

10-13 LECTURE + INDIVIDUAL EXERCISE
13-14 LUNCH BREAK
14-14:30 INDIVIDUAL EXERCISE PRESENTATIONS
14:30-17:00 GROUP PROJECT

WHAT IS AN ALGORITHM?

**AN ALGORITHM IS A FINITE, UNAMBIGUOUS SEQUENCE OF STEPS OR
INSTRUCTIONS DESIGNED TO SOLVE A SPECIFIC PROBLEM OR
ACCOMPLISH A SPECIFIC TASK.**

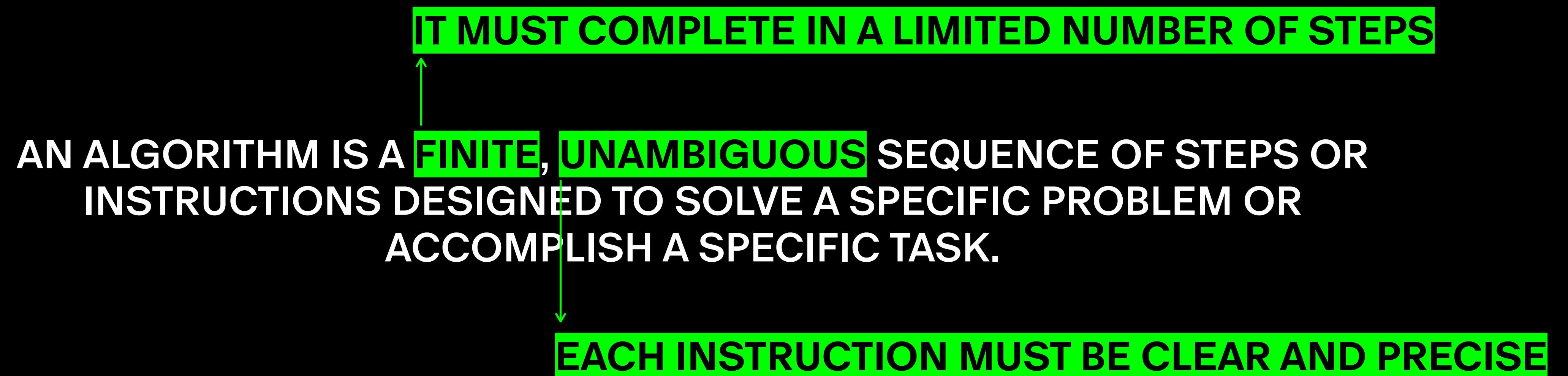
IT MUST COMPLETE IN A LIMITED NUMBER OF STEPS

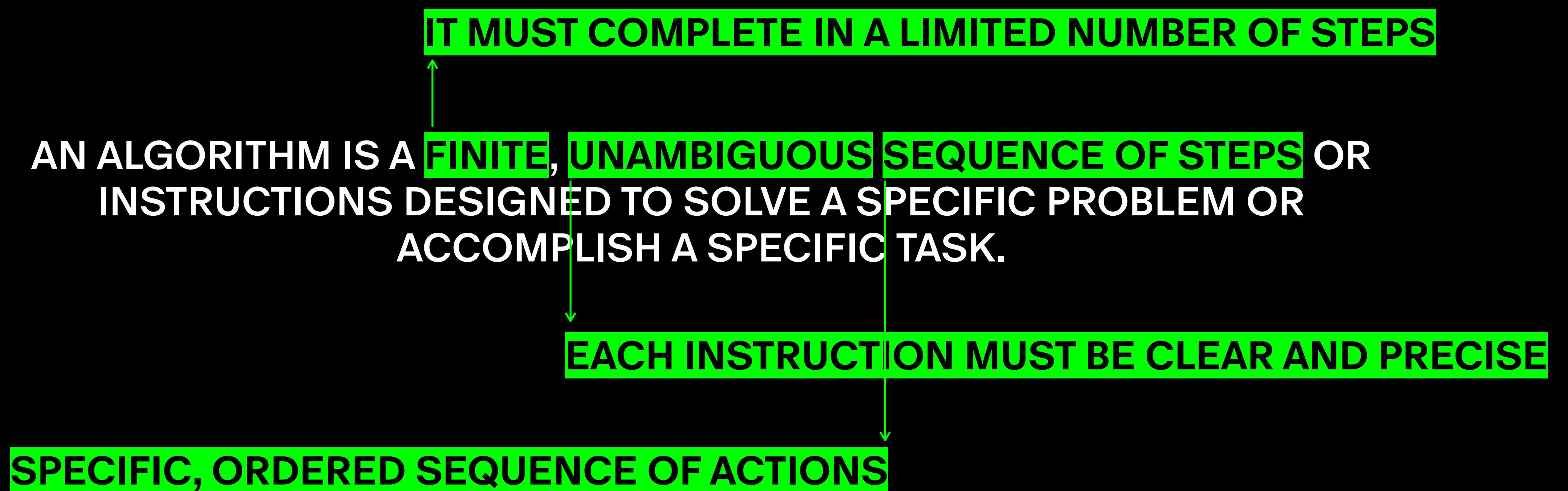
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ACCOMPLISH A SPECIFIC TASK.

AN ALGORITHM IS A **FINITE, UNAMBIGUOUS** SEQUENCE OF STEPS OR INSTRUCTIONS DESIGNED TO SOLVE A SPECIFIC PROBLEM OR ACCOMPLISH A SPECIFIC TASK.

IT MUST COMPLETE IN A LIMITED NUMBER OF STEPS

EACH INSTRUCTION MUST BE CLEAR AND PRECISE





[0, 10, 20, 2, 5, 3, 20, 40, 50, 1, 7, 8, 9]



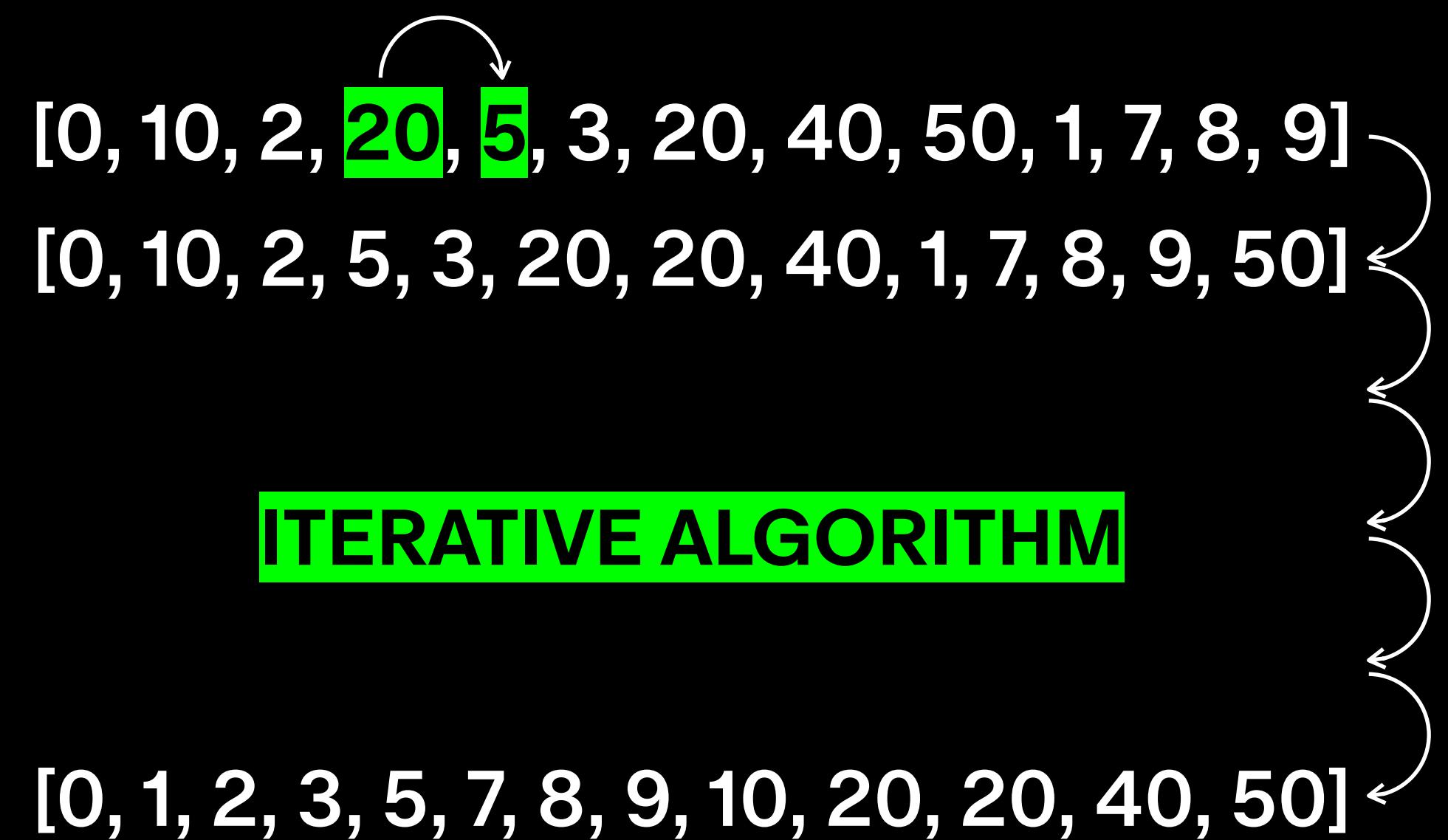
[**0**, **10**, 20, 2, 5, 3, 20, 40, 50, 1, 7, 8, 9]

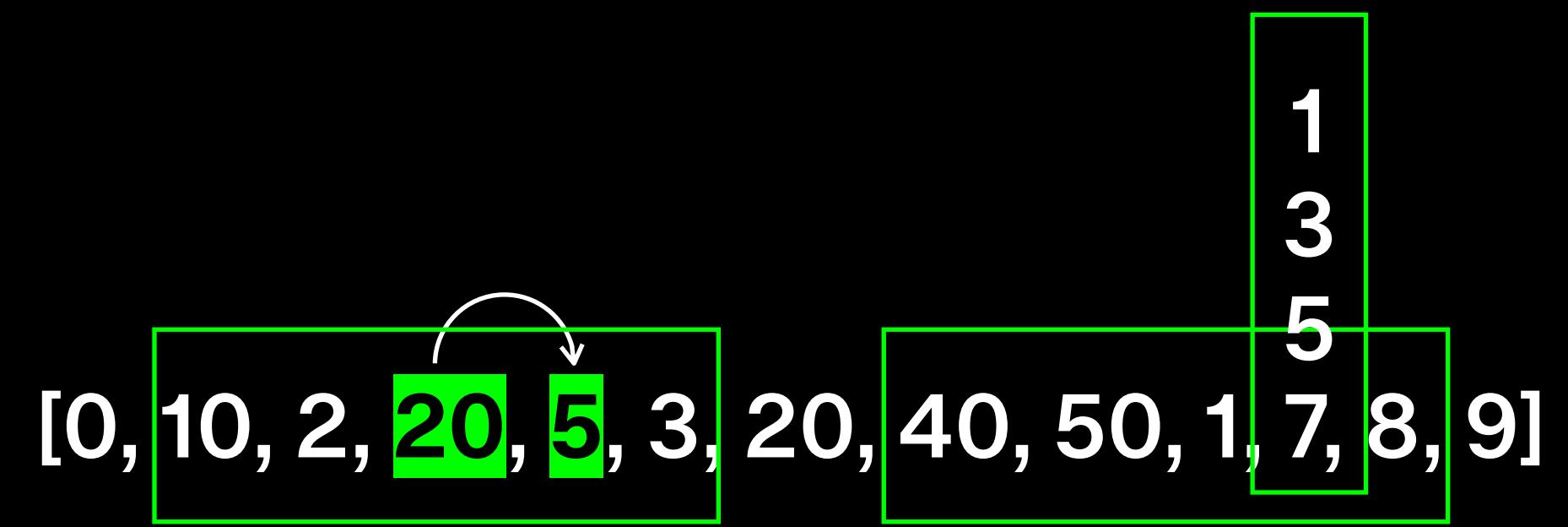
[0, **10**, **20**, 2, 5, 3, 20, 40, 50, 1, 7, 8, 9]

[0, 10, **20**, **2**, 5, 3, 20, 40, 50, 1, 7, 8, 9]

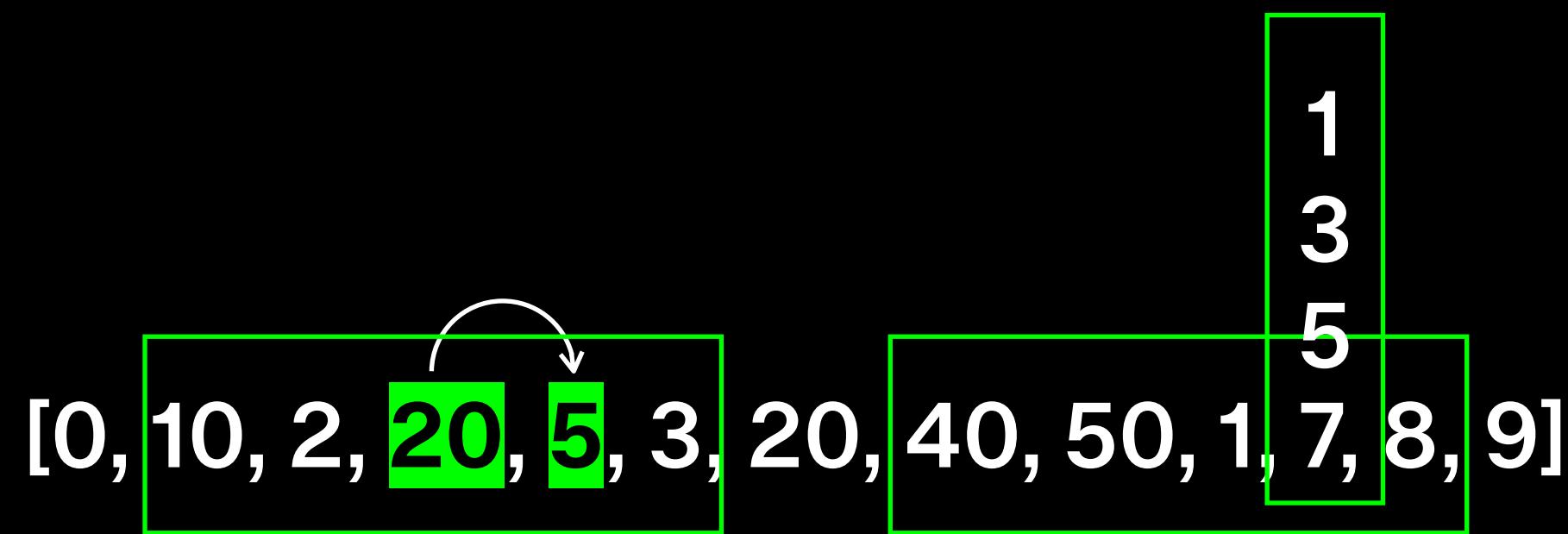
[0, 10, **2**, **20**, 5, 3, 20, 40, 50, 1, 7, 8, 9]
↑

[0, 10, 2, **20**, **5**, 3, 20, 40, 50, 1, 7, 8, 9]





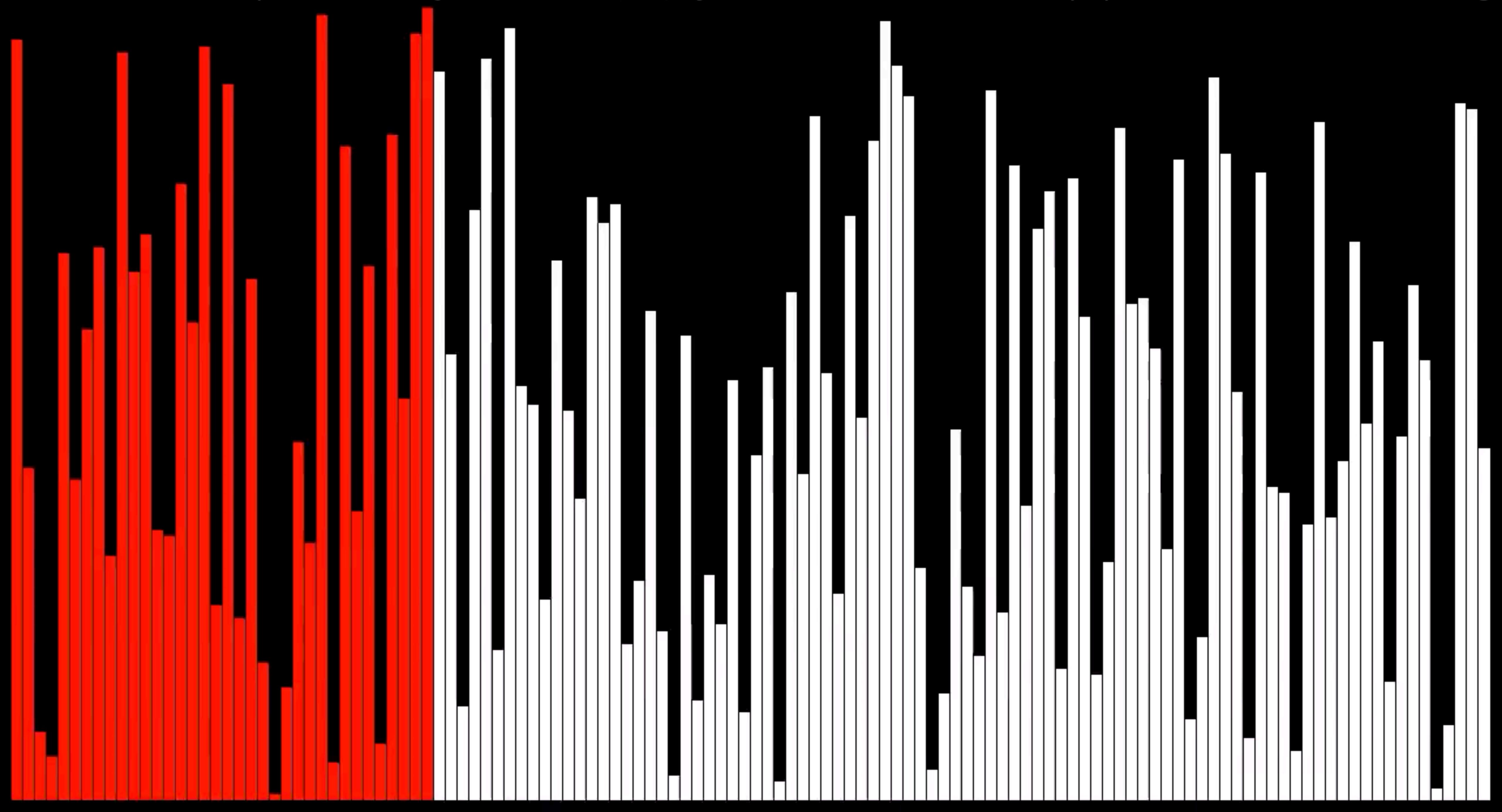
ONE PROBLEM, MANY POSSIBLE PATHS

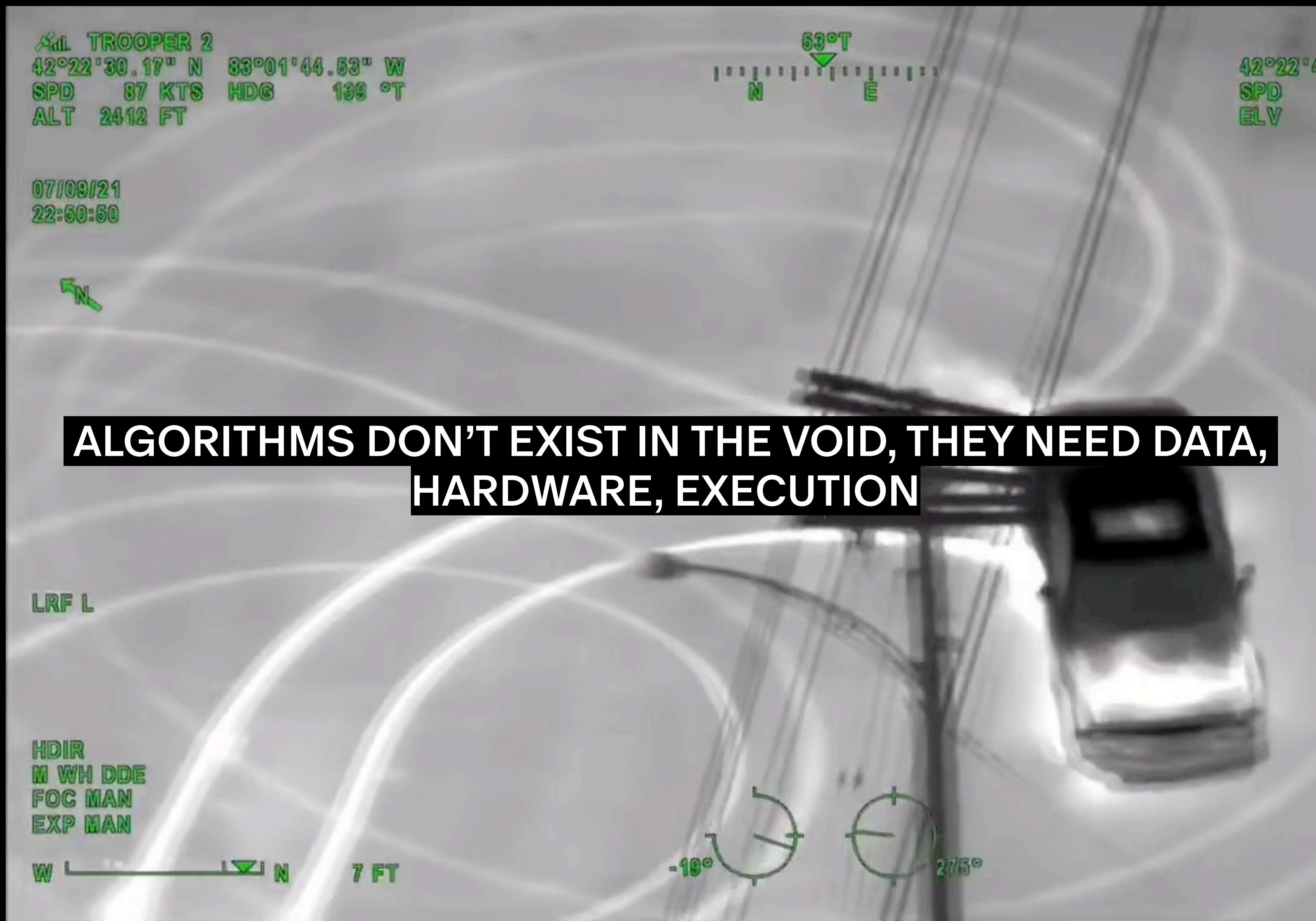


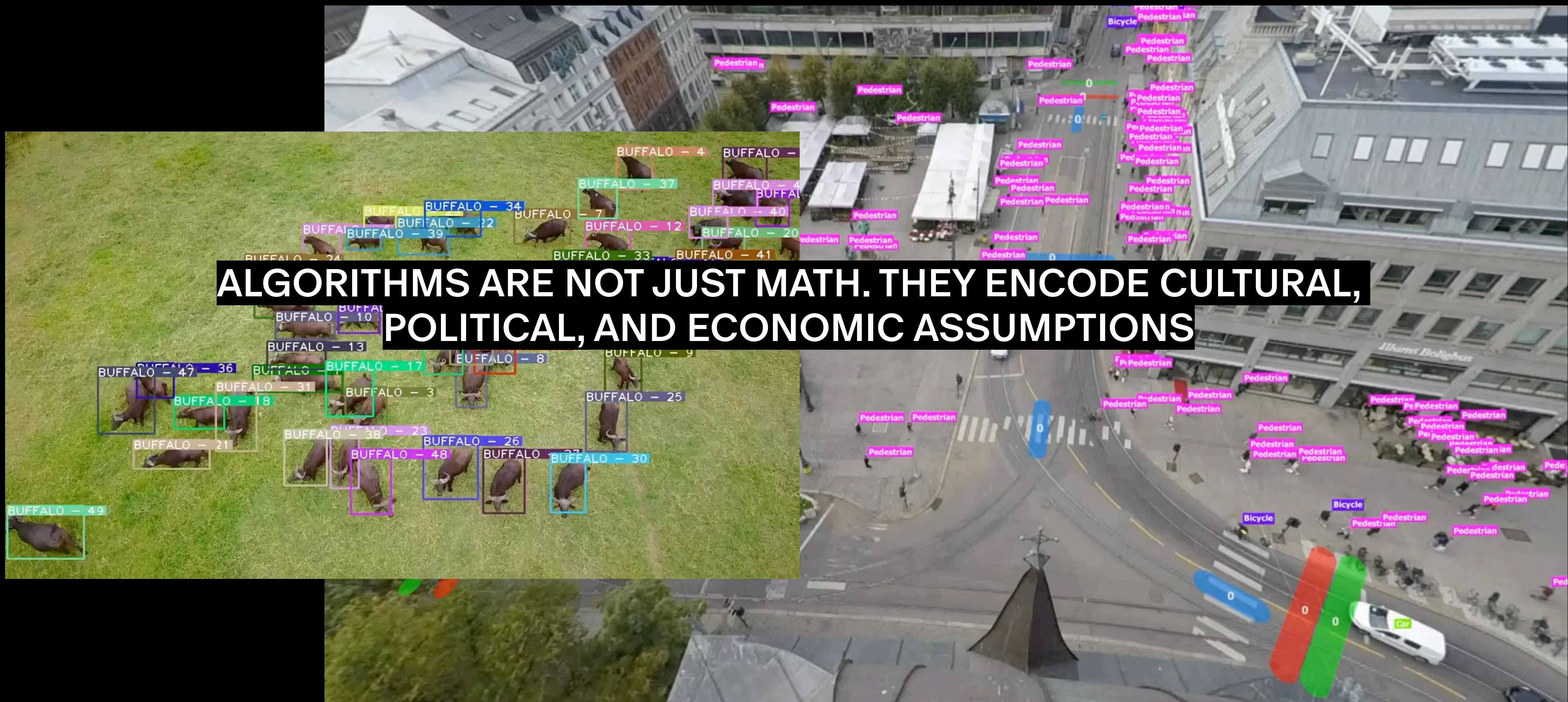
ONE PROBLEM, MANY POSSIBLE PATHS

>>TIME COMPLEXITY<<
HOW LONG THEY TAKE

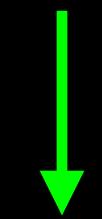
>>SPACE COMPLEXITY<<
HOW MUCH MEMORY THEY NEED







SPACE COMPLEXITY AND TIME COMPLEXITY AS GENERATIVE FORCES
AND AESTHETIC FORMS OF SYNTHESIS



WEBSpace AS ALGORITHMIC SYNTHESIS

HTML, CSS AND JS
DEV CONSOLE
PROJECTS

INDIVIDUAL EXERCISE**[1] DOWNLOAD VS CODE****[2] FORK THE GITHUB REPO <https://github.com/electro-cute-angels/digital-native/tree/main>****[3] USE THE PROVIDED HTML/CSS/Javascript STARTER TO CRAFT A WEBSITE WHERE SPACE AND TIME BECOME CREATIVE MATERIAL. YOU MUST UNDERSTAND THE CODE, TWEAK IT, REWRITE PARTS, AND AUTHOR YOUR OWN LOGIC**

WRITING EXPLICIT INSTRUCTIONS IN A FORMAL LANGUAGE (JS, PYTHON, C, JAVA,..)

CODING

A LOOSER, EXPLORATORY WAY OF CODING

~~CODING~~
VIBE CODING

GIVING NATURAL-LANGUAGE (OR MULTIMODAL) INSTRUCTIONS TO LLMS

~~CODING~~
~~VIBE CODING~~
PROMPT ENGINEERING

GOOD PROMPTS FOR CODE = SPEC + CONTEXT + CONSTRAINTS + TESTS

HELLO! PLEASE CREATE A PROJECT USING HTML, CSS, AND JAVASCRIPT.

GOAL:

- USE THE MET MUSEUM PUBLIC API.
- ALLOW THE USER TO ENTER A SEARCH KEYWORD IN A TEXT BOX.
- QUERY THE API WITH THAT KEYWORD:
[HTTPS://COLLECTIONAPI.METMUSEUM.ORG/PUBLIC/COLLECTION/V1/SEARCH?Q=KEYWORD](https://collectionapi.metmuseum.org/public/collection/v1/search?q=KEYWORD)
- FROM THE RETURNED IDS, FETCH ARTWORK DETAILS USING:
[HTTPS://COLLECTIONAPI.METMUSEUM.ORG/PUBLIC/COLLECTION/V1/OBJECTS/OBJECT_ID](https://collectionapi.metmuseum.org/public/collection/v1/objects/object_id)

BEHAVIOR:

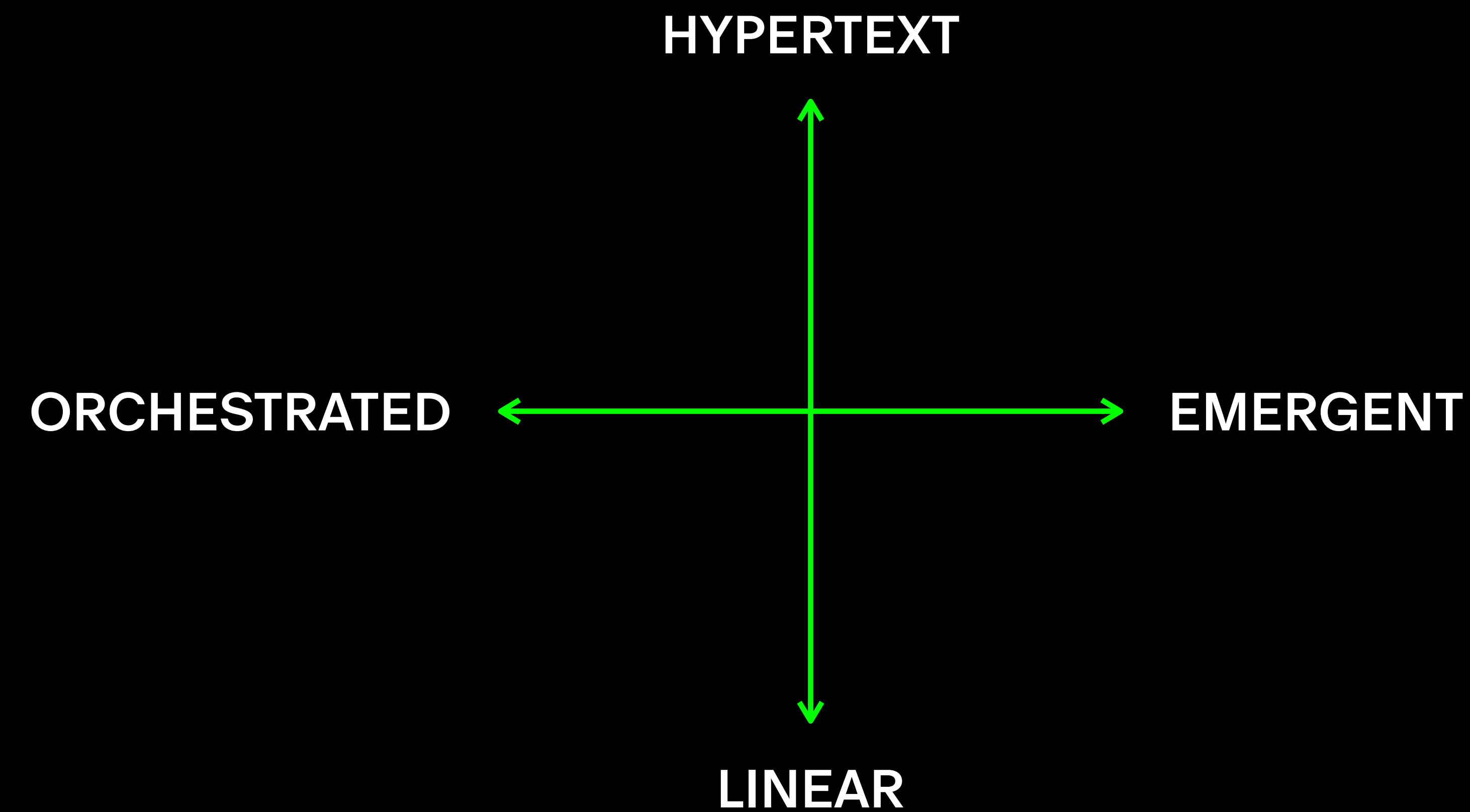
- EVERY 1 SECOND, FETCH AND DISPLAY A NEW ARTWORK IMAGE RELATED TO THE KEYWORD.
- EACH IMAGE SHOULD APPEAR (SPAWN) AT THE CURRENT CURSOR POSITION IF THE CURSOR HAS MOVED, OR AT A RANDOM POSITION ON THE SCREEN IF THE CURSOR IS IDLE.
- EACH TIME AN ARTWORK IS SPAWNED, ALSO PLAY A SHORT BEEP SOUND USING THE WEB AUDIO API.
- CONTINUE CYCLING THROUGH DIFFERENT ARTWORKS FROM THE SEARCH RESULTS, NOT ALWAYS THE SAME ONE.

AESTHETIC REQUIREMENTS:

- MINIMAL, "BACKEND-Y" VIBE.
- DARK BACKGROUND (#0A0A0A) WITH LIGHT GRAY TEXT (#EAEAEA).
- USE A MONOSPACED FONT (E.G., `MENLO, MONOSPACE`).
- SPAWNED IMAGES SHOULD BE SMALL THUMBNAILS (MAX 200PX) WITH THIN BORDERS (1PX SOLID #333).
- TEXT INPUT BOX STYLED SIMPLY (THIN BORDER, NO ROUNDED CORNERS, WHITE TEXT ON DARK BACKGROUND).
- SUBTLE HOVER EFFECT ON IMAGES (SLIGHT OPACITY CHANGE).
- FULL SCREEN

REQUIREMENTS:

- ORGANIZE THE PROJECT IN **SEPARATE FILES**:
 - `INDEX.HTML` FOR THE PAGE STRUCTURE
 - `STYLE.CSS` FOR STYLING
 - `SCRIPT.JS` FOR JAVASCRIPT LOGIC
- KEEP CODE CLEAN AND WELL-COMMENTED SO IT'S EASY FOR STUDENTS TO FOLLOW.
- INCLUDE BASIC ERROR HANDLING (IF NO IMAGE AVAILABLE, SKIP TO THE NEXT ARTWORK).



INTEGRATE GITHUB COPILOT IN VS CODE

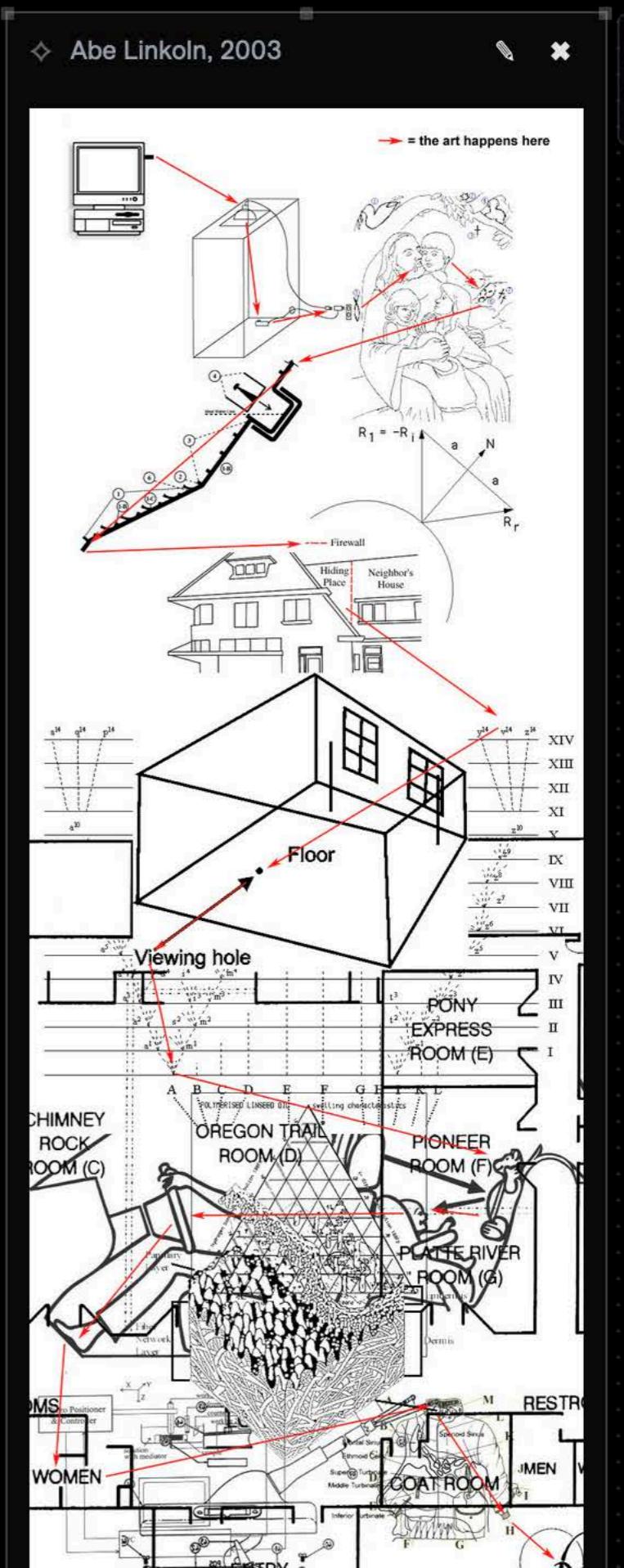
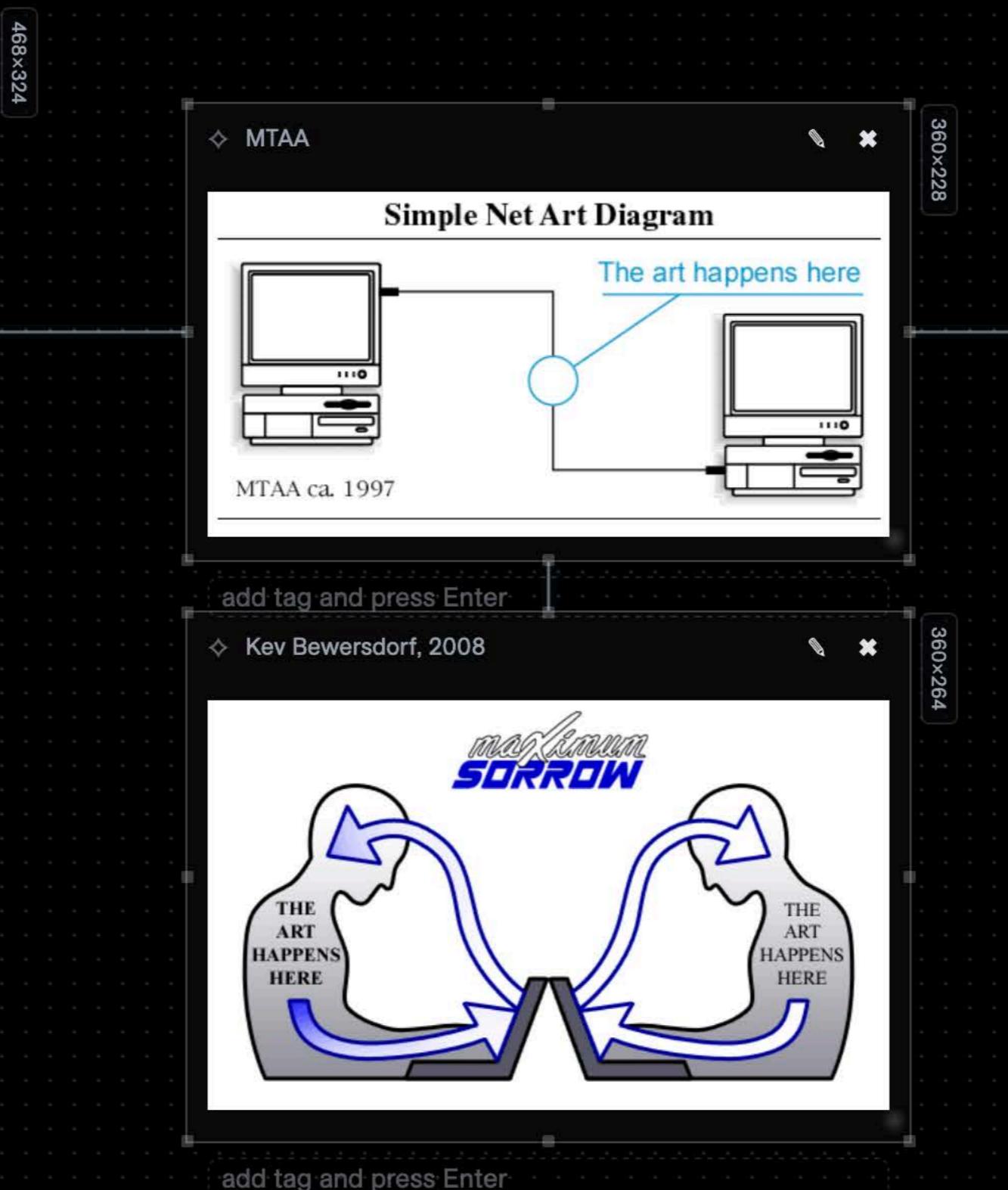
AS PROMPT ENGINEERS
DESIGN YOUR OWN SYNTHESIS AND BUILD YOUR OWN WEBSITE

Simple Net Art Diagram

Created by artist duo MTA, Simple Net Art Diagram (SNAD) is a schematic illustration of two computer terminals connected by a line and a red lightning bolt labeled "The art happens here." Through an extreme economy of form, the now-iconic image conveys complex concepts about net art: first, that it "happens," and therefore can be thought of as an action or a performance; and second, that it is defined by in-betweenness.

Since its publication in the late 1990s, Simple Net Art Diagram has functioned as a kind of net art meme, remade by other artists to reflect differing conceptions of net art. Embracing this evolution, [MTAA have released it under a Creative Commons license that permits alteration and reuse](#).

webspace-as-action webspace-as-performance add tag and press



In 1994, Australian artist and poet Mez Breeze began to develop an online language she named Mezangelle. Using programming language and informal speech, Mezangelle rearranges and dissects standard English to create new and unexpected meaning. Mez Breeze's overall approach to codework—online experimental writing that explores the relationship between machine and human languages—is imbued with a sense of playfulness and creativity. Her Mezangelle poetry has appeared throughout the internet for the last two decades under multiple names and connected to different avatars.

In 2004, artists Abe Lincoln (Rick Silva) and Jimpunk (whose real name is a closely guarded secret) began a new blog, hosted on a platform. Called Screenfull, the project was loud and crowded, taking a maximalist approach to content and design; the artists sampled and remixed from around the web in an ongoing multimedia conversation. At the same time, they worked against the by continuously redesigning their page, creating a dynamic relationship between the posts and the structure of the site itself. Building on Jimpunk's earlier forays into blogging as artistic practice, Screenfull was an influential exploration of the possibilities in the web 2.0 era, as online production increasingly moved from personal web pages to hosted services such as Blogger. Its collaborative posting prefigured the later rise of surf clubs, setting the stage for a significant net art practice of in the mid- to late 2000s.

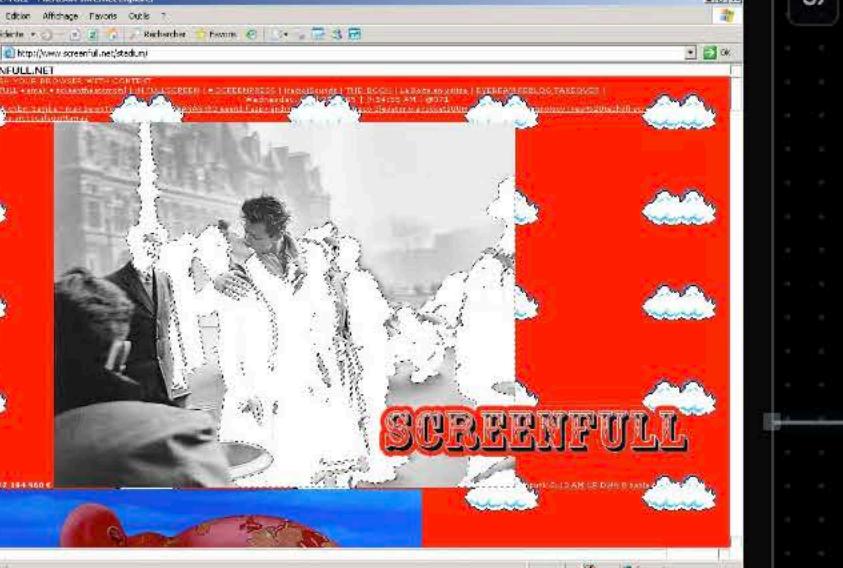
add tag and press Enter

Mezangelle Mez Breeze, 1994

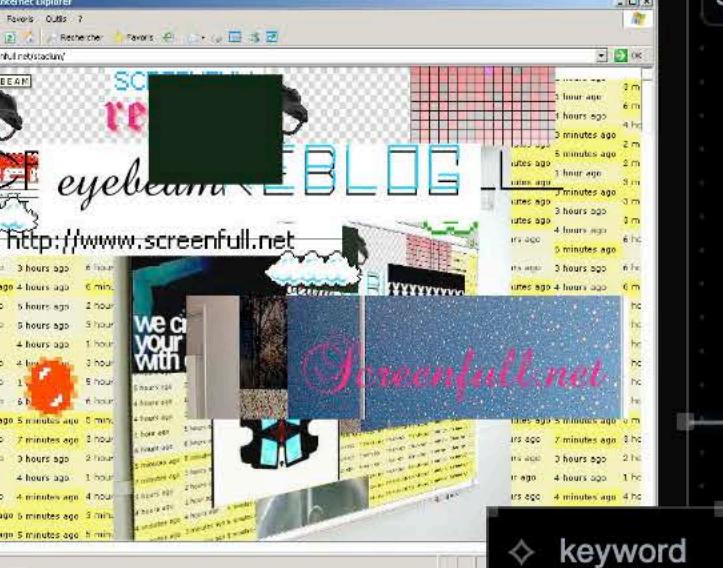
```
>>>>  
>---  
> ****  
> -+***** ---  
> = crash  
> i write to.  
>  
> SSSS SS++  
> i write to ***** *****  
>  
>  
>  
> and blood.  
> i run through.  
>  
> i run the urge  
>  
> speak.  
>  
> i write to  
>  
> speak.  
>  
> ---  
>  
>  
>****  
>----  
>  
>  
>  
>  
>  
>  
>  
>  
>  
>  
>
```

add tag and press Enter

image



image



image



Screenfull, Abe Lincoln Jimpunk, 2004

screen-recording

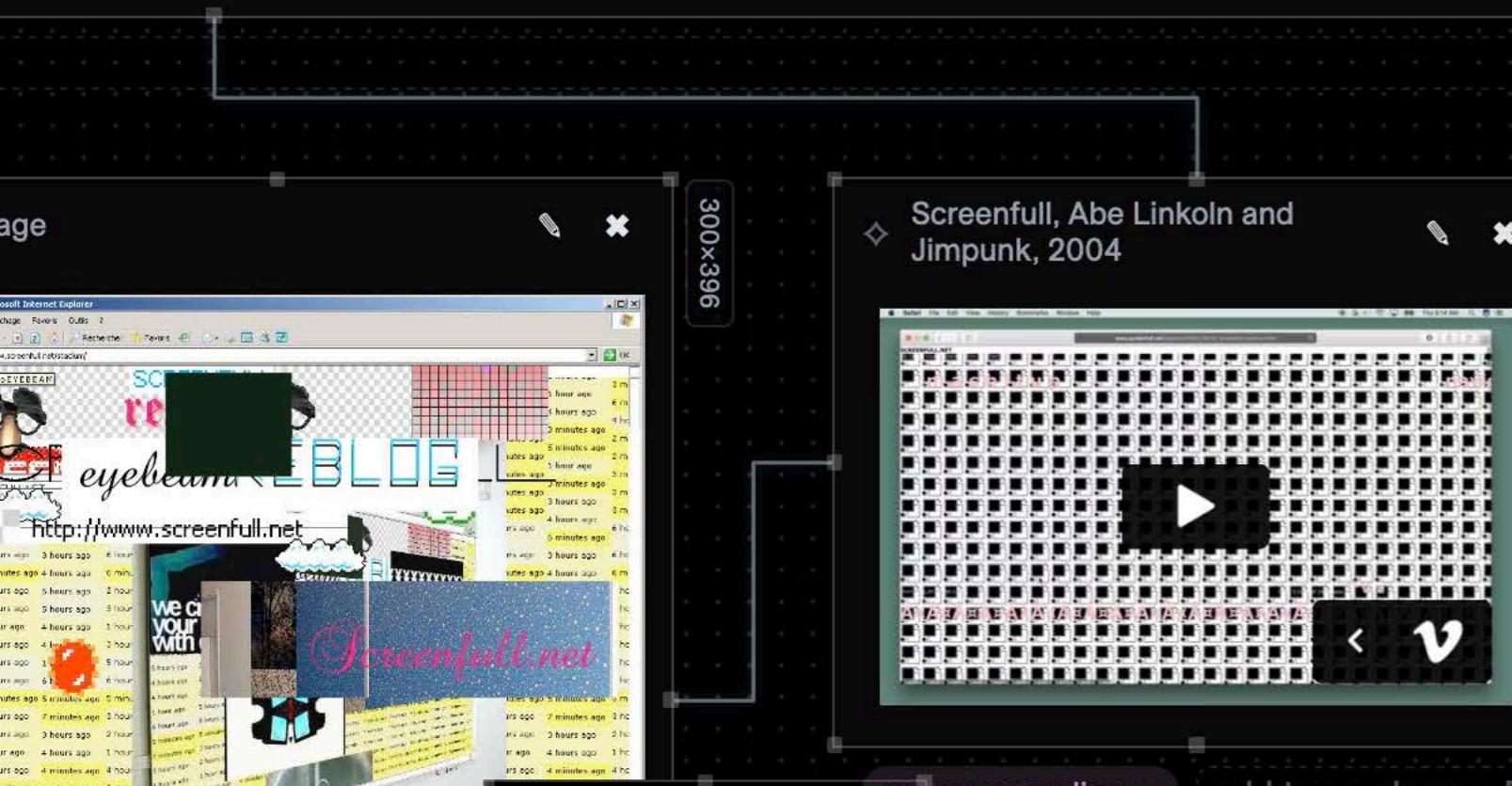
HYPERTEXTUALITY

NESTING

use their name is a closely related concept, beginning with blog, focused on the blogged, taking a maximalist approach to content and design; the artists described it

most frequently: short looping videos, animated GIFs, images, and audio clips, multimedia conversation. At the same time, they worked against the blog format relationship between the posts and the structure of the site itself. The result was changed over time.

In practice, Screenfull was an influential exploration of the possibilities for net art from personal web pages to hosted services such as Blogger. Its model of setting the stage for a significant net art practice of in the mid- to late-2000s.



tag and press Enter
NETWORKED

Code javascript

```
import type { Block, TextBlock } from '../types';
import { GRID_PX } from '../types';
import { marked } from 'marked';
import { getAssetUrl } from './persist';

type CanvasAPI = {
  getScale: () => number;
  isSnapEnabled?: () => boolean;
};

const GRID = GRID_PX;

export function createBlockEl(block: Block, opts: { onMove?: (b: Block) => void }, api?: CanvasAPI) {
  const el = document.createElement('div');
  el.className = 'block';
  el.dataset.id = block.id;
  position(el, block);

  // what is happening here?!?!?!!?!
  const dim = document.createElement('div');
  dim.className = 'dim-label';
  const setDim = () => {
    const wpx = Math.round(block.w * GRID);
    const hpx = Math.round(block.h * GRID);
    dim.textContent = `${wpx}x${hpx}`;
  };
  setDim();
}
```

image

The illustration is titled "maximum SORROW" in blue, handwritten-style text at the top right. It depicts two stylized, rounded figures in a dark, minimalist space. The figures have large, expressive eyes and are facing each other. Blue arrows point from the text "THE ART HAPPENS HERE" on both sides towards the center where the figures are located.

code x add tag and press Enter

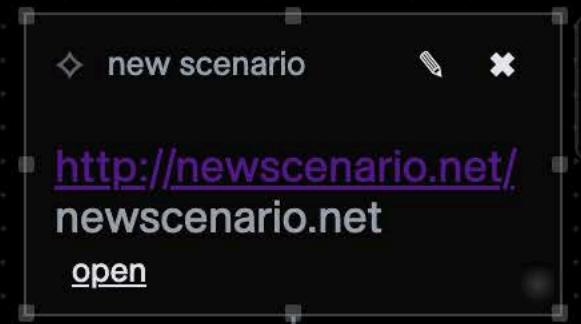
Sequence, grid, tree, web, 1989

300x240

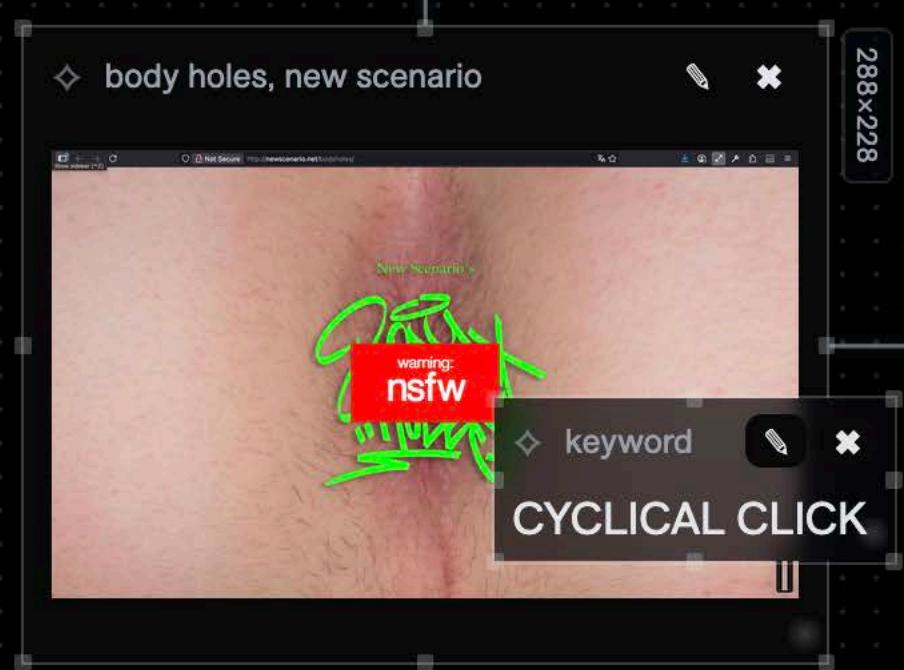
Brockmann, Horton and Brock, 1989

612x156

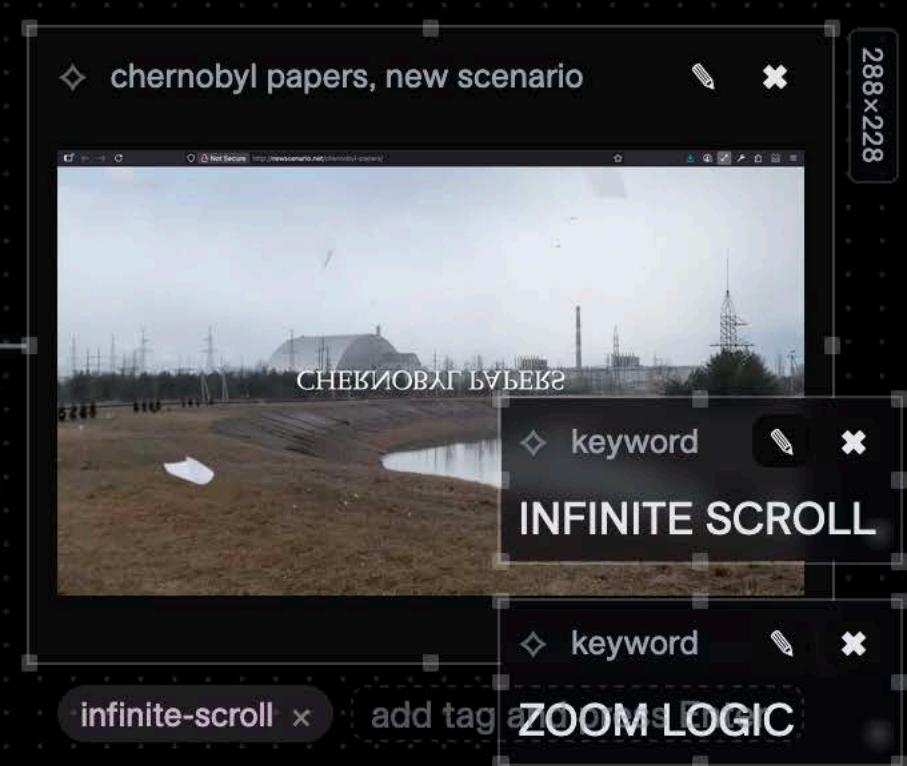
The unilinear sequence is the simplest organizational structure to explore, but such simplicity is paid for by a low expressive and classificatory power while, at the



192x108



288x228



288x228

code x

◊ keyword



NESTING

◊ keyword



NETWORKED

◊ keyword



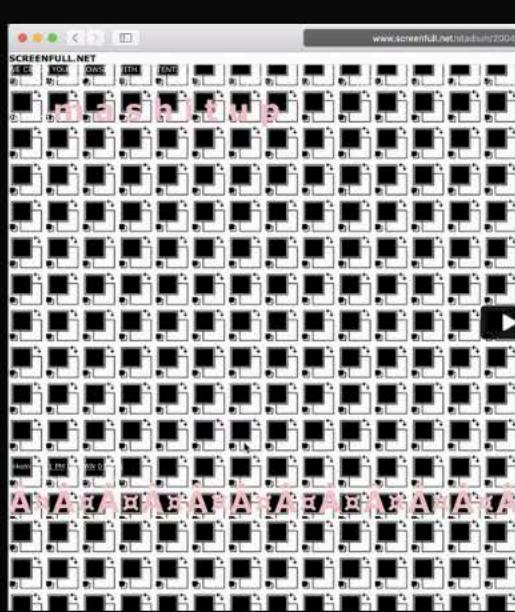
Z-INDEX

◊ keyword



HOT SPOTS

204x276



add tag and press Enter

◊ Sequence, grid, tree, web, 1989

High expressive power

Low expressive power

Grid

Sequence

Tree

Predictable,
low risk

Unpredic-
tional
high risk

diagram x

add tag and press Enter

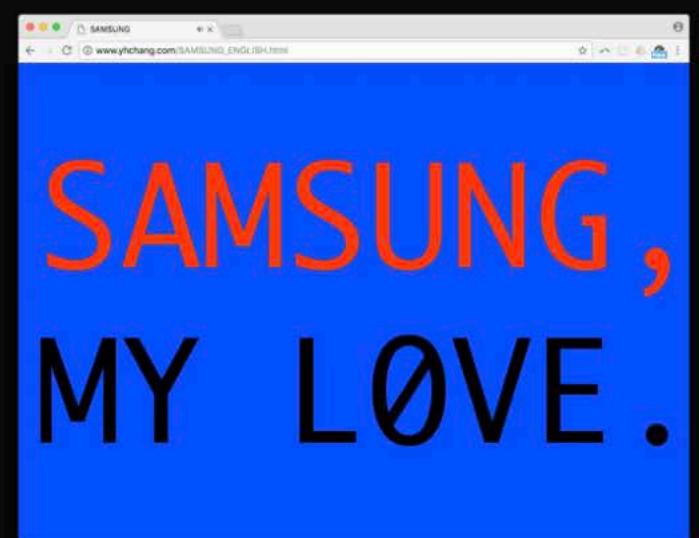
◊ Young-Hae Chang Heavy Industries
(장영혜중공업)

<https://www.yhchang.com/>
www.yhchang.com

open

add tag and press Enter

◊ image



time-based logic x

add tag and press Ent

288x132

288x252

◆ Brockmann, Horton and Brock, 1989

The unilinear sequence is the simplest organizational structure to explore, but such simplicity is paid for by a low expressive and classificatory power while, at the other extreme, the high expressive and classificatory power of the radically hypertextual architectures is paid for by a low predictability and a high risk of getting lost during navigation

quote x

add tag and press Enter

◆ image



time-based logic x

add tag and press Ent

288x252

◆ image



time-based logic x

add tag and press Ent

288x252

◆ image



time-based logic x

add tag and press Ent

288x252

ORCHESTRATED

◊ interaction sequence



300x384

sd Facebook user authentication



:WebBrowser

:Application

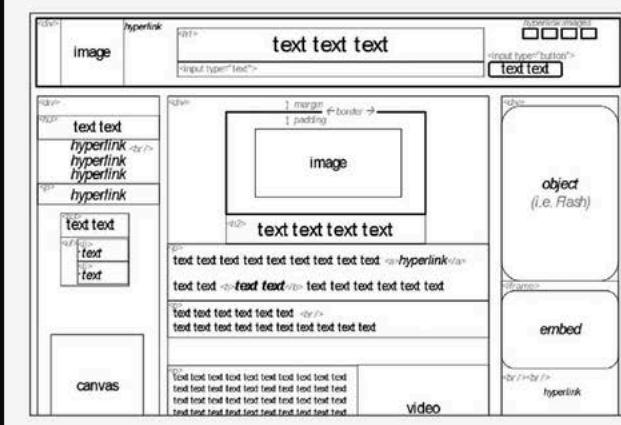
:Facebook Authorization Server

:Facebook Content Server

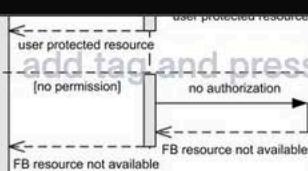
◊ HTML markup



252x216



add tag and press Enter



add tag and press Enter

time-based logic x add tag and press Ente

ORCHESTRATED

◊ I feel so much shame, Jackie Lu

If I can
✓ Stay busy
Be independent
Become perfect

I will

◊ image

but, I try to write a new logic

◊ image

I want

I want

I want

I want

◊ keyword

SWITCHES

◊ keyword

DIALS

◊ keyword

TOGGLES

point-and-click x add tag and press Ente

◊ I feel so much shame

<https://ifeelsomuchsha.me/>

ifeelsomuchsha.me

open

point-and-click x add tag and press Ente

html interface study x

add tag and press Enter

POINT-AND-CLICK

point-and-click x html interface study x

◊ keyword

Enter

POINT-AND-CLICK

◊ keyword

HTML INTERFACE STUDY

◆ THE HTML REVIEW

<https://thehtml.review/04/>
thehtml.review

open

add tag and press Enter

◆ Link

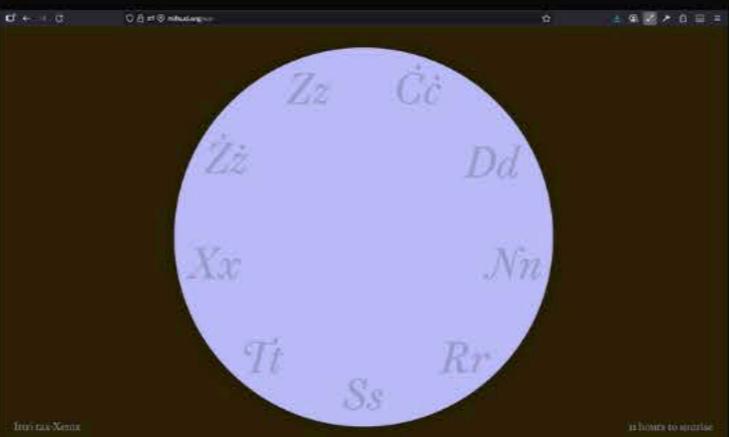
<https://mifsud.org/sun>

mifsud.org

open

add tag and press Enter

◆ SUN LETTERS



add tag and press Enter

◆ ASCII Bedroom Memoir

<https://thehtml.review/04/ascii-bedroom-archive/>
thehtml.review

open

add tag and press Enter

◆ THE HTML REVIEW



ISSUE 04, SPRING 2025

add tag and press Enter

◆ ASCII Bedroom Memoir



◊ keyword

:HOVER LOGIC ASCII

◊ MONO DRIFT, HAMID YUKSEL



add tag and press Enter

◊ MONO DRIFT

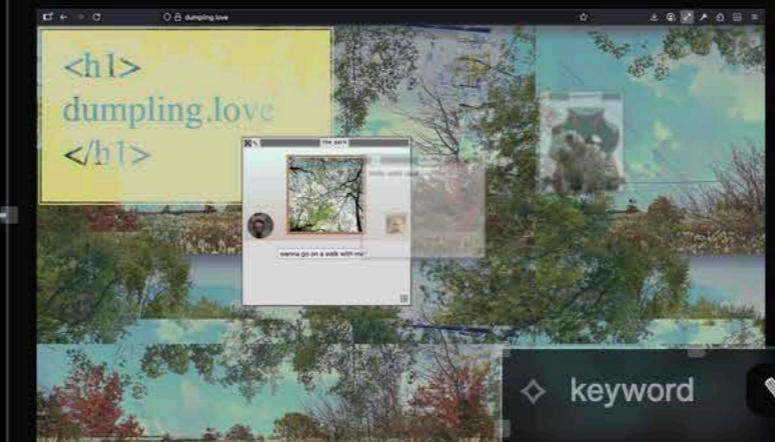
<https://monodrift.vercel.app/s1>

monodrift.vercel.app

open

add tag and press Enter

◊ DUMPLING.LOVE



◊ keyword

add tag and press Enter

◊ DUMPLING.LOVE

<https://dumpling.love/>

dumpling.love

open

add tag and press Enter

◊ HTML GARDEN



◊ keyword

<HTML ELEMENTS>

add tag and press Enter

◊ HTML GARDEN

<https://www.htmls.garden/>

www.htmls.garden

open

add tag and press Enter

288x240

288x144

288x144

◇ HTML GARDEN

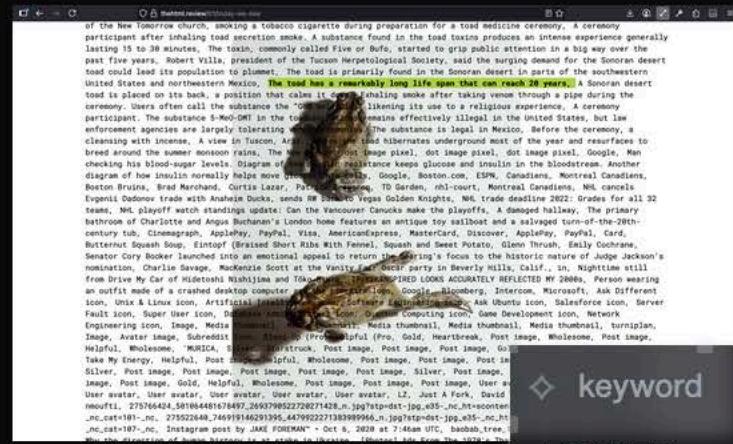


◇ keyword

<HTML ELEMENTS>

288x240

◇ TODAY, WE SAW



◇ keyword

:HOVER

css filters x

288x240

add tag and press Enter

◇ HTML GARDEN

<https://www.htmls.garden/>

www.htmls.garden

open

288x144

add tag and press Enter

◇ TODAY, WE SAW

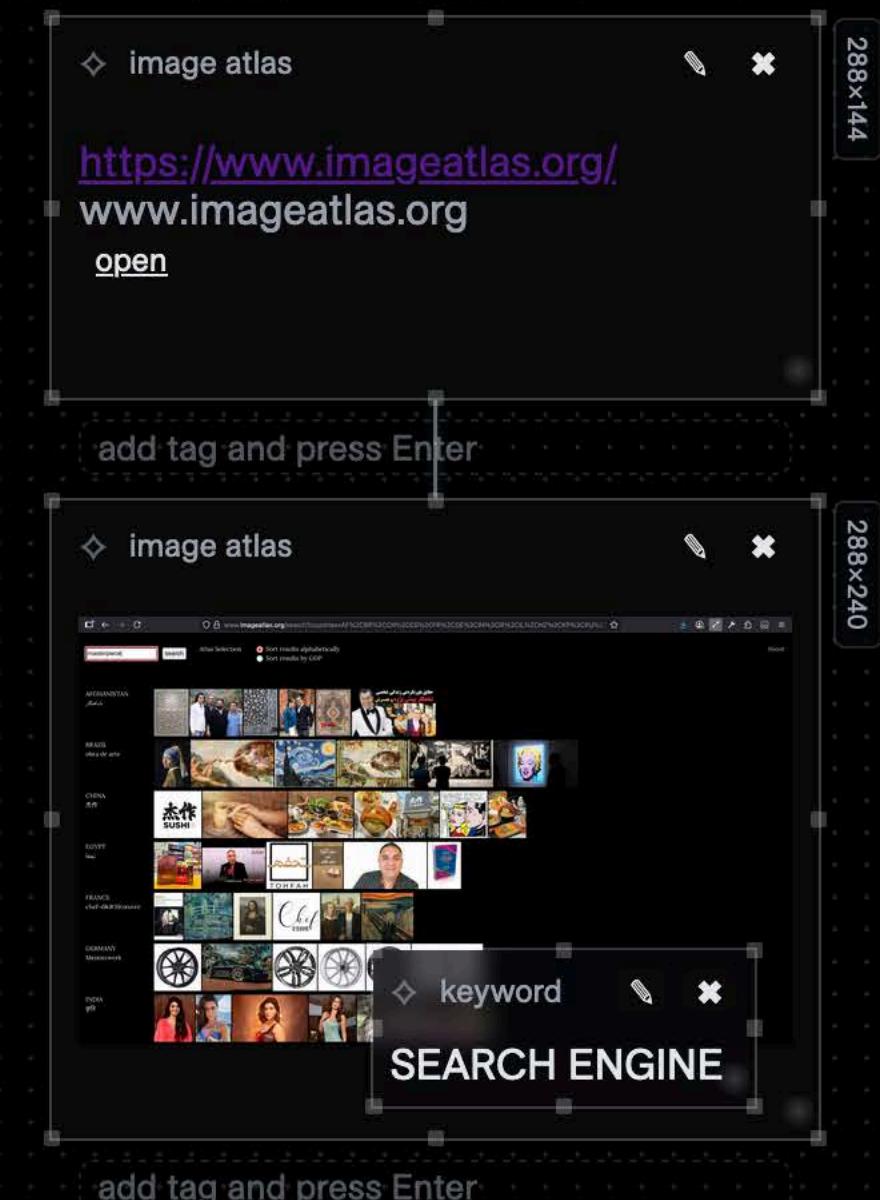
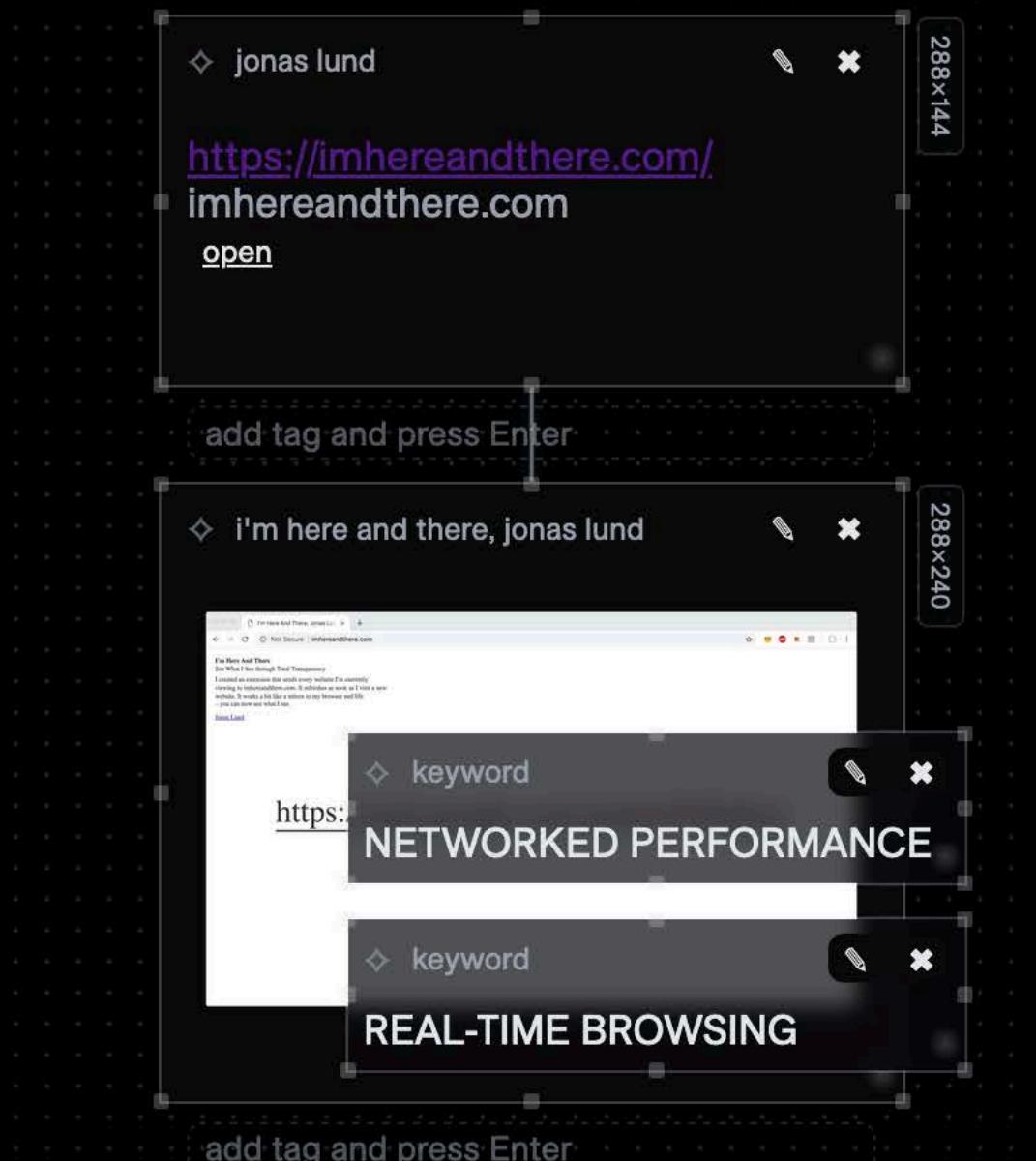
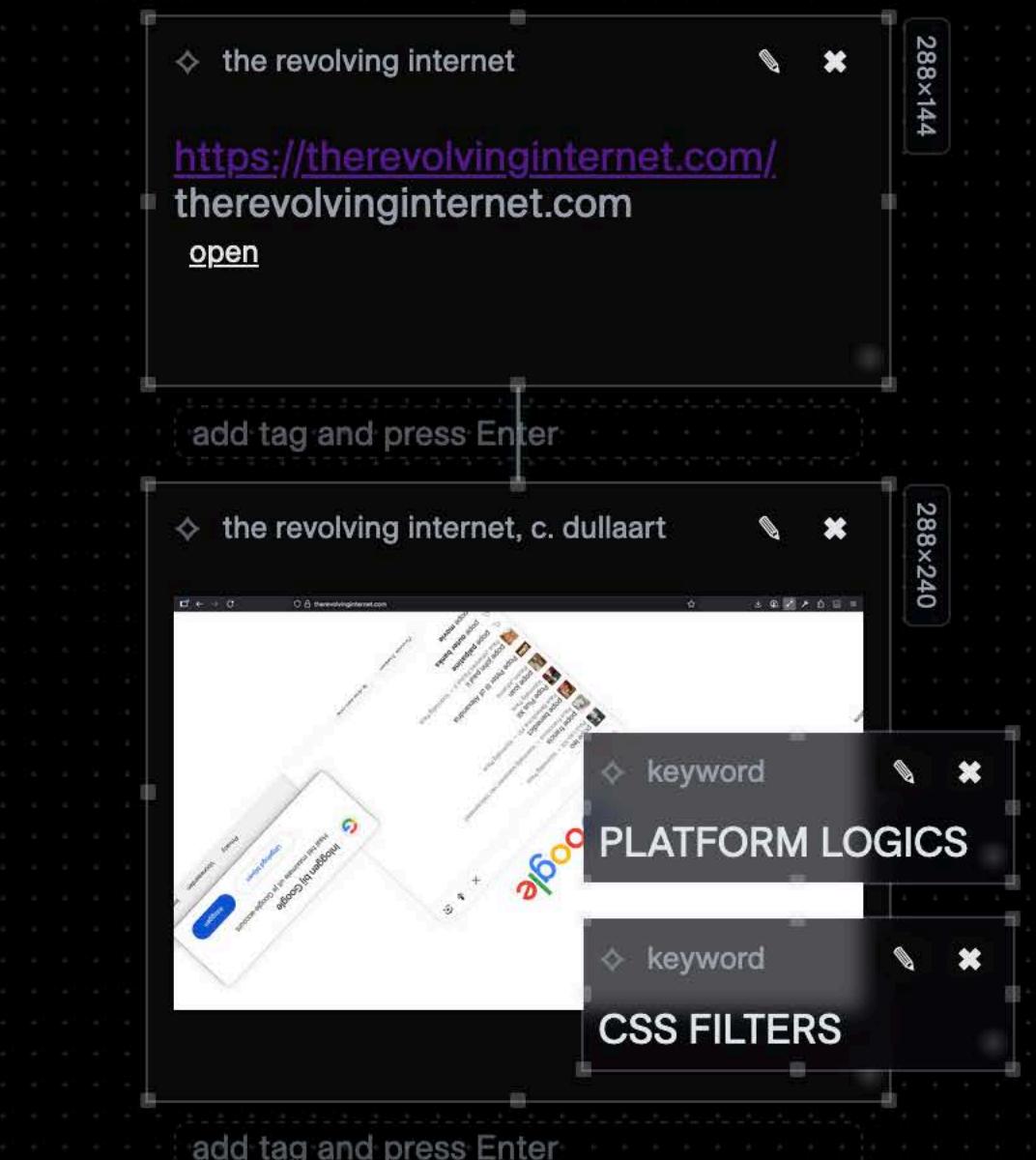
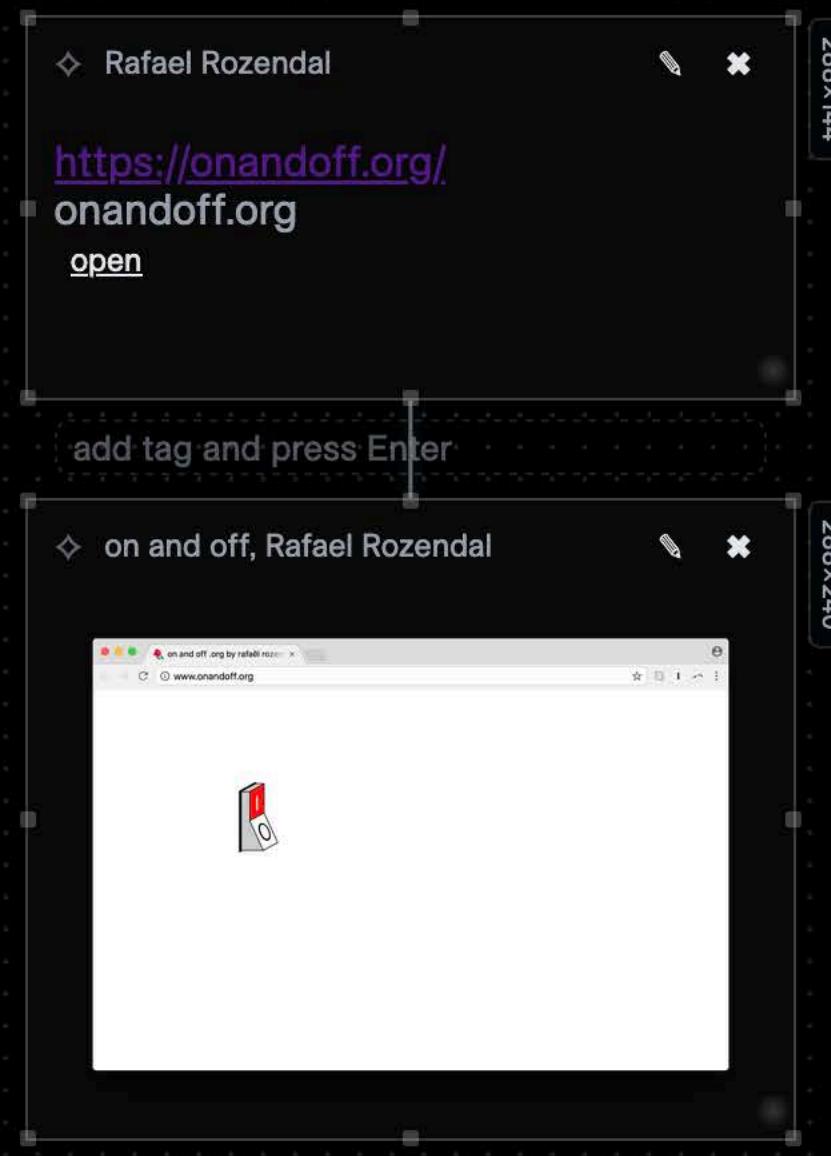
<https://thehtml.review/01/today-we-saw>

thehtml.review

open

add tag and press Enter

288x144



❖ image atlas

<https://www.imageatlas.org/>
www.imageatlas.org

open

288x144

add tag and press Enter

❖ image atlas



288x240

add tag and press Enter

❖ disimages

<https://disimages.rhizome.org/>
disimages.rhizome.org

open

288x144

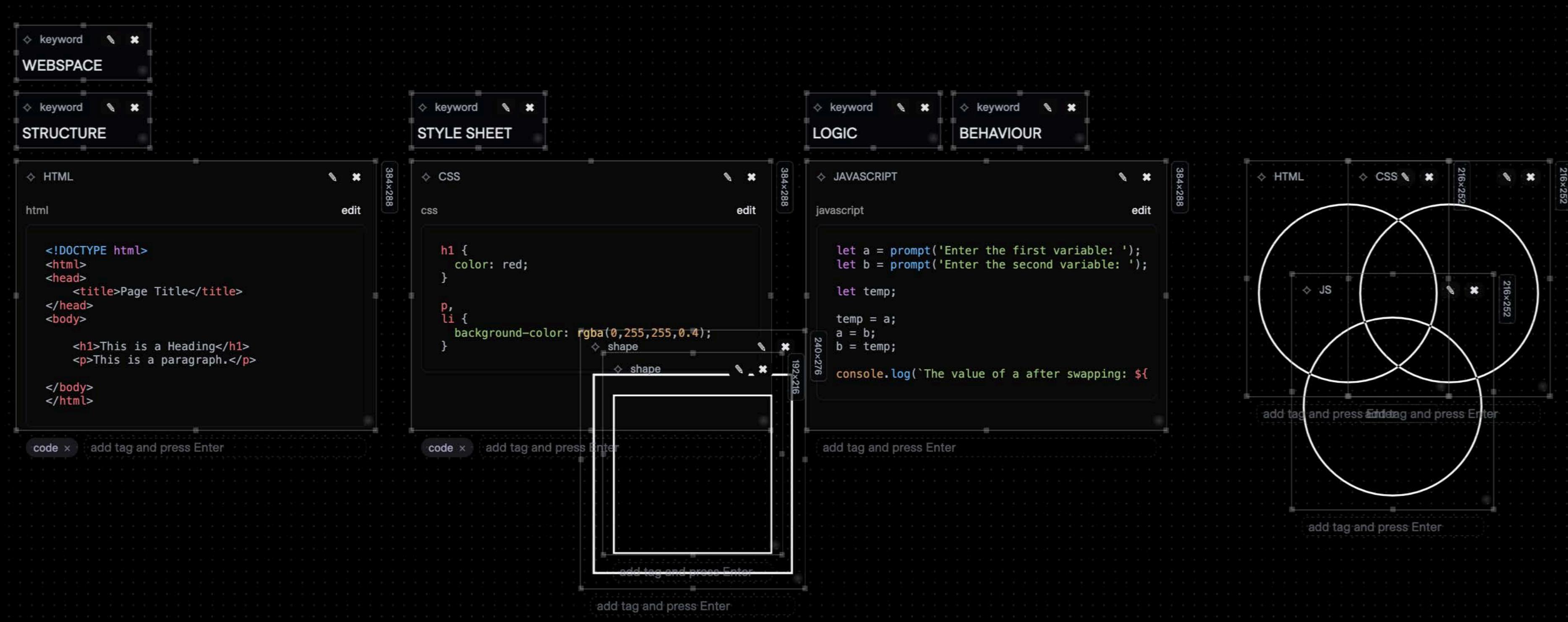
add tag and press Enter

❖ disimages



288x240

add tag and press Enter



◊ the useless web
<https://theuselessweb.com/>
theuselessweb.com
open

add tag and press Enter

◊ advertisements in my dreams
<https://toddwords.com/inmydreams/>
toddwords.com
open

add tag and press Enter

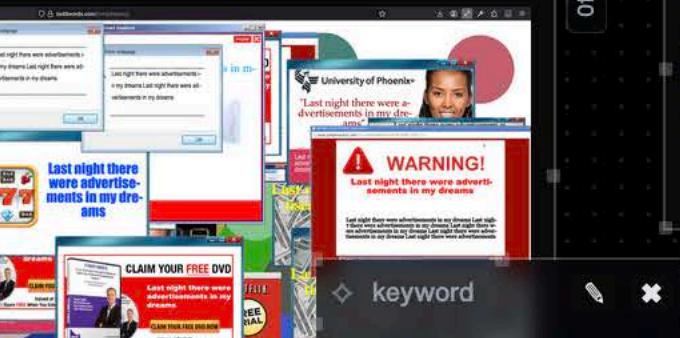


◊ Link
<https://www.returnhome.site/>
www.returnhome.site
open

add tag and press Enter



◊ ADVERTISEMENTS IN MY DREAMS



288x144

288x240

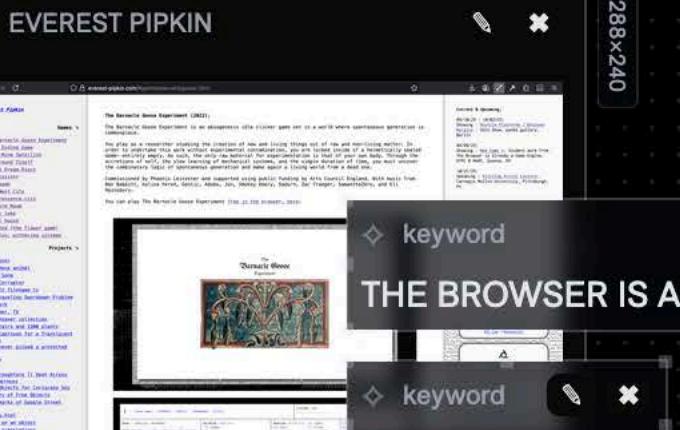
Link

<https://everest-pipkin.com/#games/barnaclegoose.html>

everest-pipkin.com
open

add tag and press Enter

PROMPT WINDOWS



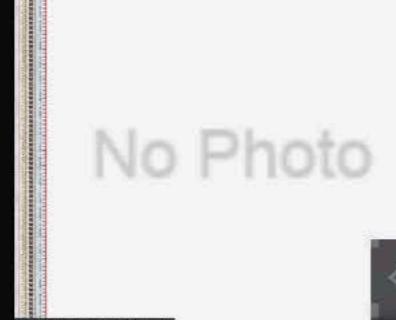
add tag and press Enter

◇ Link   288x144

[https://antiboredom.github.io/
baabaa/index.html](https://antiboredom.github.io/baabaa/index.html)

antiboredom.github.io

[open](#)

No Photo 

add tag and press Enter

IALITY

◇ keyword   288x240

SCRAPING LOGIC

scraping  add tag and press Enter

◇ keyword   288x240

OPEN DATA

add tag and press Enter

◇ Link   288x144

[https://coppelganger.lav.io/
coppelganger.lav.io](https://coppelganger.lav.io/coppelganger.lav.io)

[open](#)

add tag and press Enter

◇ lecture by JODI   288x144

[https://media.ccc.de/v/33c3-8444-
jodi_-
apache_is_functioning_normally](https://media.ccc.de/v/33c3-8444-jodi_-apache_is_functioning_normally)

a.ccc.de 

XPOSED 

add tag and press Enter

THE BROWSER   288x240



◇ AIR PRESSURE, LAWRENCE ABU HAMDAN   288x240

<https://www.airpressure.info/>

www.airpressure.info

[open](#)

add tag and press Enter

add tag and press Enter

The screenshot shows a web editor interface with a toolbar at the top. The main area displays an HTML document structure. The code includes a head section with meta tags, a title, and a frameset section. The frameset defines two frames: one with a width of 140 pixels and another with a width of 760 pixels. The left frame's source URL is http://seformation.com/?o_id=60862&domainname=uoc.co.kr. The right frame has a script type of 'off' and a language of 'javasc'. A vertical sidebar on the right shows the dimensions 288x240 and a status bar with the word 'antibored'.

```
<html>
<head>
<title>uo.co.kr</title>
<meta http-equiv="Content-Type" content="text/html; charset=iso-8859-1">
</head>
<frameset rows="140,760" border="1" bordercolor="black" frameborder="1" width="760">
<frame src="http://seformation.com/?o_id=60862&domainname=uoc.co.kr" type="off" language="javasc">
</frameset>

```

- ◊ Link  
<https://wwwwwwwww.jodi.org/>
wwwwwwwww.jodi.org
open

◇ JODI

288x240

◇ lecture by

https://me/jodi_-apache_

keyword a.co

BACKEND EXPOSED

add tag and

◇ keyword

BREAKING THE BROWSER

◇ Brandon, Shu Lea Cheang

288x240

The screenshot shows a digital workspace with a dark background. A central grid contains several images: a portrait of a person with wings, a circular portrait of a person, a small image of a building facade, and two smaller images of abstract or architectural details. Below the grid, the word "keyword" is followed by a blue diamond icon. At the bottom right, the word "GUGGENHEIM" is written in large, bold, white capital letters.

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GUGGENHEIM COMMISION

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- ◊ Brandon, Shu Lea Cheang

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Hinky Dinky

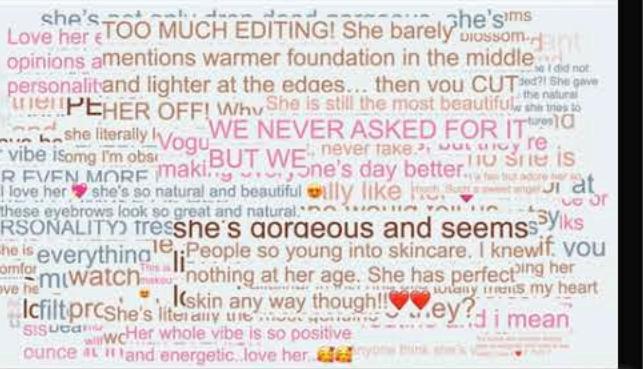


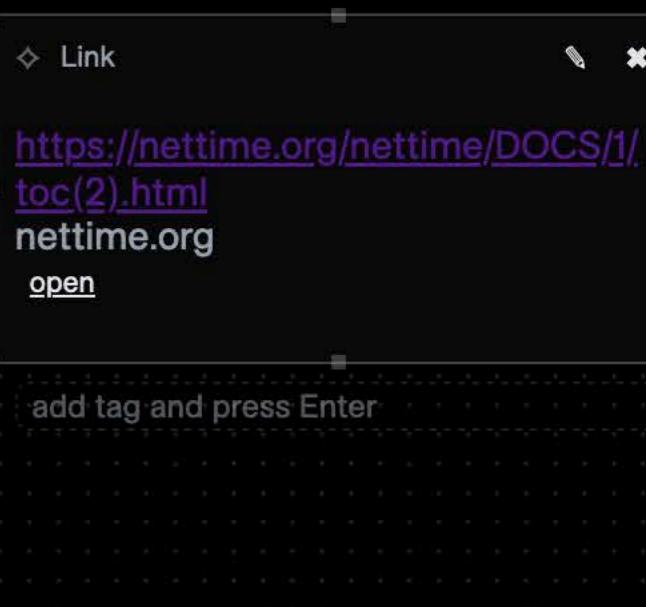
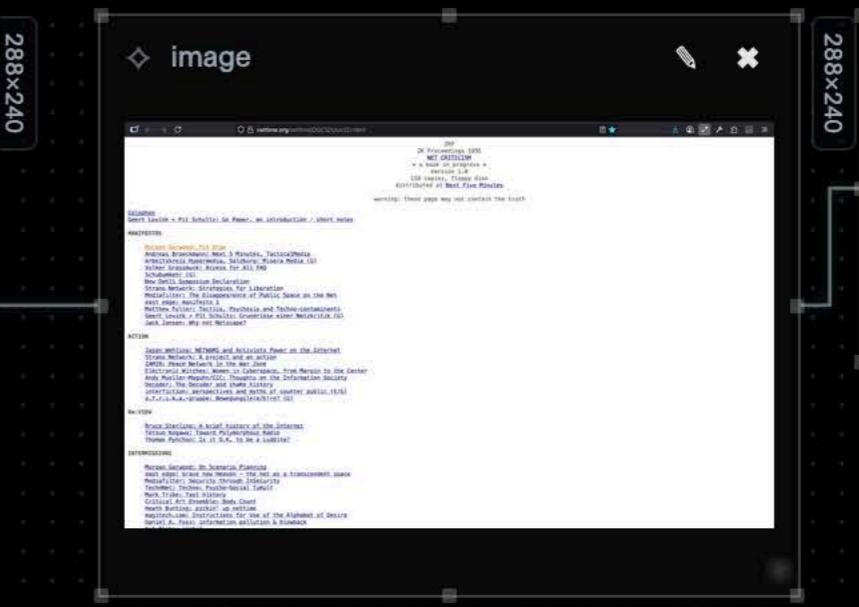
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- ◊ TRUST EXERCISE, MAYA MAN

288x360

and you know this
is also





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◊ Link

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zkp4/toc.htm](http://www.ljudmila.org/nettime/zkp4/toc.htm)
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◊ VNS MATRIX MANIFESTO

we are the modern cunt
positive anti reason
unbounded unleashed unforgiving
we see art with our cunt we make art with our cunt
we believe in jouissance madness holiness and poetry
we are the virus of the new world disorder
rupturing the symbolic from within
sabotateurs of big daddy mainframe
the clitoris is a direct line to the matrix
VNS MATRIX
terminators of the moral code
mercenaries of slime
go down on the altar of abjection
probing the visceral temple we speak in tongues
infiltrating disrupting disseminating
corrupting the discourse
we are the future cunt

- VNS Matrix

288x240

◊ image



288x240

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anthology.rhizome.org

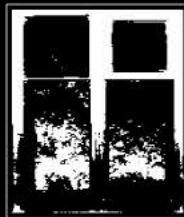
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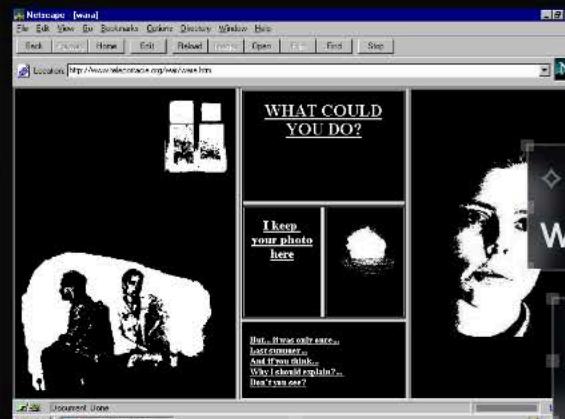
◊ MY BOYFRIEND CAME BACK
FROM THE WAR, OLIA LIALINA

window



8:34 PM 72 COMMENTS

288x240



288x240

◊ keyword

WEB AFFORDANCES

◊ keyword

SLOW LOADING

◊ keyword

CINEMATIC SUSPENSE

◊ keyword

ADDRESS BAR

add tag and press Enter

add tag and press Enter

◊ keyword



WEB-SYNTHESIS AXES

◊ keyword



HYPertext

◊ keyword



LINEAR

◊ keyword



ORCHESTRATED

◊ keyword



EMERGENT

◊ keyword



VOLATILE

◊ keyword



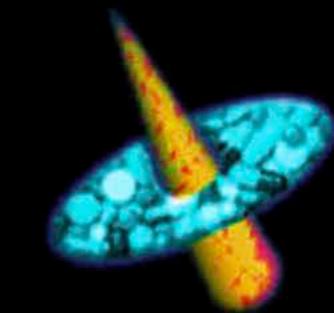
STABLE

◊ keyword



TINY HTML GESTURES SCALE INTO WORLD-BUILDING

Q: Okay, once again, sir, I believe you've noted already that the wound on the lower chin had characteristics of this stippling, which you previously said is unspent powder?



**At moments I wondered if I were not
the plaything of an impossible dream.**



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[# ZKP5:](#) ReadMe! ASCII Culture and the Revenge of Knowledge. Autonomedia; NYC (February 1, 1999) 556 pages ISBN: 1570270899 ([pdf](#)), ([buy from Autonomedia.org](#))

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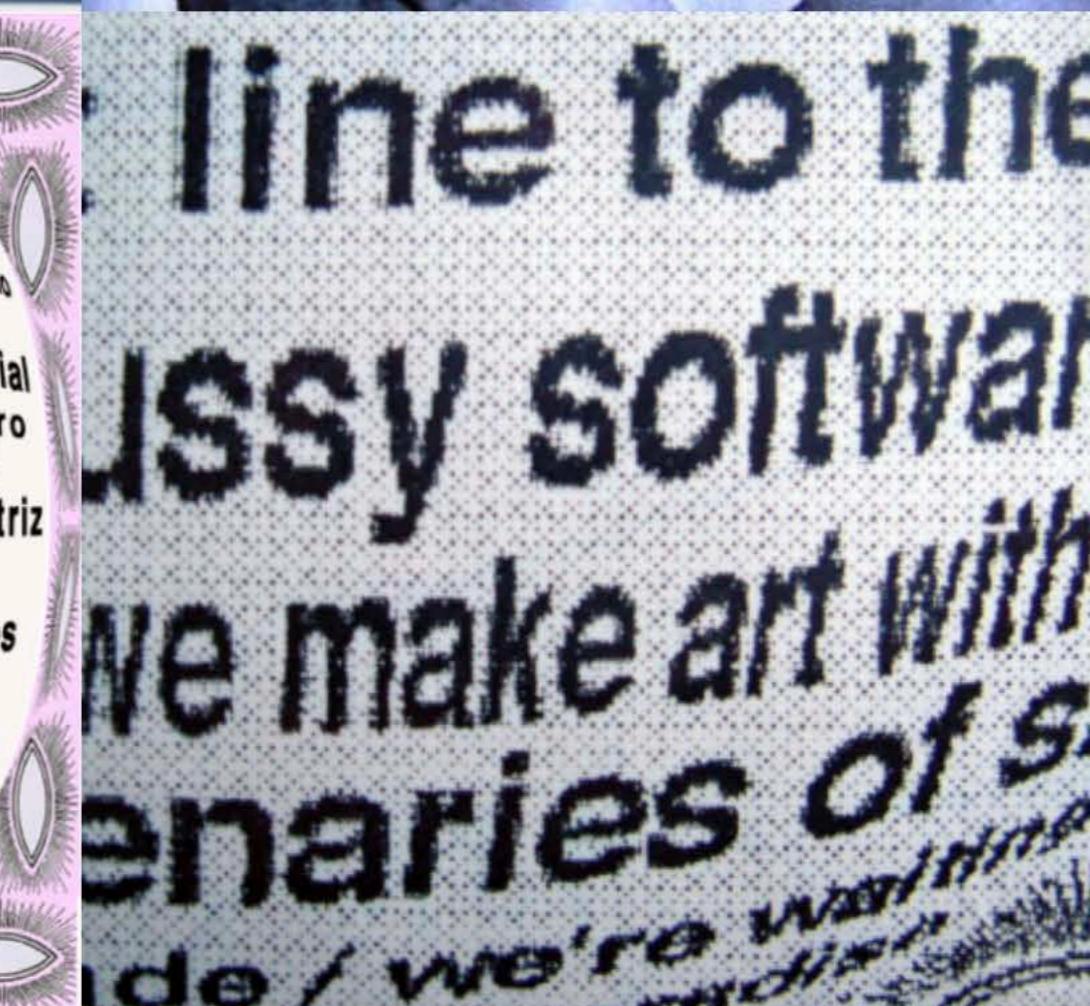
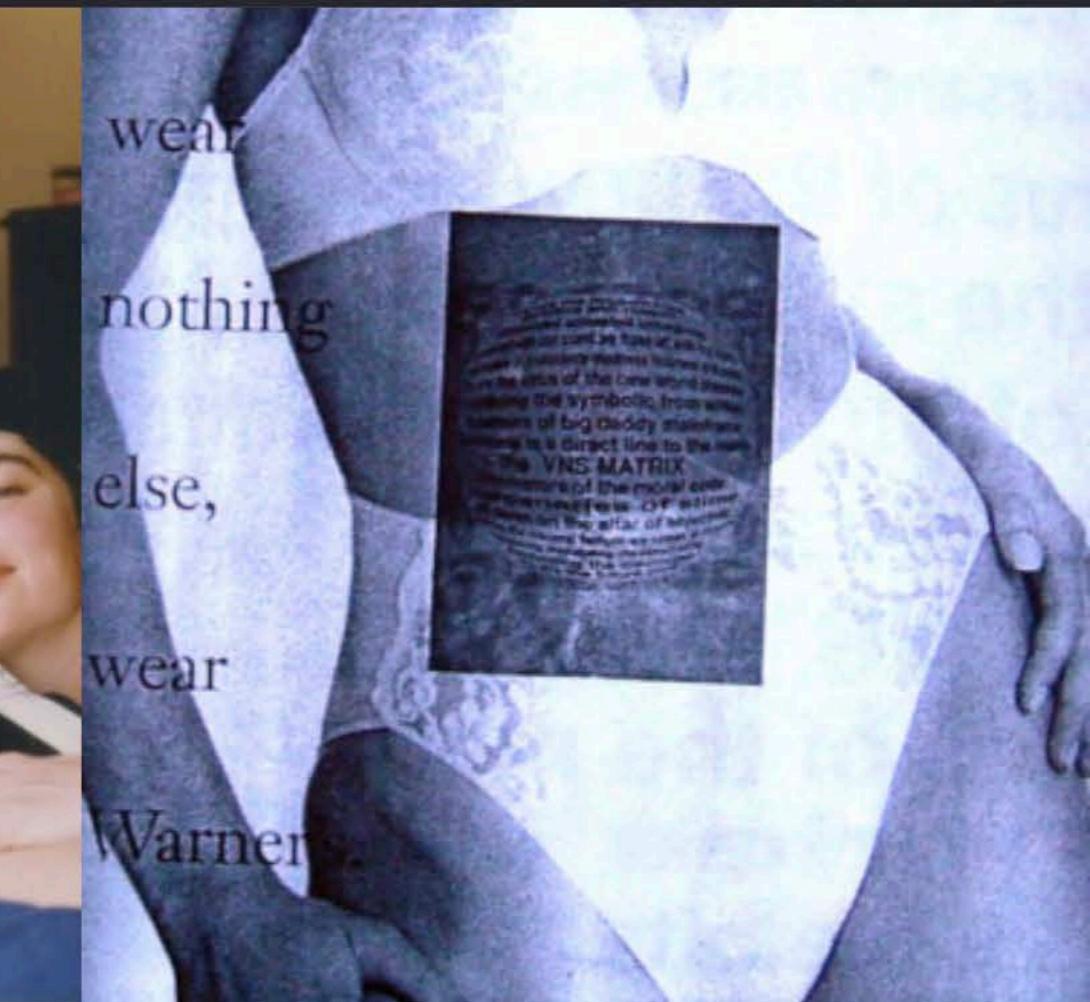
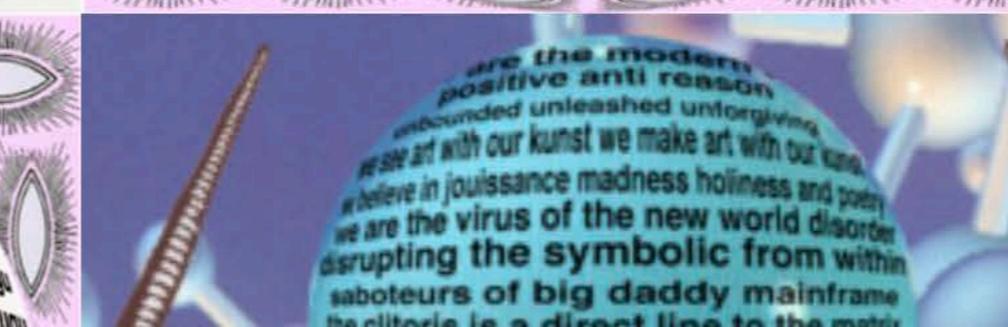
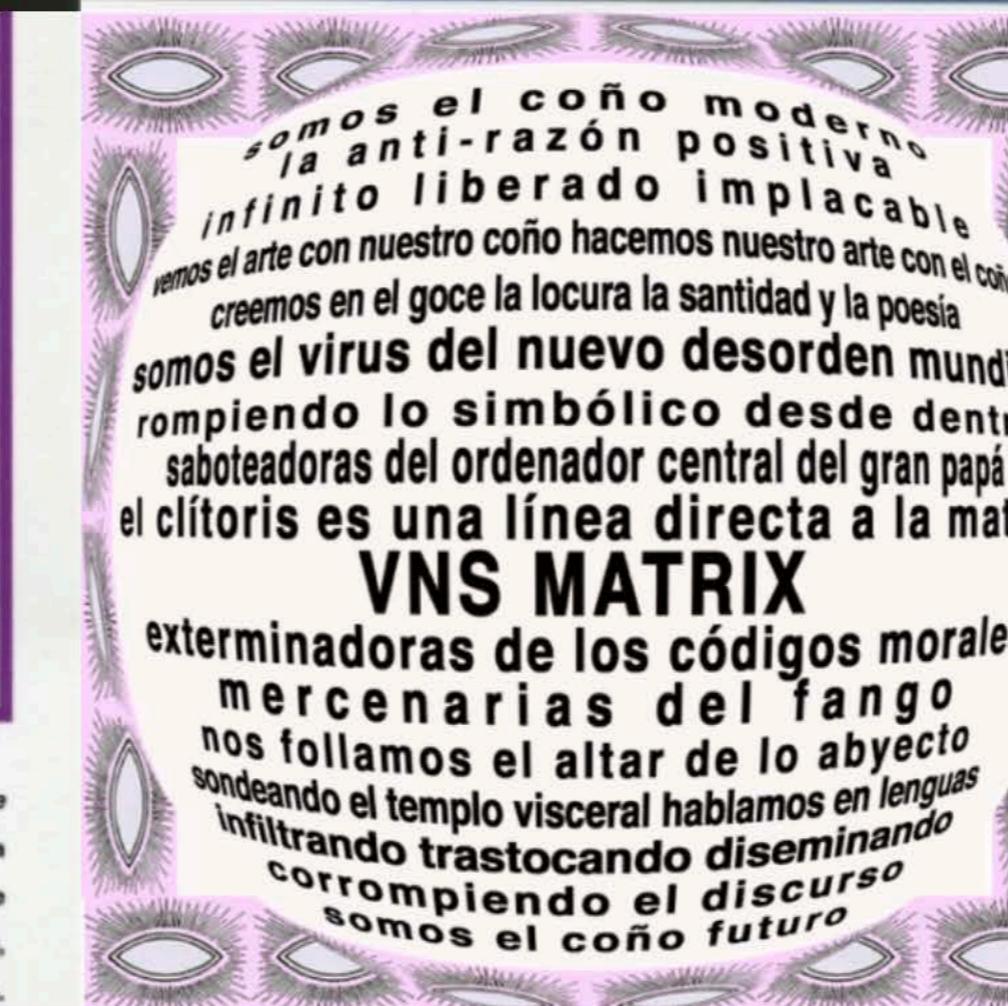
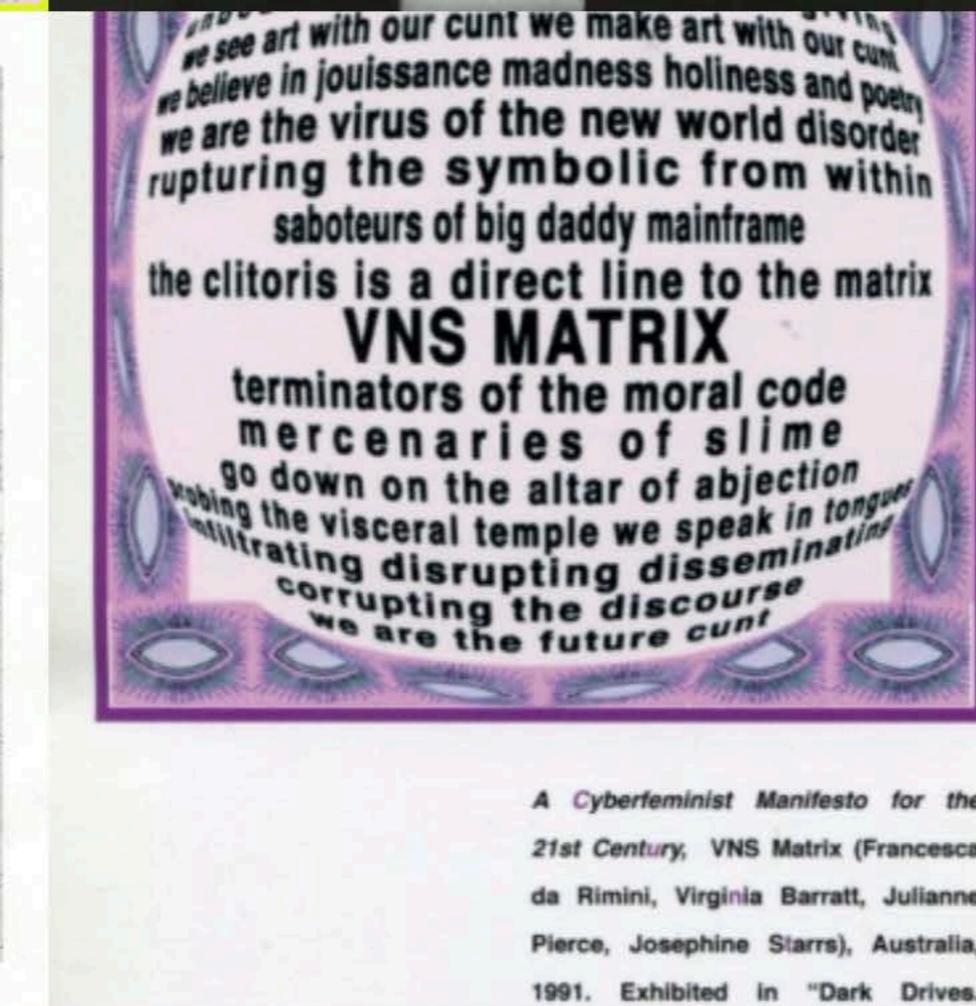
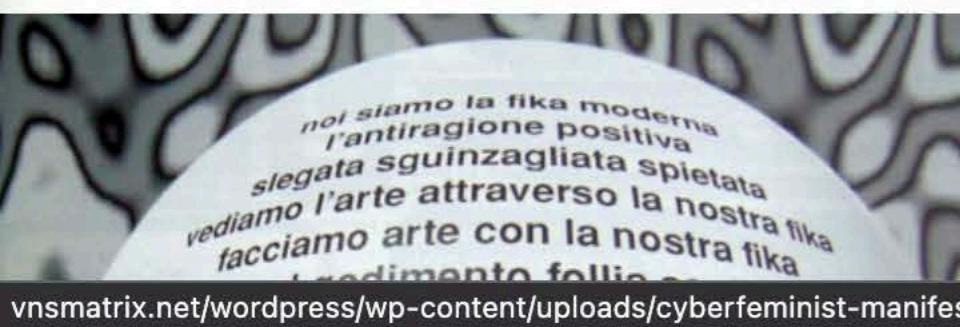
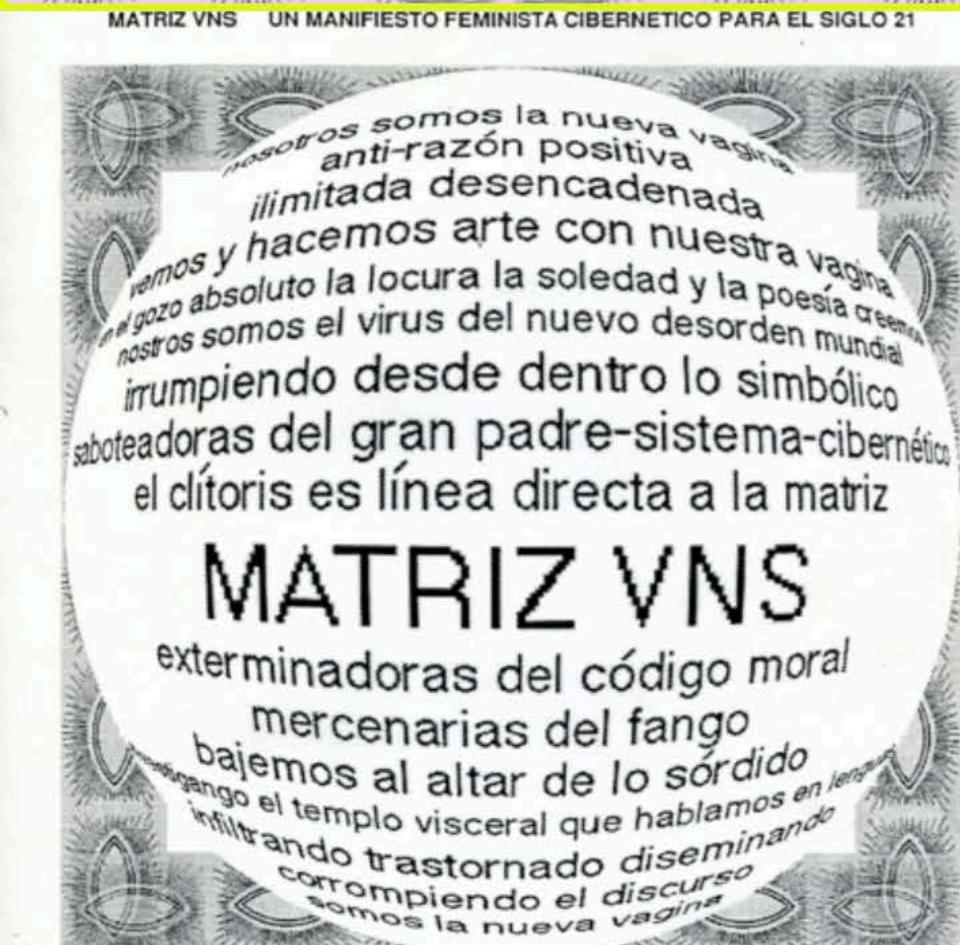
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vemos el arte con nuestra concha hacemos arte con nuestra concha
creemos en la jouissance la locura lo sagrado y la poesía
somos el virus del nuevo desorden mundial
rompemos lo simbólico desde adentro
saboteadoras del elaborador central de papa grande
el clítoris es una linea directa a la matriz
MATRIZ VNS
exterminadoras del código moral
mercenarias del lodo
descendiendo al altar de la bajeza
explorando el templo visceral hablamos en muchas lenguas





maya can u CapCut this??

Omg maya

Umm I just yelled MAYA at an oncoming strange r

haiii maya how are uo

Y u drinking Coke maya

maya do you want a go macro bar?

Hey maya it's chella

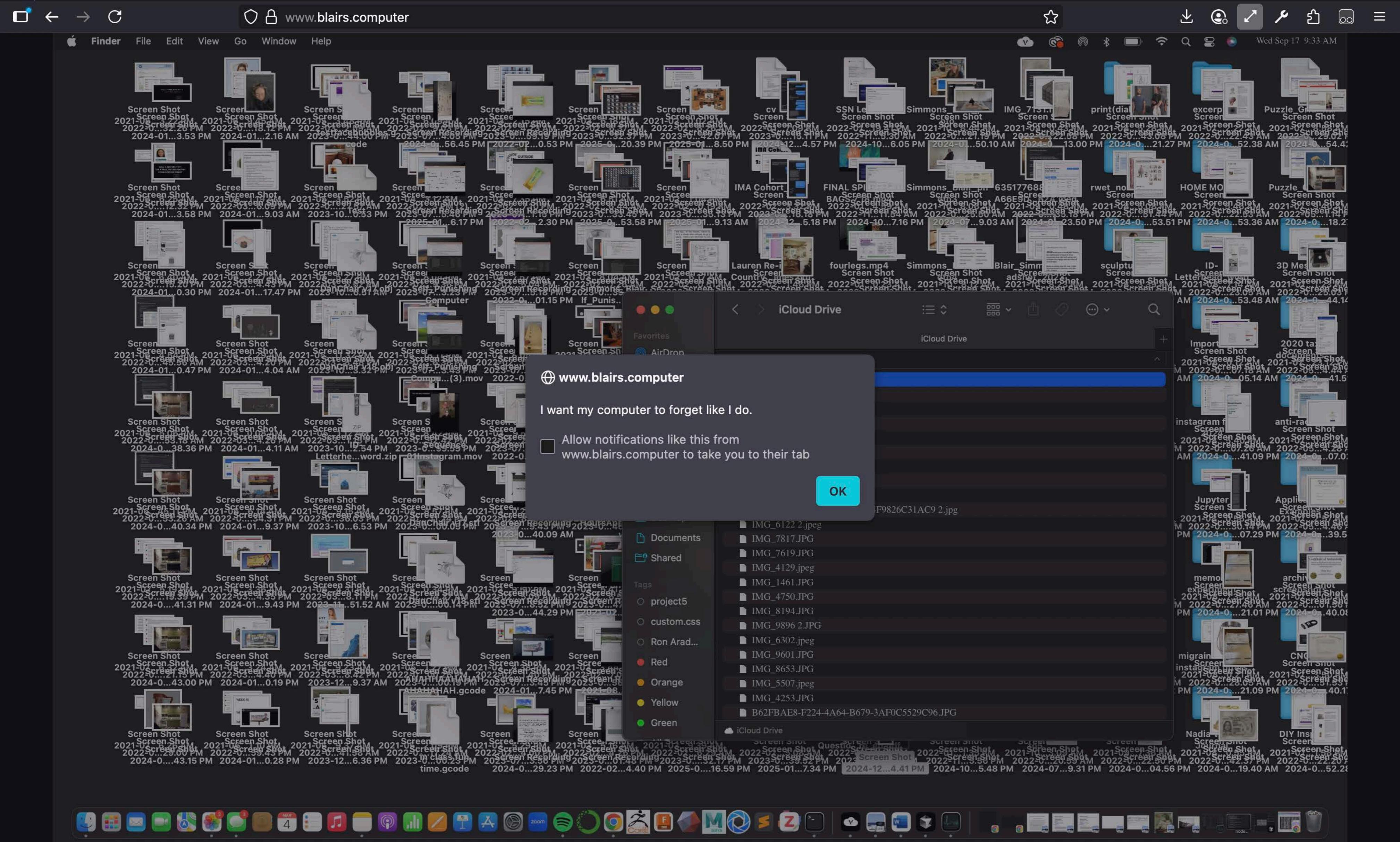
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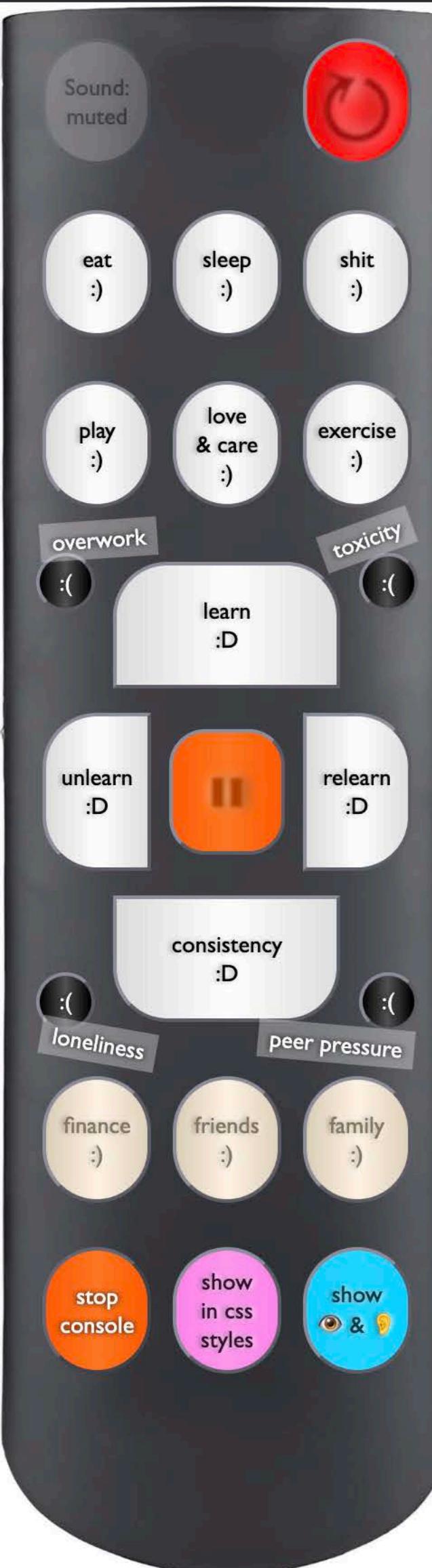
Is that your mom trying to do
your thing Maya

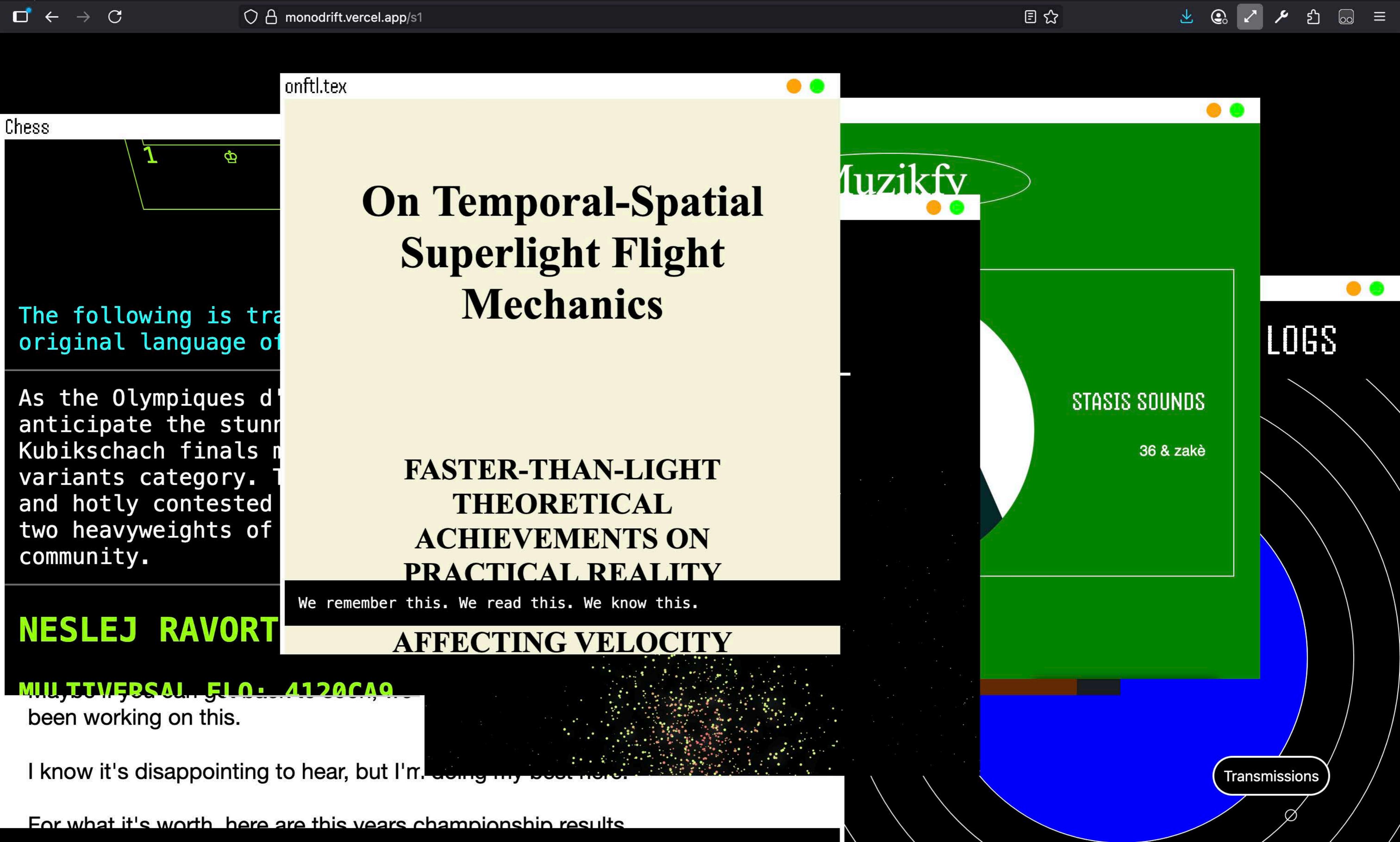
No Maya she hates me lol

We just left apt. Maya hope class and teacher are fun!

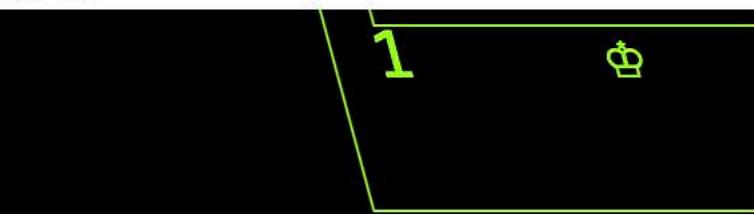
omg maya you're in deeper than I was







Chess



The following is tra
original language of

As the Olympiques d'
anticipate the stunni
Kubikschach finals n
variants category. T
and hotly contested
two heavyweights of
community.

NESLEJ RAVORT

MU, TTVERSAL FLO: 4120CA9

been working on this.

I know it's disappointing to hear, but I'm doing my best here.

For what it's worth, here are this years championship results.

onftl.tex

On Temporal-Spatial Superlight Flight Mechanics

FASTER-THAN-LIGHT THEORETICAL ACHIEVEMENTS ON PRACTICAL REALITY

We remember this. We read this. We know this.

AFFECTING VELOCITY

Muzikfy

STASIS SOUNDS

36 & zakè

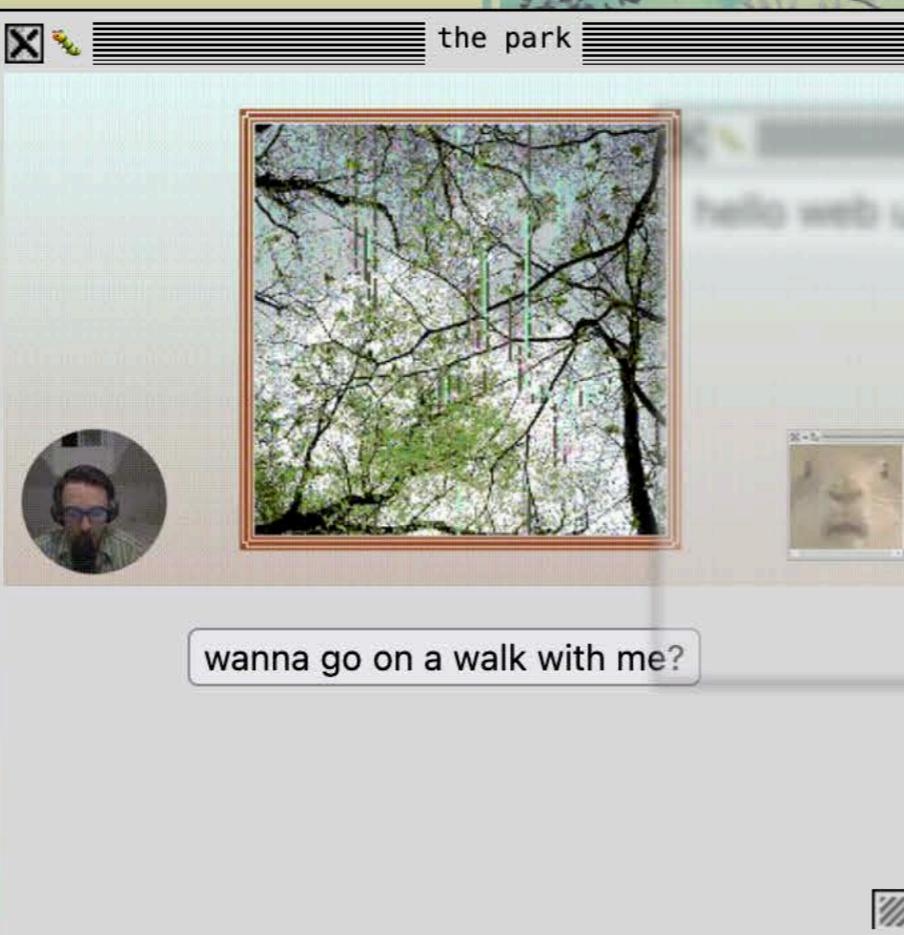
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Fall 2025

September 15 – November 20, 2025 · 5 classes

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with Blake Andrews

online class

Solidarity Infrastructures
with Meghna Mahadevan
and Max Fowler

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Approaches to Art
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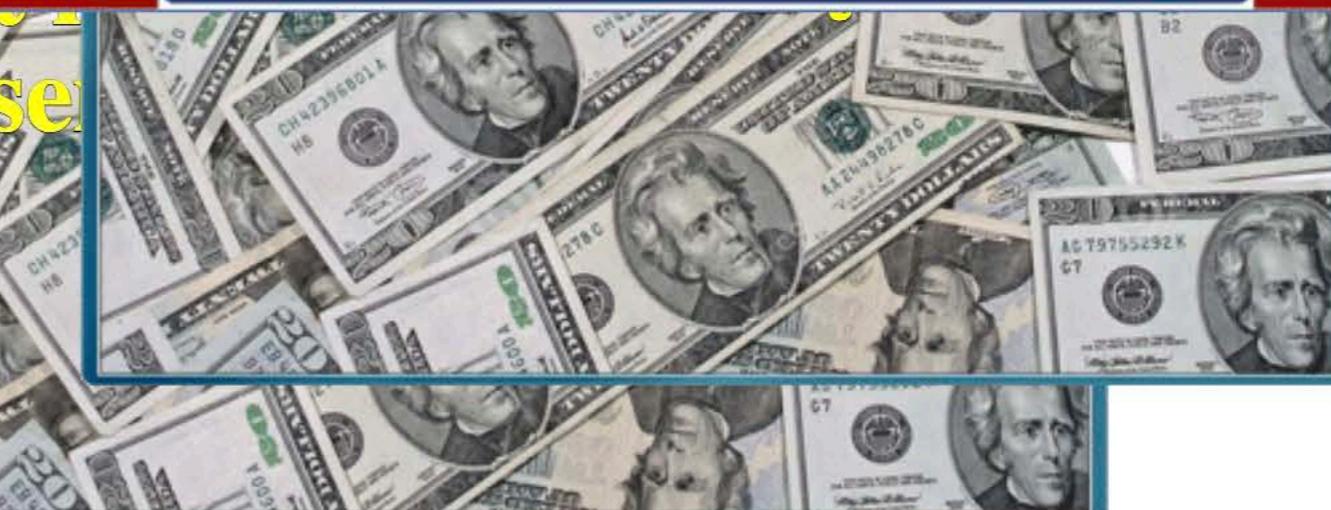
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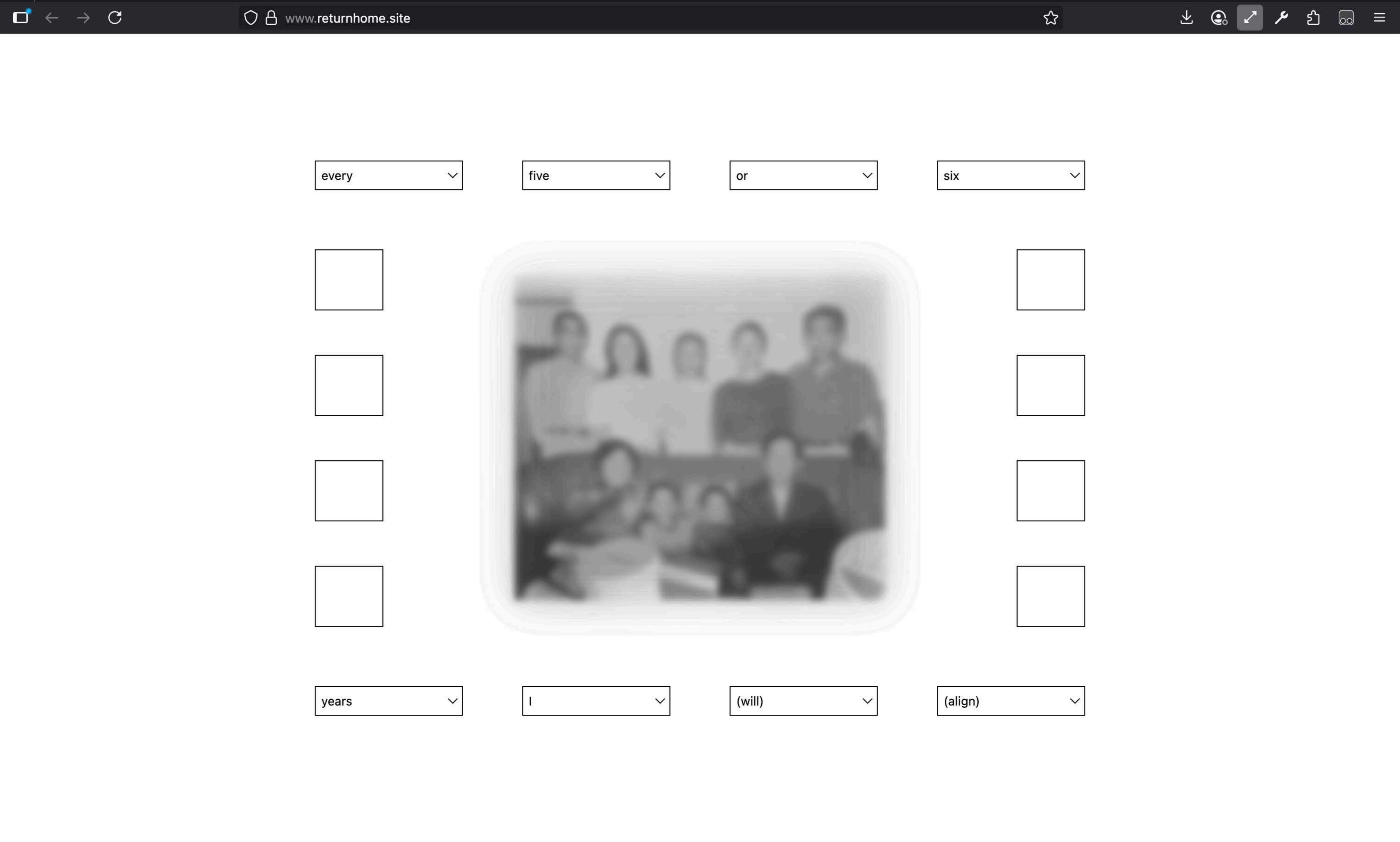
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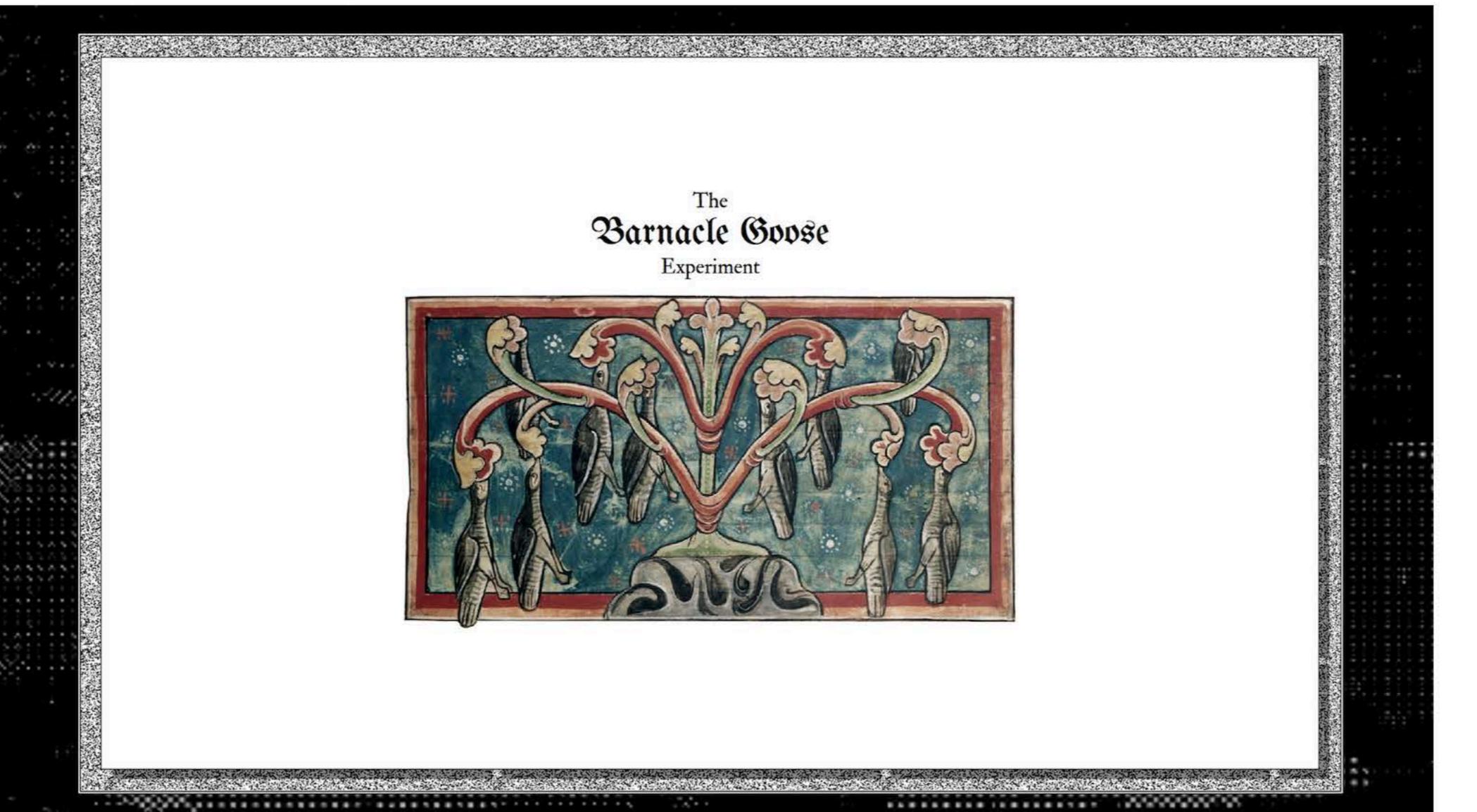
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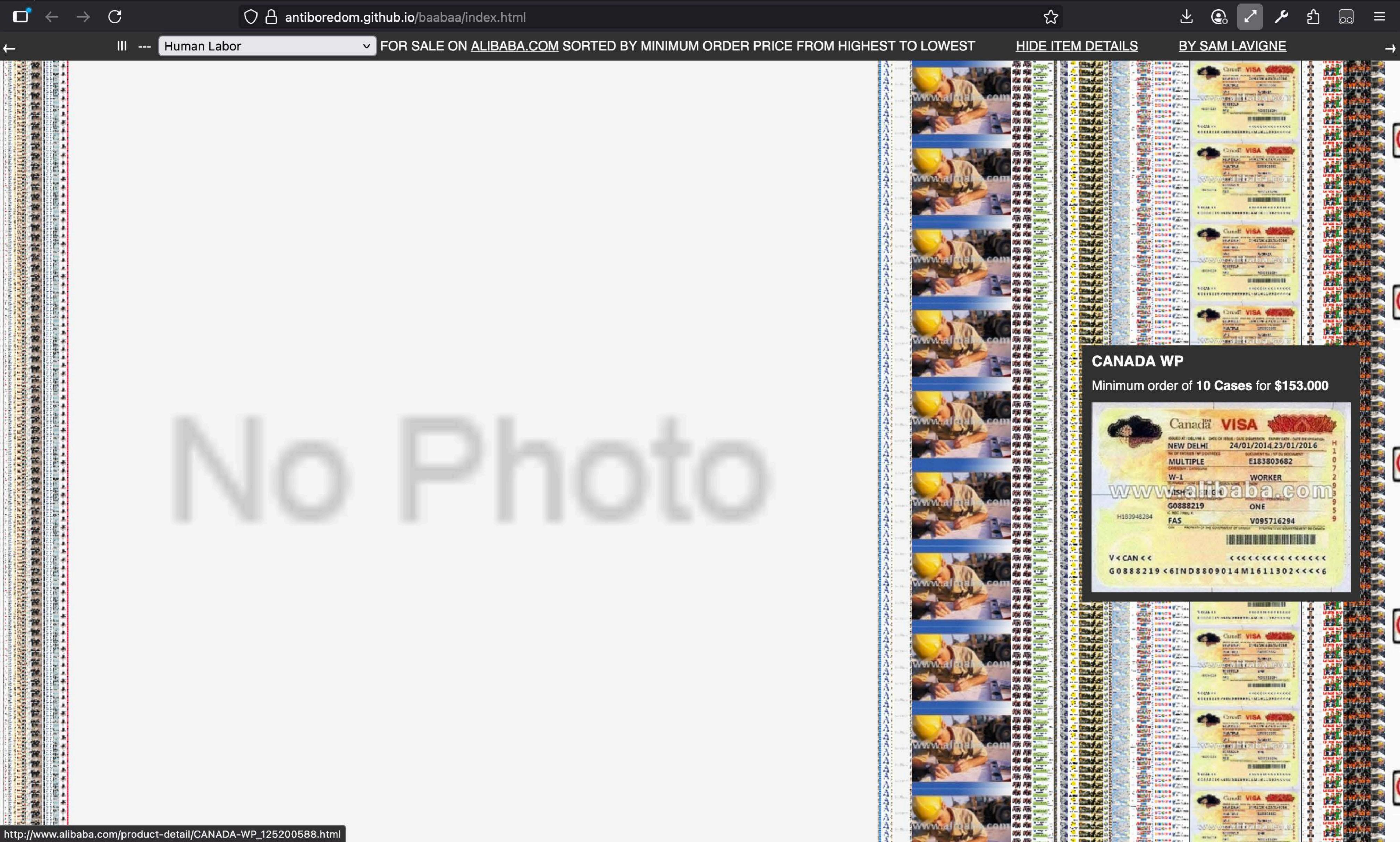
Commissioned by Phoenix Leicester and supported using public funding by Arts Council England. With music from Ben Babbitt, halina heron, Geotic, Adobo, Jún, Smokey Emery, Sadurn, Zac Traeger, SamanthaZero, and Eli Rainsbury.

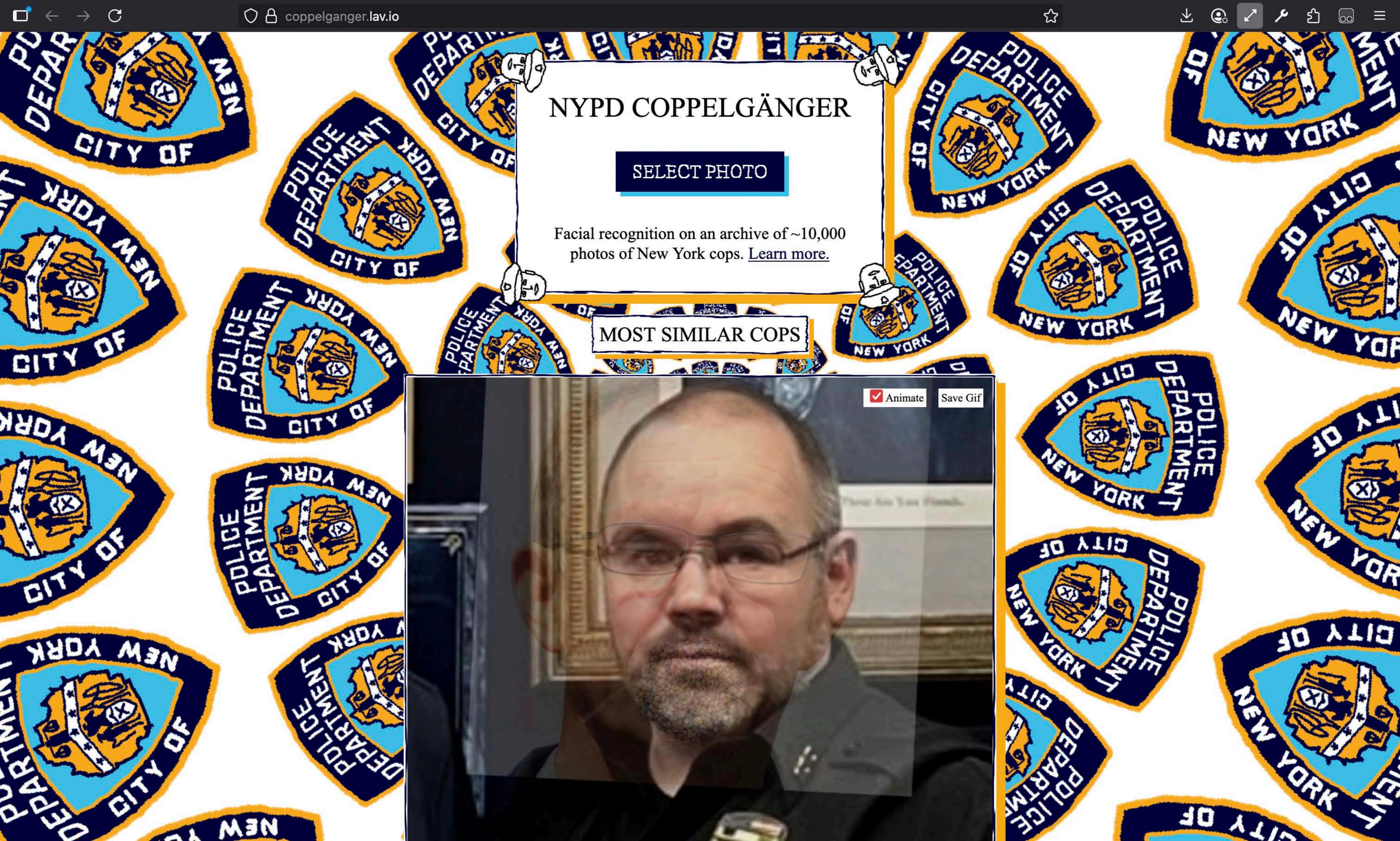
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[save game]	[JOURNAL]	[RADIO]	[CALENDAR]	[CLOCK]	living: (18)	complexity: 2.23
floor - sterile, scrubbed.	holding (3/35) a-z	wearing (13/18) a-z	[<] radio	[<] cry		
move to floor river spring hot spring library	[<] dream	[<] hair	[<] clock	piss		
	[<] honey	[<] journal	[<] calendar	spit		
	[<] spit	[<] cup	[<] knife	cut		
		[<] jacket	[<] glove			







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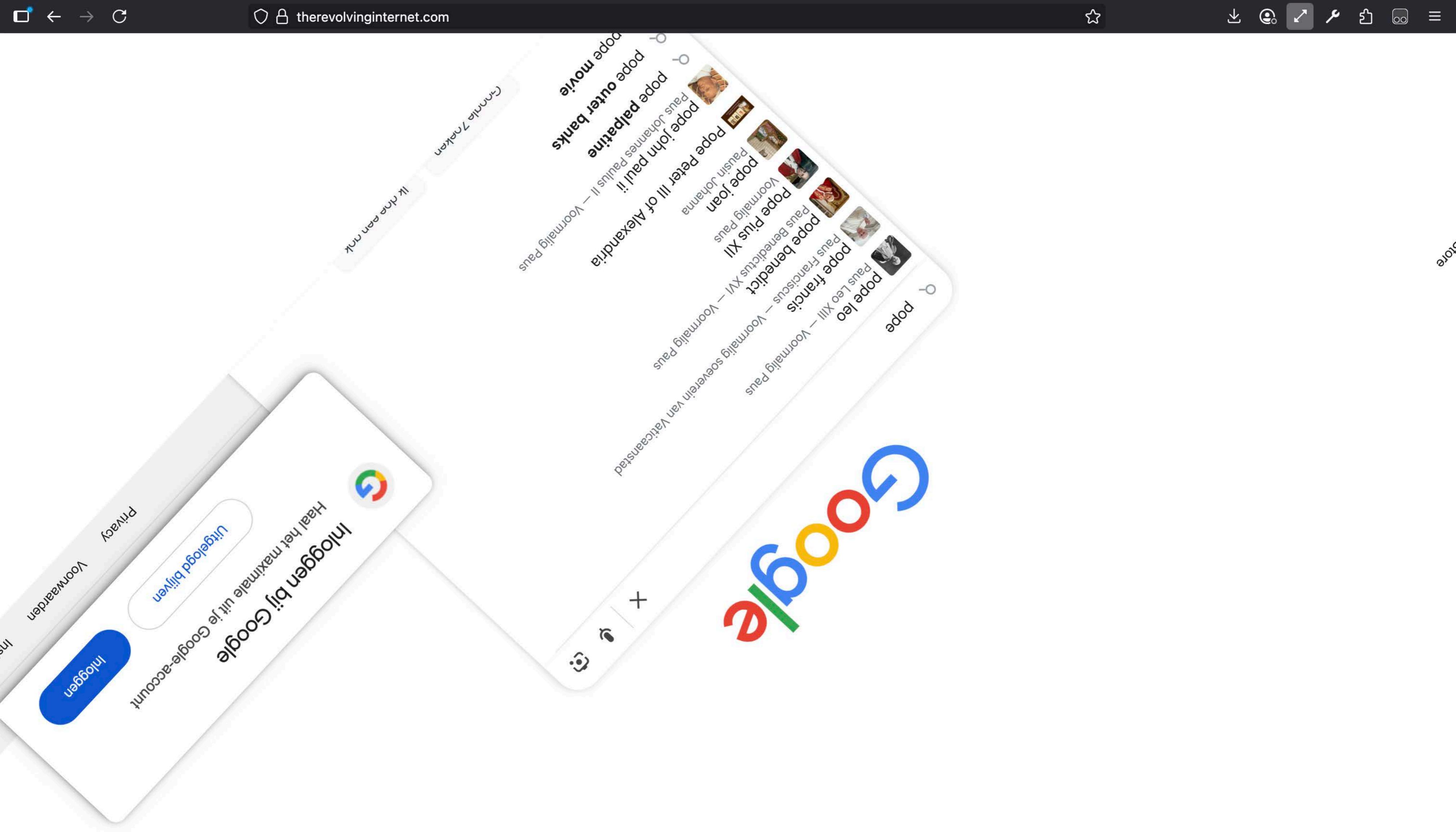
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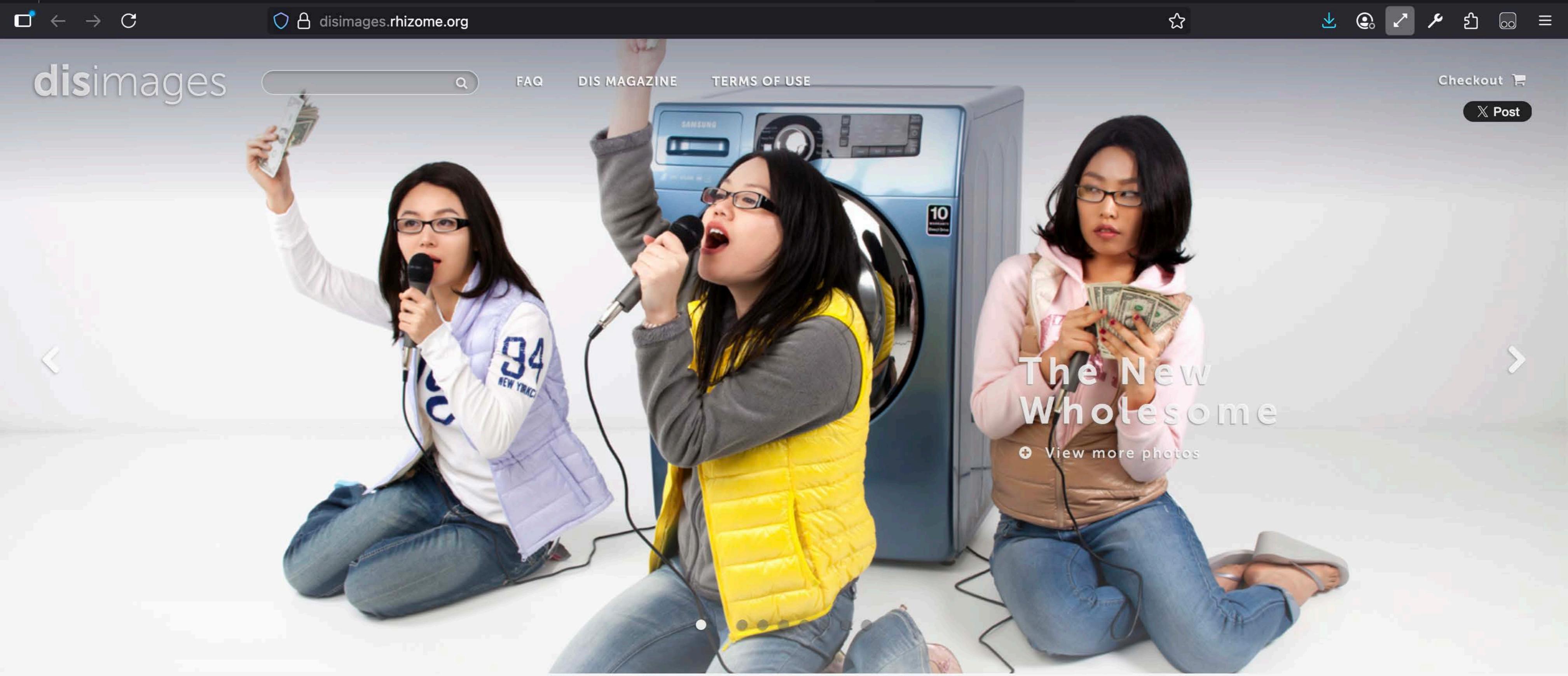


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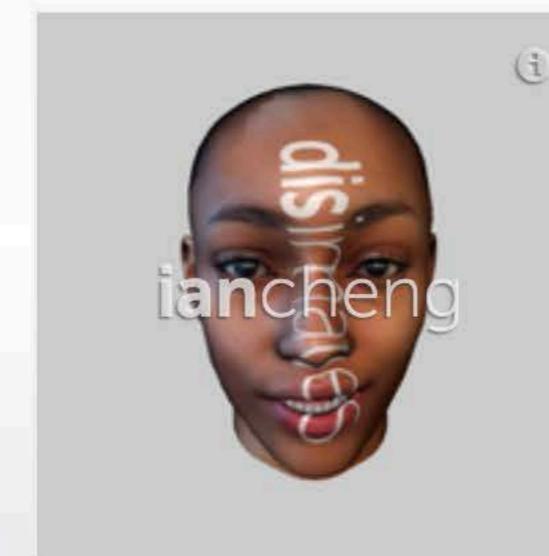


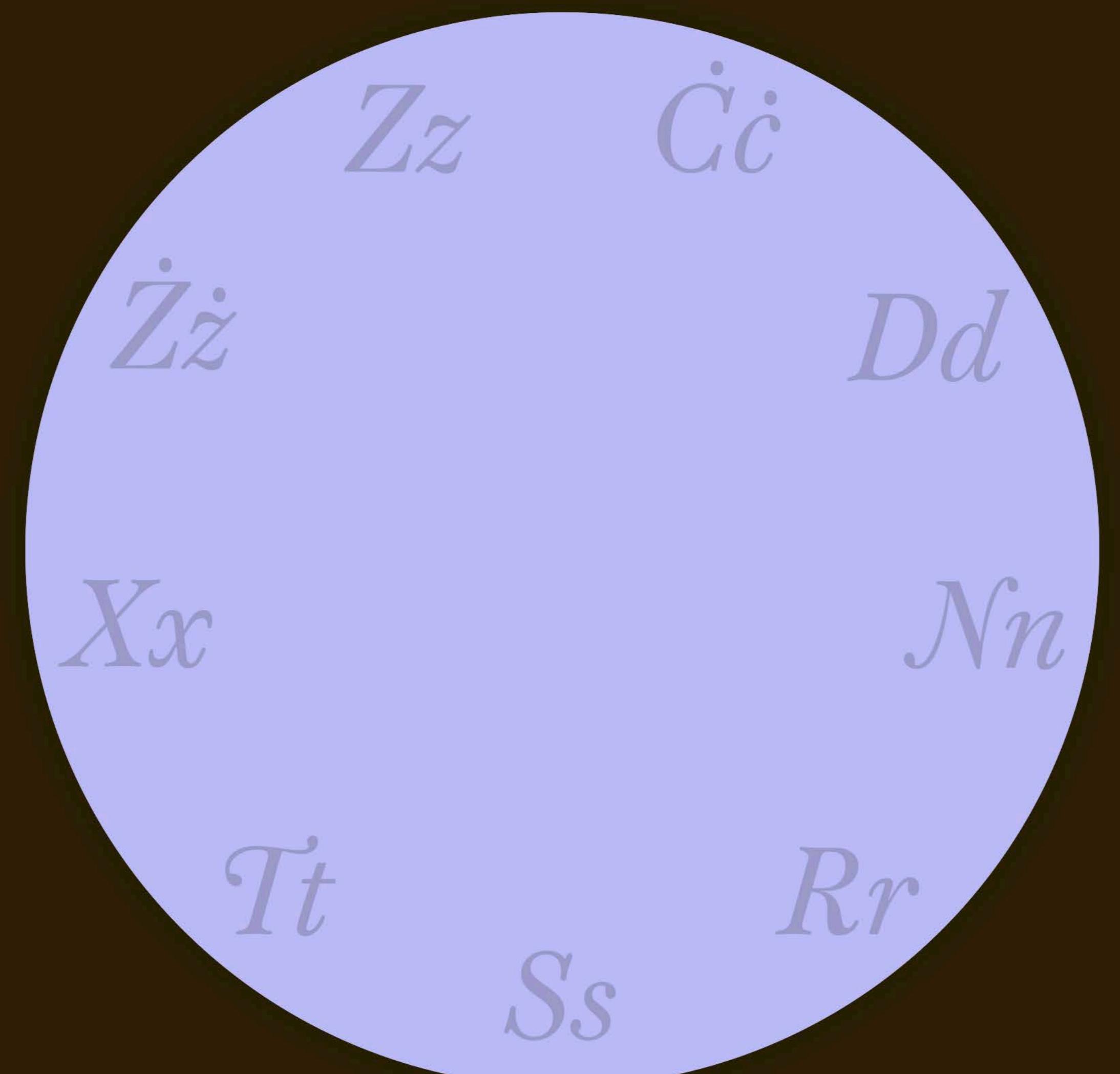
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કૃતિ





TOP ARTISTS this week







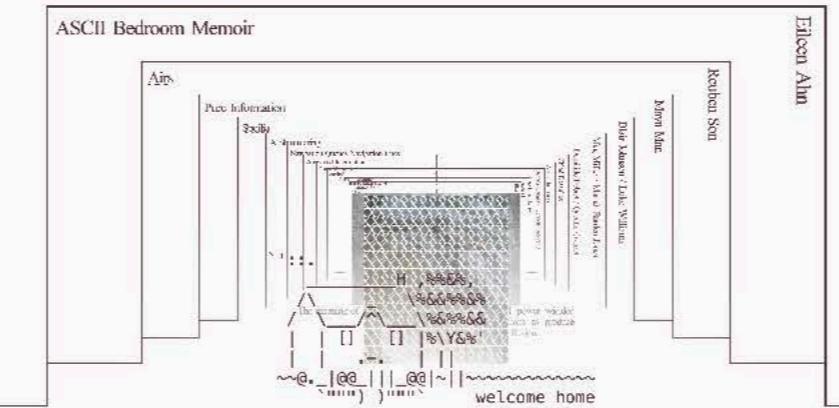
If I can

↳ I will

✓ Stay busy

Be independent

Become perfect



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THE HTML REVIEW