



ART WITHOUT SUBSTANCE

Kenny Schachter started his artistic practice at the end of the 1980s, at a time when skepticism about what art can do (or be) was already rather old. Since Hegel it has been clear that art is made, but no longer true; since Adorno that nothing else about it can be taken for granted. Nevertheless, a way of thinking has persisted in our bourgeois art institutions that tacitly assumes that art is charged with substance . It seems that at no time since Modernism has art been apace with its own theory.





At the center of every major paradigm shift in art history lies a value debate. The current overheated exchange of opinions about whether NFTs are art reflects a disruptive moment of confrontation between a culture of physical works and a culture of digital images. Digital images have been at the bottom of the hierarchy of artworks. As a gallery that has represented artists engaged in institutional critique for more than 30 years, we are interested in debates that challenge the prevailing consensus about what art is and who determines it.

Schachter's multi-layered installations juxtapose the classical and digital genres of art history, NFTs included. As with Duchamps or Beuys, one cannot distinguish between "art figure" and person in Schachter, who constantly appears in various roles as artist, author, curator, teacher, and dealer, thus breaking with the taboos of the respective value systems.





His lecture performances are as much part of his artistic position as his tweets, Insta and Discord posts. He exploits the possibilities of these means of communication so extensively that he counterstrikes his own exploitation by big media that is stated by its critics as the dark downside of platform economy. His attitude is one of radical transparency. He talks openly about being “written off” by the ruling players in the art world, or that his “hoarder sales” at Sotheby’s bring in less money than he originally spent on the artworks on offer, while he was able to buy his house in New York from the proceeds of his Cryptomutts NFT drop. It is this position of exposing failure as well as success that seems to provoke the stakeholders the most.

Learning by thinking, teaching by doing, like a cultural “sampler without a source” (a trope from the 1990s) Schachter in



his installation METADADA equates Mother Teresa, Larry Gagosian, Duchamp, and a Campel soup commercial by placing them all on the same semantic plane, that of code, and feeding it to a diverse non-hierarchical public.

One could say Schachter's approach contrasts with Hito Steyerl's claim to outbid "crypto capitalism" by ironically minting whole institutions like the Royal College or the Bundeskunsthalle Bonn, and finally the entire artworld as NFTs and letting people vote on their power structures. While Hito Steyerl claims she "squats" the art and tech worlds equally, she occupies them only symbolically, coming from a superior moral perspective. While she claims that she redistributes their power to the people, she only distributes sarcasm to a small and well-informed intelligentsia.







Schachter to the contrary distributes and shares knowledge on eye level, by onboarding people to this often rightly demonized economy, so they can get a share in its means of production.

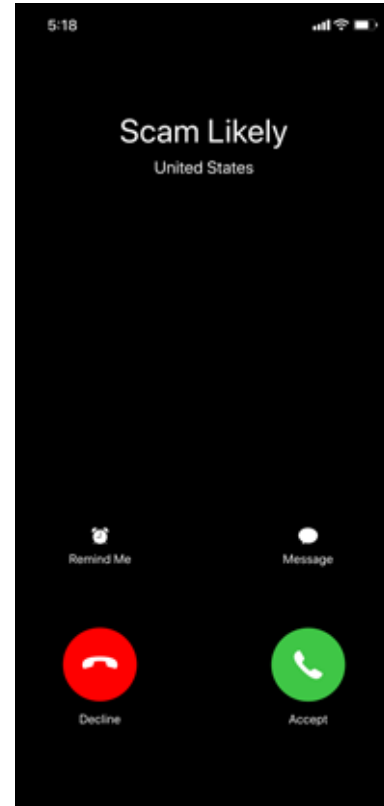
Is it really so sad (as Steyerl expressed in a recent discussion) that people in the outskirts of Manila who lost their jobs during the Covid pandemic are successfully exploring play-to-earn opportunities of NFT games in the metaverse to make real money in a real world? Steyerl's critique, of course, aims to show that the entire system is corrupted and that individual successes that fit the narrative of the American dream "from rags to riches" only support this fact. Well, when the game characters became too expensive, the players got together in communities and bought them collectively to generate a collective income. Isn't that a good thing?



And why should the art world be an exception? For ages it has been clear that the art system is dependent on private capital. This dependency has been accelerated obscenely by the deregulation of financial markets, which has received a new boost from digitalization. The choice, as always, is to take stock of one's own entanglement critiquing the system from within - a perspective taken by the more interesting artists and intellectuals - or critiquing it from a less chaotic outside, which unfortunately leads to little more than self-affirmation.

Best wishes,
Saskia Draxler







! We're sorry, but something went wrong. Please try again.







er thought I'd see the day where I'd //
ast with an 18-year-old recently minte
y) millionaire crypto artist_____ b
[Fewocious}, but [[then again nor e
live to be part of // an online di
on + Nifty Gateway + that crashed the s
d me a >few hundred grand< this past M
er writing this column (and after slo
the art world for more than 30 years).
>>>>>[[Kenny Schachter //_____>>>>>>>

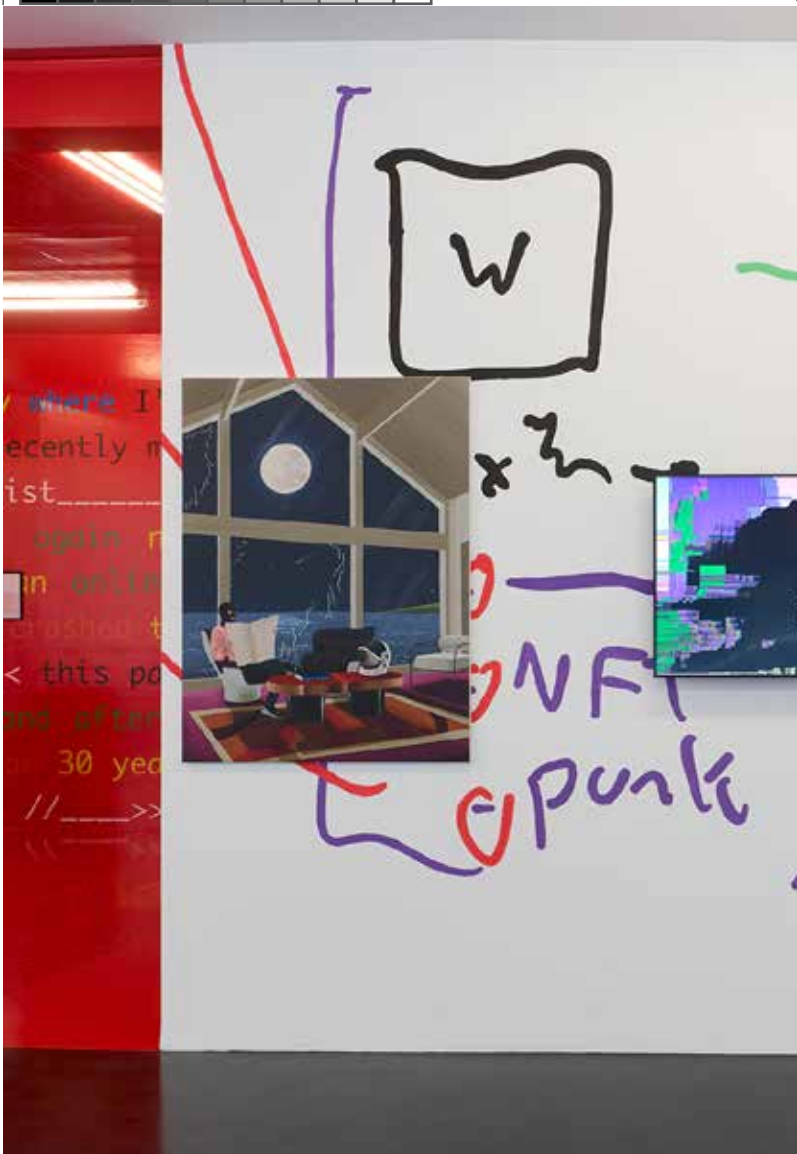






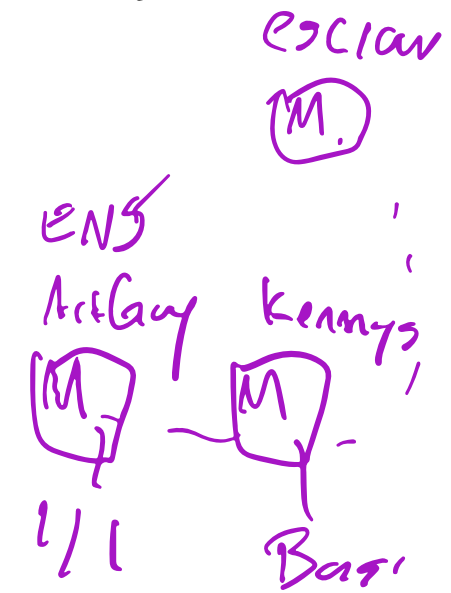
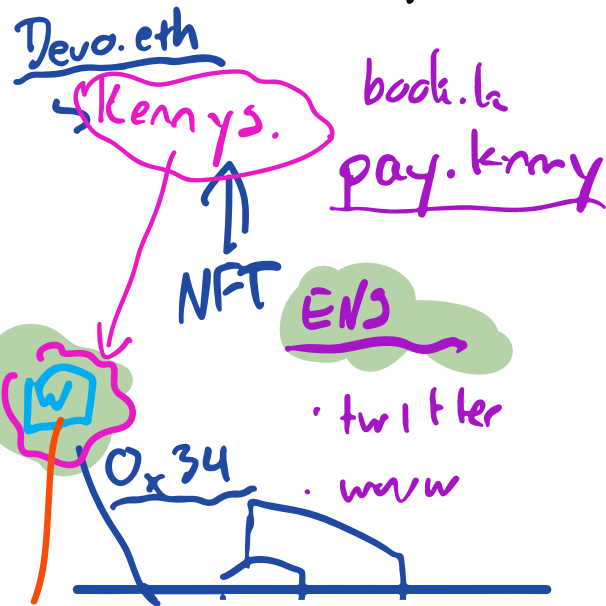
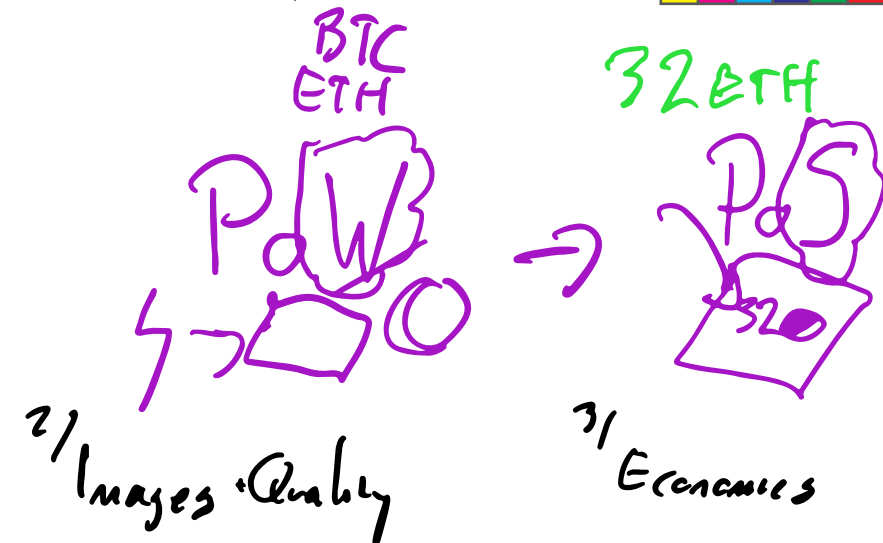








ERC
ERC



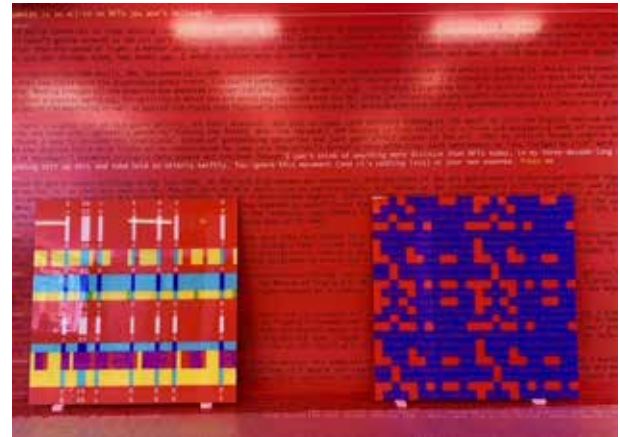






Send exactly what you want printed/minted to GALLERY. NOW!!!!!! I don't care anything goes up to you!!!!!!!!!! Before you have another drink! Or do another drug 😊





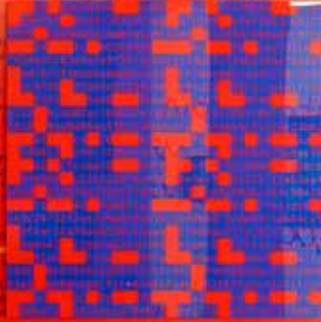




[Danny Schacter] Gets ... the ... and makes a fortune overnight ...

Our columnist describes how the ... and ... art market ...

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100



87C
PUB
L-20
Changes Reality
Tara
Lenny
book
L-10
L-11
L-12
L-13
L-14
L-15
L-16
L-17
L-18
L-19
L-20







"stablecoin"

"USDC" = 1 USD

"USDT" = 1 USD

1 ETH = 1,000 USD

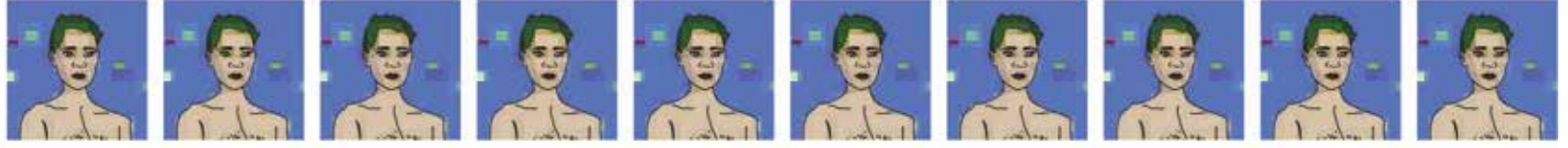
UNISWAP 1 ETH = 1,000 DAI















KENNY

Those who make things happen comprise a very small portion of those who watch things happen, and as for those who wonder what happened in the first place, I can only suggest paying better attention. I have a friend named Kenny Schachter who has dedicated most of his adult life to paying keen attention, particularly within the realm cum organism known commonly as the artworld. Indeed Kenny lives a life fully immersed in this world. He is a hyperactive participant, playing multiple roles: artist, curator, gallerist,



CRYPTO
MUTTS



journalist, professor, private dealer & critic. He is both academician and fan, obsessively monitoring the day to day machinations of art world glitterati while also seeking out lesser known figures who exist outside the formalized system. The instant Kenny gets a whiff of something fresh and unfamiliar, he's on it like a polar bear tracking an unknown species of seal.

Unfortunately, there are many in the art world that suffer from such extreme imposter syndrome, they cannot accept those like Kenny whose authenticity extends beyond one hat. Wearing multiple hats while sharing frank opinions about the various players and peculiarities of the art world, has meant that for much of Kenny's career he has been, to some extent, marginalized.







The art world, despite trying its best to appear disinterested in any form of reproach from the outside, betrays itself in its attempt to keep its citizens within narrow horizontal boundaries. If you are allowed inside, don't threaten the status quo. Upward mobility is encouraged as long as you stay in your lane!

Fear not, however, as Kenny doesn't really mind. In fact it's my belief that he derives much of his strength from being both an insider and an outsider. He is adored by most, reviled by some, and there's even a bit of overlap depending upon which side of the bed a given gallerist may have woken up on.

Over the past few years we have experienced a renewed appreciation of interdisciplinarity that has coincided with the novel confluence of art and decentralized technology. As Kenny has





embraced these developments, informing his recent artworks, his writing, teaching, and curatorial efforts, something curious has happened... He's being coaxed, summoned and at times yanked at by art world power brokers from his comfortably familiar margins. Kenny is well aware, however, that to dwell in the belly of the beast, he would lose valuable perspective. It would become impossible to pay attention to the things he cares about in the way he has become accustomed to.

Kevin Abosch
Mar 2022 -
Carcassonne, France







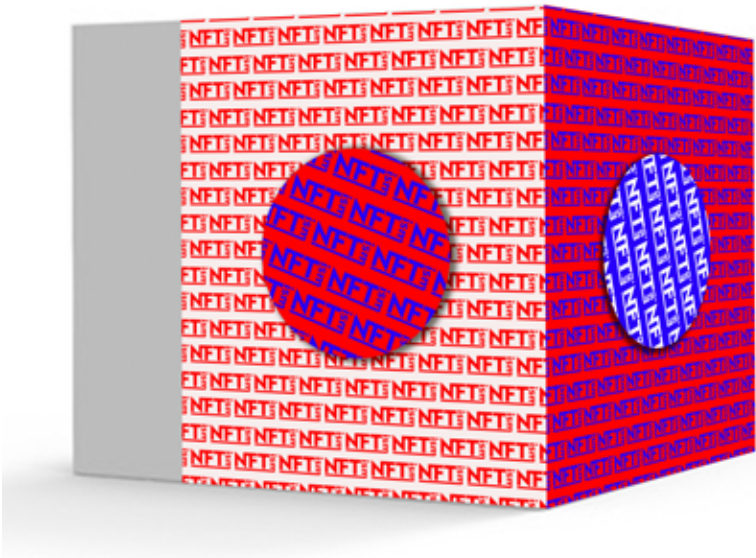
KENNY
SCHACHTER:
"THE ART
WORLD IS A
PULSED-LIP
PLACE."

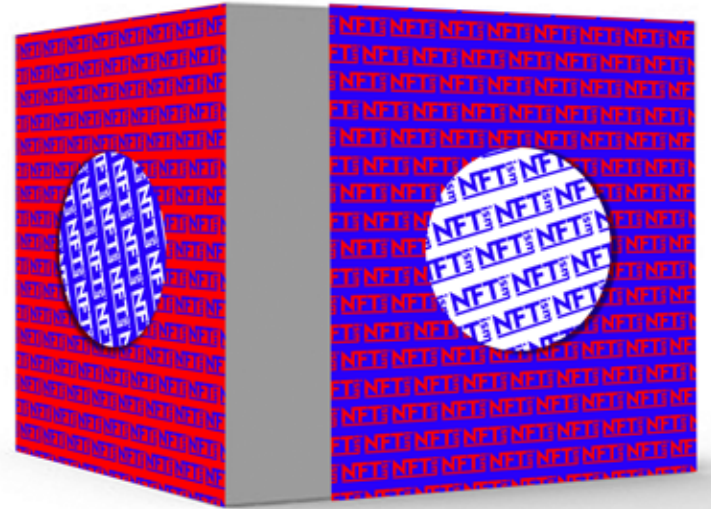














Kenny Schachter: The art world is a fucked-up place.

Artist, writer, collector, former dealer, curator, and podcaster, Kenny Schachter is involved in almost every aspect of the art world. Never afraid to speak his mind, his outspoken criticisms of artists and the art market are only mildly softened by his wit and natural exuberance. An early champion of NFTs, his new exhibition at the Nagel Draxler's Crypto Kiosk, examines the contemporary world through the lense of technology.





Reading the text for your latest show, you are extremely scathing about the art world. What annoys you the most about it?

That it is so pigeonholing and exclusionary. It took them 15 years to acknowledge me as a writer. I was close to giving up on becoming an artist – it was only by creating my own platform and putting my own videos in my articles that I could express myself. But I am so grateful to have my own show and that's because I never gave up hope.

Why do you think you were excluded for so long?

Well, because the art world is a fucked up and arrogant place. My mother passed away when I was young and I didn't even know galleries existed until I was 27, my family never really took me anywhere. I didn't even know people could own art privately, I thought it went straight into a museum. I studied philosophy and law, I worked on the stock exchange, but nothing prepared me for stagnation of the art world. I thought everyone was drinking absinthe and hanging off chandeliers and going to orgies, but the art world is more conservative than an accountancy firm. And



galleries are just so controlling and territorial. You know that if a gallery represents an artist and another dealer comes along with a great opportunity for that artist, typically the gallery won't even tell them about it because it might reduce the amount of inventory they control.

As a writer, and on social media, you can be ruthless. Right now you appear to really have it in for Damien Hirst. Why is that?

Well I'm not an asshole. Okay, maybe I am an asshole, but I'm not a c-u-n-t. Look, Hirst is a genius, his early work is profound and he's made a beautiful contribution to art history, but as a conceptual sculptor, not a painter. His paintings are made by other people anyway and he incessantly posts these Instagram videos where he is throwing \$10,000 worth of paint recklessly across the studio and some of it sticks on the canvas and they suck! He has no one around him to say stop. But I am just poking fun, I try not to take myself too seriously.

You've written about your friendship with the art dealer Inigo Philbrick who is facing up to 20 years in prison for selling the same artworks to multiple investors. Are you still hurt by his crimes?

Even though he stole money from me, it doesn't bother me too much because I made some money with him in the end. But he betrayed some very close personal friends of mine in a way that was just unspeakable. And he just said "they're rich, they assume the risk". I guess what did him in was his arrogance and entitlement, the two worst traits a human being can possess. To think that you're somehow better than everybody else. It's sad because he was deeply talented. His arrogance is like a Shakespearean tragedy. Self belief is great, Zaha Hadid is one of my greatest inspirations and is one of my closest friends, and I'm not crazy about architecture per se, but I love people that are self wrought. I can't read fiction. I just like to read about people from different fields that created themselves and created an identity for themselves, outside the norm or in the face of opposition. Like Zaha who for 30 years couldn't build a single building, and people complain



about her being shrill or shrew-like, if it was a man who was yelling and screaming it would be condoned. Anyway, somehow we became incongruous friends and I never opened my mouth, I mean I can be a pretty ego maniacal creep but I never opened my mouth, I just sucked in the aura of her brilliance. I was so in awe of her deep intelligence and will. To do what she did was just incredible. So anyways, Indigo just was a dick, and it was sad because he was deeply talented. And I always say, I attribute this to one of my kids, he's either Gagosian or going to jail. But it's too bad, since I was really scared because he would basically lie about the weather to you and he would say it with such conviction that you would believe him and every time my doorbell rang in the past year I thought it would be the FBI coming to arrest me cause he concocted some story to try to reduce his jail time. I did once drop him a line but I haven't spoken to him in two years.

And how much longer has he got?

Well finally – he pleaded innocent up until 2 months ago – he pleaded guilty and initially he was indicted

for stealing \$20 million but then the final amount came to \$86 million dollars, and he faces jail time between 10-20 years. So I imagine he's got 10-12 years, he's been in jail for a year and a half already.

Do you think the artworld creates these shining lights? Builds these people up, gives them too much credibility and then delights in knocking them down. Honestly, I would expect there would be more criminality in the art world. Rather than less. I just think human nature is flawed, period, end of discussion. It speaks more of humanity, or the lack of humanity. I mean look at America right now politically, look at these morons that follow this prejudiced, racist, President Trump and the 75 million people who voted for him. I don't think the art world is any more or less corrupt it's just a reflection of society and human nature, so I'm kinda surprised there aren't more thieves in the art world than their are. I really do. That's the psychological disease that someone like Indigo had and I don't think it's endemic to the art world, unfortunately there's so many awful people in the world.



You were an early exponent of NFTs, you saw their potential before the art world who reacted very slowly – why is that?

Look, I am very cognizant of all of the critics or the complaints about crypto, I'm aware of the environmental consumption, the fact that people call it a Ponzi scheme, that everyone who invested in crypto needs other people to jump on board, I'm very well aware of all of the detractors and all of the merits and the lack of merits in their position. But all I can say is that I've never taken any opportunities to make a quick dollar or cash grab, it's not my nature. My family wishes I would be more attuned to the economics but I've always made digital art, I made digital animations and prints on vinyl that I would paint on and hang in exhibitions. I'm not a coder, I can't write a smart contract, but I am aware philosophically of creating opportunity in a vacuum that didn't exist before. And like, I'm old, but I have an open mind. And people will associate technology with youth or collecting digital art with younger people, but it's absolutely not the case. If




you're amenable to accepting change - which is one of the hardest conditions for humans to like - because when something new comes along, the first impulse is to recoil or reject it. And I always made digital art, going back nearly 30 years, and even had to create my own platform in which to express myself and putting my own videos in my articles, cause otherwise I would never have had an opportunity to have them seen.

But the second I heard those 3 letters, before I could even comprehend what it meant, what it was, what it signified, I jumped in because I made digital art. I mean you would think the art world would embrace a whole new audience of buyers, because basically there was Bitcoin and crypto since 2009 and there was never anything to spend it on, next thing you know there's a 2-3 trillion dollar market capitalization of crypto and there was nothing to buy, then all the sudden the flood gates open and people could buy something called a NFT and the fact is that these are all new buyers that were never in the art market. So when I first sold \$4000 of NFTs over a year ago I was so grateful, that there was a new audience and a new delivery

system, a new tool, within which to disseminate digital art. People say you can only see it on your phone, you can only see it on your computer. That's irrelevant, that's ridiculous, what happens when you buy a video from the 60s or you know, any art that needs to be plugged in, there's loads of art that employs some kind of technology. And with my show in Berlin, there's painting, sculpture, photographs, it's everything, installations and everything emanates from a digital file so there's something for everyone!

I love chaos – thankfully I quit drinking and doing drugs three years ago – but I love anarchy and this show call is called METADADA and I love Duchamp and Man Ray, artists that employ humour to tackle the absurdity of life. I mean everything is ridiculous when you think about it, so why not try and carve a role out where you can relish in all of that and embrace it. So anyways I just think with NFTs – sure there's a lot of detractors and there's more criminality in crypto certainly than in other fields – but at the same time, my lecturing and teaching and writing, I have onboarded over 1000 people into making





a living from their art, that they were never able to do before. And that gives me so much satisfaction, and is a good deal better than getting these letters with people threatening to kill me or beat me up in the street. On the whole I hear from these people who are just so gracious, because I helped shepherd them and usher them into this world. So yes, there's a lot of crypto cheerleading and a lot of bullshit market manipulation, it's funny because the art world reels against crypto because of money laundering, tax evasion, environmental consumption, this all used to be only the problems of the art world. I think they're just pissed off that someone's taken away the impotence of all the shitty things the art world is known for.

Tell me about those threats. These are people that were so annoyed that they threatened to come around or beat you up on the street?

I mean when I was drinking a lot, I would sometimes write articles on a few bottles of wine – which is not really the best idea – and I would highly not recommend such a strategy. In the art world people

stab you in the chest but then you have dinner with them because you can't afford to alienate another person you could do another deal with. So the fact is that if you have – I have shitty contemporary art – but if you have a blue Picasso and you're the biggest scumbag that ever walked the earth, you'll be able to sell it to anybody who wants it. So because I was able to have had the foresight to collect art during the course of my curatorial practice, and that basically helped sustain me for the last 20 years, selling it piece by piece, and as a result I've always told the truth. And you know they say the most dangerous person is someone who believes in what they're saying. I am not mean spirited, I mean okay I hold a grudge every once in a while, but if I was ever vindictive, I would lose my readership in a heartbeat and I would lose my audience. So I tell the truth. I say the art world is the only place – forget fake news – the art world embraces lies, they love lies. Nobody tells the truth in the art world, step up to any booth in the Basel and ask a gallery how they did and what did they sell and they'll make up one cockamamie story after another. You know, "I sold this for \$20 million during

the fair when they sold this for \$10 million before the fair". So, all I ever do is tell the truth, and if I wasn't forthright and I didn't have some degree of integrity, I wouldn't be in the position of having a place to write or to show my art.

That position has made you into a celebrity figure.

Well a poor celebrity.

I mean the fact is that I never set out to be someone who steals information from the rich and gives it to the aspiring but I'm just a forthright person. I've been through hell, I lost my mother when I was 13, I struggled to make a career, I faced a lot of rejection and if it wasn't for having art and my other children... I don't know if you have kids but I lost my son and he was one of the most beautiful people in the entire world, it was so inexplicable and he was doing so well in his life. So everything is so futile and stupid, but if you can find anything in life that creates some degree of substance and meaning and passion, that's a great accomplishment in and of itself. And you know I'll never be rich from doing what I'm doing in the big scheme of things, but just to be able to make art




and have a platform is the most important thing to me. Like I said before I didn't set out to be this purveyor of the truth from any high ground, I just live a life in art and the only way to get through it - if you go to boring art fairs and auctions all day long - is to give it more depth, so you write about it and tell the stories behind it all. And that's really all I ever did. Just going to to a stupid mundane event is hard enough, but then because I found a way to give it more meaning by writing about it then I would create a story and then, idk, it was just a way to make it more interesting. I'd love to spend all my time reading and learning, and then I only teach to basically learn myself - you know Steve Jobs got fired from Apple because initially he closed the whole architecture of Apple and wouldn't share any of the technology with app developers. Then he came back and learned his lesson, but I just always believed stupidly in generosity. I just think the more you can share with people to develop some degree of goodwill, it offsets the people who have tried to beat me up in restaurants, threaten to kill me or sue me over the last 25 years.





So let's talk about METADADA. What can they expect?

You know when you go to any Basel Art Fair, it looks like it could be an exhibition from 1958, they're all super conservative and mostly painting. Sellable, consumable, commodities of art. And I just think for me, art is a telling of history in real time, or a snapshot, a comment, an analysis of social, political economic and technological times we're living in. So on one level, I wanna show that we live in a world that is absolutely driven by technology and I would say that the tragedy of Covid has accelerated our assimilation of technology by something like 10 years. And what's amazing, because we were just stuck looking at our computers, and like one year in technology is like dog years. One year in technology is the equivalent of 7 years in real life in terms of how things change and the rapidity and velocity of change and innovation. So I think for me the show is really a snapshot and an analysis of NFTs, of technology and art and the convergence of all of these fields and in the end, look it's an art show it's not a computer terminal, it's art, so I want it to be visually engaging to people off the street. And I also, in a



way, it's an encapsulation of this point in time, using the most advanced methods of animation that are available and employing all of these means to engage people, both mentally and through the eye.

And with the dealer you have scrawled across your face, imitating Prince's famous "Slave", you're specifically targeting the pigeonholing that goes on in the art world...

I have to say like everything I do it is infused with self deprecation and humour, but in a way it's like dead serious humour. You know humour you can pretty much get away with anything. So, I mean I'm always poking fun of myself because I'm always contradicting myself and I criticize the art market but I make a living in the art world, my hands are as dirty as the next person. You know I sold 9000 NFTs of this series that I made called "crypto mutts" and it was meant to be a satire of Bored Ape Yacht Club and all of that stuff, but in the end it becomes what it criticises. It's just another gigantic series of NFTs and most people are involved in it to try to make money, and I did make some money from it. But I

also hope it has greater meaning in terms of having this degree of satire. So the title METADADA actually came from the process. When you make a series of NFTs, they take the data, the METADADA and then you use it for scarcity and that's how they assign values to NFTs. It's according to the scarcity, which is something done after the fact, the algorithm spits out an amount of images, then you go through the data to see which are the rarest. So, I do everything so unprofessionally and ass-backwards, I made so many stupid mistakes because my project wasn't meant to be one of these things, like Damien Hirst's NFT spots: once his assistants made these 10,000 drawings, they hired a team of mathematicians to decide which ones which had the ink bleeding through, if it was only X amount, that became rarer or ones with certain colour configurations. So his assistants made a shit load of drawings, and then someone from the print company hired mathematicians to discern which ones had the rarest characteristics amongst the 10,000 indistinguishable spot drawings, and in the end a lot of the people who bought the NFTs I made - which was meant to poke fun at all this - were themselves



looking to see which ones of my stupid mutts were rarer than others. And I just kept tripping over myself making one mistake after another, and like METADADA came out as a typo. So it was like a subconscious. I was just trying to apologize and get it straight and that word just sort of came out. But again, I'm making fun of myself, making fun of the whole foundation of the technology but at the same time, it's enabled so many people like myself to make a living from the things they care about the most.

And what can people expect when they actually enter the exhibition?

It's gonna be paintings that I've had painted in China, and as I like to say, Marcel Duchamp made the Readymade and I call a lot of art that gets made today the Haven'tmade. I basically make these things on my computer and then I get them fabricated. So there'll be paintings from photographs and digital files I've created, but the paintings I've had made are videos that depict everything that's happening in art and technology and the convergence of these two fields, that in a way that are socially,



politically, psychologically conscious of our time through the lense of technology. That's what I think about art, when you look at Picasso, Duchamp or various conceptual art, I think art for me is the most successful when it has some meaning or some relevance to the times that we're in, it should be an interpretation of the times in the same way that when you read an article or someone's opinion or interpretation of a state of events. And I hope the work stands on their own as visual art and at the same time it's another form of expression of our times and of myself. I sound like I'm running for city council.

Is it all new work?

All new. It was very important to me that it's all work that I've been working on for the last year give or take.

That's a shame so no "Money, money"

It's funny cause I gave a podcast and then I had a comment in the podcast, I was like: "Money money money money money, that's all people talk about". You know I've yet to read a single article that talks about the

content of NFTs, so now I'm going to have to write one talking about it. Nobody has ever spoken about NFTs besides the commercial aspects of it. So then I said in this podcast: "Money money money money" but I said "You want money you don't buy NFTs, you buy Ethereum or Bitcoin, you don't buy art NFTs. Only 10% of the \$40 billion NFT market is art, it's mostly collectibles and sports stuff and celebrity crap." So then somebody sent me a clip of me saying that and then I wrote a song. And then some Japanese company wanted to put me in the first NFT sale in Japan, and I thought it was somebody trying to steal money from me cause they kept asking me for bank account information and I had never heard of the company before I thought they were trying to scam me. Cause there are so many scams in the world today, and it turns out they're legitimate and one of the biggest auction houses in Japan and they actually sold that song "Money, Money". The second I found out about it, I ran upstairs to my computer and did another song about Crypto Mutts and I'm just working on post production for that. But I may include a new edit of the "Money, Money" thing until I'm finished with the post production of



my latest asinine, embarrassing song that makes my family cringe. I always use that as a great gauge of my effectiveness, how embarrassed my children are of my behaviour.

Have they ever managed to stop you from releasing something?

You know what, no. Well I did get a little self conscious when my kid said my art was great but I was sharing a little too much on Instagram. So I did pull back for 5 or 6 days but then I'm back to my sloppy self. But you know that's the whole thing. Like I said, I always believed life is so short and the more people try and stop me the more it fuels my behaviour. If you don't risk making a total ass of yourself regularly you're not living. But I have to say, I was quite a disgruntled alcoholic for quite a long time. And you know, having quit drinking and doing drugs after so many years, that's the greatest gift, to still behave the same and I love the chaos. I just like to expose myself through the exploration of my ideas and stuff and not be hindered and not be prophylactically stopping myself. And I do a lot of

dumb things I'm the first to admit it, but I don't think you can do any good unless you do a lot of bad too. Qualitatively speaking, not morally.

What would you predict then for the year ahead in the art world?

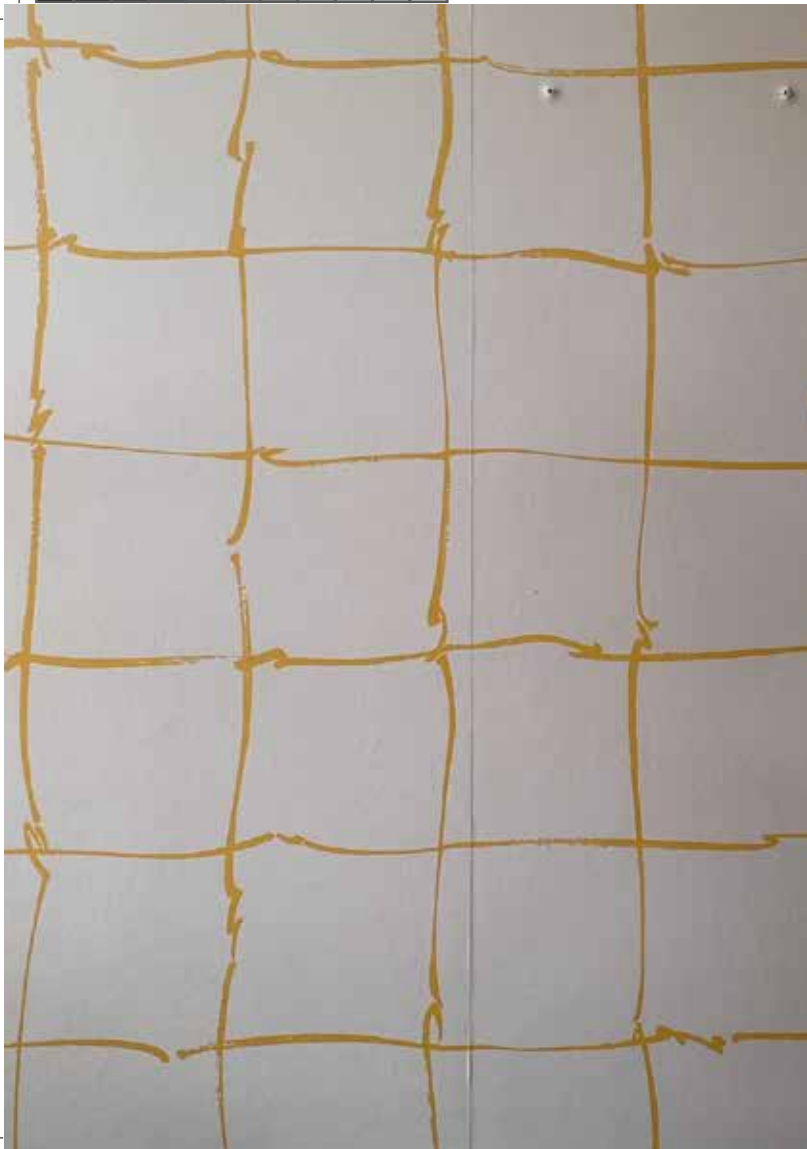
Well I mean we live in very volatile uncertain times, and I guess it's always been that way. I mean I suffered Covid twice, and I've been a long term sufferer, it's been a horrible tragedy across the world and we're right smack in the middle of it but most people you know buy stupid young artists for ridiculous amounts of money and they think things only go up and you know, life is cyclical and for everything great thing that happens there's three steps backwards. But I just find that art is the most resilient, you know it's what differentiates and distinguishes us as a species, this capacity to write and to think and to act and to sing and to express ourselves is a very unique aspect of our species. When I did this video where I ate a bunch of tulips, they're kind of toxic so I had someone standing by in case I keeled over. Like I say I'm cynically

idealistic. So I think there's a lot of terrible things, I've never seen America in a state where democracy is so in question – it's so sad that we can be so far backwards in so many ways but at the same time I'm very idealistic. Look, when I started with art you'd have to take the little photographic slide and send it in an envelope to communicate and convey an image from one person to another and that was it. If you weren't geographically in proximity to a center of the art world, be it London, Cologne, or New York there was no hope. There was no way to foster a career and get a foothold into the market, and social media people bad mouth Instagram. I do because I think Mark Zuckerberg is a real asshole and needs to be divested of all these companies but the advent of social media was the first time in the world that artists could blur geographical distinctions and boundaries and have their work seen across the universe without having to be within 5 seconds of a hub or a major gallery. But they still had to participate in the antiquated art galleries system to sell their work. And I mean I just did a studio critique at the Art Institute of Chicago, and it never would have occurred to me to



tell one of these aspiring artists to try to get a gallery, try to ingratiate themselves with a dealer and try to get a foothold into the market. So I think that NFTs for me is the first time in history – like this whole phenomenon of Web3 – where the next step behind Google, Amazon, Facebook, Instagram and all that is where each person has the capacity to go direct to market with their wares without validation of third party. So my prediction is that right now under 10% of the buyers are purchasing artwork in the form of NFTs. So I just think, despite Ethereum being down 30%, it's tanking and there's going to be a lot of oscillation and vicissitudes and change but I'm very optimistic, with reservations. But I just think galleries have been around for 175 years as we know them and we're gonna see some gigantic fissures and some tremendous changes in the dissemination of art. I guess my whole career has been an analysis of art, from the studio, to the dissemination, into the stream of commerce. And because I never went to a gallery until I was 27, I call myself an idiot savant, because I just jumped in like everything I do. I issued the NFTism token, I trademarked the word "NFTism". In a

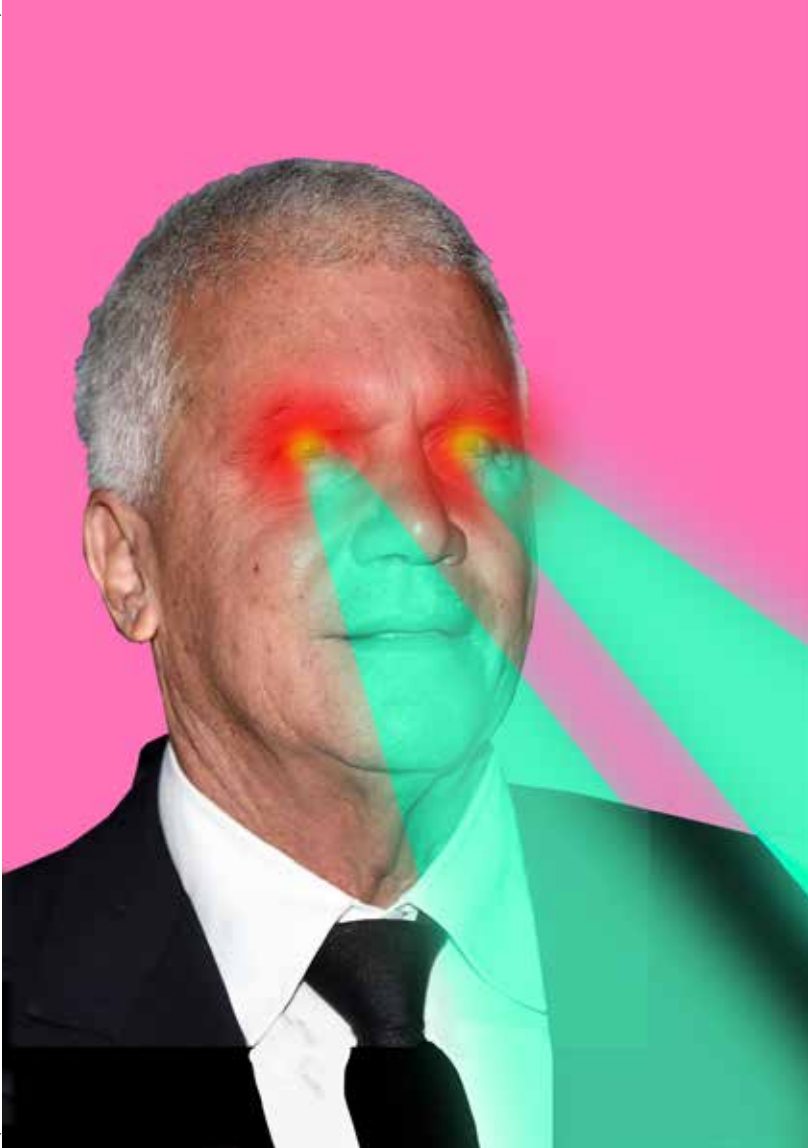


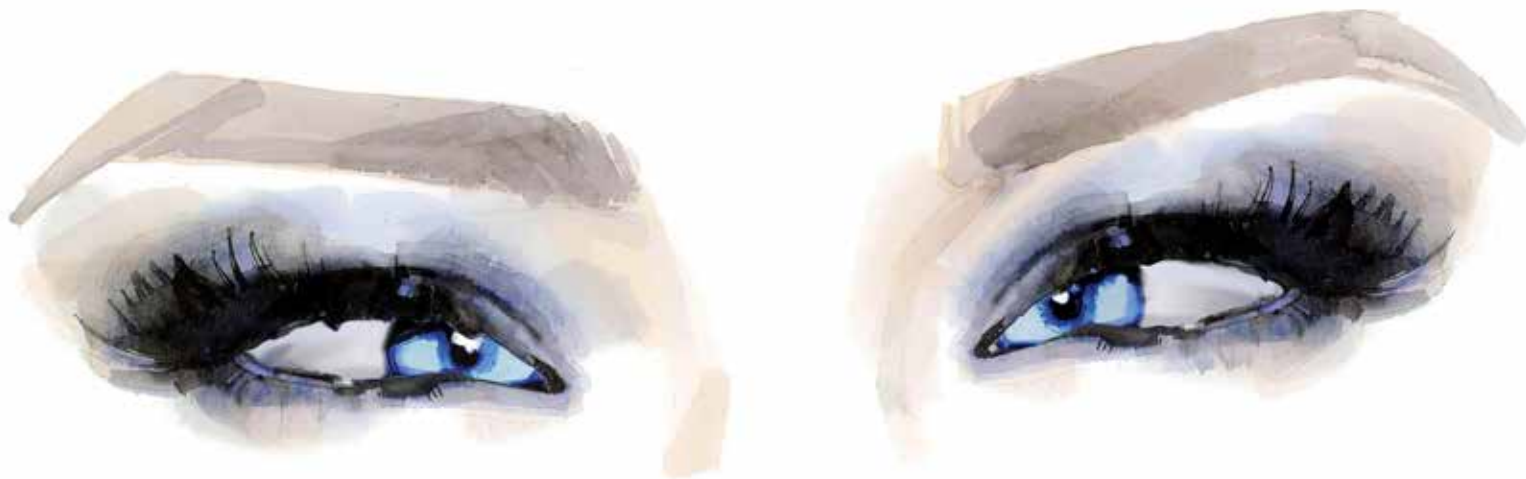


way I've always been an anomaly because I'm generous with my time and you know I made this art pieces sort of critiquing Mother Teresa, there was that great book by Christopher Hitchens "The Missionary Position" but I just think like there is no pure altruism per se, but I really believe the capacity and the will to help people is one of the great aspects of being a human being today and I think that we're going to see a fundamental change in the system of galleries and gatekeepers, where things are going to become a lot more democratized in the near future. And more innovative ways of artists having the power to express themselves without being reliant on a bunch of assholes that don't want the best for anyone but themselves.

New expanded text by Duncan Ballantyne-Way

"Adopted from an article Ori finally appearing in Exberliner"



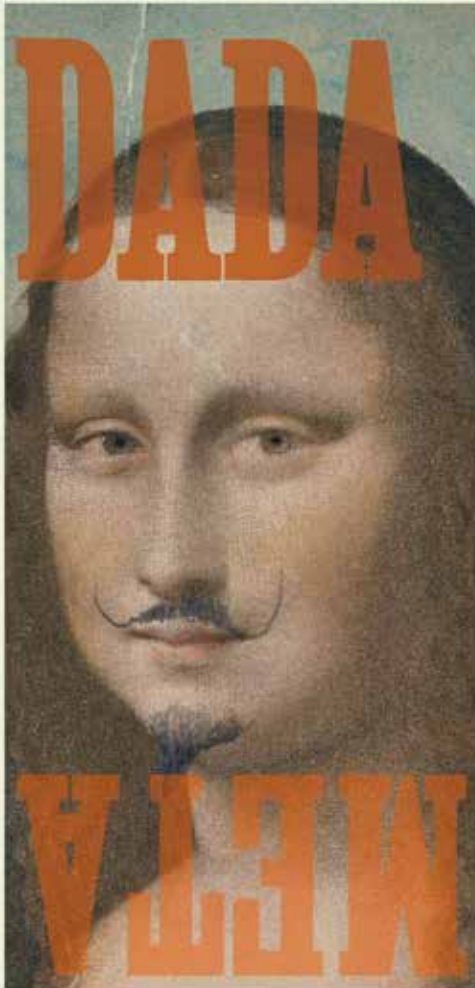
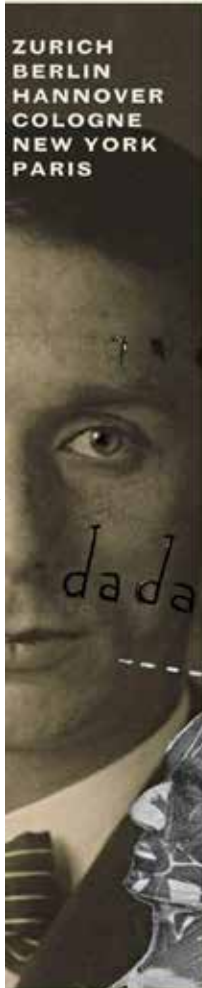


Andrew King d









idAs2iU6nm
Color:Dark,6
88 count o
yarette,598
TyTCaKNob
reen,56 cou
at Head Typ
rername:123
5),(Body:Gr
count of 78
1,(Hat:Cam
7108,),(lay
19994 is :6
is :6%),(No
iking Hat,6
08 sunglas
rey T-Shirt,
8734 is :2
ttID:18, Ass
nt of 46022
3%),(Humar
842 count o
)MuttID:19,
ID:123,832 c
.91 is :3%),(
1 count of 8
ID:20, Ass
3,832 count
s :3%),(Hum
nt of 8734
97 is :5%)(M
25,2557 cot
1 is :4%),(H
nt of 8734 i
WarYkXDw
:12%),(Colo
3209 is :3%
07E64H2312
994 is :6%)(
Eyes:Close





METADADA



METADADA

METADADA

METADADA

METADADA

METADADA

METADADA

Facial Hair: Short Be
dor:Light,5898 count
2%)(Accessories:Tr
ckground:Pink,1625
93 count of 8734 is
0%)(Background:Pi
i,2791 count of 8734
22 is :0%)(Backg
%) (Animal Head Ty
for:Light,5898 count

OF SURIN
OF BERLIN
OF COLOMBO
OF HAMBURG
OF NEW YORK
OF PARIS

OF7b8tSX1mACoNYoJkpiCoun
Human Head Type:Human Male,
33 count of 4897 is :5%)(MutlID
is :14%)(Body:Strapless Dret
Cap,225 count of 3358 is :6%
994 is :33%)(Body:Camouflage
D Glasses,384 count of 10727 i
79 count of 19994 is :1%)(Boo
/OmUPdCOd55FkFsmErVEweG
uman Head Type:Human Femal

MOVEMENT METADADA

BERLIN, GENÈVE, MADRID, NEW YORK, ZÜRICH



19 FEBRUARY
14 MAY
2006

NATIONAL
GALLERY
OF ART

ount of 8734 is :17%)(Mouth:Fu
ame:108 sunglasses(bk-), (Fec
f 9760 is 6%)(Nose:Flat,1842
04E55H1022.) (layername:122
od:Angry,1088 count of 9760
Eeg9MXY6bCZA2uXzD042aMi
(Human Head Type:Human Fem
ount of 4897 is :9%)(MutlID:20
f 19994 is :14%)(Body:Ribbon
anamerica Shades,853 count

PROVERBE
DIRECTEUR: PAUL GUERIN
1911
GUYARD - FRÈRES PABLO
Z
SHOOTER: PAUL DEBRIC
Distributeur
10, rue du Faubourg, 100
1, Place de la Gare, 1000
27, Avenue de la Gare, 1000

Francis Picabia
Rilemont, Dessignat

ure 10,125,2557 count of 40022 is :5%)(Background:Blue,1285 count of 10000 is :12%)(Color:Baby Blue,2999 count of 19994 is :14%
6 count of 7863 is :3%)(Nose:Small,1034 count of 8734 is :11%)(Mouth:Line,3000 count of 9209 is :32%)(Hat:Metal Viking Hat,65 cou
nce ID:Y4E 50 count of 46022 is :04%)(Background:Green,1224 count of 10000 is :12%)(Color:Green,5125 count of 19994 is :25%





9 count of 9760 is :8%),(Eyes:Bloody,258 count of 7863 is :3%),(Nose:Butb,1493 ch:Line,3000 count of 9209 is :32%),(Accessories:Banray Shades,363 count of 107
sy7UrnGBHAGsirC6NTrRDN7PHT3k(asset:A41D09E23H23107.),(layername:107 earp count of 46022 is :1%),(Background:Grey,1234 count of 10000 is :12%),(Color:Chrom
count of 9209 is :32%),(Mouth:Line,3000 count of 9209 is :32%)

at Hair:
Light,58
,(Acces
ground:f
count of
,(Back
91 coun
is :0%
(Anima
Light,58
10%),(
,(Back
342 cot
ernam
57 cour
w9bLB
Head
oFYDe
tman H
o,204
9994 i
780 cc
) is :16
dAs2iL
l is :52
l, IFPS
keptic
unt of
6%),(N
et:A9C
it of 8
fm3FC
Head
IFPS.i
of 989
%),(Ho
DO2E8
(Mood
MR8x
tuman



M E T A
dada

Der Verfasser des Buches
"Verzeichnis Briefe Christo
in seinem Heim"

nQF
(Hus
283)
14 is
H C
999
3D
279
://OG
Hun
275
999
sorin
ckgo
91 ch
ayee
976
ayer)
it of
bwE
Mat
ttID:1
nt of
e ID:1
163 i
A02
at H
or:Li
09 is
cou
i cou
rnan
it of
4D042
(Moo
of 46
,(Noss
,(laye
count,

M O U V E M E N T M E T A D A D A

BERLIN, GENEVE, MADRID, NEW-YORK, ZURICH.
PARIS.

CONSULTATIONS : 10 frs

Editeur en Chef
G. RIBEMONT-DESSEIGNES
18, Rue Favart, Paris (1^{er})

DADA

Directeur : TRISTAN TZARA

D. O' H

Directeur
G. RIBEMONT-DESSEIGNES

LITTÉRATURE

Directeurs
LOUIS ARAGO, ANDRÉ BRETON
PHILIPPE SOUPAULT

M'AMENEZ'Y

Directeur : CELINE ANRAUD

PROVERBE

Directeur : PAUL ELUARD

391

Directeur : FRANCIS PICABIN

Z

Directeur : PAUL BERNHE

Dépôt
18, rue de la République
à Paris : Au SANS PAREIL
27, Av. Kléber 18, PARIS 13^e

Si vous êtes en possession d'un exemplaire de ce
livre, vous pouvez le faire connaître à nos
lecteurs en leur indiquant le numéro de votre
exemplaire. Pour cela, inscrivez sur la page
de garde le numéro de votre exemplaire, le
nom de votre librairie, le nom de votre ville
et le nom de votre pays. Les renseignements
sont envoyés à nos lecteurs par la poste.
ou sous pli cacheté, si vous le désirez.
Si vous êtes en possession d'un exemplaire de ce
livre, vous pouvez le faire connaître à nos
lecteurs en leur indiquant le numéro de votre
exemplaire. Pour cela, inscrivez sur la page
de garde le numéro de votre exemplaire, le
nom de votre librairie, le nom de votre ville
et le nom de votre pays. Les renseignements
sont envoyés à nos lecteurs par la poste.
ou sous pli cacheté, si vous le désirez.

Francis Picabini
Ribemont Desseignes
Tristan Tzara
Paul Bernhe

Short,246 count of 1000 is :14%),(Body:Naked & Tattooed,476 count of 9891 is :4%),(Human Head T; of 8674 is :52%),(Mood:Bored,1261 count of 9760 is :12%),(Eyes:Blue,246 count of
if 19994 is :14%),(Body:Naked & Tattooed,476 count of 9891 is :4%),(Human Head T; of 8674 is :52%),(Mood:Bored,1261 count of 9760 is :12%),(Eyes:Blue,246 count of
liking Hat.65 count of 3358 is :1%)



unt of 9891 is :2%),(Human Head Type:Human Female,3725 count of 8674 is :42%
 %),(Hat:Black Cowboy,351 count of 3358 is :10%)MuttID:1, Asset:null, IFPS:ipfs://OmXs
 unt of 19994 is :2%),(Body:Orange Muumuu,301 count of 9891 is :3%),(Human Head
 ssories:Pearl Earrings,748 count of 10727 is :6%),(Hat:Purple Wrap,234 count of 3
 ature ID:105,747 count of 46022 is :1%),(Background:Sky Blue,2151 count of 1000
 unt of 7863 is :7%),(Nose:Dog,2791 count of 8734 is :31%),(Mouth:Line,3000 count
 t:A80D02E37H34I25),(layername:l25 blank-),(Feature ID:125,2557 count of 46022
 2%),(Mood
 asset:A93
 :42%),(Mo
 wV4yGT(a
 %),(Mouth:
 ature ID:l2
 unt of 786
 t:A33D11E
 2%),(Mood
 PS:ipfs://O
 unt of 989
 727 is :7
 7%),(Color:
 :09 is :32
 :21%),(Col
 unt of 920
 unt of 460
 at,1842 cot
 og:purpl-gr
 og,280 cot
 3%),(Body
 unt of 107
 :12%),(Col
 iBF4iYF3K
 unt of 867
 %)MuttID:1
 %),(Body:P
 :6%),(Hat:
 3%),(Color:
 ades,674 count of 10727 is :6%),(Hair:Green Mohawk,94 count of 4897 is :1%)Mutt
 000 is :16%),(Color:Baby Blue,2999 count of 19994 is :14%),(Body:Dark Green T-
 1%),(Mouth:Line,3000 count of 9209 is :32%),(Accessories:Banray Shades,363 cou
 uttID:19, Asset:null, IFPS:ipfs://Omc9xEeg9MXY6bCZA2uXzDQ42aMi1KrpcDPABLE9nt
 n Dress,378 count of 9891 is :3%),(Human Head Type:Human Female,3725 count
 unt of 10727 is :7%),(Hair:Dark,488 count of 4897 is :9%)MuttID:20, Asset:null, IFP
 5%),(Color:Baby Blue,2999 count of 19994 is :14%),(Body:Ribbon Dress,378 count
 unt of 9209 is :2%),(Accessories:Panamerica Shades,853 count of 10727 is :7%),(
 unt of 46022 is :5%),(Background:Blue,1285 count of 10000 is :12%),(Color:Baby E
 :3%),(Nose:Small,1034 count of 8734 is :11%),(Mouth:Line,3000 count of 9209 is :3



17863 is :5%),(
 :124,351 count
 nt of 7863 is :
 ture ID:X21,50
 ar,100 count
 count of 1000
 ngue Out,988 c
 105,747 count
 nt of 7863 is :
 asset:A92D02
 8674 is :42%),
 Asset:null, IF
 53 count of 989
 0, Asset:null, IF
 m,387 count of
 10727 is :7%),(
),(Color:Mediu
 :2%),(Accessor
 ound:Pink,162
 3AYYpxjA2GN
 Human Mate,4
 897 is :4%)Mu
 7 count of 989
 asses-),(Featt
 Winking,478 c
 VGJvLCP4paw
 ad Type:Huma
 set:null, IFPS:i
 9 count of 989

unt of 9891 is :2%),(Human Head Type:Human Female,3725 count of 8674 is :42%
 %),(Hat:Black Cowboy,351 count of 3358 is :10%)MuttID:1, Asset:null, IFPS:ipfs://OmXs
 unt of 19994 is :2%),(Body:Orange Muumuu,301 count of 9891 is :3%),(Human Head
 ssories:Pearl Earrings,748 count of 10727 is :6%),(Hat:Purple Wrap,234 count of 3
 ature ID:105,747 count of 46022 is :1%),(Background:Sky Blue,2151 count of 1000
 unt of 7863 is :7%),(Nose:Dog,2791 count of 8734 is :31%),(Mouth:Line,3000 count
 t:A80D02E37H34I25),(layername:l25 blank-),(Feature ID:125,2557 count of 46022
 2%),(Mood
 asset:A93
 :42%),(Mo
 wV4yGT(a
 %),(Mouth:
 ature ID:l2
 unt of 786
 t:A33D11E
 2%),(Mood
 PS:ipfs://O
 unt of 989
 727 is :7
 7%),(Color:
 :09 is :32
 :21%),(Col
 unt of 920
 unt of 460
 at,1842 cot
 og:purpl-gr
 og,280 cot
 3%),(Body
 unt of 107
 :12%),(Col
 iBF4iYF3K
 unt of 867
 %)MuttID:1
 %),(Body:P
 :6%),(Hat:
 3%),(Color:
 ades,674 count of 10727 is :6%),(Hair:Green Mohawk,94 count of 4897 is :1%)Mutt
 000 is :16%),(Color:Baby Blue,2999 count of 19994 is :14%),(Body:Dark Green T-
 1%),(Mouth:Line,3000 count of 9209 is :32%),(Accessories:Banray Shades,363 cou
 uttID:19, Asset:null, IFPS:ipfs://Omc9xEeg9MXY6bCZA2uXzDQ42aMi1KrpcDPABLE9nt
 n Dress,378 count of 9891 is :3%),(Human Head Type:Human Female,3725 count
 unt of 10727 is :7%),(Hair:Dark,488 count of 4897 is :9%)MuttID:20, Asset:null, IFP
 5%),(Color:Baby Blue,2999 count of 19994 is :14%),(Body:Ribbon Dress,378 count
 unt of 9209 is :2%),(Accessories:Panamerica Shades,853 count of 10727 is :7%),(
 unt of 46022 is :5%),(Background:Blue,1285 count of 10000 is :12%),(Color:Baby E
 :3%),(Nose:Small,1034 count of 8734 is :11%),(Mouth:Line,3000 count of 9209 is :3







roppu(-grneye-).(Feature ID:X28,56 count of 46022 is :0%).(Background:Pink,1625 count of 10000 is :16%).(Color:Purple,378 count of 19994 is :1%).(Body:Gr
 -Color:568 count of 4604 is :2%)(Head:Black,673 count of 4550 is :6%)(Eyes:O
 idAs2iU6nm

ZURICH
 BERLIN
 HANNOVER
 COLOGNE
 NEW YORK
 PARIS

WADA

jarette,598
 1y1CaKNo8
 reen,56 col
 al Head 1y
 vername,12
 5).(Body:Gr
 count of 78

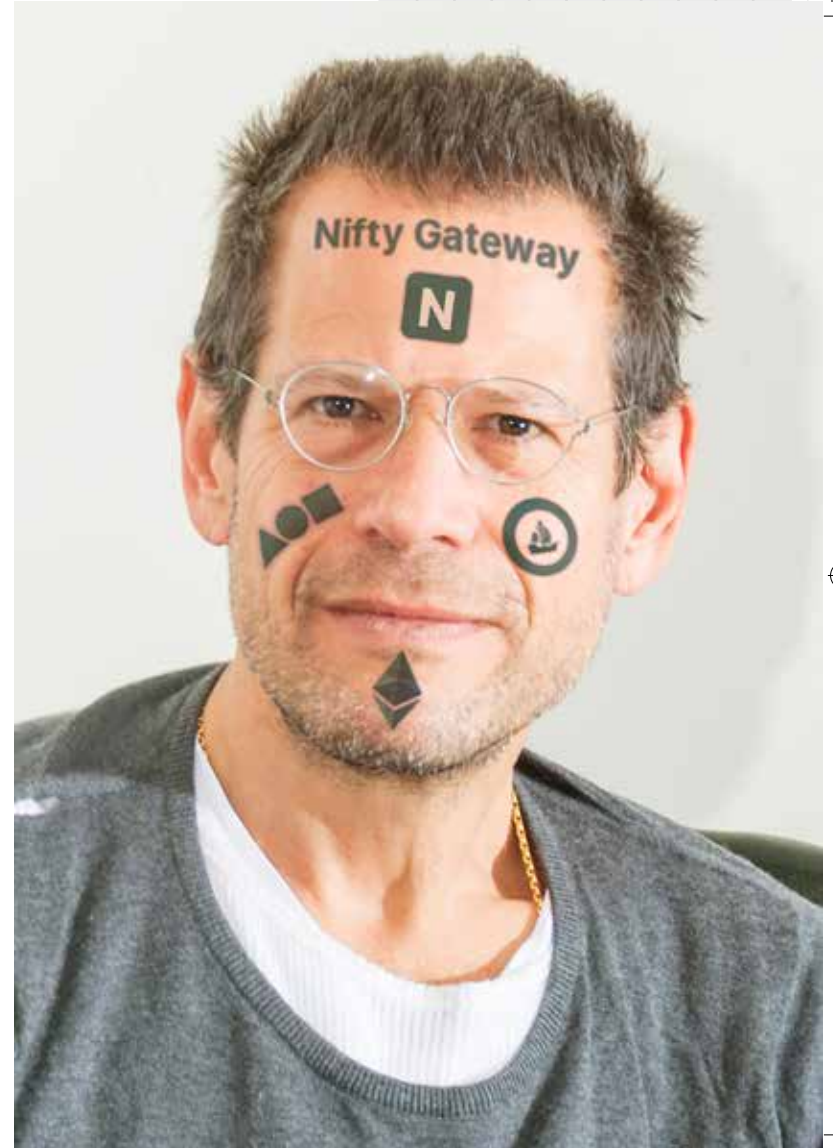


int of 8734
 97 is :5%)(M
 25,2557 col
 1 is :4%)(M
 nt of 8734 i
 WarYkXDw
 :12%).(Colo
 3209 is :3%
 07E64H23i
 994 is :6%
 (Eyes:Close

g,349 count of 9209 is :3%)(Met:Purple Wrap,234 count of 3358 is :6%)(MutID:24, Asset:01
 (asset:443D04E57H43107.),(layername:107_eorpedris-).(Feature ID:107,789 count of 46022
 the 349 count of 10004 is :1%)(Rndo:File Vast 302 count of 8004 is :2%

3nXnkWPje3f
 %).(Color:Ba

WADA





NURSE COVID



Report for trolling





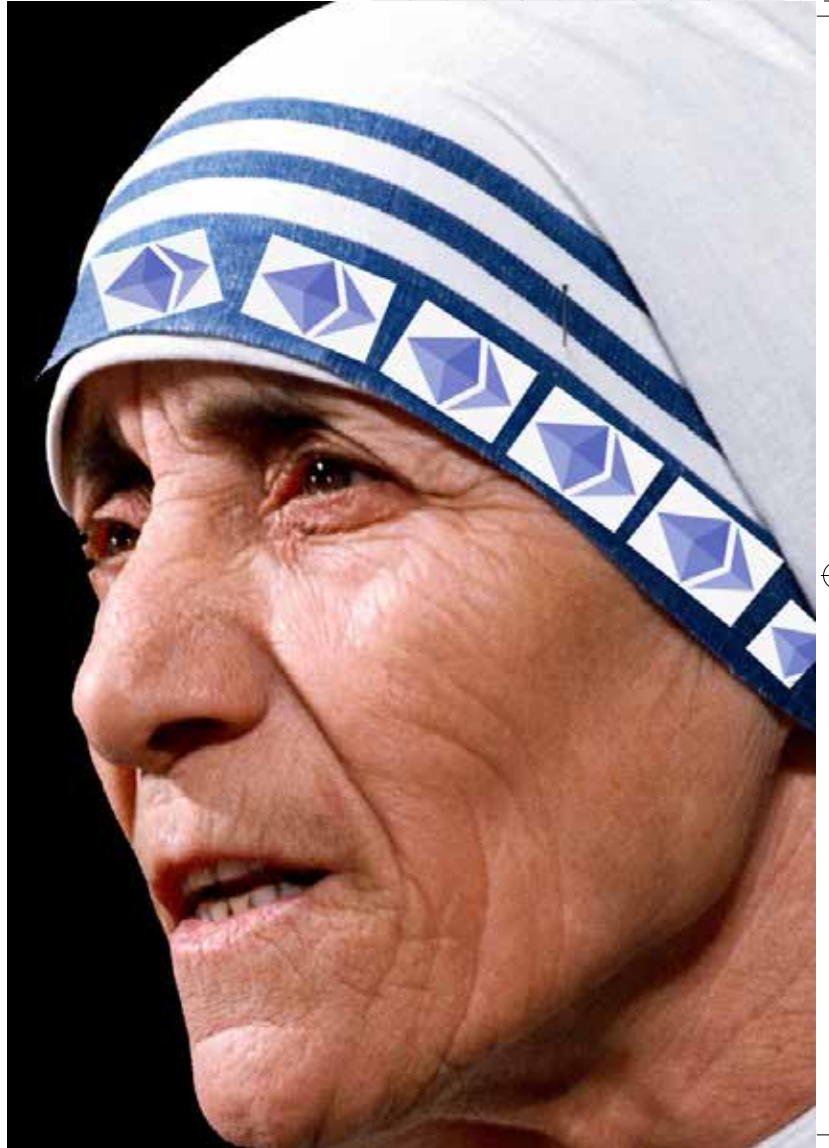




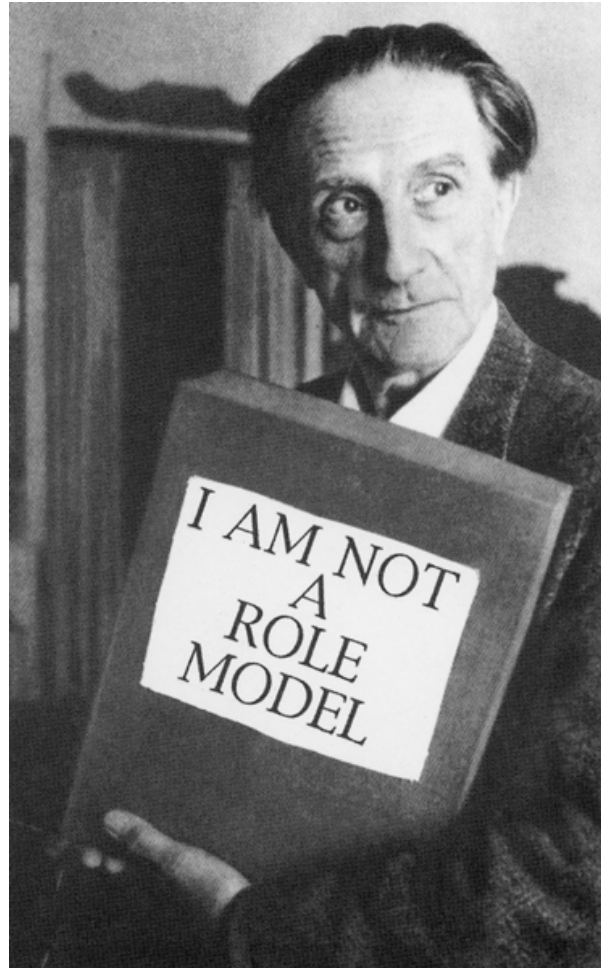


























♥ 1

kenny schachter

i tokenized my grandma blanche

Owned by DA3449 ♥ 1 favorite

 [Make offer](#)

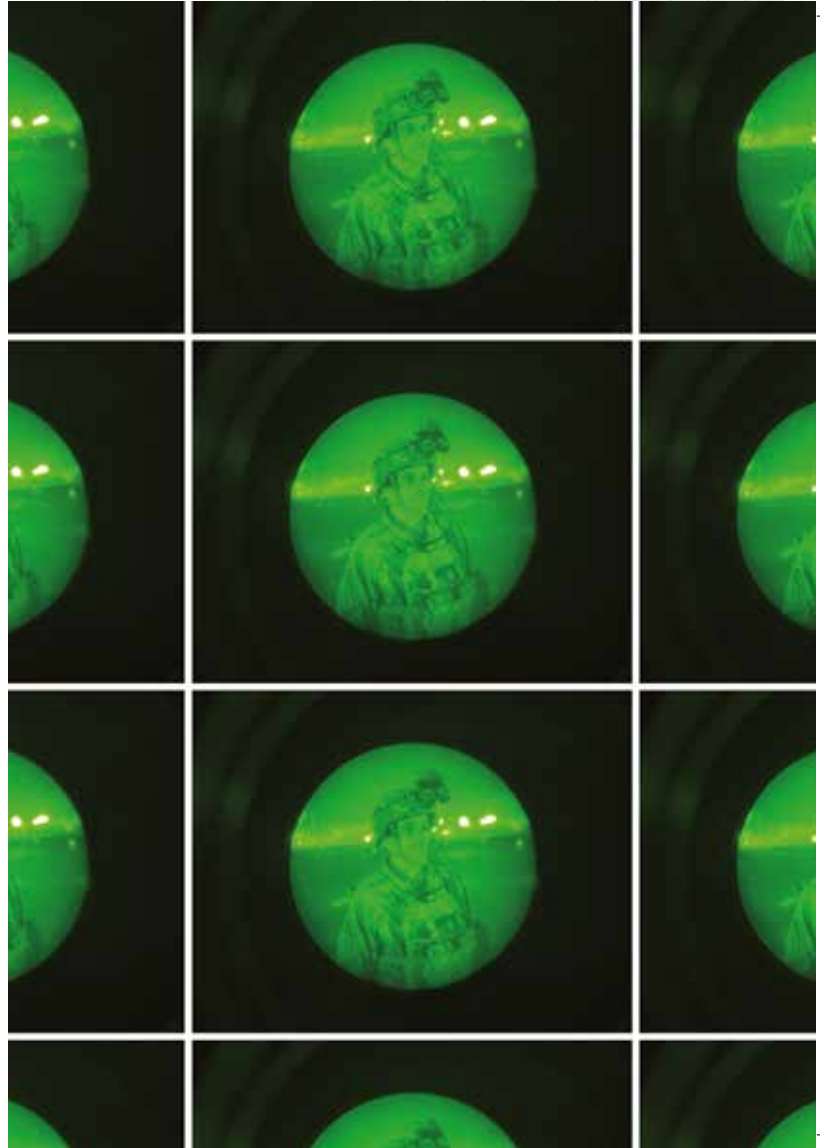
Price History

All Time




All Time Avg. Price
£1.5









**The file "Screen Shot
2021-10-07 at 5.54.59 PM.png"
could not be opened.**

It may be damaged or use a file format
that Preview doesn't recognize.

OK





Microsoft Word

Word found unreadable content in
"-\$ckney road to thwing.docx". Do you
want to recover the contents of this
document? If you trust the source of this
document, click Yes.

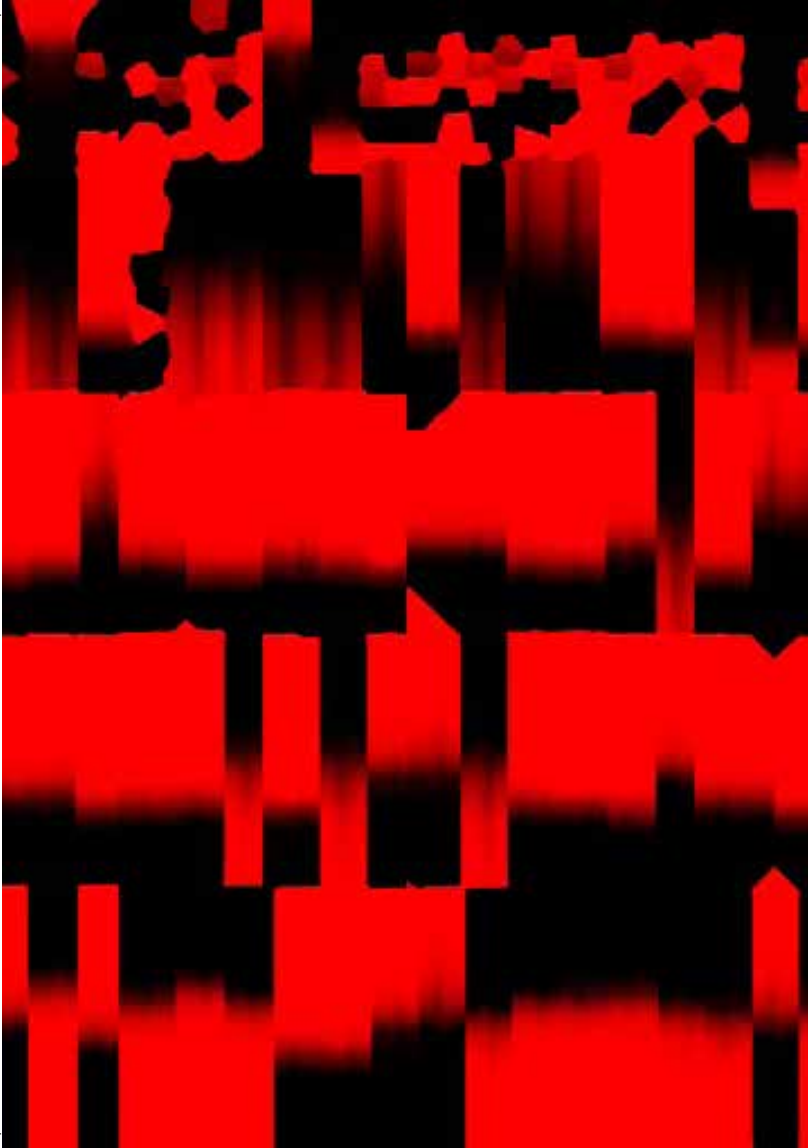
No

Yes









We're sorry. We can't open ~\$ckney road to thwing.docx because we found a problem with its contents.

Details

The file is corrupt and cannot be opened.

OK

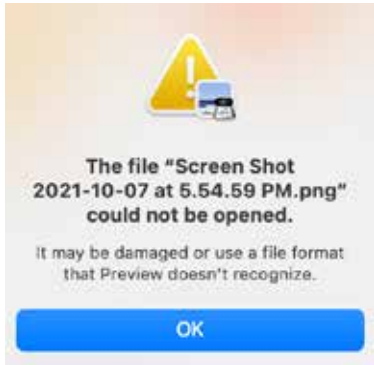


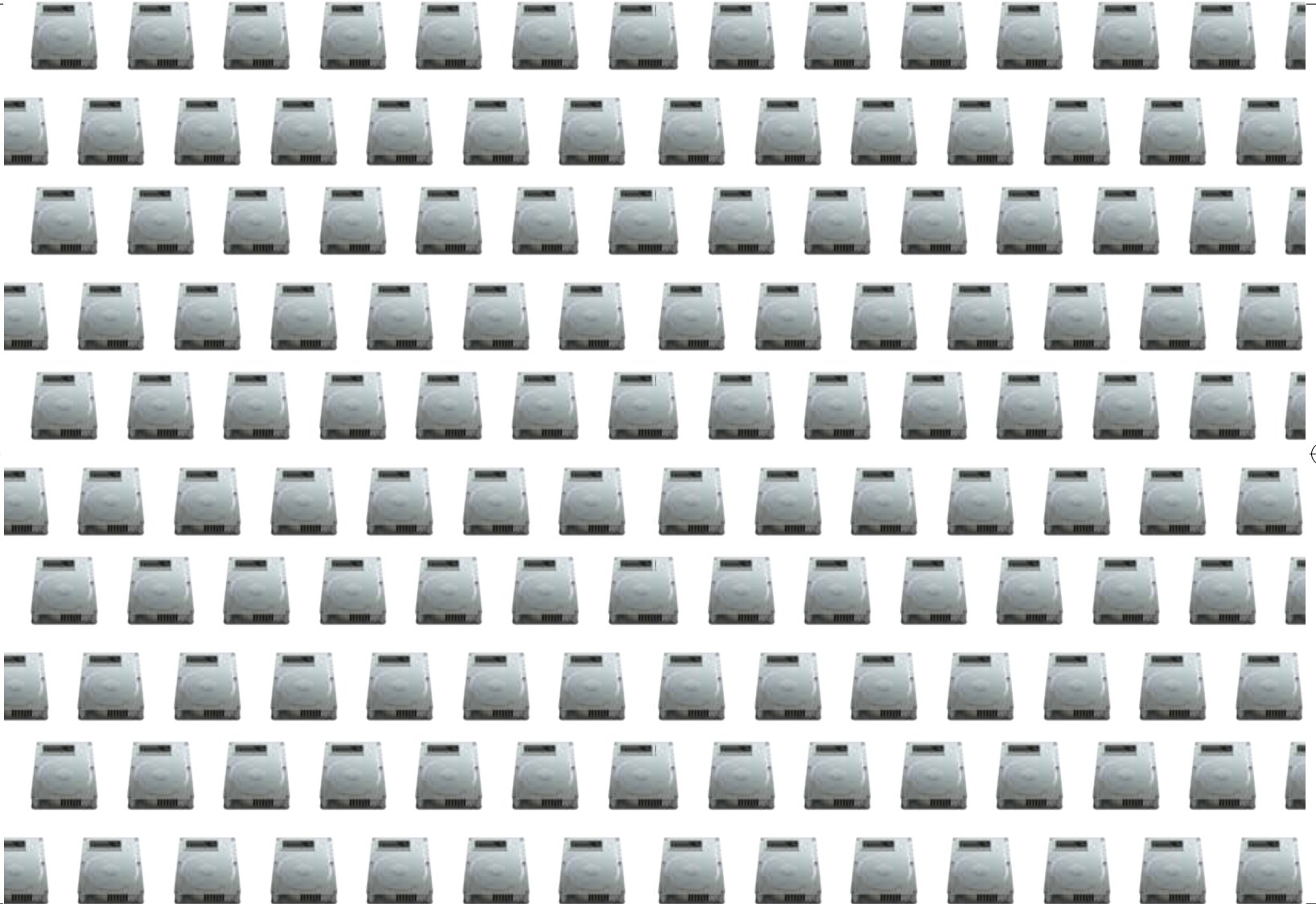
Settings Screen Time

ALL DEVICES

Tuesday
FEB 23 16h 7m







Credits

Kenny Schachter
Roveprojects.com

Art Direction & Design
Mai Ikuzawa
www.bowwowinternational.com

Special Thanks to
Nagel Draxler Crypto Kiosk
Rosa-Luxemburg-Straße 33
10178 Berlin
Germany
www.nagel-draxler.de

Photo Credit
Metadada & Breadcrumbs Shows
Simon Vogel

Copyright 2022 © All Rights Reserved.

