Guido Segni

Works 2012 / 2016

I think it was internet art
but I was just typing.

With a background in Hacktivism, Net Art and Video Art, Guido Segni, aka Clemente Pestelli, (b. 1979, Italy) lives and works somewhere at the intersections between art, pop internet culture and data hallucination.

Mainly focused on the daily (ab)use of Internet, his work is characterized by minimal gestures on technology which combine conceptual aproaches with a traditional hacker attitude in making things odd, useless and dysfunctional.

In quite recent years he moved from an identity to another producing works, actions and interventions under pseudonyms, collectives and multiple names (Dedalus, Clemente Pestelli, Guy McMusker, Angela Merelli, Anna Adamolo, Guy The Bore, Umberto Stanca, Silvie Lnb, Fosco Loiti Celant, Guru Miri Goro, Leslie Bleus, Luther Blissett).

Co-founder of Les Liens Invisibles , he exhibited in galleries, museums (MAXXI Rome, New School of New York, KUMU Art Museum of Talinn) and art & media-art international festivals (International Venice Biennale, Piemonte SHARE Festival, Transmediale).

Recently he has been finalist at Prize Arte Laguna (2016) and got an honorary mention at Transmediale (2011) width Les Liens Invisibles.

Currently he teaches at the Accademia di Belle Arti of Carrara, directs the imaginary **REFRAMED** lab and he is part of the editorial committee for **DESERTO** online magazine.

STRESSING THE REALITY.
Filippo Lorenzin

Many of the work by Guido Segni seem to be created by the will to push to its extreme consequences a certain operation, by repeating it until its mechanisms are undermined.
Segni tries to find the boundaries of the rules imposed by the habits or by the instructions given by those companies which produce online platforms and electronic devices.

In this perspective, a clear example is set by his latest project, **A quiet deser failure (2015)**, an "algorithmic performance" where the surface of the Sahara desert is automatically indexed. It is an operation that fathoms the time boundaries of the on-line projects: if, in example, the news of the previous week are perceived as distant and old, an operation like this presents an almost romantic afflatus, considering the long time it requires. According to Segni this project of indexing will require about 50 years, which is a time lapse which connects its more to the scientific experiment rather than to the artistic ones.

Pics or it didn't happen (2014-ongoing) is another work which belongs to this front: a starting element taken from the web is caught by Segni with another technology, then modified, caught once again, modified once again an so on. The operation concerns the remediation: the algorithm is that mechanism representing the starting point of the mediation, because it flattens all the data in a series of 0 and 1; this passage implies nec-essarily an intermediate loss of specificity.

Jean-François Lyotard wrote in *La condizione postmoderna. Rapporto sul sapere (The Post-Modern Condition. A Report on Knowledge"* (1979) that "the idea of the interdisciplinary belongs precisely to the age of delegitimisation and to its racy empiri-cism" and it is not by chance that Segni developed at the same time *Pics or it didn't happen* and a work like **Proofs of existence of a cloud worker (2014)**. In this case the artist asked the tem-porary worker of the Amazon Mechanical Turk to perform the videos created by other users and posted on the Web to docu-ment a particularly unexpected event. The title of the project itself recalls another central theme in Segni's research, that of identity. If the people become users when they are online, then their expressions become digital data. Thus, Segni explores the forced anonymity of the post-capitalistic systems which rule the huge online platforms: the person who accepts to be part of the crowdsourcing mechanism becomes a series number, exactly like the goods, identified and silenced by the digital logic.

Beside *Proofs of existence of a cloud worker,* Segni focused on this dynamic one of his most famous works **The middle finger response (2013)**, in which he paid the workers of the Mechanical Turk to send him a picture of themselves at the computer while they showed their middle finger to the camera. The user rebels against an Invisible, nameless Master following the instruc-tions given by his employer (Segni himself) and thus creating a short-circuit. If, at a first sight, this work seems to be ascribed

to the branch of the works which are uncritically negative of the processes and of the dynamics of the Net, there is, however, in the labourers an alienation which is distant from the plastic rage of the working class rebelling to the System.

Segni adds another level of interpretation which urges the spectator to ask himself important questions on the active participation at the time of the social artistic projects on the Net, a very fertile practice since the time of the net.art in the Nineties. Another branch Segni has inspected is the activity of the artist on the Net, the need to transform one's own figure in a recognisable brand and the need to follow the trends, the labels and the novelties suggested by curators and critics.

Top Expiring Internet Artists (2013) is a work in which many of the most famous artists of the New Media have been inserted in a ranking list which is updated daily.

The ranking list is based on the closeness of the expiring date of the registration of their websites, that is, of the official showcase of their work, both for the audience and for art dealers and museums: the more one is close to the expiring date, the more one goes up in the ranking list. Thus, there is a ranking list of the "Top Expiring Artists" counterposed to the more traditional "Top Inspiring Artist" ones. In doing so, Segni comments ironically a very complex situation, which urges the artist to compete against each other to gain the audience's attention, using the raking list, which is an abused device on the Net.

After Post Internet there will be only, and always, Past Internet (2015) is another project dealing with this eternal quest for the novelty and for the current artistic trend. In it, a Web page present the title of the work in fading types on a kitsch, multicoloured background quilted in fake stars on which blurred images pass; suddenly, one has loaded the page up on one's browser, the song Forever Young by Alphaville is reproduced: it is a 1984 album which tunes very well with the openly retro-futuristic tone of much of the art on the Net in the last few years. The title of the work reveals, like some sort of *memento mori*, the transiency of labels and fetishes, which are destined to be exceeded as fast as the artist try to keep updated with the new systems, devices and technologies on the market.

The look of Guido Segni is enquiring, sometimes ironic but compassionate, actively lowered in the situations he is referring to in his works. His works are unique opportunities to deal in a new way with dynamics which are too often confined in the ghetto of the issues related to the "New Media".

THE ART MUST NOT BE HARMLESS.
Andrea Tinterri

November 2015

How many artists do delegate the realisation of their works, becoming thus the employers of a group of people, of a group of employees? Let us think, for instance, of the art of sculpture, or the workers required to realise a big fresco, or the projects for the public art, the land art and so on.

Apparently, Guido Segni's starting point is precisely this. He exploits a marketing model, the crowdsourcing, using the Amazon Mechanical Turk platform, in order to create a work of art which has its unity or, at least, a recognisable structure. However, in this case, the structure of the project itself is defined by his role as the "employer" and by the his relationship with his "employees". The work of art consists in that who is paid to work on it, in his face, it consists of the work for which he has been paid which materialises in an idea, in an expression.

The crowdsourcing system is based on numerous labourers who, in most cases, can do their work- perform their role sitting in front of a computer in their sitting room, in their bedroon, in their bathroom or wherever there is a connection. The work requires is, almost always, repetitive and it does not involve any specialisation: in example, a worker can be asked to enter a chat and posting an advertising link for a predetermined number of hours. The salary is low, there is a direct contact with the employer through a simple online platform, there is no specific ability required apart from one's time and the ability to use the computer (minimum computer literacy) and there a no labour rights or similar protections.

The middle finger response (2013) created through this building process, in which Guido Segni "hires" some people to show their middle finger, in which the mechanism of the trade, money for service, is revealed which is completely disconnected from the market laws which characterised our economical imagery up to some years ago. It is included in a sort of sharing market, where less and less goods are purchased and where everything seems to be rented even for a few minutes. However, in this specific case, they are people who are rented at a very low price, and with no dignified contractual protection.

The middle finger, which is a universally recognisable gesture, becomes thus a liberating gesture, a voluntary statement which we can almost define as political. The middle finger becomes a totem, a symbol, an amulet. It is a mark of despise, of a real frustration, or maybe of the separation from a screen which becomes a prison. However, it is not an independent, voluntary gesture, deriving from a proper awareness of one's own condition. It is a ritual imposed from above, in this case by the employer himself; it is a mechanism in which the *liberation* is suggested and guided. It is the artist who takes on the responsibility to suggest to his own guinea-pig a possible escape.

Thus, Guido Segni's request, and therefore his work of art, becomes a suggestion, a proposal of liberation from something one has wanted to be involved with. It is the end of the utopia of the "right and honest" web, of an harmless sharing. Guido Segni, through this work, which belong to a long research developed between 2013 and 2015, including works such as *Proofs of existence of a Cloud Worker* (2014), *Work less- work all, we are the 99% on Fiverr.com* (2015), unveils, or, better, makes easily readable the unseen part of a stodgy market; however, it does so in the role of the avant-garde artist, like a S.W. A. T., as if it were not sufficient to take a position, but it were necessary to enlist and begin fighting.

Therefore, let everything begin.

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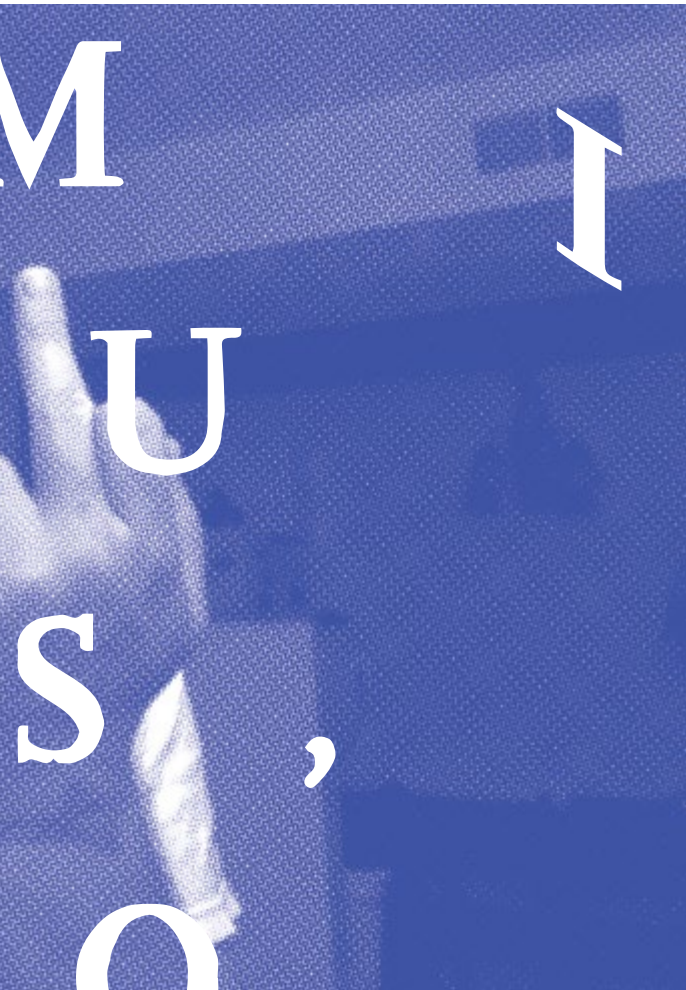
EXPLOITING
THE
CROWD

*Crowdworkers of the world
united in a gesture.*

THE MIDDLE FINGER RESPONSE.

Recently I've been intrigued by one of the new trend in art-making practices: it is the use of crowdsourcing applied to art.

It basically consists in paying (very small) fees to a crowd of online workers dispersed around the world wide web that have to individually complete small tasks in order to produce huge and amazing pieces for the art world.

So, I finally decided to make my crowdsourced art piece too and I posted a simple task on the Amazon Mechanical Turk.

I've just asked all the crowd/cloud/online workers (regularly paid with a fee reward of about 0.5 U$D per submission) to take a picture in front of their own web cam with some simple and specific requests: to show/reveal their face, their context and, ultimately, their middle finger response.

Basically the result is a curated selection of spontaneous self portraits of cloud workers and a travel around one of the most represantive crowdsourcing platform.

In the end, "The middle finger response" is the cynical but sincere attempt to establish a dialogue between the artist, the public and the crowd dispersed through the new frontiers of leisure, labour and exploitation in the age of the big cloud.

Hope you'll enjoy it!
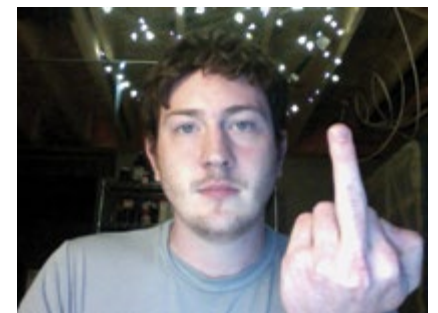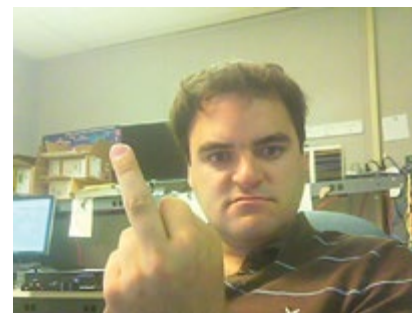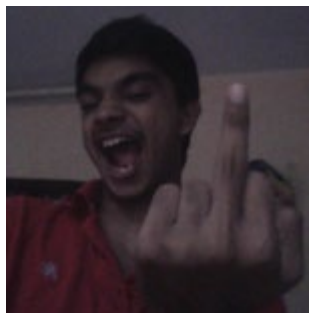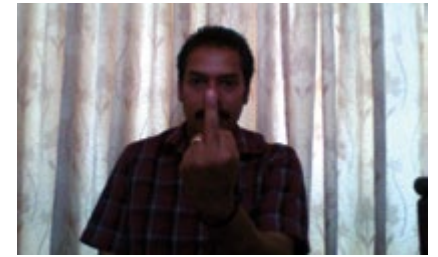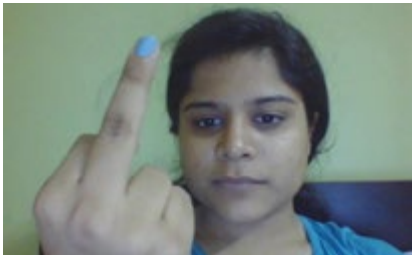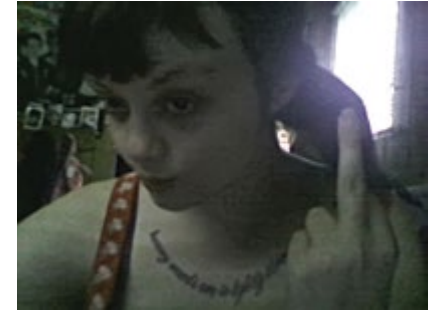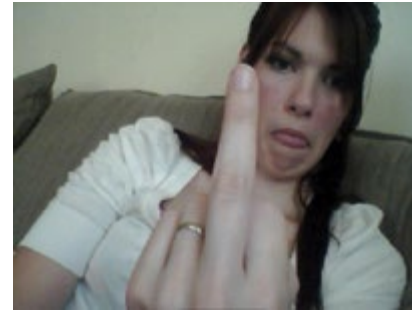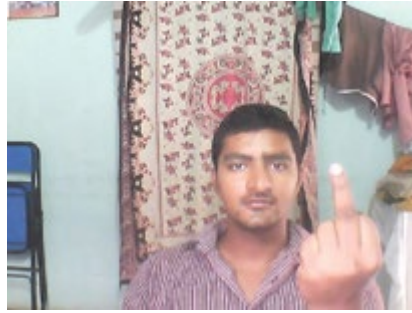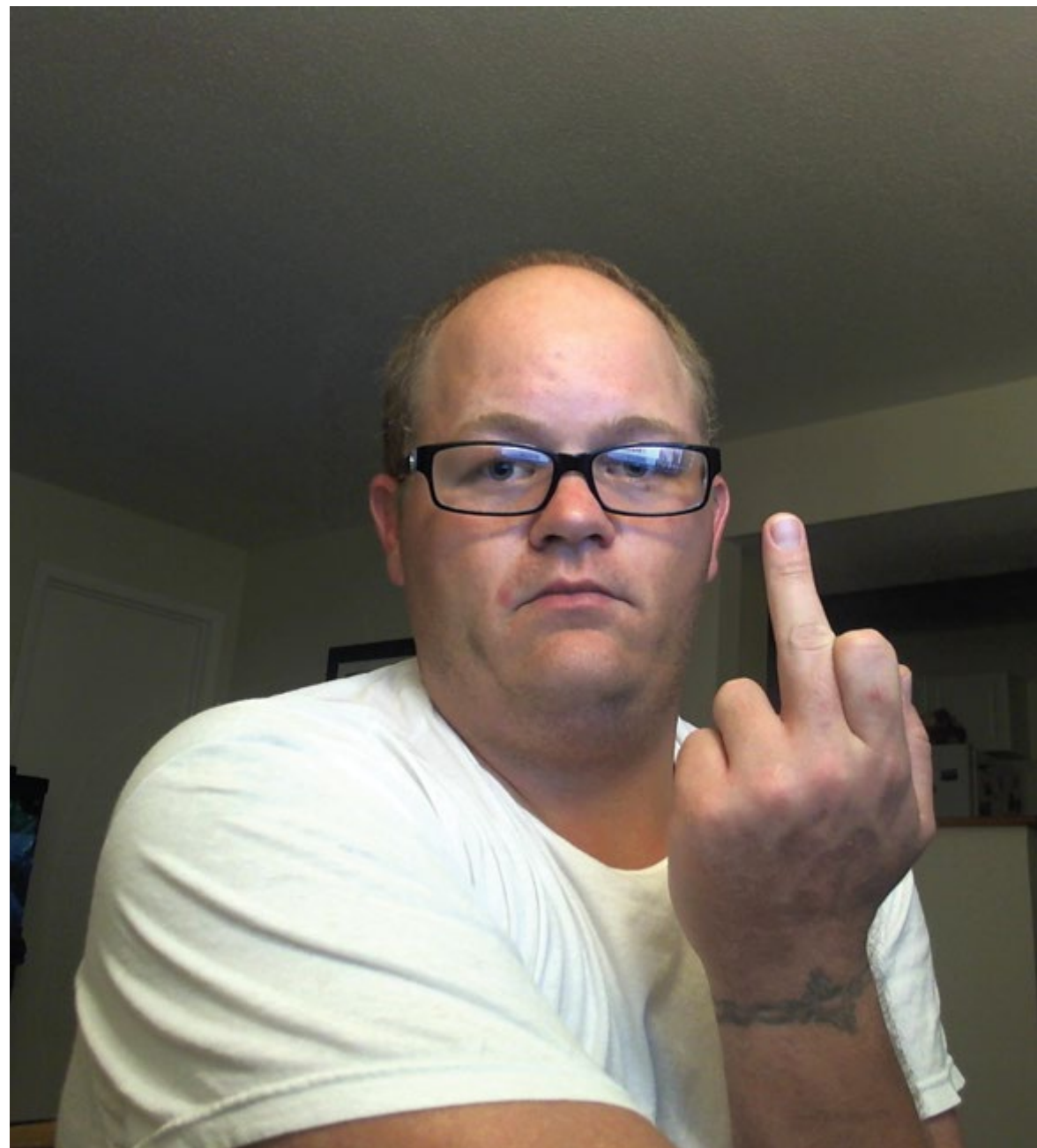
Pics or it didn't happen.
PROOFS OF
EXISTENCE OF
A CLOUD WORKER.

Between June and July 2014, in order to proof their existence and their status of crowd worker, 40+ workers from Amazon Mechanical Turk have been paid 90 dollarcents for re-enacting a clip found on youtube titled "pics or it didn't happen" in front of their webcam.

The video is also part of the project Pics or it didn't happen developed for HOC / Contemporary and has been presented on September 12th, 2014 at Pavillon social Kunstverein in Lucca.

PICS OR IT DIDN'T HAPPEN
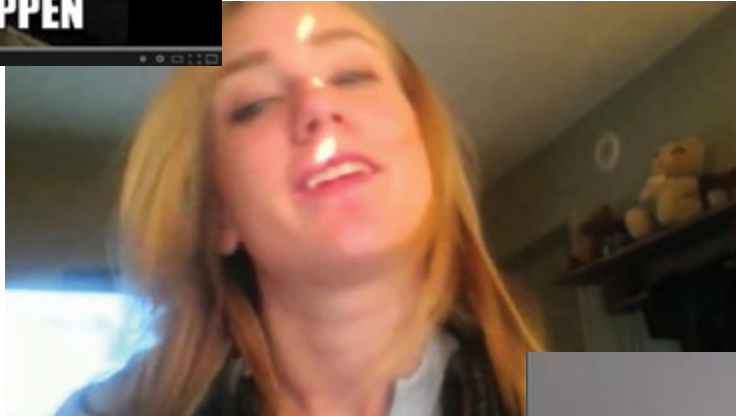
We are the 99% on Fiverr.com
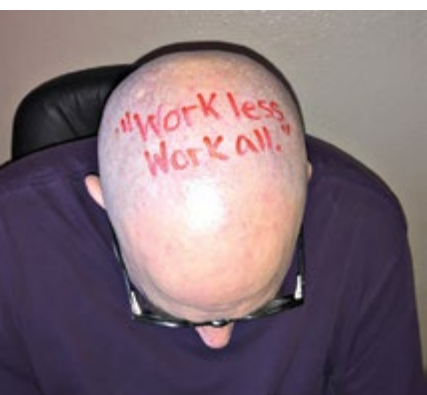## WORK LESS,
WORK ALL.

Work less, work all. We are the 99% on Fiverr.com is the project created by Guido Segni for his solo show at Link Cabinet.
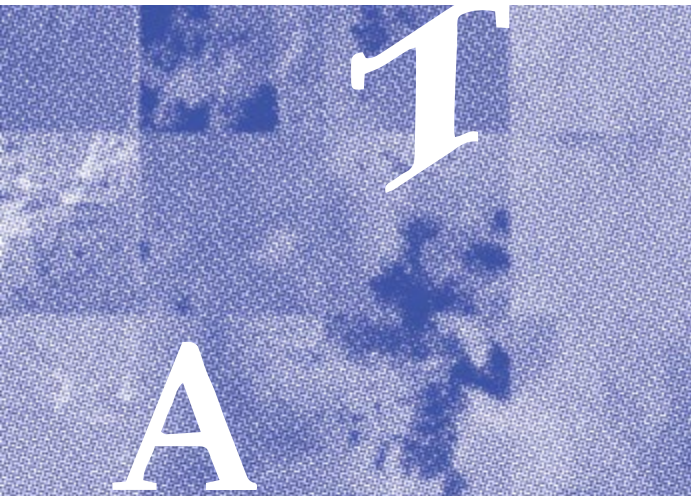
The project combines body art with a performative approach and a strong political and conceptual statement. During the time of the exhibition the artist created a gig on Fiverr.com - a website where people offer their professional services at a very low rate â " offering the possibility to buy one of his artworks.

The artworks have been created by buying and reselling the gigs of Fiverr workforce, asking each worker to use his/her body to show, sing, dance or declaim a message chosen by the artist. The whole operation can be described as a commissioned body art performance, in which the performative procedure followed by the artist is combined with the actions performed by the workers on or with their own bodies.

If on the one hand Segni exploits workers' body and creativity to produce his artworks, on the other hand he asks them to convey messages that borrow language and mottos from the labour rights movements, thus stressing on the difficult and peculiar labour conditions in the digital era.

i will not make any more boring art exploiting the Crowd.
i will not make any more boring art exploiting the Crowd.
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i will not make any more boring art exploiting the Crowd.

1/10

To
Guido Segni c/o Clemente
Pestelli
Via Paolinelli 29
55014 Marlia (LU)
ITALY

From
Dawit Abebayehu
P.O.box 1618
Bahir Dar
ETHIOPIA

INTERNET
REALITIES

Filling the data centers of tumblr and leaving the desert behind. One post a time.

A QUIET DESERT FAILURE.

A quiet desert failure is an ongoing algorithmic performance by Guido Segni started in 2013 and publicly presented 2015 in the context of The Wrong - New Digital Art Biennale.

In its own way, it's a monumental piece about internet contents, emptiness, time, storage, memory, oblivion and - ultimately - failure.

I programmed an Internet bot to traverse the datascape of Google Maps in order to fill a Tumblr blog and its datacenters with a remapping representation of the whole Sahara Desert, one post a time, every 30 minutes.

The whole performance will approximately take 50 years to be completed, but it is still not clear if the audience, the Google's servers, the tumblr archive or the Internet itself will last enough to see the end.

So, be patient, don't hurry. The desert is coming.

Credits

Fail/URL
http://desert.fail/ure
http://desert.fail/url

The tumblr archival performance
http://quietdesertfailure.tumblr.com

Music
Fabio Angeli, Lorenzo Del Grande

The Wrong Pavillion
http://inexactitudeinscience.com

Special thanks to
Florian Kuhlmann & Digital3mpire

dear internet
be patient,
don't hurry.
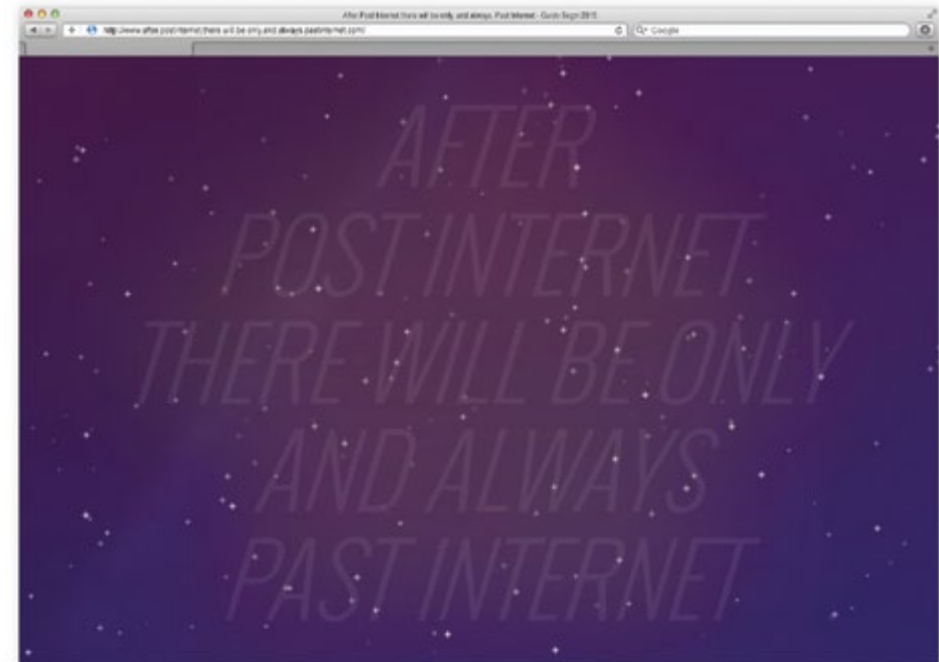the desert is coming.
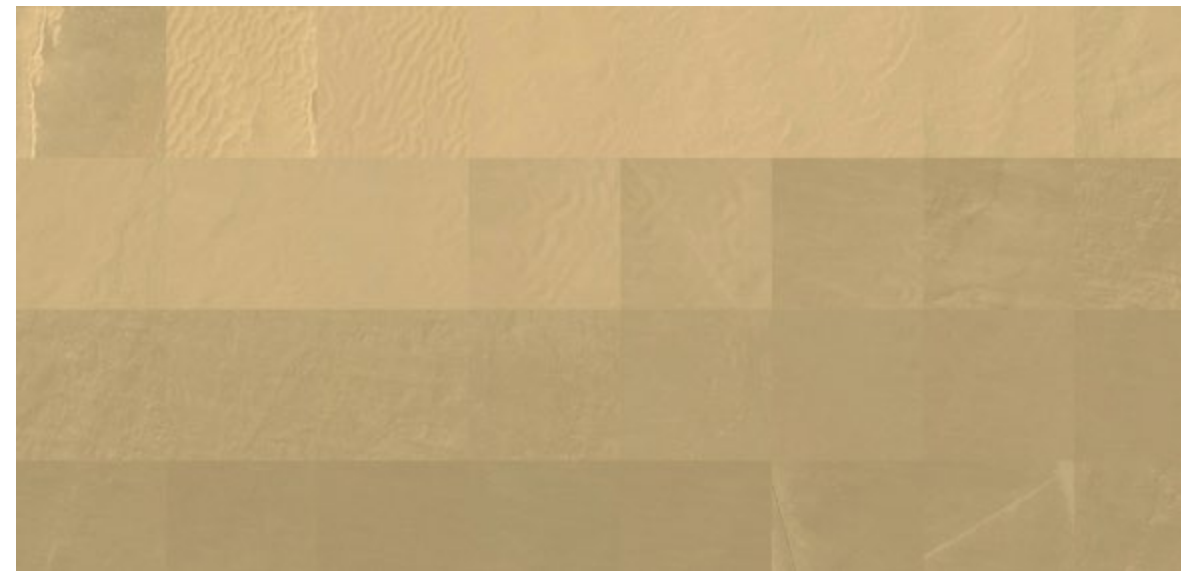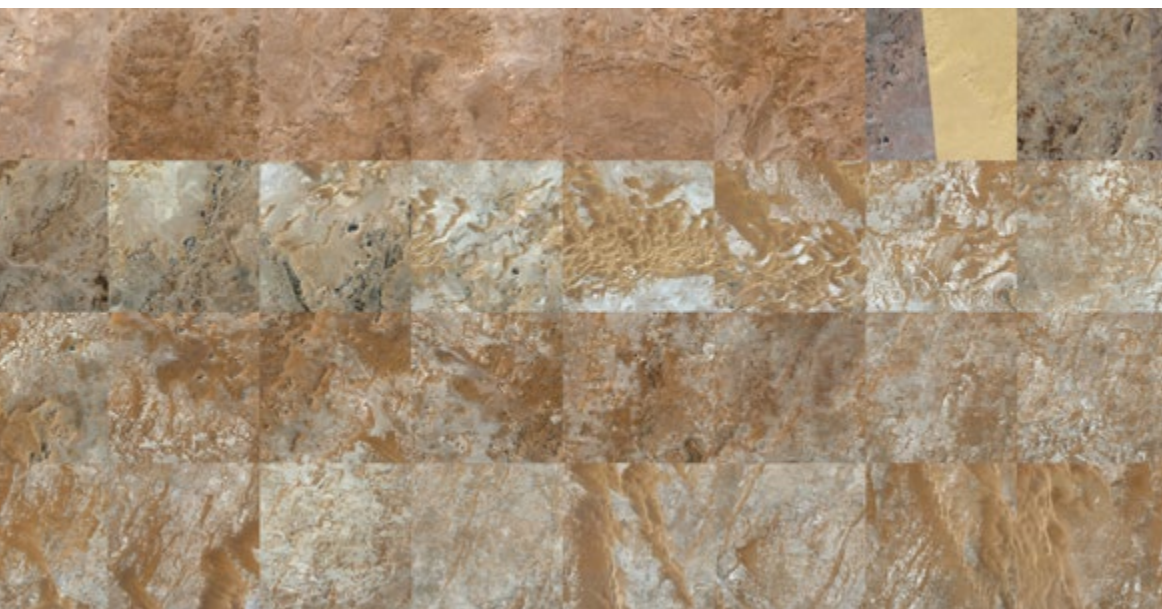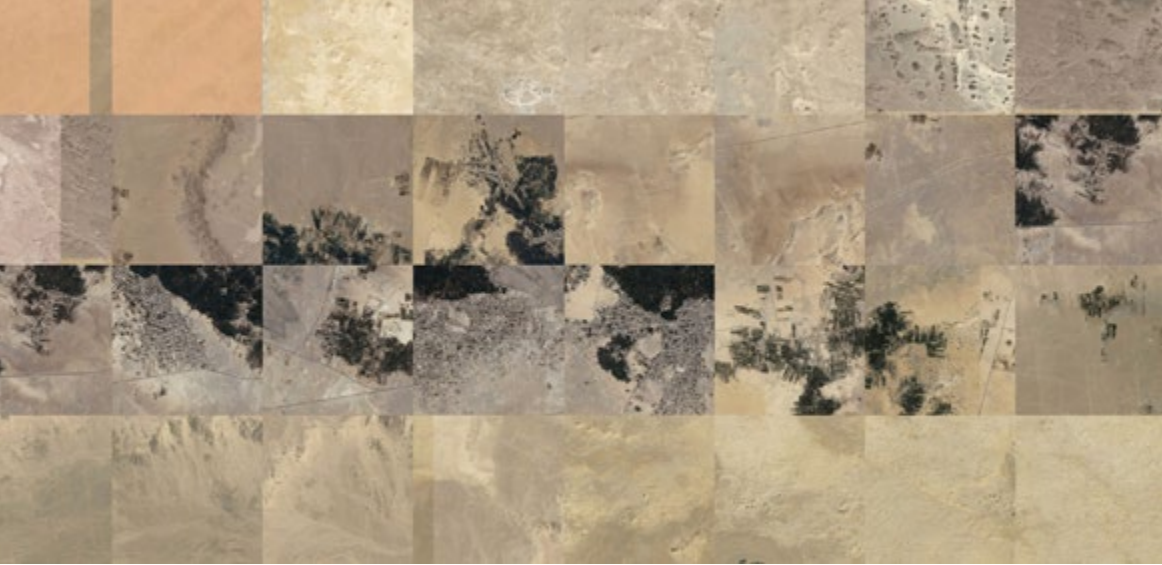
AFTER POST INTERNET THERE WILL BE ONLY, ALWAYS, PAST INTERNET.

A truistic URL and a glittering web based statement about the post and the past Internet condition.

http://after.postinternet.there.will. be.only.and.always.pastinternet.com
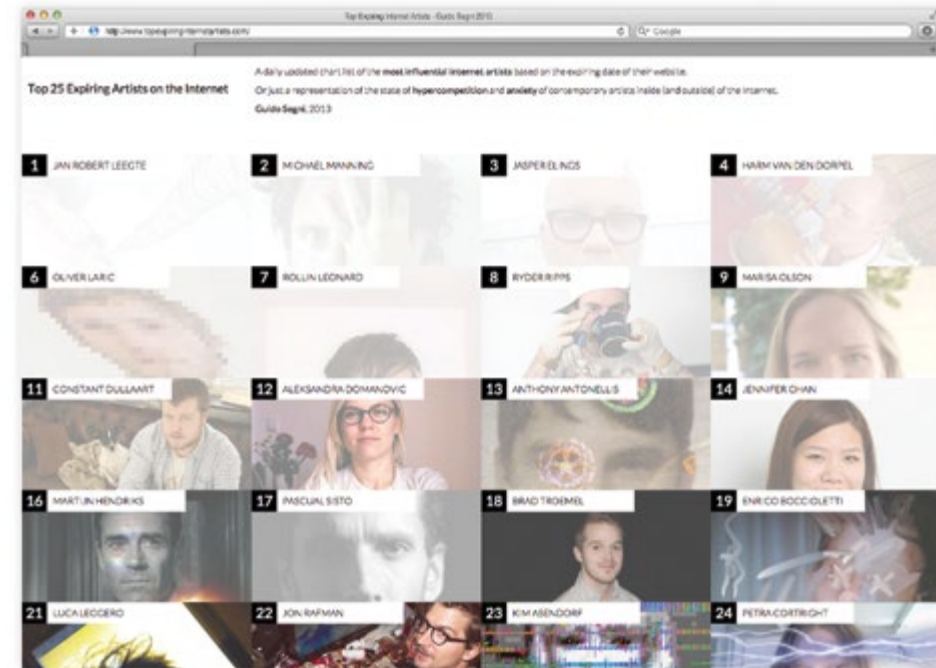
TOP EXPIRING
INTERNET ARTISTS.

*"Outside of the Internet
there's no glory"*
Miltos Manetas

Top Expiring Internet Artists is a daily updated chart list of the most influential internet artists based on the expiring date of their website.

Or just the representation of the state of hypercompetition and anxiety of contemporary artists inside (and outside) of the Internet.

N
MORE
AUDIENCE
LESS
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MORE
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A IS FOR ART,
B IS FOR BULLSHIT.

My personal view on conceptual art, conceptualism and contemporary bullshits.

The book - which features biographies and works from Féli González-Torres, John Cage, Joseph Beuys, Joseph Kosuth, Marcel Duchamp, Piero Manzoni, Ray Johnson, Sol LeWitt, Yves Klein and many others - is a an essential history of conceptual art scraped out from Wikipedia by an algorithm which preserved all the pictures and some essential alphabetical letters: A for art and B for bullshit.

The book have been printed in a limited serie. Each edition comprises two volumes (volume A and volume B).

A special thanx for their help in making this book and/or just for their existences: *Ilario Caliendo, Joe Badile, Fabio Angeli, Giacomo Verde, Marcantonio Lunardi & Ilaria Sabbatini, Luca Leggero, Mariano Fazzi, Federico Cosci.*

Volume A

411 color pages
Dimensions : 21 x 15 cm
Soft cover
Hand Signed and numbered on the inside
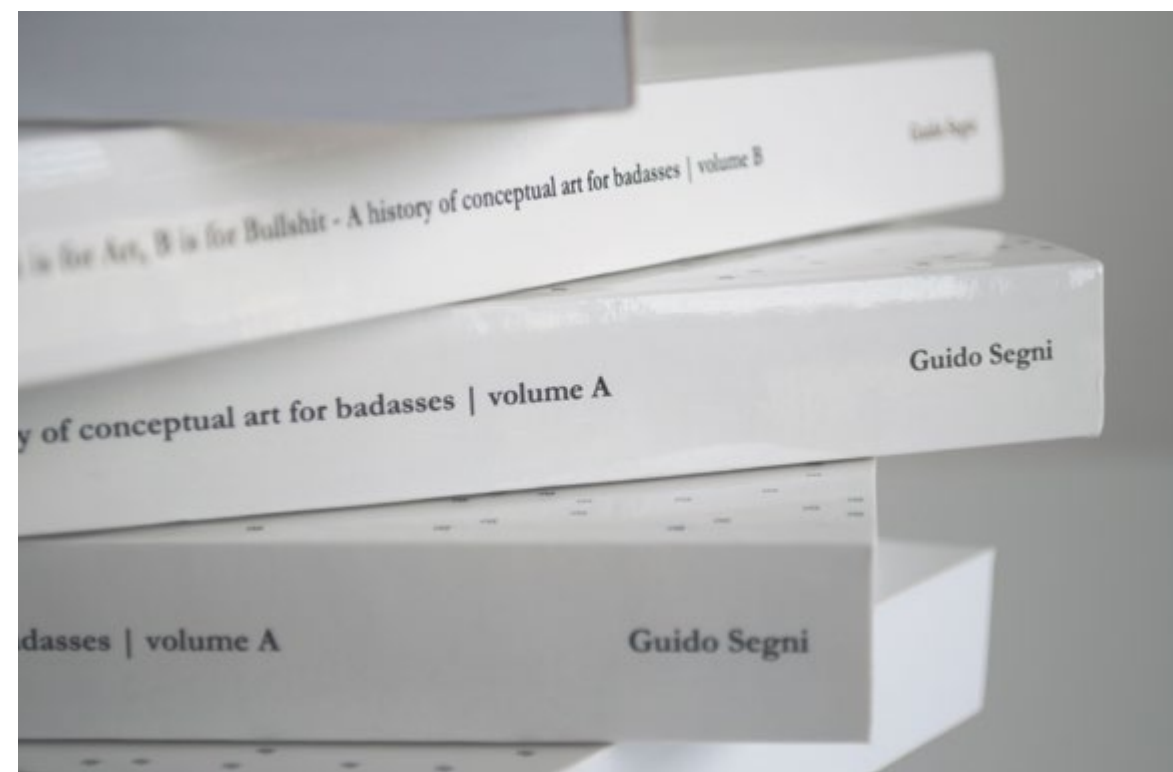*Limited edition /20*

Volume B

411 color pages
Dimensions : 21 x 15 cm
Soft cover
Hand Signed and numbered on the inside
Limited edition /20

PICS OR IT DIDN'T HAPPEN.

"Pics or it didn't happen" - rule number 32 according to rules of the Internet - is a colloquial expression used by internet users in order to challenge their virtual interlocutor on a discussion forum or a social network, when his arguments require photographic proof of what he's saying.

"Pics or it didn't happen" is a also an exhibition I made in 2014 for HOC/gallery about how a query search on Google Images became a list of images, how I transform them into real objects and how I finally turned them back again into pictures of the Internet.

The project focuses on the transitions occurring between the online URL realm (acronym for *Uniform Resource Locator*) and the so called IRL (acronym for *In Real Life*) realm: from the Internet to the real world and viceversa, using all the intercommunication highways the digital world puts at your disposition, from a home-based printer to print-on-demand services to photo/video devices.
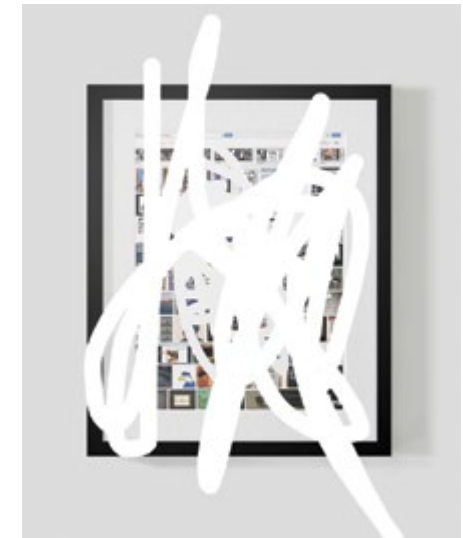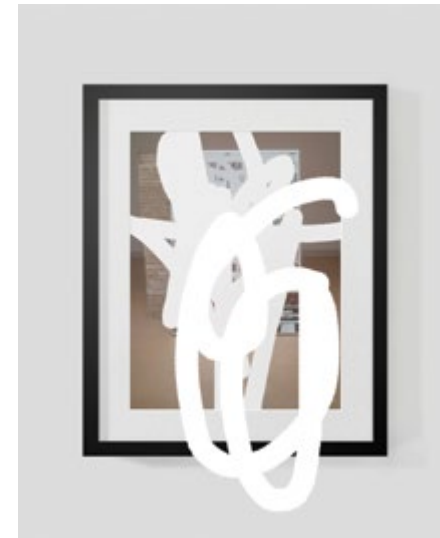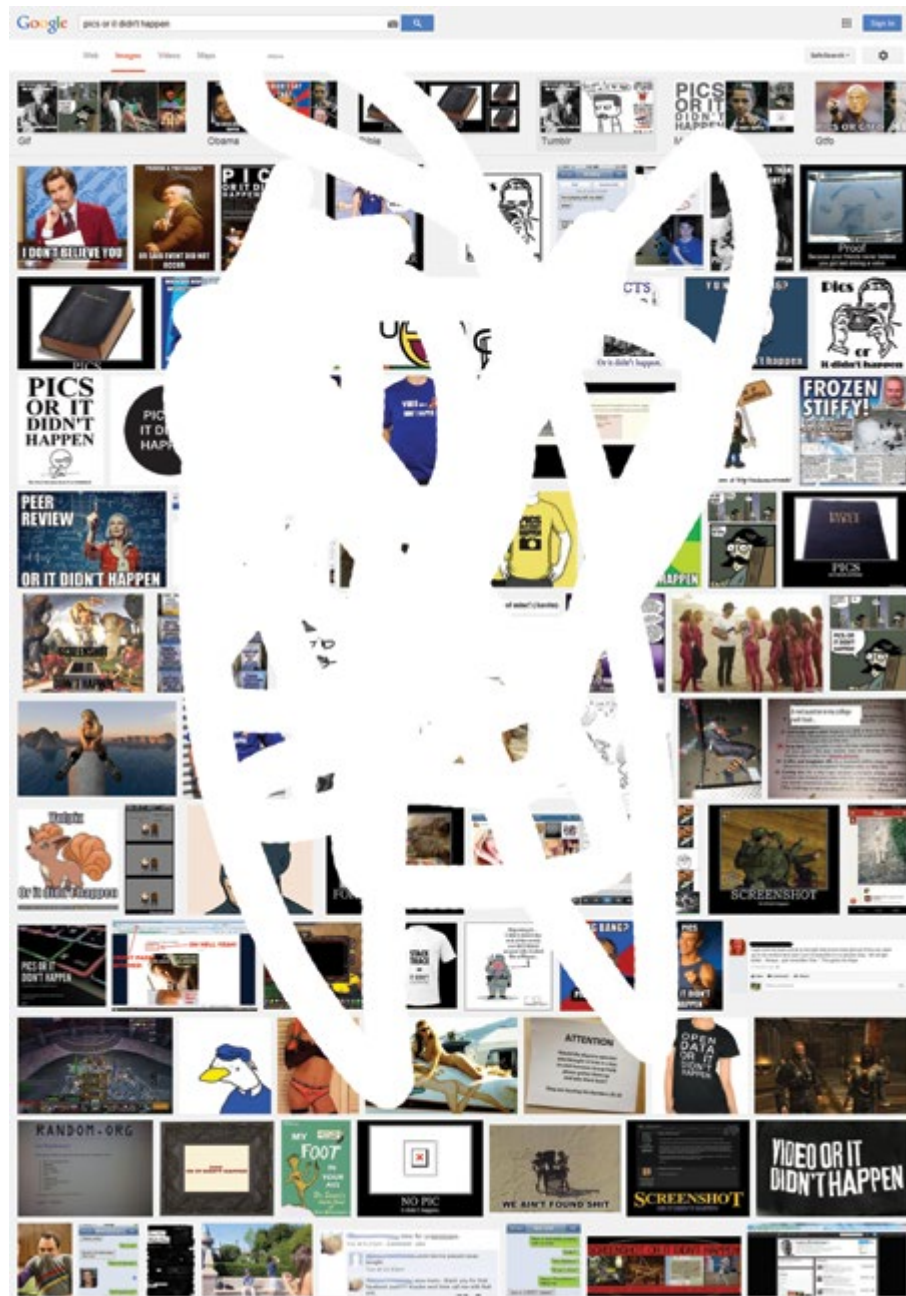
The resulting materials are hosted online at the URL *http://pics.oritdidn-thappen.com* and consist in a collection of all sort of images (photos, print on demand objects, sculpture ecomerce receipts, ...) which have been collected, modified printed and then re-documented once again.

WIRING WIRED FIRED.

In the context of 6PM Your Local Time, after a year long subscription, I performed a hot-wiring action on my personal wired magazine collection using a tutorial found on the Internet*.

The whole performance has been staged in my private studio and documented and streamed on Instagram.

The tutorial (Arte delle Mine) has been made by a couple of crazy artists friends of mine, Luca Leggero and Luca Giorgi.

ED — Diventare bionici — Riot

Ho se...uturo della **MUSICA**

Abbiamo inviato Jovanotti a intervistare Daniel Ek inventore di SPOTIFY

INVENTA, SBAGLIA, INNOVA

SPECIALE ... GADGET TECNOLOGICI — **WIRED**

La fabbrica magica di Lucas — DENTRO GLI EFFETTI SPECIALI DELL'INDUSTRIAL LIGHT & MAGIC

Intelligenza artificiale — COME FUNZIONA IL CERVELLONE DI GOOGLE

INTERVISTA ESCLUSIVA — TUTTI I SEGRETI DEL SERVIZIO DI STREAMING CHE A OTTOBRE SBARCA IN ITALIA

Reed Hastings — QUESTO SIGNORE SPEGNERÀ PER SEMPRE LA VECCHIA TV

INVENTA, SBAGLIA, INNOVA

WIRED — NUOVO CINEMA WEB — NEXT CINEMA

EDWARD SNOWDEN

INVENTA, SBAGLIA, INNOVA

WIRED — MADE IN ITALY

100 SERIE TV CHE NON TI FARANNO PIÙ USCIRE DI CASA

LA GUIDA DEFINITIVA ALLE MIGLIORI DI SEMPRE

INVENTA, SBAGLIA, INNOVA

INNOVATOR — Nei laboratori del vaccino italiano anti Ebola — **WIRED**

150 GADGET — I MIGLIORI TESTATI PER VOI

MORE AUDIENCE, LESS ARTISTS.

A commisioned Art statement written on a crowdworker's back.

BANALITY
IS OVERRATED.

In the context of her solo exhibition "A Subject Self-Defined" at TRANSFER Gallery in New York, Carla Gannis and curator Tina Sauerländer invited me - among other 60+ international artists - to present animated GIF "Selfie-Self Portraits" that provide a broad range of perspectives on contemporary selfie culture and self-display.
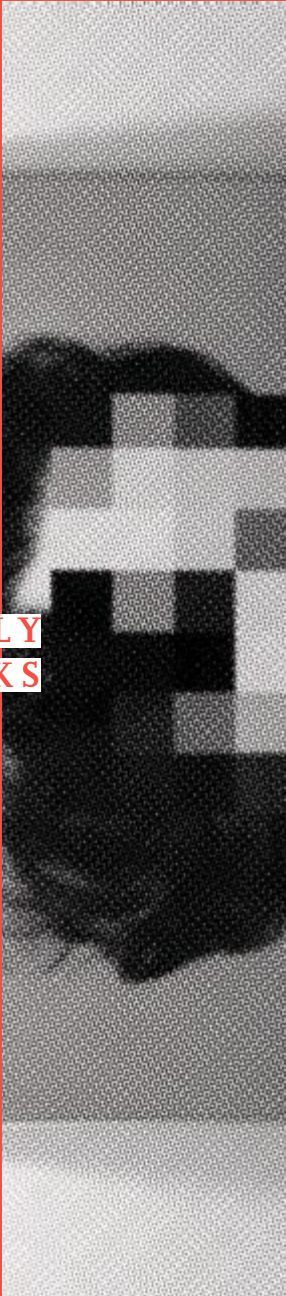
That is my submission: a collection of self portrait of me in a public toilet with a lot of instagram filters applied on it then all merged in form of a single Animated GIF and of Instagram pictures.

ITALIA
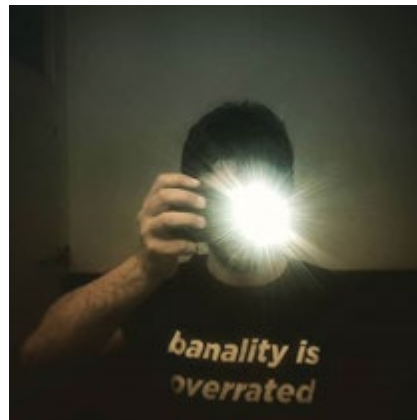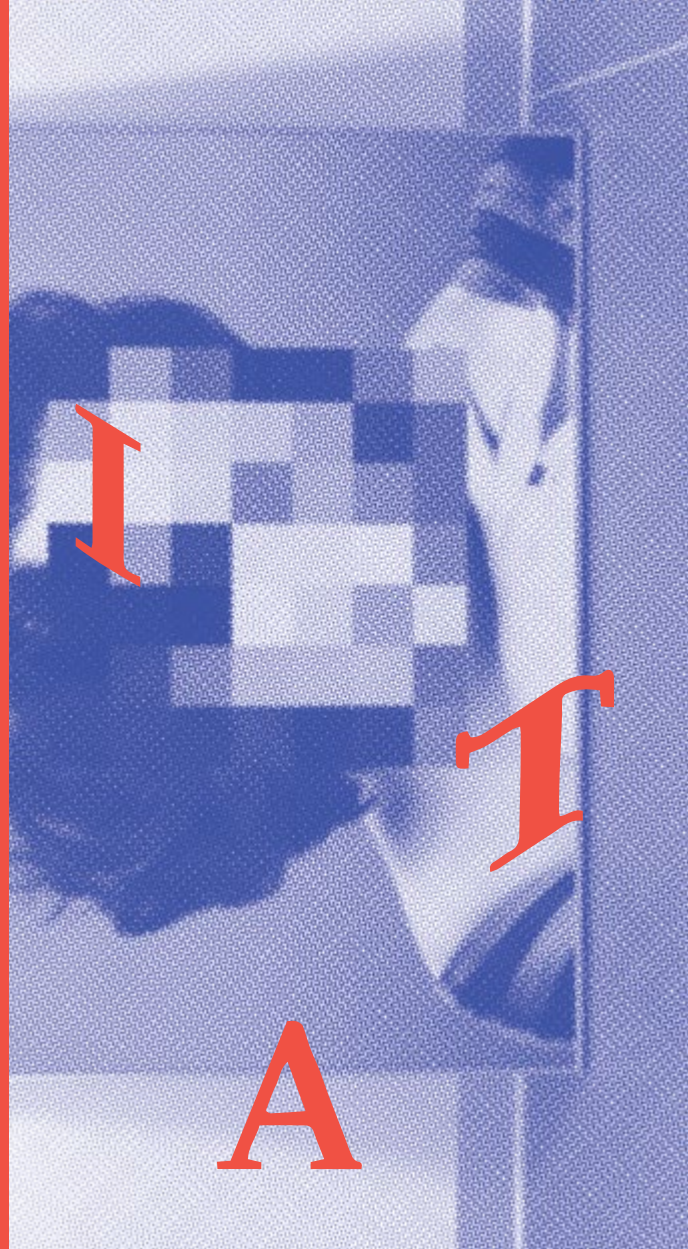
15 MINUTES, ANONYMOUS.

For "15 minutes" project I have created a collection of pictures using a face detection algorithm over a large amount of popular pictures of actors, actresses, politicians found on the web in order to transform very famous faces into pixelate, anonymous and abstract pictures. After a selection I put them all together in a fifteen minutes long slideshow and I made some poster print versions.
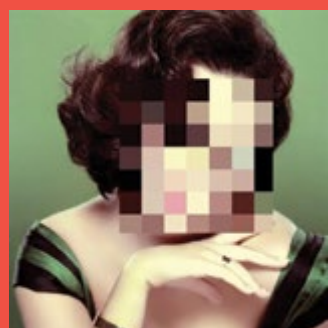
THROUGH THE LOOKING GLASS AND WHAT I FOUND THERE.

Ongoing series of drilling actions on webcams, in which I record the last frames of a webcam in the moment it is drilled and/or destroyed.
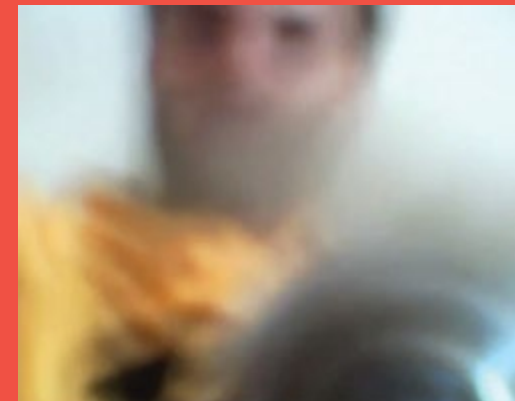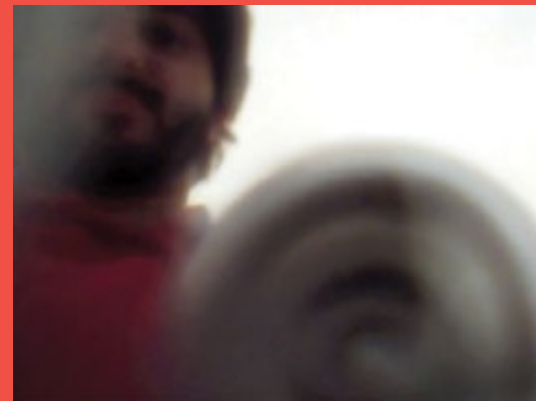
SELECTED EXHIBITIONS.

2016

"Monsters of the Machine", curated by Marc Garrett, LABoral Centro de Arte y Creación Industrial, Madrid, November 18 - May 14 2017

"NARGIFSUS", curated by Carla Gannis and Tina Sauerländer, online exhibition and screening at TRANSFER galley, New York, March 19 2016

"Arte Laguna Prize - Finalists exhibition", Venice, March 19 - April 3

2015

"A New Social Contract", curated by Elena Giulia Abbiatici for OFF Biennale, Cairo, November 28 - December 29 2015

"Object" | Pixxelpoint media art festival curated by Igor tromajer, Nova Gorica and Gorizia, November 27 - December 4 2015

"(in)exactitude in science" @ The Wrong: New Digital Art Biennale, curated by Filippo Lorenzin and Kamilia Kard, November 1 - January 31 2016

"Ego Update. Die Zukunft der digitalen Identität" curated by Alain Bieber, NRW-Forum, Düsseldorf , September 19 - January 17 2016

2014

"Random Access Memory" Media Art Festival, Art Museum Arad, Romania, October 17 - November 17, 2014

"Reality check" curated by Filippo Lorenzin, Spazio ULTRA, Udine, October 4 - November 15, 2014

"Pics or it didn't happen" online solo exhibition at HOC Gallery, July 15 - October 15, 2014

2013

"Play", curated by Marília Pasculli and Tanya Toft, The Digital Art Gallery of SESI - São Paulo, March 25 to April 7, 2013

2011

"Well, the loop gets you ahead. (Iteration III, Progress)" curated by CONT3XT. NET, Glockengasse No.9 (Vienna, Austria), October 8 - October 21, 2011

"Neoludica. Art is a game 2011-1966 - Biennale di Venezia 2011" curated by Domenico Quaranta e Matteo Bittanti, Centro Culturale Candiani, Mestre (Italy), from June 1 to October 31 2011

"Identità Virtuali", curated by Franziska Nori, Centro di Cultura Contemporanea Strozzina, Florence, Italy, 21 May - 17 Jul 2011

"Transmediale 11", Haus der Kulturen der Welt, Berlin, Germany, 1-6 Feb 2011

"Identités précaires" curated by Christophe Bruno, Jeu de Paume, Paris, March 9 - Sept. 2011

"GATE(WAY)S", curated by Sabine Himmelsbach, KUMU Art Museum, Tallinn, Estonia, May 12 - Sep 25 2011

2010

"Smart Mistakes", curated by Simona Lodi, Piemonte SHARE Festival 2010, Museo Regionale di Scienze Naturali - Turin (Italy), From November 2nd to November 7th 2010

"The More I Look, the More I See", Galerija Galzenica, Velika Gorica (Croatia), Nov 10 - Dec 10, 2010

"NETinSPACE", MAXXI - National Museum of the Arts of the XXIst Century, Rome (Italy), 30. May - 25. December 2010

"GLOBALNE OCIEPLENIE / THE MEDIAGATE", Galeria NT, Lódz (Poland), 20/04/2010 - 16/05/2010

2009

"Pixxelpoint 2009 | once upon a time in the west", curated by Domenico Quaranta, Nova Gorica (Slovenia), Dec 4th - 11th 2009

2008

"Tag ties and affective spies", curated by Daphne Dragona, National Museum of Contemporary Art - Athens (Greece), From March 18th -August 18th 2008

"F for Fake" curated by Emma Bugden, Te Tuhi Centre for the Arts, Auckland (New Zeland), 07 March - 12 April 2008

"PIXXELPOINT 2008 / FOR GOD'S SAKE!" curated by Domenico Quaranta, Nova Gorica (Slovenia), December 5th - December 12th 2008

"LX 2.0" curated by Luis Silva, Lisboa 20 Arte Contemporuooe2nea, Lisbon (Portugal), November 14th 2008

"Ours: Democracy in the Age of Branding", Parsons The New School for Design, New York, October 16, 2008 - February 1, 2009

2007

"My Own Private Reality" curated by Sabine Himmelsbach and Sarah Cook, Edith Russ site for media art, May 12th - July 1st 2007

PRESS & TEXTS.

Interviews

Interview by Elena Giulia Rossi for Arshake magazine

"Inside the internet there's glory: Interview with Guido Segni" interview by Filippo Lorenzin for furtherfield online blog

"The middle finger response" interview by Filippo Lorenzin for the blog "L'identità auementata" (April 2013)

"Re:Interview #016: Stories Without Boundaries But Full of Lies | Les Liens Invisibles" interview by Michael Kargl and Franz Thalmair published on CONT3XT.NET and Springerin Art Magazine (March 2011)

"The suicide irony. seppukoo and web 2.0 suicidemachine" interview by Loretta Borrelli for Digimag magazine (March 2010)

"Neural 34, Fake'ology" interview by Alessandro Ludovico for Neural printed magazine (December 2009)

"Getting too close to art: An email conversation between Les Liens Invisibles and Luis Silva" interview by Luis Silva for Turbulence blog (May 2009)

"Les Liens Invisibles: Disillusion 2.0" interview by Giulia Simi for Digimag online magazine (May 2008)

Publications

"The middle finger response", contribute for "Disrupting business" curated by Tatiana Bazzichelli and Geoff Cox (November 2013)

"Les Liens Invisibles" article by Violeta Solís Horcasitas for Caviar Izquierda Magazine (November 2011)

"Venezia: la realtà aumentata" article by Domenico Quaranta for Flash Art (September 2011)

"La Bienal que emerge a través del móvil" article by Roberta Bosco for El Paìs (June 2011)

"YES, NOW FAKE IS LEGAL... LA NET.ART AL TEMPO DEL SOCIAL NETWORK" article by Martina Coletti for DARS Magazine Extract here: (April 2011)

"Democracy 2.0" text by Geoff Cox for Arnolfini Journal (April 2010)

Selected texts and press articles

"Compra un'opera d'arte, sfrutta un lavoratore", by Federico Martelli for The Creators Project online magazine (only in italian)

"Guido Segni's A quiet desert failure", by Gretta Louw for furtherfield online blog

"Nessuna possibilità intermedia", critic text by Andrea Tinterri for the exhibition Pics or it didn't happen

"Middle Finger response von Guido Segni" by Florian Kuhlmann for the blog Perisphere (April 2013)

"La respuesta del microtrabajador" Article by Pau Waelder for the blog of the UOC-LABoral (March 2013)

"Unicorni Rosa e Padiglioni Invisibili: l'Arte ai confini della Realtà Aumentata dei Les Liens Invisibles" Article by Silvie Inb for DARS Magazine (June 2011)

"NetStArt/ I retroscena delle geografie digitali" article by Tatiana Bazzichelli for Punto Informatico online magazine (November 2010)
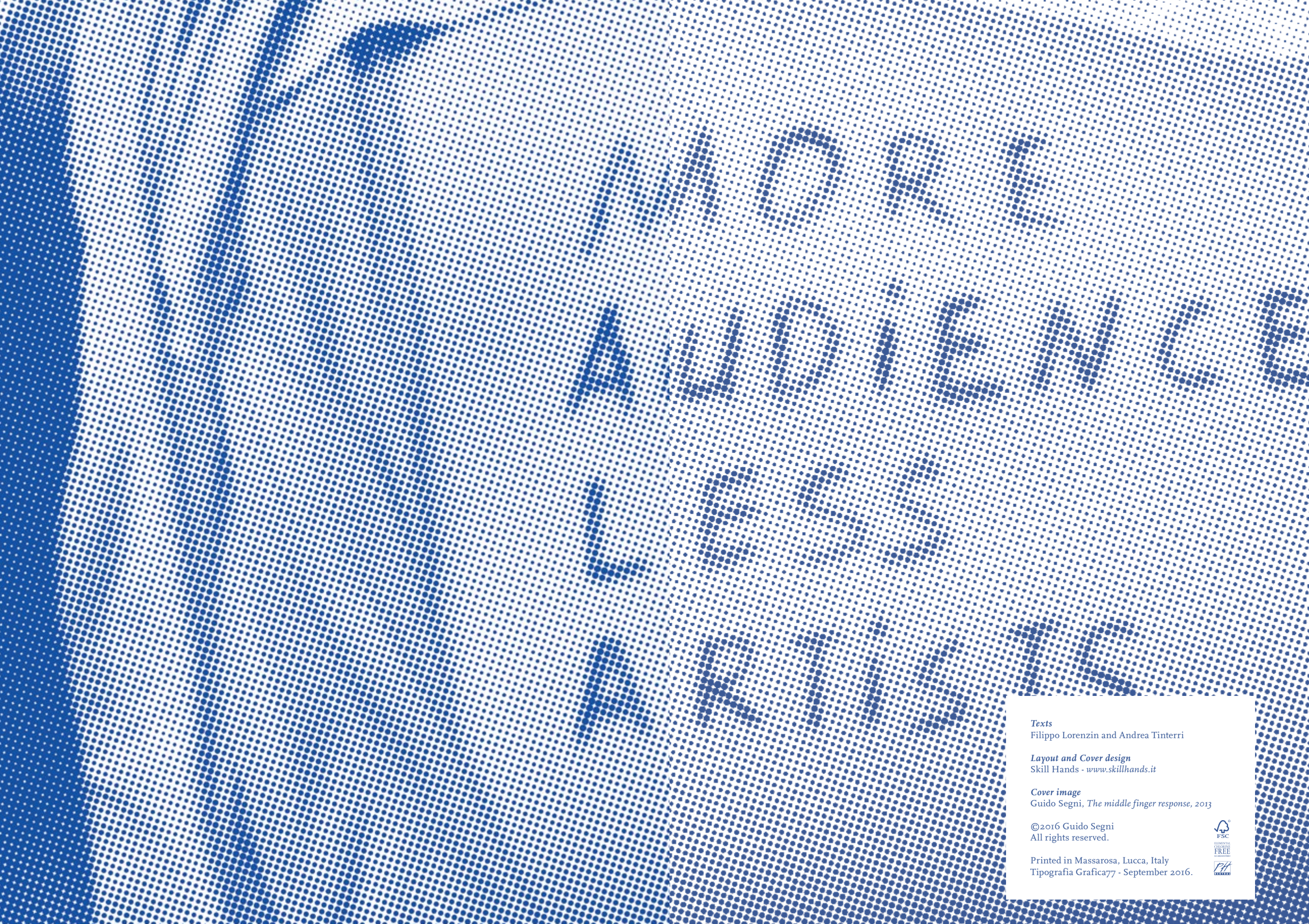
"End your social networking life with Seppukoo" article by W.J. Hennigan for Los Angels Times online edition (December 2009)

"Seppukoo, réseau antisocial" article by MARIE LECHNER for Libération (December 2009)

"Google Is Not The Map (GISNTM) by Les Liens Invisibles" interview by Oriana Persico for Artsblog online magazine (January 2009)

"Team Spoof" article by Marisa Olson for RHIZOME (July 2008)

"Peking2008, le «controlimpiadi» online" article by Alessandra Carboni for Corriere della Sera online Magazine (June 2008)

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