

Rebel.Rebel

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Coucou

A field note on the cheapest asset in the campaign.

BY AUSTIN RIPMASTER · FIELD NOTE

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The show left Corsica at the end of June.

The house is still there.

An hour inland, in Asco, its account posted a donkey at the window of the village épicerie.

No collection. No model. No runway. A grocery window, a donkey, the shopkeeper's hand, and one word:

Coucou.

It may be the most valuable image in the entire campaign.

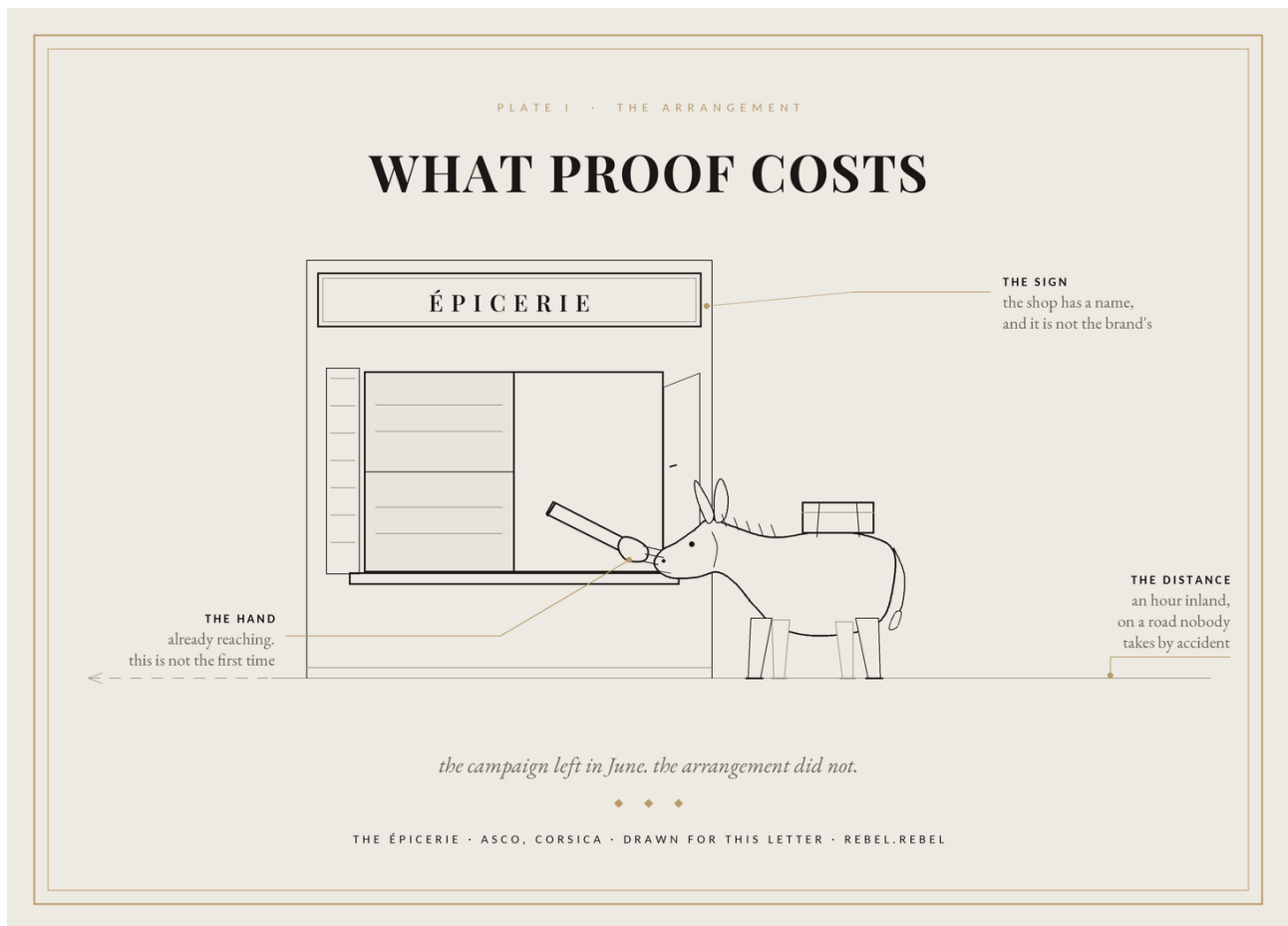
Not because it sells a product directly, but because it quietly changes what the product means.

For the customer who already bought the collection, it validates the purchase. The clothes weren't inspired by a place. They emerged from one.

For the customer considering the collection, it lowers the risk of trusting the story. This wasn't a location scout. It was a relationship.

For someone discovering Jacquemus for the first time, it establishes something more valuable than taste.

It establishes belonging.



Most luxury campaigns arrive, extract a visual language, and leave. The trucks pack up. The location becomes an asset. The story ends when production wraps.

Weeks after the trucks left, the house was still at the épicerie.

The campaign was temporary.

The attention wasn't.

Customers may never consciously articulate the distinction, but they instinctively understand the difference between a brand that visited and an author who returned.

Most people will mistake this for vibes.

They are looking at the donkey.

The customer is looking at the relationship.

That is what made the shirt more desirable.

Not the donkey.

The month.

People call this authenticity.

I don't think that's the right word.

It's provenance.

I spent years inside two of the biggest sports brands in the world, costing out campaigns.

The donkey cost almost nothing.

That isn't a detail.

The most expensive thing in marketing is proof.

The only brands that get it for free are the ones that were already going to be there.

RECORD

Field Note register. Written 6 August 2026, published 9 September 2026. Field Notes are dated and opinionated and honest about the fact that they expire. Corrections, if the record demands them, will be entered into this text and dated.

The subject: a post published to the Jacquemus account showing a donkey at the window of the village épicerie in Asco, Corsica, carrying the single word *Coucou*. The house had shown its collection in Corsica; the show left at the end of June. The Corsica material remained on the account, and the arrangement at the épicerie was confirmed still standing on the morning of publication, 9 September 2026, before this note was released.

The interval is dated rather than softened. An earlier draft read "a month ago" and "a month later," both true when written in early August and both false by September. They were replaced with the fixed points above, which do not need re-dating as the interval grows. The interval getting longer strengthens the argument rather than weakening it.

Plate I, *What Proof Costs*, is drawn in the house system rather than traced from the campaign photograph. That is both the house answer and the rights answer: the photograph is not ours.

Not claimed: any figure for what the post cost to make, any statement about Jacquemus's intent, and any characterisation of the shopkeeper, who is not named, identified or shown. The cost argument is made about the category, from the author's own experience costing campaigns, and not about this house's budget.

Disclosure. Rebel.Rebel sells editorial and research work to companies on roughly the argument this piece makes. No approach has been made to Jacquemus and none is intended. This note asks the company for nothing and advises it of nothing.

Austin Ripmaster is the founder of Rebel.Rebel. He has held senior brand and creative roles at Nike, adidas and Lucchese, including six years in-house at Lucchese, a bootmaker founded in 1883.

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