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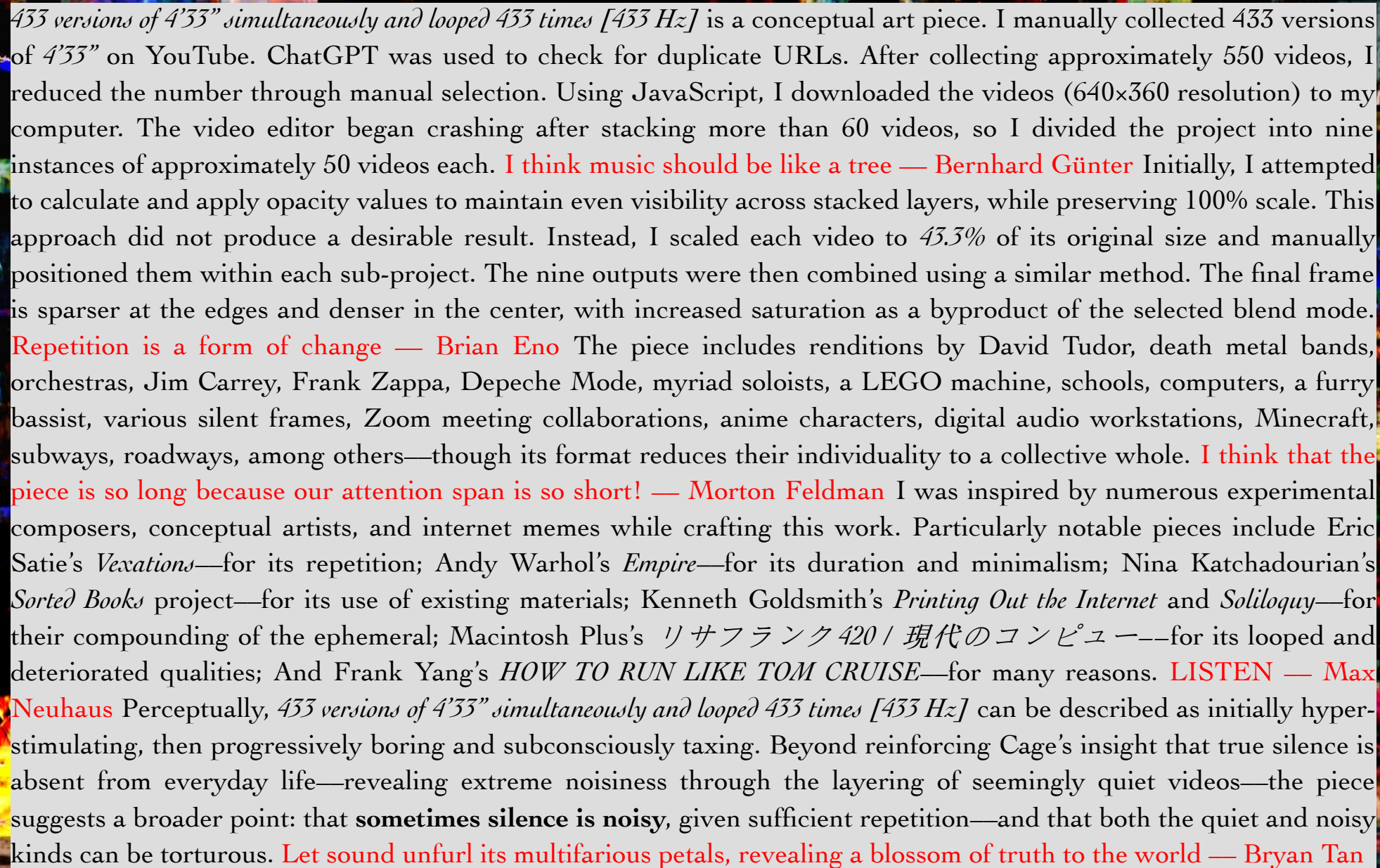
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433 versions of 4'33" simultaneously and looped 433 times [433 Hz] is a conceptual art piece. I manually collected 433 versions of *4'33"* on YouTube. ChatGPT was used to check for duplicate URLs. After collecting approximately 550 videos, I reduced the number through manual selection. Using JavaScript, I downloaded the videos (640×360 resolution) to my computer. The video editor began crashing after stacking more than 60 videos, so I divided the project into nine instances of approximately 50 videos each. **I think music should be like a tree — Bernhard Günter** Initially, I attempted to calculate and apply opacity values to maintain even visibility across stacked layers, while preserving 100% scale. This approach did not produce a desirable result. Instead, I scaled each video to 43.3% of its original size and manually positioned them within each sub-project. The nine outputs were then combined using a similar method. The final frame is sparser at the edges and denser in the center, with increased saturation as a byproduct of the selected blend mode.

Repetition is a form of change — Brian Eno The piece includes renditions by David Tudor, death metal bands, orchestras, Jim Carrey, Frank Zappa, Depeche Mode, myriad soloists, a LEGO machine, schools, computers, a furry bassist, various silent frames, Zoom meeting collaborations, anime characters, digital audio workstations, Minecraft, subways, roadways, among others—though its format reduces their individuality to a collective whole. **I think that the piece is so long because our attention span is so short! — Morton Feldman** I was inspired by numerous experimental composers, conceptual artists, and internet memes while crafting this work. Particularly notable pieces include Eric Satie's *Vexations*—for its repetition; Andy Warhol's *Empire*—for its duration and minimalism; Nina Katchadourian's *Sorted Books* project—for its use of existing materials; Kenneth Goldsmith's *Printing Out the Internet* and *Soliloquy*—for their compounding of the ephemeral; Macintosh Plus's *リサフランク 420 / 現代のコンピュー*—for its looped and deteriorated qualities; And Frank Yang's *HOW TO RUN LIKE TOM CRUISE*—for many reasons. **LISTEN — Max Neuhaus** Perceptually, *433 versions of 4'33" simultaneously and looped 433 times [433 Hz]* can be described as initially hyper-stimulating, then progressively boring and subconsciously taxing. Beyond reinforcing Cage's insight that true silence is absent from everyday life—revealing extreme noisiness through the layering of seemingly quiet videos—the piece suggests a broader point: that **sometimes silence is noisy**, given sufficient repetition—and that both the quiet and noisy kinds can be torturous. **Let sound unfurl its multifarious petals, revealing a blossom of truth to the world — Bryan Tan**

