

# IOCOSE

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portfolio

IOCOSE investigate how the narratives surrounding the future of technology leave traces on the present.  
They have been working mostly with video installations and photography.

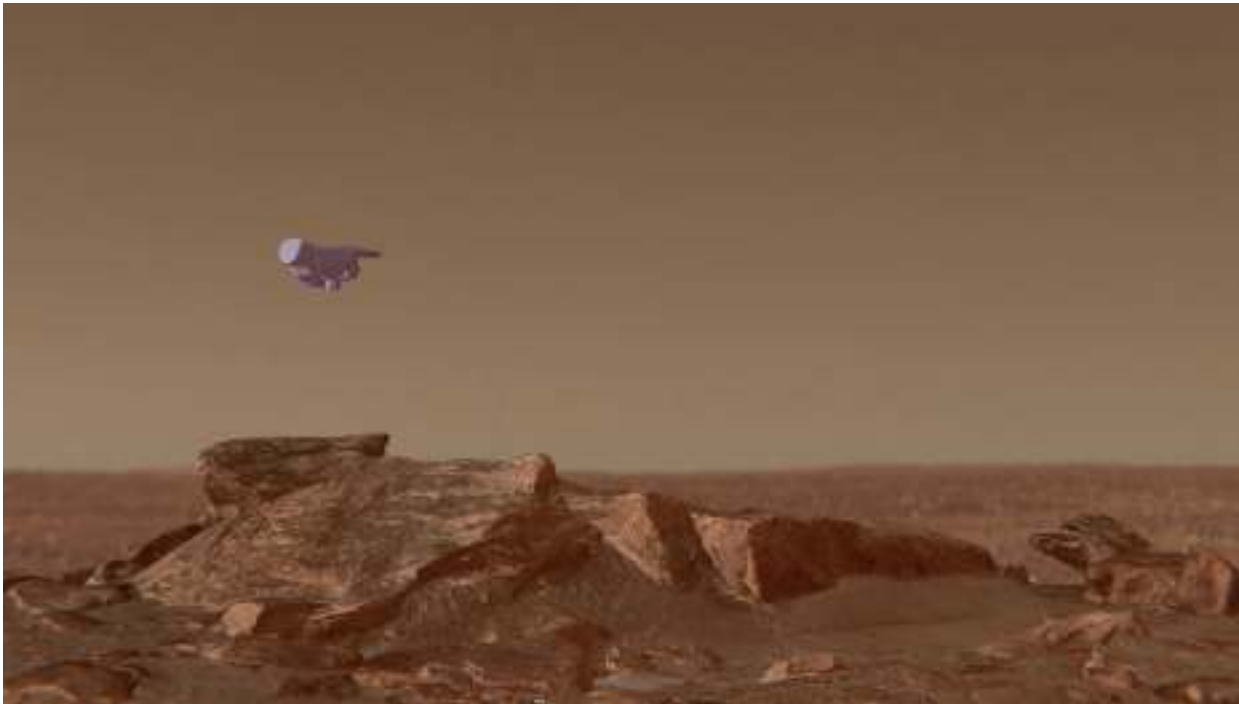
POINTING AT A NEW PLANET  
(2020 - ongoing)



***Pointing at a New Planet***, 2020 - ongoing

Loop video

Full video: <https://www.dropbox.com/s/mcbdwx38adcnlz/PointingAtANewPlanetWindows.mp4?dl=0>



*Pointing at a New Planet, 2020 - ongoing*  
Stills from video



***Pointing at a New Planet, 2020***

Online exhibition: INBTWN, curated by Claudia D'Alonzo in the context of XL - Centrale Fies

## POINTING AT A NEW PLANET

*Pointing at a New Planet* is an animated 3D video loop featuring a three-dimensional model of the hand of the billionaire investor Elon Musk, realized drawing on images and videos available online. Musk is one of the major actors involved in the NewSpace movement, that is the rush to privatised spaceflight and planet colonization

We gathered video sources available online about Elon Musk's public appearances as CEO of SpaceX, where he frequently gesticulates and points at invisible planets, to make the audience picture the not yet visible future of mankind.

The video is presented with a karaoke song, with music by Albertine Sarges. The lyrics are a collage of the most bombastic statement made by Elon Musk during SpaceX press conferences

## EVENTS AND EXHIBITIONS:

### 2020

- *INBTWN*, XL - Centrale Fies, online exhibition

### 2021

- *MLZ Art Dep*, (solo show), upcoming March 2021, Trieste, Italy
- *Aksioma*, (solo show), upcoming September 2021, Ljubljana, Slovenia

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## CRITICAL READINGS

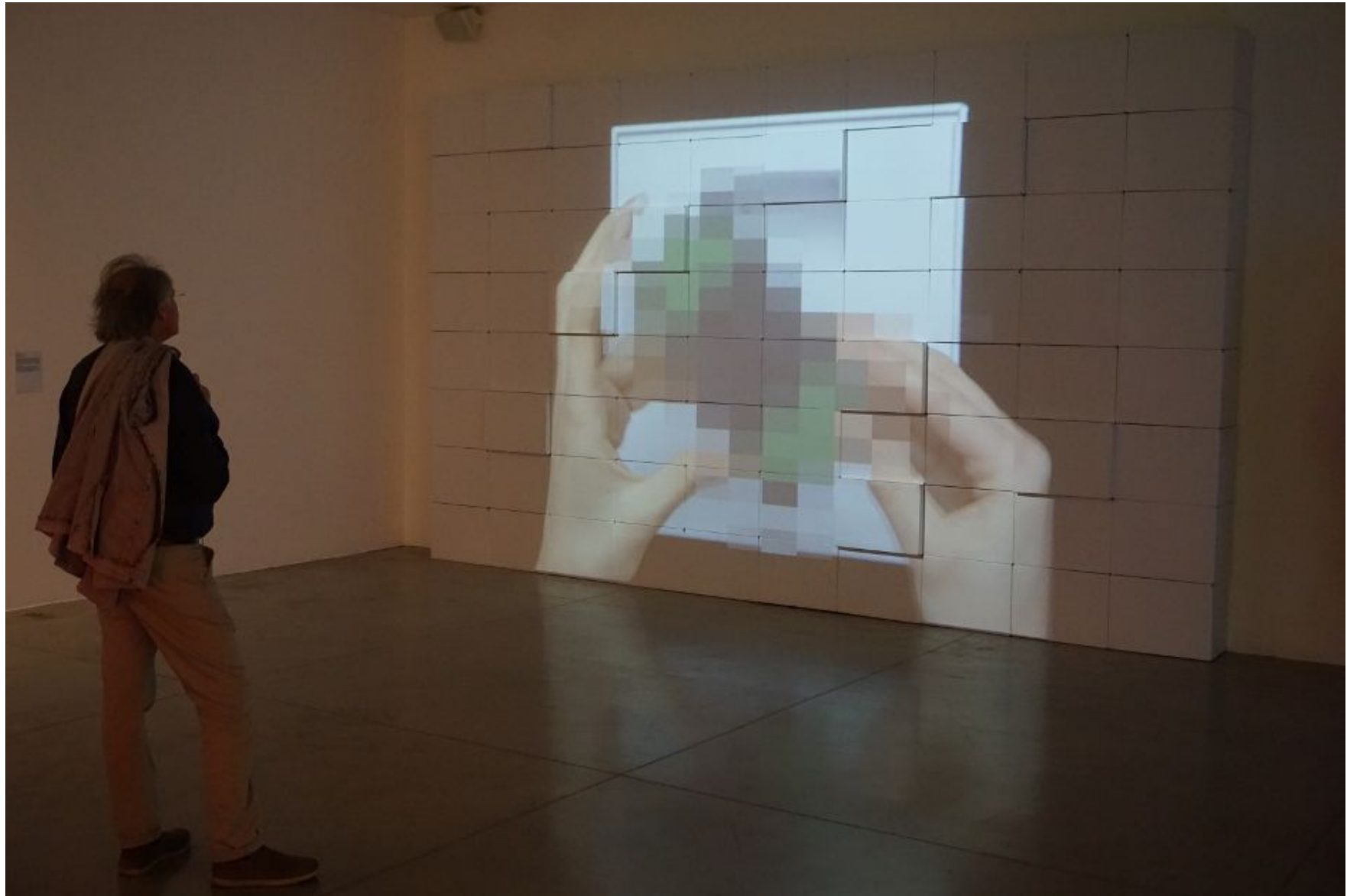
- *IOCOSE's 'Pointing at a New Planet' (2020). Artistic engagements with the New Space age* - interview with Alessandra Marino, Astrobiology - The Open University, January 2021, [link](#).
- *Cos'è la NewSpace Economy, il colonialismo a matrioska del futuro* - interview with Claudia D'Alonzo, Che Fare, July 16 2020, [link](#) (italian only).
- *Spatial momentum. An interview with IOCOSE* - interview with Claudia D'Alonzo, Digicult, July 8 2020, [link](#).
- *New Photography I IOCOSE* - interview with Sara Benaglia and Mauro Zanchi, ATP Diary, May 4 2020, [link](#).

# LAUNCHING A NEW PRODUCT (2018)

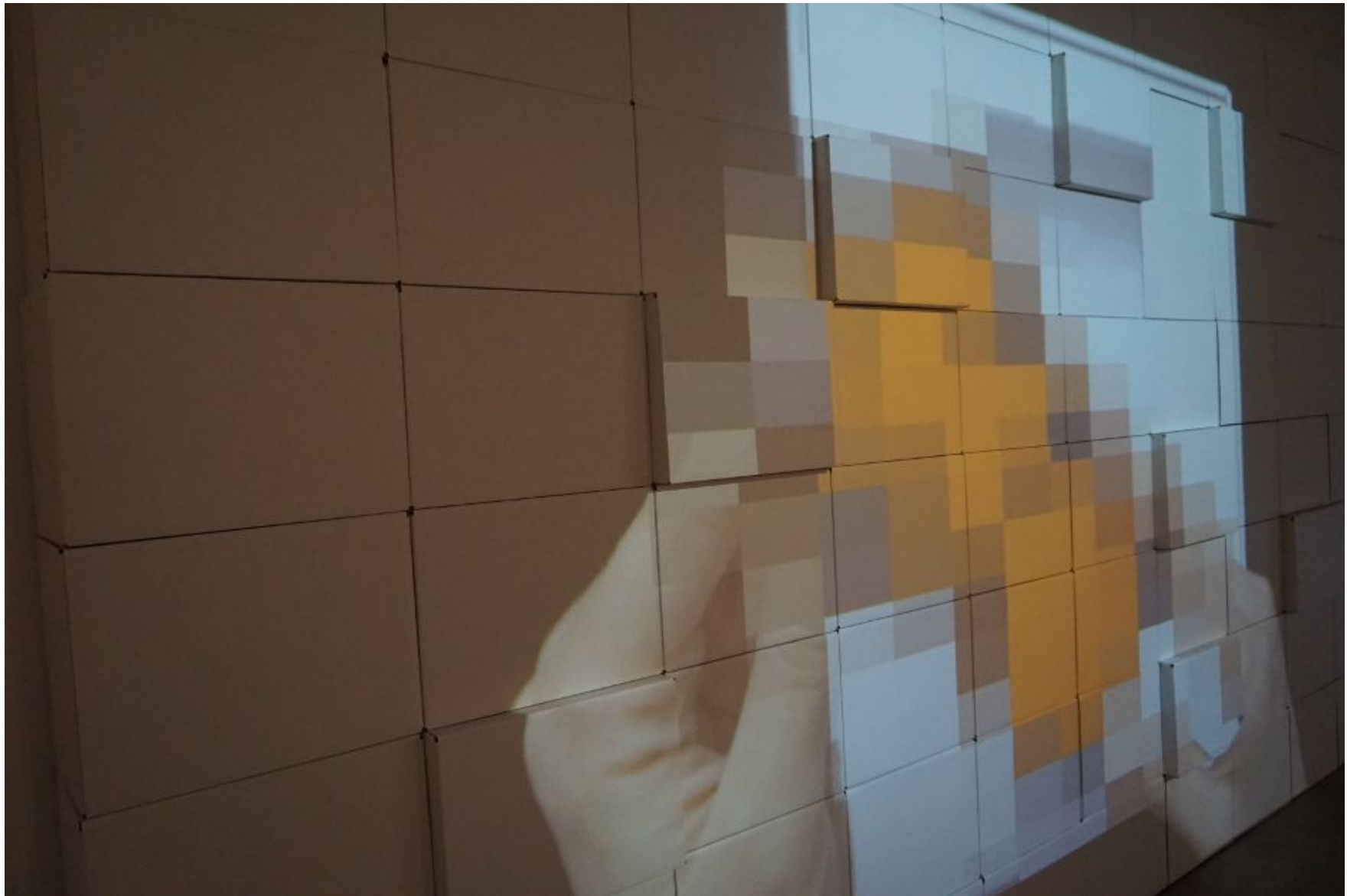




*Launching a new product, 2018*  
IOCOSE (2018) Launching a New Product, Loop video.



***Launching a new product, 2018***  
Installation view: That's IT, Mambo, Bologna, Italy



*Launching a new product, 2018*  
Installation view: That's IT, Mambo, Bologna, Italy

## LAUNCHING A NEW PRODUCT

An infinite loop video installation. *Launching A New Product* is part of our artistic research on the Post Fail: an investigation on the narratives of technological progress that are part of our everyday culture. The myth of 'always new' products and the marketing strategies of planned obsolescence are directly addressed in our installation. However, rather than just presenting a critique of the beliefs that support these narratives, our artwork intends to establish an aesthetic of their failure. The viewer is invited to follow the repetitive cycles of the video, which is played in an infinite loop, and wait for whatever might be appearing from the box. The product is always the same, but different at the same time. The promise of newness is kept alive, while being denied of its political, cultural, and aesthetic relevance.

The video is inspired by the internet phenomenon of unboxing videos. In these videos, users show new products to the camera, highlighting each detail of the new gadget. The 'launch', a verb used with reference to the marketing and commercialisation of a product, becomes literal in our video: the product is launched with a catapult on snowy field. The loop is not just a critique of the marketing strategies and processes of obsolescence that are typical of the hi-tech industry, but intends to capture the curiosity of the spectator, by making them wait for changes in the video that might bring to a radical turn in its narrative. However, the video never really changes in its cycles of unboxing, launch, and recollection. Likewise, the promises of evolution of technological products made by its marketers tend to freeze technologies to the present, with all its social, cultural, and economic inequalities. Technologies are updated to remain the same.

The installation consists of a video projection on a wall of white packaging boxes.

## EVENTS AND EXHIBITIONS:

### 2019

- *Flashing and flashing!*, Maxxi, Rome, Italy

### 2018

- *That's IT! Sull'ultima generazione di artisti in Italia e a un metro e ottanta dal confine*, MAMbo, Bologna, Italy (curated by Lorenzo Balbi)
- Premio Francesco Fabbri, Villa Brandolini, Pieve di Soligo - Treviso, Italy

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## CRITICAL READINGS

- *Generazione Critica - intervista con IOCOSE*, 2018, available online <http://www.generazionecritica.it/iocose/>

SPINNING THE PLANET (2013)



*Spinning the Planet*, 2013  
Still from video

## **SPINNING THE PLANET**

IOCOSE has accelerated Earth's rotation, thus moving the planet closer to the future.

The artist group has anchored four missiles to the ground, and turned them on at dawn on a plain landscape. The resulting force has moved the globe of a tiny fraction, speeding up the rotation of the planet. Through an innovative use of technologies the group has accelerated the globe and the history of mankind.

'Spinning the Planet' is a project developed in the frame of ST Microelectronics' Innovation Cup in collaboration with Ars Academy Research. The video aims to introduce and promote the contest by reflecting on the concept of 'human enhancement' through the use of new technologies. 'Spinning the Planet' has been commissioned by ST Microelectronics and its academic partners NABA (Nuova Accademia di Belle Arti di Milano), ISIA Firenze, Politecnico di Milano, Scuola Superiore di Sant'Anna Pisa, Plymouth University, Università di Pisa, Karlsruhe University of Arts and Design, Università degli Studi di Firenze, Centro per l'Arte Contemporanea Luigi Pecci Prato and Università di Siena.

## **EVENTS AND EXHIBITIONS**

### **2015**

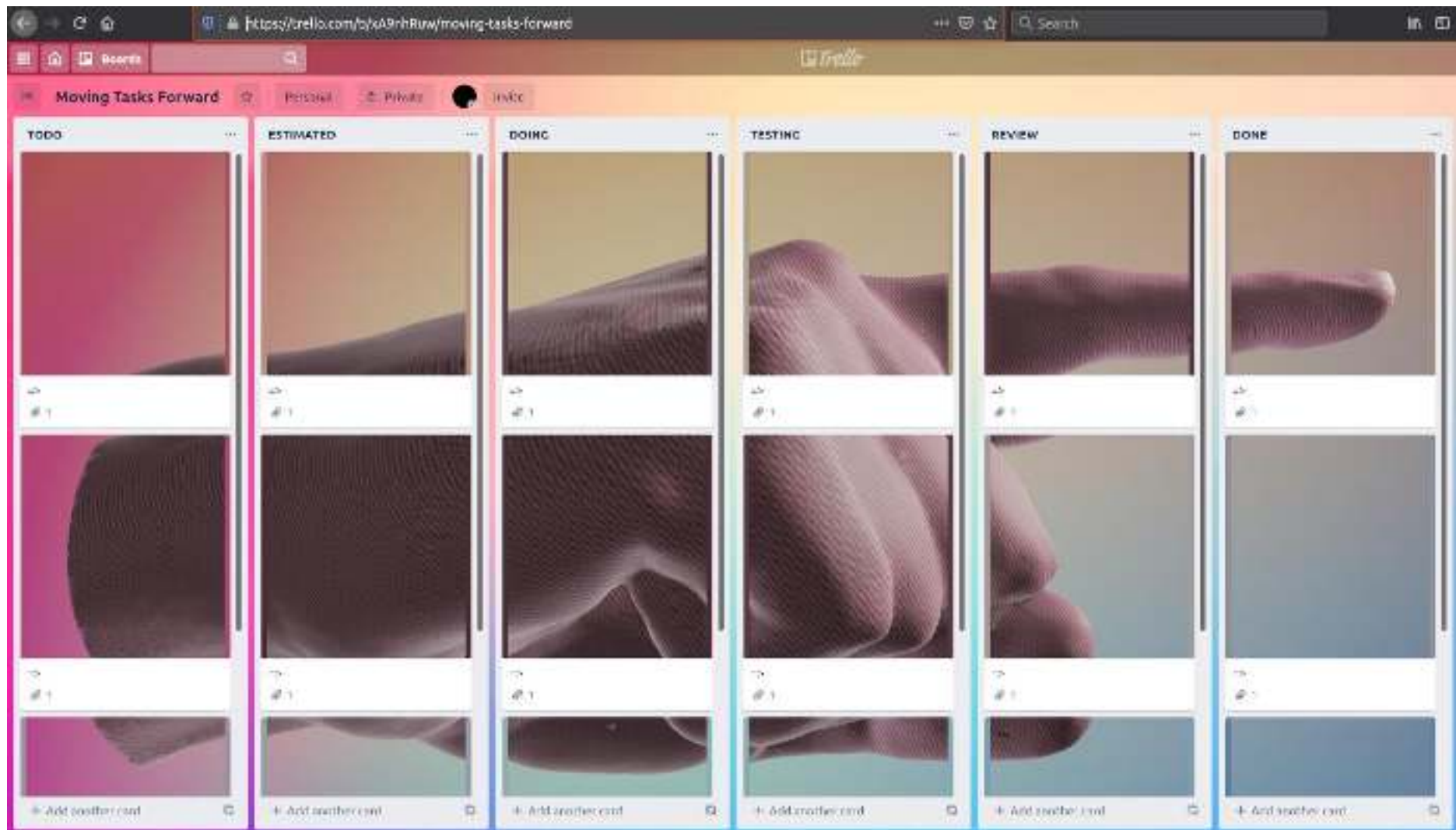
- roBOt Festival, Palazzo Re Enzo, Bologna, Italy

### **2014**

- SetUp Art Fair - Special Project, Bologna - Italy
- Twist in the Tail, Metronom, Modena - Italy
- Museum of Postdigital Cultures, online - <http://www.postdigitalcultures.ch/>

MOVING TASKS FORWARD (2020)





### ***Moving Tasks Forward, 2020***

Still image from web script.

Video documentation: <https://vimeo.com/477483003>

## MOVING TASKS FORWARD

«Moving Tasks Forward» is a script by artist collective IOCOSE that can solve the long list of tasks that flood our daily to do lists. Online to do lists are a common tool to organize any kind of work activity in a given time frame. Usually, a list with the name «To Do» containing tasks still to be done is placed on the left side of the screen. When the user completes a task, they move it forward, on the right side of the screen, usually under a reassuringly named column such as «Done», «Erledigt», «Fatto». The Moving Tasks Forward script automates and streamlines this process. Once launched in the browser, the script moves the tasks forward automatically at regular intervals, whether they have actually been done or not. The result is a twofold positive effect: the drastic reduction in stress generated by unfinished tasks, coupled with a priceless sense of satisfaction at having done our part, helping to move the whole world forward, one task at a time. With «Moving Tasks Forward» IOCOSE continue undaunted the movement of the world forward, one object at a time.

Committed by: Haus Elektronische Kunst, Basel

## EVENTS AND EXHIBITIONS

### 2020

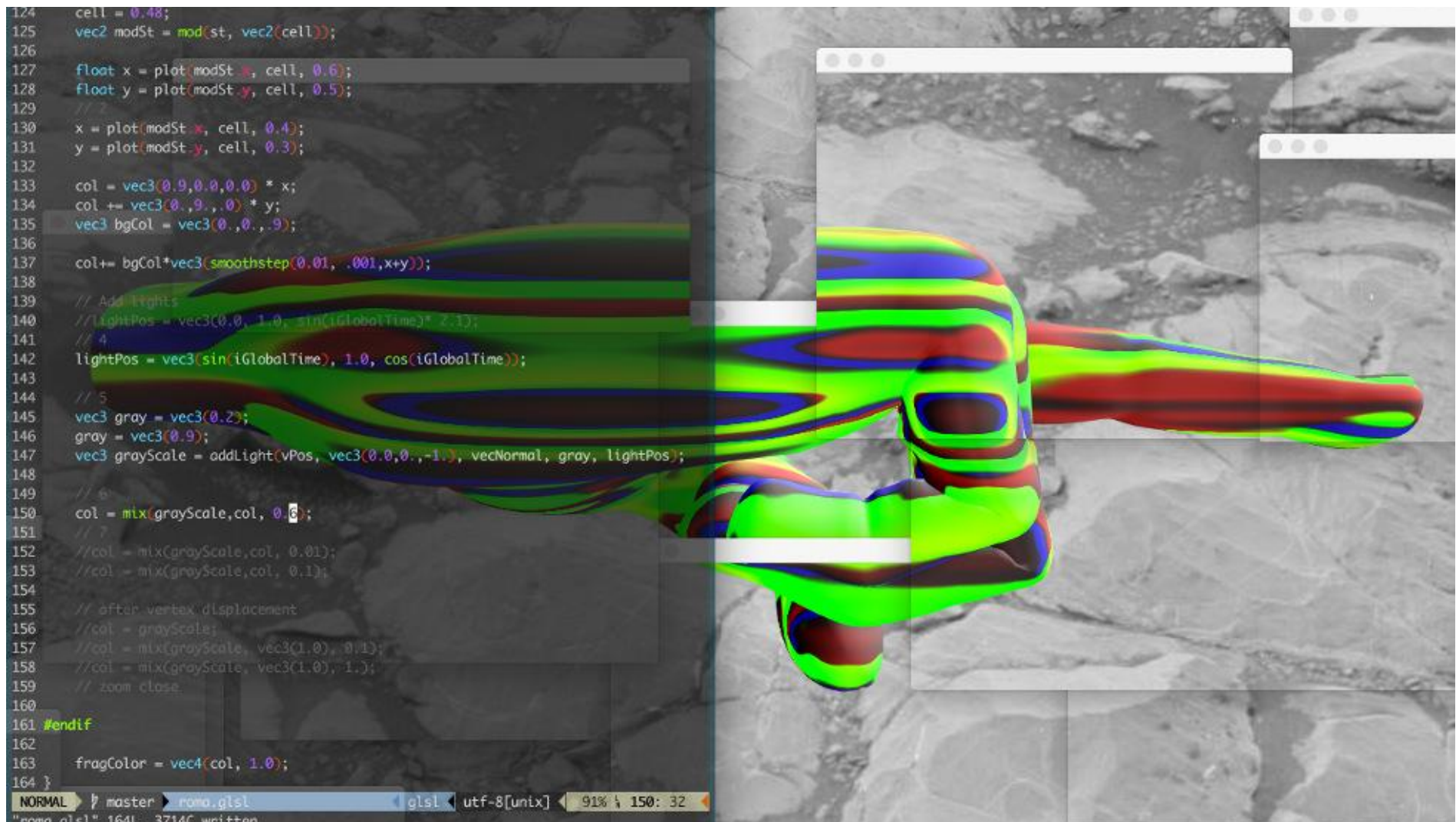
- *Hek Net Works*, Haus der elektronischen Künste Basel ([online exhibition](#)), 10 November 2020 – 8 December 2020.

MOVING WINDOWS FORWARD (2018)



*Moving Windows Forward, 2018*

Live coding performance, Romaeuropa Festival, Roma, October 2018



*Moving Windows Forward, 2018*

Screenshot







***Moving Windows Forward, 2018***

Live coding performance, Romaeuropa Festival, Roma,  
October 2018

## **MOVING WINDOWS FORWARD**

Live coding performance, as part of a larger series of works in which IOCOSE move the world forward, one object at the time.

## **EVENTS AND EXHIBITIONS**

### **2018**

- Romaeuropa Festival, La Pelanda, Rome.



MOVING FORWARD (2016 – ongoing)





***Moving Forward***, at *Il Colorificio*, Milano  
Video loop, tapis roulant.

## **MOVING FORWARD**

In this series IOCOSE move the world forward, one object at the time.

## **EVENTS AND EXHIBITIONS**

### **2018**

- MAMbo - Instagram takeover, as part of 'That's IT! Sull'ultima generazione di artisti in Italia e a un metro e ottanta dal confine', MAMbo, Bologna, Italy (curated by Lorenzo Balbi)

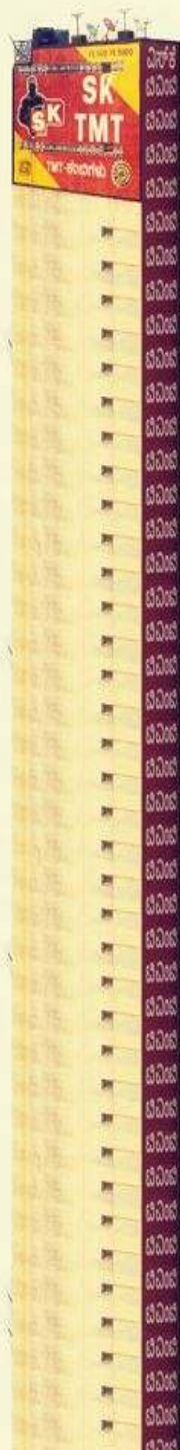
### **2016-17**

- *Failing Forward*, Il Colorificio, Milan - Italy

ELEVATED BANGALORE (2015)

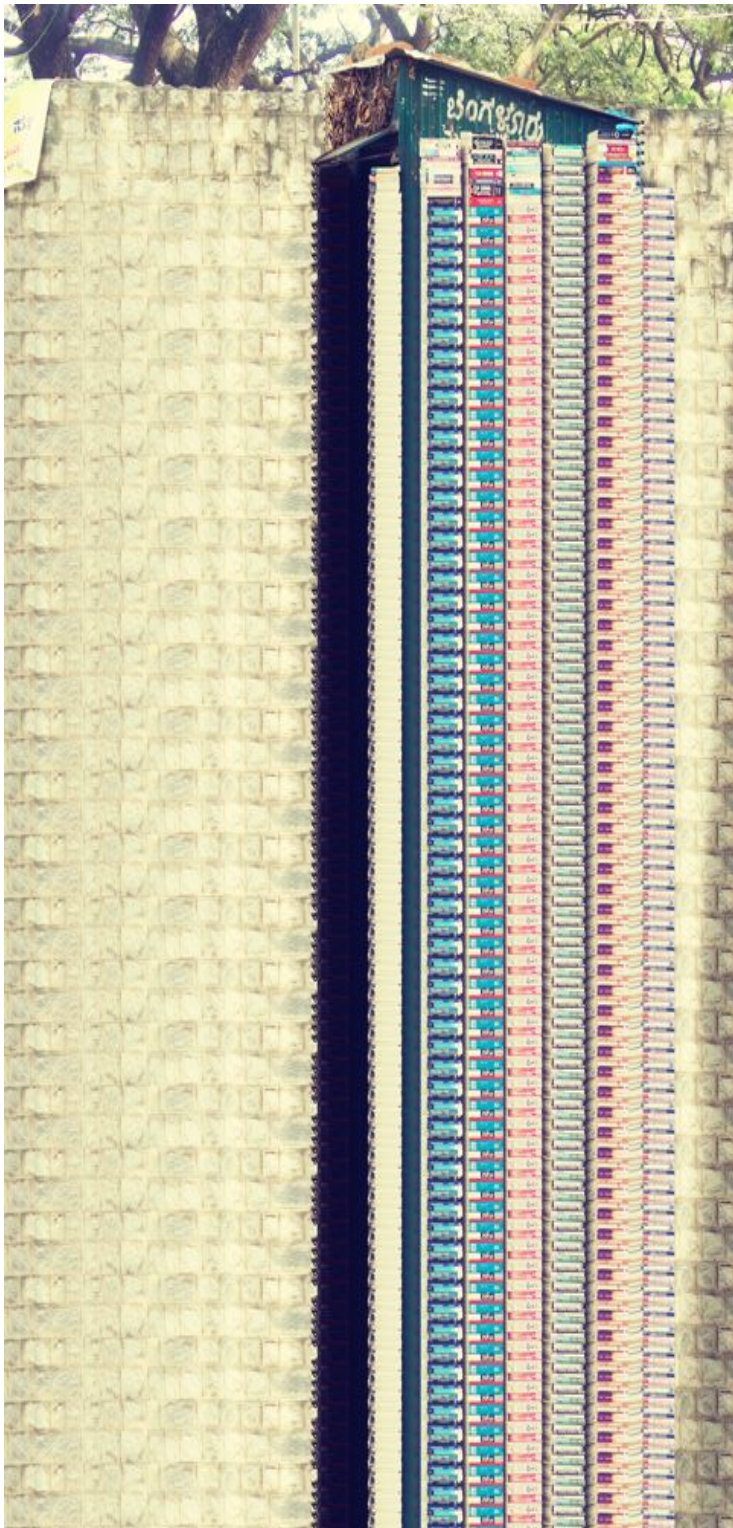


Installation view: *SITUATIONS/PostFail*, Fotomuseum Winterthur, Winterthur, CH



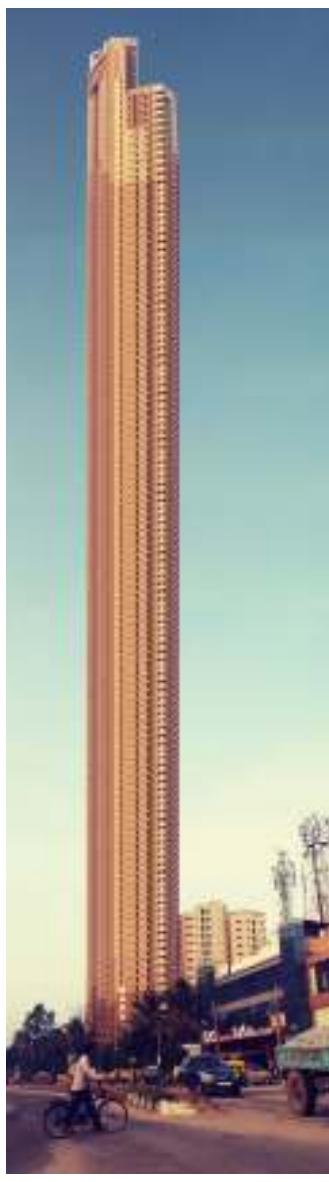
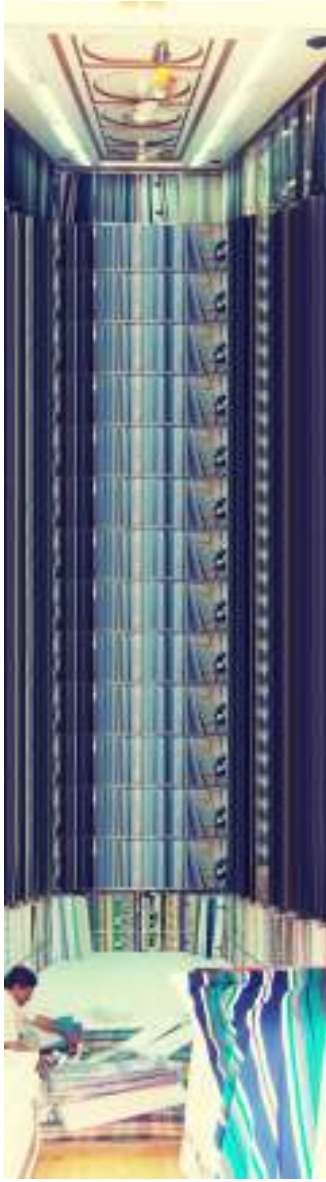












## EVENTS AND EXHIBITIONS:

### 2020

- *Metafotografia 2*, BACO\_Base Arte Contemporanea Odierna, Bergamo , Italy

### 2019

- *Silicon Plateau*, Banner Repeater, London, UK

### 2018

- A Room with Views (Milan Digital Week), IED – Istituto Europeo di Design, Milan, Italy

### 2017

- *SITUATIONS/PostFail*, Fotomuseum Winterthur, Winterthur, CH

### 2016

- *Powerpoint polemics*, The Photographers Gallery, London, UK

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## CRITICAL READINGS

- *Art After Failure: an artistic manifesto from the city of Bangalore*, IOCOSE (Ruffino P., Cremonesi M., Cuttica F., Prati D.)  
Originally published in Ghidini, M. and Kelton, T. (2015), *Silicon Plateau Vol-1*, T.A.J. Residency and SKE Projects, Bangalore: India.  
<https://iocose.org/art-after-failure/>

In Times Of Peace

# DRONE MEMORIAL (2016)



***Drone Memorial, 2016***

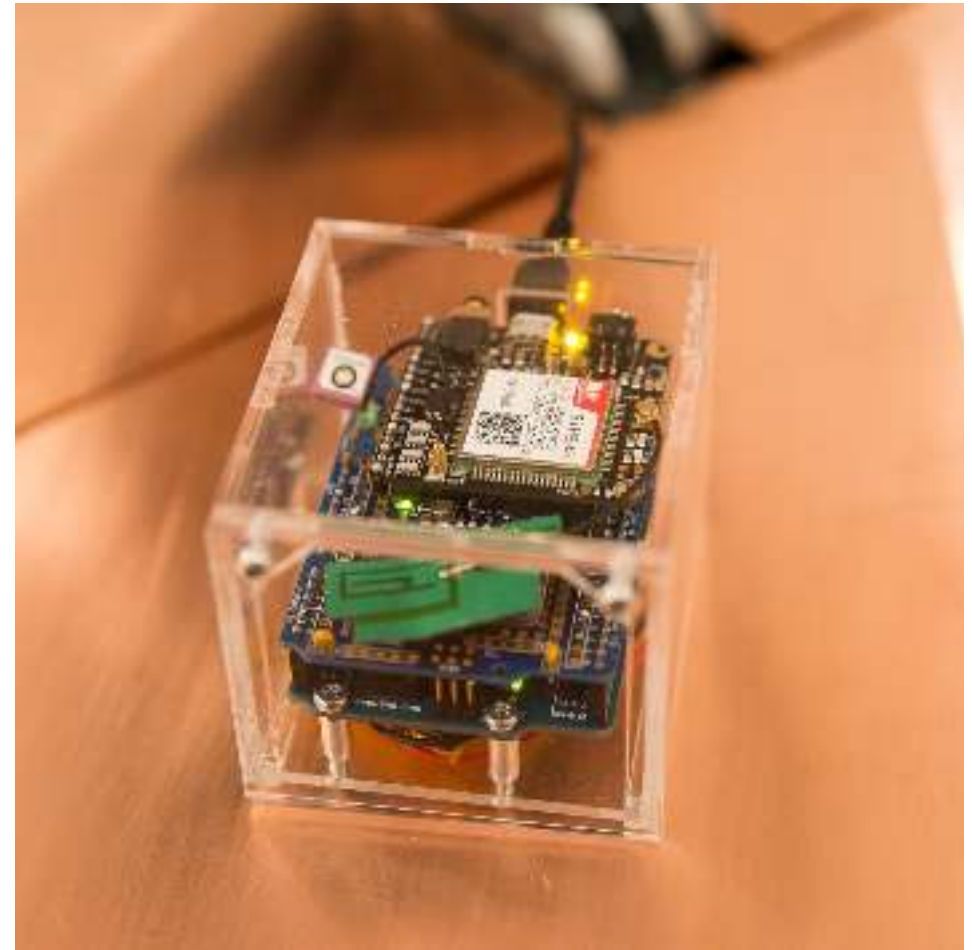
Rear surface mirror acrylic, laser engraving on acrylic, aluminium, patinated copper, Gps module, website  
[dronememorial.org](http://dronememorial.org)

Dimensions: W 350cm H 250cm D 160cm





***Drone memorial*** (detail), 2016  
List of fallen drones - Laser engraving on acrylic



***Drone memorial*** (detail), 2016  
GPS module



Installation view: *Refresh01 - #LAYERS*, Spazio Contemporanea, Brescia, Italy. 2016  
Exhibition curated by Fabio Paris and produced by Link Art Center.

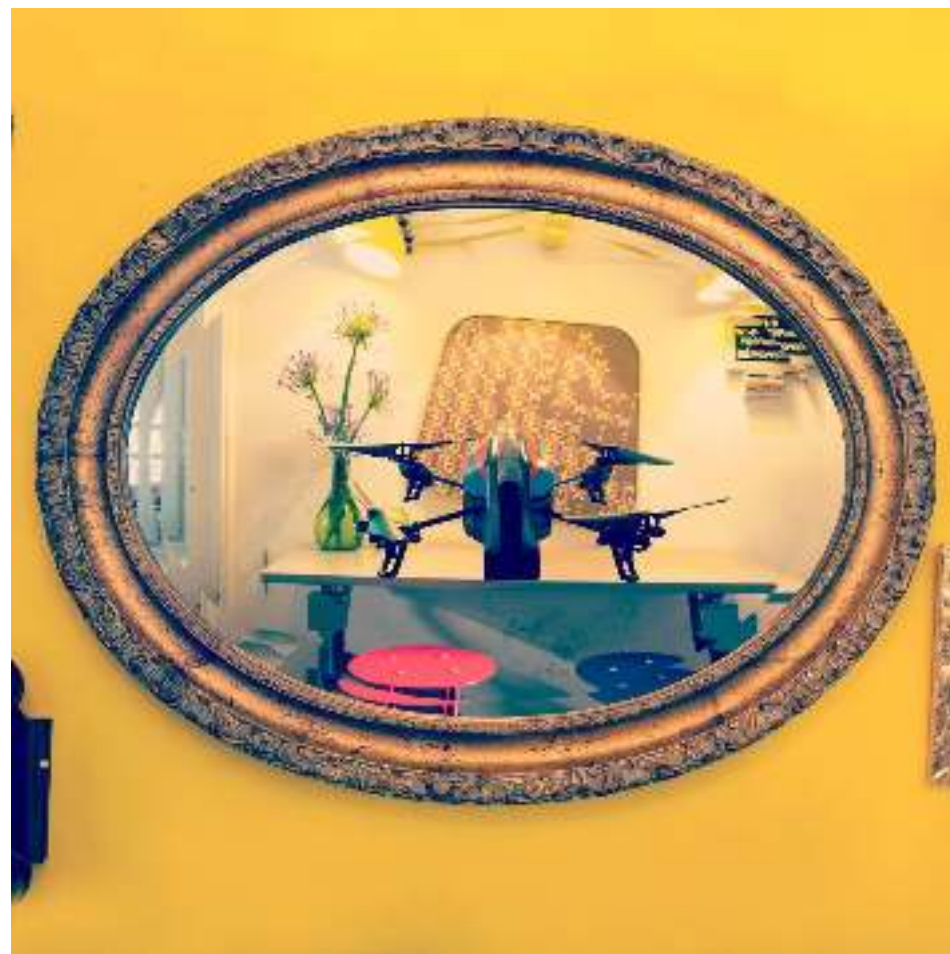


In Times Of Peace

# DRONE SELFIES (2014)



***#bedroom #droneselfie #intimesofpeace, 2014***  
 Lambda print on metal paper mounted on Dbond 2mm  
 30 x 30 cm



***#happyhour #droneselfie #intimesofpeace, 2014***  
 Lambda print on metal paper mounted on Dbond 2mm  
 30 x 30 cm



***#littleangels #droneselfie #intimesofpeace, 2014***  
 Lambda print on metal paper mounted on Dbond 2mm  
 30 x 30 cm



***#lounge #droneselfie #intimesofpeace, 2014***  
 Lambda print on metal paper mounted on Dbond 2mm  
 30 x 30 cm





***#shopping #droneselfie #intimesofpeace, 2014***  
 Lambda print on metal paper mounted on Dbond 2mm  
 30 x 30 cm



***#restroom #droneselfie #intimesofpeace, 2014***  
 Lambda print on metal paper mounted on Dbond 2mm  
 30 x 30 cm



Installation view: *Once Is Nothing: A Drone Art Exhibition*, Inter Access, Toronto, Canada. 2016

In Times Of Peace

DRONE + (2014)





*Drone +*, 2014  
Digital video





Installation view: *Media Art Festival*, Centrale Montemartini, Roma, Italy. 2015

## IN TIMES OF PEACE

'In Times of Peace' intends to explore the life of a drone after war and terror.

What would a drone do if war and terror were over? We are used to think about Drones like big toys that can be used in everyday life, drones can put a bomb in places too dangerous for humans, take pictures where no camera is allowed, they can check the roof of a house or deliver order via Amazon. However, this is still a very instrumental perspective on drones, one where drones are used for a specific purpose. Instead, IOCOSE intends to ask a different question: what is the life of a drone in times of peace? What is the creative potential of a drone, a part from the things we could do with it? Indeed, drones do not have such a thing as a 'life'. But what if?

The expression 'in times of peace' is a reference to Paul Virilio's theory of logistics (in Paul Virilio and Sylvère Lotringer, *Pure War*, 1983, Semiotext(e) / Foreign Agents). Virilio, quoting a text by the Pentagon from the late '40s, notes how logistics was there defined as the procedure following which a nation's potential is transferred to its armed forces, 'in times of peace' as in times of war. But what does it mean to live 'in times of peace'? and what does it mean for a drone? This is indeed a difficult question to answer, as we have no clue on how we would live in times of peace ourselves, and how those times could possibly look like.

As 'times of peace' are becoming a strategic condition for the temporary deployment of technologies and ideologies developed in times of war, IOCOSE looks at the life of a drone in search of answers.

## DRONE +

Drone+ is video documentation of a drone attempting to run a 100 meters race and recording its own activity through the mobile app Nike+. The drone has been running the same race for one month, producing data regarding its own speed, time and covered distance. However, while it successfully crossed the finishing line most of the time, it also sometimes failed. The reasons for its failure were mostly technical, or related to the weather conditions. Successful races occurred occasionally, but never showing signs of improvement.

Drone+ documents the presence of signs of life: unpredictable and imperfect results that are subject to the contingent and particular events emerging from being in contact with the environment and being composed of unstable (and cheap) materials. Bringing these activities to the fore, in a sense, creates a different if not opposed narrative to the instrumental and deterministic perspective replicated in contexts such as *Wired* magazine, and many others. While those narratives tend to consider the general and abstract use of drones, IOCOSE looks at the specific events of a drone's life, as it happens day by day.

## DRONE SELFIES

'Drone Selfies' consists in a photographic series of drones taking selfies of themselves. With 'Drone Selfies', IOCOSE imagines an alternative present where war is over, and drones – once surveillance devices par excellence – are deprived of their main reason to be and point their built-in cameras to mirrors in an act of vanity

## DRONE MEMORIAL

'Drone Memorial' commemorates the drones fallen in action during military operations. A GPS records the location of the monument and updates it publicly at <http://dronememorial.org>.

## EVENTS AND EXHIBITIONS

### 2018

- Supervision, La Friche, Marseille, France
- #LAYERS. Contemporary Art in the Digital Era, iMAL Centre for Digital Cultures and Technology, Brussels, Belgium
- Different Eyes, Siegen, Germany

### 2017

- *Talent Prize*, Museo MACRO, Roma, Italy
- Iconomania, MAIF Social Club, Paris, France
- *Mirror Mirror*, Mudac, Lausanne, Switzerland

### 2016

- Refresh01 - #LAYERS, Spazio Contemporanea, Brescia, Italy (curated by Fabio Paris and produced by Link Art Center)
- Once Is Nothing: A Drone Art Exhibition, Inter Access, Toronto, Canada
- Magic and Power - Heaven & Hell, Museum MARTa, Herford, Germany

### 2015

- According to Marty McFly, 2015 is the future. Berlin, Germany
- Node 2015. Forum for digital Arts, Frankfurt, Germany
- Hamster - Hipster - Handy. Im Bann des Mobiltelefons, Museum Angewandte Kunst, Frankfurt am Main, Germany
- Media Art Festival, Centrale Montemartini, Roma, Italy

- From Heaven to Hell. Flying Carpets and Drones, Villa Empain-Boghossian Foundation, Bruxelles, Belgium
- Internet Drones, Spazio ULTRA, Udine, Italy

### 2014

- 030 2.0 Arte da Brescia, Piccolo Miglio, Castello di Brescia, Italy
- Premio Francesco Fabbri, Villa Brandolini, Pieve di Soligo (TV), Italy

## AWARDS

### 2017

- Premio UTOPIA, Talent Prize 2017

### 2014

- Menzione della Giuria Bim Piave, Premio Francesco Fabbri 2014

## CRITICAL READINGS

- Andrew Nunes (2014), Now Even Drones Are Taking Selfies, The Creators Project [English]
- Priscilla Frank (2014), Imagine A World Where Drones Are So Bored They're Taking Selfies, Huffington Post [English]
- Anne Backhaus (2014), Selfies von Drohnen: Terrorjob erledigt, bin in der Bar, Spiegel [German]
- Jordan G. Teicher (2014), What if Drones Stopped Going to War and Started Taking Selfies?, Wired [English]

INSTANT PROTEST (2017)



*Instant Protest, 2017*  
Crowdsourced digital image,





*Instant Protest, 2017*  
Crowdsourced digital image,



*Instant Protest, 2017*  
Crowdsourced digital image,



*Instant Protest, 2017*  
Crowdsourced digital image,



## INSTANT PROTEST

Instant Protest is an online service offered by IOCOSE to sell customised protests. Photos of people demonstrating in the streets are bought on eBay for \$10 each, and buyers can request any slogan they like to be written on the signs of the protesters. IOCOSE draws on crowdsourcing platforms (such as MicroWorkers.com) to commission online workers from anywhere in the world to take photos of themselves while staging the protest chosen by the buyer. The final product is a photographic documentation of a global protest, re-usable for news articles, social media campaigns, lobbying and political movements.

***Instant Protest*** has been presented in the framework of #Exstrange, a live exhibition project that showcased artworks conceived by contemporary artists to be encountered, auction-style, by the passersby of eBay. Curated by Marialaura Ghidini and Rebekah Modrak, #Exstrange involved more than 30 international artists between January and April 2017.

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## EVENTS AND EXHIBITIONS

### 2017

- #Exstrange, live exhibition project on eBay, Jan- Apr 2017

A CROWDED APOCALYPSE (2012)



*A Crowded Apocalypse, 2012*  
Crowdsourced digital image, 30x20 cm



***A Crowded Apocalypse, 2012***  
Crowdsourced digital image, 30x20 cm





***A Crowded Apocalypse, 2012***

Crowdsourced digital image, 30x20 cm



***A Crowded Apocalypse, 2012***

Crowdsourced digital image, 30x20 cm



***A Crowded Apocalypse, 2012***  
Crowdsourced digital image, 30x20 cm



***A Crowded Apocalypse, 2012***  
Crowdsourced digital image, 30x20 cm



Installation view: *FOTOGRAFIA. Festival internazionale di Roma*, MACRO Testaccio, Roma, Italy. 2012





Installation view: All I Know is What's on the Internet, The photographers' Gallery, London, UK



Installation view: All I Know is What's on the Internet, The photographers' Gallery, London, UK

## A CROWDED APOCALYPSE

IOCOSE has been drawing on crowdsourcing to generate a multitude of conspiracy theories. The group has commissioned a series of micro tasks, each of them being almost completely meaningless. However, when put together, the tasks collectively contributed to generate a series of potential paranoias. The results have been commissioned, collected, organised and exhibited by the artist group, showing the result of a process of mechanical and unemotional involvement of the participants in the process of writing and protesting against conspiratory narratives.

The website [ACrowdedApocalypse](#) displays the stages through which IOCOSE has commissioned the generation of conspiracy theories. In the final stage online workers were asked to write one of the crowdsourced slogans on a board, go in the streets and take a photo of themselves, having their face covered, so as to simulate a crowdsourced global conspiracy.

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## EVENTS AND EXHIBITIONS

### 2018

- All I Know is What's on the Internet, The photographers' Gallery, London, UK
- Im Zweifel für den Zweifel, NRW, Dusseldorf, Germany

### 2014

- Twist in the Tail, Metronom Gallery, Modena, Italy
- Do it with others, Click Festival, Kulturværftet, Helsingør, Denmark

### 2013

- Premio Francesco Fabbri, Villa Brandolini, Pieve di Soligo (TV)
- Phaenomenale - Jeder Mensch ist ein Erfinder, Schloss Wolfsburg, Wolfsburg, Germany
- Shanty Town (curated by Link Art Center), Castello di Brescia, Italy
- Far Festa, Giardini della Biennale, Venice, Italy
- Transmediale, Haus Der Kulturen Der Welt, Berlin, Germany

### 2012

- Augmented Place. L'arte aumenta la realtà, Galleria Cavour, Padova, Italy
- FOTOGRAFIA. Festival internazionale di Roma, MACRO Testaccio, Roma, Italy
- Abandon Normal Devices, Manchester, UK
- Invisible Forces 16 June - 11 August 2012, Furtherfield Gallery, London, UK

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## CRITICAL READINGS

- Garrett, M. (2012), Crowdsourcing a conspiracy, interview with IOCOSE, published by Abandon Normal Devices [English]
- Tanni, V. (2012), L'Apocalisse? E' partecipata, parola di IOCOSE, Artribune [Italian]
- Lechner, M. (2012), Le Complot carbure au pastiche, Liberation [French]
- Sampson, T. D. (2012), Digital Milgram and the Spreading of Conspiracy Theories, Virality [English]
- Ghedini, M. (2013) On The Upgrade, Wysiwyg editions [English]

FIRST-VIEWER TELEVISION (2012)





*First Viewer Television, 2012*  
webpage, API, <http://firstviewer.tv/>



Installation view: *Failing Forward*, Il Colorificio, Milano, Italy. 2016/17





Installation view: *Failing Forward*, Il Colorificio, Milano, Italy.  
2016/17



Installation view: *Failing Forward*, Il Colorificio, Milano, Italy.  
2016/17



Installation view: *On YouTube, Art and Playlists from 10 years*, Kunsthaus Langenthal, Switzerland. 2015

## FIRST-VIEWER TELEVISION

The First-Viewer Television is an online streaming of zero-views videos from YouTube, updated every 2 hours. Any video of the First-Viewer Television is automatically eliminated from the playlist once shown for its first time. Thus, every streaming is unique and unrepeatable, and shows only videos that had no previous viewers

The First-Viewer Television is available at <http://firstviewer.tv/>  
Further information about coding and how it works is available at <https://github.com/iocose/FirstViewerTV>

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## EVENTS AND EXHIBITIONS

### 2017

- *Failing Forward*, Il Colorificio, Milan - Italy

### 2015

- *On YouTube, Art and Playlists from 10 years*, Kunsthau Langenthal, Switzerland.
- Chaos Communication Camp 2015, Ziegeleipark Mildenberg, Zehdenick, Germany

### 2014

- roBOt Festival, L'Usina de l'Arte, Buenos Aires, Argentina
- roBOt Festival, Palazzo Re Enzo, Bologna, Italy

- The C(h)roma Show, Croma Store, Indiranagar, Bangalore, India
- Arte Laguna Prize, Telecom Italia Future Centre, Venezia, Italy

### 2013

- Click Festival, Helsingor, Denmark

### 2012

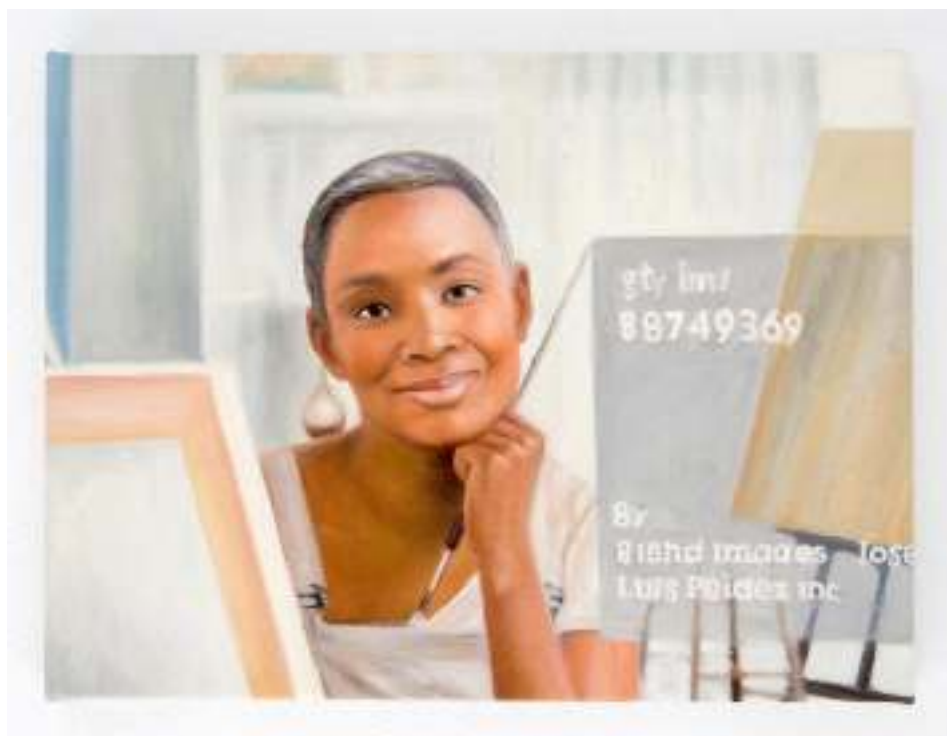
- Web Biennial, online exhibition, [webbiennial.org](http://webbiennial.org),
- BYOB Milano,, Museo Pecci, Milano, Italy.

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## CRITICAL READINGS

- Domenico Quaranta, YouTube Play Vs NoTube Contest, Flash Art, (December-January 2011) [Italian]
- Michael Conroy, The Search for YouTube Dullest Video, Wired.co.uk (February 2010) [English]

# A CONTEMPORARY PORTRAIT OF THE INTERNET ARTIST (2014)



***African artist with paintbrush and ease, 2014***

Commissioned oil on canvas copied from digital image downloaded from Getty Images archive, 38 x 28,5 cm



***Mature male artist working on canvas in studio, 2014***

Commissioned oil on canvas copied from digital image downloaded from Getty Images archive, 38 x 28,5 cm





***Senior male artist, 2014***

Commissioned oil on canvas copied from digital image downloaded from Getty Images archive, 38 x 28,5 cm



***Woman drawing the oil painting on the beach, 2014***

Commissioned oil on canvas copied from digital image downloaded from Getty Images archive, 38 x 28,5 cm



***Young female artist painting on canvas at home, 2014***

Commissioned oil on canvas copied from digital image  
downloaded from Getty Images archive, 38 x 28,5 cm



***Artist in studio working on painting, 2014***

Commissioned oil on canvas copied from digital image  
downloaded from Getty Images archive, 38 x 28,5 cm



Installation view: *Reality Check*, Spazio Ultra, Udine, Italy 2014

## A CONTEMPORARY PORTRAIT OF THE INTERNET ARTIST

With *A Contemporary Portrait of the Internet Artist*, IOCOSE proposes a series of portraits of the many different modes of being an artist in the internet age. The group has selected a series of digital photographs representing 'artists' and sent these to a group of Chinese artisans who could paint those same images on canvas. The photographs were originally stored on an online and copyrighted archive by Getty Images. In its own turn, Getty Images had commissioned the photographs to represent the stereotypical 'artist' of our age. Those photographs were produced by professionals from different parts of the globe, and involved actors and models who posed as 'artists'.

IOCOSE, the Chinese painters, Getty, the photographers and the models, each represented a different mode of being artist. Each one has been commissioning, or being commissioned, art production and has been assembling, selecting and curating images and other artists (and images of artists). Each character in the story has been a parasite of the other, each a host for the next one. The chain involved practices that are quite common nowadays in the production of art: exploitation and outsourcing, exchanges of files and money transactions, sharing of skills and copyrighting. The portraits intend to reflect on the plurality of different modes of making art

Indeed, the final portraits will necessarily continue the chain, and in a sense they already are. The digital images of the portraits will circulate online, be copied, posted and tweeted by journalists and bloggers. The portraits might be bought and become private property. But also continue being exhibited. And photographed..

*Stations and paths together form a system. Points and lines, beings and relations. What is interesting might be the construction of the system, the number and disposition of stations and paths. Or it might be the flow of messages passing through the lines. [...] But one must write as well of the interceptions, of the accidents in the flow along the way between stations - of changes and metamorphoses. (M. Serres, The Parasite, University of Minnesota Press, 1980: 10-11)*

## EVENTS AND EXHIBITIONS

### 2014

- Reality Check, Spazio Ultra, Udine, Italy

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## CRITICAL READINGS

- Priscilla Frank, Art Collective Enlists Underpaid Chinese Copy Artists To Replicate Cheesy Stock Photos , Huffington Post [English]
- Marina Galèerina, Chinese copu-artists paint Getty stock images of painters, Animal NewYork, [English]
- Marie Lechner, Le vrai visage de l'artiste internet contemporain, Liberation, [French]
- Beckett Mufson, Underpaid Chinese Artists Commissioned To Recreate Stock Photos Of "Artists" As Paintings The Creators Project, [English]

# A CONTEMPORARY SELF-PORTRAIT OF THE INTERNET ARTIST (2015)





***Artist Painting on Canvas, 2015***

Commissioned oil on canvas copied from digital image downloaded from Shutterstock and previously uploaded on the same stock images archive, 38 x 28,5 cm



***Artist Working in Studio, 2015***

Commissioned oil on canvas copied from digital image downloaded from Shutterstock and previously uploaded on the same stock images archive, 38 x 28,5 cm



***Artist Portrait with a Colourful Background, 2015***

Commissioned oil on canvas copied from digital image downloaded from Shutterstock and previously uploaded on the same stock images archive, 38 x 28,5 cm



***Artist Drawing on Paper, 2015***

Commissioned oil on canvas copied from digital image downloaded from Shutterstock and previously uploaded on the same stock images archive, 38 x 28,5 cm



Installation view: *Streaming Egos*, NKW Dusseldorf, Düsseldorf, Germany. 2016

## A CONTEMPORARY PORTRAIT OF THE INTERNET ARTIST

*A Contemporary Self-Portrait of the Internet Artist* is a series of four paintings, each representing one of the four members of the artist group IOCOSE. The photos have been uploaded and accepted by Shutterstock as representing the category of 'artist'. In order to have their photos accepted in this category, IOCOSE gave full control to a professional photographer who regularly works with Shutterstock, and were instructed on how to hold a brush or pretend to be painting canvases as if they were conventional artists. Once their photos were available on Shutterstock, IOCOSE have outsourced the production of portraits representing those same photos, inclusive of their watermarks, to a painting service. The result is a collection of four self-portraits, made by anonymous painters from digital images uploaded on a stock photo service by a professional photographer.

The series follows from *A Contemporary Portrait of the Internet Artist*, where IOCOSE had applied the same process to a group of photos available on GettyImages into the 'artist' search category. In these two series, IOCOSE propose a series of portraits of the many different modes of being an artist in the internet age. IOCOSE, the photographers, painters, stock photo services, each represents and offers a different interpretation of the meaning of being artists today.

In *A Contemporary Self-Portrait of the Internet Artist*, IOCOSE represent themselves according to an apparently conservative view, as 'solo' artist geniuses. However, the production process of the paintings has seen the collective involved only as 'internet artists', that is, outsourcing, browsing, uploading and downloading files and so on. The final self-portraits reflect on the multiple ways in which art is conceived nowadays, and the repurposing of old skills and materials in the new digital environment.

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## EVENTS AND EXHIBITIONS

### 2016

- Streaming Egos, NKW Dusseldorf, Düsseldorf, Germany

GAME ARTHRITIS (2011)





*Nintendo Arthritis, 2011*  
C-Print, 50x66 cm



***3D Optical Disorder (3DOD)*, 2011**  
C-Print, 50x66 cm



***WiiMote Shoulder Dislocation, 2011***  
C-Print, 50x66 cm



***Playstation Thumb, 2011***  
C-Print, 50x66 cm



*Advanced Stage of WASD Syndrome, 2011*  
C-Print, 50x66 cm



*Atari Skinning, 2011*  
C-Print, 50x66 cm





*First-Person Shooter Carpal Tunnel Syndrome, 2011*  
C-Print, 50x66 cm



*Xbox Hypertrophy, 2011*  
C-Print, 50x66 cm





Installation view: *Game Arthritis (solo)*, Fabio Paris Art Gallery, Brescia, Italy. 2011



Installation view: *Game Arthritis (solo)*, Fabio Paris Art Gallery, Brescia, Italy. 2011

## GAME ARTHRITIS

What are the real effects of digital gaming to our fingers, hands, and bodies? The conformity of interfaces produces deformity. It's a fact. Call it "the reality of the virtual". Prolonged vicarious aggression lead to permanent physical disfiguration. Gaming activities produce real consequences for the users. Research has been conducted for years in several clinical laboratories across the globe but doctors and researchers are not willing to share their findings with the general population. However, evidence of new technologically-induced diseases is now becoming known outside of the scientific community.

These pathologies - labeled collectively "Game arthritis" - are officially not "recognized". The authorities have dismissed this hidden epidemic as "mass hysteria". But according to some scientists - who speak under condition of anonymity fearing ostracization - these undiagnosed disorders are the psychopathology of ludic societies. Digital technology is indeed damaging users' fingers, arms, postures... Even their DNA is compromised. Game arthritis is not supposed to exist. Game companies do not want to talk about it. Clinicians and dermatologists do not want to discuss it. Labs refuse to run tests. And yet, thousands of players manifest similar symptoms. Thousands of players feel real pain in their bodies. Affected subjects are not delusional. Photos and images are beginning to circulate on the internet.

We have collected a few samples.

<http://gamearthritis.org/>

A work by Matteo Bittanti and IOCOSE

## EVENTS AND EXHIBITIONS

### 2013

- GAME: The Future of Play, Polytechnical Museum, Moscow, Russia

### 2012

- GAME, Science Gallery, Dublin, Ireland

### 2011

- Italians do it better!! - 54. Biennale di Venezia, Sala Dei Laneri, Venezia, Italy
- My Personal Crime - Drodesea, Centrale Fies, Temporary Gallery, Dro (TN), Italy
- Game Arthritis (solo), Fabio Paris Art Gallery, Brescia, Italy

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## CRITICAL READINGS

- Bittanti, M., "A Gaming Patography", originally published by Fabio Paris Art Gallery, Brescia, Italy, 2011
- Ludovico, A., (2012), *Addiction(s)*, interview published on Neural magazine. [English]

IN THE LONG RUN (2010)



*In The Long Run, 2010*  
Digital video





Installation view: *Domestic Standing Ovation (solo)*, Aksioma Project Space, Ljubljana, Slovenia. 2011

## IN THE LONG RUN

*In the Long Run* is a reconstruction of a possible future high profile media event. The death of pop star Madonna is described in a BBC News special edition, with a journalist and studio guest who go over the details of the fatal car accident, the statements of the VIPs and the reactions of fans around the world.

It is not a true story, but neither is it improbable. All TV networks prepare obituaries about famous people to put on air in the event of an unexpected death. The death of an international figure is not just predictable, it is actually predicted in the video files kept up to date in their archives.

*In the Long Run* is not a fake; it does not attempt to look realistic and it does not expect the viewer to believe in the contents or that the video actually belongs to a famous news network. But it undoubtedly says that when the event takes place, it will be reported in these terms. In reconstructing the future in the past tense, *In the Long Run* is a catalyst for endless narratives and interpretative developments. Likely or unlikely, inevitable or imminent, but existing in potential form, like the narration of an event that never took place.

Supported by:

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Producers: Janez Janša, Marcela Okretič

Produced by: Aksioma – Institute for Contemporary Art, Ljubljana, 2010

Project produced as part of the platform RE:akt!

## EVENTS AND EXHIBITIONS

### 2012

- MY NAME IS... IOCOSE, [I.BOX] Videoart Project Space, Milano, Italy

### 2011

- Domestic Standing Ovation (solo), Aksioma Project Space, Ljubljana, Slovenia
- The Future is a Reconstruction, Center for 21 Century Studies, University of Wisconsin-Milwaukee, USA
- Amusing ourselves to death, NABA – Nuova Accademia di Belle Arti, Milano, Italy

### 2010

- Always Already New, Mediateca Santa Teresa, Via della Moscova 28, Milano, Italy
- HTTP (solo), HTTP gallery, London, UK
- RE:akt!, Rotovž Exhibition Salon, Maribor, Slovenia

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## AWARDS

- 5° Premio Arte Laguna, 2011, Nappes dell'Arsenale, Venezia, Italy

## CRITICAL READINGS

- Domenico Quaranta, *IOCOSE 'In the Long Run'*, translated by Anna Carruthers, originally published in *Aksioma brochure #06*, Aksioma - Institute for Contemporary Art, Ljubljana, 2010
- Antonio Caronia, *Floating Signifiers*, Aksioma - Institute for Contemporary Art, Ljubljana, 2010