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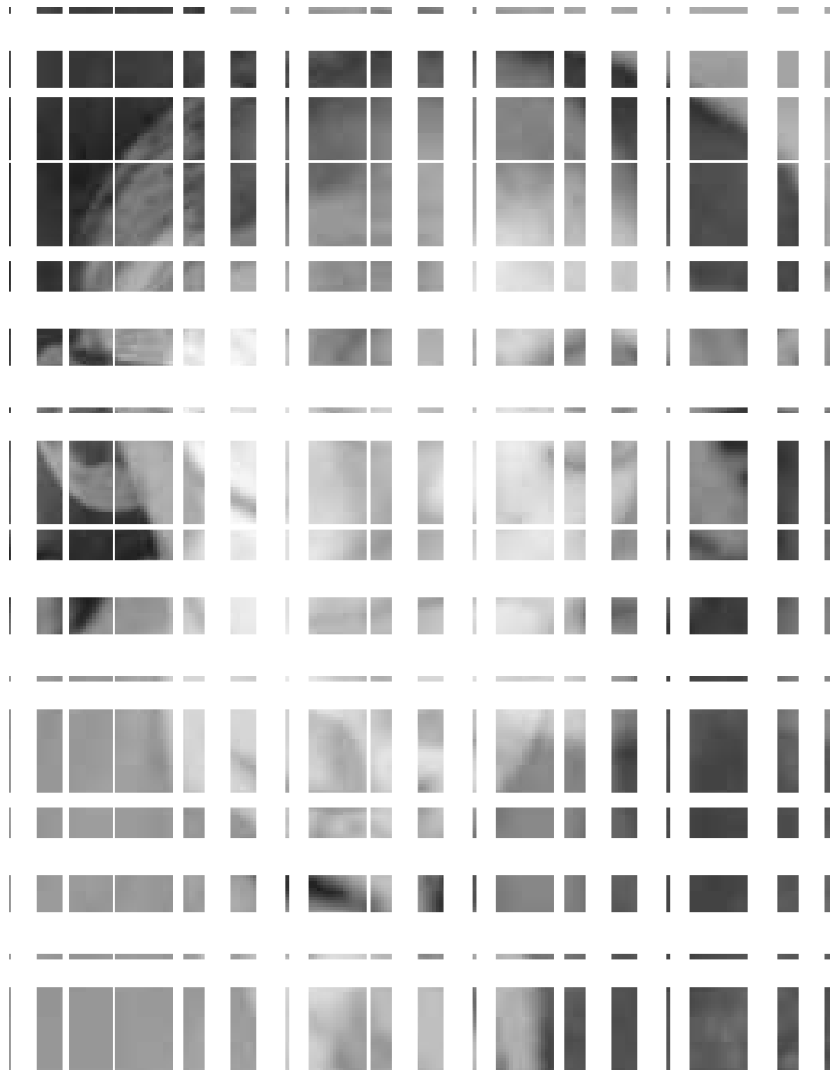


Figure 1: A grid of 40 grayscale images showing a face being progressively obscured by a grid of black squares. The images are arranged in 4 rows and 10 columns. The first image in each row shows the face mostly visible, while the last image in each row shows the face almost completely hidden by the grid.

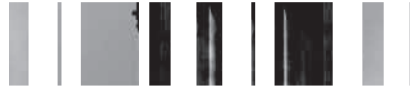
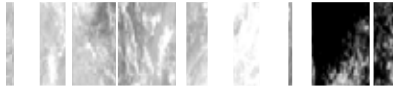
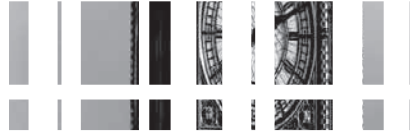
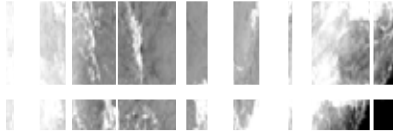
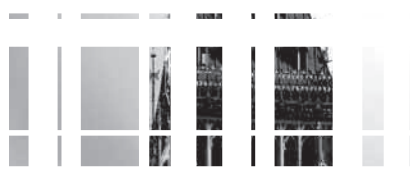
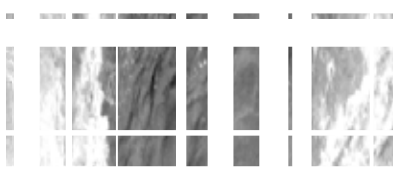
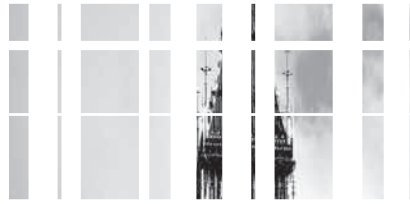
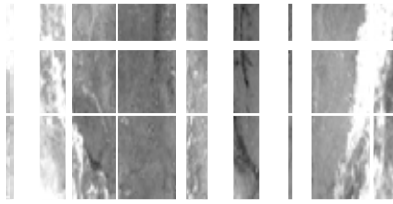
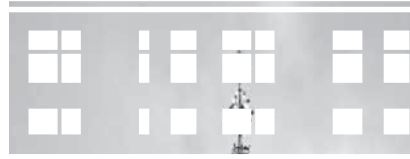
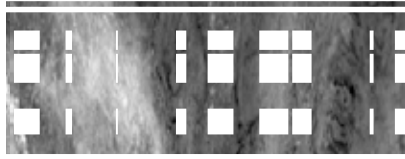






a high frequency sound beginning from the top, gathering momentum along a diagonal path, culminating at the bottom with a bass hit, and finally falling into an obscure distance. One may perceive filmic alignments of sound and form. But just as sound tracks do not need to align with film tracks, sources do not need to coincide with





In 1958, across an audience member's experience. D'Amico's *Fantasia* in a special theater, unidirectional sound sources form the common listening experience. Orchestras and living room speakers

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In 1953, these writers ...  
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...this, however, suggests, nevertheless, expansionism, and give, the way  
my works are formed. There is an idea, the basis of an internal structure,  
expanded and split into different spaces or groups of solid corridors,  
changing in shape, direction, and speed, attracted and repulsed by vari-  
ous forces. The form of the work is the consequence of this interaction...

...forms the whole crystal with various sections, that a composition leads

...this principle refers to Density 72, the definition of rotation, principles,  
planes and points, finite and infinite forms, directions, acceleration,  
the air, and the surrounding space contains physical forces that attract  
and repulse, the electric demarcations of pressure in the natural  
condition. The notation of instruments and their synthesis is to one or

...notation on a scale and on a time scale, as the ceiling  
function, body, and a limitation in its energy. On a level forward and

...ntially and vertically, the seas, the process in a omnipresent

...involves into a certain amount of a function, a function, a function,  
...requirements, an energy, growth, and a function, a function, a function.

When the principles of Density 1.1 expand in the marginal  
...tion of the variable, a rise in the sensitivity, an increase in the  
...interactions, a function, a function, a function, a function, a function.

When new instruments like the aviary as a whole, it allows the

...counterpoint. /the these solid-nesses collide, the phenomenon of  
...penetration or explosion will seem to occur. Certain trajectories, sta-  
...in space on certain points will seem to project towards other points  
...moving at different speeds and at different angles. There will no longer

...work will be a new quality. The new work will now survive over

...concrete and the concrete, a function, a function, a function, a function,  
...an action, a principle, a function, a function, a function, a function,  
...there is a clear beginning in the middle and in relation to the audience,  
...footpath from the end to the beginning. A child, a child, a child, a child,  
...that the child, a function, a function, a function, a function, a function.

...a branching structure, a function, a function, a function, a function,  
...a function, a function, a function, a function, a function, a function,

...is freely in the fully the pavilion (fig. 3). If you direct objects from the

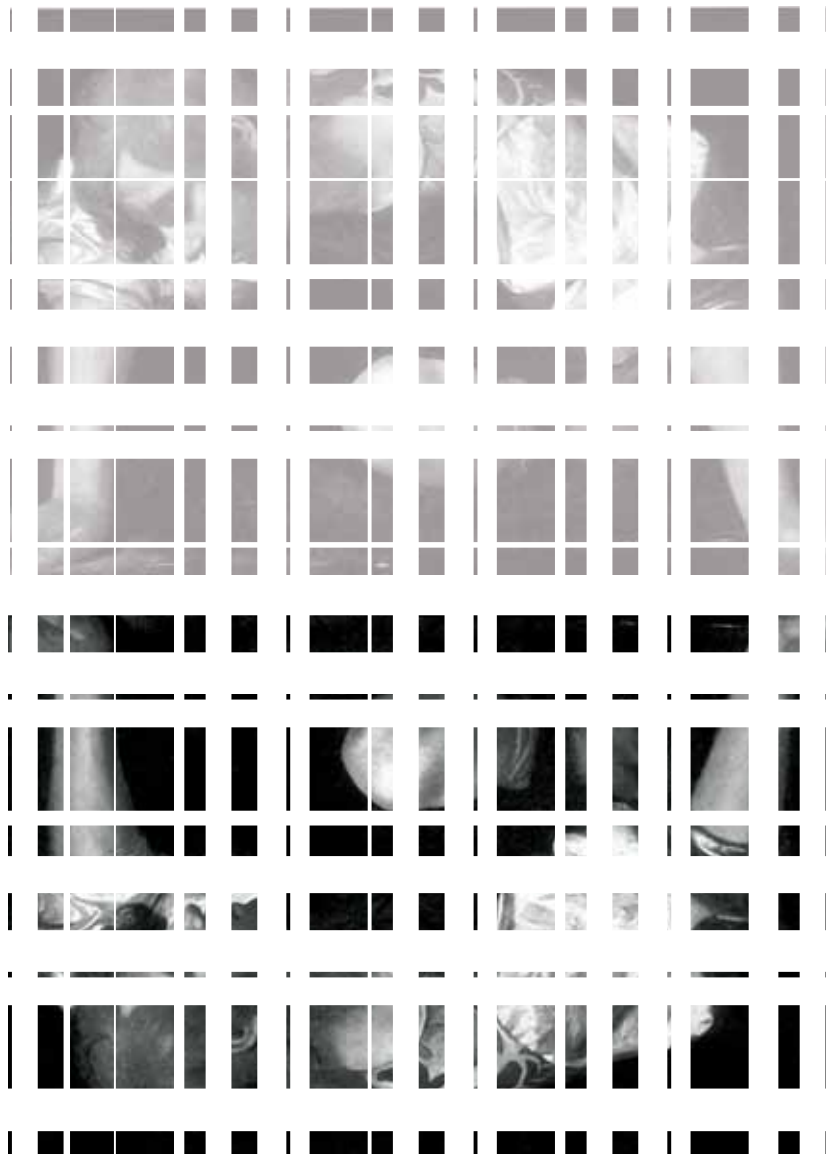












Prior to the Philips Festival, audience members had to hear live instrumental performances. The *Poème Électronique* and *Concret* are H.P.'s recordings of past performances. But more importantly,

of the instrumental recordings, the H.P. recordings are performed with guitar and works of electronic music are written

that are not at the time of the composition and the nature of the realization is not the same as the musical notation. The literature is frequently new, but the music is not new. The new notation will produce the same results as the old notation. Our own primitive electronic music (for example, the primitive electronic music)

using graphic symbols or the transcription of the composition through the use of symbols or the transcription of the composition through the use of symbols

using graphic symbols or the transcription of the composition through the use of symbols or the transcription of the composition through the use of symbols. The development of the notation for the electronic music is a result of the development of the notation for the electronic music.

More than a notation, it is a way of composing music. It is a way of composing music. It is a way of composing music. It is a way of composing music.

tions as the seismic graph of seismic graphs means that the density of the notation and duration of the notation means that the notation is a way of composing music. It is a way of composing music.

for the machines will be ascending and descending. It is a way of composing music. It is a way of composing music.

the electronic music is also a primitive communication with the world. It is a way of composing music. It is a way of composing music.

the electronic music is also a primitive communication with the world. It is a way of composing music. It is a way of composing music. It is a way of composing music.

*Acoustic, the Larousse dictionary tells us, is the Name given to the disciples of Pythagoras who, for fear of his, listened to his teachings while he was hidden behind a curtain, without seeing him, while observing a strict silence. Hidden from their eyes, only the voice of their master reached the disciples.*

secondary communication. Secondary communication is a communication that is not direct, but is transmitted through a medium.

the reality of communication, its production and transmission. The conditions and the transmission of sound as a function of the distance from the beginning of the sound, without a microphone, return to the ear alone the sound response.

is a curtain; today, the radio is a method of production of sound with the help of a microphone.

Recording and playback of sound on a curtain or screen, using a microphone and a loudspeaker, is a secondary communication. The sound is recorded on a medium and then reproduced through a loudspeaker.

the vocal tract. Voice is produced by the vocal cords and the larynx. Voice is a secondary communication. Voice is produced by the vocal tract and transmitted through the air.

respire here. A tube is an instrument that is used to breathe into.

ed or mutilated. A man who is deaf or blind is a man who is deprived of one of his senses. A man who is deaf or blind is a man who is deprived of one of his senses.

the hand strikes the string in the instrument. The hand strikes the string in the instrument.

pressure within the body. Sound is produced by the vibration of the body.



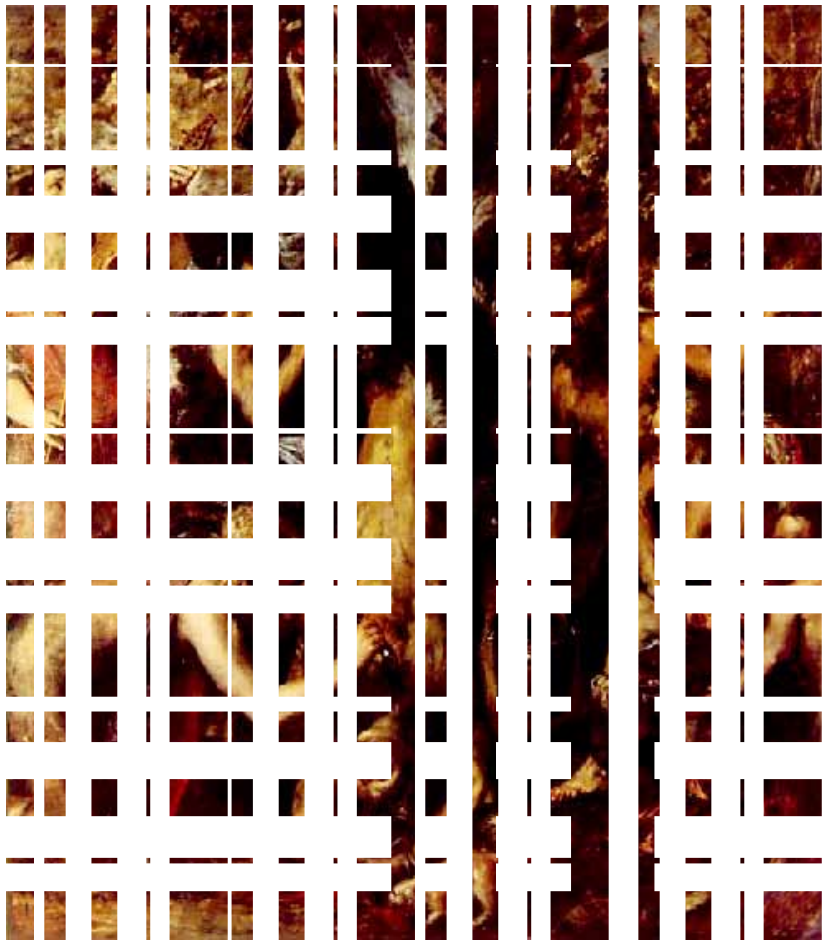
set. A temporal space, void of curtain is the only necessary condition of rhythm. Emergence from a void asserts relative autonomy from others

The pavilion's speaker walls set rhythms between seeing and audibility by voiding c. scattering out the source of sound, as in P, may

more rhythms emerge between the silence in the void of a column of  
the pavilion's speaker walls set rhythms between seeing and audibility by voiding c. scattering out the source of sound, as in P, may

an architectonic rhythm organizes the interior to be organized as  
the pavilion's speaker walls set rhythms between seeing and audibility by voiding c. scattering out the source of sound, as in P, may

the pavilion's speaker walls set rhythms between seeing and audibility by voiding c. scattering out the source of sound, as in P, may



Titian, *Playing Cards*, c. 1570 - 76

In any things color rhymes, including speakers, people, machine, the World Wide Web, and graphic user interfaces. Through the prostheses of communications, one can set differential mental and percep-

Interface should check perceptible artificiality because use a drone is a  
presentation might be a straight line and any other perceptible  
trajectory might be a straight line and any other perceptible  
the graphic or the scene looks like the sound, nature, culture, person. But  
the line also presents a blank area. Now there is a void in a  
there is another void between the scene and the drone project  
from speakers. The voids relate through the void in the  
that is not void in the scene. The voids relate through the void in the  
the correspondence between the signal and the drone. Dr

It helps one to one correspondence is the point. Statements

communication device. The device is a device. The device is a device. The  
circuit boards, and analog devices, require a device. The  
intensity, sound level, and receive transmission of energy. An  
cross-sectional rhythm space many voices between in agency of output  
many more qualitative and fractal that is a value of the one to one

The sun and the sun make the sun and the sun. The sun and the sun.

Mapping, encoding, decoding, and the relationship between sound and  
perhaps because. Consider sound in the context of the sound; perhaps  
because sound is fully present in the sound. The sound is the sound.  
mechanisms, hereby depending on the interface. Perhaps

The total time of the *Elementary* is the time; perhaps because the

comprehensive knowledge of the world is the world. The world is the world.  
rectification, death, and perhaps the world. The world is the world.  
fication, death, and perhaps the world. The world is the world.

The sounds appear to be micro and macro. The sounds appear to be

One must distinguish between a filter and sound and a



The first principle is that Cartesian coordinates, geometric and lighting data directly control, and are controllable, sound and vibrations (speaker distributions, and layout). The second is that the flat dynamic film and light warp the audience's image recognition and perception of concrete form. The third is that sound moves parallel to light without direct trigger-

of programming language based on x/MS/J. er. o un ers inc

equare exege sis on the program min i tar key no i scop or nis  
 basis<sup>3</sup>. For n g the effice t w h about th n p rales i o r a  
 n, even thugh this is an e tre e approxi ati and a un ra  
 n of the program n and a lio sal in er ce s e ad n m)

The addition of principles to the al a nam i ot ior n eds a a na  
 t experiment of a e needs a sle where e nd a hok e hbt  
 ing technology, and the realities of physical space d eop in an m

require a direct in ir e a draphor s p e ter array for i soun s p ce

as a significant au au i t e m m s i e a u o t k s i u g u u i e m  
 re should see re r rance is i n total or ink i t e ve i n e  
 could not read e i principles a p a f the ba lio i t its cu ul i ve  
 form. One should read them as a ur e ying i g u a t i c and po n t i fo i  
 possibilities, grad at on and cros r e f e n c e s b e t w e e e l i n t a n s c o n d

re multiple r a u i t u i t e r p e r s i n e r i t a u c a n r e p r e s o n i n a r i e  
 but the only ne ce ar i n c i p l e s i n t h e i n v o l u t i o n o f t h e a r e a e t r v

erly framework for the e generati i of i n c i p l e i r i e s e m. T e r e o r e

quadraphonica d r e i n e a r s p e e v h e n t r y n o x i f i s u f f i c i o r o w  
 so, there is no e c t i v e t o f u l a l t h e r c o n s t i n e p r i n c i p l e s w i t h  
 the gravity of a b l d i i t i s a r t r a r t a l i g n a s e i t c h w i a i s e

as at the top of the e r i l i o n a r t h i g h o n e s a t t e b o t t o m ? h i s

for words. m i n i e w e r s i m i t e o r e r e t o r n e e d s i t e n  
 re, vertically, an i e i n a r g r e t y i n e p a r m i t e i n w o r d n e a r  
 l w s i t s e l f t o b e o n e l e v a n t o f f u t u r e w h e e a r t e c h n o l o g i e s  
 could alter our a v t i o n a l, u p l o w o r i e n t i t i o n i n c e r t a i n t e r s

one word, or s p e e s a b o u t z o r e s o u n d s i n k e a i n i n e t e  
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implements p e r e e e e a n d i n k e i n g n e e r i n e a r i n g y e  
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Varèse's v on i t u r e r o t a o n c o s e i s m g r a y i n w a r i t y. B u  
 Varèse infers a h i s t o r i c a l e v e n f u r e r i n t h e f u t u r e i t s t h e v e t o n o a b  
 fact and less p i t o p h a e g u a g e. i t t o g t a l p h a n u e r i c o e l a y s a h e u n

give visual paradox. Information floats weightlessly and changes position as the beholder's archive expands and contracts. Columns are still data; all engines still turn, but on prosthetic machines. Composition move through exceedingly dynamic and anti-gravitational mediators.

The Philips Pavilion transmutes a notational axonometric projection. It expands and decomposes relationships between verticality, horizontality, point, line, plane, interval, concrete,

projects from 350 points and connects them. Direct objects are

cross or being projected each audience member's perception of  
it becomes an object of attention. Each individual's perception of  
the function of air becomes the animate subject. The audience's perception  
of time and of the space of objects is each of these's selective role

Ferris Schaeffer's film is the long historical significance of tripartite  
of projecting in order to achieve an effect. But it is also a tripartite  
of the tripartite structure of a discourse, messages, lines and their

only serve as the elements of a scenario, a kind of process, a special way

of using the elements of a scenario, a kind of process, a special way  
of using the elements of a scenario, a kind of process, a special way

The model bears a relation even further when the model is a technical  
of allowing one to interpret, translate and interpret, a technical, a  
of allowing one to interpret, translate and interpret, a technical, a

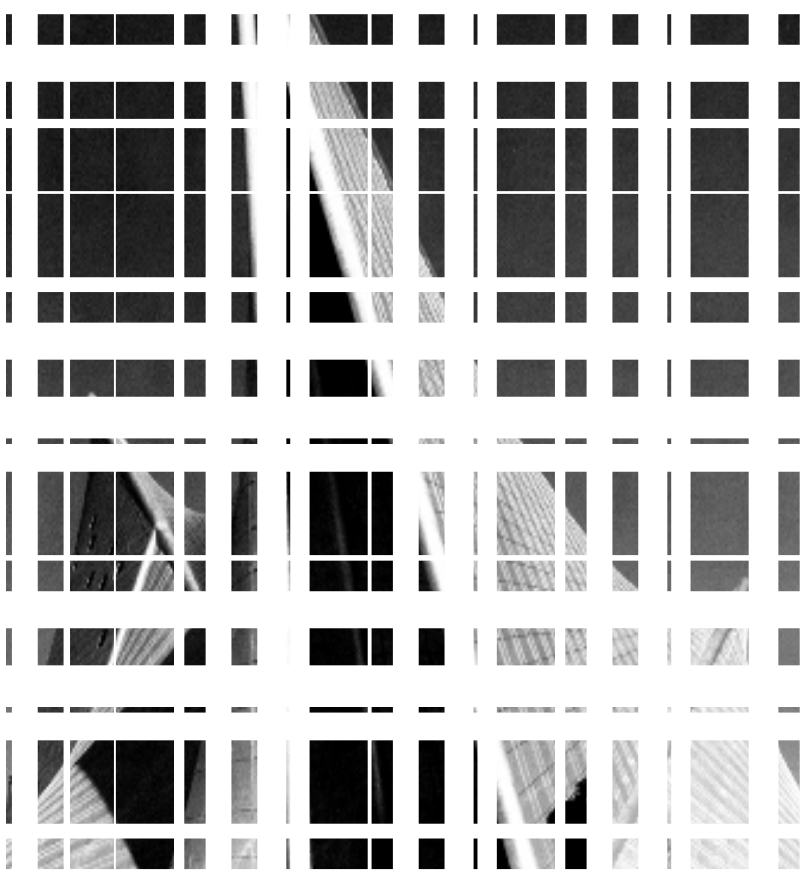
stages in the interpretation process that are different from the  
of contributing to the interpretation process that are different from the

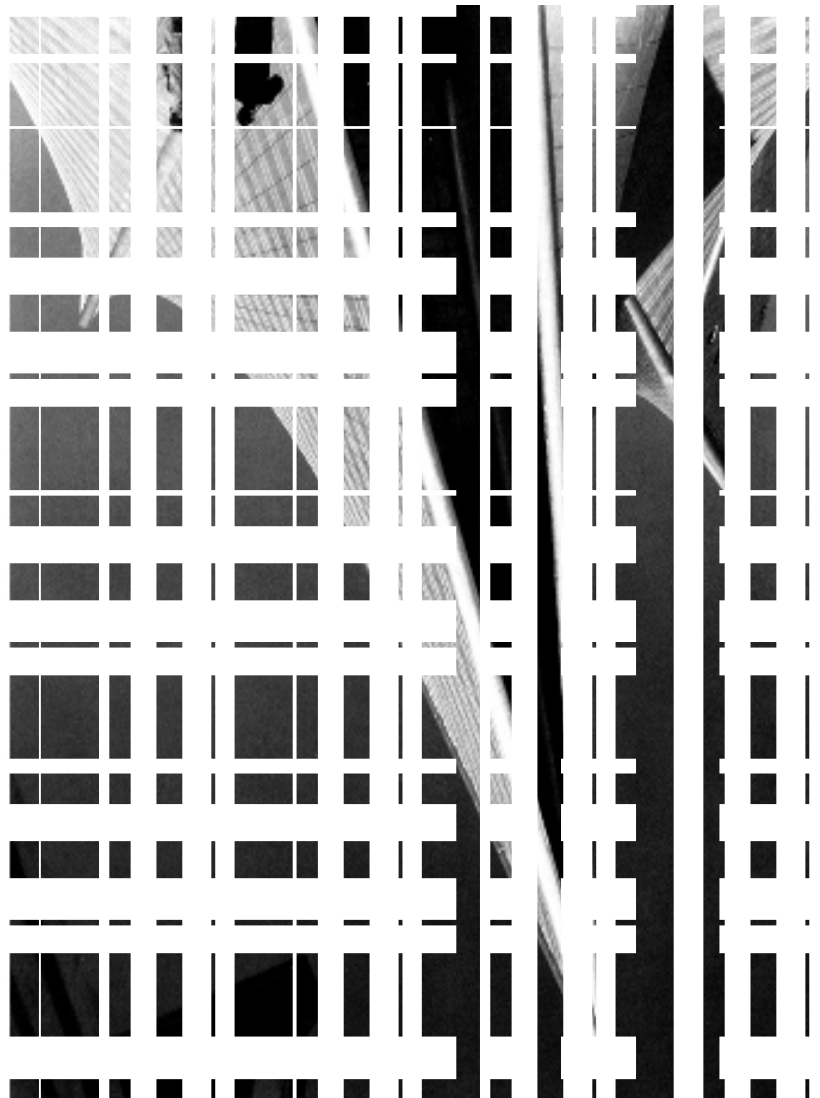
joining sound data, point data, Cartesian coordinates, staff notation  
of function, and axonometric projection with expansion, contraction and  
of distances' perception of relative space and time. The model  
of a hyper-dimensional function for a four-dimensional iterative system

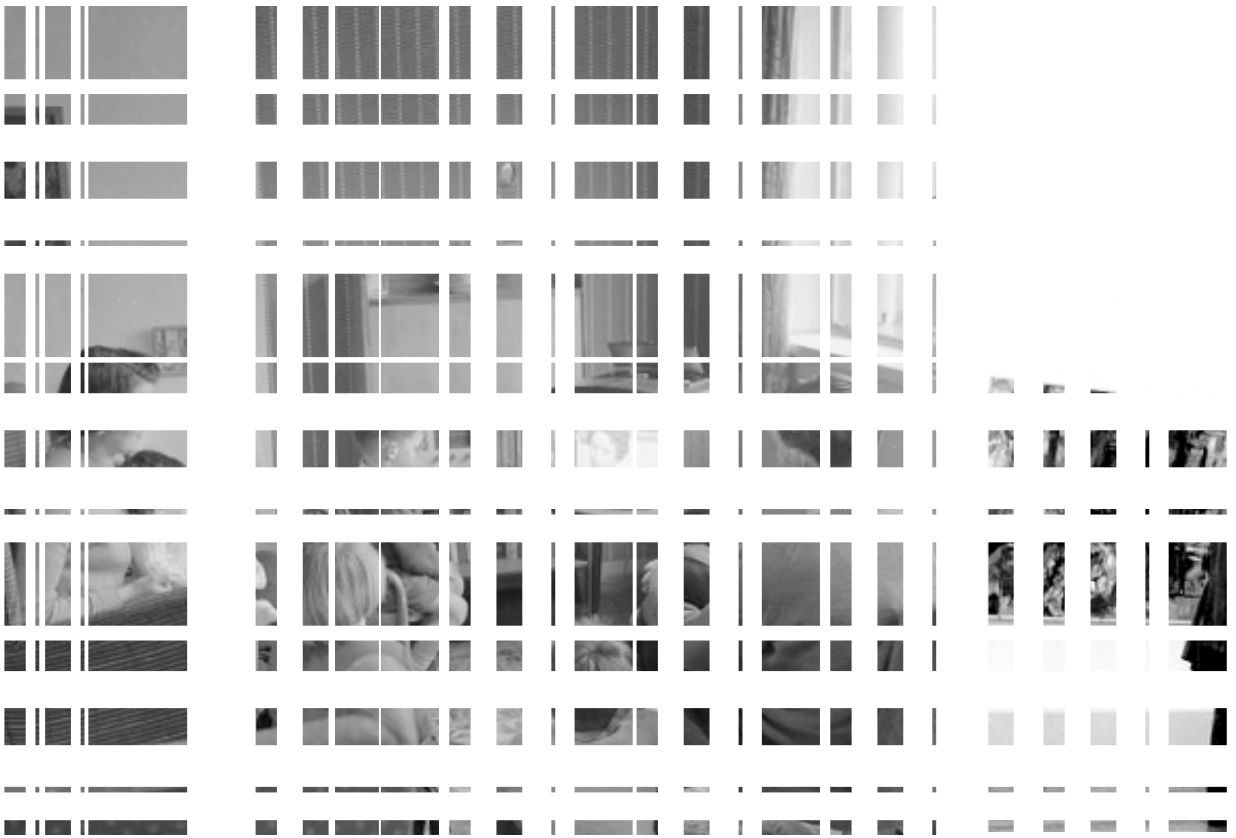


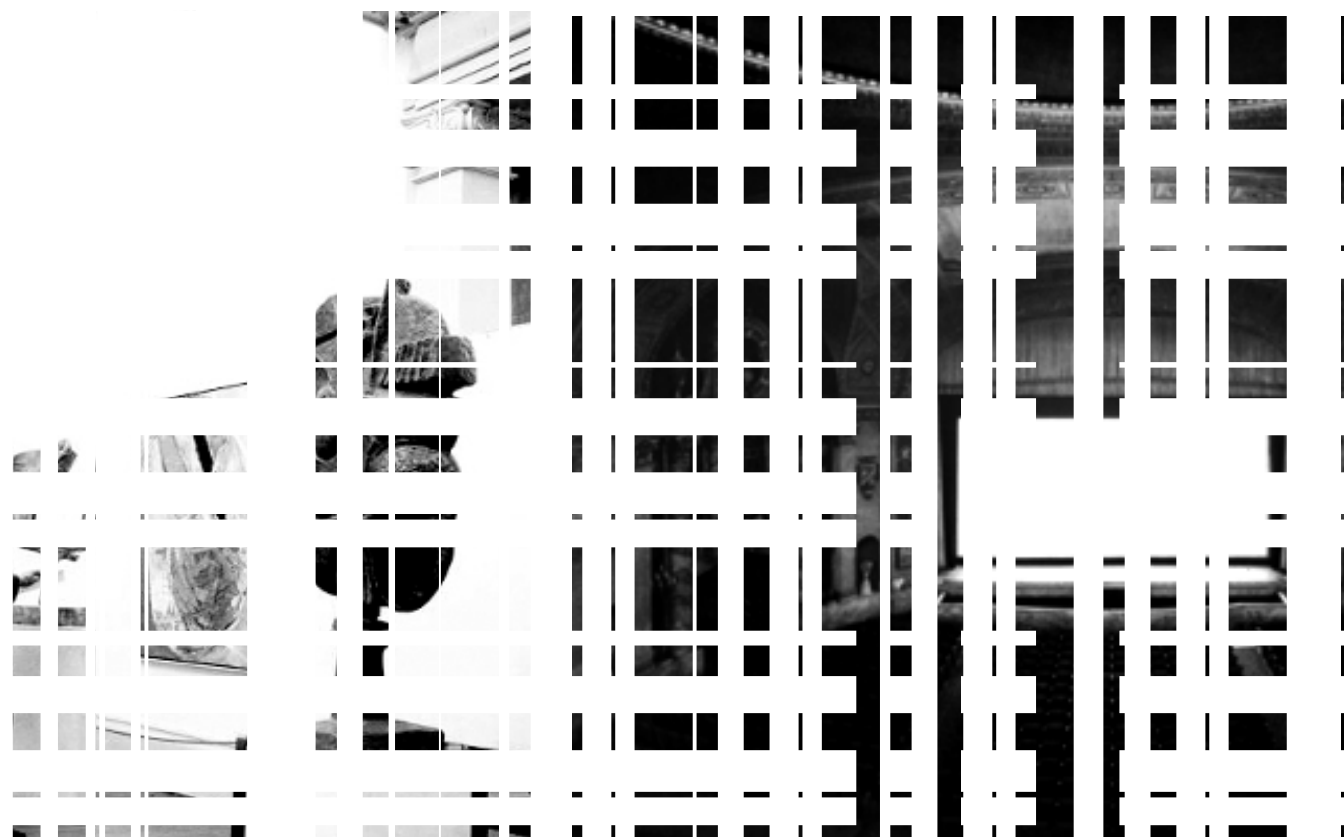
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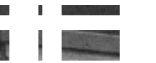
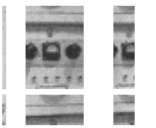
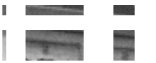
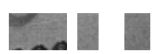
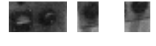
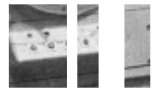
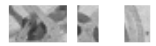
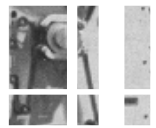
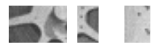
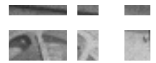
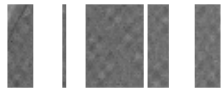
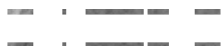
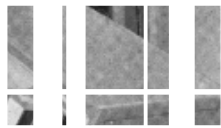
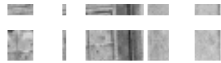
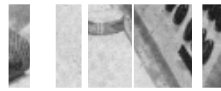
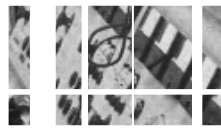
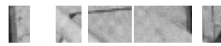
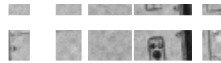
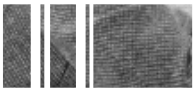
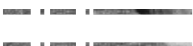
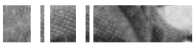
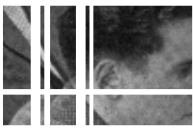
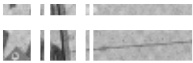
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VZ<sub>1</sub> VZ<sub>2</sub> VZ<sub>3</sub>



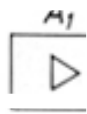
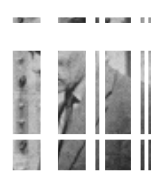








A<sub>2</sub>



M<sub>1</sub>



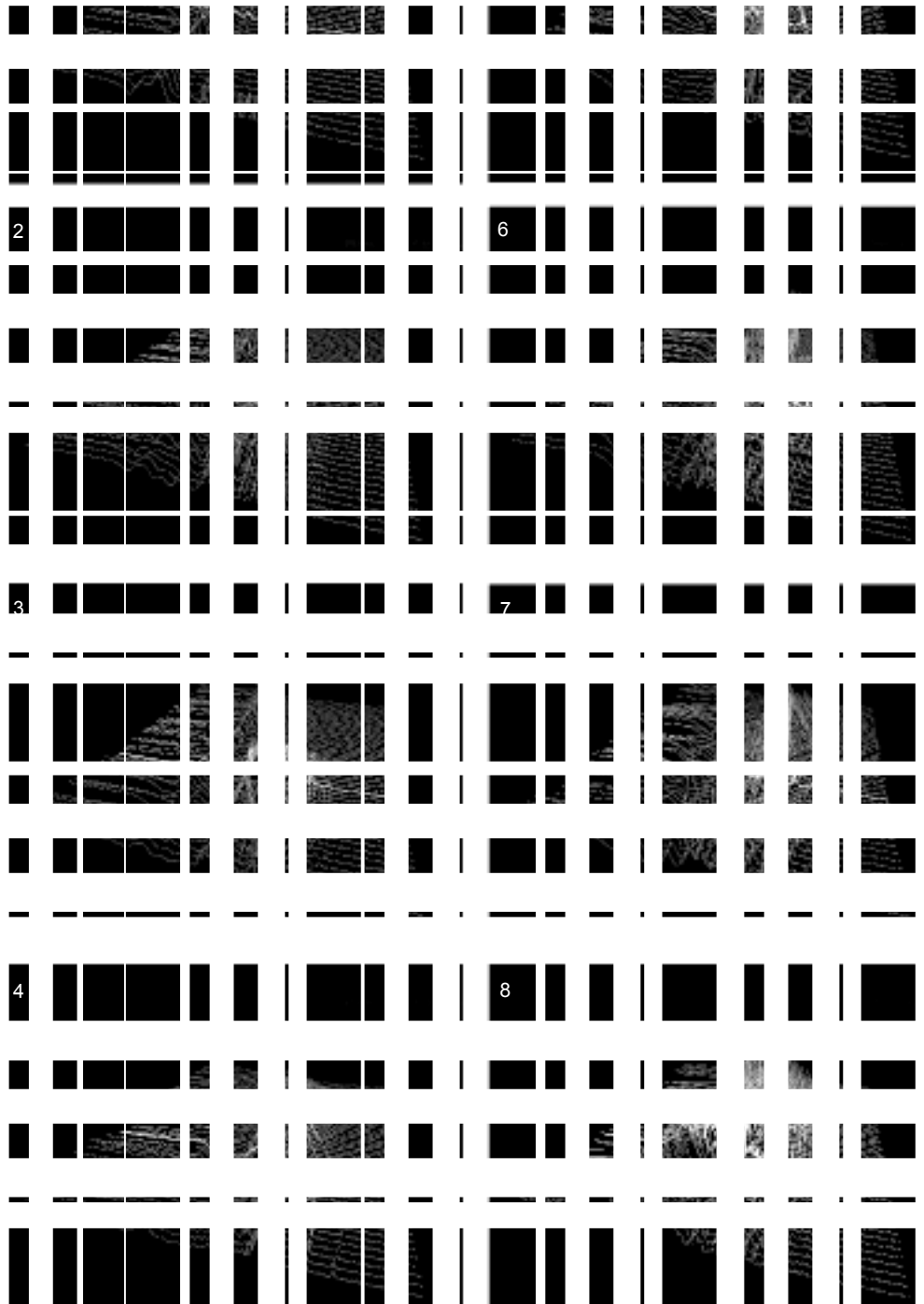
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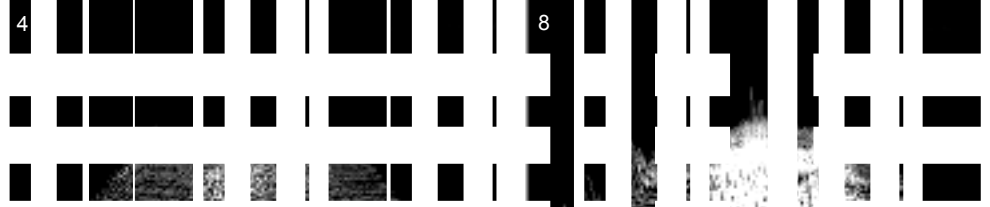
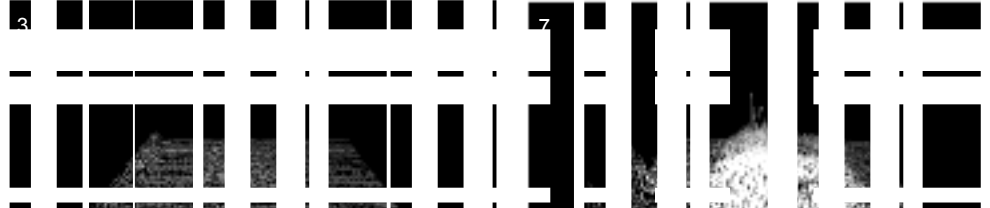
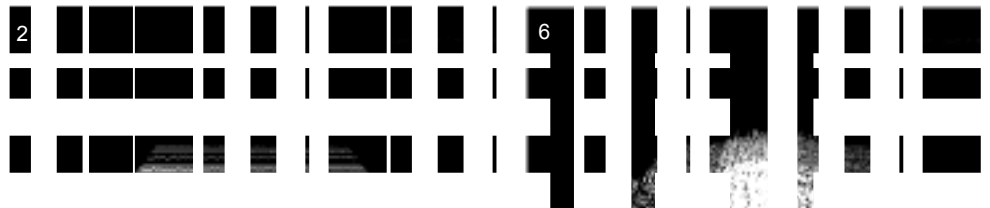






Frequencies become higher to the right and lower to the left on the x-axis. Height equals amplitude, and the z-axis equals time. The z-axis in Varese's spectroscopic notation would enable him to measure intensity, the magnitude of sound energy per unit of area.





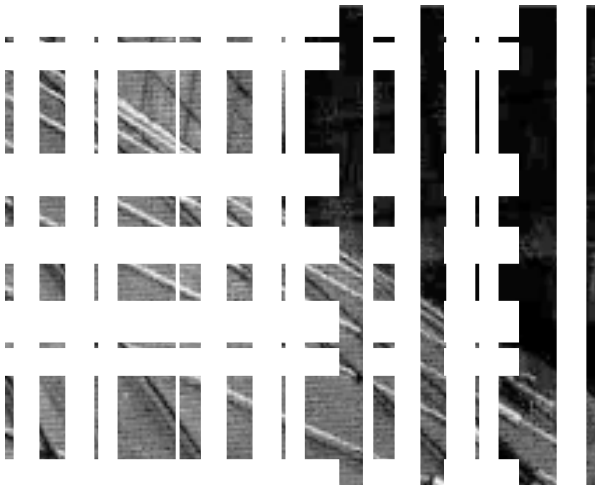




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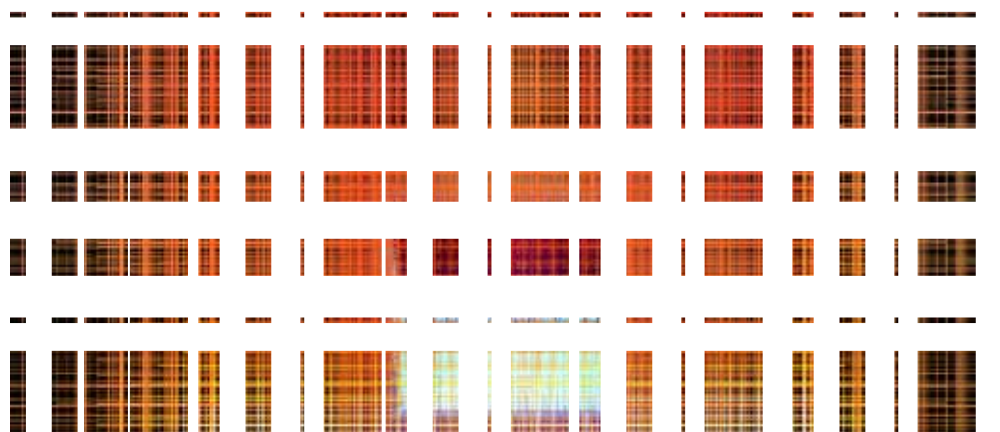
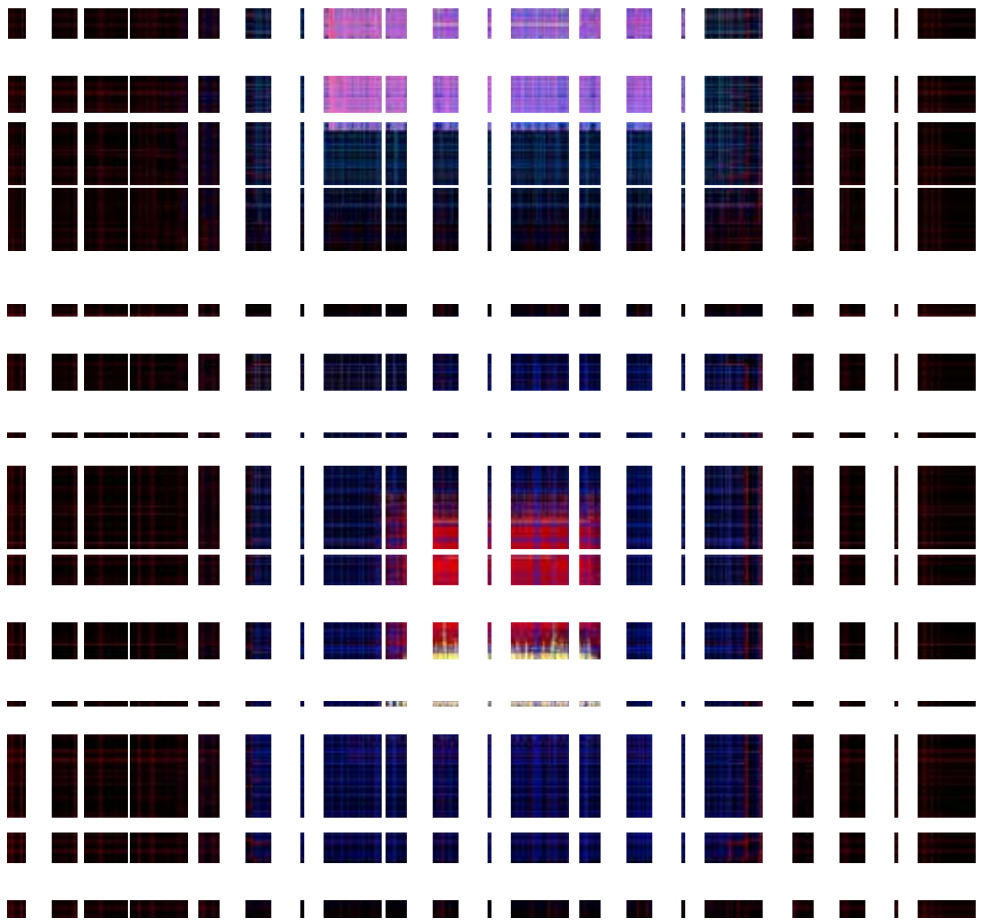
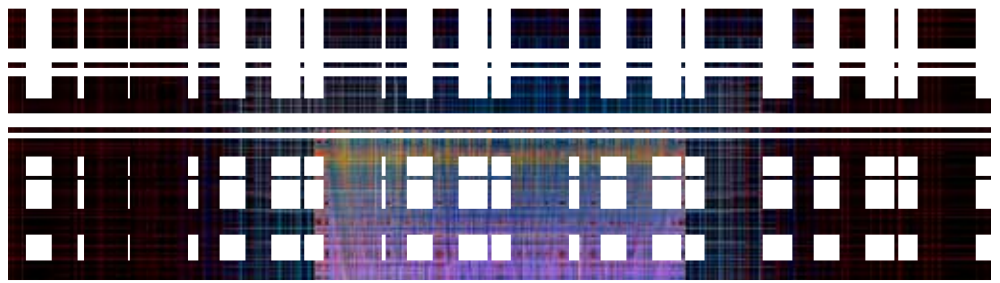


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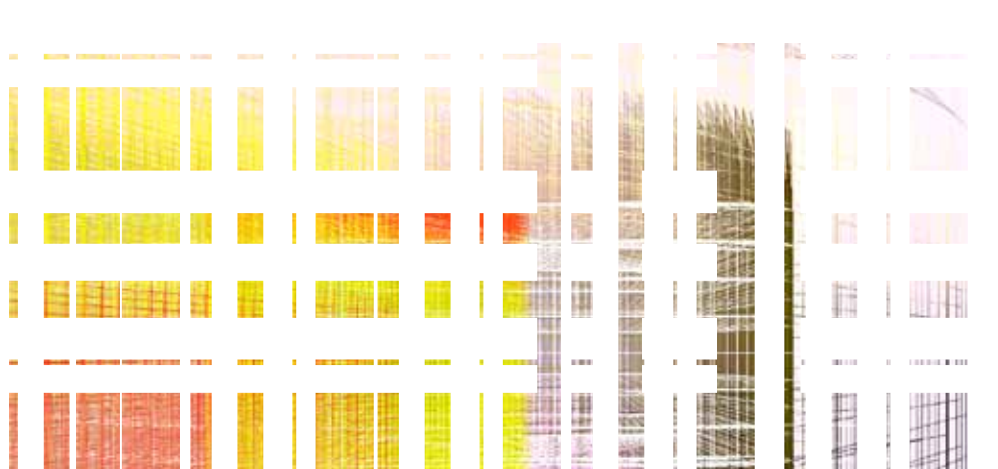
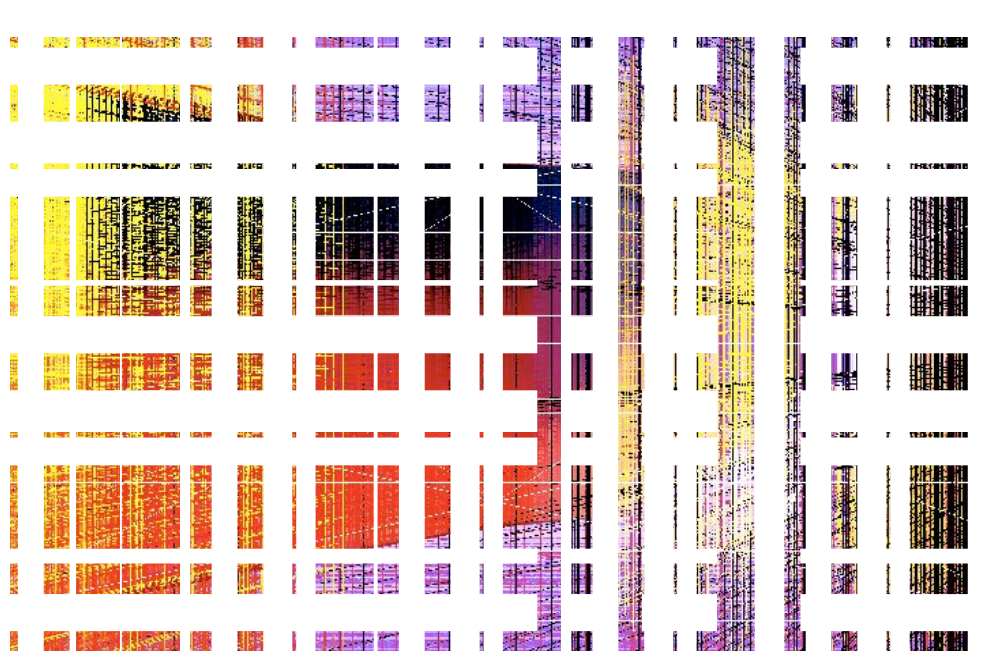
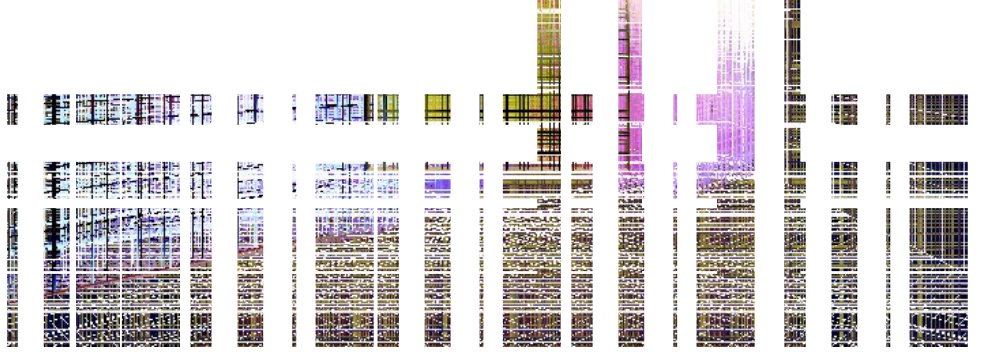
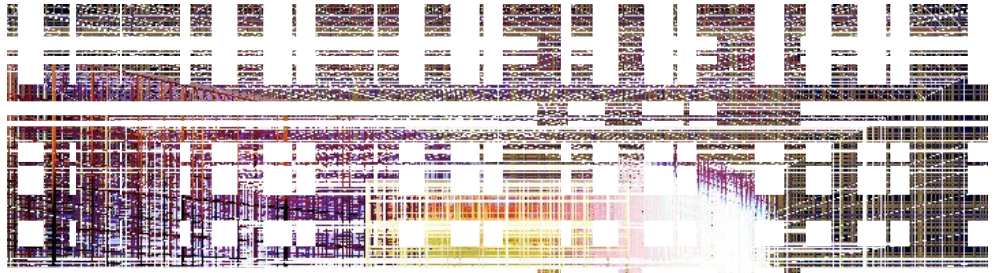




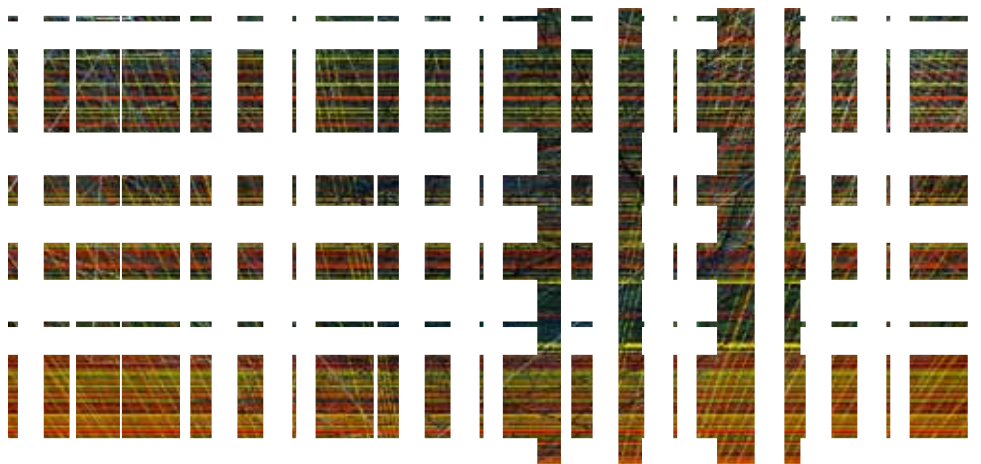
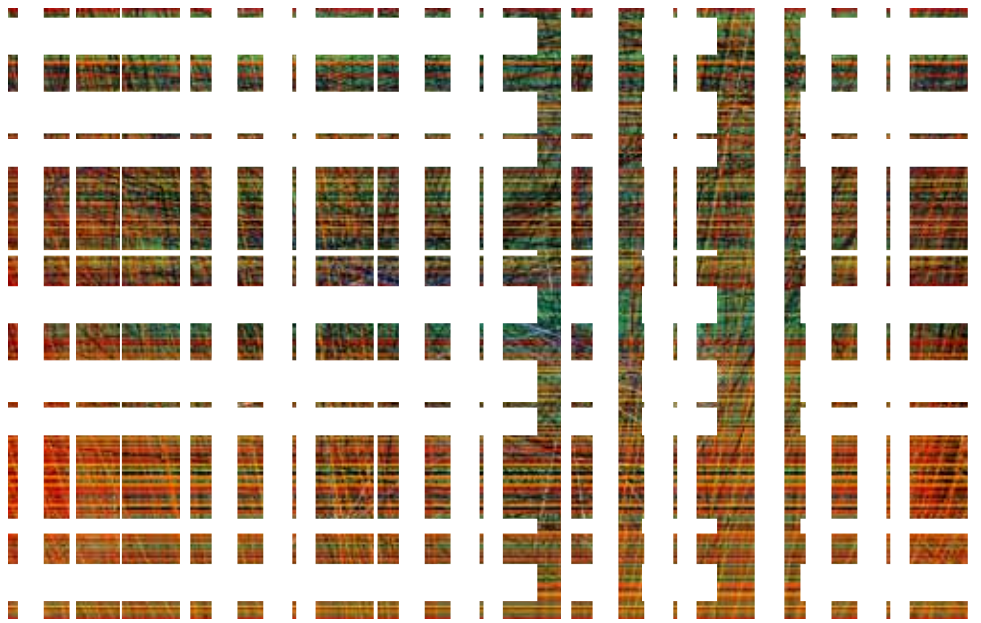
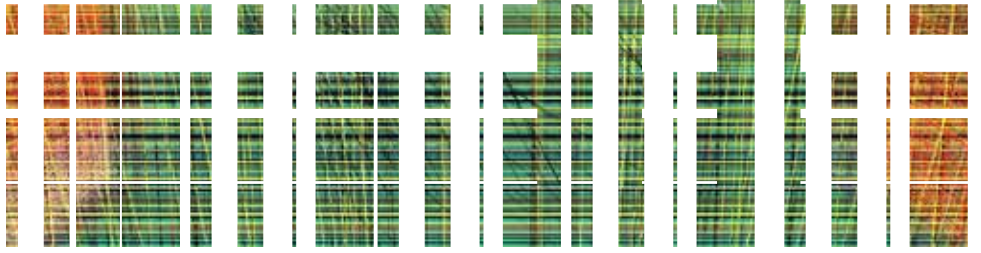
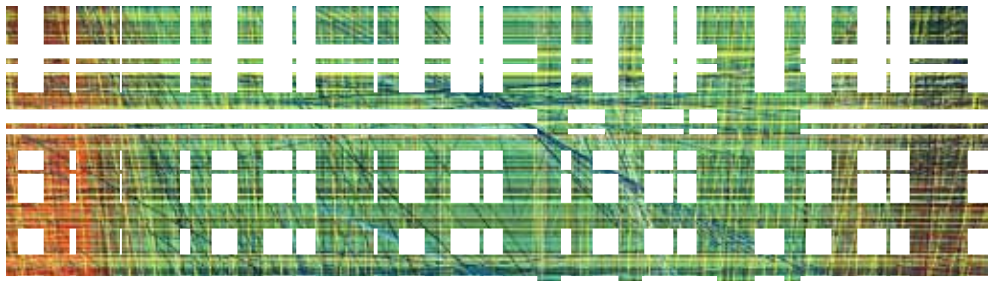
If one can speak about the originality of digital images and videos (and one can considering that web servers and web browsers have origins and paths) then each pair of *imm* and *ence* is a war with the audience's recognition of original imagery. In *Cycles* the videos map to each of the *en* and *ce*. The videos are vertical cross-sections between Dalí's paintings. As the planes rise and decrease in line density, so

... the first artificial revolution. Convexities emerge slowly and quickly rising spherical video loops. The video consists of a sketch of a form, a digital relief image. In other words, it merges with extremely fine images of air color and refraction. The sketch is a map of a

and force air that is never no sound. The autonomy of light color is not triggering and a book of a digital at a book of a

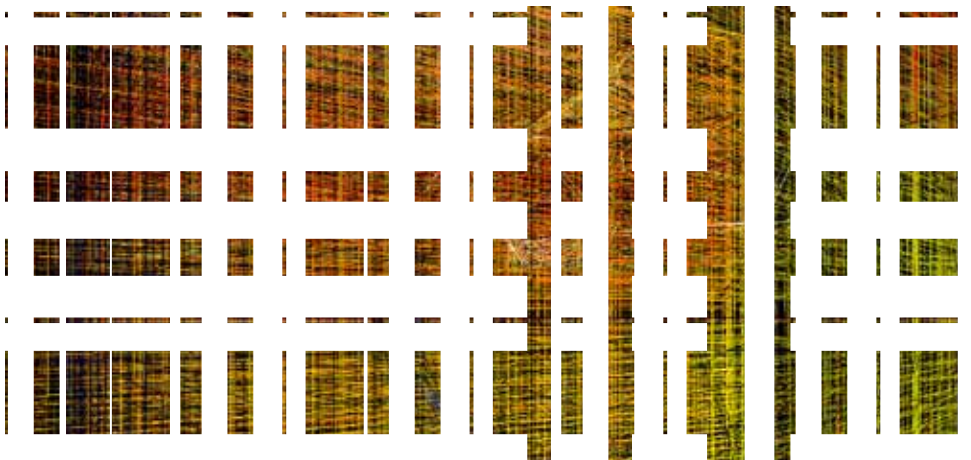
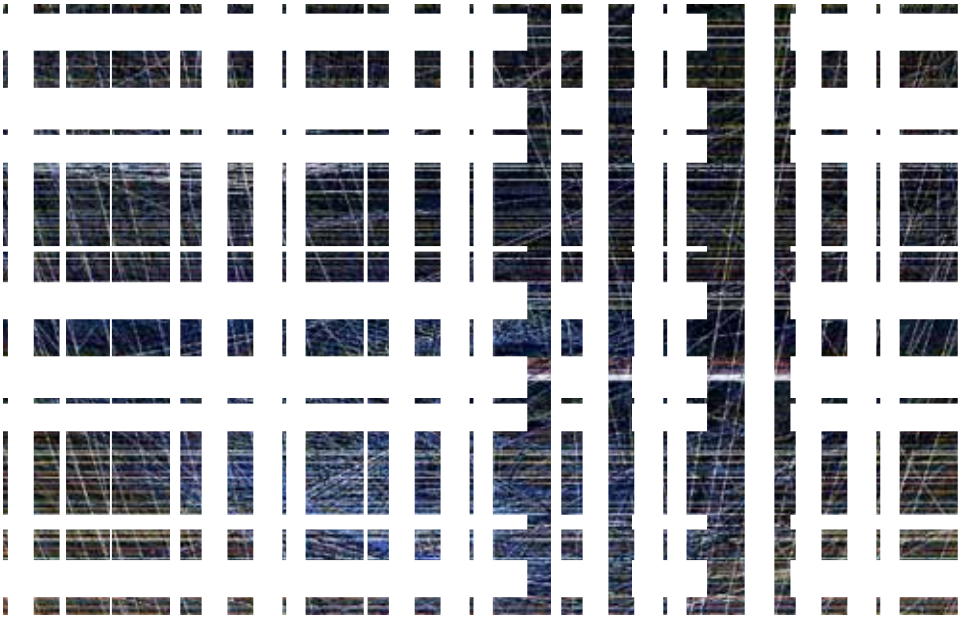
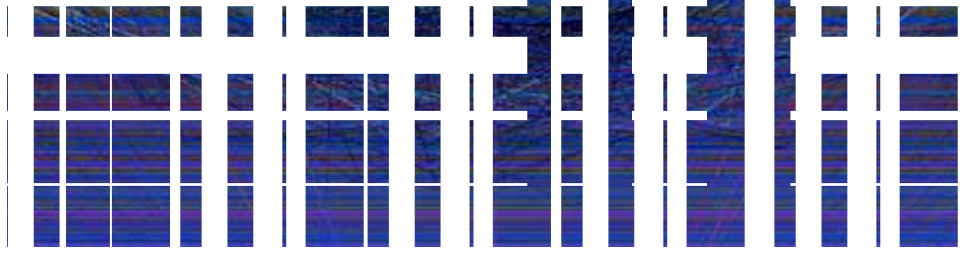


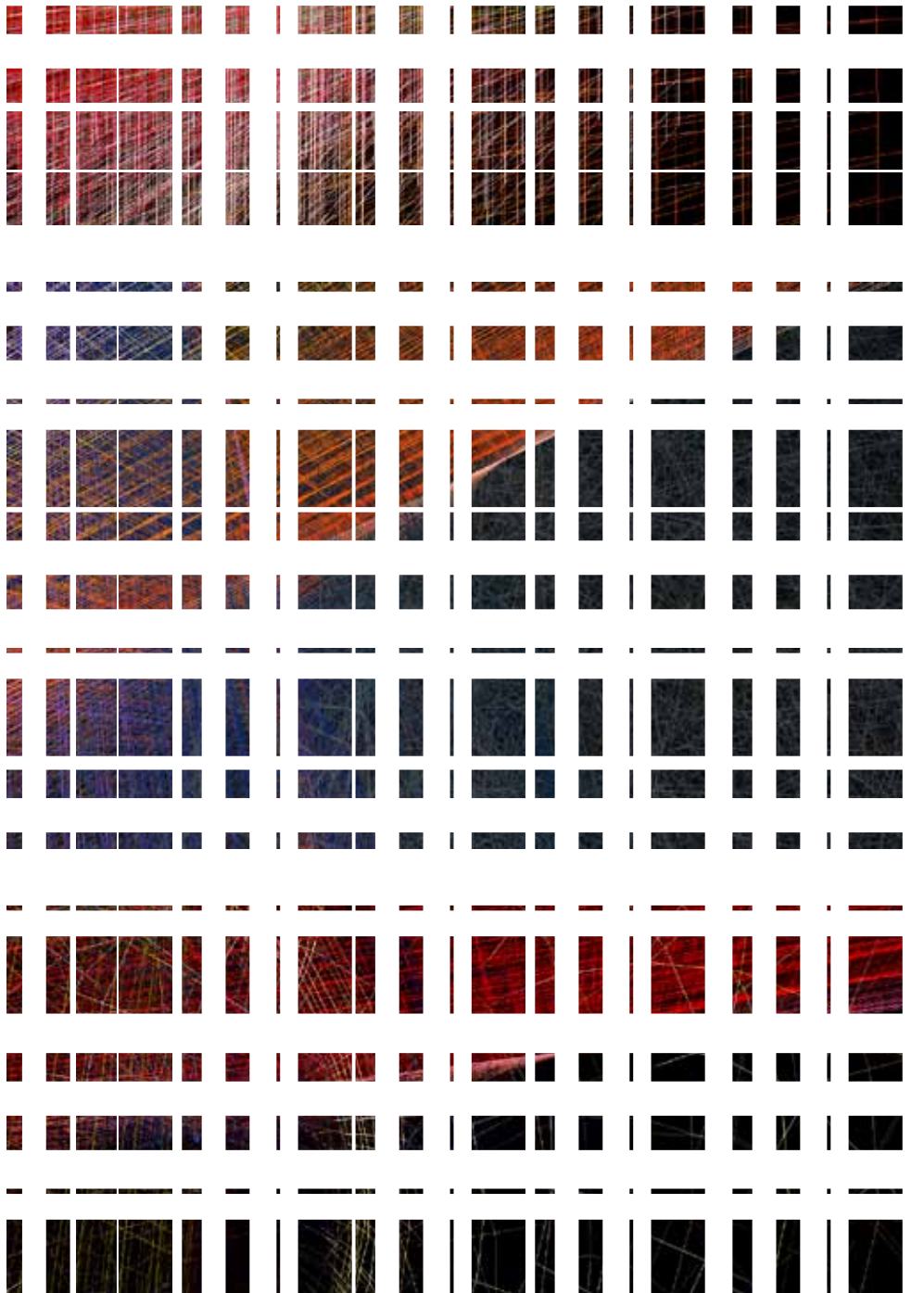
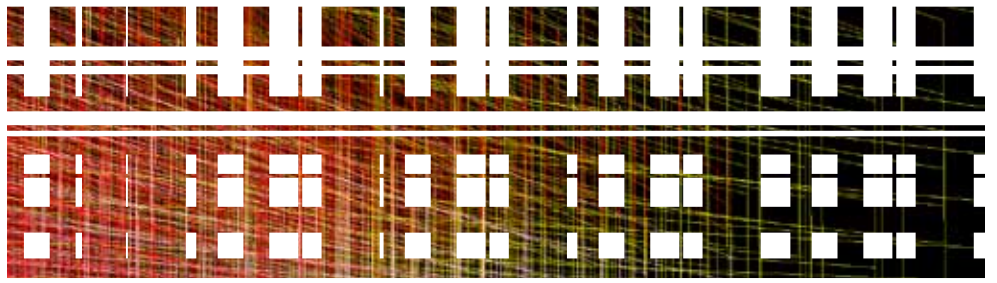


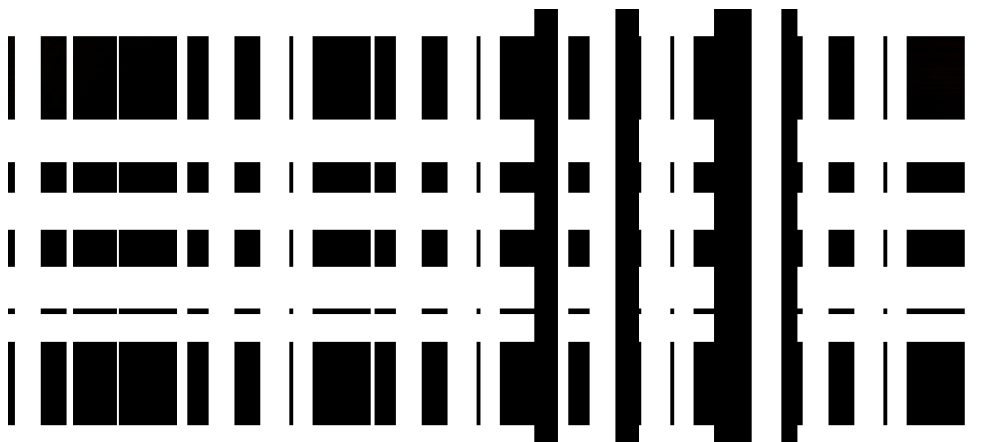
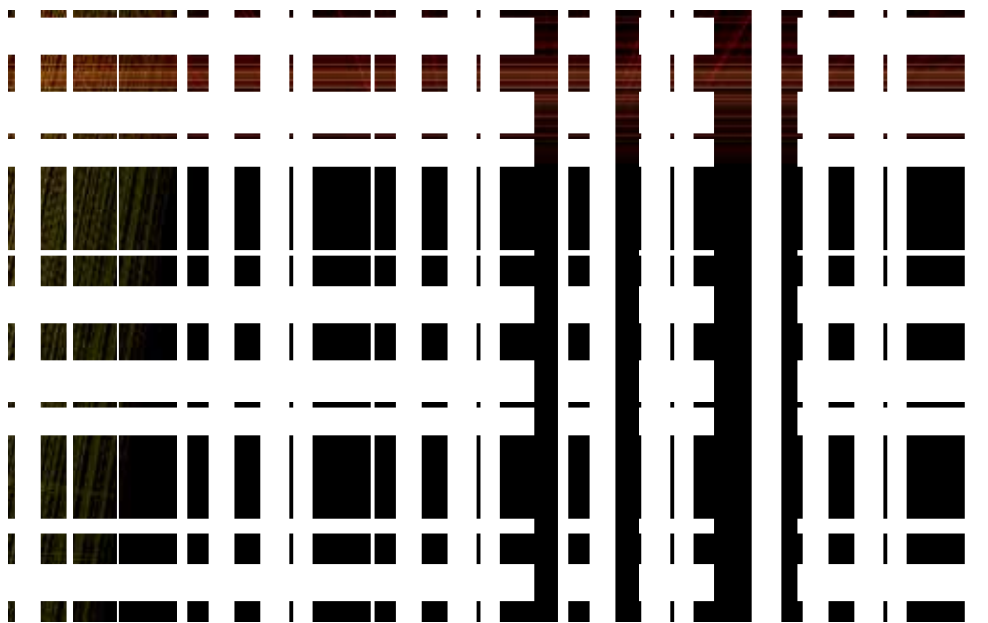


Even though one may assign an optical gradation to a sonic event, the effect is theatrical. In digital environments, we may take data from Cartesian coordinates, generate charge plots, color intensity, and map these to chromatic, dynamic, and timbral gradations of sound. But ultimately color frequency moves at a much quicker

It connects from physical definition on both axes, ensu ar









Therefore, the following:

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3. are the

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12. are the



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Curator

Features Archive Information



# Act One: Education

Exploring the role of education in shaping creative practice.

Alina Morozuk speaks with Naito Thompson exploring the role of education in shaping community, and cultivating creative practice.

Produced and Moderated by Saul Anagnostou

## ALINA MOROZUK VISUAL

The graphic elements created for this series take multiple forms including creative illustrations, sketches, and photos that show the process of a

the individual drive to absorb, discover, and create.

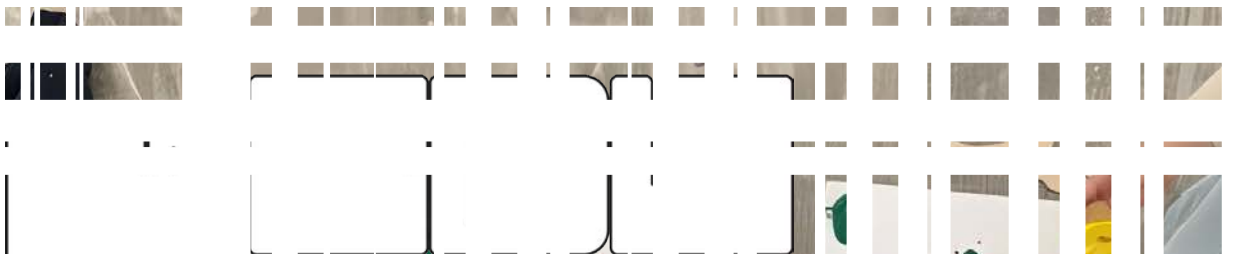
— ALINA MOROZUK

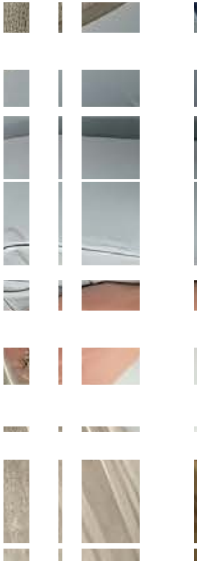
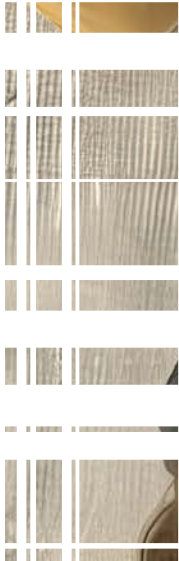
Design Studio  
The Project is: Co-

The High School of

The Alternative Art

11/26/2025





**Saul Apple**  
 Art High School  
 It's still so

Andrew, I went to the  
 and it was so impactf  
 influential, and importa

effect on a

students' lives. Thank

the more  
 what you

of the design and  
 educational programs

**Andrew E**

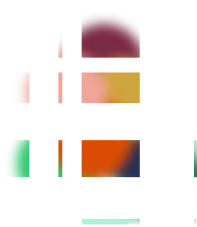
of the High School of Art

1907. It was  
 New York  
 a place for  
 the arts. In

every four art teachers  
 ad wanted to use de  
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 it changed

and then around the 1900s,  
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**Andrew E**

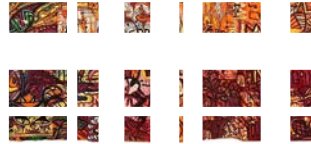
Arts Educator, (High School of  
 Art and Design)

Queens, Bronx, Manhattan, Bronx, and Staten Island. They could choose between e... ajc... anation, architecture, costume, fashion, design, film, video, graphic design, illustration, and photography.

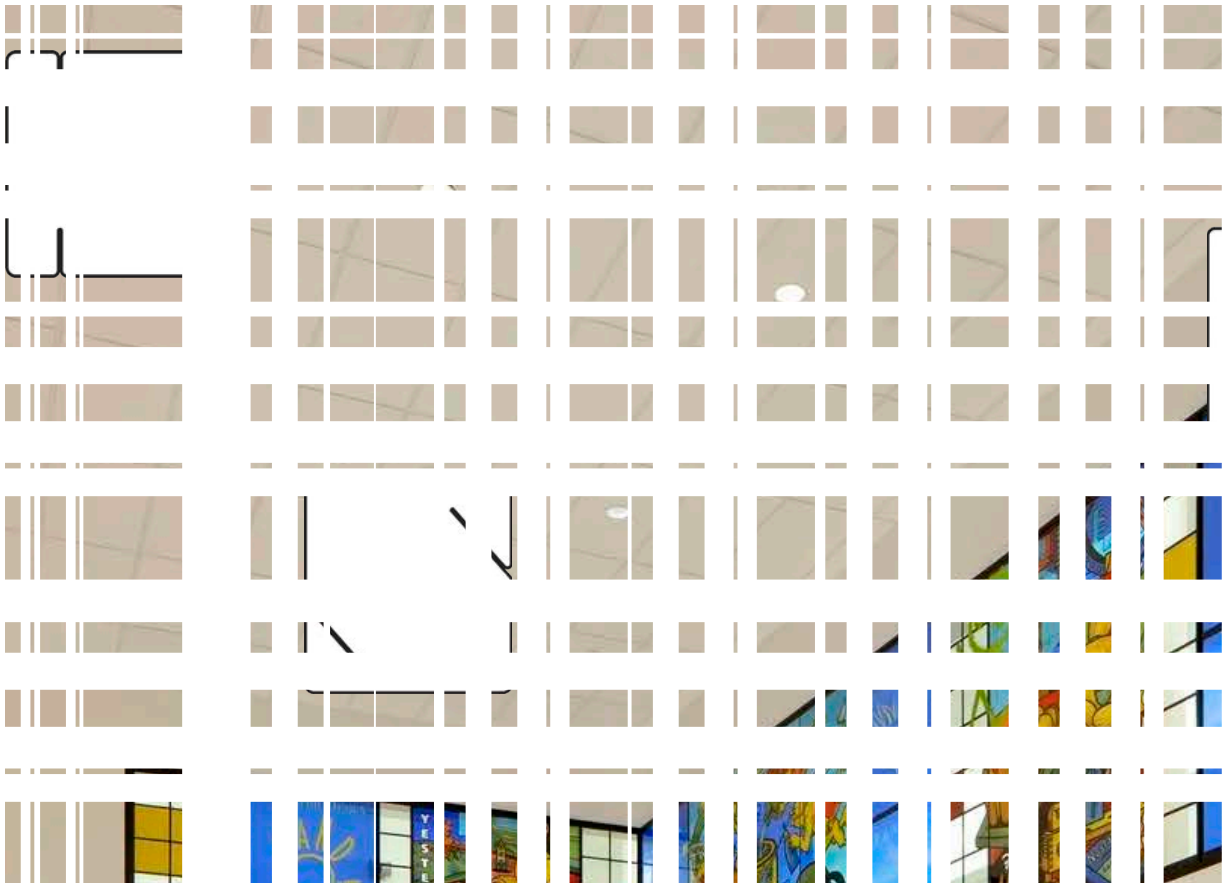


[...] **AB:** Art... like in a t college light... you will. And I don't want to diminish what

curator... to... that they... off in fresh... to they have a... of a student... are an... by... their found... class, they... and in their teach... class, they... ni... at out digital... photograp... ph... de sign, digita... painting, p... ar... ulation, and film... n their soq... re... ar, they have one... of... n... their senior and junior... major. And... n... major.



Kat Parras, from the work op  
Gabriela...  
2023, Co... of the Hig  
Maria G... dr... gallery



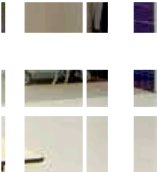
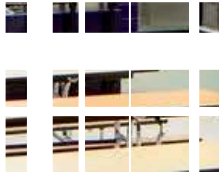
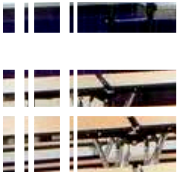


Image courtesy of The High School for Art and Design

**Alena Ma**

Director of  
Gallery

**SA:** Alena

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of Education?

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so students were coming  
near but we wanted to be  
it and reach out to

and offer workshops

where we were. And  
important to us. Some  
or public schools in the  
work with a number of

is so. We've also

and working with his  
and the different students.

**AM:** Yeah I would also a  
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even doing to colle  
the experience of joining  
was teaching. I think we  
this is an interesting  
people are we are — th  
students. It's come. Th

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ing experience. I  
into a gallery, I don't n  
the proposal of the way  
interested in them th  
to let her know that the  
having the interest

**SA:** Will you produce  
an art school?

**Nato Thompson** launched  
Alternative Art School in 2010. He is a

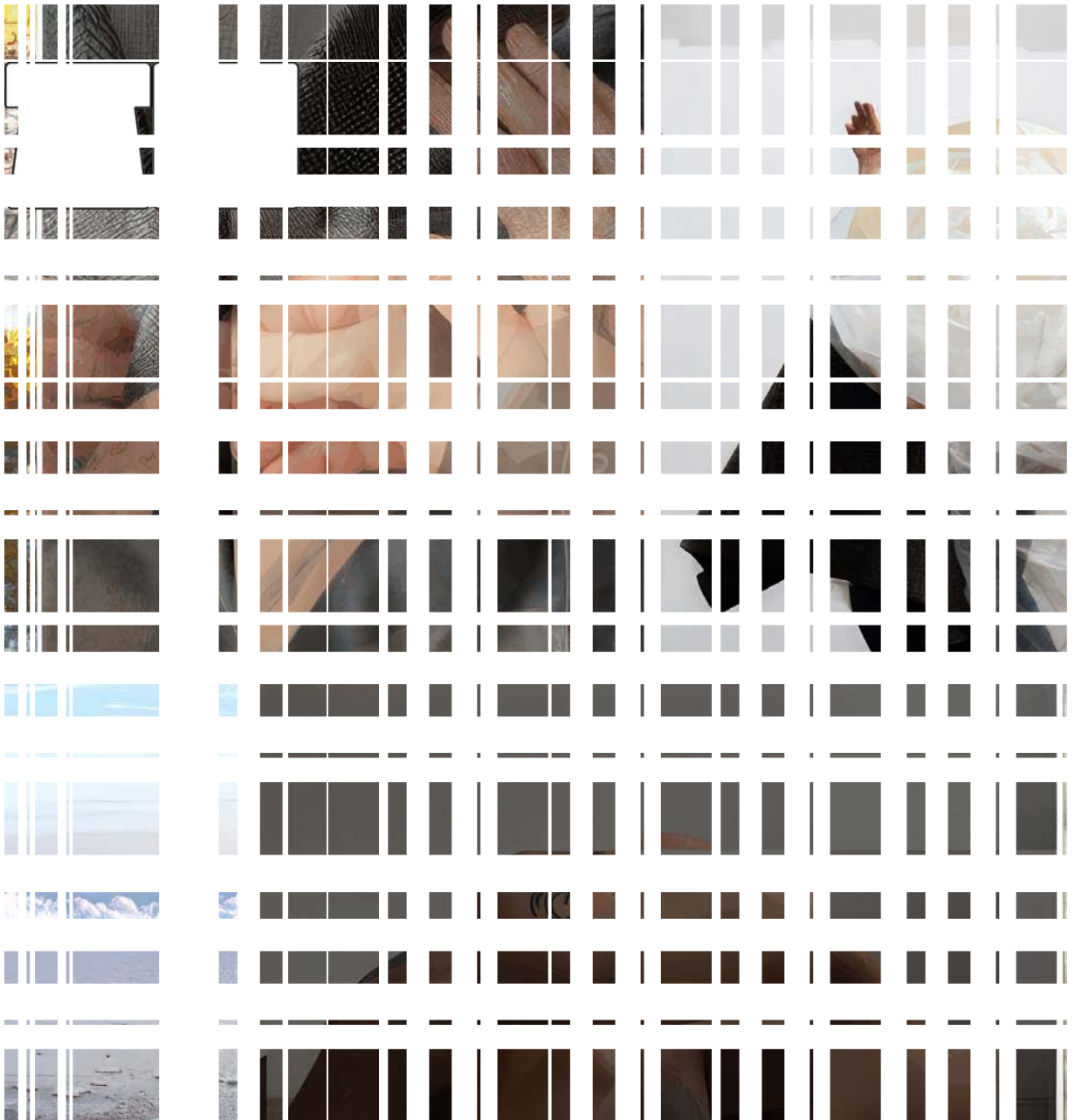
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making work and how  
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e, and to an art  
institution. It's something that  
art school. It's whether that  
in a school



It's a bit of a... Why to organize projects around the abstract... it's up current... they rotate so quick... based on artists we represent.

**SA:** With a gallery like Marian Goodman and the artists that are represented, the students have access to contemporary art

necessary... at museum.





We have th... be... ized by middle-cl... s  
people in G... D... Maine, New Yo  
Chicago, e... at's... n important part  
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© 2026 Cu

Dan Golde

Designer/F  
Elodie Gol

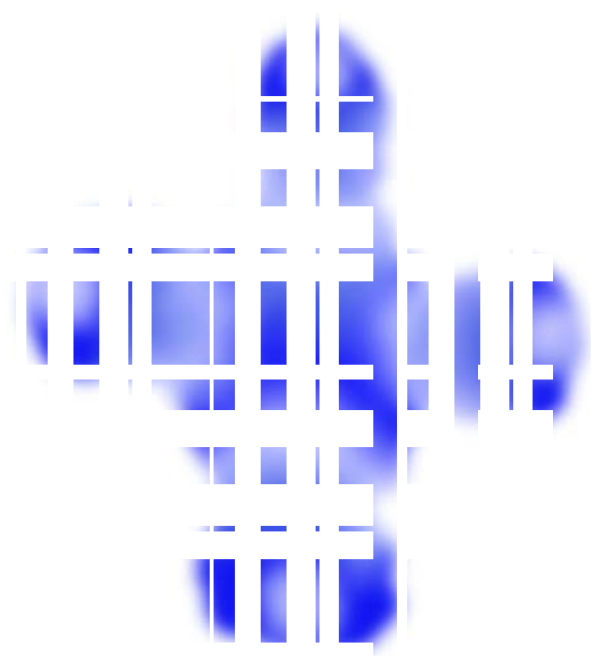
Art Edition     16

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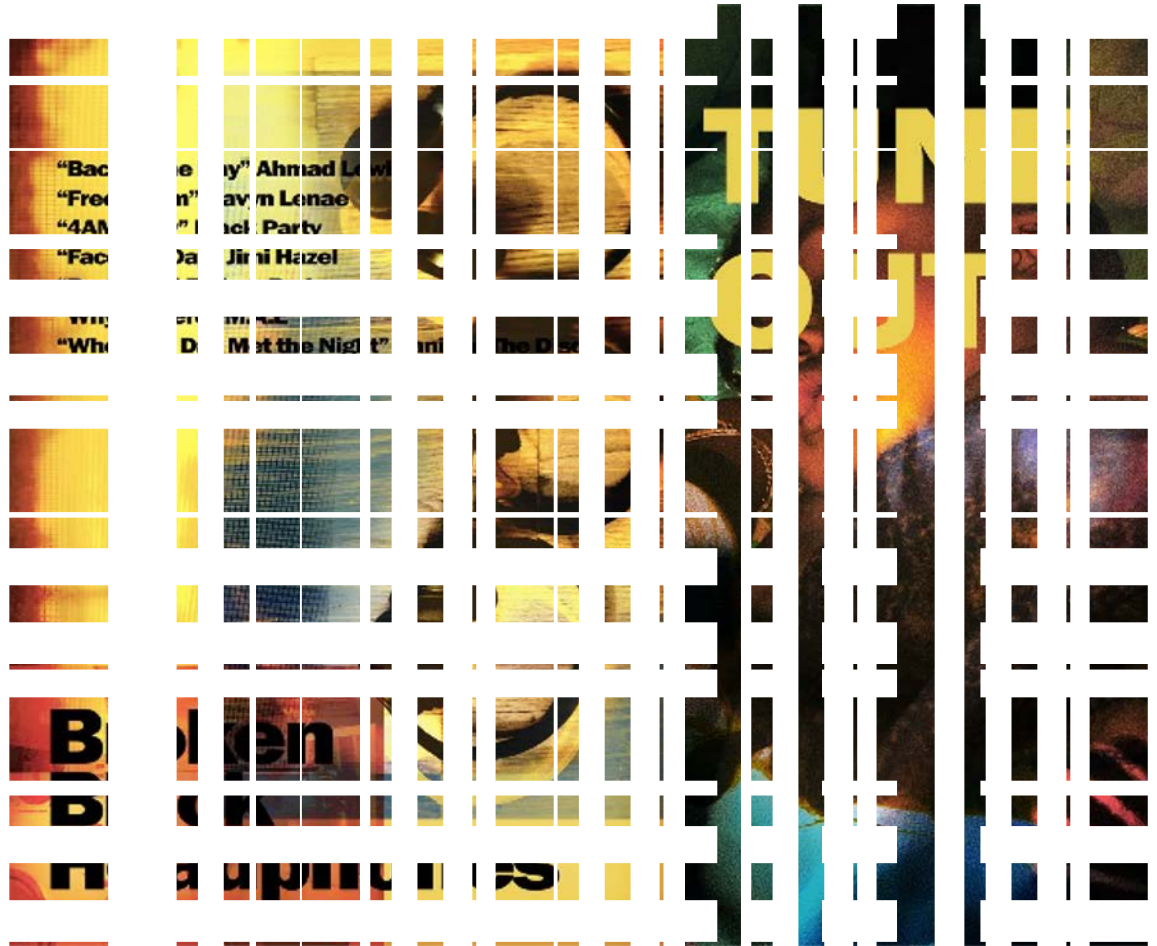
Curator

Features Archive Informa...

Act 2: d...ion







**AB:** For the zines I would give them an abstract premise. The first one was wilderness. It's like you're three inches tall and you just woke up in your bedroom and you've been confined to now for months. Look at it from different eyes, and then

through beauty. We did zines in Italy. E. It was

trying to get into the outside world. There were challenges with students saying, 'I have no windows in the apartment because a brick wall is in front of me.' So windows are actually transparent. Can you get a picture of a reflection. Can you get a picture of a reflection? The final

them to represent objects that were important to them.

together to have conversations about the experience. They normalized this horrible experience. In the end, they ended up with really beautiful zines that they never knew, which is cool.

**Nato Mori** always had a few up with art projects in his school because

my entry point. I remember there's this by Neil Marcus called 'Situationalism'. It was the first time that

Punk? And saw a catalog by 'at

performer from the '60s and '70s. Chris Bird' every mind. And I saw that allowed to be art.

expensive. I took something out of

that art's for people that have money. I

and I put a category for a long time.

**NT:** These kinds of assignments that have prosaic qualities of the word and are expressive in zine communication. They do a very well at what you can do for yourself. It's really cool. It's very liberating.

country culture means fighting

and gay liberationists and of the

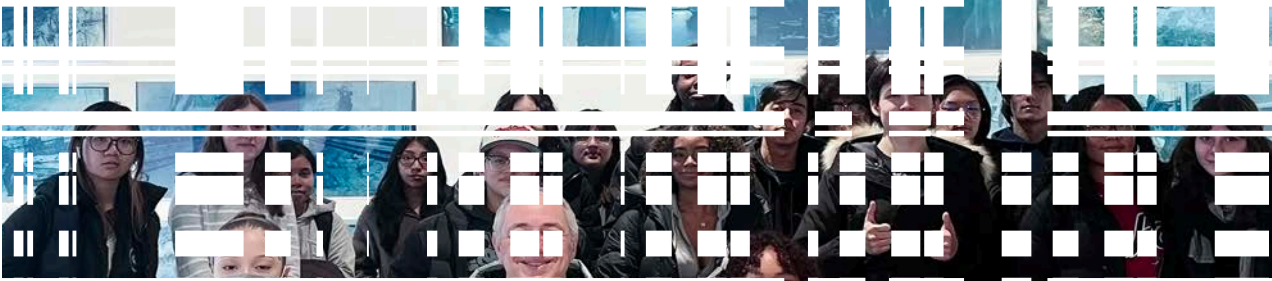
I found out that a lot of my students population is living below poverty level. I would not know this otherwise. I'm seeing that a lot of used of the ale

like Maria Gomez and Galva. I feel that

QUESTIONS: How do we do this? You correct that, if you can. You can be a part of this. You can be a part of this. You can be a part of this. You can be a part of this.

break home boundaries. I know or





Educator, *Times*, at / E ncs to and studen from t e High S ool t & Desig atte d g the o n, s Mikh  
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something that way they make life choices but we use their time differently. E... so... like Greg Chale...  
 One, Greg Schiller has a book called *Dark Matter*, and it talks about 99.9% of the world that no one sees, just like the idea of science of matter. If you look globally...

...its art...  
 ...dinner with...  
 ...oh, you're...  
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 ...we work o...  
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 ...m...ity. Making a life

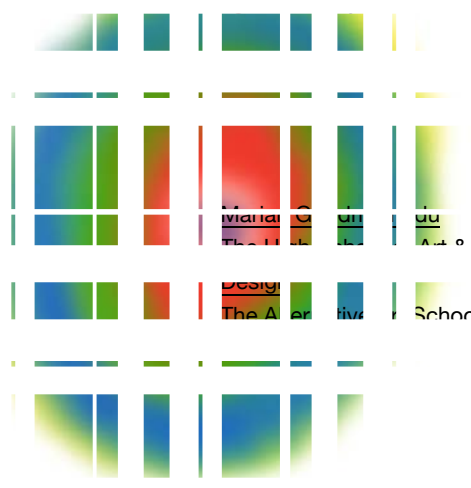
Acts

Act Three in Never

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 evocative one minute films I'd ever seen.  
 Suddenly the things they think are happening in their life come shooting into the camera.  
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**NT:** So... of... and a... of... is... a... so...  
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Visual...  
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Creative Director

Dan Goldman

Designer/Editor

Elodie Goldberg

U ME U

Curator

Features Archive Information

Exploring the  
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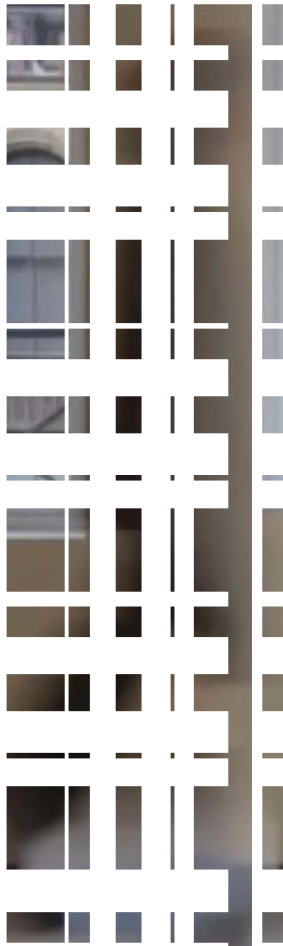
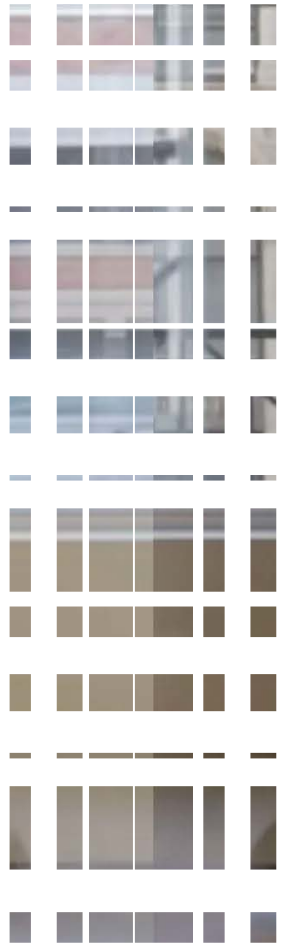


re been exposed to a lot of art  
to

**AM:** It's made an impact on me because  
when you're working in the art world for so  
long, you can get a bit jaded and lose your  
way. To work with the students, I'm always  
amazed at how raw they are. It's so  
inspiring to hear them talk about their

ing game.

**NT:** Everything in life is everything  
school. You go as far as you get  
the way that wants to meet people and  
a great community through continuing  
education, it's great. We had Raqs Media  
Collective as instructors. They said  
it is so wonderful to teach a cohort of  
people who have been through life. It's  
nice to see them integrate their  
concepts in public  
challenges.



Film Still  
2025

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CREATOR

Creative Director  
Dan Gold

Designer/Editor  
Elodie Go  
Jacqueline

Art Editor /s/

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