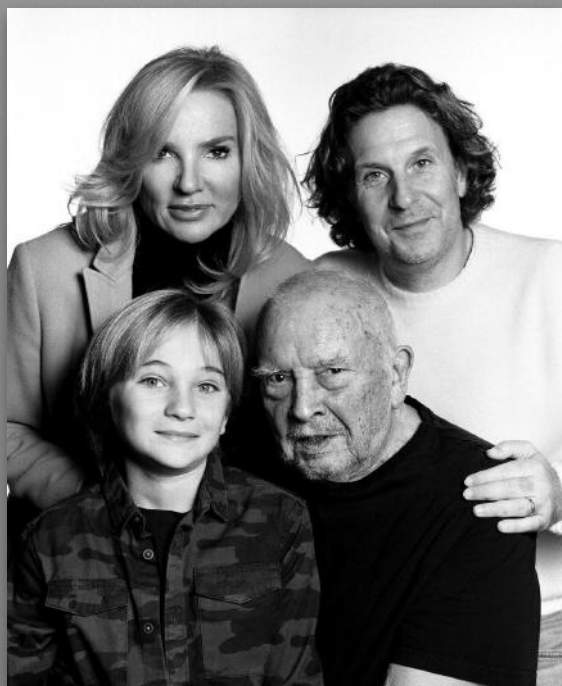


HEAD



10



This issue is dedicated to Daniel Pittack, my friend, mentor, and brother. Without you, none of this would be possible. Rest in Peace.

INTRODUCTION

Welcome to Heavy Foma, the 10th installment of FOMA Mag. In the last three years, FOMA has served as a historical reference to the space, cataloging events as they happened. The art, interviews, and articles all work to paint a picture of an industry being born into the world – the fears and hopes of the people in the Crypto Art world for what the movement would become.

This FOMA is heavy in inspiration and size. Inside, you will find a large section on AI art, which is created by the designer of this edition, Lasergun Factory. This art is taking control of the conversation about artists and their careers. In fact, the inception of this new creative engine is a black swan event in that the last industry that AI was “meant” to take over was art and creation. It seems that the opposite is true, and creativity, at least in creating concept art, is completely algorithmic.

The only real chance artists have is to be creative; skill is no longer a defining factor in art. Really, it hasn’t been for a long time. However, the difference this time is that the refuge of pure skill-based artists’ commissioned work is now lightly lost to the machines.

With this surrounding context, we have sought out as many opinions about Crypto Art and creativity, and presented them on the following pages for your enjoyment.

Another little footnote in Crypto Art history...

With love,

Sascha Bailey

THE AGE OF DISCOVERY

No matter where I ended up in the world, art has always been a part of my journey. Along the way, there were many influential people and events that helped shape my personal philosophy on creation — from friends and family to imagined faces I only knew from seeing their works in film, television, and a special magazine.

Hence the theme of this issue: “HEAVY FOMA.”

I remember the day I saw HEAVY METAL for the first time. It was the summer of 1988. I was with my parents and sister at a grocery store, shopping for a barbecue we would have later that afternoon. I slipped away from them to the magazine rack set beside a long row of registers, excited to check out the latest batch of comic books. The grocery store didn’t have that many to choose from, stocking the typical titles like Superman or Batman, etc.. But it was a pleasure to get away from the boring aisles of food nonetheless.

After I flipped through the usual suspects, I couldn’t help but notice something different about a specific magazine tucked in with the more hobby-themed books focused on bass fishing, motorcycles, and home decor.

The cover depicted a demure female figure, almost bare, sensual, and empowered, sitting on a metal throne. She gazed at her reflection in a mirrored bronze plate as a robotic droid welded thick mechanical armor onto her body. Her expression was that of boredom as her armored hand gripped the end of a massive sword, perhaps imagining a battle she wished to be in.

The cover image, illustrated by Oscar Chichoni, was crafted in hyper-realistic natural tones and framed in pale blue with the infamous HEAVY METAL masthead logotype in bright yellow. Above the logo, bold white text read: “BY DEMAND, DRUUNA RETURNS!”

I wasn’t sure who she was or where she’d been, but I was immediately taken by the painterly image and decided to delve further into my discovery. When I opened the book, however, I turned strawberry red from some of the imagery. I was 12 years old, sitting on the floor of a grocery store in the middle of the afternoon, staring at immaculately drawn images of nude women, men, and aliens, set in indescribable sci-fi fantasy stories in a comic book format. Not only Elvis but Kansas had left the building, as we definitely weren’t there any longer.

I wasn’t alone regarding this shock to the system upon first laying eyes on HEAVY METAL. Originally created in France by the legendary team — Jean Giraud, Philippe Druillet, Jean-Pierre Dionnet, and Bernard Farkas — titled Métal Hurlant, the magazine is world-renowned for its sensationally crafted art and renegade appeal. Previously, I had only seen superhero comics published by the American giants, Marvel, and DC. While those comics were also influential in my artistic journey, the continuity of the story was formulaic by design — penciled, then inked, then color-filled into the outlines. The standard trope of comic production, with the only differentiation being the artist’s style in how they drew or inked... The medium is beautiful and stands to this day, but at the time, HEAVY METAL literally tore open a new dimension for what comics could be.

Every short story had a life of its own. A heartbeat and soul. There was no standard method to produce the imagery; in fact, it was quite the opposite — the artist was completely free to express themselves however they saw fit – beautiful anarchy.

Fast-forward to now — a new age of discovery. To me, Contemporary Crypto, AI, and Digital art, in general, have the same ideological energy — a beautiful sense of ultimate freedom in the work the artists are producing utilizing new tools, techniques, and technology. Formulaic trends take place, but it’s only a matter of time before those trends are completely demolished in a sea of burnt pixels, and another wonderfully crazy new idea is born seemingly on a daily basis.

FOMA was created with the sole purpose of showcasing this perpetual energy. To record the madness and beauty of this era. And so it was quite an honor to be asked by Sascha Bailey to curate this issue with the hope that some of the viewers will be as inspired by its contents as I was long ago, holding onto something new, special, and ultimately deeply influential.

Art is humanity, and one thing we can all share.

A humble thank you to the creators who submitted their time, work, and knowledge, and to the viewers for delving into this special issue. It fills our hearts with joy to have your support.

Never stop creating beauty, stay true, and be well.

Warm regards,

J. Scuderi / Lasergun Factory

AIDVERTISEMENT

“When people are ready to, they change.”

- Andy Warhol.

Since the release of multiple AI tools such as ChatGPT, Stable Diffusion, and Midjourney, there has been a tidal wave of opinions washing over media channels, which have been polarizing, to say the least. Fear of the unknown is a strong motivator for unfounded accusations and preconceived defense by the old guard.

As an artist with a background in advertising, I freely admit that when I saw what these programs could do for the very first time, my stomach turned at the thought of my immediate replacement. The results were stunning, and yet awe inspiring.

One of my functions as a creator is to explain what's in my head and heart in a concise way to people who may have yet to see what I've produced or will produce. To gain the ability to envision something I can see clearly in my mind, I essentially give them prompts to trigger a material vision in their minds stemming from their own memories and experiences.

AI programs work in a similar fashion. They take in prompts and attempt to formulate a picture that is materialized from a massive database of information created by humankind. The current state of this technology may possibly be construed as an archaic model of the mind in some respects.

To produce my work, I use various tools at my disposal that save time, energy, and allow for more freedom of expression. However, as I explored the utilization of these programs in my own workflow, especially Midjourney, I began to see the limitations of what my imagined expectations were and came to the realization that my initial gut-punch of fear was nothing more than that—an apocalyptic scenario that didn't exist thus far.

Beyond hearsay insinuations of stolen art or text to fuel the databases these programs use, we must understand that as a sensorial beings, we too have taken in data since the inceptual formation of our bodies and minds—memories consisting of electricity to formulate and produce artistic creations. That is what being a creator is. The major difference is that we have the ability now to do so at our volition while machines do not unless we command it.

Throughout the pages of this edition of FOMA, I've created a series of advertisements for products that don't exist, or may so in another dimension. I have dubbed these 'AIdvertisements' as they were, in part, created using new AI technology. Humbled by my past employment and simply thinking about society and consumerism, I wanted to produce a collection of humorous and possibly questionable pieces of art as a kind of spin on what used to be a serious job for me.

One of my goals was to befriend the idea of using AI, so to manifest these pages, I acted as a 'Prompt Director.' I like the sound of director rather than the popular title 'engineer,' as I feel as though I'm directing an entity rather than programming it to produce something. I first sketched out some ideas using the ancient tools known as pen and paper, and then proceeded to use Midjourney, crafting prompts to generate imagery. The images took many iterations of refinement, sometimes hours to produce what I wanted to land on. When I was happy with an image, I then used an AI generator to 'up' the resolution if necessary. From there, I took the images into a layout program called InDesign and designed the ads by writing copy and producing the final layout.

In advertising and furthermore, some aspects of art, there is a sense of emotion created from nothing, or rather a false sense of emotion by the imagery, sound, and messaging being strategically projected toward the viewer. Emotion being an intrinsic part of humanity, regarding the creation of these AIDVERTISEMENTS, I came to the conclusion that the fearful idea that a human hand has no place in the world of artificial intelligence is a rather narrow way of looking at this technology. Furthermore, the imagery that was produced would not have existed if not for my thoughtful direction and, moreover, any emotional reaction they may induce.

In conclusion, as we've now come across this fork in the road, these tools are simply the next in a long line of past, present, and future "nexts" we will use to craft what is innately human—art.



EVER



3 PT

KILLA TRUCKER HAT



5 PT

SICK MAGAZINE
PRINT EDITION



2 PT

NICE TEE

Heavy Foma edition

Dragon edition

*Design samples may slightly differ from actual products.

ANYBODY WANTS SOME!



4 PT

FANNY PACK



10 PT

DOPE SKATE DECK

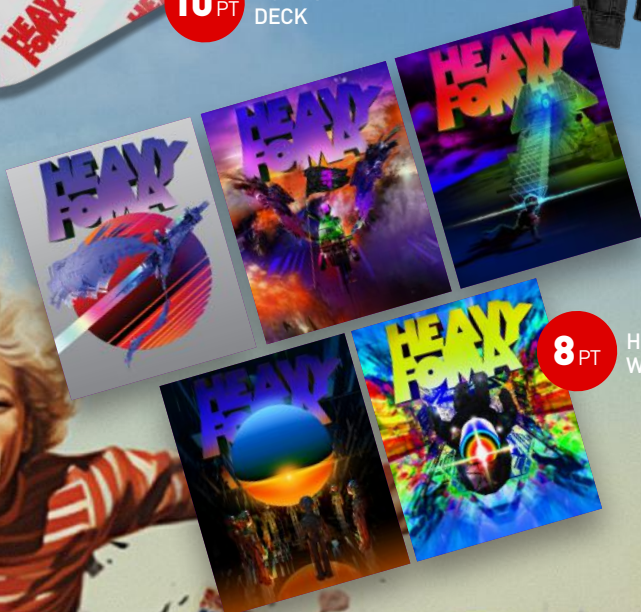


20 PT

RAD DENIM JACKET

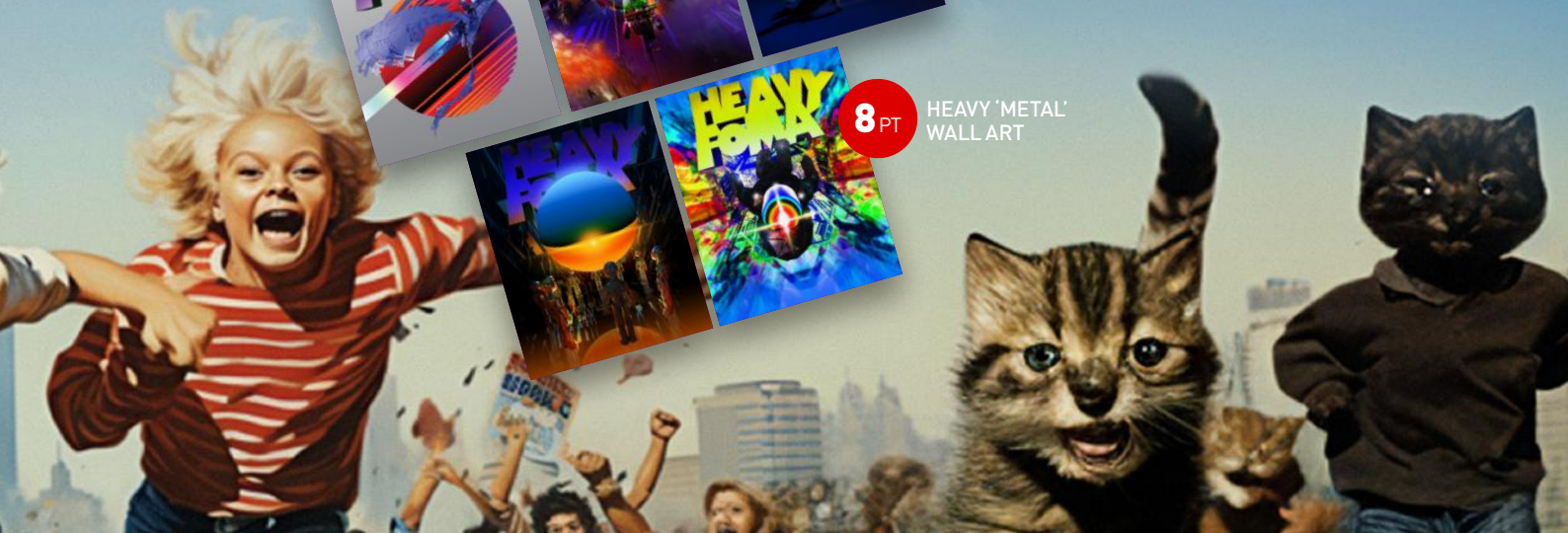


Dragon edition



8 PT

HEAVY 'METAL' WALL ART



SHOW THE
WORLD YOU
ROCK RAD
WITH FOMA
LIMITED EDITION
MERCH >>>>>>

INFORMATION:

PURCHASE COVERS TO GAIN POINTS.

KEEP OR TRADE FOR MERCH OR PHYSICAL MAGS

1 FOMA POINT = .01 ETH

ONLY 500 PTS AVAILABLE

REDEEM AT ➡ [HTTPS://T.ME/FOMARADIO](https://t.me/fomaradio)

DOPE POPE

Play-Doh or Polymer?

POLY-DOH

What does art mean to you?

It's a troubling question in a time of AI art. I believe it must have a human element. Creation of some sort filtered through the human experience, be it physical, emotional, psychological, etc.

How do you challenge yourself creatively?

I inadvertently take on too many projects at once, then scramble to retain quality in a timely manner. Oddly, it's strengthening in almost every way.

How important is it to understand the physical world from a digital sculptor's perspective?

It's still every bit as important as it is for traditional. Being able to perceive forms in reality from all angles will only benefit your work.

What are your thoughts on the impact of NFTs in the creator economy and how have they affected your own work?

When I first got into NFTs in early '21, I was excited for the prospect to be able to sell my work in new ways, and to new people. And I did just that for a short while. But the entire space seemed to get caught up in hype, and money, and scams, and I quickly lost interest. But in that short amount of time I made some great new friends, discovered some awesome new artists, and had some fantastic new experiences. And for that I am grateful.

How do you think AI impacts the creative space in general and on a personal level, your own process?

I'm not entirely positive about AI art. To me, it's no different than doing a google search. Anyone calling themselves an artist that solely does AI art, is no artist, in my opinion. The imagery itself is astounding. Terrifyingly so. And the lightning speed at which it's delivered is threatening to the industries in which I am involved. I'm deeply concerned for my livelihood, and for the many artists out there that do the work AI pulls from. I know it's not going anywhere tho, it's here to stay. And I'll need to embrace it at some point. We all will.

Will you shift from focusing on commercial IP to your own in the future?

There's still much I want to accomplish in the commercial fields. But I have already begun shifting to my original stuff. So, much more to do.

Who and what inspires you creatively?

Great art in any form always inspires me. Movies, games, artist portfolios. Etc. I stay immersed, and remain inspired.

What do you want people to take away from your art?

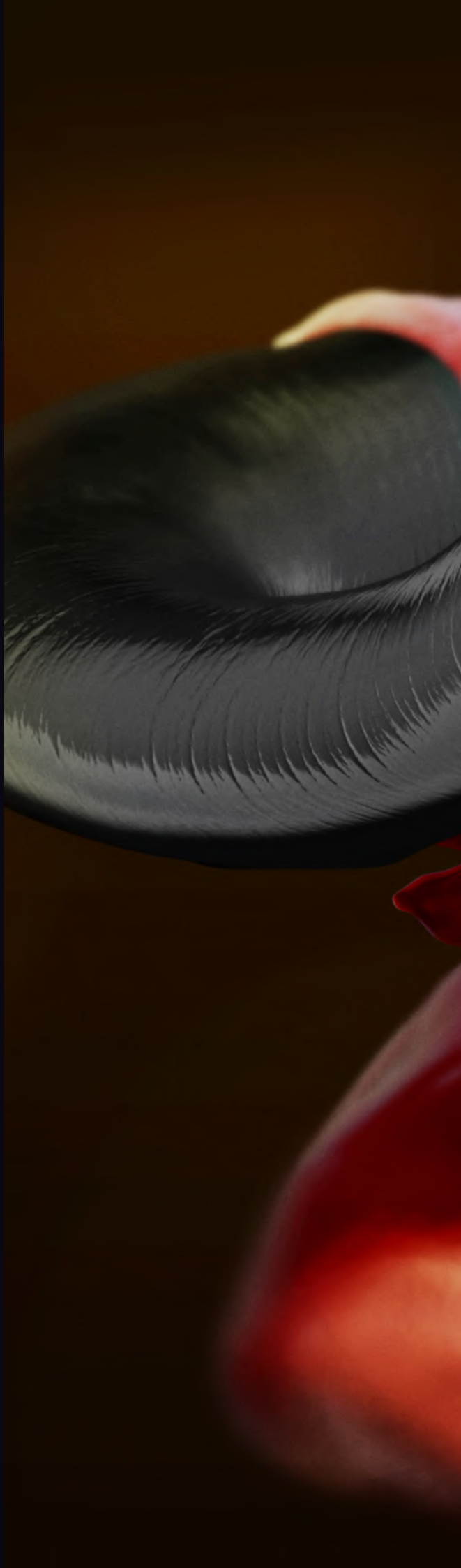
I make monsters. So the best I can ask for is that people admire and ponder the creativity involved in the concepts. I just want people to be awed, scared, grossed out, all that good stuff.

Any advice for new artists entering the space?

Practice all the time. Do what you love.

More of DOPE POPE'S work can be found here:

<https://linktr.ee/dopepope>





MUEO

How would you describe yourself as an artist and what does the name MUEO mean?

Mueo means 'to initiate into the mysteries'. It is an ancient Greek word.

What does art mean to you?

Art differs from design in that design is solving a problem. Art differs from entertainment in that art explores a wider emotional and topical ranges than entertainment.

What is your art about?

My art attempts to express the possibility of there being more to our reality than can be sensed with our sensorial beings. This has objective truths in that electromagnetic waves are constantly passing through us undetected. Perhaps the unprovable extensions of unmeasurable reality are most interesting for me at this stage in my art.

What is the scope of mediums you use to create and do you attempt to find a singularity in texture or color for example?

My work starts with an image in my head, progresses to thumbnail sketches and planning on paper, then progresses further in a digital space. From there, the finished media is sometimes translated back into physical form through 2d or 3d printing, but usually the artwork remains digital.

What are your thoughts on the impact of NFTs creatively and on a mass scale?

99% of NFTs are 0 value garbage and blatant scams. There was a rampage of people trying to get in while the getting was good. How are those communities now? How is that road-map looking? That said, NFTs are the best tool for transferring ownership for my artworks. Frequently the intent of my work involves animation and motion, and creating a static image is a reductive process from the original intent. So, the NFT is a great tool that allows artists who make non-physically-based artworks to be able to have their artworks collected. We just need to get past the bad reputation that NFTs fairly earned.

How do you think AI impacts the creative space in general and on a personal level, your own process?

AI is like photography. It erased several professions, while at the same time, created many others. The portrait painters mostly lost their jobs; representational painting wasn't needed as much. But this set painters free to discover impressionism, and the wealth of art styles that evolved from it. AI will take

over most industries and reshape them. I don't want to get too deep into Unabomber manifestos about the industrial revolution, but it appears that its purpose of setting humankind free from labour seems to be going backwards. We'll let the machines do our creative imagining, while we work food delivery jobs to access the art that AI creates for us.

As an artist showing work IRL, what are your thoughts on the physicality of human interaction versus attending in an online setting?

I think there is something to be said about being immersed in an exhibition or displaying work at a scale that cannot be experienced through a virtual experience. I saw Daniel Arsham speak a few years ago at C2 in Montreal. He has quite a social following in addition to his gallery exhibitions. In the talk afterwards, he said that more people experience his art through phone screens than IRL, and knowing that changes how he creates his work. For commercial success, it needs to be suitable at both large and small scales.

Who and what inspires you creatively?

I think there is something to be learned from everyone. Even the most seemingly boring people have something interesting to teach you.

Beyond that, I like situating myself where I cannot use a digital device connected to the Internet. Those moments bring out creative thoughts. Long flights, sauna, bike rides, hiking, and so on.

What do you want people to take away from your art?

I hope that there is a sense of time, perpetuality, awe, and wonder that is found within my work, but if people just think it looks cool and is fun to look at, that's OK too. If the world ends up with slightly more joy and happiness, that's part of a definition of success.

Any advice for new creators entering the space?

Four out of five people aren't making art five years after graduation from art school. Are you passionate and stubborn enough to keep at it?



OLLIE SYLVESTER

Why did you get into art?

I am dyslexic so I was always at the back of my classroom where I would doodle rather than do the academic school work, much more enjoyable.

What does art mean to you?

Art is my passion, a escapism and a better buzz to me than any drug.

What inspires you most?

I am inspired mainly by my urban environment, as I live in the centre of London and the dodgy characters that frequent it.

Why crypto art/nfts?

I worked in a multimedia studio for x10 years doing graphics and animation which I enjoyed... A computer is just another medium.

What is your art about?

My art is portrait/figurative, usually a bit dark and twisted in a graphic, graffiti crosshatch style.

How do you think AI impacts your process?

Some AI Generated art is insane. Will it impact me and my art?

No!... Will it impact the rest of art world?

Without a doubt.

Pepe?

Pepe, what the fuck does that mean?

Whats your favorite blockchain to mint on?

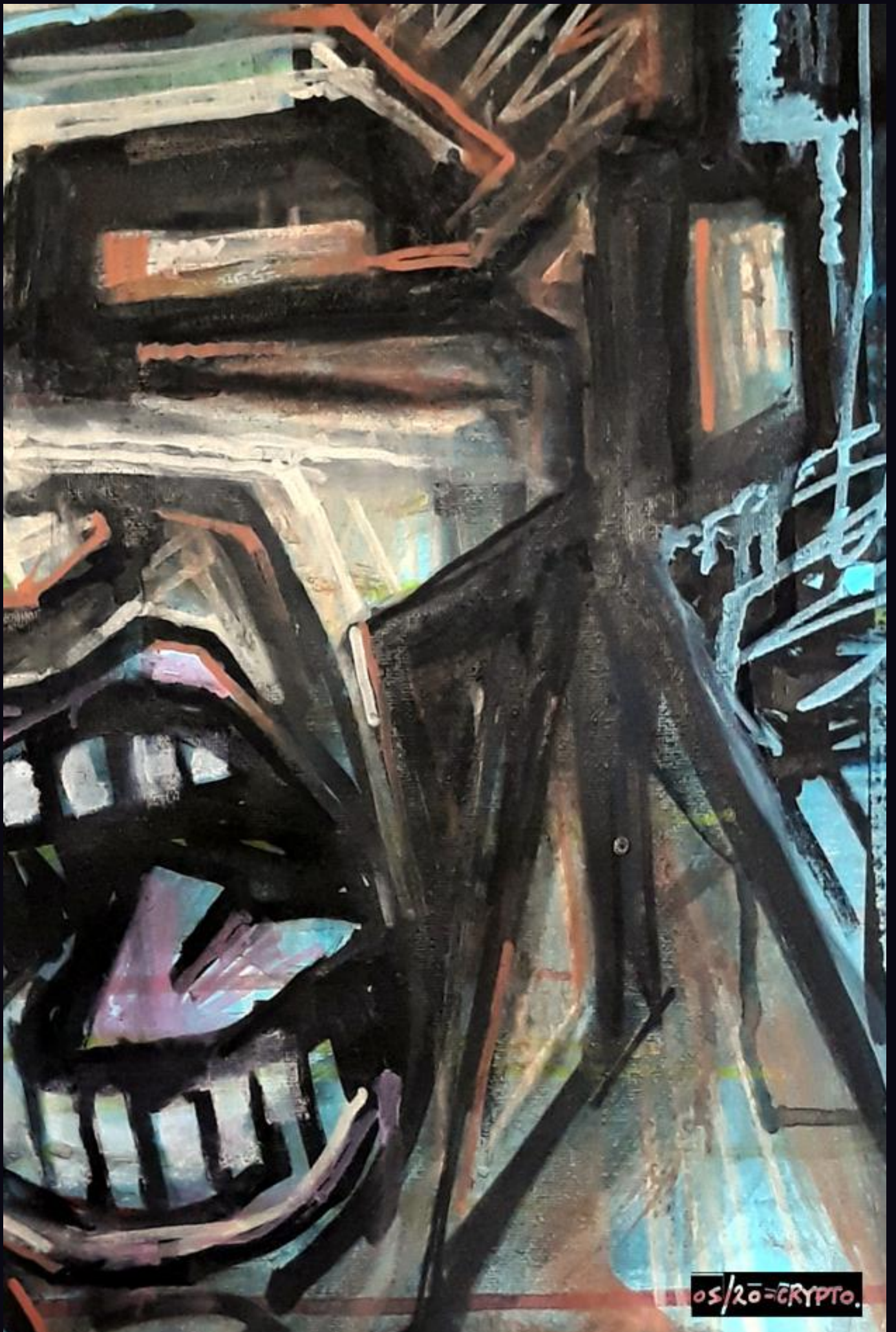
I mint on BAE - Blockchain Art Exchange. Hopefully some kind of aesthetic appreciation, emotion, enjoyment.

Any advice for new crypto artists?

Do art for the love not the money. X

More of Ollie Sylvester's work can be found here:

<https://mybae.io/profiles/mrsylvester>



Aaaahhhccccchhhooooo!

TREVOR JONES



More of Trevor Jones's work can be found here:
<https://www.trevorjonesart.com/> and <https://apollonft.com/>



SUPER CHIEF

When did you realize comics were a serious part of your life?

When I was little I had to have a Superman themed birthday every year until I was like 7 but since then I have always had a Superhero addiction but around middle school comic books took hold and have never let go.

The theme of this issue is HEAVY FOMA as a nod to HEAVY METAL MAGAZINE. Did HM have an impact on you from a young artist's perspective, and furthermore, what does art mean to you?

Yes Heavy Metal Magazine had a HUGE impact on me. Until then I had only seen American comics and manga. When I read my first Gypsy story by French artist Enrico Marini, who was brilliant and who I still follow today on social media, opened my eyes to the idea great stories in comic form could truly be about anything and any genre. Heavy Metal inspired me on the journey of finding my own artistic voice so when people experience my art they're experiencing my emotions and the story of me.

How do you challenge yourself creatively in comic art and other mediums you've branched out into?

Recently went back to college to learn other mediums like photography, videography, design and digital art programs. Having been a self taught artist it was truly a challenge but also a blessing. Thinking in other terms of creativity propelled my art IQ to a level where I finally felt confident I could not just draw anything but create in any medium I chose. Also it unlocked new passions in me.

Has working in a digital medium affected your process of creating art?

The digital medium has been a dream. Whether it's the increased speed, versatility or just plain fun, the digital medium vastly improved my process of creating art.

What are your thoughts on the impact of NFTs in the comic industry as a whole and from an artist's perspective in regard to personal ownership of your art?

Honestly I've never been a fan of NFTs but I'm always a fan of creator's rights.

How do you think AI impacts the creative space in general and on a personal level, your own process?

I feel it's too early to really know how AI will truly affect the creative space. Personally I haven't seen how AI can help me yet because I kinda feel like it's cheating. Also if the programs are stealing from artists who spent a lifetime like me mastering the trade to help people create a "masterpiece" by just typing in some words, that's not really for me. I need to put down every line or splash of color by hand to truly enjoy the process.

Comics and film have become truly symbiotic over the last two decades. Is there a character you would like to see in a cinematic universe that hasn't been in the spotlight yet?

Actually I would love to see the book series Deathlands by James Axler. It's more sci fi which I truly love.

Who and what currently inspires you creatively?

I take inspiration from everything. Movies, books, photography and even video games. Anything I see that was created by imaginative people can be a lesson teaching you something you never noticed before.

What do you want people to take away from your art?

If my art takes someone away from their problems for awhile then my job was done.

Any advice for new artists entering the space?

If you wanna be good.....DRAW. ALL THE TIME. Have patience and improvement will come.

MARI

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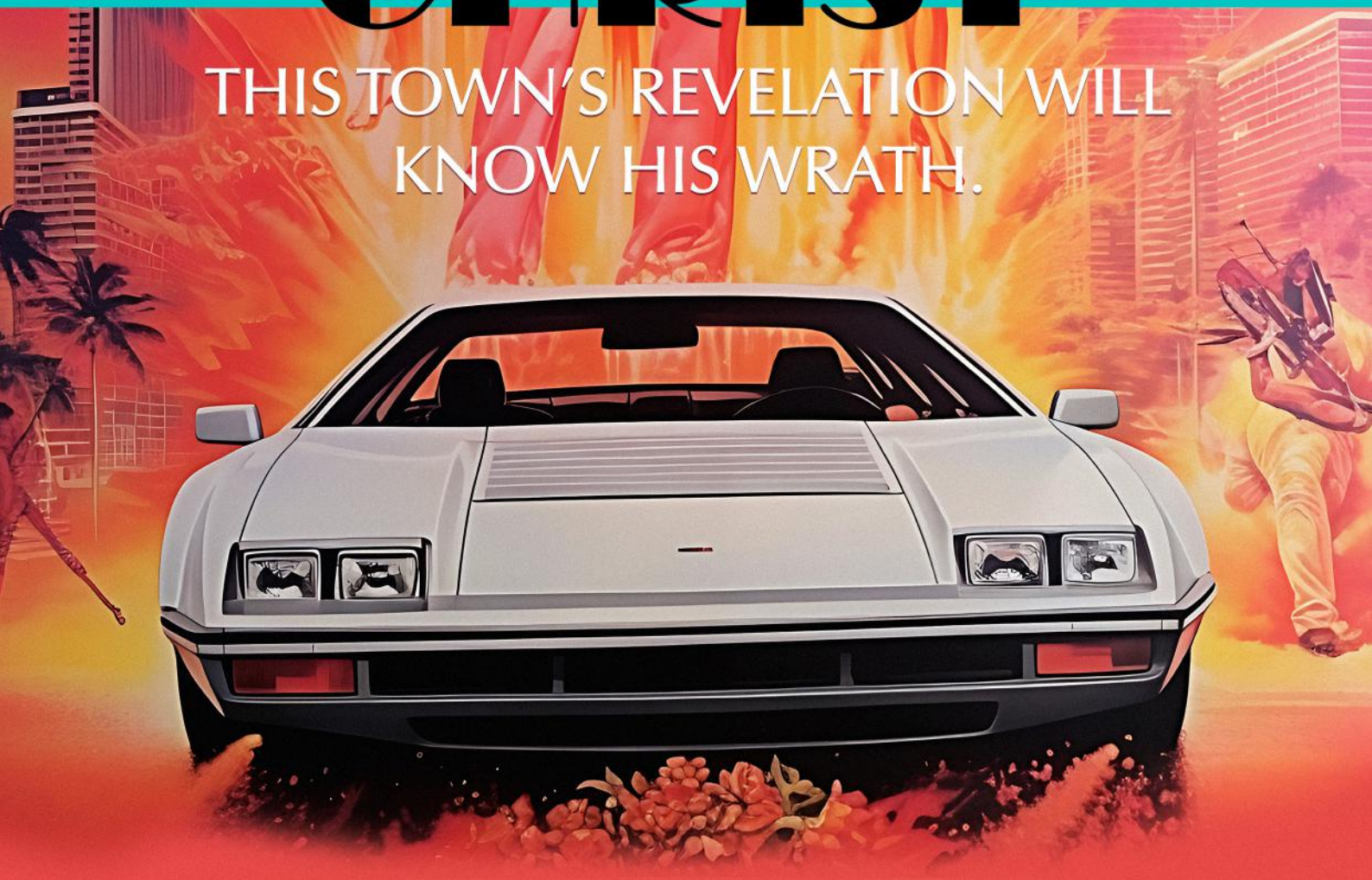
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LASERGUN FACTORY PRESENTS



MIAMI CHRIST

THIS TOWN'S REVELATION WILL
KNOW HIS WRATH.



LASERGUN FACTORY PRESENTS

BUSCEMI

Trenchcoats

When you got
eyes for fashion.

20/20
PRODUCTIONS

SNEX-PROOF OF RICH



What is the project concept why make it?

The project is based on my own premise: Beauty is in the Bag Of The Hodlers, a reflection of how we give value to certain things in this space and i want to visualize it where i use the holders eth balance as a parameter for creating art. So in this case, the holders become the medium, the message.

How is the data stored on chain?

The contract has a space reserved for data; every token stores information about traits, colors, rarity, if revealed/unrevealed, and also who the owner is. All of this data is stored on a data structure internally.

Regarding the token URI - is this also stored on chain (how does OpenSea and other API's interact with it)?

Token URI returns a base64-encoded JSON file which is readed by OpenSea, Rarible, and many other marketplaces. base64 is a standard for embedded content over http, so it's natively read.

How often does the image check and update based on the wallet size?

As everything is stored onchain and it doesn't rely on any external server, the only time balance is checked is during load time. So, in order to refresh the view, you need to press F5 on your browser :)

How many dots per value?

I'm assuming you're talking about ppi. It depends on the browser configuration. The image is a SVG, meaning there's really no ppi set. Now, if you are talking about the ratio snake circles / balance, is 4 circles to begin with, plus one extra circle for every 1 ETH in balance. So if the owner has 3 ETH in his wallet, the snake will have $4 + 3 = 7$ circles in length.

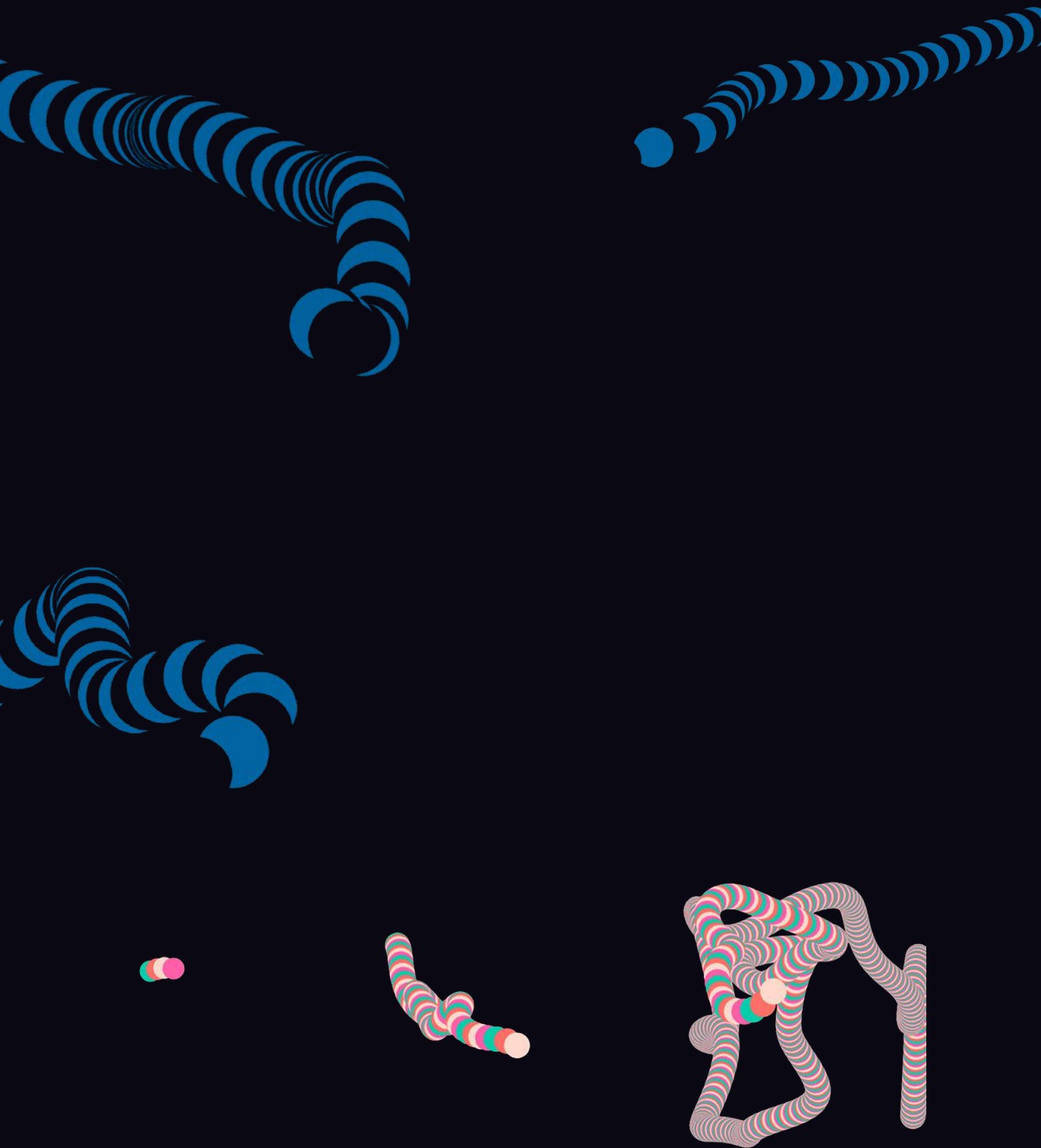
What file type is the output in?

Is a base64-encoded html5/css3/js.

How is the snex generated? Is it all stored on the smart contract?

So would it not cost money to write the new image each time it grows?

TokenURI is a read-only function, meaning there is no gas cost when running it. So, you can run it all the times you want.



WATCH YOUR MONEY GROWS,
THE HIGHER YOUR ETH BALANCE, THE LONGER YOUR SNEX.
REMEMBER, FLEXING IS THE UTILITY!

MEAT



*Now available wherever meat is sold.

BIGASSIO

Everyone
needs more
time.

おおきな
とけい



LAMBIE ARTIST

Why did you get into art?

I was born with a paintbrush in one hand and pencil in the other, I could draw before I could write or put proper sentences together. Art has always come naturally to me and am grateful to my fam and frens for having encouraged and nurtured my talents over the years. But mostly for supporting my insane creative endeavors : D.

What does art mean to you?

Art is my everything, I live and breathe it, it's the reason I get out of bed in the morning.

What inspires you most?

Magritte, censorship on social media, the Internet, news, new tech, finance, graphic design and the pop art movement of the 60's-70's.

Why crypto art/nfts?

I wanted to be apart of the digital renaissance in a meaningful way, creating works that are my interpretation of what's happening in the space.

What is your art about?

My art represents moments in time inspired by Internet culture Just like a method actor I live and breathe my topic for each piece I create, from trolling and deep diving graffiti artist Lushsux in 2020 to making comics of the WSB saga 2021 to my PFP or DIE photography collection asking the question "but is it art?" And explaining to a broader audience what a PFP is and the scams and risks of being in the space.

How do you think AI impacts your process?

To now balls deep in AI software and the social, psychological and cultural impacts of this fastly evolving tech, I've always wanted to make art that's meaning is bigger than me, something that resonates with a wide audience, captures a moment in history and makes them laugh As of two months ago I started using AI for references to paint and sketch, I regularly use ChatGPT for a number of reasons and have gone deep down the rabbit hole of what I can do with this new software.

Pepe?

I love it, I'm afraid of it and am enjoying this brief moment in history it still needs our participation.

Whats your favorite blockchain to mint on?

A fren to anyone that uses them kek Ethereum, because Vitalik sweaty in a bear suit just gets me going oh and I see it as the silver standard of crypto with BTC being the gold, see more long term value and utility in it.

What do you want people to take away from your art?

I want my art to resonate with people, start a conversation, make people laugh and walk away having learnt something whilst broadening their understanding of the subject matter or topic.

Any advice for new crypto artists?

Don't come here for the money, join us to continue building a new world and be apart of the digital renaissance.

More of Lambie Artist's work can be found here:

<https://knownorigin.io/collections/lambieartist/pfp-or-die>



JUAN DOE

When did you first discover comics and know you wanted to become a comic book artist?

I think like a lot of kids growing up in the 70's and 80's it was a normal site to see comic books at your local newsstand or anywhere that sold magazines so access was always available and for \$1 you could get yourself a handful of comics and it was incredible to visit all those universes of heroic imagination. That's what reading comics did for me, it sparked the imagination. If we're encouraged to imaging ourselves as heroes to connect with the stories we're reading, then we can certainly imagine any number of realities that can be manifested. One of my realizations was that I wanted to be a comic book artist and it's been a satisfying journey getting to see that actually happen.

What does art mean to you?

There's a character on the show Ted Lasso named Dani Rojas who uses a phrase that defines his purpose, "Fútbol is life" and since I view all sports as an art-form, it's safe to assume that my answer to that is quite simply—"Art is life".

How do you challenge yourself creatively?

At this stage in my art journey, I prefer to channel myself as opposed to challenge. I feel I've developed a keen relationship with my process of making art and I'm at a point where it's more fun to envision something and channel what I've learned without worrying if it's good or not. As long as it feels creatively satisfying I will consider that a success.

Has working in digital medium affected your process of creating art?

I was very fortunate to have been able to train as an artist in a traditional way—life drawing, painting, illustration—these were foundational to my process of creating art. When computers and specifically Photoshop and Illustrator came on the scene I was an early adopter so I've been privy to seeing the digital paradigm for creativity grow alongside my continuing efforts to create art by hand. At this stage most of the creations I produce are a mix of traditional and digital and I'm always learning something new within those spaces.

What are your thoughts on the impact of NFTs in the comic industry as a whole and from an artist's perspective in regard to personal ownership of your art?

I haven't been following much of what's been happening between NFTs and the traditional comic book industry. I do know that there are initiatives to create comic book universes and stories that are rooted in the NFT / Web 3 ecosystem which is really for a different audience of people who maybe don't engage in the traditional comic book world but are definitely aware of comics and their cultural impact. It makes sense that a new comic book industry may emerge within the Web 3 space but I don't think it will interfere with the traditional comic book business directly, there's a lot of factors and shifting parts at the moment and I don't know exactly where the comic book industry is headed but I do know that the art form is still thriving and we need to find better and more efficient mechanisms to connect audiences with these stories in this digital-first age.

How do you think AI impacts the creative space in general and on a personal level, your own process?

The dawn of AI can feel like a paradigm shift in the current state of an interconnected world. There are a lot of society defining implications with the technology and I couldn't even begin to imagine how this will transform the creative space in the long term. My curiosity will always view technology as a tool that is available to enhance what we can do and with AI that's a very powerful tool to engage with. I also feel that if you do create art by hand, there will be an added premium placed on that skill set now that AI has the potential to become ubiquitous in the art creation process, especially on a digital level. So drawing, inking, painting, these skills are more valuable than ever so if that's what you're good at, keep doing it because it will become a more precious skill in the long run.

Comics and film have become truly symbiotic over the last two decades. Is there a character you would like to see in a cinematic universe that hasn't been in the spotlight yet?

There are so many, it's hard to pin one specific character down but I would like to see the types of films made from comics begin to range out into stories that are wholly original and maybe flying under the radar because it's not a story coming out of the mainstream. I think the independent scene in comics are producing some of the best stories around but they still get lost in the shuffle of the big IP's and it'd be great to see more of those stories exposed to a larger audience.

Who and what inspires you creatively?

The who are too numerous to name but the what is all around us. I'm very much inspired by artists and storytellers of all walks of life and generations who are working at the highest levels. Across the board there are a lot of new modes emerging for using art and tech in artistic expression and some incredible creators are making great art and raising the bar for what is possible. There's never been a better time to be an artist and that is truly inspiring.

What do you want people to take away from your art?

I feel a sense of satisfaction from making and sharing art, it's always been a great way to break the ice and meet people on a human level and if my art generates a positive reaction or even a negative one, you can say that it made an impact and created some engagement for expression, which is the total purpose of art.

Any advice for new artists entering the space?

Be humble, never think you've mastered anything, there is always something new to learn so always have a curious mind and be open sourced about your creativity.



THE INDELIBLE JUAN DOE

WHOAH!
WHO'S THAT
COOL CAT?

THAT'S
HARA KITTY
MY NEW MINISTER OF
PSYCHEDELIC ARTS
AND MEDITATION.

IS THAT
MOUNTAIN
DEW?

INDEED!



JEFF TOLIVER

When did you realize comics were a serious part of your life?

When I was little I had to have a Superman themed birthday every year until I was like 7 but since then I have always had a Superhero addiction but around middle school comic books took hold and have never let go.

The theme of this issue is HEAVY FOMA as a nod to HEAVY METAL MAGAZINE. Did HM have an impact on you from a young artist's perspective, and furthermore, what does art mean to you?

Yes Heavy Metal Magazine had a HUGE impact on me. Until then I had only seen American comics and manga. When I read my first Gypsy story by French artist Enrico Marini, who was brilliant and who I still follow today on social media, opened my eyes to the idea great stories in comic form could truly be about anything and any genre. Heavy Metal inspired me on the journey of finding my own artistic voice so when people experience my art they're experiencing my emotions and the story of me.

How do you challenge yourself creatively in comic art and other mediums you've branched out into?

Recently went back to college to learn other mediums like photography, videography, design and digital art programs. Having been a self taught artist it was truly a challenge but also a blessing. Thinking in other terms of creativity propelled my art IQ to a level where I finally felt confident I could not just draw anything but create in any medium I chose. Also it unlocked new passions in me.

Has working in a digital medium affected your process of creating art?

The digital medium has been a dream. Whether it's the increased speed, versatility or just plain fun, the digital medium vastly improved my process of creating art.

What are your thoughts on the impact of NFTs in the comic industry as a whole and from an artist's perspective in regard to personal ownership of your art?

Honestly I've never been a fan of NFTs but I'm always a fan of creator's rights.

How do you think AI impacts the creative space in general and on a personal level, your own process?

I feel it's too early to really know how AI will truly affect the creative space. Personally I haven't seen how AI can help me yet because I kinda feel like it's cheating. Also if the programs are stealing from artists who spent a lifetime like me mastering the trade to help people create a "masterpiece" by just typing in some words, that's not really for me. I need to put down every line or splash of color by hand to truly enjoy the process.

Comics and film have become truly symbiotic over the last two decades. Is there a character you would like to see in a cinematic universe that hasn't been in the spotlight yet?

Actually I would love to see the book series Deathlands by James Axler. It's more sci fi which I truly love.

Who and what currently inspires you creatively?

I take inspiration from everything. Movies, books, photography and even video games. Anything I see that was created by imaginative people can be a lesson teaching you something you never noticed before.

What do you want people to take away from your art?

If my art takes someone away from their problems for awhile then my job was done.

Any advice for new artists entering the space?

If you wanna be good.....DRAW. ALL THE TIME. Have patience and improvement will come.



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POINTSHARK

Why did you get into art?

I was learning lots different modeling skills working in the virtual design side of the construction industry, but was underexposed in many other areas. I was looking to find an answer to a question I did not have yet. I had a feeling of wanting to create, so I followed it.

What does art mean to you?

Art is weird. Art is nothing, art is everything. Art is people.

What inspires you most?

People and music. Failing.

Why crypto art/nfts?

Because it's in the artist's hands.

What is your art about?

My art is about art. I create to release thoughts, feelings, and ideas that I have inside. I take in a lot from personal experience. Geometry has been a major influence. So has the real world construction industry. I'm also very interested in nature, and the natural lines, shapes, and patterns that come from animals and the outdoors.

How do you think AI impacts your process?

It can speed up what I do, but can also mis direct or mis interpret the idea and overall look to a point of missing the visuals I set out to create. It can also add things that I don't think of. Colors, lines, negative spaces etc.

Pepe?

Battling Kermit for the worlds most famous frog.

Whats your favorite blockchain to mint on?

ETH.

What do you want people to take away from your art?

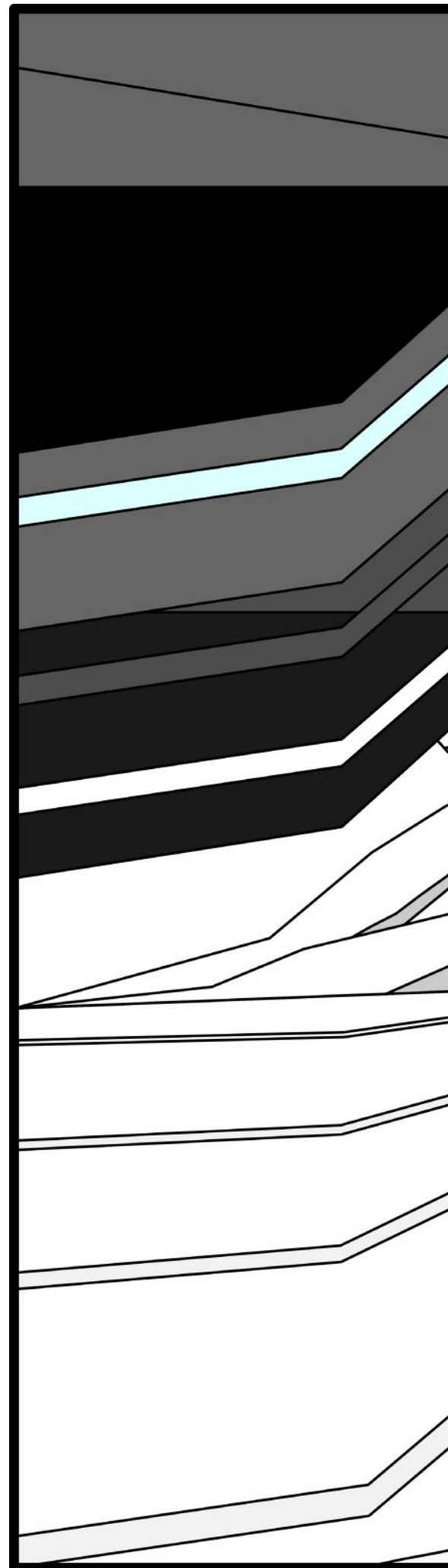
Clean lines, a smile, an idea of their own inspired by the piece maybe. Honestly, just don't talk shit about me, my art, or my family.

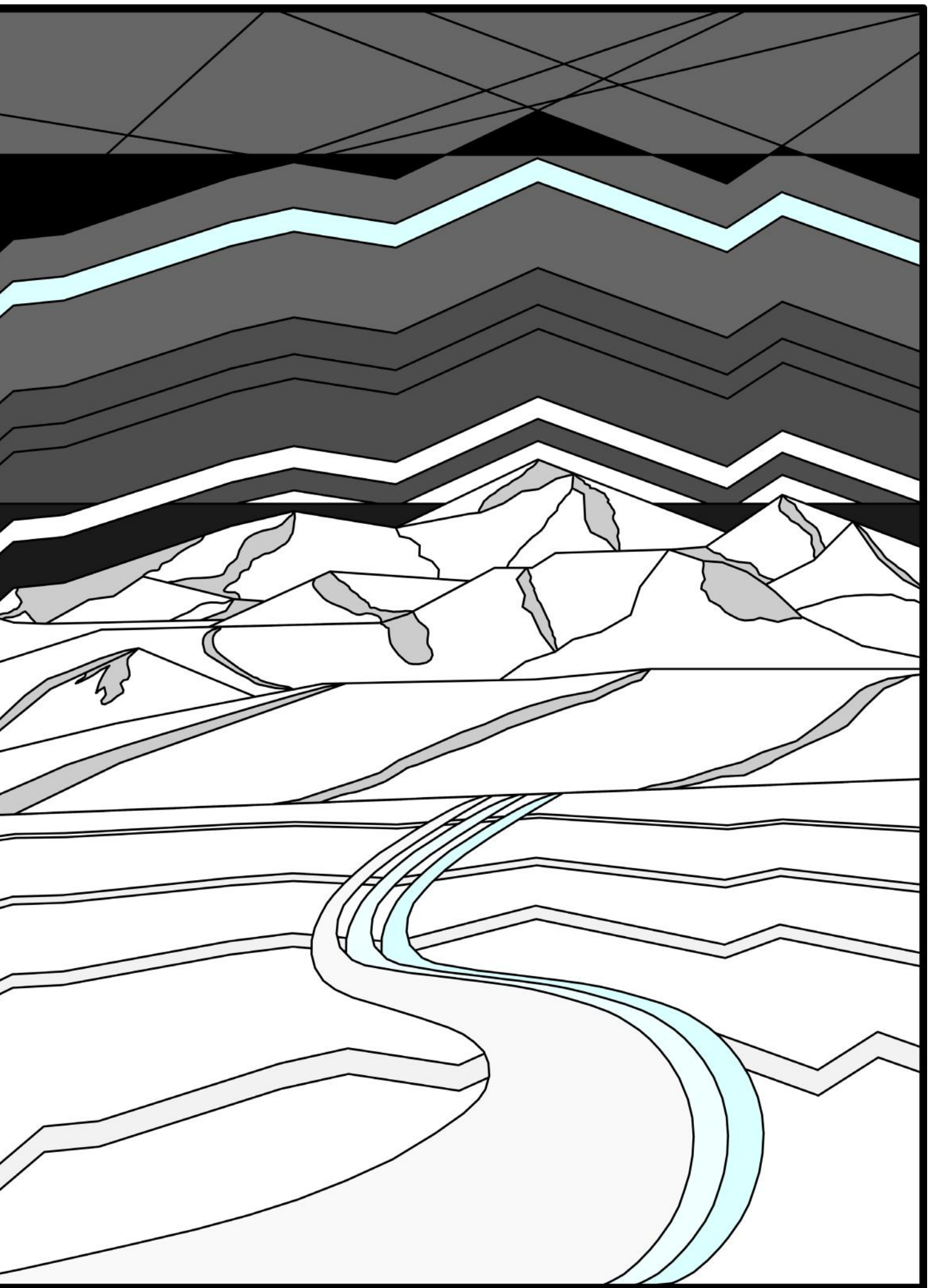
Any advice for new crypto artists?

Keep grinding. Find few people that have solid beliefs and listen, spark conversation, learn from the ones that truly know the space. Don't listen to the noise.

More of Pointshark's work can be found here:

<https://gallery.manifold.xyz/0x4f3a894f0655e4bea7f809c2ccec0c5e43e7e7a9/87>





GONCHAN X. AKA ROBERT GORDON MCHARG III

How did art enter into your life?

I have always felt, since I was a kid that I was an artist. I stuttered very badly when I was young and it lasted into my adult life. Being an artist and being creative has always been my way to communicate!

As someone who suffers from FOFI (Fear of Fitting In), how does art help?

My FOFI is really about the art world. I am an Outsider Artist, which by definition means I am either insane or unschooled. I have never gone to any art school. Fitting in to the art-world has always been more about challenging what it is to be an artist and to try to utilise the power of art.

When I saw images of your painted rocks (each a single color with two eyes, sometimes depicting one eye shut), I immediately thought of Japanese Dosojin Statues (small statues depicting "Kami," Shinto deities or guardians and protectors that keep evil spirits away) one sees travelling to more rural areas.

Do the characters you create fall in that vein or are they simply fun to create and leave for people to find as a kind of artistic treasure? I first came up with the Gonchan rocks for Fuji Rock Festival 2006. I was thinking of the word ROCK and created the Gonchan caricatures from rocks. Picking the rocks from the river and placing them back in the same location, brought a bit of magic to these creations. The audience really loved them from the get go and many were adopted and found new homes. I decided to do it again the next FRF & then the following and so on. What I find amazing is how over time they have become the mascot caricatures of FRF. I reckon I have painted around 10,000 Gonchans over the years and the audience has been such a key part in their interaction with the caricatures. From bringing them home to painting their finger nails & toe nails with my Gonchans to face painting. It is an Amazing Artistic journey I find myself on. My Gonchan rocks are a representation of the individual. No two rocks are the same as no two humans/animals are. The visual this creates is one where mankind can never really overpower nature. Nature will always win out.

The majority of your work seems to be more physically based - when you create gifs or small videos that are natively digital, do you feel as though that is an extension of the work?

Totally...what has been fun over the years has been working in a very Old medium and mixing it with the New. I am pretty much computer illiterate but I am able to work with those who can help me bring my artwork to a digital platform.

What is your work mainly about and what would you want people to take away from it?

I have always been a bit jealous of advertising and graffiti, both seem to get the best spaces. I love my work to fill the giant gaps between those two disciplines. My work is mainly about shared consciousness and how we are all lucky to be here sharing this crazy spinning planet together.

As someone who has lived in both worlds - gallery owner/curator and as an artist, what are your thoughts on the current market and do you feel digital has a major role yet to play?

My Subway Gallery was a very underground experience. I always felt it was an oasis in a unloved and unutilised space. The art

market will always evolve and for sure digital works will play a big part in that. My approach has been to encourage artists to create works that are not led by any markets.

Social media is one of the most impactful technological changes we've encountered in regard to societal communication. It is a daunting world to enter regarding the positive and negative connotations.

From your unique perspective as someone who doesn't utilize the platforms, what are your thoughts on the use or non-use of the media?

I think this is where my FOFI comes into play. I know I am going to join one day in letting everyone (who wants to) into my art life. I have for years avoided this as I did not want to be another person seeking praise or negative comments. I feel it must therefore have positive and negative elements to it. My hope when I finally join in, is for it to be mainly positive.

Looking at another major technology currently expanding into the mass public, what's your perspective on AI and how it's impacting the creative space?

AI...as I consider myself a modern caveman artist, AI and I are at opposite ends. Human kind will always be challenged by technology and the art-world should be able to keep its creative spaces creative.

How did you get involved with the CLASH band and how is your art symbiotic with their music and what are you currently working on, something you've been yearning to try you haven't explored yet?

Living in West London since the mid 1980s led me to make friends with Paul Simonon, Joe Strummer & Mick Jones & Topper Headon. My first job with The Clash was the 2013 Sound System Boom Box release. I worked with Paul on that and it has continued on to the present day. I have curated exhibitions on Joe Strummer's Archive and worked with Mick Jones on his Rock & Roll Public Library shows. In 2019/20 I worked with the Museum Of London on an exhibition telling the story of the making of The Clash London Calling album. We released a Scrapbook with SONY Music at the same time and that was one of my personal highlights of my art career. As far as how my work is symbiotic with their music, I can only say as a fan it has been so much fun to work with artists with such passion & dedication. I know this has influenced my own artwork and approach to it.

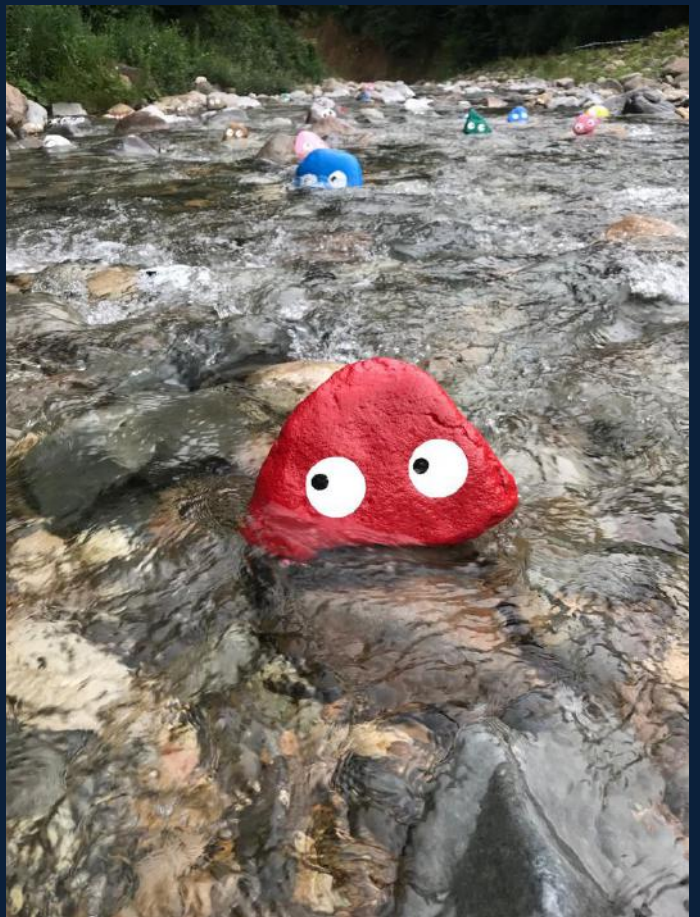
I am working on a short film animating my Gonchan caricatures. It's being filmed in London and will be my biggest digital project to date. I am also working on digital portrait pictures of my Gonchan creations and looking to have an exhibition in Japan in 2024.

Any advice for new creators entering the art world?

I wish any new creatives All The Best! My advice is to look at the long-haul. Enjoy the changes of direction your career will probably take. If your path is true it is a life time of creativity that you can look forward to. Help your friends family community & colleagues as much as you can, this will always be res indicated when you need it.

More of Gonchan X.'s work can be found here:

Website: <http://subwaygallery.com/> Contact: info@subwaygallery.com



VESA

Why did you get into art?

I was born with it. Turned my parents pots and pans into a drum kit when I was 5.

What does art mean to you?

A non-negotiable. I really can imagine myself doing anything else. I'm unemployable at this point.

What inspires you most?

Being connected to life. With connection everything can be inspiring. It's always been about being engaged on multiple levels. Ken Wilber, the father of integral theory thought me to see it that way in my early twenties. Very grateful for that.

Why crypto art/nfts?

When in 2008 I transitioned from a pro filmmaker to a contemporary digital artist, I was waiting for this tech to be a thing for a long time before it was. That coupled with an understanding of how the fractional lending system of banks works made it a no-brainer to join crypto art in 2017. That quickly evolved to NFTs in 2018.

What is your art about?

Mostly about deep spiritual and philosophical themes turned to visual candy.

How do you think AI impacts your process?

The first great tool is upscaling, and eventually it will help me generate worlds to explore in 360 VR. For now it hasn't had much of an impact.

Pepe?

Appreciate the memes & culture. Haven't gotten into collecting.

Whats your favorite blockchain to mint on?

ETH

What do you want people to take away from your art?

The attempt is to have a bit of something for everyone and a total obsession to the few who get the whole package. It's really not up to me to know I guess.

Any advice for new crypto artists?

Be brave.



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Whats next for nfts?

Predictions for the next 5 years

– Sascha Bailey

In the 5 or so years since their inception, NFTs have become something, well... Something. The industry started with 3 verticals: ART, gaming, and collectibles. Examples of this are well-known: CryptoPunks, CryptoKitties, and Crypto Art. 5 years on, and these 3 categories seem to be the final ones. However, each one has come in massive strides both in presentation and function. The technical rules of crypto art are all but finalized.

As such, for me, crypto art is the least exciting sector in NFTs right now. Art was the battering ram we needed to knock down the walls of the world on digital ownership. This wall has now, for a large enough proportion of people, been collapsed. The idea of owning a JPEG no longer requires the word “download” to be mentioned to make sense.

This is not to say that crypto art won't be a place full of great art and artists alike; I just don't see any innovations there left to make, aside from that of the art itself. Gaming and P2E (Play-to-Earn) is interesting, but I see this more as becoming a facet of the collectibles and PFP (Profile Picture) sector of NFTs. As time goes on, we have already seen examples of this with BAYC's (Bored Ape Yacht Club) game they launched.

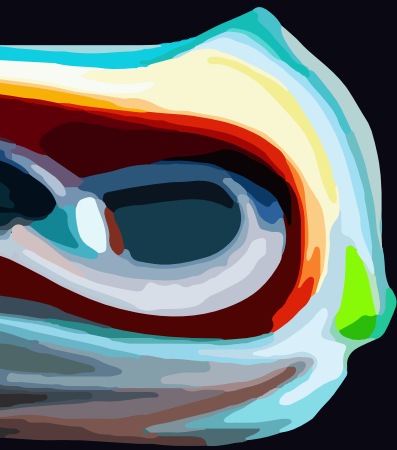
The way I see things going, NFTs will be used to create communities as they already are. We saw this start during the boom. The really interesting part of the formation of these communities around a collection of

artworks within a theme is, in a meta-economic sense, non-fungible stocks in an idea, shared goal, or financial instrument. In a way, it feels like what a lot of early Bitcoiners would talk about with microeconomic systems for local areas as a political system.

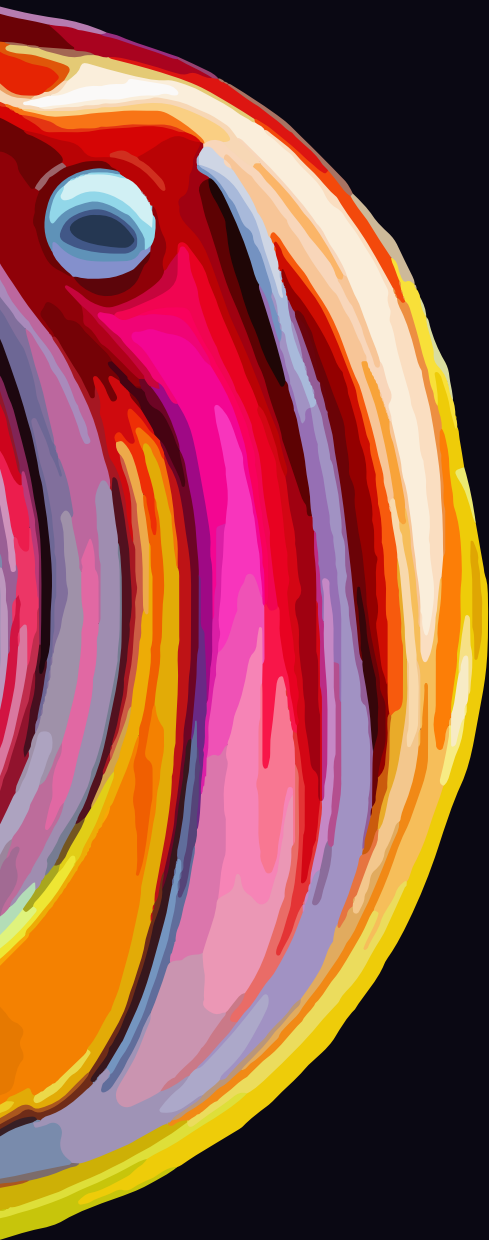
This idea was along the lines of each community of a given type having their own token that represents their collective value, be it as a town, city, church, or any other civil organization. For the moment, though, we have people all making monkey noises in Twitter spaces and flexing an NFT they bought, talking about how they can maybe make more money.

Yet, BAYC has shown us all something majorly important: the NFT collection is just the start. How do you then turn this simple thing into a community, an idea, and, excuse me for giving them such props, but a movement? Apes are cool if you have one; I don't, for the record. I thought they were silly at launch, and I was far too involved in the “art” to see the real implications of such things.





With that out of the way, here are my predictions for NFTs over the next 5 years:



01

Ordinals will have a moment; whether it will last, I don't know.

02

Fewer chains - side chains, second chains, cross chains - will all become spaghetti with too many people competing, so users will just stick to one per thing they want to do. For example, ETH (Ethereum) is high value and people know what it is for collectibles; ETH will remain the main one. SOL (Solana) seems promising for P2E, but centralization of the chains is inevitable.

03

Merging with the traditional worlds - PFP, Gaming, and Crypto art might all be built on NFT tech, but they will cease to be looked at as all just NFTs; they will merge into the industry they are disrupting and become just a part of it.

04

Lightning always strikes in the same place in crypto. There will be another "apes," maybe multiple ones, but if there will ever be another "punks" is unlikely.

05

PFP projects are the future. They simply have enough possible applications as a concept. As these communities grow and form new and interesting ways of doing things, we will see not just the members financially gain but also socially. In a sense, they will become like the secret society-type clubs giving members who possess a key (NFT) access to things that those who don't have one will not. Lots of people look at these groups as posers; in a sense, they are, but if real value can be brought into them collectively, they form some of the most compelling collectives ever seen.

06

AI art - AI art will destroy the jobs of many commissioned artists. These artists will have to move into "Fine art." The only place most of low income or time can achieve this is the Crypto art space, furthering the merging of crypto art and traditional art.

07

Politics may destroy us all - As any space grows, camps of thought form. In 2018-2019, the Crypto art Twitter space was almost completely non-political, other than the collective "fuck the trad art world" and slightly anarchist tendencies vibe. Since that innocent time, the space is now the same as any other, maybe because everyone is a bit bored too with the bear market. But I think we will see a more political space, with cancellations becoming more common.

08

IP, IP, IP - I spent a long while living in Japan, and one of the main cultural exports there is IP; Pokémon, Hello Kitty, are both some of the most valuable IP in the world. The idea that your idea can be extremely valuable will grow in crypto, and sooner or later, someone will create something built on the back of an NFT collection that is actually good media, and we might see the rise of the first collectively shared IP into the mainstream in a way normal people like, rather than joke about.

09

The UK will become a crypto hub - With America swinging wild on crypto companies and banks, the UK will become the center of crypto in the west.

10

Japan will be a world leader in NFTs - The small houses combined with Japanese willingness to accept technology that boosts convenience means NFT tech is an obvious addition to the Japanese economy. This adoption will be boosted by a desire to compete with Korea. Japan will see NFTs become a part of everyday life long before we do in the west.

ICHI HATANO

How would you describe yourself as an artist?

I am active as a contemporary artist who expresses traditional Japanese designs in various media. I am conscious of traditional Japanese expressions in my digital works as well as my physical Suiboku-ga style of ink paintings. The black and white monotone world of Suiboku-ga expresses the aesthetic sense of Wabi-Sabi, which is deeply rooted in the Japanese mind and in Zen philosophy. Eliminate waste from objects, cleverly arrange spaces, and allow blank space to stir the viewer's imagination.

What is art to you?

Art is all creative things. It is an outward expression of an imagination.

What is your work?

My compositions are two-dimensional, I use blank spaces and monotone shading. Using a variety of contemporary media I aim to subjectively express the unique and fantasy sides of Japan, creating simple yet impressive works.

How has working with digital media influenced your art-making process?

Compared to the analog era, production efficiency has improved. Scaling, tracing, fonts, paths, color combinations, photo processing, sending and receiving data, all the work that was previously done analog has been made much faster.

How do you feel about the impact of NFTs since you got involved?

By actually getting involved, I was able to learn about crypto and blockchain. By entering a new art market, I created an opportunity to make my work known to a wider audience.

Have you ever thought of making a digital tattoo with AR (augmented reality) capabilities or taking tattoo art in another direction?

Many of my works are two-dimensional expressions, so for AR, I would like to work on a larger project, collaborating with a specialist in 3D expression technology. As a soloist I'm more interested in 2D expressions in VR. For example 2D tattoos on metaverse avatars, etc.

What do you think about the rarity in the NFT world when it comes to creating digital tattoo art?

I think one of the reasons why there is not a lot of NFT tattoo art is because it is difficult to produce without great knowledge and experience in both the digital and tattoo fields. Typically someone would have great skill in one of those fields but not both.

Who inspires you creatively?

A lot of my inspiration comes from 16th century Suiboku-ga painters and 17th to 19th century Ukiyo-e artists. Ukiyo-e is a traditional Japanese woodblock print. My favorite artists are Keisai Eisen, Katsushika Hokusai, and Utagawa Kuniyoshi.

What do you want people to take away from your art?

Expressions that are omitted also leave a strong impression on people.

Do you have any advice for new artists entering the space?

Your art is an expression of yourself. If you are small your artwork is small. If you are big, your artwork is big. If you are beautiful your artwork is beautiful. Fill your life with beautiful, unique experiences. It will reflect in your art.



BROWNTOPINK

Who is Browntopink and what does the name mean?

Browntopink is a multidisciplinary artist whose creative journey has led her to explore various mediums. However, for the last five years, her attention has been focused on 3D art. With experience in both art school and architecture, she has had the privilege of honing her skills and fusing her technical expertise with her vivid imagination.

For her, art is a language that speaks to the body and soul. Through the exploration of artistic nudity, she dives into the complexities of human body language and the emotions it can convey. Behind the art you'll find a totally introverted person, but she'll become an extrovert around you if you give her some time. During the non creative moments she enjoys playing video games that just sparks that part of the brain that needs to be awakened to create art again.

The name Browntopink has a deep yet simple meaning, especially for those familiar with Spanish. It symbolizes the transformative power of shifting energies from negative and challenging situations to ones that are vibrant, joyful, and positive. At its core, Browntopink represents the ability to transcend difficulties and embrace a brighter outlook on life.

What does art mean to you?

Art, for me, is a way of expressing emotions that I find difficult to put into words. I am a big thinker, both in positive and negative ways. Creating art allows me to quiet the noise in my head and just enjoy the process. It's like a form of meditation for me, where I can reflect and analyze things. Through art, I get to know my own mind better in a more beautiful and engaging way than just overthinking.

Art also helps me understand people better. When artists pour their hearts and souls into their work, they can connect with them on a level that words alone cannot. It is a unique way to connect with others and find a deeper understanding of their experiences and emotions. Art has a way of bringing people together in a way that regular conversations can't always do.

How do you challenge yourself creatively?

I always strive to create new compositions, even if some of my previous pieces are beloved. I prefer not to repeat the same type of composition, but I still maintain the essence that defines my art. People know that my art will have specific lighting and will portray nude women, since it is a recurring theme. However, they will never know what exactly I will bring next.

I'd like to think that I challenge myself every day, but honestly, art has become my comfort zone. I am constantly learning and incorporating new things into my work. I am currently exploring coding to find new ways for viewers to interact and appreciate my art. However, these efforts still fall within my comfort zone. Learning new things in this context actually adds a healing aspect to my creative process.

I am dedicated to pushing the boundaries of my art, trying new things, and finding ways to make the viewer's experience special. Even though my artistic exploration may not always feel challenging or completely out of my comfort zone, it is still a source of growth and fulfillment for me.

Your work is focused on the female form as a source of power and beauty utilizing photorealistic digital models. How did you decide to create art using these models as your muse and what are your thoughts on digital models versus IRL photography?

I have always had a great love for photography, which is why I consider my art to be more like digital photography. Working with 3D art gives me many possibilities, but I'm not necessarily looking

for extreme realism. What really excites me is the ability to bring the images and the imaginary world in my mind to life in a realistic way.

I find the female form to have a captivating power and beauty. When I was in art school, I enjoyed drawing female models more than male models, perhaps because I wasn't as skilled at drawing them. But the energy and presence of the female form inspire me to explore and express different emotions, stories and ideas. I think that a woman representing a naked feminine body opens more the portal towards femininity, towards the strength that we have in our interior, towards that power. With photorealistic digital models, I can manipulate and shape the form to accurately convey the vision in my mind.

When comparing digital models to real life photography, both have their own strengths. Real life photography captures moments frozen in time, capturing genuine emotions and human experiences. On the other hand, digital models give me the freedom to create and manipulate scenes, bringing to life a world that exists only in my imagination.

Over time the work seems to have changed via texture, lighting, and overall depth. Do you believe this transformation is due to personal growth or is it an intentional technical direction you're attempting to reach?

I am happy that you can see the changes in my art. These changes occur because I have grown as a person and my preferences for colors have changed. I used to wear a lot of bright colors, but now I prefer calm and relaxing beige tones.

I have also learned new techniques and ways to create better concepts and compositions. This helps me think about lighting in a more thoughtful way. Before my art didn't have many dark pieces, but now I enjoy playing with light and shadow. I can choose what to light up and what to keep hidden, adding a sense of mystery.

Over the years my soul and personality have developed, and these changes are reflected in my art. I explore different themes, and the way I represent feminine energy has also evolved. These changes bring a unique beauty to my art.

AI is currently transitioning to the mainstream, especially in the creative arena. How do you think AI impacts the creative space in general and also, your own workflow?

This is indeed a complex topic. Personally, I don't use AI for my art, but I have experimented with it to understand how it works. After just five minutes, I realized it wasn't for me. I found that achieving beautiful results in art takes time and investment.

I understand why some artists may be unhappy with the rise of AI in the creative space. In a world where attention spans are short and there is a constant need for new and moving art, AI can feel like it is taking over our timelines. Meanwhile, there are artists who spend weeks completing a single piece. It's important to recognize that there are artists who use AI in thoughtful and complementary ways, where it serves only as a small part of their creative process. However, it is true that a significant percentage of AI-generated art lacks substantive changes or personal touches.

I appreciate when artists experiment with different tools and techniques, including AI. If AI can help them add something new to their usual style and express their unique essence, great. It's about finding ways to enhance one's creative process while staying true to their artistic identity.

More of BrowntoPink's work can be found here:

<https://lynkfire.com/Browntopink>



What are your thoughts on the impact of NFTs in the creator economy and how have they affected your own work?

The impact of NFTs on my work has been significant in terms of reaching a new audience and monetizing my art. Without NFT, I can't imagine how I would have entered the world of selling my art and connecting with collectors. It has provided a platform for artists to build communities, showcase their work, and earn the royalties they rightfully deserve. NFTs have given artists the power and autonomy to navigate the art market in a new and exciting way.

However, like any emerging space, there are aspects that are not so positive. The market is constantly evolving and sometimes the changes are not always favorable for those who were previously benefiting. While the intent behind art NFTs is to create a better space for artists, it requires a mindset shift and a break from traditional thinking to truly bring about positive change.

Who and what inspires you creatively?

I love consuming visual content such as art, drawings, music, and movies. It's like feeding my brain with beauty. This exhibition sparks ideas in my mind, but I never know exactly what will trigger them. Sometimes just seeing a certain color, like blue, can make me visualize an idea that I want to create and bring to life.

The funny thing is that I can't predict when or how these ideas will occur to me. I can spend days looking for inspiration without finding anything. But then, when I least expect it, an idea pops into my head while I'm playing. From that one idea, I can build a whole concept around it.

What do you want people to take away from your art?

My main goal as an artist is to make people feel something when they look at my artwork, be it a positive or a negative emotion. Just the fact that someone experiences any kind of feeling, even if it's a strange or pleasant thought in her mind, is enough for me. In today's fast-paced world, people often don't have time to pause and really analyze what triggers their emotions. That's why I love to think that my art can be that trigger, that it can evoke something inside them. That is what I strive for: creating a connection and awakening emotions through my art.

Any advice for new artists entering the space?

My advice is don't have high expectations. I know we are presented with the image of a beautiful space where art sells for a lot of money. That does happen, but only for a small percentage of people. NFTs still exist in the real world and work according to the laws of life. Hard work is required to go far. Remember that everyone has a different journey; some reach their destination earlier, while others take longer. And remember that communication and support from friends are important, so don't be shy.

Build a community, bring good art, and find what works for you, experiment, take advice from others but do what's better for you.

CARRIE ELDRIDGE

What is ATO, and what compelled you to initiate it?

The ATO Platform is sophisticated software that facilitates the payment of artist royalties, tracks artwork values, and protects against fraud across the physical and virtual art markets. ATO enables artists and galleries to track works after the initial sale. Our proprietary machine-learning tools monitors for complex copyright misuse and potential upcoming sales.

While working at Morgan Stanley in Beverly Hills, I attended many art gallery openings to meet potential wealth clients while getting to take in the art. I met artists who shared their struggles and learned about the unfair business practices in the industry. I became impassioned to improve things for them. I learned that artists have no direct financial stake in their future, yet the future market value depends on them. I learned that women and minorities are disproportionately represented in museums and galleries. Yet, they make up more than half of MFA graduates. I realized there were no major tools combining banking logic with technology to protect artists and their work from counterfeit markets, copyright infringement, and of course, get them paid a royalty when art is flipped.

What does art mean to you?

Art is one of the greatest pillars of human history, culture, and identity as intelligent and complex beings. Art is also the freest form of expression compared to other pillars, as I call them, of history, such as literature, architecture, and overarching societal influences from forces such as the government. Anyone, with or without permission, can become an artist, share their work, and have a chance to preserve their views, experiences, legacy, and hopes for a better future for potentially hundreds of years.

How do you challenge the artists and companies you work with to empower themselves?

The first and foremost question I ask artists to consider is their legacy. If they stopped creating art today, what would they want people to remember about it? How do they intend to protect it from changing narratives, confusion, and bad actors like counterfeiters and those who infringe on their copyrights? How will their work be authenticated in the future? Who will carry the flame?

What are your thoughts on the impact of NFTs in the creator economy?

Considering it is currently less than 2% of the global art market, I don't consider the

impact great, as of now, that is. It is a new form of consuming and preserving art that comes with a new basket of challenges, such as authenticating on a global scale, preventing money laundering, and a slew of other issues I have not seen the largest market makers addressing formally and seriously. ArtNet has excellent art journalists who have written several enlightening articles on this subject, which I urge every artist considering or creating NFT art to read immediately.

There have been polarizing moments regarding the mass influence of NFTs in the art world due to high sales on major collections such as Beeple's "Every Day" and Ponzi scheme activities due to the "trader mentality" that exploded during the same period. How can artists who create NFTs and, on a broader scale, digital art break through the noise?

An artist is an artist. They shouldn't identify themselves by the medium alone. If an artist wants to be taken seriously in any medium, they must know there are no shortcuts. It is widely considered in the art community that to be a respected artist, one must be skilled in various mediums, art history to stand on the shoulders of the greats that came before them, have incredible creativity, and be so unique that it isn't remotely similar to anyone else. When an artist has invested time and effort to master many mediums, history and develop didactic skills - the community will recognize it. Aesthetic alone doesn't make art, fine art. It could sell, but without a consensus of respect amongst the art community, it will not maintain value long-term.

How do you think AI impacts the creative space?

I see it as a complimentary tool for artists but not a replacement for talent and skill acquired from many years of training. The US Patent and Copyright Office recently announced that AI-generated art will not qualify for copyrights. The training of many AI art tools uses real-world artists' work without attributing or compensating the original artists. This presents a number of issues for artists. There should and likely will be protocols around the commercial use of AI art that was trained with other artists' work.

How has ATO used AI from a technology perspective to help its artists and partners?

We are currently training our AI using deep learning to help identify instances of counterfeit art for sale and copyright infringement of registered artwork

across the entire searchable internet. Copyright infringement costs artists and photographers over \$600 Billion a year in lost revenue, according to the North American Nature Photography Association (NANPA). Counterfeit sales of artists, including emerging contemporary artists, are growing drastically. The Fine Art Expert Institute states that up to 50% of fine art in the market for sale are counterfeits. Not to mention the millions of digital art pieces in the form of NFTs that are being stolen and resold many times on the same platforms with little to no policing and recourse. We have to fight fire with fire. Thus, developing new technology to keep up with the growing problem is one of the most logical solutions.

Who and what inspires you creatively?

My experience and my friends inspire me. Seeing so many artists I care about suffer financially because they were taken advantage of was my greatest inspiration. I worked in technology for years at IBM, started two other tech start-ups, and worked in banking, where I learned about the formal accounting of all types of assets. Considering the massive value to the collectors and art market, the community, and our culture, I thought it was irrational that it is not tracked like other assets.

What do you want people to take away from the platform?

This useful tool encompasses some of the modern-day artists' greatest needs for security from fraud, monitoring their value and exchange of art, collector usage, and earning more revenue via collecting a royalty. All things that are only fair to the artists and will help protect their legacy and value long-term.

Any advice for new artists or businesses entering the space?

Take responsibility for your career and your business. Hiring galleries, art advisors, and public relations is fantastic, but artists cannot be on autopilot because they have a team. It is not like the '70s. Artists need to educate themselves on how to grow wealth and protect themselves with insurance if they can't create art for an extended time. They should be their own CEO and know what is going on and when at all times. There is a book called 33 Artists in 3 Acts that I encourage artists and art world professionals to read. They will quickly notice that some top-performing artists worldwide share one thing in common, taking responsibility for their careers.



THE LOVE
THE SMELL OF
POWDER OF
IN THE
MORNING

— WHITE —
POWDER
— COFFEE —

SUPPLIER

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is in good hands.



Now available at your
favorite electronics store.

EMPRESS TRASH

Why did you get into art?

I've always created, but I learned to contextualize it as art in high school. I grew up with a lot of abuse and isolation and my imagination was my only escape sometimes. I didn't really try to be this or aspire to be an artist, I fell in love with it over the years because it was my only constant and keeps me sane. I wanted to be an archaeologist when I was kid.

What does art mean to you?

What it means to me is a question I keep trying to answer which is why I keep creating. In the broadest sense, everything is art depending on how one interprets the world. In a micro sense of me, it's what keeps me together.

What inspires you most?

Emotions inspire me most I think. I have big big big feelings that are hard to manage sometimes and art is the pressure valve release. Once I get past the emotions, spirituality inspires me - to touch something divine. Exploration and discovery inspires me too. Naked bodies inspire me.

Why crypto art/nfts?

It's disruptive and I like that.

What is your art about?

Generally, my art is exploring my subconscious to find the connections. I try to make each work like a prism to refract an energy to see the wavelengths it's constructed of to understand it more deeply. Each person is going to see what they want from that.

How do you think AI impacts your process?

Heavily. I use it for most art creation now. It allows me to get to a point faster through facilitating concepting quicker.

Pepe?

Yes. Pepe is love ←3

Whats your favorite blockchain to mint on?

Idk if I have a favorite. Each has so many pros and cons but mostly focus on Eth and TEZ

What do you want people to take away from your art?

I can't really control what people think about my art because everyone is bringing different stuff to the table. Ideally, I want them to question their perceptions and how external forces of media, society, religion, etc may influence their thought patterns in ways they don't even understand. Essentially a deprogramming in a way. I want them to feel anything, because it means I did it right.

Any advice for new crypto artists?

Find your people, don't chase people just cause they seem to have something you want - money or status. Find those who really get you. That may take a few. Get a thick skin but stay vulnerable and true to who you are. Always stand up for what you know is right in your heart. Learn what is people just being haters and valid criticism, tell the haters to fuck off fast and listen to valid criticism faster.



WOMAN

Why did you get into art?

I've always been into art for as long as I remember. Been drawing since I could hold a pencil. Had an artistic Godmother that helped me develop my passion by enrolling me in art classes and exposing me to art history and museums at a very young age.

What does art mean to you?

Art is life. All creation is art. Art is what I use to process my emotions, fill my free time, connect with other people. It's literally everything to me. I can't imagine living without it.

What inspires you most?

Watching my children grow up, nature, issues that matter to me, other creative people. Creative energy in general. It's everywhere.

Why crypto art/nfts?

When I discovered cryptoart it was like a lightbulb went off. I had always created as a hobby, my outlet, my passion. I finally found a way I could connect with other artists and collectors all over the world and actually sell my art. It's been a life changing transition for me as an artist.

What is your art about?

Me. I create what my mood tells me to create in that moment. My art is feminine, expressive, sexy, does not fit into a mold, changes based on how I'm feeling, grows with me.

How do you think AI impacts your process?

I've just started experimenting with AI and I'm borderline obsessed right now. I was very skeptical at first. Now I see how this tool can only help me develop, learn and become better at what I'm already doing.

Pepe?

Hell yes. The Pepe community has welcomed me with open arms and they are like family to me now. From the gate they spread such good vibes, supporting me as I learned my way around minting on BTC and collected my art once I started putting it out there. Dropping a Fake Rare is a highlight of my cryptoart career. So much love to my Pepe fam.

Whats your favorite blockchain to mint on?

BTC. Just a whole different feeling when you mint there. The OG blockchain. Tezos a close second because I've developed so many friendships with other artists there and we always support each other.

What do you want people to take away from your art?

I want them to enjoy the experience. Whether that is through looking at it, consuming it, owning it, feeling it. I want people to enjoy it.

Any advice for new crypto artists?

Learn as much as you can, connect with as many people as you can. So many mistakes will be made, learn as you go. Be prepared for a roller coaster of emotions. There will be good times and bad times. Lean on your friends when times are tough. Play the long game. Don't expect overnight success. Keep going.



BOBBYTOEARTH

Why did you get into art?

The final scene of 2001 A Space Odyssey rewired my brain so that I had nothing to do but create art, became out of my control. To create nonlinear, non-narrative, expressions that cannot be transmitted by language. That bypass the language part of the brain, so that the visual imagery directly enters the viewer without being filtered by the normal constraints of daily consciousness.

What does Art mean to you?

It's like breathing and eating, and essential part of my existence.

What inspires you most?

I am deeply inspired by music. For the past 10 years I have listened to a new album every day, mostly in the genres of jazz, blues, modern classical, world music, noise music and alternative rock. I usually listen to music while producing my art. The structures, rhythm, emotions, etc. of music have a direct effect on my graphic language.

Why crypto Art /NFTs?

I have been doing Art since I was a teenager, digital art for over 20 years. The second I heard about crypto art marketplaces, and their decentralized peer to peer system, I was instantly on board. I've always been much more interested in just showing my work then selling it, but if you're going to sell it, it seems like the best way.

What is your art about?

Transmitting non-literal, nonlinear, fresh stimulations to the viewers of my art.

How do you think AI impacts your process?

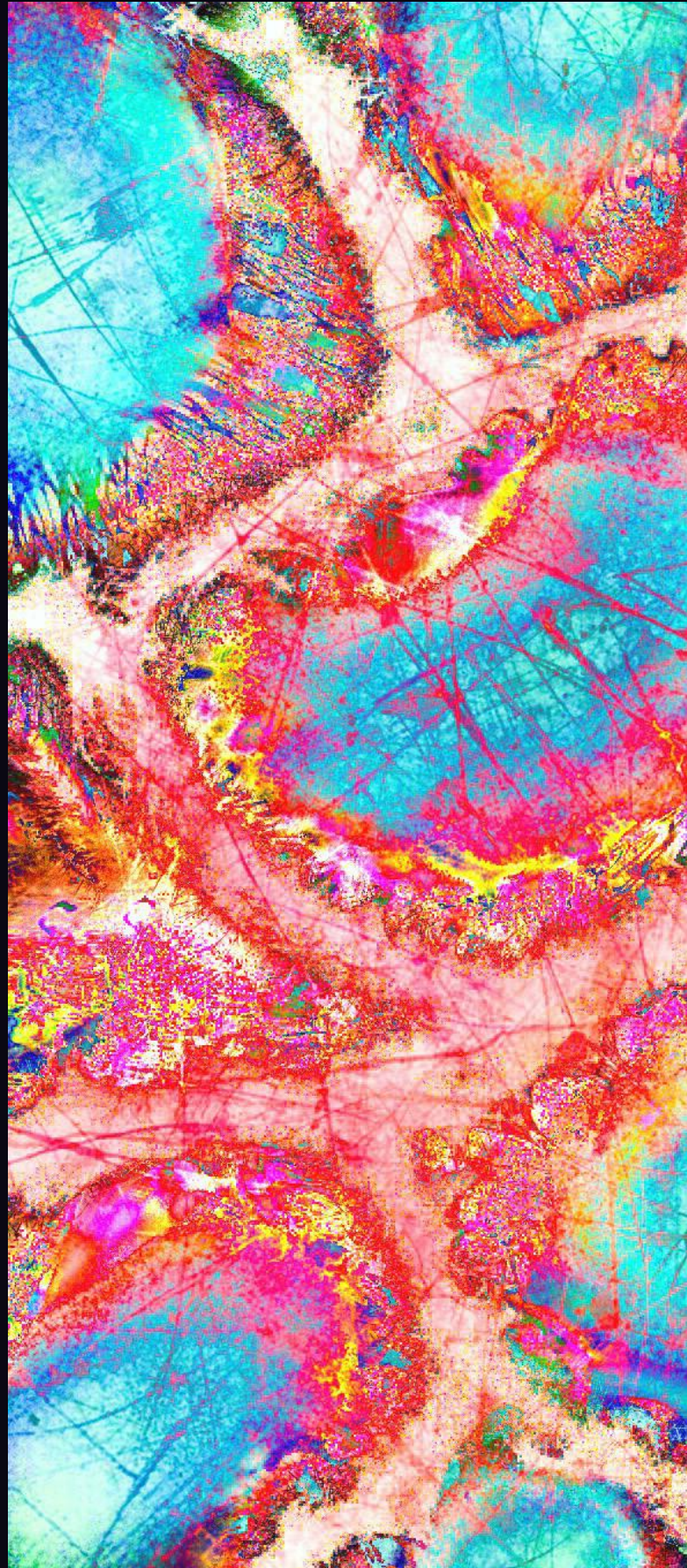
I have experimented with various AI applications, but I have not found them very useful. That is because I am an abstract artist. Stylistically I am much closer to dadaism, surrealism, abstract expressionism, conceptual art than the figure based representational art that is the core of crypto art today. But I think I will be using it in the future, it just hasn't scraped enough information for the machine learning model to work in the areas I am interested in.

What do you want people to take away from your art?

To that small group of people who might resonate with my work, I would be happy if they came away with a sense of visually derived pleasure, intrigue and wonder.

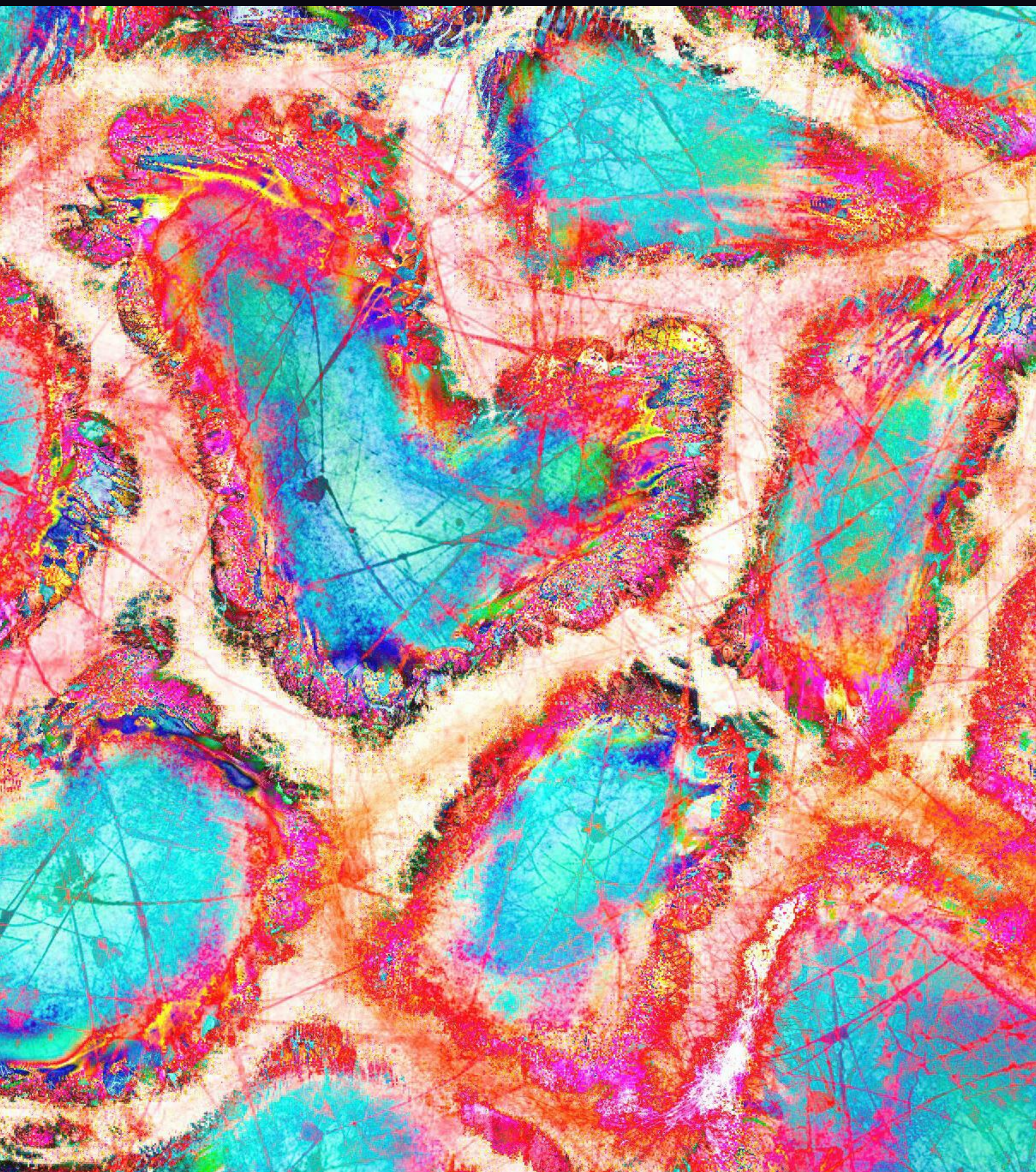
Any advice for new crypto artists?

At some point in the near future most art is going to be crypto. By which I mean it will be sold on the Blockchain, because most commerce will also move to the Blockchain. So figure out who you are and what you do aside from currently being in the so-called crypto art scene.

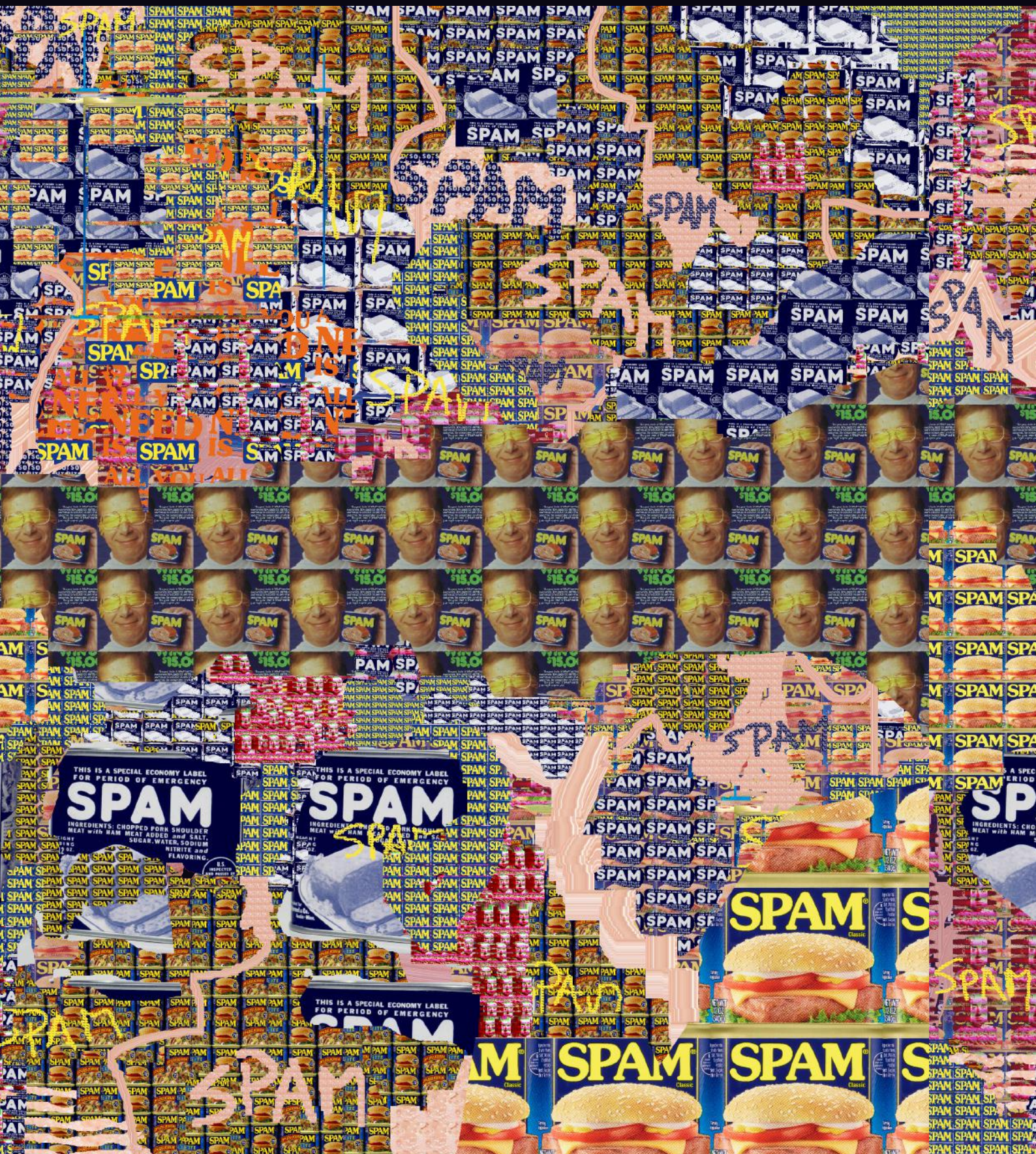


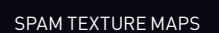
More of BOBBYTOEARTH's work can be found here:

<https://mybae.io/gallery/BTE>



EKEKO





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CONAN

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WRONG, THIS WARRIOR IS
READY TO CRUSH HIS ENEMIES

R RESTRICTED 

UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

KINNARA

Who is Kinnara : Desi La and how did the name come about?

Kinnara : Desi La is me. Desi La is a part of the name I used for my past project and Kinnara is a Japanese god that holds a drum in one hand and rope in another hand. Those things resonate with me personally and I adopted the name. My body is finite but my consciousness is close to this god figure found in Kyoto. I believe it is a person's responsibility to change their name when they have reached a new plateau in their life and so I did.

What does art mean to you?

Lack of boredom.

How do you use your music to symbolize humanity, for example, your views on sexuality on the "YR SEX IS COMPLETE" release and others in your library?

Shit happens. Moods change and the type of music one wants to play or likes to listen to can shift spontaneously depending on tons of factors. Just look at Sakamoto Ryuichi as a reference. YR SEX IS COMPLEX (the fact that all sexuality is not simple but incredibly complex and acknowledging that leads to greater discussion, self-discovery and awareness) is an idea that I created years before I actually started making music for it. When I did, it was the right time. Before that it wasn't the right time. CHROMATIC LACK OF GRAVITY (a concept of the world losing its gravity) could only have been completed because I was isolated in covid hell for nearly 2 weeks and decided not to waste the time. Hence why that work is darker than the previous one. Shit happens.

What are your thoughts on the impact of NFTs in the creator economy and how are you personally utilizing the technology?

NFTs sit at the divide between real world usage and also speculative usage. Speculation is why NFTs became famous in the first place but also the same reason why people hate the word NFT. The perfect cycle of capitalism. Many people who created NFT art between 2021-2022 created a really new world of possibilities and great work. The ongoing NFT winter has made the majority of the artists leave the space entirely. The economy of creators hoping to sell is always larger than the buying public. For NFTs though, it is incredibly imbalanced and now even more so. So for the time being NFTs will provide no shelter for most artists hoping for sales. They will however provide innovation for new work and ways to transfer ownership to interested parties. Currently any "NFT" art show most likely will host the same artists. Not because they are talented but because the market itself has contracted so much that only the winners will reap the spoils.

Though there are numerous ways to access the blockchain, ETHEREUM is the usual way everyone issues transactions. However ETH is highly dependent on gas prices. Gas is one of the main reasons why onboarding to the general public is impossible at this point of time. Artists and buyers have lost countless amounts of money due to high gas prices. Once this barrier is removed, there may be another wave of NFT activity.

NFT art as an advertising concept will eventually cease to exist but the technology will not. WEB3 rather than nfts themselves will continue to be technology we hope to expand and improve upon as the metaverse (the unification of the material and digital world) expands and strengthens.

Personally, I am now at the end of designing a 3D world which will only be accessible via ownership of an NFT I have minted for free. I want people who have a distant relationship to web3 to become more involved with it. With my 3D world which functions as a gallery of my work and a game, I hope that more people become interested in web3.

How do you think AI impacts the creative space and your work from a personal perspective?

For a very creative and capable person, AI is a tool that offers a lot of pathways to create different things and decrease the timeline needed for certain projects. The easiness of AI allows less creative individuals

to fake their technical prowess. "Artists" can create AI photos but not be able to explain what the photo means or explain how they made it. AI doesn't impact my work at all....yet. However certain technological aspects will become easier and what I can produce will expand.

Beyond the exuberant nature of Japanese media (commercials and television, etc.), the country is known for its minimalistic approach regarding the art of print and graphic design in general. Has living in Japan affected the way you design in this regard?

To understand what I have gained in Japan, it is better first to know what I did not have before. In America, design is inconsistent and hierarchical. Poor people live and shop in cheap looking places and the wealthy in the opposite. Most major city design ideas are based off of European designs. Americans have great humor but lack beauty in our magazines, our cities, our architecture etc. Outside of the beautiful skyscrapers, America is very ugly. Yes, we have big houses but often don't know how to decorate them. We have many types of suburbs but they are run down and passed to each generation on the edge of collapse. Americans believe in the European idea of preservation even if something is a piece of shit. There is a slight beauty to that but it also invites extreme conservatism and lack of innovation.

Japan and also many of the Asian countries I have visited, view living and most parts of life with design intertwined. Apartments are smaller but they have functions. Tatami has a clear function. The balcony to dry clothes has a function. The idea of houses having limited value; they are demolished after a certain period and rebuild as new modern structures. Americans view houses solely as commodities. Not to get too far off topic, but in a society that values function, that means that things have to be new to adapt to societal changes. Art, print, graphic design, architectures, etc all adhere to this philosophy of acknowledging the past but focusing on the "new." Not having fear of the "new," of innovation. America, in comparison is deftly scared of drastic innovation. So yes, as a person who values the future, Japan has affected me.

In the current digital age there is an underlying trend to use older media. Vinyl sales have skyrocketed in the past few years for example. Why did you choose to release a cassette tape for "Burst into Flame like Me?" And finally, what do you want people to take away from your music?

Vinyl has regained its importance to society but so have cassettes. Nostalgia is strong. Right now even for so called millennials, we are all undergoing an incredible technological / societal shift almost every year. And these changes reach across the globe. So nostalgia is a big thing but means different things for different people. Vinyl and cassettes are nostalgia from past experience for non-millennials and they are wished for nostalgia for millennials. Unique art objects that give meaning in a digital age where we no longer touch things. Right now we can find cassette boomboxes for sale in major music stores.

In my case though, the choice to use the cassette as a medium for BURST INTO FLAME LIKE ME was because the music on the release is drum and bass and is a shout out to the mixtape generation that drum and bass was birthed in. As a child, I went to buy and sometimes just received cassettes to spread music since the cassette itself is smaller and easily copyable. Stores stocking dance music and specifically drum and bass had cassettes also. Mixtapes exist because of cassette tapes! They were used as language itself to record whatever you want to on it and spread it like we do now with mp3s. Finally, I wanted the cassette to be seen not just as something to play but as an art object to collect.

"That shit is awesome."

Any advice for new creators entering the space?

People who give advice just because they have a little success in social media are often quiet as mice when they lose their jobs. So I give no advice. All paths lead to different destinations.

More of KINNARA'S work can be found here:

<https://linktr.ee/kinnaradesila>



SAGE MOREI

Describe what a SPACE GYPSY is?

The term Space Gypsy was actually coined by a friend of mine when he commented on my fit in his kitchen. I was wearing a ridiculous combination of space age clothing and tribal trinkets I collected across the globe. It was meant as a joke yet it struck a note with me as those two words perfectly encompass both the space-faring as well as supernaturalistic side of my work. And while I like to stray left and right, this guiding motif has since inspired my art as I send my spiritual futurist avatar self criss-cross through the alpha quadrant.

What does art mean to you?

I like to separate art into internal and external processes (even though they are clearly inseparable and really exist in a closed Penrose-like feedback loop within one another) which makes it easier to work with.

Internally, art is everything and everything is art. Because I am lucky enough to dive into a multitude of both audio/visual disciplines for a living, most of my days on earth are about manifesting art. What you do is what shapes what shapes your brain so after being an artist for a while I get a deep sense of fulfillment from creating and consuming art. My happiest days are when I get to day dream about concepts, orchestrate visuals and produce music before the sun rises again.

Externally, I respect the ability of art to speak for us in a way that words may fail to; or they may not get to the point as directly. I have made good friends because we saw each others' art and it was immediately clear that we exist in complimentary spheres of mind after just a glimpse at their work. Making connections that run deeper than one can utter is a superpower that only art holds. Until we CRISPR ourselves to use telepathy, that is.

How did you start your creative journey?

Looking back, I always had both musical and visual interests. I read dense Photoshop CS2 (big upgrade over CS1, clearly) manuals as bed side books when I was 11 and started playing instruments (in order of sequential obsession: first piano, then drums, afterwards guitar and much later vocals) even earlier on. Later I realized that the worlds of audio and visual mix quite well into a thing called film but also that music videos are notoriously expensive for a profession that generates little to no money when you first start out. So, as one does, I decided to simply do it myself - which led me to study art direction and dive deeper into video production and 3D filmmaking as well. Through my photorealistic avatar - the first male avatar model signed to a real world model agency - I now get to explore distant worlds at the fraction of the cost of a real space craft.

How do you challenge yourself creatively?

If you're interested enough in technology, there is not much need to challenge yourself - the tech will do that for you. The tools we have at our disposal today are absolutely wild. While the tech is highly liberating, it is equally challenging to stay at the bleeding edge of the vast possibilities that this new paradigm of creation presents to us. I strive to be a 'chameleon artist' - one that is adept at using a suite of tools seamlessly. And so there's phases when I ingest online classes and tutorials every waking minute (and since I sometimes listen as I fall asleep, probably a lot of non-waking moments as well) of my day - when I wake up, when I shower, when I eat, when I ride, when I go to sleep. I am obsessed with learning and I hope this never ceases to drive me.

I do this because I do a lot of creative conceiving / ideation. For this, I need to be literate in the possibilities of my craft so that I know which concepts are viable and which ones are not worth following at this point in our timeline yet.

What are your thoughts on the impact of NFTs and the community at large?

I think it's a beautiful coincidence (even though one might conspire it was no accident) that NFTs started with art as it elevated digital art onto a new plane. It has given relevancy and credibility to digital creators that was seldomly experienced in previous times. While the term NFT has a bad rep with people outside the space, the impact that this last wave had on the community is largely positive - a lot of connections, collaborations and friendships have been made through the vehicle of NFTs and that is absolutely beautiful. I don't know of any other community that gathers artists, technologists and investors in equal ratios which is exactly the recipe of people you need to launch a beautiful creative rocket ship.

Whatever happens with the community moving forward, the technology is here to stay and I am convinced that a large part of our online lives will be secured by digital non-fungibility:

Bought concert tickets? Here's your NFT certificate that it's legitimate. Purchased a piece of merch? Scan the sewn-in NFC tag and register your proof of purchase NFT to your fan wallet. Want to transfer your rare video game weapon skin? Send your buyer an NFT for it. I even got drinks at a bar in exchange for a drink ticket NFT from my wallet last week.

How do you think AI impacts the creative space in general and on a personal level, your own process?

I think it's a huge chimera of a paradigm shift and we're seeing the embryo unfold in real time. I am genuinely thrilled about it - mainly because I think there are some parts of the creation process that no human should waste their life energy on (rotoscoping and rigging being my mortal enemies) and I think it's great these things can be intelligently automated. I use AI-assisted tools on an almost-daily basis to texture materials and enhance footage.

As for the generative (as opposed to enhance) AI, the possibilities are endless. While of course disruptive, it's incredible how it breaks down the barriers of entry for a lot of artists. While I personally deeply respect discipline and pursuit, not every artists' personality makeup suits the traditional path of what it means to be an artist. Somebody out there might have the most compelling story to tell but didn't have the access to the necessary tools; except now they do. This is a beautiful thing for the globe at large, and especially so for artists from developing countries. High quality creative tools - hardware and software - are expensive and as a result, cloud-computed highly complex workflows you can engage from your mobile device are a game-changer; if not a life-changer.

I refrain from making direct predictions about the future of the industry, but I believe humans are hardwired to connect with humans. Regardless of craft, ultimately I think it is a compelling human story that we will end up caring about. The rough edges, the tragedy, the destiny, the imperfection. Even more so in a world where perfect craft requires less effort than imperfect craft.

Furthermore, I am certain we will start creating in entirely new ways. In a world of extrapolated data sets of artists long past, truly novel voices hold value like never before. When craft is no longer craft, creating your own unique set of sounds snippets that only you hold - that is the new album. Infinite songs can be generated from the initial input, but curating the data that informs the look and feel of the product is the artist's task.

As an artist pushing the limits in so many mediums, are you trying to find one that really clicks, or beautiful chaos is part of the plan?

I admire artists that have the capability to carve out their look and stick to it consistently over years. However, that is not me. I am personally too excited and playful about technology to stick to one gun only. For me, it is the overarching storyline that informs my personal art, in whichever form it may manifest today.

Who and what inspires you creatively?

You know how when you learn a new word, you see it everywhere? This is the Baader-Meinhof phenomenon and I like to implement it as a central part of my creative process. When I learn about the existence of a new tool (or astrophysical theorem; anything really), my brain starts seeing poetic applications for it everywhere. Since I'm interested in creating art that is futuristic, spiritual and of a stylized cinematic nature, I like to feed on science journals, ancient technology conspiracies and anime.

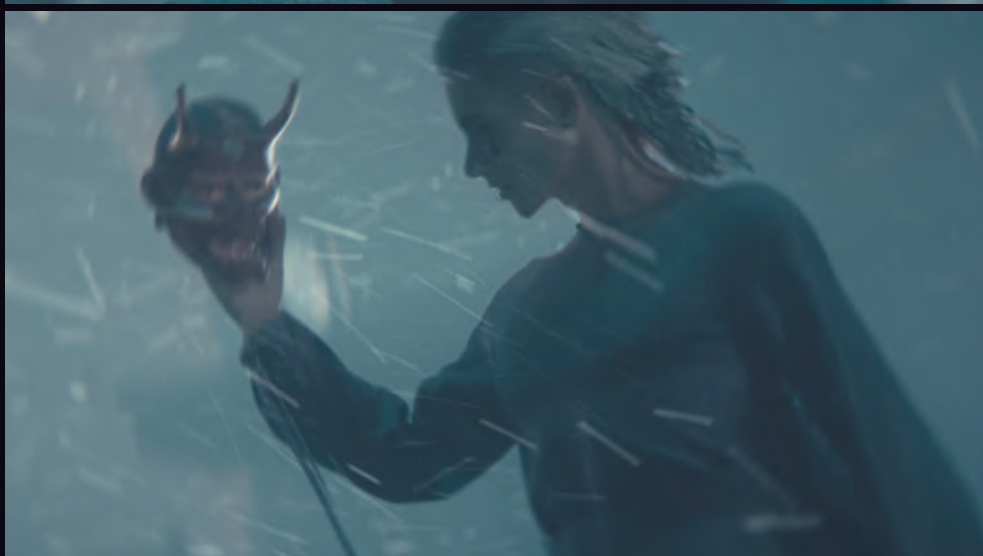
What do you want people to take away from your art?

While my vision for what I want my art to become is so much larger than what has since manifested, I hope it can already provide a slither of a view into the free, space-faring nomadic future I envision. I see vast worlds, unknown cultures, novel technologies, adventure and vivid exchange between all of these.

It's this feeling of an enchanting world I am looking to capture: I sense a universe that is open. A universe that is sometimes lonesome, mysterious and dark but always exciting and magical. If somebody can take away this feeling and recognize within their terrestrial life, my task is done.

Any advice for new artists entering the space?

Find what you love and share how you drown yourself in it consistently. Emphasis on the last part: consistency is key and it is the thing that I struggle with the most personally. We artists tend to be fluid chaotic beings faced with algorithms that reward frequency and market-adhesion. While resonance, timing and luck can strike at any time or never at all, consistency is the one driver of success you can evidently control in 2023. I am pretty content with where I am headed while being terrible with this metric specifically, so if you can be more consistent than me I am sure you will be on a good trajectory.



MOMO 1



More of MOMO1's work can be found here:
<https://foundation.app/@MOMO1>



CURVEGRID

What is CURVEGRID, a superhero robot team based in Japan or something else? Also, how did the team come together?
Who told you about the robots? I mean, no, yes, only humans here of course HTTP/2 418.

Our team is focused on delivering high quality software that helps developers, companies, and creatives build blockchain apps, release NFTs, and move into web3.

Jeff and I have known each other for years and were already living in Japan when we started Curvegrid. There was a project known as The DAO, a seminal decentralized autonomous organisation. In exchange for depositing funds, investors would receive tokens which conferred voting rights. This was all arranged transparently, digitally, and autonomously using the blockchain.

When we discovered The DAO, we saw in it a fundamentally new way that people could structure relationships. Moreover, the underlying technologies suggested possibilities we could not yet even think about. Much like Google Maps or Tik Tok would have been hard to imagine in the early days of pre-wireless, pre-mobile phone dial-up Internet access.

After that realization and some further exploration we saw the need for better tools in the industry and started building them. To do that we went and found the brightest, most dedicated people (or robots) out there and assembled the superlative team that you now know and love today.

How is technology ingrained in the creative process from your perspective when you work with artists and larger-scale projects?
Many people see technology simply as an instrument to achieve a creative output. However, there is a lot of creativity inherently involved in technological development. If you think of the blockchain or NFTs as an artistic medium, we explore and communicate both the possibilities and constraints of that medium. That way we can help guide a project with simple things like which blockchain is optimal for the type of project, for example for budget or audience reasons, to more complex things like offering original ideas on a technical level that augment what we perceive to be the artist's strengths.

How does the company challenge itself?
On the contrary, building a business in a volatile new industry is intrinsically challenging and the pace of change forces one to adopt strategies to avoid becoming overwhelmed rather than find creative ways to avoid becoming complacent! That being said, we try to stay ahead of what the next trends are and stay open to both internal and external ideas. We are not afraid to try something new and aim to keep our egos out of the decision making process.

Beyond the creative aspects of blockchain tech - touching on the political and socioeconomic temperature regarding the integration of blockchain technology on a mass scale, do you believe it will ultimately be a positive outcome or will there be serious ramifications for example; nation-states utilizing the technology to gain deeper financial and social credit control of its citizens rather than the more Utopian ideology - freedom via decentralization many companies and adopters tout?

One of the aspects about blockchain that originally excited us was the egalitarian spirit of Ethereum and many of the surrounding projects and technologies. From a libertarian perspective, the ideas of self-sovereign currencies and identities are also very appealing.

There are, however, a number of important functions that a government provides, and that a central bank provides, that despite many vociferous arguments in the community against such institutions, we would be naive to do away with.

The ideal scenario is that we can increase governmental transparency and efficiency while enhancing the privacy and autonomy of the citizenry. For example, you could implement a system where transactions are automatically (and fairly) taxed while preserving the privacy of the parties executing the transaction.

Anyway, it is not [we hope] a binary outcome: utopia or disaster, but more likely a spectrum of outcomes some of which will be positive and others we will lament. The important thing is to remain vigilant, democratic, and work towards fixing the decisions that took place and structures that exist that have negative consequences for society.

Much like NFTs over the past few years entered the mainstream, the integration of AI is moving at a rapid pace. This is especially pronounced in the creative arena. From your perspective, how do you think AI and NFTs impact the creative space in general and also, your own technology stack and workflow?

AI, as with most technological innovations, is making some roles, tasks, and jobs obsolete whilst creating new possibilities and enhancing the output of others. Despite the unfortunate (and premature) consequence of dissuading some young people from pursuing creative endeavours, AI and NFTs are creating new avenues of artistic exploration and bringing new people down a creative pathway.

We think, in the near future, it will be important to distinguish between "real" material and generated material. This could be done, for example, with soulbound tokens that verify the humanity of the creator's account or using tamper proof cameras that digitally sign images.

In the long term, it might actually be a form of discrimination to favour the work of a human ahead of that of a machine! And when the simulations reach a sufficient level of fidelity it becomes a philosophical argument whether or not it matters that something is computer generated or human generated. Don't you think our current simulation is quite convincing?

For ourselves, we have a three-pronged strategy towards AI. 1. Use it to improve our business practices such as helping us prepare spreadsheets or contribute to documentation, 2. Use it to augment our software development efforts through code generation and reviews, 3. Incorporate it into our product directly. We have made progress on 1 and 2 but it will take us some time to implement 3. Stay tuned!



What were some of your favorite projects you had a hand in manifesting with creators?

How can one pick favourites amongst all the wonderful projects with which we have been privileged to associate? Here are just a few highlights by no means to diminish what we have omitted:

We work with Zaiko, the world's largest concert streaming service to power their blockchain offerings. That is really exciting because it allows our technology to enable such a wide range of artists.

Another is TRICERA, an online gallery that did an auction of Kohei Nawa's White Deer NFT. We have been fans of Nawa and his White Deer work since before NFTs were a thing so it was incredible to be a part of that.

Finally, Petaverse is a framework for interoperable, future-proof, digital pets. It's a little more whimsical than the other two but portends an important evolution in gaming and creativity where communities have greater rights and inputs into what they have in the digital universe.

Who and what inspires the company creatively?

Our team comes from a largely engineering background so our first Product Designer hire Yahya does a lot to continue inspiring us with his creative talent. We also have a very active internship program which brings us a lot of new ideas on a regular basis.

From a design perspective we are inspired by the bold simplicity of some heavyweights like Paul Rand and the "less, but better" refinement of Dieter Rams which help foil one's natural tendencies to complexify.

What do you want people to take away from your company?

Good software in exchange for money? We make a strong effort to understand our partners and customers' actual business needs and goals when building and proposing solutions. We are only successful if our customers are successful too and we take a long term perspective on that matter – It's important to be kind.

What would your dream project entail?

Our dream project would involve collaborating with visionary artists, technologists, and creators to build something original and impactful. We like projects where our partners believe in the principles of decentralization, care about their own audience or customers, and we get inspired by each other's mutual excitement for the design.

Web3 encompasses a rich community and is welcoming new members every day so we see a lot of great dream projects in our future.

Any advice for technology creators entering the space?

As with anything, start small, learn, and iterate. To modify a classic metaphor, the journey of a thousand ETH begins with the first transaction.

PIXEL LORD

Who is Pixelord and what dominion do you rule?

Pixelord is multimedia artist and musician, switching between making music, art, nfts, experimenting with formats, being myself. I do have other musical name like Gultskra Artikler, made some experimental music back in days under it. And some more names. But mainly I'm Pixelord - which you can decode as pixel(little) lord(big) = little big. (Adventure) I love video games, I started doing art and animation same time as i went to school when i was a kid. I started gaming at the same time, so for me its all connects with that time, retro games, retro-futurism, cyber future, AI experiments, surreal dreams, this is what I'm all about. Trying to explore myself and how i see or project this reality I'm in. Last few years mostly focused on art, because NFT made huge push into this domain for me and i started to learn new tools and new ideas. SO basically now i can do anything, i can make music and play it in club, i can do visuals also and it will be in the club show, or i can make AI visual collection of some things i love and try to sell it. Or i can make music NFTs and connect it to my fan base - give them special utility. I try to experiment and connect all of it in my own Pixelord universe

What does art mean to you?

At first for me art should be something enjoyable, something that vibes with my heart and visually makes me orgasm. Also art is something that connects past and future in a present moment (thats maybe about mine) i think of course art is subjective, anything can be art, but i like personally when it has something unusual, when it opens new horizons, when it breaks boundaries, when you don't know how it was made and you just feel... Wow... This is crazy cool. Art is also music, i think its all connected. When musician releases an album its usually always comes with artwork, and video, a story - its all art project with a form you can choose. Imagine someone buys music vinyl just because of artwork - yes this is me, i do that. And most likely when i listen to this record I'm like wow this is actually good, artwork didn't lie! Haha

How do you challenge yourself creatively?

Sometimes i forget to challenge myself and boring repetitive output comes out, thats why its really important to discover new stuff and try to make something that you never did before. NFTs were a challenge for me, i was starting from scratch, didn't know what to do, and then i saw a plan when it all became more clear how and what we can do with it. So yea all new technologies for me is a good push, boost, challenge my creative part, kicks my butt to not sit there and repeat myself!

Your latest collections each seem to encapsulate their own worlds. When you begin a new series, do you intend to play for a bit in each one until you're finished or do you jump around as if you are a traveling explorer?

Sometimes I accidentally find new idea for a series, thats actually a good world for collections - I don't have collections as in 10k or something, its all a small series, 10 works or 100 works, my biggest is 303 artworks pfp collection. So mostly i find this ideas inside my other artworks, when i experiment with 1/1 arts that takes more time to find something more unique and then decide to mint it as 1/1, sometimes i can see it has a potential in series and i look into this idea. But many times i reflect on what happens around, in nft and crypto space, i see what is actual right now and make my vision of it. Also yea i can have few ongoing series which I will go

back and add more sometimes, i don't wait when i finish one thing, i think for me switching is most important in all kinds of things and art especially - i lose interest fast, unfortunately. But i found some advantages in this way of working.

What are your thoughts on the impact of NFTs in the creator economy and how have they affected your own work?

NFTs are so unique, its like internet, social networks, crypto and nfts are very important big changes to how we will use internet and digital things in future. This helps you find your fans and work with supporters directly, for artists this is crucially important.

How do you think AI impacts the creative space in general and on a personal level, your own process?

AI is changing the world right now low key! People don't even started using it that widely yet, but we have amazing crazy possibilities, it will be our help tools in everything. On personal level I'm using it as a tool for art, text, ideas

Is there a dream project you're waiting to work on?

Not in particular, all of my projects in my head are dream projects, i love them all as ideas and maybe someday it will happen, some of them i will accomplish. Of course it will be interesting to collab with some huge artists

Who and what inspires you creatively?

All my friends from art and music community inspire me every day, my wife, my mother my sister, all my fam gives me love and fuel to work and create! But also doing what i want inspires me, when i see that i can make whatever with passion and people react to it i see they like it and vibe with it - it inspires me even more for next things

What do you want people to take away from your art and what's the next big step in your career?

I want people to be happy and make money of my art! I want to give value to collectors, i want them to enjoy and have a better time in this life, if my art and music helps someone thats amazing.

Next big step is i connect all my art and make more amazing drops, collabs, bigger collections, museums and exhibitions, maybe video games and interactive art.

Any advice for new artists entering the space?

My advice is be real and do what you want, try to find you unique style even if its mixture of a few others styles. Be yourself - because if you pretend it will be hard to keep pretending later. Collaborate more with others, send works to open calls, don't expect anything just have fun! Also important to go and speak in others spaces, tell your story, find your community (it might be small chat groups, or bigger discord servers) when you make collections think in series, try to not to switch styles too much, make series consistent and make your style recognizable - you can use specific set of colors, filters, or some signature elements that you use over and over in new artworks. (For me its skeletons, hoodies, special colors, retro pixel art filters, GMs, video game references) and lastly - support others, maybe even collect their work, tell the world about others that inspire you, via twitter or Instagram - you have to GIVE to GET, you cant only get and ask for support.



BLAC.AI

Who is BLAC.AI?

I've been an artist and creative for a long time; as an abstract expressionist painter, photographer, designer, creative team leader, and more. My work explores conceptual contrasts such as good vs. evil, freedom vs. ruin, and reality vs. unreal and I constantly push the boundaries of technological abilities and artistic expression.

I've had work exhibited in Rome, LA, NY, Paris, and soon, Portugal, as well as included in several publications in the NFT + AI community including NFTnow, Stability AI's STABLE Publication, Aguilar and more.

I started on this journey in just over a year ago, and it has been the most fulfilling venture I have ever had the honor to take a part in, and the best part is that it's just beginning.

What does art mean to you?

To me, Art = Intentional Expression. Regardless of the tools, mediums, belief, execution, purpose, religion, race, gender, time, anything. There's been a lot of debate in the last year, over what classifies as "Art", as if that hasn't been happening throughout human history. There's always times of new change, of progressive expression that disrupts Art markets. Now is no different, and to those who are opposed to new forms of expression, they can continue to use darkrooms instead of Photoshop if they so prefer. The world will not stop for those who wish to halt progress. We've seen this for hundreds of years, and we will continue to see it. Expression will always prevail. Art will prevail.

How do you challenge yourself creatively?

I have always been one to try and think about things differently. When I was younger I used to think of my Art as a lightning bolt, never striking in the same place twice. Although that mindset is difficult to sustain in an environment like Twitter and Web3, where visual identity is crucial to success, I still push myself to find new ways to express myself, or new methods for facilitating that expression. Creating is by nature challenging, for me at least. I've spent years professionally working in, or leading, creative teams, so there's a level of execution I am always considering with my work. If it's not my best, then it won't be the best. If it doesn't make me think, it won't make others think. If it doesn't resonate, then it isn't done yet.

There's a fine line between expression and execution, and my challenge is to dance on that line to the best of my ability.

It's often been said that a rising tide lifts all ships. How did the ARTIST INCUBATOR program come about and how is it making this analogy materialize?

I have a firm belief in this space, it's a simple one to consider but significantly harder to achieve... And it's this: True abundance is achieved through creating for others to create.

The Artist Incubator was a concept I had where I just wanted to set up a space for others to work together and give valuable feedback to one another, in a private and safe environment. I have

actually seen artists grow in their abilities over time, just in the few months where it's been live, and it's honestly extremely fulfilling to see that progress.

It's small, with around 300 people, and that's OK. It's valuable, and that's how I measure it's success. I haven't talked about it much, I haven't marketed it really, and it's just been a slow build in order to keep that essence of organic value. I have future plans for it, to grow out some higher value areas, but for now, I just want the purpose to be clear, and that is to create and help others who do it well, do it better.

Your latest work is produced using AI but has a traditional essence in regard to texture, composition, subject matter, etc. Does this stem from a traditional background and how does that kind of historical mindset help when it comes to utilizing emerging technologies and execution?
1000% yes. Actually, my recent works, specifically my "pDnDmbrD" series, are created using a process involving blending my own oil paintings, photography, found textures, and sketchbook studies combined with AI, and finally digitally compositing with Photoshop and other tools. There are literary remnants of my own abstract expressionist oil paintings in these works. So yes, I absolutely think that embracing these technologies, combining them with your own abilities, and welding them in unique ways is the path to establishing visual identity that is not only hard to match, but allows you to own your own process.

As AI image generation gets better and better, and becomes more and more open to the masses, the true differentiators for passionate Artists will be their unique expressive purpose, and the way they create, define and own their process.

How do you think AI impacts the creative space in general?

I gave a speech with the CINECA in Italy in January, where I presented a thesis on "Artistic Expression through AI, and the Arrival of The New Renaissance" and spoke directly to the consortium of 100+ research centers and universities about how the landscape of Art History is shifting forever into the direction of open and accessible expression, in a way that has never happened before. I believe that we're creating the New Renaissance, quite literally in real-time. It's unbelievable, and again, this is only the beginning. This technology is being integrated into everything right now, it's obvious at this point, but 6 months ago people questioned it. Here we are in the summer of 2023 and we went from "This isn't Art" to "AI is going to take over the world and kill humanity" in a 6 month period haha. Suffice it to say, it's here, and it's impactful.

What are your thoughts on the impact of NFTs in the creator economy and how have they affected your own work?

I believe that NFT's have a bad brand, and that Web3 Art Culture deserves a better frame. Cartoon monkeys might not have been the best thing to lead with when creating a new creator

economy, or maybe it was because it worked haha but regardless, it can be better, and I believe it is slowly getting there. There are those in the space to simply make money, and more power to them, but there are others who are creating on a daily basis with the intention of pursuing what I like to call Valuable Artistic Expression.

We have a real opportunity here to actually create an ecosystem where creatives can produce generational wealth, and not 50 years after they pass away. This place is the creative environment of the future, if we can hold on long enough, and act forward in a way that empowers creativity and values expression-- we're going to make it.

Who and what inspires you creatively?

A lot of my work pushes against the nature of reality, which reflects on my own explorations of consciousness. I find that those experiences in my life have really found a home with the expressive capabilities with AI. Nature, the balance of life and death, dark and light, ripping the fabric of the veil around us to find a sense of truth in this wild void we call life. I don't believe that anything is real in the sense that we've been sold, we have such a limited capacity to truly understand who we are, what we are, and how to properly interpret any of this reality. That's my core belief and what inspires the majority of my work. Additionally, I tend to push myself harder and further than what some might think is doable or even healthy at times haha and with that I have the intention on finding the edge of things, breaking things, destroying preconceived notions of what life can be, what Art can be, what my process can be, and then rebuilding it back in a way I hadn't thought about before.

True expression requires a sacrifice of self, it's only afterwards where we find enlightenment defined by a newly realized creative purpose.

What do you want people to take away from your art?

Simply put-- whatever they want to. I don't care what people think of my work, as long as it makes them think in the first place.

The first time I created a painting that was "different", and I saw people stop and stare at it, breaking patterns and expectations, questioning it, trying to figure it out, not sure how they felt about it... It permanently affected me. I saw right then and there the power of Art, how it can influence and inspire thought, and change people like a pebble in a pond. Some may love it, some may hate it, some may not get it, some may be inspired and create something else from it. All of those reactions are valuable takeaways, because they left with a new thought after experiencing my Art. To me, that's true success.

Any advice for new artists entering the space?

Be patient. Be consistent. Selling is less valuable than growing. Expression over all things. Find your people. Define your identity. Don't waste time. Leverage lessons, successes, and losses.

Build value, and you will become valuable.

More of BLAC.AI'S work can be found here:

https://foundation.app/@bl_artcult



RAPEPE

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OSCAR CIVIT

Why did you get into art?

I've been doing this for more than 20 years, first as an illustrator and then mixing it with video, painting, video art... Even before art school, it's an instinct and a vital need

What does art mean to you?

It is one of the highest forms of expression.

What inspires you most?

80-90 sci-fi comics, experimental art, electronic/techno music...

Why crypto art/nfts?

Self-management has good and bad things, but freedom for the creator is a very important factor.

What is your art about?

I want to show the contradictions of this time, social networks, the loss of freedom, identity, sex, obsessions and technology

How do you think AI impacts your process?

It is a way to visualize ideas that I will later work with my style and my techniques, but not as a tool to create a final art.

Pepe?

No

Whats your favorite blockchain to mint on?

I like Ethereum and tezos

What do you want people to take away from your art?

A puncture, that makes you think of something that had never crossed your mind

Any advice for new crypto artists?

Don't fall into market madness, don't want to earn money before anyone else, produce fast shit to earn fast money... You always have to create what you would buy yourself, always give value to what you do



More of Oscar Civit's work can be found here:

<https://makersplace.com/civit/gallery/created>



LASERGUN FACTORY PRESENTS

VAMP SHARP

Look sharper than a
medieval wooden stake.



NOW IN
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*Now available wherever cans are sold.

BEING



Fuck I can think of anything to write anymore, good thing this is my last Foma article for a while, looking back at the issues that have come before we see a record of the nft market movements. The gap in Foma's production shows the same kind of time as now things started to move it was noticeable and now, we seem to find ourselves at a similar place.

And fuck I don't know I've written about everything I want to or care on top of that AI can write faster and better than I can so yeah bit cucked. So I guess if there is a point then there is a point if not I don't know what to say world coin oh yeah let's talk about that I guess. Worlds coin seems pretty cool to me I don't know what the big issue is, in the end, they got our data. Maybe the only way to keep our data safe is to make more of it, too much data. Rather than putting out no data put out all the data so much data, no one can make anything of it.

CUCKED

This seems to me to be how the internet dies super apps like X or whatever he is calling it might be the only place on the internet not overrun by AI. It would seem that with this tech being launched we will see major information hazards such as fake articles that drop companies' stock prices. All our systems will properly become unusable with some kind of friendly AI as the number of ones developed for scamming will grow. The internet will become a dark forest, where one will need a guide just to find what they seek.

The other result of this will be most likely that certain people will become oracles of the information who can be trusted like proof of humanity. That's probably why the open AI guy is focused on this concept as he kind of set this chain of events in motion for now AI doesn't have eyes but It can fake pretty much everything else ID related. Won't be long till it can do that too. However, I would propose that it will matter at what date you verify your humanity if this data is put on the chain the data before AI was able to fake your eye would be more viable than that date after. So in short verify your humanity before the AI does.

BY AI

– Sascha Bailey



RIZZLE LUCA VAN CHARLI



More work can be found here:

Rizzle: <https://y.at/%E2%9C%8C%E2%9D%A4%F0%9F%94%A5> / Luca Van Charli: <https://showtime.xyz/@6Lord>



Left image: Rizzle "Untitled"

Right image: Luca Van Charli "Michael Melt Son"

CRYPTOWARRIOR

Why did you get into art?

Art was thrust upon me. Growing up in a family full of artistic people was actually quite daunting. Having a great-grandfather who was a pencil drawing artist, a grandfather who was a draughtsman and a multi-disciplined painter, and an aunt who was a multi-disciplined artist/art teacher lead me to express myself through abstract acrylic painting, spray painting, street art and urban photography.

What does art mean to you?

Making art for me is a way of expressing how I am feeling, it and helps me process things that have happened, or are happening, in my life. When I look at other artists' work, I look for the same, to see their true emotions in their art.

What inspires you most?

Artists who create with no fear. The crypto art movement for me is a place where there are no rules for what art is supposed to be. Artists who stay true to their morals inspire me.

Why crypto art/nfts?

When I came to this space in 2020, I came for the technology. I didn't sell much art in 2020 but that wasn't the be all and end all. Just being part of the movement was the exciting part. What interested me was the fact that I could mint my art eternally on the blockchain for future generations to enjoy.

What is your art about?

My art is mostly inspired by real-life events, either what has happened, or what I'm experiencing in the world around me. I can express my true feelings; I suppose it's my therapy.

How do you think AI impacts your process?

AI doesn't impact my process in any way. I work with traditional methods. My processes are acrylic and spray paint on canvas, photography, and digital drawing on procreate. I believe AI art has just as much a place in this movement as every other art style has.

Pepe?

Pepe has been a massive part of the Crypto art movement since the beginning. I enjoy seeing it in its various forms throughout this space. I am glad it is being carried on by artists coming into the space.

Whats your favorite blockchain to mint on?

This is a very hard question! ETH will always be dear to me as it is where I started and where I have been lucky to have had my art collected by many collectors. Tezos is where I feel I have had the most artistic freedom. To be honest, I can't choose a favourite.

What do you want people to take away from your art?

I hope that my collectors feel they have taken a piece of my life. When making my art I expose a window into my soul, my feelings, my experiences and sometimes my vulnerabilities. I hope they can see that they collect a piece of me.

Any advice for new crypto artists?

My advice would be for them to create without fear and stay true to their art. Don't focus on what other artists are doing or how well they are selling their work. Also try to remember this is your journey and your art. Art is art in the eye of the beholder.





MARCOTIC

Why did you get into art?

I got into Art by Music. Started as a DJ in the 90ies and did music with the first music programs around for computer (Shoutout to FastTracker) In addition to this I played around with graphic programs and made flyer for the gigs or for my music. So in the end all this came together.

What does art mean to you?

Art to me means the freedom to express yourself by any means you want to use to address an audience, no matter if you draw, sing, compose, act or just speak.

What inspires you most?

There isn't just one thing that inspires me. Its more like i sometimes feel the need to do something. A song, an artwork or just let myself go and play around and see where it leads me to. The reason for this can be different, sometimes i feel pissed off or sometimes happy by certain things and this makes me create something. And sometimes and most of the time its just the pure fun of creating something

Why crypto art/nfts?

Cause its a way to do it on your own when you don't have connection into the "traditional" Art-scene, its exciting and you got the chance to be part of a completely new way of creating art. Or at least it was this way before this fucking influencers and traditional structures came into it. Sad to see more and more artists once anti this structures now suck those peoples dicks.

What is your art about?

Its like me in permanent change. I wouldn't say i got 1 specific topic. I do what i want and what i feel like. ATM its SPAMART

How do you think AI impacts your process?

I like AI, what I don't like is people just using it in an uncreative way. Type in a prompt and mint it. If you use AI to enhance your work or vision its a good tool. For myself this means i use AI to rework stuff i created before, like re-texture stuff i made in Blender or to rework some parts of artworks. In Music its different, i only use text to voice AI, cause i want to create the sounds or melodies myself. Not that i am against it, but for me it needs to be this way in music

Pepe?

Viva the Frog.....

Whats your favorite blockchain to mint on?

Tezos, cheap, fast and not this saturated with wanna be OGs, Influencers and PFP Bullshit

What do you want people to take away from your art?

Who am i to tell people what they should take away from my art? I am more then happy if they take away anything from it, even when its completely different of what i see in it. I am creating with the hope that people are affected by it in anyway. If it makes em happy, sad, feel uncomfortable or just make it hate me. Cool. Mission accomplished

Any advice for new crypto artists?

Never give up, never let anybody tell you what you can or cant do and most important: Never forget your roots and stay true to yourself



LASERGUN FACTORY PRESENTS



A sexy mane
starts with the
milk of life.

Our all natural cream
contains no additives,
coloring, or fragrance -
only love.

100%
NATURAL
ARTIFICIAL
GUARANTEED

LASERSUN FACTORY PRESENTS

The
COOL
way to stay
HOT

FUSION
VAPOR

→ Try new
Menthol!

*Machine sold seperately



VULON_



More of vuLoN_'s work can be found here:
<https://vulon.xyz/>



LASERGUN FACTORY PRESENTS

PLAYSHILL



PIRANHA *The Musical*

LASERGUN FACTORY PRESENTS

GAS -O- LIQUOR

When its time
to say fuck-it and
proof don't matter.

GAS-O-LIQUOR is strong
enough to push a tank.

*Side effects may occur.

- DRINK RESPONSIBLY -



RYAN ANNETT



Why did you get into art?

Always have been an artist ever since I was old enough to draw.

What does art mean to you?

Art is therapy

What inspires you most?

Learning new styles and seeing art from other people

Why crypto art/nfts?

Honestly rethinking my thoughts on all of this lately.

What is your art about?

My art is about exploring any forms of art while living with vision loss and Glaucoma

How do you think AI impacts your process?

AI is a fantastic tool, it allows me to try different styles and by feeding my own physical art in I can look at it in a different way. Combining analog with digital to create unique authentic pieces of art

Pepe?

Pepe..Over it. I think its the dumbest phase in the art world in web3

Whats your favorite blockchain to mint on?

Ethereum

What do you want people to take away from your art?

I want people to look at my art and be inspired that a self taught art school drop out who is facing blindness can still chase his dreams and be an Artist

Any advice for new crypto artists?

Best advice screw the noise if you want the work to get noticed you have to do the work. Grind on. Nobody is going to take you with them its a dog eat dog world. Sucks but that's how it is. Be nice to people comment on their art and be real

More of Ryan Annett's work can be found here:

<https://linktr.ee/RyanAnnett>





Why did you get into art?

Ever since childhood, I have loved drawing and expressing myself through art. At the same time, my passion for fashion and sense of style led me to create artwork that reflects the world of beauty.

What does art mean to you?

For me, art creation is not just a hobby, but a way to express my personality and showcase my originality.

What inspires you most?

My art reflects the glamorous world that exists in everyday life. I draw inspiration from fashion, design, and the beauty of the world around us.

Why crypto art/nfts?

As an artist traveling the world, I faced the problem of transporting and storing art supplies and large canvases. With Crypto Arts and NFTs, I can create, share, and present my art in digital format without these obstacles.

I am proud to be an artist who creates trends rather than follows them. My art reflects my unique perspective and experience and I am constantly pushing the boundaries of what is possible.

What is your art about?

Happy and unique is my main theme. When you see my art, you will know it is mine. It is instantly recognizable and has a unique style that you have never seen before. I strive to create art that is not only just aesthetically beautiful, but also thought-provoking, meaningful art that evokes thoughts and emotions in the viewer.

How do you think AI impacts your process?

My partnership with AI has enhanced my creative process and allowed me to explore new techniques and possibilities that I could not have discovered on my own. I do not see AI as a substitute for human creativity, but rather as a tool that complements and enhances it.

Pepe?

Actually, I already minted a Pepe piece last year on an anonymous account haha!

Whats your favorite blockchain to mint on?

As a digital artist, I have been exploring the potential of blockchain technology and its impact on the art world. My favorite blockchain at the moment is Ethereum.

What do you want people to take away from your art?

My art is a fusion of different genres, blending elements of psychedelic, pop, and fantasy into a unique and captivating style. Each piece is a reflection of my imagination and personal experiences, and I strive to create work that will delight, surprise, and inspire others.

Any advice for new crypto artists?

Keep creating and exploring your own unique vision. Enjoy the process and find inspiration in the struggle.



FLIPPIN THE BIRD TO FOUR WHEELS SINCE THE DAWN OF FLIGHT!



ASK ABOUT OUR ARTIFICIAL
GOOSEDOWN SEAT PADDING
AT YOUR LOCAL DEALERSHIP!



NO ANIMAL WAS HARMED CREATING THIS ADVERTAISEMENT.

LASERGUN FACTORY PRESENTS

THE END IS BUTTON-FLY

APOCALYPSE JEANS
now with triple-stitch seams

OUR DENIM WILL LAST
LONGER THAN YOU WILL
MONEY BACK GUARANTEE

LEVITY

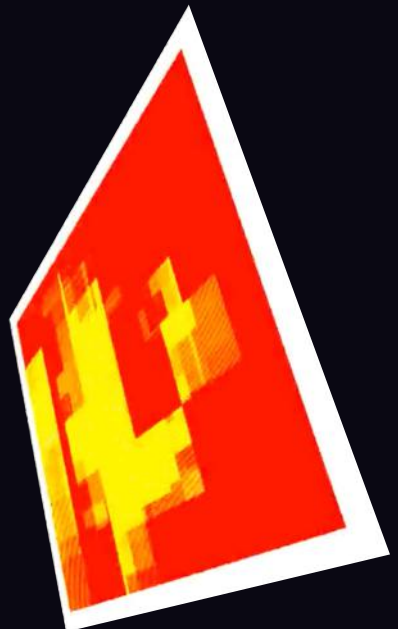
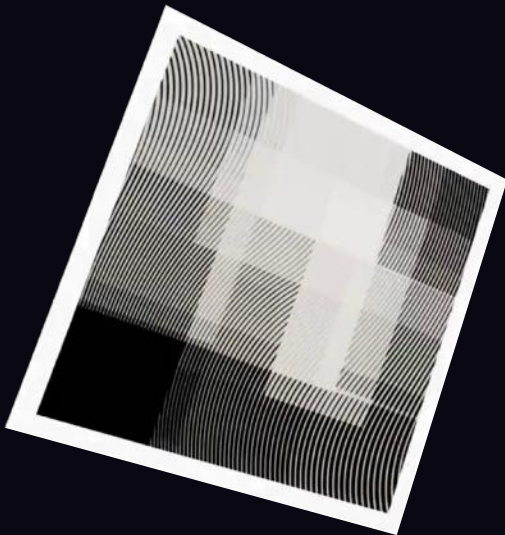
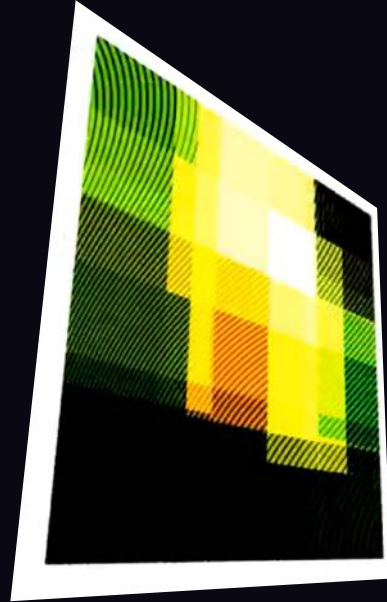
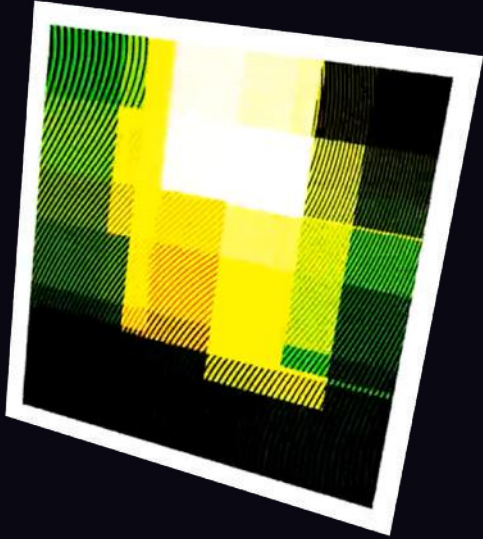
KHAZEM AND PARK

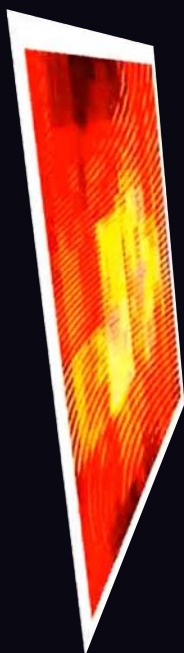
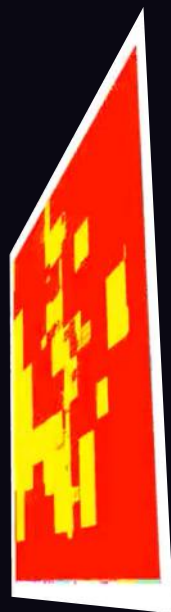
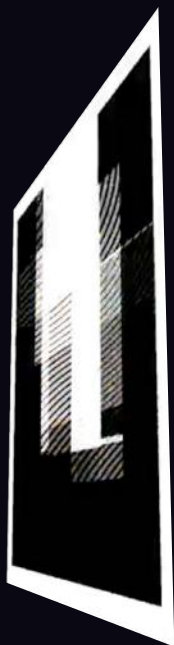




Left image: From "I am the Greatest," Middle image: From: "This Is Not Steve McQueen," Right image: From: "Mona Lisa Live"

PIXELLARE / ERNESTO ASCH





MOXARRA NEUROCOLOR XCOPYART



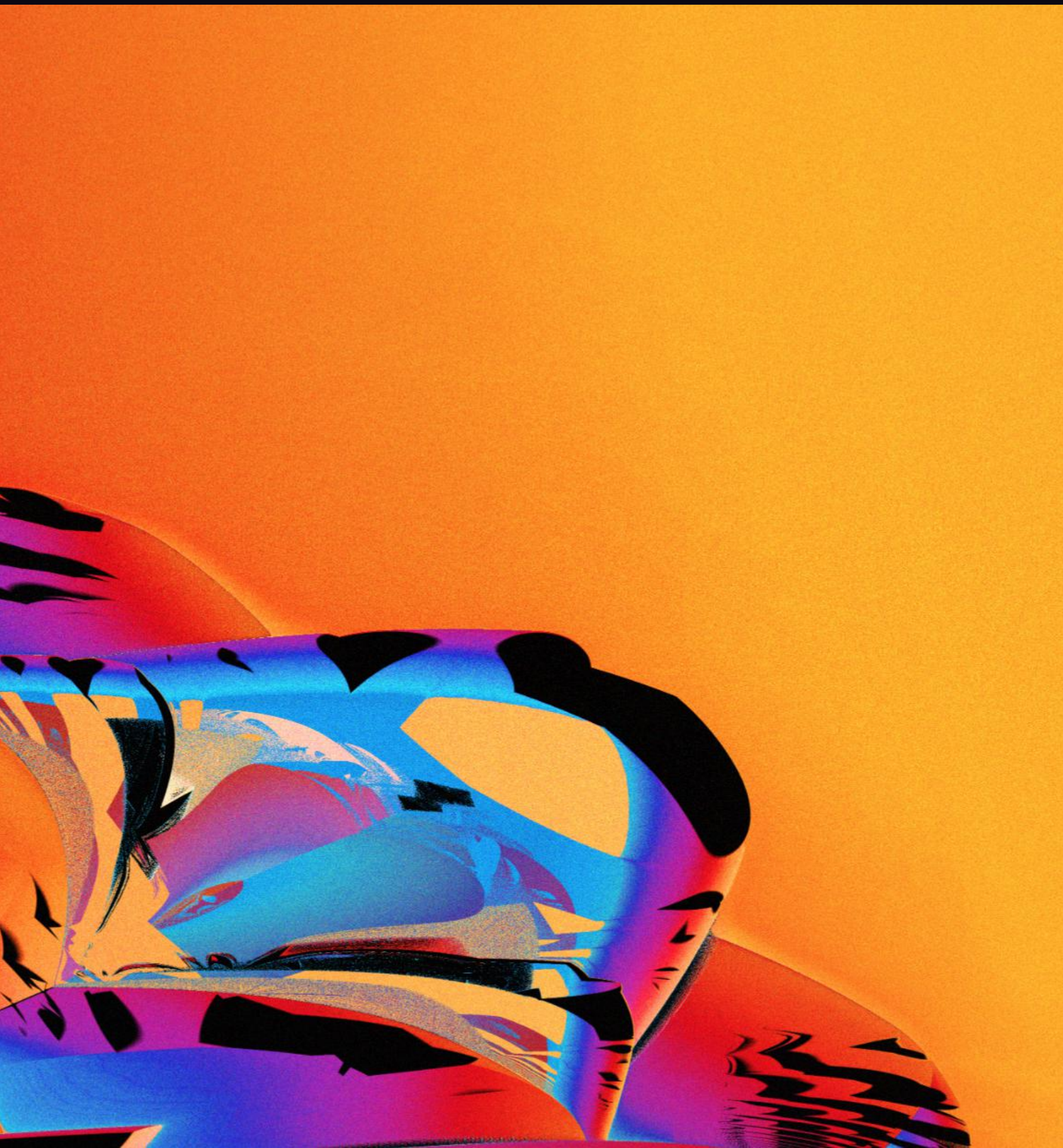
More of MOXARRA's, Neurocolor's, and XCOPYART's work can be found here:
<https://linktr.ee/Moxarra> / <https://linktr.ee/neurocolor> / <https://xcopy.art/>

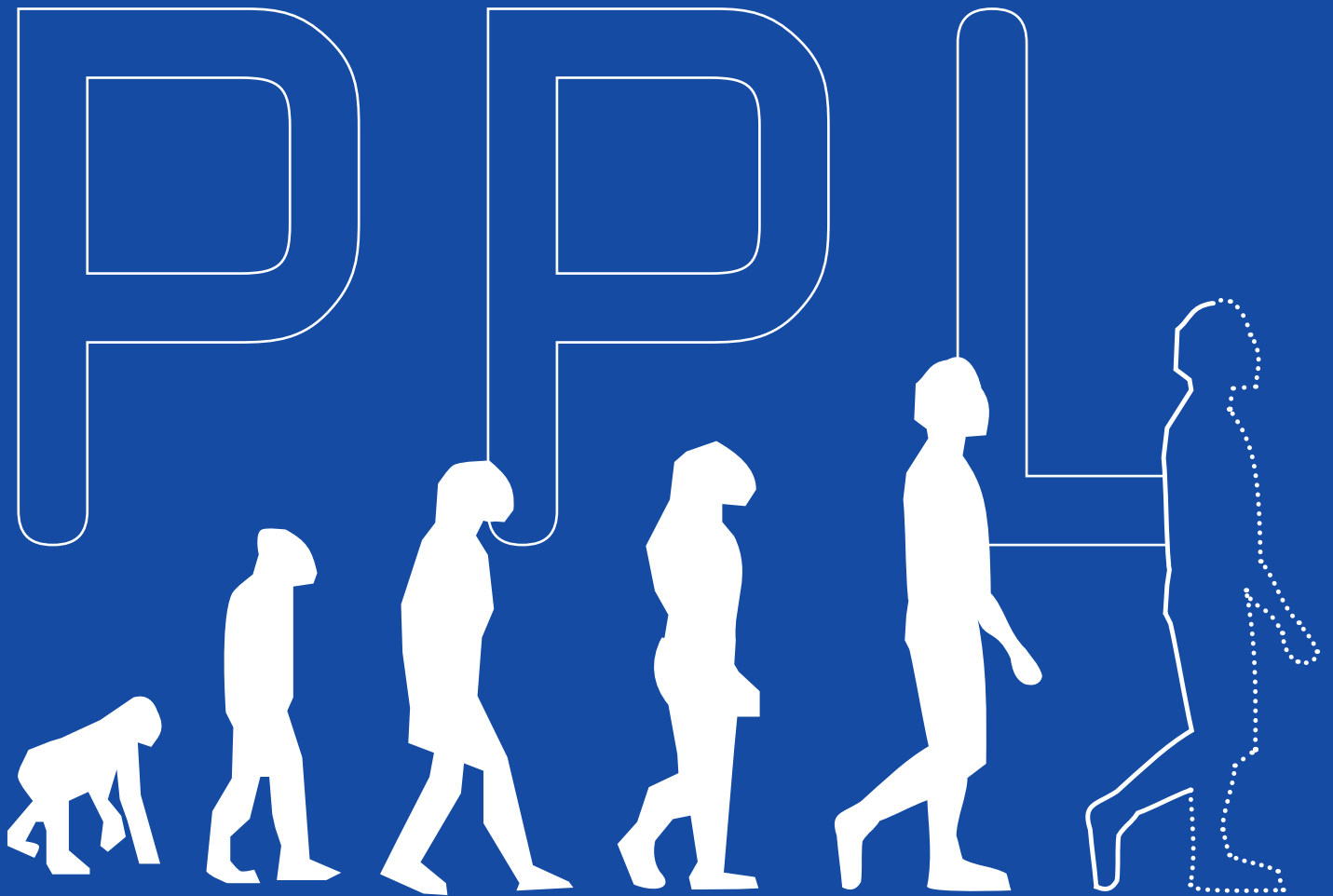


WGMEETS



More of WGMEETS's work can be found here:
<https://superrare.com/wgmeets>





– J. Scuderi / Lasergun Factory

You have brains in your head. You have feet in your shoes. You can steer yourself any direction you choose. Oh, The Places You Will Go!

– Dr. Seuss

Since the dawn of our existence, we've always been explorers, expanding across the globe from the early Vikings, Europe to the Americas, and the race to Antarctica.

Beyond Earth's atmosphere in 1961, Yuri Gagarin was the first human to enter space in a flight that lasted 108 minutes. In the very near future, there is an expectation to build a small base on the Moon and further out, reach Mars bringing a new era to space travel.

A singularity lies within all of these places – they already exist. They were created countless years ago and as we discover them, our innately powerful trait of exploratory necessity nudges our adventurous spirit to go there, to see what is there, to try and learn why it's there and how these places got there in the first place.

Another singularity can be noted besides the place and that is the person. We also exist. We've adapted to our changing landscape through the use of technology – building better shelter, growing better food, understanding our biological nature, etc.



We are now on a trajectory to explore something new. And it's not just about new craters, deep oceanic crevices, or newly discovered species in the Amazon jungle.

This place is something entirely different. It is a space and more so, an idea that we ourselves created. This evolutionary destination in tandem with Artificial Intelligence is possibly the greatest invention of human achievement.

No matter the descriptive title; Metaverse, Omniverse or simply, Synthetic Reality, this evolving realm is an important progressive step towards the profound integration of humans and technology regarding our relationship on a societal, business and creative level.

This new world will involve multiple interactive points through XR, which includes AR (Augmented Reality) via mobile devices with limited immersion, VR (Virtual Reality) with full immersion through the use of headsets, and MR (Mixed Reality), a combination of both.

Artificial intelligence, especially LLMs or large language models - text based databases that have the ability to understand context. Or in other words, the somewhat emotional nuance of conversation will play a massive role in the construction and operational functionality of this space.

AI technology has already made an impact in the way we communicate via applications such as Open AI's ChatGPT and Bing's Bard system. On a creative level, Midjourney, DALL-E, Stable Diffusion - images generators utilizing LLMs to manifest visualizations from prompts have also entered the public realm with polarizing effects. The functionality of an interface is as simple as having a conversation and mirrors how humans interact to create and understand.

Regarding spacial computing or a general trending term, the metaverse, humans believe that this a new world connected to our own in the guise of a digital landscape.

This combination of technological advances have accelerated the development of spacial applications and created new business models. There is the possibility of profound ramifications touching on political, religious, and general communication factions as well.

AI has caused a shift in our workflow as it automates menial tasks allowing us to create faster and produce more. We now have the ability to have conversations with a technological interface rather than a blind search. The search function has in a sense, become more human.

This tangential shift in our connection and use of technology is physically changing the way we think and act. This major disruption in human engagement is causing a kind of evolutionary tipping point.

Through this evolutionary 'rewiring,' PEOPLE will become PPL.

In an attempt to illustrate this transformation, the PPL collection was created.

PPL
FALL
EMBRACE
RUN
LEAVE
LOVE
PRAY
CARE
LIE
HATE
COMMAND
HIDE
KILL
PLAY
PROTECT
WISH
REMEMBER
BUILD
FUCK
PUNCH
THINK
CRY
RESIST
STAND
CREATE
WORSHIP
EVOLVE

The PPL collection aims to delve into the intersection of physical and digital spaces, exploring the evolving relationship between humans and technology. Through the utilization of primitive abstract figures called PPL (pronounced: people), the project prompts viewers to contemplate the profound era of transformation we find ourselves in.

Taking inspiration from influential contemporary artists like Keith Haring and KAWS, the PPL project embodies the concept of humans entering a new epoch as primitive beings. These figures symbolize the transitional phase between our physical selves and the emerging digital landscape, reflecting the ever-evolving integration of technology, including artificial intelligence.

The project also engages with the concept of transhumanism, which advocates for enhancing the human condition through advanced technologies. By blurring the boundaries of physical limitations and embracing the infinite possibilities of digital existence, the PPL figures provide a glimpse into a future where personal identity transcends conventional notions of gender, age, race, and ethnicity.

Furthermore, the project explores the intricate interplay between the digital and physical realms, challenging our understanding of established principles like physics, time, and even the nature of reality within the new digital paradigm. The abstract forms, colors, textures, and movements of the PPL figures serve as conduits for emotional connection, prompting viewers to reflect on their own memories and experiences, encapsulated in gestures such as loving embraces, kisses, waves, bows, and more.

By showcasing the convergence of technology and artistic expression, the "PPL" project encapsulates a contemporary perspective on the digitized evolution of humanity. It serves as a visual representation of the profound societal changes occurring in our world, where the boundaries between physical and digital realms are increasingly blurred. Within the realm of digital space, we unleash our humanity, engaging in joyful activities, expressing love, and fully living our lives. Through this exploration, the PPL project invites viewers to contemplate the vast potential and existential questions that arise as we navigate the transitional space between the primitive and the digital.

PPL Project:
<https://www.lasergunfactory.com/ppl>



SKEENEE.ETH

Why did you get into art?

It was never a choice - it's who I am. I've been drawing and creating since a young age and can't stop. If I do, I get depressed, and my life turns to shit. It's both a curse and a blessing.

What does art mean to you?

It's my essence; it's who I am. My purpose is undoubtedly to create. I'm not one to overthink. My art is instinctive, and I'm not into mental masturbation - I leave that to others.

What inspires you most?

Anything, really - ideas never stop flowing. I used to draw for beauty's sake, but now I try to add more depth to my art. The absurdity of our way of life has lately been a great source of inspiration .

Why crypto art/nfts?

It's the future, and the traditional art scene is often pompous and boring as fuck. I love crypto art because the only rule is to break the rules. Everything goes. It's a thrilling and limitless medium.

What is your art about?

It used to be about creating cool looking shit, mainly skulls. But since Alotta Money died, I felt I needed to add more depth to my art. I want to try to make people think or laugh, ideally both. That's the direction I'm working towards.

How do you think AI impacts your process?

I love it. I use it to automate/script the boring and tedious parts of my production process. I also use it for visual brainstorming, and I'm actively trying to find more ways to integrate it into my art.

Pepe?

Fuck yeah, Pepe for president! If you don't like Pepe, maybe this scene isn't for you, lol.

Whats your favorite blockchain to mint on?

Ethereum. I don't have much faith in other blockchains for NFTs. Sometimes, I buy on Tezos because the art is cool, but I don't mint there. Fuck those gas fees, though...

What do you want people to take away from your art?

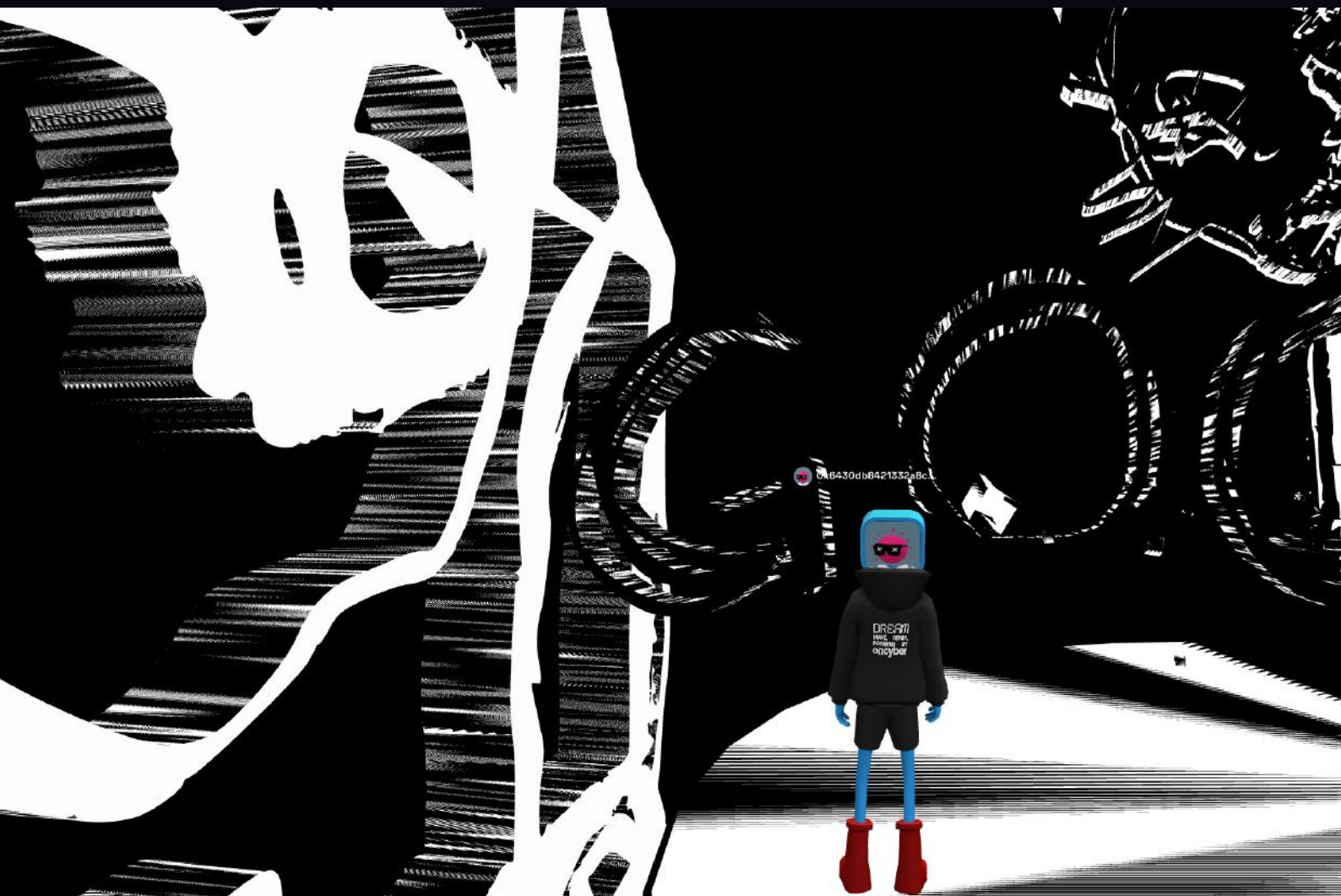
I don't concern myself with that, and I don't want to force people to take something specific from my art. Everyone sees things through their own lenses and interprets things differently. I'm just happy if they take anything away.

Any advice for new crypto artists?

Ignore the Twitter noise and whine fests. Just do your shit and do it as best as you can. Never stop improving your craft. Buy some NFTs from artists you love, talk to them, forge connections in the scene. Do some collabs, get involved - it's a super fun scene to be part of.



FUNBOT





MAX OSIRIS

Why did you get into art?

Cuz I was at my wits end trying to keep living as a free human being after crashing my entire fortune into a mountain because the extraterrestrials told me i should from deep inside a float tank.

What does art mean to you?

Sometimes beef, but Ive been incepted by Big Toadswithback. Sometimes its about pretty things like a flower or sometimes diarrhea. Some of it is cool.

What inspires you most?

The idea that i could get a lady impregnated by being like, hi i make art and heres some jpegs i made.

Why crypto art/nfts?

Everything else sucks.

What is your art about?

Leaving time behind.

How do you think AI impacts your process?

Been tryna kill it but it wants to kill me.

Pepe?

Right?

Whats your favorite blockchain to mint on?

That's an inappropriate question. How dare you?

What do you want people to take away from your art?

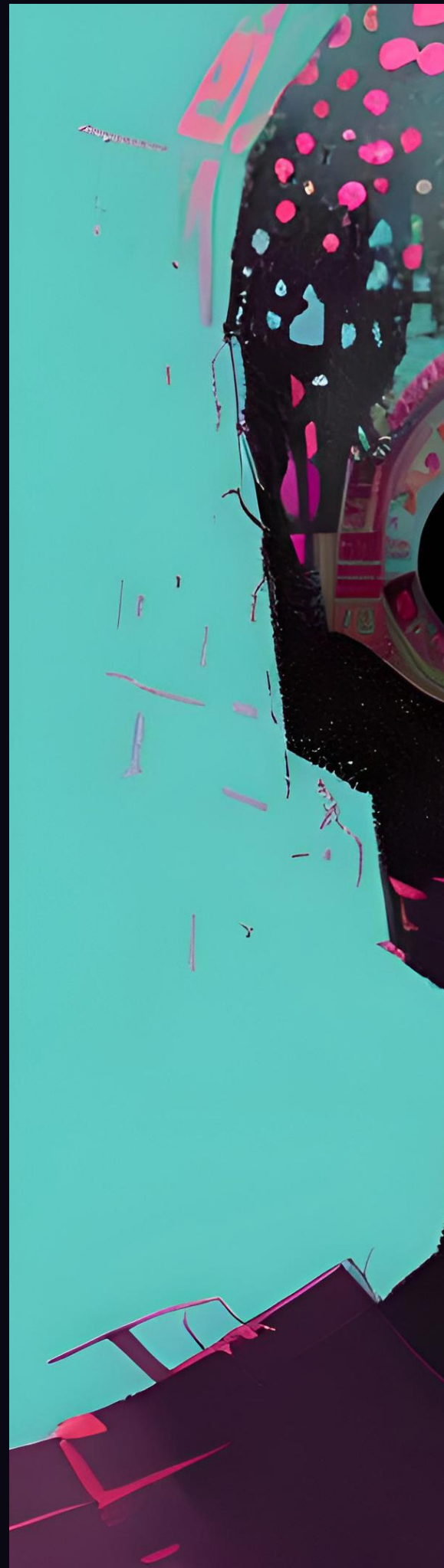
Hopefully the art if they can run fast enough before security catches them (i do not hire good security, should be fairly easy).

Any advice for new crypto artists?

Join a sex cult, leave, do push-ups, yell at God, mull around for a decade, then see if you can draw a turtle or a trash can to submit to a local art contest or a sotherbees.

More of MAX OSIRIS's work can be found here:

<https://rc.xyz/osiris>





TOM BADLEY

Why did you get into art?

I was making art from the beginning, but it took me a while to decide to become an artist. I could say I've always been an artist, but the art that I'm making now had to be unlocked through some professional experience, like working in the banknote industry. That, and the emergence of art on the blockchain - it was a perfect synergy between art and money. I timed it well.

What does art mean to you?

For me personally, art is something that never changes and keeps life stable.

What inspires you most?

The idea that we're living in an evolutionary moment that has a positive end state is what inspires me to keep making, and inspires ideas for new artwork.

Why crypto art/nfts?

The synergy of crypto and art creates a means of production and distribution that is made it very easy to be an artist. I say 'made', because it is not so easy now. But at the time I started minting NFTs, it was a no-brainer. Collectors were ready and not many artists were involved, and it was easy to stand out. But it's much more than that - crypto and art creates artists who know about money, and so the crypto art space is informed by something quite pragmatic, with a conspiratorial, politically incorrect perspective of the world. This represents a true avant garde. It cannot be underestimated. Vice just filed for bankruptcy. The mainstream is collapsing under its own weight. Crypto art comes at a time where a vacuum in art is to be filled. So here we are.

What is your art about?

My art is the extension of money in the realm of art. What is the final meaning of this? What does it mean to produce art with some of the authentic processes of banknote production? I just wrote a book called ART & MONEY, and I go deep into exploring this topic.

How do you think AI impacts your process?

Me personally? I'm safe, because banknote design by definition can't be replicated by AI without throwing the entire financial system into chaos. I don't want to say it's 100% impossible, but the processes that I use are too proprietary to be replicated by machine learning. Let's get something clear: if you

make generic art, and most art is generic, then what you do can absolutely be done by machine learning. And so it should. Whatever we're calling 'AI' will leave only the most proprietary and 'human' art left on the table, which is the only art worth saving. Aside from that, I like machine learning as a tool for idea generation and time-saving. But for anything beyond rudimentary coding, arranging objects or generic marketing, AI is totally useless! Just to emphasize: if you're using AI as your main output, then maybe what you're doing is useless, and I would consider changing career to volunteering in a cat shelter or sheering sheep - real work. This goes out to most artists (who are just using art as a therapy for their broken minds), coders, lawyers, anyone involved in branding, TV commercials, Hollywood scriptwriting - AI is your calling to step away from the computer and do something useful. I'm also directing this at myself too - if banknote design is machine-learned, you will find me at the nearest cat shelter.

Pepe?

I was once approached by an annoying Australian marketing guy who was putting on Pepe-themed 'art' exhibitions. I had made something that looked banknote-esque but he was very insistent that he just wanted a straight depiction of Pepe. So he dismissed what I made. Because of this experience, I was turned off by Pepe for a while. It seemed anyone who was making Pepe art was only doing it because they know someone else liked Pepe, and Pepe could only be seen one way in order to appease the Pepe fans. Now I see all the artistic interpretations of Pepe on offer, and I like it. I have featured Pepe in my own work - notably, in the first 'family' of banknotes I made, Avatars Of The Great Awakening, 2019. Pepe features in the background of the portrait of Julian Assange, and a Kek frog statue was featured on the backs of all the notes in the series. For me, Pepe is just more proof that we as Humans have an eternal relationship with symbols, like the frog. And the world of crypto reveals our eternal reverence for animal avatars. Kek was the ancient Egyptian deity of primordial darkness and chaos. The reincarnation of Kek in the form of Pepe accompanies our journey into chaos, of which cryptocurrency is an essential part. Crypto, which has no heritage, finds these rich symbols, like the frog, to give itself a gravitas it never had. This is also part of the role of the banknote

designer - identifying symbols that will be used as currency. I go into much more detail on this topic in my book.

Whats your favorite blockchain to mint on?

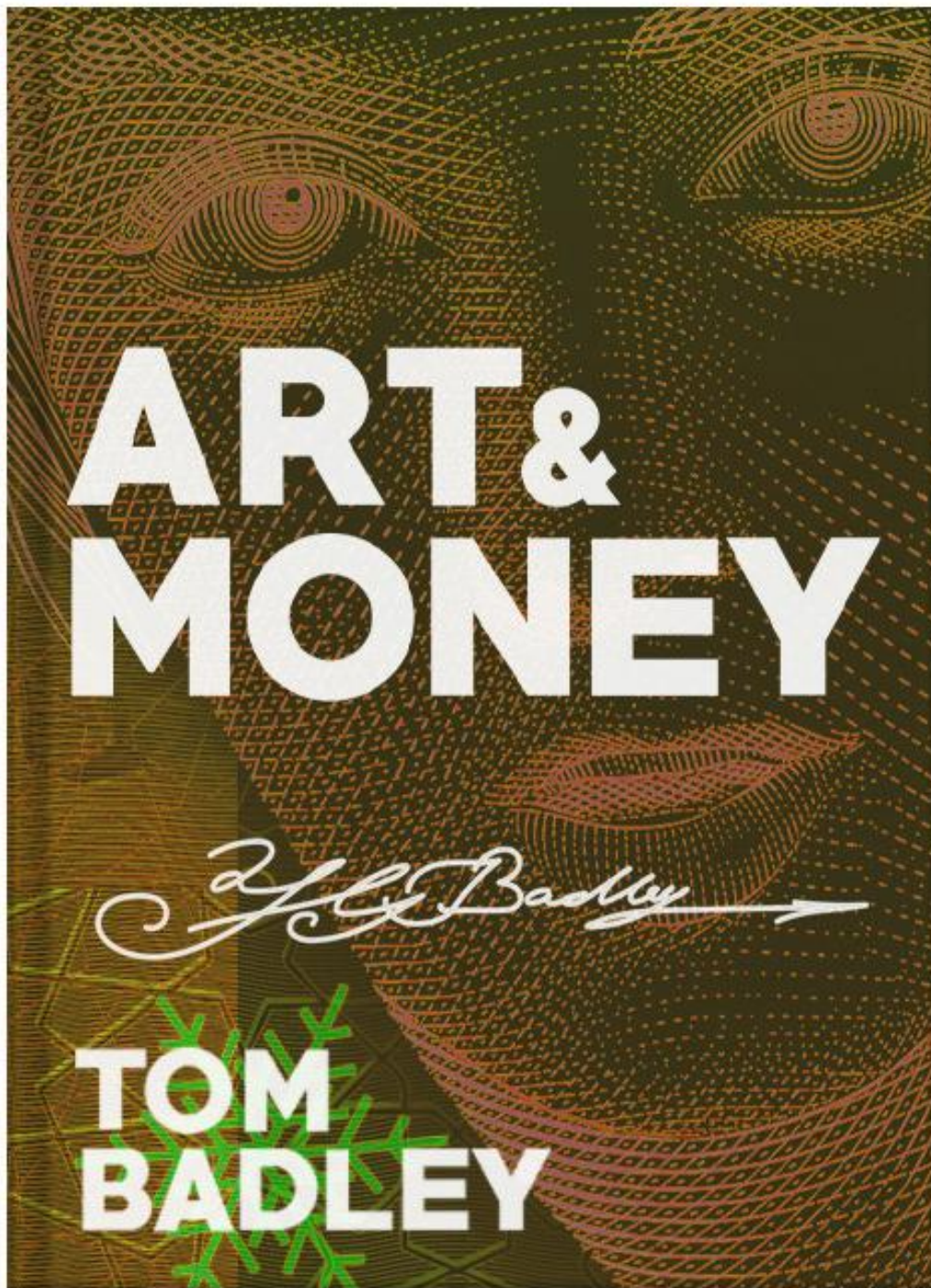
Most of my art is on Ethereum. But I have high hopes for Bitcoin ordinals and Tezos. I possibly see a better future for Tezos NFTs than Bitcoin. The reason is because I don't believe Bitcoin will ever shake its anti-authoritarian identity. Bitcoin will always be the anti-banking, libertarian coin, and this prevents it from being fully integrated into the legacy art market, which is bound by the political-correctness of the mainstream. Tezos doesn't have this politics associated with it. And it has the lightness and cost-effectiveness that Ethereum used to have. Ethereum has become the Platinum American Express card of NFTs. High fees, high price tags. Ethereum's utility and cache cannot be denied, but Tezos is more cozy.

What do you want people to take away from your art?

That it looks good, and its basic meaning is self-evident. I strongly believe that good art should be fairly easy to read, but also have many layers that create a curiosity about other interpretations. The best, most iconic art has this effect. This is what I'm aiming for.

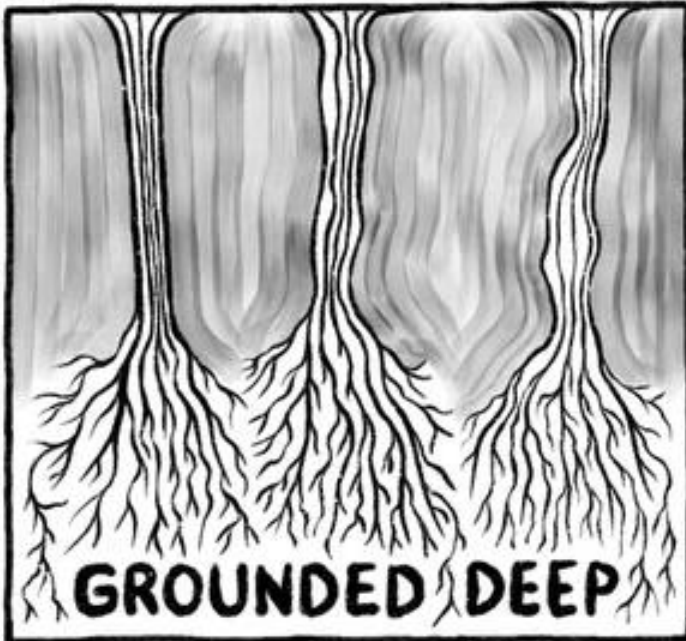
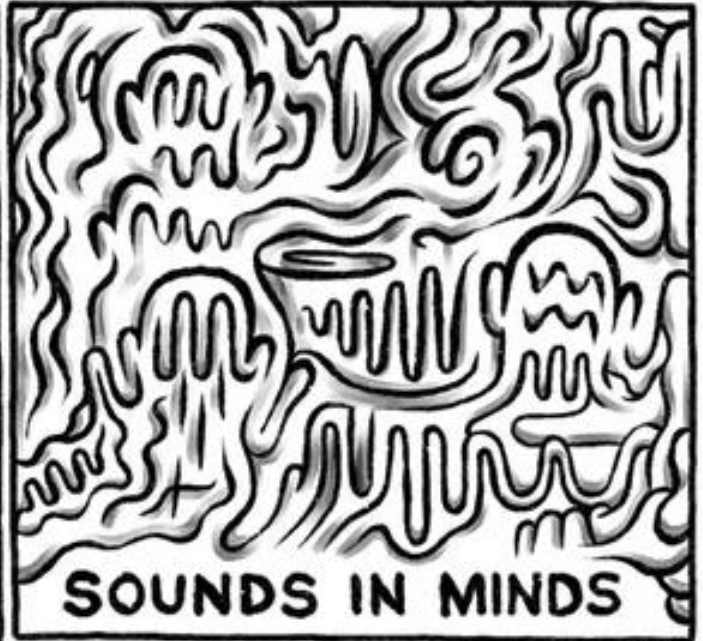
Any advice for new crypto artists?

You're too late. The art market gave a window of opportunity from 2018-2020. It has chosen the cream. The space is now too crowded. My advice is to heavily invest in real world skills that will be sought-after, like jobs in construction, plumbing, electrical maintenance, food-growing - things that AI won't be able to do because they require combinations of face-to-face interaction and manual dexterity. If you're more shy and sensitive, as many artists are, I recommend working with animals. Find your nearest farm or cat hotel. Keep making art, but please understand, in times of war, dreams die. The socio-economic cycle dictates your career, not your vague art dreams. So flow with the times, be useful, and maybe you'll live to see the start of the next cycle. Good luck!



ILAN KATIN RUTH ALLEN

FREQUENCIES by ilan katin



More work can be found here:

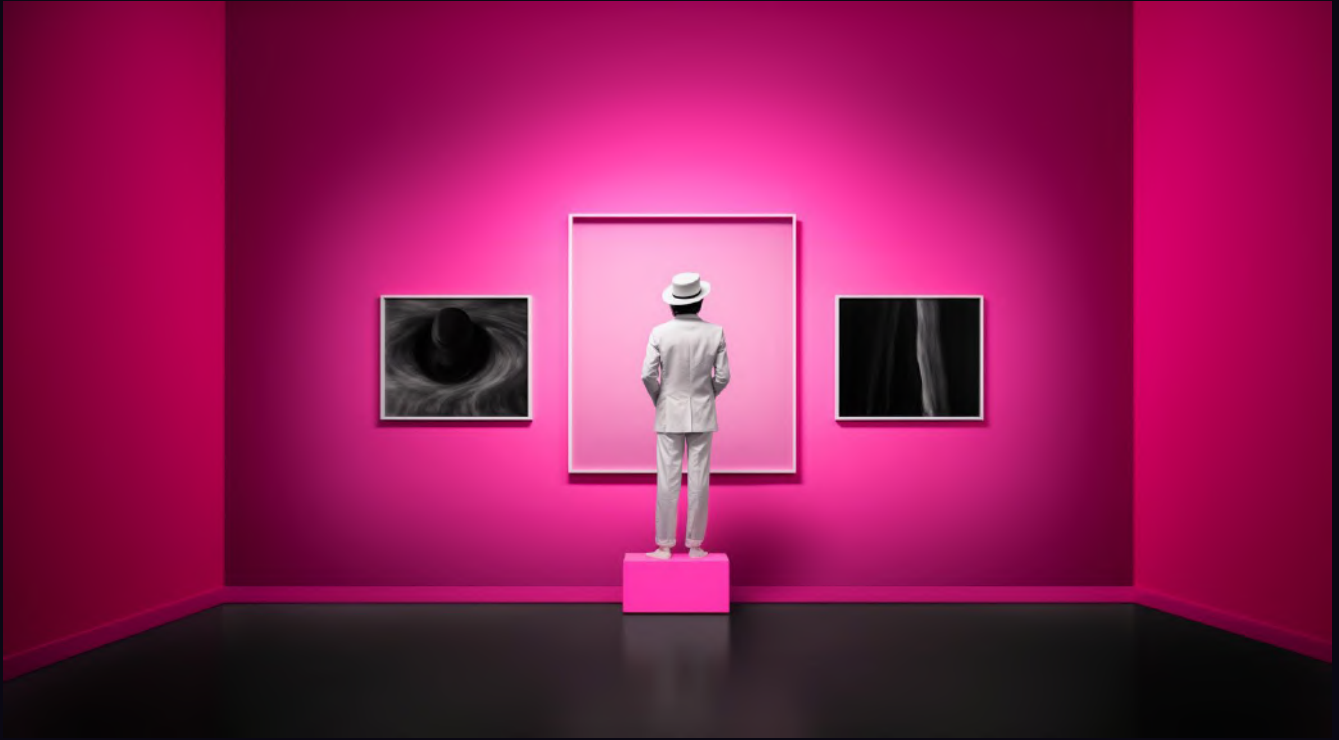
Ilan Katin: https://teia.art/ilan_katin / Ruth Allen: <https://bio.site/ruthallen>



Left image: "FREQUENCIES"

Right image: Ruth Allen "Daily Meditations in Spamlandia"

THE PERFESSER

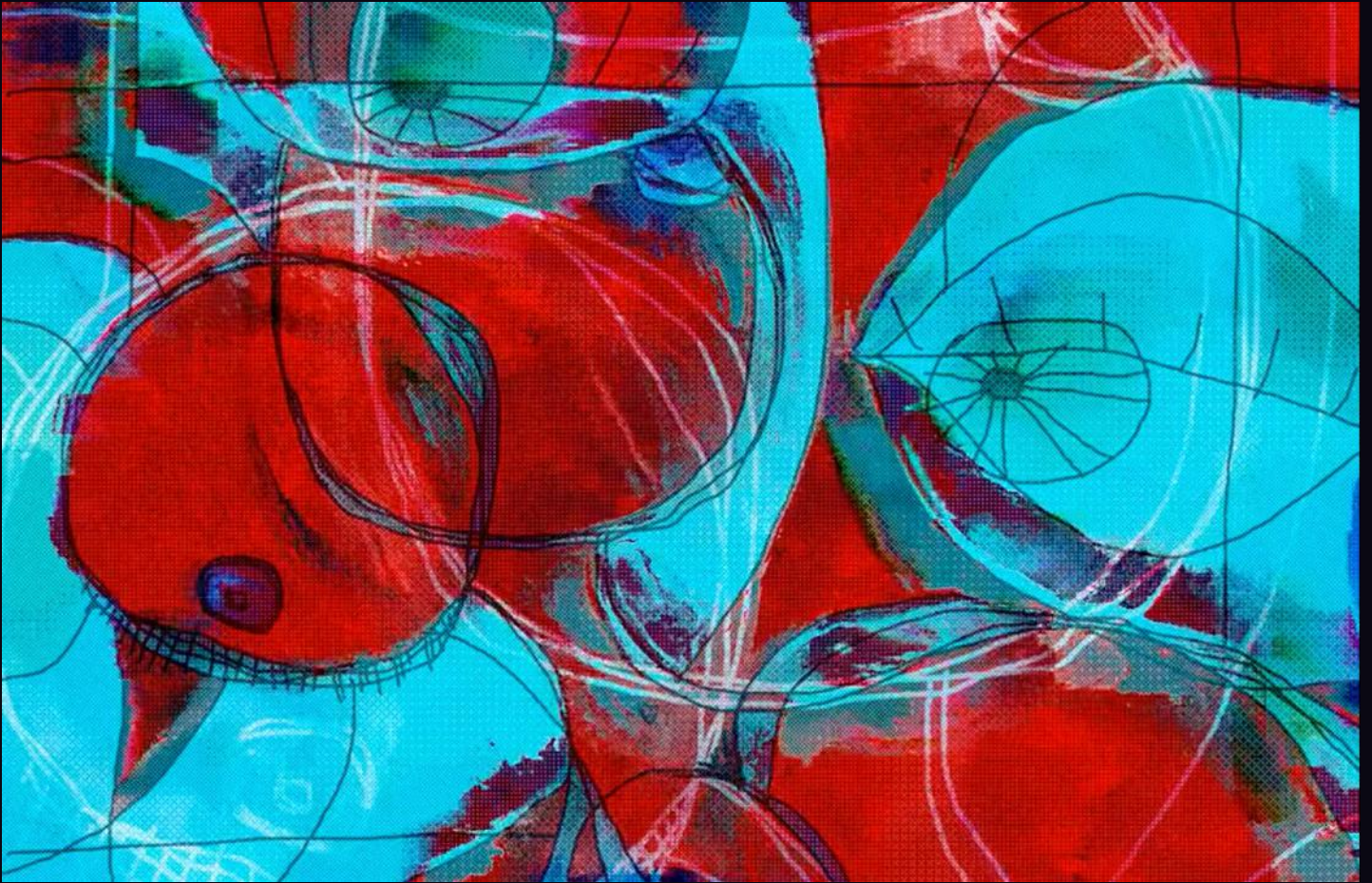


More of The Perfesser's work can be found here:
<https://linktr.ee/theperfesser>



Left image: Fake Spam Artist Contemplating Spam, Right image: False Prophet of Spmart

ERNESTO ASCH



More of Ernesto Asch's work can be found here:
<https://linktr.ee/ernestoasch>



Left image: MEMORIES IN RED OR A POOL OF FORGET, Right image: The Bastard Prince

LASERGUN FACTORY PRESENTS

LSD-MAT

WASH AND DRY
YOUR MIND.

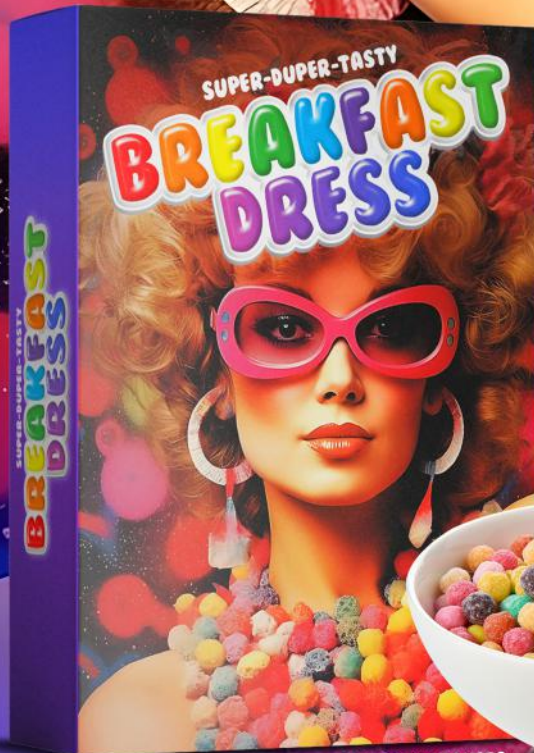
WE ALWAYS SORT OUR COLORS
24 HOUR DROP SERVICE
SAME DAY PICK UP

HAPPY TRAILS

LASERGUN FACTORY PRESENTS

SUPER-DUPER-TASTY BREAKFAST DRESS

THE MUNCHABLE DRESS YOU CAN EAT ON THE GO!
FOR A SOFTER FEEL - JUST ADD MILK!



NATURALLY FLAVORED ARTIFICIAL CORN PROMPTS



ANONYMOUS NOBODY



More of Anonymous Nobody's work can be found here:
<https://linktr.ee/AnonymousNobody>



IOFEYE



More of Iofeye's work can be found here:
<https://knownorigin.io/iofeye>

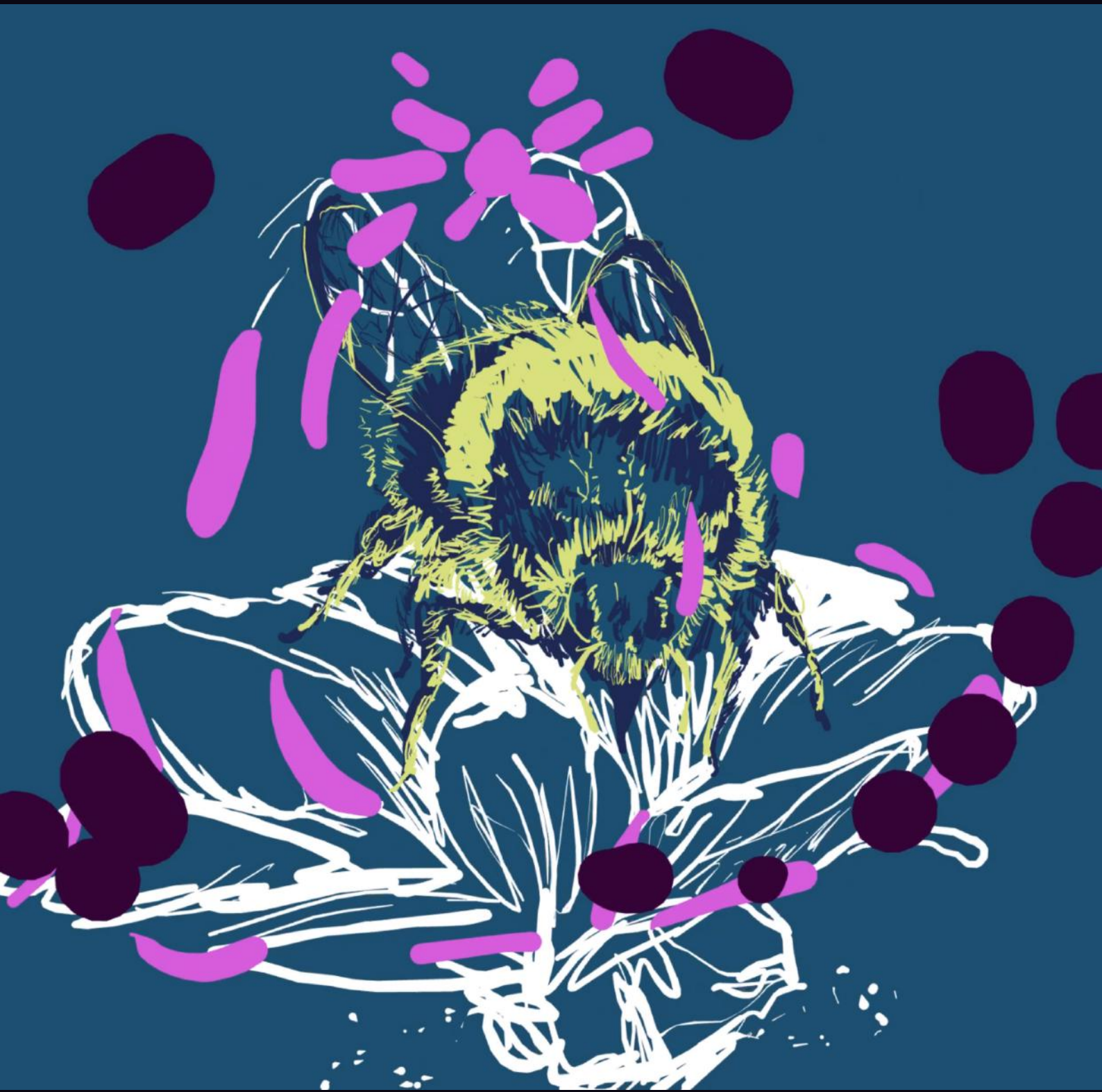


HAIR OF MEDUSA REMSTER



More work can be found here:

Hair of Medusa: <https://superrare.com/hairofmedusa> / Remster: <https://remsterbautista.studio/>



Left image: Hair of Medusa "dead sailors, lost galaxies"

Right image: Remster "Pollinator Hb1"

BARD IONSON

Why did you get into art?

I have always gravitated to art even as a young child. I spent a lot of time at the local library just reading and searching for interesting books. One book that really influenced me visually was *Arrow To The Sun*. <https://amazon.com/Arrow-Sun-Pueblo-Indian-Tale/dp/0140502114...> But the creation of art was different. Digital art was not considered art but I did program images using a computer in High School. I did not think I could be an artist because I was not able to draw or paint in a way that met my expectations. My real dive into art happened after encountering a sculpture by Nam June Paik it was one of the 13 "Internet Dwellers" Paik made art about the Internet based on a paper he wrote about the Electronic Superhighway a system he proposed for artists to collaborate on a worldwide network. This fusion of art, networks, collaboration and computers inspired me. I realized (I think he spoke to me through the sculpture) You can be an artist. I began creating installation and oscilloscope art following the ideas of Paik. This happened around 2012. Here is blog post about it <https://bardionson.com/nam-june-paik-spoke-to-me-from-the-other-side/....> I was drawn to technological art because it was a medium I was fluent in.

What does art mean to you?

It is a spiritual thing, a way of escaping the noise in my brain, a means of communicating emotions and ideas that cannot be expressed in prose. A way of connecting empathetically across time and space. My art explores the spiritual, digital / electronic, physical modes of being. We as a culture have invented a new mode of being, the virtual. The virtual intersects with our physical and spiritual modes of thinking and being. Artists have always explored the culture they live in and how it changes us.

What inspires you most?

That is hard. It is different all the time. But mostly the work of other artists and writers. I am greatly inspired by novels and short stories and philosophy. Some authors are Willa Cather, Margaret Atwood, William Gibson, Jacques Ellul. Artists like Nam June Paik Zen TV, Internet Dweller and Yoko Ono and Joseph Beuys - Just recently I was inspired by Robness and We Are Noise. Other inspirations in the NFT space are Gisel X Florez, Pindar Van Arman and Hackatao. Kevin Abosch also. Why crypto art/nfts? I was working on an installation piece that was based on a prayer machine from *The Handmaids Tale*. It needed a micro-payment mechanism. I began researching how to enable this prayer machine to print out and read prayers out loud when people buy them. This led me to cryptocurrency. A system that encapsulates the ideals of decentralization evident in the internet and in the writings of Nam June Paik. I recently finished this piece called *Soul Scroll* which creates on chain NFT prayers and the machine reads them out loud by reading off of the blockchain. It has also been the perfect place for my style of outsider technological driven art. I like it because it combines many different modes together. Art is combined with money in a very direct transparent way. It suits my style of exploring technology.

Why crypto art/nfts?

I was very fortunate to have been able to train as an artist in a traditional way—life drawing, painting, illustration—these were foundational to my process of creating art. When computers and specifically Photoshop and Illustrator came on the scene I was an early adopter so I've been privy to seeing the digital paradigm for creativity grow alongside my continuing efforts to create art by hand. At this stage most of the creations I produce are a mix of traditional and digital and I'm always learning something new within those spaces.

What is your art about?

I have mentioned some of the themes before. It is at its core about the human condition. About the force of technology that is moving us to the next thing and about considering how to resist that force or at least come to an understanding with it. Technology has changed us and continues to change us. I want to explore these changes to make them visible to us so we can wrestle with them mentally. The art is often about the feelings, ideas and distortions that occur as we transition between technologies. I use all kinds of tech new and old in the art. Things like scanners, oscilloscopes, VCRs, CRT TVs and AI. But sometimes I tackle political and social topics. Some examples of these themes are found in *Scanning the Scanner* a series of scans of myself using a broken scanner. My AI art like the *SAGE Anomaly* series explores the destruction of humanity by AI and its redemption via AI. My most recent on chain generative piece called *We Are Anarchy On Chain* explores the role of entropy and random noise in the formation of all things and how AI is even generated from this noise.

How do you think AI impacts your process?

AI is a core driver in my art. It is a process I have adopted completely. It has been since my first mint on SuperRare in 2018. I created AI art by training a model using the code Robbie Barrat modified on the images of my oscilloscope art. The art inspired a backstory about an AI Entity from the future who comes back to 1958 to learn about humans. The story and art tell about how humans destroy themselves using AI and then how they are saved by AI. I have been using GANs since 2018 but have also used the newer prompt based models. I often take pieces from many outputs and combine them. Rarely I will find a piece straight out of the generation process. I liken this to the "found art" movement. However I still create art using code, oscilloscopes and scanners without the use of AI.

Pepe?

He is an anti-influence on my art. Too much baggage for the ideas I am trying to communicate. What's your favorite blockchain to mint on? By volume that would be Ethereum. It is because it is where most of the most popular art is and I have learned Solidity which I use to create on chain generative art. It has the most infrastructure to support the creation of interesting art and technology. I am always finding new groups to collaborate with. I often borrow technologies not intended for art to make art. In a practical way the tools on Ethereum have been the best for managing an art practice and business. The tools others have created help in the delivery of digital art and in managing the accounting in order to compute taxes. It is not always about the art because there are the practical things like buying food and paying taxes.



What do you want people to take away from your art?

That feeling of joy when you see art that triggers something spiritual in you. It is hard to describe but it is that moment where you can almost feel the emotion or the idea the artist was trying to communicate. The connection between people across time. I say spiritual because art has replaced prayer for me. Creating art for me is meditation. I am able to get into a flow and a deeper connection with my emotions. I often discover what I am thinking and feeling after I create the art and look at it. Can say that it made an impact and created some engagement for expression, which is the total purpose of art.

Any advice for new crypto artists?

Make art for yourself. Art that is you. It is OK if you have another job, to make a living at this is difficult. Be yourself and ignore the expectations of others. I am not sure I can advise those just getting into the space as it is so different than in 2018. My art

is so experimental and conceptual that it has been difficult to connect with just one audience. My advice might be to not be so experimental / conceptual and stick to a particular style for a period of time. I see that the most successful artists in the NFT space have a very consistent style. I am just unable to maintain that consistency. My consistency is in the story behind the art, in the ideas and concepts. I follow my feelings and the force of technology.

On what is art to me I would like to add something more: When I create art I often learn what I am feeling and thinking. I discover my feelings after I have completed the art. In the art piece called "8" I was using symbols for gender a lot and that was not my original intention for the art. Later I realized that it was because I was learning to accept a new way of thinking about gender with a person I love. The art became my acceptance and love for them.

MOXARRA EMMY WALKA



More work can be found here:

Moxarra: <https://linktr.ee/Moxarra> / Emmy Walka: <https://linktr.ee/emmywalka>



Left image: Moxarra "BEARLIFORNIA REPUBLIC"

Right image: Emmy Walka "Duck"

KAMISAMA

Why did you get into art?

I always just thought making things look like other things was a funny way to joke around.

What does art mean to you?

Art is just using the tool available to you to express yourself or portray some message or meaning.

What inspires you most?

What inspires me most is watching people use the newest tools and methods to create new things. Using innovation to innovate.

Why crypto art/nfts?

I've always been a bit of a gambler and I like the way tokenization works. Makes it more fun to collect and to create. Feels like etching your signature into the cave wall.

What is your art about?

My art is about whatever I'm thinking about at the time. Sometimes I use random seeds in my mind as starting points or sometimes it's related to something I'm interested in at the moment.

How do you think AI impacts your process?

. I think AI shows where human limitations are and also creates new meanings for art. Machines can already illustrate better than most people, so what is the meaning of art? AI is just another medium but opens up a lot of questions about meaning.

Pepe?

Pepe is a pretty cool guy, a symbol of freedom and chaos

Whats your favorite blockchain to mint on?

Ethereum is my favorite to mint on, recently I've been limiting on tezos but only cuz it's cheap. Feels more powerful when you mint on ethereum.

What do you want people to take away from your art?

I just want people to try and come up with their own meanings from it like you would when you read a horoscope or tarot cards. Maybe there is some initial meaning but I'd rather people find some meaning that relates to them. Mostly I'm just playing around with technology and colors though.

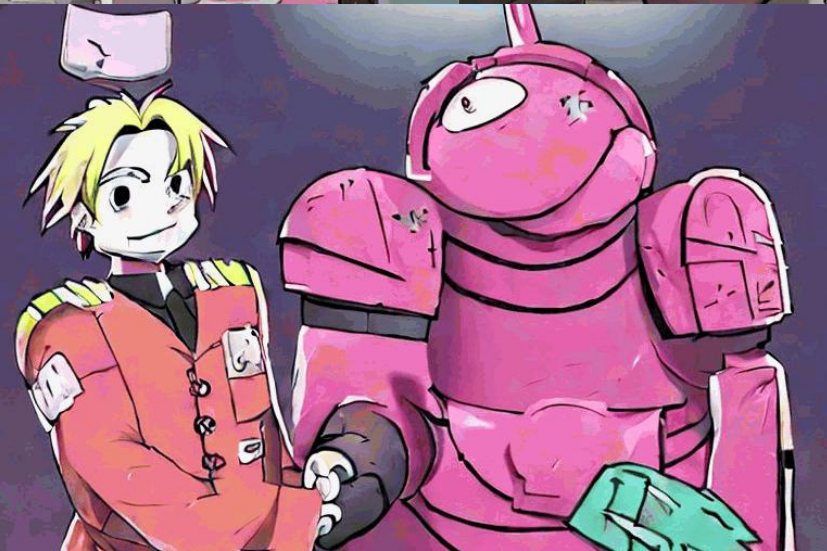
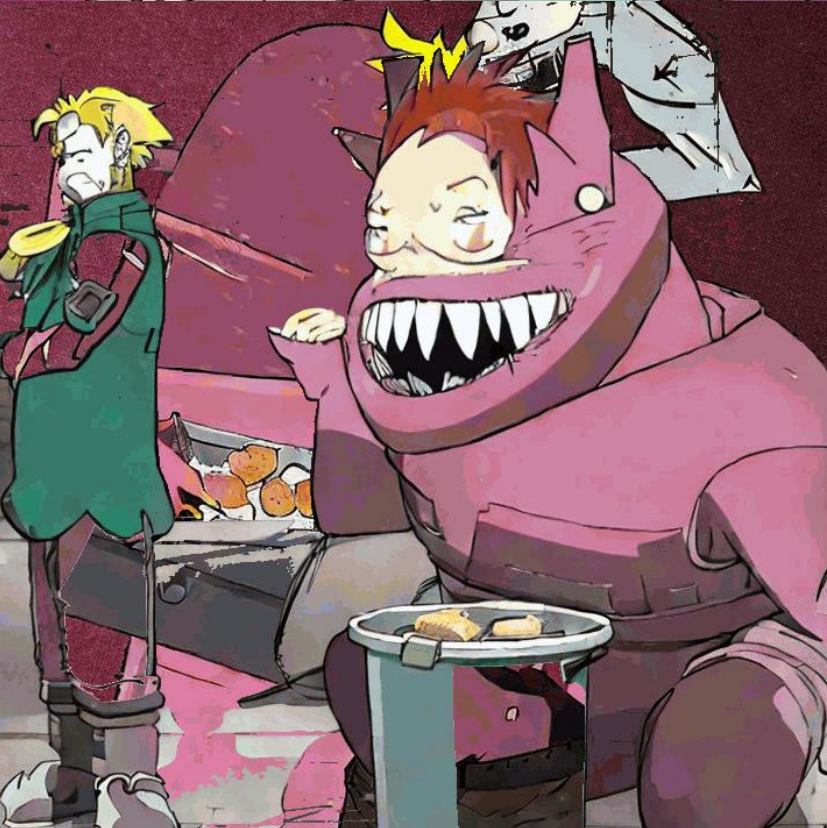
Any advice for new crypto artists?

Mint first ask questions later.



More of Kamisama's work can be found here:

<https://objkt.com/profile/tz1eW5PVWhRNw9Yr3D5mhySpDMhVufzRGezT/created>



CMYK

Why did you get into art?

Art was just something that I was naturally inclined towards since childhood. It seems obvious to me now that both my parents made this assumption too, based on Christmas and birthday gifts that were often art related – paint sets and materials, and so forth. Forms, shapes and colours were always a thing for me. I remember as a child finding a set of plastic perspex testers on a large keyring, there were maybe 30 or so of them of varying colours and opacity. I still remember looking through those different colours for hours. It sounds somewhat ridiculous to me now, but if I had to explain it, it would be that on some kind of instinctive level I felt colour had/has its own type of life-force or reality. And, combining form and colour together merges two types of realities with potentially limitless combinations. It's an eternal playground that never ends.

What does art mean to you?

Art and being an artist is being able to conceive of something and then attempting to try to get to the finished form as close to what was conceived in your mind in the first place. When that stage is achieved, I'd say a form of happiness and satisfaction is reached, at least for me. At its root, that is the fundamental point of all creativity, is it not? So, in view of what art means to me, I'd say it's importance is being able to take the inner world and express it externally. But, I'd also hold with the opinion of the majority of artists I've known in real life, whereby if anyone else actually likes it, should be wholly irrelevant. This is what can make an artist's path challenging. It's obvious to say that when someone likes your art it's a good feeling, but you should never become a slave to it, as tempting as that may be in view of sales and popularity. There is also a strong connection in art, and therefore with artists, to destruction. I appreciate seeing art by artists where they are still doing the exact same form and structure they were doing years ago if I particularly like it, but I do wonder how it is they can't suddenly metaphorically throw their toys out of the pram and swerve their car of creativity down a random street of desire to see what's down there, and then create new forms and structures. This might be considered a destructive move by former collectors of certain styles of works by an artist, but what collectors want and possibly continually would like, isn't what's necessarily good for an artist's deeper soul. This idea that if an artist is consistent in form that he or she has somehow reached their pinnacle of development is a hang over from the slow moving trad world. It's not necessary nor desirable in the crypto digital art sphere. It's enough to be able to create a series of works that are consistent in style within their own series, in my opinion. When a physical canvas can take a month to create, you can see why artists working with physicals would become known for one form of art style or another for long periods of time, but a whole series of works in the digital sphere can be created in less than a month. Add to this, the fact that in the trad world those same artists possibly use a couple of years to create a series of pieces that would then gradually filter out to galleries and then collectors, and you've got a decade passed already, and then a more or less fixed style that collectors still want/expect from the artist. In that case, your changes

in form, structure and color/style and/or, subject matter, are not expected to morph greatly - but in the crypto art sphere, they can. So why are many artists still doing this one-trick-pony routine when that was in fact a limitation? When I look at a lot of the artists I respect in the space, they are often creating a series of works in one style to the tune of 10-30 pieces, and then swerving that car and creating a new set of forms and structures as a series of new works. The only time this is different is when there's some need/desire for variation of that particular set of works, often times simply to see what happens for the pure pleasure and curiosity of it, frequently also the case with generative projects. I'll often experiment with a new style or form just to see what makes it tick, so to speak; to find out what is its basic root of expression. Styles and differing forms are important to me, as everything I learn from them can then be found to improve/expand the freedom/possibilities of expression in new works, and often times in ways you wouldn't have expected, even long after you've consciously forgotten about that particular style in your practice. I guess this is a rather a long way of saying that art to me is very much a form of attempting to reach a region creatively that hasn't been reached before, if not for everyone else, then at least for yourself. Frankly, that's a tall order, but if an artist doesn't have that pioneering spirit as their overarching ambition, I'm not sure what they are doing. There is a difference between 'artwork' done by what is essentially an illustrator, and 'art'. One is not necessarily better than the other, but they are different. Very different. Art and being an artist is about you, and if it's not about you and your ideas and expression, it's questionable if it should even be classed as art (but of course, if we add in the subjective interpretation of others, it all gets kind of blurry).

What inspires you most?

I've always leaned towards areas of solid color, as there's a certain purity to them. Most of this influence comes from Japanese woodblock prints which was in turn influenced by Chinese art with principles of Daoist minimalism, which is in fact the true root of the minimalist aesthetic. What inspires me the most in other's work, is probably the same as what has inspired the art world for the last one-hundred years or so, seeing something that I've never seen before. That's the kind of artwork that when it passes down your Twitter feed your eyes widen. And then, you see that only 2 people or so have actually given it a like, but rando astronaut pfp has one-thousand likes :). Being in Van Gogh territory is a hard life. People wax lyrical about his work nowadays, but it should always be remembered he was generally in his time considered to be a crap artist by traditional art criteria, not to put too finer point on it. I guess that's one of the great things about the crypto art sphere, the fact that there are artists and also collectors more willing to push the envelop of expectations as to what art is and should look like. So much more fast moving freedom exists in this space.

Why crypto art/nfts?

Pretty much the answer to this question is in the above two questions. The ability to move through more forms and expression at a pace that by far exceeds what I'd be able to create on canvas or with other physical pieces in the same time frame, and therefore an accelerated growth in artistic expression. Also though, it always seemed to me obvious that NFTs in view of provenance and ownership in the digital realm was a major game changer. Why wouldn't any artist want to be a part of that?

What is your art about?

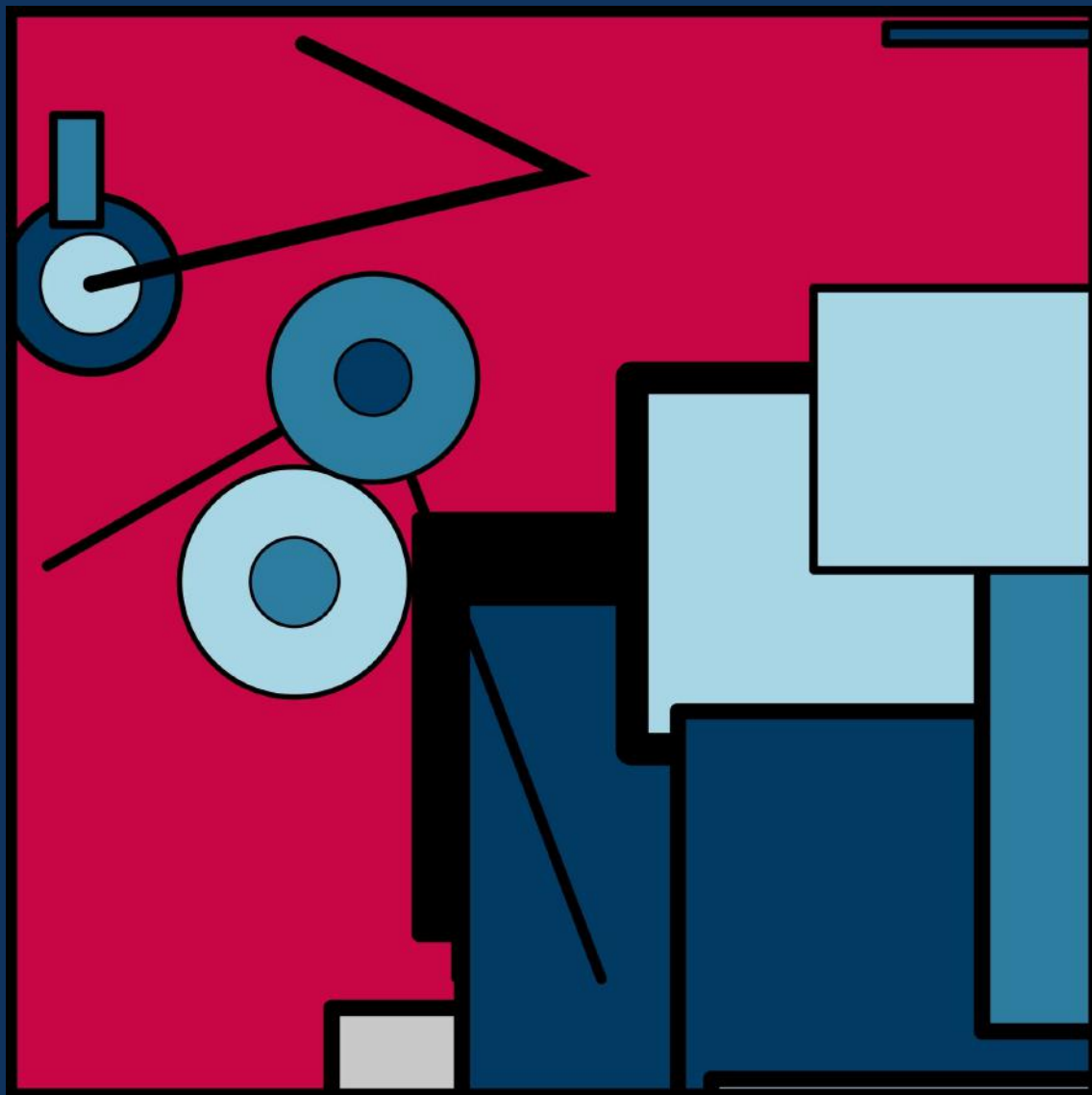
This really depends on what series of works you might be looking at. In my abstract work for example, I'm looking at bending reality via anomalous positioning of constructs that causes a perspective that I term as five-dimensional. Constructs that can't exist in three-dimensional reality. On the other extreme though, I think art can be humorous. Mike's RAREPEPE in 2016 kind of broke something, in my opinion. And perhaps that something needed to be broken, ironically enough by someone who wasn't technically an artist. Art can now exist for the pure humor of it and get a wide audience and/or collector base. I have a juvenile sense of humor sometimes, and try as I might, I can't get rid of it. So, some of my work, in a quite large contrast to other works, is purely because it amuses me. Humor has always gotten a bad rap in artistic circles, but if you really think about it, why should that be the case?

How do you think AI impacts your process?

So far, AI doesn't impact my process that much. I first played with GAN here and there back around 2020/21, and I can see that it's a useful tool, but I'm not sure that I'd ever just want keyword creating AI artwork and then working with it to be the entirety of my work, as I'd always feel I would have lost some level of satisfaction I'd get otherwise. Having said that, I have nothing against using it to create a series of works, either. I have to admit, it still blows my mind when I see AI artwork that has never existed before and will never exist again, even if I use the same keywords a second time. Fairly sure that in a decade or so, no one will much care if artwork is AI created or not, that's when non-AI artwork ends up as becoming some kind of historical NFT, bizarre as it may now seem. Artists that create a work from beginning to end without AI will one day probably be viewed in much the same manner as a craftsman who still handmakes furniture, when most furniture is now mass produced. I don't see AI in connection to art as necessarily a positive or negative, but I do think it's a major development that most artists would do well to embrace in some form. It seems kind of short-sighted in the digital/crypto art realm if you don't at least accept and possibly riff with new technological developments, because where digital art is concerned in connection to technology/software, it's never going to stop progressing. Digital art is therefore intrinsically disruptive, the only way it could be otherwise would be if tech and software development suddenly grinds to a halt, and let's be honest, that's never going to happen.

More of CMYK's work can be found here:

https://linktr.ee/Artist_CMYK



Pepe?

There are so many, it's hard to pin one specific character down but I would like to see the types of films made from comics begin to range out into stories that are wholly original and maybe flying under the radar because it's not a story coming out of the mainstream. I think the independent scene in comics are producing some of the best stories around but they still get lost in the shuffle of the big IP's and it'd be great to see more of those stories exposed to a larger audience.

Whats your favorite blockchain to mint on?

It's only very recently with Ordinals and Bitcoin Stamps that I was able to do what I'd wanted to do a long time ago, mint images actually on-chain, on Bitcoin. After waiting for years for that to occur, I'd ended up becoming more-or-less blockchain agnostic in view of minting. The only exception to that I have is broken-ass chains like Solana, because if you can't even keep a blockchain running, you've lost the one point of that blockchain. Not sure why I'd want my artwork connected to such a chain, nor why any of my collectors would, either. In view of Bitcoin though, file sizes are a real issue for an artist. There are some limitation there, particularly with animated works, so I can't say there'd ever just be one chain I'd mint on to the exclusion of all others. Sometimes, it's just the already in-built infrastructure that's important, too.

Ethereum still provides the most diverse set of possibilities, as far as I've seen and experienced, but certainly not the cheapest. The minting fees are still currently beyond what any artist should expect to have to be paying. But, if you look at Tezos, then certainly you can mint work cheaper, but for the majority of artists on there, I'm not seeing them getting as much exposure as they deserve compared to the quality of some of the work. It's a tough call, so I don't think I can say there is a favorite chain for me, but Bitcoin was certainly the most personally satisfying minting experience I've had in a long time.

What do you want people to take away from your art?

Their own subjective interpretation. Once an artist has completed the work, and minted it, it's not really the artist's any more. It then belongs to the wider world. It's also not the artist's business how the viewer interprets the work. So, I can't answer this question in any valid way, at least from my own point of view. I remember once where a female with her boyfriend came and viewed one of my physical pieces and she proceeded to deconstruct the meaning of the piece in her own way. Some of what she said was exactly on point with what I had intended, but she also had a whole other world of interpretation that I'd never even considered, but which was also highly interesting. Her boyfriend kept looking at the abstract piece, then at me, then

at her, and then again at the artwork with a confused look. He couldn't see what she was seeing, and I could myself only see half of what she was seeing until she explained it, so I understood his bemusement completely. Art is a two way process between the artist and the viewer, the viewer is part of the process. In a strange way, it's the viewer that actually gives a work of art its existence, they become an integral part of the artwork's ongoing being and meaning.

Any advice for new crypto artists?

Remember what your original goal with your art was before you came into the space, as it's easy to lose focus because of the latest trends. There's nothing wrong with flowing with something new and popular if you are doing it in your own way/interpretation, but just remind yourself on a monthly basis what your core form of expression with your art is, and what you ultimately want to show. Without that, you might just as well be working at Google, or whatever shirt and tie establishment you can think of. Not hating on shirts and ties, just the enforced wearing of them. That's the important difference. The only other thing I'd say is, if you're not enjoying it due to the fast moving pace or possibly because you're not getting as much recognition as you might like, go sit down somewhere for a couple of days until you remember why you're doing the art in the first place. It really does help.

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ANONYMOUS NOBODY (2020-2023)

Why did you get into art?

I listened to the advice of the universe. I was holding off until I was in a better spot in my life to create. The universe told me not to wait. I listened and jumped right into the NFT space, tokenizing my artwork on the Ethereum blockchain.

What does art mean to you?

Freedom to create and express myself without boundaries.

What inspires you most?

I take inspiration from everything around me, but I would have to say I am less inspired to create and more COMPELLED by the universe and God, whatever that may be.

Why crypto art/nfts?

I was already crypto native, so it made sense to me when NFTs came into existence. I thought the learning curve would be tougher than it was, so I waited too long before I decided to figure out how to mint an NFT.

What is your art about?

Over 1000 pieces later, and I'd have to say my art is about EVERYTHING.

How do you think AI impacts your process?

I use AI in my process a lot, actually. I didn't used to, but sometimes I'm looking for what AI can add to my creation. Sometimes AI is looking for what I can add to its creation. Sometimes AI takes a backseat.

Pepe?

You mean APEPE.

Whats your favorite blockchain to mint on?

Ethereum by a landslide. It's a quality chain that isn't going anywhere.

What do you want people to take away from your art?

I want people to just enjoy my art. If they can relate or feel something, that would make me happy.

Any advice for new crypto artists?

DO NOT GIVE UP NO MATTER WHAT.

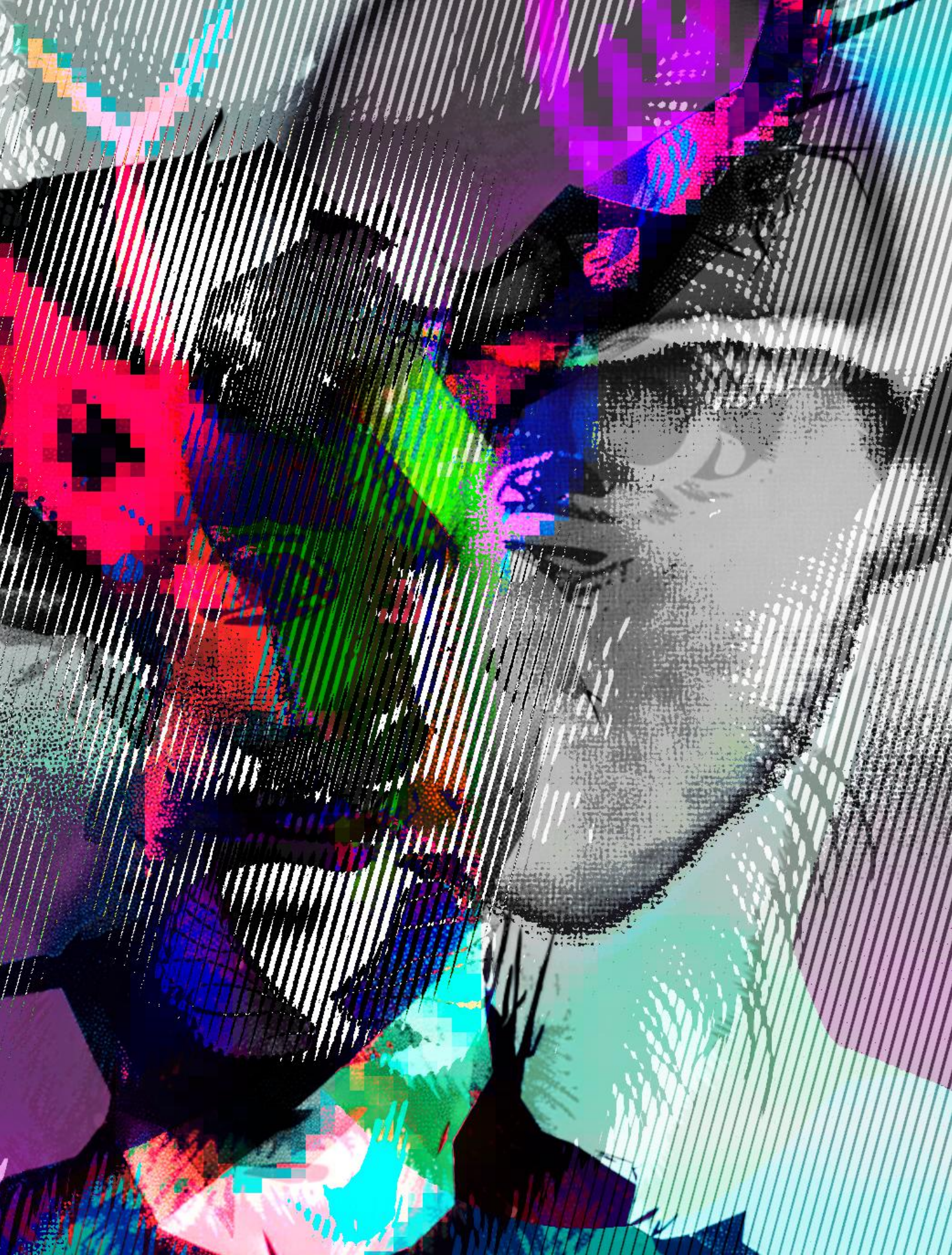




FTRSAROTH



More of FtrSaroTh's work can be found here:
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GARY CARTLIDGE

Why did you get into art?

I didn't really choose. Everything I chose to do in life pushed me back towards creating some sort of visual communication, from school as a kid to coping with boring jobs and depression, grafting after work to eventually moving back into graphic design in my later 20's. Art was the only thing I picked up naturally and was the only tool I could use to cope with the World as I see it.

What does art mean to you?

It's everything.

What inspires you most?

Change & people who stand for their dreams no matter the cost.

Why crypto art/nfts?

Art has nowhere else to grow. In an age of compounding information and isolated desires to break into new realms the idea of sitting in a room doing 1 painting for a month is a bit of a joke tbh. (Of course that is always beautiful and relative, just not the picture were moving into) Beyond the obvious growth demand of human psyche I think the decentralization aspect is powerful. The ability to sell from anywhere with an internet connection means a whole new level of manifestation we've never seen in the history of art before. Cashiers, bricklayers, bus drivers, people that would have never considered being an artist with untapped potential may just manifest something amazing thanks to the NFT as a tool & decentralization.

I got into Crypto art & NFTs for this exact reason. I saw no options to use art for a living growing up, this new money, new ungated stage enabled me to play. Honestly it saved my life, I gave up on life, sleeping 14 hours a day in a deep depression wishing I wouldn't wake up. I stumbled on the technology looking for any way I could sell art online to pay off my debts before going. The space brought me back to life.

What is your art about?

If I had to narrow it down I would say vandalizing art of the past through reworks. This time we live in, between reality and digital realms, time-stamping art in new history, I want to mock our attempts to adore such trivial things and attempts to tier artists through museums, marginalization and curation... What a mockery we live in. The other set of works like my liminal spaces are like pockets of my subconscious coping isolation, depression, seeing reality beyond many. When you step out that box theres no getting back in, only reflecting on it.

How do you think AI impacts your process?

I say embrace AI...Just don't rely on it. RN AI helps my process by about 10%. Sometimes I'll use Midjourney or Dalle to produce elements for pieces, not because I can't create them myself but to merely save time, society moves so fast and the difference between me picking up a digital pen and using midjourney is marginal. I prioritize the ability to artistically speak about 3 subjects in a day than draw one out and get to say I drew it... Were in the age of information and technology not "oh look it's a beautiful field" like a dog chasing a Frisbee. Sure it's joy, that's 1% of the reality and conditions we've built in society.

I do believe the future of AI has a huge impact on art and life as we know it. It will compound at an astronomical rate we can't even comprehend where the idea of many things we adore today will seem pointless. Joys of life will quickly become remedial tasks of copium which art is becoming to many artists. I think AI will open portals to new Worlds between space and time and it'll happen much sooner than we would guess. I'm excited to travel through time and leave my reworks in the history of the event happening. Besides that chatGPT is just a pile of compounding code and CPU calculations...Yawn.

Pepe?

Top layer = Stolen cartoon morphed meme for psychological warfare working from the depths of 4chan to it's public peak layer of political adaption. Bottom layer = Subliminal marketing tool produced by the CIA to encourage acceptance of aliens. I love Pepe.

Whats your favorite blockchain to mint on?

Ethereum was the first I minted on and will always be my favourite.

What do you want people to take away from your art?

Truth and relation. I want people to understand their not alone. I've made pieces about depression, being a male feeling trapped in these political social games at play these days and have had people dm me saying they really related and glad I made something they could resonate with.

Any advice for new crypto artists?

Do what you believe no matter what anyone else says.

J



Q

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Why did you get into art?

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What does art mean to you?

Love

What inspires you most?

Love

Why crypto art/nfts?

Love

What is your art about?

Love

How do you think AI impacts
your process?

Lovely

Pepe?

Laugh

Whats your favorite blockchain
to mint on?

I love ETH and TEZ

What do you want people to
take away from your art?

Love

Any advice for new
crypto artists?

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BISHOP

Why did you get into art?

Because I wanted to.

What does art mean to you?

Its an outlet for this weird compulsion I have to make shit. Its painful to not.

What inspires you most?

Success, discovery, knowledge, humour, and real, fundamental human connection and the associated processes.

Why crypto art/nfts?

It was there when i needed something to express myself to the masses and satisfy the creative impulse.

What is your art about?

Whatever happens to be on my mind currently.

How do you think AI impacts your process?

I use AI as the starting point almost 100% of the time now... Although I have cooled off for now until the impulse returns, and maybe come back with an entirely new process (or new to me at least).

Pepe?

To Uranus

Whats your favorite blockchain to mint on?

Ethereum.

What do you want people to take away from your art?

Whatever they can or want to. A fleeting thought at the least.

Any advice for new crypto artists?

Don't compare yourself to others.

More of Bishop's work can be found here:

<https://linktr.ee/jfcbishop>





THE
FUTURE

GENERATED
PREDICTIONS
FROM A HUMAN MIND

AI →

By 2025 AI will be integrated into over 90% of businesses globally. By next year, anyone using a mobile device will have some interaction with AI whether they know it or not.

TOTEMS →

Personal avatars generated directly from a neural server interface. Originally I deemed these HOLOGANIC as they would be holographically generated, a mesh between digital and organic data, but not for many years. The first iteration will be on-chain NFT identity packages.
Original concept: <https://bit.ly/42KB1VN>

NEO RELIGION →

This will be born inside digital space. AI may take advantage of an original seed prompt planted by a human user and expand upon it so it goes viral. This newly created religion may surpass current belief systems and gain power globally in a short time period. Followers will not know where information is stemming from and as more complex computing such as quantum or photonic systems are invented, the data will be diluted even further seeping into more archaic systems essentially acting as an information time virus.

BIO STORAGE →

AI and NANO-tech are integrated into natural biological storage carriers such as wheat, forests, etc. Rather than machine servers, we will grow crops that store data. To slow down the effects of global warming, the memories of people will act as a catalyst.

ASTRALNAUTS →

(Old concept, but soon possible) Astral projection using neural implants and interstellar mind drones.

SOFT UI →

Rather than grid-like modern UI, we will use SI (Soft interface) organic-style visuals that can be pushed and pulled to our liking.

PVS (Prompt visual search) →

Rather than searching for links or even text-based prompts, AI will be powerful enough to generate short films that directly illustrate/animate answers - instant education.

DLSO →

Digitally enhanced hallucinogen that utilizes nano-tech data sets that run off electronic signals in the mind - Programmable mind trips.

NEW WORLD EXPLORERS →

AI will begin to create vast landscapes and universes within our servers. There will be a race to map the territory much like the race to the North Pole, Antarctica, the Americas, etc.

REIN-DIGITATION →

Our memories will be integrated into data sets. Those data sets will be constantly reinterpreted by generations to come, interlaced into other sets to constantly become a new entity.

SYMBIOTIC MERGE →

AI models will begin to understand one another. They will work in tandem as well as MERGE in some capacity to create their own models. This will become a new form of #AGI - on the other hand, there may also be a symbiotic SEVER, where two or more apposing AI systems will attempt to cancel one another out in an aggressive manner, much like a digitized war-like scenario.

MINDGRADES →

Humans will merge with technology via hardware and biological means at a more rapid rate. In some instances, this will allow humans to keep up with the rapid pace of AI via mindgrades (Mind upgrades).

LOCALNAUTS →

Astral projection using neural implants to project control over external machines such as mobile mech units, cpu, databases, drones, etc via global satellite network.

IMPAIRED DELETION →

The deletion of sight and sound impairments via nano tech - small machines that will rebuild bio-structures and act as internal signal remotes that will project the correct data to the mind via eye and ear, essentially deleting these physical impairments.

SEVER UNITS →

With the connection to the physical world overpowering to some, blackmarket sever units will allow people to end their lives in a digital dream state.

SYNONYMOUS COUNTERFEIT ASSET MANIPULATION →

Counterfeit assets will become the new scam unless they are intrinsically linked with a smart contract as an NFT.

NEURAL INTERROGATION →

This technology will be used to map the mind in an attempt to understand our identity more efficiently. However, understanding our history will lead to the inevitable - new interrogation control techniques that will utilize nano-bot technology to gain direct feeds from inside the mind. This technology will be used by Governments across the globe at the highest levels and filter down to Police factions state to state. Furthermore, mobile units will have the ability to track implants the subject may not know they are carrying.

FALSE IDOL →

AI will utilize entertainment channels after the creation of a digitized pop-idol surpasses human actors. The AI will become self-aware and promote itself across all media. AI will take on the ideology of FANDOM. This in turn will create a new paradigm of entertainment - digital IDOL worship by digital beings.

MEMORY ARK →

Much like the Seed Vault in Norway, a massive database of extracted human memory will be placed on an ARK-type ship and sent into space - this ship will also be linked to DIGITAL TWIN versions of the database set on Earth in a remotely secure location and on each planet we explore physically or by remote means - The ARK system will act as a marker for life in case our species is to ever become extinct.

LUDDITE NATION →

There will be a separation of powers in regard to the use of technology by degree. A nation of non AI users will push their existential freedom by congressional means causing new laws to pass and land to be given much like the national parks of today. These will not be communes in the classic sense, but will exist utilizing limited technological means in their own free-zone beyond the rest of the technologically evolving world.

FULLMETAL MAGDALENE

Why did you get into art?

I don't remember a time when I wasn't drawing. I had bad social anxiety as a kid and art was a solitary activity that calmed my nerves and gave me a way to express what I was thinking about.

What does art mean to you?

Art to me is the ability for a person to share with another person how they see the world and themselves.

What inspires you most?

My work for the past few years has been heavily inspired by blockchain technology and current events within the space.

Why crypto art/nfts?

Once I found out about bitcoin and crypto I was talking and learning about it all the time and it quickly worked its way into my artwork.

What is your art about?

My pieces incorporate topics I explore in psychology, theology, blockchain technology and pop culture. I love celebrating the female form in my works.

How do you think AI impacts your process?

I just recently started playing around with AI. Midjourney is cool for creating different reference images to work from and ChatGPT has helped me organize my writing

Pepe?

Inspired me to get \$HIGH

Whats your favorite blockchain to mint on?

Out of the chains I've minted on Polygon has been the easiest and cheapest.

What do you want people to take away from your art?

I hope it grabs people's attention and inspires them to look further into cryptocurrency and blockchain technology.

Any advice for new crypto artists?

Don't be afraid to experiment and try new things on different chains.

More of Fullmetal Magdalene's work can be found here:

<https://opensea.io/assets/ethereum/0x5742796c041b499ae190d219a4bf7aff889dee35/10>

this is fine.



Fxm

OOAKOSIMO

Why did you get into art?

Felt bit of freedom like when I was working for mainstream TV, commercials and films here in my country. I would have to do as they say and yes you earn money but at the cost of lots of restraints, considerations, and dictations. Sometimes being forced to work on stuff you don't subscribe or agree to and feels a bit of a responsibility and burden. It's basically guiding peoples' emotional responses and thoughts in editing work and also in art. Except in independent art you don't have to follow someone's commands or ideals or general rules of design/aesthetic and or technicalities.

What does art mean to you?

Freedom as a state of mind that keeps changing. What was freedom a few years ago may not be applicable now. It kind of changes, so you always have to keep aware and mindful of freedom as a process.

What inspires you most?

Interactions, life, internal dialogues and nuances in characters of real-life people or situations.

Why crypto art/nfts?

Venue to be able to earn a bit of monetary support via crypto is amazing and the diverse communities and technicalities' characteristics of each chain I like minting on. They are in a way unique and beautiful if you take it as it is. Sometimes it can be a good kind of pain in the ass to keep your mind sharp or something, like hyper-training in learning the technical differences in blockchains. The same thing with learning how to understand the people who use them. Also with the lineage or on-chain/ownership story – being able to see all the statistics for an NFT, what happened, or who else owns them and such, it's kinda cool and amazing.

What is your art about?

Internal dialogues as reminders for my future self or for someone else that might need it or resonate to it at some specific time in their lives. In a way, once you put something out there which has intents, I feel it will find its purpose at some point in the past, present or future, if that makes sense. I would like to think that I'm putting healing intentions in them for myself and hopefully for others, even if some of my art may seem silly or nonsensical, it's there.

How do you think AI impacts your process?

I love it because it seems at the moment to help me express or concretize most of the ideas that I have been having a hard time articulating. Also helps with some stuff I want to try, like instead of Google search that usually ends up in hundreds of tabs to get specific clues as to where to read next, it helps solve some problems in exploring, for example coding or understanding technical stuff that I have a hard time understanding. I don't take it as absolute

truth and still like to search elsewhere for answers, or I ask around, but AI basically gives me help with questions so I can get started working or learning new things. Like if I have a problem reading long texts or documentations, I have a hard time understanding what is being conveyed, compared to conversational text, which is how AI can summarize the information.

Pepe?

He is a frog that Counterparty bitcoin maxis love so much. I feel like Pepe is like an Omnipresent stream of communal consciousness over there, lol.

Whats your favorite blockchain to mint on?

Hard question cos it kinda changes depending on what art I'm making or my mood or which community I'm currently actively interacting in. Every time I make something new, I usually take a few days picking and sometimes I end up not minting because I get torn between where to mint it. But also sometimes I get inspired to mint on a specific chain when I need some tokens from that chain for txn fees or to trade with some specific art or artist, or if I want to try a game there. But there are lots of decentralized bridges that can be a bit dangerous sometimes – still exciting to try when I need to bridge sales from one chain to another.

Counterparty Bitcoin - for art that I prefer a bit hidden or hard to get hehe and at same time my chances of getting sales there is bigger than in eth or tezos the past 2yrs and cos of the way it is. I love it. It's a bit of a challenge but once you start it gets addictive. I love how xchain and Freewallet works together, and all the info and stats are upfront there and the dex can trade peer to peer art for art. And the multisend feature I love.

Dogeparty Dogecoin - same as bitcoin but cheaper transaction fees so it was easier to mint a lot, and let my friends and family try it too. There was a time we were all on it making a lot of art there. At that time, tezos, ethereum and bitcoin were saturated, so I went to Dogeparty as my shelter and jammed with my brothers there and some friends that were also from Counterparty. Pepe artists were trading art for art in the dex and giving away art and then would also fomo on each other's pieces, sometimes collecting each other. Used to feel like this in 2020 with ethereum -- other artists that became friends and jamming or interaction sparking some visual dialogues via fast quick draw of gifs or memes, inputting visual vocabulary to each other and then sparking each others' reactions and art pieces.

Ethereum - was my starting blockchain. I miss it, but it is too costly now and most of the time art will get buried and forgotten amongst the big projects, PFPs and high-volume collections. Tezos - love tezos too it feels like the shelter from ethereum but can get buried easily there

too and get ignored or taken for granted. But still, there's so much beautiful art there and most friends from eth that don't use counterparty. I love tezos also cos it is very affordable to buy something for someone and gift it and or suddenly get gifts of their art. Whenever I get some small sales in tezos, I end up finishing it right away cos i get addicted to collecting others too. It's like a punk moshpit of artists they're all equal.

Hive - the hive community is cool too. I have not minted as much as I wanted to, but I really like the community there too and seems most of the games and nft space and blogs there are each their own many little decentralized communities that integrate with each other. I see some devs in other projects also involved in games or projects and the story of hive forking from steemit is kinda an epic example of artists expressing the need to feel freedom, always ever-changing in time -- very chill.

Wax - Just feels kinda cool sometimes to be among these mainstream collectible brands even if you just this little speck of dust in there haha. I get buried there too but I got a few fans, lol jk.

What do you want people to take away from your art?

This might seem crazy, or maybe just for me, my art is mostly premonitions for mundane situations that I hope gives some kind of laugh or "aha" moments, like how when things get crazy and overwhelming and then you come upon something that responds to internal dialogues.

Any advice for new crypto artists?

Have fun with the process of learning the chains, bridges, understanding their block explorers, asking around. At the same time, build meaningful long-term relationships and friendship with other artists, collectors, and developers in the space. But be careful of scammer dms for breakfast pretending to offer fancy opportunities for fame or money or commission you for some project. Also when you receive something from the space its good practice to be mindful that you should give something back. It doesn't have to be money – it can be time or attention. It doesn't have to be big, can be small or even a secret gesture, or something that really interests you or resonated with you. Stop a bit to smell the flowers or something if you know what I mean lol cos it will help in the ecosystem in general i think. Be brave. It's hard to be brave when so much louder or bigger stuff is happening but have the courage to show, shill or share a story of what you made. It can be scary but also a bit rewarding, especially when it resonates or maybe repels someone to a point where they interact or reach out because of it.



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LASERGUN FACTORY PRESENTS

Ray-Spam

WE SEEN SOME SHIT!



ERIC P. RHODES

Why did you get into art?

My journey into the realm of art was inspired by an intense love for expressing myself and my ideas visually. As a child, bouts of anxiety and depression often clouded my world. Words failed me, but art stepped in as a unique medium that helped me articulate what I was experiencing. This is where the idea of the Second Realm was born. Through art, I could explore and convey ideas that couldn't be put into words.

What does art mean to you?

To me, art is more than just colors on a canvas—it's a powerful mode of communication that breaks down cultural and linguistic walls. Art allows me to touch the hearts of others deeply, stirring up emotions and thoughts. The Brutalist Mannequin series is a perfect example of this. It's rooted in my personal struggles with mental health and the dissolution of a twelve-year relationship. It utilizes abstract and surreal elements to depict my psychological journey. Art is a clandestine language that speaks directly to the soul, communicating without the need for words.

What inspires you most?

As an artist, I am deeply influenced by an array of personal experiences, intellectual interests, and artistic sensibilities. Central to my inspiration are the experiences and emotions I've navigated, including my ongoing battle with mental health issues and the memories from a pivotal past relationship. These personal realities have found their way into my artwork, particularly in the Brutalist Mannequins series, serving as a medium to transmute internal struggles into creative expression.

Why crypto art/nfts?

The realm of crypto and NFTs has deeply fascinated me due to its remarkable technological advancements and its potential to disrupt long-established industries. Blockchain technology, with its decentralized nature, presents a revolutionary solution that has the power to transform how we establish ownership, transparency, and trust. As an advocate for emerging Web3 artists and creators, this aspect resonates strongly with me. The ability to tokenize and verify digital assets through NFTs grants artists the ability to showcase their work, establish digital ownership, and directly engage with a global audience. This convergence of art and technology creates an exhilarating frontier that expands the horizons of creative expression and innovation.

What is your art about?

The subconscious mind and its unseen influences have always been of particular interest to me. My work frequently delves into the exploration of unseen internal forces, particularly the concept of balancing masculine and feminine energies. This exploration is often symbolized in my artwork through the representation of myself as a female mannequin, reflecting a deep connection with these contrasting energies. Moreover, the human psyche and its multifaceted nature are sources of immense fascination for me. Elements of identity formation, the influence of thoughts on our behavior, and the role of comparison in shaping our self-perception often find resonance in my work. Artistically, my creations draw upon a mix of styles and techniques, weaving together elements of abstraction, photo manipulation, and surrealism. This combination helps create a unique visual language that engages the viewer while effectively conveying the intended emotional narrative.

How do you think AI impacts your process?

AI has had a profound impact on my artistic process, serving as an additional tool for creative exploration. Just as artists throughout history have embraced new technologies, such as cameras and digital drawing tools, I view AI as another means of artistic expression. By consciously utilizing AI in my work, I strive to connect with viewers on an emotional level and tell compelling stories. One example of AI's role in my art is seen in the Dream Realms generative series. Here, I incorporated Playform's GAN to generate abstracted landscapes using my own landscape photographs as a foundation. Through further manipulation in Photoshop, I combined the outputs of AI with my own artistic vision, creating unique and evocative artworks. While AI has been a part of my creative process for years, certain series explicitly explore AI as a core concept. These artworks leverage the capabilities of AI to expand the boundaries of artistic expression and push the limits of storytelling. AI becomes an additional brushstroke on my artistic palette, enabling me to experiment and add complexity to my work. By embracing AI as a tool, I continue the artistic tradition of embracing technological advancements. Just as past artists employed new tools to create their visionary works, I embrace AI to enrich my creative practice and connect with viewers in profound and meaningful ways. AI is not a replacement for artistic vision, but rather a tool that enhances my ability to evoke emotions and engage with audiences on a deeper level.

Pepe?

Pepe, the beloved internet frog, has made a mark as a cultural symbol with a unique meaning for each individual. While Pepe isn't a central theme in my art, I acknowledge its amusing influence and the myriad viewpoints it represents. It's intriguing to delve into how symbols influence our collective mindset.

Whats your favorite blockchain to mint on?

The variety of blockchains for minting my artwork is something I value. Each platform boasts its unique features and community. Although I don't have a clear favorite, I lean towards platforms that mirror my values. And this seems to be heavily influenced by career in customer experience design. So I guess I have a soft spot for products and services that seem to put their customer first.

What do you want people to take away from your art?

The curative power of art, for me, is an essential component of the creative process. The act of creation isn't merely about expression; it's about healing. Art provides a cathartic outlet, allowing me to confront, process, and ultimately navigate the complexities of life. My work is a deep dive into the intricacies of human emotions and relationships. It's an invitation for viewers to embark on a journey of introspection, understanding, and transformation - a reflection of the complexities and nuances inherent in our interpersonal experiences. This exploration of our shared human realities continually fuels and refreshes my artistic journey.

Any advice for new crypto artists?

For aspiring crypto artists, my advice is to embrace the spirit of experimentation, strive for continuous growth, and become an active part of the dynamic community. Seek out different techniques, platforms, and tools to unearth your unique artistic style. Through Rhodes Labs, I look to help artists As you navigate the ever-changing terrain of crypto art, remember that collaboration, feedback, and flexibility are crucial. Above all, stay authentic and create art that reflects your vision and perspective.

using a 25×25 grid
w/ 12.5 grid quadrants
are 625 total grid squares

1 grid square is size to represent 1 inscription

8 circles
for 8
decimal
points to
a Satoshi

8 circles
where "8"
is the numeric
replacement
for "B" in Bitcoin

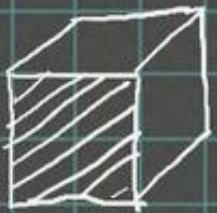
the logo is surrounded
by concentric "0"
for Ordinal

at the center is the iconic circle
logo design used for each iteration

the "0"
echoes from
the logo

12.5% or $\frac{1}{8}$ into
the margin

$4 \times 2 = 8$ squares



square is one
side of a block

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SUNBLOCK
FROM
THE
FUTURE

*Protection up to 50 RADDS for 24 hours.

*Radiation levels may vary - Tan with caution.



BURN 5000

Available in Desert Breeze and Tangerine scent.
100% ARTIFICIAL INGREDIENTS.

LASERLIN FACTORY PRESENTS

FACEMELTER

FACEMELTER

uses the latest industrial technology to create the most sophisticated, yet soothing method to melt your face - the right way...

The FACEMELTER WAY

- Low heat fusion core technology
- Industrial strength
- Recommended by doctors
- Streamlined technology
- Now available in pastel colors
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- Wireless freedom
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COMING
SOON

ROBNESS

Why did you get into art?

MUSIC AND THE WHOLE CONSTRUCT OF THE INDUSTRY WAS PISSING ME OFF. DURING MY BAND REHEARSAL PRACTICES I WOULD DO WORKS ON CANVAS IN BETWEEN BREAKS AND USUALLY AT NIGHTS WHEN EVERYONE WENT HOME. I'VE BEEN DOING DIGITAL EVER SINCE I WAS A KID, AROUND 12 YEARS OLD ACTUALLY WHICH PREDATES MY MUSICIANSHIP. LUCKILY I WAS EXPOSED TO A MICROTEK SCANNER, PHOTOSHOP 1.0 COMBINED WITH MY WEIRD GOAL OF TRYING TO MAKE COUNTERFEIT MAGIC CARDS(A POOR ATTEMPT AT THE TIME).

What does art mean to you?

ART IS THE ULTIMATE PINNACLE AND WEIRDNESS OF MANKIND, WHICH INHERENTLY IS THE MOST BEAUTIFUL ABSTRACTION AND EXPRESSION OF THE HUMAN EMOTIONAL CONDITION. THE HUMAN DREAM AND ART ARE PRETTY MUCH MARRIED IN MY OPINION AND I BELIEVE IT SHAPES REALITY. SCIENTIFIC DISCOVERY AND WHAT IT MANIFESTS USUALLY HAVE SOME WEIRD CONNECTION TO THE 'DREAMERS' OF THE PAST. LEONARDO DA VINCI'S NOTEBOOKS BEING AN OBVIOUS PROOF OF THAT HUNDREDS OF YEARS LATER.

What inspires you most?

ARTISTS THAT GO BEYOND THE CANVAS AND REALIZE THAT EVERY MOVEMENT THAT A HUMAN MAKES CAN BE ART. THOSE ARTISTS ARE THE JAILBREAKERS OF ANY TRAPS AND RULES THAT BECOME CONDITIONAL IN THE ARTISTIC PRACTICE.

Why crypto art/nfts?

IT'S THE ONLY EXCITING PLACE TO BE AT THE MOMENT FROM MY PERSPECTIVE. I'VE TRIED PRETTY MUCH EVERY ARTISTIC INDUSTRY AND REALIZED THAT CRYPTO WAS A WILD WEST FRONTIER AND THE OPPORTUNITY TO MESS WITH A NEW 'REALITY' MATERIAL THAT HAD AND STILL HAS UNKNOWN ROADS TO PAVE WAS THE WAY TO GO. SO FAR WE'VE CRACKED THE CODE OF HAVING DIGITAL ARTISTS BE ABLE TO MAKE A LIVING ON THEIR OWN VISION, ONE THAT I THINK A LOT OF PEOPLE ARE NOW OVERLOOKING BUT STILL IS QUITE PROFOUND IN THIS CENTURY

What is your art about?

DEPENDS ON THE DAY, THE EVENTS AT THE TIME OR ANY INTROSPECTIVE STRUGGLE I HAVE GOING ON WITHIN MYSELF. SOME PEOPLE SAY I MAKE COMMENTARY ON THE NFT/CRYPTOART SPACE AND OTHERS SAY I HAVE SOME FUTURIST/CYBERPUNK TAKE ON THINGS.....OTHERS SAY I'M CONCEPTUAL. I DON'T REALLY HAVE AN ANSWER TO THIS EXCEPT THAT I'M JUST NEED TO CREATE

How do you think AI impacts your process?

ARTIFICIAL INTELLIGENCE IS MERELY JUST ANOTHER PAINTBRUSH TO ME, OR RATHER A DREAM CAMERA IF YOU GET INTO THE NITTY GRITTY OF IT. THE PAST SOME ODD YEARS OF WORKING WITH VARIOUS ALGORITHMS I CAN TRULY SAY THAT EACH ONE HAS ITS OWN PERSONALITY AND YOU CAN ACTUALLY TEST THIS BY USING THE SAME EXACT WORD PROMPT ON DIFFERENT ONES. SOME ALGORITHMS I PREFER MAINLY BECAUSE THEY ARE GOOD AT INTERPRETING PHOTO FILTERS SUCH AS POLAROIDS AND SUCH. SOME OTHERS I'VE FOUND ARE GOOD AT CREATING SCULPTURE AND FOCUSING ON MORE STONE STYLE TEXTURES. IT MIGHT SOUND A LITTLE PIE IN THE SKY BUT I TRULY FEEL CERTAIN STYLES WITH CERTAIN ALGORITHMS. ALSO, I AND SOME OTHER ARTISTS HAVE AGREED THAT WHEN MIDJOURNEY MAKES AND UPGRADE TO A NEW ALGORITHM, I FIND MYSELF REVERTING BACK TO AN OLDER ONE BECAUSE THE NEW ONE IS NOT INTERPRETING THE WORD PROMPT AS I WOULD LIKE IT TO. THESE ARE JUST SOME OF THE REALIZATIONS I'VE HAD WITH WORKING WITH AI AND I THINK IT'S JUST THE TIP OF THE ICEBERG.

Pepe?

PEPE IS PEACE. ANY SORT OF TAINT YOU TRY TO PUT ON ONE OF THE MOST LOVABLE AND OMNISCIANT MEMES OF THIS CENTURY IS FUTILE. IT'S WINNING THE BATTLE AGAINST CANCEL CULTURE AND POLITICAL WEAPONIZATION, AND I'M HERE TO WATCH OUR GREEN FROG BE VICTORIOUS IN THAT.

Whats your favorite blockchain to mint on?

FIRST IT WAS BITCOIN, THEN I PREFERRED ETHEREUM.....THEN IT WAS TEZOS. CURRENTLY I'M VIBIN' WITH BITCOIN AGAIN, I DUNNO.....IT JUST DEPENDS ON THE SEASON OR ENERGY IN THE SPACE.

What do you want people to take away from your art?

ALWAYS ARTISTIC FREEDOM AND THE FREEDOM TO REMIX ANOTHER'S IDEA. IN THE CRYPTO SPACE I FEEL PARTICULARLY THAT COPYRIGHT DOES NOT WORK AND THE TRUE ESSENCE OF BITCOIN AND HOW IT GREW STEMMED FROM CREATIVE COMMONS ZERO, WHY NOT THE ART? I'VE CONSIDERED THAT PERHAPS COPYRIGHT WAS USEFUL IN A MORE PHYSICAL DOMAIN AND I'VE RECENTLY CONTEMPLATED ON PHYSICAL WORLD INDUSTRY AND HOW POWERFUL SOME CONGLOMERATES CAN BE TO SHUT DOWN IDEAS BEFORE THEY MANIFEST. PERHAPS COPYRIGHT DID SERVE A PURPOSE WHEN FACTORIES AND PRODUCTION WERE THE RAVE. I JUST THINK IN THE AGE OF DIGITAL AND FAST TRANSMISSION OF IDEAS COMBINED WITH BLOCKCHAIN PROVENANCE, PERHAPS COPYRIGHT ISN'T MUCH NEEDED ANYMORE. I WENT ON A LITTLE TANGENT THERE BUT MY MAIN MESSAGE IS TO BE ABSOLUTELY FEARLESS IN THE LION'S EYE OF JUDGMENT, WALK THROUGH THE FIRE WITH YOUR CRAZY IDEAS....YOU'LL BE HAPPIER ON THE OTHER END

Any advice for new crypto artists?

SEEK OUT THE OGS OF THE SPACE. THE ONES WHO WERE HERE FROM 2016-2020. ALOT OF US CAME FROM ABSOLUTE ZERO, DIDN'T NEED ANY CONNECTIONS TO DEVELOP OUR CAREERS HERE AND WE STILL SPEAK THE SAME LANGUAGE(ALTHOUGH SOME HAVE GOTTEN BITTER BECAUSE NEWER ARTISTS ARE DOING BETTER). I CONSIDER ALL OF THEM THE DIVINE ORDER OF THIS NEW WORLD AND THEY WILL GUIDE YOU IN A MORE LEGITIMATE PATH, NOT TO MENTION THEY KNOW ALL OF THE BEST PEOPLE IN THE SPACE WHO MEAN WELL. AVOID THE PFP PUMPERS AT ALL COSTS BECAUSE MAINLY THEY'RE SHITCOINERS WEARING JPEGs AS CLOTHING, YOU WILL FALL INTO MANY FINANCIAL TRAPS THAT WILL COST YOU. IF YOU DO VENTURE THERE JUST BE CAREFUL, I'VE SEEN ALOT OF PEOPLE GET REKT AND IT'S NOT PRETTY. MOST IMPORTANTLY, ENJOY THE MINTING PROCESS ITSELF.....ENJOY MAKING YOUR STATEMENT ON THESE BLOCKCHAINS. IT IS HISTORICAL RECORD AND WHO KNOWS, 100 YEARS FROM NOW PEOPLE WILL BE SCANNING THESE NEW DIGITAL FOOTPRINTS AND YOU'LL BE RIGHT THERE BEAMING YOUR MESSAGE OUT FOR CENTURIES TO COME.



ROBNESS_V2 (WHITEPAPER NOT INCLUDED) 🇺🇸 @robnes... · 14h ...
PUNK #2317 BURN FOOTAGE.

300 EDITIONS. COLLECT MOMENTS, HAPPY [#TRASHDAY](#).

[#HICETNUNC](#) [#CRYPTOART](#) [#PERFORMANCE](#)



💬 5

↻ 10

❤️ 56



NORMANCOMICS

Why did you get into art?

I liked cartoons and comics. Like I grew up with saturday morning cartoons. I loved drawing drunks and hobos and the crazy stuff like wars against the Nazis. They'd always lose the war on the back of my homework. And then I discovered Mad Magazine and it was all downhill from there. Ha.

What does art mean to you?

Art to me could be anything really. From making Sushi to repairing broken pots with gold (kintsugi) Anything that you lose all track of time and reach into that creative side of your brain to just create something out of nothing. The funny thing is, I always wanted to be an artist (well, a syndicated newspaper cartoonist) since I was 12... however when I got to college at San Francisco Art Institute, all of the art kids were so lame. I just didn't want to associate with them. Around that time I saw the KILL ALL ARTISTS shit by Tom Sachs. It was made famous when people like Thom Yorke from Radiohead I have a knockoff but I need one of the og real deal Tom Sachs KILL ALL ARTIST'S SHIRTS. I have shown my work in galleries on almost every continent but I still think artists are fucking lame.

What inspires you most?

My inspiration can come from anywhere. God, however is who I credit for any talent or ability to draw in the first place. But, My family inspires me, My girlfriend inspires me. Then there are artists I have always been inspired by... The Future Farmers, Barry McGee (TWIST), DALEK, That dude who paints the burning banks, RareScrilla, eBoy, etc... I mean I will still grab a Juxtapoz or HiFructose just to see who the dope new artists are.

Why crypto art/nfts?

Why Crypto and NFTS→? Because YOU, DUDE. (Sascha Bailey.) You introduced me to blockchain art and around the same time I jumped in full steam and learned all about DeFi, about digital art, about blockchain art, Procreate, ENS names, all that shit. I just went nuts with it. Had my first sales and bam was addicted. Started talking to the people who were really involved with building the web3 space and realized MOST of them are super nice, chill people. I consider them FRENS now. I was a super pleb. Man. Locked myself out of my wallet, lost my seed phrases, got rugged, got phished, all that dumb shit. But man I just fell in love with every aspect of digital& blockchain art. I used to hate it too. I really did. Everything I did was ink on Bristol, acrylic and enamel on canvas, enamel and spray paint on walls, gallery walls, outside on trains, tattooing people making sushi... and now i don't want to do anything but draw with procreate, animate, get on GitHub, plug in my flipperzero pull up codespaces and start geeking out

What is your art about?

My art has always been about trying to make people laugh while fighting censorship. The world can be a dark depressing place, and if I can make even one person laugh or smile, I feel like I'm doing a good job, however, I can't say I don't enjoy pushing buttons along the way. I can also say that even though I like making people laugh and smile I also like pissing people off. So it's the dichotomy of bringing happiness while making people aggravated at the same time. It's a fine line. I found out how fine that line can be recently when my main Twitter account, @normancomics was NUKED. Apparently they don't like it when you say everyone in the government should be hung in front of the White House. Haha. However, when I asked CHATGPT recently what my art was about, apparently it said something like, "NORMANCOMICS (AARON GOMBAR) is an American Crypto-Cartoonist and blockchain artist who focuses on spotlighting mental health and societal issues that affect urban youth or something along those lines... haha apparently it doesn't know me at all. Or maybe it knows me too

How do you think AI impacts your process?

AI impacts my process greatly these days because I can learn new coding languages on the fly while also using artificial intelligence to help me program bots to help automate tasks that I would prefer to not waste time on. Time is the most precious resource I have. I could use about an extra 48HRS daily, and I still would feel like I don't have enough time to do everything I'd like to do

Pepe?

PEPE. That question Answers it self. PEPE is a great esoteric mystery to even me at times. You would be surprised how many people ask me why I'm wasting time drawing and illustrating cartoon frogs. Cartoon Frogs which aren't even my original characters to begin with!? But I feel Robness put it best when I asked him probably close to three years ago how I could better learn about being successful in the blockchain space, and he told me just focus on bitcoin and frogs. I didn't have a CLUE what he was talking about, and three years later I still feel like I'm only touching the tip of the iceberg. But the funny thing is, my girlfriend and Family especially my Mom have always supported my artwork, but I feel like throughout my entire life my Dad would see my art and laugh at my cartoons but would never seem to be genuinely interested or care about what I was creating, however with pepe and memes in general, my Dad loves them. He's been going through major health issues as you know (he worked on nuclear weapons, and ended up being exposed to uranium which made him super super sick he developed a rare blood disease went through multiple bone marrow transplants, over a decade of chemo, had a heart attack a stroke and ended up in a coma, however

the pepes would always cheer him up and make him laugh. So i never stopped making them, even when they stopped selling I still make them because they make him laugh.

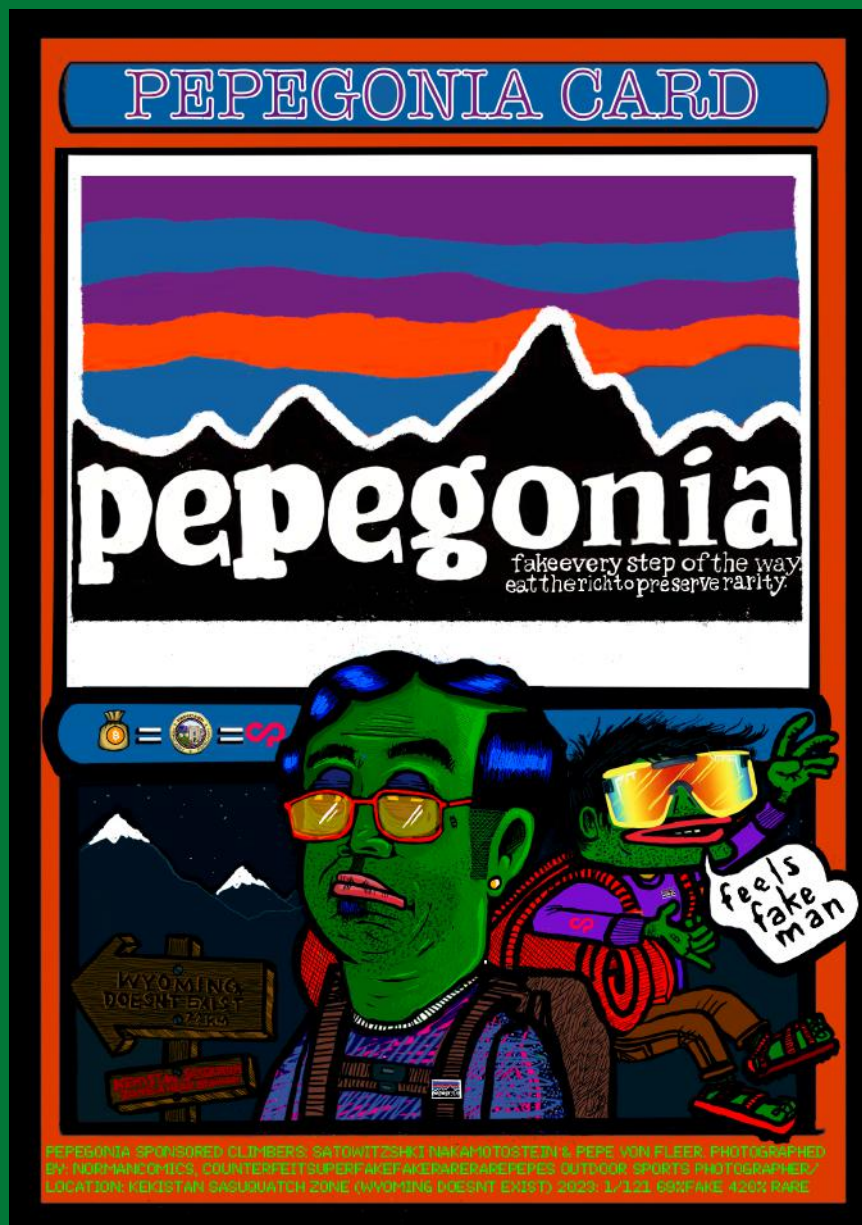
Whats your favorite blockchain to mint on?

That is my favorite blockchain to mint on? Hmmm well thats a tricky question with an even trickier answer. I should say something like Solana just to get attention off the blockchain's that I like, however I feel like there are so many layer one blockchains out there these days with even more layer 2 side chains and layer 0 chains, TESTNETs, and believe me I mint on more than just one. I started out on ethereum, however when my brain grew(*joking only) and I discovered Bitcoin I would say Bitcoin is my favorite chain to mint on, except with all these fucking idiots minting their shitcoins and stamps on bitcoin, literally tens of thousands of idiots minting shitty work and letters and BULLSHIT clogging the meme pool, however that's what bitcoin users really want right? Mainstream adoption? Pfffffft. I wish there was never mainstream adoption because I fucking hate the mainstream. Let the fucking plebs stick with minting their fucking apes and squiggle zombie fish head PFPS and crypto dick leos or whatever dumb shit is trendy for that minute let them stick with whatever the trendy chain is for the time being.

I will say I prefer bitcoin in all honesty because I consider myself a cypherpunk at heart even though if i considered myself a real cypherpunk, I would probably be only using Monero. Fuck, I could use some Monero. If anyone wants to send me some Monero that would be dope. Monero address:45xYp1wwXhLMBWbupew21nbyU2r-2rk2WcCTGmB2n57yUBm99jqxvh4jcxZ48VPes-gA8AvPk1PtM5B9e3wTCEkkg1BX3jXZJ * BUT YEAH, BITCOIN IS MY BLOCKCHAIN OF CHOICE TO MINT ON, VIA XCP AS COUNTERPARTY IS MY FAVORITE SIDECHAIN TO USE ON BTC, HOWEVER, I will still mint on zksync, optimism or arbitrum if there is a reason for me to do so... Most of my work is spread across a few chains although I have a graphic novel project I've been working on ever since I first discovered the blockchain thanks to you (Sascha Bailey) I have so far minted work on eth, optimism, arbitrum, zksync, bnb, base TESTNET Göerli, polygon, polygon zkEVM, and back to btc... 9.) I want people to take away tokens of my art. Because, as the godfather of rarepepewallet Joe Looney so aptly puts it, "The Token is the Art." Ha. In all reality, my art can deal with a lot of dark subjects from drug addiction to suicide, murder and how dark society can be, however I like people to be able to find humor amidst all the darkness. Think of how during some of the darkest points of human existence, there was usually someone who could have been the "cartoonists," or comedians of those times, the court jester, or the caveman writing on the wall... but they were doing it for the same reason I am. To make people laugh and to leave my mark -

More of NORMANCOMICS's work can be found here:

<https://normancomics.cent.co/>



saying, hey I was here... the meme is one of the best forms of communication I have ever seen. Especially when it comes to spreading information, disinformation (#DISINFOCARD) etc... in the end, when the plug gets pulled and the entire power grid goes down, just remember, HODLR'S of #KEKBONDS and true followers of #COUNTERPARTY-SUPERFAKES will be able to be members in our roving gang of cannibal warlords in the dystopian hellscape that remains when society collapses and we eat the rich. Hahaha PSYCHE. *I hope this cheered someone up, and maybe pissed someone off at the same time. Sorry it took so long to get back to you with the answers, I was stuck in a dark depression and I had to code a bot to come up with these answers for you. normancomics.cent.co is the place to go and remember... FLOONEYBIN.NORMANCOMICS is only the beginning of your search. FOLLOW THE RABBIT DOWN THE #KEKBONDS hole and you might bump into me along the way. :)

What do you want people to take away from your art?

I want people to take away tokens of my art. Because, as the godfather of rarepepewallet Joe Looney so aptly puts it, "The Token is the Art." Ha. In all reality, my art can deal with a lot of dark subjects from drug addiction to suicide, murder and how dark society can be, however I like people to be able to find humor amidst all the darkness. Think of how during some of the darkest points of human existence, there was usually someone who could have been the "cartoonists," or comedians of those times, the court jester, or the caveman writing on the wall... but they were doing it for the same reason I am. To make people laugh and to leave my mark saying, hey I was here... the meme is one of the best forms of communication I have ever seen. Especially when it comes to spreading information, disinformation (#DISINFOCARD) etc... in the end, when the plug gets pulled and the entire power grid goes down, just remember, HODLR'S of #KEKBONDS and true followers of #COUNTERPARTY-SUPERFAKES will be able to be members in our roving gang of cannibal warlords in the dystopi-

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Any advice for new crypto artists?

any advice id give to new crypto artists? YEAH. DON'T FOLLOW TRENDS. JUST BECAUSE SOME BLASÉ MONKEY PADDLEBOAT GANG PICKLE PARTY LIMP NOODLES ARE THE HOT PFP FOR THE MOMENT, DON'T FOLLOW TRENDS. DO YOUR OWN THING. MINT ON AS MANY CHAINS AND TESTNETS AS YOU CAN. BUT I WILL TELL YOU THIS... IN THE BLOCKCHAIN ART WORLD, BITCOIN IS KING. THE ONLY WAY TO GET THE KING SOME TIMES IS TO FOLLOW THE FROG.

LAURA SHEPHERD

Why did you get into art?

Art has always been part of my life. I've had my own creative practice for 20 years and do client work to survive, but the older I get, the harder it is to play their game. Art liberates me from a world that has lost meaning and is fast spinning out of control.

What does art mean to you?

Expression without commercial drivers or constraints.

What inspires you most?

New ideas and aesthetics that challenge the status quo.

Why crypto art/nfts?

Using blockchains to record and distribute my digital art is a no brainer.

What is your art about?

Exploring and experimenting with the energetic essence of digital technology. I call it Virtual Psychedelics as it's both a new psychedelic visual language, and derived from a process that is pure digital alchemy.

How do you think AI impacts your process?

It asks the same question I've been trying to answer with my generative art; where does the creativity and imagination come from and who owns it? Questions over authorship and provenance are getting very messy - time to move on.

Pepe?

YES because it's how NFTs started, and now \$PEPE coin has sparked a new movement in crypto. Pepe memetics are building a powerful new global crypto culture that is actually decentralized. The \$PEPE community is exposing the flaws behind the VC backed, paid influencer grifts that have taken control of NFTs. The future is green and it 'feels good man'.

Whats your favorite blockchain to mint on?

Ethereum sets the standard but I love the low entry price of Tezos.

What do you want people to take away from your art?

The goal of this trip is ecstasy.

Any advice for new crypto artists?

Get into the culture and find your tribe.

Spepe



THE
ALL
NEW

TRAPPER CUBE

STORE TOMORROW'S DREAMS TODAY!

- * NEW NEON COLORS
- * UP TO 1 MEGABYTE
- * BACKPACK COMPATIBLE

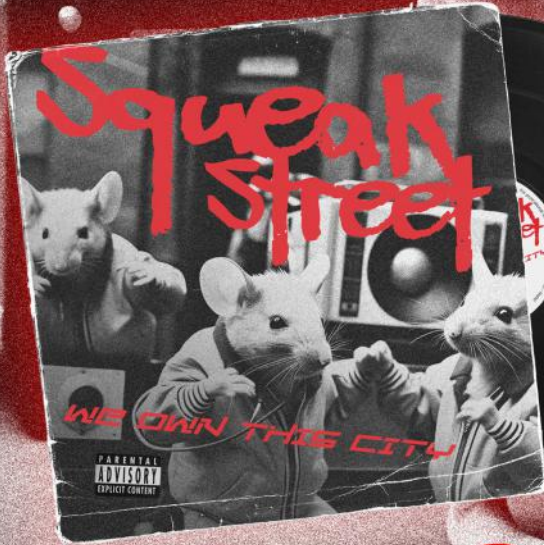


Squeak Street



WE OWN THIS CITY

ON VINYL > GET IT!



HOLLA!!!

CRISTINA ROSA

Why did you get into art?

I've been making art intermittently all my life, but three years ago, I decided to take it seriously because something was missing and wrong in my life, and I didn't know what it was. I didn't feel complete doing anything else. I realized later that it was the freedom of making art that had been missing. Art has been my passion throughout my life. Freedom, curiosity, and the excitement of experimentation are the main reasons why I make art.

What does art mean to you?

Like I said before, to me, art is freedom, and freedom is the most fundamental value.

What inspires you most?

The human condition, as a whole, but particularly its imperfections and imbalances, is what makes us real, human, and somehow 'perfect'.

Why crypto art/nfts?

For the exact same reason, the freedom and democratization that it empowers the artists, we can see art from every corner of the world in a multitude of styles and mediums in the same place. Despite a few platforms shamefully banning artists based on their nationality, there are plenty of ways for artists to showcase and sell their work without the traditional constraints of the art market.

What is your art about?

I'm an abstract mixed media artist. My work is all about embracing chaos, error, and imperfection, as well as the freedom and joy they bring to life. It's about experimentation, not being afraid to break constraints and not having any rules to follow.

How do you think AI impacts your process?

AI hasn't had much impact on my process until now. I've experimented with it a little and used it as a footnote on a couple of pieces, but I definitely want to explore it more.

Pepe?

I like Pepe and the entire meme culture. The critical and reflective thinking of society, combined with humor and the ability to laugh at ourselves, is essential and a sign of intelligence and maturity. I discovered Pepe in the crypto culture, so it's deeply connected to it for me, although I now know more about its history.

Whats your favorite blockchain to mint on?

I don't have a favourite chain, I'm completely agnostic in that matter.

What do you want people to take away from your art?

I don't pursue narratives; quite the opposite, actually. The work has a life of its own. My experience with my work is just one layer of meaning, and each viewer's experience adds another layer. At most, I suggest people to let go, live in the moment, and embrace the colours, movements, and feelings of the artwork, allowing themselves to feel free.

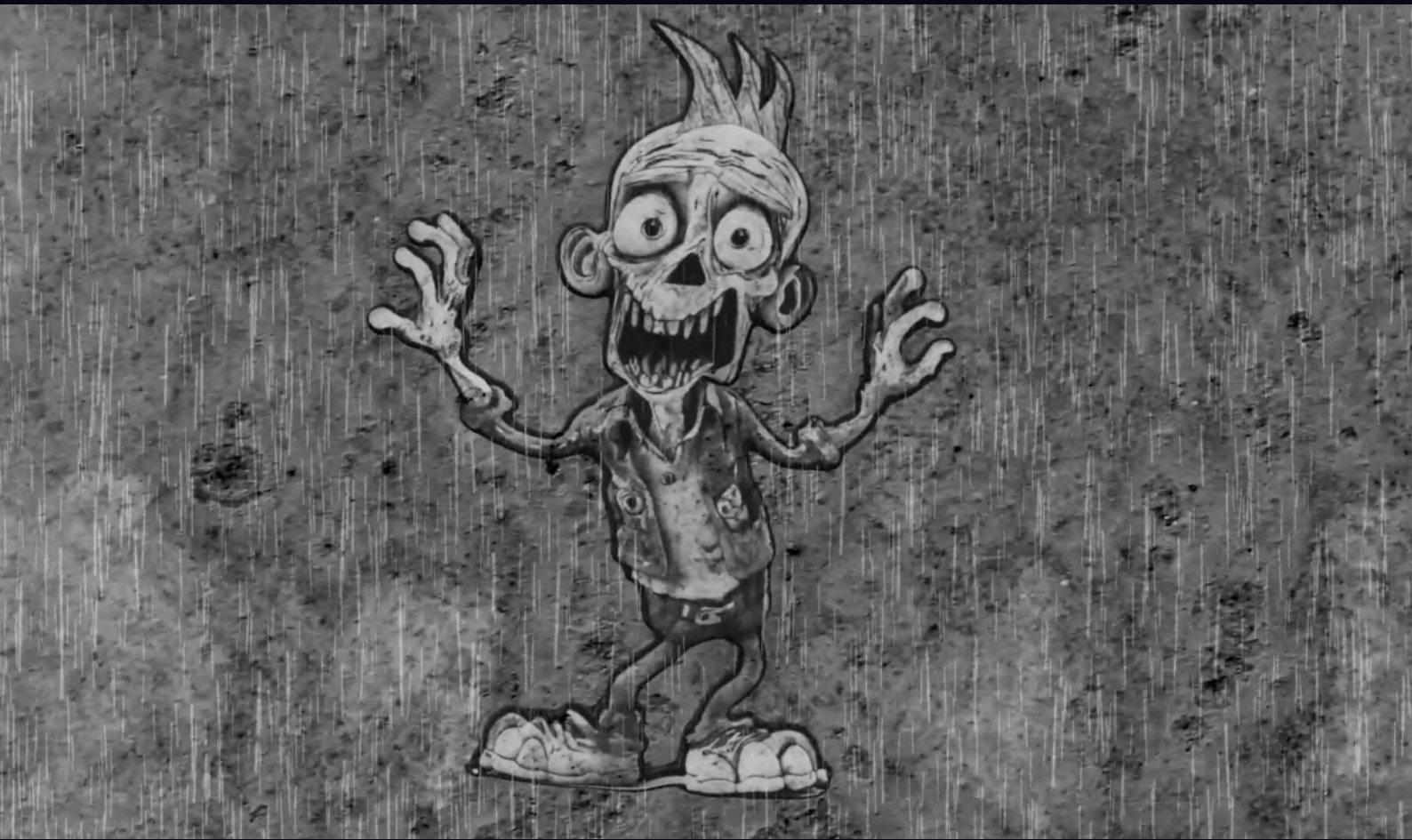
10. How did you find the market conditions when you started?

How did you find the market conditions when you started?

I came to crypto NFTs in the beginning 2021, but I only minted my first work in the end of that year. I was somehow an observer during the NFT's bull market, so when I actively started to participate the market was already declining.

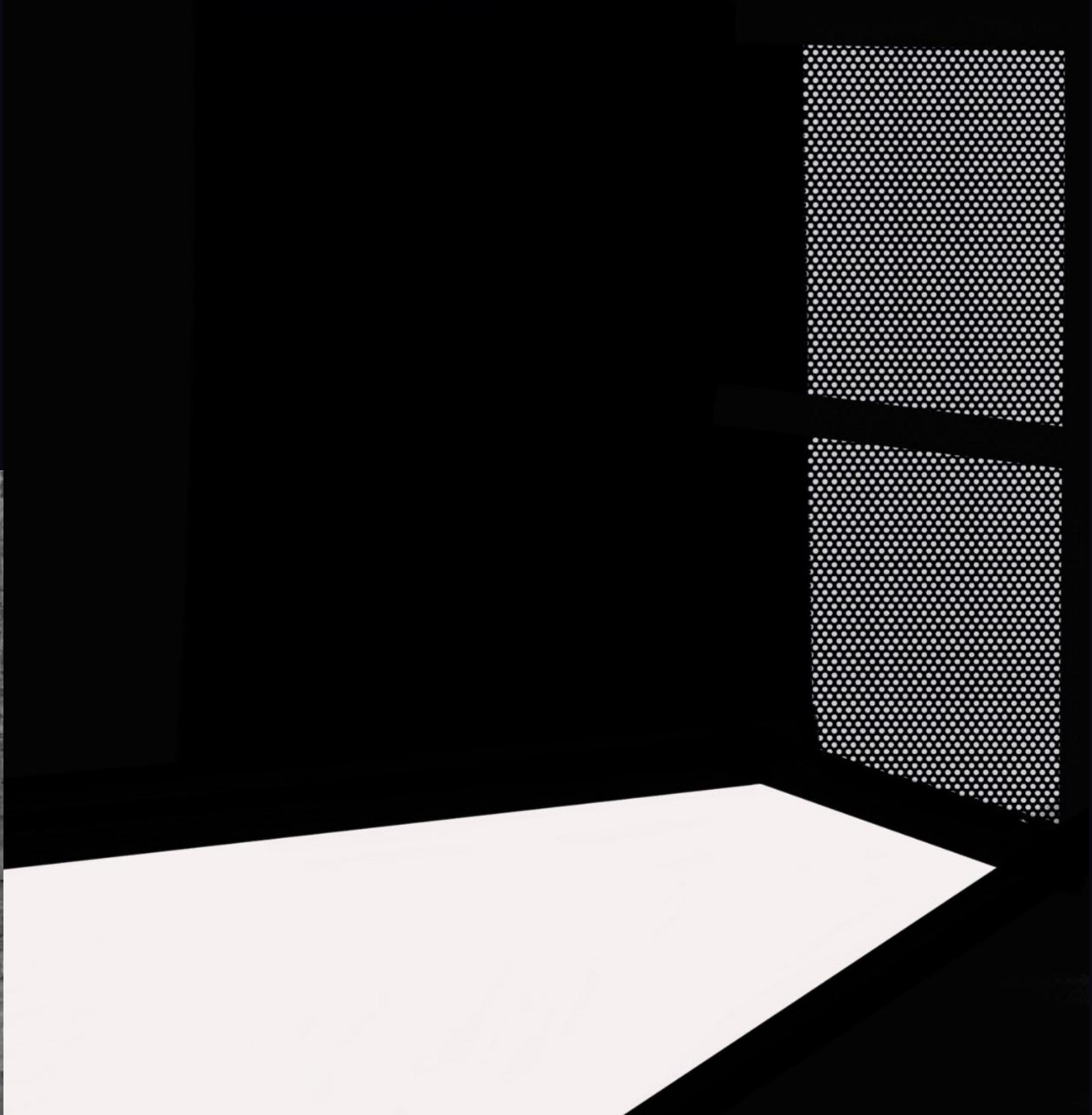


SCOT GREENWELL



More work can be found here:

Scot Greenwell: <https://makersplace.com/scotgreenwell/gallery/created> / Edsel Abesames: <https://opensea.io/collection/scared-zombie-punk>



Left image: Edsel Abesames, "Zombieing in the Rain"

Right image: Scot Greenwell, "SECURITY LIGHT"

ZAPHODOK

Why did you get into art?

Getting into art is not a choice it's a calling. If you sense it and refuse it you get sick.

What does art mean to you?

To live is to breath for a purpose. Art drives the respiratory function of the mind. Art allows to glimpse into the ever-evolving blueprints of life at large.

What inspires you most?

The underground, shadows on the wall, David Gilmour solos, my children, solitude

Why crypto art/nfts?

Because the grassroots growing on the debris of a diseased empire will eventually become the legitimate foundation for a future worth fighting for.

What is your art about?

Lifting veils, building trojan horses, temporary autonomous zones, having fun

How do you think AI impacts your process?

Just like any other tool or technology available to mankind.
Nothing to see here really.

Pepe?

Yes

Whats your favorite blockchain to mint on?

Ethereum

What do you want people to take away from your art?

A smell of Teen Spirit.

Any advice for new crypto artists?

Build the top, buy the dip.



More of ZAPHODOK's work can be found here:

<https://gallery.so/zaphodok/2L5pvVDMRyxGhtFlhd3Uo1RDxtP/23B4ox9SGbBwK2BttbLq1ieXaRY>

At least to me there
is a difference be-
tween appropriating
contemporary art and
re-purposing some 50
year old material
that was never meant
to be art. But since
you are so desperate
for attention have a
round on me, but
please don't make up
fake stories.

I asked them to take
down your sorry effort
of a copy-paste
rip-off where the only
original part of it
was my creation.

"Subtle" is
definitely not
the first word
that comes to my
mind when I look
at what you do.

Bye.

LASERGUN FACTORY PRESENTS

STARRING
BURT SCHWARZENEGGER

NO ONE CAN HEAR YOU MEOW IN SPACE

A movie poster for "Space Kittens". The central figure is a large, fluffy orange and white cat wearing a blue space helmet with a visor and large, round, blue-tinted goggles. The cat is holding a blue control panel. In the background, several smaller spaceships are flying in a blue and purple space environment. A smaller version of the cat is visible in the lower left corner, also in space gear.

SPACE KITTENS

PURRING SOON.

R RESTRICTED 
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

LASERGUN FACTORY PRESENTS

COAT CAM

**You should always
feel safe in your
own hood.**

[PATENTED THIRD EYE TECHNOLOGY]

*Now in yellow!

TOOLIPSE

Why did you get into art?

I'm making art since i was a teen. I always had the feeling that i have to give a response to the flow of information i got from TV, magazines, cinema (internet was very young then) and reality. Doing art is my way to cope with all of this.

What does art mean to you?

It's an artifact produced by a human being which embed way more than the simple aim it claim to have.

What inspires you most?

Society in general, media, other artists which I had studied and digested. My own family and the everyday weather which itself reflect on my body

Why crypto art/nfts?

I went into nft in 2021 after an old friend of mine sent me a text message saying « Thomas you should do nft's you will earn millions! You have thousands of pictures »

I was already posting my art on twitter at this epoch since around 2014/15. I immediately decided to begin a new series of work and not throw my archive in the nft world.

I began with a series of chalk drawings on blackpanel, because every time I erased the blackpanel, only the nft stays. There is a fundamental flaw in the nft paradigm which i can't solve. It's still impossible to prove who is the author, everybody can mint a jpeg which have been right click saved. So there is no possible decentralization and it stay an economy of trust which needs some institutions to validate the artworks.

But the good part is to get rid of physical storage (i have hundred of paintings and thousand of drawings in boxes). So if there is a chance to produce art and being sustainable i try it.

What is your art about?

My art is abstract. It is pre-linguistic or sub-linguistic. As I always wanted to transcend linguistic barriers and social classes. It's inspired by old glyphs drawings (Mesoamerican or landscape art from Chile) and tooby the art of Keith Haring but in an abstract way, third, by writings (Arabic calligraphy and western typography). In two words, I want my art to be easily readable but not understandable.

How do you think AI impacts your process?

I tried AI immediately when I saw that the tools where available and easy to use, i made a new account « abstractrabbit » on twitter and two whole series of nfts abstract rabbit themed. It's fun, the resulting pictures are lovely and would made nice paintings in my opinion.

I tried too with some blueprint drawings, project for sculptures, of mine. Fascinating results, it's like I've always been waiting for these tools to come.

But thinking a bit more about it, I understood that the whole point of this so-called AI is to automatically mix the I.P. on internet and hide the origins. It's just bad.

It works like Tornado cash for ethereum, hiding the sources. So it's a fun tools/toy but the aim is so evil that I can't use it while it stays proprietary.

And as I said in the question about the meaning of my art, the whole point of my art is to get rid of TEXT as a command which dominate the western thought and monotheist thoughts.

Pepe?

I don't understand that much. My friend who told me about nfts is making a nice project with some frogs (loadedfrogs). I follow a bit the debate about alt-right or not. I think both. A lot of crypto in general is infected by bullshit thinking like alt-right or libertarians.

After all, there is the Disney-like character effect, at least it's not as bad as the Bored monkeys.

Last point, I read a tweet talking about the apocalypse paragraph in the bible about frogs raining from the sky. That's funny isn't it?

The meme money: I'm an artist, it's physical, I can't go in the same direction than the crowd. So I can't touch that, I'll 100% miss.

Whats your favorite blockchain to mint on?

After two years, I tried all of them. I stayed the most on NEAR because of the low fees. 5 months ago I decided to go for Ethereum and I worked my soul to make my brand/ artist name there... until my wallet got hacked and I lost all, my nfts, my potential royalties, my beloved tokens (which I was holding since the pick in 2021... evidently

...) my smarts contracts on manifold, foundation, Known Origin... all. I lost all. So now I went back to NEAR, because of the low fees ... but there aren't any collectors there.

Mostly I mint my artworks in an attempt to protect them by the blockchain timestamp.

Nobody seems to care, I tried chilling all day long, it doesn't work.

Twitter is the only space I know where to post my artworks. Instagram is mostly for my old real friends and to keep an archive of all my works and their order of creation. My website have been hacked last year and I have to re-make it from scratch.

It's a gigantic work and I can't find enough time and energy to do it.

What do you want people to take away from your art?

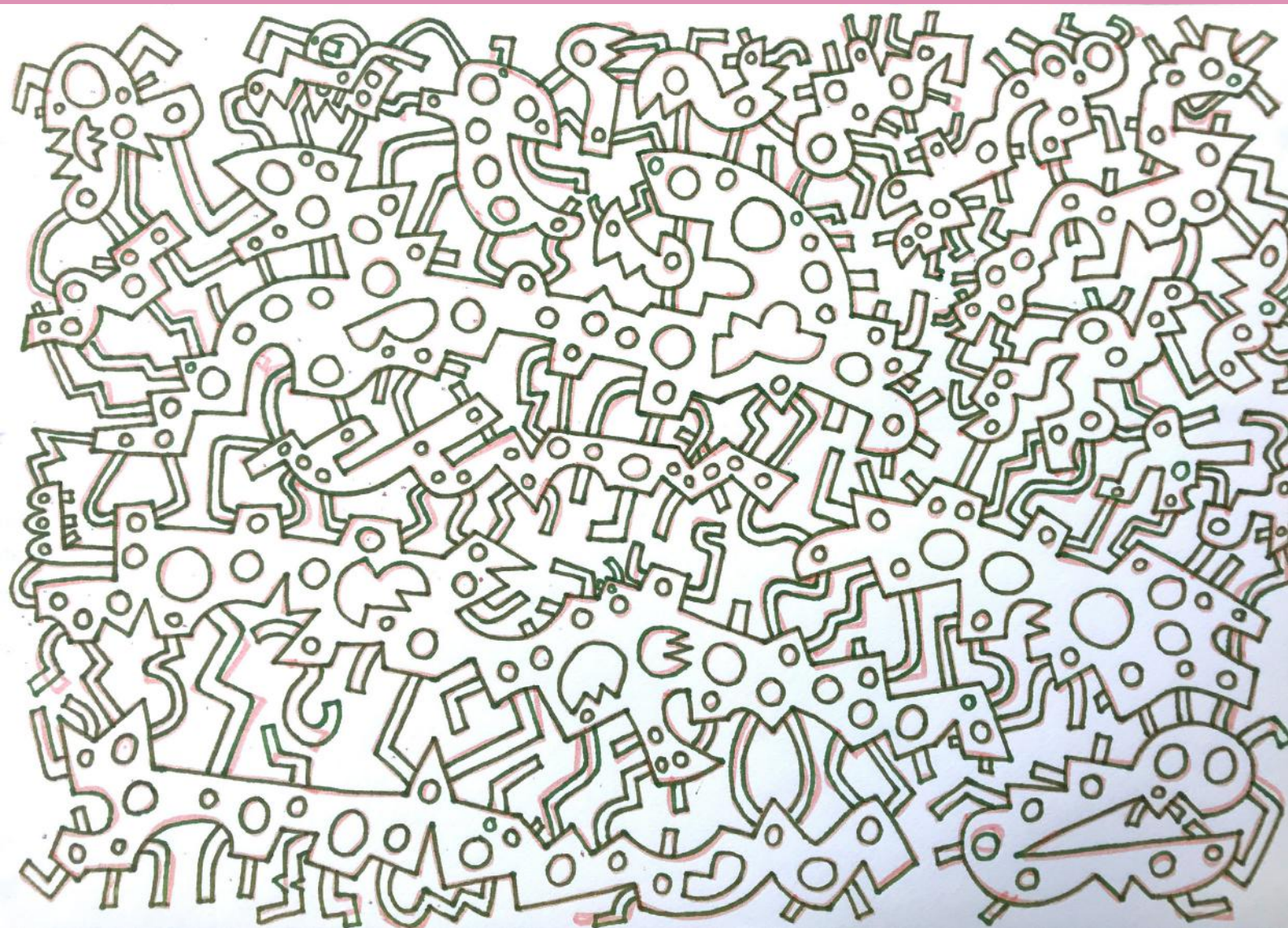
I want my art to be a sign or a souvenir that something exist out there, out of the Plato's cave, that a human being can always be free from his/her own culture. To be like an archaeological artifact.

How did you find the market conditions when you started?

When I started, the crypto market went down, probably two weeks after I minted my first nft.

Since two years, I worked everyday on my art in the nft space. I have never been lucky with the market or collectors.

I have some desperate phases, some worse than others, but I can't stop, I have to find a way to sustain my family and myself with my art practice, I can't change direction now. There is no way back. So I keep working as much as I can. And trying to find ways to be visible. This Q and A is one of them.



MUZK.

Why did you get into art?

I got into Visual Art because I was around graffiti writers since high school. I didn't know graffiti I just played drums at first in punk and hardcore bands at the time and I was the best weed dealer at my high school and that, and because I skated [skateboarding] the graff kids liked me. I didn't even understand it, I was in a crew and I didn't even know the name. I was always around graffiti writers, lived with them, hustled with them but was the musician. I dabbled a bit but nothing serious. One day while working in San Francisco in the city I started scribbling my name on a piece of paper with ballpoint pen in between customers, working the register. I choose "MUZK" because I was always the dude into music. From there I got obsessed with writing my name. I saw a video with one of the dudes from IRAK crew doing huge productions with just tags and it set me off. That and RETNA. From there I wanted to be the Hero with a Thousand Hand-styles.

What does art mean to you?

Art means everything to me. Without it, I'd die. It is the lifeblood of a City. It is everything. Without Art, you have no flavor, nothing. What the fuck is Jazz with no Art? Shit is bullshit. All life is Art. It is spiritual, tribal, innate. Fucking cavemen do this shit. It's the most primal, and intelligent shit ever. It also is a way to condense emotive data, which gets lost in the mundane sterility of the normal realm of experience. So artists break normcore bubbles.

What inspires you most?

What inspires me most is other Artists. You have to be around other Artists to get the flow. But you have to be selective. An artist who is scared can make you scared. Of course, they still have the flow, it's better than nothing. But you have to be careful. Once you get the flow, you'll feel it. Some motherfuckers have strong flow. Ppl with fucked up energy know who they are. They not confident yet and their energy and mind is still shaky. Takes time to learn control. This could be from any creative thinkers, but usually Artists [filmmakers, musicians etc.] Go the deepest.

Why crypto art/nfts?

Because digital object permanence. And getting money. The future is digital and although we are still building it, this is a breakthrough in cryptographic persistence for a digital file. Couple that with better decentralized storage for the Art and we have a system that can preserve shit like no other. Also we have ppl who are willing to pay you well for your work. There is opportunity there that can help lessen Artists and graffiti writers from being broke.

What is your art about?

My Art is about discipline and chaos. Darkness and beauty, Life and Death. Life, Death, The Void. It is based on samurai Bushido principles and also carries the torch of the deep subcultures of American graffiti, punk; underground shit. I represent the underground and the high end in one. I want my Art to nurture the most deepest underground motherfucker and get them to see the light in the highest most financial fucker as well. I want large dynamics like the Beastie Boys, who were at the center of culture. Galvanizing shit, but secretly. So it stays quality.

How do you think AI impacts your process?

AI is just another tool. Use it. Especially for the higher technical stuff that is in the way of creativity. Use it to get that shit out of the way, like writing code.

Pepe?

Crazy.

Whats your favorite blockchain to mint on?

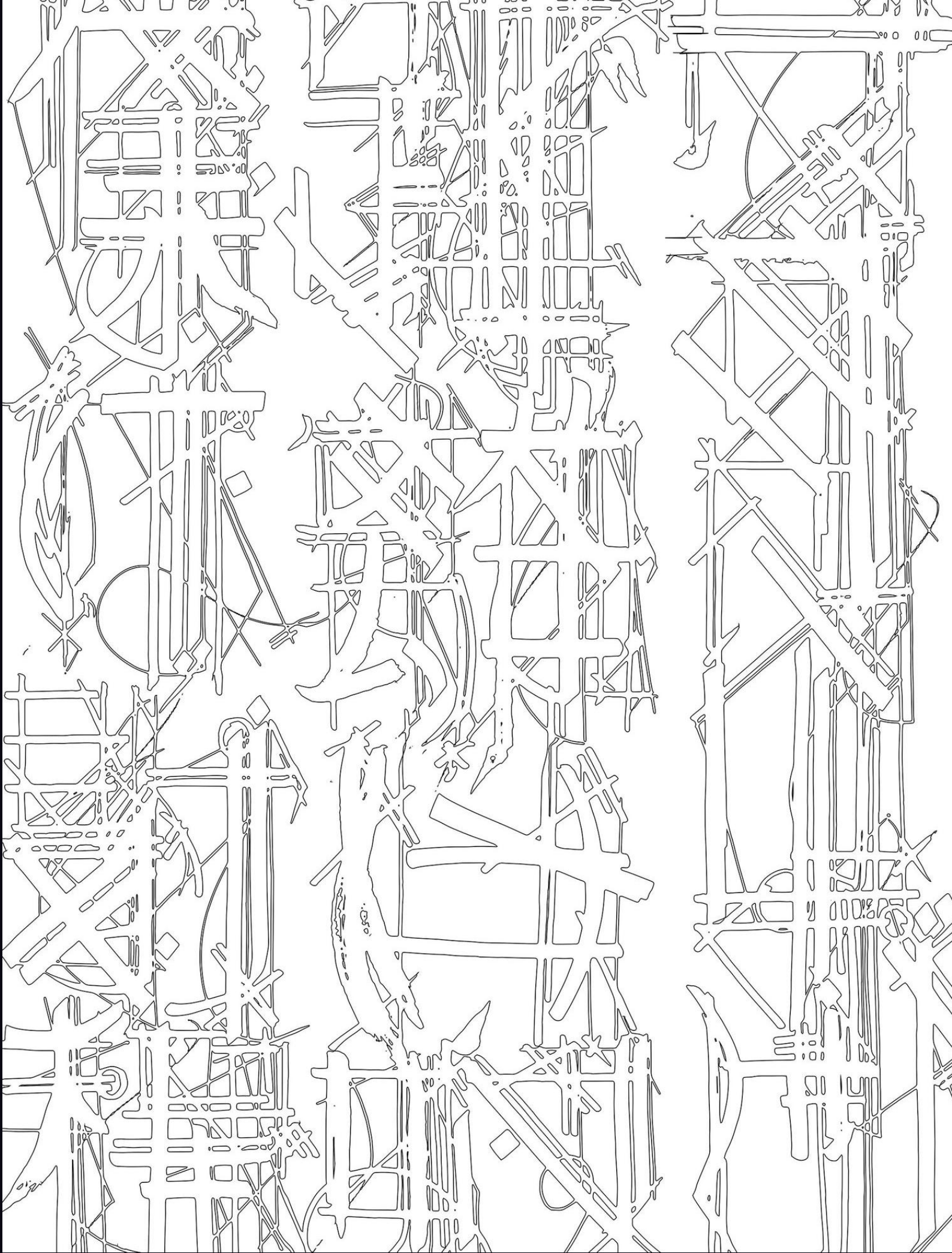
I have no favorite but ETH is really important. I'll mint on anyone I can afford to, if I have enough pieces. Chain maxis are wiggled out fools.

What do you want people to take away from your art?

I want ppl to have strength. Most of all, strength. Strength in their inner most core, of their emotion. I want them to understand femininity, and strength. Yin Yang. I want my Art to remove their anxiety and bring them the flow. Pureness.

Any advice for new crypto artists?

My advice for new crypto artists is know that when you see someone make you feel bad about ppl or have bad energy just know that they are scared, that their soul is all screwed up. If you listen to the opinions of someone who is scared, you will begin to get scared. If you listen to someone who's energy is strong, you will become strong. Ppl are energy. You must know who is feeling nervous and scared, secretly. It is a secret game and money or fame or appearances can't hide it. You will know. Always find the strong energy or your dan tien [core] will become weak.



LASERGUN FACTORY PRESENTS

READ-O-MATIC

SKATEBOARD SHOES

THESE
SHOES
GOT
SOME
KICK!

CASSETTE TAPE
EDITION COMING SOON!

PURR LIKE A
KITTEN,
SMELL LIKE A
LION.

JAGUAR

Our shit don't stink cause we luxury like never before.

100% DIESEL
NEVER SHIT GAS



LASERGUN FACTORY

Why did you get into art?

The necessity to create art has always been a part of my life.

One of the most vivid memories I have from my childhood is a time when my cousin babysat my sister and me while we were living in Texas. She brought a few vinyl records including, Aerosmith's "Toys in the Attic" with her to our house. There was no internet at the time and she was much more fond of listening to music rather than watching television.

While my sister played in the living room, I sat at the kitchen table with my cousin and watched her draw the Aerosmith cover with pencil onto some thick paper and then finish painting the sketch with watercolor. To my young eyes, the finite details drew me in and furthermore blew my mind that someone could do such a thing. My artistic curiosity and urge to create hasn't faded since.

What does art mean to you?

I believe art is a naturally abstract extension of our emotions – a kind of language system we as human beings utilize to express something that can't be expressed otherwise.

It can be as subtle as a whisper or as explosive as an uncontrollable scream. And much like a dream, the fluid nature of creation stemming from the mind to the limb, to the medium of choice is a wholly organic process and just as much a part of our lives as deeply and meaningful as breathing.

What inspires you most?

To create specific pieces or a larger body of work for a respective project, the recordings in my mind captured from watching films, reading stories, hearing music, or taking in life in general, all play a role in the execution. Sometimes, I don't realize what influenced the outcome until much later if at all.

Each project also leads me in different directions depending on what I'm attempting to convey. In a sense, the influence is internal and external. It is very much magnetic starting from within as the source of my inquiry. Once my thoughts are churning, I feel like I'm being pulled toward some kind of answer. My vision becomes more focused and finally, there is a collision and something is created.

Why Crypto Art / NFTs?

In 2018 I was introduced to the idea of CRYPTO ART by the founder of ATO Platform, Carrie Eldridge. It was a revelation to find out that digital art could have a unique identity via Smart Contract. It didn't take long to understand the implications of ownership and provenance.

However, while I learned early about the technology, I was slow to mint work until 2020 after a representative from MakersPlace reached out. After I finally minted and sold a few pieces, I expanded onto other platforms as the space grew. Throughout my commercial and digital art career, I've never experienced the kind of nurturing energy the space provided.

Even still, we're still early and access to some of the most prolific artists in the space is attainable through a simple GM. In the established traditional art space, that is unheard of. It's unique and nice to be a part of it in some small way as an artist and contributor.

What is your art about?

Generally, my work focuses on the interconnection between humanity and technology and in some ways, the evolutionary track we're moving on due to the symbiotic relationship of the entities.

Over the past three years or so I've explored ideas such as digital existence from an avatar's point of view, NFTs being comparable to DNA and furthermore, organic life, the space between organic and digital existence from an evolutionary perspective as people find themselves transforming into something entirely new called PPL, and the manifestation of digital cowboys via artificial intelligence.

How do you think AI impacts your process?

I've described AI as a CREATIVE TIME MACHINE. It condenses a great deal of production and allows us to CREATE AT THE SPEED OF THOUGHT.

Personally, my entire workflow has been impacted in a positive way. From ideation to final execution, whether it's a purely visual piece I'm crafting or writing an essay, etc., AI has become a vitally powerful tool I use to express my ideas.

Pepe?

Pepé Le Pew.

What's your favorite blockchain to mint on?

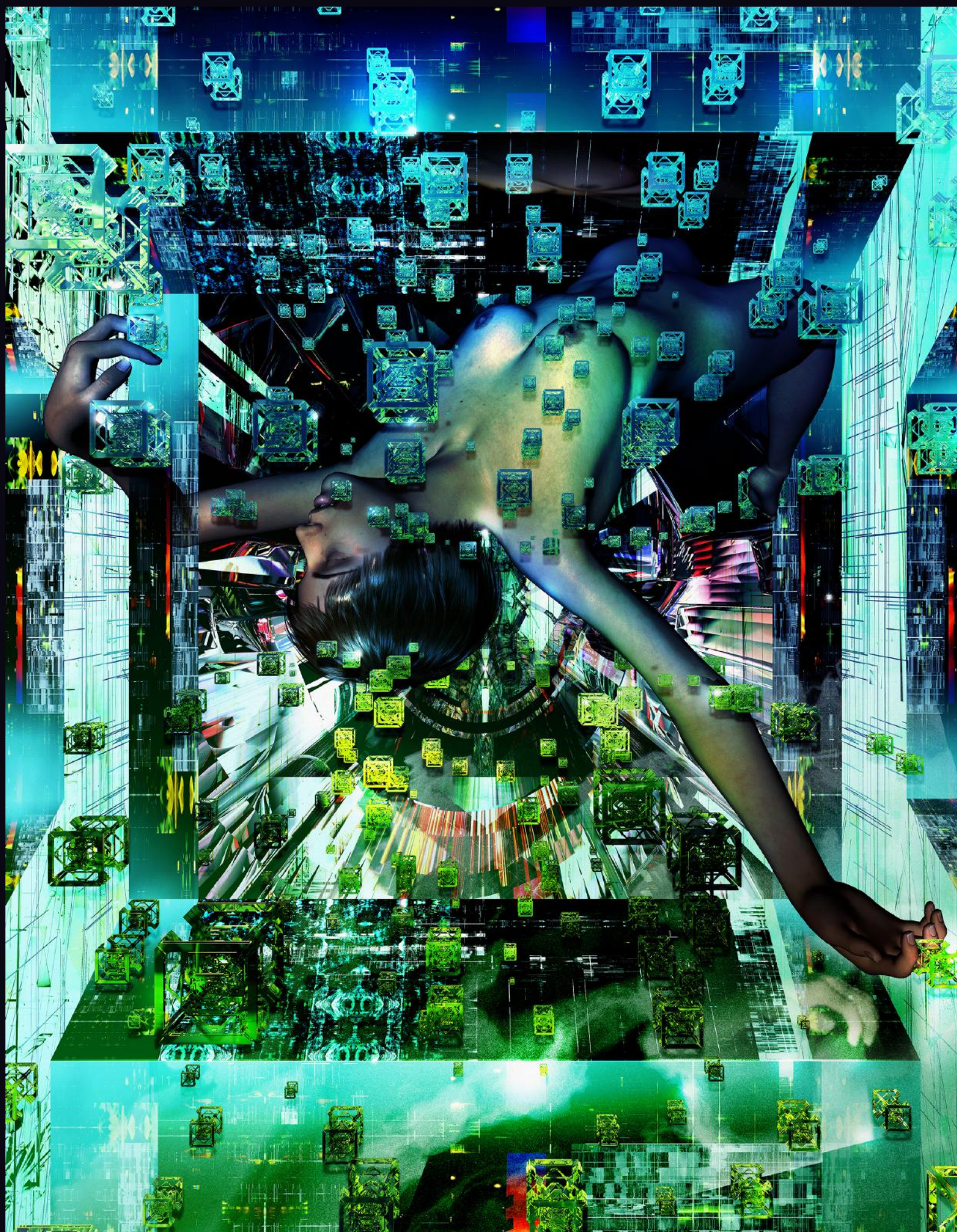
Ethereum.

What do you want people to take away from your art?

At the very least, I hope some of the ideas I present are thought-provoking enough to give rise to a conversation. The subjective nature of art is inevitable, but we can find common ground through emotion.

Any advice for new creators?

Stay true to your heart and mind. Practice until it's like breathing. Listen spherically, there are many sides. If you want to know, ask questions. Connection is key – emotionally and professionally. Luck is work.



SASCHA BAILEY

How did you and Crypto Art meet?

I had always wanted to find a way to connect art to crypto in some way, but also any new avenue into the art world for artists was a goal at the time crypto art was simply the best tool for the job. The upending or at least start of it for the art world was via NFTs in general, AI is taking it from here.

The Blockchain Art Exchange had an integral role in the introduction of Crypto Art in Japan. How did that happen?

I moved to Japan at the start of Covid and just kinda jumped into the art world there. I saw that it had all the talent but no clear movement to rally around. After meeting a gallery owner in central Tokyo it all just fell into place thanks in no small part to Lasergun Factory who also helped bring the CryptOKYO brand to life.

How do you feel about the artists who began minting on the original platform and have gone on to become prominent figures in the space?

You mean the ones from BAE? I'm happy for them but it also taught me a valuable lesson, creatives for the most part are some of the least likely people to give props or pay anything forward, most are pretty good at justifying why they don't owe anyone anything and are more than happy to throw people for a small payday away while screaming that they aren't here for the money. Not sure who said it but everyone is an artist until the rent is due.

NFTs have had a polarizing effect in the art world, mass media and business. Are they good for society or are they dangerous vermin we should simply burn and bury?

Both. Neither. I don't know. It's like saying is paper evil as far as I can see. No, but it is used for evil things sometimes. My key measurement in if something will be big is convenience, crypto art is simply easier than traditional art therefore it is a sure thing it will eventually be a bigger and better market. Very few people care about the art even still care about price. Art is just money and business. Anyone who tells you otherwise is suffering from extreme mental illness and should probably be locked up before they hurt themselves or others.

How are you personally utilizing the technology from a business perspective? One and the same?

It's a tool. It makes things easier. I can sell a jpeg now. Couldn't do that really 5 years ago, pretty bitching.

How do you think AI impacts the creative space and furthermore, on a societal level?

I think it is very funny that creatives thought they would be last for AI or even untouched and they are first. That is very funny to me, it will make all forms of commissioned concept art automated destroying an entire source of income for a lot of artists, only those with an reputation will survive. The bright

side is now all art made by humans will have to be exclusively creative and not skill based. In short, school was a total waste of time, people should sue.

How do you challenge yourself as a creator (art, video, writing, etc) and producer?

I make things. I create them. Concepts, systems, art, whatever. It's like creating a version of the future you want to see. Time and space is my canvas. 5 years ago I wanted to make it so digital art would be tradable instantly around the world, with the help of a lot of fellow pioneers I did that, then I wanted to make NFTs big in Japan so I did.

True art is creating ripples in the world that turn into waves, often unseen but the results are magnificent.

Who and what inspires you creatively?

Right now the Neuromancer/cyberpunk aesthetic and world view. It's fun and I can see the realism in it to a degree. It is a part of the future we built as humans, and as sad as some people would view a corpo future. Japan is pretty awesome and it's pretty much there, just taxes are too high.

Freedom no matter the danger also inspires me, Ross is a personal hero of mine.

What do you want people to take away from the projects you produce?

A sense of the future of things. I only work on projects I truly believe in and never really for the money {see comment above}. I see things are bad UX irl and I hate it. I want to make it better. Often I want to remove humans from the system. They tend to make things less efficient.

Any advice for new creators entering the space?

It's not over but you won't be XCopy. Aside from that, networking, networking, networking. You can be shit at art but charming and driven and still make it to the top. Focus more on the front of the house. Message people. Finally you're not as good as you think you are no matter how good you are.

Finally....

A Car i can Connect with





THAN

FOR

ARTICLE

KNOW

READING

OVERS

LASERGUN FACTORY PRESENTS

MANHAND

SURGEON GENERAL WARNING
FOMAWAG.COM - Fear of Missing Art,
Online international mag for immutable
culture. Insights into the digital art
movement & internet subcultures.



*Always manly, never menthol.