Portfolio - Franco Palioff

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October - 2022
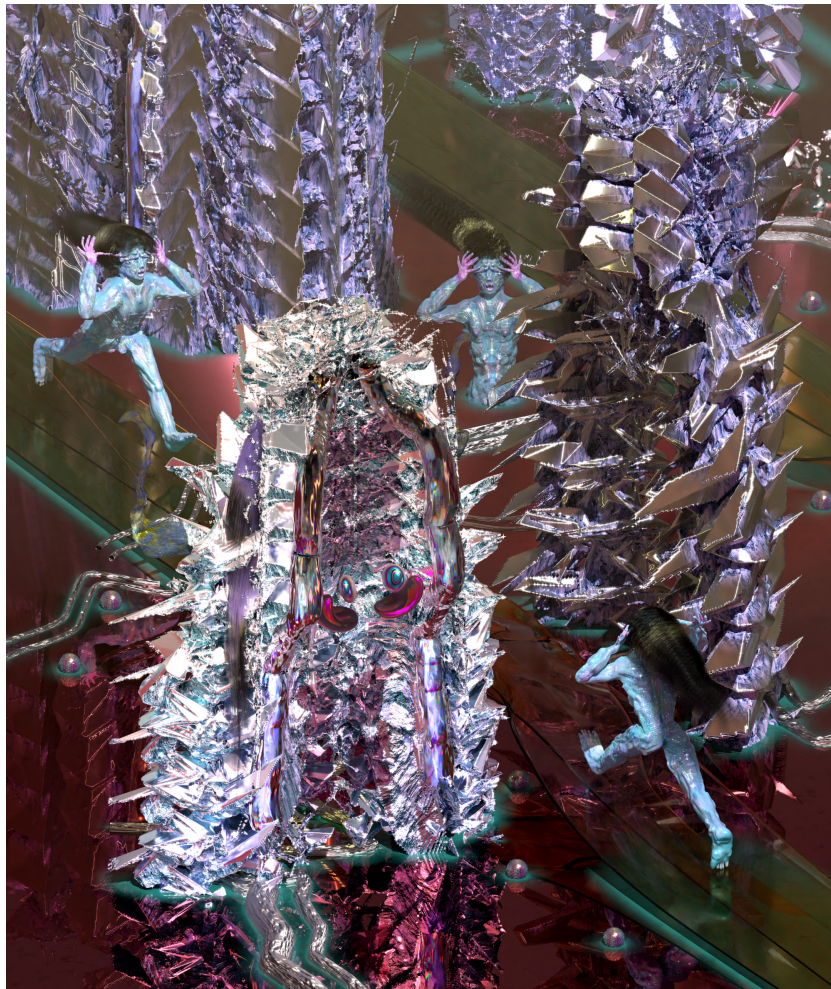
Digital artworks

Figure 1: 2022 - The encounter

Figure 2: 2022 - Hide and Seek
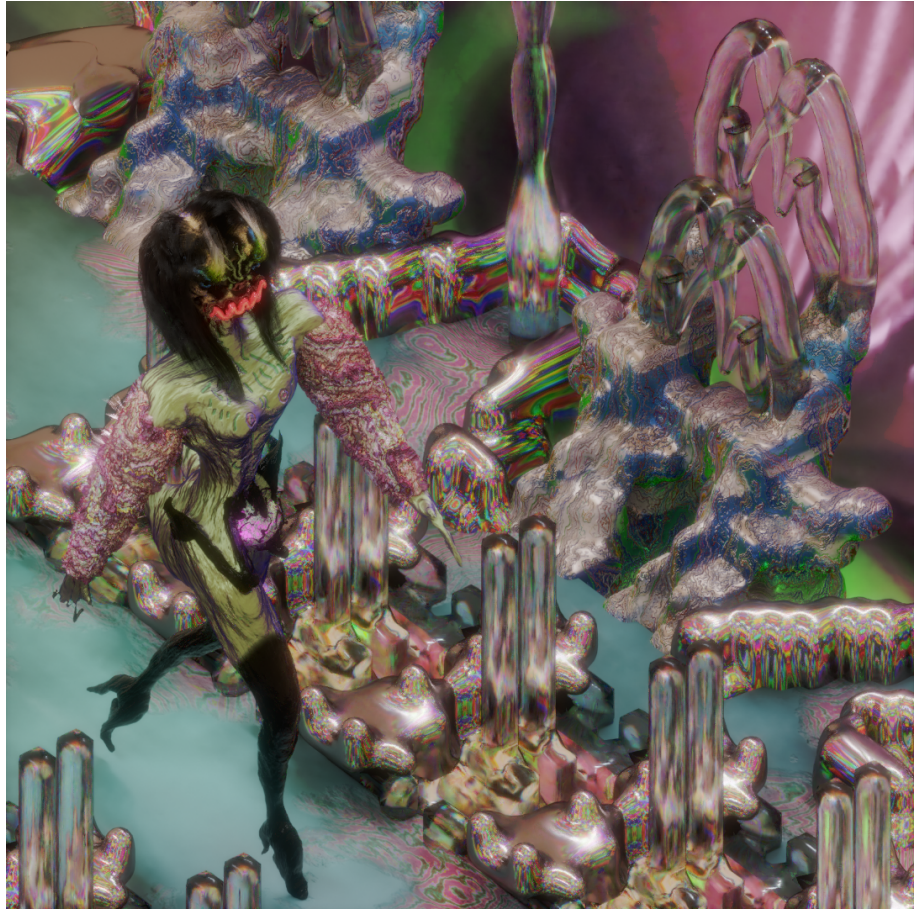
Figure 3: 2021 - Romulus and remus
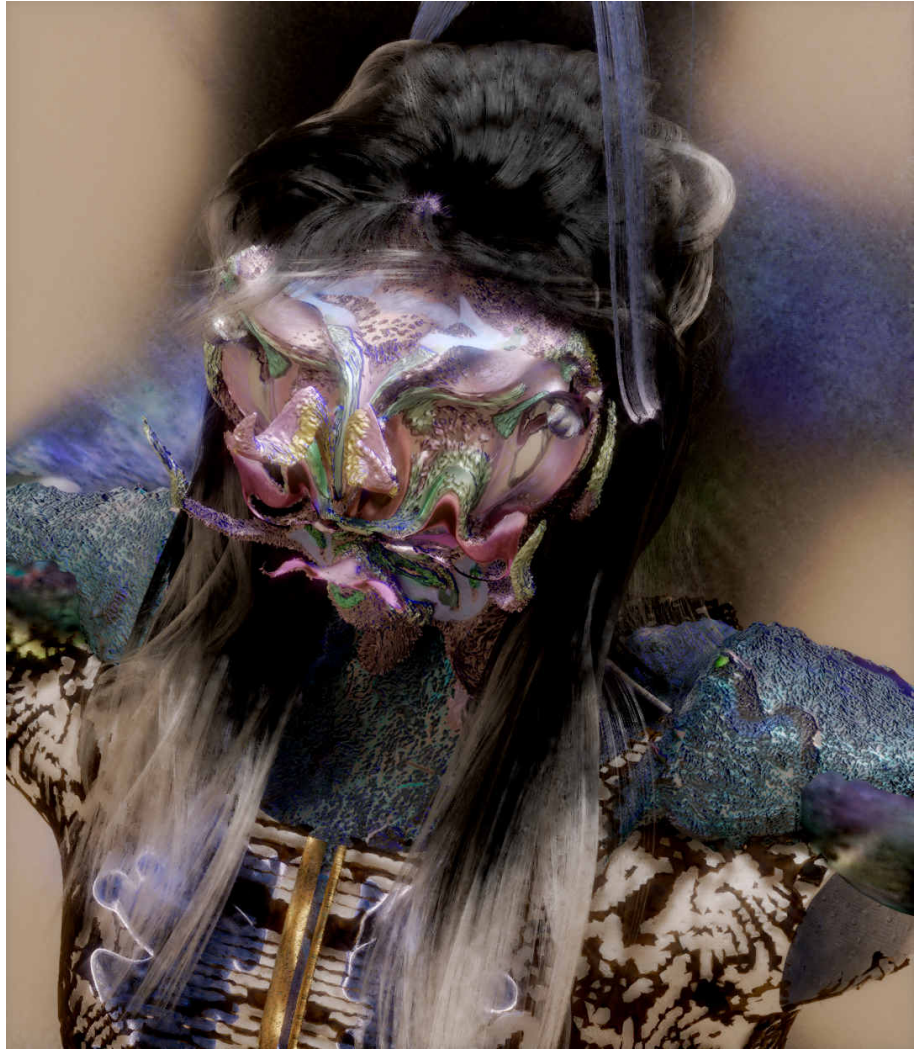
Figure 4: Evra - 2021

Figure 5: Untitled - 2021

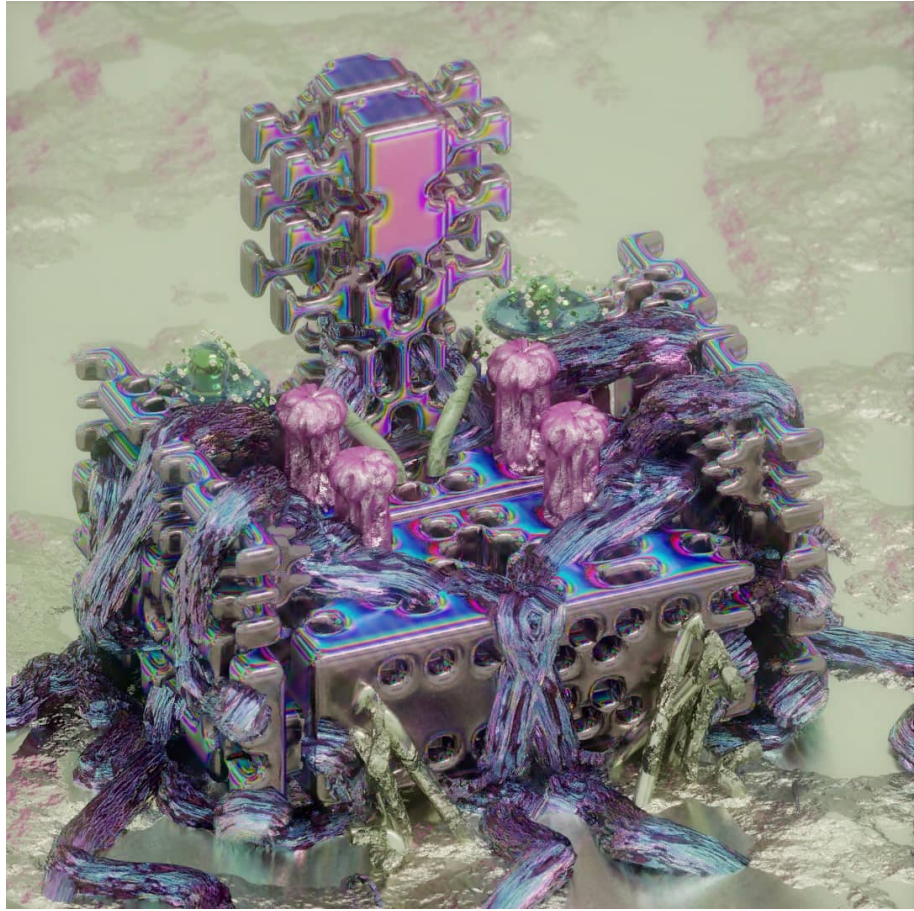Figure 6: Untitled - 2022

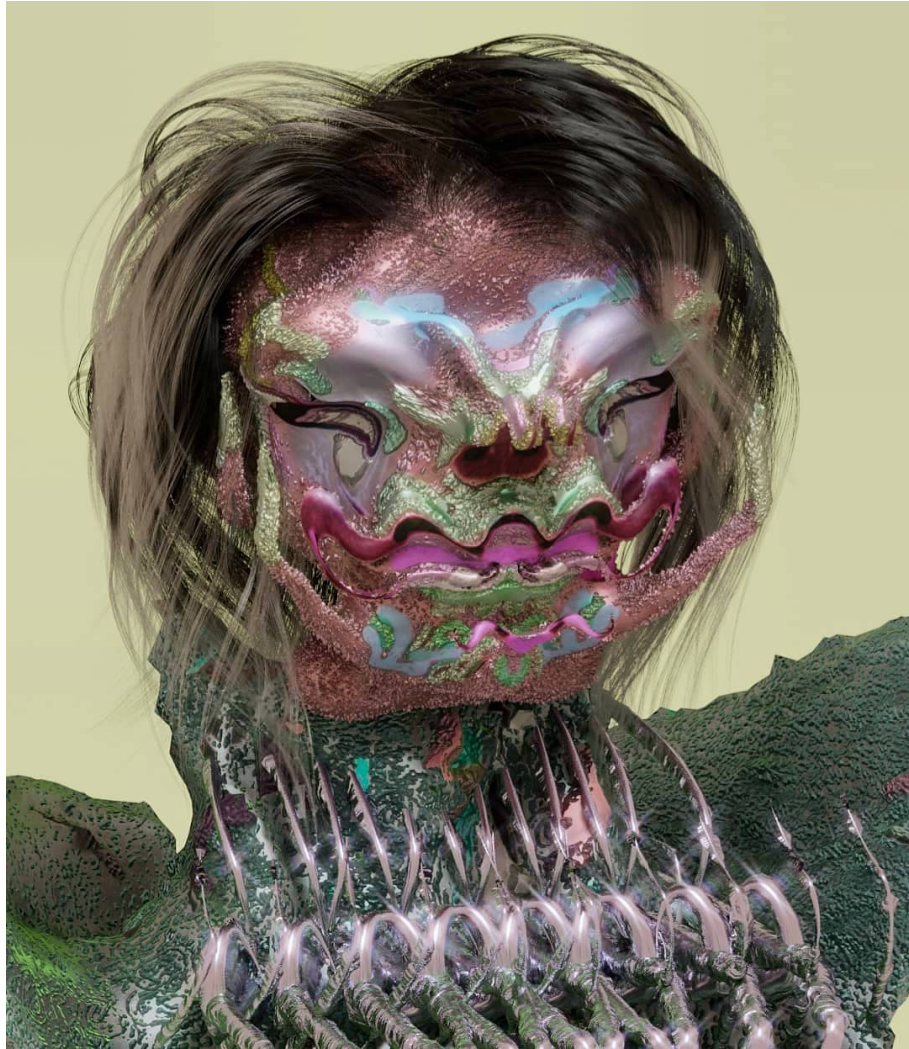Figure 7: New toy - 2022

Figure 8: Untitled- 2021
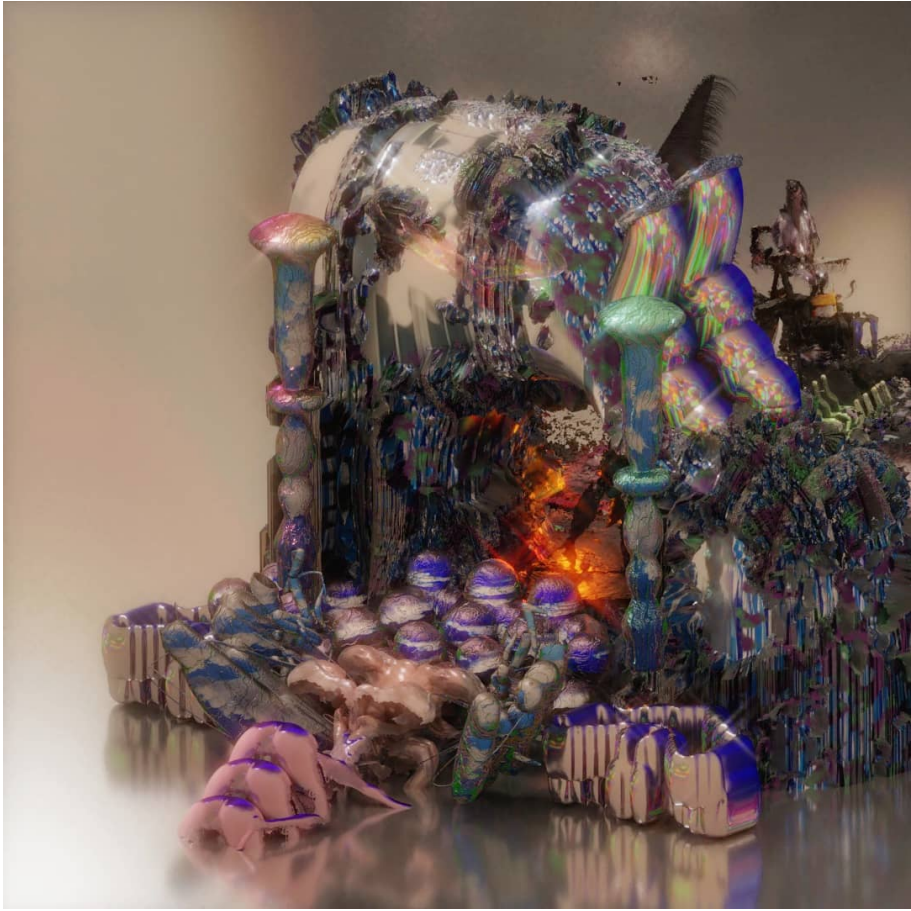
Figure 9: Zivri - 2020

Figure 10: Untitled - 2020

Figure 11: Hey there - 2022

Figure 12: Frame of a video. https://www.youtube.com/watch?v=RRcbxFF_aIU

Figure 13: Woha - 2022

Figure 14: Untitled - 2022

Objects - Installations

Figure 15: 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 specified city. 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 ex- pansion/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.

The time itself, during last century, has been measured by quantifying the electromagnetic radiation that the electrons of Cesio-133 atoms emit when changing energy states. But this physical property is absolutely abstract and is not dependent on any property of human action. This is where the idea of expanding or contracting time 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, which could be considered proportional to the human activity. This new time expands at night when the city maintains a low internet traffic, and increases at dierent times during the productive day. This way, what we know as hours, were renamed as humas, abbreviated with hu, instead of h.

Figure 16: 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 two minutes. 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. This network was trained with 2500 images of Madonna paintings between the 13th and 18th centuries.

The installation creates an absurd by bringing an artist from centuries ago who still 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. Consequently, it questions who the current Madonnas are and what formulas, institutions, media or social media the contemporary artist is devoted to.

Figure 17: Communication error - 2017 - Electronic components, speaker, 3D printing sculptures, laser, servo motor, microphone, aluminum plate, LED's.

Communication error is a smart object that constantly emits a sound-encoded message each time it detects movement. A microphone listens to the observer, but the language the object understands is not the same as that of the viewer. The lack of human intelligence to understand the message, generates an incomplete understanding of the object, which translates into the idea that all that we observe is a supercial layer of understanding of things, of humans among themselves or between artwork and the observer.
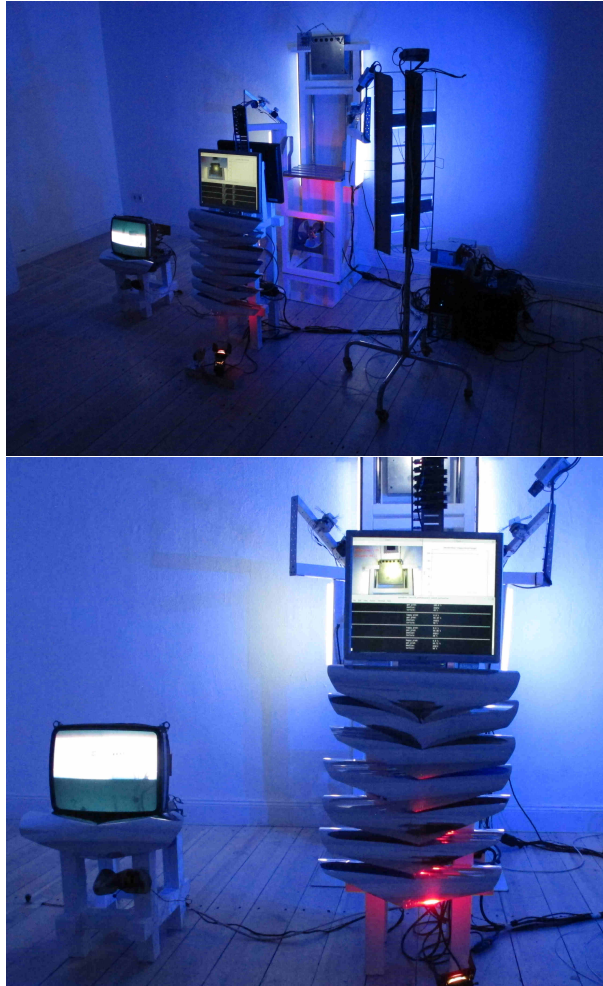
Figure 18: Heresyator 2000 - 2021

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.

It 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 encompasses 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.

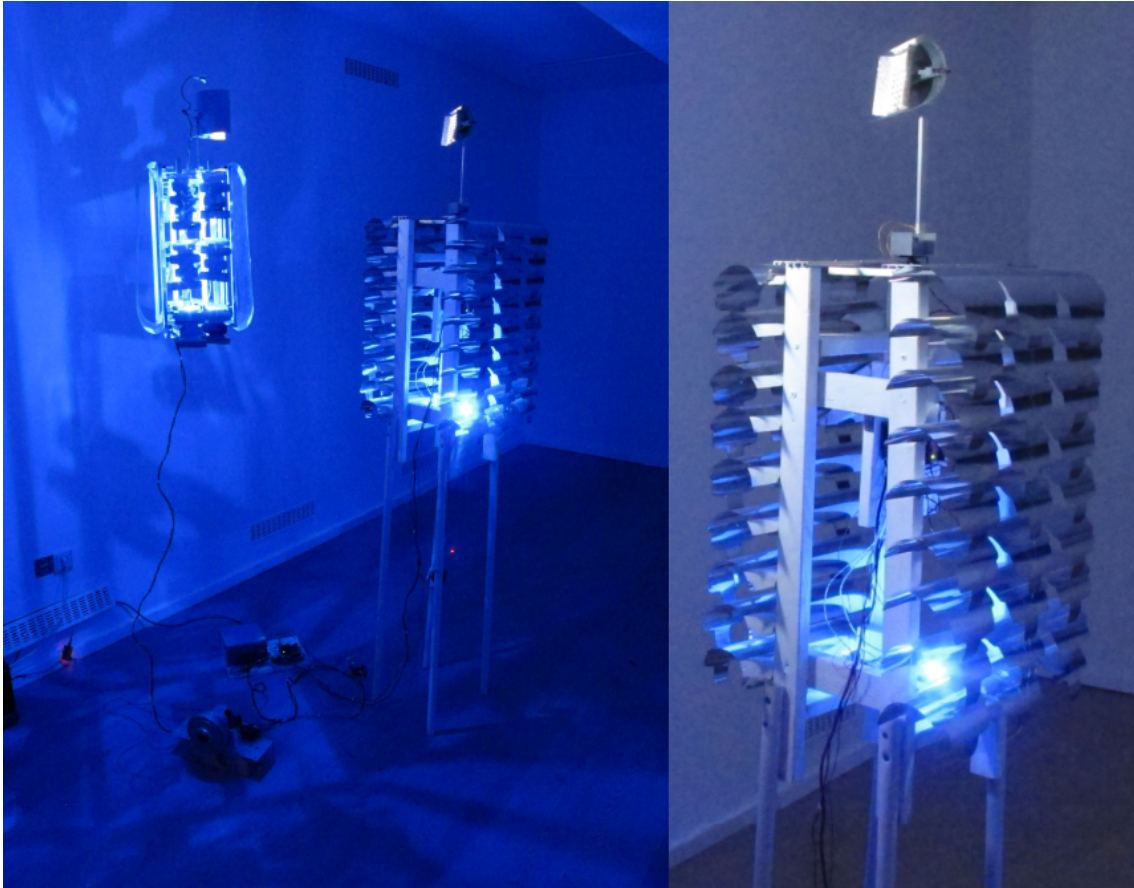Presented at GlogauAIR art residency performance salon, Berlin.

Figure 19: Memory In − 2021 - Berlin

Memory in is an installation of two independent symbiotic automatons. These two communicate with a light protocol, they interact 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 that 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 20: a) *Hanged* with empathy seeker b) *Addicted*- 2021 - Berlin

These two independent installations are connected to a robot walking all over the gallery, the one called 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 peoples 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 controlled 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 takes conscious about it and the control of the violent situation is given to it. The initial idea was to build the 3D printed body as a 2 meter height man, but for practical reasons and gallery considerations on budget, the installation was diminished in size. Presented at Erratum gallery, Berlin, in solo show *First Hit.*

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, A, it collects screws 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 where reached, and so it can continue back to point A.

Paintings

Figure 21: Untitled - Oil on cardbord - 2017

Figure 22: Untitled - Oil on cardbord - 2017

Figure 23: Untitled - Oil on wood - 2017

Figure 24: Daylight hunting - Oil on canvas - 2013

Figure 25: Twin hero - Oil on wood - 2013

Figure 26: The orifice - Oil on wood - 2021

Figure 27: The alchemist - Oil on wood - 2021

Figure 28: Dog chasing its tail - Oil painting on wood - 2021

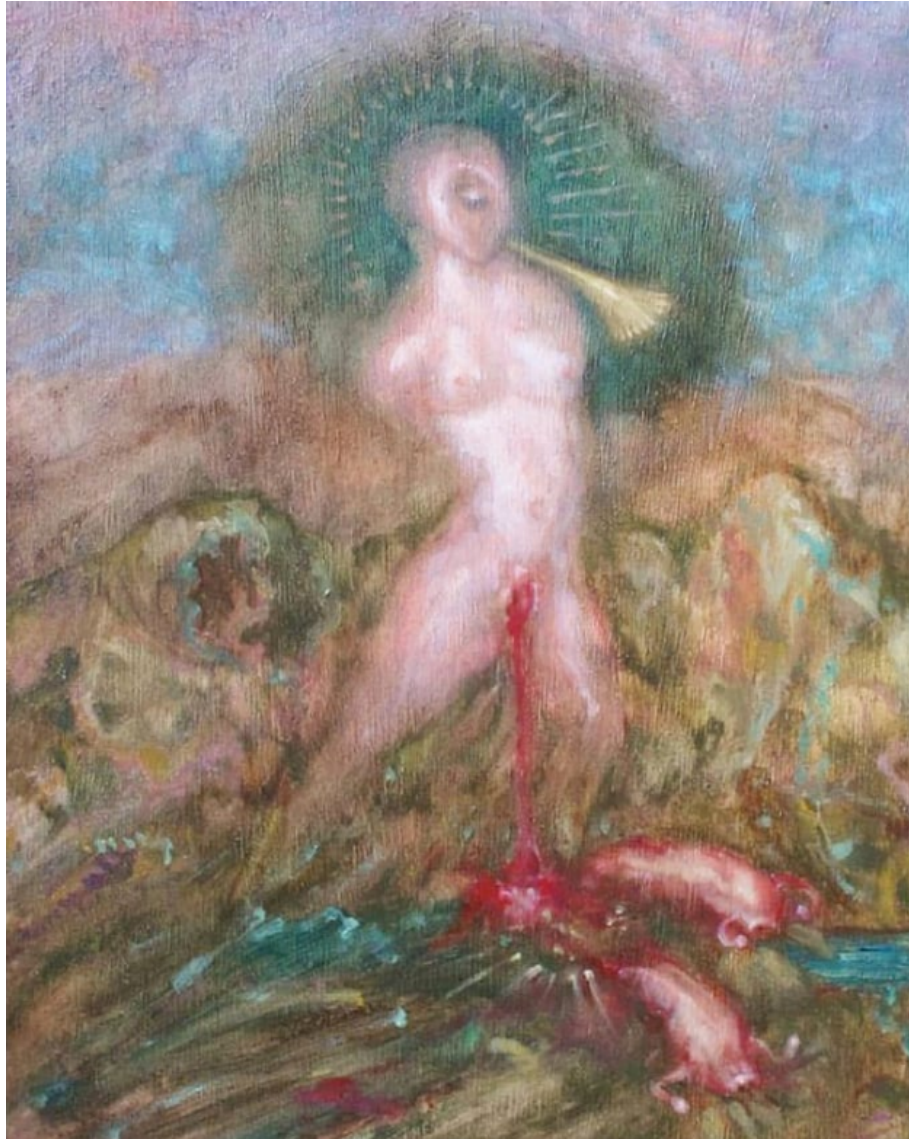Figure 29: Coitus - Oil on wood - 2021
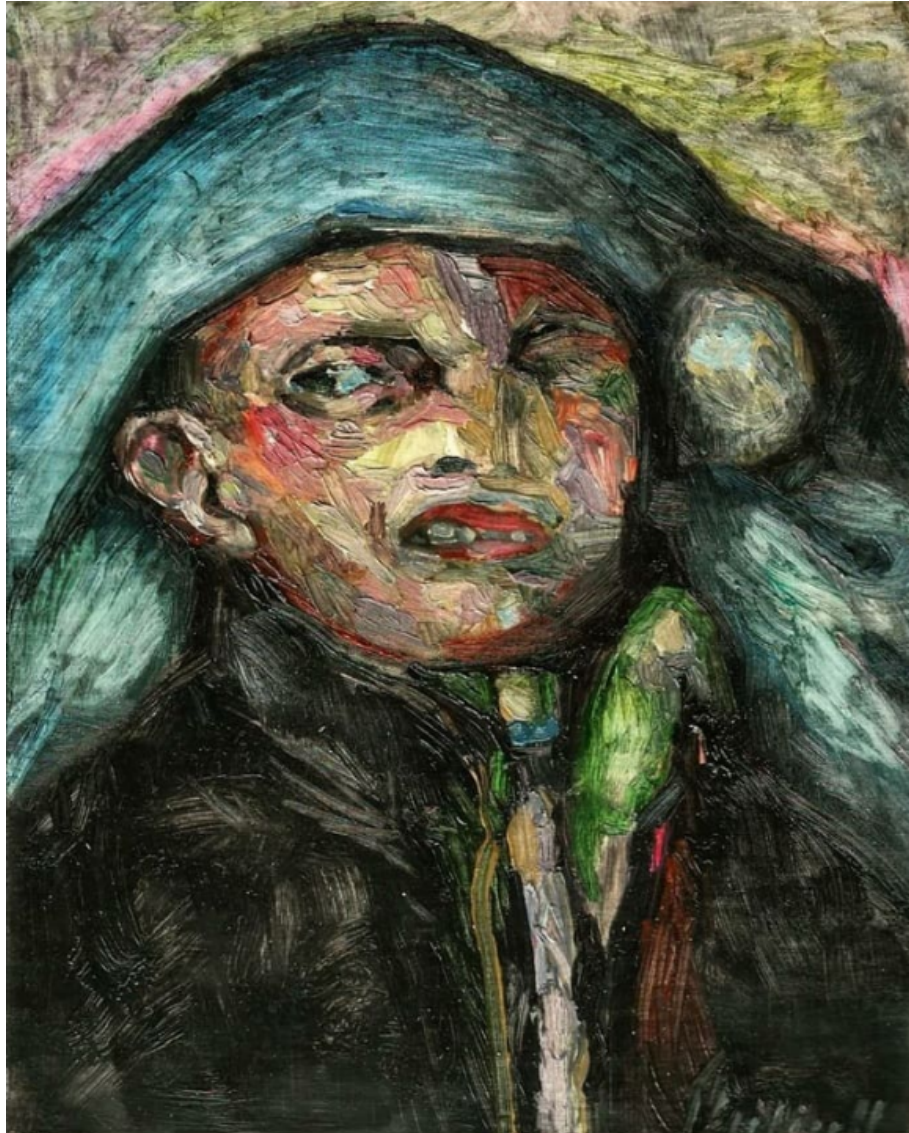
Figure 30: Giving birth - Oil on wood - 2017

Figure 31: Untitled - Oil on canvas - 2017

Figure 32: El descanso - Oil on wood - 2017
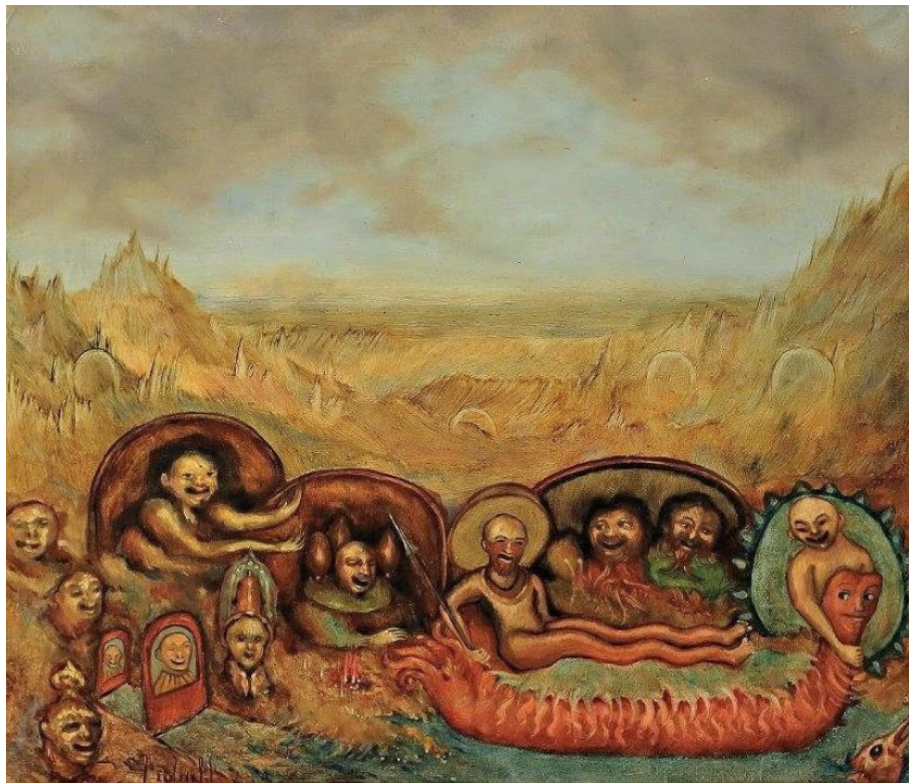
Figure 33: The boat - Oil on wood - 2016

Figure 34: Coitus - Oil on wood - 2017

Figure 35: Synthesis of three - Oil on canvas - 2018

Figure 36: Untitled - Oil on wood - 2021

Figure 37: Sex call - Oil on wood - 2021
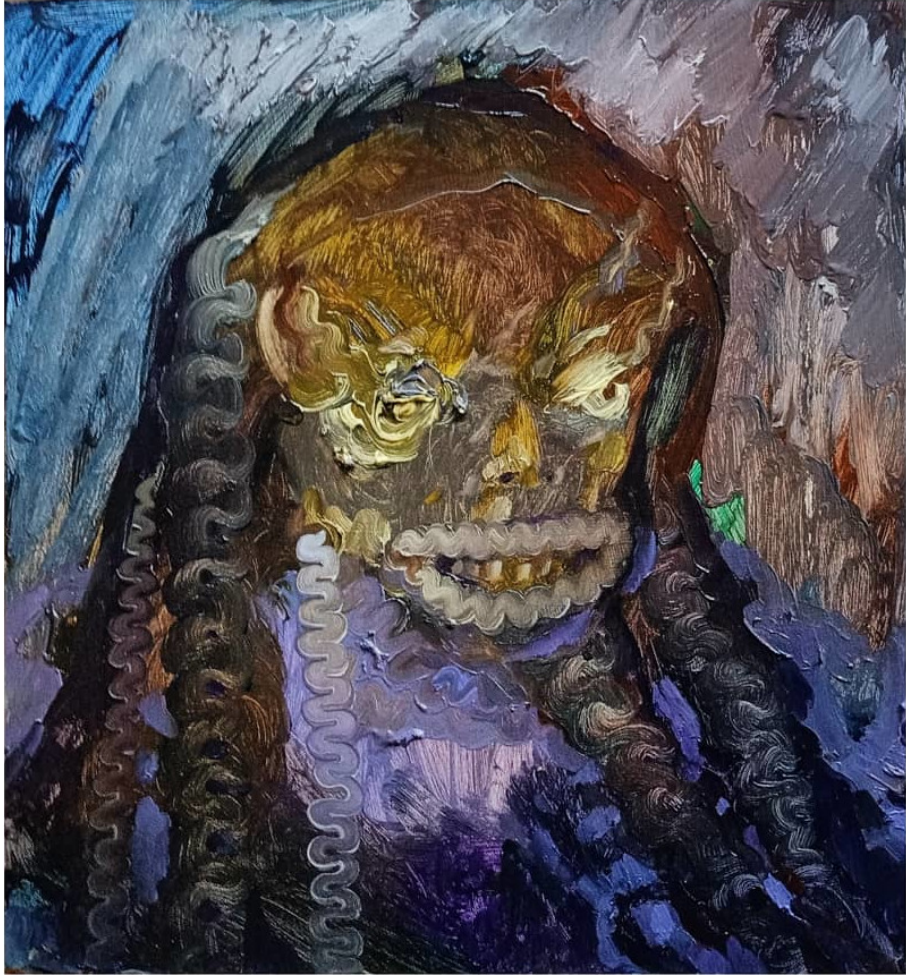
Figure 38: Untitled - Oil on wood - 2021
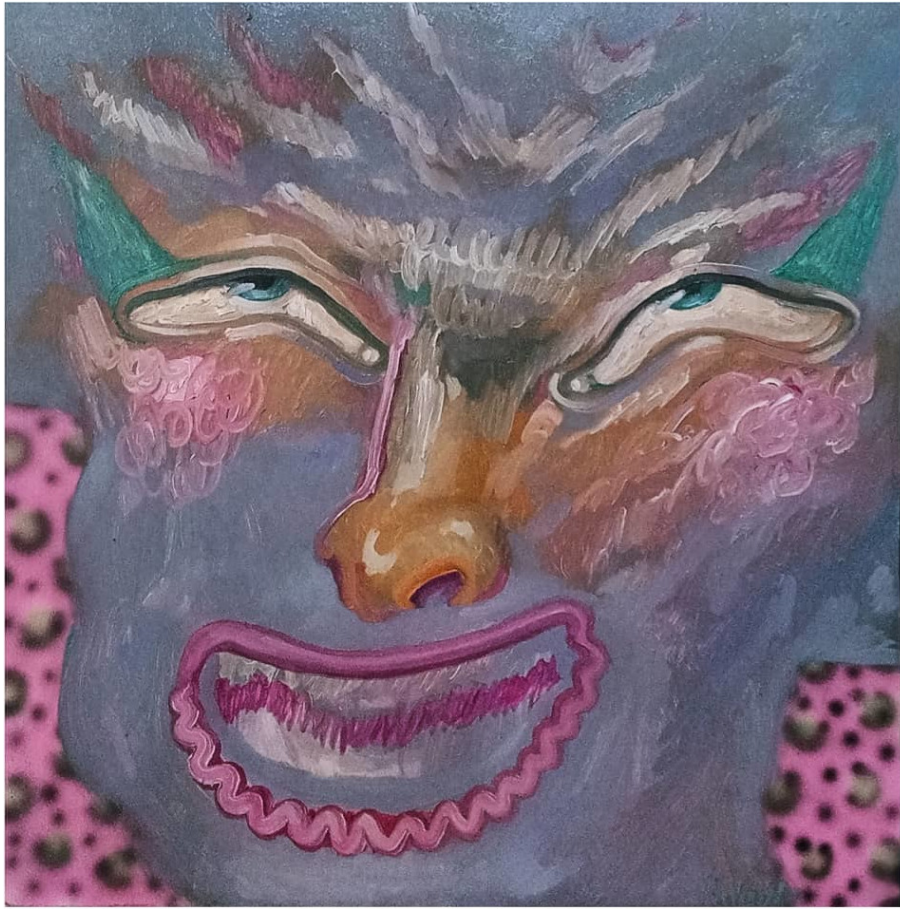
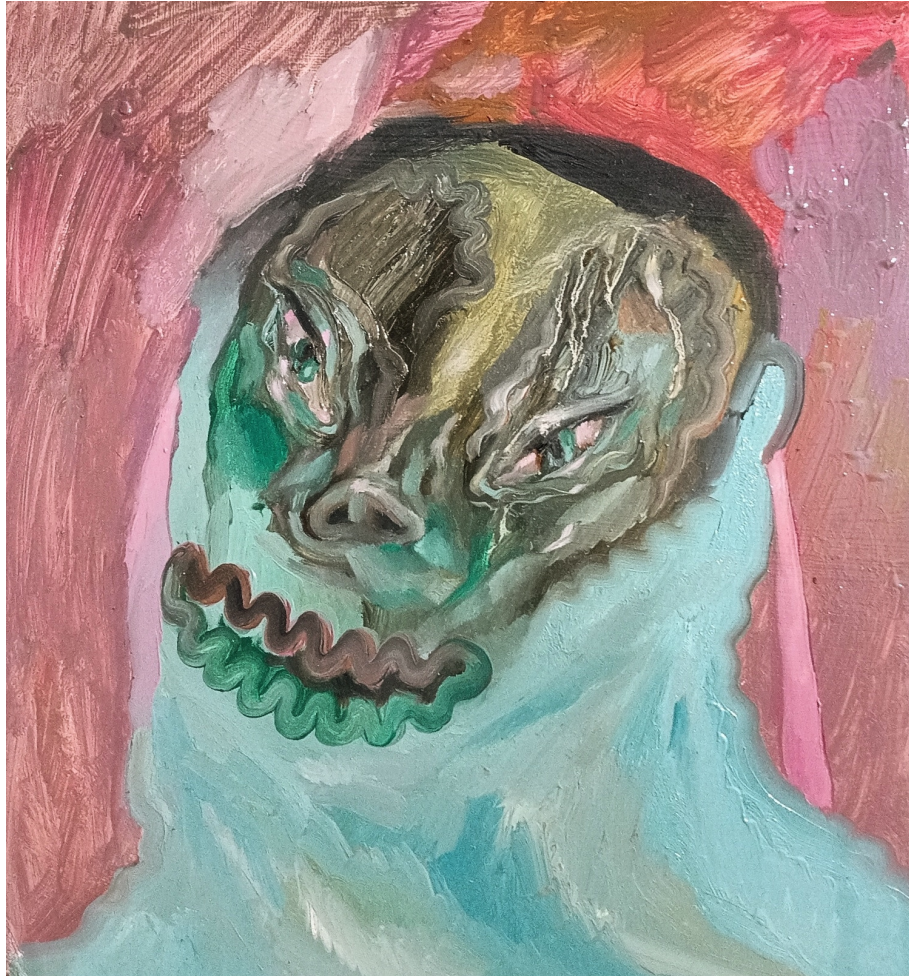Figure 39: She sang me a song - Oil on wood - 2021

Figure 40: Of course - Oil on wood - 2020
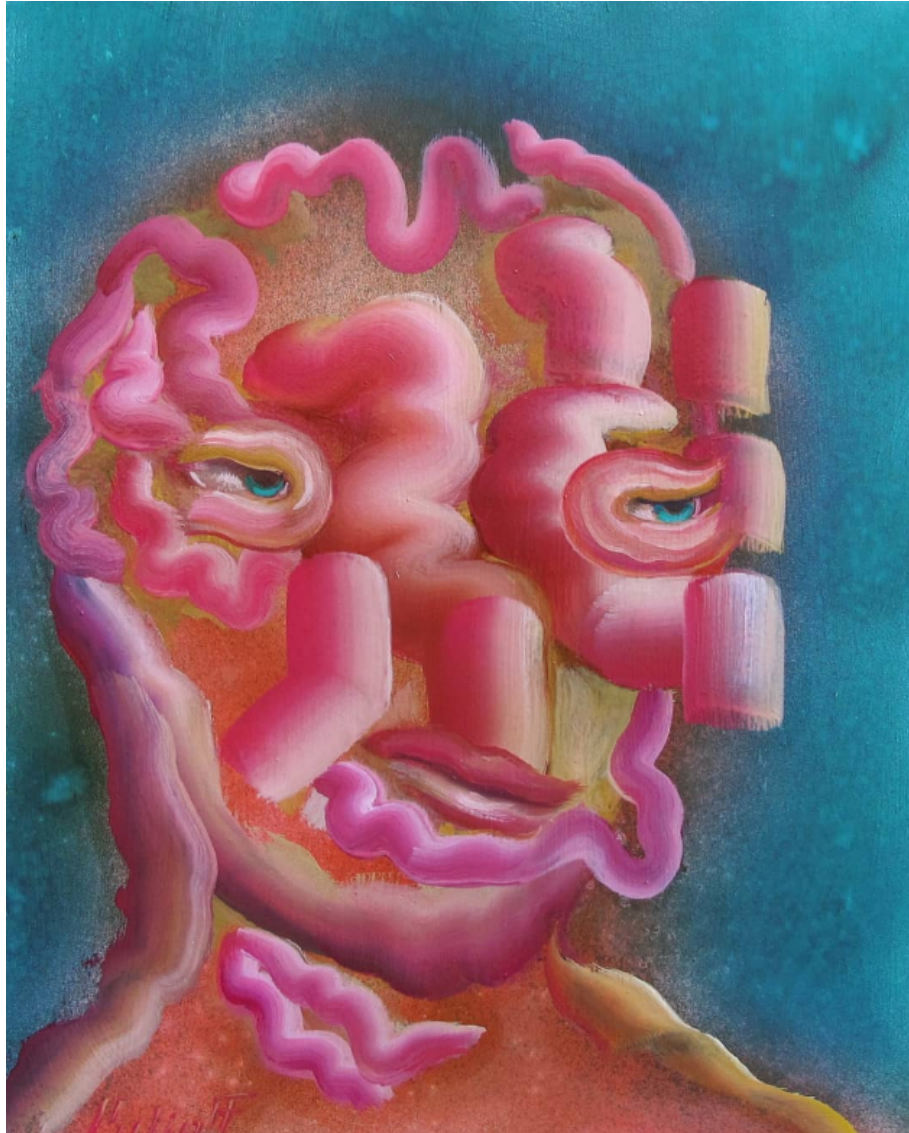
Figure 41: Summer - Oil on canvas - 2013

Figure 42: Untitled - Oil on wood - 2018

Figure 43: The river that goes back and forth - Oil on canvas - 2018

Figure 44: Dead alive - Oil on wood - 2018

Figure 45: Say again - Oil on wood - 2021

Figure 46: I swear - Oil on wood - 2021
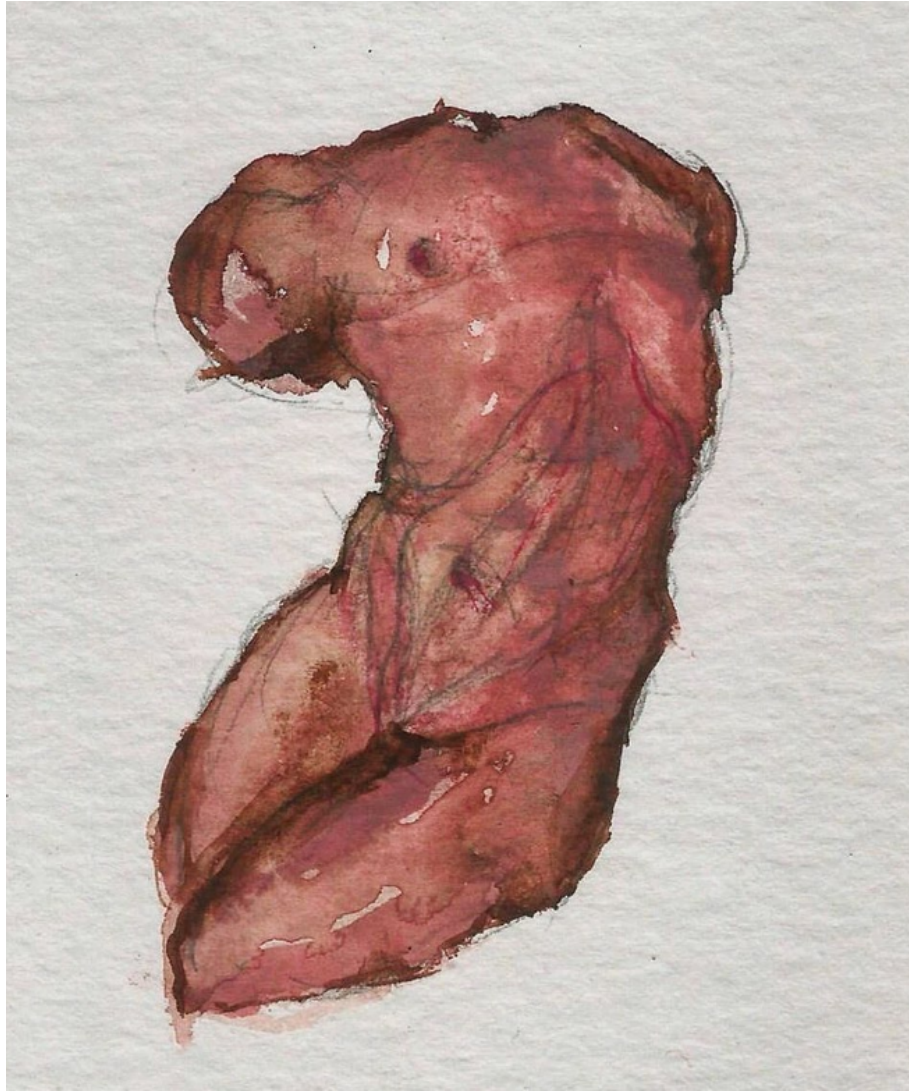
Figure 47: Untitled - Watercolor on paper - 2018

Figure 48: Untitled - Watercolor on paper - 2018

Drawings

Figure 49: Untitled - Pencil and charcoal on paper - 2022

Figure 50: Untitled - Pencil and charcoal on paper - 2022

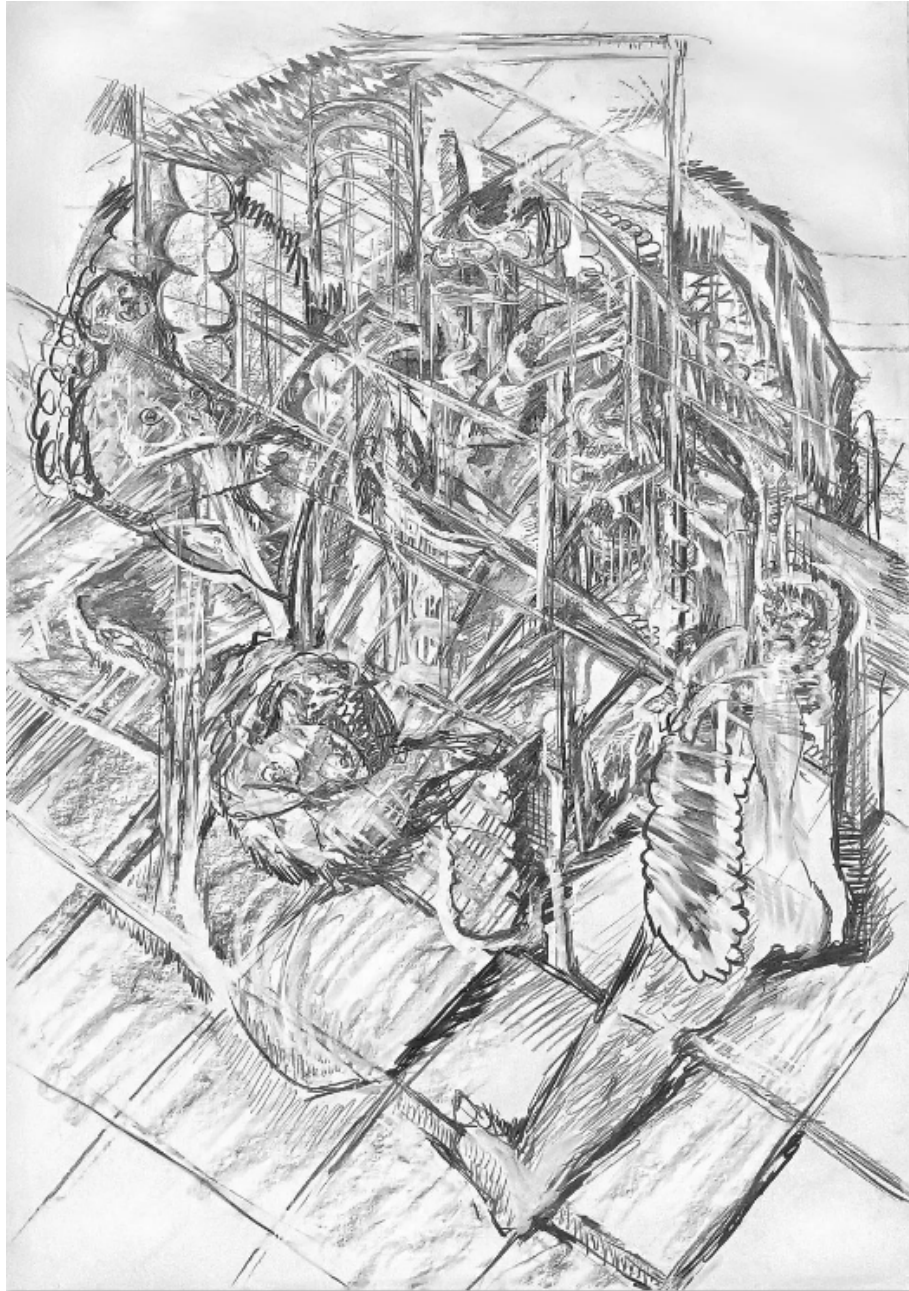Figure 51: Untitled - Pencil and charcoal on paper - 2022

Figure 52: Untitled - Pencil and charcoal on paper - 2022

Figure 53: Untitled - Pencil and charcoal on paper - 2022

Figure 54: Untitled - Pencil and charcoal on paper - 2022
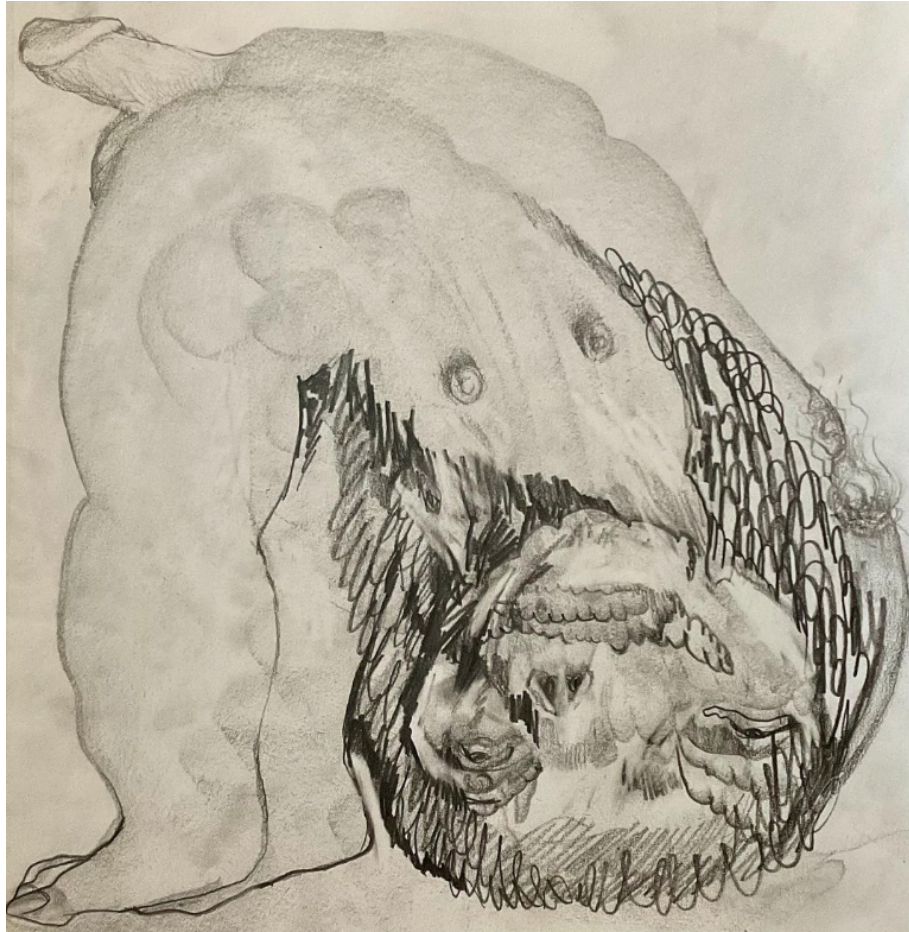
Figure 55: Untitled - Pencil and charcoal on paper - 2022

Figure 56: Untitled - Pencil and charcoal on paper - 2022