

THE REAL PINOCCHIO THEORY Curated by Oren Yehoshua

Anna Ammerer, Dan Bodan, Naama Doron Angel, Felix Krapp-Raczek
Sven Loven, Günther Möbius, Bartholomaeus Wächter

Let's use Pinocchio as a narrative organizer:

His discovery of being a machine, his relationship to reproduction, his shame and self awareness being made out of sticks, and eventually, his spring awakening as confrontation with romantic realities. The project centers on my interest in machines that are aware of themselves and of their own mechanisms.

Pinocchio's famous paradox: If he's telling the truth, nothing happens.

If he's lying, the system reacts. But the reaction is what decides whether it was a lie in the first place. In this case, lying is creation. The first rule of Improvisational Theatre is to always say yes to what the others offer. A no can imply that something isn't true - That's not very progressive.

Hans and Oren are on a stage, improvising:

Option A:

Oren: I had sex with
your father!

Hans: No you didn't!

Oren: yes... I did!

Hans: No you didn't!

End

Option B:

Oren: I had sex with
your father!

Hans: No you didn't!

Oren: Ok, I'm sorry I
lied

Hans: It's ok.. I forgive
you.

End

Option C:

Oren: I had sex with your father!

Hans: I can't believe you did that!

Oren: yes, I'm sorry, but I love him, we are
in love..

Hans: But.. I had sex with him too.. I love
him... he's actually not my real father...

Oren: What!!

Not End

Yet, I'm interested in what follows after the Pinocchio paradox, after the self revelation: A machine checking itself while it's running. "What a narcissist...!". When Pinocchio notices his code, he will have to start noticing other things. Pinocchio begins to understand his own mechanisms - the patterns in his responses, the predictability of his reactions, the way desire seems to arrive already formatted. Pinocchio is already inside "the best of all possible worlds"⁽¹⁾. Not because it's good, but because it's consistent. And that's where the real question appears: if you can see your own code, if you recognize your patterns as patterns, Can you still...**FUCK?** Or... can you be **LOVED**? At the end Pinocchio, the boy made out of wood, was hanged from a tree...



THERE ARE NO INSTRUMENTS

1. Gottfried Wilhelm Leibniz, Theodicy, §10.
Fig. Illustrierte Zeitung vol. XIX (04.09.1852) p. 148, via Simon Popp.

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13. February - 14. March

1: Sven Loven, Splendor in Torment, 2026, Oil, acrylic and gouache on wood panel, 73cm x 63cm

2: Naama Doron Angel, Constellation No.6, 2025, Gouache on cotton-paper, still- frame and magnets, 79cm x 55cm

3: Anna Ammerer, a plea(t) for blown wishes, 2026, a blue tongue bubble gum pop(s), Mixed media, paper on fabric, Variable dimensions

4: Naama Doron Angel, Agapanthus-Whistle Field, 2024, Aluminum castings, Different dimensions

5: Felix Krapp-Raczek, Somewhen – no. 17, Stelen, 2026, Cardboard, paper on fabric, 91cm x 62cm

6: Günther Möbius, Kreuzung (Intersection), 2026, Blackfoil, plastiline clay, cardboard, aluminium foil, wire mesh, wire, brads, tape, PVC, acrylic, 30cm x 60cm x 10cm

7: Felix Krapp-Raczek, Es gibt nur das, 2026, Oil, acrylic, paper on canvas, 120cm x 180cm

8: Dan Bodan, I get along without you very well, 2017, Video

9: Dan Bodan, Tramps, 2026, Acrylic paint, latex sheet, acrylic sheet and digital print, 30cm x 40cm

10: Bartholomaeus Wächter, Untitled (No.2, Intro Shelf), 2026, Aluminum, PEEK, POM-C, stainless steel, GU10 spots, cable, MDF, paper, 18cm x 22cm x 209cm

11: Bartholomaeus Wächter, Untitled (No.1, Intro Shelf), 2026, Aluminum, PVC, POM-C, stainless steel, GU10 spots, cable, MDF, paper, 18cm x 22cm x 209cm

12: Bartholomaeus Wächter, Untitled (No.3, Intro Shelf), 2026, Aluminum, PVC, POM-C, GU10 spots, cable, MDF, paper, 18cm x 22cm x 209cm

