I went looking for a place to write down this idea that was already taking me by storm. Since there was nothing to write at home and it was the middle of the night, I went to the office, to the abandoned house in Saint-Denis.

Amer,

I have a plan. I think an artist should use the internet to better purify its function. This medium makes human misery instead of liberation. It makes our self-esteem crawl at insect height. The supreme power, above violence, above money, is the power of communication, and I have the impression that a mouse hole still allows us to communicate with this world. Society is enslaved by a poison, and as with any poison, there is an antidote. All the media changes are like rebounds in which the new directions chosen by the world are put in place. We are in one of those moments. Do you want to get everyone’s attention? You want an artist who has both an authentic and profitable voice? You want to use the street and build communities engaged in art? Do you want to turn around the sponsorship of big brands and galleries, while gaining freedom? I think I have the solution...

I transcribed my entire idea onto my blackbook. I finished my frenzy at exactly midnight, the time of the crime. With my hand shattered by the pen, I fell asleep on my desk. I woke up around five in the morning. A drool was running down the pages of the notebook. I must have felt a presence. It was Jack. He was standing there stoically in front of the desk, looking at me. His stativeness was eerie, like that of kids who watch their parents sleep, except that here it was a stranger over six feet tall. I jumped.

-What are you doing here?!

He replied:

-These are my offices, man. I’m working. What are you doing here?

I stammered that I had an idea, and I definitely wanted to write it down in my notebook. He nodded. He took the notebook off the table. He slowly turned the pages of the note and said:

«-You’re exhausted; you should go to bed. I’m taking care of this.»

He went to the safe, the one behind the cabinet. He opened the safe. He put my notebook in and closed it before I had time to react to his funny way of doing things. I told him.

-Hey. I need to read it again before I leave it. He said:

-Han, han... All notebooks stay in this trunk overnight. Artists’ notebooks are like girls’ purses. No one should be able to get into them. Go to bed, it’s time. Come by tomorrow afternoon, you’ll probably get an answer from Amer.

I asked:

-Did you know I was here or did you just happen to be here? He pointed to the corner of the room. -I installed video surveillance cameras. I didn’t notice them. I said:

-Have you bugged us?

-No. I put in a surveillance system. It’s like a windmill in here. Here, take a look.

He took out his phone to explain to me that he had

does the same for his squat.

«-Look. I can see my cats, but I can’t hear anything.»

His explanation seemed a bit simple. I had to start opening my eyes a little. On his desk, I noticed a pendulum.

«-Do you swing a pendulum?»

It’s amazing how business people, instead of being pragmatic, are actually the most superstitious. Between the surveillance and the clock, I was starting to freak out.

He answered:

-Yes.

-And what are you looking for with your pendulum?

-But... Our meeting Domi. The clock told me that we had to know each other. We had to do exactly what we’re doing now.

He walked through the doorway and by the time I got up, he was gone. Vanished.

He was an odd, opposing ghost. A mirror. I am a strange guy from the street. If you scratch a bit, you’ll soon find out that I like politeness, kindness and proper calm. He was the opposite. Underneath his elegance and his engaging air, there was only the street and the strangeness. I had some "please" in my mother’fuckers and he was the opposite. After all, our paths had to cross. Drained, I went back to my apartment. My body had already started its deep sleep and made me notice that I had nothing to do outside, in the cold. I received my instructions in a new book.

Dear Domi,

You have my full support in implementing this new artist/concept. Present it to the team next Monday. Prepare a good speech.

Amer

If he was strange, what were we to think of this chick? It was so mysterious, this masked woman and her letter gun. She didn’t write much. That didn’t stop me from having the impression that she was guiding my ideas. She was just giving the suggestion, the little push that made me do what she wanted me to do. I felt like I was independent, but I wasn’t at all. I was following a rhythm. Her’s.

I still had half a week to go. I didn’t deprive myself, of course. That must be the good thing about start-ups. I took advantage of my first paycheck to raid the supermarkets. My fridge was getting back in shape. And then, the weekend came quickly. I went to paint near my house with a friend, to relax. Well, yeah. Painters, that to relax. They paint. But they paint stuff we didn’t ask them for. Afterwards, I took a bath and slept soundly so that I would arrive at the meeting as fresh as a Caesar. I needed to have the poise to deliver a motivational speech.

«-Ladies and gentlemen, my dear compatriots, I said at the meeting. What do two bankers do when they talk in a restaurant? They talk about art. What do two artists do when they meet? They talk about money. Today, we’re going to do both. The artist of the future, after all, is a banker.

I am pleased to introduce our new artist. He doesn’t have a name yet. And he may never have one. He’ll have a symbol, like the Zodiac Killer and he’ll compose a large-scale riddle, a speech to be recomposed at the end of the series. But before I introduce you to this awesome artist, let me tell you a story. Do you know the story of the Black Rose Killer? He is a seventeenth-century London serial killer. He is as well known as Jack the Ripper. He could never be incarcerated. He could not be incarcerated even though a brilliant Scotland Yard detective had solved the case. That is the difference. The inspector worked for years on an investigation that turned out to be illogical. The motives for the murders, the times, the places, everything was constantly different from one murder to the next. No pattern, no style, and no serial killer’s rhythm ever came out except for this black rose, affixed near the corpse. The killer was never found. The killer was never found because it turned out that the killer did not exist: A first lover, heartbroken by his wife’s deception, committed the irreparable. He laid a black rose next to her body as a sign of his mourning for his love. The only witnesses to this murder were a couple of thugs, as there were many in the back alleys of London. Two weeks later, a robbery committed by the same thugs turned sour. The burgher lay dead with a blade in his body. The thieves decided to put a black rose on the body to confuse the investigators. The investigators released the first suspect, the bruised lover, as well as the two thugs, for lack of a coherent alibi. Proud of their ploy, the delinquents couldn’t help but talk about their exploit in the local pub. The word was out, and anyone who needed a relative or stranger eliminated blamed their ignominy on the black rose killer, a fictitious, collectively shared killer. The killer was in the news even after the detective had solved the case. The Black Rose Killer had become an urban legend.

How does this story inspire us? The killer, multiplied by separate people who don’t know each other, has become the most difficult killer to catch. Even, unstoppable. He has become immortal and omniscient. Thus, among the greatest and most recognized serial killers.Artists, finally, are serial killers. They proceed in the same way. And ours will work like the black rose killer. We, too, will imagine a guild of anonymous graffiti artists all working in the same direction.

-That’s what we’re doing,» said Pedro.

-Yes, but here we go further. The public will be an active participant in the artist's work. The public will be the artist. He will be the brush. He will be the agent of organic diffusion, the author of his street marketing.

-... As for Jeffrey.

-Yes, just like Jeffrey Celavie, except that in this case, we will have factions of graffiti artists ready to vandalize under the same banner in the world’s largest cities. How do we do it? By distributing NFT! The speculative value of the NFT rewards the participants of the street marketing campaigns and boom! The street art world is robbed. We rob the art world. We rob the world!

- That’s what we tried with Jeffrey, right? And it didn’t work? Why don’t we continue with her?

Jack:

- The substance and the form did not coincide. We’re going to set up a system for her to do passive reentry. Domi, how is your concept more connected?

I said:

- Jeffrey, with his product placement story was juggling two forms of economy. She was doing consumerism in creativity. Consumerism creates needs to sell them. The art, the creativity, invents what nobody expected and of this invention born an economy: a speculative economy. Art is speculative. So is the NFT. We’ll play with that.

-How do you do it?

-The concept is very simple. We set up an encrypted Blockchain-like platform on the Internet. We use your website: thekidz.cool.

We use it to announce the drop of NFT. A first drop of the Cool Kidz to form the base of the members. We explain them how to open a Wallet and buy our collection in Ether that they will be able on Open Sea.

-Wowowow! What? Wait. You have to explain it to us here...

I slapped my forehead. I had to go back to the explanation of the world of blockchain and it just drove me crazy.

-... As we said last time, the blockchain was born from the bitcoin system, a system that engraves bank transactions in many servers. In order for the blockchain to exist over time, it needs to have the confidence of its stability and lots of people connecting their servers to it to help record the transactions. So everyone plays the role of a banker. You can create currencies there that have a price and a discount. The NFT is the art version of a currency. A painting that can be exchanged like a banknote or a currency where all the banknotes have different values and where the printed presidential portraits are different. All this mess has brought the internet into what is called web 3. Web 1 was the sites. Web 2 is the kingdom of Gafam and Web 3 is the kingdom of blockchains. Those who have realized that we have entered the web 3, know that it is a revolution for the internet and a revolution for our world.

-And you think so too?

-And I think so too. It’s a world that wants to escape the centralized control of the web’s big data

2. It’s a cryptic world where you manage your identity and your business in total independence. This world has grown in no time, so much so that those who have been around for a few months are considered to be old-timers. This world is often compared to a dark, enchanted and cosmic forest. Images abound to describe what happens there. Making a drop means dropping thousands of NFTs. It is a dangerous operation because it can bring from zero to hundreds of thousands of euros. It is done under an exchange currency that belongs to the NFT world, often in eth. The eth is the currency that is exchanged on this big space ship called etherium: a massive blockchain. To make a drop, you have to pay for gas, which is the cost of registering the transactions on the participants’ servers. The cost increases according to the activity and then it works like trading, with the fluctuations and candles of supply, demand, confidence and loss of confidence. So, each project, each drop comes with his amount of trust in its concept, its codes. Our project will be at the mercy of the big wales, that buy all your NFTs to tamper with the quote, robots that scan the NFTs to buy only the ones that have value, thousands of hackers that are after your bank account or decentralized electronic wallet, as well as all the racketeers that will try to Fudg, circulate false rumors to scupper your project...»

They were speechless, as they say. One of them said:

-That’s a lot of information, though.

Another one who said:

-And why would we get into this if we don’t know anything about it?

So, I repeated:

-I know a little bit. And we have a very interesting advantage. We have our artistic strength. Our project is in interaction with the real world. It will bring back all those who don’t know anything about it. All those who will be quickly interested in the phenomenon and the money they can make.

-Exactly, how will they make money as you say?

-Here’s the plan. We’ll start by motivating the graffiti artists and fans to get the ball rolling and then the NFT owners will naturally follow. Participants will sign up on the Discord. This is the preferred chat room for NFT communities, along with Twitter. Once on the Discord, they will receive the updates of the movement and above all, they will receive artkits. These will be forms of notices, instructions as to what actions they should take in their city. There will be everything. The how-to, the for-what?

-How does it work in practice?

-Well... For example, the latest pdf has arrived. They download it. The pdf explains how to print stickers with our logo and stick it around their home. This is the first action to be done during one month for example. After that, they join the club. The members who make sure to take pictures of the parts made and post them on the Discord to validate the project. This allows others to see what he has done, like an art contest. He rises in value in the group, on our site, and at the same time, he brings up market shares of our company. He is a shareholder. They all will be, as they will be parts of a tribe that forms as a whole: an artist. The more the graffiti artists do in the streets, the more our virtual artist x becomes known. The more our artist x becomes known, the more chances he has to resell his works at high prices. The contributors can follow the rating of the artist x for whom they work in the shadow and thus, see their market share increase. Depending on their involvement and the success of the artist x, they, in fact their avatar becomes more important in the group and more valuable in the NFT world. Therefore, we do nothing but manage the platform, the communication and instructions. We resell the original works in silkscreen and paintings in a limited number to galleries and auction houses when they are hung. The more the artist x equals the great artists the more our group will have a chance to grow, organically.

- We will be stolen by the first graffiti artists who will re-sell the images by themselves.

- It’s not possible. They will know that without the new instructions, they can’t make as much cash. Everyone will be dependent on knowing what happens next. Also, without participating in the common work, they will lose money. That’s the beauty of this system. The most fortunate will be the most helpful and the whole group will owe its salvation to its ability to help each other. And if one of them really wants to pretend to be the original artist, he runs the risk of imprisonment at his disadvantage... It’s like in here. It’s better not to risk impersonating Jeffrey, but rather to take advantage of the salary she provides...

-Yeah, but your system admits a lot of foreigners.

There will be a greater chance of getting caught by amateurs and uncontrollable situations!

- Nah, very little. We will be on an encrypted platform. Nobody knows the identity of the other members. The NFT world is even more obscure and anonymous than the graffiti world, believe me...

-How do we make money?

-Royalties, merchandising, canvases... Everything, almost on site... That’s what interests me about this project: zero idea corruption. But well... The royalties will be the most important.

-Royalties? What’s the point?

- I’ve said it. It is a speculative system. The first NFTs cost a hundred euros or they are free. The more valuable they become, the richer the people who want to buy them. It’s cool because in this system, you make a guy richer; the one who is always socially lower than the previous one. It’s a virtuous circle. It swells the ranks of anonymous artists in this franchised art and makes this body more and more powerful. It’s Robin-woodiism with a com’mision along the way.

-So what?

-So what? To begin with, imagine that Paris, New York, Berlin and Los Angeles are all invaded at once by the same artist, the same symbol. Within two weeks, the big capitals are taken over by the same phenomenon: a phenomenon that grows afterwards, because the more it works, the more soldiers we will have at our disposal.

Jack intervenes:

-I like it!

It went much too fast for the others. What they saw was a full power grab on my part. And because everyone in the company was educated by the competition, all I got was skepticism and trick questions. This was actually normal. If I had gotten applause, I would have found it suspicious. They had been trained to survive individually. That’s the limits of capitalism. If the master gave me a pat, the other dogs had to bark. All of them were authoritative in their so-called pragmatism, so I had to be all the more demonstrative.

-But... It’s way too complicated. People like simple things.

-People are fed up with being taken for fools, for a start. Then we’ll go step by step...»

Jack was annoyed.

«-But explain these fucking steps! And what the fuck NFTs are. What are these? The pictures? What is it?»

I took a deep breath. The others looked at me, snide... Wankers are always snide. Slaves too.

«- The first NFTs to be uploaded will be from the Cool Kidz. They will be for graffiti artists, Jeff fans and early arrivals. They will be small portraits, and even, small masks.

-Masks?

-Masks from all cultures. But especially two types of masks... Owl masks and African masks.

-Why owl masks? Jack:

-Because it’s our logo, potato.

-Why African masks?

-The masks in our collection will be multi- cultural and they will be different references for the different buyers in our chain of speculation.

- What does that mean? You’re going back into the abstract here, watch out...

- El professor. Lol, said Jo. I replied:

- Participants should feel like they are entering a game. It’s a ticket. They take on an avatar...

- Still abstract..., said Jack

- The owl head is a reference to comic books.

-I like that!

-... It makes you join a guild, a sect of assassins. The mask is present in all cultures. The best known are the African and Asian masks. The art of the elite leaves little room for comic book and primitive culture, hip-hop and graffiti. It is the other culture, the one that is not in the museums... It will be at home. Because the cultural vision is to choose what we place at the top of the cultural scale. The mask is a symbol of the human construction, of the rite, of the hero. Whether it’s for the balance of Gotham or for the balance of a city, the mask always fulfills the same function.

-Which one?

-... To face monsters, to face its fears, to face the authority of the group, to help the group, to become the king, ...

Jo sang:

- This is the story of the liiiiiiiiiiiiiiifffe.....

I interupted:

-... The poorest will see references to their cultures, but when they sell them to the intellectual middle classes, the new owners will see references to modern art history.

-Which one?

- Brancusi, Picasso, Modigliani and all the clique that changed the history of art by being inspired by African art. African masks are the most collected objects after paintings. The richest will seek out the rarest masks because they give a higher status in our digital world...

- So you favor the rich, in the end...

- No. You’ll have to pass a lot of tests to really enrich your avatar... tests that can’t be bought.

- But... If I understand correctly, you are building a big Ponzi scheme!

-Nope... You have to stop with Ponzi. On the contrary, we are building the most useful material a human can afford: a meaning to life...

-Just that.

-Just that...»

I had succeeded in setting up my village, finally the idea of the group, the community, its dynamics. Now that they were in the cave, I had to show them how to paint. I started again:

«-Once the members have understood our system by painting the Cool Kidz on the walls, they will be able to move on to the next level of testing. Like Leonardo da Vinci who was inspired by our ancestors to create his painting tools, we will have to do the same. We’ll have them make new street marketing machines. This is where the real game begins. Each machine will have its own campaign. A cycle.

- Machines... This is for you Funk!

-The first is called Trinity. Trinity is an assembly of three spray guns mounted on side bars. This machine allows you to attach three paint cans together and activate them at the same time. The result is a calligraphy tag with three different colored bands. It’s going to catch eyes because it’s original, it’s big, it’s colorful and it’s quick to do. And that’s the most important thing. It’s the speed. It will force you to make huge and fast drawings. The better the gesture, the more new and effective the tag! Graffiti artists will discover this system and will be tempted to take it over. And that’s good for us. If our artist x is behind a trend that changes the tag, it will make a good ready-made. The important thing is that the original idea comes from our artist x.

- I don’t get it... They draw Cool Kidz or stuff for your artist x.

- Once we’ve warmed up the troops with the Cool Kidz, we’ll introduce Trinity, a product of artist x, otherwise known as ::: The Yin Yang!

Yin Yang is the artist of the Cool Kidz. A pharaonic project! For the first campaign, they will design three-striped Yin Yangs. A kind of Adidas Yin Yang!

-Why Yin Yang?

- I know it sounds kitschy, but it’s an easily assimilated symbol and very quick to trace. The yin yang has this mystical side that makes us think of a hidden sect as well as an ancient wisdom of cosmic balance. Yin Yang is tattooed on all bodies, printed on all t-shirts and can be found in the oldest books. It is an extremely popular symbol. Yin Yang must be our flag. We have to wave it. After a while, people will probably ask themselves why they see three-colored Yin Yangs on every street corner. They will want to know who is behind this symbol. Then, when they become aware of our speech, it will be the symbol of this speech, its code, its crypto, his face.

-What speech?

-Exactly. The speech is the second campaign. The craziest. The painters will have to be warmed up and we can launch the machine that corresponds to this campaign: I called it the SEM, for Street Engraving Movement. It is a decorative painting system that I have modified. It’s a tube that allows you to make silk-screen prints on the wall. The tube is composed of two internal cells: a paint tank and a latex matrix. The matrix, the latex roller, is like a paint roller except that it is engraved in such a way as to print precise patterns in a single movement. The roller dips into the paint and prints the wall. It allows complex paintings by limiting the necessary actions, thus the time spent on site. It is odorless and silent. The graffiti artist can apply up to five layers if he wants to make a complex and elegant silk-screen. Like the Trinity, the SEM will create a new way of tagging. Well, ...

Jack:

-I fucking love it! This is also for you Funk!

I said:

- And for Pedro. The street printing system has to match a graphic design that won’t be so easy to set up! At this point, we get down to business. We produce and display the latex matrices with the prints we want every month. We leave the open-sources for the poorests. Every month, the walls will be covered with geometric shapes inside which will be inscribed political speeches or rather libertarian speeches, pamphlets that will address directly to the public, in the most spoken language of their country...»

There was silence. I had captured everyone in the end! I resumed:

«- Each text will correspond to a geometrical shape and especially to a dominant color. We must do everything possible to ensure that our text is easily imprinted in the memory of passers-by. It will be necessary to inscribe our codes there. These codes, these texts put end to end will form a philosophical discourse from which the information will be easily assimilated. This prose will be a call for change, for revolution, if you prefer, for a liberation from our bad habits, those by which we get stuck in a virtual world devoid of critical sense. In contrast to the short and sensational speeches of Twitter, we will give long texts to be read on street corners. Instead of writing catchphrases to sell shit, we’ll do shit to sell catchphrases. We’ll get to the heart of what a true marketing guerrilla is: A guerrilla war against marketing. So our artist will not sell any other product than what he claims to sell; freedom and meaning! The three phases of Cool Kidz, Trinity and SEM will break the wall between the strange silence of the world and the catastrophe it is heading towards. They will make the Yin Yang a symbol of general awakening. Action!»