

NOT A COLLECTIVE

ISSUE 002

*The builder's issue – PRE55KIT, a live visualizer, and
sound as architecture. Summer 2026.*

— EDITOR'S NOTE

We build the rooms we play in.

Issue 001 asked what an installation is for. Issue 002 asks a harder question: what happens when the artist becomes the infrastructure?

This year we shipped the tools we used to only complain about. A press kit platform born from our own broken links. A visualizer that plays the room instead of decorating it. The same hands that write the shaders wrote the billing logic — and this issue is the receipt.

— not a collective, July 2026

— FEATURE · PRODUCT

PRE55KIT

Building the thing we needed.

We got tired of sending broken links and dead PDFs to promoters. So we built our own press kit platform — one living page: bio, photos, releases pulled straight from the platforms, technical rider, booking contact. Always current, because it is not a document — it is a profile.

The gift of building for yourself: you know exactly what is missing, because you feel it every week. The curse: you are the client who keeps moving the goalposts. Shipping meant repeatedly choosing the smaller product — a press kit that does five things perfectly beats a platform that does twenty things almost.

It is the most Not A Collective thing we have made: art and infrastructure in the same object.

PRE55KIT.COM



VISUAL FEATURE · LIVE —

The room, listening.

Our new live visualizer runs generative presets that drift on their own — kick-reactive rings, psychedelic fields, forty-second crossfades. Press A and it plays itself all night.

It is not a backdrop. It is another musician on stage, one that never repeats a phrase.

NOTACOLLECTIVE.ART/LIVE

Frequency becomes space.

The producer stops writing progressions and starts designing spaces the listener can inhabit.

A bass frequency becomes a slow pulsing gradient; the high end becomes particles. Generative systems close the loop between what a room hears and what it sees — and the feedback starts influencing the music itself.

During live sets the system becomes almost another instrument: the dialogue between performer and machine produces decisions neither would make alone. That dialogue — not the technology — is the work.

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— COLOPHON

Until 003.

Issue 002 · Summer 2026. Written, coded and rendered by not a collective. Everything in these pages is running somewhere on this site.

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