



Pinocchio (working title, subtitle) in detail

Pinocchio is a concept for an artwork which is intended to be created by an art institution alone. It started in the year 2011, in an attempt to change the paradigm of an artist and the relative environment of artists by introducing a new entity into the art world.

Pinocchio, a character from the eponymous novel by Carlo Collodi, is a wooden doll made by a master out of a necessity for a child.* Pinocchio here stands for an artist and his/her work all in one, made by the art gallery (master) from scratch without any intervention by the artist.

The work evolves each time DM communicates with an institution and its personnel in an attempt to explain and assist them through the production stages of the work. Each time there is an exchange of ideas in the form of letters and spoken words, and each time the work's substance and title are slightly different.

1. How can this happen?

Convergence theory states that members of the system develop similar traits over time. The carpenter, technician, or any member of the art gallery who has routine work experience with various artists and their art, might be lured to produce artworks of their own, thus shifting the artist into a position previously unknown for him/her. As a consequence, the gallery would bring an independent art form, producing a new artwork and a new show entirely out of its professional experience, using artists and their artworks as its primary inspiration field.

2. Why would an art gallery create such a work?

Presuming that an art gallery is the one who is interested in the appearance of the artwork, and assuming that the artist is the one who is

interested in pushing the boundaries of the art form – wouldn't Pinocchio conjure satisfaction for both? The gallery, acting as a knowledge filter** would produce a multigenerational artwork, while the artist would produce something not necessarily visible as art yet, laying experience for future works.

In other words, the gallery would produce a sequel ('sequel' in cinema) of art, while the artist would produce slow (slow journalism) art. Sequel Art coming from the gallery and Slow Art coming from the artist would result in some type of an 'adaptive distribution', where the artist does not define the final form of the artwork, nor engage with the public directly. 'Packaging and distribution' (Seth Price, Dispersion) becomes here the commissioner's prerogative, while artists provide samples of their lives (Allan Kaprow, Essays on the Blurring of Art and Life).

3. Why would an artist conform to the happening?

By modifying and adjusting the methods of an artwork's genesis, the artist will get his/her detachment from Robert Nozick's 'experience machine'. In addition, Slow Art would mean less stress and a satisfactory quality of the work.

Through this Sequel Art – Slow Art connection, art production from the artist perspective can be reduced in volume by feeding into the art loop system only essential ideas and discoveries, making a basic and/or critical effect on the entire system.

4. How can the gallery produce the work?

The 'behavioral residue' (term by Sam Gosling) of an artist's character could be a serious art material for the gallery's staff to interpret and produce into an art piece. The gallery could attempt to fuse the experience of their favorite artists' works and the 'behavioral residue' of the artists' personas to manifest some form of an art, practical enough to be implemented as an artwork and a show. The 'leakage' of an artist's

*In this case, Disney version of C. Collodi's Pinocchio.

** knowledge filter here produces knowledge that is economically useful.

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personality, hardly controlled by the artist himself, is captured using snooping techniques to produce a slip of the artist's soul into a solid, new entity. Altered, composed from pieces of different artist personalities and their works, the 'ultimate artist' will begin its way to the scene.

In its mind, compiling various art experiences, the gallery will act as a macrophage cell, breaking down the 'good', 'bad' and 'mediocre' art into the smallest building blocks for a new 'good' art to come, as if unlocking hidden features of the artwork, opening a backdoor into properties of art previously unknown.

As an autonomous, generative system, the gallery and its Pinocchio work may have parallels with Artificial Intelligence (A.I.) as it already hosts most goals that A.I. is still on its way to resolve. Artificial Artist (A.A.) as a new entity and a new member of the art industry – Pinocchio, on the other hand would not necessarily be morphologically different to other types of art.

5. What is the planning timeline to initiate the work and carry the work through?

It comes in three takes:

It would take time to communicate this proposal to the invited galleries.

It will take time for galleries to discuss the idea within their institutions.

It will take time to produce the work.

All in all, it may take six months, give or take one month.

6. What kind of communication happens around the Pinocchio work; who takes authorship and care of the work after the end of the show?

Authorship is being shared by the art gallery and DM. While DM accepts Pinocchio as part of his work, the gallery may accept it as its work, mascot, totem, coat of arms, etc. Pinocchio can be a gallery's one time experimental artwork – a suspended moment from the gallery's life. Pinocchio may be rejected by both parties and become an orphan.

7. Who is DM?

DM here is an author of the concept and an artist, who advocates Pinocchio into life.

Keywords:

generative art,
gallery as an autonomous system,
macrophage cell,
slow art,
behavioral residue,
artificial artist,
multigenerational art piece.



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