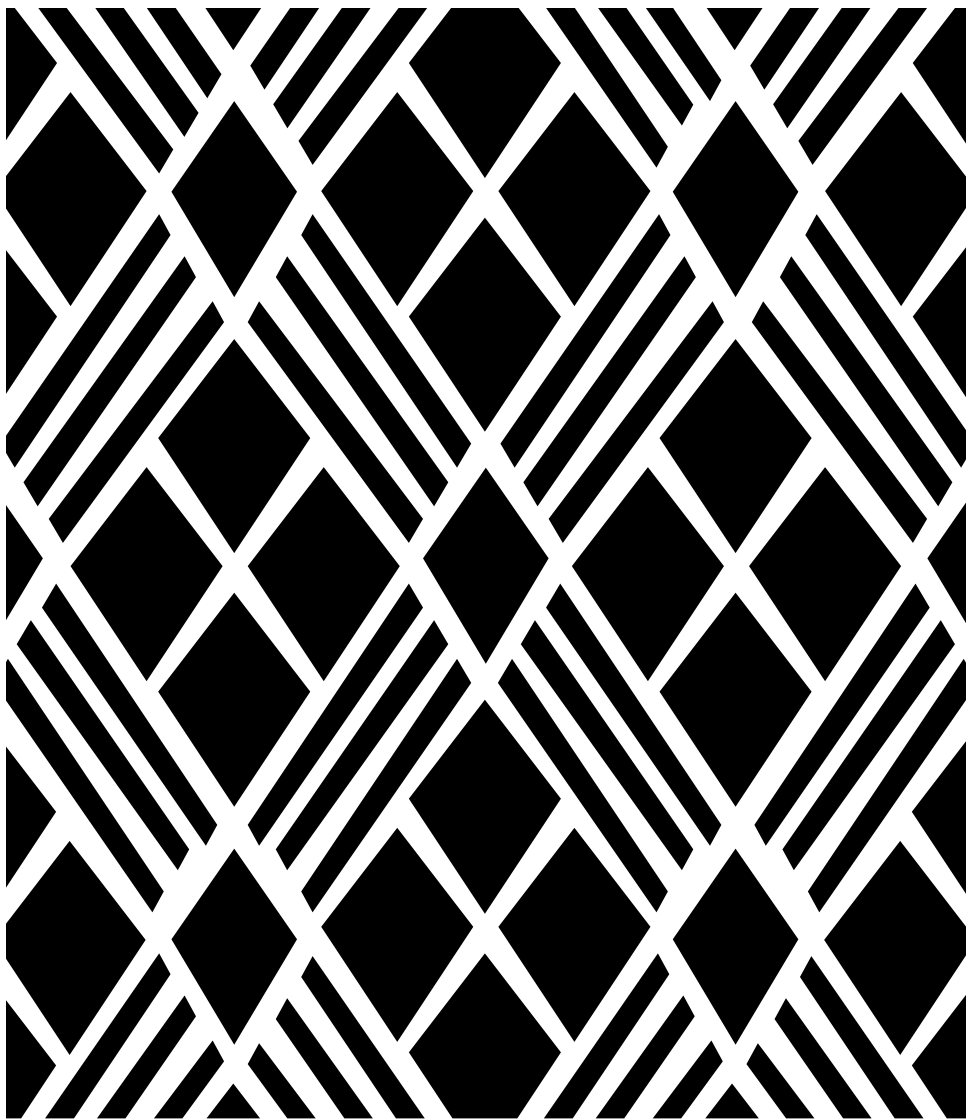




TELEPORTER

A Quarterly Independent, Fall 2025

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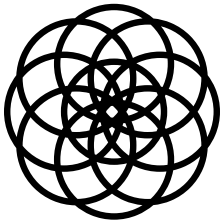


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REVIEW: OF THE GRID AT THE LEONARD PEARLSTEIN GALLERY

by Logan Cryer

Looking ahead, how many people will erroneously remember the title of this exhibition as: "Off The Grid"? It's an honor to be recalled, however hazily, and *Of The Grid: Systems + Structures in Contemporary Art* is an exhibition that will be recollected for years to come. On view at the Leonard Pearlstein Gallery through December 15th, *Of The Grid* is curated by Cindy Stockton Moore and Mark Stockton, the latter of whom is the Director of the Drexel University gallery. The nuanced nomenclature may not prevail but the two main curatorial conceits will: 1) grids are a rich theme for artists and curators to explore and 2) institutional group shows that feature local artists, however rare, are possible in Philadelphia.

The large majority of the 37 featured artists are based in Philadelphia, the city where Stockton Moore and Stockton are also practicing artists. As curators, they celebrate the systems of connection that hold artists together. The participants are drawn from local collectives, residencies, archives, DIY spaces and friendships. It's not an element that can be observed without being aware of Philly's social networks and professional networks. Fitting, as the many works featured in *Of The Grid* reveal how grids are foundational, but largely invisible unless given close attention.

The first piece in the exhibition is a collection of six photographs from documentarian Andrea Walls. The black and white images are arranged in a split triptych, with three larger portrait images sitting above three smaller detail shots. Through her lens, Walls observes the

spirituality and mundanity of life in the American South with intimate curiosity. She stands apart from the farmer walking through their field of greens, the women who lay prayer hands upon each other and the lone figure who is stretching her



Andrea Walls, *Indigo Road*, 2025.
Photographs on metal. 54' wide grid of 6 images



chest towards the sun in exaltation. These portraits are contrasted with a series of close-up images: a hot comb and old school curling tong, a shattered piece of decorate glass and an outdoor altar. The layout of the photographs sway our seeing back and forth from an admiring gaze to an inspecting one.



James Johnson's contribution, a savvy installation titled "There, There" appears to consist of two prints with caterpillar green picture frames. The first is an actually print; two roses, gently illuminated by a lightbox frame, float against a dark background. The second picture frame is a window into a fabricated, miniature art museum that has been built into the exhibition wall. It's an astounding mimicry, complete with warm light bulbs, herringbone wood floors, a small abstract painting and dusty blue walls that fade into the shadows. "There, There" is also viewable from the other side of the exhibition wall, presenting another wing of the somber mini-museum. Without close scrutiny, the whole thing could be missed entirely.

Only a handful of artists depict grids outright. Lauren Whearty's oil painting "Studio Desk" shows an affectionately cluttered table top with a plotting grid underneath. Both Amze Emmons and Hayato Matsushita reference William Penn's famous civic design of Philadelphia in their respective bodies of interrogative work. Jody Graff shares her research on Philadelphia's changing climate by printing graphs and charts onto a quilt and Sharilyn Neidhardt presents a chess board of her own creation. In these instances, the equal distribution of lines create systemic consistency — once established, people can work, live, study and play.



James Johnson, *There*, 2025.

Poplar, paint, magnets, vinyl, acrylic, pigment prints, foam core, light fixtures, walls.

18.375" x 30.5" x 22.75"

and provincial landscapes depicted through Mary Smull's needlepoint work all maintain rectangular structures by the nature of their make. The grid structure is also the default in the presentation of iterative

For crafters, the grid structure is a given. The floor-to-ceiling rugs woven together by mother and daughter duo Hannah and Joyce Wallace, expansive denim quilt sewn together by Allison Frick





works. Edgar Endress' whopping 86 surreal blackout paintings are arranged in a tall grid. Works from Chad States, Bergman and Salinas and Gabriel Martinez are organized in a similar manner, with each artist differing in how spaciouly they present each piece. The element of practice itself is a part of the exhibition. After all, there is only iteration before there is skill, critique and impact.

Of The Grid includes two archival pieces from artists born in the 1800s. The first are photographs of a bird taken by pioneering image maker, Eadweard Muybridge. It is a print from his "Animal Locomotion" series, a body of work so profound that most can recognize it, even if they are not aware of who Muybridge is. Recently, Muybridge's work was heavily featured in Jordan Peele's film *Nope*. Remember how the film's prologue ended with an animated series of photographs of a Black jockey on a horse? In the film, this sequence is presented with a skeptical sense of racial dread.

Unfortunately the work next to Muybridge in the exhibition produces a similar feeling. "Watercolour, study for the mural 'The Slave Ship Ransomed' in the Senate Chamber of the Pennsylvania State Capitol" is a sketch produced by Violet Oakley, who in the early 1900s, was the first American woman to receive a public mural commission. The presented sketch depicts the quasi-legend of Quakers who purchased a human cargo ship and sent the people on board to "freedom" in Nova Scotia. It's a bizarre inclusion in the exhibition. It's not clear how viewers should react to the sketch, other than grimacing at the white supremacy it promotes.



Exhibitions centered on a formal element, rather than a conceptual one, have the potential to showcase a wide array of artistic approaches. The trade-off is that each participating artist sacrifices the specificity of their intention. Of The Grid does provide a gallery copy of artist statements and bios but a majority of audiences will draw their own ideological conclusions from the aesthetics on clear display. There is a large breadth of work and viewers should approach the exhibition with the understanding that *Of The Grid* is an iteration in it of itself. No one exhibition defines who we are. Each is merely one point of data within an invisible matrix. Step back and observe the whole over time.





**INTERVIEW WITH JESSICA SMITH, CHIEF CURATOR AT
THE PMA by CX Timon (PART 2) *BOOM: ART AND DESIGN IN
THE 1940S (MAY-SEPTEMBER, 2025)*
MAY 23, 2025**



Jessica Smith, PhD, is Chief Curator at the Philadelphia Museum of Art (PMA). She led a team of curators that combed the PMA's collection to bring us the exhibition, Boom: Art and Design in the 1940s, which closed September 1, 2025. Revisit the show in part 2 of our interview.

CXT What are some of your favorite parts of the show that demonstrate that theme?

JS Well, since we've just talked about that second space, World War II, the next space is organized around the idea of fracture. Geometric abstraction, in terms of the paintings, was a way of being and saying 'okay, let's breathe and now we're going to talk about style for a little while.' The artists are working in that vein. We're striving. We're grappling with the legacy of cubism and trying to move away from obvious subjects. If you look at the way it's painted, it's very much about the shape, not super visible brushstrokes. It's about shape and form. Palettes are very cool.

You can think of that room as being like the decompression room. But the themes there are deep and related. The case in the middle has jewelry in it, which is very beautiful, but speaks to the idea of the fractured supply chain. When metals are being directed towards the war effort, because we're still in this first half of the 1940s, there still is this impulse to make beautiful things. There's a necklace by Elsa Freund that is remnants of things that she's put together. What she called her gems were made with scraps of broken glass and bits of clay that she would fire to make these jewels. So here we see artists making something beautiful out of what you have. It's a very make-do-with-what-you-have spirit. Very green, actually. That's another thread that you could pivot into the current moment.



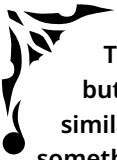
That [third] space also has a theme of fractured communities, in an abstracted way, with work of George Nakashima's furniture that he created very shortly after he got out of internment. Japanese Americans were, of course, interned [in the US] during the war. It's another thing we grappled with as a team.

There're so many big ideas from this period. For example, we wanted to talk about the supply chain. Well, by virtue of the fact that the metal is going to the war effort and people aren't making big bronze sculptures, there's nothing to show to tell that story. So there are some big things that are going on that don't have an obvious trace in the collections. We tried to get that in subtle ways.

Oh, I think your attention to it comes through.

It makes my heart feel good to think that it does shine through. And then the pivot to the next space where it's still sort of a formal conversation, but it's like 'and now for something different.'





I love seeing in the sight line that early Jackson Pollock.



This is from the same moment as these cool geometric pieces, but it's representing almost the opposite impulse. Here's an artist who is similarly still grappling with legacies of cubism and surrealism, but is doing something where you see the gesture. That painting particularly is such a masterpiece in the collection because it represents something new happening in the arts. In this work, called *Male and Female*, you see the vestiges of a female-esque figure and a sort of male figure. And then what you see around the edge of these two figures are the spatters and the drips of what Pollock becomes so well known for later in the decade.

I think I have in the label that Robert Coates, who was an art critic for the *New Yorker*, wrote [contemporaneously] about this period of painting in New York, and I'm paraphrasing, 'there's something new that's happening. It's gonna need a name. I don't know what to call it right now, but, like, I'll get back to you.' And two years later, he first uses the term Abstract Expressionism. So again, [the 1940s is] this moment of genesis where there's something new that's happening and a great excitement for pushing art in new directions. That has parallels.



I love the media that we have in that space because there's a nice aesthetic resonance. The Natzlers, Otto and Gertrude Natzler are exploring this pioneering spirit, but in ceramics. And then you have photography, which at that moment is being hotly debated about whether or not it counts as art at all. They're exploring abstraction in this medium in which you don't have the gesture of the painter (in a photograph). They're exploring abstraction in a different way that connects it deeply to some of the things that are happening in other media. The interconnectivity [of these practices] to me is one of the things that's really so exciting about doing a project like this, [a curatorial project] that is really across media.

Yeah, absolutely. Now, I think I'm seeing this, correct me if I'm wrong, but typically, across societies when there's a largely restrictive time, it's immediately followed by the pendulum swinging the opposite way. The nineteen fifties, for example: very white, very heterosexual, very middle class—standardized. And then, of course that's followed by the free love movement and hippies in the sixties and seventies, we see the civil rights movement, and the LGBT movement. As I'm going through the show, I feel that again. I feel that all that happened within the forties had the same sort of pattern: You have to restrict to get the war effort under way, and then there's this sort of blossoming, which you're talking about with, for example, Jackson Pollock's moment of genesis.



Is there another piece you want to talk about along the lines of the social pendulum swing?

Absolutely. In the space after the one with the Pollock, which we're calling Struggle and Solace, we're back to the figure. I love it because in traditional narratives of art history, there is one way that story is told: that you get to act Abstract Expressionism and it wins, end of the story. But I would refer to this Struggle and Solace section as 'the figure's still cool.' Throughout this period, artists are still working with the figure to tell stories in deep and important ways. There's the Gordon Parks photograph in that section. There is the Elizabeth Catlett print. There's Ben Shahn, who throughout his career was deeply motivated by bringing attention to stories of people through fine art. It wasn't meant to be propaganda per se...The works in that section range from the very early 1940s all the way to 1950s, so it is [a pattern continuing] through this [whole] period.

Something that I'm still trying to wrap my head around is [that] throughout this period, there is dialogue back and forth between what is acceptable, politically acceptable, and politically under attack. At some points, abstraction is celebrated as being democratic in part because the fascists are promoting social realism. So only in a democracy could you do something that was abstract. But in other moments, abstraction is being targeted as being un-American. These are the overlapping [narratives]. Both sides of the coin get attacked for different reasons but all at the same, all during the 1940s.

I've talked to a number of scholars in the field (who are some of the smartest people I know) and they're like, we haven't been able to figure this all out. There's still work to be done here. I'm fascinated by it.

The Dior suits were another instance where I was stunned by how impactful it's been everywhere in the world in my life. I've seen this design. I've seen the descendants of these designs. I'm not entirely sure if there are other places in the show, but this is



A frame of Ben Shahn's *Miners' Wives* (1948), which references a mining disaster in Centralia, Illinois, and the poverty, grief, and difficult conditions of the time.



one of the places where we finally see couture coming to an off the rack affair or maybe the custom department. Can you tell me more about what you think about [these pieces and that transition from couture]?



Yeah. I wish we had the expertise of Dilys Blum, our costume and textiles expert, with us. But, what I love about that space is this contrast: the rise of the American Look versus the rise of the New Look in France.

There's a period that, because of the war, people in The United States don't have access to looking at French designs the way everybody had sort of, you know, worshiped the temple of French design. This allowed for this space where designers – Claire McCardell is the one that's really featured in that space – working in The United States are coming up with designs that are sportier, more flexible, more adaptable.

Two of those dresses that have ties around the waist look like tents without the belt. But it's meant to be that it could fit many different types of figures. [In the American Look] there's not such a tightly prescribed model for what the body has to be, which I think is really inspiring.

And then you have Christian Dior, who is like 'women during wartime look like Amazons. I want them to look like flowers,' and gives them a narrow waist. Once restrictions on fabric are lifted, he's able to do these bigger, more exuberant skirts. Again, it's a post war, 'the rations are lifted hooray!' kind of story.

Those three [Christian Dior] pieces are so interesting to me because there's one suit that is couture which was made for a specific woman who then gave it to the museum. Then there is one that is not off the rack, but was, absolutely Dior—Dior's studio in France. And then there's the blue coat with the black cuffs, which is so fabulous, but it's made for Bergdorf Goodman. And that business model to me is fascinating. Dilys would have more precise details. There's also a little bit about this in the essay by Alexandra Palmer in the publication.

But there again, this is a post war story. Americans were going to France, seeing Dior designs, making drawings, and then they were produced legitimately, not just being ripped off, but produced in a broader way for American audiences. If you see the original drawing, the coat is different. I mean, it's closely related, but Bergdorf also did it for a young miss version and a houndstooth pattern in some different fabric.

It wasn't quite off the rack? It was still custom?

Exactly. That business model of fashion was very interesting. [For the first time] you're getting the Dior label, but it's not being made in the studio.

You mentioned tent-like [Claire McCardell] dresses with a sash, which are right next to [these Dior pieces]. I



think that goes back to this tension where sometimes after this restrictive period, there's a social liberation as well. 'Dresses should be for everybody.' But there's a tension because sometimes people, maybe like Dior, say, well, let's keep the old ways.

Now that we have the resources to do this...

I know you wrote for the publication [about *Boom*]. Did you also edit?

I had the pleasure and privilege of co-editing the publication with Alexander McDonald, who was a tremendous help because we had to do this publication extremely quickly. The curatorial team each did a couple of essays featuring highlights from the collection that we knew would be in the project. We felt like it would be a wonderful place to put contextual content I've alluded to as we've been speaking, like the supply chain.

Again, you don't have works that really talk about the supply chain, but it's really important in motifs to come explore more. We had an economic historian write about some of the economics of the nineteen forties.[We include] other things that are so important in context, like music and film. Stephen Ray writes on Hollywood in the 1940s. Alison McDonald, co-editor of *Boom*, interviewed Christian McBride about music of the period. She also interviewed Ken Burns and Edmund de Waal. Ken



Parties. Designed by Viktor Schreckengost
American, 1906 - 2008
Made by American Limoges
China Company, Selwing, Ohio
"Jiffy Ware" Pitcher
1942

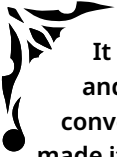
Designed by R.
American, 1909
Made by Iroq
Syracuse, Ne
Covered Ca
Designed in

Various design elements of the 1940s

United States were under the impression that in World War two, the United States were allies with Germany against Russia. He decided to do the World War two documentary.

I did an introduction (that was really fun) and Alexandra Palmer writes on fashion. The whole thing was a great way to put in some of the stories that we knew we wouldn't be able to tell in the galleries, but to have it accessible in this magazine format. It's very pick-upable.

I'm personally a fan of pick-upable writing (looking at you, Teleporters). Is there anything



else you want to add about the show?

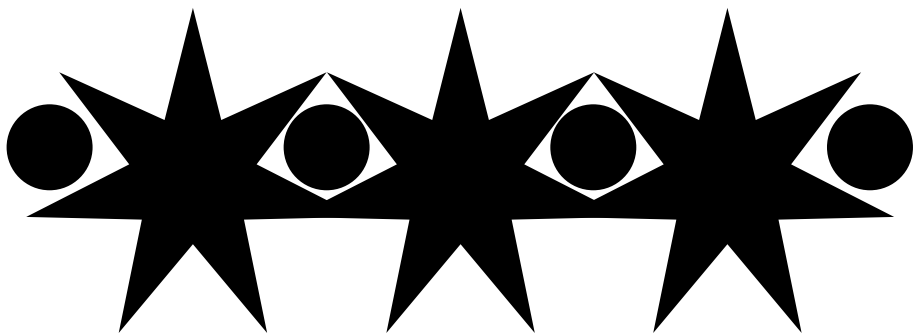
It was important to every member of the team to think critically and articulate both the story of each work included and how it fit in conversation with the things around it. It means that every single thing that made it into the gallery has a story behind it, and it would take you a long time to tell all those stories.

There's no doubt that it shows. If you take your time and you walk through, probably even if you run through, it insists. The theme is there.

That is also part of the goal. We've spent a lot of time working hard on the content for the labels. But I'm always mindful that not everybody reads every single label and that the show should tell a story just from looking at it. It's been really rewarding being a fly on the wall a couple of times. It was rewarding to see people go *oh, oh! I get it!* without having to read a thing.

That's the curator's job done right. Congratulations.

It's a good day when that happens.

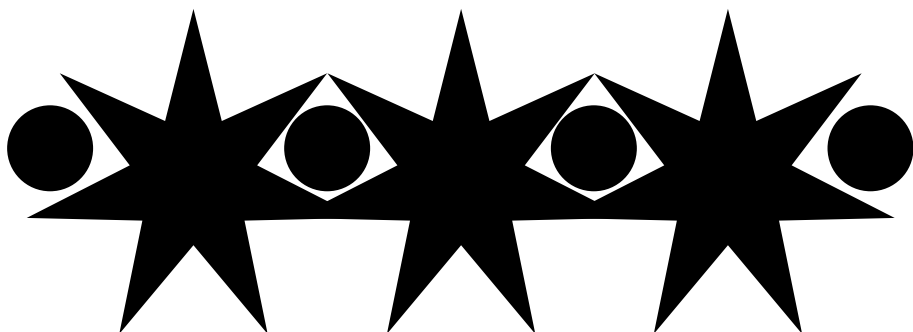


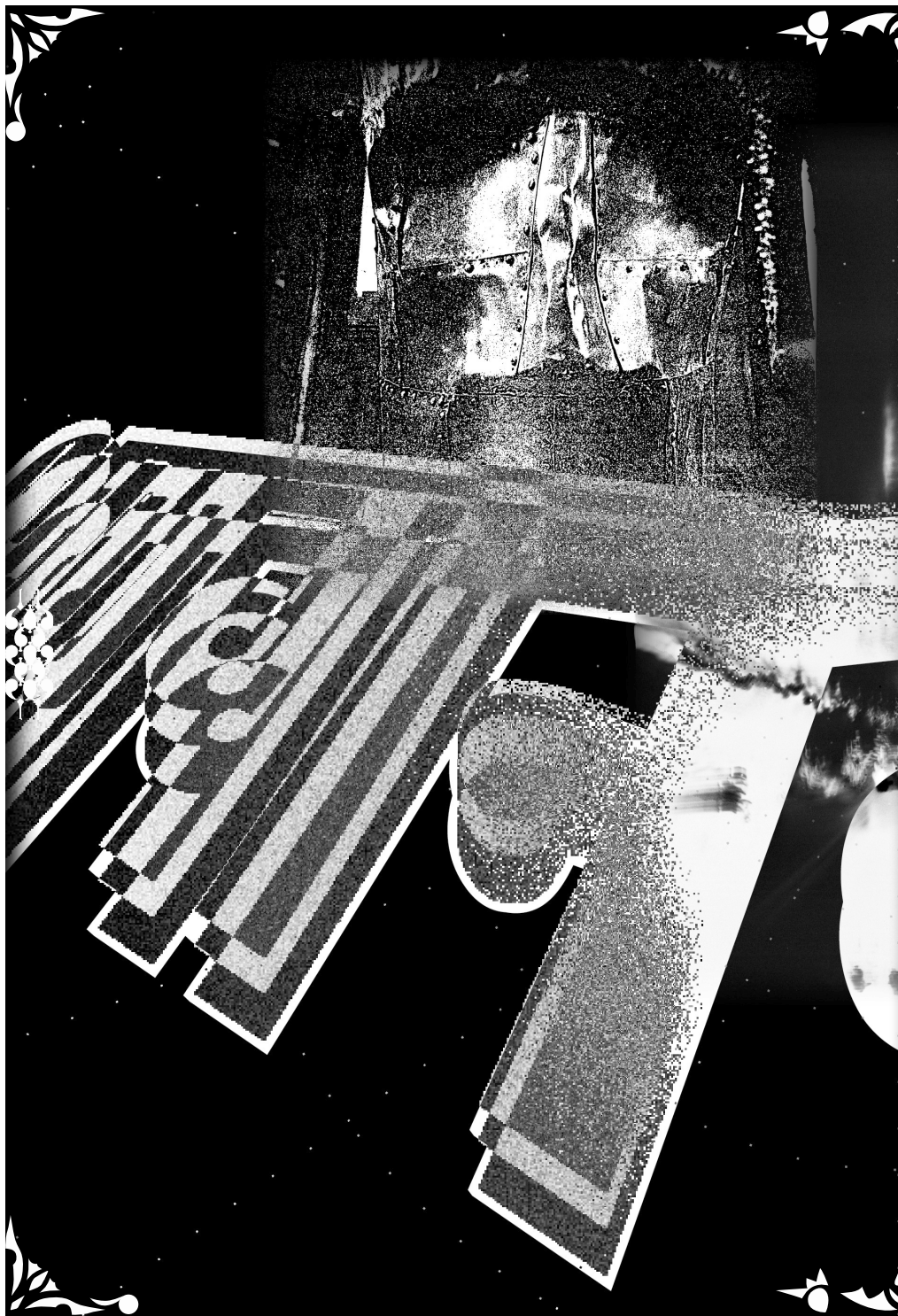


ACKNOWLEDGMENTS by Shana Cohen-Mungan



People don't stick gum in random places enough anymore, like they used to. It's a lost art. Desks, chairs, poles, all barren. I've been trying to correct the error in my free time. I must thank Ramona Pierce and Elijah Ames for their accompaniment on many "gum walks," writing our trail through the city with dabs of chewed rubber. Ramona accompanied me on my first gum walk. She covered a sign's apostrophe, transforming it from singular possessive to the plural "PETERS TREE SERVICE." A mark of genius (if you buy that). Since then, I try to cover any apostrophe I see on signage. Just think of the city sans apostrophe. It'd belong to no one but the multitude. Elijah has contributed his mouth and energies to countless hours of gum walks, helping to fill the lacunae that's existed since the city chopped down and uprooted the South Street Gum Tree. All its decades-long beauty, gone. A tree that generations of chewers covered in a public design. Varicolored thumbprints hugged an Oak trunk with the agreement of everyone's drying saliva. A hygienic nightmare is a small price to pay for an image of social harmony. Utopia could grow on a tree.







CLOUDS

Bordowitz's clouds break up,
wander, and reform.
clouds are relations.

Plath: from stone to cloud
upon becoming a mother.
"prophets interfere" loudly
divine violence

to now

Chicago Dispatch: Adorno's Aesthetic Theory by Shana Cohen-Mungan

40

ADORNO

Date

9.29.25

point of class is ~~not~~
not love but introduction for me.

conceptual nature is an issue.

useful text for thinking w/ negatives

it is paratactical, not argumentative

more philosophical than critical.

→ units tend to be juxtaposed
without causality.

Hemingway paratactical
vs. hypotactical

can move from a point to any
other. everything on level ground

~~paratactical~~ WILL TO SYSTEMATICITY

Concepts are important

AKA Categories

Why does he insist on both
parataxis + systematicity

Uncommon book for Adorno
who mostly writes essays.

^{Date}
"Negation is the motor of all change."

Determinate negation:
negation preserves the thing negated. (Spinoza + Hegel)

Assumes knowledge of debates.
Uses names no one knows.

Very repetitive, often w slight difference.

Jameson calls this "slippage" via "dialectical synonymy"

Often addresses same issue with different words.

TRACK "YOUR THING"

Work is response to historical situation of modernism no longer being new.

^{Book} Advances by showing what's no longer possible.

Where does art find itself at
end of 20th C, after event
of modernism, after violent
history?

What does it mean to talk
about art historically?

Materials are

A) Commodified

B) Developed

What does this mean for art?

Keep track of how opposites
change.

Sometimes concept v. affect
sometimes concept v. form

TABDO.S

As a result of desire for
systematicity, concepts
are poetic.

Date
Adorno's concepts are
resisting the concept.
They're like images.

Won't be an argument.
Will be a knot.

Aesthetics includes the
phenomenology of art,
philosophy of art

art's relationship to commodity
is more complicated for Adorno
than expected.

Adorno, as pianist + composer,
was aware of difference of
work from perspective of
maker v. contemplator.

How did I get here? Who
knows. It's Adorno so well
end up back here.

Adorno argues ^{Date} bad art is not art.

That purpose ~~completely~~ structures actuality. For Adorno,

True art is indifferent.

Adorno likes metaphor of
ART as RIDDLE.

He likes the circus + games.
Though has down reputation.

Why are ~~tabb~~ taboos
potentially liberating?

Need to seek alternatives to
fulfill desire.

Aesthetics is a way of relating.

Aesthetics is compelled to
art.

Aesthetics categories are a
burden to Aesthetics.

^{Date}
Aesthetics is opposed to theology.

What art is now, in premodern cultures, had a "cultic function"

Perhaps the concept of "art" is only possible through secularization.

Strange, challenging, unfriendly.

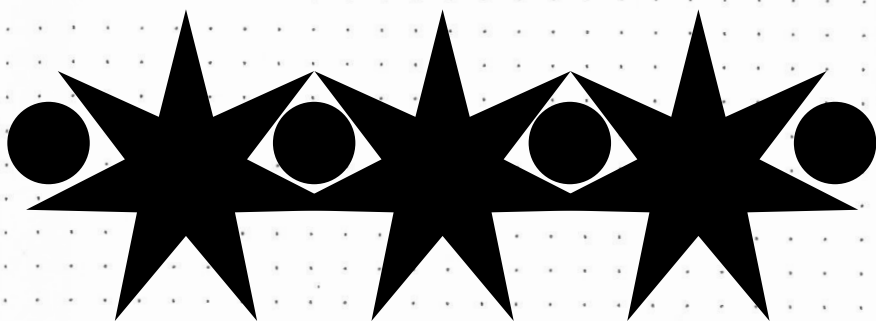
Pedagogical presentations

One of the great things about talks is you don't need to finesse transitions. You can jump.

Date

Key is not to overprepare.
Exercise matters more
than preparation.

Come with something
in your pocket.





THE JAMES TURRELL SKYSPACE AT CHESTNUT HILL FRIENDS MEETING by David Dempewolf



We need information to be silenced. Otherwise, our brains will explode. Today we perceive the world through information. That's how we lose the experience of being present. We are increasingly disconnected from the world. We are losing the world ... The smartphone contributes decisively to this poor perception of the world. A fundamental symptom of depression is the absence of the world.

-Byung-Chul Han, 2021

In an era dominated by digital stimuli and constant information flow, many individuals seek refuge in natural environments and artistic experiences that promote mindfulness and presence. The James Turrell Skyspace at Chestnut Hill Friends Meeting offers such an experience, inviting visitors to reconnect with the world through light and space.

Upon entering the 1,600-square-foot meeting room, characterized by its 36-foot-high vaulted ceiling and 24 windows, visitors are greeted by natural light and a sense of tranquility. The space is designed to facilitate quiet reflection, with participants encouraged to find a comfortable position and silence their phones.



Lying on my back, I observed the rectangular opening in the ceiling. Soon, a motor activated, revealing the sky above. The room's design, with its vaulted ceiling converging toward the oculus, creates a dynamic interplay between natural and artificial light. The RGB LED lights gradually illuminated the ceiling, creating the illusion of a shifting sky. This effect prompted reflection on how the human visual system processes light and color.

The human visual system perceives light across a spectrum of wavelengths, from approximately 380 to 740 nanometers. This range encompasses various colors, each corresponding to specific wavelengths. Vision relies on three types of cone photoreceptors: S cones (short wavelengths, peak about 420 nm), M cones (medium wavelengths, peak about 534 nm), and L cones (long wavelengths, peak about 564 nm). These overlapping sensitivities allow the brain to interpret mixtures of signals as a continuous range of visible colors.

In contrast, RGB LEDs produce light at discrete peaks for red, green, and blue. By adjusting the brightness of each emitter, these LEDs mix additively to simulate millions of colors. While the physical output of RGB LEDs is limited to a few specific wavelengths, the human visual system blends these discrete inputs into immersive color experiences.

The illusion of changing sky colors in the Skyspace can be explained by several visual phenomena. Opponent Process Theory posits that the retina and brain encode colors in pairs, such as blue and yellow or





red and green; prolonged viewing of one color suppresses its channel, making the opposite color appear more vivid.



Simultaneous Contrast occurs when a color looks different depending on its surrounding field—for example, a gray square appears warmer on a blue background and cooler on an orange background. Light Adaptation describes how the visual system adjusts to changes in ambient light to maintain sensitivity across a wide range of brightness levels. After a few minutes under one LED color, the eyes adapt, so when the LEDs shift, the sky appears to change dramatically in hue even though the physical wavelength has not changed.

After moving through a sequence of colors, the LEDs slowly shifted to bright white, which eventually made the sky appear dense and flat black. Feeling calm and relaxed, I sat up with the other participants and quietly left the space. Outside, the cool night air brushed my arms, streetlamp light reflected on leaves, and the reddish glow of the city-lit sky created a subtle, contemplative afterimage. The therapeutic qualities of Turrell's installation were palpable.

Staring at reflected light and spending time under open skies has measurable effects on human health and consciousness. Natural daylight exposure regulates circadian rhythms and sets the body's internal clock. This entrainment supports better sleep quality, energy regulation, and overall well-being. Light also acts on mood: exposure to daylight boosts serotonin levels, lifting spirits and reducing the risk of depression. Research indicates that time outdoors reduces the risk of myopia in children and young adults. Looking across vast, shifting distances—from clouds to horizon—gives the ciliary muscles a chance to relax, counteracting the strain of near-focus tasks like reading or screen use.



Beyond physiology, sky-gazing can induce shifts in consciousness. Psychologist David Yaden describes the experience of the “small self” as “not a negation of self but a re-scaling: an awareness that one's individual identity exists within a much larger context.” Expansive visual fields encourage this re-scaling, allowing individuals to feel decentered from narrow, task-driven concerns and connected to broader patterns of life.

Peripheral vision plays a crucial role in this process. Shifting from foveal focus, which is detail-oriented and task-driven, to peripheral awareness reduces self-focus and promotes relaxation. Soft, panoramic gaze engages the parasympathetic nervous system, the body's calming branch, lowering stress and anxiety. This engagement also deepens spatial connection, making one feel more situated and safe within the environment, echoing principles of biophilic design that prioritize prospect (wide, open views) and refuge.

These shifts align with Kaplan and Kaplan's Attention Restoration Theory, which distinguishes between directed attention, effortful and task-driven, and “soft fascination,” gentle and low-effort engagement.



Panoramic visual fields, such as watching the sky or light shifting

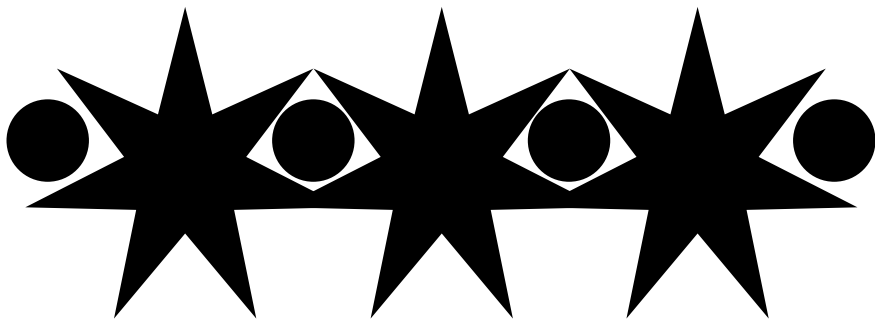
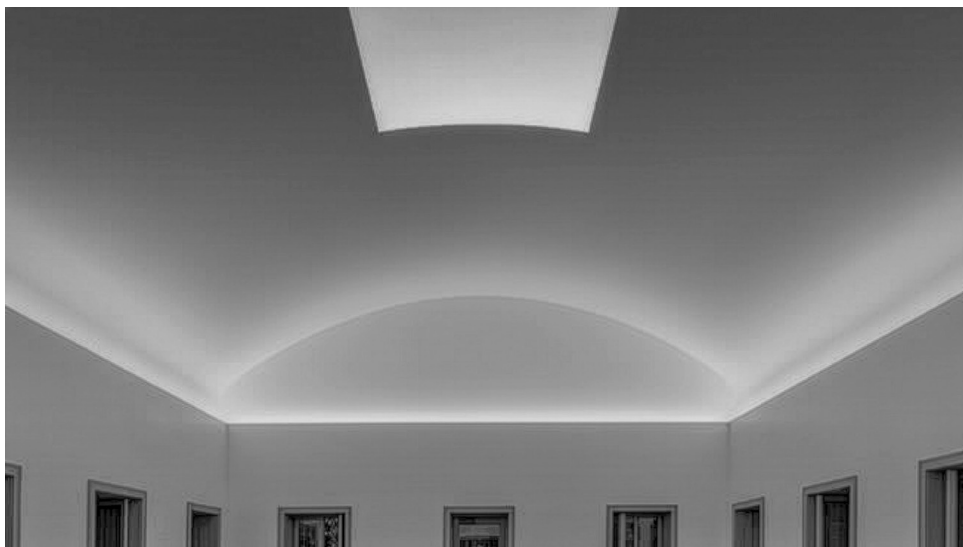




across a landscape, evoke soft fascination, restoring the brain's capacity for focused attention by allowing mental fatigue to dissipate. Simply gazing at the sky can act as a cognitive reset, offering both physiological recovery and a subtle shift in one's sense of self.



Over the course of the week, the sense of calm gradually faded as I was drawn back into the news cycles. Amid obligations and the uncertainties of our rapidly changing society and shared futures, I began noticing reflected color relations in everyday life and brief moments of aesthetic appreciation that helped settle my nerves and anchor me in the present. Aware of the benefits of these experiences, Turrell creates "places where you can stop, look up, and simply be present. A moment of quiet in which the sky becomes part of your consciousness."





SPECULATIVE ASTROLOGICAL GUIDE FOR ART COLLECTIVES by Gesyada Siregar



Ever found yourself struggling in collaborative practice, trying to make sense of your art-friend's work style? In this Fall edition, we highlight three out of twelve zodiac in this quarter

VIRGO

The supermanager. Acts of service are their love language, so they like to manage collective work and help to open up opportunities for others ("This will be good for you!"). The one who has the important and worst-case scenario questions before projects begin, due to their overthinking. As they get older, they tend to make jokes a lot, mostly to themselves to lessen their own worrying. Their social media has the most chaotic and absurd algorithm due to their curious nature: from state-of-the-art tech, to cats, to memes that they supply for the collective. They are the one who will hide the cables, scrap leftover sticky tape and apply putty to screw holes in exhibitions.

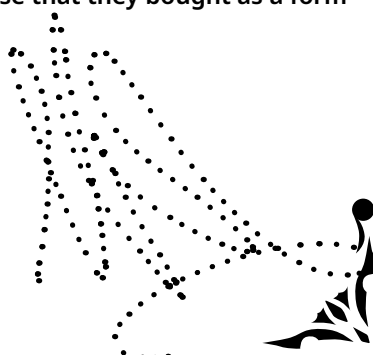
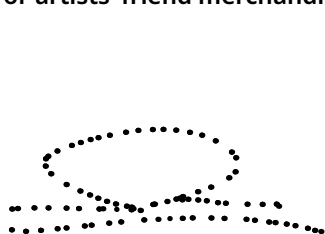
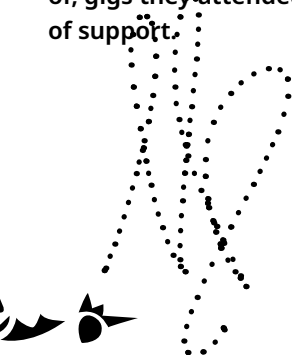
LIBRA

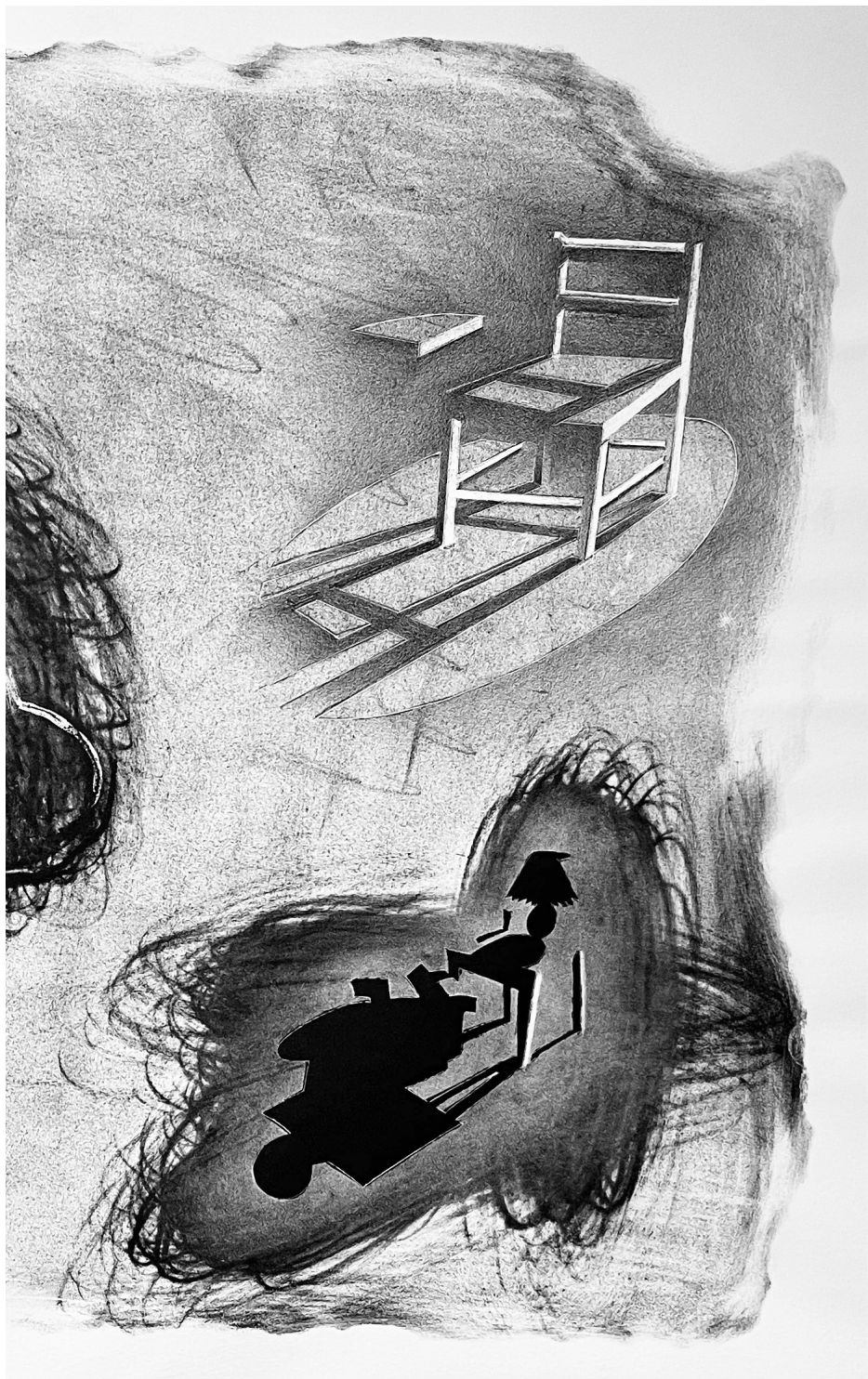
So diplomatic that they won't say no to your ideas – they will give you their catchphrase "it is great, but....". The one that everyone goes to when there is a problem. Even though they won't always have the solution, they can at least mediate conflict and won't take sides. The philosopher of the collective, the one who made the diagrams and vocab for the collective way of working. They will need time to realize that what they are trying to simplify is not simple, but the other members appreciate them for thinking deeply about it. They always have a say in the aesthetic direction of the art collective's work.

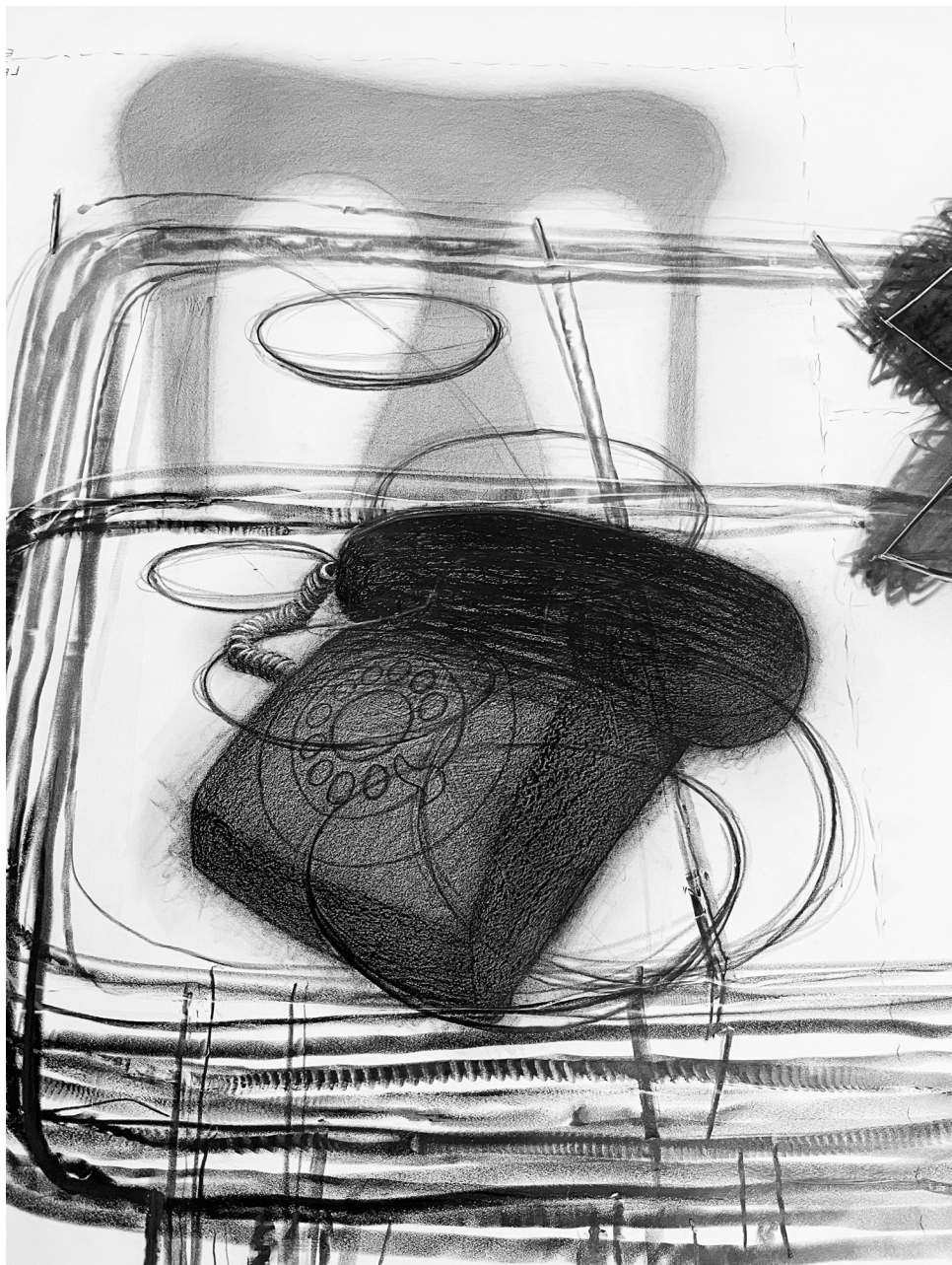


SCORPIO

Here is the thing: they are intense and they will always remember. They are good at keeping a timeline and reminding everyone to reply to that e-mail and offers. The force that keeps the long-term projects going when everybody else feels stagnant. They are quick with words, from friendly banter with other members up to negotiating tough deals with institutions. They are often seen with black on black outfits, especially t-shirts from past festivals they were part of, gigs they attended or artists' friend merchandise that they bought as a form of support.







**LIGHTFALL /
SHADOWFALL detail**

2023

Lithograph, 22"x30"



**THE OUTSKIRTS OF
KNOWING detail**

2024

Lithograph, 22"x30"



Ron Wyffels



SEPTEMBER 9, 2025



Dear Misty,

I'm heartbroken and don't know what to do about it. Eight years ago I left my husband for another man. It ended quickly and badly with this man, and just recently it sunk in that I made a terrible mistake. My ex-husband is happy in another relationship and about to have his first child. I keep living my life, dating, not dating, but every week or month or few days I get hit with another wave of grief. It seems endless. How do I live with this regret? Will I ever get over it?

Mournful in Miami

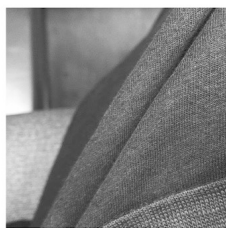
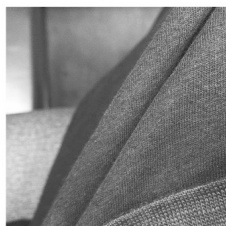
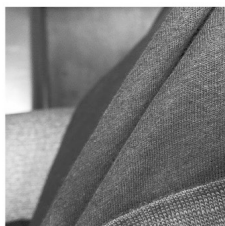
My darling Mournful,

Tonight, try eating 6 snakes, medium ones, then become a tree. Grow old and die. As you rot, bugs will clean the snakes of their flesh. Your softening wood will settle around their skeletons. A family of mice will then move in. They eat, bathe, rest, mate and play. They take pleasure in chasing each other along the insulated tunnels of rib cages multiple times a day. Pay attention to them as they live their lives inside you.





Ditta Baron Hoeber
DEADEYE



December 5 2025 - February 22 2026



GRIZZLY
YZZIRG

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grizzlygrizzly.com



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pinknoiseprojects.com

PRACTICE

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practicegallery.com

PENTIMENTI

145 North Second St
Philadelphia
pentimenti.com
Contemporary Art Gallery

ART EXHIBITS
SCREENINGS
PERFORMANCES

SHOW

TUESDAY &
WEDNESDAY
6-9PM

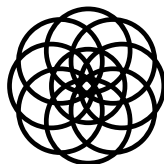
INSTALLATION
SALAD BAR WED.
MAYOR PIZZA DAY

TOWN

FRIDAY
SATURDAY
& SUNDAY 12-9

OCTOBER 9 - DECEMBER 11

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TELEPORTER

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