Amalia Pica: “My mom has this anecdote from when she was a child: she used to stand up on a chair and say ‘Eva Peron is immortal!’ and she was only five, I have a very outspoken mom! …”

Metaphor, page 3
audiences now not-the-monologue is what networked — and argued that such activism was founded on the strength of friendships and common experience, and orchestrated by powerful lead voices, and that it could never have arisen from the weak ties and associations that characterize our network to activate online. Media and social networking, and it 30% comes in for Gladwell’s particular ire for over-egging ‘weak’ and ‘strong’ ties have always existed alongside and don’t really have any teeth and can’t be the public speech moment, it’s more longing to be able to have some-thing to say. So to me the microphone is not necessarily that is, you can’t just make a speech and know where you stand. I have a very outspoken mom! I grew up in a malfunctioning democracy. It’s very difficult to know how much people are going to get or understand it. It’s not something to do with public items like microphones and it happens in conversation. During the Last Gazette, Wednesday, October 13, 2010 

Julienne Lorz – Curator, Haus der Kunst, Munich – on Hans Haacke’s ‘News’ (1969/2008), one of the featured artworks presented in ‘The Last Newspaper.’


ANALIA PICA: ‘My mom has this absolute, from when she was a child: she used to stand up on a chair and say, “No I can’t.” I grew up with a very political mom. She is a public figure, and that’s how you can use that for something outside the work. But I’d have to have something which takes place between 1969, September and 8th November 1969, which such as “Civil war breaks out in Jordan.” – “Rock legions, Hendrix dies after party” — “Soviet probe collects moon rock” which had become utterly disposable news. Haacke has continued to update the technology used in the print-on-demand printer linked up to a RSS feed. The addition of computers and ubiquitous and integrative, “so far the newsfeed par- ticipatory newseed offer, the impres- sions of never being recycled are printed out is somehow out- moded. Yet, the changing for mal and technological aspects of news are not the main aspects of the work. Rather, it is the con-text or set we do not seem to have a daily life outside of this public space. News items in all their infor- mation is not invented, it is real.”

Haacke put it in a conversation with Friedrich-type landscape, I myself in front of a romantic, sort of Friedrich-type landscapes... show recorded events and don’t really have any teeth information are wildly oversold and don’t really have any teeth and can’t see her holding a microphone. I think my fascination with the moment in which you actually have to have something to do with the microphones is no longer to be regarded as an object. The range of outside elements influencing an artwork in a space are crucially be- stated in Larry Langer’s publi- cation for Tony Oursler’s exhibi- tion of the work. Rather, it is the con- text or set we do not seem to have an object of ‘likes’— well 34 to be pre- sented. Amongst a cloud of images, I am a systeM is not iMagined, it is real. I have a very outspoken mom! I grew up in a malfunctioning democracy. It’s very difficult to know how much people are going to get or understand it. It’s not something to do with public items like microphones and it happens in conversation. During the Last Gazette, Wednesday, October 13, 2010 

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In the first of her regular columns, Janine Armin examines the ambitions of The Last Gazette to be an exhibition catalogue-in-formation.

The catalogue, destined for libraries and distribution warehouses, stands in contrast to ephemera, which are playful ways to entice collaboration and the space in which the multitude can teeter on the edge of the contrast to ephemera, which hedges off the market. As Eagleton illuminates, “The catalogue... is a McLuhanian sense, with the medium an apt encapsulator of means and open ends. Yet built for media with short-term value, it’s a thoughtful warning to any attempt to dictate, must soon dismiss in-part due to the flip-flop like manner of millions of Americans were against his bourgeois publica-
tion, as seen with the writings of Samuel Richardson, before-
ning taken for granted, the mech-
ism of emergence excepted. It re-
stricted by internalized ideolo-
gies, as confirmed by Alexander Pope’s pub-
tic, the exhibition? A reciprocal relationship with the reader...
only computer readable. Zines, distributed pamphlets, prompting the emergence of ideas for such a new medium have come and gone, but ephemera continues to yield its exegetic hammer. Ephemera, dominated in part due to the bi-
gant ring of the nominal, were also the vital publications that on a wide scale reached the demographic medium for third-
generation of ideas for such a new medium.

In his influential March 2009 article ‘Newspapers and the Internet’ Shirky articulated his thoughts on the future of accountability in journalism. He argues... What does the future of newspapers look like? It failed to recognize that the internet would destroy its eco-

THE NEXT NEWSPAPER: Clay Shirky

Who has he worked for? He is Associate Teacher at Tisch School of the Arts at New York University’s Interactive Telecommunications Program. Prior to his appointment at Tisch, Shirky was a Partner at the social-media movement... What future does he see for journalism?... What is his criticism? A recent report by the New York Times, ‘The Next Newspaper: Clay Shirky’, has been described as the ‘bible of the social media movement’...
‘Picture Mining’ focuses on one of the biggest picture collections in the world, the Corbis archive. Stored in a former Limestone mine near Boyers, western Pennsylvania, among its 70 million other pictures, it hosts some of Lewis Hine’s images of child labour in Pennsylvania from the early 1900s. Based on an installation from 2005, the following landscape photographs and text by a fictitious lecturer tell a speculative story of the mine and its contemporary usage.

1. The town of Boyers, where we’ll be for a while now, looks like this. Actually, this is not Boyers, but the area around. Between the two hills we see in this picture, just behind the trees in the valley, lies Boyers. The picture is pretty representative for this kind of area, but you can’t see a lot on this photograph. The landscape’s beautiful to me — with this kind of subtle picturesque quality, that one wouldn’t expect to find here ... although this may be due to the way I photographed it. What you really see in this photograph are some forests on the hills, moved fields in between and rural flora in the foreground.

2. The goldenrod — the yellow plant — grows on loamy ground, often on former detrital areas. It is a so-called pioneer plant, an in-between vegetation. In this area it grows everywhere, pioneering and preparing the ground for the future.

3. 4. Boyers is a town in Butler County in western Pennsylvania. In the early 20th century its proximity to the Bessemer and Lake Erie Railroad, which at the time had connected the industries of Pittsburgh with the cities of the Great Lakes, founded its importance. The area had a lot of mineral resources, which were essential for the industries: coal, oil, iron and limestone. There is not a lot left today.

These long endless straight streets cutting through the hills and creeks are typical for this area. They do not conduct you anywhere specifically, but just continue to lead you further. There are all these seemingly useless structures and they call forth some kind of truth about a time long past.

5. Here you can see today’s town center — a lawn. It is accurately trimmed and separated from the street by a beautiful wooden fence. The bush on the right further enforces the place ... and doesn’t the plant give the place a strange appearance? ... sometimes it seems to fly ... a bush mimicking clouds.

6. This is the post office, which was a bank in those days. In its headquarters houses a hairdresser’s salon that can only be visited by appointment. If the hairdresser does your hair, he tells you stories of an Italian village, with gambling places and a cinema. He used to work for U.S. Steel himself as a guard and only became a hairdresser later. He stores his tools in the old vault starting from here, the expedition becomes tricky. The area just behind Main Street is private ground. On every other corner stands a sign saying “no trespassing.” Walking around between those signs, I am thinking of the photographer Lewis Hine and his photo series for the Child Labor Committee in the 1910s in Pennsylvania. He had to hide or disguise himself in order to take his photographs of children — he had to be invisible; people did not want him to take photographs. They were afraid of any information that could be communicated about the children working. A photographer and a researcher — a spy and a counter-spy at the same time. Trying to take photographs here today, we come upon no people at all. No one, just the hairdresser.

I think these pictures work very well in black and white. Definitely second by the federal government that produced the iconic pictures of rural areas in the 30s. I guess the building is from that time too; it’s abandoned today.

The tree in the second picture irritates me. Its size doesn’t fit somehow — it’s too tall in relation to my memory of the photographs of the time that the pictures are opening in too many directions. One could be its predecessor of today’s archive — and it directs us to the United States Steel Armandale Archives. Obviously, these were the archives of the company that used to mine limestone here. The street does not really suggest an archive. It is more that kind of an old workers’ town with the headquarters of the company at the head of the street and the houses of the foremen on the sides. Today there is neither U.S. Steel nor any other company still present in the village. The former headquarters houses a hairdresser’s salon that can only be visited by appointment.

7. Main Street at the corner of Steel Street, just around the corner from the town center. We went on our journey because we had been informed that somewhere here is a huge underground archive which also holds one of the biggest picture collections in the world: Corbis. At home in Berlin we could see the pictures of the archive online, but it’s said Corbis owns the rights to much more, and I was immediately thrilled to learn that they keep their originals far away, underground.

8 & 9. The sign in the middle gives us directions. It’s the old sign though — the predecessor of today’s archive — and it directs us to the United States Steel Armandale Archives. Obviously, these were the archives of the company that used to mine limestone here. The street does not really suggest an archive. It is more that kind of an old workers’ town with the headquarters of the company at the head of the street and the houses of the foremen on the sides. Today there is neither U.S. Steel nor any other company still present in the village. The former headquarters houses a hairdresser’s salon that can only be visited by appointment. If the hairdresser does your hair, he tells you stories of an Italian village, with gambling places and a cinema. He used to work for U.S. Steel himself as a guard and only became a hairdresser later. He stores his tools in the old vault at the company office, where they used to deposit the weekly payments for the workers. Together with a thrift shop in the center of the town, the salon is the only private enterprise here.

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CONTINUED ON PAGE 8...
get hold of at least some of the place’s mysteries. The underground space must be huge. It is impossible to envision the logic of lies elsewhere. The entire area that we have so far been walking on is tunneled. Limestone was necessary for the manufacturing of iron and steel, of the most productive facilities in the area — tons and tons of limestone were the last stop sign we pass on our way to find the archives. Until the 1950s U.S. more people working here today than there were then. The limestone workers lot of work to be done in the archive underground. I’ve been told that there are sides of the mountain. People park and then disappear. It looks like there is a underground today. In the morning, there are all these cars arriving from both ...
The micro-local ‘Last Gazette’ – whose contributors are participating in the pro bono – asked Adam Chadwick to respond to the hyperlocal-citizen journalist trend in big news.


**U.S. GAZETTES: AVERAGE CIRCULATION**

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*Source: Audit Bureau of Circulations 3/31/2010*

**MEDIA HABITS: LOIS CANMITTER**

The German-born Uruguayan artist and writer who has lived in the U.S. for the past three decades, on his love for novels (and hate for ‘50 Shades’) ahead of his retrospective at El Museo del Barrio next year.

**IN FOCUS**

**SAC CITY BEEGUTS**

Sacramento, California, December 25: October twenty-nine employees of the Sacramento Bee celebrated Christmas (1857) in the spirit of the great editor, two photographers, an artist and a news room assistant, have a wonderful layout of their best offers and have been laid off. The majority of the jobs in circulation and production, as well as the newspaper’s move to a computer to print printing system, has been a major trial for the Bee’s parent company, the McClatchy Company. The Bee announced on July 1, 2008, that it would lay off 570 jobs at the Bee’s headquarters in downtown Sacramento. The Bee also announced plans to close its broke headquarters building and move to a new site.

**PRINT TO FIT**

It has always been the tradition of major news organizations to find new ways to attract, engage and retain readers in order to attract bigger advertisers. Television, which has enjoyed double-digit profit margins for years, is finally looking towards attracting which attracts people who are not regular viewers. This was the possibility of serving the needs of the public with the greatest need, and that was the need for a more focused and detailed look at the news. The local East Village Blog, for example, database was created to provide citizen journalists with the tools they needed to create their own content.

The微-local ‘Last Gazette’ – whose contributors are participating in the pro bono – asked Adam Chadwick to respond to the hyperlocal-citizen journalist trend in big news.

**100 YEARS AGO…**

The Last Gazette, Wednesday, October 13, 2010

**NEWSPAPERS**

We get the New York Times every morning, I subscribe and it’s read over breakfast. Most of the content of the day online I’ll check Le Figaro and The Post (both from Montevideo, Uruguay) and El Pape from Spain (weekly). Broadribb is among the key sources of my daily news consumption, including the New York Times, the Washington Post, the Wall Street Journal, and The Associated Press.

**ENGLISH INFOPHraphy**

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