

CNFTMONTHLY

ISSUE #02 - August 2022



**Cardano's LMNL
Art Scene**

**The Refresh Gang
Press F5**

**Abstract Potato
Starch Industries**

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CARDANO'S LMNL ART SCENE

Liminal was conceived last spring by Zest when he dropped out of school, broke up with his girlfriend, and moved back to the US, all on the same day. Trying to find a way forward and being passionate about art, the first iteration of LMNL was to build a 3D Gallery. Because of a lack of technical training, this didn't happen so the second iteration was to create a physical space that would empower creative people by creating a space for them to express themselves. A business plan was thought out and Zest was ready to meet with some businessmen to try to find some financing. While doing so he was creating art on the side, and after selling his first piece on Cardano for 30 ADA (Wait what ?!!!) to his friend Mize (who pushed him to come to Cardano) he became hyper-focused on the NFT space. After learning more about Cardano, he quickly saw the possibility of implementing LMNL in a Web3 fashion. All previous ideas for LMNL translated over to the Cardano space incredibly smoothly.

While other creators are focused on floor prices and money in general, LMNL was thought out to focus on community first and gather people who share people interested in art around the same table.

"Once jpg.store released their [minting service] I had the opportunity to release work at a much faster rate and realized that well, there are still many things that I still don't know, I bet there are so many people who are fantastic artists who would love to be in a position to sell their work, but they don't know the first thing about getting their wallet set up, they don't know what a seed phrase is or what minting even means. Using my experience, I'd like to help people by creating a networking infrastructure for them in the web3 space."





Serendepity
Rtzmind (Left)

Goof Troop Derivative! #1
Cayden (Top right)

The Boy from Homs
Fakhri (Bottom Right)



There are currently 9 artists in the LMNL community, and LMNL is planning a multi-tiered artist system where anyone who makes art can come to the LMNL space and connect with all the right people.

Additionally, LMNL also aims to work directly with some artists to provide them with mentorships, metadata training, onboarding packages, marketing packages, critiquing sessions, and exclusive auctions.

LMNL is based on conceptual integrity. A lot of people come to Cardano with a rushed project because they want to make money and buy a yacht, which is not realistic. The goal of LMNL is to build a community with strong foundations, filled with support and growth potential. It is not a marketplace or a commercial art gallery, it is a place for authentic artists who produce honest art that you would likely see in a local gallery.

LMNL does not perceive other marketplaces as competitors but more like a partnership waiting to happen. Its concepts are based on pure connection, and it wants to connect artists whose works you would usually find in local art galleries with each other, with collectors, with resources, and with existing marketplaces such as jpg.store and Artano, acting more as a web than a single place.

Amongst all the amazing artists in this community, we had the opportunity to interview Zest, Keek, Cayden, and Fakhri. We wanted to learn more about their art, their artistic approach, their background and their story so here it is.

ZEST



**« I RELEASE MYSELF FROM FEAR
WHEN I START TO PAINT.»**



L M M L



The founder of Liminal, Zest, used to be a sports player and that was where his identity lay. When he was in college he studied computer science but quickly got bored of it and wanted to switch to an art major. So instead he turned himself towards a major in art media and culture. Zest had a surrealistic two days when he took his first course on abstract drawing and ever since that class he continued to create abstract visual art in a neo-expressionist style.

We should probably start with an explanation of his piece “It’s Not Real” that you’ve already seen on the cover of this issue. The creator would describe it in the following way:

“It is a statement on the value of the intangible. In today’s increasing materialistic world, the perception of value is in the physical objects you can own. Time, emotion, and perception are all intangible, and yet we unintentionally submit to them constantly. The same principle is true in art. The value comes not from the paint on canvas, but from the ideas behind each mark. By shifting our perception from that which can be held to that which can be felt, our capacity for kindness, empathy, and understanding will grow alongside us as we journey through this tangible world.”



Cory (which is Zest’s government name) does a lot of drawing exercises consisting of using lines as the main form. His more serious work starts by deciding the orientation of his canvas and which colours he is going to use. After that decision is made Cory wants to express himself by putting his emotions on the canvas without any expectation or attempted goal. Working on three or four canvases at a time, all of them normally have different nuanced emotions but still possess a common thread that ties them together.



AGAIN- Zest (Right)

Every piece Cory currently makes is an abstract self-portrait and he likes to believe a single piece has its own back story and its own emotion. If someone happens to collect multiple pieces, that person is getting a more nuanced picture of his work. In every one of these pieces, Cory tries to find ways to tell something about himself without having the words to say it. Not being the most talkative person but getting better at it, he uses his creativity as a tool of self-expression. This is also why Cory likes fashion very much; because a person can express himself by the clothes he decides to wear, which can be very useful if you are an introvert and have trouble communicating with other people. During his childhood, Cory was put on Adderall (which he describes as basically being legal meth) for seven years. He described it as not being able to say what was going on, but he can wear it, deepening his interest in fashion.

We talked a little bit about fear and faith with Cory, as we believe those to be two of the most essential ingredients to create art, and this is what he had to say about them :
“I feel fear only when I am not making art, like when I am driving somewhere for example. I release myself from it when I start to paint,



LMMML

and that's also when faith comes into play because I believe in what I'm doing. I do have doubts about myself and my work most of the time, but I believe that to be the mark of a true artist. I don't know any artists who don't have any doubts regarding their work.”

We continued to talk about doubts and another reason Cory doubts himself is because he doesn't have much technical technique regarding highlights and shadows. But when he paints, it doesn't matter to him because he believes that what is most important is being honest in whatever you make regardless of your level of technique. He states

“YOU CAN DO IT TOO.”

this is what makes true art authentic, by reflecting exactly who you are and what you want to say. “I'm a firm believer that everyone has something to say, but people put themselves in these boxes and say they can't do it because they didn't go to art school, and to me that's nonsense. Anybody can do it. You can do it too.”



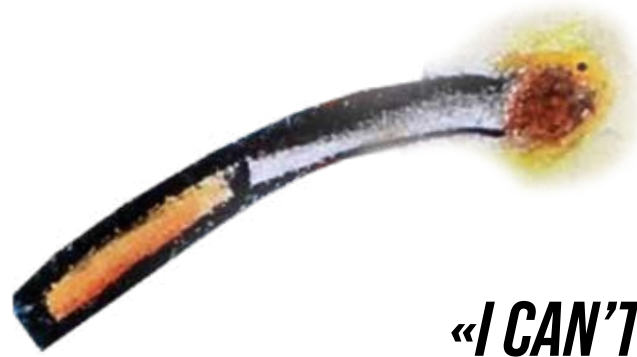
EMPRESS - Zest



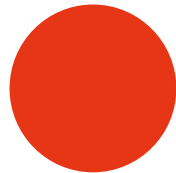
GROW - Zest (Top)
FAST - Zest (Right)



KEEK



*«I CAN'T THINK OF ANY OTHER LIFE
THAN CREATNG. I JUST DO IT.»*



LMML

For as long as he can remember, Keek has been into being creative. The only toys he and his brother would play with would be LEGOs. He wanted to create stories and build things. His grandmother went to Art School in the 60s and dropped out to raise her kids. All of his mom's sisters are visual artists and some of them managed to live off of their art and build communities of their own.

With a family like that being very close to the artistic realms, Keek was encouraged to be imaginative, to make things, and explore. His dad initially got him into music, Hip Hop more specifically. When he was in 7th grade his neighbour pirated the Fruity Loops software so they could make music together. Music was always very interesting to him, being intangible but incredibly immersive at the same time. When Keek was 18 he started making music with Zest in a shed converted into a small studio just blowing ideas at the wall until they were so exhausted they couldn't do it anymore.

When Zest started making visual work, Keek started as well but always thought of himself as inferior because his work didn't seem cohesive to him:

«FANTASY WITH LUCY»



“All my family members being artists I felt like music was my space, that was the thing that I did. I would DJ these dances from an all-girls high school in downtown Tacoma every year. The feeling of performing was likely the best experience I've ever had.” Having this kind of experience in his gut, he moved on and started walking with crayons everywhere he went, and later on, bought oil pastels and dived right into visual arts for almost a year now.



LMTL



With a hard drive containing over 2 years of music, he deems to start combining some of his visuals with some of the sounds he previously made. Keek is currently working in a casino as a junior marketing designer. The Casino he's working for has partnerships with brands such as Bellator, The Sea-Hawks and Coca-Cola.

What kind of influences does this job have on your artwork?

"I would say that it influences my work because it makes me hate capitalism every day, and I feel like I'm destroying my morals by being there. It does give me clever ideas because there are a lot of characters there. There are so many different parts to a casino it's like a city and there is so much to see that it inspires you. The stories I hear from people give me perspectives that help me in my artistic endeavours. Inspiration can come from anywhere."

Do you think your art reflects a counterpart to Capitalism?

"I would like to think so. It's kind of ironic for me to be saying that in a crypto space because in my heart I believe it is just another attempt to escape late-stage capitalism and in the end, it will likely collapse just like capitalism. I was born in this game and I am going to play it hard. It seems like this is the best avenue right now for independent artists to have a chance.

What's your artistic approach?

"I would say my pieces always start with sketches and seeds of ideas. I'll have a concept and start sketching little doodles. Eventually, I feel inside

me if I need to start a piece or not. I like to do intuitive drawings. I'll literally just take a pen or a pastel and rub it all over whatever surface I'm drawing on and from that try to find any seeds of ideas hidden out of my subconscious out of this amalgamation of mess.

How do you know when one of your pieces is finished?

It's mostly feeling. There's a point when I look at it and I say 'this is how I want you'. Other pieces have been sitting around my house for months because they are not where I want them yet, and I probably need more of the experience life gives you to finish them. When I finish a piece I want the idea of what it's about to be complete. There's a whole story I want to tell, and I want people to see and feel that.

When you think of Liminal what do you have in mind?

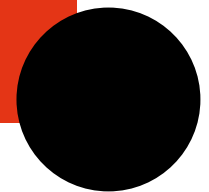
"I want our culture here at Liminal to be developed around an idea and have the aesthetics built around that idea. I have in mind to transcend aesthetics with culture, presenting an idea that is Liminal. So when you see Liminal, you recognize it as a space between you and the artist."

CAYDEN

«CAYDEN REALIZED HE CAN TAKE ALL HIS FEELINGS AND PUT THEM ON A CANVAS TO SHOW THEM TO THE WORLD.»



«LITTLE HANDS #40»



Cayden is a 7-year-old boy born with autism. Nico, his father, has worked in South African mines but most of these had to close down a while ago. Cayden is not able to go to a regular school, and the private schools that can cater to Cayden's special needs are far beyond cheap. Of course, the Covid pandemic didn't help the situation, and both Nico and his wife were put in a very tough spot where they had to decide whether to keep Cayden in school or keep a roof over their heads. They tried very hard to keep Cayden in school and cover his medication as long as they could, selling almost everything they had in their home.



«LITTLE MAN #14»



«LITTLE HANDS #35»

Nico's wife, Wianka, would never give up and found a solution. She learned on the internet about NFTs, and Cayden being a very artistic child, they could mint his work on a blockchain and sell it to bring him back to school and fund his therapy as well as his medication.

After spending a year on Twitter and not exactly getting a lot of traction, a good samaritan sent them a direct message and advised them to get on Twitter spaces and share the whole story so people can understand the art being minted. After doing their first twitter space, they received the feeling of actually starting their NFT Journey. Currently, on their 15th week, they managed to start turning their situation around with Cayden being back in speech and occupational therapy and raising two and a half months of school fees. The plan is to raise 6 months of school fees and put Cayden back to school.



«RAINBOW HANDS #10»



«GOOF TROOP»

When Cayden was young and got diagnosed with autism his parents got him the best help they could afford which included a lot of art therapy. Through this art therapy, Cayden realized he could take all his feelings and put them on canvas to show them to the world. When his mom was in the hospital, he was sad and angry and you could feel those emotions in the painting he made that day through his use of dark-coloured tones. After his mom came back home, the opposite happened and he made another painting in which you can feel his happiness through his use of bright and vivid colours, and is now also using different materials such as leaves and sponges to express these feelings.

Cayden also picks up ideas from other artists by looking at their work online. He's seen so many new things that he has never imagined doing. For example, not too long ago there was a "create your robot" contest hosted online. Cayden is a very abstract artist, so it was not an easy contest to tackle. What he did was paint individual pieces and after his father helped him cut out the shapes and Cayden put the whole thing together like a puzzle piece knowing exactly where all the different pieces were supposed to go. The story, the meaning in the making, and Cayden's artistic talent made him win the contest. Later on, he participated in other

contests and was regularly successful. Being part of the Liminal community has made Cayden see the work of other artists and helped him put in place an exclusive auction of a variation from the robot contest.

Cayden is currently still in the process of learning new techniques from other artists and incorporating new ideas into his work. As time goes by, his style keeps evolving but his authenticity remains intact. Stemming purely from his emotions, his art is something that needs to be felt, not just seen. Learning about Cayden's story and the purpose behind what he does just makes the art even stronger when you absorb it. We are excited to see how Cayden's work will evolve in the future. Knowing he is only 7 years old, the possibilities for his artistic growth are endless.



«RAINBOW HANDS #4»



FAKHRI BOHANG
LMML

«ASMAROM»

A stunning addition to the Liminal Community would be the Indonesian artist Fakhri Bohang who currently lives in Cologne, Germany. Fakhri has been dedicating his artistic practice almost exclusively to portrait painting. Having spent half of his life living outside his home country, the artist has been dealing with questions around the notion of [cultural] identities. This questioning was amplified in 2015 during the global refugee crisis when Germany welcomed over a million asylum seekers.

“I was curious about these individuals who will have to find/redefine their identity in a new land in which they would have to make a home. Something I could relate to. I then visited refugee camps and attended German classes offered for refugees just so that I can have contact with them. I was curious, or maybe I was looking for someone like me, a foreigner trying to make Germany a home.”

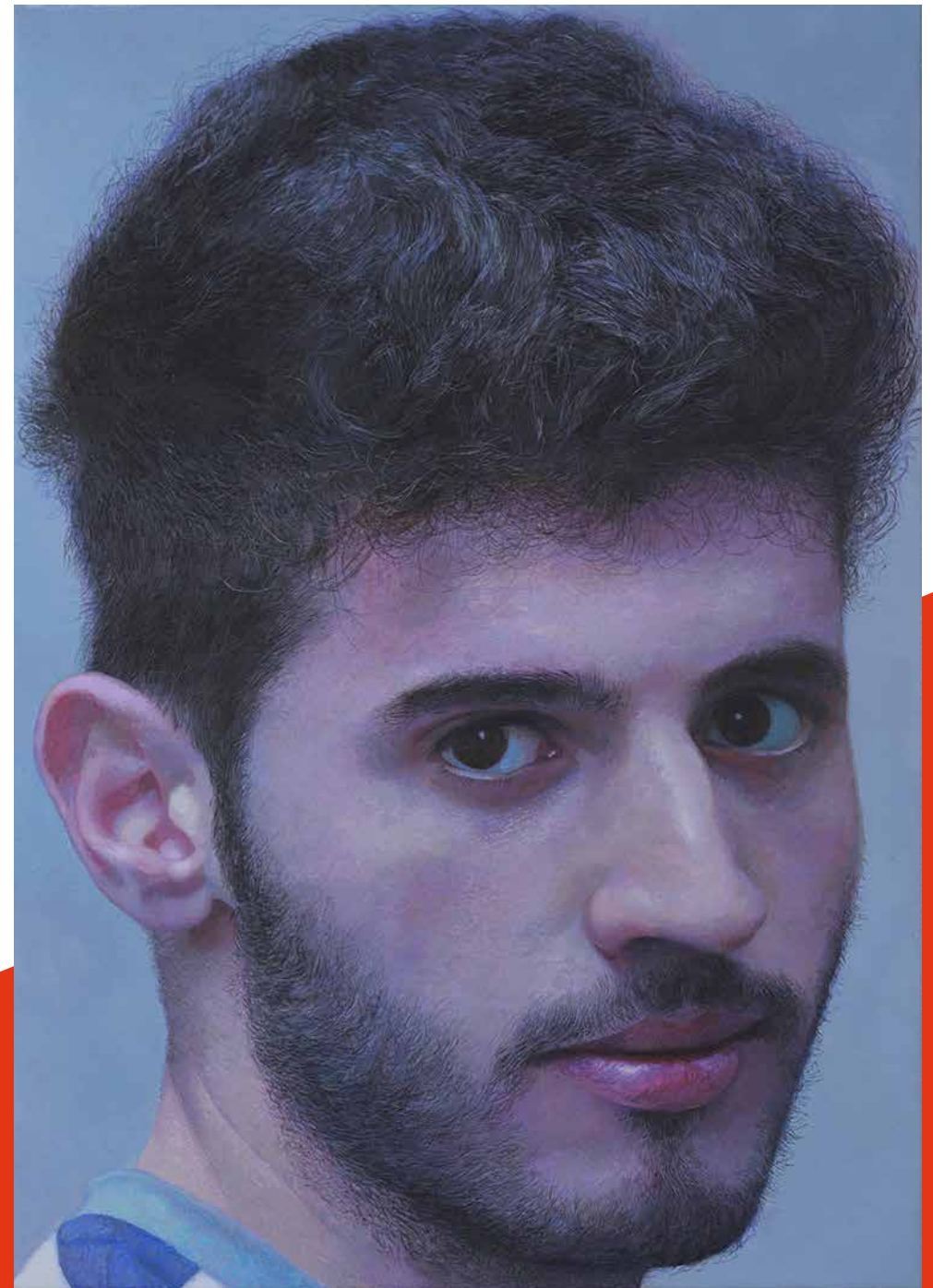
After making connections with them Fakhri realized how superficial the label ‘refugee’ is. To him, they were all just as diverse, as unique as everybody else coming from different social constructs of life. He, later on, had the idea to paint them.

The mannerism in which the people were painted is similar to biometrics

photography that could be found in identification documents. Fakhri tries to use the aesthetics of ‘biometrics’ photography to question the notion of how we perceive a certain person by reducing the visual information provided by the image. Since then he has painted many different people from different walks of life, professors, politicians, artists, friends, etc... He also had the chance to exhibit some of my works in venues such as the National Portrait Gallery, London as well as European Museum of Modern Art Barcelona.

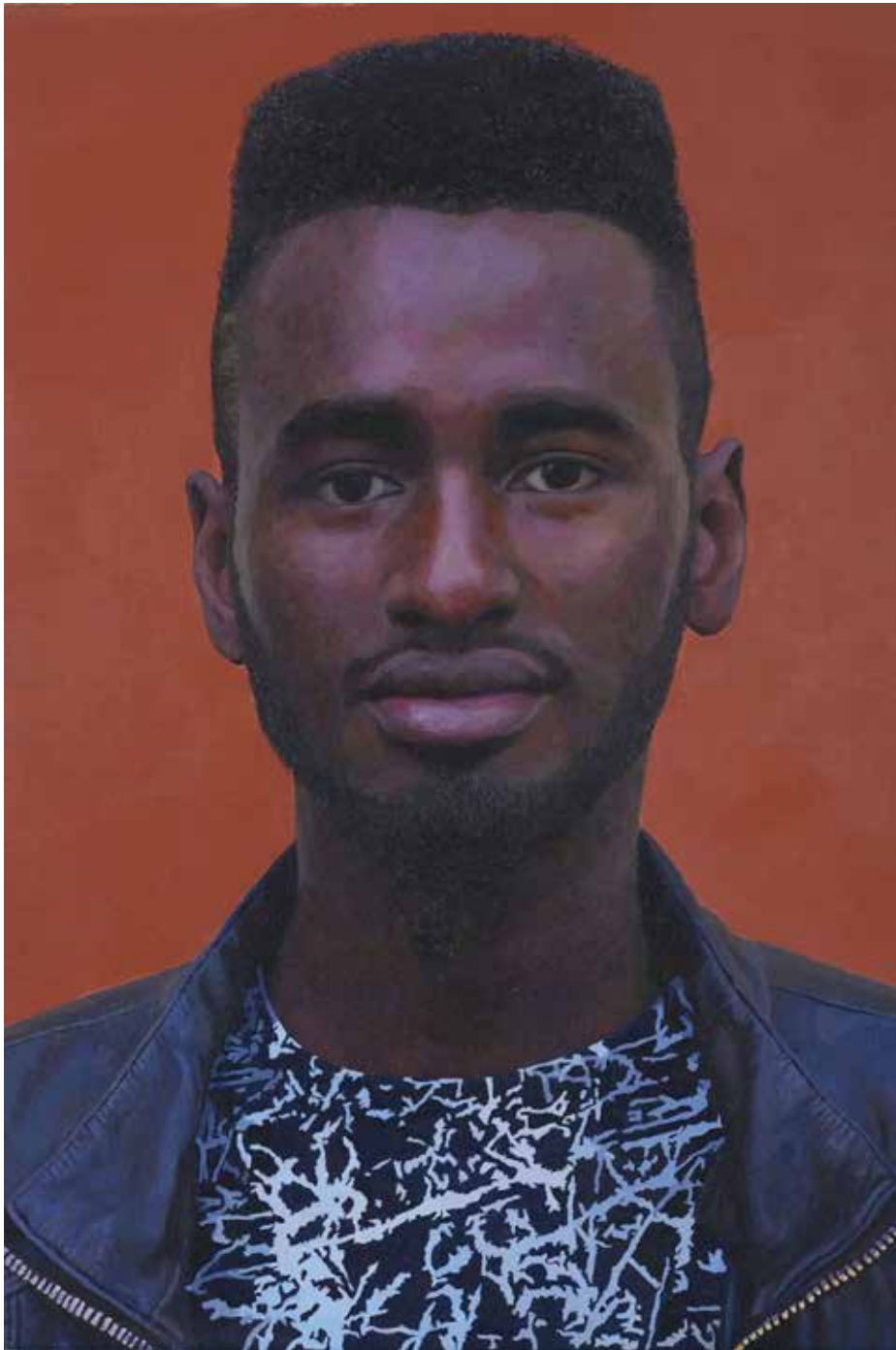
«My intention from this [hopefully] life-long dedicated project is to engage the viewers in a conversation on how our perception of identity about other people is mostly coming from our mental preconditioning because we could never have a complete understanding or picture about a person.»

Fakhri now explores digital painting where he can apply the techniques he’s developed in his physical work, and each member of the Liminal community hopes to have one of these digital paintings of themselves to use.



«THE BOY FROM HOMS»

«My intention from this (hopefully) life-long dedicated project is to engage the viewers in a conversation on how our perception of identity about other people is mostly coming from our mental preconditioning because we could never have a complete understanding or picture about a person.»



«DJOULDE»

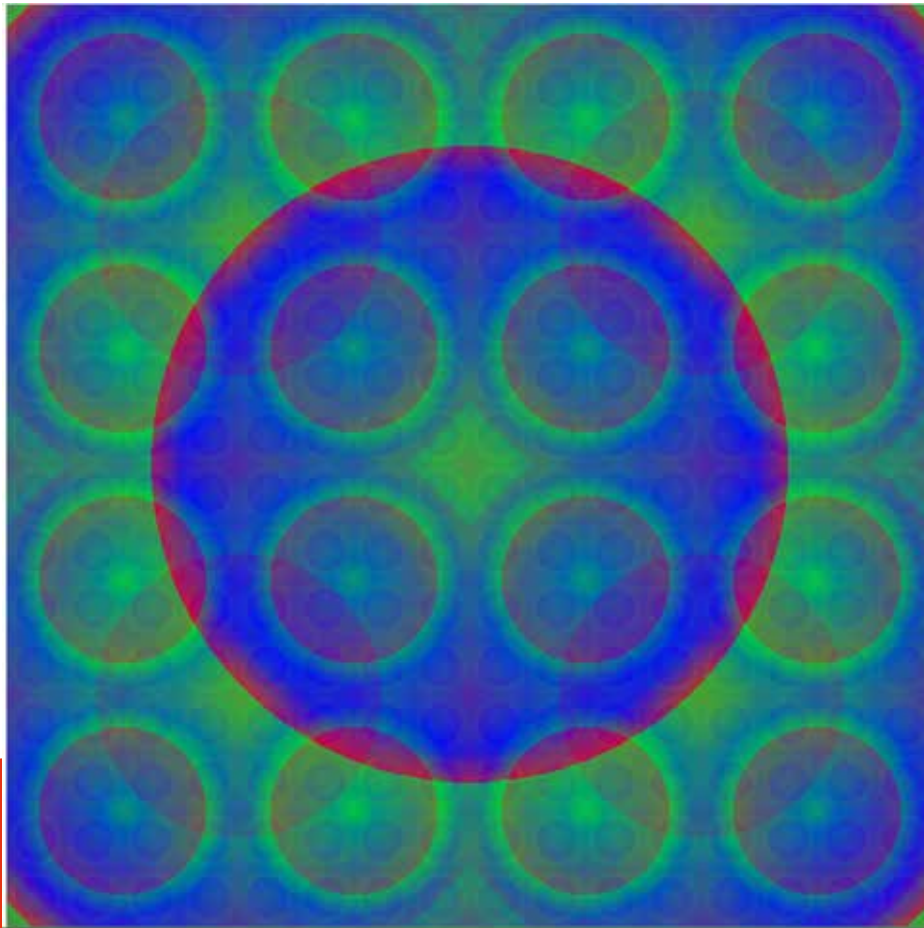


«KENDRICK AT DAYBREAK»



«BACCHUS»

THISCRAZYLIFE



«CRAZY PATTERNS»

With a background in IT and working as a share point manager at a certain point in his life, ThisCrazyLife became familiar with javascript while also doing digital art and poetry on the side. Not being able to mint on Ethereum due to gas fees, he became increasingly interested in Cardano and how it was built. When NFTs appeared in the Cardano scene he immediately took action and started to create "The Refresh". But what is the Refresh?

The Refresh was thought out to not just be artwork made using Javascript code. It was made to be fun and interactive with each NFT from this project having the possibility to change by refreshing the web page and thus the code embedded in the NFT. This makes these NFTs quite addicting (having tried them ourselves) because it seems that you are always refreshing the page to try to get the coolest-looking shapes to save on your computer and share with your friends. This was one of the critical elements in the creation of the Refresh Gang, a community highly involved with the project. By staying authentic and sharing his process, thoughts, and ideas, ThisCrazyLife was able to grow his community substantially and create variations of The Refresh project such as the Creepfresh and Jinglefresh made for the holidays.

The Refresh project is only a small piece of what ThisCrazyLife is building on Cardano. Besides it, he is also working with code to create other projects such as Crazy Patterns and Gerolamo Dots both keeping the same spirit of The Refresh but with different results. The Gerolamo Dots, for example, were made after Charles Hoskinson tweeted the idea of the Cardano Logo which uses math from Gerolamo Cardano, one of the most influential mathematicians from the renaissance. Crazy Patterns is another one of these projects consisting of 250 NFTs in 5 different styles made using Javascript code. One style has intricate patterns, one is animated, and three of them are different variations of layered patterns. These can only be obtained by winning a contest or giveaway, they are not for sale, and have been minted under a policy giving back 10% royalties to the creator.

We cannot talk about ThisCrazyLife without talking about Fre5h Music Publishing. This publishing service provides musicians with the possibility of minting an album as an NFT that doesn't suck, meaning you can add video and images however you want to the different tracks, keeping everything orderly fashion. Fre5h Music also comes with a player that allows you to play the music however you'd like (shuffle,

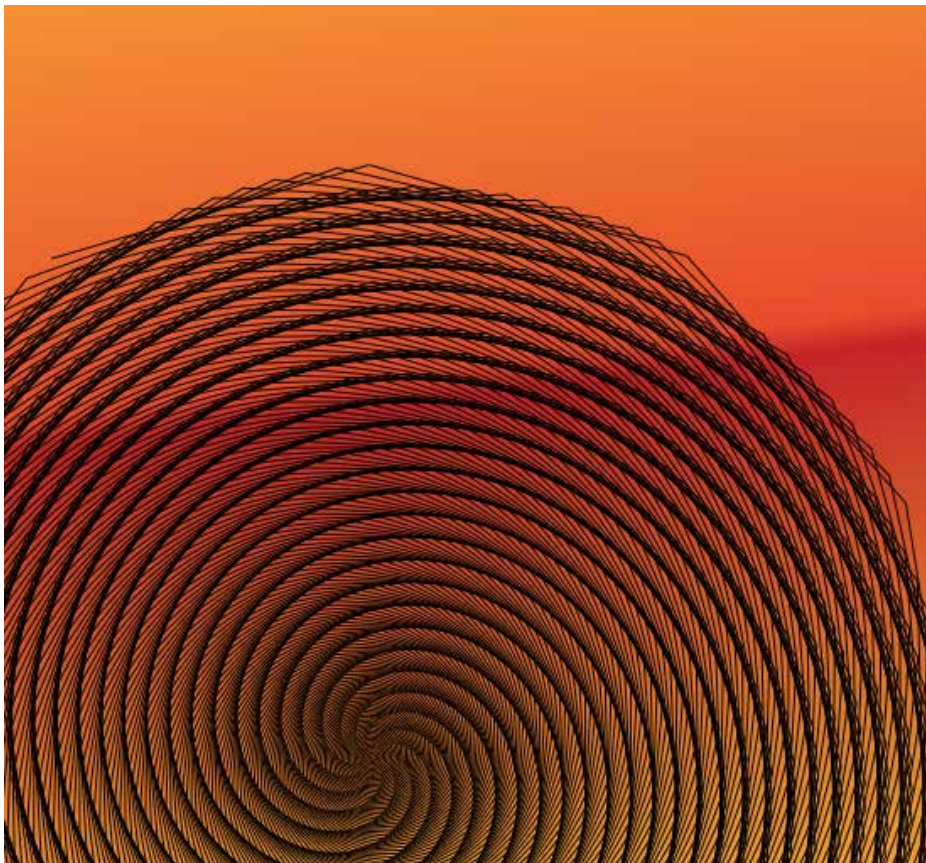
repeat, etc..). How cool is that? Throughout our interview, we learned that ThisCrazyLife also wants to help onboard new people to Cardano (the more the better) by giving them the tools and knowledge for them to do what they would like. He is creating tools such as Fre5h Music publishing mentioned earlier but also video content made in collaboration with the Alexandria Project.



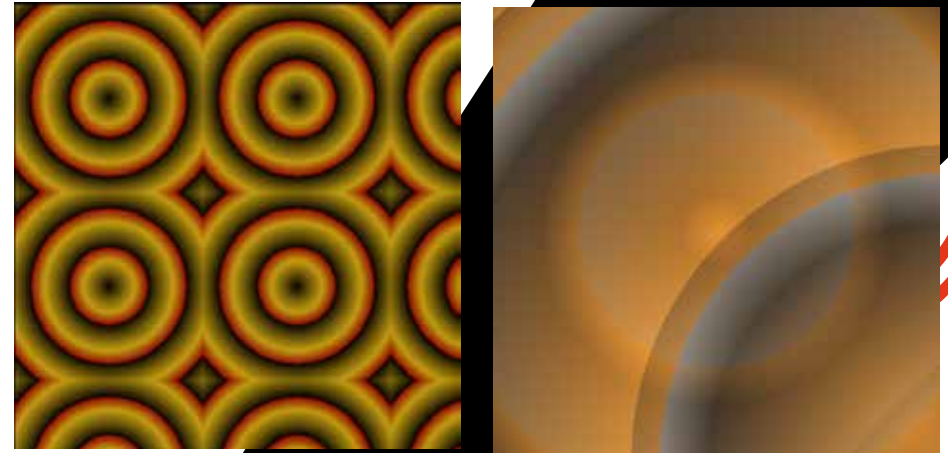
This video content created in partnership with Noodz is located in a Cardano Wallet (used as a library of knowledge) and can be viewed by anyone who visits pool.pm and types \$learning in the search bar. We will talk about the Alexandria Project in much further detail in a future issue. Still, we need to point out that there is a knowledge hub being built in part by ThisCrazyLife here on Cardano. To cap it all off, we want to highlight the kindness and generosity of this creator, making his work accessible (if you ask for it) for other creators to use as an element in their work. A good example of such use was the way poetess Mishiepoets used art from The Refresh project to write her poetry on.

If you haven't done so yet, we highly suggest you take the time to look into ThisCrazyLife and everything he's done so far. The easiest way to get into contact with this creator and get updates on his projects would be to enter his Discord. So GO.

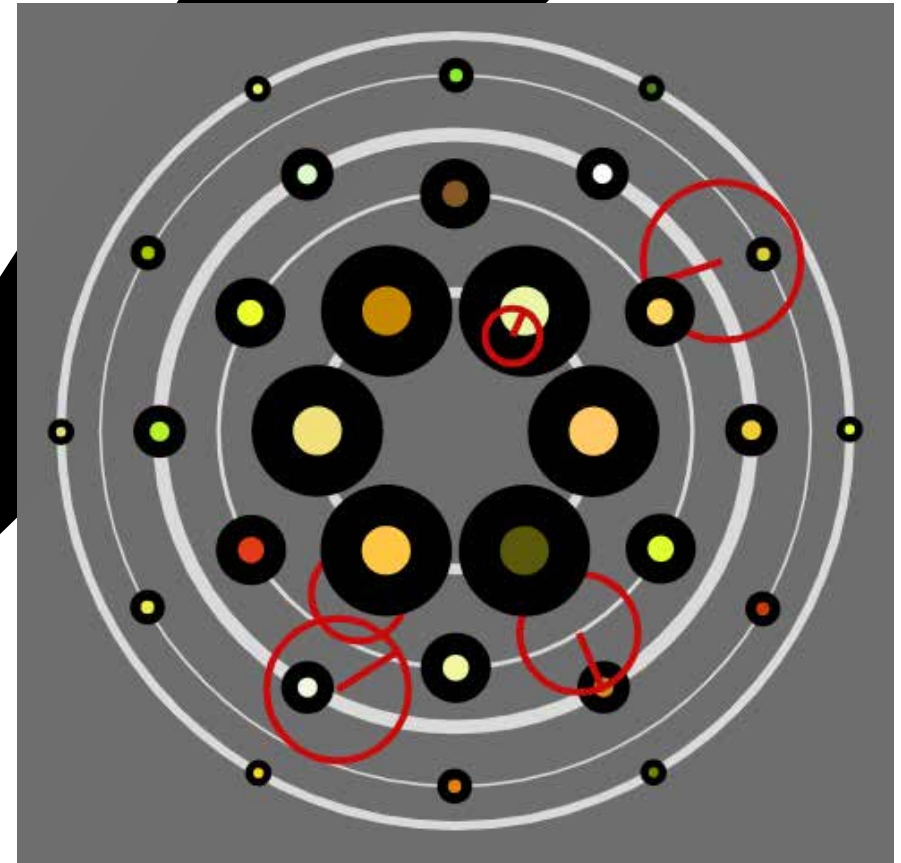
«THE REFRESH»



«CRAZY PATTERNS»



«GEROLAMO DOTS»



ABSTRACT POTATO

STARCH INDUSTRIES



Abstract Potato is a self-taught software developer with over 10 years of experience. He got into cryptocurrency first as an investment vehicle. Wanting to build on Ethereum, he quickly realized problems related to security and didn't like that. Digging deeper into the different crypto scenes he found Cardano and jumped on the second cohort of the Plutus Pioneer program to learn more about Cardano's possibilities and figure out a way to establish his business (Starch Industries) using this blockchain.

When he came into the space, he first met Noodz (quite the guy) and from there connected very well with the rest of the community by sharing his skills

and proposing his services to those who may need them.

Having many ideas with some not coming to exact fruition, he decided to build the Starch Miner a few months ago. The Starch Miner, in its simplest terms, is an NFT that can operate in the Starch network. This NFT is here to let you mine starch tokens and more importantly allows you to redeem them. It is proof that your computer has done the mining work which consists of generating colours stored on the blockchain, thus combining blockchain technology and art. Later on, these redeemable Starch tokens can be used for mini-games being built on the Starch Industries website. The plan is to build a little arcade

that can be utilized by players using their Starch Tokens as a currency to play. Another thing you will be able to do with these tokens is mine a Potato NFT.

ANARCHY MACHINE

Anarchy Machine is another project being built by Abstract Potato. It is essentially a wallet with different functions gathering funds to randomly delegate to small single-stake pool operators. Most stake pools on Cardano being multi stake pools run by a single person, it is harder for single stake pool operators to receive demand for transactions because of the lower quantity of ADA they have. Anarchy Machine wants to change that. The goal is to gather funds from different features utilizing the \$anarchy.machine wallet.

One of these features is called dumpster diving. The wallet essentially gathers undesired NFTs and FTs you can send to the wallet, and a person who wants one of those random tokens can go dumpster diving for the price of 4 ADA. Those 4 ADA are kept to fund the wallet and all those transactions will end up piling up. The bigger the pile the better, because once the wallet randomly delegates to a small stake pool, it does so for 5 to 6 Epochs, which is about a month.

Another way people can fund this wallet



«ANARCHY MACHINE TOKEN»

is by buying the regular artwork made by Abstract Potato which is available to mint on demand. For example, you can currently mint the project "Danger Squares" by sending 12 ADA to \$anarchy.machine which will fund the wallet and in return, you will receive an artwork that Abstract Potato made using his creativity as well as his mathematical and coding skills. All of these art projects minted through Anarchy Machine help fund the wallet and thus support small but active stake pool operators such as BONE Pool and WEED Pool.

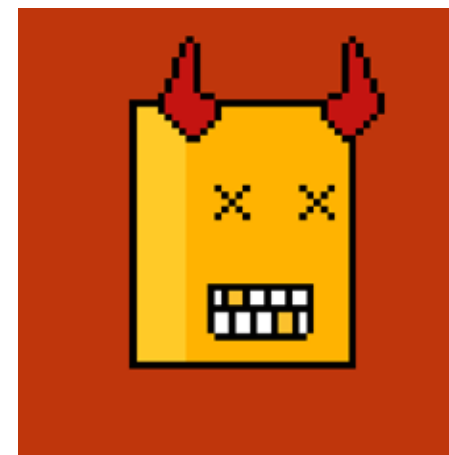
Last but not least, you can mint Anarchy Machine tokens. By sending 2.8 ADA to \$anarchy.machine you can receive in return between 200K and 2M Anarchy tokens. These tokens will be used for voting in a future DAO (Decentralized Autonomous Organization) also being built by Starch Industries.

How do you find the right balance between creating art and developing software?

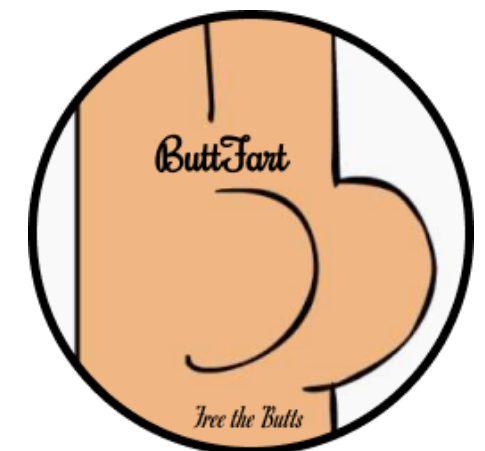
"It's been the two things I put the most into my entire life. I started drawing when I was very young. I would be one of those kids back in the classroom just drawing while the teacher was talking. Throughout my life, I kept pushing the art side of things, but when I turned 19 I felt like I had to make a decision between being a system administrator which is a very technical job or making art and struggle a lot to get that going. So I decided to go with the technical stuff."

After making that decision, Abstract Potato was putting aside his ideas of creating art for a long time. Luckily for us and thanks to Cardano, he found an outlet to release his art into, which motivated him to create art projects using his technical

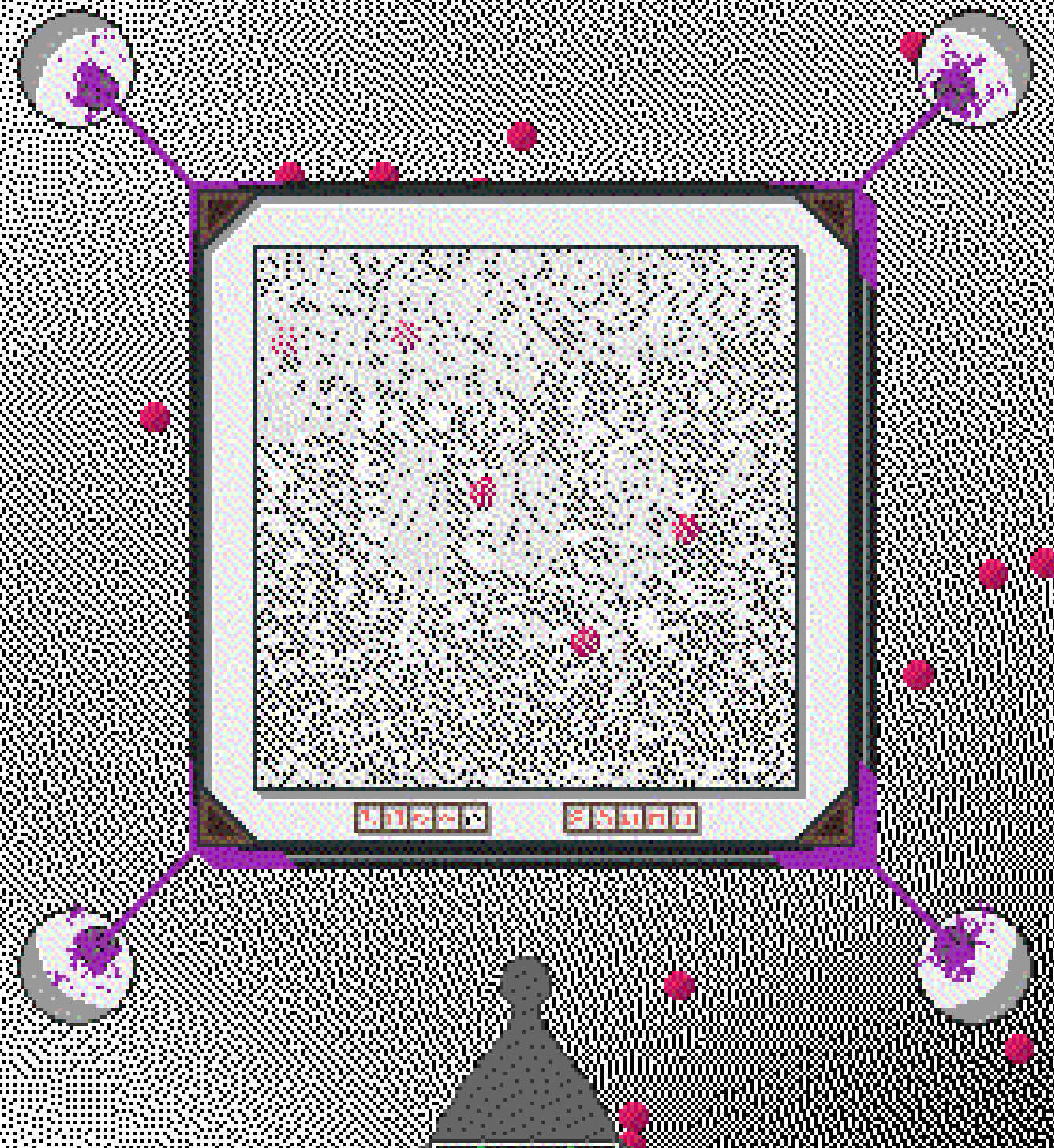
knowledge of math and coding. One of these projects is called Vector64, and it happens to be the first one he made. When I was going back through time on our common history, I would remember his infamous Buttfart token made as a joke, which he released after deciding to not move forward with Vector 64. But why? Amongst many other art projects, it was the one I was immediately attracted to when getting an overview of everything he has made on Cardano. Vector64 is mesmerizing to look at. Every piece is a different animation of elements moving around in a square format. Most of these elements are symbols of alchemy from medieval times and are used because it is interesting for Abstract Potato to imagine how science was being developed back in those days and how it transcended people and transformed over time.



«DANGER SQUARES»



«BUTT FART TOKEN»



Like I said earlier, the result is almost hypnotizing because once I looked at one of them, I wanted to look at another and compare it with the first and so on and so on; keeping me going in this circle for about 20 minutes. Created from the combination of complex math and the intake of mushrooms (a miracle), Cardano's Potato laid out about 1000 fascinating gems to look at under the project name Vector64. You can find a couple of them directly on his website.

During our interview, we had to raise awareness around the elephant in the room by asking Abstract Potato the reason for his choice of name, business and branding? To which he answered that there are multiple reasons for his choice of name. The first is that the word Abstract came to mind because being a coder, you tend to work with different levels of abstraction. The second was that one of his earlier jobs was pretty boring having

to stay in a cubicle all day, and when he would want to walk away from that he would just say the word "Potato". He became known at the office as the guy who would do such a thing. Interesting, and understandable because being in this kind of situation could and will likely make people do things that may be considered strange or awkward by others. Aren't we all just a bit weird anyway?



- Starch Bot



«TURTLES» (coming soon)



- Abstract Potato Logo

If you have a project you wish to promote in our zine we will gladly write an article about it and publish it in a future issue. Scan the QR Code to join the CNFT Monthly Discord and learn more about how we can help you advertise your project.

