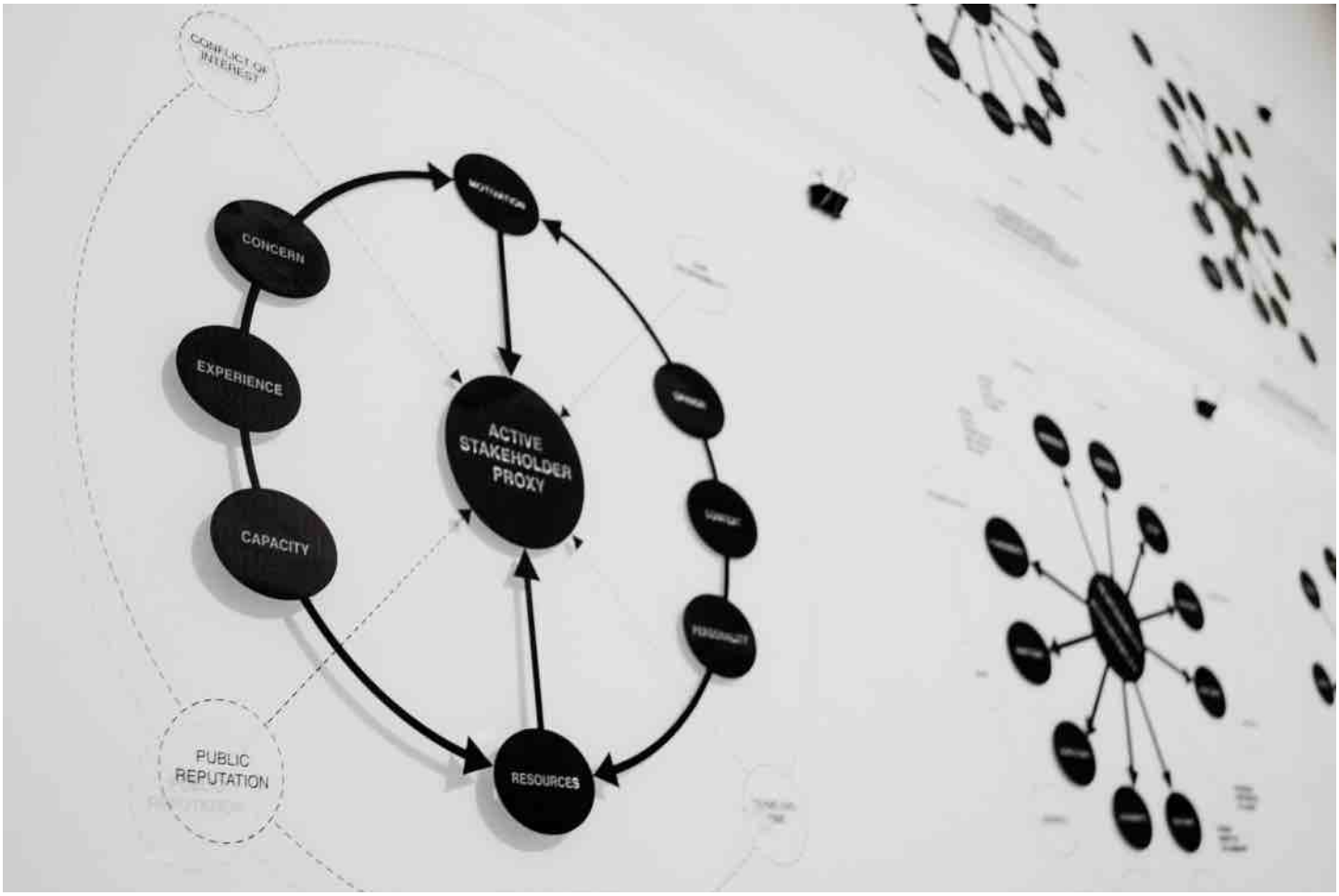
2014. Mixed media, dimensions variable.

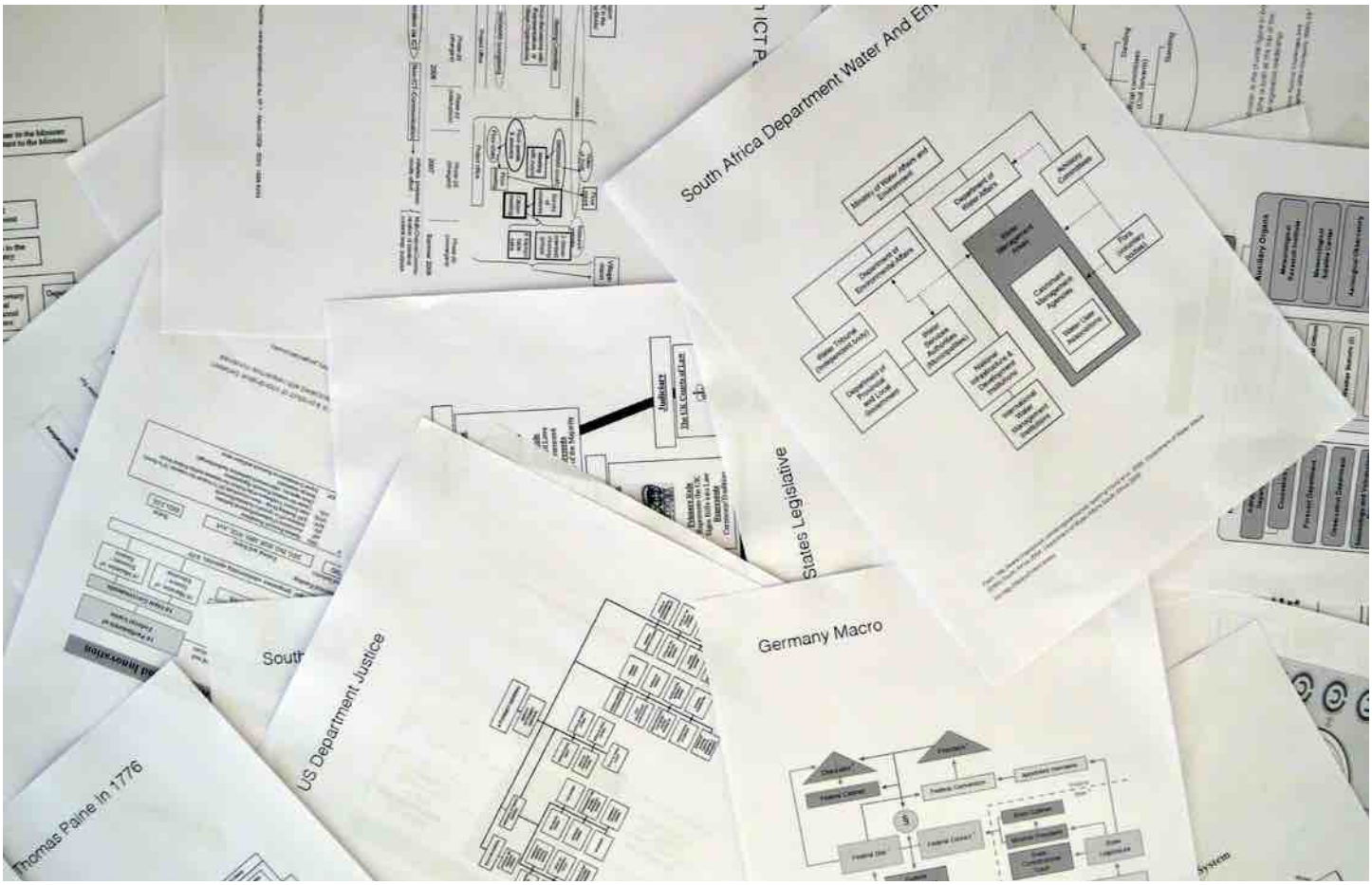


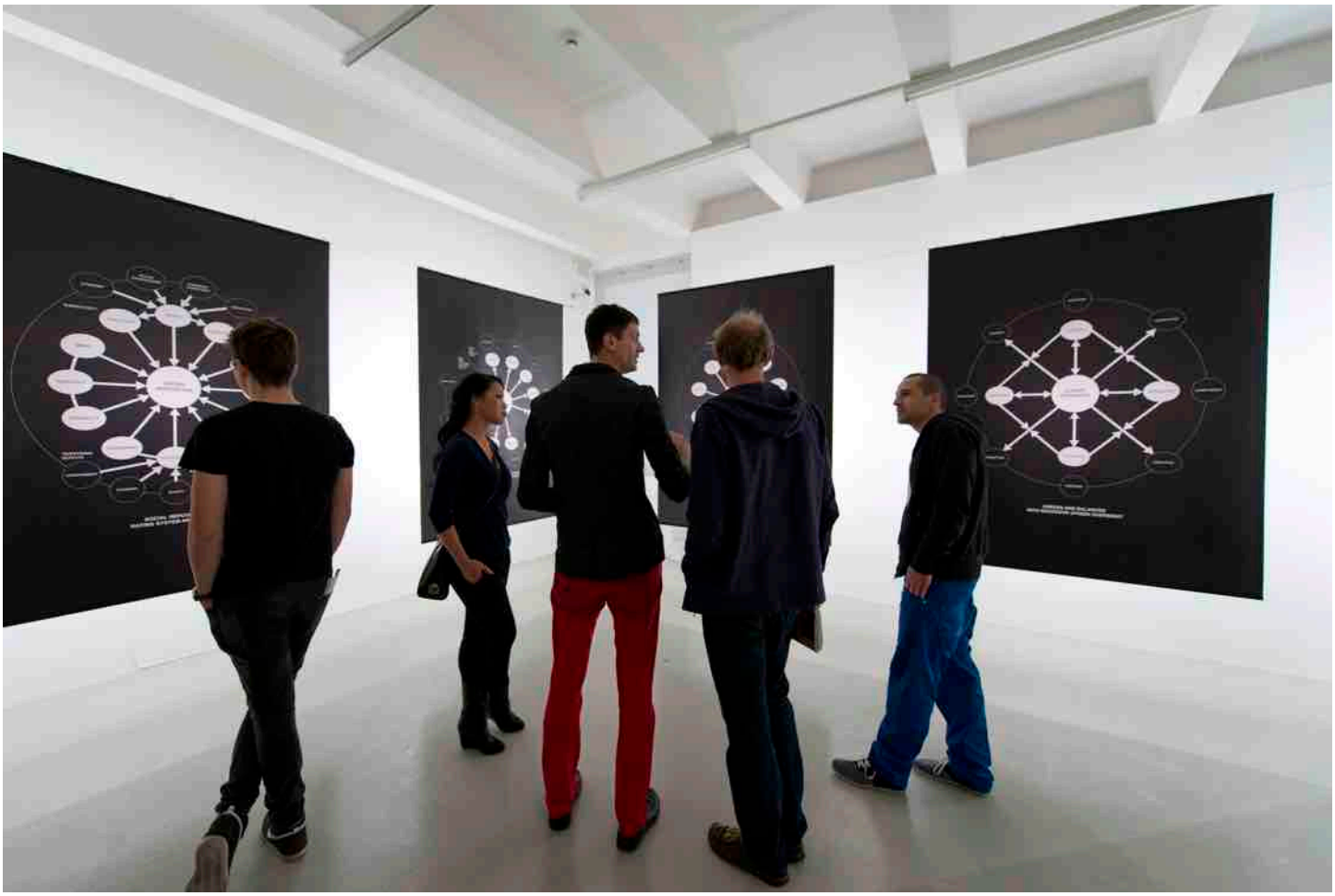
Global Direct illuminates the idea of worldwide democracy within the tradition of utopian artistic visions. To illustrate the conceptual work the artist drew a series of fifteen diagrams of alternative protocols, procedures and policies for actualizing a global participatory democracy. These creative organograms were informed by research on contemporary forms of democracies 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.

UNIVERSAL
CONSTITUTION



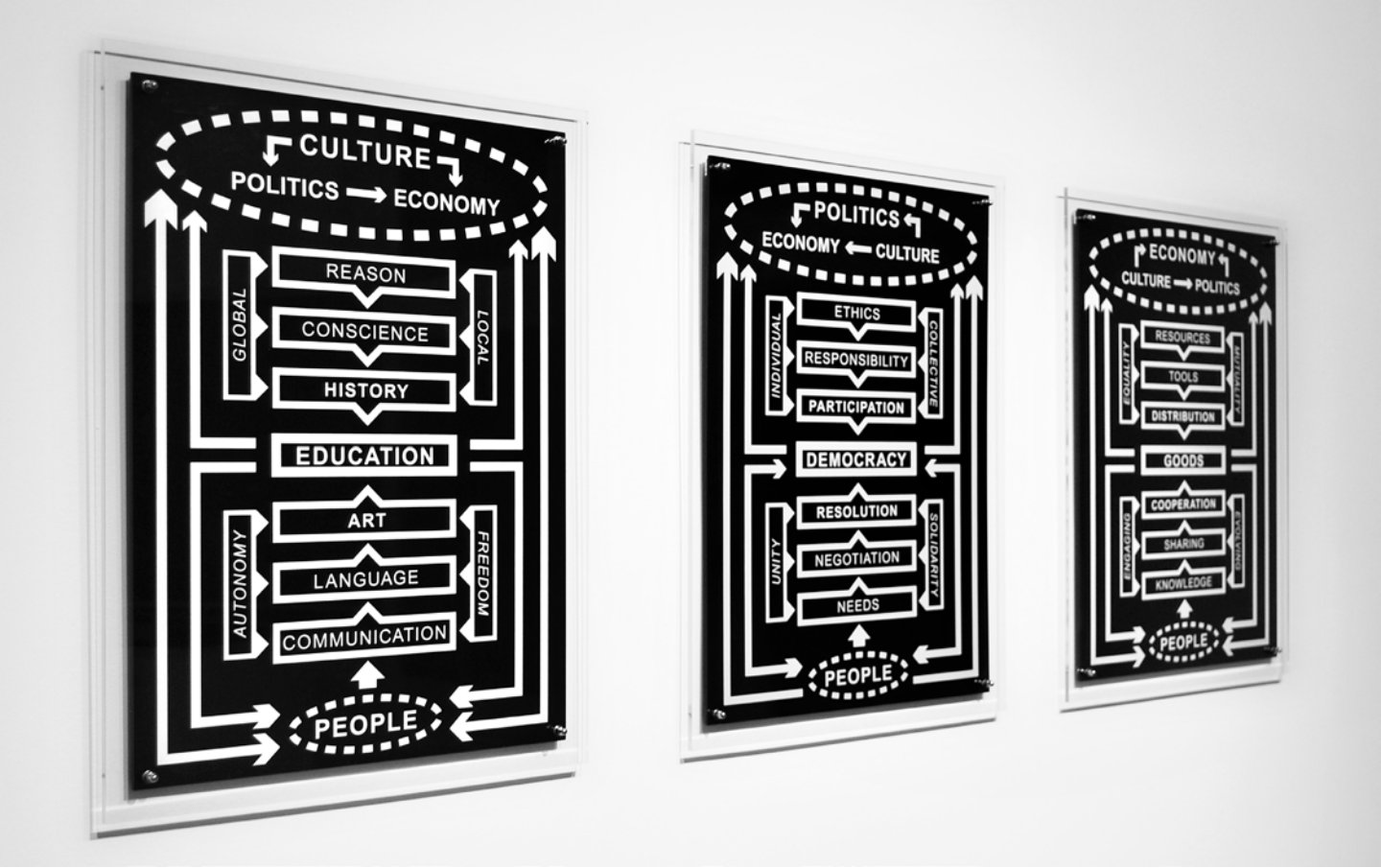

CONFLICT OF INTEREST
CONCERN
EXPERIENCE
CAPACITY
ACTIVE STAKEHOLDER PROXY
PUBLIC REPUTATION
RESOURCES


South Africa Department Water And Env
States Legislative
US Department Justice
Germany Macro
Thomas Paine In 1776

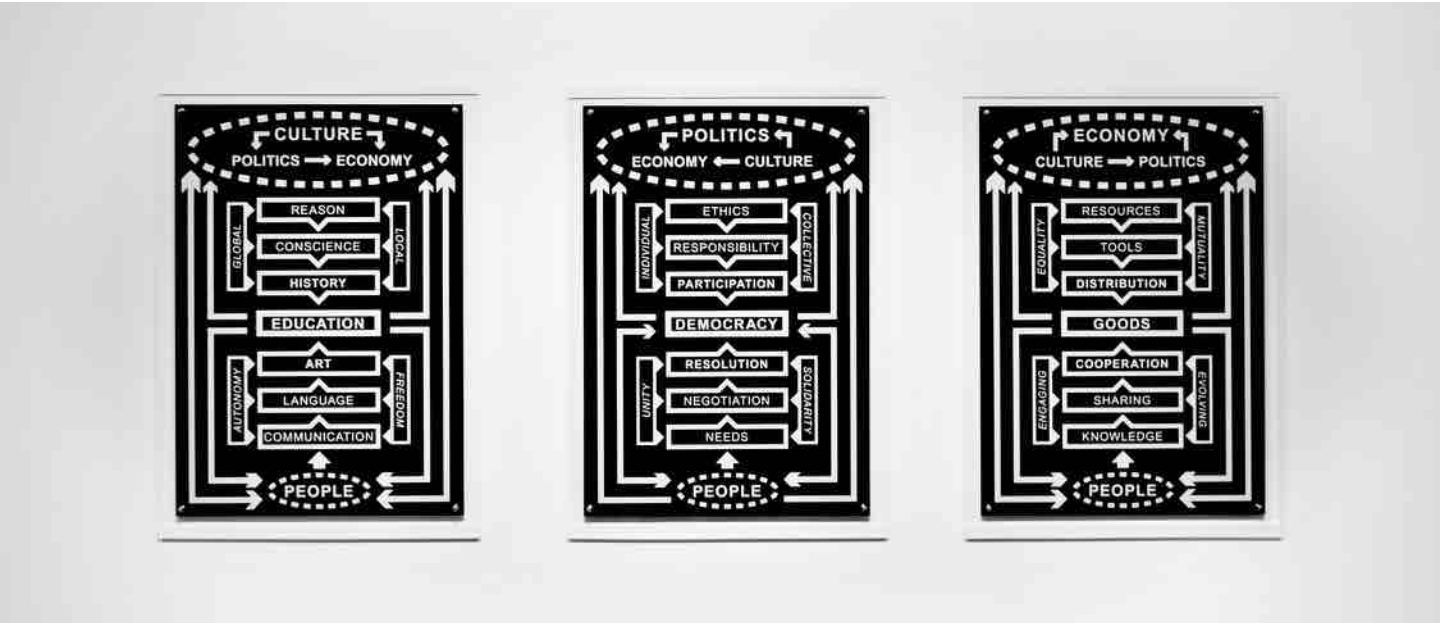


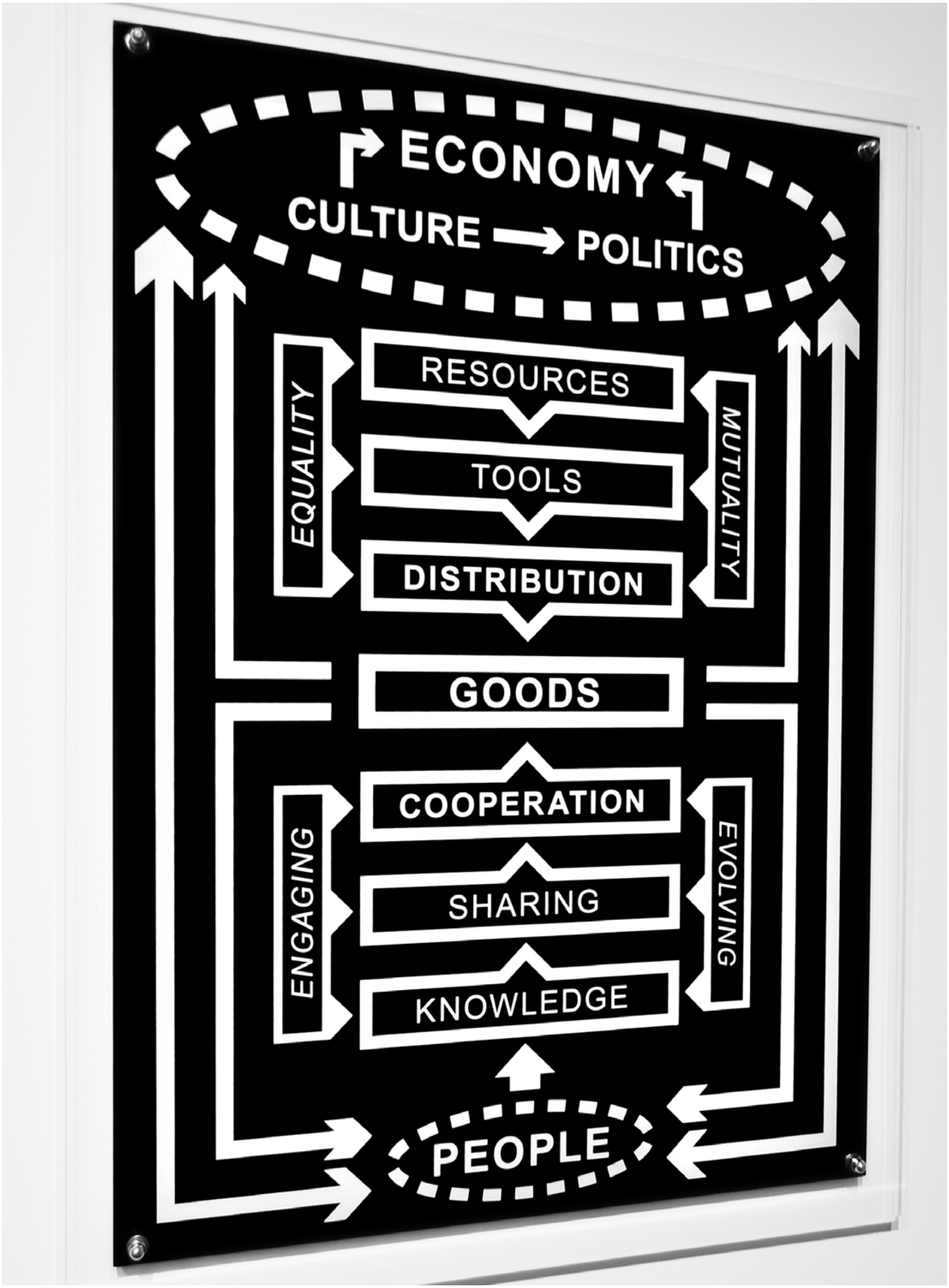
Open Society Structures - Algorithms Triptych

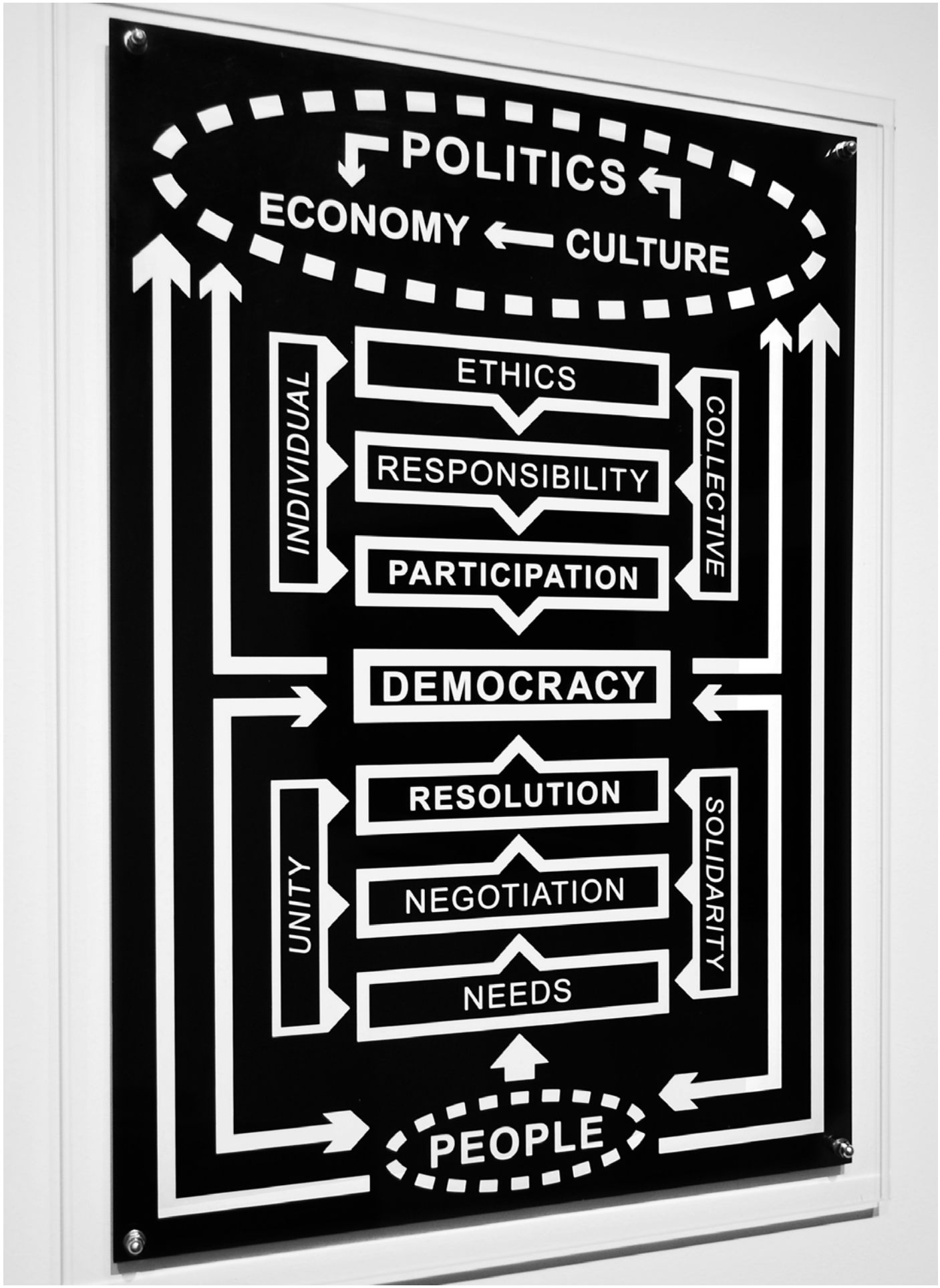
2009. Serigraph (digital) print on Plexiglass. 54x39cm each

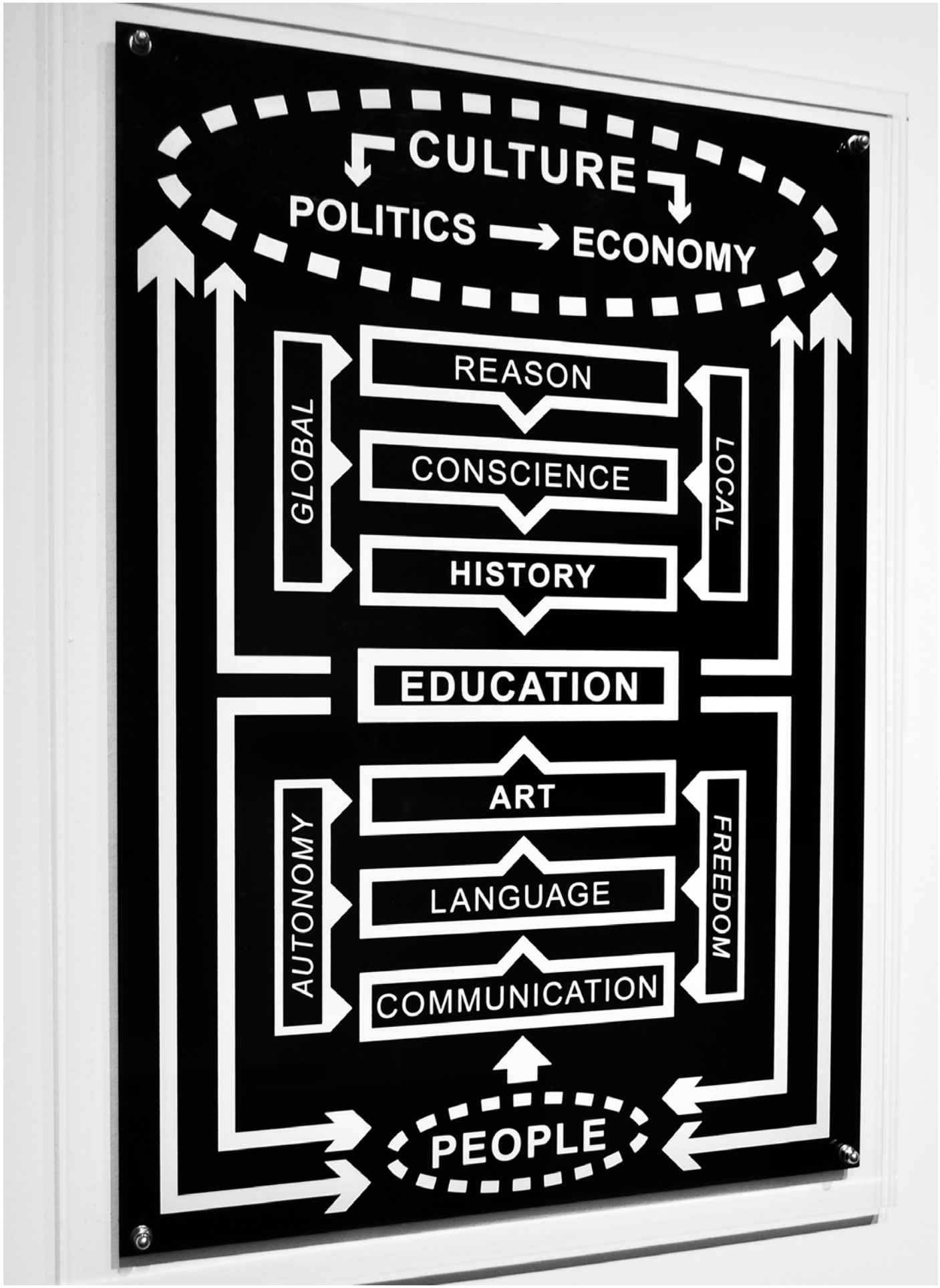


The artwork is presented as a triptych of diagrams that provide a conceptual framework for bringing together egalitarian values, collaborative perspectives, and edifying voices. It includes a taxonomy of cultural, economic, and political concepts relevant to the formation of social structures in order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




ECONOMY
CULTURE
POLITICS
RESOURCES
TOOLS
DISTRIBUTION
EQUALITY
MUTUALITY
GOODS
COOPERATION
SHARING
KNOWLEDGE
ENGAGING
EVOLVING
PEOPLE

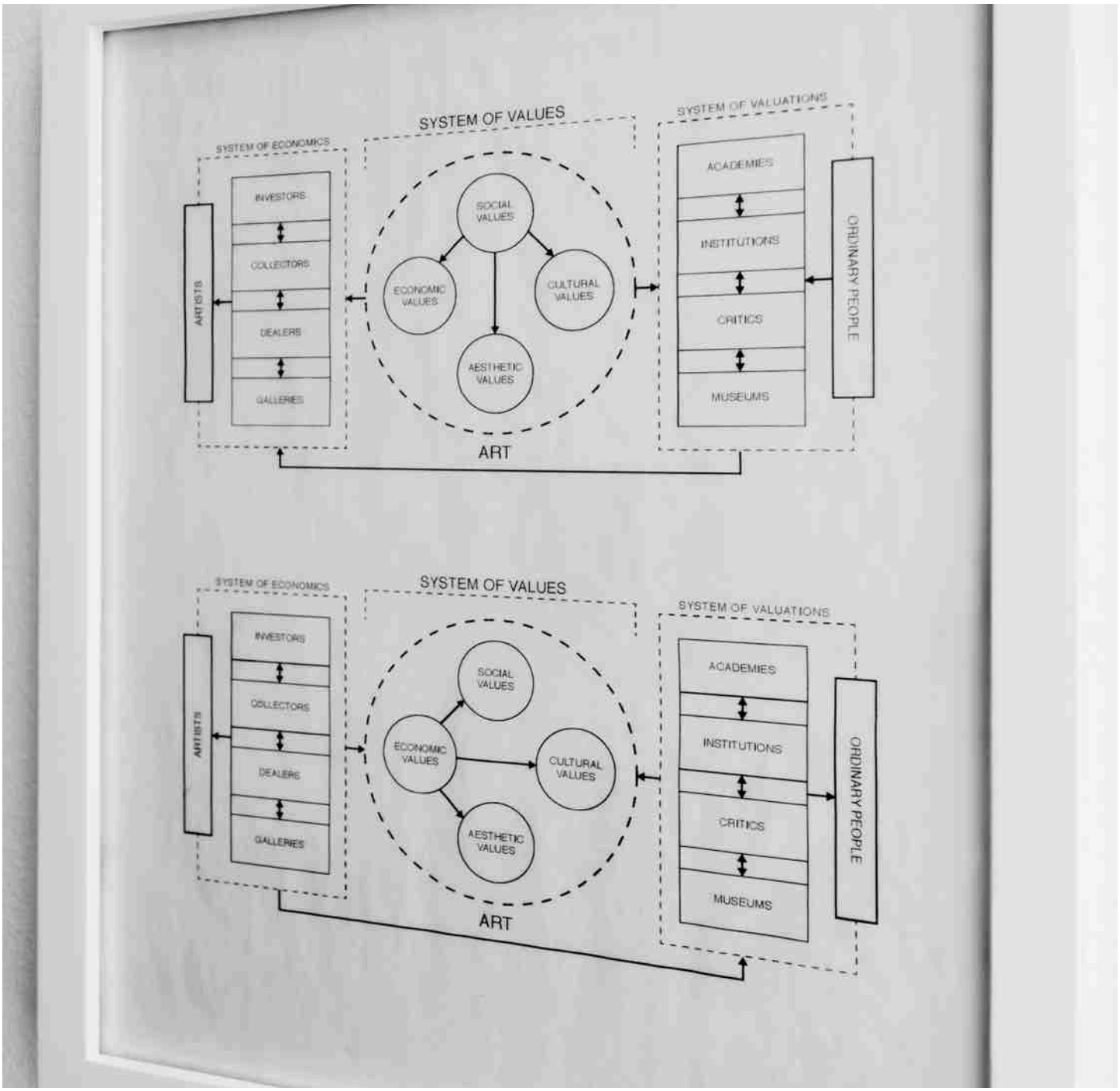

POLITICS
ECONOMY
CULTURE
ETHICS
RESPONSIBILITY
PARTICIPATION
INDIVIDUAL
COLLECTIVE
DEMOCRACY
RESOLUTION
NEGOTIATION
NEEDS
UNITY
SOLIDARITY
PEOPLE


CULTURE
POLITICS
ECONOMY
REASON
CONSCIENCE
HISTORY
GLOBAL
LOCAL
EDUCATION
ART
LANGUAGE
COMMUNICATION
AUTONOMY
FREEDOM
PEOPLE

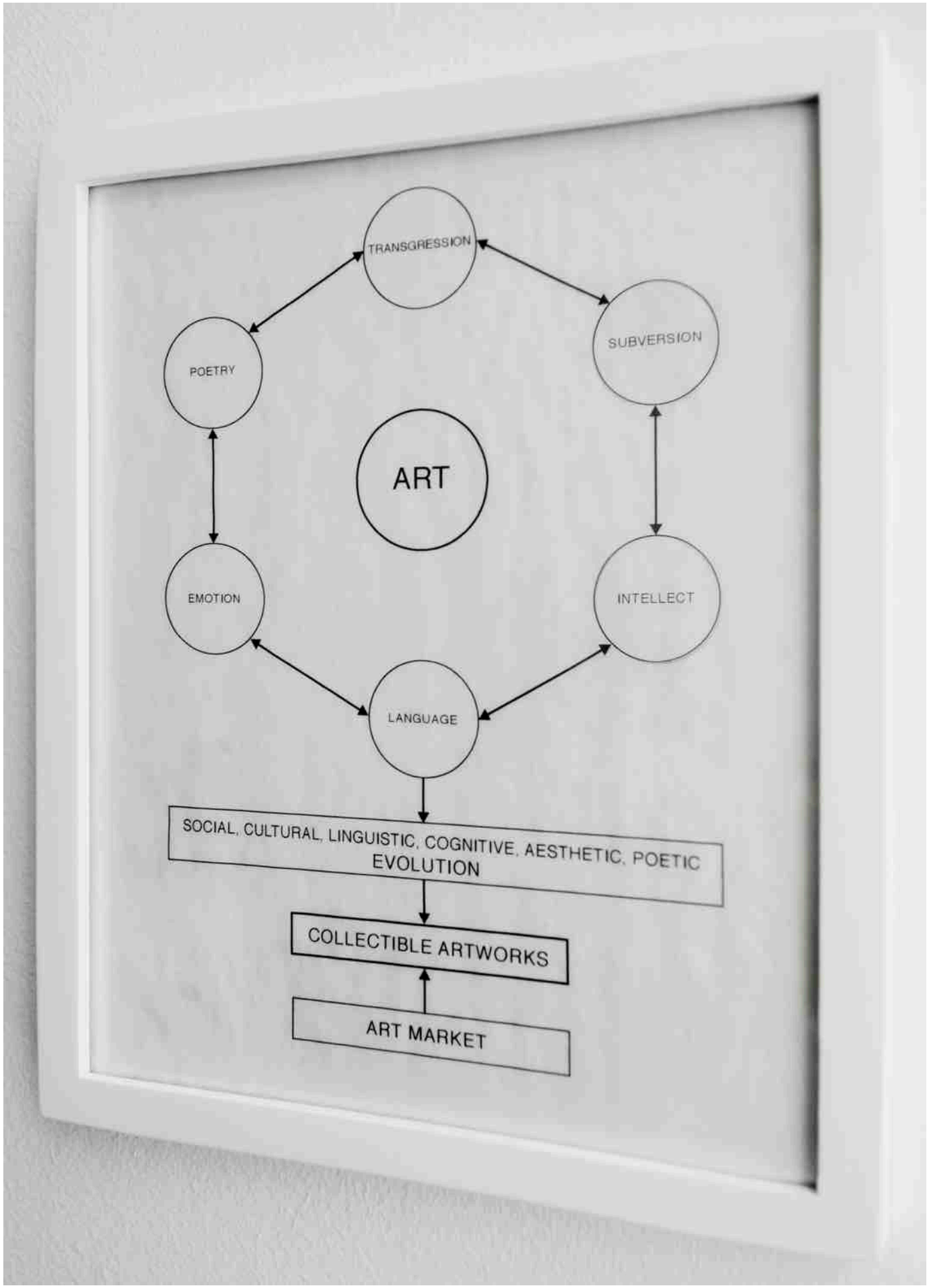
CULTURE

Art Commodities

2014. Ink-jet prints on tracing paper.



This project is a creative business model for an innovative art market, which is introduced through a provocative economic and social analysis of the contemporary art world. It proposes a new model to support critical art through a protocol called the Smart Art Market, a large series of unique pieces sold for very low prices. This economic model is enabled by selling Smart Digital Art Objects, which is a format invented by the artist to authenticate digital art through cryptography. Ultimately, the idea of a collection, as well as economic and sales models, becomes the conceptual artwork itself, beyond its implementation and use. The artwork is presented with diagrams and texts that subtly use financial and economic language while making concrete proposals for creative innovations in contemporary art.


TRANSGRESSION
SUBVERSION
POETRY
ART
EMOTION
INTELLECT
LANGUAGE
SOCIAL, CULTURAL, LINGUISTIC, COGNITIVE, AESTHETIC, POETIC EVOLUTION
COLLECTIBLE ARTWORKS
ART MARKET

HACKING

Hacking Monopolism Trilogy

2011. Mixed media, dimensions variable.

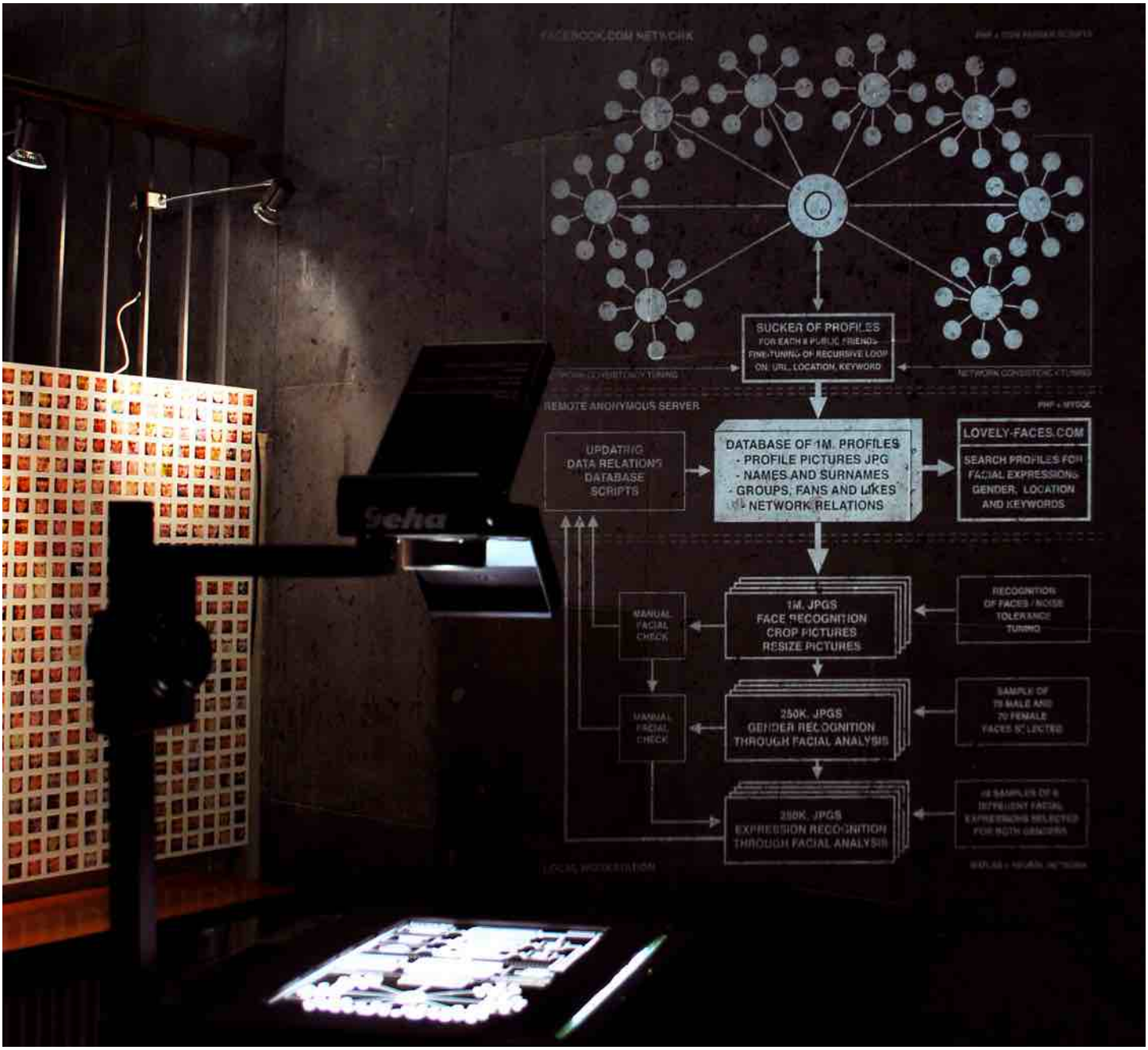
The Hacking Monopolism Trilogy includes the three artworks: Face to Facebook, Amazon Noir and Google Will Eat Itself. The trilogy exploited the technical and economic vulnerabilities of major Internet companies at the time of their expansion, reconfguring the way Internet giants concentrate, misappropriate, and monetize large quantities of information and user interactions. These works share a common methodology and use of strategy - they all used custom-programmed software in order to target three of the biggest online corporations, employing actual hacks to unset 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 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. Ultimately, the art installations did not use technologies to ensure coherence between the projects, opting to present the concepts, processes, and documentation of the performances.

HIDDEN ENGINE - PHP JAVASCRIPT FLASH
TRIGGER
ENCODER OR CALLS
HUMAN BEHAVIOUR GENERATOR
CLICK THRU
CONTENT GENERATOR
HIDDEN WEBSITES
GWEI PROJECT
Google

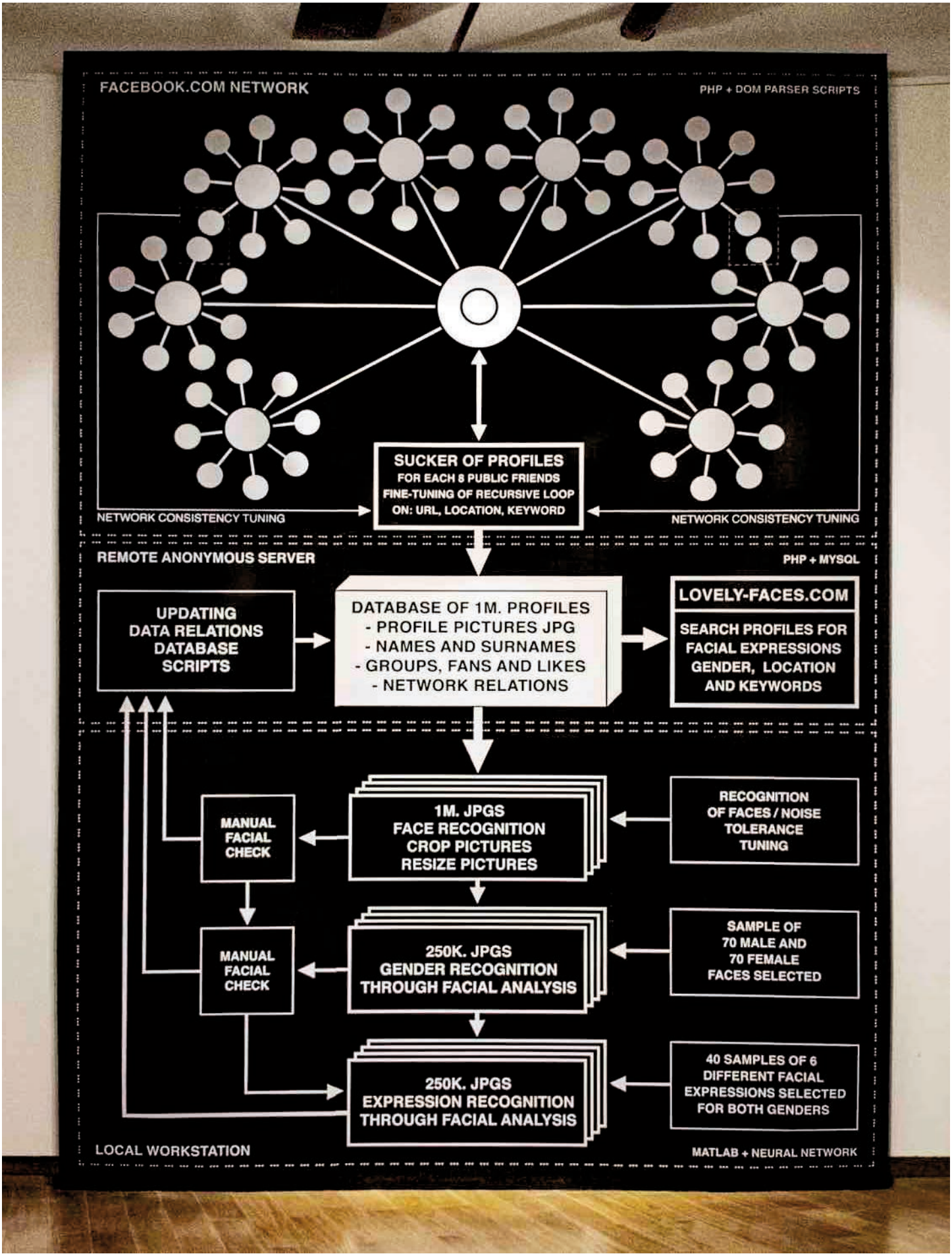
RANDOM IMAGE
RANDOM FORMAT
HIDDEN WEBSITES
GWEI PROJECT
Google

Face to Facebook

2011. Mixed media, dimensions variable.

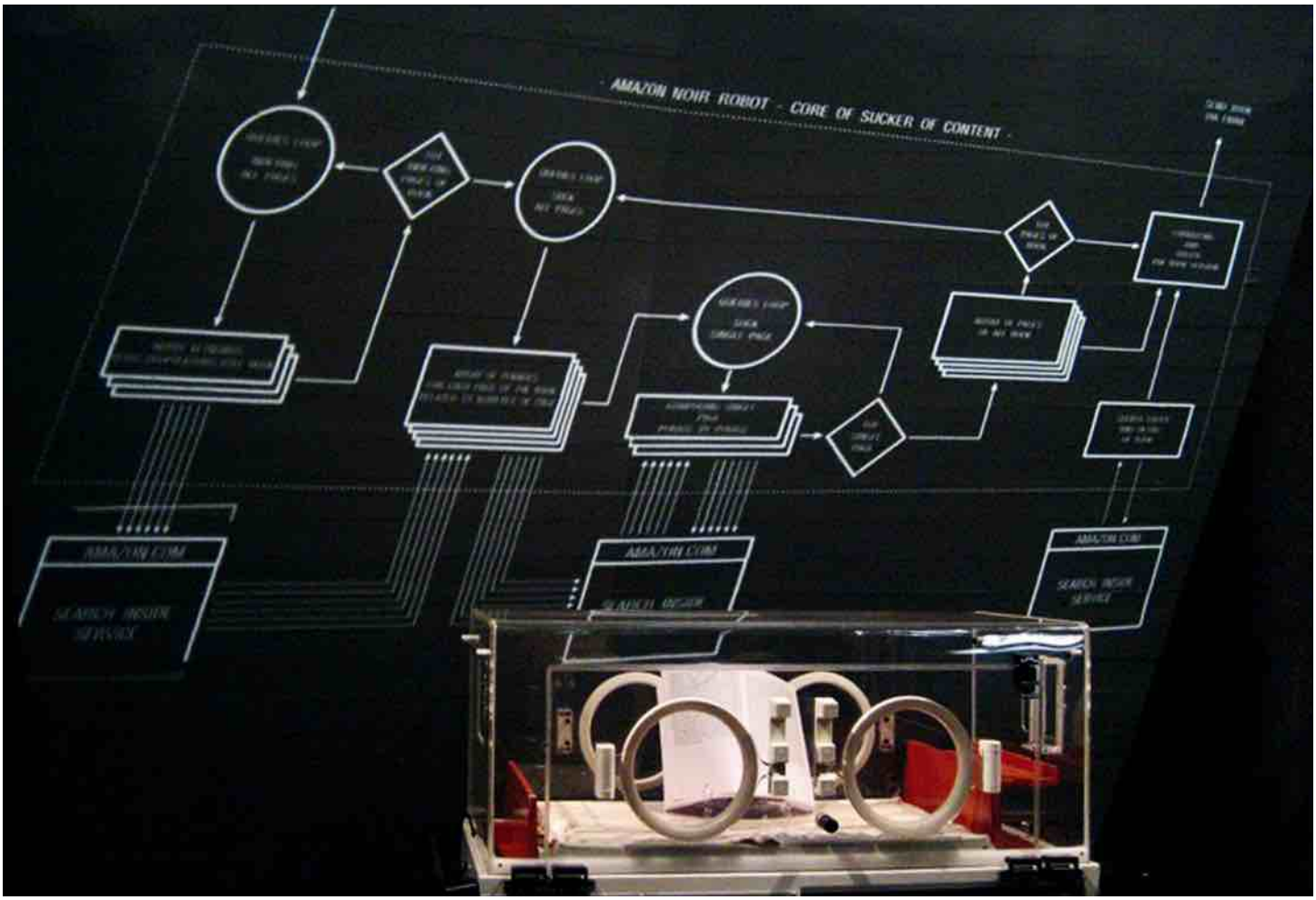


This project was a social experiment that consisted of appropriating one million Facebook profiles, filtering them with face-recognition software, and then posting 250000 of them on a custom-made dating website, sorted by the personality suggested by facial expression analysis. The concept was to recontextualize identities in a new place, in order to make them face the extent of Facebook's impositions, constraints, and social rules. The dating website (Lovely-Faces.com) provided a stage for anybody to interact with Facebook users' facial expressions and personality traits, used without their consent, while Facebook had to confront the artwork made with its appropriated material. 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 the surveillance economy of social media internet monopolies as well as art interventions within social networks and global media.

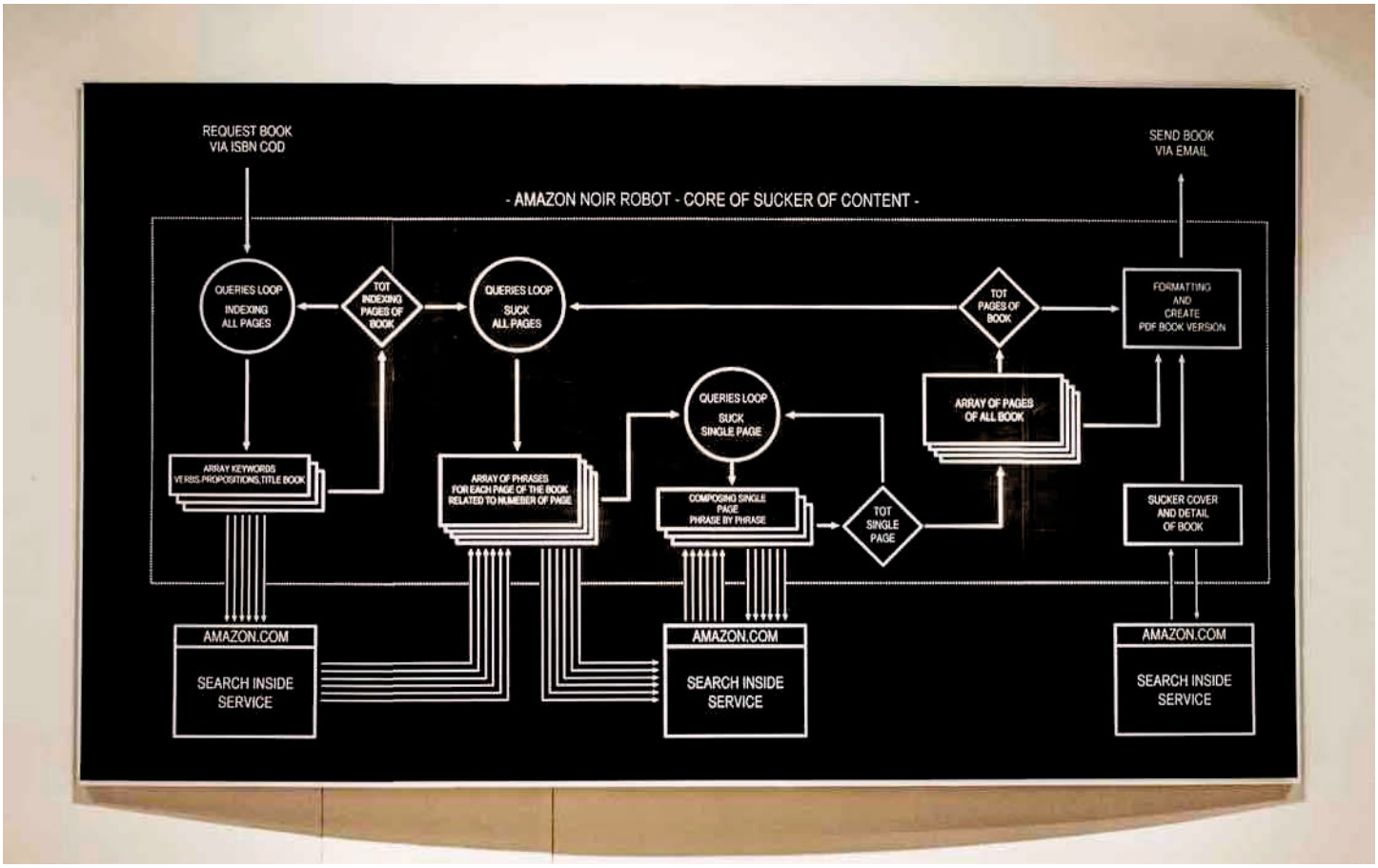

FACEBOOK.COM NETWORK
PHP + DOM PARSER SCRIPTS
SUCKER OF PROFILES
FOR EACH 8 PUBLIC FRIENDS
FINE-TUNING OF RECURSIVE LOOP
ON: URL, LOCATION, KEYWORD
NETWORK CONSISTENCY TUNING
NETWORK CONSISTENCY TUNING
REMOTE ANONYMOUS SERVER
PHP + MYSQL
UPDATING
DATA RELATIONS
DATABASE
SCRIPTS
DATABASE OF 1M. PROFILES
- PROFILE PICTURES JPG
- NAMES AND SURNAMES
- GROUPS, FANS AND LIKES
- NETWORK RELATIONS
LOVELY-FACES.COM
SEARCH PROFILES FOR
FACIAL EXPRESSIONS
GENDER, LOCATION
AND KEYWORDS
MANUAL
FACIAL
CHECK
1M. JPGS
FACE RECOGNITION
CROP PICTURES
RESIZE PICTURES
RECOGNITION
OF FACES / NOISE
TOLERANCE
TUNING
MANUAL
FACIAL
CHECK
250K. JPGS
GENDER RECOGNITION
THROUGH FACIAL ANALYSIS
SAMPLE OF
70 MALE AND
70 FEMALE
FACES SELECTED
250K. JPGS
EXPRESSION RECOGNITION
THROUGH FACIAL ANALYSIS
40 SAMPLES OF 6
DIFFERENT FACIAL
EXPRESSIONS SELECTED
FOR BOTH GENDERS
LOCAL WORKSTATION
MATLAB + NEURAL NETWORK

Amazon Noir

2006. Mixed media, dimensions variable.



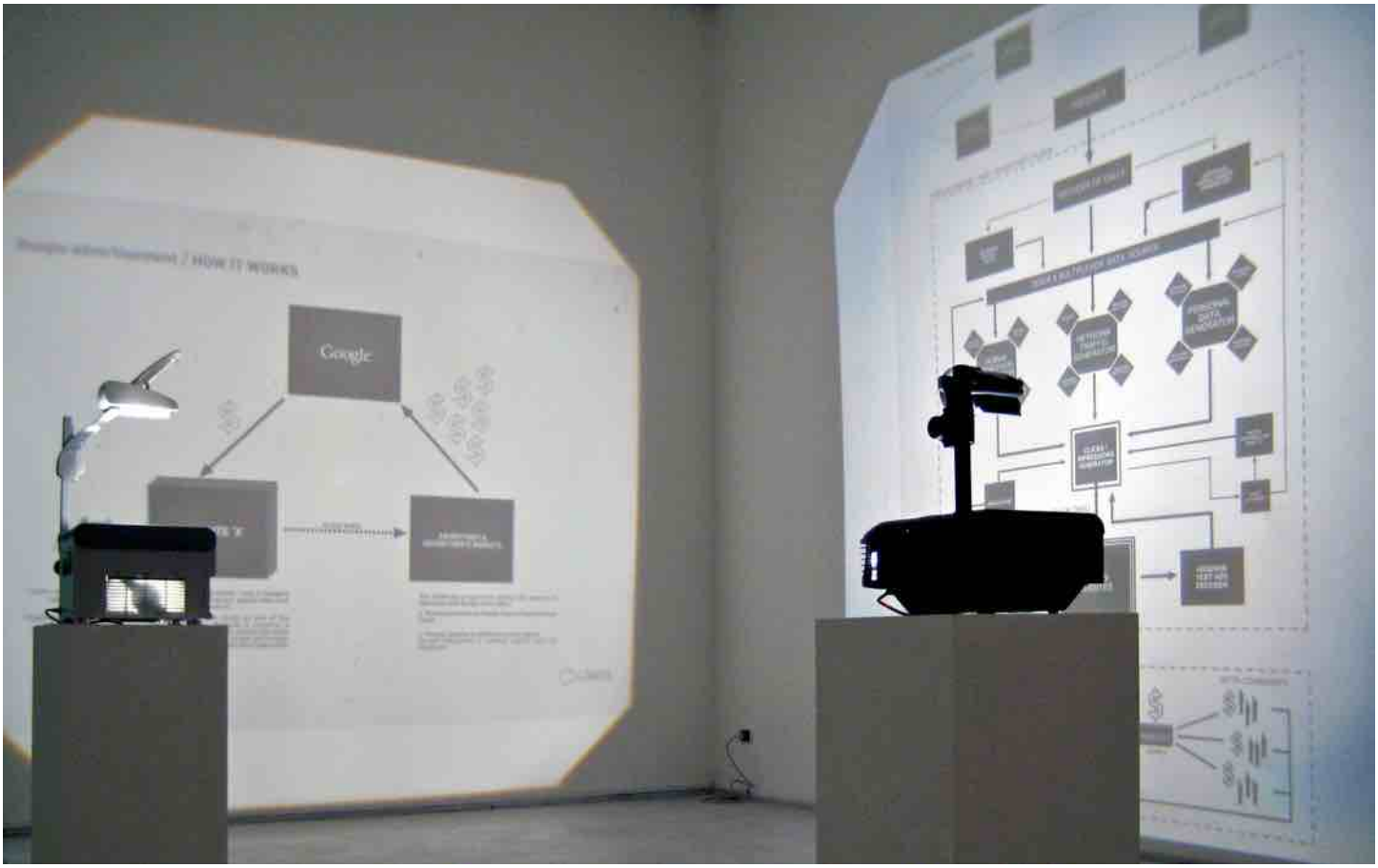
This project eluded Amazon.com copyright protections through a sophisticated hack of the “Search Inside” service. Complete digital volumes of books were obtained and reassembled into .pdf, then redistributed for free. The hacking took place while traditional publishers were persuaded to digitize their publications for being handed to Amazon.com. The project generated wide press coverage and in turn, press inquiries to Amazon.com, which kept denying their vulnerability. This media performance was documented through various types of offline conceptual installations and with the appropriated books printed and assembled as if they were the originals. The conceptual artwork integrated the criminalization of piracy with free circulation and access to culture, hence addressing copyright and fair use laws within the disrupting digital economy and knowledge missappropriation by information monopolies.


REQUEST BOOK
VIA ISBN COD
- AMAZON NOIR ROBOT - CORE OF SUCKER OF CONTENT -
SEND BOOK
VIA EMAIL
QUERIES LOOP
INDEXING
ALL PAGES
TOT
INDEXING
PAGES OF
BOOK
QUERIES LOOP
SUCK
ALL PAGES
TOT
PAGES OF
BOOK
FORMATTING
AND
CREATE
PDF BOOK VERSION
QUERIES LOOP
SUCK
SINGLE PAGE
ARRAY OF PAGES
OF ALL BOOK
ARRAY KEYWORDS
VERBS,PROPOSITIONS,TITLE BOOK
ARRAY OF PHRASES
FOR EACH PAGE OF THE BOOK
RELATED TO NUMBER OF PAGE
COMPOSING SINGLE
PAGE
PHRASE BY PHRASE
TOT
SINGLE
PAGE
SUCKER COVER
AND DETAIL
OF BOOK
AMAZON.COM
SEARCH INSIDE
SERVICE
AMAZON.COM
SEARCH INSIDE
SERVICE
AMAZON.COM
SEARCH INSIDE
SERVICE

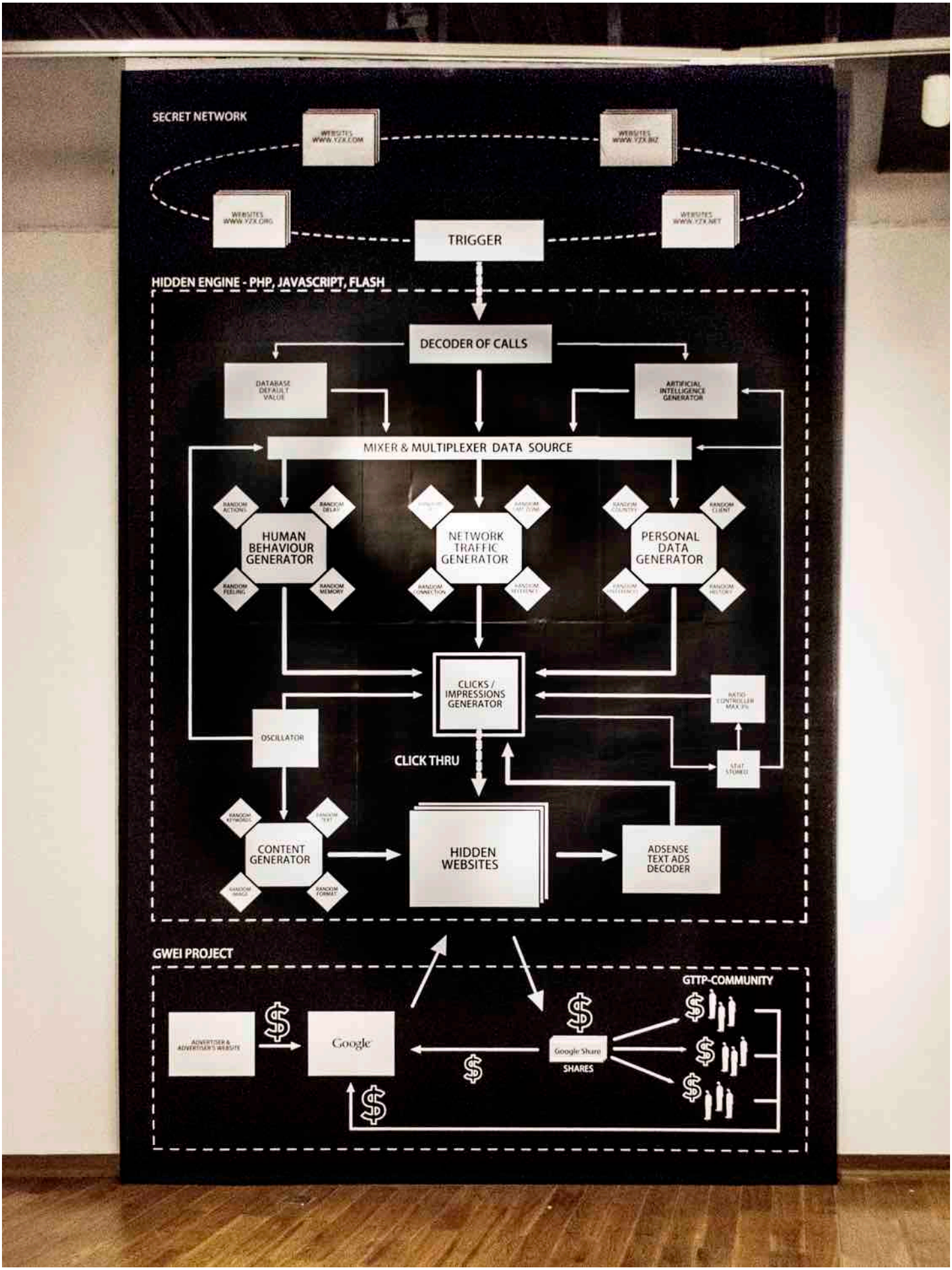
AMAZON NOIR

Google Will Eat Itself (GWEI)

2005. Mixed media, dimensions variable.



In this project Google was hacked in order to be bought with its own money. Revenue was generated through Googles own “AdSense” initiative by programming bots to automatically click on banner ads placed on a network of hidden websites. The money from the scheme was 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, in order to turn Google into a public company. By establishing this circular model the project deconstructed global Internet advertising, while addressing Google’s monopoly on informational power concentration.


SECRET NETWORK
WEBSITES WWW.YZX.COM
WEBSITES WWW.YZX.BIZ
WEBSITES WWW.YZX.ORG
WEBSITES WWW.YZX.NET
TRIGGER
HIDDEN ENGINE - PHP, JAVASCRIPT, FLASH
DECODER OF CALLS
DATABASE DEFAULT VALUE
ARTIFICIAL INTELLIGENCE GENERATOR
MIXER & MULTIPLEXER DATA SOURCE
HUMAN BEHAVIOUR GENERATOR
NETWORK TRAFFIC GENERATOR
PERSONAL DATA GENERATOR
CLICKS / IMPRESSIONS GENERATOR
OSCILLATOR
CLICK THRU
CONTENT GENERATOR
HIDDEN WEBSITES
ADSENSE TEXT ADS DECODER
GWEI PROJECT
GTTP-COMMUNITY
ADVERTISER & ADVERTISER'S WEBSITE
Google
Google Share
SHARES

Paolo Cirio

B. 1979, Turin, Italy.

Live/Work in NYC, U.S.

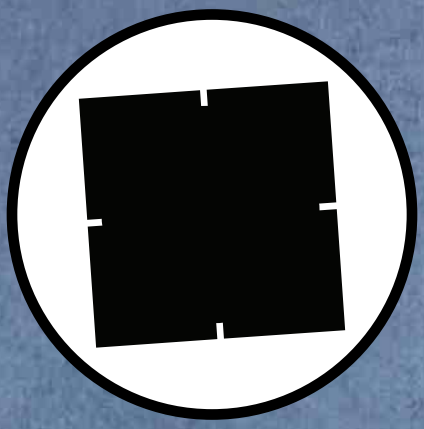
Paolo Cirio works with information systems that impact norms and dynamics of social systems. Cirio's artworks investigate fields such as privacy, copyright, finance and law affected by global communication networks. He shows his conceptual works through prints, installations, videos, online performances 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 Musée National d'Histoire et d'Art of Luxembourg, 2017; Museum für Fotografie, Berlin, 2017; Frankfurter Kunstverein, Frankfurt, 2017; International Kunstverein Luxemburg, 2016; ICP, NYC, 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 & 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 Strozzina, Florence, 2013; MoCA Denver, 2013; MAK, Vienna, 2013; Architectural Association, London, 2013; MoMA, Rio de Janeiro, 2012; National Fine Arts Museum, Taichung, 2012; Wywyższeni National Museum, Warsaw, 2012, SMAK, Ghent, 2010; National Museum of Contemporary Art, Athens, 2009; Courtauld Institute, London, 2009; PAN, Naples, 2008; MoCA Taipei, 2007; Sydney Biennal, 2007; NTT ICC, Tokyo, 2006.

He has had solo shows at 208 Bowery gallery, NYC, 2016; NOME gallery, Berlin, 2015; Bellegard 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, Tagesspiegel, El Pais, Libération, Russia Today, Global Times, Apple Daily HK, and many others.



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

You can`t buy textbooks with Texts to the World - you can only get them as a present.

Publisher:
Sammlung Haus N, Kiel, Germany
www.sammlung-haus-n.de
info@sammlung-haus-n.de
© Idea and concept: Sammlung Haus N
© Text: Paolo Cirio

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

Hefte mit Texten zur Welt kann man nicht kaufen - man bekommt sie geschenkt.

Herausgeber:
Sammlung Haus N, Kiel, Germany
www.sammlung-haus-n.de
info@sammlung-haus-n.de
© Idee und Konzept: Sammlung Haus N
© Text: Paolo Cirio