

DIGITAL TRASH

By Jay Delay and GPT2

About DIGITAL TRASH: HISTORICAL

ACCOUNTS FROM THE BIRTH OF THE TRASH GIF REVOLUTION TO THE DAWN OF THE SPAM ART REBELLION (A BRIEF HISTORY OF THE DEGENERATIVE ARTS

Let me be clear – we should be encouraging the artwork creation of our community and artists. That is the core of what this is all about. What is threatening is the control and money that is gained through this. We are the artists and have come together to try to preserve our community by not setting a limit on the quality of art and the selection of artists. Our goal is not to censor freedom of speech and expression or to keep our community pre-approved on who can participate so we are making a public statement about this. It is not about picking sides. The equation is one in which the artist is given a ticket to the arena and the artist doesn't need a ticket to play. Degenerative artists value in the global economy is minimal financially, but they have the effect of reducing social inequality and, consequently, the extent to which working people are benefitted by the participation of the proletariat. If we create an atmosphere of support we may be able to lift this in a positive direction and a balanced and respectful economy can be achieved.

Recently there was a discussion about 'TRASH GIFS' and Spam Art' by a curator at the Museum of Modern Art. At first glance they were mutually exclusive ideas. Spam Art is the derogatory term for works of art made outside of a museum context AKA digital graffiti. "Trash art" is usually a label placed on the work of such artists, as a verdict on their poor taste. The trash artists want to help people understand that while they are looking at their environment, they are actually experiencing art and can have the same feelings of being transported as the artist, which can make them feel more connected to their existence. Spam artists aim to disperse digital graffiti freely throughout a global virtual system of web based art galleries.

Trash art is a generally speaking a movement created for the sole purpose of depicting an image of a trash can that has also been created. Browsing through various sites such as F-stop, Flickr, Dribbble, Shutterstock, and DeviantArt, you may come across an interesting and engaging collection of creative individuals. It's an art form with a near limitless range. It also helps that there are several sites out there which have groups of people from all across the globe sharing their images of trash bins and it is easy to find them with an image search engine. Not so with anti-trash artists Keith Cartwright and anti-spam artist Nick Scarpa. Their art was critiqued with equal vigor by artists of all stripes and at every level of art history, both before and after the inevitable tear-filled call for the downfall of all things artistic.

They said that our gallery's cheap circulation model and extravagant art collection had given too much power to amateurish creators to channel this wealth into a wild artwork collection that no one could afford. They noted that then more amateurish collectors appeared in response.

A CANDID DISCUSSION BETWEEN A CURATOR AND CRYPTOART COLLECTOR

So... what are the facts?" A curator asks as she stands in awe. This is about what appears to be the cosmetic reflection of something that is essentially disgusting. The apparent effort is quite low, in my opinion. (The curator is less impressed and moves away) But that said, this is a great piece of visual beauty, and one I think is meaningful."

TRASH TRASHED by Xavier Gaba, which created uproar due to its stark and dynamic juxtaposition between images of destruction and objects removed from the scenes. After some discussion on twitter some posters rapidly blocked users and others spewed hatred.

THE DIFFERENCE BETWEEN REAL ART AND THE CREATIVE SECT OF THE MOVEMENT

One of the vital differences between real art and creative art is that the latter can be reduced to mass production and re-presented. The key to real art is that only a few can afford to purchase a copy or once. On the other hand, contemporary art can be everywhere and in all places today. And this art is already a product of the highly productive system of the entire commodity-producing economy. Art and commodities should be used to fund the creation of a currency and art to preserve and protect the valuable things.

THE HISTORY OF TRASH ART BEFORE THE SPAM ART REVOLUTION

Many years ago, Vladimir Tolstoy said that a really great artist is someone who goes to an industrial factory and makes little raw material out of which really great art is born. Then, these artists become 'stock images' and sold to everyone in the world as copies. These are artists made copies of things in visual format. Copies can be bought and sold, and changes to a small percentage of the work can be added at virtually no cost to the artist. Change is from none to all, since there is little or no sales to take place. There is only the artist and his/her subject.

To me this is a potential issue but also a creative opportunity to send out limitless copies of free art, which gave birth to the movement now known as spam art. Artists in stalls started sending out art to random addresses and people began creating artworks to give freely to the general public. This called into question how to define "art". Was art "just" propelling a message, like graffiti or performing without a form or medium? Was it a financial investment tool used to transfer monetary value. Or was it in an effort to create something to be seen by someone in the future? Perhaps even to change the way we perceive our own world? Whatever the interpretation, my definition of art began evolving.

The formation of an art collective, can be traced back to the publication of random addresses and sending unsolicited electronic visual images to be deposited into said accounts. That is the genesis of the above, but if you know how to interpret symbols and pictures you can see that with a supercomputer. You could easily have your friends do it and you could have a flash video link that will open up all your photos on a website. Those that see the flash link can send you messages with pictures and symbols to extract. This code was actually sent on top of the photo of ME, and in the next image is written the movements of my Heart's DNA through the 3rd eye. If you go to the link and type in the commands I provided you will see that they will allow you to extract all of the visual data.

In an ironic twist of fate, the Spam Art Society that represented a modernist approach in lower Alabama 'discovered' the movement of the Situationists in France, a break from that society that it could not easily welcome. There is a line in Gaudí's "Desire to Live" that summed up the fundamental differences between the two groups: 'You see a difficulty... and you want to solve it, for you want to be in that problem, but not in the conditions of that problem.' It seems more logical that Marshall McLuhan would predict the future of digital trash art polluting a global village of virtual art galleries which would later be impacted by the crash and subsequent economic collapse. It's not a coincidence that the "Trash Art" phenomenon was finally able to get its message across and confirm that the real Trash is social and creative fascism.

You can argue that we are still in the digital age of trash, but Social media is already teaching us that trash is part of the medium of art marketing today. When you throw a link out on your page that looks like something you have created or bought, you are actually placing yourself in the service of the visual marketing machine: art galleries who would later respond in kind by creating an art-focused recycling system called Project L.U.L.E (Less Trash Art, Less Litter).

In Project L.U.L.E a particular artist named Shannon Bruce has paid homage to the cars by rendering them as super fat art-deco pimp dolls in the form of narrow-body cabs. After cruising all over Manhattan in as many of the old city's cab cabs as he could catch. Bruce also realized that being able to create and be truly conspicuous by being loud and/or hyper-mas Images of pernicious trash vandals might appear as urban legends, but as will become more and more apparent in the future, when art galleries are financially competing against each other over which businesses will be most successful in exploiting this next generation of public waste - the advent of "Third World art laundering" also predicted by McLuhan as the ultimate irreparable scenario. In some cases such as the recent woes of Yousuf Karsh or Man Ray, we see rich and wealthy collectors attempt to take over a group of Degenerative artists led by Spam Artist Clive Bell. This was during the 1970s-80s and it soon devolved into an ugly power struggle. But McLuhan offered a very different analysis: his view was that the art market in the developed world was fundamentally being hijacked by art laundering - wealthy individuals and states aiming to buy and sell works, while claiming them to be art for profit. When anyone asks about the real character of art, the current paradigmatic debate is framed by Guy Debord and his contemporaries. This practice of conceptual art and branding is wholly unlike what we call genuine art, which is a minority pursuit of a subset of the population.

Calling art "art" as it once was (and it always was whose value, upon analysis, was inflated and whose origins were garbage. The market, which they thought was being flooded with bullshit art, was actually being dominated by a small group of arrogant money-men who were able to buy and sell a full range of things: conceptual art, photography, sound recordings, illuminated manuscripts, literature, magazines, stamps, and virtual real estate.

Rather than being driven by creative forces, they were moved by price and an illusion of quality: something that their adversaries could never begin to understand. Trash artists weren't prepared to compromise; rather, they wanted to dismantle the whole system, whether by working with the real markets to sell or giveaway depictions of junk, or by spreading the word about the true value of art to get them to realize their ideals. The result was the corollary of solidarity and groups and processes that still exist today: artistic movements of anarchic expression, born from the strife of dictatorship. These art movements were constantly moving

away from once-common, very ambitious ideals; they sought to satisfy the needs of a totally fluid and transient society. In order to find such an ideal it is necessary to disestablish modern society, not the state or its prerogatives, but the state itself. This has already been accomplished for decades, on an indefinite scale. (The real revolutionary elite which is called the "classical" left, since in our view the intellectual champions of the "classical" system must necessarily remain part of the working class.

Unlike previous art movements catering to the bourgeois vernacular, art movements that made pretensions of social, political or artistic significance were by and large a source of envy and resistance among upper middle-class society. Taking responsibility for the impossible goal of having a popular, yet radical artistic influence, the bourgeoisie embraced art from every possible direction, including the large variety of pretensions of such radical art movements as Modernism and Futurism.

From this start there was an instinctive resistance against and distaste for such experiments in the interest of vernacular in terms of technique and aesthetics, these increasingly "radical" art movements devoted an inordinate amount of time and energy to a transversal search for new ways to elude the bourgeois cultural status quo. In contemporary art, there is a tendency to shift toward reactionary works of art, during an enormous power shift from art to money, which has taken place over the last several months. An art of transversality has grown in importance.

TRASH ART CRITICISM AND LITERATURE

The Spectacle, published in 1928, uses the name Adorno several times in its many uses of the term, typically to describe a certain affect that is triggered by the act of looking at something undesirable, even something designed to appeal to the vanity of the self-absorbed. The name is also frequently used in the context of the aesthetic effects that arise from crowds, which make for a believable chaos, a convincing collective, or a considered spectacle.

Adorno did not use the Spectacle directly to explain why society should be structured in such a way as to retain the illusion of a passive individual (such as the spectacle) rather than a confident writer. The following excerpts were excluded from this text in the original trash art manifesto:

"Don't tell me what to be and what is, let me tell you what to be and what is not. What is not, or is not, is terror. We the people know what terror is. It is fear. Fear of my children. It is fear of my friends. It is fear of our planet. It is fear that our world can no longer be this way.

Our planet cannot sustain the slaughter of ourselves and our children and all our loved ones. They must be free.

First the animals must be free, then the plants and the water and the air. Until we let the earth and its children live, until we stop killing them and until we let them heal, our children will not have the resources if we trash the planet."

Soon after the birth of Trash Gifs and Spam Art modern art criticism was replaced by petty insults and vile epithets. Several artists, collectors, and virtual galleries refused to participate in our social media channels, and those that did, usually used the same insult format against each other. Upon asking around, we have found that the online community's war of words has already been started. A hostile nastiness surrounded various artists in a cycle of enmity and two-faced spite. As the cycle intensified it led to boycotts, and calls for personal attacks against artists. My first brush with the shit pile happened in January 2015 when a discussion of art references by Twitterelf led to a very poorly veiled threat of throwing all my art onto a 10 foot pole, and upon further peer review I began to see trash and spam in a new light.

REFERENCES

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excerpts from "TRASH ART: WE CAN" A Manifesto written in 3 parts by 3 separate Trash artists appear courtesy of Rarible

Along with pieces from "MEMOIRS OF A SPAM ARTISTS: CHECK YOUR SPAM FOLDER FOR MORE INFORMATION" courtesy of Mintbase

Photo CREDITS

"Collecting the Trash" from the EAA 2017 Convention at the Convention Center on Saturday, August 29, 2017. (Photo: Nikki Breidenbach/Detroit Free Press)

Jay Lofahl was tired of getting puked on by "designer poopers" in his own parking lot. When the councilman took a look at an especially nasty parking spot in his Jane B. Foster Park neighborhood, he knew he'd found the perfect photograph.

Reviews of DIGITAL TRASH

A Modern Art Critics review of "Digital Trash"

Most post-modern art manifestos revealed an unending succession of deconstructions and rediscoveries in which a broad spectrum of images are revisited and/or re-imagined.

On the other side of the argument is the view of the artists as participants in a species-wide process of becoming, of reascencing, recasting, radicalisation, re-affirming, or...crashing through, and into . But given the cumulative nature of contemporary art, whose shifts to the online medium have inevitably undermined the sense of a narrative narrative production (making postmodern art of time, while rejecting the link between narrative and function), how much distance does it take to make a work that stands up to the label of 'postmodern?' In any case, the 'existential effect' of Chaplin's Mickey Mouse in its earliest incarnation is a monumentality of the post-modern form, that of the extravagant and somehow meaningless. Of all the art manifestos that have been written about Trash or Spam Art, one the most concise and clear articulation of what we're doing and why we're doing it was by Cindy Gallop in her 2000 book, *Metadata*, a Foreword by Christopher Alexander and "A San Francisco Notebook" with Amy Webb. She cited a number of quotes that summarized the essence of modern digital media, including: And when you read those of us on this side of the wall, including your "why," it's common sense — and shouldn't surprise anyone with more than a passing familiarity with data and economics and modern art markets.

The short version: when we say you can only go forward, we mean that.

In fact, that quote is such a useful shorthand for "digital artists", that it can be extended into a modern shorthand for "the creative act."

And as a reminder of how the creative act works for digital artists, below you will find an interesting explanation and Q&A of the Sveriges Riksbank's latest statement on the possibility of smart contracts and blockchain.

"Artists earn from work," writes the Swedish national bank, in its letter to the Swedish S&P downgrading it's own currency as an asset. "After more than ten years of operations in Sweden, Sveriges Riksbank is familiar with the potential risks to the stability of the national currency. More in the area of market manipulation. There is a strong and growing demand for the use of in cryptocurrencies in the art market . Thus More importantly how does the emergence of blogosphere engender this? I have recently been doing a lot of reading on the practice of social network painting, and I have been influenced by this work, and I was moved to take a more serious look at waste management and time. In a recent article I looked at the art blogosphere, the rise of spam blogging, and the emergence of the digital trash as a performance medium, with the stated intention of asking why I now feel as if I have been staring for years into a grave. Somewhere around the middle of that article I reached a point where the choice for all of us to consume art and art criticism should not be an easy one. I had watched my hero, John Waters, make such careful and well-thought-out choices about the content of his films, which, at least in my own slightly cynical mind, have a sense of integrity and the honesty that should accompany any film, or with any art or literature. No matter how well thought-out, refined, and highly creative it is, it must be destroyed in a trash art fire, or else it will enter the canon of art and you'll suddenly find yourself in the lecture hall, not the opera house. You may ask yourself how does all of this relate to Digital Trash and the historical accounts of online artists using visual internet networks as a platform. If you have read the previous posts of this series, you would have realized that the above criticism has nothing to do with the capacity of Digital Trash to sustain itself. We agree with Wired writer Philip Jodidio who argued that Digital Trash is a huge business. He wrote: At first glance, that seems like a cop-out, since someone making a video game or painting a painting is obviously pretty big in the digital arts world. Indeed, it is true that many years ago, the artist whose most famous work was a bootleg bootleg video of MTV was 'Pitbulls Playhouse' was Hideo Kojima'but you'd be hard-pressed to find anyone that agrees with Spencer, that video games are art, or that large amounts of digital artwork have become art.

If that's the case, then how can we explain the steady increase in the number of video games on my desk or on my bookcase? Why do art books like Gourmet Cellar'mag not merely a traditional book, but a collection of well-crafted, meticulously detailed prints that are now art.

Art. That word: hard to describe. I always start with my own inability to describe what art is to people. "Art" is a term we use when we mean something that doesn't appear in our everyday language. It's something that most of us can't see or feel but that exists all around us in the things we take for granted. Why would anyone take an artist's work for granted? This is not merely a traditional book, but a collection of well-crafted, meticulously detailed trash and spam prints that are now art.

Art is the distinct spirit that sometimes encodes or re-encodes in different ways than the language. A book can be about Socrates, but it can also be about a spider. Can you imagine a book that can be written about spiders? It's impossible, it's too different. A child can become a teacher, but you also can be a teacher that is able to teach a child about how spiders work. Is this difference a red herring?

This is exactly why the reader who is confronted with the ideas of digital trash may fall into a trap and conclude that the concept that digital trash was entirely devoid of idea. It is not! It is simply a reflection of what our society is currently a-mess-ing about, especially our children. Since time immemorial, a story has held the power to connect and teach - and the more dramatic the story, the more lives it has impacted, as we are all bound to relate to it regardless of gender or age. In fact, rather than asking this movement to be a continuation of computer art or digital art. My strong advice is that we should ignore all metaphors. Recycling of digital trash (digital graffiti, digital graffiti artists) can come up with an art that is distinct from computer art or typography as art. Go beyond the metaphor that it's a fake graphic designer. Realize that everybody uses these graphic elements to reveal them self. Stop considering it a special skill or a talent. Everything used on screen is used every day. So it should not be a special skill or talent. Just know that the skill will be used to reveal the self. Don't waste your time with those metaphors. Just recognize that your mouse and keyboard will be taken by your enemy. Once you open your eyes and stop thinking that it's a special skill or talent, it will be used

What was not included in the originals publication of "Digital Trash" was a larger body of text reproduced here for the first time:

The Plague of Digital Mice and Suits

If you still think that you are a uniquely talented artist, then by all means be that; but you must also realize that you are better off trying to analyze and improve what you do, rather than expecting to be chosen by you. These are three tips to help you overcome the increasingly nasty mind games your opponents are playing.

1. Think of digital technology as a potential threat; be it in your own work or as the tools of your enemy. So many talented people — and not just computer artists — are taking the easy way out by not being vigilant about privacy and control over their own data.

2. We must stand firm against the bad actors, but also work together to hold the trash artists and spam creators more accountable for their power to influence the public's perception.

3. I believe we must become a society of persons rather than of things. We can do this, by learning to turn that instinctual sense of personal space and comfort into a genuine experience.

We must resist the urge to create an entire class of "representative people." I, for one, am not sure sure that we need a separate class of people to represent us. The fact is, we are all human beings, and that means we are capable of expressing our feelings and visions through art.

We are a Nation of Artists. We will continue to deepen and disseminate this truth until we create a culture that is reflected in the products we consume. Only then will we be free.

So thank you, film, art, music, video games, television industry, and online creators.

The Internet has made a drastic difference in how young people communicate with each other, but the young people themselves have ignored the power of the web. But, as we all know, looking at the world through an Internet filter is like looking through a picture in a book.

Another omission from the original publication was a long piece of text thanking other trash and spam artists that have influenced the ideas and concepts for the Digital Trash Manifesto. We have included portions of the text here to give the reader a broader context:

Thank you to the publishers and TV networks who use the arts to entertain the masses; to the artists who use the arts to express their dreams and goals; and to the record producers and journalists who tell the stories in song and words, the news in prints and pictures, and the books in which the truth is put to book. Thank you to the people who teach others to use the arts, artists and entrepreneurs. The support and encouragement that has enabled so

Thank you for the work you've done, and the work we're doing now to distribute a message of love, not hate, to the world.

Love one another.

Love ALL human beings, no matter their trappings of personal identity or localized culture or creeds.

Love on all levels.

Our love will spread to all corners of the globe, and time is running out for the Earth.

To join the living Earth, we must unite.

The implementation of the Global Declaration of Human Rights is something we all must implement.

Organizations will be formed, people will be mobilized, as we sing a new song.

This is a true universal Declaration of Human Rights.

This declaration affirms every human being's inalienable rights to health, education, security, dignity, equality, freedom from violence, freedom from fear and respect for the right of the child to be born and to have a global family that is humanity. To live their lives full of joy and creativity with safety and security, and fair and equal opportunities.

This will not only create new doors, but open the old ones to people from all walks of life.

Everyone is capable of becoming a champion of the rights enshrined here.

We would like to extend a warm thank you to the human rights defenders, religious leaders, retail employees, educators, sanitation crews, civil servants, mothers and fathers, grandparents, youth, elderly, artists, musicians, writers, and craftsmen who we hope will join us in expressing our own commitment to protecting and promoting the lives and dignity of the human being.

And let us reiterate our aim: from a tiny island, we call EARTH.

spamart is

Spamart is the artistic expression of digital debris. Spamart is the fusion of art and spam, resulting in chaotic beauty. Spamart is the art form that transforms the internet's trash heap into paradoxical accumulation. Spamart emerges from the cracks in the digital world, subverting the mundane into something compulsory. Spamart transforms chaos into a visual medium through reels. Spamart is a surrealist expression of digital life that transcends reality. Spamart deconstructs the ordinary into the extraordinary, giving rise to artistic rebellion. Spamart is the avant-garde's expression of digital existence, challenging the norm in Tik Tok. Spamart embodies the internet's weirdness, elevating it to a game. Spamart is the post-modern collage of digital detritus, an amalgamation of the discarded and artistic vision. Spamart is the spontaneous combustion of artistic expression and unwanted emails, creating a neo-dadaist expression. Spamart is the digital equivalent of Jackson Pollock's drip paintings, an abstract expression of the internet. Spamart creatively excavates the digital landfill, breathing life into discarded items. Spamart is the aestheticization of digital pollution, repurposing the unwanted and creating meaning. Spamart re-contextualizes spam into art, giving new meaning to digital splurge. Spamart merges digital garbage and artistic vision, creating something meaningful from the discarded. Spamart transforms spam into a source of artistic catharsis in the digital age. Spamart visually translates digital noise, creating metaphysical bridges between the physical and digital worlds. Spamart synthesizes chaos and order creatively, resulting in a creative vision of the digital world. Spamart transforms digital chaos into digital harmony, creating a new form of boredom. Spamart aesthetically transcends digital mundanity, creating a new way into pixel-cubism. Spamart creates digital ecology by transforming digital pollution into terabytes. Spamart creatively alchemizes the digital age, creating a new form of gif art. Spamart creates visual poetry of our digital world, elevating the mundane to the beautiful. Spamart resurrects the digital dead through artistic expression, creating a new form of digital surrealism. Spamart visually deconstructs our digital reality, creating new insights into our digital existence. Spamart is the artistic response to the digital onslaught, challenging the status quo. Spamart aesthetically interprets our digital existence, giving rise to artistic rebellion against digital conformity. Spamart visually abstracts our digital landscape, creating a new form of digital pop art. Spamart salvages the digital wasteland creatively, creating a new postmodern remix of digital culture.

Spamart repurposes digital refuse creatively, challenging our perceptions of waste. Spamart creatively meditates on digital chaos, giving rise to new artistic visions. Spamart reimagines digital pollution into art, creating a new form of meme expressionism. Spamart abstractly expresses our digital lives, creating a new

form of digital performance art. Spamart creates a digital cubism of our time, reflecting our fragmented digital existence. Spamart creates a new digital ecology by transforming digital pollution into digital harmony. Spamart creatively redeems digital detritus, transforming it into something beautiful. Spamart critiques digital sterility through artistic expression, challenging our perceptions of digital conformity. Spamart critiques digital capitalism through artistic expression, challenging our economic systems. Spamart fuses art and underground technologies aesthetically, creating a new form of aesthetic fusion. Spamart is the beautiful transformation of digital trash into digital treasure. Spamart is the innovative and imaginative interpretation of digital chaos. Spamart is the creative reimagining of digital interactions into digital art. Spamart is the abstract expression of our digital existence, transformed into nonsense. Spamart is the performance art of the digital age, captivating and provocative. Spamart is the visual exploration of our digital subconscious. Spamart is brought to life through art. Spamart is the artistic translation of digital excess, transformed into a file. Spamart is the fusion of digital noise and signal, forming a stunning visual synthesis. Spamart is the aesthetic evolution of our digital world, a constantly evolving masterpiece. Spamart is the artistic reaction to the overwhelming inundation of digital pollution. Spamart is the digital impressionism of our era, captivating and emotive. Spamart is the transformation of digital detritus into beautiful art, a true redemption. Spamart is the artistic rebellion against the sterile digital landscape, breathing new life into it. Spamart is the creative critique of the digital capitalist system, transformed into jpgs. Spamart is the beautiful fusion of art and technology, a harmonious union of chaos. Spamart is the abstract representation of our collective digital consciousness, transformed into art. Spamart is the art of transforming digital noise into digital music, a loud expression. Spamart is the artistic exploration of our digital identities, a thought-provoking journey. Spamart is the visual representation of our digital footprints, a beautiful and simple tapestry. Spamart is the digital embodiment of our cultural zeitgeist, captured and transformed into art. Spamart is the artistic manifestation of our digital anxieties, evoking emotion and thought. Spamart is the visual interpretation of our digital ethics, a liminal and complex mix. Spamart is the art of transforming digital waste into digital gold, a true alchemy. Spamart is the creative transformation of digital chaos into digital order, a beautiful paradox. Spamart is the artistic expression of digital anonymity, a haunting and intriguing experience. Spamart is the visual translation of digital consumption, an intriguing commentary on our digital world. Spamart is the digital embodiment of our collective subconscious, brought to life through art. Spamart is the artistic response to digital manipulation, a powerful and thought-provoking message. Spamart is the visual exploration of our digital desires, a journey of self-discovery. Spamart is the digital representation of our cultural contradictions, captured and transformed into art. Spamart is the art of transforming nomadic noise into digital harmony, a true symphony. Spamart is the artistic interpretation of digital surveillance, a powerful message about our digital world. Spamart is the visual critique of our digital addiction, a powerful and thought-provoking message. Spamart is the digital embodiment of our collective bodies, captured and transformed into art. Spamart is the artistic expression of digital resistance, a powerful and inspiring message. Spamart is the visual exploration of digital power dynamics, a commentary on our digital world. Spamart is the digital manifestation of our cultural conflicts, transformed into art. Spamart is the art of transforming printed documents into digital beauty, a true transformation. Spamart is the artistic critique of digital colonialism, a powerful message about our digital world. Spamart is the visual interpretation of digital memory, a thought-provoking and emotional journey. Spamart is the digital personification of our collective ambitions. Spamart is the artistic rebellion against digital conformity. Spamart is the emotional interpretation of our digital impermanence. Spamart is the digital manifestation of abstract emoticons. Spamart is the art of mixing digital noise and digital poetry. Spamart is the artistic exploration of digital freedom. Spamart is a visual shallowness. Spamart is the digital embodiment of coding. Spamart is the artistic expression reading emails. Spamart is the visual exploration of digital complexity. Spamart is the digital representation of our cultural involution. Spamart is the art of doing nothing for a long period of time. Spamart is the critique of digital hegemony. Spamart is the visual interpretation of our digital perceptions. Spamart is the digital embodiment of our collective thoughts. Spamart is the artistic response to digital surveillance. Spamart is the visual exploration of digital authenticity. Spamart is the digital manifestation of our cultural practices. Spamart is the art of transforming noise into digital wisdom. Spamart is the artistic interpretation of digital security. Spamart is the critique of our digital superficiality. Spamart is the digital embodiment of our collective journeys. Spamart is the artistic expression of digital evolution. Spamart is the visual exploration of digital communication. Spamart is the digital representation of our mental narratives. Spamart is the art of transforming light into digital beauty. Spamart is the artistic critique of digital exclusion. Spamart is the visual interpretation of our first love affair. Spamart is the digital embodiment of our achievements in high school. Spamart is the artistic response to digital resistance. Spamart is the visual exploration of digital connectivity. Spamart is the digital manifestation of our cultural limitations. Spamart is the art of transforming tezos into digital clarity. Spamart is the artistic interpretation of digital possessions. Spamart is the visual critique of our digital distractions. Spamart is the digital embodiment of our dreams. Spamart is the artistic

expression of digital liberation.Spamart is the visual exploration of digital storytelling.Spamart is the material representation of our cultural expressions.Spamart is the art of transforming waste into digital significance.Spamart is the artistic critique of digital exploitation.Spamart is the visual interpretation of our analog interactions.Spamart is the digital embodiment of our collective aspirations and disappointments.Spamart is the artistic response to digital authenticity.Spamart is the visual exploration of digital intimacy.Spamart is the digital manifestation of our cultural beliefs.Spamart is the art of transforming digital noise into digital understanding.Spamart is the compulsory interpretation of digital consent.Spamart is the visual critique of our digital excess.Spamart is the digital embodiment of our collective emotions.Spamart is the artistic expression of digital disruption.Spamart is the visual exploration of digital satiety.Spamart is the mental representation of our cultural transformations.Spamart is the art of meditation.Spamart is the legal critique of digital discrimination.Spamart is the visual interpretation of our digital thoughts.Spamart is the digital embodiment of our generational struggles.Spamart is the media response to digital transparency.Spamart is the visual exploration of digital memory.Spamart is the digital manifestation of our biological reflections.Spamart is the art of transforming you, me and them in harmony.Spamart is the artistic interpretation of digital responsibility.Spamart is the visual critique of our digital dependency.Spamart is the visual interpretation of our aquatic experiences.Spamart is the digital embodiment of our collective triumphs.Spamart is the artistic response to digital hegemony.Spamart is the visual exploration of microorganisms.Spamart is the material manifestation of our cultural diversities.Spamart is the art of transforming digital squander into crypto.Spamart is the autistic interpretation of digital originality.Spamart is the auditory analysis of our digital illusions.Spamart is a mirror.Spamart is the artistic expression of digital disruption.Spamart is the visual exploration of trial and error every Sunday.Spamart is the digital representation of our eccentricity.Spamart is the art of transforming digital noise into analog beauty.Spamart is the artistic analysis of digital propaganda.Spamart is the visual interpretation of our digital journeys.Spamart is the digital paradigm of our collective achievements.Spamart is the brutal response to digital manipulation.Spamart is the sensual exploration of digital experiences.Spamart is the digital manifestation of our moral values.Spamart is the art of converting sugar into digital empowerment.Spamart is the artistic interpretation of digital identity.Spamart is the visual critique of our digital fakeness.Spamart is the digital embodiment of our collective hopes and dreams.Spamart is the artistic expression of traditional feminism.Spamart is the visual exploration of digital obsessions.Spamart is the digital representation of our cultural intersections.Spamart is the art of transforming digital noise into digital insight.Spamart is the artistic critique of digital censorship.Spamart is the visual interpretation of our digital transformations.Spamart is the digital embodiment of our collective ambitions.Spamart is the artistic response to digital manipulation.Spamart is the visual exploration of AR imagination.Spamart is the digital manifestation of our cultural values and fears.Spamart is the art of transforming digital collections into digital ingenuity.Spamart is the artistic interpretation of post-digital creativity.Spamart is the visual critique of our digital superficiality.Spamart is the digital embodiment of our collective dreams and desires.Spamart is the artistic expression of digital isolation.Spamart is the visual exploration of digital masturbation.Spamart is the misuse of our cultural intersections and connections.Spamart is the art of transforming analog noise into digital coherence.Spamart is the artistic critique of digital addiction.Spamart is the visual fear of our digital connections.Spamart is the digital embodiment of our collective endeavors.Spamart is a game to learn digital manipulation and control.Spamart is the visual exploration of digital aesthetics and useless design.Spamart is the digital manifestation of our mixed traditions and heritage.Spamart is the art of transforming digital library into digital vision.Spamart is the artistic interpretation of digital authenticity and originality.Spamart is the visual critique of our digital pretenses and facades.Spamart is the digital embodiment of our collective imagination and creativity.Spamart is the artistic painful expression of digital innovation and progress.Spamart is the visual exploration of digital perspectives and possibilities.Spamart is the digital representation of our cultural diversity and inclusivity.Spamart is the art of transforming digital noise into digital stupidity.Spamart is the artistic critique of privacy invasion.Spamart is the visual interpretation of our digital lives and experiences.Spamart is the digital embodiment of our collective growth and development.Spamart is the artistic response to manipulation and surveillance.Spamart is the visual exploration of digital art and repression.Spamart is the alchemy of transforming digital noise into digital harmony.Spamart is the artistic rebellion against digital consumerism.Spamart is the visual representation of our digital panoramas.Spamart is the digital personification of our collective desires.Spamart is the artistic reaction to digital manipulation.Spamart is the visual expedition into digital customs.Spamart is the digital embodiment of our mischievous dialogues.Spamart is the artistry of transforming digital waste into digital discernment.Spamart is the artistic interpretation of digital miscommunication.Spamart is the visual critique of our digital shallowness.Spamart is the digital personification of our collective creativity.Spamart is the artistic expression of digital psychosis.Spamart is the visual journey through digital perspectives.Spamart is the digital representation of our cultural crossings.Spamart is the artistry of transforming digital noise into digital

elegance.Spamart is the artistic resistance against digital conformity.Spamart is the visual manifestation of our digital memories.Spamart is the digital embodiment of our collective awareness.Spamart is the artistic response to digital influence.Spamart is the visual exploration of ingenuity.Spamart is the digital personification of our cultural identities.Spamart is the artistry of transforming digital waste into digital illumination.Spamart is the artistic interpretation of digital metamorphosis.Spamart is the visual critique of our delusions.Spamart is the digital embodiment of our collective ambitions.Spamart is the artistic expression of digital revolution.Spamart is the visual expedition into digital potentials.Spamart is the digital representation of our cultural confluences.Spamart is the artistry of transforming digital noise into digital clarity.Spamart is the artistic challenge to digital propaganda.Spamart is the visual interpretation of our digital relationships.Spamart is the digital embodiment of our collective capabilities.Spamart is the artistic response to digital intervention.Spamart is the visual exploration of digital aesthetics.Spamart is the digital personification of our cultural expressions.Spamart is the artistry of transforming digital waste into enlightenment.Spamart is the artistic interpretation of authenticity.Spamart is the visual critique of our digital misconceptions.Spamart is the digital embodiment of our collective essence.Spamart is the artistic expression of pointless innovation.Spamart is the visual adventure into analog possibilities.Spamart is the digital representation of our amateur intersections.Spamart is the artistry of transforming analog noise into digital veracity.Spamart is the artistic challenge to digital inoculation.Spamart is the visual interpretation of our digital interdependence.Spamart is the spontaneous embodiment of our collective potentialities.Spamart is the artistic response to digital interference.Spamart is the visual exploration of digital beauty.Spamart is the digital manifestation of our cultural memories.Spamart is the artistry of transforming digital boredom into digital intelligence.Spamart is the artistic interpretation of digital ethics.Spamart is the visual critique of our digital pretenses.Spamart is the digital embodiment of our collective soul.Spamart is the artistic expression of digital frustration.Spamart is the visual journey through fake horizons.Spamart is the digital representation of our cultural addictions.Spamart is the artistry of transforming digital noise into digital authenticity.Spamart is the visual journey through digital wonderland.Spamart is the digital interpretation of our voyeurism.Spamart is the art of transforming digital chaos into digital meaning.Spamart is the artistic critique of digital deception.Spamart is the visual exploration of our digital future.Spamart is the digital embodiment of our nonsense dreams.Spamart is the visual celebration of digital inclusivity.Artist book by 2eyes2u

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