



continent. seeks to map a topology of unstable confluences and ranges across new thinking, while traversing interstices and alternate directions in culture, theory, biopolitics and art. We seek to engage the paradigm of academic journals, informing---as well as criticizing---the existing standards through active engagement with art, politics and philosophy, while also remaining "media agnostic" and cross-pollinated. To this end we have gathered a number of contributing editors and distinguished advisors from around the world and plan to produce a quarterly publication of significance and meaning.

continent. is the idea of Paul Boshears, Nico Jenkins and Jamie Allen and was originally conceived in a syphilitic yellow lit bar in the high Swiss Alps during a time of intense study and debate at the European Graduate School, and where the night grew long under the elegant care of the aging Croat, Marinko, with many small glasses of caramel vodka. Known as the University of Disaster, the European Graduate School gathers thinkers from around the world together each year to debate and push the limits of thinking. Born from a desire to upend and challenge the ossified thinking of traditional academic journals, continent. sought from its inception to somehow replicate the rarified air we were breathing at the school without becoming stale and, in a word, safe. From the beginning, we have worked to explore the limits of a journal. What can we keep and what must we reject?

In addition to Paul, Jamie and Nico, continent. currently includes Renata Lemos-Morais of Brazil, Tim Gilman of New York, Ben Segal (whereabouts currently unknown), Vincent W.J. van Gerven Oei of Tirana, Elizabeth Spear of Austin, John Gullick of Newcastle, Bernhard Garnicnig of Vienna, and Nima Maleki of Toronto. While each contributing member has their disciplines and passions, continent. seeks cross-fertilization across all platforms.

For the first issue, and seeking to engage various, disparate forces, we have chosen as a theme the idea of the "isthmus." More than simply "a narrow portion of land, enclosed on each side by water, and connecting two larger bodies of land," isthmus is also used figuratively, like the translator of Pindar who, in 1663, described a, "vain weak-built Isthmus, which dost rise Up betwixt two Eternities."

So, isthmus. This we take to describe the narrow part of the throat where thought is given life in the form of voice, where experience is translated and made public, and which stands between genres, between disciplines, between, even. It is the spit of sand which emerges amidst conflicting tides and currents, the place which juts out, intrudes, separates but which in its separations may join too, may provide a bridge "betwixt" two, or more things, forces, phenomena.

In thanks,

Jamie Allen, Paul Boshears, and Nico Jenkins