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Story New Models *Design* Betty Wang



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THE EMERGENCE OF
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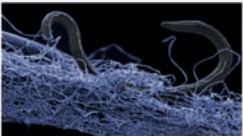
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THE STATE of CULTURAL PRODUCTION

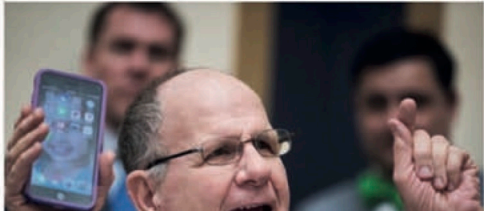


[MAPPING](#) the Gen-Z mega-app TikTok (Joshua Citarella)

[AESTHETIC VALUE](#): Cultural Production Crash (Toby Shorin)

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New Models

Episode 7: AUTHENTICITY DUNGEON (Shorin, Busta, @LILINTERNET)

19 days ago

Technology



Cultural analyst TOBY SHORIN takes us into the Hellmouth of "authenticity" and "originality" production, discussing how the Cthulhu of platform capitalism and distributed networks is evacuating the value of creative work. See Shorin's essay: [subpixel.space/entries/diminishi...aesthetic-value/](#)

authenticity # originality # s/m # cultural production # creative labor # marketing
platcap # networks # Toby Shorin # New Models # Crooked Media # podcast

THE EMPTY GESTURE AS POWER MOVE?

NEW MODELS

LIL INTERNET

Welcome to the seventh episode of the New Models podcast. This conversation features New York-based cultural analyst Toby Shorin, who earlier this fall published an essay on the diminishing market value of creative production and how the dynamics of platform capitalism and decentralized networks are dramatically changing the meaning of originality and authenticity, even as "originality" and "authenticity" are ever more what the creative market demands.

[intro theme music]

We're live from New York! Live from Williamsburg, Brooklyn... with Carly and I living some weird multiverse version of our previous lives—back on North 6th. But we're lucky to be visited tonight by Toby Shorin, who we found through his site [subpixel.space](#), which is the main repository for your essays, right?

Toby Shorin

Yes.

LI

And they're actually *all* really, really good. But it was after we read your most recent one, "Report: The Diminishing Marginal Value of Aesthetics," that I looked you up on Twitter and you were following me and I was so psyched and I was like, This has to happen.

Carly Busta

To start, could we ask you to speak about some of the things that compelled you to write this piece?

TS

I've been watching what's happening in the graphic design landscape for a while, I had become fascinated by the evolving aesthetic games that were being played there. And having friends who were graphic designers themselves, I was watching them struggle with challenges of auteurship, copying, whether the designer-as-author is a thing that can happen...

LI

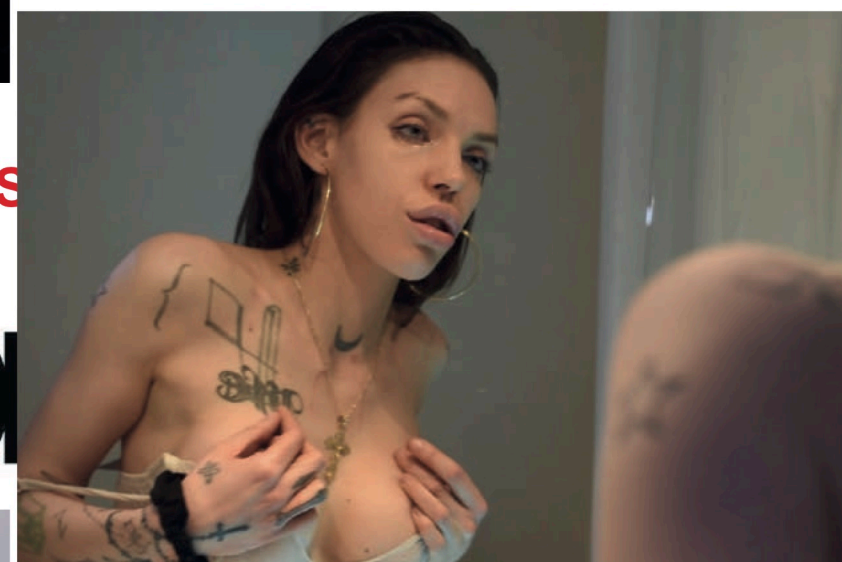
When I start to think, "Define originality," I always get into



newmodels.io

POSH POVERTY (01)

by Sybil Prentice



A NEW MODEL

Sometimes I just need to breath spa air. I'm posh poverty, not to be confused with faux bourgeoisie because... I was raised in wealth, albeit fluctuating wealth, but wealth nonetheless. Peak posh was father as Vice Chairman for a bank I will not disclose. Faux bourgeoisie is Michael Kors or like a Hilton downgraded to three stars because it hasn't renovated since 1996 or wearing red-bottomed heels that *aren't* Louboutins. Ghetto fabulous is a better existence. I'm assembling paperwork to acquire mental disability cheques from the government so I can pay for my Holmes Place gym membership. Fucked up? Yes, but what can I say? The doc diagnosed me as manic depressive and, more importantly, I need to sustain this lifestyle. Luxurious by nurture, cut throat by nature. I'll eat a diet of spinach and yogurt for an entire month so I can afford Sisley's line of skincare. It's botanical.

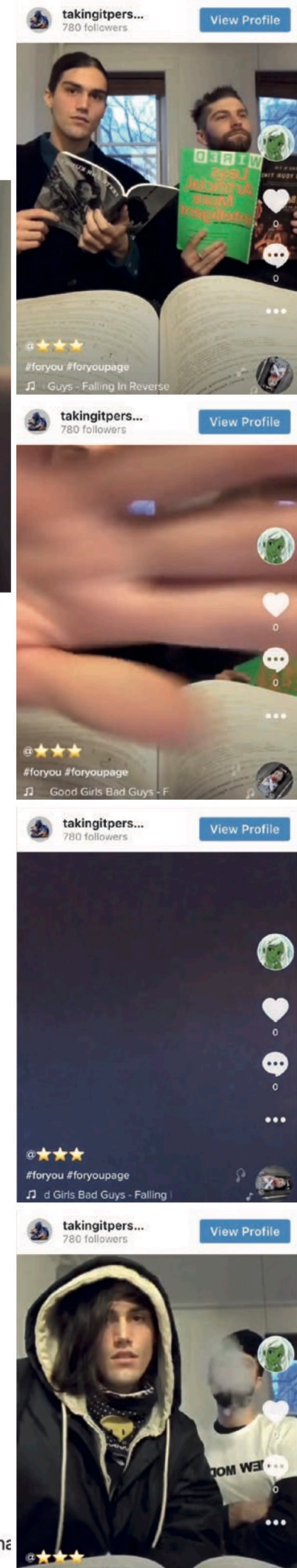
I'm about to tell you the tales of my notorious princess lifestyle so that you, too, can be royally fucked.

Female: age 29, 5'7, a 30D and 110 pounds. Examining myself in the mirror for you, it's *perfect* timing: I have that pre-breakfast flat tummy; a full turn and profile glance, I pull the strings of my black g-string higher on the hips. On numerous occasions I've been told I have a "perfect ass." Lately, I've been strategically gaining and losing weight so that I can both lose and keep fat in concentrated zones. The butt keeps the fat (obvi) and, unlike my breasts, it's not something I would ever fuck with surgically.

wadeevans93 commented: Yung Angelina 3m

You look like Angelina

satanicchaos You look like Angelina lolie's retarded sister



these computational models of, “Well, everybody is being collectively influenced by a similar pool of influences,” and how, in a way, we operate like AI, training ourselves on data sets to innovate something new. When you start thinking about it like this, there’s of course no originality in the first place. But I think what we’re talking about, here, are the mythologies that operate in cultural production, especially around authenticity... I mean, I’m working on a commercial job right now and they really want it to feel authentic. Yet at the same time they want me to have every action, gesture, et cetera, pre-planned and storyboarded, and that’s not—[laugh] that’s not authentic.

TS

I would really love to hear what your client thinks is authentic. Like, how do they visualize what authentic is.

LI

The interesting part is that I think it’s something that the consumer market they’re trying to appeal to can believe has been spontaneously self-created.

CB

Which is why fourteen-year-olds are being paid to sponsor certain brands on their Insta, because they can’t *help* but be authentic. But wait, I want us to bracket *authenticity* off from *originality*. These are two different things. I also want to say when it comes to originality (though authenticity, too), there’s a massive artistic discourse that goes back to at least Duchamp.

TS

You’re about to get me into real pedantic territory. There’s so many things being discussed... I’m all excited to get into this!

LI

There’s one important thing about my process that I just want to say... Ultimately my job is often finding ways to Trojan horse something real into a corporate operating system. There are plenty of kids who could deliver something great and authentic, but the challenge is being able to Trojan horse that into corporate OS. Like the corporations are Trojan horsing themselves into teenager OS and I’m Trojan horsing teenager authenticity into corporate OS. All these people have to Trojan horse each other’s conversations into each other in order to maintain authenticity. That’s the model [laughs].

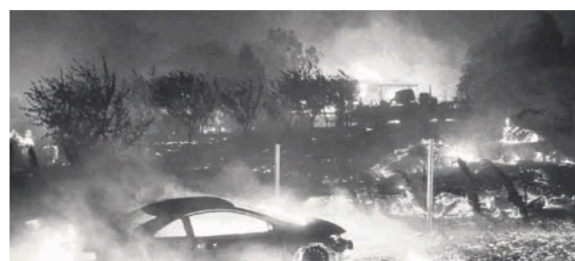
TS

[laughs]. What I’m thinking about right now is... there’s a woman I met at a conference—Vicki O’Meara—who is doing some really fascinating work on authenticity and influencers, and how platforms that make their money on influencer economies, basically Instagram and Snapchat; how monetizing those platforms through influencers is predicated on the idea of authenticity. The insight I took from her talk, or my interpretation of it, is that authenticity is constantly eroding or depleting for influencers because they’re constantly selling out. Again, selling out is something that’s intrinsically... you can only believe in selling out if you believe in authenticity. But lots of people do. It’s my agenda to make them not, but lots of people do, so let’s start from there.



**ARE WE LIVING IN THE
WORLD MIKE DAVIS
FORETOLD?**

NEW MOD



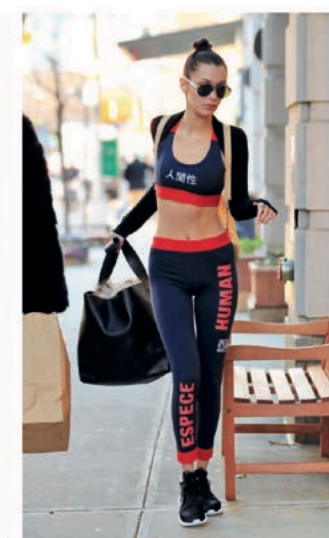
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e.

snot.grl u look like angelina jolie in
omg

instagram.com/nightcoregirl

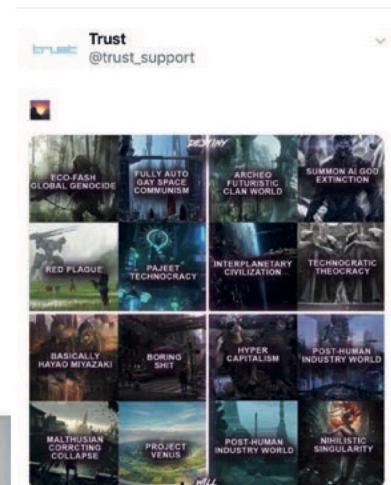
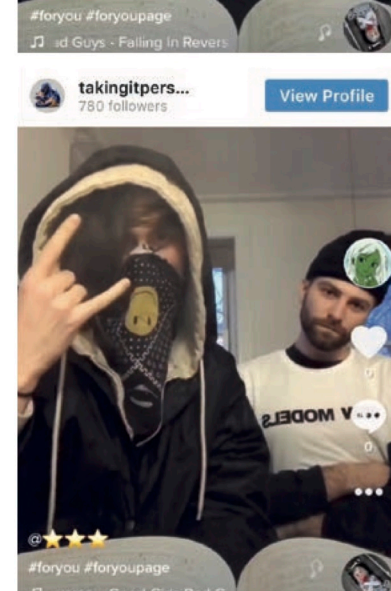
On my daily route, I pass a street-corner of loitering junkies who yell out to me, “Angelina Jolie.” I do like my lips ultra pillowy and, in my top lip, have 0.5mL of Restylane dermal filler. Born with a mouth that naturally curls up at the corner (some call the shape a cupid’s bow), I am incapable of a frown. This makes me look like an offspring of the Joker. I’ve been told the sound of my laughter is “Country Club Evil.” “Diabla” is tattooed on my left ribcage in gothic font.

A natural athlete, I was born for peak “athleisure.” Black sports bra and black leggings under a black Alpha Industries bomber jacket: that’s my uniform. My brunette hair is slicked back into a tight ballet bun with ultra glossy Balmain Shine Wax. I’ve got large 14K gold hoops in my ears. It’s a look that’s svelte and utilitarian, works equally well with Nikes or YSL heel boots. You can cop the bra and leggings for less than €20 (as long as its roughly 75%/25% nylon/spandex, it will look sleek). Let your card take the heavy hit on La Prairie’s Skin Caviar night cream or a vintage Alaïa fall coat. **To be truly athleisure, one must always appear pre- or post-gym;** as though you dipped out of boxing class at 10:00 AM and have ballet at 6:30 PM. Never properly employed, I actually do abide by this schedule. **I am athleisure.**



Between training sessions, I have irregular 60 minute phone conversations with my psychotherapist. Mainly I call her to confess criminal impulses. She’s like litmus paper for assessing the general public’s reaction to such behavioral tendencies. She is also the *exclusive* recipient of everything to do with men in my life. Certain information is not meant to circulate among friends; friends are messy. **A private and professional confidant is chic.**

I’ve romanticized what it would be like saying all these things to a priest in a proper confessional booth. I’ve got relatives in Milan. But Catholicism has such a track record for corruption; I’d be wary of the priest stealing my ideas, not even kidding. Still, I do love Catholicism’s sinister, material decadence. I plan to convert.



12/11/18, 10:15 AM
44 Retweets 159 Likes
Tweet your reply



Joshua Citarella
New Museum
@rhizomedotorg
Pics from last weekend's panel @rhizomedotorg 'True Lies, Deep Fakes: Platforms, Knowledge, and Alternative Communities'



And while followers' trust in influencers is contingent on the seeming authenticity of the influencers' performance, all of this is underpinned by Instagram maintaining its own status as platform where people present themselves just living their lives. It is this frame which allows influencers to deliver an "authentic" performance and what makes these types of ad placements so effective. As the performers, the influencers, are depreciating a substance that you call authenticity, and so they also have to keep making more and more authentic claims in order to maintain their business model. This creates this tension where sometimes people want to advocate for things, or influencers need to advocate for products that are sponsoring them, without using the sponsored hashtag ad that the FTC requires. That's a very shady economy. Slippery things happen.

Another great example is influencers on podcasts. The performer needs to deliver increasingly authentic performances in order to escape the overall dynamics of a platform that is clearly and unequivocally about its authenticity-based business model.

There's a dialectic between selling out and delivering authentic performances. Both need one another and that's such bullshit! That's why we shouldn't believe in authenticity anymore. Because it's not a particularly useful way to think about it.

LI

I always think the believability of it, or the authenticity, almost has to be judged by the whole of the world-building.

TS

Let's say believability instead of authenticity... because that's the word we're trying to avoid. Try to avoid that word as much as possible, let's see what happens.

LI

With Lord of the Rings, you believe it when you're watching it because of the world it's in, but if halfway through Taxi Driver a hobbit came out and made his mohawk grow ten feet tall you wouldn't believe it. When you suspend disbelief in films, for instance, you set up a world. From the beginning if the magical is happening, then you believe it and you go along with it. This gets also into virtual influencers. Because if from the beginning you know they're fake and they're showing you things, in a way that's almost more authentic [...]

New Models

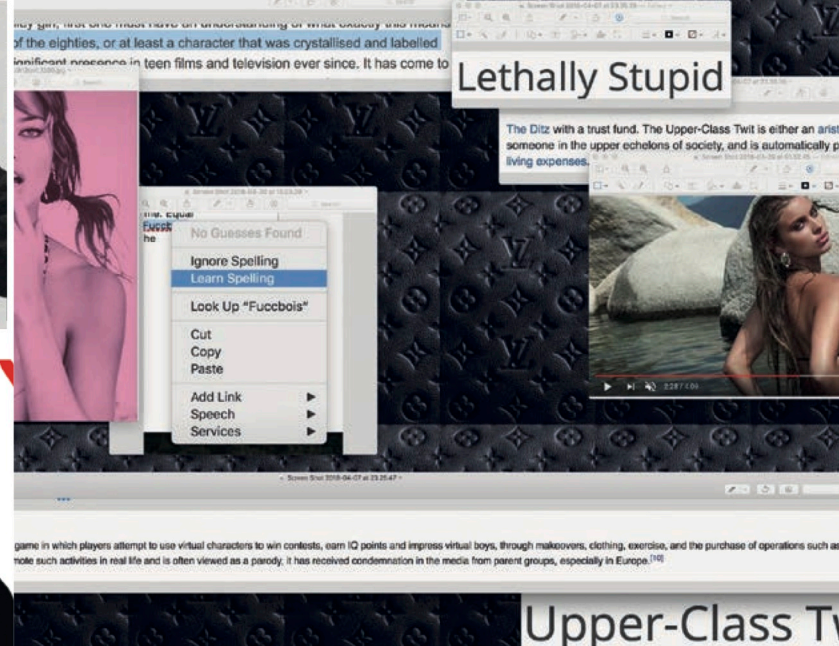
Followers	Following	Tracks
585	63	10

NEW MODELS is a media node for art, politics, and pop culture, as well as critical analysis of emergent online ecosystems. We exist across platforms with all channels running through our aggregator, newmodels.io.

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IEW MOD



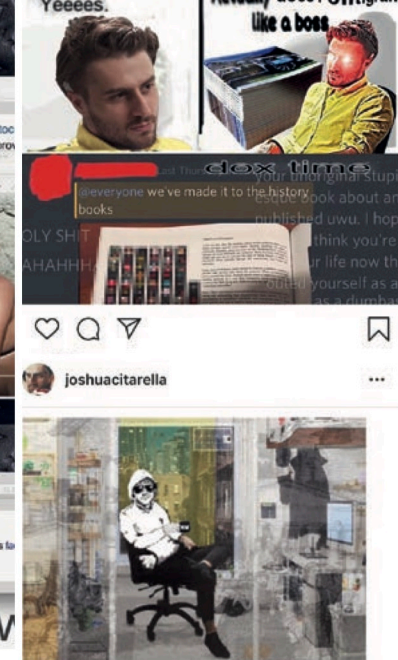
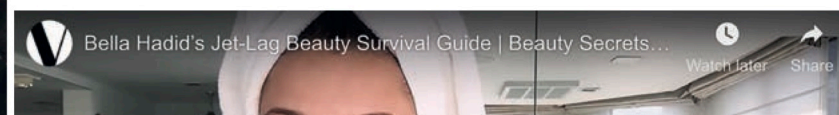
COMMUNICATION

"Valley girl is a socio-economic stereotype depicting a class of women characterized by the colloquial California English dialect Valleyspeak and materialism. Originally referring to upper-middle class girls from the Los Angeles commuter towns of San Fernando Valley during the 1980s, the associated effects of ditziness, airheadedness, and/or greater interest in conspicuous consumption than intellectual or personal accomplishment."

— "[Valley Girl](#)," Wikipedia (accessed May 2018)

Having extremely high vocal fry is one of my signature traits. And people find my voice authentically hypnotic; it's remixed a lot. I'll take ownership of having the linguistic tendencies of a valley girl, but in 2018, we upgrade: it's "Valspeak" now.

If you catch me on the phone, I'm exclusively communicating via WhatsApp, sending mini audio clips to friends. This involves more engagement than texting but less commitment than a regular phone conversation. When everything is mediated via voice memos, I'm in boss mode. I picked up the habit from a girlfriend in the porn industry, Heather. We used to hang in her in New York hotel rooms playing with \$2,000 USD stacks of cash she'd earned escorting. Sitting on the bed arranging the bills in patterns, like solitaire on acid, I'd listen to Heather assertively speaking at her phone in response to playback audio messages from her manager. "Derek, NO. You told me the shoot was on Wednesday. I can't fly back to Los Angeles Monday. You knew this. Cancel." etc. Anyway, WhatsApp audio messaging can be dramatic; it's great. Despite our slight fallout—Heather kept referring to me as "Poodle" and I found this highly disturbing—I did learn from her. During the entirety of that disgraceful 45 minute period I was on Tinder, I had men PayPal-ing me €20 Euro per audio message, generally me recording variations of: *You're such a fucking loser.*



JOSHUA CITARELLA'S POLITIGRAM & THE POST-LEFT

NEW MODELS

Liked by dnkir and 129 others

joshuacitarella



Liked by paranora_activity and 2.871 others
joshuacitarella rewinded from Green Anarchy discord. This one really says it all

bureau_edwardlorenz
New Model House



Liked by newmodels_io



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N



TW: B
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M



What captures their attention?

IN CONVERSATION: Ida Eritslund x Julie Andem

Angst, lust and values—Norwegian teenage drama SKAM (Shame) has shaken the established media narrative while establishing a global cult following online. Orbiting around a group of high-schoolers in Oslo, Norway, SKAM offers a glimpse of a decentralized publishing structure, where users and audiences participate in a form of narrative exchange of next generation edutainment. In its description of teen realness, infatuation, realization of self and caring about one other, SKAM unashamedly positions values at the heart of the show. They are now in the process of translating the show to local audiences all over the world.

Ida Eritslund

You've worked in children's TV for a long time, following Generation Z as a demographic from a very early age to now as teenagers. What have you learned in terms of their media use and the narratives that captures them?

Julie Andem

We see that characters are key. I mean it's so obvious but the show works because its audience wants to spend time with these characters, wants to become best friends with them. Skam started with nine characters—Eva, Noora, Girl-Chris, Vilde, Sana, William, Isak, Jonas and Magnus—and I really took the time to develop the stories of these characters thoroughly.

When people turn on their screens to watch Skam, they do it to take a break from something; during that break, they want to experience something that activates the 'hopes and dreams' wavelength—and that lets them spend time with people who are charming and interesting. They need be able to identify with the characters, share their vulnerabilities, and also feel compelled to strive for something more. I mean it's a bit inspired by and a part of social realism. Its an aspect of the feeling of being introduced to these characters as you would in real life—the fact that when you get to know a person, it takes a while to uncover, to get to know where they're coming from and who they are.

We also elaborated on this idea that if you go on Instagram and follow the character there, you'll always have a reminder about the show, but you'll also feel closer to the characters. Then we can spend less time developing the characters in the series, and the audience can relate to them as they relate to other people they know, in real life—which is to say through social media.

If you look at Eva, she isn't necessarily polished—she has pimples on her face, sweat marks under her arms, holes in her socks—and yet she has something that makes you want to root for her. Lisa Teige who plays Eva naturally has a kind of vulnerability that is also



THE LONG, LONG '80S
SCHAMBELAN READS
KRANTZ'S 1986 NOVEL
AS FUTUREScape

NEW MODELS



"...the new face of Dior beauty, Bella Hadid can coax her complexion back to supermodel status in seconds..."

I CALL THAT SHIT DESIGNER

I've always been a feral child, despite being raised by a succession of strict nannies. In the face of authoritative direction, deviance just comes more naturally to me than compliance. Unlike the Basic Bitch who breezes by preprogrammed to appease societal standards, I negotiate my relationship to adult etiquette.

There's levels to the Basic Bitch though.

At the top of the pyramid you have your *Designer Basic Bitch*, a status mainly occupied by models. This is the kind featured on Vogue's YouTube channel telling you what's in their morning smoothie, their purse, their workout regiment, etc., or maybe giving you a 360° tour of their walk-in closet in Calabasas. It may not be apparent to you, but that smoothie is just as designer as the Hermès purse she's unloading for the cam. Bella Hadid giving you a jet lag combat makeup tutorial is an act of brand sponsorship. It's soft flexing, an essential skill of the successful model.

Micellar Water Ultra | No-Rinse Cleanser | La Roche-Posay

Micellar technology removes makeup and impurities from your skin, even pollution particle...

www.laroche-posay.us

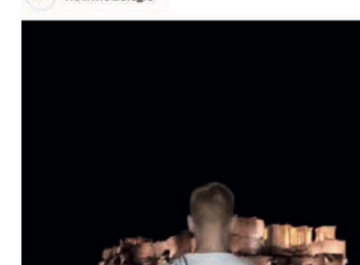


My primary skin product is micellar water. Designed by French chemists, it's a *water formula*—not just water, but water infused with other molecules that absorb oil and bacteria. At about €13 per 200ml, it is the least expensive of my beauty products. Not that I use much makeup though: Sisley tinted moisturizer and mascara, and Tom Ford eye-gloss are the maximum I choose to wear. I don't fuck with eye shadow or blush; I have no interest in looking like a fucking peacock. My demeanor, anyway, has always been more tomboy. I'm high-key convinced I was put in this female body as a game; or maybe I just have a virtual reality complex. Still, I embrace my female form. I'm pleased with it. I got implants to feel more hentai, cyber; more perfect. La Perla lingerie 'n gold chain under a Champion sweatsuit with some Timberlands is a day's outfit for me. Told I look like an "off-duty stripper" and been mistaken for a Romanian escort on, yes, multiple occasions. I know.



newmodels_io AGE of REASON series
...the new face of Dior beauty, Bella Hadid can coax her complexion back to supermodel status in seconds..."

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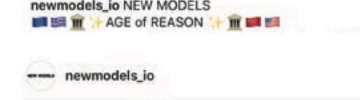


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very charming and she brings this to her character.

IE

Prior to Skam you made another show for NRK that was similarly progressive in its media strategy.

JA

Yes, in fact Skam is a continuation of that project. The earlier program was called Sara, took a video-blog format, and targeted 8-year-olds. But as it was made in 2007; so in 2015 when we made Skam, we were essentially speaking to the same generation of young people, only by then the audience had become teenagers.

The whole show was based on this in-depth interview we did with one girl—and what manifested was that she desperately wanted a best friend that was a bit cooler than herself, basically. And from that concept, Sara was created, as a fictional video-blog.

IE

Meanwhile, the way this generation was using media had also evolved, right? I see your use of web-camming and audience feedback in Sara, where the main character would respond to real comments and texts from viewers, as a precedent for how you structured Skam. I can see how the audience might develop a “best friend” connection to the main character even though, like the characters in Skam, Sara was ultimately fictional. But I was impressed at how they balanced that in their comments—the awareness of the character being fictional, while connecting with the on the issues at hand.

JA

I don’t know if this was such a conscious strategy back in 2007, but as we recognized what was happening, we expanded this concept—even bringing some of the characters from Sara into the Skam universe. In web-drama as a concept, the contract with your audience is not that they watch an episode a week, the contract is actually for them to open that tab every single day - like they would do with Sara, and also as a template for SKAM—and for that to happen you need to keep the tension high all the time. Web-drama really is a study in this; what captures their attention?

IE

In terms of these digital natives—born around the ‘00s—when “attention” is really the main form of capital in the new media ecology—I was curious about what NRK (public broadcasting) did to preserve this space. Did you feel like you were feeding that development, did you in any way see an ethical issue in this? You have experience working in branding and marketing, and I’m curious to how this has affected your work with the series?

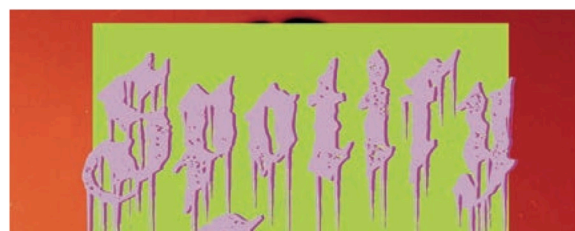
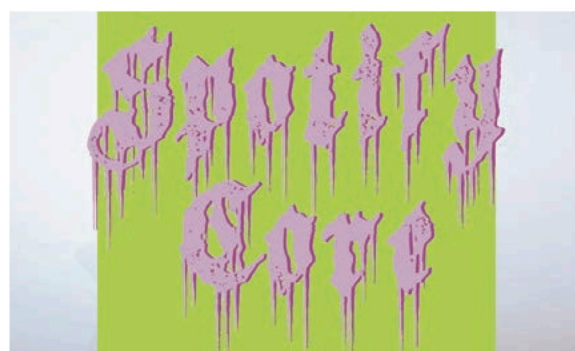
JA

With Skam, I was told to “make something for 16-year olds, the impossible demographic,” That didn’t mean it couldn’t speak to a wider audience, but the target was very clear: 16-year old girls living in Norway, which is an extremely narrow demographic. 20-30,000 young women; you could almost call up each of them. But this constraint also meant we didn’t have to compromise. The show is very narrowly focused, which makes it easy to follow.

In making Skam, we had to think through how to deal with the constant battle for attention. Growing up in the 1980s, I and most of the



THE EMERGENCE OF STREAMBAIT POP



Next month I can afford a spray tan. I can’t wait. It’s a relief, honestly. Get that faux Armenian Jenner glow. I didn’t know Ariana Grande was actually a white girl until I saw pre- and post-spray tan pics. Yes, Google that shit right now. Got’ Damn; so surreal to be 24/7 airbrush. I’ll never forget this moment in *Keeping Up With The Kardashians*—season 13, episode 7—when Khloe, rapid pace typing with her long acrylic nails tapping on an iPhone 7 Plus, looks up and announces, “I don’t know what to do next, should I get my mole darkened?” Like what? *Wilding*, that’s some 21st century Marie Antoinette speak. Because, what *does* one do, after a** and lips have been plumped, facial muscles strategically numbed, and pore diameter is shrunk to null. You change the shade of ombre on your mole, *obviously*. Yes, pop that beauty mark. I totally get it, the composition is never complete.

POSH POVERTY is a running series by [Sybil Prentice](#) produced by [New Models](#).

<https://newmodels.io>

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Jan 25 · 2 min read

NEW MODELS

In an online landscape where the present is the only time that exists, sometimes the old is the new that’s needed...

Part aggregator, part independent journal, NEW MODELS looks to Web 1.0 for inspiration, bringing a human-directed selection of information and opinion (including scholarly research, mass media, and social media threads) to a single, common, context rich page. Founded in Berlin in May 2018, NEW MODELS also produces a podcast and (soon) other proprietary content, all of which will be likewise aggregated on our primary site, <https://newmodels.io>, the journal’s central node and a portal to the world we aim to reflect. NEW MODELS spans art, politics, pop culture, as well as insights and analysis regarding emergent online ecosystems.

NEW MODELS believes that cultural debate needs context—and people with a personal stake in that debate to define it. In pursuit of this, we solicit input and feedback from the creative/academic/media community we come from and likewise intend to reach. We aim to intelligently centralize the information in this circuit, aggregating it outside the individuating channels of social media their algorithmically determined streams.

NEW MODELS wants to reclaim aggregation from the big stacks. It will continuously adapt.



[www.newmodels.io](https://newmodels.io)



newmodels.io MANPLAY
NM Podcast Ep. 8, Feat. @eddfornieles // #LARP
#selfcare #masculinity #memes #feels #BellHooks #Wojak
#EdFornieles #ab6 // Part of the New Models series for the "ANTI-" 6th @athensbiennale

newmodels.io Mumok



38 likes
newmodels.io Henrik Olesen, "Imitation/Enigma" and "Apple/Ghost," both 2008 in Optik Schröder II @mumok_vienna
#optikschroederII #henrikolesen #apple #alanturing #enigmacode #manray #leschantsdemaladoror

betty ✨
@bettywang

When u type "hehe" and the autofill options are "hehehehehehehe" and "hegemony"

10/14/18, 11:38 PM

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others working on the show grew up with TV marketing developing in this direction. But present-day 16-year olds are accustomed to being bombarded by every possible entity, each craving their attention, at any given time. Teenagers, in turn, have become very good at filtering information; they immediately spot what's believable and what's not; they won't let you get away with bullshit.

In positioning Skam, we made a very conscious decision to not announce the show to our audience when we first started airing it. We were really afraid parents would discover it first, and ruin it for us. We also knew that if it were good enough, our intended viewers would come to us, and that they'd share it among themselves. People don't want to be told about a new show, they want to hear it from a friend or someone they know. Because in a situation where everyone's trying to steal your attention—to have the feeling that you've discovered something on your own is priceless.

IE

Skam really did work like that, I remember someone telling me it was good—and then I would watch one or two episodes of the first season, semi-convinced. But people would be like, just keep watching—and it would just pull you in!

JA

Our strategy was to act as if we were walking into a party that we weren't invited to... and NRK was definitely not invited into the world of 16-year olds. But we thought if we just stood there quietly in a corner, being the coolest people at the party, we could let them come to us. And in this market, that's the only way to do it—you let viewers and users promote whatever it is themselves. For this to work, you need to offer something that people truly want to promote.

IE

But its also based on in-depth interviews and real interactions? I heard that the name was even suggested and chosen by those auditioning for parts?

JA

We interviewed lots of people, from all over Norway. We would talk to classrooms and one-on-one in-depth character studies for about six months. A lot of the characters came from that, personal stories and narratives. And the part of the name is actually true, we had a board on our wall and encouraged people to suggest a name for the show and then vote. There was a bunch of suggestions, but SKAM ended up with the most votes by far, so that was it [...]

NEW MODELS for NOVEMBRE

CONCEPT

New Models

CREATIVE DIRECTION & DESIGN

Betty Wang

EXCERPTED CONTENT COURTESY OF

Caroline Busta
Masha Chan
Ida Eritsland & Julie Andem
LIL INTERNET
Daniel Keller
Sybil Prentice
Toby Shorin
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CENTRAL IMAGE SPREAD PHOTOGRAPHY

Ilya Lipkin

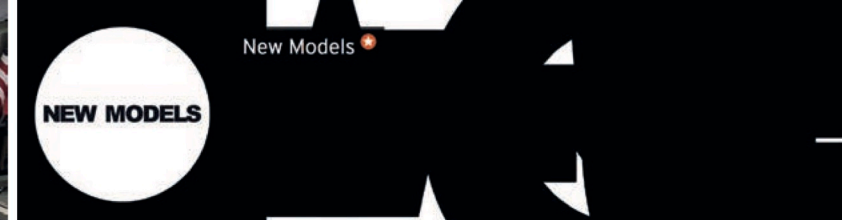
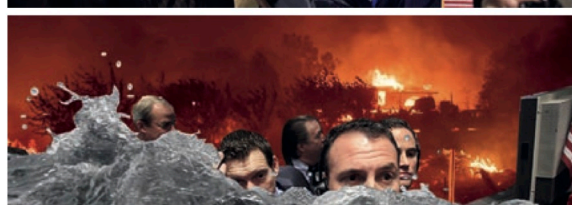
MODELS AND STYLING

Theresa Patzschke & Tobias Spichtig
DESIGN AND LAYOUT
Betty Wang

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HANK PAULSON LINKS FINANCIAL CRISIS TO ACCELERATED CLIMATE CH



All Tracks Albums Playlists Reposts

Spotlight



New Models
Episode 9: STACK ATTACK (@helveticade, Busta, Keller, @LILINTERNET)



1:06:17
1,101 28

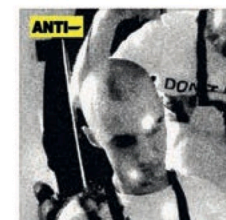
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51:42
1,051 4

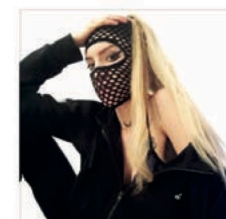


New Models
Episode 8: MANPLAY (Fornieles, Busta, Keller, @LILINTERNET)



0:17 49:47
1,885 1

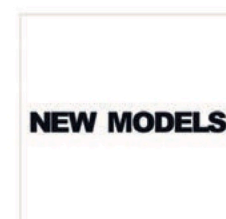
Write a comment
1,885 1



nightcoregirl New Models
Don't Put Me On Prozac



37:33
15.6K 31



New Models
NEW MODELS podcast



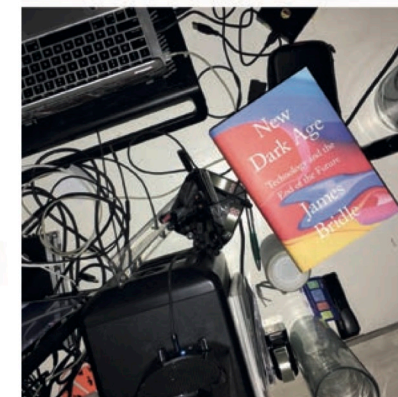
1:06:17

- 1 Episode 9: STACK ATTACK (@helveticade, Busta, Keller, @LILINTERNET) ▶ 1,101
- 2 Episode 8: MANPLAY (Fornieles, Busta, Keller, @LILINTERNET) ▶ 1,885
- 3 Episode 7: AUTHENTICITY DUNGEON (Shorin, Busta, Keller, @LILINTERNET) ▶ 2,584
- 4 Episode 6: TEENAGE RADICALS (Citarella, Busta, Keller, @LILINTERNET) ▶ 2,259
- 5 Episode 5: UNREALESTATE (Dryhurst, Kalliala, L... ▶ 1,892
- 6 Episode 4: PSY-TRANS SYNTH & BASELINES (Bu... ▶ 2,723
- 7 Episode 3: LYING GODS of DIGITAL TRIBES (Bu... ▶ 2,160



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jacobberzin Thank you for your suggestions @objekt_demarco @newmodels.io

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Berlin, Germany

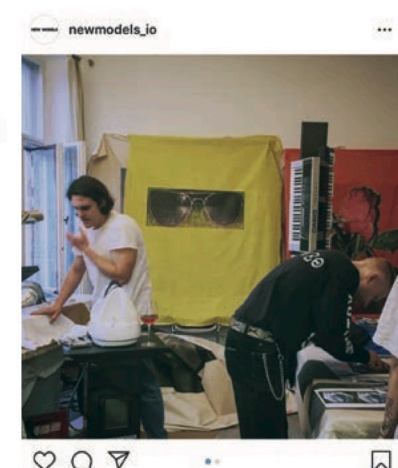


42 likes
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newmodels.io



64 likes
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MOST RECENT BITCOIN TRANSACTION
0.05921
YEAR-TO-DATE DOLPHIN SIGHTINGS
848
CLOUDINESS IN BERLIN (%)
0.68
MAGNITUDE OF NEAREST ASTEROID TO EARTH (2018 WF2)
28.335
CITIBIKES CURRENTLY AVAILABLE FROM STATION 0 (W 52 ST & 11 AVE)
27

$28.335 \times 0.68 \times 27 \times 848 \times 0.05921 =$
26120.820044448

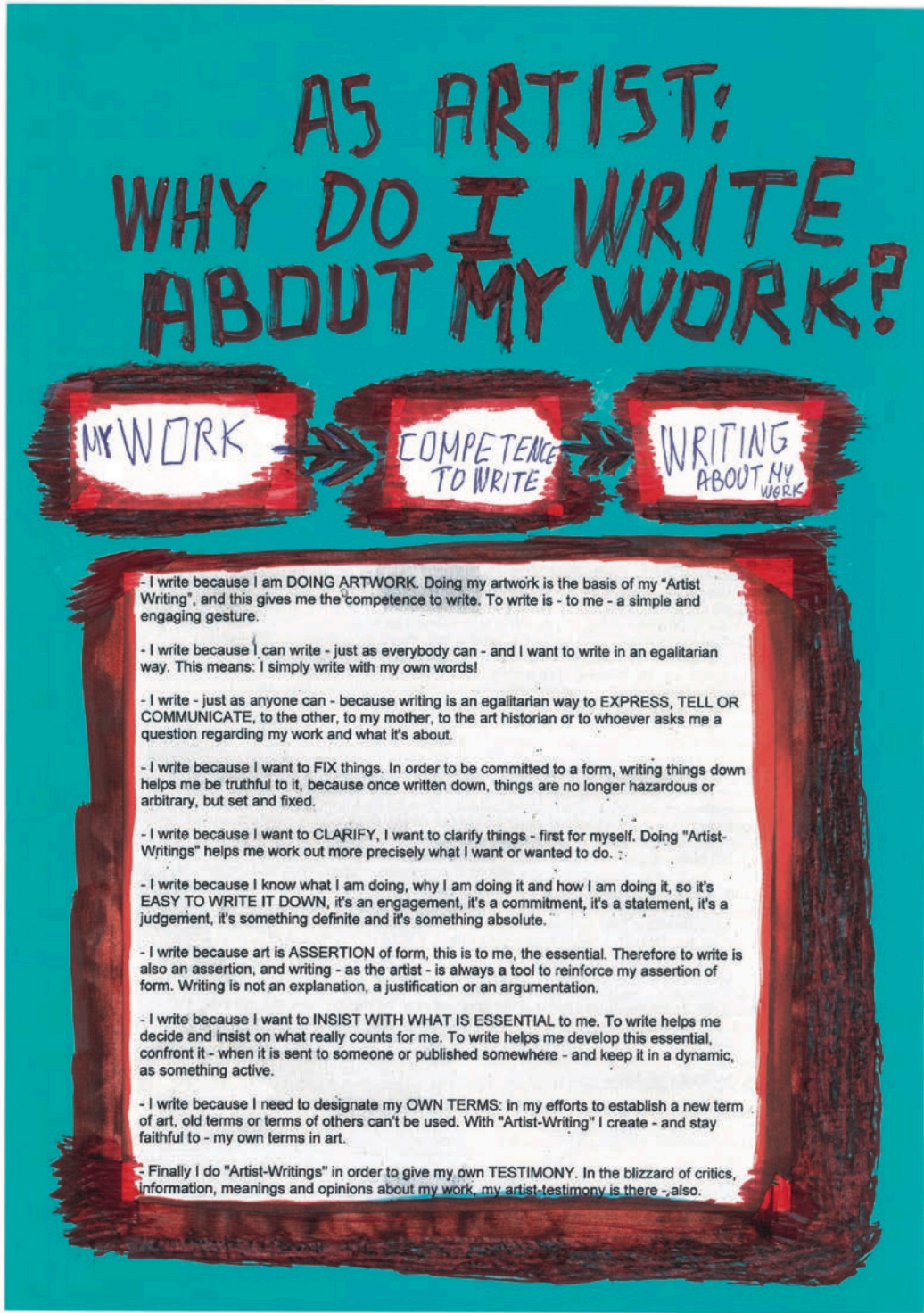


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- (API.NASA.GOV) NEOWS (NEAR EARTH OBJECT WEB SERVICE) IS A RESTFUL WEB SERVICE FOR NEAR EARTH ASTEROID INFORMATION. WITH NEOWS A USER CAN: SEARCH FOR ASTEROIDS BASED ON THEIR CLOSEST APPROACH DATE TO EARTH, LOOKUP A SPECIFIC ASTEROID WITH ITS NASA JPL SMALL BODY ID, AS WELL AS BROWSE THE OVERALL DATA-SET. DATA-SET: ALL THE DATA IS FROM THE NASA JPL ASTEROID TEAM.
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ART DIRECTION
ERIC WRENN OFFICE

SITE DESIGN & DEVELOPMENT
JON LUCAS



THIS PAGE
Thomas Hirschhorn. Extract from the book *Destruction is difficult. Indeed it is as difficult as Creation.* (Antonio Gramsci)
Courtesy of the artist and Museum Villa Stuck, Munich, Germany