EXHIBIT: EXPOSED!

• BEHIND-THE-SCENES SNAPS OF ‘THE LAST NEWSPAPER’
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Doryn Chong, Associate Curator of Painting and Sculpture at MoMA, New York, on Adrian Piper and her contribution to 'The Last Newspaper'.

Bem in the Bronx. New York: 1986–90; Rome: 1998; New York: 1999–2000. While in the late 1980s and early 1990s, when Minimalism and Conceptual Art were irreversibly transforming the world of art, Adrian Piper was exploring the world of art and philosophy, and as a result, the artist has embarked on a journey to create a new framework that is both the last newspaper and an important part of the artist’s oeuvre.

The Last Newspaper is a collection of twenty-one pieces in various formats, including paintings, drawings, and film. The exhibition is curated by Adrian Piper and includes her contributions to 'The Last Newspaper', a project that Piper began in 1986 and continued until 1990. The project is an important part of Piper’s extensive body of work, which explores issues of identity, race, and gender.

Piper’s work is characterized by its exploration of the relationship between art and society, and her contributions to 'The Last Newspaper' reflect this focus. The project is a response to the artist’s experiences as an African American woman living in a predominantly white society, and it is a critique of the way that society constructs and perpetuates images of race and gender.

The exhibition includes a variety of formats, including paintings, drawings, and film, and it is a testament to Piper’s versatility as an artist. The work in the exhibition is a reflection of the artist’s ongoing engagement with issues of identity, race, and gender, and it is a beautiful reminder of the power of art to challenge and change the world.

In conclusion, Piper’s contributions to 'The Last Newspaper' are an important part of her extensive body of work, and they are a testament to her commitment to exploring the relationship between art and society. The exhibition is a beautiful reminder of the power of art to challenge and change the world, and it is a testament to the enduring relevance of Piper’s work.
Joe Saltzman – the leading expert in the representation of journalism in popular culture – picks his top 10 newspaper journalists from television history.

Throughout the history of television there have been many portrayals of newspapermen and women in series, individual episodes and movies for television. But there have been few TV programmers that center on a specific newspaper. Here are the ten greatest portrayals of newspaper journalism in the realm of television, in no particular order.

1. Lou Grant (1973–1983)

Lou Grant was the best newspaper TV series ever made. Ed Asner worked at the fictitious Los Angeles Tribune daily newspaper as its City Editor, a job he took after the newspaper was bought out by the Los Angeles Tribune and the cast included the fictitious Grant (Ed Asner), a young reporter with a limitless ambition. He works with cor-
porate lawyer Harry Kesling (Ivan Dixon), the Editor-in-Chief. Palmetto's Crayon: "Lou Grant was easily the best TV news series in the history of the medium." (1979-1983)

2. Mr. Nice (1949–1952)

Dr. David Greene (Edward Arnold) is a你知道 what you want to say here. Mr. Nice is a newsman with a philosophical bent. He believes in giving people time to think. He's the kind of man who understands the importance of the human condition.


Wallace Kanin (Atticus Fife) is an old-school, alcoholic, tough and dirty reporter for the New York tabloid called the New York Lecker. He's in his final days as Pulitzer Prize-winning columnist. He's been the last, best, most respected newspapers.

4. The Twilight Zone: "The Devil's Episode" (1962)

Doug Winter (Robert Sterling) is the newspaper reporter for a weekly newspaper syndicate. His job is to report on the mysterious, supernatural events that occur in the city. He's a hard-working, dedicated reporter who believes in his calling.


The Naked Truth was a fast-paced, action-oriented police drama about a group of detectives who work together to solve crimes in the city. The show was known for its gritty realism and its depiction of the often-dreadful realities of police work.

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Nevardsman Dan Nagar (Barry Williams) works for the San Francisco Register and is a young reporter. He's assigned to cover a story about a mysterious disappearance. The story leads him to a dangerous, unscrupulous reporter who is willing to do anything to get the scoop.


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THE NEXT NEWSPIRATOR: American Independent News Network

The Last Register asked Paul Schmelzer, Editor of the Minnesota Independent, about his employers.

**What is the American Independent News Network?**

Founded in 2004, the American Independent News Network (AINN) is a nonprofit network of 18 websites doing original investigative reporting in the realm of transparency and government accountability. The network, which grew out of the non-partisan local news site Minnesota Independent, is well-recognized for its impact on public policy and infrastructure.

**What sets its work apart from other news organizations?**

The network’s “impact reporting” is rooted in a methodology that seeks to probe and document the inner workings of government. The network centers on the belief that investigative journalism can lead to real change by shining a light on the issues that matter most to the public.

**What are some examples of this “impact reporting”?**

One recent example is the network’s coverage of the Flint Water Crisis, which exposed the city’s failure to properly treat its water supply, leading to the contamination of the city’s water supply and the eventual relocation of many residents.

**What are some of your successes?**

Some significant successes include the network’s investigative reporting on the Flint Water Crisis, which exposed the city’s failure to properly treat its water supply, leading to the contamination of the city’s water supply and the eventual relocation of many residents. The network’s coverage has led to numerous investigations and legal actions against those responsible for the crisis.

**What sets you apart from other media outlets?**

The network’s approach to investigative journalism is unique. Instead of relying on traditional sources or focusing solely on national stories, the network prioritizes local and regional issues that have broader implications for the nation.

**What do you think sets your model apart from other news organizations?**

The network’s focus on transparency and accountability is what sets it apart. By providing a platform for local and regional voices to be heard, the network ensures that the concerns of everyday people are not ignored.

**How are you funded?**

The network is funded through a combination of donations, grants, and a small membership program. The network relies on contributions from individuals, foundations, and corporations to support its work.

**What role does the network play in the broader media landscape?**

The network plays a crucial role in the broader media landscape by providing a platform for local and regional voices to be heard, and by shining a light on the issues that matter most to the public.

**How do you measure the impact of your work?**

The network measures the impact of its work through a variety of metrics, including the number of stories published, the number of people reached, and the number of investigations that lead to real change.

**What advice would you give to other news organizations?**

The network advises other news organizations to prioritize transparency and accountability in their work, and to rely on local and regional voices to ensure that the concerns of everyday people are not ignored.
Barcelona-based artist Francesc Ruiz is creating ‘The Woods’, a specially-commissioned cartoon strip for the back cover of each of ‘The Last…’ newspapers. ‘The Last Register’ caught up with him as he prepared for an exhibition in Cairo.

and now in Cairo I did consider creating something more narrative but using characters that keep reappearing, but decided against it.

TIR: Specialist magazines target a public that has already been reached and perhaps unexpected followings. How does the new medium frame this relationship?

FR: Before the internet, newsstands were the closest thing we had to a web browsing experience. You could go there, buy specialist newspapers, check out the contents sections, the covers and see all the latest and greatest on your own. Through the printed word, you could also discover new things, it was the main knowledge distribution channel. With most of this now moving online the online experience is not the same. Although there are some web-based attempts to create a similar interface to the newspaper, it’s visual presentation is unique.

I see a newsstand as a form of ‘social memory’ – a superstructure or a special building with which to build the ‘skin’ of the newspaper. I built a booth like the newsstand, covered the covers, and recreated some of the important characters of the city with reference to different neighborhoods, institutions, shops and bars.

We idea was to create an analogy of the city and my experience, real interactions and perhaps prejudices about history after being there for just a short residency period. I added a narrative layer around three main landscapes: the city as the place where graffiti culture started, the city through which the AIDS crisis was imagined in the 1983 film Philadelphia, and the city as a specific time and place. For example September 11th.

TIR: Can you tell us more about the Philadelphia project you mentioned, made for the Philadelphia 2010?

FR: I presented a newspaper for which I created all the printed content: a magazine formed by 12 covers and a newspaper which reproduced all different front pages. With these 14 pages, or 156 faces, we tried to build the ‘skin’ of the newspaper. I added南部 both murders: the covers, and recreated some important characters of the city mixed in with references to different neighborhoods, institutions, shops and bars.

TIR: How will the medium for which you are currently working differ from the previous newspapers 

FR: My idea is to take from the philadelphia project, and now in Cairo, perhaps, a new format, an experimental side, but whether they will have a different use in the future? I’m thinking of creating The Newsstand Museum, a museum with different newspapers from different countries and periods. Every stand will show the cartoon exactly as it was in a specific time and place. For example September 11th.

TIR: Do you see the transition from newspapers to the web as providing an opportunity for a new kind of interaction between artist and audience?

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A long time ago in France there was a poor man. In his family they couldn't eat. Then he went to a shop and stole a piece of bread and ham. They killed him with the guillotine. Then they had the French revolution. They cut him in little pieces and they threw him to the trash.

Since 2004, Stephen Spretnjak has been compiling all the hyphenated words written by the arts critics of the New York Times. The terms are stacked in the order in which they appear. Here words from the 15 October edition accumulate after “loosey-goosiey spirit” from Holland Cotter’s 8 October review of ‘The Last Newspaper’.
THE LAST REGISTER
Issue 3

Edited by the Barcelona-based curatorial office Latitudes, and freely distributed from a micro-newsroom at the New Museum for ten weeks, 'The Last Post', 'The Last Gazette', 'The Last Register', etc., are hybrid weekly tabloids that are building incrementally into a surrogate catalogue for 'The Last Newspaper' at the New Museum, New York, 6 October 2010 – 9 January 2011. Latitudes and the volunteer news-team encourage you to pitch in with your suggestions for contributions.

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