

four

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PROJECT C/O F T R ©

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If you're even tangentially aware of art world goings-on, you've probably heard about the Curious Case of the Salvator Mundi — or the “last Da Vinci.”^(next page) With a plot that rivals *The Da Vinci Code* for twists, reversals of fortune, and international intrigue, the story of the Salvator Mundi is an ongoing, fascinating saga. One that's been told in two documentaries, one high-profile book, and countless articles and thinkpieces.

Auctioned off for a record-breaking \$450M in

2017 to a Saudi prince (the highest auction price for any work of art to date), the painting has become the Fyre Festival/ Inventing Anna-style gossipy entryway into the backroom dealings of the art world. A peek behind-the-scenes of a notoriously insular industry.

In the painting, Jesus Christ is depicted as the Saviour of the World, holding a crystal orb in his left hand while raising his right in benediction. Believed to have been painted in the early 1500s, Salvator Mundi is one of fewer than 20 paintings by Leonardo da Vinci that still survive, and — today, it is the only one that remains in private hands. After a brief and buzzy world tour when it was first “discovered,” no one has set eyes on it since.

...the holy grail of grails

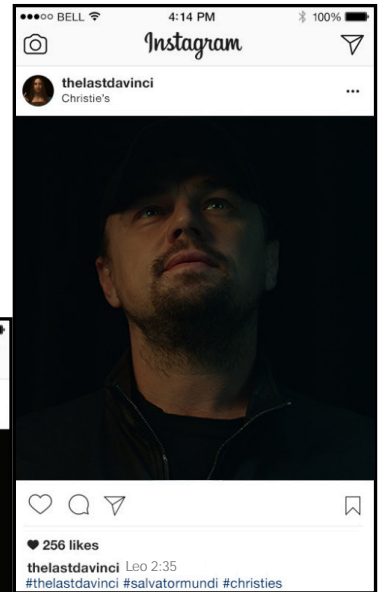
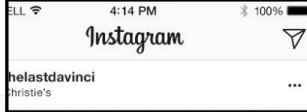
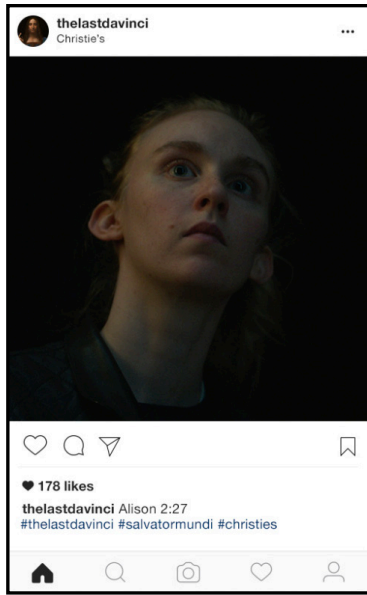
Lost to history for more than 200 years, the painting was damaged, badly restored, then sold and resold as a minor work by Leonardo's workshop before it was finally reattributed, made over, and packaged as a work by the man himself. Five years on, the Salvator Mundi has become the poster child for the volatile mix of money, power, geopolitics, and good ol' fashioned gossip the art world has always traded in. There's a reason why art collecting is one of the world's

oldest, most respectable money-laundering schemes.⁽¹⁾

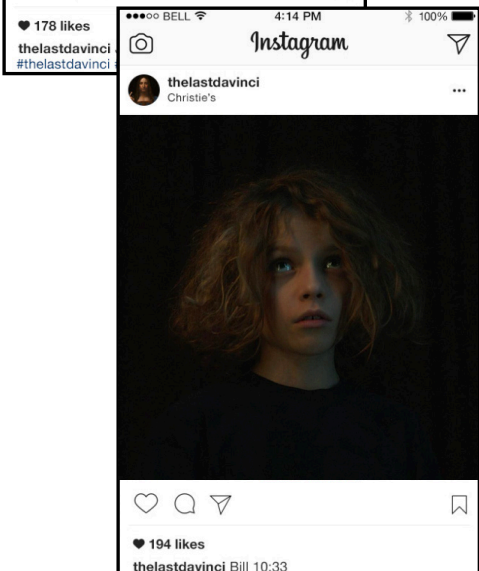
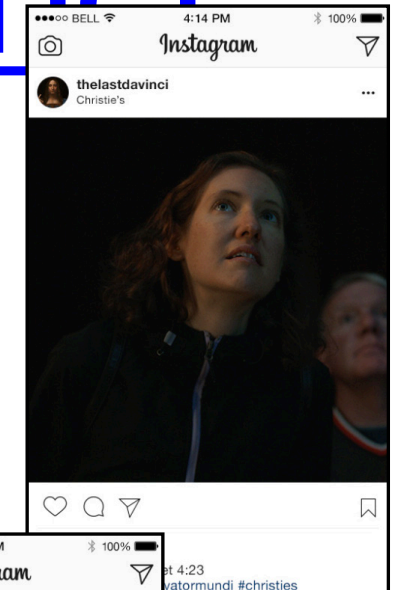
You might have caught the rather brilliant marketing campaign created in the build-up to the Christie's auction. If not, it's definitely worth a Google. The 4-minute video sets out to capture "a portrait of the world from the eyes of Leonardo's Salvator Mundi."

A simple orchestral score plays as the camera observes the unguarded reactions of visitors encountering "the last Da Vinci" for the first time. Strings slowly building as you

1. Fun fact: when the Mexican government passed a law in the early 2010s that required more information about buyers – laying ground rules for how much cash could be spent on a single piece of art, the market cratered – sales dipped 70% in less than a year. Other notable art collectors? The Nazis, ISIS, countless Russian oligarchs.



#thelastdavinci



see how the story behind the painting — and crucially, its purported rarity — inspires awe in all who stand before it.

Some look on, heads tilted to one side, eyes wide and wondering. Children stare, open-mouthed, or peek out shyly from their parents' arms. Old men and young women alike well up with tears. Another Leo (Di Caprio) even drops in for a cameo appearance. A Mona Lisa smile playing around his lips as he studies the canvas.

Crucially, the painting itself is never revealed. To see it, you'll have to join the line at Christie's to check it out for yourself. And (hopefully) post about how transcendent the experience was afterwards.

If you can set aside the fact that what you're watching is, in essence, a piece of emotionally-manipulative

promo⁽²⁾ — clever clickbait designed to get tongues wagging, feet through the door, and auction paddles raised — the film itself is highly effective in what it sets out to do. In other words, it is the "last" part of "The Last Da Vinci" proposition that really blows people's minds. And the film captures that. Creating a portrait of a room of strangers united in awe, humbled by the fact that they find themselves standing in the presence of the last-known object created by one of the world's most legendary artists and thinkers.

An object believed to have been lost to time. At least until Christie's and ad agency Droga5 got their hands on it.

In the years since what's been dubbed "the Holy Grail of auctions," the provenance

2. Orchestral strings and all.

of the most famous painting in the world has been called into question, but the power of those 4 minutes has not in any way diminished. Some now believe the work is a fake. Others will go to their graves claiming it's the real deal. Brushstrokes were examined under microscopes. The intricacies of technique compared. Many have speculated about the painting's origins, the identity of its buyer, and its current location — but real or fake, painstakingly-restored master work or completely-fabricated forgery — the emotion on display in those four minutes is the genuine article.

Those unflinchingly-held close-ups get at the essence of the question we hope to explore in this ISSUE: In an industry where legitimate creators and curators have to

coexist alongside grifters, opportunists, and schemers looking to cash-in and cash-out quick, is the very concept of art itself the biggest scam of all? And as we move into an era where a simple text prompt can generate a deepfake indistinguishable from the real deal: does it even matter if an object is "real" or not if the emotion it evokes is?

Whether it's the last *alleged* Da Vinci or the latest NFT collection, value has always been in the eye of the beholder. It's just that some of us are better storytellers.⁽³⁾

CONTINUE

3. After all, the artists who starve are the ones who don't have a someone with the gift of gab on their side. R.I.P. Van Gogh





Chekhov's A.I.

And now, it's time I come clean with a second-act-twist of my own: large parts of the intro to this ISSUE were completed in collaboration with Sudowrite. A handy AI tool that basically claims to eliminate writer's block - by acting like autocomplete on steroids.⁽¹⁾

I went into this as a thought-experiment within a thought-experiment. Thinking it would be a fun stunt to reveal that I basically co-authored this entire piece of writing about the nature of how AI is recoding our perceptions of the value of art objects...alongside an AI. But I went in a skeptic. A snob. Judging by how bad Siri is at predicting what I'm trying to say, surely there was no way this untested AI could actually replace me.

So what did I find? Was it a step up from adderall? That pill Bradley Cooper was popping in Limitless to access the full computing power of his brain?

Mmm, not exactly. But...actually kinda?

The fact is, I actually found Sudowrite...really helpful. Does it feel good admitting that? Not really. It's a bit like what I imagine an athlete would feel admitting to using performance-enhancing drugs. (Although of course just a tiny fraction of that).

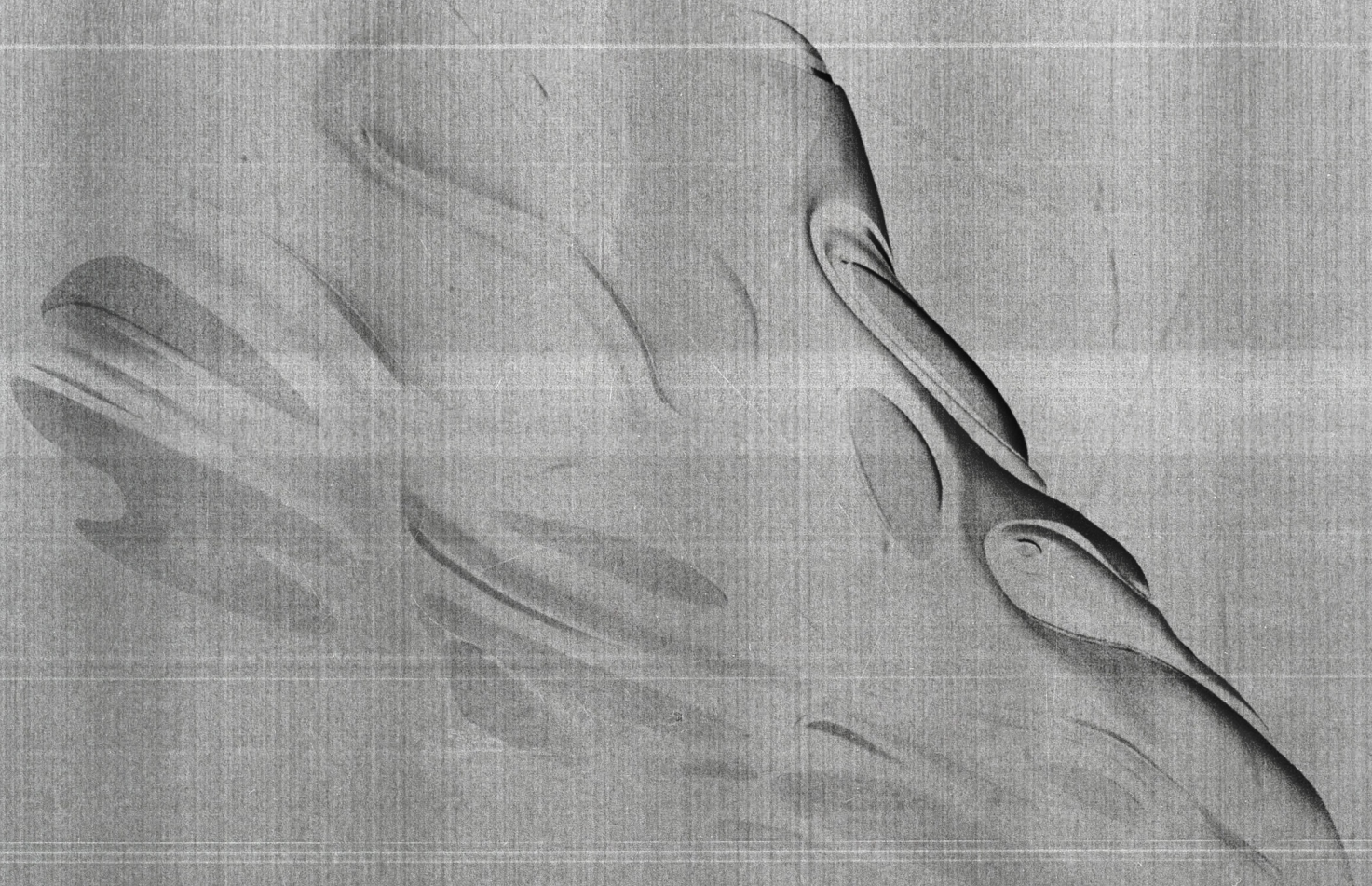
1. Sudowrite: now the favored method for high-schoolers cranking out English papers at the 11th hour.

Within seconds, Sudowrite filled in blanks I would normally have to painstakingly research and fact-check. Each section it served up in purple representing a “choose-your-own-adventure” path I could go down:

CLAIRE LEE ENTRY

One story that has ignited the imagination of anyone even tangentially aware of the goings on of the art world over the last couple years is the story of the Salvator Mundi -- perhaps better known as: the last Da Vinci.

- A** — The painting, which just sold for a record-breaking \$450 million at Christie's Auction House according to the New York Times, has the necessary elements to make a good story: Mystery. Scandal. Money. A pretty boy. A heist. The painting was almost destroyed in a flood. A wealthy prince once owned it. It is thought to have been painted by Da Vinci. There's even a movie about it. But the story's protagonist is not Leonardo Da Vinci, nor is it the painting itself. The protagonist is a man named Gianni Mattia Doria.
- B** — The tragedy of Gianni Mattia Doria has it all: A scorned lover, a kidnapped child, and a tide of debt. This is a Shakespearean drama. Or a tabloid story, like the recent headline from the Daily Mail, which read: "The man who's thought to have sold the world's most expensive painting."
- C** — The Salvator Mundi story really begins with Doria and his wife, the Russian princess Ekaterina Livanova. Doria, a member of an Italian noble family, was a collector of masterpieces. In addition to being a painter, he was an antiquarian and



Like our very own H.U.E., I very quickly began to see Sudowrite as less of a tool and more of a writing partner. (The best kind, IMO. The kind that never questions your opinion. Or calls you out when your takes are trash. It just politely proposes a different okay - yes, sometimes better - alternative.)

Was it perfect? Sadly, no.

Did it always know what I was referencing? Absolutely not. Turns out, not even an all-knowing A.I. can be completely on my wavelength. Also, hot tip: you should absolutely not leave the fact-checking up to the machine. For starters, it claimed that Last Da Vinci promo video I mentioned up-top got 9M views - when in reality, it had gotten..451K. Turns out, the AI has also picked up the subtle art of hyperbole.⁽²⁾

There was also still a learning curve. I had to teach myself how to “speak AI” In much the same way we all had to learn how to Google back in the day - crafting a prompt with the right words in the right order to give the machine the right amount of a headstart for it to serve up a continuation of the text I actually liked.⁽³⁾

But the fact of the matter is, it did save me a lot of fucking time. And the spookiest part is? Looking back, it's almost impossible for even me to distinguish which bits came from my brain and which came from the machine.

When was I prompting it? When was it prompting me? Very quickly we devolved from: HOW TO TRAIN YOUR A.I. to WHO'S TRAINING WHO?

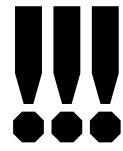
2. A.K.A. juicing the numbers in order to make the statistics fit the story you're trying to tell. Thanks high-schoolers.

3. “best Last Da Vinci summary” wasn't going to fly.

Even playing around with it for just an afternoon, it becomes all too easy to see how a tool like this might become a crutch in the wrong hands. Like a snake eating its own tail or the world's loneliest game of exquisite corpse, true authorship in the age of AI is fast becoming near impossible to decipher. The only part of this ISSUE so far that Sudowrite had no hand in?

This confession.

@



“THE
AUTHOR(
S) HAS
ENTERED
THE CHAT
AUTHOR(S)
CHAT!”

ENTERED
THE CHAT

When Michel Foucault wrote The Death of the Author in the latter half of the Sixties, he could not have predicted that it would one day come to this. But with the advent of open-source AI tools, the spark of inspiration and the act of creation has been compressed into a series of well-engineered prompts. The “process” has become a flat circle. The author may well be well and truly dead.

AI allows us to tap into the collective unconscious. A living, breathing, constantly simmering stew of half-formed concepts. The gestating #vibes that constitute societal zeitgeist - conveniently served up in the form of a search bar that promises to unlock a dataset of everything that’s ever been uploaded. In many ways, machine-learning tools like this are the apotheosis of the Internet hivemind. A full-circle return to the oral tradition that marked the earliest forms of human creativity.

The Repsneakers subreddit is basically one long philosophical treatise into the battle against modern materialism, but sneakerheads were bootlegging long before the Internet was a twinkle in Arthur C. Clarke’s eye. It’s just that the Ship of Theseus-style thought experiment used to be conducted with x-acto knives, spraypaint, and duct tape - we’re just now graduating to machine-learning, 3D printing, and the best manufacturer-sourcing a deep Google and a stacked rolodex can get you.

What is Instagram, Reddit, Pinterest, and Twitter if not a Greek chorus of authorial voices? The cacophony out of which great and terrible ideas are born. All we need is a Homer to bring it to life.

This collaborative form of creativity is as old as we are as species. Before the concept of authorship and canonized texts, there were mythological figures whose acts were worth telling your neighbor about when you bumped into him on market day. This, of course, was the oral tradition. It’s what gave us Hercules. The Minotaur. The Brothers Grimm. The entire Disney catalog. The Viking sagas begat Hamlet which begat The Lion King (1994) which begat Alexander Skarsgaard as The Northman (2022).





a.i. art by @dovneon x runway app

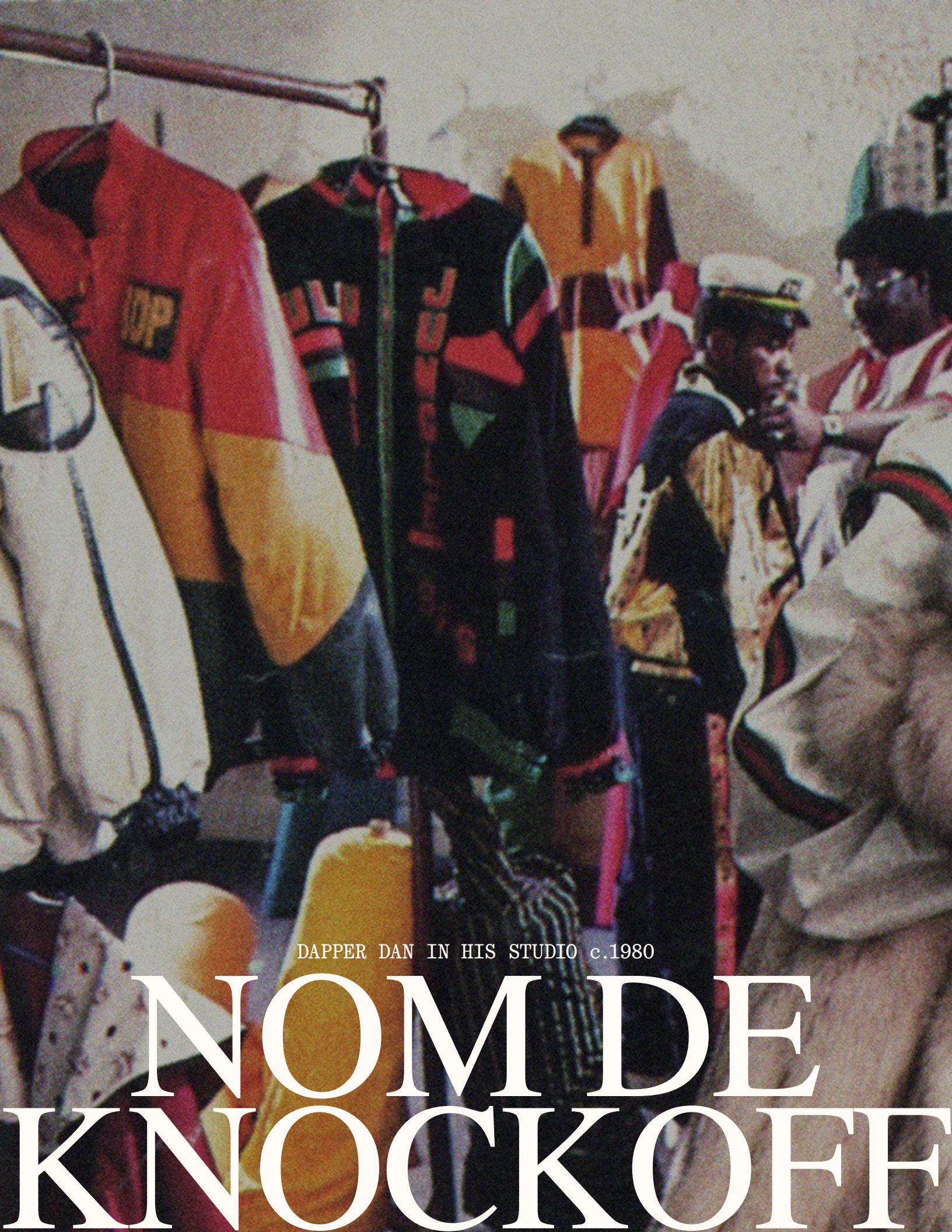
It is only really with the rise of capitalism that we saw the idea of authorship take hold. Who gets to own an idea? The auteur. Which if you subscribe to the Great Western canon, seems to be a pantheon consisting of white dudes in a series of increasingly convincing wigs and top hats.

With the Internet came the rise of Anonymous, Wikileaks, the obsession with “unmasking” the author - Robert Gilbraith is actually J.K. Rowling, but who are the “two me”s behind @DeuxMoi? Pen names have become Discord handles and finstas, burner accounts and avatars. Satoshi could be any of us. He is everywhere. He is nowhere. An idea living in the Internet ether. A ghost in the machine.

We’re seeing a shift back to communal storytelling and the concept of co-authorship in a time when the truth itself has become subjective and subcultures have replaced demographics as signifiers of identity.

Call back time: those early cave paintings we mentioned last ISSUE? They weren’t created by a single artist, either, but by different people adding to the collage at different points in time. The hands behind those paintings saw no break in the continuum of the painting itself. They simply saw themselves as part of the tradition. Instruments for the gods to speak through.

Perhaps the machines are now the cavemen, and we - opinionated and online - are now the voice of the muse. We have become both dataset and data scientist. Both observer and creator. If a tree falls in a forest and no one is around to hear it, does it make a sound? Thankfully, there are still those ideas sticky enough to break through to the IRL world and affect the physics of objective reality. Ideas with enough heat behind them to remind us it’s not all a simulation.



DAPPER DAN IN HIS STUDIO c.1980

NOMDE KNOCKOFF



When Dapper Dan first opened his 24-hour-a-day atelier in Harlem, he was just trying to give his community access to the tailoring, materials, and logos he knew would open doors for them. Soon, Mike Tyson, LL Cool J, Eric B., and Rakim were commissioning Dapper Dan originals.

The man was making ready-to-wear clothes before the luxury brands themselves were.

First, Dapper Dan copied Gucci. Then, Gucci copied Dapper Dan.

Now, thanks to online outrage, he's on the payroll. And his hip-hop-inspired track suits and members-only jackets have become part of a celebrated capsule collection.

So what came first? The price tag or the aesthetics? Once IDEA becomes OBJECT, who gets to decide how much it's worth? In an age where Gucci has hired the bootlegger, REAL/FAKE are no longer absolutes. And the Internet has become a way for the people to take back the power and hold the establishment accountable in a way only a tsunami of shitposts can. It's one thing if a neighborhood announces: "we're off this." It's another when a couple hundred, thousand hundred thousand Internet onlookers do the same.

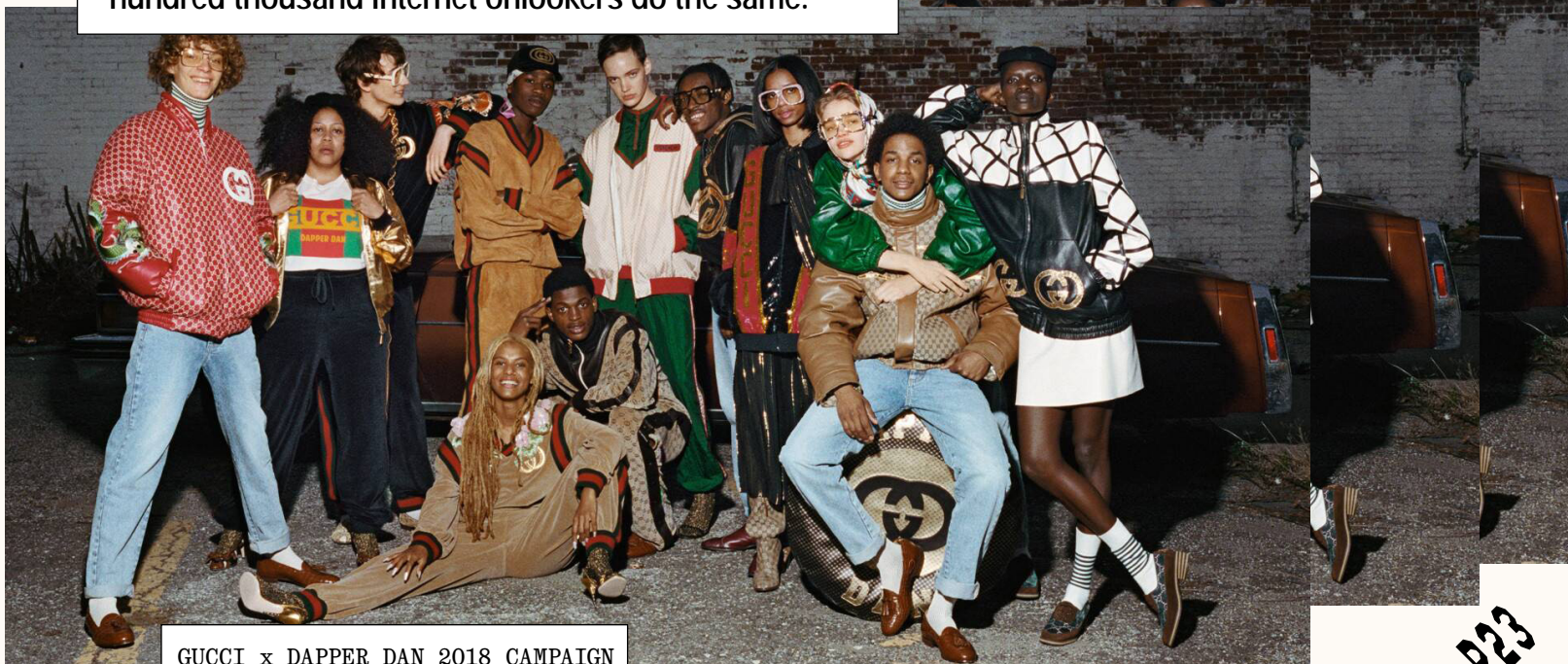


1989 DAPPER DAN



2017 GUCCI

May 2017: Alessandro Michele, the creative director of Gucci, sent out a mink jacket that was, in essence, a stitch-by-stitch remake of one Mr. Day had designed for (and in collaboration with) the Olympian Diane Dixon in 1989.



GUCCI x DAPPER DAN 2018 CAMPAIGN

NOM DE KNOCKOFF

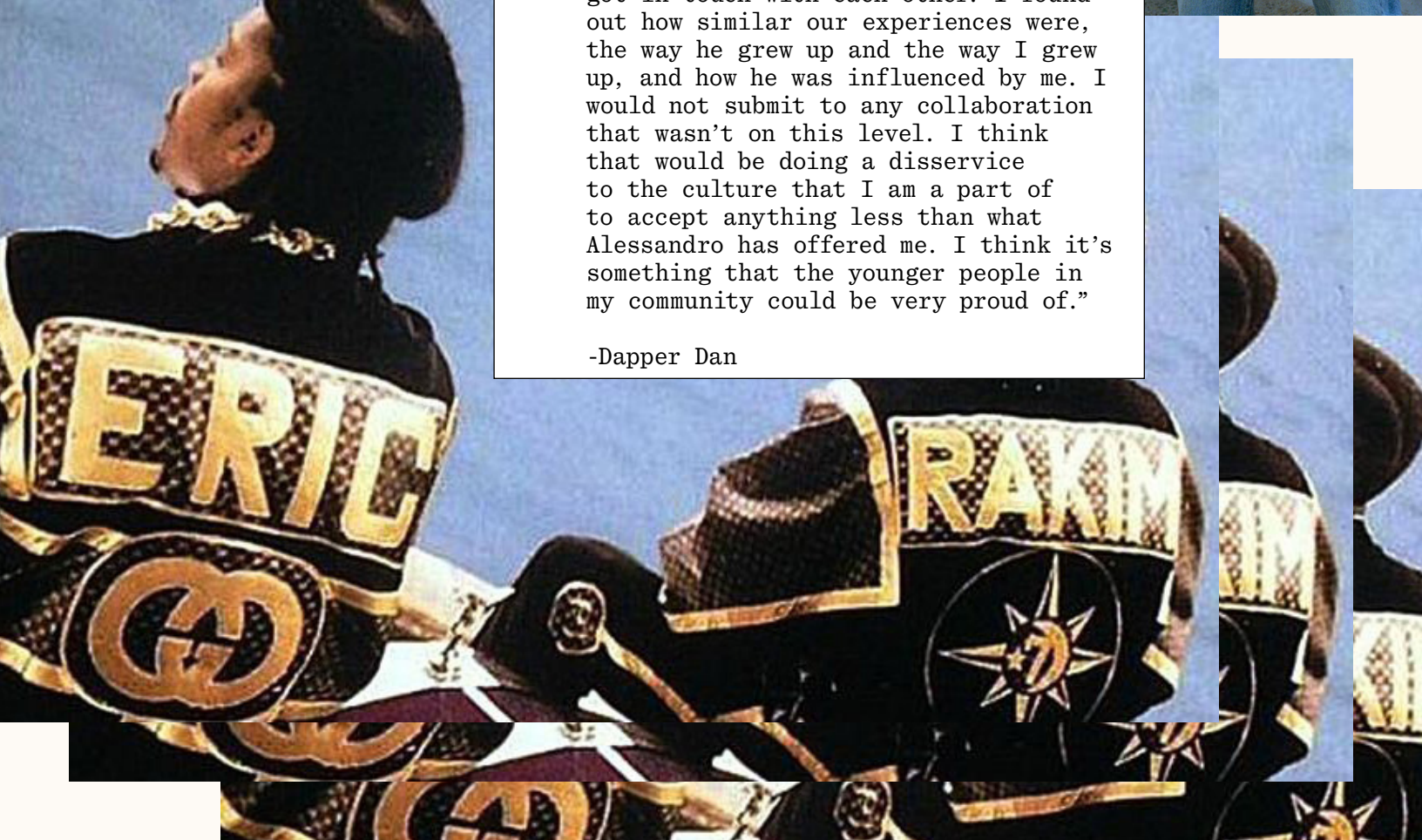


The Internet has become the bodycam footage of cultural appropriation.

Because that's the thing about the Internet, it lasts forever. Once your dirty laundry is out there, people will call you out. And if you deserve it? Well, if there's any justice in this world, you will be roasted. From this day. Until the end of days. If you don't want to be crucified in the court of public opinion, you better give credit where credit's due. And you better hope that the person you were trying to rip off is as much of a class act as Dapper Dan:

“Alessandro and I are part of two parallel universes. The magic that took place as a result of what he did was bringing these two parallel universes together. That opened a dialogue between us when we finally got in touch with each other. I found out how similar our experiences were, the way he grew up and the way I grew up, and how he was influenced by me. I would not submit to any collaboration that wasn't on this level. I think that would be doing a disservice to the culture that I am a part of to accept anything less than what Alessandro has offered me. I think it's something that the younger people in my community could be very proud of.”

-Dapper Dan



What Dapper Dan understood before anyone else did was this. Those interlocking Gs may as well be a symbol of talismanic power. They hold the same place in our culture now as the ankh once did. Or the evil eye. It's just that instead of warding off misfortune, a re-appropriated logo can project prosperity, the fuck-you-money-confidence only a pair of \$500 slides can buy. What it amounts to is a forgery of IYKYK cult status. A performance of respectability politics as convincing as any powdered wig or top hat.

~~VALUE~~ EQUITY LIES IN THE EYE(S) OF THE BEHOLDER(S).

What began as a cosplay of power and influence designed to open doors and make the wearer feel fresh evolved into cultural commentary, and then into a legitimate form of respectable creativity - a subculture within a subculture - powered by a new class of entrepreneurial counterfeiters whose work now comes with a cache all their own.

D&O

DEEP OBJECTS

MOST WANTED.
A BRIEF
HISTORY OF
NOTABLE FAKES

SNEAKERMAFIA'S

MOST WANTED:

A BRIEF
HISTORY OF

Sang Jordan 1

Inspired by: Air Jordan 1
Year: 1985

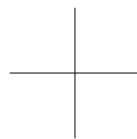
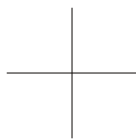
-
A bootleg out of Korea so early to the game, some collectors estimate they might be rarer now than the 1985 Jordans they copied. A true artifact of the culture, this pair went for \$4,444.44 on eBay in 2019.



A Bathing Ape Bapesta

Inspired by: Nike AF1
Year: 2002

-
With its candy-paint patent leather and camo pastel palette, Nigo made waves by offering colorways and materials Nike was too cowardly conservative to produce. Allegedly, each pair cost just \$2.25 to make. They retailed for nearly \$200 – if you were lucky enough to track one down. You could count on one hand the number of stores Stateside stocking authentic pairs. The Bapesta spawned collabs with a who's-who list of early aughts pop culture giants like a young Kanye West, Daft Punk, Pharrell's N.E.R.D., and Marvel.



Reebok S Dot Carter

Inspired by: Gucci Tennis 84
Year: 2003

-
When Jay-Z signed with Reebok, he became one of the first non-athletes to receive an endorsement deal – setting off a trend that we're still seeing the ripples of today. If the white, green, and red colorway didn't make it obvious enough, the lyrics say it all: "Got the sole of the old Guccis, if you upset, sue me." (Gucci was content to let it go, but this pair lives on as a piece of sneakerhead lore.)



Smoking Hot



Graphic designer Ari Forman created these bootleg AF1s as a custom “case study,” an artistic commentary on the effect major corporations—from cigarette companies to sneaker giants—have had on the lives of communities addicted to the products they push. As much cultural critique as artistic experiment, each pair came in a shoebox designed to replicate a cigarette carton. Only 252 pairs were ever produced – almost all of which were destroyed by court order after both Nike and the cigarette companies came after Forman for all he was worth. With just a few left in circulation, they will live on forever in infamy.

Ari Menthol 10

Inspired by: Nike Air Force 1
Year: 2006



Rick Owens Dunk

Rick Owens Dunk

Inspired by: Nike Dunk
Year: 2008

A Nike Dunk in quintessential avant-garde Rick Owens' style. Still available today, under its rebranded "Geobasket" name, Owens' claims he "swooned with flattery" when he was served the cease and desist. For those with \$1000+ extra bucks to spare on a high-fashion, high-goth take on streetwear, these are still an icon and a go-to.

Balenciaga Runners

Inspired by: Asics Gel-Kayano 5 360
Year: 2021

For the uninitiated, Asics is a Japanese sports shoe brand favored by runners. Known for its signature design that incorporates curvilinear lines, a pair of Gel-Kayanos will cost you around \$150 USD. In 2021, Balenciaga unveiled its own line of footwear called (you guessed it!): Runners. @NUFFsaidNY summed it up best in his review on Twitter: "Balenciaga stole ASICS whole flow, word for word, bar for bar."



Annnd "The Lawsuit"

DEEPOBJECTS.ai - Strand #CP5RF
Owned by Lehman218

Some inspirations sit a little too close to the surface. S/O to @lehman218 who named this STRAND "The Lawsuit."

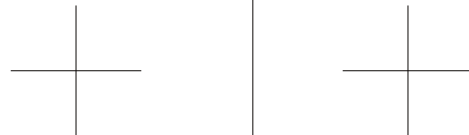


Warren Lotas x Staple Pigeon OG

Inspired by: Staple x Nike SB Dunk Low Pigeon
Year: 2020

Los Angeles-based Warren Lotas launched his eponymous label on the simple premise of adding heavy-metal design cues to sportswear, but he ran afoul of the Nike legal team when he began referencing their archive. First came Lota's take on the 2006 Jason Voorhees-inspired colorway, the Stussy "Cherry" and "Heineken" recreations of the SB Dunk Low.

For many sneakerheads, this was the flashpoint decision that called into question the artistic merits of bootleg sneakers. One underscored by the recent StockX announcement that they will no longer be verifying the authenticity of its stock. Are custom remixes irredeemable "fakes"? Blatant cash grabs drafting off the work of others? Heretical abominations that fly in the face of a culture where authenticity is key? Or are they a new species entirely. Bespoke pieces worthy of a place in the Hall of Fame.





— GENERATIVE ADVERSARIAL NETWORK —

Authenticity is not an inherent trait. It's conferred by the community. In the same way language evolves to accommodate changing social mores, the concept of art itself is only relevant if it too evolves with the times.

The creative process is a constant process of negotiation, translation, and revision. In that sense, AI image generation is just another step in the continuum. Not a villain waiting in the wings to replace us, but a much-needed challenge to the status quo. ←

And if it's any consolation, it's always been this fucking messy. Technology has always been cast as an existential threat to the livelihoods of people making things. What better scapegoat than an unthinking, unfeeling machine? As opposed to say...the more insidious evils of capitalism and the systemic inequalities of society? ←

When photography was first invented, there was a great hue and cry on the part of the mainstream media about how it was going to put portrait artists out on the street. Instead, we got Impressionism, Cubism, Abstract Expressionism. Why? Because artists were suddenly freed from the tedium of having to produce the same #nofilter flattering selfies for the same elite set of rich patrons. →

Marcel Duchamp and Andy Warhol took it a step further by appropriating objects designed by other people (often big corporations) - recontextualizing them and reclaiming them as their own. In doing so, they completely shifted the goalposts on how the establishment determined artistic value. ←



DUCHAMP — "FOUNTAIN" — 1917

The definition of "high" art was no longer as simple as "artisanal craft:" something you labored hours over with your hands, drawing on those 10,000 hours of practice that your art degree or your apprenticeship left you with. It was no longer an equation governed by simple mathematics. The quantifiable value of the materials, time, and skill put in. ←

Suddenly, the new, hot artistic "currencies" were concept and storytelling. It was no longer enough to create something beautiful. Beautiful was basic. Boring. The Modernists and Postmodernists were all about creating something in dialogue with culture. Combining high with low, craft with marketing to provoke a reaction and - more importantly - get the message out to more people. →





In 1997, Dimitri Daskalopoulos, a Greek collector, forked over almost \$2M for just one of 17 surviving replicas of Duchamp's "Fountain." (The original had long since been unceremoniously destroyed by an art establishment offended by his in-your-face stunt). "For me," Daskalopoulos explained, "it represents the origins of contemporary art." \$2M is quite a hefty price tag for an idea, but it perfectly illustrates how the art world operates on the First Law of Success as laid out by Professor Albert-László Barabási, world-renowned data-scientist and head of Network Science at Northeastern University: ←

→ "Performance drives success, but when performance can't be measured, networks drive success."

In other words, it's all vaporware, baby. An object without an idea is just a tchotchke destined for the landfill. An idea without an object? Just words on the wind. Another take lost in the feed. ←

In that sense, the Generative Adversarial Network (special emphasis on the Adversarial) is just about the most human form of creativity there is because it is, in essence, the culture in conversation with itself. @



CAVEAT

EMPTOR,

CAVEAT

VENNDITOR



Hang a piece of priceless modern art next to your kid's finger painting and the haters among us will say: Spot the Difference. But of course, the key difference is: one is hanging from a magnet on your fridge, while the other is displayed in a gallery where canapes are being passed around on silver trays.

Context is everything. The networked determination of value is everything. The concept behind an item shapes our perception and frames our understanding. The story of the thing sets the market price.

And now, thanks to the Internet and AI image generators, more and more of us can have a hand in shaping context and story than ever before. We've all become part of the Chorus.

One last story from the Internet hivemind to close us out: in Manhattan, there's a subset of rich, millennial women that pride themselves on being RepLadies – a.k.a. highly-sophisticated dealhunters who can pass off fake Birkins and Bvlgari jewelry for the real deal. Of course, the thrill of this particular “scam” doesn't run cheap. Even a rep Bvlgari necklace will cost you \$10K. (Still a steal though considering the authentic item will run you upwards of \$75K). But don't mistake this community as just a virtual Canal Street:

quote

“The [subreddit] is a repository of insider knowledge, featuring detailed guides on how to communicate in Chinese, avoid getting doxed, and buy bags from sellers with made-up names who liaise for factories in the ‘middle of nowhere China.’ Such are the challenges of doing business here, warns the FAQ: ‘We all want the best, but we’re dealing with a black market.’ – Sangeeta Singh-Kurtz reporting for NY Mag’s The Cut.

Getting one over on an uncaring establishment has become a badge of pride. And a micro-economy. An ecosystem comprised of enterprising women crafting and hunting better-than-real dupes. So much so, in fact that all the women interviewed for the piece believe it's the consumers of “authentic” that are actually the ones getting played.

quote

“These days, the reps just tend to be better made. They last longer. There's more attention to detail. You can tell that things have been done by hand.” – Anonymous RepLady, who IRL is a chief strategy officer for a Fortune 500 company based out of the Hamptons.

Part of the growth of this community can be attributed to the arbitrary price hikes luxury brands have begun to implement on the same identical goods – sometimes to the tune of thousands of dollars. The price tag for a Chanel medium flap bag, for example, has jumped 60% since 2019 – leaving shoppers wondering what exactly that certificate of authentication is worth to them when there's reps that are not just cheaper, but more thoughtfully designed.

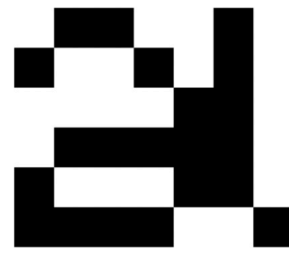
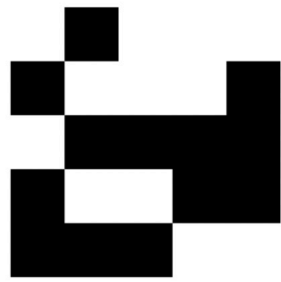
**A EULOGY
FOR THE
(BRIEF)
LIFE OF THE
AUTHOR**



So what's the moral of the story? For us, it's simple. The death of the author is often held up as the death of creativity, but only because the people who get to decide which "authors" are worth our collective while see the power they once held with an iron fist slipping through their fingers.

Technology has given us all a voice and a new language for creativity, so why not use it? Don't "consume" simply because you're told to. Take the power back. Make something better. Something that will be worth more to more people. Because one man's "cheat code" is simply another man's high-concept performance art. In an unjust world, a well-executed "fake" is not just interesting. It's meta. It starts conversations that they up there in their ivory tower don't want you to have. What "they" deem "fake," dangerous, and heretical is often just the soil from which new culture-shifting ideas are born.

So if the establishment is determined to keep you down, "scam" away. Do it artfully and transparently, but don't punch down. Bring the other smallfolk with you. Find loopholes. Workarounds. Decentralize. Create. Curate. Debate. Negotiate. Together, we just might come up with a new definition of value and a new process for creativity that benefits more than just the lucky few who happened to be born with the right last name or the right chromosomes or the right skin tone. Style and substance combined is always a winning proposition. And it's never been easier to create a network around you that allows you to achieve the heights of both. You'll know if you're on the right track if the people are with you.



DEEPOBJECTS.AI

UPCOMING ISSUES:

~~001 introduction: introducing deep objects~~

~~002 intuition/ inspiration: shallow research / deep learning~~

~~003 design/ iterate: i am discriminator/ i am generator~~

~~004 produce/ prototype: real / fake~~

005 ownership/ identity: we are what we collect