

[1] Dear School Officials,
[2] Thank you for deciding to participate in the upcoming 2025 Student Art Exhibition.
[B] Our organization's event has been a platform for showcasing the artistic talents of young students for a decade.
[4] After reviewing the applications we've received, we can't wait to exhibit your students' work.
[B] However, please note that there has been a change to the submission deadline for your students' work.
[G] The deadline is April 15th instead of March 28th.
[7] Please send the work to the address of which we have already notified you.
[8] Thank you.









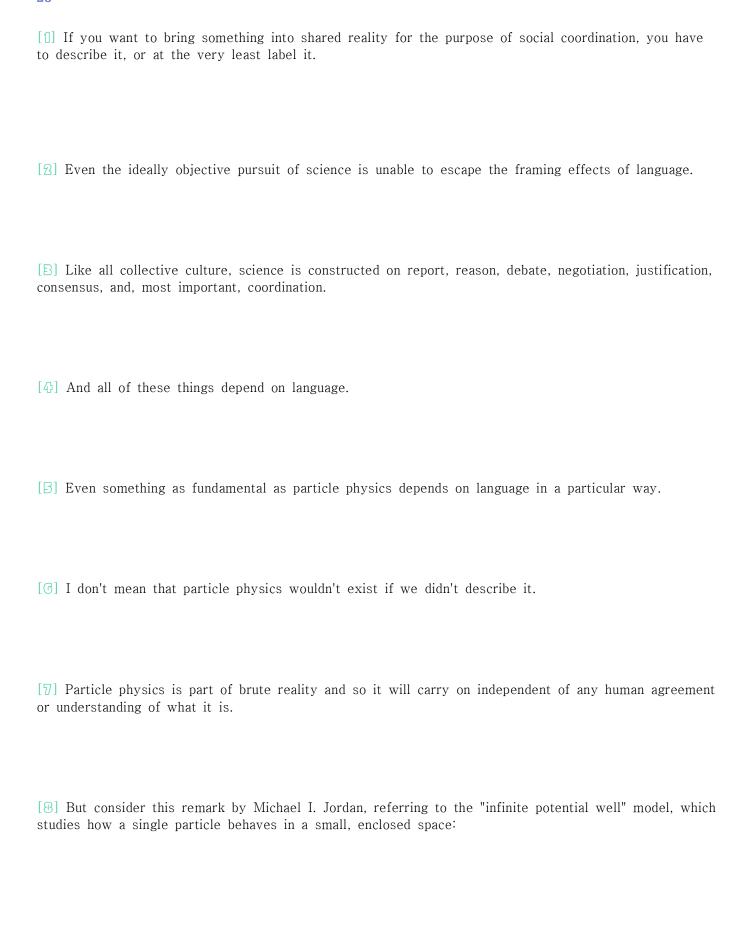






[1] Good narrative writing is often as much technique as it is talent, sometimes more.
[2] The best narrative nonfiction writers often turn to time-honored tools of fiction writers for effect: plot and pacing, character and drama, and, yes, suspense.
[B] And they understand that a good story just can't spread out in all directions like a serving of spaghetti.
[4] The story needs form, shape, a structure designed to pull the reader from start to finish.
[5] "The craftsmanship of the writer is no less beautiful than that of the cabinet maker or the builder of temples or fine violins," writes Jon Franklin.
[G] Yes, this may sound grandiose, but the emphasis on craftsmanship is pure pragmatism: a knowledge of the basic structures that narrative science writers use to build an effective story.
[7] I think of this approach as journalistic architecture.
[8] Once a writer has the story blueprints in hand, so to speak, then he or she can decide which structure best fits the facts of the story — and where to slot them into place.







[9] "A particle in a potential well is optimizing a function called the Lagrangian function.
[10] The particle doesn't know that.
[10] There's no algorithm running that does that.
[12] It just happens.
[IE] It's a description mathematically of something that helps us understand as analysts what's
happening."



[1] In fact, humans are known to have the largest and most visible sclera — the "whites" of the eyes — of any species.
[2] This fact intrigues scientists, because it would seem actually to be a considerable obstacle: imagine, for example, the classic war movie scene where the soldier dresses in camouflage and paints his face with green and brown color — but can do nothing about his noticeably white sclera, beaming bright against the jungle.
[B] There must be some reason humans developed it, despite its obvious costs.
[4] In fact, the advantage of visible sclera — so goes the "cooperative eye hypothesis" — is precisely that it enables humans to see clearly, and from a distance, which direction other humans are looking.
[B] Michael Tomasello showed in a 2007 study that chimpanzees, gorillas, and bonobos — our nearest cousins — follow the direction of each other's heads, whereas human infants follow the direction of each other's eyes.
[G] So the value of looking someone in the eye may in fact be something uniquely human.



[1] Hans Hofmann was one of the most influential art teachers of the 20th century.
[2] Born on March 21, 1880 in Germany, he moved to Munich with his family.
[B] When he was a teenager, Hofmann produced scientific inventions, including a radar device.
[4] In 1904, he moved to Paris, where he was deeply affected by the expressive use of color that distinguished the paintings of Henri Matisse and Robert Delaunay.
[B] He opened his first school, the Schule fur Bildende Kunst(School of Fine Art), in Munich in 1915
[G] In 1930 Hofmann moved to the United States, where he taught at the Art Students League in New York City and later opened his own Hans Hofmann School of Fine Arts.
[7] By 1939, he was able to break away from the Expressionistic landscapes and still lifes he had painted in the early 1930s.
[8] At the age of 85, he was still very active in his studio, and completed approximately 45 paintings

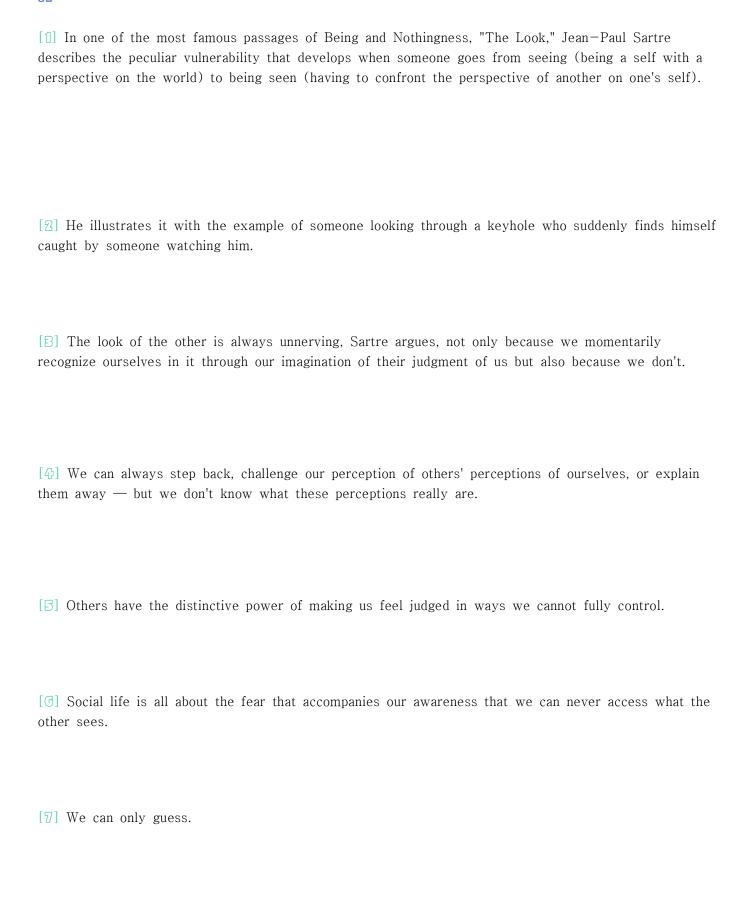


[1] We lack a sufficient vocabulary for making sense of the sources of error.
[2] The more scientific knowledge we accumulate, the better we understand that the ignorance over which the knowledge enterprise is built is shockingly deep.
[B] For instance, it turned out that psychoanalysis's attempt to delimit the sources of error by categorizing the kinds of mistakes to which humans are subject in light of the therapeutic situation in the talking cure draws on misguided assumptions about the normalcy conditions for subjects.
[4] Digging deeper into the structure of the human mind as well as into the specific embodiment of human knowers equipped with a complex nervous system showed that our mental life is filled with illusions on all levels of knowledge acquisition, from sensation to perception, from scientific discourse to the use of technology based on the latest scientific discovery.
[B] Yet, once again, we cannot make sense of this picture of ourselves as immersed in the area of ignorance and illusion without at the same time relying on a huge background of shared, objective knowledge that makes our ignorance available to us.
[G] Subjectivity and objectivity are interwoven with our fallibility.





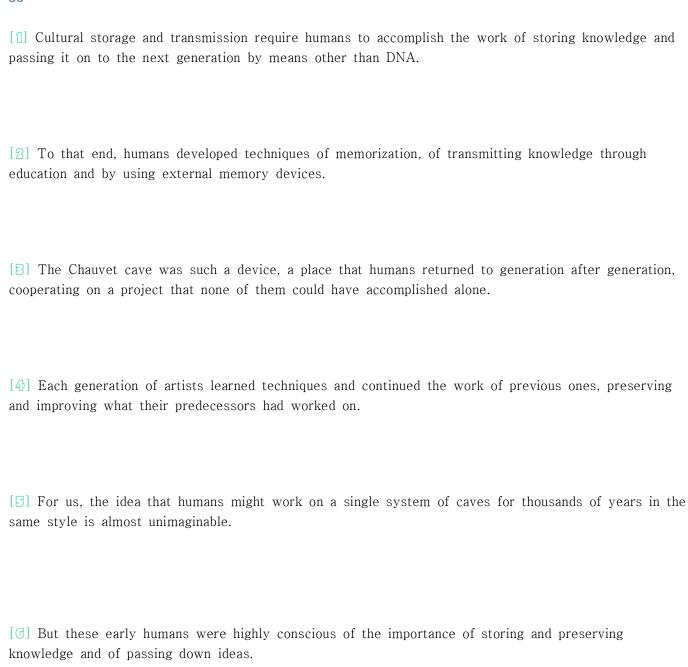
[1] Life is insecure and human well-being is fragile.
[2] If we are honest with ourselves, we realize that, despite our best efforts, we often cannot control the vicissitudes of human existence.
[B] We go through life in fear and trembling, fearing what may happen, while hoping for the best.
[4] Most of us get anxious in the face of an indeterminate or ambiguous situation.
[B] We don't handle uncertainty very well.
[G] We are easily tempted to settle for quick "solutions," in order to eliminate our anxiety and doubt, even though these quick fixes may not, in the long run, actually be adequate solutions.
[7] It is natural, therefore, and even somewhat necessary, for us to seek stability in a sea of change
and indeterminacy.
[8] We want a fixed star to guide us on our journey through hazardous waters.
[9] If only we could have knowledge of what is fixed, unchanging, and ultimately reliable, then, we assume, that would be knowledge most worth having.







[1] In both the arts and the sciences, an aesthetics of simplicity facilitates the precise communication of messages.
[2] Both are also fairly systematic.
[B] Although many people believe that art is by definition wild and intuitive, while only science is methodologically disciplined, there is a great deal of evidence — including from artists talking about their own practices — to suggest that art is often created methodically and systematically, and that frameworks and forms permit creativity to flow.
[4] Instead of being liberating, freedom without limits is almost paralysing, because without frameworks we end up in a vacuum in which our actions generate no response.
[5] As the Danish poet and filmmaker Jorgen Leth has put it many times, 'the rules of the game' are a prerequisite for artistic freedom.
[G] They provide a solid form or structure that enables the artist to make use of 'the gifts of chance' (to use Leth's expression), and in which a part of the world can be exhibited in a non-chaotic manner.
[7] In order to create beauty, the artist must restrict himor herself.







[1] Self-regulation has been suggested as an alternative way to hold the tech industry to account. [2] But when tech lobbyists speak of self-regulation, they are not describing it as it is understood by professionals like doctors. [B] Unlike in medicine, there are no mandatory ethical qualifications for working as a software engineer or technology executive. [4] There is no enforceable industry code of conduct. [B] There is no obligatory certification. [6] There is no duty to put the public ahead of profit. [7] There are few consequences for serious moral failings; no real fear of being suspended or struck off. [8] Recent years have seen an explosion of AI ethics charters and the like, filled with well-meaning generalities about the responsible use of powerful computers. [9] But without consequences for violating them, these charters are just toothless statements of aspiration. [10] The tech industry is basically saying: trust us. [101] But blind trust is not how we govern doctors, lawyers, bankers, pilots or anyone else in unelected positions of social responsibility. [12] Tech is the exception, and it's not clear why.





[1] Everyone likes to think of themselves as behaving in an unbiased fashion most of the time. [2] We all view ourselves similar to the blindfolded statue of Lady Justice evaluating competing claims without bias, emotions, or motivations. [B] And yet, overwhelming psychological research suggests that such unbiased rationality is actually a fairly elusive quality in humans. [4] Much of the time people are on automatic pilot. [B] In other words, individuals are acting without reflection more often than they are thinking carefully and deliberately. [6] The rest of the time, even as individuals are trying their best to think through issues, motivational goals may bias their thought processes and bias their reasoning. [7] Ziva Kunda, who coined the term "motivated reasoning" to describe this phenomenon, explained that although individuals try to make well-thought-out decisions, use available evidence, and look at both sides of an issue, the process is often tainted by motivations that may be unknown to them. [8] Individuals' motivations may direct them to attend more carefully to some information while ignoring other relevant facts. [9] Or they may use different strategies to evaluate information they prefer to be correct while at the

same time being hypercritical of flaws in information they prefer to be wrong.







41~42



[7] It cannot be a matter of offsetting "stylistic losses."
[8] The loss philosophy fears is a loss of meaning, the compromising of a truth.
[9] Thus, philosophy might prefer to be placed on the side of nonliterary language, and express itself in unstylish language, like Badiou's mathematical writing, so that no translator is prompted to rude and bold acts of creative rewriting.
[10] If philosophy wishes to increase its range and avoid being restricted to a national or regional tradition, it needs a translation model that conveys philosophical truths to the world without any "economic" fluctuations of loss and gain.