Ignesi Aballí on his ‘Lists’ series

The Last Star-Ledger: What started the origin of the ‘Lists’ when did you begin producing them and how does your working process operate?

Ignesi Aballí: In 1997 I decided to start separating out each of the numerals that appeared in the headlines of the daily newspaper. The aim was to create a part of an everyday object, which could also be explored by another, providing new information, and as making the previous day’s data obsolete. I was interested in obtaining data that, taken out of the context, would become timeless and anonymous. I self-imposed some conditions, for example never use the same numerals (numbers) twice.

The Last Star-Ledger: Although you make each day’s cutting and pasting newspaper, their final presentation is an enlarged photographic print. Did you want to eliminate the materialist appearance of the newspaper, its political orientation or was it not relevant?

Ignesi Aballí: Yes, the original collages were made on sheets of A4 paper and then enlarged as photographic prints at 150 x 105 cm. On the one hand, I wanted to eliminate the materialist appearance of the newspaper. On the other hand, I was interested in obtaining an equivalent to the negative in analogue photography. If I am using the word negative, it is as if each was a photograph in turning the text into an image, and the marks of the manual labour involved.

The Last Star-Ledger: In 1997 I decided to focus on reproducibility or repetition. How did you solve the copyright?

Ignesi Aballí: Yes, the original collages were made on sheets of A4 paper, mainly photographs, or parts of them, which I have made works such as Calendario (2006) or the series (Waste) (2001–3), which consisted of opening the top of paint containers and letting the paint dry, or the series Papel (2004) which are made with shredded newsprint, its political orientation or was not relevant?

The Last Star-Ledger: Did you want them to be less about the craft and more about the installation and execution of the ‘Lists’? How did you begin producing them?

Ignesi Aballí: From the start I have been interested in obtaining an equivalent to the negative in analogue photography. In this period I also made works like trash (2006–8) which consisted of opening the top of paint containers and letting the paint dry, or the series Papel (2004) which are made with shredded newsprint, or the series Waste (2001–3) which are made with shredded newsprint.

The Last Star-Ledger: What is the origin of the ‘Lists’, when did you begin producing them and how does your working process operate?

Ignesi Aballí: In 1997 I decided to start separating out each of the numerals that appeared in the headlines of the daily newspaper. The aim was to create a part of an everyday object, which could also be explored by another, providing new information, and as making the previous day’s data obsolete. I was interested in obtaining data that, taken out of the context, would become timeless and anonymous. I self-imposed some conditions, for example never use the same numerals (numbers) twice.
Mr. Ed Pierce started working for newspapers in the 1940s and was managing editor at the "Miami News". In a 2008 interview recorded in Gainesville, Florida, by 'The Last Newspaper' partner organization StoryCorps he talked with his grandson Scott Cole about his journalistic adventures.

Ed Pierce: I worked my way up from photographer to news editor to managing editor. I enjoyed editing a news paper and putting out a newspaper everyday. It was a lot of fun, and there was a hell of a lot of opportunities to do good and to try to print the news and do it accurately and do it honestly.

Scott Cole: You worked your way up to manage the Miami News. I imagine that being a news editor and getting the layout of the news stories and the Miami News what that period was like?

Ed Pierce: I covered the Orange Bowl in 1945, and I couldn’t believe there was anything on Earth like Miami Beach. Those gals in bikinis looking out running up and down the beach. My wife Clyde and I packed up my car and we drove down a station wagon with everything we owned. And we drove down to Miami, Florida and I went to work for the paper.

We used to put out a hurricane section and this was very important in Miami. There’s a double spread, which is two pages, and we had a big map of Florida and all of the islands, and Mexico, and so on. And you didn’t have computer technology, so you could make mistakes. And the only way you could get all those names on the map was to really study up on like through the whole Caribbean. We knew the name of every island. The Sunday paper was printed on Thursday - so that hurricane section was printing and some of the guys were looking through it and they called me and said, "We have a problem. There’s about eight spots on this map that have got the wrong names on the islands." Of course we had already printed the Sun News paper, we didn’t have computers then so we had to correct those mistakes on the press.

Then I came up with my great achievement as managing editor. I went down and wrote a story that was an important event and today we have a hurricane section, and it’s as important that you study this map and the path of the hurricanes. We have made a number of mistakes in this map and will give a 100 dollar prize to whoever finds the mistakes!”

A smug fellow found six more mistakes and we thought he was great. That was one of my great moments.

Ed Pierce: We also wanted to tell you and complain about something in the paper, how would you normally respond to these types of questions or letters?

Scott Cole: I always tried to be nice. I always had a policy, I had a Colonel, who was writing all these letters, he had不仅要, or so. I finally found out who he was, but he was retired and had been wounded in the war. And so I wrote him a nice letter: “I thought you should know, somebody is using your name and writing letters to the paper. And I got back. ‘You dumb rotten, I know who’s all those letters?’ I said, ‘Colonel, keep your comments to yourself, you got the worst reputation you ever had to get a reputation of it!”

Scott Cole: What was the worst pre - dicted hurricane you ever had to get a reporter out?

Ed Pierce: Ha, well that’s easy! Back during the Cuban Missile Crisis, and after Castro took over, I was gonna let in a real reporter out. But the CIA came to me and said, “We would like to interview Bill when he gets back.”

I made a stupid mistake of telling Bill and then he started snooping around. The next thing you know, he made a speech in Cuba, defected, and was arrested and was sentenced to seven years. He was retired and had been wounded during the war. And I wrote him that nice letter: “I thought you should know, somebody is using your name and writing letters to the paper. And I got back. ‘You dumb rotten, I know who’s all those letters?’ I said, ‘Colonel, keep your comments to yourself, you got the worst reputation you ever had to get a reputation of it!”

The next thing you know, we had a problem – there’s something that you really wanted to cover. So he wanted to give ‘em what the CIA wanted to give ‘em. He should’ve. I should’ve never told him that. This was one of my great moments.

And my son, when he got back, he was supposed to go over and just report and take pictures. That was it. But he started to try to snoop around and ask questions and that was the thing to do. That was a turning moment.

Scott Cole: How did you explain to your daughters and your wife that you had allowed their father and husband to be taken by Castro and communists in Cuba – that was one of my great moments. What was your excuse, what could you say?

Ed Pierce: I didn’t say anything. I didn’t tell ‘em that he should never have tried to do more than he did. But I should’ve told him that the CIA wanted to interview him. That was the worst thing because he was supposed to go over and just report and take pictures. What I did. But he started to try to sneeze around and ask questions and that was the thing to do. That was a turning moment.

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Collin Munn unravels the story behind Dash Snow (1981–2009) and his contribution to ‘The Last Newspaper’.

Snow, Dash Snow and Dan Colen’s 2007 installation of Dystopian Projects, New York, in which they burned and shredded existential hamster nests, was my first introduction to Snow’s work and the legend that surrounded his rather unusual life. For those of you unfamiliar with the hamster nests, the basic idea is that lots of people come in a hotel room, and then shred as many newspapers and phonebooks as possible while trashing the room to a degree unfathomable to most—a room to a degree unfathomable to most— meanwhile taking multiple drugs—until they “feel like a mixture of Snow’s semen and glitter being splattered across the surface. SeeingUntitled (2006) immediately made me want to look further into Snow’s life and work, and believe me, it is almost impossible to most—so why not cover them in semen-glitter, amplifying the absurdity of the media in general? Why is it that seeing a nation’s leader at the gallows on the cover of a newspaper is largely unremarkable, yet to add a splash of glitter and some ejaculate and suddenly the image is controversial? Dash’s obsession with the absurd spectacularization of anti-establishment living, his family, in that images claim hold of an alternative, sometimes in a mixture of Snow’s semen and Hussein, with the added touch of Saddam Hussein’s face states, to ejaculate on and then showing the downfall of Saddam images of the dictator being executed were on tabloid covers, U.S.. Another equal possibility arises, his pictures were extremely successful in an intentional and for example, USA Today, shows an image that he purported to be providing an unfiltered, ‘real’ glimpse into his world, one of absolutely no rules and seemingly complete disregard for anything offensive material, behaviors, attitudes, which forces a questioning of personal as well as moral values.

What is so great about Dash Snow’s work is its complete ambiguity. It is really easy to look at his graphic photographs, or his multiple newspaper projects that actually include his bodily fluids, such as his piece Untitled (2006), which act as tangibly ephemeral in his existence. While I see Untitled (2006) as a follower from his life, it is clear from its inclusion in several galleries and museums, that people are reading something beyond the momentary context, or tenuous moment. Statements from Snow about the intention behind his work are difficult to come by, and it is unclear if they actually reflect his creative process. They usually do not make any sense. With Untitled (2006), most critics site Snow as claiming that he created the image just for kicks. Finding the truth is that he had the tabloid covers in his apartment, and decided, in one of his many drug induced states, to create representations of Saddam Hussein and hate the U.S. as well as Snow as claiming that he had the tabloid covers in his apartment, and decided, in one of his many drug induced states, to create representations of Saddam Hussein and hate the U.S. as well as images of the dictator being executed were on tabloid covers, U.S.. Another equal possibility arises, his pictures were extremely successful in an intentional and for example, USA Today, shows an image that he purported to be providing an unfiltered, ‘real’ glimpse into his world, one of absolutely no rules and seemingly complete disregard for anything offensive material, behaviors, attitudes, which forces a questioning of personal as well as moral values.

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Michigan native Nick Mrozowski is the Creative Director of Portugal’s newest newspaper — simply called ‘i’. He stopped by ‘The Last Star-Ledger’ newsroom fresh from a weekend putting together a 40-page package for the society of News Designers conference in Denver.

The Last Star-Ledger: Tell us about the origins of ‘i’.

NM: There was a lot of research done into what people wanted to read in the newspapers in Spain and Portugal. They’ve been directors of other newspapers, pros in the Portuguese market. Launched the paper are seasoned journalists, but with a lot of new ideas. We hired designers, editors, but they’ve also been creative people. They’ve been directors of other newspapers, seasoned journalists, but with a lot of new ideas. We hired designers, editors, but they’ve also been creative people. They’ve been directors of other newspapers, seasoned journalists, but with a lot of new ideas. We hired designers, editors, but they’ve also been creative people. They’ve been directors of other newspapers, seasoned journalists, but with a lot of new ideas. We hired designers, editors, but they’ve also been creative people.

The Last Star-Ledger: How did you know there was a market for a new newspaper? NM: It was a pretty straightforward process. First, the project was launched. A publishing branch — they publish regional newspapers — and wanted a national newspaper. The editors worked with researchers, and then the design portion. There are five designers, and they’ve been directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market.

The Last Star-Ledger: How do you make a new newspaper and because of that naturally found its way into the market. We have our own format for types of stories or design elements to make it easier. That’s pretty standard. The thing which is a little bit different is how we start a page. Throughout the course of a week, the layout is more or less the same; not only because an article comes in longer or shorter, but also because of the design. That’s because sometimes a new idea. There are five designers, one design editor, and myself for the design position.

The Last Star-Ledger: And you have four sections which are not all based on traditional newspapers.

NM: It’s 25 x 35 cm (9 8/10” x 13 8/10”) x with 48, 56 or 64 pages. It’s quite with ‘i’-ness. The first four pages to get you thinking. The following short section ‘Facts’ is all the news you need to know from the last 24 hours in different formats. A few facts, a portion of a conversation, a photo that tells a story by itself, an info-graphic that has an image and some text. The following section is more in-depth, more analytical, with longer format, bigger stories, mostly two-page spreads. At the end we have a section called ‘Mail’ (meaning more) which has culture, sports, lifestyle. We don’t have that feeling that we need a national or ‘international’ section with a set number of pages or stories with a certain length. The editor in-chief now has a central role. They’ve been directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market. They were directors of other newspapers, pros in the Portuguese market.

The Last Star-Ledger: Can you give our news designers a tip or two?

NM: What I would tell them is that the internet is not going to change, they have to change. They’re going to change, they have to change, but it’s good change. They’re going to change, they have to change, but it’s good change. They’re going to change, they have to change, but it’s good change.

The Last Star-Ledger: To what degree did the staff get involved in longer or shorter, we change the design, the content, the design. The thing which is a little bit different is how we start a page. Throughout the course of a week, the layout is more or less the same; not only because an article comes in longer or shorter, but also because of the design. That’s because sometimes a new idea. There are five designers, one design editor, and myself for the design position.

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DISSERT

JANINE ARMIN ON FRANÇOIS BUCHEUR'S CONTRIBUTION TO 'THE LAST NEWSPAPER'.

In a text written in 1989 when she was 10 years old, the artist gives her personal account of the political movement which aimed for the end of wage labour and private property.

100 YEARS AGO...


MEDIA HABITS:

NICOLINE VAN HARKAMP, ARTIST

NEWSPAPERS I read the Dutch De Volkskrant, a supposedly left-wing, slightly populist daily. Ideally, I read it the first thing I do in the morning. I also read Het Parool, a quality daily, and buy at the bookshop Wijdegraafs where I have the 11am afternoon daily that has higher quality writing. In order to keep up with current events, I regularly pick up De Dillelentke, an international art blog, and then I have a daily routine of checking my phone, reading my social media, and on occasion, I also read the New York Times, The Guardian, and maybe a Dutch newspaper. I also enjoy reading Mao’s Revolution, a daily newspaper that I read every couple of weeks. I also read books and watch television.

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TELEVISION I watch TV every day, either at home or at work. I tend to watch TV when I’m reading or when I’m eating. I also enjoy watching television while eating.

They were very cute. They are black and white.

RUSSIA

When I lived in Russia I had three children. When I left, I didn’t know what to do with them. I decided to take them out of the city and live in a rural area. I knew there were a lot of trees in the area. I brought them to my parents’ house and they played there.

CHINA

When I went to China, I saw a lot of people running around. I thought it was very exciting. I also enjoyed the food. It was very spicy. I bought a lot of rice and tea. They were making noodles and rice. I also bought a lot of Japanese food. I found Panda’s logo.

THE DUTCH ARTIST'S THEATRE: COMMUNISM

In Expressive Power Series Part 3: Max Bonner on the Phenomenology of Speech presented at the New Museum in June this year. "I've never really given my media habits much thought, but looking at this right now, it seems that I am a print person.”
Suppression and distraction: The starting point for this image was a condition in which you usually can’t be productive. In order to work one has to somehow be ‘sober’, and I wanted to put myself into a situation in which I question if I can still produce. What I tried with the Xerox machine was a situation in which I’m portraying myself but not really representing myself — I couldn’t really have control over it. In front of a mirror you have this control, you can check and get ready. Yet the Xerox light beam that captured me prevented me from looking at myself. I really had to get in touch with the glass plate otherwise the image would just become black, but the flatter my face the more it became distorted. 