Portfolio - Franco Palioff

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Figure 1: Laugh and Laugh - 110cm tall – 2021 - Berlin

This is a robotic object that has a hidden camera. Every time the visitor smiles, the center of the sculpture slowly moves upwards until it reaches the place where it wins if a forced smile is detected for at least 15 seconds. When this occurs, various sounds are emitted from the sculpture and a photo is taken of the visitor. This photo is placed in a meme that is available over a Wifi network. When the person see the photo of him placed on a character holding a melted sword, against a background that seems fuzzy but is interpreted as gay sex by Google, Facebook, Instagram, etc. The person goes from a forced smile to posting in stories and being blocked, creating a transition from forced joy to actual terror at being blocked. Exhibited in Frontal Esfingico, show curated by Germano Dusha at Mendez Wood DM, São Paulo, Brazil.
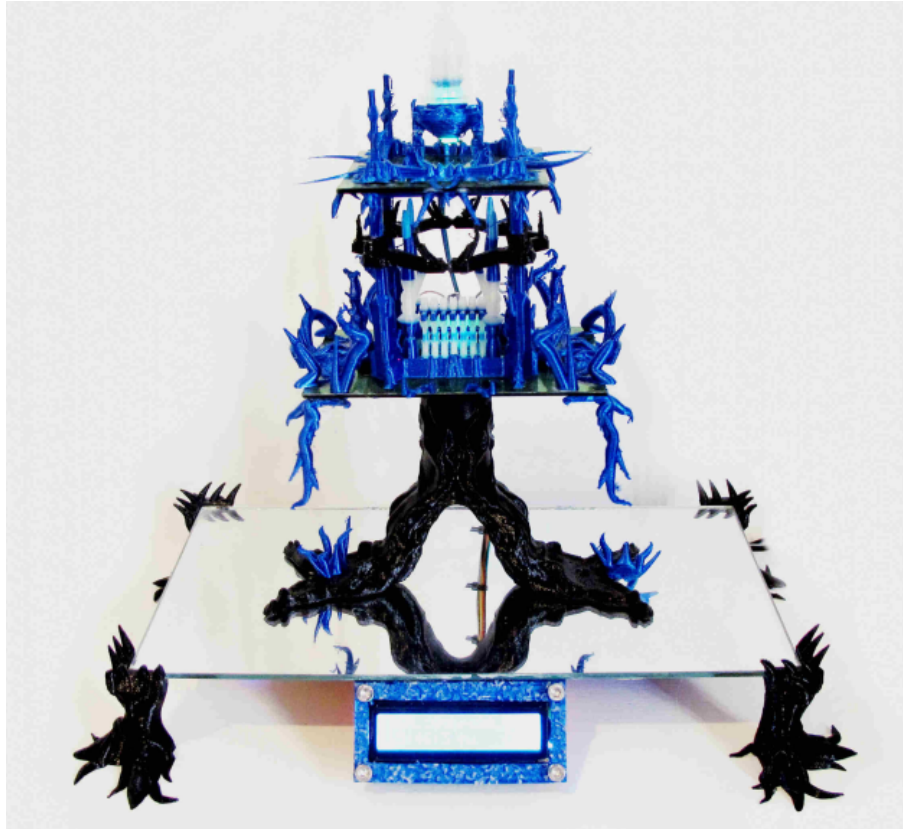
Figure 2: W.clock - 2020 - Electronic components, servo motor, 3D printed sculptures, loudspeaker.

This device expands or contracts time based on the current Gbps / average Gbps ratio over the past 24 hours of a specied city. In this way, time is conserved in quantitative form, but it stops happening in a linear form, creating a direct dependence on data traffic in a particular place.

The frequency of movements and the lights of the w.clock are proportional to the percentage of time expansion/contraction. An LCD shows the current Gpbs data of the city, the w.time, the name of the city, and the percentage of expansion/contraction. This clock based on the internet plays the role of updating this physical property in modifying and placing it according to the observer, that is, depending on the amount of information acommunity consumes.

Figure 3: Today's Madonnas - 2019 - Two motors, electronic components, aluminumm, pen, servo motor, tablet.

The installation consist of a machine that draws with a black pen and a tablet showing a video of 2" duration. The machine draws for four hours each time the Vatican tweets. The image is made up of a series of 25 Madonas, and is output from a DCGAN (Deep convolutional generative adversarial networks) neural network, programmed with Tensorow (Google's articial intelligence library). This network was trained with 250 images of Madonna paintings between the 13th and 18th centuries. The installation creates an absurd by bringing an artist from centuries ago who responds to church. Technology of its time is substitued by robotics and articial intelligence. The artist travels in time and brings the perception of beauty, purism and religiosity of that time and re- designs the series to question how catholicism has built the aesthetics of the Madonnas with these images.

Figure 4: HERESYATOR-2000 - 2021

The performance "HERESYATOR-2000" is the presentation of a fictional product for public spaces. It consists of a 3D video advertisement and a demonstration of the built product. This product consists of a machine that scans the user's face in real-time and uses machine learning tools to determine their percentage of happiness and gender. The machine tortures the user at a rate proportional to the lack of masculinity and happiness. During the performance, an electrocardiogram is attached to the body, and a light and a bass speaker replicates an amplified version of the live human pulse.

The absurd parallel created simultaneously critiques how commercial software uses deep learning tools to define gender into binary classifications while also returning torture to its origins as a public spectacle, which gives people the power to protest the validity of the punishment through a live performance. It all criticizes a standardized archetype of superficial success promoted by social media and neoliberalism, where now instead of having the obscure path to experience it, you can buy the "HERESYATOR-2000" and have the raw experience of understanding yourself in a visceral way.

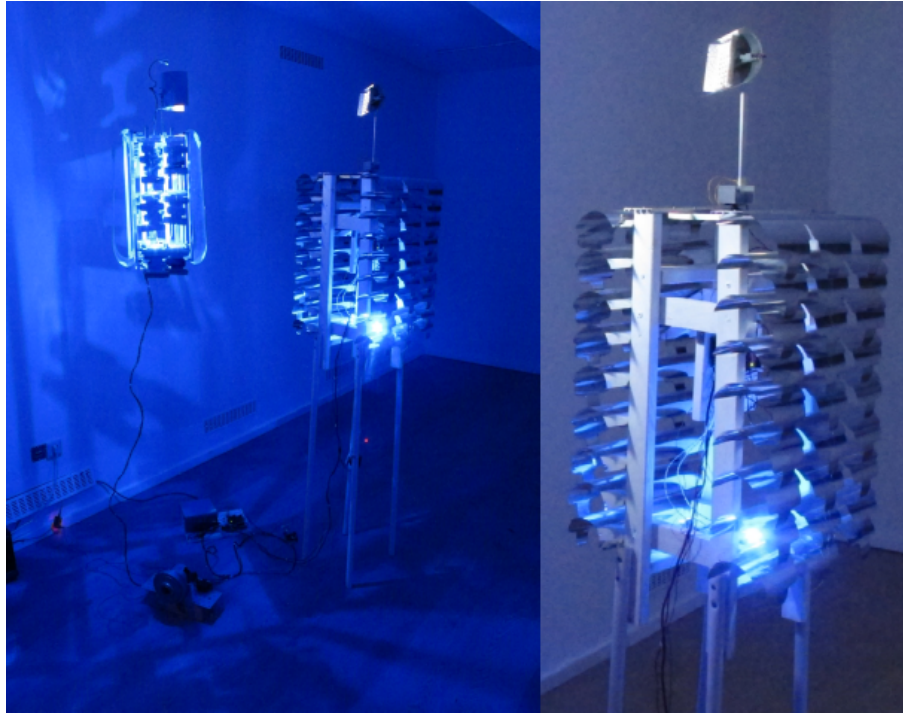Presented at GlogauAIR art residency performance salon, Berlin.

Figure 5: Memory In − 2021 - Berlin

Memory in is an installation of two independent symbiotic automatons. These two communicate with a light protocol, they communicate to have an intercourse or to have a war event. One of them has memory of what has happened in the past, while the other only starts one of those events with constant frequency and changes randomly to another frequency after a period of time.

When they have an event of intercourse, they both move synchornicaly at a low frequency. When there is a war event, they move randomly with histerical lights.

The one with memory learns slow with time the frequency at which the other one tries a new event, and so it attacks a bit early than the learnt frequency, making it a non mutual symbiosis, but a symbiosis with advantage over the other one due to the presence of memory in its algorithm.

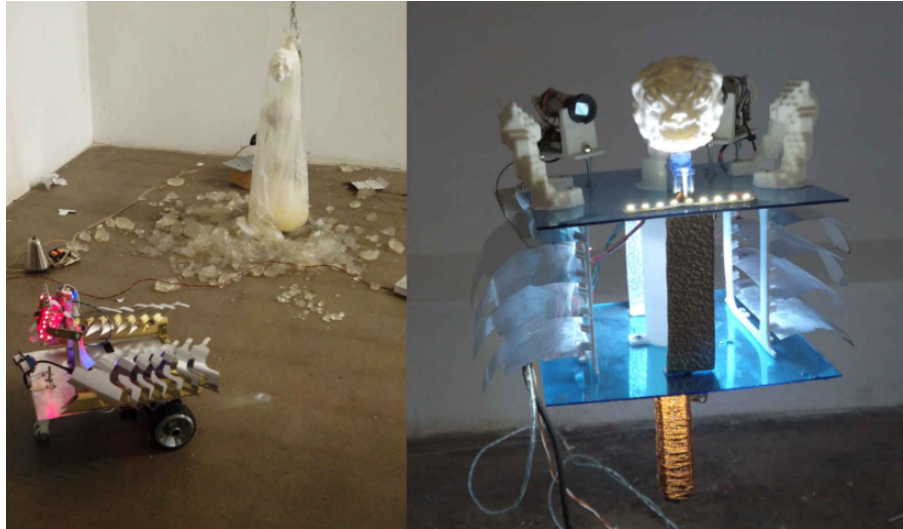Presented at Erratum gallery in collective show Modified dream.

Figure 6: Hanged and Addicted - 2021 - Berlin

These two independent installation are actually connected to a robot walking all over the gallery, the one I call empathy seeker. This little robot has a camera and is constantly looking for human faces, once he finds one, it analizes with machine learning tools, the people's emotions, catalogued into seven different ones. If there is a critical mass of 70% happiness or neutrality in the gallery over the past 15 minutes, the installation Hanged is triggered. If there is a critial mass over 70% of sadness, surprise or anger the installation Addicted is triggered.

Hanged − 2021 − Berlin

Hanged is an installation with a 3D printed man covered with eatable gely, he's hanged from the ceiling with a stepper motor. At first sight the scene is violent with lights and some noises from other motors on the ground. The height at which it falls from the ceiling is proportional to the percentage of happiness or neutrality of the visitors. It only falls when that level is reached. The visitor at first is controlled on a sub level of information that he does not know, but after the reading of the text of the installation, the visitor is conscious about it and the control of the violent situation is given to it.

Addicted − 2021 − Berlin

Addicted aims to define an addicted robot to violence. For that, analogy with rat experiments on cocaine, and theory on game addiction is taken.

The robot is hanged from the ceiling with two stepper motors, making it able to move in the desired direction on a 2D plane. The robot has an electromagnet, a speaker and lights. It moves on a triangle shape. At the first point, it collects screws from point A on the ground, it frees them on point B as analogy of payment. From B, it goes to a 175cm height in the middle and starts to shout at visitors height. If there is a signal from empathy seeker, saying that there is a critical mass of negative emotions, it means for him that his objectives were reached, and so it can continue back to point A. Presented at Erratum gallery, Berlin, in solo show First Hit.

Figure 7: Dog chasing his tail - Oil on Wood - 2020 - 28 x 35cm