THE LAST MONITOR Issue 5

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THE LAST MONITOR

TODAY & YESTERDAY

GUSTAV METZGER’S PRESENT PAST

PLUS… A NEWS ADDICT FESSES UP

PAPER-WEIGHT CHAMPION

EATING THE WALL STREET JOURNAL

“GIMMICKY” “IMPROMPTU” “GESTURAL” “APOCALYPTIC”
On a Saturday afternoon last month at the New Museum, I fought for space in the elevator alongside eight people who sported Obama masks and echoed Caucus chants with velocity redoubled on their posters. It was a talk-tall, mostly white crowd whose furtive facial movements, positions, including lying prostrate on the floor and leaning face-first against a wall, wouldn’t bode for the bereaved passengers who tried to squeeze between them. The bulk of the talk, 2003 at a David Zwirner gallery in which he sat ten feet above a ticket and napkin dispensing machine, was Pope.L’s explanation of how his work fit into the realm of conceptual art and the manner of his commitment to various forms of public performance, including lying prostrate on the floor and leaning face-first against a wall.

To read the full story, please subscribe to the New Museum’s newsletter or visit our website.
Gustav Metzger was born in 1926 into a Jewish-Polish family in Germany, and was evacuated to England as Nazi persecution intensified in 1939. His practice has incorporated newspaper-related events and exhibitions since the 1960s, writes Sophie O’Brien, curator of an exhibition of the artist’s work presented last year at the Serpentine Gallery in London.

The Last Monitor, Wednesday, November 3, 2010      New Museum, New York

In a Studio International article of 1972, Metzger described his work as being “aimed at changing society” and seeking “to alter the habitual usage of the gallery or museum, to the degree where the viewer becomes himself involved or directly connected to these institutions.” He has, over many years, collected an archive of newspapers, which he sees as an important library. Last year, in the December – 2009 catalogue of the Serpentine Gallery, London, these former partners in form in the inaugural issue of the gallery’s mass media magazine. Today and Yesterday. 2009, a participatory exhibition that invited the public to select images and articles relating to three topics: death, science and politics. As an existing form that in some way, he has always felt that newspapers come as close as anything.

His Kرامbakan和Making installation of 2006 was a room containing walls of newspapers, a conveyor belt, a study area and a glass booth, which made obvious reference to the bullet-proof enclosures built for Adolf Eichmann’s infamous trial of 1961. Next to the conveyor belt, an unknown, visitors were given the power to edit the newspaper. The individual was given a pen to edit the news, and create a dialogue on these subjects with other, unknown, visitors.

Metzger has stated simply that newspapers are documents, “static tools of thought” and a “mechanistic process of reading” in this format, he has used in conversation with the photographer Walter Benjamin and Hannah Arendt to Eichmann. Metzger constructed an implicit conversation between the three on the ideas of death, on the risks and the role of the written in catastrophic events.

What was it? The San Francisco Panorama was the 33rd installment of the literary publication McSweeney’s Quarterly. Published in 2009 it was a one-off 320 page experiment, “a celebration of print” and according to Ward Baines, editor of the MCSEWEN’S, the experiment “may be the biggest, most creative and formally defined edition of a newspaper ever printed”. The newspaper featured various forms of established and unexpected journalism – both literary and artistic. Who was involved? McSweeney’s founder, the writer David Eggers, and a full-time staff of five. Many freelance journalists and artists, as well as an impressive roster of contributors including Robert Porterfield, Andrew Sean Greer, George Saunders, Stephen King, Jason Bzuq, with articles by Chris Ware, Chris Applegate, and many more.

Why a newspaper? Besides a long running affection for print, many friends latched onto and worried for the future of journalism, a timely response seemed necessary that could move as a prong for the 21st century newspaper.” Eggers stated that the aim was to re-think the medium of the newspaper to utilize dormant practices: “It is our出发点 that the typical newspaper can exist, but that physical form can be changed and different experience”, he wrote. The main part of the concept was “to remind people of how wonderful and fertile of medium print can be, and to use it, and to use what is to the craft of journalism reader’s support of print it”. What was some examples of its innovation? It stressed a return to first-rate writing, reportage, and design, while also allowing for freedom of content, length, style, and representation. McSweeney’s also tagged a collaborative approach working with non-profit groups and organizations of recognized expertise in the main features. Finally, great freedom of visual and written expression was given a chance to “use the hell out of the medium”. What were the rate? A 128-page broadsheet printed in San Francisco, containing 33rd pages of new, 13-page long, drawn and illustrated articles, a 12-page magazine that we could only read out, a 33-page rare posters. A 25,000 print run of 1,000 were sold, 50,000 were distributed, all projects and 15 from accounts on December 8th 2009 and following that it was sold online and in stores. Writers were paid 500 or 1000 per article.

What was the response of it did it work? The editors admitted its impracticalities, the cost, the physical limitations of how a newspaper might be be able to, the idea of creating a beautiful, thorough newspaper product. They didn’t think it was a failure, but it was a failure. The San Francisco Panorama set itself to independence with neglecting the importance of ambitious writing and publishing, and instead the concept of creating a beautiful, thorough newspaper product. “Give people something to pay for, and they’ll pay for it.” By Irina Chernyakova

I don’t have AIDS, or at least I don’t think I have AIDS. I’m not sure if my AIDS is being wrong, but I would be OK to say AIDS means something else than it did in the 80s, at least to me, someone who was a child in the 1080s. My knowledge of AIDS was mostly informed through public school health classes and the television. A close friend of my father had AIDS. I remember him. We went up to his apartment and he handed me some fruit and water. That’s all I remember, and I think only remember because my mother told me that he had died. But now looking back I remember his boyfriend, an Asian man who I met on the street with my parents when he was last. I think I didn’t find him very attractive, dressed in baggy jeans and white tee shirt neatly tied up. He was with a man, not the man that was his boyfriend, but the man who was his boyfriend. It was a crock of s*** on that day in the fall, or maybe it was spring.

I don’t know. I think AIDS is about homelessness, I remember hearing about someone who went to school with catching AIDS from Sharing needle. His name was Adam – I’m assuming he was gay and I’m assuming he was white. I don’t think he was a needle because the fall on his body kept him warm. A group of us would hang in the oldfashioned beach, smoking cigarettes and listening to music played off a CD boom box. I remember one night it was freezing. I was building outside and asked Adam’s mother to pick us up to give us rides. Adam was dressed only in a black tee shirt and jeans with a hair band around his wrist. When dawn came how cold it was I wrapped his arms around me to keep me warm. I looked up at him, there was nothing gay about any of this. Dee. I get it.
The science fiction novelist and art critic Mark Schlegel has written this article for the "New York Times" (November 3, 1910), which focuses on the role of newspapers in digital journalism. The article discusses the challenges and opportunities for journalists in the digital age, highlighting the importance of print media and its potential for future use. Schlegel examines the rise of digital journalism and its impact on traditional news platforms, suggesting that there is still a need for print media to continue to thrive in the digital age. The article also touches on the role of newspapers in investigative reporting and their influence on society.

Readers’ Lives

Paperweight Champion

Herald Tribune

HERALDING THE GIZMO

visual grammar is specifically as its starting point. In forc-
the case. Neither polemical nor political backdrop that makes
uninsur-
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