



# **EVA and FRANCO MATTES**

Eva and Franco Mattes (b. 1976, Italy) live and work in New York. Their work has been shown at the Museum of Contemporary Art, Chicago, USA; Mori Art Museum, Tokyo, Japan; the 20th Biennale of Sydney, Sydney, Australia; Electronic Superhighway and Artists' Film International, Whitechapel Gallery, London, England; Big Bang Data, Somerset House, London, England; Royal Museums of Fine Arts of Belgium, Brussels, Belgium; Performa, New York, USA; MoMA PS1, New York, USA; New Museum, New York, USA; NTT ICC Museum, Tokyo, Japan; Manifesta, Frankfurt, Germany; and the Venice Biennale, Venice, Italy.

## **SELECTED SOLO EXHIBITIONS**

- 2018 The Current//Truth, The Current Museum, New York, NY, USA  
Catastrophe and the Power of Art, Mori Art Museum, Tokyo, Japan  
Blueproject Foundation, Barcelona, Spain (forthcoming)  
When Facts Don't Matter, Lismore Castle Arts, St Carthage Hall, Ireland
- 2016 Abuse Standards Violations, Carroll/Fletcher, London, UK
- 2015 I would prefer not to include my name, Essex Flowers, New York, NY, USA  
Breaking Banality: The Dysfunction of Remediation, Feldman Gallery at PNCA,  
Portland, OR, USA
- 2014 By Everyone, For No One, Every Day, Postmasters Gallery, New York, NY, USA
- 2013 Emily's Video, Carroll/Fletcher, London, UK
- 2012 Anonymous, untitled, dimensions variable, Carroll/Fletcher, London, UK
- 2011 Fuck the System [sic], Galerija Vzigalica, Ljubljana, Slovenia  
Lies Inc., Site Gallery, Sheffield, UK  
Colorless, odorless and tasteless, Cain Schulte Gallery, San Francisco, CA, USA
- 2010 AD/HD, PlugIn, Basel, Switzerland  
Reality is Overrated, Postmasters Gallery, New York, NY, USA
- 2009 I'm not here, Fabio Paris Art Gallery, Brescia, Italy  
Traveling by telephone, Galerie Mirchandani + Steinruecke, Mumbai, India

2008 It's always six o'clock, MU, Eindhoven, Netherlands

2007 13 Most Beautiful Avatars, Postmasters Gallery, New York, NY, USA  
LOL, Fabio Paris Art Gallery, Brescia, Italy

2006 13 Most Beautiful Avatars, Italian Academy at Columbia University, New York, NY, USA

2005 United We Stand, Postmasters Gallery, New York, NY, USA  
Nike Ground Experience, Fabio Paris Art Gallery, Brescia, Italy

### **SELECTED GROUP EXHIBITIONS**

2019 snap+share, SFMOMA, San Francisco, CA, USA

2018 Carte Blanche, Kuntsverein Schwäbisch Hall, Germany  
Catastrophe and Reconstruction, Mori Art Museum, Tokyo, Japan  
Athens Biennale, Greece  
The Hobbyist, Rencontres d'Arles, France  
I Was Raised on the Internet, Museum of Contemporary Art, Chicago, IL, USA  
First Person Plural: Intimacy, Empathy, Irony, and Anger, BAK, Utrecht, Netherlands  
2050. A Brief History of the Future, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
Perpetual Uncertainty, Malmo Konstmuseum, Sweden  
Gangwon Biennale, South Korea

2017 Electronic Superhighway, MAAT, Lisbon, Portugal  
LMAO, Open Data Institute, London, UK  
After the End of the World, CCCB, Barcelona, Spain  
Biennale für aktuelle Fotografie, Raum für Gegenwartskunst, Mannheim, Germany  
The Hobbyist, Fotomuseum, Zurich, Switzerland  
Yokohama Triennale, Japan  
Don't Follow the Wind, Arts Catalyst, London, UK  
Biennale Internationale Design Saint-Etienne, France  
Material Truths, Site Gallery, Sheffield, UK

2016 New World Order, Casula Powerhouse Arts Centre, Casula, Australia  
Artists' Film International, Hammer Museum, Los Angeles, CA, USA  
Artists' Film International, Istanbul Modern, Turkey  
Artists' Film International, Ballroom Marfa, USA  
Artists' Film International, GAMEC, Bergamo, Italy  
16th Art Quadrennial, Palazzo delle Esposizioni, Roma, Italy

- Perpetual Uncertainty, Bildmuseet, Umea, Sweden  
Dispatches, Southeastern Center for Contemporary Art, Winston-Salem, USA  
Artists' Film International, Whitechapel Gallery, London, UK  
2050. A Brief History of the Future, Palazzo Reale, Milan, Italy  
20th Biennale of Sydney, Australia  
Electronic Superhighway, Whitechapel Gallery, London, UK
- 2015 Big Bang Data, Somerset House, London, UK  
Right Here, Right Now, The Lowry, Manchester, UK  
Families of Objects, Abrons Art Center, New York, NY, USA  
Don't Follow The Wind, Watari Museum of Contemporary Art, Tokyo, Japan  
2050. A Brief History of the Future, Royal Museums of Fine Arts of Belgium, Brussels, Belgium  
Worlds in Contradiction, Galerie im Taxispalais, Innsbruck, Austria
- 2014 The Darknet, Kunst Halle Sankt Gallen, Switzerland  
Segundo Premio, Teoretica, San José, Costa Rica  
Pre Owned: Looks Good Man, Cell Project Space, London, UK
- 2013 Old School. Anachronism in Contemporary Art, Kunsthalle zu Kiel, Germany  
OFFLINE ART: Hardcore, Kasseler Kunstverein, Kassel, Germany  
More Real? Art in the Age of Truthiness, Minneapolis Institute of Arts, MN, USA  
The Public Private, Kellen Gallery at The New School, New York, NY, USA  
Version Control, Arnolfini, Bristol, UK  
Analogital, UMOCA, Salt Lake City, UT, USA
- 2012 More Real? Art in the Age of Truthiness, Site, Santa Fe, NM, USA  
Sundance Film Festival, Park City, UT, USA
- 2011 Objects of Devotion and Desire, The Leubsdorf Art Gallery at Hunter College, New York, NY, USA
- 2010 VIDEODROME, Autocenter, Berlin, Germany  
Present Tense, National Portrait Gallery, Canberra, Australia
- 2009 100 Years, MoMA PS1, New York, NY, USA  
Prague Biennale, Czech Republic  
ENTER ACTION, ARoS Aarhus Kunstmuseum, Denmark
- 2008 Synthetic Times, National Art Museum of China, Beijing, China  
L'impresa dell'Arte, PAN, Naples, Italy  
Radical Advertising ®, NRW-Forum, Düsseldorf, Germany
- 2007 Mask, James Cohan Gallery, New York, NY, USA  
New Economy, Artists Space, New York, NY, USA  
Sparkle Then Fade, Tacoma Art Museum, Tacoma, WA, USA

- Performa 07, Artists Space, New York, NY, USA
- 2006 Le paradoxe du Comédien, Collection Lambert, Avignon, France  
Human Game, Fondazione Pitti Discovery, Firenze, Italy  
Metamorfosis, MEIAC, Badajoz, Spain
- 2005 If It's Too Bad to be True, It Could Be 'Disinformation', Apexart, New York, NY, USA  
Rhizome ArtBase 101, New Museum, New York, NY, USA  
Zero Interest! Artistic strategies for an economy in crisis, Galleria Civica di Arte Contemporanea, Trento, Italy  
Just do it! The subversion of signs from Marcel Duchamp to Prada Meinhof, Lentos Museum of Modern Art, Linz, Austria
- 2004 Ipermercati dell'Arte, Palazzo delle Papesse, Siena, Italy  
Nine Points of the Law, NGBK gallery, Berlin, Germany  
Reactivity: Unpredictable Past, ICC, Tokyo, Japan  
Quadriennale d'Arte, La Promotrice delle Belle Arti, Turin, Italy
- 2003 Critical Conditions, Wood Street Galleries, Pittsburgh, PA, USA
- 2002 Manifesta 4, European Biennial of Contemporary Art, Frankfurt, Germany
- 2001 49th Venice Biennale, Slovene Pavilion, Italy

## **TEACHING**

- 2018 Visiting artists, University of Utah, Salt Lake City, UT, USA
- 2016- Faculty, MFA Photography, Video and Related Media, School of Visual Arts, present New York, NY, USA
- 2015- Faculty, MFA Fine Arts Department, School of Visual Arts, New York, NY, USA  
Present

## **SELECTED LECTURES**

- 2018 Utah Museum of Fine Arts, Salt Lake City, UT, USA
- 2017 RISD, Providence, RI, USA  
New Museum, New York, NY, USA  
MassArt, Boston, MA, USA  
Brown University, Providence, RI, USA  
BHQFU, New York, NY, USA

- 2016 Oberlin College, Oberlin, OH, USA  
Vera List Center, New York, NY, USA  
MICA, Baltimore, MD, USA  
Creative Capital Artist Retreat, Troy, NY, USA  
ICA, London, UK  
The Photographer's Gallery, London, UK  
Goldsmiths, London, UK  
BHQFU, New York, NY, USA
- 2015 City College of New York, New York, NY, USA  
NEW INC, New York, NY, USA  
SVA, New York, NY, USA
- 2014 Pacific Northwest College of Art, Portland, OR, USA  
NYU, New York, NY, USA  
RMCAD, Denver, CO, USA
- 2013 Pratt Institute, New York, NY, USA
- 2012 RISD, Providence, RI, USA  
Site, Santa Fe, NM, USA  
Triennale, Milan, Italy  
Sundance Film Festival, Park City, UT, USA
- 2011 Carnegie Mellon, Pittsburgh, PA, USA  
School of the Museum of Fine Arts, Boston, MA, USA  
Hunter College, New York, NY, USA  
College Art Association, New York, NY, USA
- 2010 MICA, Baltimore, MD, USA  
NYU, New York, NY, USA  
Museo Reina Sofia, Madrid, Spain  
Plymouth Arts Centre, UK
- 2009 Performa 09, New York, NY, USA
- 2008 MAXXI, Roma, Italy
- 2007 Artists Space, New York, NY, USA  
Galleria Civica di Arte Contemporanea, Trento, Italy
- 2006 MICA, Baltimore, MD, USA  
Columbia University, New York, NY, USA
- 2005 Cittadellarte-Fondazione Pistoletto, Biella, Italy  
Accademia di Belle Arti di Brera, Milan, Italy

- 2004 La Permanente, Milan, Italy
- 2003 Museum of Contemporary Art, Belgrade, Serbia  
MICA, Baltimore, MD, USA
- 2002 Sónar, Barcelona, Spain  
Austrian Cultural Forum, New York, NY, USA
- 2001 Walker Art Center, Minneapolis, MN, USA  
Fundacion la Caixa, Barcelona, Spain  
Teatro Toniolo, Venice, Italy  
Stuttgarter Filmwinter Festival, Stuttgart, Germany
- 1999 Musee d'Art Moderne, Paris, France

## **AWARDS AND GRANTS**

- 2018 Whitney Museum's Artport Commission, New York, NY, USA  
Warnock Residency, University of Utah, Salt Lake City, UT, USA
- 2017 NYSCA/NYFA Artist Fellow, New York Foundation for the Arts, New York, NY, USA  
Prix Net Art, Rhizome and Chronus Art Center, New York, NY, USA
- 2016 Creative Capital Award, New York, NY, USA  
Southeastern Center for Contemporary Art (Commission), Winston-Salem, USA
- 2015 Abandon Normal Devices (Commission), Lake District, UK
- 2012 Communication Paths (Commission), The Museum of Contemporary Art, Roskilde, Denmark
- 2006 New York Prize, The Italian Ministry of Foreign Affairs and the Italian Academy at Columbia University, New York, USA
- 2001 Jerome Commission, Walker Art Center, Minneapolis, USA

## **CURATING**

- 2004- The Influencers Festival, CCCB, Barcelona, Spain  
Present
- 2015- Don't Follow The Wind, Fukushima Exclusion Zone, Japan  
Present
- 2016 The Black Chamber, Mali Salon, Rijeka, Croatia  
The Black Chamber, Skuc, Ljubljana, Slovenia
- 2013 Brand Innovations for Ubiquitous Authorship, Carroll/Fletcher, London, UK

## **MONOGRAPHS AND AUTHORED PUBLICATIONS**

The Black Chamber, Link Editions, Brescia 2016

Don't Follow the Wind, Kawade, Tokyo 2015

Anonymous, Untitled, Dimensions Variable, Carroll/Fletcher, London 2012

Eva and Franco Mattes. [0100101110101101.org](http://0100101110101101.org), Charta, Milan 2010

Portraits, Fabio Paris Editions, Brescia 2006

Darko Maver, The Great Art Swindle, Založba, Ljubljana 2001

usr\_mnl\_1.0 , self published, Bologna 2000

## **SELECTED BOOKS AND CATALOGUES**

Ellen Mara De Wachter, Co-Art: Artists on Creative Collaboration, Phaidon, London 2017  
Jussi Parikka, Digital Contagions, v.2, Peter Lang Books, Bern 2016

Sarah Cook, Information, Whitechapel: Documents of Contemporary Art, MIT Press, Cambridge 2016

Lauren Cornell, Ed Halter, Mass Effect, MIT Press, Cambridge 2015

2050 A Brief History of the Future, The Royal Museums of Fine Arts of Belgium, the Louvre Museum, Paris 2015

Francesco Spampinato, Come Together: The Rise of Cooperative Art and Design, Princeton Architectural Press, New York 2014

Élodie Tincq (Ed.), Practicable - From participation to interaction in contemporary art, MIT Press, Cambridge 2014

Phoebe Stubbs (Ed.), Art and the Internet, Black Dog Publishing, London 2014

Geert Lovink, Miriam Rash (Ed.), Unlike Us Reader. Social Media Monopolies and Their Alternatives, Instituted of Network Culture, Amsterdam 2013

Jonathon Keats, Forged: Why Fakes are the Great Art of Our Age, Oxford University Press, 2013

Richard Rinehart, *Re-Collection: New Media and Social Memory*, MIT Press, Cambridge 2013

Frauke Surmann, *Panic and mourning. The cultural work of trauma*, De Gruyter, Berlin 2012

Elizabeth Armstrong (Ed.), *More Real?: Art In The Age Of Truthiness*, Prestel, Munich 2012

B. Coleman, *Hello Avatar: Rise of the Networked Generation*, MIT Press, Cambridge 2011

R. Klanten, M. Hubner, A. Bieber, *Art & Agenda: Political Art and Activism*, Die Gestalten Verlag 2011

Domenico Quaranta, *Media New Media Postmedia*, Postmedia Books, Milano 2010

Beryl Graham, Sarah Cook, Steve Dietz, *Rethinking Curating*, MIT Press, Cambridge 2010

Wolf Lieser, *The World of Digital Art*, Ullmann 2010

Adrian Heathfield, Amelia Jones, *Perform, Repeat, Record. Live Art in History*, Routledge, London 2010

Klaus Biesenbach, *Marina Abramovic: The Artist Is Present*, MoMA Publications, New York 2010

AAVV, *60. Innovators Shaping Our Creative Future*, Thames & Hudson, London 2009

Catherine Wood, RoseLee Goldberg, Jay Sanders, Anthony Huberman, *Everywhere and All at Once: An Anthology of Writings on Performa 07*, JRP-Ringier, Zurich 2009

Renato Miracco (Ed.), *Italian Artists in NY*, Charta, New York 2009

Roger Stahl, *Militainment, Inc. - War, Media, and Popular Culture*, Routledge, New York 2009

Sally O'Reilly, *The Body in Contemporary Art*, Thames & Hudson, London 2009

Fan Di'an, Zhang Ga, *Synthetic Times: Media Art China 2008*, MIT Press, Cambridge 2009

Christiane Paul, *Digital Art*, Thames & Hudson, London 2003, 2008

Mark Getlein, *Living With Art (9 ed.)*, McGraw-Hill, San Francisco 2008

Rudolf Frieling (Ed.), *The Art of Participation: 1950 to Now*, Thames & Hudson, London 2008

Laura Sillars, *Identity Theft: The Cultural Colonisation of Contemporary Art*, LUP, Liverpool 2008



Brian Holmes, *Unleashing the Collective Phantom*, Autonomedia, New York 2007

Christiane Paul (Ed.), *New Media Curating*, California University Press 2007

Michel Feher (Ed.), *Nongovernmental Politics*, Zone Books, New York 2007

Serge Lemoine, *L'Art moderne et contemporain*, Larousse, Paris 2006

Mark Getlein, *Gilbert's Living With Art*, McGraw-Hill, San Francisco 2006

Tom Corby (Ed.), *Network Art: Practices and Positions*, Taylor & Francis, London 2006

Reena Jana, Mark Tribe, *New Media Art*, Taschen, Koln 2006

Joline Blais, Jon Ippolito, *At the Edge of Art*, Thames & Hudson, London 2005

Joan Rothfuss, Elizabeth Carpenter (Ed.), *Bits & Pieces Put Together to Present a Semblance of a Whole: Walker Art Center Collections*, Walker Art Center, Minneapolis 2005

Kembrew McLeod, *Freedom of Expression (R)*, Random House, London 2005

Rachel Greene, *Internet Art*, Thames & Hudson, London 2003

Gabriella Giannachi, *Virtual Theatres: An Introduction*, Routledge, London and New York 2003

Julian Stallabrass, *Internet Art: The Online Clash of Culture and Commerce*, Tate Gallery Publishing, London 2003

Marco Deseriis, Giuseppe Marano, *Net.art. L'arte della connessione*, Shake, Milano 2003

Tilman Baumgärtel (Ed.), *net.art 2.0*, Verlag für moderne Kunst, Nürnberg 2001

## **SELECTED PRESS**

2019 Brandon Lorimer, "Phil Collins and Eva & Franco Mattes- the intimacy of medias," *Art Critique*, November 10

Nora Rosenthal, "Eva and Franco Mattes's What Has Been Seen is on now at the Phi Foundation," *Cult MTL*, November 12

Hannah Abel-Hirsch "Is it possible to be authentic in front of the lens?", *British Journal of Photography*, May 23

Emily Wilson, "A Nonjudgmental Look at Our Impulse to Share Images", *Hyperallergic*, May 20

- Charles Desmarais, "SFMOMA's New Photo Exhibit Worth a Thousand Views", DATEBOOK, March 28
- 2018 Simon Ings, "Data as Culture - Humour and absurdity stalk the Internet", New Scientist, February 2
- 2017 Alex Greenberger, "Breaking the Internet, Artists and Organizations Respond to the Repeal of Net Neutrality", ARTnews, December 19  
 Paul Soulellis, "Merging with the Network", interview, Rhizome, October 4  
 "Art & Protest", Frieze, March 31  
 "Around Town: Rome", Frieze, January
- 2016 Jacob Lillemose, "Into the Invisible Depths of Radioactive Futures", Kunstkrutikk, November 1  
 "Cinemoderno at Careof", Nero Magazine, October 31  
 "Roma. Il ritorno della Quadriennale dell'Arte", La Repubblica, October 12  
 Domenico Quaranta, "La cloud e' la vera darknet", interview, Flash Art, October  
 Melissa Gronlund, "The Second Life of Net Art", Spike Magazine, October  
 Jeppe Ugelvig, "Eva and Franco Mattes at Carroll-Fletcher", Flash Art International, September  
 Maria Koblyakova, "These Artists Sampled Fukushima's Textures and You Can, Too", The Creators Project, September 30  
 Jeppe Ugelvig, "Eva and Franco Mattes at Carroll/Fletcher", Flash Art International, September  
 "Effimera. Relazioni Disarmoniche", Wall Street International, August 16  
 "Les mode rateurs", Le Monde, July 14  
 "Eva and Franco Mattes at Carroll/Fletcher", Artforum, July 13  
 Marie Lechner, "Moderators, little invisible hands of the morbid Web," Le Monde, July 7  
 "Big Brother Is Alive and Well", The Creators Project, July 6  
 "Eva and Franco Mattes 'Abuse Standards Violations'", Mousse Magazine, July 2  
 "Illuminating the 'Dark' Web and Content Monitoring", The New York Times, June 24  
 "Watch an Art Work About the Dark Web, on the Dark Web", The New Yorker, June  
 "Newsmakers", Modern Painters, June 3  
 "When Felonies become form", Artnews, May 17  
 "Dark Content", Little Star Weekly, April 29  
 "Don't Follow the Wind", Arshake, April 19  
 "Contemporary art meets sci-fi in wide-reaching show", The Guardian, March 18  
 "The Stories of Content Moderators", Hyperallergic, February 4  
 "Creative Capital Announces 2016 Awardees in Emerging Fields, Literature, and Performing Arts", ARTnews, January 12  
 "Meet Creative Capital's 63 Award-Winning Artists, Writers, and Performers", Artnet News, January 12  
 "Creative Capital Awards Nearly \$4.4 Million in Arts Grants", The New York Times, January 12  
 "Dark Content", Kunstbulletin, January/February  
 Taro Nettleton, "Don't Follow the Wind: Rumours Overflowing Beyond Number" ArtReview Asia - Vol. 4, No. 1, January  
 "Kunst fur eine bessere Welt", Art Magazin, January

- 2015 Ryan Holmberg, "Don't Follow the Wind: Non-Visitor Center", Art in America, December 9  
 Alan Gleason, "Don't Follow the Wind", Artscape Japan, November 3  
 "The matter with dark matter", Haaretz, November 19  
 Caroline Ballegaard, "I Would Prefer Not to Include My Name", DIS Magazine, November 16  
 Justin McCurry, "Fukushima's radioactive wasteland turns into art gallery", The Guardian, November 15  
 "Eva and Franco Mattes, the Art of Deletion", The New York Times, November 12  
 Philip Brophy, "Don't Follow the Wind", Frieze Magazine, October 21  
 Claire Voon, "On the Fourth Anniversary of Fukushima", Hyperallergic, August 3  
 "Ai Weiwei, Trevor Paglen, and Taryn Simon Install Works in Fukushima's Radioactive Zone", Artnet News, July 28  
 "Artists install in Fukushima's radioactive zone", The Art Newspaper, July 22  
 "The Radioactive Art Exhibit That You Can't Even Go To", Observer, July 21  
 "Apocalypse No", The Guardian, July 20  
 "Internet Art, Now and Then", Kunstkrítikk, March 18  
 "Darknet at Kunst Halle Sankt Gallen", Contemporary Art Daily, January 11
- 2014 Christian Viveros-Fauné, "The 50 Most Exciting Artists of 2014", Artnet News, December 29  
 Dominique von Burg, "The Darknet", Kunstforum International, December  
 Domenico Quaranta, "Response. Contemporary Art and Online Popular Culture", Artpulse Magazine, December  
 "Best Art Gallery in New York 2014", The Village Voice, October  
 "Artists and Crowdsourcing", Artnews, September 12  
 "Eva and Franco Mattes: From Internet ennui to the Dark Web", Digitalarti, June 5  
 Christian Viveros-Fauné, "Eva and Franco Mattes Dive into the Dark Web in New Tribeca Show", The Village Voice, May 28  
 Blake Gopnik, "Eva and Franco Mattes Dive Into the Dark", Blouin Artinfo, May 27  
 McKenzie Wark, "Blue Ruin: Totality and Acceleration", Rhizome, March 10  
 "All together now: Artists and crowdsourcing", ARTnews, February 14  
 "Para-Real", The New York Times, January 9
- 2013 "Repetition as Radical Referral: Echo and Narcissus in the Digital Index", Leonardo Music Journal, November 12  
 "Art That Turns Both Heads and Stomachs", The New York Times, July 13  
 "The New World of Net Art", ARTnews, June 12  
 "Eva and Franco Mattes' 'Emily's Video' Combines Viewers' Reactions To 'The Worst Video Ever'", The Huffington Post, April 30  
 "Notes from the Avant-Garde: 5 Artists Pushing Today Into Tomorrow", Thought Catalog, April 17  
 Barbara Ortutay, "Our data, ourselves? Art exhibit pushes boundaries of online privacy, data ownership", Associated Press, April 9  
 "The Public Private", The New Yorker, March 28  
 "'Truthiness' inspires a genuinely brilliant show at the Minneapolis Institute of Arts", StarTribune, March 22  
 "Cuando lo privado se hace público", El País, March 18

- "Old Favorites and New Surprises at Moving Image", Hyperallergic, March 8
- 2012 Ben Davis, "Best of 2012", Artinfo, December 21
- "Von Plagiaten und Parasiten. Zitat und Aneignung bei Maurizio Cattelan", Kunst Magazin, October 24
- "More Real? Art in the Age of Truthiness", e-flux, July 3
- Morgan Quaintance, "Eva and Franco Mattes", Frieze Magazine, June
- "Eva and Franco Mattes Investigate The Values of a Virtual World", The Creators Project, May 10
- "En Londres unos artistas exponen 'piezas' de arte robadas", El Pais, May 9
- "Eva and Franco Mattes", TimeOut London, May 3
- "Erschütterndes in Erlangen: Bilder und ihre Rezeption können Leben zerstören", Monopol Magazin, April
- "Unter Verdacht", Frankfurter Allgemeine Sonntagszeitung, April 29
- "Eva And Franco Mattes Disrupt Gallery Norms With Stolen Art Exhibition", The Huffington Post, April 16
- "Stolen Digital Photographs On Display In London", The Huffington Post, April 13
- "Art or Meme? Eva and Franco Mattes at Carroll/Fletcher, London", Aesthetica Magazine, April 13
- "[0100101110101101.ORG](http://0100101110101101.ORG): Eva & Franco Mattes", Dazed Digital, April 12
- Raphael Satter, "Stolen digital photographs on display in London", Associated Press, April 12
- Laura Havlin, "Eva and Franco Mattes' virtual world" interview, Phaidon, April 11
- Mark Brown, "Net artists display art world's steal of the century in London exhibition", The Guardian, April 11
- "Noi, ladri d'arte per l'arte per... l'arte", Il Corriere della Sera, March 18
- Domenico Quaranta, "Attribution Art", Artpulse Magazine, February
- 2011 "Perform Yourself", The New York Times, August 18
- Ben Dunmore, "Lies Inc.", Article Magazine, July 28
- "Live and let lies", Sheffield Telegraph, July 12
- Domenico Quaranta, "Internet semiotics", Artpulse Magazine, Summer
- "Top 10 Art Hacks Of The Past Century", The Creators Project, June 28
- Ian Youngs, "Art stunts deliver reality check", BBC, June 9
- Robert Clark, "Eva And Franco Mattes, Sheffield", The Guardian, June 4
- "Colorless, Odorless and Tasteless", Wired Italia, April
- Domenico Quaranta, "Internet Semiotics", Flash Art, March
- Domenico Quaranta, "The Unbearable Aura of a Website. Originality in the Digital Age", Artpulse Magazine, March
- "Shock and awe", SF Weekly, February 23
- "Eva, Franco Mattes Blow Up Assumptions About New Media in 'Colorless, Odorless & Tasteless", SF Weekly, February 18
- Jean-Pierre Dupuy, "Lie to power", Artforum, February 3
- 2010 "Weasels and Deer", Houston Press, December 16
- Sara Faye Lieber, "Exclusive: Eva and Franco Mattes of [0100101110101101.ORG](http://0100101110101101.ORG) Go Into the Danger Zone", The Creators Project, September 28
- "Dynamic Coupling: Dialogue with Eva and Franco Mattes aka [0100101110101101.ORG](http://0100101110101101.ORG)" interview, New Media Caucus, August

- "Dead man chatting", Colorado Springs Independent, July 29
- "Bonny and Clyde im Internet", Badische Zeitung, July 2
- "Walt Disney exhibition now on view at Postmasters", TimeOut, June 30
- "Eva and Franco Mattes, Reality Is Overrated", City Arts, June 16
- Cora Fisher, "Eva and Franco Mattes AKA [0100101110101101.ORG](http://0100101110101101.ORG) Reality is Overrated", The Brooklyn Rail, June 4
- "Art in a roundabout way", The Star, June 11
- Scott Indrisek, "Eva and Franco Mattes", Modern Painters, June 3
- Kelly Shindler, "Life After Death: An Interview with Eva and Franco Mattes", interview, Art21, May 28
- "Se l'avanguardia fa la coppia ladra", La Nazione, May 19
- "Eva and Franco Mattes' Stolen Pieces", Flash Art International, May 18
- "Eva e Franco Mattes scandalizzano New York", Flash Art, May 18
- "Eva e Franco Mattes: artisti d'avanguardia o pericolosi ladruncoli?", Il Corriere della Sera, May 17
- Blake Gopnik, "Couple stole more than other artists' ideas", The Washington Post, May 17
- "Reality is overrated. When media go beyond simulation", Artpulse Magazine, March
- 2009 Domenico Quaranta, "Eva and Franco Mattes: I'm Not Here", Artpulse Magazine, November
- "Mattes, 10 anni di follie che hanno sconvolto l'arte", La Repubblica, October 28
- "Dieci anno di scorribande in rete ai limiti della legalita", Arte, October
- "Shangai Serenade", ARTnet, September 23
- Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility", October, June
- 2008 "All the Web's a Stage" cover), ARTnews, February
- "Reality Bytes", TimeOut Mumbai, January 9
- 2007 James Westcott, "Taking the body out of body art", Art Review, September
- Roberta Smith, "13 Most Beautiful Avatars", The New York Times, March 9
- "Eva and Franco Mattes at Postmasters", Artforum, May
- "Making Faces", Radar Magazine February
- Fabio Cavallucci, "[0100101110101101.ORG](http://0100101110101101.ORG) Artisti o hacker?", interview, Flash Art,, February
- 2006 Bruce Sterling, "The power of fake", Modern Painters, April
- "Zero incassi al botteghino!", Flash Art, April
- Holland Cotter, "The Collective Conscious: Who Are These People?", The New York Times, March 5
- "La top 100 dei galleristi", Flash Art, February
- "«Etre soi-même est surfait»" interview, Libération, January 13
- 2005 Ben Davis, "Pop Life", ARTnet, December 16
- "If It's Too Bad to Be True, It Could Be Disinformation", Artforum, October 23
- "Rhizome ArtBase 101 Opens at The New Museum", Art Daily, July 19
- "2005: Rhizome ArtBase 101", Haaretz, July 6
- "The Armchair Gallery: Online Art Gets Physical", Art Info, June 28
- "Web Works That Insist On Your Full Attention", The New York Times, June 28
- Jussi Parikka, "Digital Monsters, Binary Aliens – Computer Viruses, Capitalism and the Flow of Information", Fibreculture, April

- "Guerilla tactics", Morning Star, February 23
- 2004 "Nike Ground", Non Solo Moda, December 11  
 Michelle Delio, "Exhibit Features Viruses as Art", Wired, August 27  
 "Tre domande a 0100101110101101.ORG" interview, Extrart, May  
 Annick Rivoire, "'Rebel:Art', altercr atif", Lib eration, May 7  
 "How to provoke today?" interview, Rebel:Art Magazine, April 1  
 Francesco Poli, "I territori incerti della Quadriennale", il Manifesto, March 11  
 Marco Deseriis, "Suck my Code", Flash Art, February  
 "Nikeground: Rethinking Space", Neon Magazine, January 30  
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## **PUBLIC COLLECTIONS**

21c Museum Hotels, Louisville, KY, USA

Bass Museum of Art, Miami Beach, FL, USA

David S. Howe Foundation, New York, NY, USA

MAK, Vienna, Austria

MEIAC, Badajoz, Spain

Walker Art Center, Minneapolis, MN, USA

Whitney Museum of American Art, New York, NY, USA