

CONTEMPORARY LIST_SEDIMENTA
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README

This document outlines *Sedimenta's* prospective editorial, sustainability plan, and environmental scan. The **EDITORIAL** outlines *Sedimenta's* mission statement and theoretical foundation, specifically for edition 0 and 1. The **SUSTAINABILITY PLAN** speculates the future of the magazine along a ten-year timeline. The **ENVIRONMENTAL SCAN** is a review of all other magazines, journals, and digital projects similar to *Sedimenta* in either theme or content. In the scan, I include a brief description of the people, the project, the form, the code, and website traffic statistics and audience information with Alexa competitive analytics software.

EDITORIAL

Sedimenta is an independent, semiannual journal and publishing platform based in Chicago and Pittsburgh. Unfolding through dispatches and collaborations, the ongoing project de-stratifies traditional disciplinary boundaries through conversations, essays, reviews, and, in the future, online exhibitions, artist talks, and more. Surfacing from a misreading of a word split between two lines, *sedimenta* investigates artistic and scholarly practices belonging to the Earth and its metabolic, cultural processes.

We bring together works of art, literature, conversations, and essays on intersecting intellectual, artistic, and political currents and study the effects of contemporary disruptions from a historical lens. Transgressing disciplinary

boundaries, we convene dispatches from the environmental humanities and sciences, studies in sustainable design and technology, and extinction and ecological studies. *Sedimenta* issues from this de-stratification.

EDITION 0

In the wake of the Anthropocene hypothesis—which, at least in part, contends that anthropogenic sedimentations are transforming previous geological compositions in literally fundamental ways—the intercalating of existing ‘stories’ and ‘official proclamations’ with transformative and erratic new layers seems of particular urgency.

*—Anna Sophie Springer and Etienne Turpin,
Land, Animal, Nonanimal, 2015*

Sedimenta came to me as a part of another word broken between two lines, in a paragraph outlining a hypothesis, between definitions, between human and geologic histories.

Sedimenta edition 0 is proof of concept for a unique digital quarterly journal that houses three essays, four book and two exhibition reviews, a translated essay, and five to seven interviews. The analytical essays, separately, engage with individual artistic practices that observe and critically intervene within the shifting conditions of the Anthropocene. The book reviews, separately, discover new and exploratory voices in this discourse. The interviews, separately, highlight the voices of these agents. Together, however, the essays, reviews, and interviews are not segregated into categories; rather, each of these as case studies in different forms, flow through the circumstances under which colonialism, capitalist economics, and petrol-imperialism occupy twenty-first century artistic practices. In addressing these broad, contemporary conditions, I convene case studies that seek the borders of artistic practice at the moment where the geologic meets the human.

Letter from the Editor

This edition of *Sedimenta* explores artistic practices and what it means to belong to both geologic and human times scales in the south and southwest desert border regions in the United States. Using this region as idiom, we explore planetarity and ontology of site in an essay tracing Lucy Lippard's chosen hometown Galesto, New Mexico through Gayatri Charkavorty Spivak with Amy Elias and Christian Moraru. Through "conceptual entities" like High Desert Test Sites and the Center for Land Use Interpretation, we explore what it means, and to what scale, we belong to the earth. Following this line, we feature the work of Québécois artist Isabelle Hayeur and talk with her about her underworldly practice in the southern- and northern-most United States.

What does it mean to work the earth, to labor on it? Using J.B. Jackson as our guide, we discuss what it means to experience the landscape, and with the help of a scathing Yelp-like review left by Jean Baudrillard about America, this essay traces the literary landscape that helped produce the politically and arbitrarily outlined clump of dirt we call the United States of America. In an interview with Phoenix-based activist, educator, and artist Angela Ellsworth, we discuss the role of walking and its creation (formerly production) of space previously lived in by American Indians, following the words of the Museum of Walking's patron saint Rebecca Solnit and Richard Long. If colonialism has commandeered historically settled lands, we explore how walking can *unsettle* this landscape. What if we were to expand what we mean by The West at all? In a review of the exhibition *Unsettled* at the Nevada Museum of Art and its corresponding conference on art and environment, we expand on William Fox and JoAnne Northrup's Expanded West.

In our first Dispatch to the Border, we explore how Pittsburgh fits into these broader dialogues on the southern and western borders, asking, *how far can we stretch these boundaries?* Finally, we present in English for the first time from Mexico City an essay from Museo Experimental El Eco's *Revista 3* essay *Hegelian Dancers* by Ericka Flórez in collaboration with Juan Francisco Maldonado.

EDITION 1

In *Sedimenta's* first official publication, edition one (forthcoming January 2019) anticipates an interview with Jeff VanderMeer and Timothy Morton by Roy Christopher, an interview with Anna-Sophie Springer and Etienne Turpin by Lily Brewer, and a joint review of the final two books in the Intercalations series *Decapitated Economies* and *These Birds of Temptation* on K. Verlag. In the second Dispatch to the Border, we'll walk and talk with walking poet Joshua Edwards, book buyer for the Seminary Co-Op in Chicago and director of Canarium Books in Marfa, Texas. In an essay and interview, we'll talk with Caroline Picard and Fulla Abdul-Jabbar of Chicago's Green Lantern Press + Sector 2337 about running a collaborative press and exhibition space.

SUSTAINABILITY PLAN

As part of my comprehensive exams to be defended September 2018, *Sedimenta* edition zero will provide proof of concept for a project in three parts. Over a lifetime of ten years it will evolve from a digital and print journal to a research and curatorial platform. As a semiannual journal, it will engage critically with environmental humanities. Here, we investigate artistic, intellectual, and scholarly practices relating and belonging to the Earth's planetary operations. As part of that plan, we will convene conversations in and outside the digital space through collaborations, events, exhibitions, and publications. As a research and

curatorial platform, it will provide space for online and print-based exhibitions and host live online events and happenings, as well as serve as paratextual documentation of exhibitions, performances, and other performative media. In its final stage, it will transform into a nonprofit, independent press, publishing small experimental works within the environmental humanities.

Giving the project a beginning and end date allows for optimizing sites of creative output while still confining the project into manageable and deliberate parts. Beginning a project with an endpoint in mind prevents scope creep and the decelerating and degradation of our editorial mission.

Sedimenta edition one will bring on Roy Christopher (*Front Wheel Drive*, *21C Magazine*, *Disinformation*) as a print and digital associate editor.

ENVIRONMENTAL SCAN

100 Years of Now (project)

Status: active

https://www.hkw.de/de/programm/projekte/2015/100_jahre_gegenwart/100_jahre_gegenwart_start.php

In its four-year project *100 Years of Now*, HKW is undertaking an analysis of the present time by linking to historical utopias. It aims to explore its backgrounds to activate political imagination and aesthetic judgement. What experiences of the past can be brought to bear fruit for today? How did the nation-state system become the prevailing world order? How do modernization ideologies work? What terms are needed to create new reference systems? What freedom does music possess and can it still be a force for resistance? What could the school of the future look like?

In 2018, they have published print publications, journals, research projects, concerts, talks, films, installations, performances, exhibitions, and symposia, festival, and conference proceedings on the Situationist International, bauhaus imaginista, Balibar/Wallerstein's Race, Nation, Class, Wassermusik, and Technosphärenklänge (the internet of things).

Upcoming projects include *Das Neue Alphabet* (2019-2021) and *Mississippi. An Anthropocene River* (2018-2019). Associated projects include *Technosphere*, *100 Years of Now Library*, *100 Years of Now* journal, *Dictionary of Now*, *100 Years of Beat*, *Anthropocene Curriculum* and others.

Popularity of hkw.de as of 8 August 2018

Audience geography: Germany (58.5%), United States (13.9%), and United Kingdom (12.9%)

Viewer engagement: Bounce rate: 53.50%, daily page views per visitor: 2.5, daily time on site (3:07). To find the site, people most often search the name in a search engine or social media, and rarely do they come for a specific artist or exhibition. There are, however, 984 external sites linking to hkw.de. The storefront and the affiliated *Technosphere Magazine* are the two most popular subpages after the homepage.

anexact office (online)

Status: active

<http://www.anexact.org/>

Etienne Turpin, founding director

Nashin Mahtani, research director

D. T. Cochrane, research scientist

About Etienne Turpin, Nashin Mahtani, and D.T. Cochrane

Etienne Turpin is a philosopher studying, curating, designing and writing about complex urban systems, political economies of data and infrastructure, visual culture and aesthetic practices, and Southeast Asian colonial-scientific history.

Nashin Mahtani is the Research Coordinator of anexact office in Jakarta, Indonesia, where she leads the office's exhibition-led inquiry *The Architecture of the Brain*. Nashin also works as the Project Co-Manager and Lead Designer of PetaBencana.id, an Indonesian disaster mapping foundation, where she creates data visualization strategies and new representational forms to explain information and communication technologies and systems. With a background in architecture, her research and design work investigate the relational complexities of urban infrastructure, computation, and neuroscience.

D.T. Cochrane is an author with degrees in economics.

About anexact office

anexact office operates on the shifting conceptual and physical terrain of the Anthropocene through the study of urbanization processes, knowledge infrastructures (i.e. collections, archives, collaborative research platforms), practices of solidarity, and emergent data polities; our work appropriates various forms and operates across heterogeneous scales and through various modes of

engagement. The office works as a vehicle for inquiry and a platform for co-production.

About the Form

The website is most similar to a blog, with updates on events, exhibitions, publications, and projects (especially in connection to K-Verlag, a publishing house with which Turpin is associated). It seems like the website is a companion to collaborations between their Berlin and Jakarta offices.

About the Code

Their Content Management System (CMS) is Cargo Collective.

<http://www.anexact.org/> contains multimedia in embedded images and videos as well as JavaScript. They clearly have not considered Search Engine Optimization (SEO), elaborated below.

Popularity of [anexact.org](http://www.anexact.org/) as of 13 August 2018

Audience geography: N/A

Viewer engagement: N/A To find the site, people most often search the name in a search engine, or they search the following terms: "etienne turpin," "intercalations," and for Katarina Tauer, *Intercalations'* designer. There are 39 external sites linking to [anexact.org](http://www.anexact.org/). They have audience overlap with synapse.info (which redirects to *100 Jahre Gegenwart* Journal), MIT Urban Risk Lab, and Katarina Tauer's Star Trek fan fiction blog, captainkatie.tripod.com.

Anthropocene Curriculum (online)

Status: active

<https://www.anthropocene-curriculum.org/>

Katrin Klingan, project head and editor

Christoph Rosol, managing editor and scientific concept

About Anthropocene Curriculum

The Anthropocene Curriculum is developed by the Haus der Kulturen der Welt and the Max Planck Institute for the History of Science, Berlin. Literally intended as curriculum, their issues deal directly with current cultural conditions resulting in this era of radical climate transformation. From their Idea page:

In demanding structurally novel commitments, the Anthropocene predicament offers us the opportunity to make previously uncharted transdisciplinary connections, and to experiment with new forms of higher education. Universities, academies, research platforms, and cultural institutions, as situated spaces of knowledge production and dissemination, must deeply integrate cross-disciplinary thinking, mutual learning, new modes of research, and civic commitment in order to secure their future.

They strive for experimental and exemplary interdisciplinary cultures of knowledge and education. As an online repository, the AC comprehensively presents resources and experiences in the Anthropocene. Not only open to academic educators, they cater their resources to para- and non-academics as well. Importantly:

Sharing as an initial set the experimental setup and achievements of Anthropocene Campus I and II, the AC website will further evolve into a portal highlighting other projects at the intersection of Anthropocene debate, research, and education around the world.

About the Form

They divide their imprint into the following categories: conference, resource, events, essays, exercises, seminars, and case studies within *The Anthropocene Issue* (2014), *The Technosphere Issue* (2016), and *Worldwide* (2017-2018). Some examples of essays on nature, landscape, "wicked problems," media, imagining the Anthropocene; insensibility, the axiomatic earth, knowledge, co-evolutionary perspectives, techno-metabolism, technologies; deep time, the aerocene, and the Anthropocene's impact in diverse geographies.

About the Code/Design

Like the Haus der Kulteren der Welt's main site, the site is professionally designed by Studio NAND with Lars Hammerschmidt & Markus Kerschewicz. It is most certainly a multimedia enterprise with both embedded maps (mapbox, not Google Maps), videos, and images, as well as JavaScript that enables a sophisticated multidimensional, multimodal, interactive experience. Bootstrap is an open-source front-end framework for designing websites and web applications with HTML, CSS, and JS. Unfortunately, they too have not ensured a SEO, which I elaborate below.

Popularity of Anthropocene-curriculum.org as of 8 August 2018

Audience geography: N/A

Viewer engagement: N/A To find the site, people most often search for popular authors Anna Tsing, Adrian Lahoud, Brian Holmes, Orit Halpern, and John Tresch. There are 30 external sites linking to Anthropocene-curriculum.org. Fenner School of Environment and Society at Australian National University and Ressources de géographie pour les enseignants at École Supérieure de Lyon link to Anthropocene-curriculum.org. They share an audience with author of *Art in the Anthropocene* (Open Humanities Press, 2015), artist Andrew Yang, and of course, the Haus der Kulturen der Welt.

Calamita/à (online)

Status: active

<https://calamitaproject.com/>

Gianpaolo Arena, co-founder and curator

Marina Caneve, co-founder and curator

About Calamita/à

In their words, “the CALAMITA/À project is a tool for investigating a territory which, through organized research, wishes to explore the changes in progress, generate questions, reveal critical points and attract interest and awareness concerning a crucial place that is still being defined. Territorial morphology, orography, infrastructure, architecture and social context are all elements for broadening the analysis. Art, sociology, urbanism and photography contribute to the definition of the project through an open, multidisciplinary approach. This plurality of visions is aimed at transforming the territory in question into a laboratory and space for privileged observation.”

About the Form

Separated into interviews, collateral, books, and the blog, *Calamita/à* addresses the following themes: catastrophe and the calamity, the urban and territory mutations, the mutants identities, the geopolitic, the climate changes, the global market, the architecture, the tourism industry, the ecocrisis, the migratory flows, the social marginality. The interviews and blog posts feature fieldwork and research pertaining to these themes. Collateral Projects is dedicated to Vajont related issues extended to the rest of the world. They focus on the topics: climate catastrophes, energies, topography, urban mutations, and stories/memories.

About the Code/Design

The site’s CMS is WordPress, Crush theme. It’s a simple blog format, that it appears has not been updated since 2016.

Popularity of calamitaproject.com as of 13 August 2018

Audience geography: N/A

Viewer engagement: eight page views per unique visitor, 4:13 daily time spent on the site. To find the site, people most often search for performer William Basinsk and photographer Drew Nikonowicz, and very often, they search the word calamita. There are 28 external sites linking to calamitaproject.com, but they are not statistically significant. They share an audience with photographers Steven B. Smith, Marc Feustel, and the prizes Filipino International Photography Award and CDS/Honickman First Book Prize in Photography. I do not find much of this information to be particularly significant.

The Canary Project

Status: unknown

<http://canary-project.org/>

Susannah Sayler, artist and co-founder

Edward Morris, artist and co-founder

About Susannah Sayler and Edward Morris

Sayler / Morris use diverse media and participatory projects to investigate and contribute to the development of ecological consciousness. Their work has been exhibited in diverse venues internationally, including: MASS MoCA, The Cooper Hewitt Design Museum, the Walker Art Center, The Kunsthal Museum in Rotterdam, The Museum of Contemporary Art/Denver, the Museum of Science and Industry (Chicago, IL), etc. Sayler Morris have been Smithsonian Artist Research Fellows and Artist Fellows at The Nevada Museum of Art's Center for Art + Environment. In 2008-2009 Sayler and Morris were Loeb Fellows at Harvard University's Graduate School of Design. In 2016, they were awarded the 8th Annual David Brower Art/Act Award. They currently teach in the Transmedia Department at Syracuse University, where they co-direct The Canary Lab.

About The Canary Project

In their words, "The Canary Project produces art and media about ecological issues such as climate change, extinction, food systems and water resources. We believe that cultural production is a crucial building block in social movements. Since 2006 Canary has produced more than 20 projects involving hundreds of artists, designers, scientists, writers and volunteers. Art opens a space for belief. And belief makes a space for change." The Canary Project, named after the mining practice, is a project- and exhibition-oriented artistic practice that explores Anthropocenic conditions and examines the relations between humans and nature, landscape, animals (not necessarily all the "non-human"). Many of their projects center on environmental activism. The archives at the Center for Art and Environment at the Nevada Museum of Art house much of their correspondence, research notes, and documentation from their earlier projects.

About the Form

Though they have the website, their blog is not the project itself. The site houses the projects and blog of The Canary Project as well as their associated blog *Modern Primitive Exchange*, design and ideas for the end times (<http://modernprimitivex.com/>). The Canary Lab houses their curriculum for the Transmedia Department at Syracuse University.

About the Code/Design

Their blog is managed by WordPress. The site does not have SEO.

Popularity of canary-project.org as of 13 August 2018

Audience geography: N/A

Viewer engagement: two page views per unique visitor, 4:13 daily time spent on the site. To find the site, people most often search for the site itself. There are 110 external sites linking to canary-project.org: *Le Monde* and educational venues such as University of California Davis Environments and Societies Colloquia, the state of Michigan's Department of Environmental Quality, Virginia Commonwealth University's Photography and Film Department news, and Syracuse University online magazine. They share an audience with the digital project *A History of the Future*, artist Betsy Stirratt, and Carbon Arts.

continent. (online)

Status: unknown

<http://continentcontinent.cc/index.php/continent>

Lital Khaikin, Isaac Linder, Maximillian Thoman, Nina Jäger, Bernhard Garnicnig, Paul Poshears, Jamie Allen, editors

About continent.

continent. exists as a platform for thinking through media, text, image, video, sound and new forms of publishing online are presented as reflections on and challenges to contemporary conditions in politics, media studies, art, film and philosophical thought. continent. is connected to and in dialogue with Technosphere Magazine.

About the Form

continent. is a "roughly" quarterly journal in a modified blog format, organized chronologically by latest issue (7.1 2018). Sometimes the form of the issue takes a long-form video instead of a collection of essays. They are an open-source journal that has an open-submissions system. They use the Open Journal System which is open source journal management and publishing software developed, supported, and freely distributed by the Public Knowledge Project under the GNU General Public license.

About the Code/Design

The site's CMS is a WordPress site. continent. is run with Open Journal System, an overlaying software you can apply to your own local server. To run it, it requires PHP 5.6 or later with MySQL and Apache which is supported through a MAMP stack.

Popularity of continentcontinent.cc as of 13 August 2018

Audience geography: N/A

Viewer engagement: the bounce rate is at a high 71%; 1 page views per unique visitor, 1:11 daily time spent on the site. To navigate to the site, 38% use a search engine, searching, interestingly, with the terms: "cosmic pessimism," "Baudrillard simulacra," "continent," and "the precession of simulacra." These

are highly unique search terms, indicating that people are interested in specific content they provide. There are 227 external sites linking to continentcontinent.cc: a blog associated with Carnegie Mellon University, an expired seminar syllabus, Open Culture (an educational media resource), Kennesaw State University's Philosophy Department website's recent news, and curiously, Eileen A Joy of Punctum books (she published an essay for *continent*). They share an audience with other, related and familial blogs as well as two source code poetry projects.

D.U.S.T. (Desert Unit for Speculative Territories)

Status: unknown

<http://www.desertunit.org/>

Abinadi Meza and Ida Soulard, organizers

About Abinadi Meza and Ida Soulard

Abinadi Meza is a sound artist, visual artist and filmmaker based in Texas.

Ida Soulard is a doctoral researcher in art history at l'ENS / PSL University and co-director of Fieldwork: Marfa, an international research and residency project run by les beaux-arts de Nantes and HEAD-Geneve. She is also one of the editors at Glass-Bead.

About D.U.S.T.

In their words, "DUST (Desert Unit for Speculative Territories) is an experimental research studio working at the intersections of spatial practice, critical theory and contemporary art. Run by les beaux-arts de Nantes Métropole (France) and The Kathrine G. McGovern College of the Arts at the University of Houston (Texas) in the wider context of Fieldwork: Marfa, DUST initiated in 2016 a three-year series of transdisciplinary seminars, lectures, events and workshops. They have invited the following artists and scholars: Benjamin Bratton, Keller Easterling, Fabien Giraud, Jill Magid, Walid Raad, Jeff VanderMeer, Eyal Weizman, and others."

About the Form

The website hosts the about, lists of events by year, and contact information. The most valuable work done out of this collaboration manifests in events associated with the University of Houston. The project is not the site itself.

About the Code/Design

This website is hosted through WordPress, theme Verko.

Popularity of desertunit.org as of 13 August 2018

There is almost no information associated with this, suggesting they have no SEO. To find the site, people most often search for specific content, but it is evident they do not have much traffic at all. There are 6 external sites linking to

desertunit.org that relate directly to Fieldwork Marfa and the University of Houston.

The Earth Issue (print)

Status: active

www.theearthissue.com/

Elena Cremona: founder, creative director

Maela Ohana: co-founder, editor-in-chief for print

Dipo Kayode-Osi: lead graphic designer, media coordinator

Elizabeth Fleur Willis: head of exhibitions

About The Earth Issue

In their words, "The Earth Issue is a collective of artists and creative professionals working at the intersection of fine art and environmentalism. In common, we share a dedication to raising awareness for the beauty of nature, using art and image culture as a driving force for environmental activism. The collaborators of The Earth Issue aim to highlight a growing interest amongst young artists to awaken society's complacent consciousness towards our planet; to inspire and harness the power of social change." Their mission is toward collaboration and engagement; their vision, to bring art to the forefront of the environmental discussion.

About the Form

The Earth Issue (at least the second issue) is printed with Anglia Print Ltd. in the United Kingdom. The printing process and paper and ink selection is powered by renewable energy, zero waste, and considered carbon neutral, eco-friendly, ethical, and recyclable. Though the printing process is considered and awarded an ethical status, this process does not include local and international shipping. Tending toward superficial interrogations of environmental arts and humanities discourses, they privilege "inspirational" micro-endeavors that harmonize what they deem a dichotomy between communities and the natural world. They layout and design, however, are stunning (think: *The Gentlewoman* or *Kinfolk*).

About the Code/Design

Their sites CMS is Squarespace, which limits its blog capability but offers trendy design for publicity. The site does not have SEO

Popularity of theearthissue.com as of 13 August 2018

There is almost no information associated with this, suggesting they have no SEO. To find the site, people most often search for specific content, artists, and authors, and in one instance a brand of clothing. It is evident they do not have much traffic at all. There is only on external sites linking it, and it's their publisher, The Archive Collective.

Fieldwork: Marfa (project)

Status: temporarily suspended

Ida Soulard, Artistic and Scientific Director and Coordinator

About Fieldwork: Marfa

Based in Marfa, Texas, Fieldwork Marfa aims to formalize an innovative, contemporary space for learning in visual arts and to provide a new context for artistic experimentation. It is a joint contemporary art and critical theory project between The School of Art of Nantes (France) and the University of Houston School of Art and Geneva School of Art and Design. Merging humanities and the arts, this project is part of a renewed interest in spatial questions. Drawing on Marfa's minimalist legacy, facilities, and the multidisciplinary approach to education, Fieldwork: Marfa aims to provide a new generation of artists with the tools to intervene artistically outside the gallery space, considering their environment, while critically reflecting on complex contemporary landscapes. Projects currently underway include an Artist-in-Residence program and a joint master's Degree in Fine Arts.

About the Form

This blog- and announcement-heavy documents the operations and progress of the joint-department project.

About the Code/Design

This site is run with Drupal, which works well for extra-curricular department project sites. There is no SEO.

Popularity of fieldworkmarfa.org as of 13 August 2018

There is almost no information associated with this site, suggesting they have no SEO. It is evident they do not have much traffic at all. There are 24 external sites linking to fieldworkmarfa.org that relate directly to Fieldwork Marfa and the University of Houston.

Glass-Bead

Status: unknown

Fabien Giraud, Jeremy Lecomte, Vincent Normand, Ida Soulard, and Inigo Wilkins, organizers

About Fabien Giraud, Jeremy Lecomte, Vincent Normand, Ida Soulard, and Inigo Wilkins

Fabien Giraud lives and works in Paris, France. In 2011 he co-founded the series of seminars and workshops entitled The Matter of Contradiction addressing questions regarding the geological concept of the Anthropocene and its consequences for the theory of art.

Jeremy Lecomte is a researcher and theoretician working across the fields of political philosophy, cultural theory, art, architecture and urban studies. He works and lives between Paris and Manchester.

Vincent Normand is an art historian, writer, and occasional curator. He teaches at ECAL/University of Art and Design Lausanne, where he is director of the research project Theater, Garden, Bestiary: a Materialist History of Exhibitions.

Ida Soulard is a doctoral researcher in art history at l'ENS / PSL University and co-director of Fieldwork: Marfa, an international research and residency project run by les beaux-arts de Nantes and HEAD-Genève. She cofounded in 2011 a series of seminars and workshops entitled The Matter of Contradiction (2011-2013).

About Glass-Bead

Glass Bead is a research platform and a journal concerned with transfers of knowledge across art, science and philosophy, as well as with their practical and political dimensions. The organizers are artists, art historians and theorists based in Paris and London. Glass Bead is an independent project operating as a non-for-profit organization. Notable contributors are: Ray Brassier, Benjamin Bratton, Ian Cheng, Linda Dalrymple Henderson, Freeman Dyson, Keller Easterling, Anselm Franke, Fabien Giraud, Metahaven, Reza Negarestani, Matteo Pasquinelli, Nina Power, Hito Steyerl, and Ben Woodard.

They have published two journals on the site:

Site 0: Castilia, the Game of Ends and Means; The first issue of this journal, as well as Glass Bead's project at large, is directed towards rethinking art as a mode of rational thought. It starts from the assumption that any claim concerning the efficacy of art—its capacity, beyond either its representational function or its affectivity, to make changes in the way we think of the world and act on it—first demands a renewed understanding of reason itself. The site on which this issue focuses is Castalia, the fictional province imagined by Hermann Hesse in *The Glass Bead Game* (1943). Set in Central Europe some five hundred years in the future, Castalia hosts a peculiar society entirely dedicated to the pursuit of pure knowledge. Mobilising Castalia as an equivocal image, at once archetype of modern universalism and fortress delegitimized by its own enclosure, the aim of this issue is to revisit and transform the Castalian model for the unification of reason.

Site 1: Logic Gate, the Politics of the Artifactual Mind; The first issue of the journal was dedicated to repositioning art in the landscape of reason. This issue is focused on the fabric of reason itself, and the ways in which it is currently altered by the emergence of artificial intelligence. While the capacities of thought are being externalized in machines that increasingly mirror human

intelligence, the question of the technical artifactuality of mind and its political ramifications becomes particularly pressing. For us, far from being limited to the computational instantiation of intelligence, understanding the politics of these developments in artificial intelligence requires acknowledging that mind has always been artifactual.

About the Form

Glass Bead's project is defined by its two distinct yet interconnected activities: Journal and Research. Research comprises the organization of private and public Events (workshops, conferences), an Audio Research Program (made of the recording of the talks of the events and of special interviews), and a Research Platform, in which the community of participants to the events is invited to share elements of their current research.

Each issue of the Journal is dedicated to the exploration of the theoretical, political or aesthetic dimensions of a specific "site", and can be seen as a point of synthesis in the activity of Research. Despite these outstanding authors and artists, the site does not seem to have been updated since 2017.

About the Code/Design

The site's CMS is WordPress, the Featherlight theme.

Popularity of glass-bead.org as of 13 August 2018

Audience geography: Russia

Viewer engagement: a high bounce rate of 85%, one page view per unique visitor, and 1:39 daily time spent on the site. To find the site, people most often search for the site itself, with contributors and topics following, such as Inigo Wilkins and Reza Negarestani. There are 61 external sites linking to glass-bead.org, most notably: the Institut für Zeitgenössische Kunst at Graz University of Technology and Ray Brassier's faculty page at the American University of Beirut. They share an audience with the UK press Urbanomic and Maetteo Pasquinelli's professional website.

Heterotopics (project and online)

Status: active

Sara Giannini, initiator and editor

About Sara Giannini

Sara Giannini is a semiotician engaged in curating, writing, and editing. Her research focuses on the liminality of language and representation resulting in collaborative and often long-term projects with artists, curators and practitioners in other disciplines. Influenced by her background in theatre, her projects merge performativity and theory to probe the tropes and places of exhibition making.

She is the initiator and curator of Heterotropics, and she is currently researching the René Daniëls archive at the Van Abbemuseum in Eindhoven as part of their new Deviant Practice Program. She is the initiator and chief-editor of the online library/exhibition *Unfold: The Volume Project*.

About Heterotropics

Heterotropics is an independent research and curatorial platform operating in Amsterdam since 2016. Unfolding through different chapters and collaborations, it looks at the immaterial and material remnants of colonial desire and exotic projection in the cityscape of Amsterdam and beyond. Arising from the linguistic intimacy between “trope” and “tropic,” Heterotropics is a fictitious concept relating language, space and collective imagery. Heterotropics facilitates and commissions artistic and theoretical interventions in different urban locations considered both as historical and imagined geographical constructs. Such interventions look at the traces of imperial formations in contemporary cities and question what projections and narratives they trigger in the present. In this sense the project does not approach the local landscape akin to an ethnographer but rather through figurative and symbolic dimensions of meaning. The participating artists and theorists are invited to develop or present projects that assume an oblique angle on the fiction of the real and the reality of fiction; researching the artifices of language and representation. Heterotropics' different chapters form an expanded performative exhibition, which attempts to disrupt the colonial apparatus of exhibition making, as well as to unsettle the taxonomy of museums and archives.

About the Form

Heterotropics is a born-digital research and curatorial platform with three chapters so far, named 1, 2, and 3. Heterotropics #1 was a one-day performance trip in the “Orient of Amsterdam” known as the Indische Buurt (The “Indies” Neighborhood). There were accompanying digital photography exhibition and performance documentation, but not in the traditional “gallery” form of the typical blog. The images comprise the background image with the exhibition text (description, artist biography, and event information) “pushed to the front,” denying a full view of the image. You can click the arrows to view the rest of the images, with the text still intact. If you scroll down to see the rest of the image, the text remains centered with the window.

About the Code/Design

This is a hand-build site by Raoul Audouin. The background contains a randomized animated gif (read as `` but called as `.video~`) with an absolute position at 100% x 100% (like all the other background images), which does not slow down the site. There is limited JavaScript—the “flashiness”

of the website is only in the background gif, and the CSS only calls it from .slideshow, .video, and .previous and .next in the /* BACKGROUND GALLERY */.

Popularity of heterotropics.com as of 13 August 2018

There is almost no information associated with this, suggesting they have no SEO. It is evident they do not have much traffic at all. There are 5 external sites linking to heterotropic.com: the educational and curatorial sites KUNCI Cultural Studies Center and e-m-m-a.org respectively.

K. Verlag (publisher)

Status: active

Anna-Sophie Springer: director

About Anna-Sophie Springer

Springer has a research-based practice wherein she works with cultural and scientific archives and collections to produce post-disciplinary ecologies of attention and care. She is completing a Ph.D. at the Center for Research Architecture at Goldsmiths. Her dissertation, *Species of Exchange—Investments in Nature* investigates the changing modes of investment in tropical nature and demonstrates how the zoological and botanical scientific objects offer the researcher and curator an under-examined archive for tracing the complex geopolitical legacies of environmental and colonial violence and their attendant visual economies.

About K. Verlag

An independent publishing imprint and curatorial-editorial platform advancing new forms of the “book-as-exhibition,” K. Verlag produces new geographical and physical encounters, and advances hybrid methodologies to explore contemporary issues and their intersection with art. This is a place to explore the book-space in publishing unique publications beyond documentation. They create adjacent, parallel, or extended curatorial spaces. For K. Verlag, publishing is a platform. They publish several books projects, but most notable is their series *Intercalations*.

About Intercalations

Their primary publication is *Intercalations*. Borrowing from the geological term for one type of rock pushed between other stratified segments, *Intercalations* takes up the Latinate form of the word as a metaphor: the ideas and themes of “nature/culture,” colonialism and ethnography, geopolitics and climate change, and visual culture, are inserted between existing proclamations otherwise taken as established or granted. The narratives they bring to light weave one story into

another more fluidly than slower moving sediment, but both still subject to planetary operations.

About the Form

Intercalations is a physical book series, edited by Springer and Etienne Turpin of an exact office. In this series are: *Fantasies of the Library* (2015), *Land, Animal, and Nonanimal* (2015), *Reverse Hallucinations on the Archipelago* (2017), *The Word for World is Still Forest* (2016), and forthcoming, *Decapitated Economies* and *These Birds of Temptation*.

About the Code/Design

The CMS is a WordPress, designed for K. Verlag.

Popularity of k-verlag.com as of 13 August 2018

There is almost no information associated with this site, suggesting they have no SEO. People who search for this site search for specific content (I have contributed greatly to this traffic). There are four external sites linking in, only significantly Springer's personal website.

Italian Limes: Mapping the Moving Border Across Italy's Glaciers (digital humanities project)

Status: N/A, singular project

www.italianlimes.net/

Marco Ferrari, Elisa Pasqual, Alessandro Busi, Aaron Gillett: authors

Pietro Leoni: interaction design and engineering

Angelo Semeraro: data processing and web management

About Italian Limes

In their words, "introduced at the 2014 Venice Biennale, "Italian Limes is a research project and an interactive installation that explores the most remote Alpine regions, where national borders drift with glaciers. The project focuses on the effects of climate change on shrinking ice sheets and the consequent shifts of the watershed that defines the national territories of Italy, Austria, Switzerland and France.

"Investigating the fragile balance of the Alpine ecosystem, Italian Limes shows how natural frontiers are subject to the complexity of ecological and territorial processes—and that they depend on the technologies and norms that are used to represent them.

"The project explores the conditions of post-Schengen Europe, where borders are intended to fade away but are simultaneously claimed by governments as the ultimate defense of the nation state. A network of apparently dormant 19th-century frontiers has woken up from the dream of a borderless continent and materialized into a 21st-century psychosis of police

checks, barbed wire fences, migrant encampments, proxy sovereignties and displaced jurisdictions.

“Italian Limes aims to monitor the Austrian-Italian watershed as a case-study to look at relationship between borders and environmental change. A grid of autonomous measurement units—installed at 3,300 m above sea level—tracks the evolution of the glacial watershed and broadcasts its data to a drawing machine, printing a real-time representation of the moving border across the Alps.”

About the Form

This is a digital humanities site operating at the intersection of data processing, environmentalism, and international politics. The introductory site is dynamic and then links to a typical blog site with essays, gallery, press, and publicity for the corresponding book.

About the Code/Design

This is a professionally designed site that enables dynamic, multimedia interaction.

Popularity of italianlimes.net as of 13 August 2018

There is almost no information associated with this site, suggesting they have no SEO. People who search for this site search for the specific site. There are 22 external sites linking in, only notably Geoff Manaugh’s BLDG BLOG.

Landscape Stories (online)

Status: active

Gianpaolo Arena: editor, founder, and director

Andrea Gaio: curator, founder, and director

Claudio Bettio: graphics and web design, founder and director

About Landscape Stories

In their words, “Created in 2010, Landscape Stories is an independent and free online magazine dedicated to the presentation of stories and photographic work. Our aim is to connect more deeply a growing number of readers with fine art contemporary photography. Our goal is to bring together a collection of photographers from around the globe and to present their work to a wider audience. We encourage photographers to offer their vision of the world relating to a certain topic and their different interpretation of this artistic discipline as much as possible different in terms of subjects, concepts, styles and techniques. Enjoy, listen and share your dreams...”

About the Form

More of a blog than a magazine, Arena, Gaio, and Bettio conduct and publish interviews, book reviews, “dreambooks,” (which are basically author bios), and

conduct a workshop. They also post on a Tumblr blog. There appear to be some mistakes in the design of the site; for example, that “dreambooks” navigates to author bios and the menu tab Books is empty. Clicking on the current issue will navigate to a magazine-influenced blog, with an editorial and a sequential, rather than thematic or genre-divided table of contents. The capacity for the reader to “share their dreams” through this content seems like a sensational stretch. The organization of the Table of Contents is not ideal, but does show the typical range of essays, featured photographers, and pull quotes.

About the Code/Design

I cannot determine what CMS manages the site.

Popularity of landscapestories.net as of 13 August 2018

Viewer engagement: a moderately high bounce rate of 60%, two page views per unique visitor, and 2:02 daily time spent on the site. To find the site, people most often search for the site itself, with contributors and topics following, and then content. There are 204 external sites linking in, mostly other blogs.

The Mojave Project (online)

Status: active

<http://mojaveproject.org/>

Kim Stringfellow, creator and project director

About Kim Stringfellow

Kim Stringfellow is an artist, educator and independent curator residing in Joshua Tree, California. She is an Associate Professor at San Diego State University’s School of Art + Design. Her work bridges cultural geography, public practice and experimental documentary into creative, socially engaged transmedia experiences. She is a 2016 Andy Warhol for the Visual Arts Curatorial Fellow, a 2015 Guggenheim Fellow in Photography and the 2012 recipient of the Theo Westenberger Award for Artistic Excellence.

About The Mojave Project

The Mojave Project is an experimental transmedia documentary and curatorial project led by Kim Stringfellow exploring the physical, geological and cultural landscape of the Mojave Desert. The Mojave Project reconsiders and establishes multiple ways in which to interpret this unique and complex landscape, through association and connection of seemingly unrelated sites, themes, and subjects thus creating a speculative and immersive experience for our audience.

About the Form

The Mojave Project explores the following themes: Desert as Wasteland; Geological Time vs. Human Time; Sacrifice and Exploitation; Danger and

Consequence; Space and Perception; Mobility and Movement; Desert as Staging Ground; Transformation and Reinvention.

The Mojave Project materializes over time through deep research and direct field inquiry involving interviews, reportage and personal journaling supported with still photography, audio and video documentation. Field Dispatches are shared throughout the production period at this site and through our publishing partner KCET Artbound. Installments include those of notable guest contributors. A program of public field trip experiences and satellite events explore the diverse communities and sites of the Mojave Desert. The initial phase of the project is designed to make ongoing research transparent, inviting the audience into the conversation as the project develops.

The Mojave Project will culminate as large-scale installation incorporating the published research journals, photographs, videos, documents, maps along with other collected ephemera and objects gathered over the four-year production period. The project was initially launched for Made in the Mojave at MOAH (Museum of Art & History) in Lancaster, CA during spring 2017. Partnering with LACE (Los Angeles Contemporary Exhibitions) through support from The Andy Warhol Foundation for the Visual Arts Curatorial Fellowship Program *The Mojave Project* will be exhibited at LACE from September 12 – November 18, 2018. In conjunction with this exhibition, Stringfellow is coordinating two Mojave Desert field trips to provide participants with an on-site immersive experience. Additionally, panel discussions and other related events will be scheduled over the run of the exhibit. Please sign up below for information regarding these events.

About the Code/Design

The Mojave Project's CMS is WordPress with some more advance JavaScript incorporated into site's design. Some features include: parallax layers, testimonials, and embedded videos and maps.

Popularity of themojaveproject.org as of 13 August 2018

Viewer engagement: a moderately low bounce rate of 50%, two page views per unique visitor, and 2:54 daily time spent on the site. Very interestingly, to find the site, people most often search for landforms, specifically ones that appear in the Field Dispatches. There are 28 sites linking in, most interestingly the University of Texas Dallas' Comer Collection of Photography homepage and the news page of San Diego State University, where Stringfellow is a professor.

Rhizome (online)

Status: active

<http://rhizome.org/>

About Rhizome

Rhizome is a born-digital art institution based on the web and at the New Museum in NYC. Their programming includes exhibitions, events, artist commissions, publishing and ongoing research on digital social memory. Their online exhibitions include entire websites of net art and preserved, media archaeological artifacts.

About the Form

Rhizome hosts born-digital art and a blog. Associated with the New Museum, it has the support of individual, corporate, and other sponsors. Their exhibitions include solo, historical, and thematic exhibitions in the browser and in the gallery:

Net Art Anthology charts a history of net art through 100 works, re-presented and re-performed on a weekly basis through the end of 2018.

First Look: New Art Online: Rhizome and the New Museum collaborate on this series of online exhibitions of new and recent works. First Look includes web-based works as well as VR projects, which are accessible via a free iOS and Android app.

Artbase: Rhizome's archive of more than 2000 born-digital artworks, founded in 1999, is fully accessible to the public while undergoing backend redevelopment. Many, many, many of these links are broken. But there was some weird art out there in the early-00s.

About the Code/Design

Since 1999, Rhizome has developed software in-house to support its artistic program. Today, they build free, open-source, and broadly applicable software for born-digital art and culture, with a digital preservation focus:

Webrecorder: Their open-source platform and hosted service for web archiving; easily create and share high-fidelity, fully interactive copies of almost any website.

Webrecorder Player: A user-friendly desktop app to browse any web archive (created by Webrecorder or any other tools) on a Windows, OSX or Linux machine, without need for an internet connection.

oldweb.today: Surf the web the old-fashioned way with this tool to explore web archives through emulated legacy browsers

pywb: A full-featured free and open-source, high-fidelity web archive replay and recording system (a more advanced version of the Wayback Machine) that serves as the core of Rhizome's web archiving toolset.

While these are fun tools, viewing old, cached websites from skeuomorphs of old browsers may not illuminate much, but when viewing some websites from

their collection, in theory, it's useful to surf them in their original, digital contexts.

Popularity of rhizome.org as of 8 August 2018

Audience geography: India, United States, United Kingdom, Pakistan, and Iran, Viewer engagement: They have a moderately low bounce rate of 52.%, two page views per unique visitor, and 2:12 time daily spent on the site. To find the site, people most often search for the site itself or specific content from search engines, youtube, and Facebook. There are 7,947 external sites linking in: the popular Cartoon Network program *Adventure Time* Wikipedia page, BBC culture site, and other blogs.

Technosphere Magazine (online)

Status: active

technosphere-magazine.hkw.de/

Katrin Klingan and Christoph Rosol, editor

About Katrin Klingan and Christoph Rosol

Katrin Klingan is a literary scholar, curator, and producer of art and cultural projects. She edited *Textures of the Anthropocene: Grain, Vapor, Ray* (MIT Press, 2015). Since 2011, she is head of the Department Humanities and Literature at Haus der Kulturen der Welt, Berlin. There she was curator of "The Anthropocene Project" (2013-2014), co-curated the Research Project „Global Prayers" (2011-2013) as well as the Symposia „ A Journey of Ideas Across. In Dialog with Edward Said" (2013). Currently she is curator of the program "100 Years of Now" (2015-2018).

Christoph Rosol is research associate at the Haus der Kulturen der Welt and research scholar at the Max Planck Institute for the History of Science, Berlin. His research is concerned with the epistemic foundations and technical means by which atmospheric and climate sciences have become an archetypal computational science, and how data, models, and computer experiments (simulations) are forming an intricate nexus in shaping geoscientific knowledge.

About Technosphere Magazine

Technosphere Magazine is part of HKW's exploratory research project *Technosphere* (2015-18), examining how nature and technology, as well as human and non-human forces have combined to build and transform the environments we live in today. *Technosphere* is also part of the HKW's four-year program *100 Years of Now*.

Research pieces, essays, artistic and experimental approaches to the technosphere: Which are its organizing principles? How is it inscribed into individuals and how does it shape entire societies? *Technosphere Magazine*

explores the amorphous fabric of technologies, environments, and humans shaping Earth's critical future. The technosphere is the defining matrix and main driver behind the ongoing transition of this planet into the new geological epoch of humankind, the Anthropocene. Stemming from the ubiquity of human culture and global technologies, it forms a new and highly dynamic component of the Earth system, amorphous in its gestalt yet powerful in altering the history of this planet and the conditions for life on it. Mobilizing and transforming massive amounts of materials and energy, it is comparable in scale and function to other terrestrial spheres such as the bio- and hydrosphere, with which it connects and intersects. Put differently, it constitutes a form of a higher ecology generated by the cumulative interweaving of technologies and natural environments to the point where both become inseparable.

About the Form

Technosphere Magazine is a born-digital magazine available online. Studio NAND (research-driven design and data visualization) with Lars Hammerschmidt executed its design and development. The design is innovative in that its design is not the typical blog format; rather the content is made easily accessible from two menu tabs on either side of the screen: "index" and "authors."

The index lists the "dossiers," which are case studies, theoretical probes, and "thinking tools" into associations between distant fields of impact. Those dossiers include, for example: anthropotechnics, borders, creolized technologies, earth, human, infrastructure, land and sea, materials, phosphorus, risk equipment, and trauma, with more forthcoming until 2019, with the end of the *100 Years from Now* project. This project was born from a collaboration with continent. magazine.

About the Code/Design

This site professionally designed by RAND.

Popularity of technosphere-magazine.hkw.de/ as of 13 August 2018

See: *Popularity of hkw.de.*

Triple Canopy (online and print)

Status: active

canopycanopycanopy.com

Molly Kleiman: Editorial Director

Momo Ishiguro: Deputy Director

Caleb Waldorf: Creative Director

Bidita Choudhury: Managing Editor

Matthew Shen Goodman: Senior Editor

C. Spencer Yeh: Senior Editor & Media Producer

Maxwell Simmer: Front-end Developer

About Triple Canopy

In their words, "Triple Canopy is a nonprofit 501(c)(3) organization and magazine based in New York. Issues of the magazine are published over the course of several months, often concurrently, and may include digital works of art and literature, public conversations, books, editions, performances, and exhibitions; they are devoted to the production of bodies of knowledge around specific questions and concerns, in collaboration with artists, writers, technologists, and designers. (The magazine also publishes series, which collect works that share a subject, form, or concept.) Triple Canopy creates publishing systems that enable the magazine to elucidate relationships between activities that occur on the Web, in print, and in person."

About the Form

Triple Canopy is a nonprofit 501(c)(3) organization and has been certified by W.A.G.E., Working Artists and the Greater Economy that establishes artist fees and exchanges of fair pay. In their words, "Triple Canopy is a magazine based in New York. Since 2007, Triple Canopy has advanced a model for publication that encompasses digital works of art and literature, public conversations, exhibitions, and books. This model hinges on the development of publishing systems that incorporate networked forms of production and circulation. Working closely with artists, writers, technologists, and designers, Triple Canopy produces projects that demand considered reading and viewing. Triple Canopy resists the atomization of culture and, through sustained inquiry and creative research, strives to enrich the public sphere."

About the Code/Design

This is a professionally designed site, and I cannot discern the CMS they're using.

Popularity of canopycanopycanopy.com as of 8 August 2018

Audience geography: United States

Viewer engagement: They have a moderately low bounce rate of 55%, two page views per unique visitor, and 2:40 time daily spent on the site. To find the site, people most often search for the site itself or specific content from Google.

There are 551 external sites linking in: BBC, New York Times Art and Design, and other blogs.

Uneven Earth (online)

Status: active

unevenearth.com

Claire Lagier, Aaron Vansintjan, Rut Elliot Blomqvist, editors

About Claire Lagier, Aaron Vansintjan, and Rut Elliot Blomqvist

Claire Lagier was born and raised in France but moved to Quebec, Canada to pursue her University education. She holds a BSc in International Studies from the University of Montreal and a MSc in Environmental Sciences from the University of Quebec in Montreal.

Aaron Vansintjan is a MSc candidate in Renewable Resources and Environment at McGill University working on environmental justice and food sovereignty, gentrification and political ecology, community-involved research, and journalism.

Rut Elliot Blomqvist is a researcher and Ph.D. student based in Gothenberg, Sweden. Her dissertation, preliminarily titled "Stories of Global Environmental Action: From Political Argument to Popular Culture," will probably be finished in 2021. She is also lead writer for the Swedish green news magazine Syre.

About Uneven Earth

This website's goal is to collect, digest, and distribute crucial information on environmental and social justice conflicts around the world. It takes an explicitly political stance on today's crises.

Their mission is: "to contextualize today's news within historical, environmental, and political inequities; to be both a resource for and a space for critical discussion on the environmental justice movement and social justice conflicts; to encourage citizen journalism, personal narratives, and local stories; to make academic research accessible for wider audiences; strive to use available academic resources to support struggles for social and environmental justice; to be guided—in our editing, publishing, and outreach—by the principles of anti-oppression, non-hierarchy, and mutual aid; to amplify diverse voices, to publish stories that often remain unheard. Inspired by the 'slow food', 'slow academia', and 'degrowth' movements, to try to practice 'slow media', where writers and editors don't burn out, readers aren't over-burdened by information overload, and the articles we publish are considered, thought-out, and accessible. We hope to offer a reprieve from the tiring news cycle."

About the Form

Uneven Earth is in a blog format and has little other style alteration. They have an open-submission process. They are also registered as a press and have published their first book *In Defense of Degrowth: Opinions and Manifestos* by Giorgos Kallis.

About the Code/Design

Uneven Earth's CMS is WordPress, designed and maintained by Simon Vansintjan, the editor's brother.

Popularity of canopycanopycanopy.com as of 8 August 2018

Audience geography: United States

Viewer engagement: They have a very large bounce rate of 90%, one page view per unique visitor, and 1:37 time daily spent on the site. To find the site, people most often search for the site itself or specific content from Google, but some of the keywords seem to be false searches. There are 41 external sites linking in: the top five don't seem to be significant.

Unfold: The Volume Project (online)

Status: unknown

unfold.thevolumeproject.com/

Sarah Giannini, editor

About Unfold

Unfold is an online publishing and archiving platform based upon the structure of the digital folder. Conceived by different guest curators, every issue of Unfold explores a selected topic through constellations of research materials and new commissions to artists and writers. One after the other, the various installments will be archived to form a comprehensive and trans-disciplinary library.

About the Form

Unfold is an online library of folders in motion, progressively generated by invited guest curators. One after the other they will expand, reorganize and reshape the library engendering new research perspectives. Each Unfold issue hosts shifting constellations of artistic content, books, found objects and software, both newly commissioned and already existing. Like all libraries, this is a space of copies, copies of copies, appropriations, heterogeneity and contradictions. Unfold manifests itself as one transmuting folder to be disclosed and navigated. Its previous stages are preserved as ZIP files. These archived (FOLDED) folders are available for free download hoping that their dissemination across private libraries will lead to further reshuffling, sharing and appropriation. Each new issue of Unfold comes with an introductory interview with the current guest curators.

A catalogue adopting the Dublin Core Schema can be consulted to find out more details about the single files such as their author, provenience, or date of creation. However, not all items in the library satisfy the demands of cataloguing and therefore find themselves uncategorized or oddly categorized, performing the incompleteness of all our ordering efforts and revealing the paradoxes of cataloguing and meta-data.

About the Code/Design

The HTML is remarkably short and straightforward; in CSS, you can obtain the oblique lines with this code:

```
#unfold:before, #unfold:after, #unfold h1,
.up:before, .up:after, .up > .title, .up > .file {
  -ms-transform: skewY(-20deg);
  -webkit-transform: skewY(-20deg);
  transform: skewY(-20deg);
}

.down:before, .down:after, .down > .title, .down > .file {
  -ms-transform: skewY(20deg);
  -webkit-transform: skewY(20deg);
  transform: skewY(20deg);
}
```

Popularity of unfold.thevolumeproject.com as of 13 August 2018

There is almost no information associated with this site, suggesting they have no SEO. People who search for this site search for the specific site. There are 17 sites linking in: The Reanimation Library, the gallery and workshop space Onomatopoeie Projects in the Netherlands, L'international Online, Etienne Turpin and Anna-Sophie Springer's online collaboration space Reassembling the Natural, and Vision Forum. Though there is not much traffic to Giannini's site, the links are strong and meaningful given her network.