

N O M E

PAOLO CIRIO

b. 1979, Torino, Italy

Lives and Works in New York City, United States

BIOGRAPHY

Known worldwide for his provocative work, Paolo Cirio (*1979) conceptually explores issues in economics, democracy, privacy, transparency, and copyright with an innovative aesthetic. His artworks are active agents: they engage power structures, global mass media and the general public voluntarily and involuntarily in current social and critical debates. He is particularly interested in how media and specific arrangements of information can influence the creation and perception of cultural, political, and economic reality as well as personal emotional states, interpersonal relationships and instinctive human behavior.

Cirio presents performative media interventions and conceptual paradigms as fine art. Within the space of an art gallery, these offline installations materially translate and document sophisticated concepts, ethereal time-based performances, and their affect on both their targets and their audiences. The artist works with systems of distribution, organization, and control of information that affect the flow of social, economic, and cognitive structures, reconfiguring these to create subversive and empowering works of art.

As a result of his artistic provocations and media performances, Cirio has not infrequently been the subject of investigations and the recipient of threats both legal and personal from government, corporate and military authorities, as well as from ordinary people. At the same time, his works have gained mass attention and have been featured by global media including CNN, Fox News, Washington Post, Global Village, O Globo, Der Spiegel, Daily Mail, Toronto Standard, El Pais, Libration, and Global Village.

The artist has received numerous awards, most recently a Golden Nica at Ars Electronica 2014 for Loophole4All.com, a project that focuses on the obscure side of current networked economy: offshore finance. For the three projects comprising the Hacking Monopolism Trilogy, Face to Facebook (2011), Amazon Noir (2006) and Google Will Eat Itself (2005), created in collaboration with Alessandro Ludovico, the artist used custom programmed software to exploit the security vulnerabilities of the Internet giants platforms and to generate media attention about their abuse of power.

Paolo Cirio has exhibited at major international institutions including the Victoria and Albert Museum, London; Somerset House, London; Utah MoCA; MoCA Sydney; ZKM, Karlsruhe; CCCB, Barcelona; CCC Strozzi, Florence; MoCA Denver; MAK, Vienna; ICP Museum, NYC; China Academy of Art, Hangzhou,; Wyższy National Museum, Warsaw; National Museum of Contemporary Art, Athens; Kasseler Kunstverein, Kassel; MoCA Tapei; Sydney Biennial; and NTT ICC, Tokyo. In 2017 he'll exhibit at Musée National d'Histoire et d'Art of Luxembourg, C/O Berlin, Museum für Fotografie, Berlin, Münchner StadtMuseum and Haifa Museum of Art.

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SELECTED EXHIBITIONS

- Month of Photography, exhibition at Museum National d'Histoire et d'Art, Luxembourg, 2017
- Watching You, Watching Me, Museum für Fotografie in Berlin – Germany, 2017
- WATCHED!, C/O Berlin – Germany, 2017
- Street Ghosts, International Kunstverein Luxembourg - Luxembourg, 2016
- Public, Private, Secret, Museum International Center of Photography, NYC – U.S.A., 2016
- Caméra(Auto)Contrôle, Centre de la Photographie, Geneva - Switzerland, 2016
- Big Bang Data, Art Science Museum, Singapore - Singapore, 2016
- Big Bang Data, Somerset House, London - UK, 2016
- Little Sister, Pratt Manhattan Gallery, New York City - US, 2016
- Quadriennale, Palazzo delle Esposizioni, Rome - Italy, 2016
- Overexposed, NOME, Berlin - Germany, 2015
- Panopticon, exhibition at Utah Museum of Contemporary Art, Salt Lake City - US, 2015
- Profiled: Surveillance of a Sharing Society, Apexart gallery, New York City - US, 2015
- Poetics and Politics of Data, exhibition at House of Electronic Arts, Basel - Switzerland, 2015