

Bio and curriculum vitae





Paul Soulellis is an American graphic designer, artist, publisher and educator. He maintains his studio in Pawtucket, Rhode Island. His practice includes teaching, writing, and experimental publishing, with a focus on queer methodologies and network culture.

His writings and work in the field of experimental publishing and network culture are cited in scholarly research, and his publications are collected and exhibited worldwide and on the internet.

Soulellis is the founder of *QUEER.ARCHIVE.WORK*, a publishing project for artists and writers who reject normative narratives through techniques like interference and refusal. Three editions have been published, featuring the work of over 40 contributors.

Soulellis is also the founder of *Library of the Printed Web*, a physical archive devoted to web-to-print artists' books, zines and other printout matter. The collection was acquired by MoMA Library in 2017. The Printed Web project "embraces the fluid movement between material and digital realms that characterizes our age." He curates, designs and publishes print-on-demand publications that have featured the work of over 200 contemporary artists. Soulellis also maintains his own artist's practice centered on independent publishing. His work is in special artists' publications collections at The Museum of Modern Art, NY; Whitney Museum of American Art; Walker Art Center; Yale University; and many other institutions.

Soulellis is a contributing editor at Rhizome, where he curates "The Download," an ongoing series of artist commissions that considers the ZIP file format, the act of downloading and the computer user's desktop as a space for exhibition.

Soulellis has been an Assistant Professor in Graphic Design at Rhode Island School of Design since 2015.

Education

The Cooper Union, "Principles of Type Design," 10-week course, 2013

SVA, "Type and Design" in Italy with Louise Fili and Steven Heller, 2-week course, 2010

Cornell University, College of Architecture, Art and Planning, B.Arch., 1990

Talks, panels, lectures

"Publishing Manifestos: An International Anthology from Artists and Writers,

with Michalis Pichler, Chiara Figarone, Gloria Glitzer, Paul Soulellis, and
Temporary Services," panel at NY Art Book Fair, September 2019

"Urgentcraft," The Conference, Malmö, Sweden, August 2019

"Urgentcraft," Eyeo Festival, Minneapolis, MN, June 2019

Parsons Communication Design Series, March 2019

Stevens Institute of Technology, March 2019

"Queering the Collection: Conversation and Book Launch,"

International Center for Photography, March 2019

Internet Archive, Public Domain Day, January 2019

California College of the Arts, January 2019

Prada Mode Miami, Art Basel Miami, December 2018

"Publishing as Practice as Resistance," Boston Art Book Fair, October 2018

Insights Design Lecture Series, Walker Art Center, March 2018

The Cybernetics Conference, featured speaker, November 2017

"Scratching the Surface" / Podcast interview with Jarrett Fuller

"Forever and a Day: Archiving Performa" / Symposium at NYU for

Performa 17 Biennial, featured speaker, November 2017

"Practice and / or / as Project" / Conversation with Joe Potts, "Positive Space"

podcast, Foundations in Art: Theory and Education (CAA), October 2017

"In Conversation: Paul Soulellis and Allison Parrish" / Eyebeam "In

Conversation" series at Babycastles, NYC, August 2017

Concordia University, GEM Summer Institute, featured speaker, Salemi, Italy, July 2017

"Show us what democracy looks like. This is what democracy looks like." featured

speaker, b-side Assemblies, Portland, England, June 2017

"Notes on Feeds" / Interrupt 4 at Brown University / featured speaker, April 2017

Wikipedia Day / featured speaker for art panel, January 2017

3D Additivist Cookbook launch / Printed Matter, NYC, featured speaker & panelist, December 2016

Contemporary Artists' Books Conference, NYC / featured speaker, September 2016

Conceptual Poetics Day, Berlin, featured speaker, June 2016

Miss Read Berlin Art Book Fair, featured presenter, June 2016

Michigan State University, Visiting Artist and Lecture Series, April 2016

Art Directors Club of Tulsa, March 2016

Code-X book launch / Printed Matter, featured speaker, November 2015

Werkplaats Typografie, talk with Constant Dullaart at MoMA PS1, September 2015

Stadtbibliothek Stuttgart, Germany, "Digital Culture" series, invited speaker, June 2015

Merz Akademie, Stuttgart, Germany, talk and workshop, June 2015

Fondation Galeries Lafayette, Paris, France, lecture and workshop, June 2015

New Museum, digital publishing talk and panel discussion, April 2015

"Theorizing the Web" / featured speaker, NYC, April 2015

"Performing Publishing" / Interrupt 3, Brown University, featured speaker, March 2015

University of Illinois at Urbana-Champaign, talk, March 2015
"Hypersalon," Art Basel Miami, Miami, FL, featured talk, December 2014
Printed Web 2 launch and artists' panel / MoMA Classroom at
NY Art Book Fair, MoMA PS1, September 2014
BBC Radio Solent, interview, 23 June 2014
Jacksons Gallery, Isle of Portland, England, artist's talk, June 2014
International Center for Photography (ICP), NYC, guest speaker, March 2014
Printed Web 1 launch and artists' panel / Printed Matter, NYC, April 2014
Printed Web 1 launch and artists' panel / RISD & The Design Office, Providence, RI, March 2014
Art Center College of Design, Pasadena, CA, guest critic and talk, January 2014
UCLA, Los Angeles, CA, guest critic and talk, January 2014
"Resistance: Scenes from a designer's counter-practice" / Build Design
Conference, Belfast, North Ireland, featured speaker 2013
Raudi Klef Finn, reading, Skagaströnd, Iceland, August 2013
The Book Affair, featured speaker, 55th Venice Biennale 2013
Artist's talk / Marcus Campbell Art Books, London, May 2013
London2012 Cultural Olympiad, Weymouth, England, reading and talk, August 2012
"BookLive!" at London South Bank University, featured speaker 2012

Teaching

Rhode Island School of Design, Assistant Professor in Graphic Design, FT Faculty 2016–ongoing

Urgency Lab workshop, Southland Institute, Los Angeles, winter 2020
Ithaca Text Image, visiting faculty, summer 2019
Urgency Lab workshop, Interrupt V, Brown University, February 2019
Urgency Lab workshop, NY Tech Zine Fair, School for Poetic Computation, December 2018
Urgency Print Lab, one-day workshop, MoMA PS1 Book Space, August 2018
RISD Global, "Artistic Practice in Public Space," summer course, July 2018
Triple Canopy Publication Intensive, one-day Urgent Archives work session, June 2018
Concordia University, Global Emergent Media Summer Institute, workshop in Salemi, Italy, July 2017
RISD Global, "Artistic Practice in 24-Hour Light," summer course, June 2017
Virginia Commonwealth University / guest critic MFA graphic design, April 2017
Parsons / guest critic BFA thesis visual communications, April 2017
Open Set Summer School, Printed Web workshop in Rotterdam, Netherlands, June 2016
Rhode Island School of Design, Assistant Professor in Graphic Design, term appt 2015–16
Rhode Island School of Design, adjunct instructor in Graphic Design & Graduate Studies, Spring 2015
Rhode Island School of Design, adjunct instructor in Graphic Design, Spring 2014
Purchase College, adjunct instructor, Design, Fall 2013
Cornell University, adjunct instructor, Department of Architecture, Fall 2008
Guest critic at numerous institutions, including Merz Akademie, UCLA, Virginia
Commonwealth University, Michigan State University, Parsons The New School, CUNY Baruch College, Columbia University, Cornell University

Writing

"Urgentcraft," June 2019
"The Post As Medium," published in *The Art Happens Here: Net Art Anthology*, Rhizome/New Museum, 2019
"Feed Time," essay in exhibition catalogue *Time, Forward!* for V-A-C/Zattere, Venice, 2019
"At Home in the Archive," published in *Queering the Collection, GenderFail/ICP*, 2019
"Search, Compile, Publish," in *Publishing Manifestos*, Michalis Pichler, ed., MIT Press, 2019
"QUEER.ARCHIVE.WORK 2 (1923 Internet Archive Edition)" published

by the Internet Archive, January 2019
"Paul Soulellis turns the internet into tangible art," interview in Document Journal, December 2018
"Publishing Needs to Get More Radical," A conversation with Annette Gilbert in *Kunstforum International*, Germany, Sept, 2018.
"Urgent Archives," *Public, Private, Secret* (Charlotte Cotton, ed.), Aperture, 2018
"Sanctuary," essay included in Safe, a pavillion curated by Christopher Clary for The Wrong Digital Art Biennial, January 2018.
"Rozendaal: The Path to Abstraction," text accompanying the presentation of into time.com as part of Net Art Anthology, Rhizome, Dec. 2017.
"Performing the Feed," published in Rhizome's Special Seven on Seven 10th Anniversary Magazine, May 2018 / Delivered at The Cybernetics Conference, NYC, November 2017.
"Merging with the Network," interview with Eva and Franco Mattes accompanying the presentation of Life Sharing as part of Net Art Anthology, Rhizome, Oct. 2017.
"Notes on Feeds," September 2017
"Occupying Plöger's Library," Konrad Fischer Galerie, January 2017
"Carrying, embeddedness, printedness. Window-in-the-page. A grand assembling," *3D Additivist Cookbook* launch at Printed Matter, December 2016
"The Download: Dennis Cooper's GIF Novels," *Rhizome*, November 2016
"The Download: Technologies of Care," *Rhizome*, October 2016
"Artist Profile: Lorna Mills," *Rhizome*, September 2016
"Artist Profile: Travess Smalley," *Rhizome*, July 2016
"The Download: Incantations for the Birth of a Network," *Rhizome*, May 2016
"The Distributed Monument: New Work from Moreshin Allahyari's 'Material Speculation' Series," *Rhizome*, February 2016
"After the Hook-Up, An App," *Rhizome*, December 2015
"The Download: sorry to dump on you like this.zip," *Rhizome*, November 2015
"The Printed Web," Google Span Design Conference publication, November 2015
"The Printed Web," *Code X*, Book Room Press, London, November 2015
"Making Public," June 2015
"L'image inframince," May 2015
"Digital Publishing, Unzipped," *Rhizome*, April 2015
"Performing Publishing: Infrathin Tales from the Printed Web," *Hyperallergic*, December 2014
"Performing Publishing," *The Blue Notebook: Journal for artists' books*, Vol. 9, No. 2, April 2014
"The Printed Web," <newcriticals.com/the-printed-web>
"Resistance (Scenes from a designer's counter-practice)" at <counterpractice.tumblr.com>
"Search, Compile, Publish: towards a new artist's web-to-print practice," 2013
"The Generosity Echo," *Communication Arts*, Jan./Feb. 2013
"Design Humility," *The Manual #3*, Fiction Press, 2012

Press/features

"QUEER.ARCHIVE.WORK" review by Danielle St-Amour, C Magazine, Issue 141, Spring 2019
QUEER.ARCHIVE.WORK featured in AIGA Eye on Design Magazine, December 2018
Books and Ideas After Seth Siegelaub, Sternberg Press, The Center for Book Arts, 2017
"Totgesagte Leben Länger: Das Gedruckte Buch Im Postdigitalen Zusammenhang" (The Dead Live Longer: The Printed Book in the Postdigital Context) by Franz Thalmair, *Kunstforum #243* (Austria): Postdigital 2. Issue edited by Franz Thalmair.
"Library of the Printed Web: The Guy Who Makes Art Out of the Internet," *Vice Magazine*, Feb 2017
"Screen Life and Shelf Life: Critical Vocabularies for Digital-to-Print Artists' Publications," David Senior and Sarah Hamerman, *Art Libraries Journal* (2016)
"The Space Between 0 and 1: Printmaking and Digital Technology in Portland," Matthew A. Coleman, *Art in Print* (July–August 2016)
"Library of the Printed Web," *Artzines*, October 2016
"Publishing as Artistic Practice," Annette Gilbert, *Publishing as Artistic Practice*, Sternberg Press, 2016
"A Conversation with Paul Soulellis," Kate Palmer Albers, *Circulation / Exchange* (2016)
"Paul Soulellis (ed.): Printed Web (2014–)," *Monoskop* (January 18, 2016)

"Paul Soulellis: Scenes from a Designer's Counterpractice," Ariela Gitlen, *Elephant Magazine* #25, 2016
"2016: The Year According to Paul Soulellis," Walker Art Center (December 2016)
"Our 5 Dirtiest Discoveries from Miss Read: The Berlin Art Book Fair," The Creators Project, 2016
"Critical Making at the Edges," Jessica Barness and Amy Papaelias,
eds., *Visible Language* 49.3 (December 2015)
"10 Must-Read Art Essays from November 2015," *Artnet News*, 12/15/15
"Turning Pixels into Print: An Interview About the Printed Web," *Hyperallergic*, September 2015
"Poor Media on Demand: All the Files of Printed Web 3," *Rhizome*, May 2015
"Required Reading: Paul Soulellis on Experimental Publishing," *Rhizome*, February 2015
Kenneth Goldsmith, "The Artful Accidents of Google Books," *The New Yorker*, 12/5/13.
Joachim Schmid, *Else Magazine* (Elysée Lausanne), Switzerland,
Nov. 2013 "The Operators' Invisible Hands."
Duncan Wooldridge, "The Continuing Evolution of the Photobook,"
Elephant Magazine (London), Winter 2013.
"Stampatori di internet," Rivista Studio, Italy, June 2013
The Book is Alive, Research Group for Artists Publications. (RGAP)
/ bookRoom, England, 2013, "Weymouths."
West Space Journal, Issue 1, Winter 2013, Australia, "Library of the Printed Web."

Collections

The Museum of Modern Art Library, NY
Joan Flasch Artists' Books Collection at School of the Art Institute of Chicago
Whitney Museum of American Art
The Fine Arts Reading Room at Concordia University, Quebec
Yale University, Haas Arts Special Collections
Walker Art Center
Harvard Library
New York Public Library
San Francisco Museum of Modern Art
Rhode Island School of Design, Fleet Library Special Collections
Sloane Art Library, University of North Carolina at Chapel Hill
Cornell University Library
Brooklyn Museum
Museum of Fine Arts, Houston
Living Art Museum, Reykjavík, Iceland
Reykjavík Art Museum, Iceland
Hochschule Hof, Germany
Weymouth College, England
The John Cage Trust, Bard College
Black Mountain College Museum

Residencies

Internet Archive, January 2019
ArtCenter South Florida, January 2018
Dispersed Holdings, NYC / reading residency, December 2016
Attention Lab at Mildred's Lane, July 2016
Nes Artist's Residency, Iceland, Summer 2013
American Academy in Rome, Visiting Artist, January–February 2011

Competitions, awards

AIGA 50 Books / 50 Covers 2012 Winner

Print Center's 86th Annual International Photography Competition, Semi-Finalist, 2012

Graphis Poster Annual, Gold Award, 2009

Fairs

NY Tech Zine Fair, 2018

Boston Art Book Fair, 2017–18

NY Art Book Fair at MoMA PS1, 2012–19

Offprint Library Arles (France), works featured, July 2016

6th Annual Zine and Self-Published Photo Book Fair, Baxter St Camera

Club of New York, June 2016 (curated by Anouk Kruithof)

Odds and Ends Art Book Fair at Yale University Art Gallery, 2014–16

Internet Yami-Ichi New York, 2015–16

Offprint London at Tate Modern, 2015

Offprint Paris at École des Beaux Arts, 2012, 2014

The Book Affair at Venice Biennale, 2013

LA Art Book Fair at MoCA, 2013–14

Exhibitions

p0es1s—post-digital, Kunst Tempel, Kassel, Germany, Documenta 14, September 2017

Trust and Believe, curated by Nora Khan and Sam Hart, Eyebeam, NYC, April 2017

Aerial Imagery in Print, 1860 to Today, Museum of Modern Art, NY June–Sept 2016

Public, Private, Secret, International Center of Photography Museum,

Charlotte Cotton, curator, NYC, June 2016

Publish or Perish, Transmitter Gallery, Brooklyn, April 2016

Variable States: Print Now, Upfor Gallery, Portland, OR March 2016

Mall No. 2, Utah Museum of Contemporary Art, curated by DrawDown Books, January 2016

Installation of ABC's *ABCEUM* at Offprint Paris, November 2014

b-side Multimedia Arts Festival, Portland, England, 2014

Brighton Photography Biennial, Brighton, England, October 2014

Undefined by Design, Lorimoto Gallery, Brooklyn, NY, 2014

Either/And, "Archiving on the Line," National Media Museum, UK, 2014

Due North, Philagrafika Projects at Icebox Project Space, Philadelphia, 2014

Printing Out the Internet, (Kenneth Goldsmith, curator), Labor Gallery, Mexico City, 2013

Directed, Minnesota Center for Book Arts, 2013

Ed Ruscha, Books & Co. Museum Brandhorst, Munich, Germany 2013

Ed Ruscha, Books & Co. Gagosian Gallery, NYC 2013

Mishka Henner: Precious Commodities Open Eye Gallery, Liverpool, England, 2013

ABC Installation, Mews Project Space, London, England, 2012

b-side Multimedia Arts Festival, London 2012 Cultural Olympiad, 2012

Colorado Photographic Arts Center, 2012

Revisiting Black Mountain College 3: John Cage's Circle of Influence,

University of North Carolina at Asheville, 2011

Graphic Virtuosity: Architectural Posters from the Robert G. Hill Collection, University of Toronto, 2007

Affiliations

Rhizome, contributing editor and curator, 2015–present
NEW INC at the New Museum, mentor 2015–ongoing
NEW INC at the New Museum, inaugural member 2014–15
ABC Artists' Books Cooperative, 2012–present

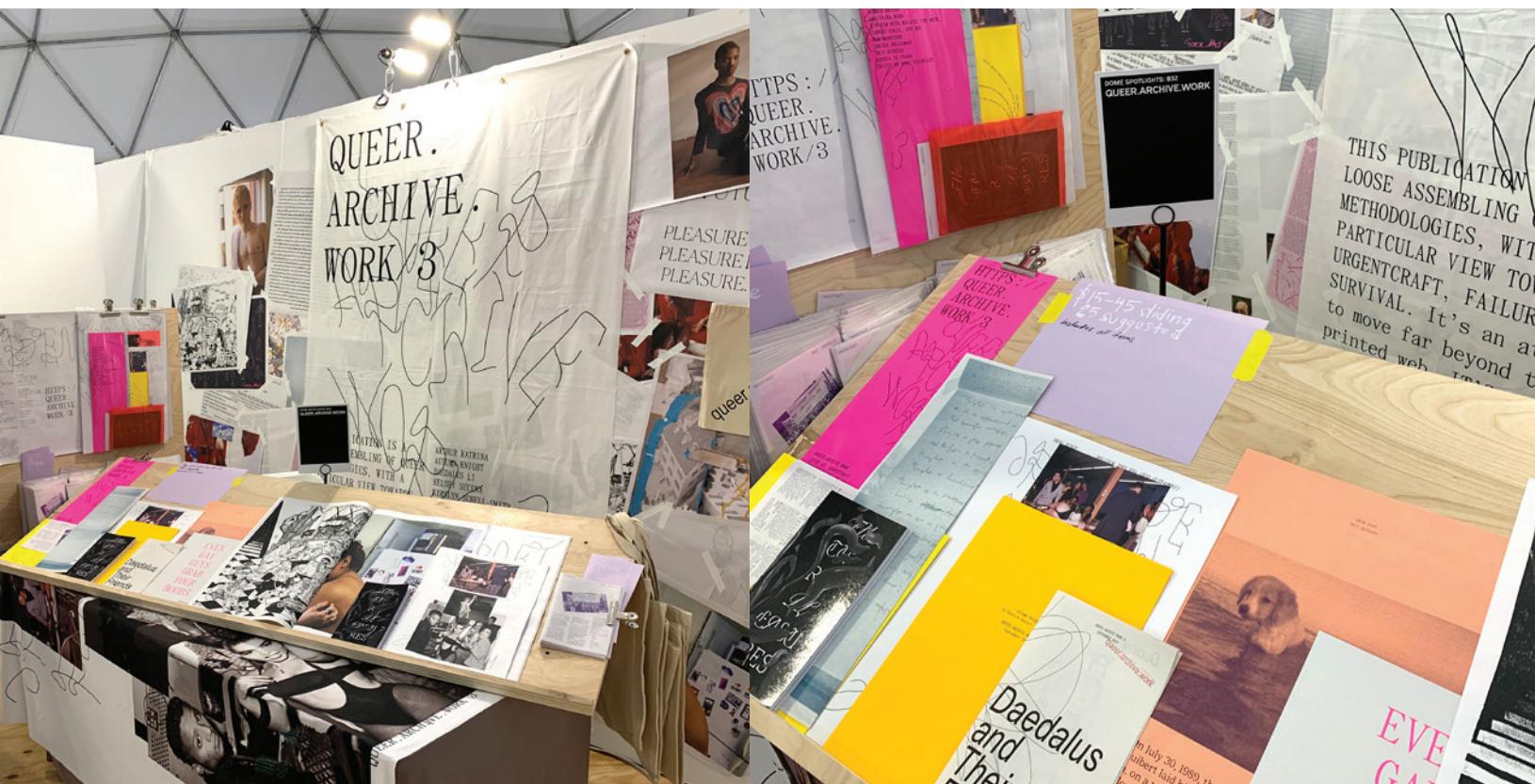
Works

QUEER.ARCHIVE.WORK 3, 2019
QUEER.ARCHIVE.WORK 2, 2019
Urgency Cookbook, 2019
QUEER.ARCHIVE.WORK 1, 2018
Steve, Harvey and Matt, 2018
Library of the Printed Web: Collected Works 2013–2017
Molly Soda YouTube, by Molly Soda, 2017
Thank you for your interest in this subject. 2017
Printed Web 5: Bot Anthologia, 2017
Printed Web 4, 2016
Abstract Browsing by Rafaël Rozendaal, 2016
Sorry to dump on you like this.zip by Christopher Clary, 2016
Three Digs A Skull by Clement Valla, 2015
Printed Web 3, 2015
Cooking With Dog, 2015
420 Videos, 2014
Printed Web 2, 2014
Printed Web 1, 2014
Portlander, 2014
LaRossa Mix, 2014
530 (Sá veldur sem á heldur), 2013
Las Meninas, 2013
Chancebooks, 2013
Library of the Printed Web, 2013
Apparition of a distance, however near it may be, 2013
The Spectral Lens, 2012
Earliest Land Marks, 2012
Stripped, 2012
Weymouths (12 volumes), 2011–12
273 Relics for John Cage, 2011
Memory Palace, 2011
Venetian Suite, 2010

October 2019

Current work

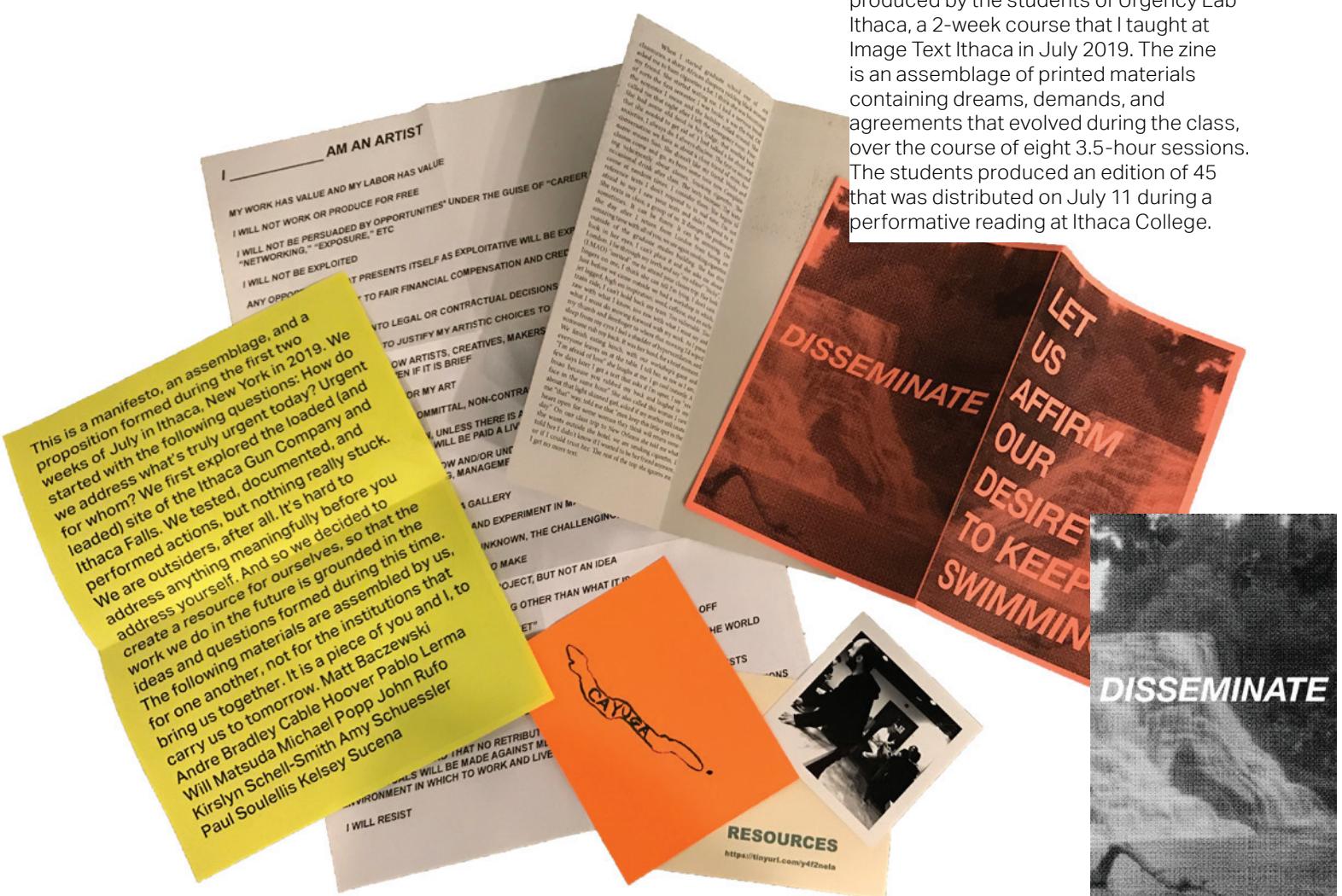




ISSUE #3 (Urgentcraft) assembles 18 artists and writers who prioritize maintenance as a form of urgency. Upon receipt, this publication expands in the hands of its reader, filling an enormous space with queer feeling. It shapes a landscape that speaks of visibility, of a commitment to pleasure, of kinship networks, of memory, of closely re-written histories, of engaged dialogue, of ripples, of affective space beyond the material, of a failed, imperfect read. Of communal care as a never-ending practice.



- “Feed Time” in *Time, Forward! V-A-C!* Zattere, Venice (2019)
- “The Post As Medium,” in *The Art Happens Here: Net Art Anthology*, New Museum/Rhizome (2019)
- “Search, Compile, Publish,” in *Publishing Manifestos*, MIT Press (2019)
- “At Home in the Archive,” in *QUEERING THE COLLECTION*, GenderFail (2019)
- “Publishing Needs to Get More Radical,” A conversation with Annette Gilbert in *Kunstforum International*, Germany. (September 2018)



BODIES FAIL WHEN THEY CEASE TO FLOW

This is a manifesto, an assemblage, and a proposition formed during the first two weeks of July in Ithaca, New York in 2019. We started with the following questions: How do we address what's truly urgent today? Urgent for whom? We first explored the loaded (and leaded) site of the Ithaca Gun Company and Ithaca Falls. We tested, documented, and performed actions, but nothing really stuck. We are outsiders, after all. It's hard to address anything meaningfully before you address yourself. So we asked: Who are we addressing as a resource? So that the work we do in the future is grounded in the ideas and questions formed during this time. The following materials are assembled by us, for one another, not for the institutions that bring us together. It is a piece of you and I, to carry us to tomorrow. Matt Baczewski Andre Bradley Cable Hoover Pablo Lerma Will Matsuda Michael Popp John Rufo Kirstyn Schell-Smith Amy Schuessler Paul Souleilles Kelsey Sucena



I AM AN ARTIST

I WORK HAS VALUE AND MY LABOR HAS VALUE

I WILL NOT WORK OR PRODUCE FOR FREE

I WILL NOT BE PERSUASED BY OPPORTUNITIES' UNDER THE GUISE OF "CAREER BOOSTING," "NETWORKING," "EXPOSURE," ETC

I WILL NOT BE EXPLOITED

ANY OPPORTUNITY THAT PRESENTS ITSELF AS EXPLOITATIVE WILL BE EXPOSED

I WILL DEFEND MY RIGHT TO FAIR FINANCIAL COMPENSATION AND CREDIT FOR INTELLECTUAL PROPERTY

I WILL NOT BE COERCED INTO LEGAL OR CONTRACTUAL DECISIONS

I WILL NOT BE PRESSURED TO JUSTIFY MY ARTISTIC CHOICES TO ANYONE BUT MYSELF

I WILL ENCOURAGE MY FELLOW ARTISTS, CREATIVES, MAKERS, AND MISFITS IN ANY WAY I CAN, AT THAT MOMENT IN TIME, EVEN IF IT IS BRIEF

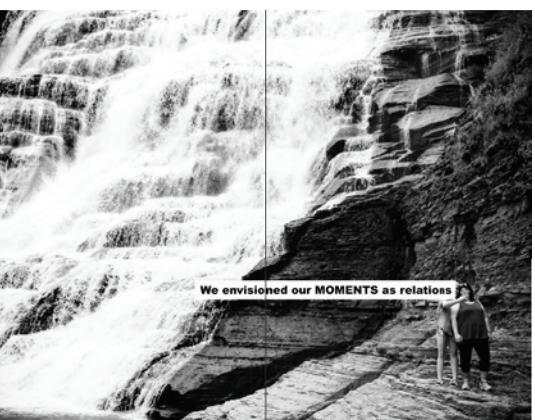
I EXPECT TO BE PAID FAIRLY FOR MY ART

I WILL NOT WORK FOR A NON-COMMITTAL, NON-CONTRACTUAL PROMISE OF "THIS OR THAT"

I WILL NOT BE AN UNPAID INTERN, UNLESS THERE IS A WRITTEN, CONTRACTUAL AGREEMENT PROMISING ME A JOB, IN WHICH I WILL BE PAID A LIVING WAGE (OR MORE)

I SHALL NOT BE EXPECTED TO KNOW AND/OR UNDERSTAND EVERY DETAIL RELATED TO PUBLISHING, DESIGN, NETWORKING, MANAGEMENT, ART COMMERCE AND GALLERY POLITICS

I WILL NOT SUCK DICK TO GET INTO A GALLERY



Scutellaria (Labiatae) (Fig. 1)

- I WILL TAKE RISKS, BE VULNERABLE, AND EXPERIMENT IN MAKING ART
- I WILL DO MY BEST TO EMBRACE THE UNKNOWN, THE CHALLENGING, THE DIFFICULT
- I WILL MAKE THINGS I AM COMPELLED TO MAKE
- I WILL ALLOW MYSELF TO ABANDON A PROJECT, BUT NOT AN IDEA
- I WILL NOT FORCE MY ART TO BE ANYTHING OTHER THAN WHAT IT IS
- I WILL STOP USING THE WORDS "ART MARKET"
- I WILL ADD ONTO THIS AS TIME GOES ON AND I FIND MORE THINGS THAT PISS ME OFF
- I WILL RESPECT AND CARE ABOUT FELLOW MAKERS AND NOT BE AMENABLE TO THE WORLD PUTTING US IN COMPETITION WITH EACH OTHER
- I WILL DEFEND MY RIGHT TO SHARE THESE SURVIVAL STRATEGIES WITH OTHER ARTISTS

I EXPECT AND DEMAND THAT NO REFUTATIONS, PRIVATE OR PUBLIC, BY ANY ART INSTITUTIONS OR INDIVIDUALS WILL BE MADE AGAINST ME AS I STRIVE TO CREATE A SAFE AND PRODUCTIVE ENVIRONMENT IN WHICH TO WORK AND LIVE.

URGENTCRAFT is a set of principles that works to resist oppression-based design ideologies, especially in art and design education. URGENTCRAFT isn't a manifesto, but rather a constellation of tactics — a series of incomplete observations. A note to self. A reminder that we can use art and design to loosen hegemonic power.

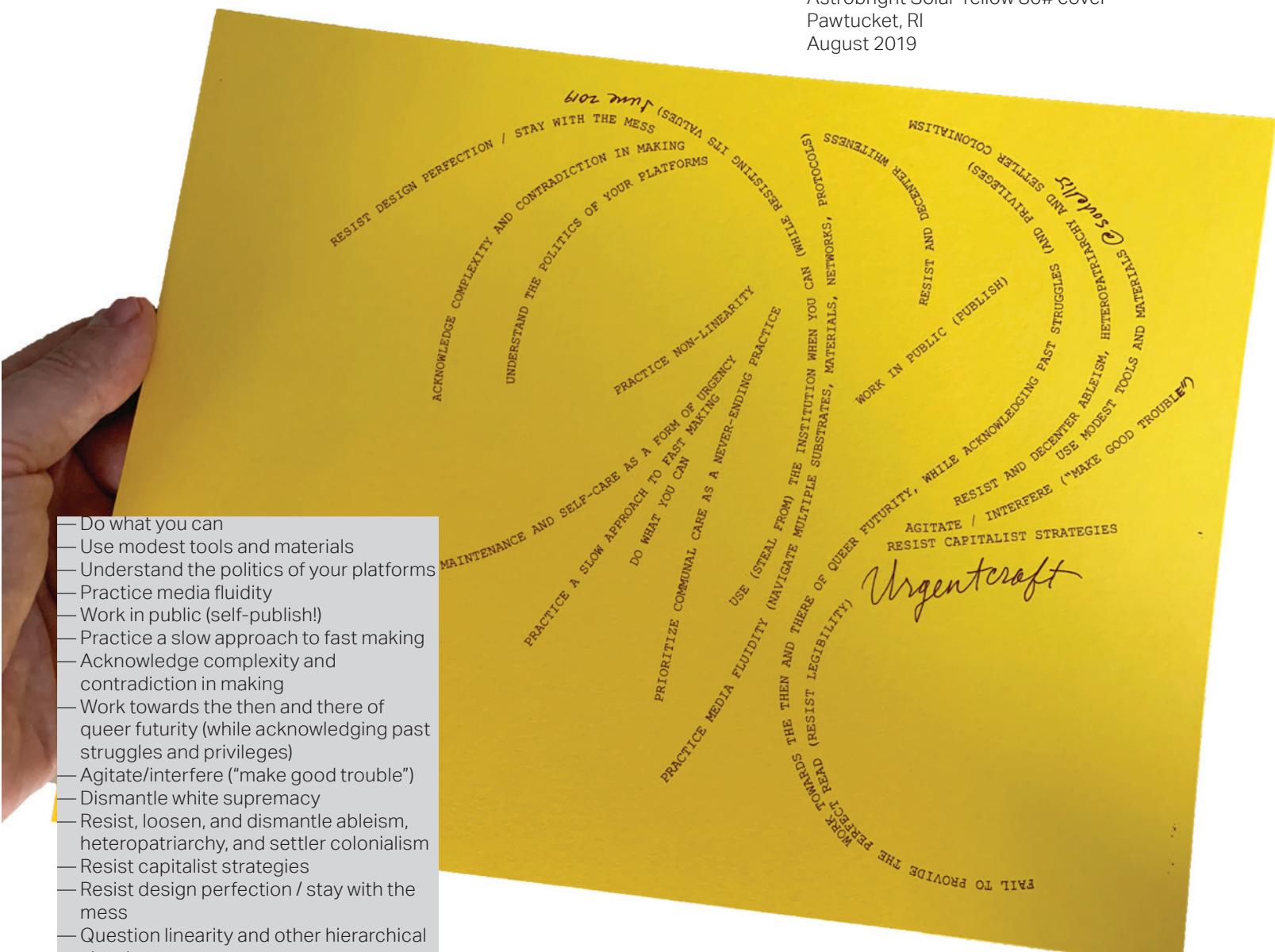
Print 8.5 in. x 11 in.

Edition of 200

Risograph printed in burgundy ink on Astrobright Solar Yellow 80# cover

Pawtucket, RI

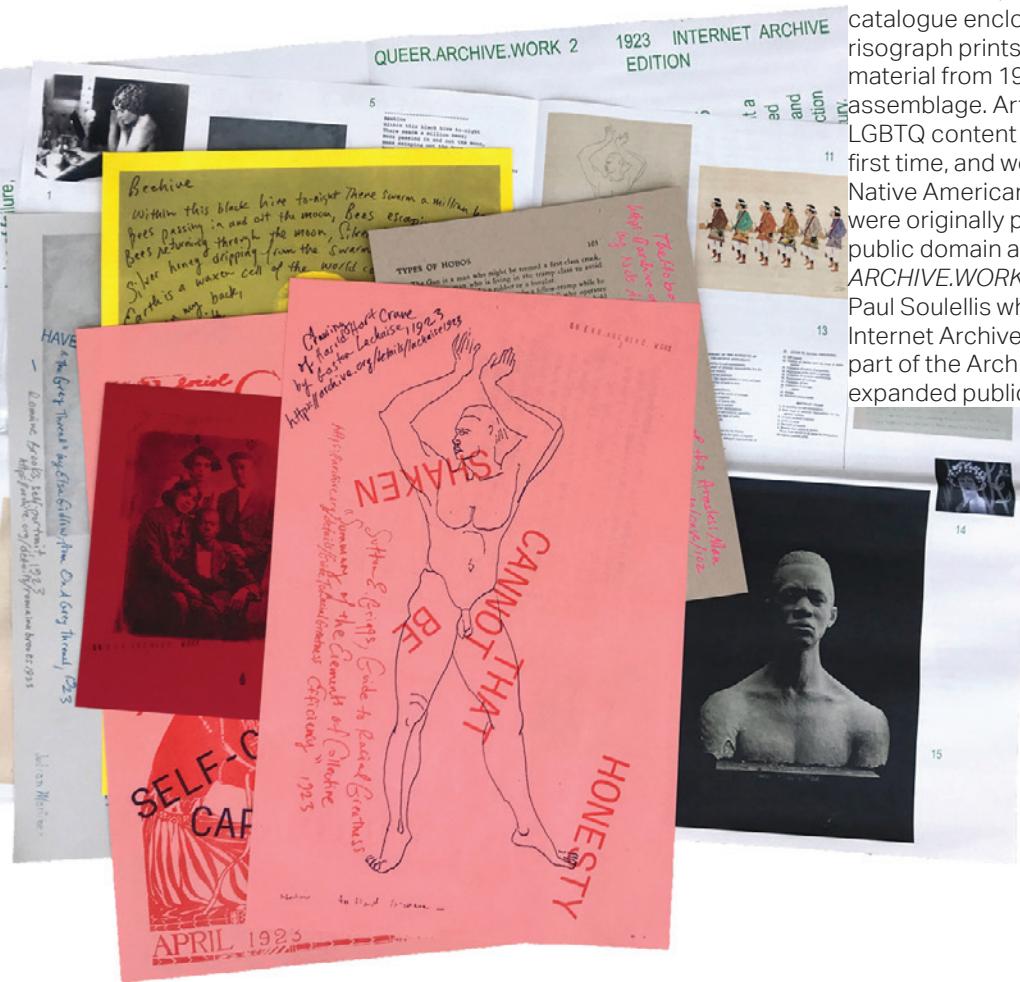
August 2019



- Do what you can
- Use modest tools and materials
- Understand the politics of your platforms
- Practice media fluidity
- Work in public (self-publish!)
- Practice a slow approach to fast making
- Acknowledge complexity and contradiction in making
- Work towards the then and there of queer futurity (while acknowledging past struggles and privileges)
- Agitate/interfere ("make good trouble")
- Dismantle white supremacy
- Resist, loosen, and dismantle ableism, heteropatriarchy, and settler colonialism
- Resist capitalist strategies
- Resist design perfection / stay with the mess
- Question linearity and other hierarchical structures
- Commit to maintenance and self-care as a form of urgency
- Fail to provide the perfect read (resist legibility)
- Use (steal from) the institution when you can (while resisting its values) (shout out to Fred Moten and Stefano Harney here for their concept of the undercommons)
- Prioritize communal care as a never-ending practice



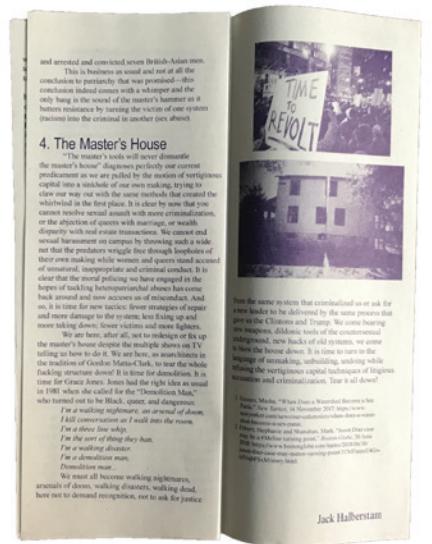
We tend to think of archives as structures of abundance, rich sites that include a multitude of perspectives. This can be true, but it can also be false, causing us to fall into repeating and perpetuating, in a highly predictable way, the same oppressive structures that govern society and culture. What can be done? It's crucial that we critically examine our archives and continually update them.



QUEER.ARCHIVE.WORK 2 (1923 INTERNET ARCHIVE EDITION) was installed in a special reading room at the Internet Archive in San Francisco on January 25, 2019. Printed as an edition of 100, the publication is a newsprint catalogue enclosing a set of annotated risograph prints, allowing lesser-known material from 1923 to intermingle in a loose assemblage. Artifacts include rare, historical LGBTQ content that has been digitized for the first time, and works by African American and Native American artists and writers. All items were originally published in 1923 and are in the public domain as of January 1, 2019. *QUEER.ARCHIVE.WORK 2* was edited and produced by Paul Soulellis while artist-in-residence at the Internet Archive (January 7–25, 2019), and was part of the Archive's celebration of the newly-expanded public domain.



A collaborative publishing project that aims to circulate non-normative work by artists and writers from historically marginalized positions. #1 includes several pieces, including a 36-page print-on-demand broadsheet newspaper surrounded by separate risograph zines and prints.



and arrested and convicted seven British Asian men. This is business as usual and not at all the conclusion we wanted. But the title of this conclusion indeed comes with a whisper and the only bang is the sound of the master's hammer at a building site. The master's tools are the same tools (racism) into the criminal in another (sex abuse).

4. The Master's House

"The master's tools will never dismantle the master's house." We have seen our current predicament as we are pulled by the notion of vertiginous capital into a web of our own making, trying to claw our way out. We have seen the master's tools whirled in the first place. It is clear by now that you cannot resolve sexual assault with more criminalization, or the lack thereof. The master's tools are the same tools with real estate transaction. We cannot end sexual harassment on campus by throwing such a wide net that it ends up catching everyone. We cannot end the master's house by pulling down the walls of their own making while women and queer stand accused of unnatural, inappropriate and criminal conduct. It is clear that the master's tools are still there. The hope of tackling homopatriarchal abuses has come back around and new accusations of misconduct. And as always, the master's tools are the same tools, bigger and more damage to the system, less fixing up and more taking down, fewer victims and more fighters.

"We can't fix the master's house by pulling up the master's house despite the multiple shows on TV telling us how to do it. We are here, as witnesses in the master's house, to pull down the walls which she is fucking structure down! It is time for demolition. It is time for Grace Jones. Jones had the right idea as usual in 1981 when she sang 'I'm gonna pull down the house I'm born to be Black, queer, and dangerous'

I'm a walking nightmare, an arsenal of doom,

I'm a walking nightmare, I pull down the room,

I'm a three line whip,

I'm a sort of thing they hate,

I'm a demolition man,

Demolition man.

This is all violence working nightmares, arsenals of doom, walking disasters, walking dead, here not to demand recognition, not to ask for justice

Jack Halberstam

From the same system that criminalized us or ask for us to lead to be delivered by the same process that made us invisible. From the same system bearing new weapons, dilution tools of the same master's underground, new blocks of old systems. we came to the same place. It is time to turn to the language of dismantling, subversive, while refiling the vertiginous capital techniques of trigger incitation and criminalization. Tear it all down!

1. Grace Jones, "I'm Gonna Pull Down the House," in *Monique's 2017 Artistic Resonance*, moniquesart.com
2. Jack Halberstam, *Trans*, New York: One World, 2015
3. Grace Jones, "I'm Gonna Pull Down the House," in *Monique's 2017 Artistic Resonance*, moniquesart.com



epa.archive.work Wed, 28 Mar 2018 04:57:20 UTC

This project—a broadcast, a book, and a download—restores access to 1,964 climate change-related URLs that were removed from EPA.gov on April 28, 2017. The URLs point to web pages, documents, presentations, publications, and other files that were purged by the U.S. Environmental Protection Agency under the direction of EPA Administrator Scott Pruitt and the Trump administration. Some of the assets had been accessible on the web since 1997.

Project site: epa.archive.work

Estimating the Health Impacts Climate Change and Clean Energy Programs

<https://www.epa.gov/statelocalclimate/estimating-health-impacts-climate-change-and-clean-energy-programs>

Steve, Harvey and Matt,

As discussed with Nancy, we would like the content at the links below removed and archived as soon as possible. (printed book)
We appreciate your assistance in this time-sensitive matter.zip (download)
<https://github.com/soulellis/epa>
<http://epa.hashbase.io>

[archive.work](#)

*Steve, Harvey and
Matt,*

As discussed with Nancy, we would like the content at the links below removed and archived as soon as possible.



Daniel (Danny) Hart | Director, Office of Web Communication, Office of Public Affairs,
 U.S. EPA | desk: 202-564-7577 | cell: 202-365-7095

From: Dibble, Christine
Sent: Thursday, May 04, 2017 12:55 PM
To: Hart, Daniel <Hart.Daniel@epa.gov>
Cc: Fagan, Susan <Fagan.Susan@epa.gov>; Darlington, Lin <Darlington.Lin@epa.gov>
 Hessling, Michael <Hessling.Michael@epa.gov>
Subject: RE: I think this got lost in the shuffle

Subject: Re: I think

Huh?

They asked for the

Daniel (Danny) H
EPA | Tel:202.564.

On May 4, 2017, at

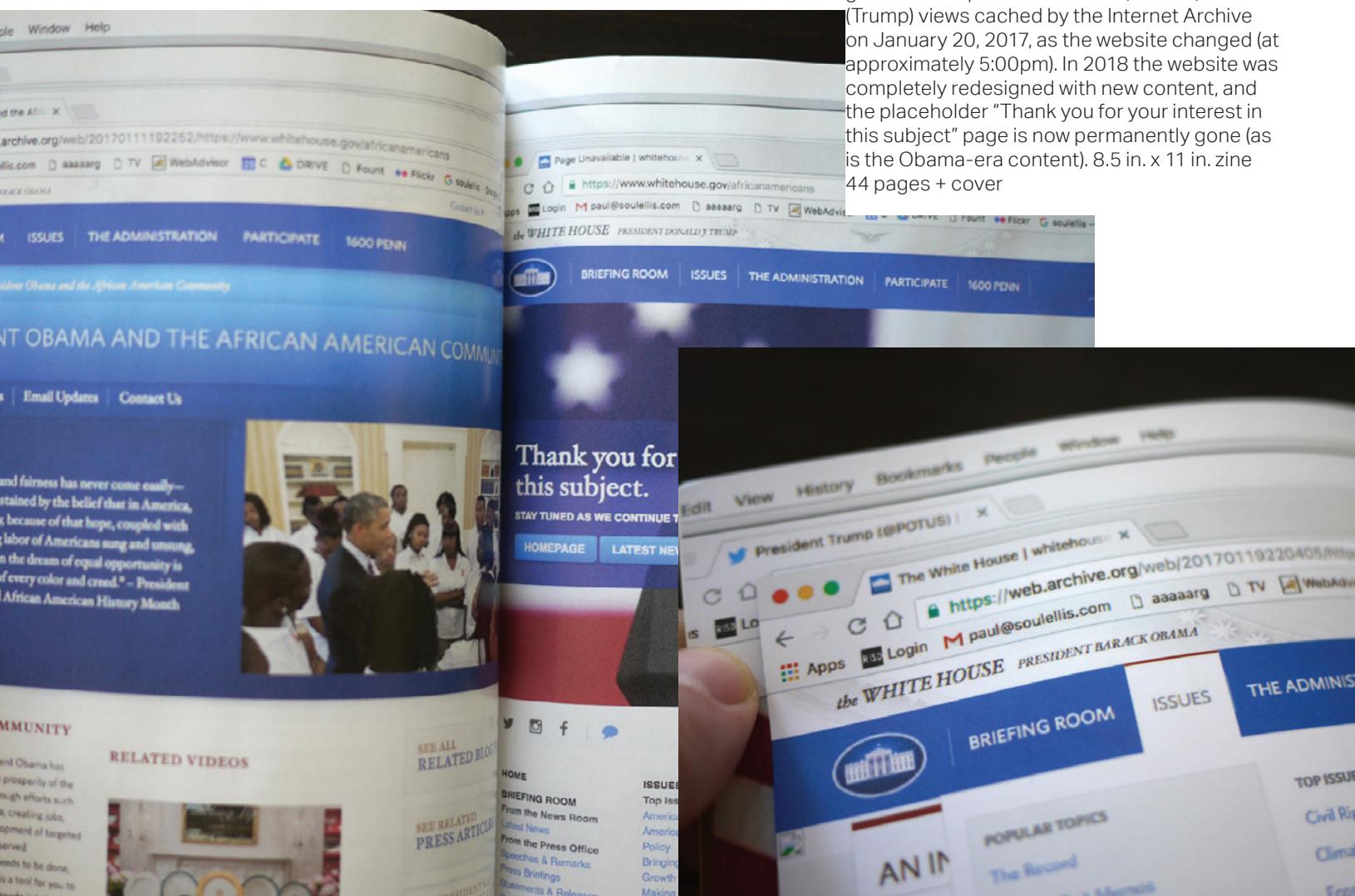
Thanks for noticing

Um, it's not up to us to determine what comes down, is it?

Christine Dibble

Senior Web Con

Off



A selection of 22 web pages at whitehouse.gov. The zine presents the last (Obama) and first (Trump) views cached by the Internet Archive on January 20, 2017, as the website changed (at approximately 5:00pm). In 2018 the website was completely redesigned with new content, and the placeholder "Thank you for your interest in this subject" page is now permanently gone (as is the Obama-era content). 8.5 in. x 11 in. zine 44 pages + cover

The Download is a series of Rhizome commissions that considers posted files, the act of downloading, and the user's desktop as a space for exhibition.

A user's desktop screen displaying several windows. One window shows a collage of images of a man flexing his muscles. Another window shows a list of file transfers from July 19, 2017, to July 20, 2017, including files like 'Reyhaneh_Jabbari.jpg' and 'Gohardasht_Prison.Karaj.jpg'. A third window shows a list of files from July 19, 2017, to July 21, 2017, including 'Reyhaneh_Jabbari.jpg' and 'Gohardasht_Prison.Karaj.jpg'. A fourth window shows a list of files from July 19, 2017, to July 22, 2017, including 'Reyhaneh_Jabbari.jpg' and 'Gohardasht_Prison.Karaj.jpg'.

The Distributed Monument
NEW WORK
FROM MOREHSHIN ALLAHYARI'S
MATERIAL SPECULATION SERIES
BY PAUL SOULELLIS

RHIZOME
— 0018 —

FEB 16, 2016 —

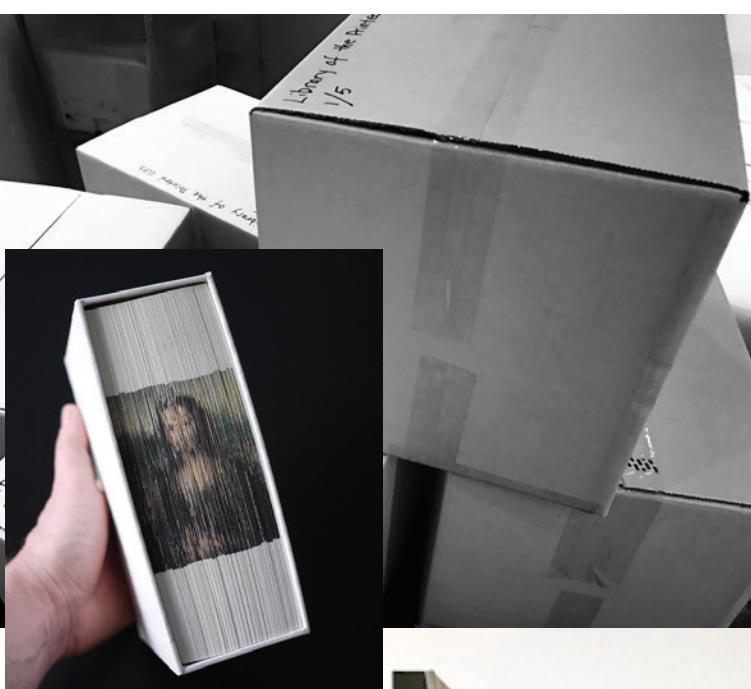
The Distributed Monument

Morehshin Allahyari's *The Distributed Monument* is a work that explores the concept of "distributed memory" through the use of 3D printing. The work consists of a collection of small, metallic 3D-printed figures that represent historical figures from various cultures and time periods. These figures are scattered across a dark, reflective surface, creating a sense of disorientation and fragmentation. The work is presented in a minimalist, gallery-like setting with a black background and a single light source highlighting the figures.

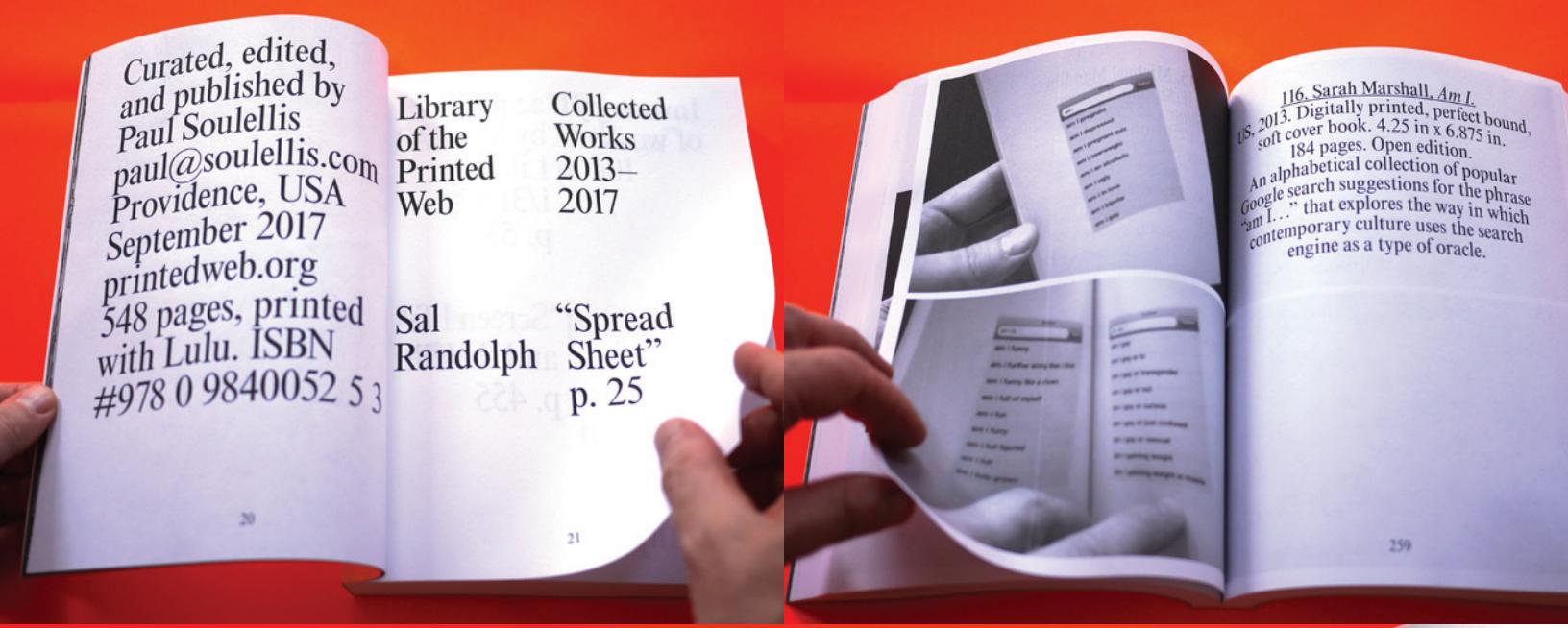
A user's desktop screen displaying several windows. One window shows a large portrait of a woman wearing a black hijab. Another window shows a file browser titled 'to oblivion' containing a folder structure for 'I_am_Reyhaneh_Jabbari'. The folder structure includes subfolders like 'and_am_26_years_old', 'I_confess_that_I', 'am_no_longer_willing', 'to_continue_this', 'way_of_life', 'I_heard_her_saying', 'she_preferred_death', 'I_could_feel_something_on_my_back_and_my_skin_swelling', 'getting_ripped', 'to_this_life.', and 'Apparently_they_executed'. Inside these folders are various files including PDFs and images. A third window shows a landscape image of mountains. A fourth window shows a text document with a narrative about a woman named Sarbandi. A fifth window shows a text document with a narrative about a woman named Delara Darabi. A sixth window shows a text document with a narrative about a woman named Reyhaneh Jabbari. A seventh window shows a text document with a narrative about a woman named Sakineh Ashtiani. A eighth window shows a text document with a narrative about a woman named Shahla Jahed. A ninth window shows a text document with a narrative about a woman named Sholeh flowers. A tenth window shows a text document with a narrative about a woman named Taraneh Mousavi. A eleventh window shows a text document with a narrative about a woman named Zahra Barrami. A twelfth window shows a text document with a narrative about a woman named Raheleh Zamani. A thirteenth window shows a text document with a narrative about a woman named Atefeh Rajbari. A fourteenth window shows a text document with a narrative about a woman named Delara Darabi. A fifteenth window shows a text document with a narrative about a woman named Delara Darabi. A sixteenth window shows a text document with a narrative about a woman named Fatemeh Salibehi. A seventeenth window shows a text document with a narrative about a woman named letter_12. A eighteenth window shows a text document with a narrative about a woman named Rahel Zaman. A nineteenth window shows a text document with a narrative about a woman named letter_13. A twentieth window shows a text document with a narrative about a woman named Reyhaneh Jabbari. A twenty-first window shows a text document with a narrative about a woman named Gohardasht Prison Karaj. A twenty-second window shows a text document with a narrative about a woman named executionrecords_2013_15.pdf. A twenty-third window shows a text document with a narrative about a woman named executionrecords_updated_2015_16_17.pdf. A twenty-fourth window shows a text document with a narrative about a woman named back_and_my_skin_swelling. A twenty-fifth window shows a text document with a narrative about a woman named forced_confession. 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By 2017, *Library of the Printed Web* had evolved to become an important resource for the study of print-based experimental publishing in the early 21st century. The collection of 244 items was acquired by The Museum of Modern Art Library in New York in January 2017, and it is now available for research at MoMA Library. Each item was catalogued and given its own call-number designation: LPW.

					Description
1	2	3	4	5	6
156	Tina	Schweigebel		2015	A tear-off calendar illustrated with found images of people wearing air masks. Project produced in a workshop with Joachim Schmid at the Haute école d'art et de design, Genève, Switzerland.
157	Mindy	Seu			A formalistic dissection of Ruscha's prints generated page after page of "visually similar images" on Google, creating an exponential web of new connections and associations.
158	Travis	Shaffer			Google maps screen-captures of a selection of 11 of the 100 largest churches in the US. Special Collection consists of a dozen hand-sewn books, each part recreations of books found on Google Books. Each is reproduced from a scan of a scan of a scan, introducing noise and errors, introduced during Google's own scanning process: the scanner's hand, holding down and calibrating the page; type and layout of the book; the book itself; the binding; the paper; the flexibility; names scanned while in the process of being turned.
159					

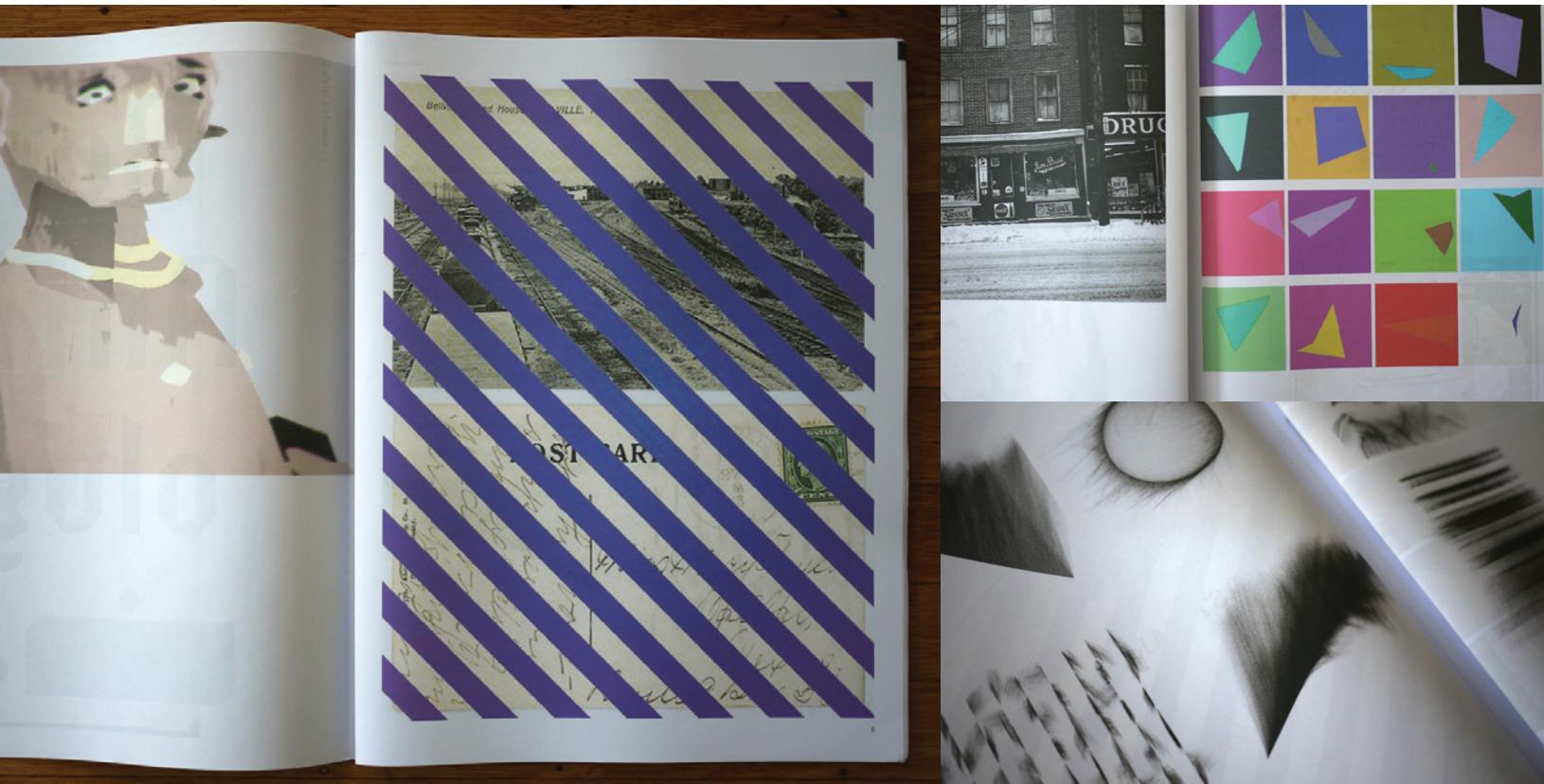
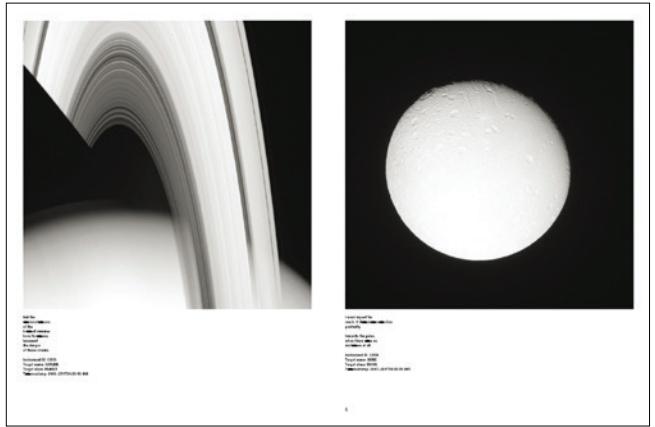
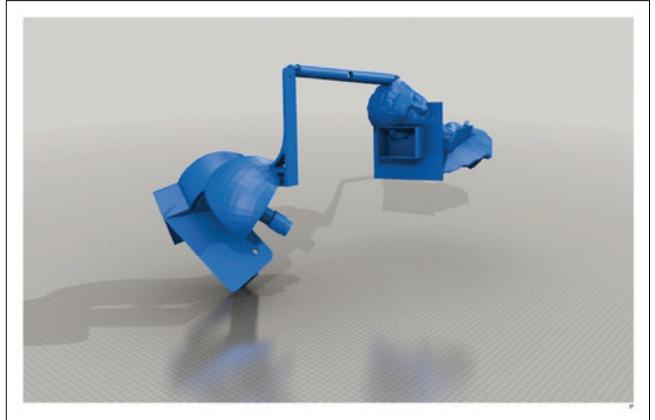
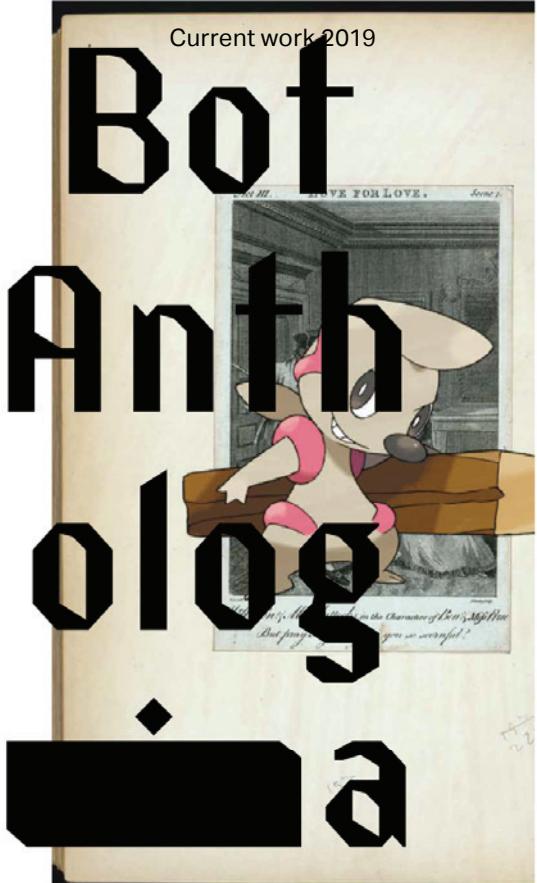


Print-on-demand book, 548 pages. Catalogue of the MoMA Library acquisition; texts by Sal Randolph, David Senior & Sarah Hamerman, and Paul Soulellis. Edited, designed, published by Paul Soulellis.



Artist's publication, 64 pages, print-on-demand newsprint. Featuring 100+ bots and algorithmic feeds.

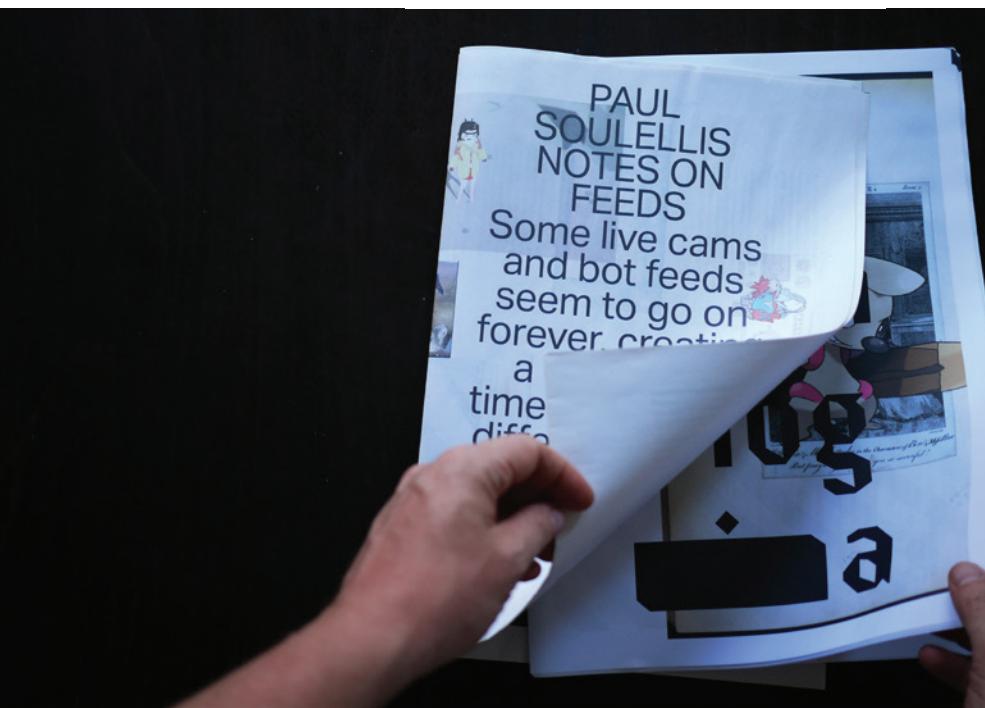
Printed Web 5



Printed Web Editions. Artist's publication, 64 pages. A print-on-demand collaboration with artist Molly Soda.



An 8-page print-on-demand newsprint version of a talk delivered at "Interrupt 4," Brown University; accompanies *Printed Web 5: Bot Anthologia*



PAUL SOULELLIS - NOTES ON FEEDS

Some live cams and bot feeds seem to go on forever, creating a durational time-space for a different kind of watching.

SEPARATION AND DISTANCE

FEEDING EACH OTHER FEEDS

AN ALGORITHM WEARING A PERSON'S FACE

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SEPARATION AND DISTANCE

FEEDING EACH OTHER FEEDS

AN ALGORITHM WEARING A PERSON'S FACE

A COLLECTION OF FLOWERS

SLOWING DOWN THE VIEW

WATCH CAREFULLY

INTERRUPTING THE FLOW

A COLLECTION OF FLOWERS

SLOWING DOWN THE VIEW

WATCH CAREFULLY

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A COLLECTION OF FLOWERS

SLOWING DOWN THE VIEW

WATCH CAREFULLY

INTERRUPTING THE FLOW

A COLLECTION OF FLOWERS

SLOWING DOWN THE VIEW

WATCH CAREFULLY

INTERRUPTING THE FLOW

4

Printed Web 4

<p>Projects</p> <p>1 Wolfgang Plöger Accused</p> <p>2 Lorna Mills Knee Slapper</p> <p>3 Molly Soda</p> <p>4 Travess Smalley 2016-04-22_16-21-54</p> <p>2016-04-22_16-44-17</p> <p>2016-04-22_16-22-37</p> <p>5 Angela Genusa</p> <p>Throne</p> <p>6 Eva and Franco Mattes</p> <p>7 The Others</p> <p>Anouk Kruithof Carry On..</p> <p>8 Elisabeth Tonnard Geldermalsen Riots</p> <p>9 Christopher Clary</p> <p>10 Sorry to dump on you like this.zip Michael Connor Folding the Web</p>

Printed Web

4

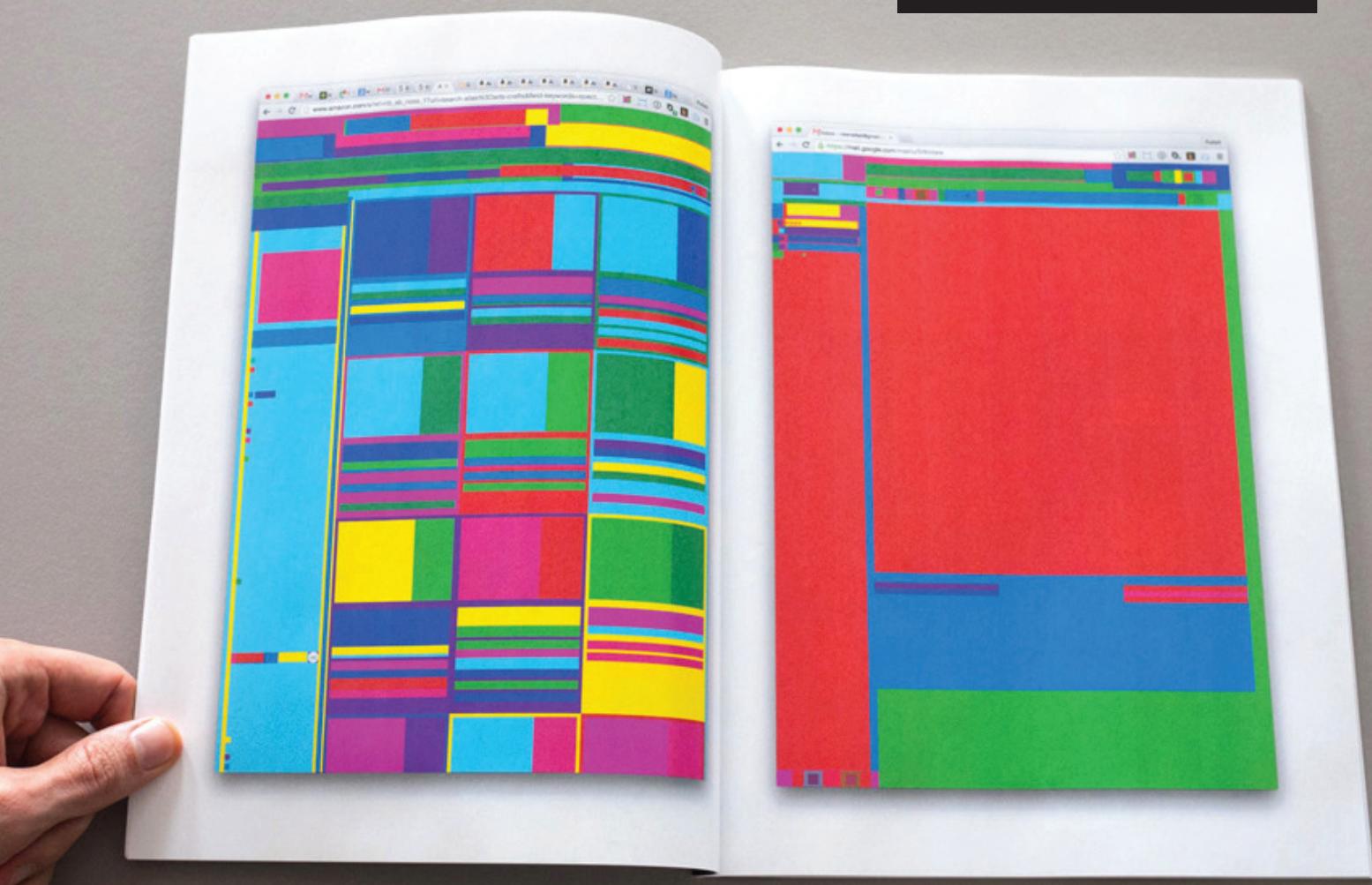
Public, Private, Secret

64 pages, tabloid print-on-demand newsprint. A curated exhibition in publication form, featuring 10 artists and a commissioned text by Michael Connor, Artistic Director of Rhizome. Co-published with the International Center of Photography, NYC for *Public, Private, Secret*, curated by Charlotte Cotton. Installed at the ICP Museum in June 2016.





Rafaël
Rozendaal
~
Abstract
Browsing



Thank you

