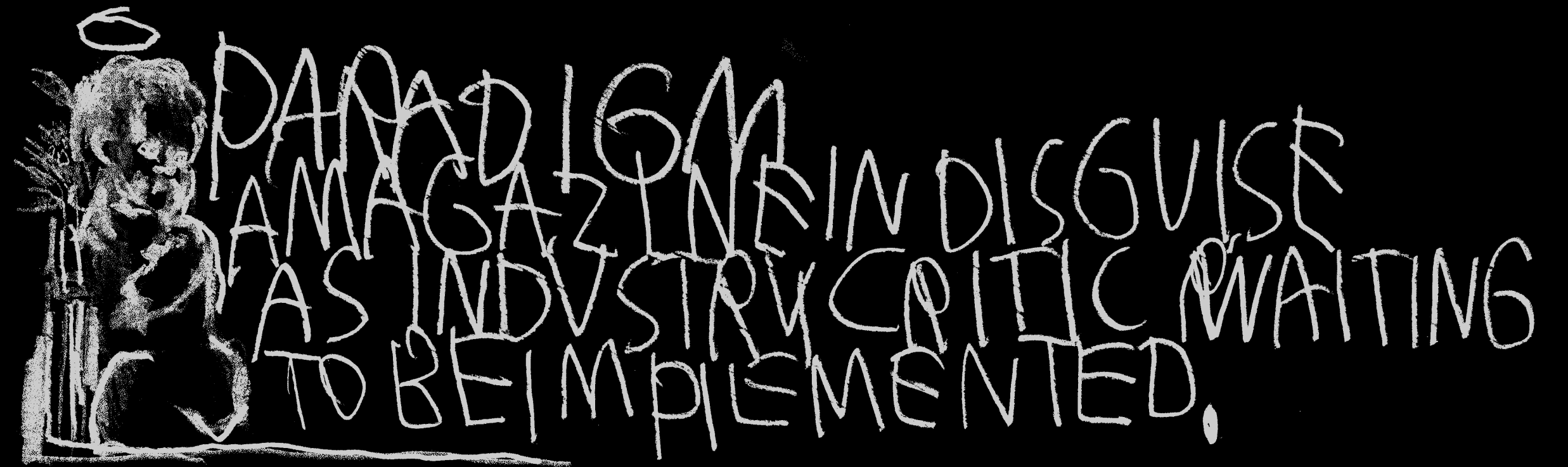




Paradigm

AVANTGARDE & KITSCH

HOW CAN A CONSTRUCTIVE CRITIQUE OF THE CURRENT
STATE OF CULTURAL PRODUCTION TAKE SHAPE?





JOSEPH STALIN

Thoughts on TikTok

"Dialectical and Historical
Materialism" (1938)

In capitalist society there is an inherent tendency for the attention span of each successive generation to diminish as the experience of alienation increases. New film and musical forms are pulverizing all content into tinier, more purely sensational fragments. Nothing with greater complexity than an advertising brochure can be understood even by privileged bourgeois youth. In movies intended for adolescent audiences, directors will soon be limiting each shot to five-second duration at longest and then cutting back from there.

Read 2:28 AM

The New *Creative Paradigm*

FACING THE LAST STAGES OF LATE CAPITALISM, WE PREDICT THE
DAWN OF A NEW WAY OF WORKING FOR THE CREATIVE CLASS.

TEXT: Kay Kasparhauser & Katharina Korbjuhn

Artwork: Kyle Keese

The landscape that fostered post-modern cultural creation is in flames. If we are able to evolve, this fire will raze a forest whose dead roots cling to a dead system, and from its ashes will rise a new creative paradigm. If we refuse, we will be left speaking a dead language, to no one, in the dark.

The internet has ushered in a new age, a faster digital reality that speaks to more people more loudly. For tech and startups, it's easy, the language of this world is their own. But traditional players of cultural production like fashion remain wary of adapting to the change that digital natives embody.

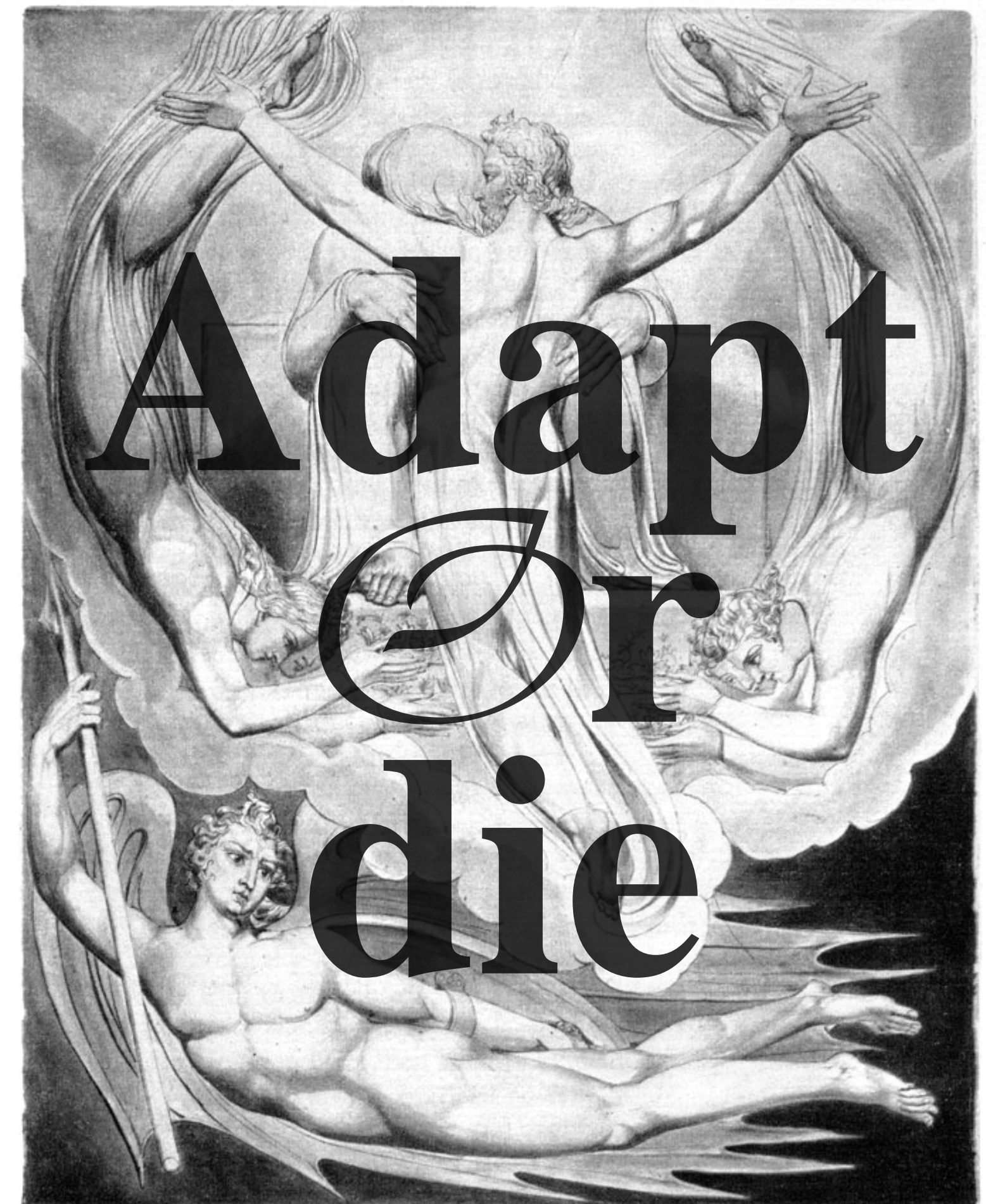
First steps were taken: Tapping into non-seasonal cycles, and drop models, digital advertising and more diverse modes of content creation. The systems of power, for the most part, however, have stayed intact. We worked on our infrastructure and our distribution, but one part remained untouched. We didn't change the way we think about ourselves. A new fluency is necessary; we must convert or be condemned. Adapt or die.

Adapt
Or
die

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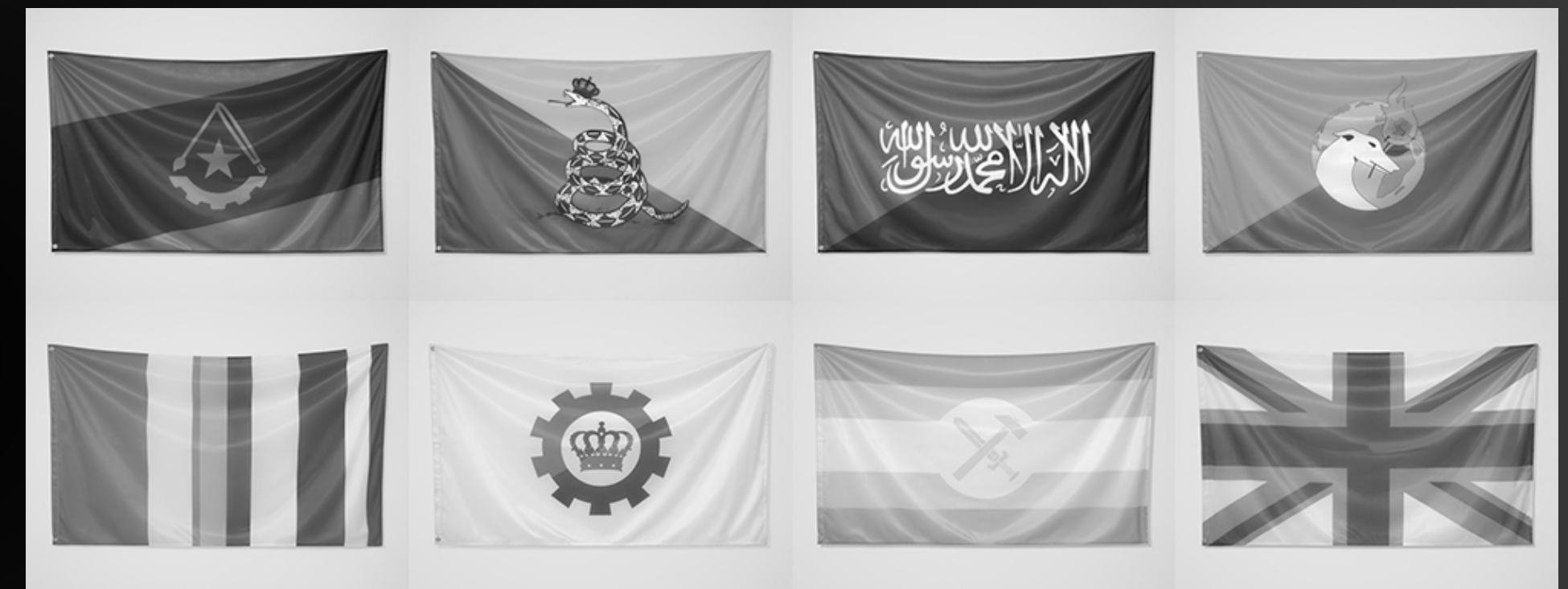
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I.) INTERNET = REAL-TIME
ANALOG = SLOW-MOTION

The Internet is the new real-time. Reality is happening here; all the time, everywhere, at lightning speed, source unknown. Subcultures formerly residing in the streets can now be found in Reddit threads and private chats. Streetwear will soon be replaced by Internetwear. The analog interprets the digital in slow motion → From setting the agenda to interpreting the agenda. Humans, unable to cope with the speed at which information is presented, burn out. Analog magazines that don't shift gears shut down. Maybe you should just be a newsletter!



JOSHUA CITARELLA, 'E-DEOLOGIES' (2020). COURTESY THE ARTIST. FLAGS FOR INTERNET COMMUNITIES

II.) APPROACHABILITY VS. EXCLUSIVITY

The battle between being accessible, woke, and believing in a better world vs. creating desire through exclusivity, gate-keeping, and making money, is reaching primetime. This tension reflects our internal, individual struggle of being fluid – stylists, creative directors, DJs all at once – and the commercial drive to act territorial about our identity. The success of the individual genius is outdated. Time to examine how to make non-territorial wokeness profitable.



WHEN YOU TURN YOUR INNER BIAS INTO AN AD!

III.) THE DEATH OF THE COLLABORATION

When Balenciaga x Gucci doesn't raise eyebrows, you know that collaborations are over. Two entities would meet to slap logos on each other. The collaboration seemingly ended with its announcement. Hot air printed on a Golden hoodie. All PR, little substance. In the age of fluidity, stacking identities feels entirely retro. We've entered the endgame of post-modernism, where there are no longer any opposites, and merging identities is normal, if not to say expected.



IV.) POST-STARTUP-LINGO

Start-up lingo slaughtered lux brand communications with slogans screaming, “look how accessible this is.” Forcing function via messages of goodness, proclaimed authenticity, and the commodification of our quirks. Patronizing a woke consumer with subway ads like “Saving money with honey feels like when you notice a typo on a poster and are super proud of yourself.” Wake up, honey, you’re not a VC bro!



VIRTUE SIGNALING: THE SLOGAN IS THE PROBLEM.

V.) POST-AUTHENTICITY-MODE

Trump and a global pandemic lifted the veil on our romantic little idea of authenticity in an inherently mediated world. The opposite of authentic, the escape from what's real - fake furs, life on Instagram, VR - proved to be better than authentic. We enter Meaning-Mode. Presented with 10x versions of the truth, we choose what we want to believe.

“Does this fit into my version of self?”

Regardless of real or fake. Your shopping cart signals personal values and affiliation with communities. Are brands the equivalent of band T-shirts now?



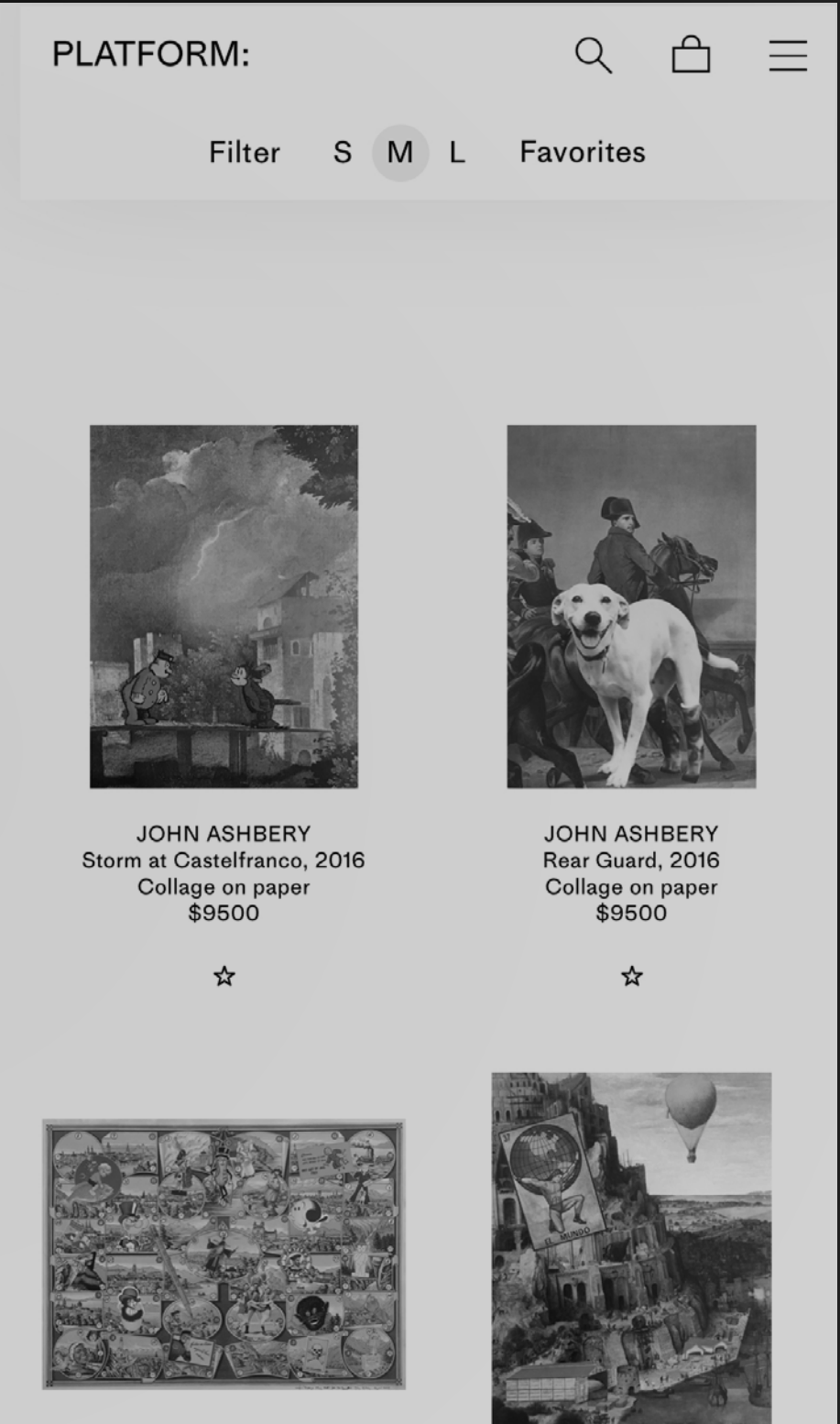
WHO WILL YOU BE TOMORROW?



TOM CRUISE DEEPPFAKE: REAL EVIL OR THE HERMINE GRANGER EFFECT WE ALL NEEDED?

VI.) PAYBACK TIME

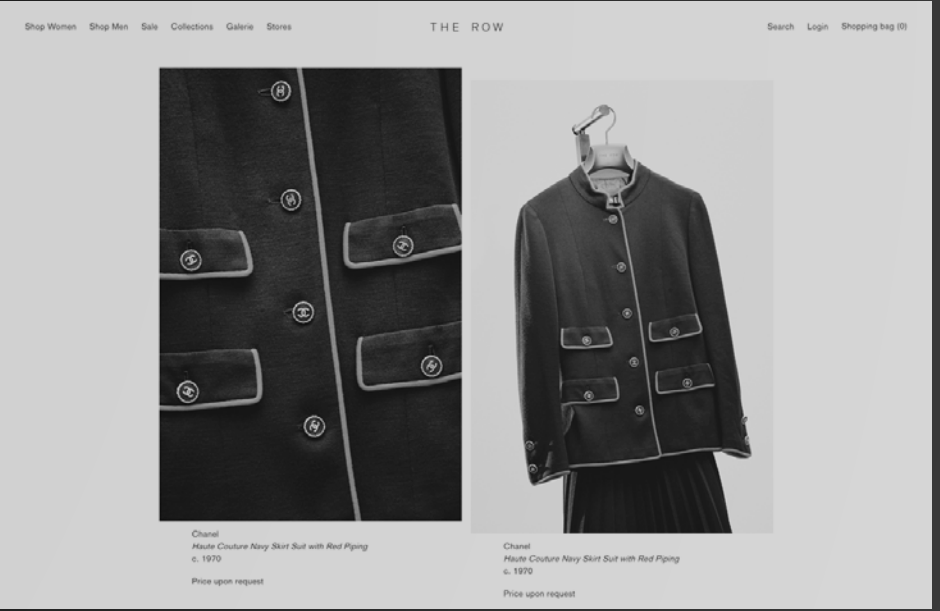
Fashion stole from everything and everyone. Now everyone is stealing from fashion. Fashion as an industry became more about marketing and less about the craft. When Ferrari can drop a clothing line, we have to wonder: What does it mean to be a fashion brand today? Will designers drop in and out of mattress brands, Ikea and Toyota? Is Toyota the new Balenciaga? What do we have left to defend the fortress?



FINE ART DROPS LIKE SUPREME.



KEEPING IT CARBON FOOTPRINT HEAVY: FERRARI BECOMES A FASHION HOUSE.



CHANEL AT THE ROW? GROUNDBREAKING.

50% air
printed
on Gildan
hoodies

Is
Toyota
the new
Balencia-
ga
?

I.) OPENSOURCE VS AUTHORSHIP

Power in the new creative paradigm belongs to those who share. In 2019 the New York labels Vaquera, CDLM, and Section 8 presented their collections at the same venue seamlessly, one after the other. They shared audience, resources, energy, and communications, positioning themselves as individuals that are part of a like-minded collective. Think Taylor Swift squad but without Taylor. Don't gate-keep knowledge; Ideas and resources shouldn't be taken personally – that's the mantra on our way to a higher energetic frequency of the mob.



OPEN
SOURCE
is in
AUTHORSHIP
is out

II.) CREATORS = BRANDS

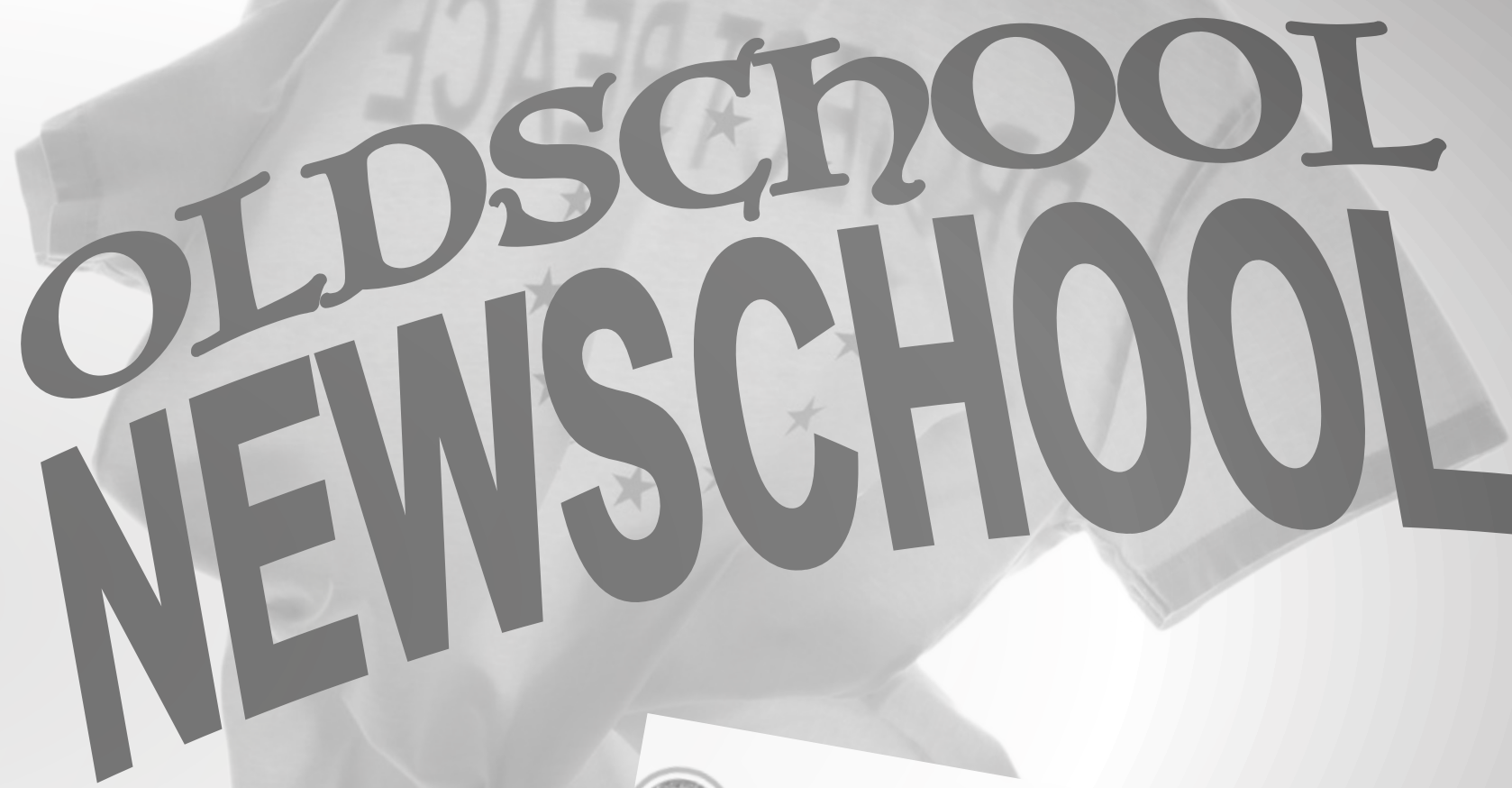
Creators don't need brands anymore. They have grown an audience of supporters for themselves online. Influencers starting beauty lines, designers tagged as individuals under brand. Instagram posts indicate a power shift from brands to creators. Foreshadowing a radical change in the way we work.



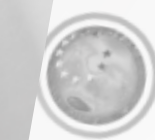
Become
an
I
P
O

III.) BRANDS = PLAYGROUNDS

Brands don't create culture anymore; they act as playgrounds — new mixtures of content, social media, and commerce — providing the tools (access to the archive, materials, infrastructure) for creatives to come in and out. Think communist workshop.



OLD SCHOOL
NEWSCHOOL



souvenir_official OLDSCHOOL
NEWSCHOOL TAKEOVER !
Until September, designers from our
workshop will takeover SOUVENIR.

We want to give them a platform to
gain experience and confidence with
their creativity. They will turn our
store into their studio and use it as a
place to exhibit and sell their work.

IV.) THE COMMUNITY AS PATRON

Before the rise of multiplayer games, Youtube comments, Substack, ecetera; identity formation was a public business. A brand would put out a collection deciding what the trend was. Now communities are shaping their own identities in niche ways. Platforms like Patreon allow them to monetize their ideas independently from corporate conglomerates. The Big Brother TV show slogan “You decide” perfectly captures the mode of control by feedback. A new economic system in which communities inherit the power that once belonged to brands.



So help us god.



PATREON

The Digital Medici.

V.) CULTURALLY PRODUCTIVE ALCHEMY

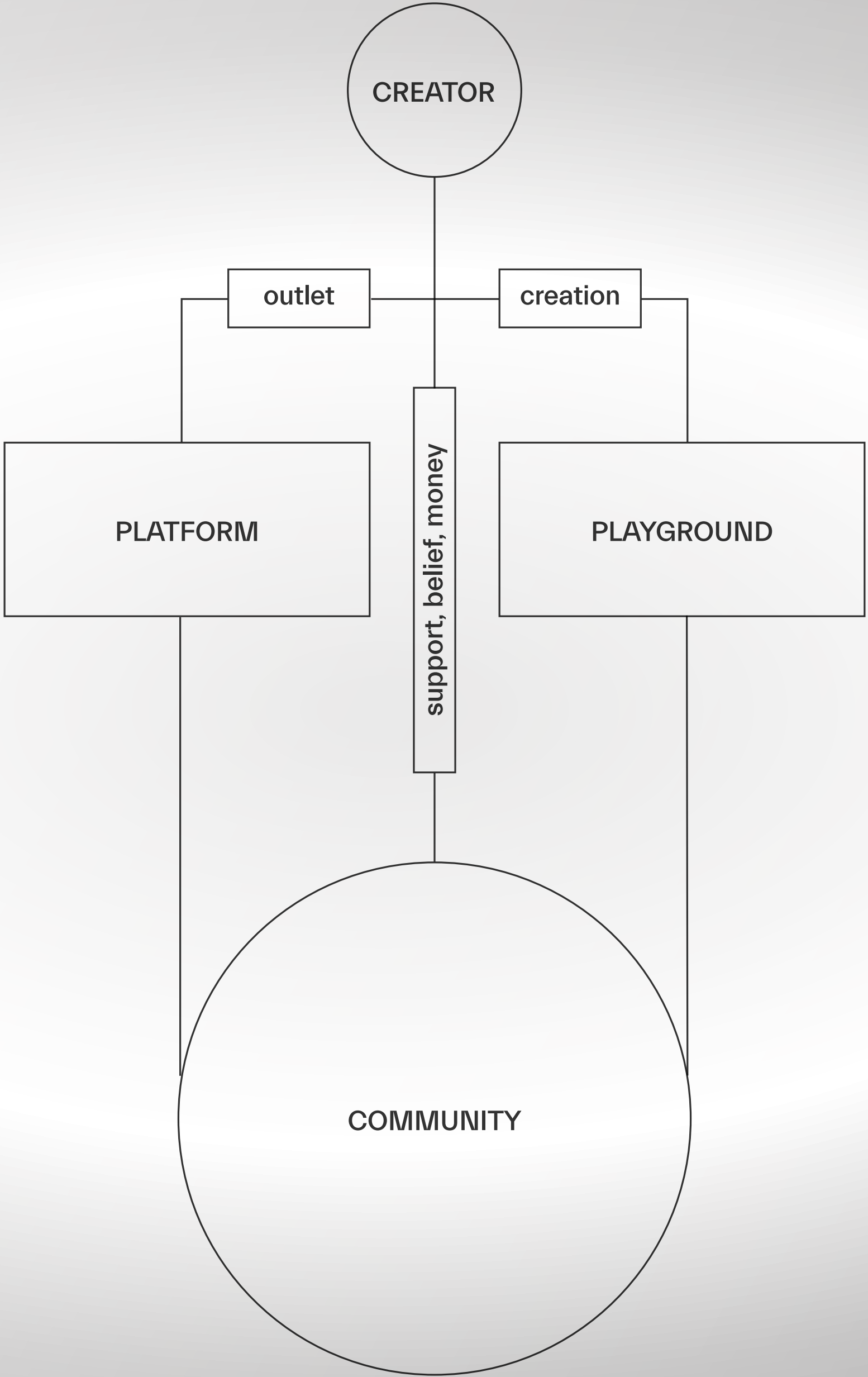
Don't explain the concept, be the concept. Doing the work vs. talking about it. The medium is the message. Deduct literalism. Identities merge. "What late capitalism repeats from Stalinism is the valuing of symbols of achievement over actual achievement" Mark Fisher. In the new creative paradigm, collaboration is about merging identities to advance. Do the right thing, give up your idea of self to create the new.



Elsadore - The Kimye of the 1920's

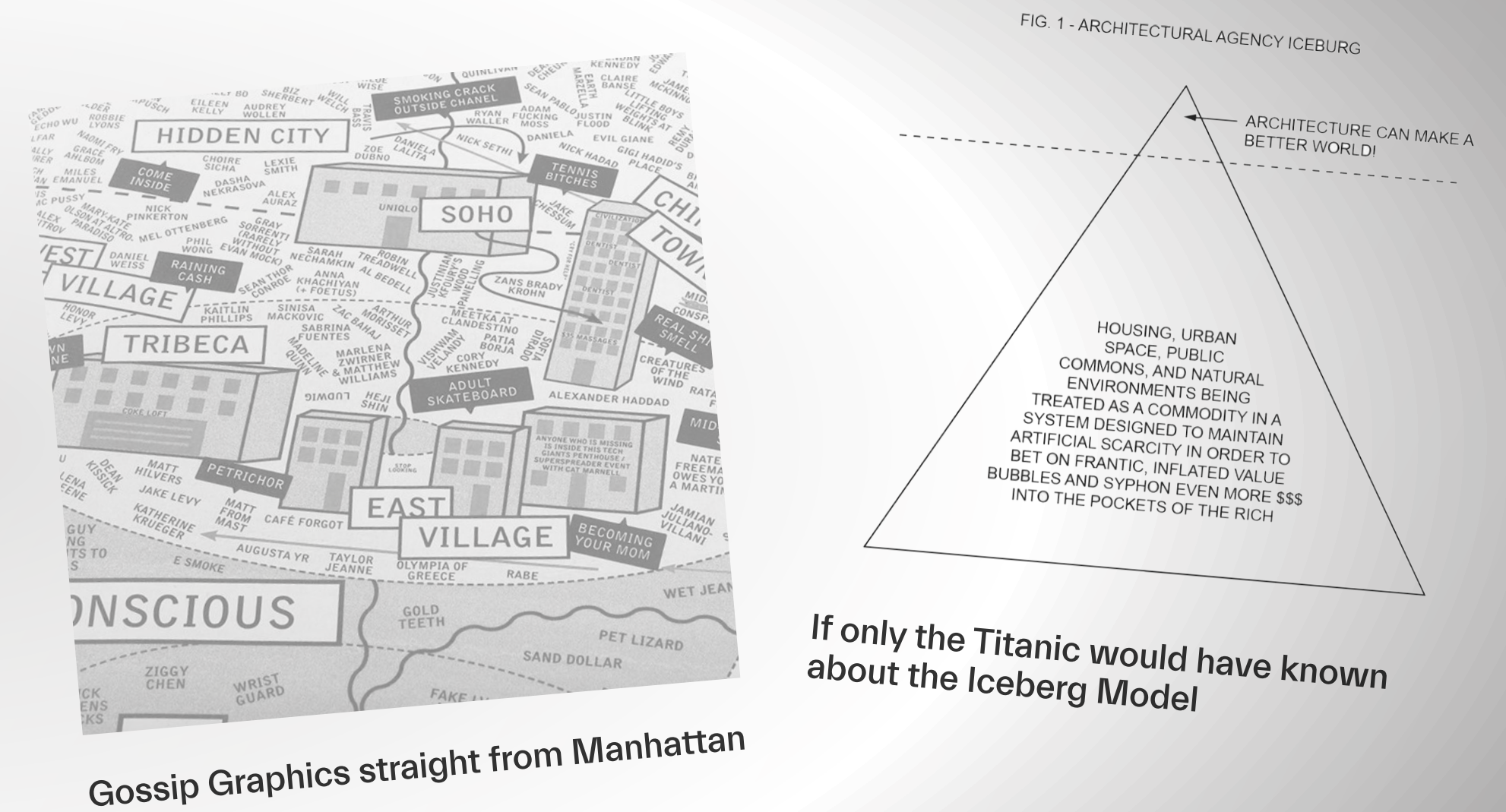
Call me if you get lost with all thy collaborators, Tyler.





VI.) MEMEIFICATION OF COMMUNICATION

A persistently shrinking attention span is no excuse for trivial content. We have to update our communication style. Memes deliver complex ideas in a bitesize format, a good example of how communication can be brief and deep. Recently, infographics designed NOT to be understood surfaced in magazines like “Pin-Up” and the New York gazette “Civilization.” A statement of infobesity and the world working in ways that we’ll never fully wrap our head around — in short, a graphic flex. Ask yourself: “Am I contributing or masturbating?” Read a McKinsey report or just look at the “Iceberg Model” of communication one more time.



AM I
CONTRIBUTING
OR AM I
MASTURBATING

VII.) DEMOCATRIC IN FORM, DICTATORIAL IN DIRECTION

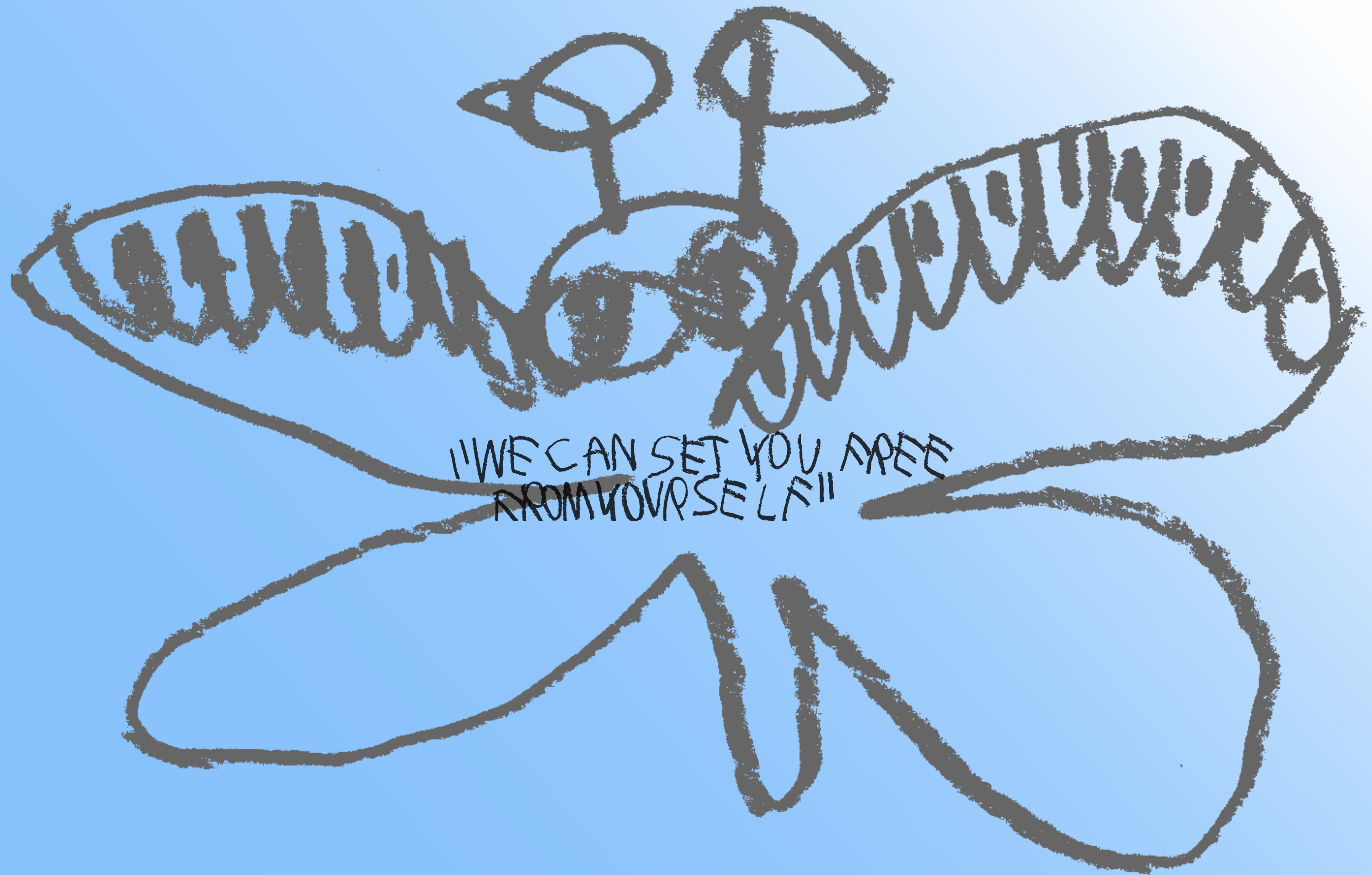
Niche pockets of interest — hyper-focused support groups demand clear directions. We left the era of pleasing everyone and are back to please the few. In short: Choose your values and stick to them unapologetically. Having balls / Being radical is highly rewarded.



VIII.) ART AS IDENTIFIER

Our participation in a community is valued higher than the products it creates. Products are tokens of shared beliefs, physical expressions of online tribes. What we purchase is what we stand for whether that is through physical possession or digital participation. “Our job as public service broadcasters is to take people beyond the limits of their own self, and until we do that we will carry on declining... It doesn’t mean we go back to the 1950s and tell people how to dress, what we do is say “we can free you from yourself” – and people would love that.” Adam Curtis.

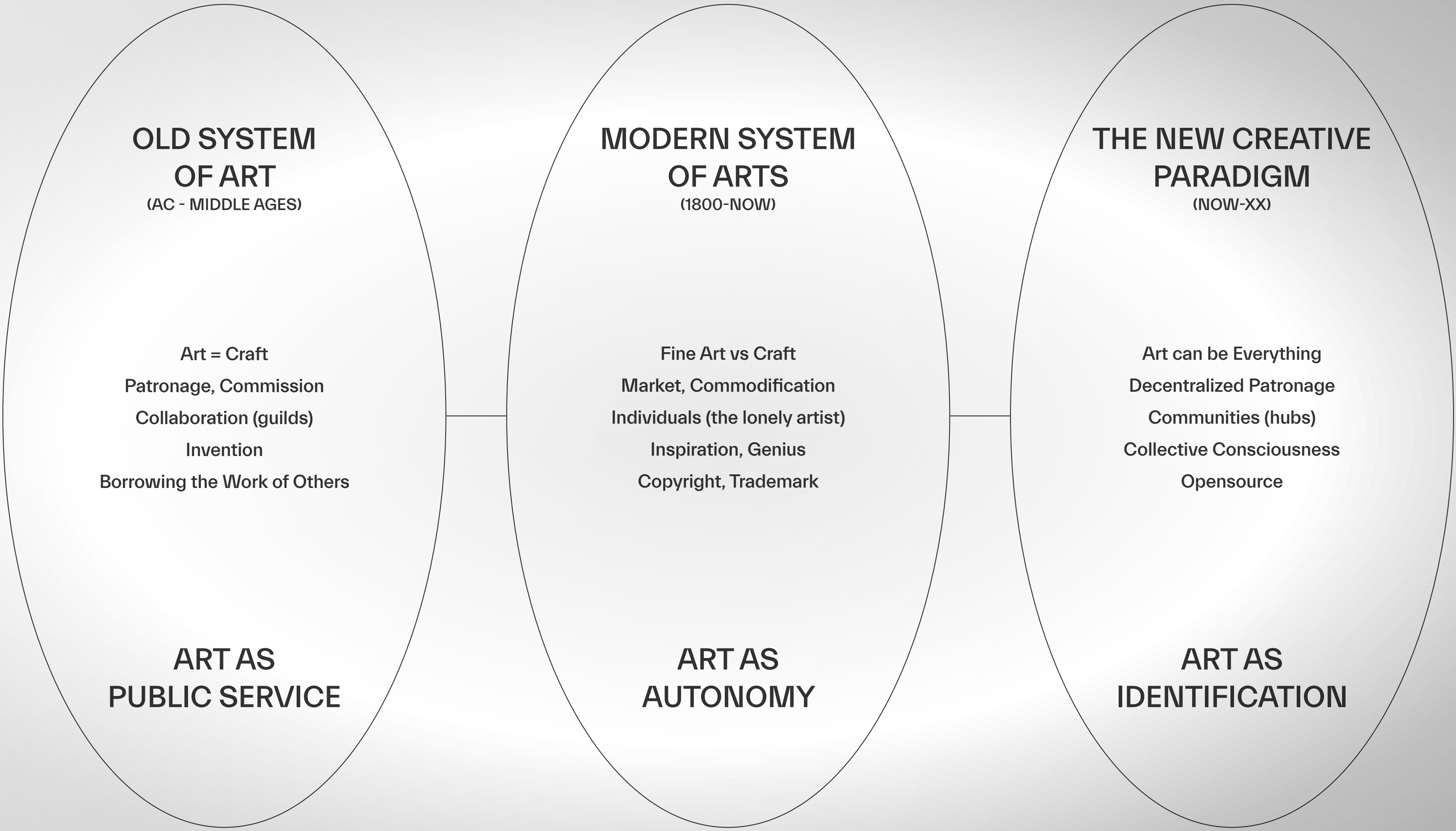




"WE CAN SET YOU FREE
FROM YOURSELF"

ADAM CURTIS

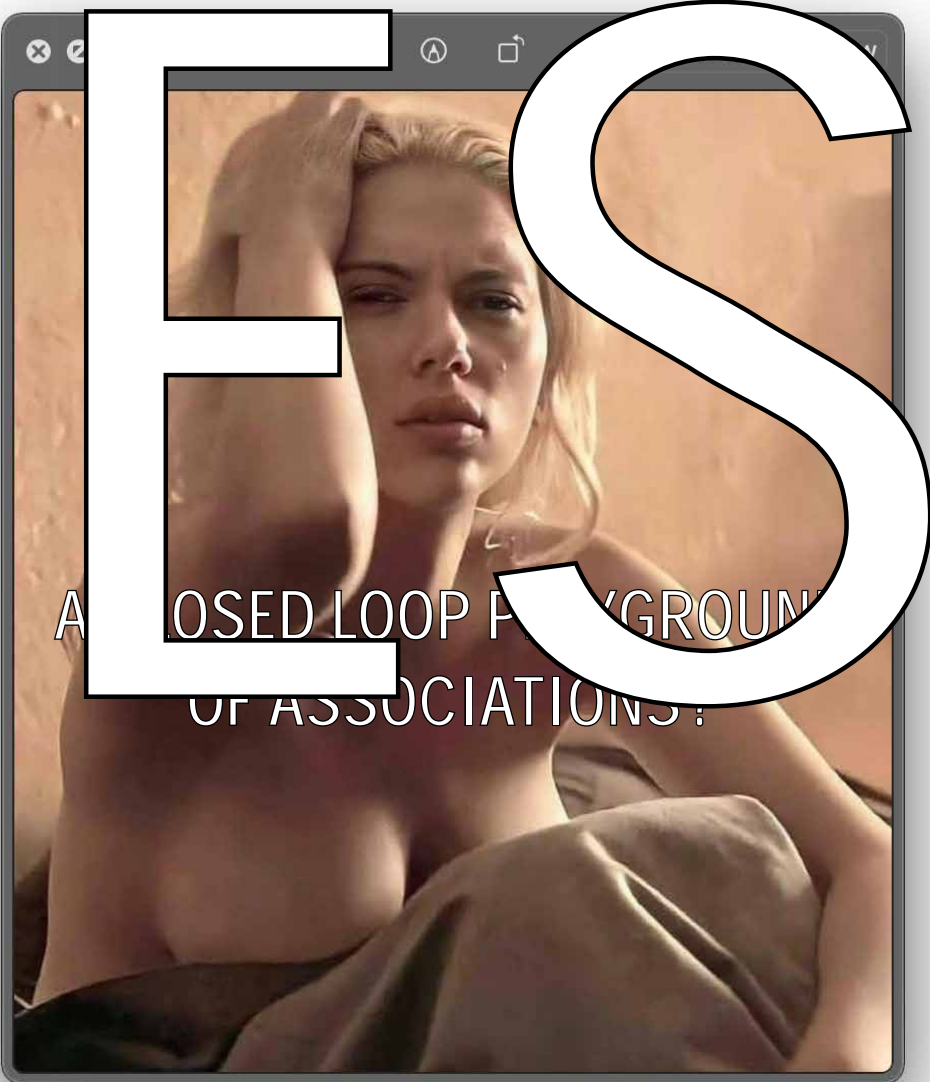
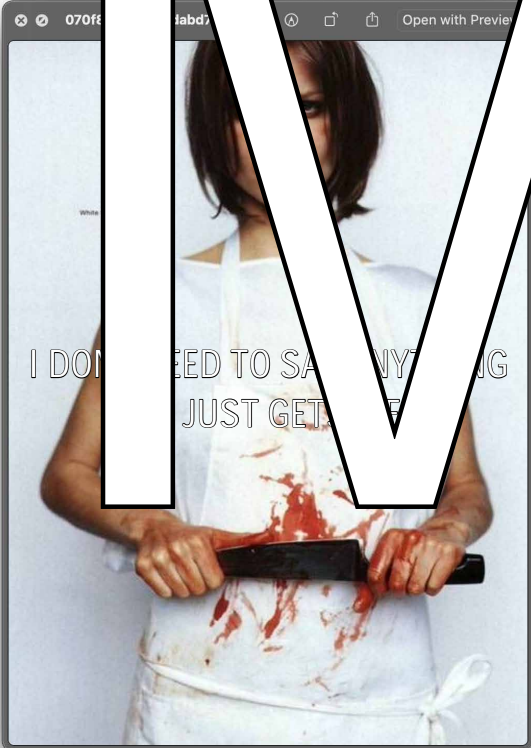
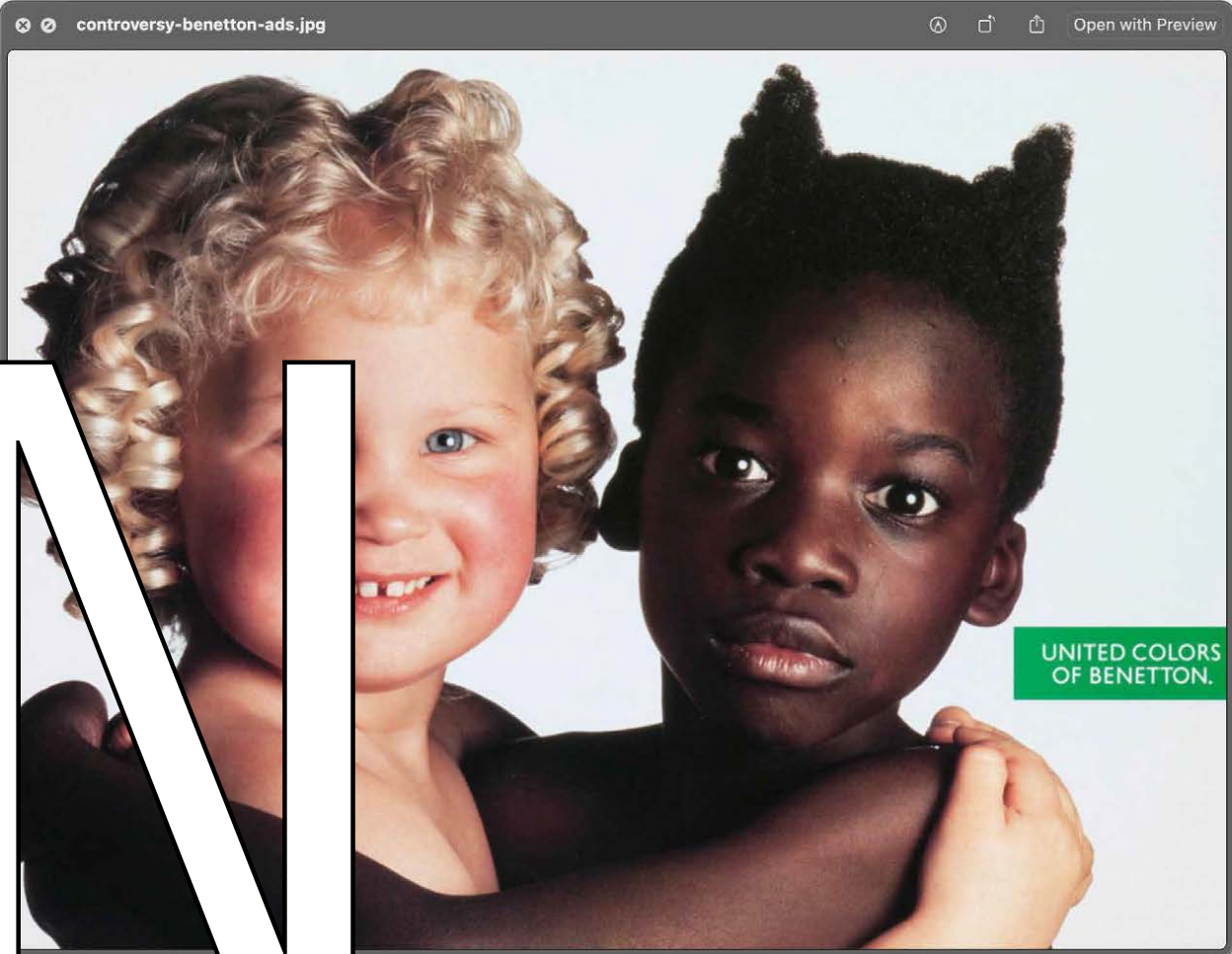
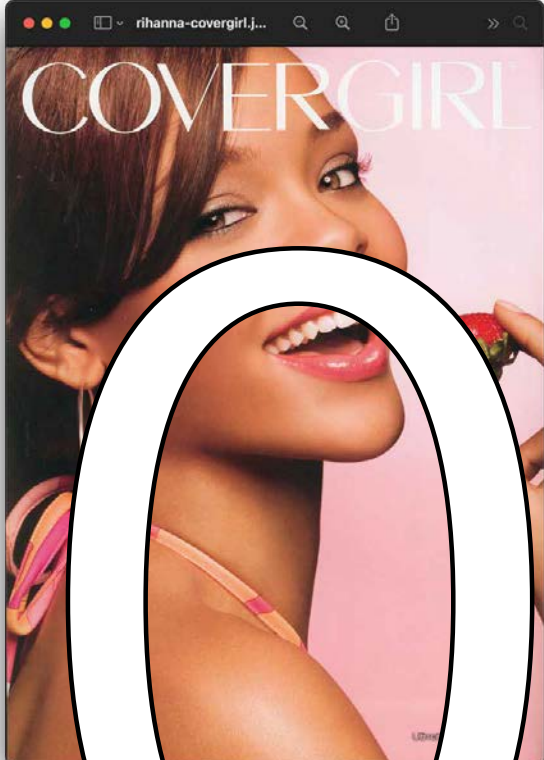
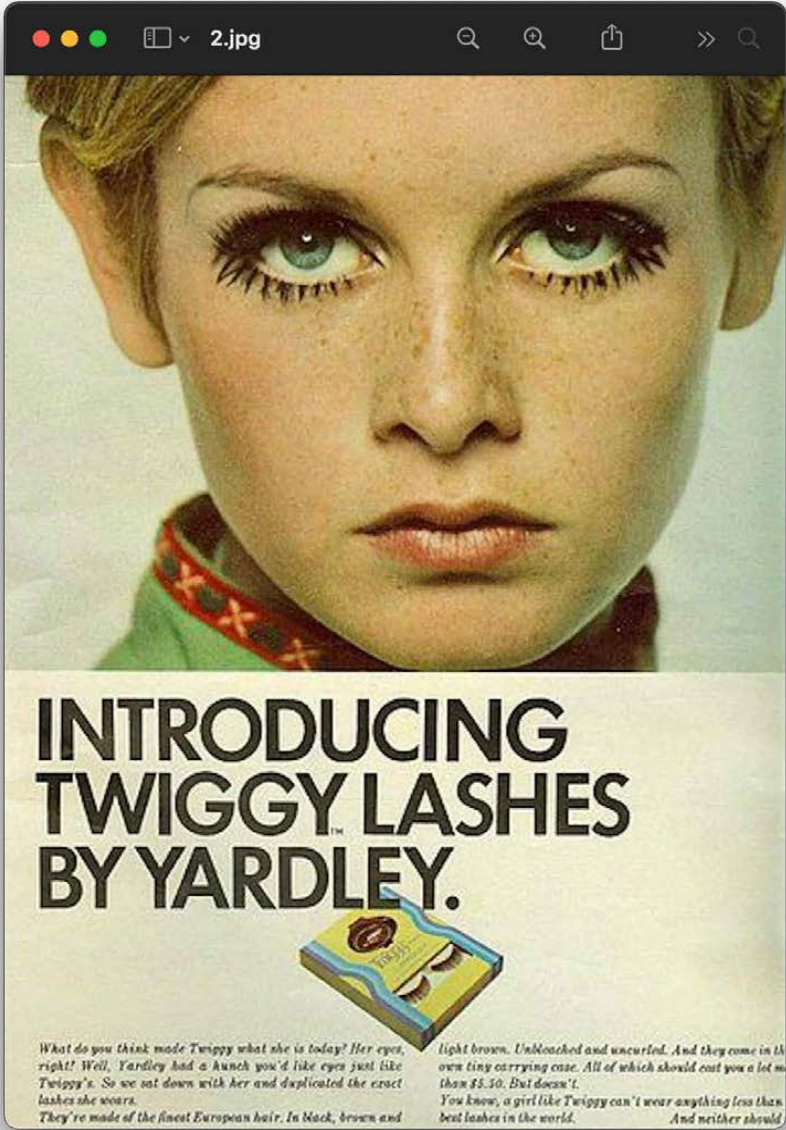
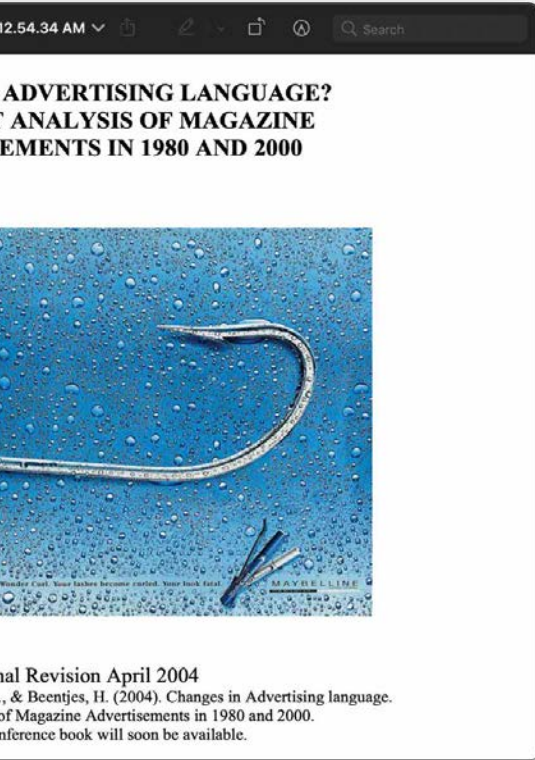
Our idea of cultural production is merely 200 years old.
We're at the cusp of change.





US Copyright Office: "Photos Taken by Animals have no Copyright. Nor do photos taken by God."

OPENSOURCE IS GOD



CHANGES IN ADVERTISING LANGUAGE? A CONTENT ANALYSIS OF MAGAZINE ADVERTISEMENTS IN 1980 AND 2000



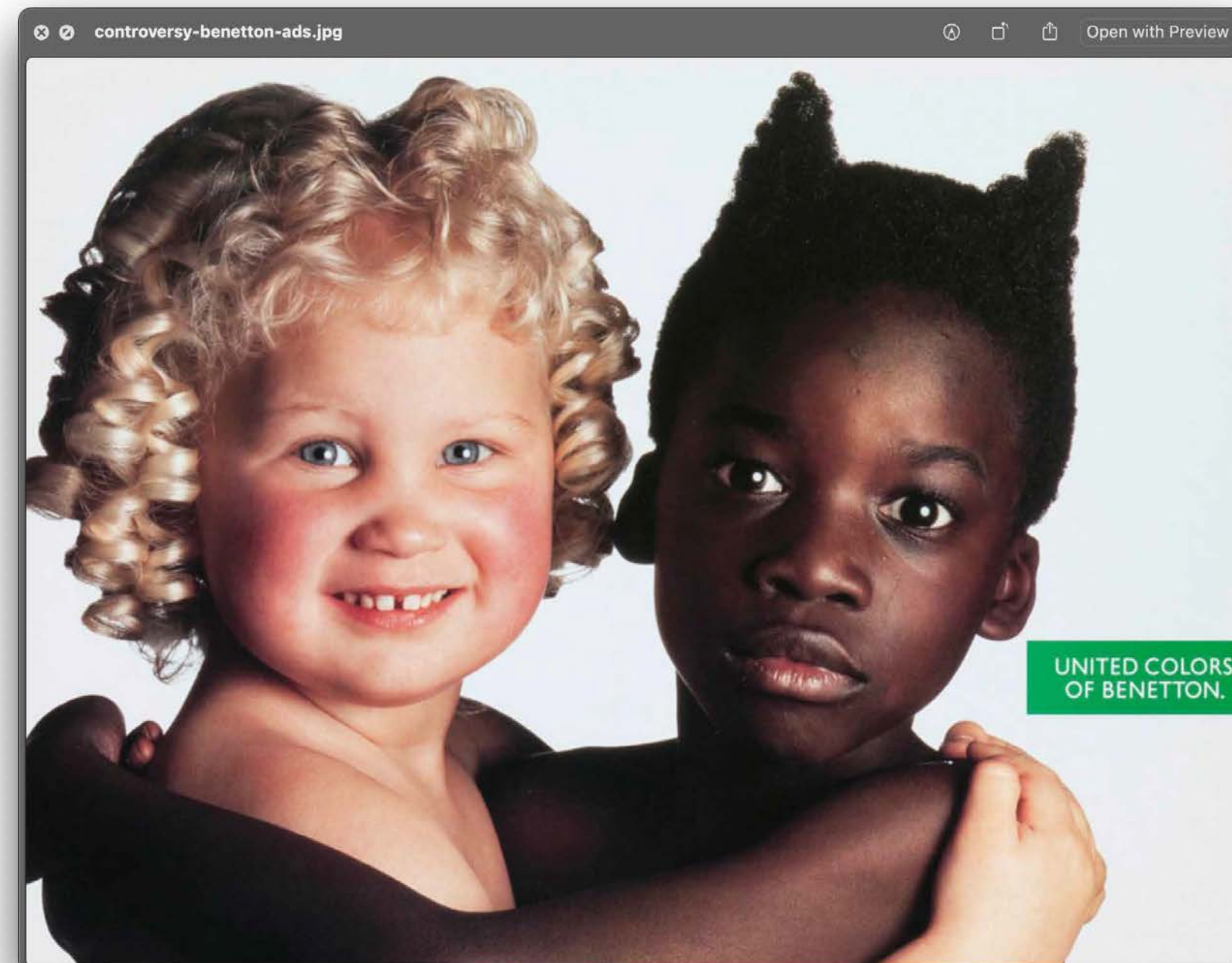
Final Revision April 2004

Gisbergen, M. S., Ketelaar, P. E., & Beentjes, H. (2004). Changes in Advertising language.
A Content Analysis of Magazine Advertisements in 1980 and 2000.
Title of conference book will soon be available.

In recent years, media analysts have speculated about two trends in advertising content. The first is an increase in visual prominence: the growing dominance of visuals at the expense of verbal copy. The second is an increase in openness: i.e., providing less guidance towards a certain message. The goal of this study is to investigate the empirical basis of these trends for Dutch magazine advertisements between 1980 and 2000.

The results showed, among other things, that since 1930, the majority of ads (60% or more) consisted predominantly of artwork (visuals like photographs and paintings). In addition, whereas ads got bigger, verbal-copy volume declined.





“Advertisers have ... moved from telling consumers how to interpret rhetorical figures to showing them the figures and leaving the interpretation up to them”.

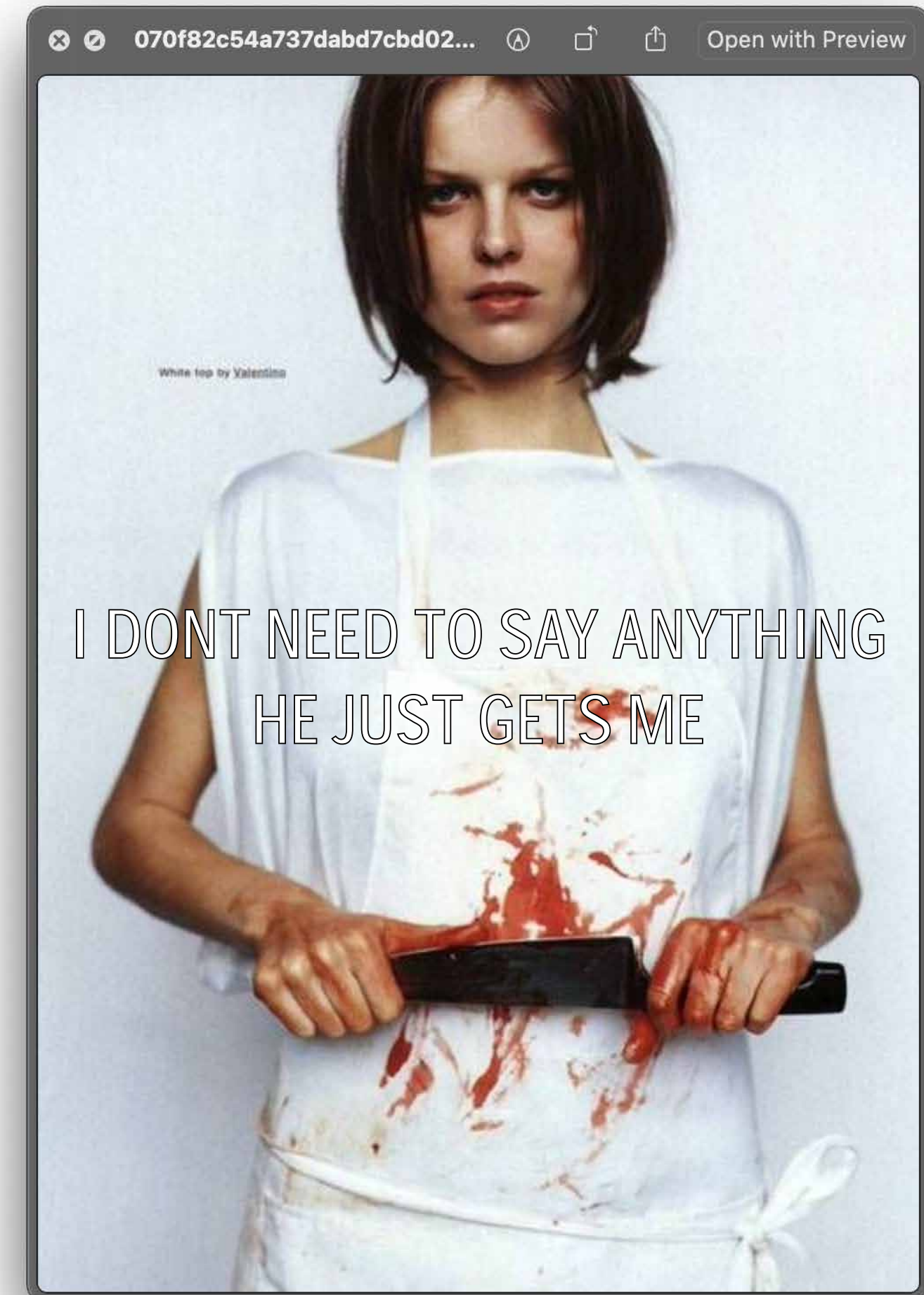
Openness is first indicated by the absence of the product in the ad, because a mentioned or depicted product is likely to reduce the amount of possible interpretations

Consumers who have grown up with visual media may be expected to make sense of visuals without the help of verbal copy. Another reason is the growing use of global advertising strategies. Images need less translation between cultures than verbal copy and can therefore be used worldwide



Memes are a place where grand human narratives and the individual collide – A powerful collective form of communication, triggering our brain through non-verbal-signifiers, cultural codes, and relatable emotions.

TGIF, HBD – We all see the same thing. Confirming thoughts we had in private that the meme reveals as shared beliefs. Information (Learned) + Emotion (Instinct) = The Collective sentiment



What can we learn from Memes about communication in general?

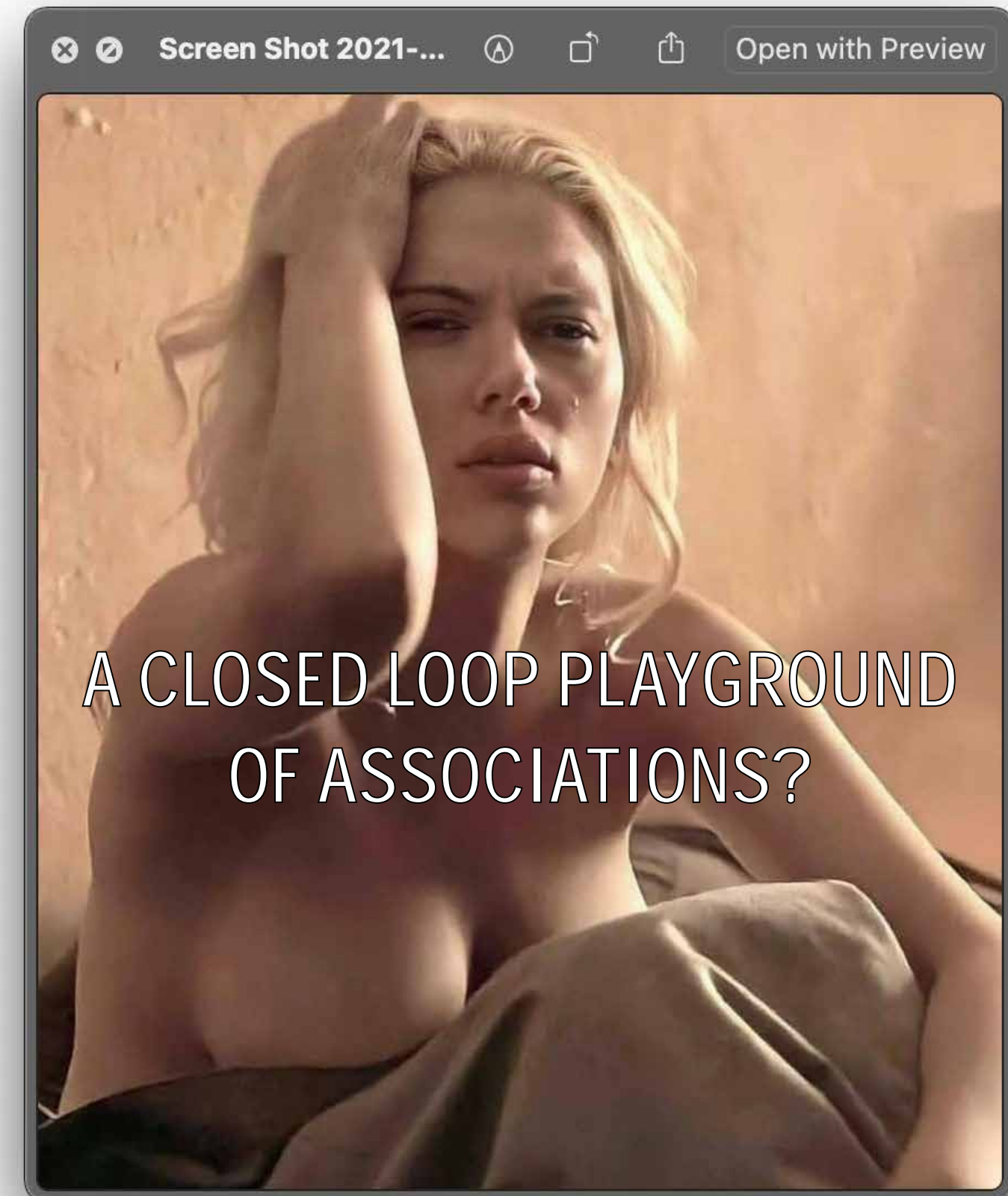
- 1. Community:** Memes foster a sense of belonging. Thoughts-felt. An exchange of agreed-upon human sentiments.
- 2. Opensource:** Memes heavily impact pop culture without authorship. Take away the I, and you are successfully communicating.
- 3. High-Low:** Communicating complex ideas in a bitesize way.

Will memes save the world by reminding us not of our individuality but of what we have in common?



“We need a name for the new replicator, a noun which conveys the idea of a unit of cultural transmission, or a unit of imitation. ‘Mimeme’ comes from a suitable Greek root, but I want a monosyllable that sounds a bit like ‘gene’. I hope my classicist friends will forgive me if I abbreviate mimeme to meme. If it is any consolation, it could alternatively be thought of as being related to ‘memory’, or to the French word *même*. It should be pronounced to rhyme with ‘cream’.”

Richard Dawkins,
The Selfish Gene.



Reference Dump

**We asked leading creatives
to share their references.
We make them look like
System covers.**



Charlotte Collet



K.O. Nnamdie



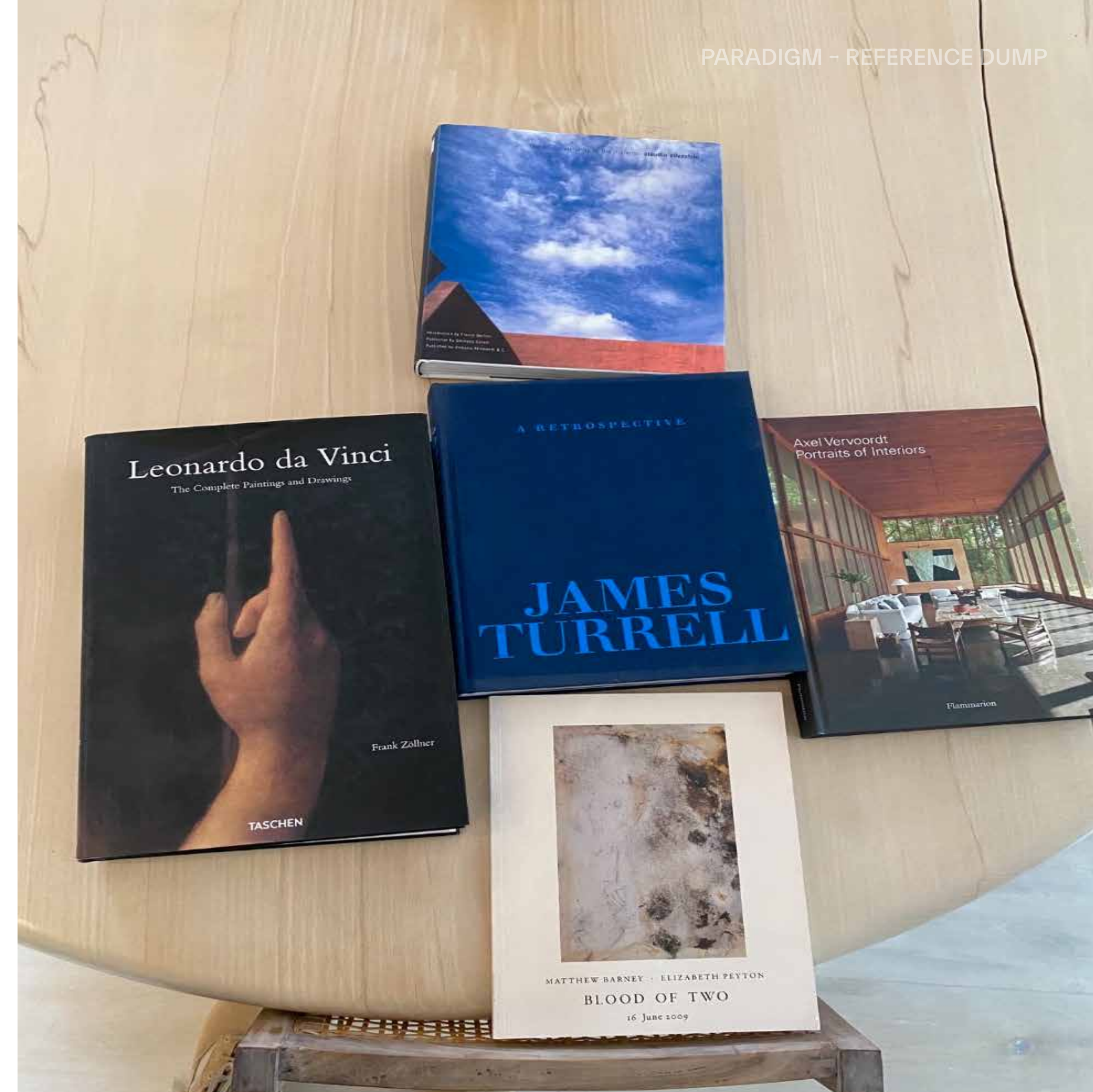
Benjamin Grillon

REQUIRED READING

1. SENTENCES ON CONCEPTUAL ART
BY SOL LEWITT 1969
2. ENDURANCE: SHACKLETON'S
INCREDIBLE JOURNEY
BY ALFRED LANSING 1959
3. GRAPEFRUIT BY YOKO ONO
1964
4. ANATOMY OF STRENGTH TRAINING
(THE 5 ESSENTIAL EXERCISES)
BY PAT MANOCCHIA 2011
5. 24 RULES OF FILMMAKING - HERZOG

Tom Sachs via Instagram

PARADIGM - REFERENCE DUMP



Kanye West



Daniel Roseberry



Claudio Silvestrin



Piotr Niepsuj



Puppets and Puppets



Ben Ganz



Richie Talboy



Jordan Richman



Vaquera



Brigitte Lacombe

I'm more of a words guy. And my favorite print items always look sad when I take a picture of them. So here's a list:

Old magazines. The less "timeless" the better. I call magazines "books with an expiration date," so looking at them when they are suspended out of the moment they were made for is very inspiring and helps unravel their form. In particular my old issues of *Spy*, *Nest*, *Vanity Fair*, *Colors*, *Details*, and *Domus* are very important to me.

Daily newspapers. The bad ones like the *New York Post*. The headlines and the recipes for making pure words and stock imagery engaging are so strong to study for any current or aspiring editor.

The Fall 2003 issue of *Abercrombie and Fitch Quarterly* by Bruce Weber and Slavoj Zizek. The piece of codex that made me want to become an editor.

Content by Rem Koolhaas/OMA. The other document that made me want to become an editor.

Madonna's *Sex* book. An artifact I always knew about but discovered first hand later in life. There's just something so perfect about it that any editor can revisit and get inspired by: these juicy bits of inner monologue edited by Glenn O'Brien, obviously the really wild images by Steven Meisel, but then how layout by Fabien Baron adds this kind of picture-book quality that combines word and image into something more than the sum of their parts.

Xx Thom

Thom Bettridge



Joshua Citarella



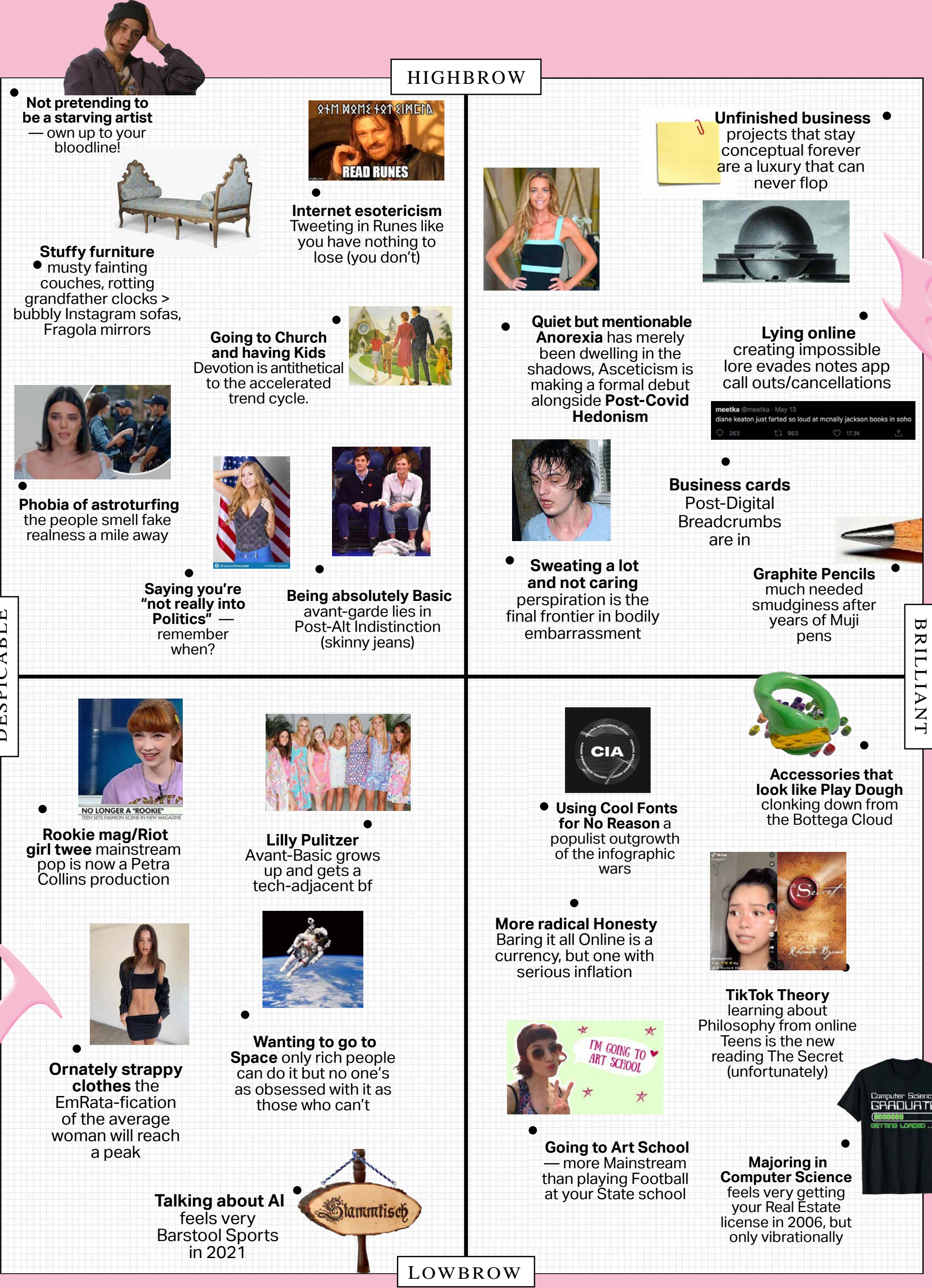
Annamaria Sbisà

High
in

PREDICT TRENDS OF HIGH AND LOW CULTURE. MAKE IT LOOK LIKE
NEW YORK MAGAZINES' APPROVAL MATRIX ON K.

TEXT: BIZ SHERBERT

low



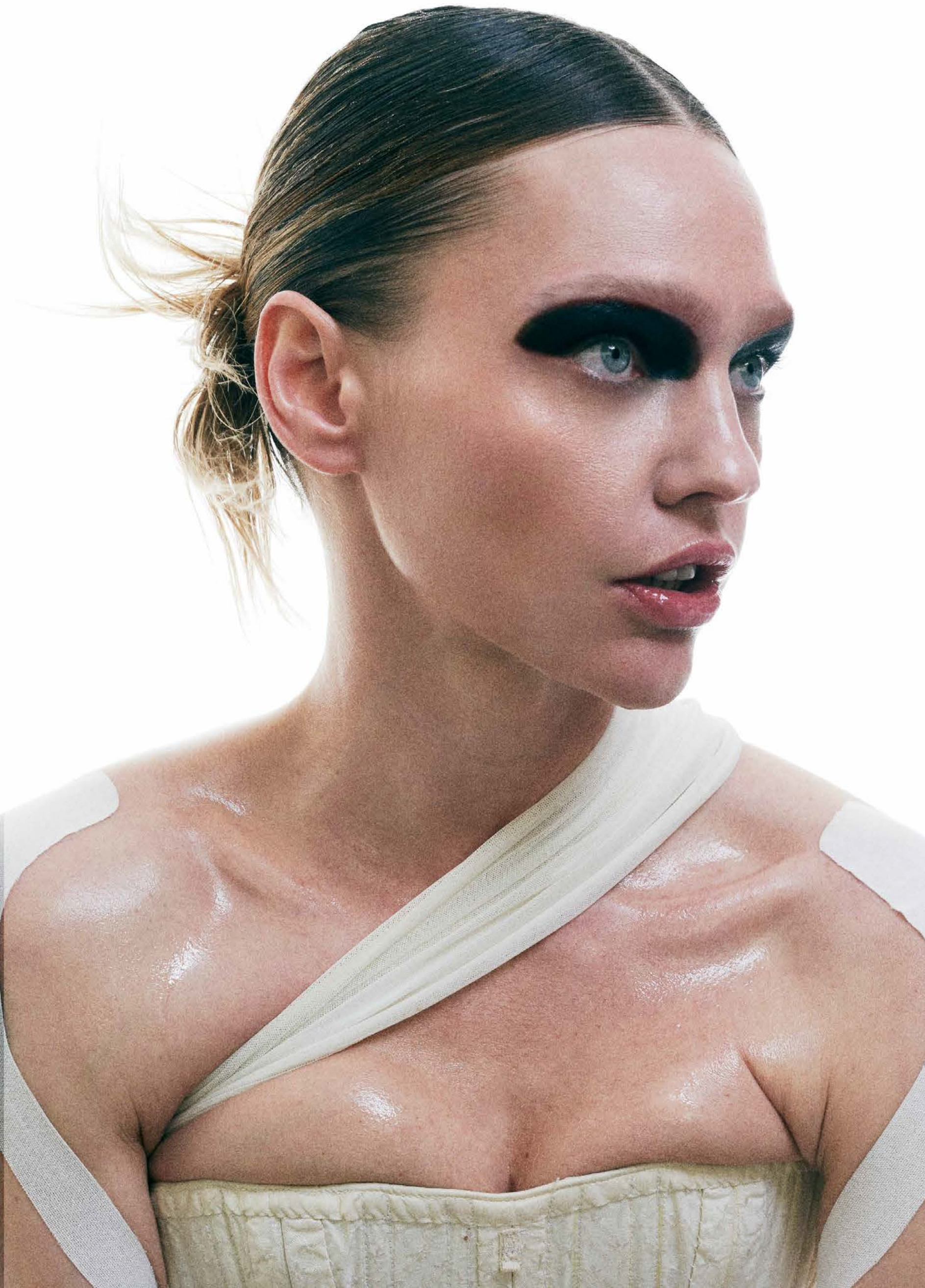
Avantgarde

CREATE A FANTASY WITH A FUTURISTIC FEEL
DEVOID OF ANY CONTEXT TO REALITY.

REFERENCES: VERSACE CAMPAIGN FW98/99, A VIDEO BY CHRIS
CUNNINGHAM IN 1999, JEAN PAUL GAULTIER FRAGILE PERFUME AD
2000. PHOTOGRAPHY: RICHIE TALBOY CREATIVE DIRECTION: KATHARINA KORBHUHN
STYLIST: DANIEL GAINES MODEL: W @IMG MAKE-UP: DAN DURAN HAIR: LUCAS
WILSON NAILS: NORI SET DESIGN: JAVIER IRIGOYEN
CASTING: CAROLINE MAURER STUDIO: 7LIGHT

dress FECAL MATTER
distal rings CHRIS HABANA

PARADIGM - AVANTGARDE



archival ALEXANDER MCQUEEN gown
from ALBRIGHT FASHION LIBRARY
metal mask MANUEL ALBARRAN
distal rings CHRIS HABANA





In 1939 Clement Greenberg believed that the cultural avantgarde had to prevent the dumbing down of culture perpetuated by consumerism and the industrial revolution. 82 years later, the visual layers of art and commerce have merged.

[Read the full text here.](#)

veiled dress CHAPLIN TYLER
necklace ALBRIGHT FASHION LIBRARY



archival YVES SAINT LAURENT dress from
ALBRIGHT FASHION LIBRARY ring CHRIS HABANA





dress and veil SAINT SINTRA
metal headpiece MANUEL ALBARRAN
rings CHRIS HABANNA



dress and veil SAINT SINTRA
metal headpiece MANUEL ALBARRAN
rings CHRIS HABANNA

archival PACO RABANNE chainmail dress
archival GUCCI tulle dress both from ALBRIGHT FASHION LIBRARY

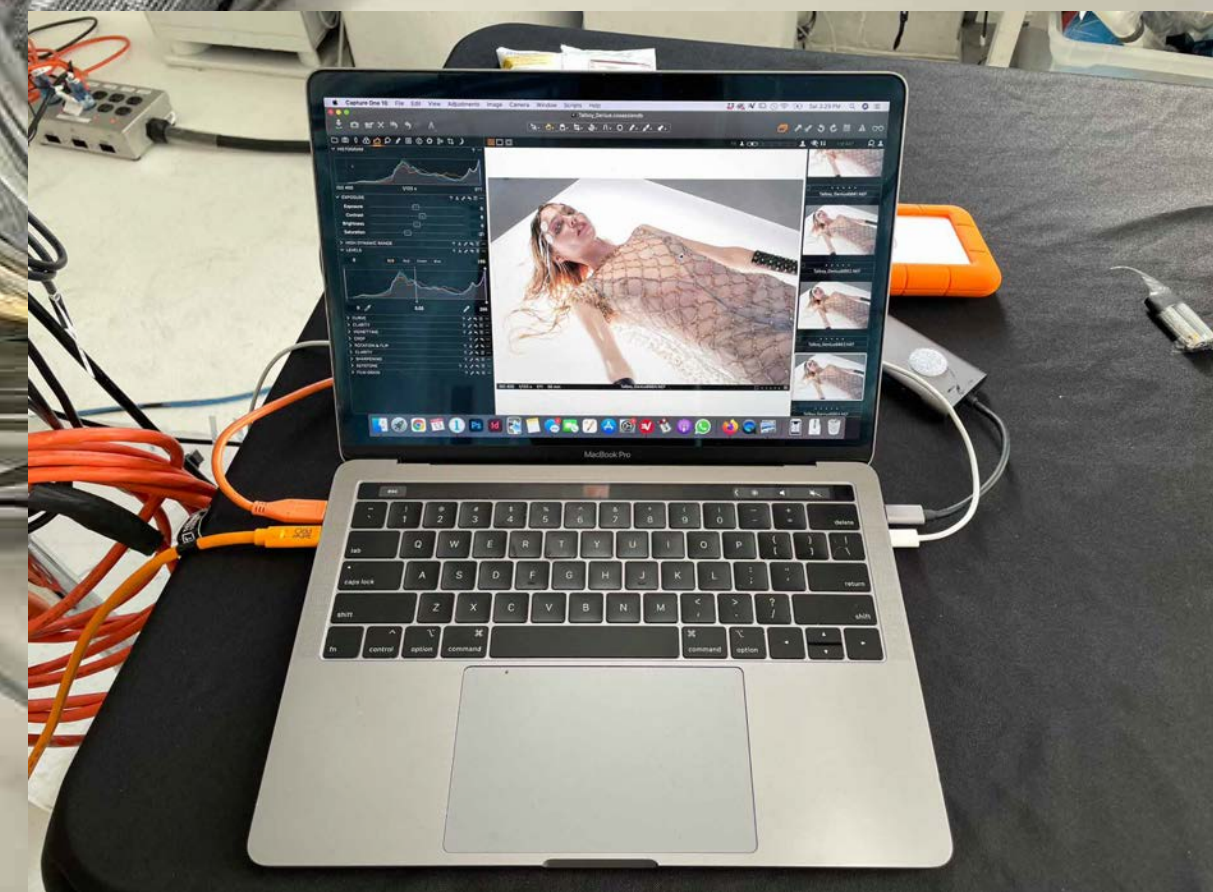
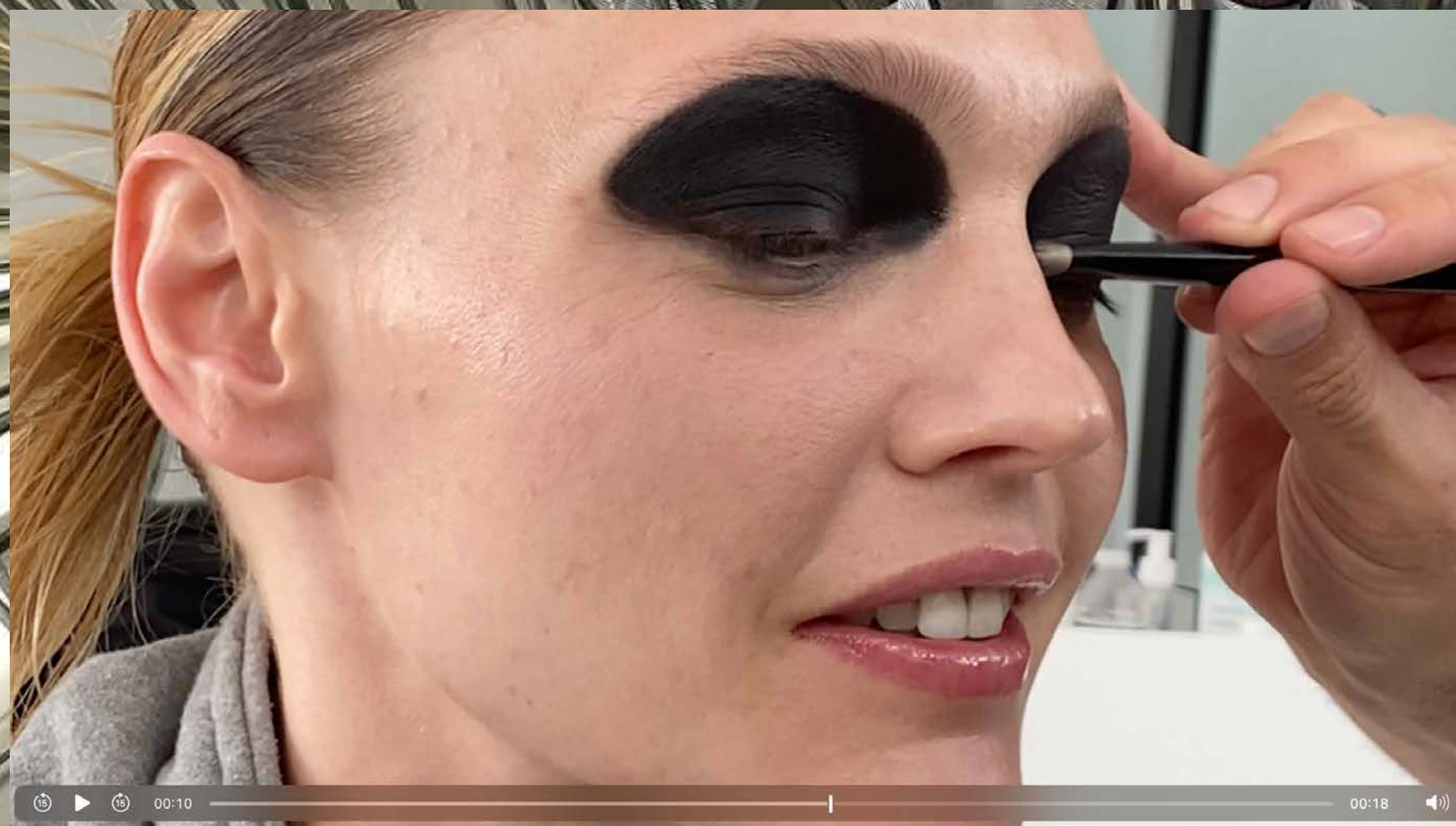


archival PACO RABANNE chainmail dress
archival GUCCI tulle dress both from
ALBRIGHT FASHION LIBRARY

PARADIGM - AVANTGARDE



REC ●





Kitsch

PHOTOGRAPHY: RICHIE TALBOY
CREATIVE DIRECTION: KATHARINA KORBUHN
STYLIST: DANIEL GAINES
MODEL: ISSA LISH @ELITE
MAKE-UP: GRACE AHN
HAIR: LUCAS WILSON
CASTING: SHAWN DEZAN
STUDIO: WERKSTUDIOS

**An American catalog in an
identity crisis. Can low-fashion
be high-fashion?**

Feat. All-American mall brands. Design Direction: The Gap Catalog,
Brooke Shields' Calvin Klein Ad 1980, A&F Quarterly.

Kitsch is the first universal culture.

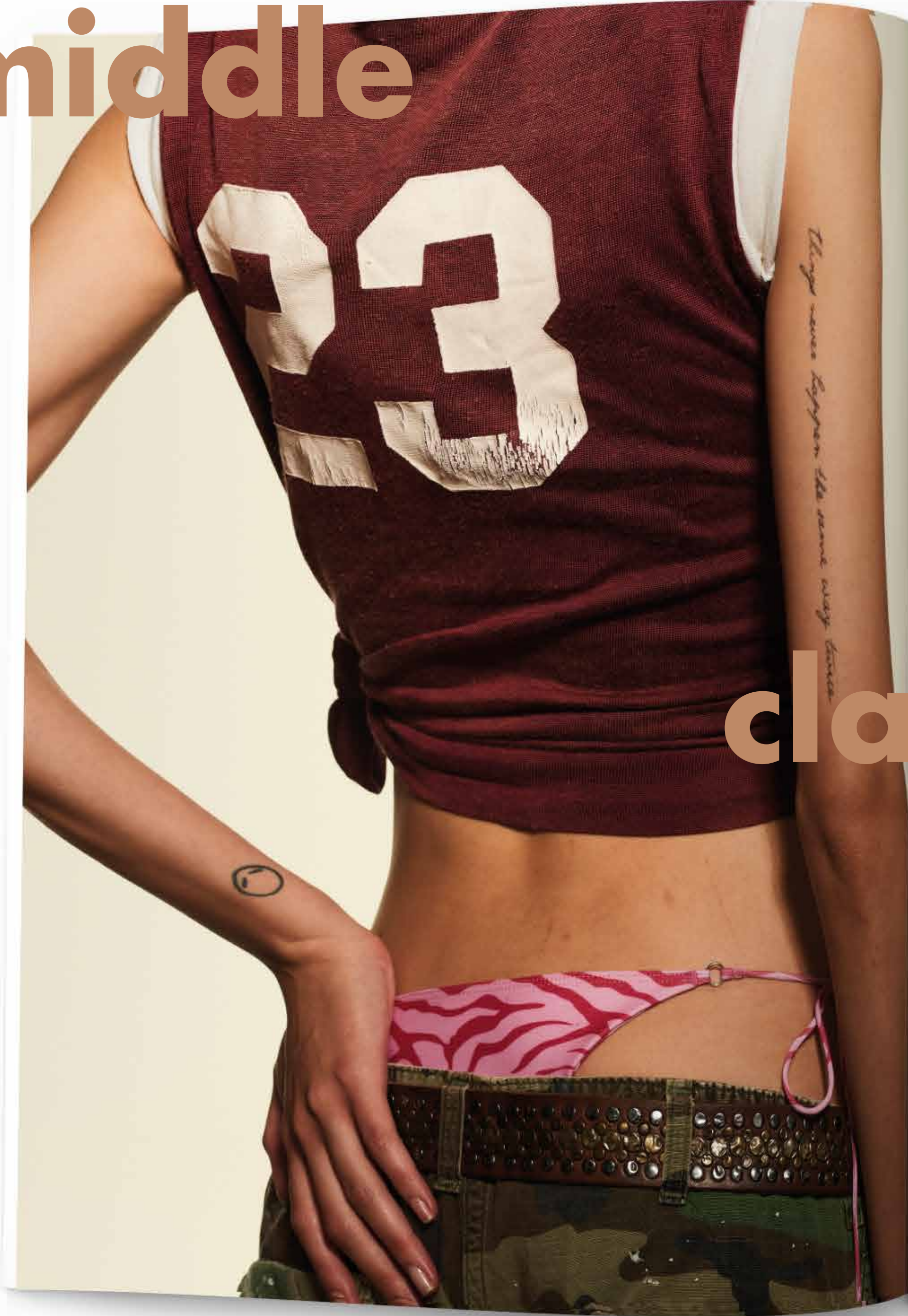
CLEMENT GREENBERG

PARADIGM - KITSCH

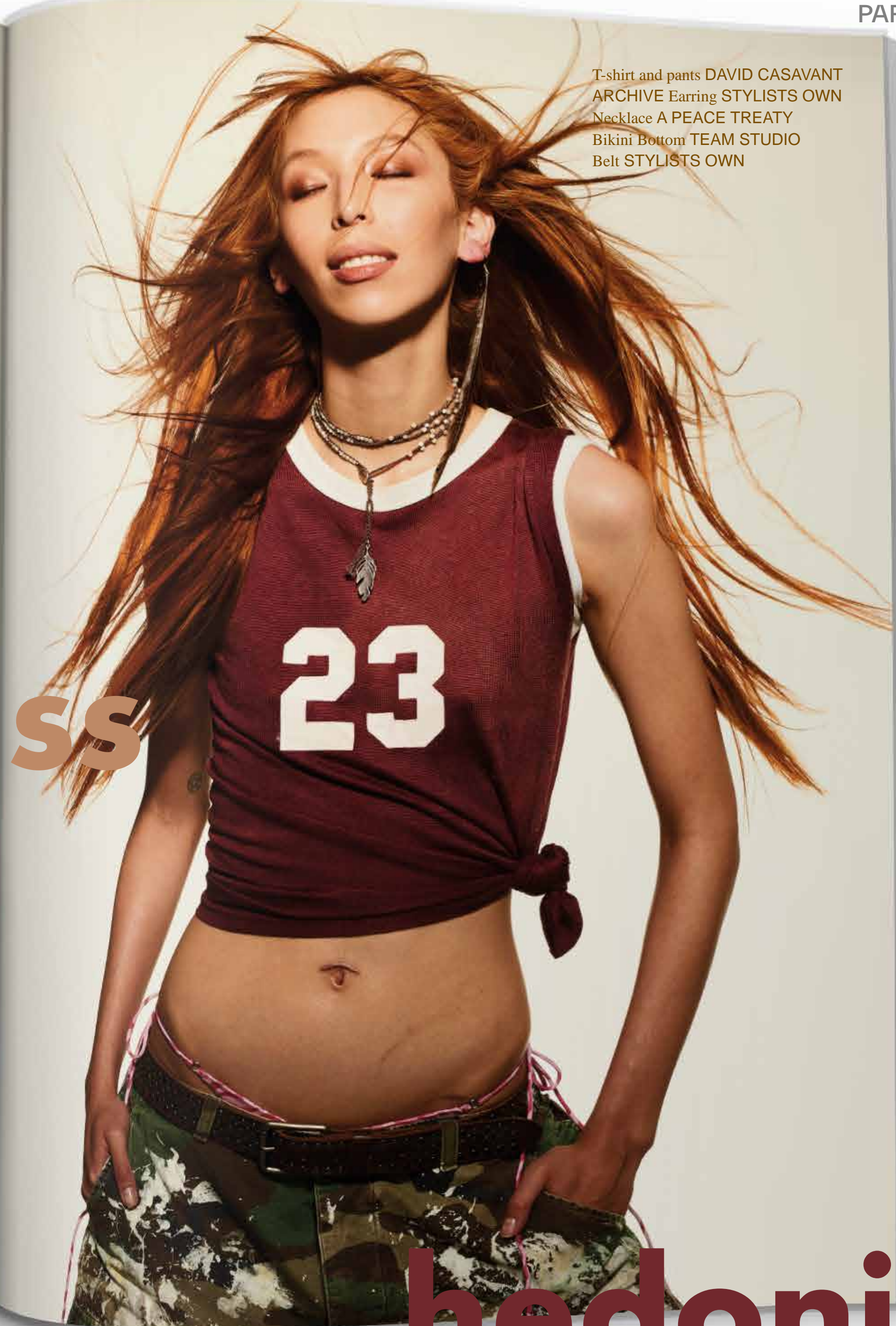
Top & boots archival GUCCI
Shorts archival CHLOE from
ALBRIGHT FASHION LIBRARY
Bikini bottom TEAM STUDIO
Belt STYLIST'S OWN Beaded
necklace & gold heart pendant
PATRICIA VON MUSILIN
Leather cord necklaces & armband
A PEACE TREATY



middle



class

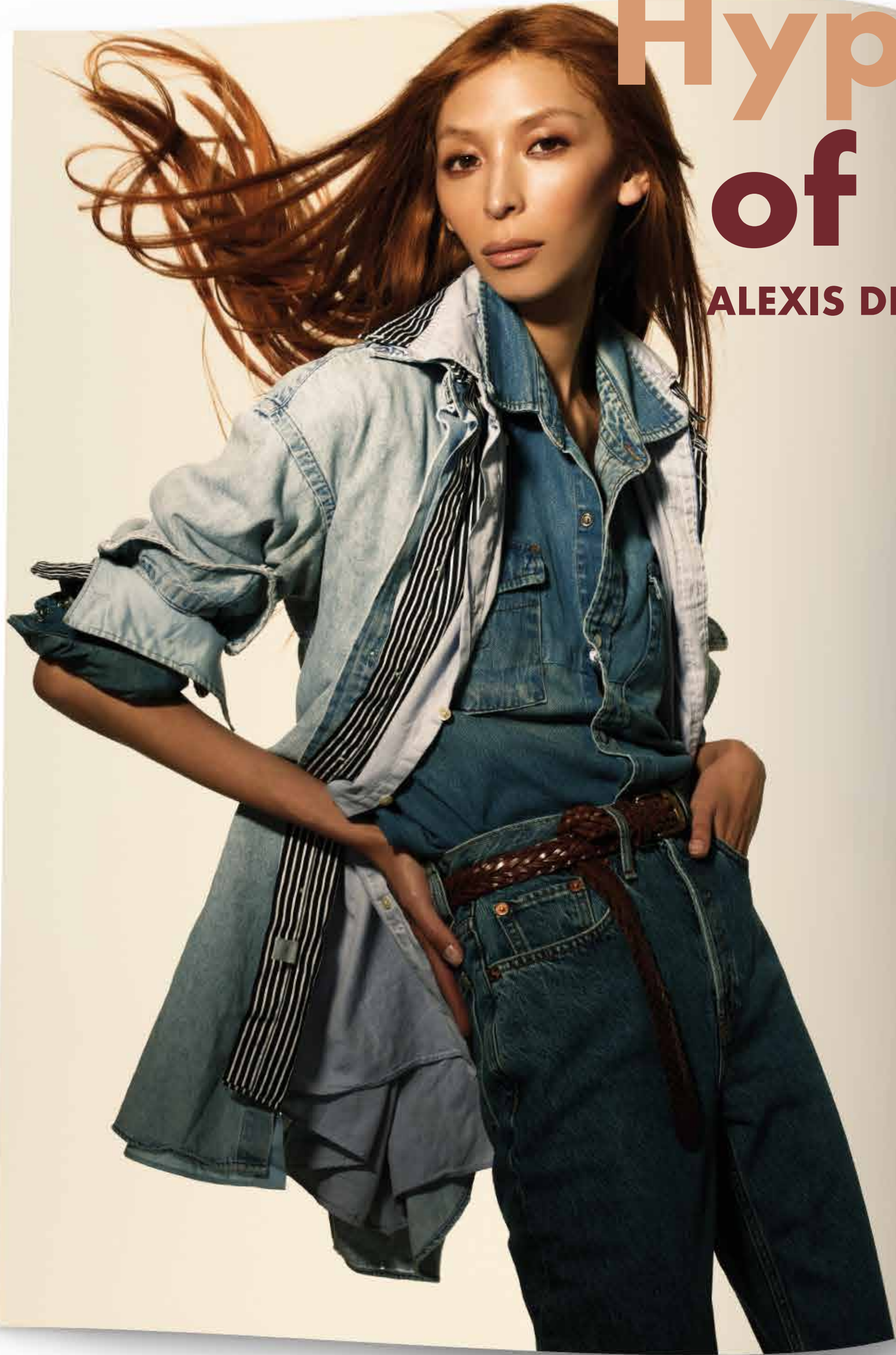


T-shirt and pants DAVID CAVANT
ARCHIVE Earring STYLISTS OWN
Necklace A PEACE TREATY
Bikini Bottom TEAM STUDIO
Belt STYLISTS OWN

hedonism

Hypocrisy of luxury.

ALEXIS DE TOCQUEVILLE



Clothing RALPH LAUREN
Inner shirt & Jeans LEVIS REDONE
Outer shirts RALPH LAUREN
Belt STYLISTS OWN

Fresh

Clothing RALPH LAUREN
Belt STYLISTS OWN

Shirts & bikini archival YSL
from ALBRIGHT FASHION
LIBRARY Belt STYLISTS OWN

mediocrity





T-shirt on shoulders ERL
Tank top ETERNE
Skirt archival JEAN PAUL GAULTIER
from ALBRIGHT FASHION LIBRARY

The least cultivated taste has the largest appetite.

PAUL GAUGUIN



**I'm fascinated by Trash TV.
The Poet Must not Avert
His Eye.**

WERNER HERZOG

Jeans DAVID CASAVANT ARCHIVE
Hat ABERCROMBIE & FITCH

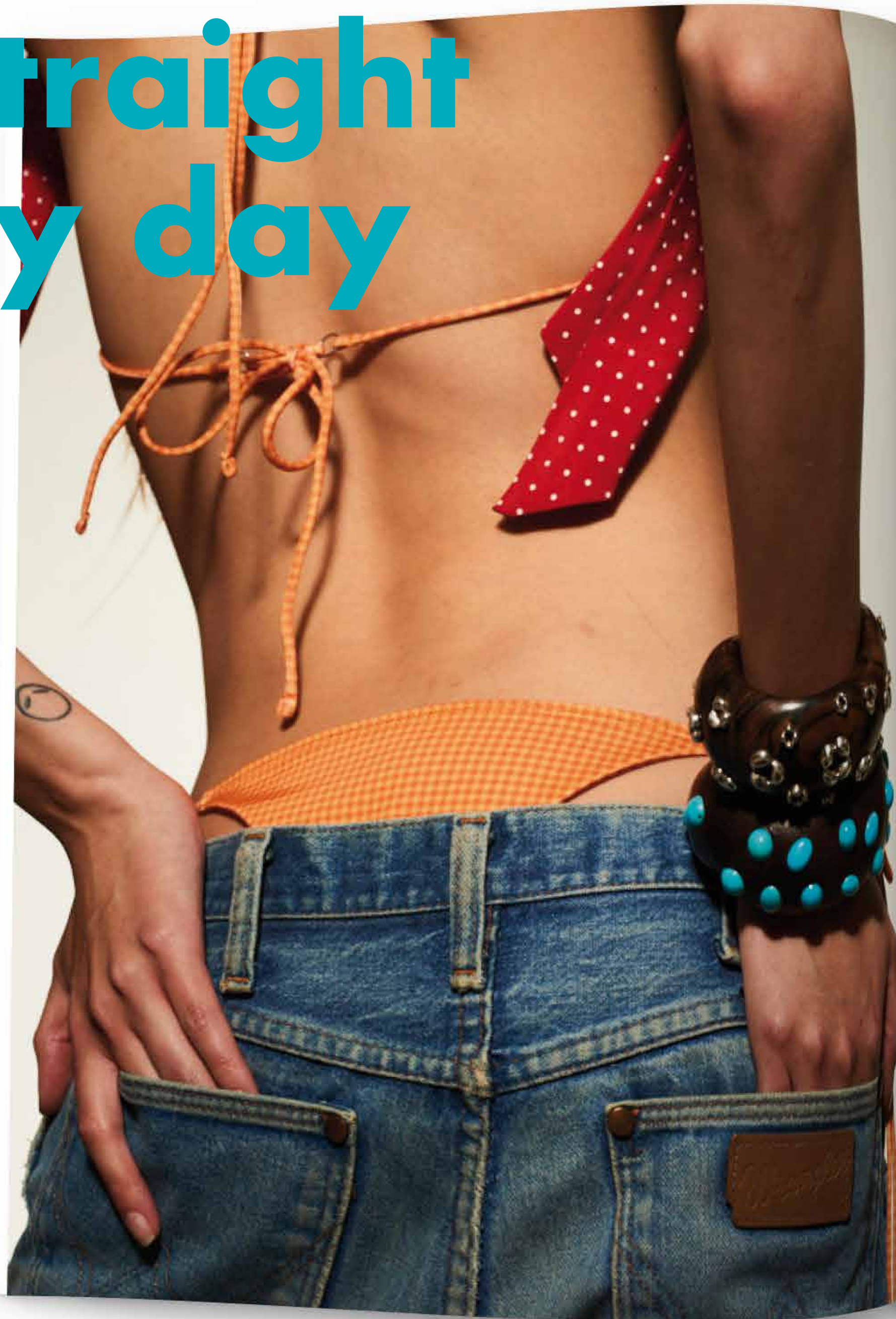
It's
beautiful

Top MIU MIU Boxers
ABERCROMBIE & FITCH
Shorts RALPH LAUREN
Earrings PATRICIA VON
MUSILIN Necklaces and
bracelets A PEACE TREATY
Belt STYLISTS OWN
Bandana SQUAR'D AWAY

because
it's awful

SUSAN SONTAG ON CAMP.

Straight
by day



Hat DAVID CASAVANT ARCHIVE
Bikini TEAM STUDIO Jeans
WRANGLER Jewelry
PATRICIA VON MUSILIN



a swinger
by night.

A little
bad taste
is like
a nice
splash
of
paprika.

DIANA VREELAND



Hat DAVID CASAVANT ARCHIVE
Bikini TEAM STUDIO Jeans WRANGLER
Jewelry PATRICIA VON MUSILIN

“We need to relax the definition of taste instead of looking at cultural production as a scene of a mythical battle between good and bad.”



Shirt archival SAINT LAURENT
from ALBRIGHT FASHION LIBRARY
Shorts, Earring and Belt STYLIST'S OWN
Glasses GLIDERS Bikini TEAM STUDIO
Beaded necklace and bracelet A PEACE
TREATY Chain necklace
PATRICIA VON MUSILIN

REC ●

PARADIGM - KITSCH

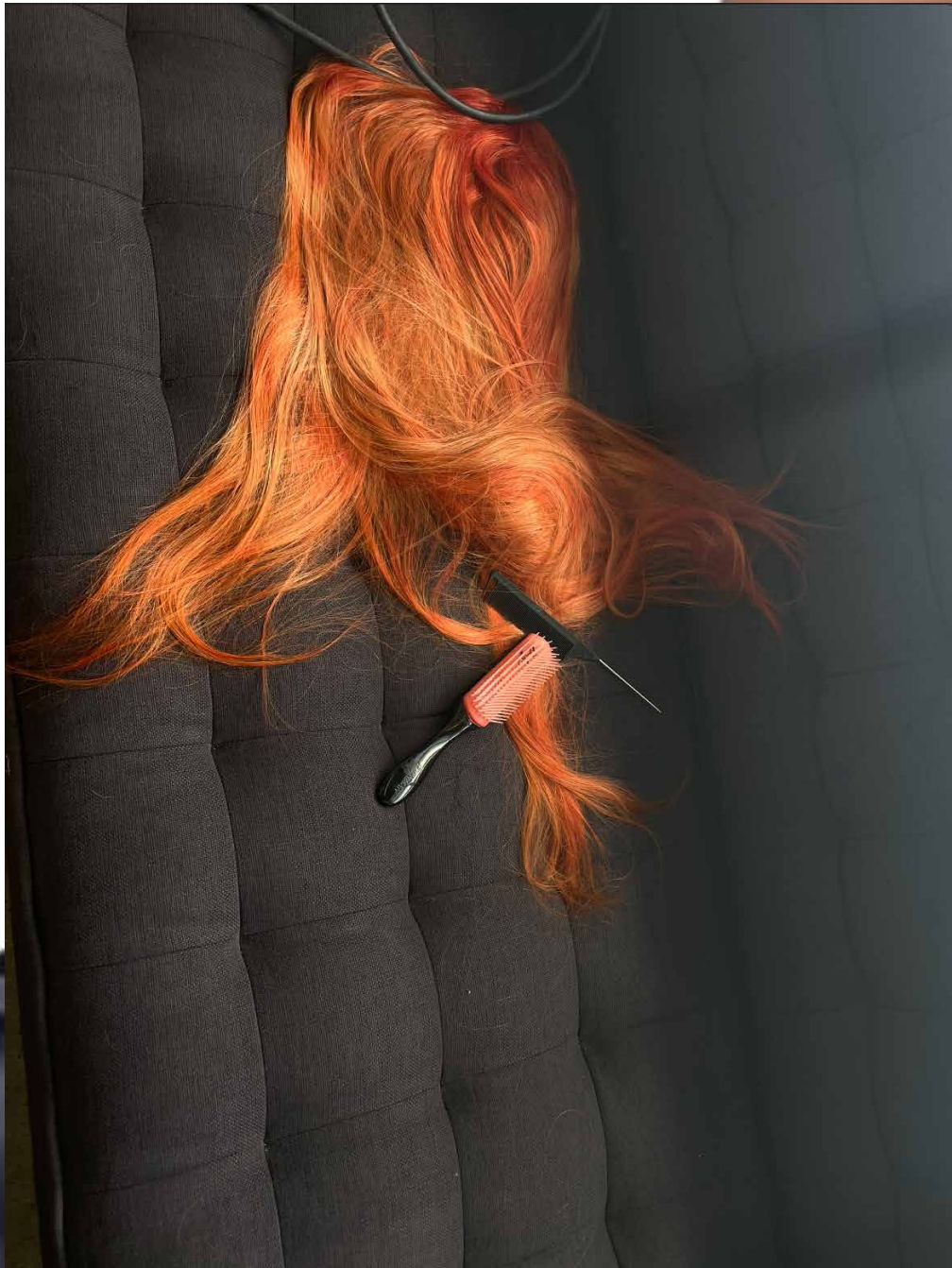
Today 4:30 PM

Daniel Gaines



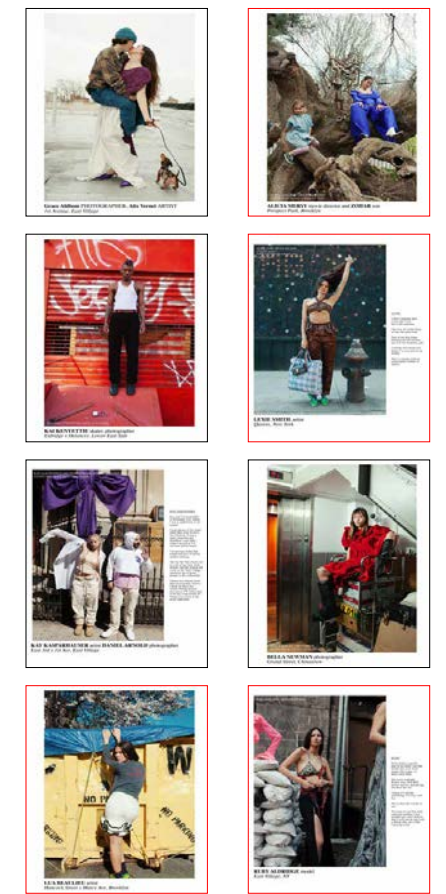
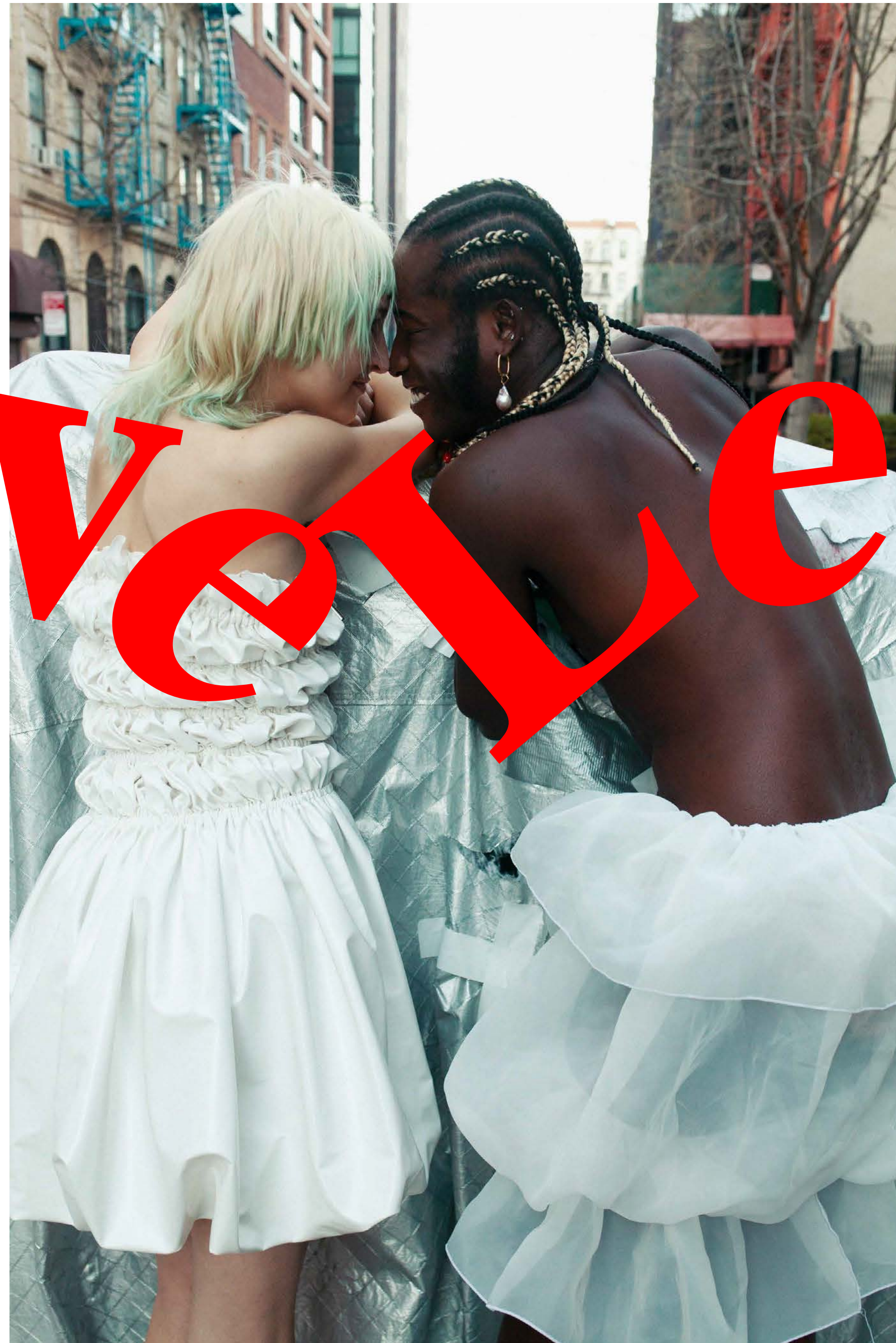
DG

Welcome to Abercrombie



AN ODE TO NEW YORK CITY'S
CREATIVE COMMUNITY.
OUR CLOSE FRIENDS LIST
WEARING THEIR CLOSE
FRIENDS LIST.

Loveletter



DESIGN DIRECTION: JUERGEN TELLER
W MAGAZINE FEBRUARY 2021,
FRANK INFATUATION,
COLLECTIVE CONSCIOUSNESS.
PHOTOGRAPHY & WORDS: REBEKAH
CAMPBELL. STYLING: SASHA
MELNYCHUK



GRACE wears *SUPREME* jacket and pants.
ALIX wears *PUPPETS AND PUPPETS* dress, *BALENCIAGA* shoes.

Grace Ahlbom PHOTOGRAPHER, **Alix Vernet** ARTIST
1st Avenue, East Village



ALICIA wears NEIL GROTZINGER gown;
ZOHAR wears his own clothing self-styled.

ALICIA MERSY movie director and **ZOHAR** son
Prospect Park, Brooklyn



LEXIE wears *LRS* top and pants,
CELINE purse,
FAKE CELINE tote and her own
vintage shoes.

LEXIE

I don't remember how
Lexie and I met,
but it felt seamless.

Our love of words threw
us into the same boat

One of our first times
hanging out she invited
me over for breakfast and

I had the best bread and
butter I've ever put in my
mouth.

She's a woman with an
extravagant number of
talents.

LEXIE SMITH, artist
Queens, New York



MATEUS wears MARC JACOBS HEAVN Top

MATEUS LIMA phenomenon
Prospect Park, Brooklyn



PAIGE wears LOU DALLAS
Pants, Vintage GUCCI Shoes

PAIGE

Paige shares my love of
sending voice notes
instead of texts.

We try accents and bits
on each other and store
them in special places for
projects down the road.

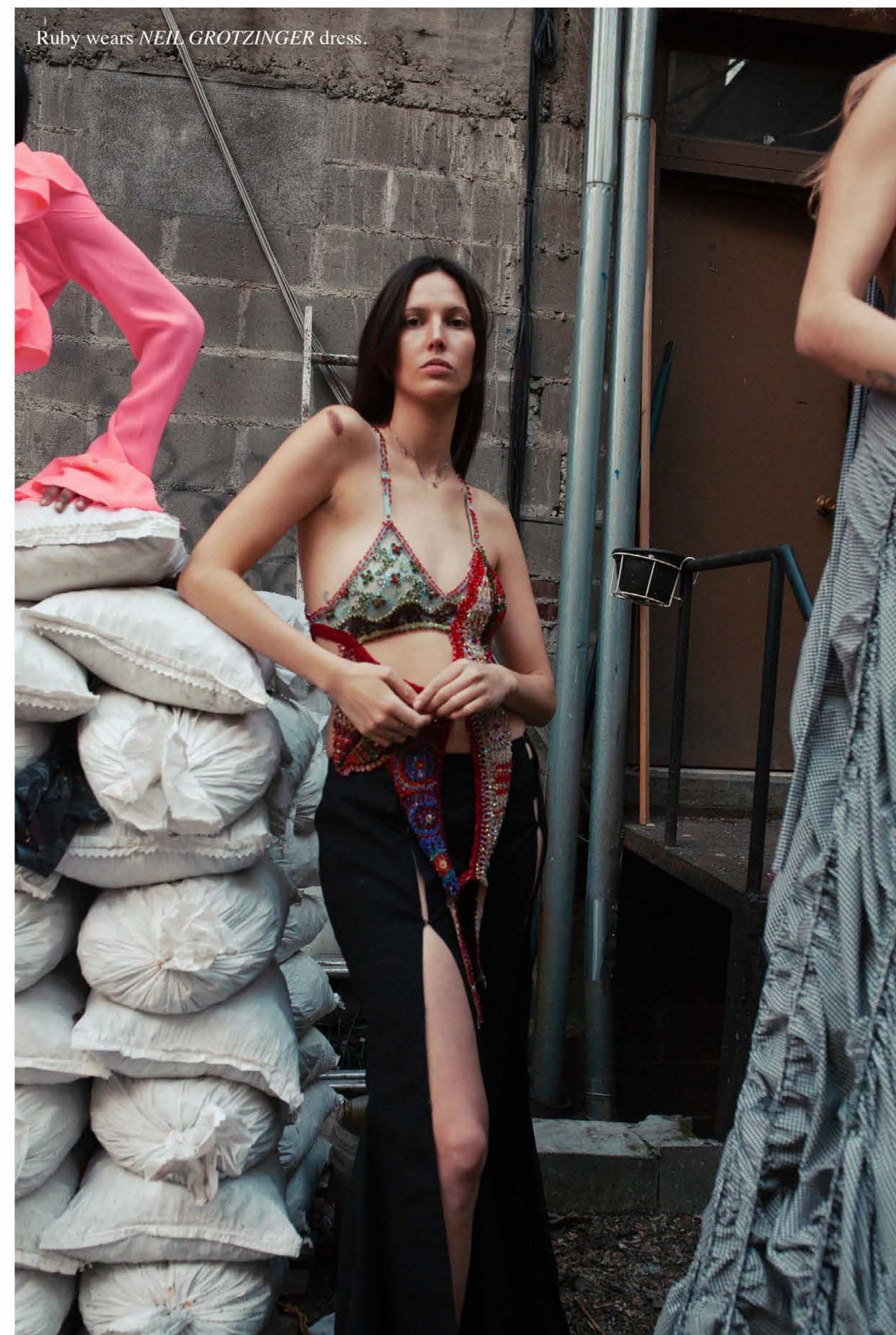
She has a special light
inside of her.

Our friendship is an
artifact from another era
of our youth, frolicking
around downtown New
York; something must
have clicked.

PAIGE REIFLER model
East River Park



LUA BEAULIEU artist
Hancock Street x Marcy Ave, Brooklyn



RUBY ALDRIDGE model
East Village, NY

RUBY

Ruby holds a specific part of my heart, one that molds into even more shapes the longer we know each other.

She loves midnight theater runs, Red Bull, horror movies, and having me drive her car.

I know if I tell her something, it'll stay with her.

She evokes the weirdo in me.

We went on our first mini road trip together a few months ago, and I believe that if you can do that with a friend, they are a lifer. I love her a lot.



NIKI wears SHAY GALLA gown.

NIKI TAKESH entrepreneur
East Village, NY



RICHIE wears NEIL GROTZINGER bodysuit, MANOLO BLAHNIK shoes.

RICHIE SHAZAM photographer
East Village, NY



BUNNY and NIAGARA wear all of their own vintage clothing.

BUNNY artist and **NIAGARA** daughter
Kingsland Avenue x Nassau Ave, Brooklyn

BUNNY AND NIAGARA

Bunny is the type of person who exudes something special from her pores, something I like to be around.

She inspires my inner freak in a way a lot of people don't understand. I met her and her daughter Niagara on a job.

The day ended in a lot of paint. That's when our love of painting each other's faces started.

I trust that whenever she calls me and says she's downstairs, we will be going somewhere filled with pure and utter magnetized joy.



DANNY wears vintage ACME shirt, with Sara's face on it.
SARA wears LRS dress.

DANNY BOWIEN chef and **SARA HIROMI** architect
Rutgers Street x Madison Street, Chinatown

DANNY AND SARA

Sara is one of my oldest friends in this cacophonous hole of a city.

We met on the internet in Texas, and our friendship began at 19 in a sunflower field. I convinced her to move to New York.

The night she met Danny, we played a game that ended in Danny getting a tattoo of someone's name on his arm.

Their love is beautiful, and I think a lot about soulmates when I think of them together.



KAI wears a *TELFAR* belt, and his own clothing.



KAY wears *PUPPETS AND PUPPETS* blouse, *KAPITAL* pants, *UGG* boots.
DANIEL wears *KAYK* hoodie, his own pants.

KAY AND DANIEL

Kay and I crossed paths in Savannah, GA, where I was a sophomore in art school.

I took photos of her band when they were in town for a festival. It was a really beautiful day. Somehow years later, when I moved to NY, we were still in touch.

I'm envious of her hair length and love of purely neutral clothing.

She has the best stories out of a lot of my New York friends, and her mutual aid work on the West Village reassures me of good people in the community.

I bump into Daniel more than most people I know; I think he has a few clones milling around downtown NY. Either that or he has a real knack for being everywhere at the exact right time.

KAY KASPARHAUSER artist **DANIEL ARNOLD** photographer
East 3rd x 1st Ave, East Village

KAI KENYETTIE skater, photographer
Eldridge x Delancey. Lower East Side



BELLA wears *BATSHEVA DRESS*,
her own vintage *CHANEL* boots, and a cast.

BELLA NEWMAN photographer
Grand Street, Chinatown



SAHARA wears *COLINA STRADA* blouse,
her own skirt. CHOI CHUN wears
COLINA STRADA dress.

SAHARA LIN model and **CHOI CHUN** artist
Dumbo, Brooklyn

SAHARA

Sahara was one of the first models I ever shot in the city.

We were shooting in a love motel on the West Side, and even though it was sketchy, we bonded.

She still had braces. I was still lanky and had no idea what I was doing.

I love when we bump into each other. She always runs and jumps into my arms.

Is that what being a big sister feels like?



JADE wears TELFAR sweater,
TELFAR boots, and a vintage skirt.



JORDAN wears *PUPPETS AND PUPPETS* suit,
FRED wears his own pants. BOTH wear their own rollerblades.

JORDAN AND FRED

Jordan and I met as
roommates on Avenue A.

She has a prizewinning
laugh and makes the best
salmon.

During the pandemic,
we became close because
I didn't see that many
other humans. Fred is a
sweetheart and gives
the best hugs.

The sort of bear ones many
people try to give, but their
bodies can't really execute.

JORDAN DANIEL, model and **FRED RASUK**, artist
Thompkins Park, East Village

JADE, model
Grand x Christie, Chinatown



AMA wears *BATSHEVA SKIRT*, *SANDY LIANG* pants,
vintage *MICHAEL KORS* top.

AMA ELSESSER, model
Marcus Garvey Blvd x Monroe Street, Brooklyn



NICK wears *CALDEWELL/SAINT MICHAEL* pants, his own clothing.
IRINA wears *NORMA KAMALI* body suit.

NICK SETHI photographer and **IRINA RISSI** artist
Bowery, Lower East Side

NICK

Nick brings the best out of people. He's always smiling and makes everyone around him laugh.

His art matches his energy. I admire that a lot.

When Sasha, Nick, and I are together, we play something called. The Game.

It's highly dangerous, competitive, and thought-provoking. I can't say anything else.



YASMIN wears GAUNTLETT CHENG dress, her own shoes.

YASMIN, model and jewelry designer
Bushwick, Brooklyn



SASHA wears MARC JACOBS HEAVN shorts, top and shoes her own.
ERIN wears MARC JACOBS HEAVN sweater, pants and shoes his own.

SASHA FROLOVA actress and **ERIN MOMMSEN** partner
Martin F Tanahey Playground, Chinatown

SASHA

I met Sasha years ago, she was sitting on the floor of my apartment in Greenpoint, and a few days later, I decided to take her photo.

Our friendship blossomed into a garden.

One time we went to the Russian bathhouse on 10th street, and a stranger gave us homemade coffee scrub.

That's the wonderful thing about her – she can talk to absolutely anyone, no matter their age, and they're always intrigued.

She amasses so much in her brain. I love picking at and with it.

LIDA and CORY wear SHAY GALLA dresses.



LIDA FOX musician and **CORY** model
Stanton St x Suffolk St, Lower East Side

LIDA

Lida and I lived together in three different apartments, and somehow she put up with me.

We met in Williamsburg, I had really short hair, and she had a bowl cut. We were sitting on Astroturf.

She loves to change her hair color all the time, and I love that about her.

I miss making fake scary movies on our phones.

She used to do this thing where she would try new restaurants all the time, and I think if she could, she would make a documentary about going to every single restaurant in New York and rate which dish you should get.



SASHA wears SASHA MELNYCHUK dress, EMILY DAWN LONG tights.
REBEKAH wears KRISTIN MALLISON skirt, EMILY DAWN LONG tights, Vintage T-shirt.

SASHA stylist and **REBEKAH** photographer
Broadway, Manhattan

Peter Buerger

Theory of the Avant-Garde, 1984

A point of View:
The strangely enduring power of kitsch

Joshia McElheny

Modernity, Mirrored and Reflected
Infinitely 2003

Veria Wang

FIVE FACES OF MODERNITY
Modernism Avant-Garde Decadence Kitsch

Walter Benjamin

and the Architecture of Modernity, 2009

The Artist, the Scientist and the Industrialist

Guy Debord

The Society of the Spectacle

IDEA

KATHARINA KORBJUHN

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RICHIE TALBOY
DANIEL GAINES
REBEKAH CAMPBELL
SASHA MELNYCHUK
LUCAS WILSON
DAN DURAN
GRACE AHN
JAVIER IRIGOYEN
KYLE KEESE

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KAY KASPARHAUSER
BIZ SHERBERT

CAST

SASHA PIVOVAROVA
ISSA LISH
LEXI SMITH
PAIGE REIFLER

AMA ELSESSER
KAY KENYETTIE
DANNY BOWIEN
SARA HIROMI
BUNNY & NIAGARA
ALICIA MERSY & ZOHAR
JORDAN DANIELS
FRED RASUK
JADE
ALIX VERNET
GRACE AHLBOM
VAQUERA
BELLA NEWMAN
RICHIE SHAZAM
RUBY ALDRIDGE
NIKI TAKESH
SAHARA LIN
YASMIN GUERTZ
SASHA FROLOVA
ERIN MOMMSEN
CHOI CHUN
DANIEL ARNOLD
LIDA FOX

CORY WALKER
KAY KASPARHAUSER
LUA BEAULIEUMATEUS LIMA
NICK SETHI
IRINA RISSI

CASTING

CAROLINE MAURER
SHAWN DEZAN

DEVELOPMEMT

CALVIN KUDUFIA

THANK YOU

USCHI KORBJUHN
JOANNA DELLA VALLE
EMANUELE DELLA VALLE
TOBIAS RAUSCHER
JORDAN RICHMAN
ANNA VON RAISON
RISHAD MISTRI
IMG NEW YORK CHRIS & DAN
ELITE NEW YORK

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