

# BINGO

VOLUME NO. 4

The Bingo © Collective  
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# ALL IN GOOD FUN.



**LUMINA**  
One of our fearless  
founders and  
The Face of Bingo

THE FACE OF BINGO

# CONTENTS



**ETHOS** **9**  
INTRODUCTION,  
TIMELINE AND  
BRAND IDENTITY



**MEMBER  
SPOTLIGHT** **18**  
IN DEPTH INTERVIEW  
WITH ANTONIO DAVIS



**The  
Collective** **26**  
GALLERY AND  
SPECIAL THANKS

# COMMENTS



# ETHOS

Welcome to BINGO, the audacious voice of Valdrada's underground arts scene, where reflections ripple with subversive intent. In a city consumed by its own narcissistic gaze, BINGO emerges as a defiant collective, hell-bent on shattering the superficial veneer that suffocates authentic expression. Through these pages, we invite you to delve into the enigmatic world of The Collective where art transcends mere reflection and becomes a weapon of cultural insurgency. From the shadowy depths of underground galleries to the feverish energy of guerrilla performances, BINGO weaves a tapestry of unapologetic creativity, daring to challenge the status quo with every brushstroke and chord. If you're content to wallow in the shallow waters of Valdrada's mainstream mediocrity, feel free to close this magazine now. But if you're ready to plunge headfirst into the turbulent currents of BINGO's avant-garde insurrection, then turn the page and prepare to have your preconceptions shattered. Welcome to the resistance, where every reflection is an opportunity for rebellion.

**BINGO**

# The Collective

EVENTS AND HISTORIES

**1980** Rumblings of discontent among Valdrada's artistic underground, as the city's obsession with superficiality and conformity reaches a tipping point. Small pockets of resistance begin to form in hidden corners of the city.

**1980**

**1982**

**OCT17 1982:** The BINGO collective is formally established by a group of rebellious artists, musicians, and intellectuals, united in their determination to challenge Valdrada's suffocating status quo. They begin holding clandestine meetings and guerrilla art installations in abandoned warehouses and underground galleries.

**APR24 1985:** BINGO's first major exhibition, "Reflections of Dissent," opens at the hidden Mirage Gallery, sparking controversy and drawing the attention of the city's authorities.

**1989** Political tensions in Valdrada reach a boiling point, with widespread protests and civil unrest. BINGO members are targeted by the authorities for their subversive activities, forcing many to go underground or flee the city.

**SEPT8 1993:** Despite the repression, BINGO publishes its first zine, "Mirror's Edge," which is distributed through a clandestine network of supporters. The first print run of 500 copies sells out within days.

**1997** A series of high-profile honor killings rocks Valdrada, sparking outrage and calls for social reform. BINGO responds with a powerful exhibition titled "Shattered Reflections," which confronts the city's deep-seated gender inequalities and systemic violence against women.

**1989**

**1985**

**1993**

**1997**

**JAN1 2000:** BINGO celebrates the new millennium by establishing a permanent gallery space, "The Refracted Eye," and launching a series of public art installations that challenge the city's reflective facade.

**NOV5 2004:** Victoria Oliphant is elected as BINGO's first official spokesperson. Under her guidance, BINGO begins to expand its reach beyond Valdrada, forging connections with like-minded collectives in other cities.

**AUG18 2007:** Massive 25th anniversary retrospective exhibition, "Reflections of Resistance," at the prestigious Valdrada Museum of Contemporary Art. The event attracts international attention and solidifies BINGO's reputation as a leading force in the global counterculture.

**2010** BINGO launches its first digital platform, providing a space for artists and activists to connect, collaborate, and share their work with a global audience. The platform quickly becomes a hub for subversive art and ideas, attracting contributors from around the world.

**2007**

**2004**

**2010**

**2019** As Valdrada grapples with the challenges of the digital age, BINGO adapts its strategies to confront new forms of surveillance, censorship, and control. The collective launches a series of cutting-edge digital installations and online campaigns that expose the dark underbelly of the city's tech industry.

**NOW** BINGO celebrates its 42nd anniversary with the annual "Reflections of the Future" festival, which attracts thousands of participants from around the world. The festival features groundbreaking art installations, thought-provoking panel discussions, and live performances by renowned artists, cementing Valdrada's status as a hub for avant-garde art and activism.

**BINGO**

**2024**



# ETHOS

## ORIGINS AND MISSION

At **BINGO**, we are resolute in our mission to transcend the confines of individualism, nurturing a dynamic and inclusive collective that elevates creativity, collaboration, and community. We contend that collective effort possesses the transformative power to challenge the narcissistic tendencies of Valdrada, our reflective metropolis, and inspire a renaissance of artistic expression and intellectual discourse. Our platform is dedicated to bridging diverse ideas, cultivating innovative projects, and generating opportunities that echo our unwavering commitment to communal openness and optimism. BINGO aspires to forge a vibrant space where artists, photographers, musicians, writers, and creators can converge, share, and flourish, revolutionizing Valdrada's cultural landscape with each bold endeavor.

Drawing inspiration from the smoldering embers of Valdrada's tumultuous past, BINGO's founders looked to the city's history of political unrest and cultural upheaval. They saw echoes of their own struggle in

the whispered tales of honor killings and the stifling weight of oppression that had long haunted Valdrada's marginalized communities. In a city where conformity was king and deviation from the norm could lead to erasure, BINGO emerged as a beacon of hope, a sanctuary for those who dared to dream beyond the confines of the status quo. In such an environment, where every action is subject to intense scrutiny, we at BINGO resolved: if perpetual observation is our reality, why not transform it into a performance? Inspired by this spectacle, we embrace the philosophy of our sage, Zeno B. Callisto, who postulated, "In a city of mirrors, let your reflection be your rebellion." This maxim drives us to transmute surveillance into performance art, turning the invasive gaze into an opportunity for radical self-expression.

In the labyrinthine heart of Valdrada, a city where existence is perpetually reflected and refracted through an infinite array of mirrors, there emerges a collective that dares to challenge the very fabric of individualism: BINGO. Born from the ashes of discontent and the embers of rebellion, BINGO's mission is to transcend the suffocating confines of the self and cultivate a dynamic, inclusive community that elevates creativity, collaboration, and the power of collective action. We contend that it is through the unity of diverse voices and the amalgamation of ideas that we can shatter the narcissistic tendencies that plague our reflective metropolis and ignite a renaissance of artistic expression and intellectual discourse.

At its core, BINGO is a form of political resistance—a rebellion against the oppressive structures that govern Valdrada. The city's history of political unrest, censorship, and erasure of marginalized voices underscores the urgency of this resistance. By embracing collectivism and communal values, BINGO challenges the status quo, advocating for a society where power is decentralized, and the voices of the marginalized are amplified.

BINGO's ethos is rooted in the belief that true liberation can only be achieved through the pursuit of communal living and the fostering of deep, introspective connections with those around us. We reject the notion of the self as an isolated entity, instead embracing the idea that our identities are intrinsically interwoven with the tapestry of our community. By nurturing a culture of interdependence and shared responsibility, we seek to create a space where every individual is valued not for their superficial attributes or material possessions, but for their unique contributions to the collective whole.

This commitment to communal living is not merely an abstract ideal, but a tangible reality that permeates every aspect of BINGO's organizational structure and decision-making processes. We believe that by dismantling the hierarchical power structures that have long perpetuated inequality and oppression, we can create a more equitable and just society. This means actively working to decentralize authority and foster a culture of participatory democracy, where every voice is heard and every perspective is valued. Access to BINGO's collective is not dictated by superficial

connections but by shared values, kindness, and mutual respect.

In Valdrada, where social networks often hinge on superficial affiliations, we endeavor to cultivate relationships founded on genuine esteem and reciprocal support. Artistic integrity is sacrosanct to us. In a city that frequently prioritizes commercial triumph over creative authenticity, we remain steadfast in our commitment to unadulterated expression. Each artwork, every photograph, and all musical compositions we produce are testaments to our unwavering dedication to our craft.

In a city where social networks are often transactional and driven by self-interest, BINGO's commitment to cultivating genuine relationships is a radical departure. The collective believes that true creative collaboration and meaningful dialogue can only thrive in an atmosphere of mutual understanding and respect. This approach not only enriches the artistic process but also creates a sense of belonging and camaraderie among its members.

Ambition and the sanctity of intellectual property are the bedrocks of BINGO. We cherish the mind's creations, recognizing them as precious assets that merit protection and celebration. Our collective is a sanctuary for ideas that challenge the status quo and push the limits of conventional thought. We hold that friendship and community foster superior art compared to the sterile confines of commercialism. At BINGO, we understand that collaboration and camaraderie ignite creativity. By fostering a supportive environment,



we nurture art that resonates deeply and speaks to the soul.

The emphasis on artistic integrity extends beyond mere aesthetics. It encompasses a deeper sense of purpose and conviction—an insistence on staying true to one's artistic voice and values, regardless of external pressures or trends. This commitment to unadulterated expression not only elevates the quality of the art produced but also serves as a powerful statement against the commodification of creativity in Valdrada's cultural landscape.

BINGO's dedication to artistic integrity is a form of resistance against the homogenization of artistic expression. In a society where commercial triumph often leads to the dilution of unique voices and perspectives, the collective's insistence on authenticity and originality serves as a beacon of creative freedom and diversity.

The commercialization of art in Valdrada has led to a homogenization of narratives, stifling creativity and diversity of expression. Mainstream cultural domains prioritize commercial success over artistic integrity, perpetuating a cycle where only certain voices are heard, and dissenting voices are silenced or marginalized. BINGO's resistance to this commercialized narrative is evident in its dedication to unadulterated expression. Each artwork, photograph, and musical composition produced within the collective is a testament to this commitment to authenticity. By prioritizing artistic integrity over commercial triumph, BINGO challenges the hegemony of commercialism and paves the way for a more

inclusive and diverse cultural pathways.

Arnold Bragg, a visionary thinker, adds a dimension of political critique to the discourse, asserting, "True liberation comes from collective action, from solidarity in the face of oppression." These fictional voices within Valdrada highlight the multifaceted nature of resistance, from individual rebellion to collective mobilization, and underscore the importance of unity in effecting meaningful change. Yet, we revere the contributions of those working behind the scenes—the gaffers, makeup artists, costume designers, and accompanists—whose unseen labor brings our collective visions to fruition.

Central to BINGO's philosophy is the belief that we have a moral obligation to hold ourselves and those around us accountable for our actions and their impact on the collective. We reject the notion of art for art's sake, instead recognizing that every creative act is inherently political and has the power to shape the world around us. As such, we have a responsibility to use our talents and our platforms to challenge the status quo, to speak truth to power, and to advocate for the marginalized and the oppressed. At the crux of this intersection lies a sophisticated analysis of gender as a construct intertwined with multifaceted systems of oppression, necessitating a comprehensive approach rooted in intersectional feminist theory. Essential to BINGO's feminist praxis is the recognition of gender as a complex interplay intersecting with race, class, sexuality, and ability, among other axes of identity.

This intersectional lens,

derived from the pioneering work of scholars like Kimberlé Crenshaw, underscores the imperative of addressing overlapping forms of marginalization and privilege. By centering intersectionality, BINGO moves beyond surface-level analyses of gender dynamics, engaging with the intricate interconnections that shape individuals' lived experiences within Valdrada's diverse tapestry.

Furthermore, BINGO's commitment to feminism extends beyond rhetoric, manifesting in concrete initiatives aimed at dismantling systemic barriers and fostering inclusivity. The collective's emphasis on equal representation across gender identities within its creative projects, leadership structures, and decision-making processes reflects a nuanced understanding of gender equity as a foundational pillar of social justice. This intentional cultivation of gender-inclusive spaces amplifies voices historically marginalized and challenges normative frameworks that perpetuate gender-based discrimination.

Moreover, BINGO's artistic endeavors serve as a locus for feminist praxis, employing art as a potent tool for social critique and transformation. Through visually and sonically compelling expressions, the collective navigates complex narratives surrounding gender inequality, sexism, and patriarchal norms. This artistic engagement with feminist discourse not only sparks critical dialogue but also catalyzes collective action towards dismantling oppressive systems and fostering a culture of gender equity and empowerment.

This commitment to social and political engagement is deeply rooted in BINGO's history, which can be traced back to the tumultuous years of the early 1980s. It was a time of great upheaval in Valdrada, as the city's long-simmering tensions finally boiled over into widespread civil unrest and political turmoil. In the midst of this chaos, a group of visionary artists and activists came together to form BINGO, united in their determination to create a new kind of cultural movement that would challenge the very foundations of Valdrada's social order.

Among these founding members was Victoria Oliphant, a fiercely passionate and uncompromising artist whose vision and leadership would come to define BINGO's early years. Oliphant had long been frustrated by the elitism and gatekeeping that pervaded Valdrada's arts scene, and saw in BINGO an opportunity to create a space where creativity could flourish free from the constraints of commercial interests and societal expectations.

Under Oliphant's guidance, BINGO quickly gained a reputation as a haven for Valdrada's underground arts community, attracting a diverse range of artists, musicians, writers, and activists who shared a commitment to pushing the boundaries of creative expression and social commentary. Through a series of guerrilla art installations, underground exhibitions, and provocative publications, BINGO sought to challenge the complacency and conformity that had long characterized Valdrada's cultural landscape.

Disillusionment with the status quo bred a consortium of visionary rene-

and family honor, exposed the deep-seated gender inequalities and systemic oppression that had long plagued the city.

**Our members constitute the heart and soul of BINGO—artists first and foremost. We are an eclectic assemblage of creators: artists, writers, musicians, videographers, photographers, typographers, philosophers, educators, cultural influencers, fashion designers, and architects.**

gades. "We were tired of the shallowness, the pretense," (anonymous).

"BINGO became our sanctuary, place where genuine expression could thrive amidst the sea of conformity." As the collective grew in size and influence, it also began to attract the attention of the authorities, who saw in BINGO a threat to the established order. In the late 1980s and early 1990s, many of BINGO's members found themselves targeted by the state, facing surveillance, harassment, and even imprisonment for their subversive activities. Yet even in the face of such adversity, the collective refused to be silenced, instead using their art and their activism as a means of resistance and empowerment.

One of the key turning points in BINGO's history came in the mid-1990s, when the collective began to grapple with a series of high-profile honor killings that rocked Valdrada's society to its core. These brutal acts of violence, which were often justified in the name of tradition

urgent and political change. In response, the collective launched a series of powerful exhibitions and campaigns that sought to confront the root causes of gender-based violence and advocate for the rights and dignity of women and marginalized communities.

BINGO's ethos stands in stark contrast to this pervasive toxicity. "We can't be bought through superficial connections," asserts members of the collective. "Kindness, mutual respect, and shared values are our currency. In a city where relationships are often transactional, we strive for genuine connections." The collective's commitment to artistic integrity and intellectual property is unwavering. "Our ideas are precious," affirms a passionate artist within BINGO. "They deserve protection and celebration, free from the shackles of commercialism that dominate Valdrada's cultural landscape." Victoria Oliphant, BINGO's founder, embodies this ethos of resilience and rebellion.

"We're here to safeguard the marginalized arts," she declares. "Every voice matters, no matter how faint. We're a mosaic of dreamers, refusing to be silenced."

As BINGO entered the new millennium, it found itself at the forefront of a cultural renaissance in Valdrada, one that was characterized by a renewed sense of political engagement and social activism. The collective's ranks had grown to include a diverse range of voices and perspectives, united in their commitment to using art as a tool for social change and personal transformation.

Central to this transformation was the emergence of Antonio Davis, a charismatic and visionary artist who would come to embody the spirit of BINGO's new era. Davis, who had long been a fixture in Valdrada's underground arts scene, joined the collective in the early 2000s and quickly established himself as a leading voice in the movement.

With his enigmatic persona and boundary-pushing performances, Davis became a cult figure in Valdrada, attracting a devoted following among the city's disaffected youth and marginalized communities. His work, which often incorporated elements of ritual, symbolism, and transgression, sought to challenge the very foundations of Valdrada's social order, exposing the hypocrisies and contradictions that lay beneath the city's mirrored surface.

Under Davis's influence, BINGO began to explore new forms of artistic expression and political activism, pushing the boundaries of what was possible in a city that had long

been defined by its rigid social hierarchies and cultural norms. The collective's exhibitions and performances became increasingly daring and provocative, often incorporating elements of satire, irony, and absurdism to subvert the dominant narratives of Valdrada's ruling elite.

Yet even as BINGO's profile continued to rise, the collective remained committed to its core values of communal living, social justice, and personal transformation. For the members of BINGO, art was not merely a means of self-expression or individual achievement, but a powerful tool for building community, fostering solidarity, and imagining new forms of social and political organization. This commitment to community-building was perhaps best exemplified by BINGO's embrace of indigenous futures, a concept that sought to center the voices and experiences of Valdrada's marginalized communities and envision a world in which their cultural traditions and ways of life could flourish. Through collaborations with indigenous artists, activists, and scholars, BINGO sought to challenge the legacy of colonialism and cultural erasure that had long haunted Valdrada, and to create space for new forms of knowledge and expression to emerge.

As we reflect on BINGO's legacy and look to the future, it is clear that the collective's vision and values are more relevant than ever. In a world that is increasingly fractured and polarized, where the very notion of truth and reality is under constant attack, BINGO reminds us of the power of art and community to challenge the status quo, to speak truth to power, and to imagine new forms of social and

political organization. Through the pages of this magazine, we invite you to join us on this journey of discovery and transformation, to immerse yourself in the vibrant and diverse world of BINGO, and to explore the ways in which art and activism can be harnessed as tools for personal and collective liberation. From the visionary leadership of Victoria Oliphant to the boundary-pushing performances of Antonio Davis, from the haunting soundscapes of Kang to the avant-garde fashion of Mark Melleka, every member of the collective has a story to tell and a vision to share. For in the end, it is only through the power of collective action and the unity of diverse voices that we can hope to shatter the mirrors of oppression and create a new reality in which every individual is valued, every story is heard, and every dream is possible.

As citizens of Valdrada continue their quest for healing and transformation, BINGO stands as a beacon of hope—a testament to the power of collective effort in challenging toxic cultures and nurturing authentic expression. In a city of mirrors, where every reflection tells a story of conformity or rebellion, BINGO chooses the path less traveled,

forging a vibrant future where creativity knows no bounds. In this edition of BINGO, we delve deeper into the psyche of Antonio Davis through an exclusive interview,

unveiling the inspirations and challenges that shape his cultural influence. Additionally, we present a photographic gallery showcasing the highlighted members of our collective, offering a visual feast of their artistic endeavors. Readers will find curated recommendations in music, art, and fashion that align with our brand's ethos, alongside thought-provoking quotes and themes reflective of our mission.

As we conclude, we reiterate BINGO's purpose to transcend individualism and foster a collective that champions creativity, collaboration, and community. We urge readers to discover their niches within their own communities and to contribute to the overarching goal of protecting and amplifying unheard voices and art forms.

Through collective effort and shared values, we can inspire a renaissance of artistic expression and intellectual thought, transforming our mirrored city, Valdrada, together are stronger.

**Through curated recommendations in music, art, and fashion, BINGO's message resonates with readers seeking a deeper connection to creativity and community. "We're not just a collective; we're a movement," -Anonymous Member, "Together, we can inspire change, one bold step at a time."**

# MEMBER SPOTLIGHT

We invite you to step behind the veil and immerse yourself in the pulsating heart of our collective. Prepare to be captivated as we unveil the groundbreaking projects, audacious collaborations, and revolutionary visions that are currently igniting the souls of our members. Brace yourself for an exclusive exposé featuring the enigmatic Antonio Davis, as he shares tantalizing insights into his latest artistic endeavors and the profound transformations that have shaped his creative journey. But that's just the beginning—we've got a treasure trove of juicy tidbits, scandalous revelations, and side-splitting anecdotes that will leave you craving more. So, grab your mirror, shatter your expectations, and dive headfirst into the exhilarating world of BINGO's "Member Spotlight." Trust us, you won't want to miss a single provocative page.

**BINGO**



LIFE  
DEATH



# LIFE DEATH

WITH ANTONIO DAVIS

Known for his boundary-pushing performances and unapologetic embrace of the taboo, Antonio Davis has become a cult figure in Valdrada's underground arts scene, captivating audiences with his raw, visceral explorations of desire, transgression, and the human psyche. In this no-holds-barred interview, we delve deep into the mind and soul of this provocative artist, uncovering the secrets behind his meteoric rise to infamy and the driving forces that propel his relentless pursuit of creative and personal liberation. From his gritty origins in the seedy underbelly of Valdrada's nightclub circuit to his current status as a cultural icon and agent of change, Davis bares all, offering a rare glimpse into the heart of an artist who defies categorization and challenges the very foundations of our society.

## Q: WHO ARE YOU AND WHAT DO YOU REPRESENT?

**A:** I'm the notorious, fabulous, cutthroat streetwalker pirate ghoulish diva that you'll never get a grasp on. My stage name is Antonio Davis so you can address me as such. What do I represent? Decadence, blood, everything seen as morally unfit to the king of lies. Likes: fishnet stockings, lounge music, good trouble. Dislikes: fake flowers, off brand perfume, nuns. I'm a boxcar and a jug of wine, a lady and a tramp, a cha cha instructor, a professor, a head of state, a housekeeper, an equestrian, a prisoner, a student, a teacher, a cabaret singer, a saint, and a prostitute.

## Q. WHAT IS YOUR TRUE PASSION?

**A:** My passion is using my body, mind and spirit to remove the blindfold from small minded individuals who do not realize that all of their deepest fantasies and desires are within their grasp. With the liberation of their minds comes the liberation of all of us and pleasure is the tool I use best. I am a flower or a blade that can cut you just right, depending on your stroke. You have to live with a painting as you do with a lover. It's that personal. You might want to change lovers. You might want to rearrange your paintings. That's the way it should be. My passion lies in the small moments when you look at someone and realize you have full control of their life and destiny, even if just for a moment.

## Q: WHAT IS YOUR ORIGIN STORY? HOW DID YOU END UP HERE, IN VALDRADA?

**A:** I never really was a child, and if I was, I won't mess with nature and I will leave those memories blacked out. The mind does this for a reason you know. I didn't get my start like these others... trained up in high society. I started from the bottom shaking my tassels in a nightclub. I had spent many nights with the smell of roadhouse whiskey breathed down the back of my neck while I was finding my way to permanency in Valdrada. Once the wind blew me here, I used the skills I had picked up in backroad bars to climb my way to the fantasy I deserved. There is no man behind the curtain, I am OZ.

## Q: WHAT WITHIN THE CULTURE ARE YOU AIMING TO SHIFT?

**A:** Everyone thinks stardom is a god-given right. What the masses fail to realize, is this only comes from using your assets to seize every possible opportunity in order to get the part, land the role, and make your ultimate mark on the face of this culture. I've done my dues for days and have been rewarded appropriately. Now... if I were to say that turds are fashionable, the streets would stink of shit for weeks. I don't need to change culture, I am the culture.

If you want the girl next door, go next door... The best parties are a wild mixture. Take some corporation presidents, add a few lovely young actresses, a bearded painter, a professional jockey, your



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TO  
FULL  
INTERVIEW  
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visiting friends from Brussels, a politician, a hairdresser, and a professor of physics, toss them all together, and try to get them to stop talking long enough to eat! It's especially important to have all age groups. I've never noticed any generation gap. Of course I wouldn't want to have hippies come crawling in with unwashed feet, but all the younger people I know are bright and attractive and have something to say. They also dress like human beings. They love to listen, too. They make wonderful guests.

**Q: DO YOU CONSIDER YOURSELF A NARCISSIST?**

**A:** What a stupid question, in fact I would say the worst part of holding the public eye is having to answer stupid questions. If I am a narcissist, then narcissism gets you places hun. I don't think people care so much about my personality habits rather than the beauty and opulence I have to offer them. Now, it seems as if it's back to the perfume counter for you. And by the way, there's a word they use for people like you, but not in high society... outside of a kennel.

A busy woman can't spend whole days in front of mirrors, but she ought to have them all over the house (which improves the décor, too) and make a point of glancing at herself every time she passes



**CRAWLING BACK 2 YOU**  
Hop on the phone and called a loved one, intimacy is IN isolation is OUT

one. It's a form of narcissism that pays off. If you are pleased with what you see, chances are he will be, too.

**Q: WHAT IS IT ABOUT VALDRADA THAT MAKES IT SO UNSUSTAINABLE?**

**A:** The piggies want their sloppies. Couture is branded to them as the way to fit into classes of my stature. They don't realize this exact outfit I'm wearing now has been recycled and passed down from fashionista to fashionista. If people keep feeding the machine with their minimum wage paychecks to buy this season's newest fad, probably made by a child in a sweatshop, then the cycle continues again and again.

Charm isn't something you can turn on like a tap with

a pretty little girl simper. It isn't anything phony that you can pick up at the door on your way out, along with your coat. You know, animals can spot a phony faster than most people. I mistrust people who don't like animals or understand them: how one dog can be snooty, one cat imperious, one dog beguiling, one cat sitting there quietly checking on you. Any wise little cat or dog knows at a glance whether your charm is real or manufactured for the occasion—and treats you accordingly.

**Q: WHAT MADE YOU JOIN THE COLLECTIVE? HOW ARE YOU CONTRIBUTING?**

**A:** I'm the only sucker here that's seen how hard it is to survive out there with no home

to crawl back to. I've had gravel shoved under my skin as I've jumped from the moving car of a lover, I've felt the crack of ribs as I've fought and swung a lead pipe in order to protect my dignity. These softies wouldn't know a silver dollar from a cockroach if their lives depended on it. Additionally, I'm a hell of an editor and an even better shag.

I'm only gonna say this once. I didn't just stumble into the collective like some wide-eyed ingénue fresh off the bus from Nowheresville. I've seen things, honey. I've lived. I've scraped my way through the gutter and clawed my way to the top, and I've got the scars to prove it. You see, I'm the only one in this ragtag bunch of misfits who truly understands what it means to survive in this godforsaken city. I've been beaten, broken, and left for dead,

but I always pick myself up, dust off my fishnets, and come back swinging. That's the kind of grit and resilience that the collective needs, and that's exactly what I bring to the table. But I'm not just some tough broad with a heart of gold. I've got skills, too. I can edit the hell out of a piece, making it sing like a canary on a hot tin roof. And when it comes to performance, well, let's just say I know how to make an audience sit up and beg for more. I've got moves that would make a priest blush and a voice that could melt the polar ice caps. I understand the power of art to transform, to titillate, to terrify. I know how to push buttons and cross lines, how to make people question everything they thought they knew about themselves and the world around them. That's what the collective is all about, isn't it?

**Q: WHAT DO YOU WISH THE CITIZENS OF VALDRADA KNEW?**

**A:** The dieter must never have beef, olives, pickles, avocado, bread, and most cheeses in the fridge if they wish to keep a womanly and curvaceous figure. How else do they expect to keep their playthings around? Partners must also be lovers too! Do not wear sweatpants to the grocery store and let your beau see you as such. Looks aren't everything...they're the only thing! Hat, gloves, bag, and costume jewelry. Period. Take a long look at yourself in the mirror and ask— Is she today's IT person- elegant, poised, groomed, glowing with health? Or is she a plump copy of Miss 1980? Is she sleek, or bumpy in the wrong places? How is her posture? Does she look better from the front than the back? Does she stand gracefully or like a frumpy harlot? If so, I advise you to take my questions to heart and take back your pride.

**Likes:**  
fishnet stockings,  
lounge music,  
good trouble.

**Dislikes:**  
fake flowers,  
off brand perfume,  
nuns.

**Antonio Davis**  
Writer, Editor,  
Fashionista, and  
Cultural Icon



The Collective

# CURRENT HAPPENINGS

**From hypnotic soundscapes exploring the duality of reflection to our cutting-edge AI collab with Tessera Labs, BINGO members are pushing the boundaries of art and tech. Prepare to be captivated by the ethereal photography of Lumina and the subversive fashion curations of the Mirrored Collective.**

In this exhilarating chapter of BINGO's journey, our members are fearlessly pushing the boundaries of artistic expression and technological innovation. Kang, our visionary composer, is crafting mesmerizing soundscapes that delve into the depths of Valdrada's dual nature, drawing inspiration from the haunting melodies of "Reflections" by Enigma and the pulsating rhythms of "Mirror's Edge" by Scandroid. Meanwhile, our groundbreaking collaboration with Tessera Labs is set to revolutionize the art world. By harnessing the power of cutting-edge AI algorithms and neural networks, we're creating immersive installations that blur the lines between reality and reflection. Imagine stepping into a kaleidoscopic realm where every movement generates a cascade of digital mirrors, each one a unique interpretation of your own essence.

Lumina, our boundary-defying photographer, is capturing the ethereal beauty, the people of Valdrada, through a lens that shifts between the tangible and the intangible. Her latest series, "Echoes of the Unseen," is a haunting exploration of the city's hidden dimensions, inspired by the ghostly ambience of "Fade Into You" by Mazzy Star.

In the realm of fashion, the Mirrored Collective is subverting traditional notions of style with their avant-garde designs that challenge the very concept of identity. Drawing from the rebellious spirit of "Reflective" by The Neighbourhood and the transformative energy of "Metamorphosis" by Philip Glass, their latest collection is a bold statement against the conformity that plagues Valdrada's streets.



# The Collective

As the final pages of this BINGO edition flutter beneath your fingertips, we invite you to linger in the liminal space between reality and reflection. Allow yourself to be drawn into a mesmerizing gallery where the boundaries of the tangible and the imagined dissolve like mist on a mirror's surface. In this ethereal realm, photo manipulations and surreal compositions weave together to form a tapestry of dreams, each thread a whisper of the collective unconscious. The images before you are not mere visual representations, but rather portals to the ineffable, inviting you to explore the labyrinthine depths of your own psyche.

As we bid farewell to this enchanting journey, we extend our heartfelt gratitude to the visionary collaborators who have woven their essence into the very fabric of BINGO. Their contributions serve as a testament to the transformative power of art and the indomitable spirit of those who dare to create in the face of the unknown.

**BINGO**

**GALLERY**



In this groundbreaking issue of BINGO, we have traversed our collective's history, from the clandestine gatherings of our founding members to the subversive exhibitions that have rocked the very foundations of Valdrada. Through the words of our visionary spokesperson, Antonio Davis, we have gained insight into the relentless pursuit of artistic authenticity that drives our mission forward. The ethereal images showcased in our gallery serve as a testament to the transformative power of art and its ability to shatter the illusions of our reflective city. As we reflect upon the journey that lies ahead, let us remember that true change can only be achieved when we embrace the fundamental truth that binds us all: our shared humanity. It is only by nurturing a deep sense of empathy and contributing to a purpose greater than ourselves that we can hope to mend the fractured fabric of our society. Through the unwavering spirit of BINGO, we shall continue to challenge the suffocating culture of Valdrada, illuminating the path towards a future where authenticity and compassion reign supreme. Together, we shall shatter the mirrors of conformity and paint the city with the colors of our collective soul.

**BINGO**  
LOVES YOU





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**BINGO**  
**VOLUME**  
**NO.4**  
**JULY 5, 2024**

**LIFE**  
**AND**  
**DEATH**

**SUMMER**  
**ISSUE**

**EDITED**  
**BY**  
**VICTORIA**  
**OLIPHANT**

**TYPE:**  
Avenir (1989)  
11 pt.

**SPECIAL**  
**THANKS:**

BETH ELLIOT  
JESSIE  
JAMGOTCHIAN  
DAVID CRUZ  
EVA OLIPHANT  
DAVID CRUZ  
MARK MELLEKA  
KANG  
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JENNIFER  
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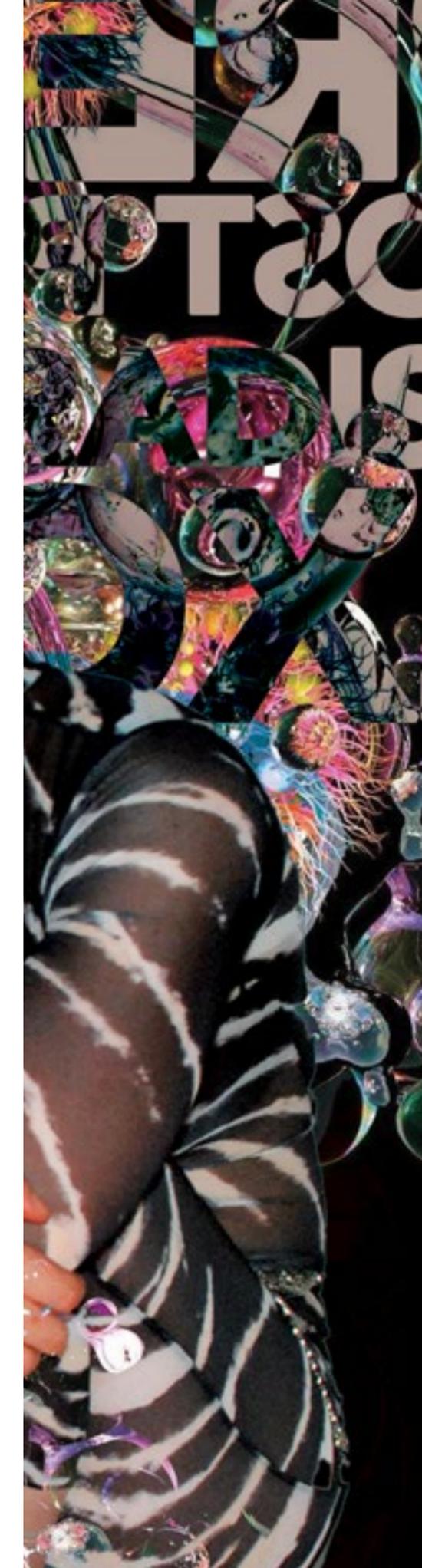
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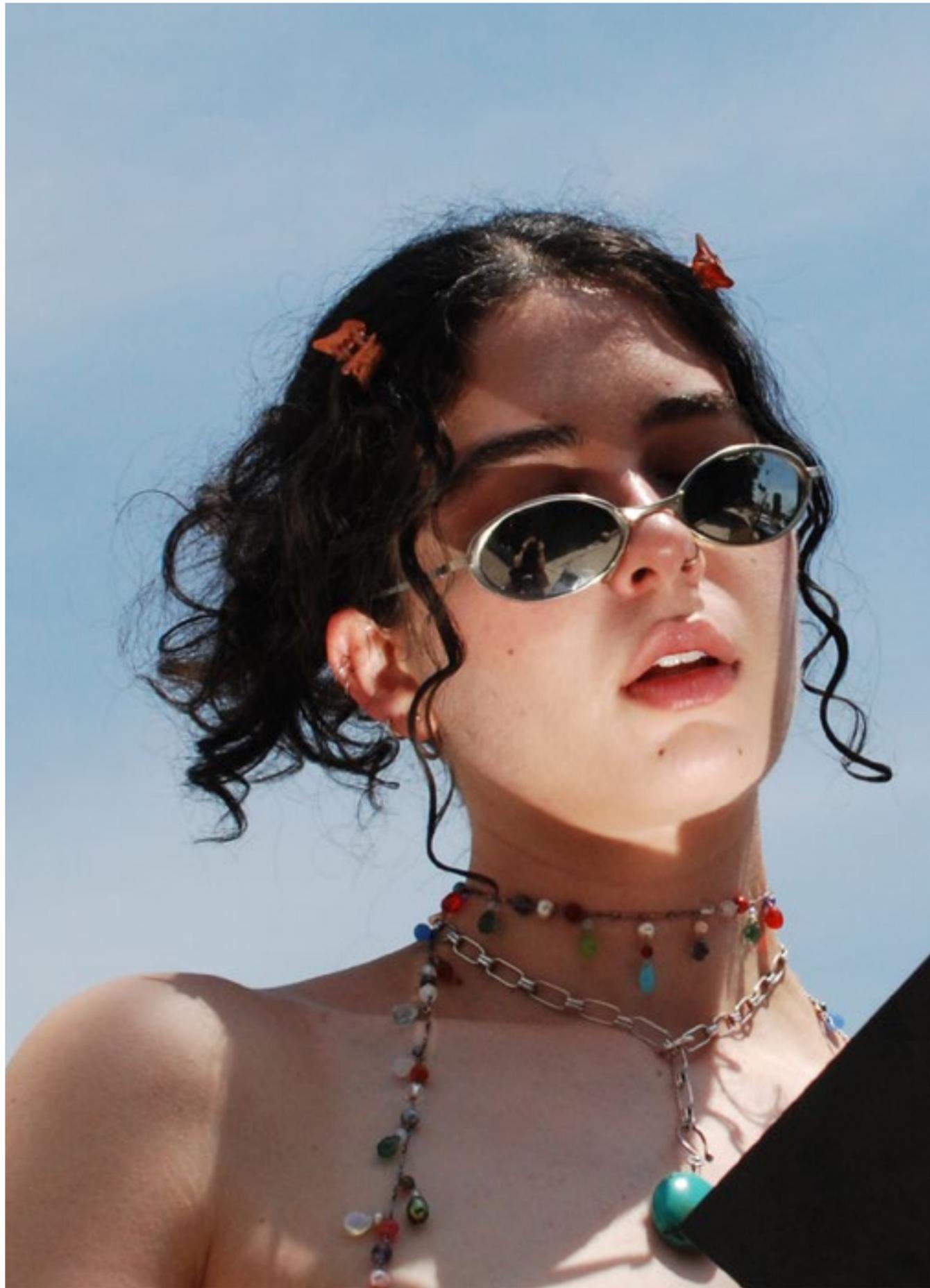
**Italo Calvino's**  
**'Invisible**  
**Cities,'**

**VALDRADA**

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**bye.**





# BINGO



463-789-1234