

You've actively engaged with the first wave of Internet in the early nineties, and beyond consulting renewed net.artists (often without being acknowledged) and supporting clever digital activists, you've been one of the founders of the historical BBS AvANa and of the Codici Immaginari zine, one of the earlier Italian critical publications about the internet. A lot has changed since then, but do you think that there's a promised level of communication during that time that hasn't materialised yet?

The interest I had in the telecommunications world was born before the Internet. Codici Immaginari was founded in 1993. At that time, at least in Italy, the Internet was something you might just have heard about and was accessible only in some academic departments. That was the age of Minitel and BBS and it's hard to explain the excitement to use a 2400 baud modem to somebody who went on line for the first time with an Ethernet cable. That short period of the amateur telecommunications between the end of the 80s and the beginning of 90s was an interregnum apparently in continuity with the mail art and the world of the radio-amateurs. A perspective subversion to the passivity of the television communication before the World Wide Web came. It was a period of great enthusiasm and displacement, like being catapulted into a novel by Philip K. Dick. With Codici Immaginari and AvANa BBS we tried to interpret this transformation and suggest some possible developments from the bottom. Some considerations were right, some others completely wrong, something has been forgotten and something probably will get back in the future, but I can't say now what. If there is something we should really get back, it's the vertigo feeling from the present, the feeling which makes it possible to imagine different futures.

Men In Red was another group and publishing experiment, with a radio show a program and a magazine about "radical UFO culture", whose acronym (MIR) was playing with the Russian space station name, and even better playing with the ambiguousness of the subject, pushing ufologists to use a Marxist approach. You even organised a protest/performance in a

ufologist conference claiming "UFO to the people!". What kind of relationship were you able to establish with ufologists and when did you decide to stop?

The project Men in Red came together different considerations. The storytelling about UFOs comes from the 50s with its bunch of expectations on the future and the fascination of outer space. We were interested to explore the wish for alternative realities existing in time and in space, which the present time betrays with the punishment to live in the best of the possible worlds. We gave thought to these considerations with a real UFO group, using the language and the aesthetics of the antagonist movements which actually the MIR members come from and we invaded the UFO fandom field not only with communication but actually going to their meetings to disturb them. The UFO culture is a very self-referential subculture which ironically is not used to the contamination. So, when we introduced some concepts such as "autonomous contactee", "spectoufology" or "alien dissident", they had an agitated reaction, and this gave us a full citizenship. We came into the inner conflict of the ufologists between "extraterrestrialists" and "debunkers" with the suggestion of epistemological, political and cultural considerations and also with slogans such as "UFO to the People", or "10-100-1000 Area 51 occupied and self-managed". We were aware that a group of communist ufologists would have been easily turned into something interesting for the mainstream media, so we played on the rebound and we were quickly accredited with the consideration of the ufologists world when we pretended to make a movement of thousands of radical ufologists. Initially they fought us, then they tried to co-opt us. When we were asked to run one of the most important field magazines, we realized our mission was accomplished and we dissolved. It wasn't necessary to say how we made the mission, and today some of that time considerations we already made are still part of Italian ufology.

You've created misleading propaganda exploiting the weaknesses of Italian politics,

through targeted fake street and online posters (like in 'Lottery Party' and 'Vote Turkson') and street art interventions in Rome creating confusing sarcastic warnings (like in 'Customers' Notice', 'Stop rising drugs prices!' and 'Priest Area') easily triggering social disconcertion and concern. In all these cases are you targeting specific characteristics of the Italian mediascape and if so which ones? All these works are very different, but all of them fall in between dystopia and hyperrealism. They don't propose undesirable scenarios but the reasonable consequences of the current events. These consequences present an extreme degree of clearness. If we have to elect a pope, there should be an election campaign. If there is a populist party, maybe another one is on the field too, even more populist, revealing itself as a lottery where anyone might be elected. If drugs are a commodity not different from any other common good, there will be some consumer movements complaining about the prices. If the priests are pedophiles, a signpost is necessary to warn the passengers where they come to the Vatican. These interventions clearly have as their first target the world of media and work on current events, but their content works to stop the scepticism when the news are reported. From the journalism "Five Ws" the Who is always missing and is always as unidentified an object as an UFO. The story is the same for the Why. The cognitive movement filling the reader gap will be disturbing. From this point of view, the street actions with the signs or the fliers have a deeper impact, because the audience has to imagine the physical act of bill-posting.

After the first experiments with your platform guerrigliamarketing.it, you also established a real advertising agency called 'Kook Artgency'. Did your work for clients and your subversive strategies inform or compensate for each other?

Kook Artgency is the institutionalization of a former project called guerrigliamarketing.it, active from 2003 until 2007. In guerrillamarketing.it the work and 'subvertising' actions were integrated with