Foundations, 2019
Prints on clear plexiglass, 16 x (40 x 29,7 cm ea.), 1 x (40 x 67,5 cm).
With the artwork "*Foundations*" in the central space of the gallery, Cirio identifies an aesthetics and history related to information systems increasingly interrelating with social fields, reflecting on ontologies of the history of conceptual art after 50 years.

Derivatives, 2019
Inkjet prints on canvas, variable dimensions.
With "*Derivatives*", composed of over a hundred images and records of artworks appropriated from Sotheby's auctions, Cirio turned the artworks into financial derivatives in order to sell them on the website Art-Derivatives.com for a fraction of the value set at the auction. As a form of institutional critique, the project reflects on the speculative value of images in the representation of art as a financial instrument.

Attention, 2019
Archival inkjet prints on plexiglass, 60 x 42 cm ea.
The artwork "*Attention*" appropriated photos by influencers who promoted controversial products without disclosing them as paid advertisements. Cirio's compositions make use of the original photographs and enlarged body parts, expressions, poses and products. The work deconstructs how Instagram influencers deploy their own particular language of advertising, and therefore interrogates the arbitrary visuals that determine the value and utility of our attention in becoming commodied.

Face to Facebook, 2011
Archival inkjet print on plexiglass, 3 panels, 150 x 150 cm ea.
Coauthor Alessandro Ludovico.
This artwork appropriated one million Facebook profiles and posted 250,000 of them on a custom-made dating website called Lovely-Faces.com with profiles sorted by social temperament, which was estimated through artificial intelligence analyzing facial expressions. 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 performing art interventions within global media.

Overexposed, Caytlin Hayden, 2015
Acrylic paint on canvas, 106 x 91 x 3 cm.

Overexposed, David Petraeus, 2015
Acrylic paint on photographic paper, 106 x 91 x 3 cm.

The series "*Overexposed*" is composed of nine unauthorized photos of high-ranking U.S. intelligence officials of the NSA, CIA, NI, and FBI who were related to Edward Snowden's revelations. The appropriated material was found by monitoring photos and selfies published on Internet public platforms without the control of the officials. The images were reproduced with the street art "HD Stencils" technique, and they were disseminated onto public walls throughout major cities. *Overexposed* satirizes the era of ubiquitous mass surveillance and over-classified intelligence programs.

Obscurity, Mugshots.com. N.3, 2016
Archival inkjet print, 104 x 84 x 2,5 cm.
Obscurity 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 picture and shuffling their data. The project explores information ethics and the emotional unflattering reputation exposed on the internet. Cirio also designed a privacy policy that advocates for adapting the "Right To Be Forgotten" for the United States.

World Currency, 2014
Digital print on plexiglass + framed digital print, 100 x 100 cm, 42 x 29,7 cm.
In "*World Currency*", Cirio conceived a mathematical equation and an algorithmic trading flowchart for creating a complementary currency. The artwork addresses the inherent instability of both digital and national currencies by examining algorithmic trading and the political economy of the currency exchange market. The conceptual artwork is displayed through a large print of the flowchart of the algorithm for the currency trading, as well as a framed print with the equation explaining the mathematical model.

P2P Gift Credit Cards - Gift Finance, 2010
Print on plexiglass and embossed plastic card, 100 x 100 cm, 29,7 x 43 cm.
In the work "*P2P Gift Credit Cards - Gift Finance*", Cirio hacked credit card technology to envision an alternative financial model based on a peer-to-peer social architecture. "*Gift Finance*" is a monetary policy invented by the artist proposing the democratic creation of money for interest-free universal credit. Cirio exploited credit card algorithms to generate unique card numbers that were issued on the website P2PGiftCredit.com. In the installation, the flowchart of the financial model and a framed credit card are displayed together.

Global Direct, 2014
Direct print on Dibond, 180 x 180 cm.
In "*Global Direct*", Cirio presents a series of fifteen flowcharts of imaginative protocols, procedures, and policies for outlining a global participatory democracy. The artist envisions a political philosophy that models global democracy, examining the opportunities offered by distributed network technology for participatory decision-making, transparent accountability, and civil awareness.

Meaning, Context, 2019
Acrylic on engraved mirror glass, 142 x 142 cm.
"*Meaning*" consists of a series of three flowcharts drawn by Cirio to display his semiotic theory regarding the formation of meaning on the Internet. The artwork delves into the cognitive, sociological, and psychological aspects of the modern construction of social meaning. The work "*Meaning*" is made of mirror slabs that are painted, cut, and engraved. The multilayered compositions create depth and optical movements, compelling viewers into self-reflection on the significance of the Internet in their lives and society. The three pieces can be shown as a triptych or as individual works titled *Context, Subjectivity, and Collectivity.*

Open Society Structures, 2009
Serigraph prints on two layers of plexiglass, 54 x 39 cm ea.
In "*Open Society Structures*", Cirio drew three flowcharts that explore the shaping of the social structures of culture, politics, and economy, bringing together egalitarian values, collaborative perspectives, and edifying propositions. The artist outlines these systems as a creative process which can contribute to the improvements of societal organization. The triptych is made with serigraph print on two mounted layers of glossy black and the clear plexiglass like blackboards with process thinking drawings.

Hacking Monopolism Trilogy, Flowcharts, 2005-2011
Digital print on plexiglass, 54 x 39 cm.
This trilogy of algorithms exploited the technical and economic vulnerabilities of three major Internet companies, Facebook, Amazon, and Google, reconfiguring the way they misappropriate, and monetize large quantities of information and user interactions. Through custom hacks programmed by Cirio, he found and exploited security vulnerabilities within the Internet giants.

Sociality, 2018
Digital prints on aluminium, 75 x 60 cm ea.
In "*Sociality*", Cirio collected over twenty-thousand patents submitted to the U.S. patent office. Obtained by Cirio through hacking the Google Patents search engine, the work exposes inventions that employ devious psychological and profiling tactics through artificial intelligence, algorithms, data mining, and user interfaces. In the exhibition, the public confronts large-scale compositions with images of flowcharts that invoke the complexity and magnitude of such uncanny plans to program people.

Street Ghosts, 2012-2020
Prints on vinyl, variable dimensions.
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. The artwork re-contextualized ready-made informational material, and reenacted 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.