

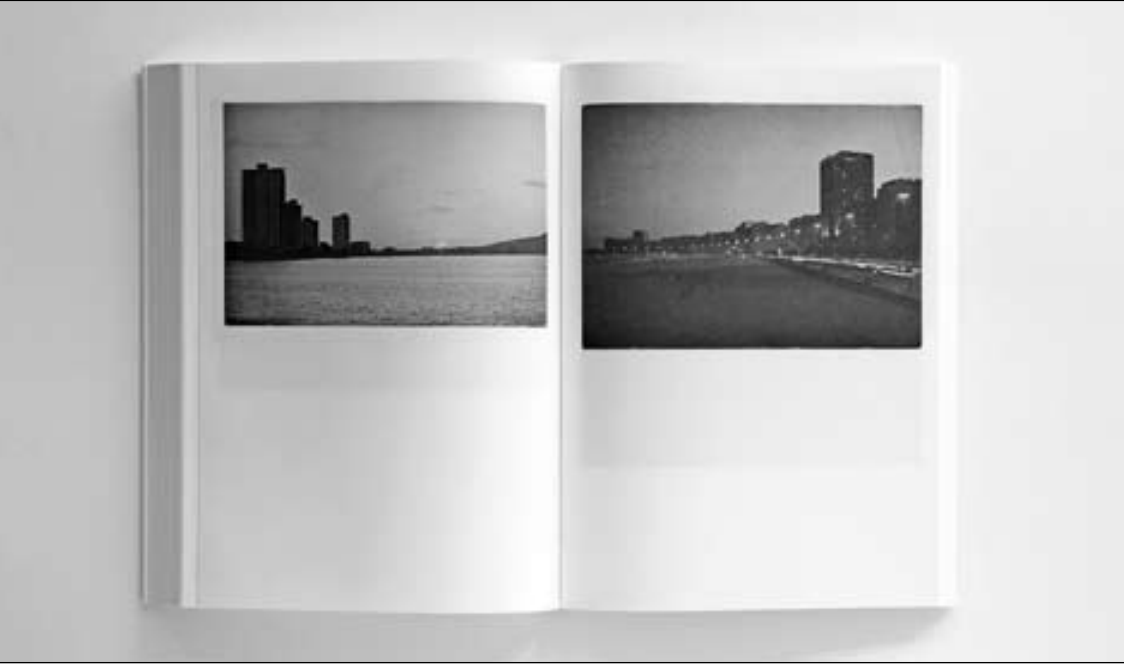


WITHOUT RAIN...

The publication *Without rain partial nights aerial days* contains postcards collected by artists Julia Rometti and Victor Costales over a period of three years in Latin America. The selection covers the northern and southern hemispheres of

the American continent – a geo-poetic walkabout, where places and times cross each other without temporal or geographical linearity. There is no text; we are not told the names of the places we see. This is an anonymous trip, a sequence of ramblings

with no particular itinerary, the only constant being is the succession of days and nights. 1000 copies were printed in May 2010 as part of Capacete's collection 'Livros para...' as 'Livro para ver', on the occasion of the 29th São Paulo Bienal. □



THE LAST EVENING SUN
Issue 7

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you to pitch in with your suggestions for contributions.

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100 YEARS AGO... 'Palestine Daily Herald' (Palestine, Texas) 1902–1949, November 17, 1910.



Image: Library of Congress / University of North Texas.

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COVER: Postcard included in the publication *Without rain partial nights aerial days* (Capacete, 2010) by Julia Rometti and Victor Costales – see 'Without Rain...' on this page.

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FABRO • HIRSCHHORN • MANDERS • RAKOWITZ

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WITHOUT RAIN PARTIAL NIGHTS AERIAL DAYS, PAGE 12

TRANSLATING RUBBLE

ARTIST AND WRITER KATHLEEN RITTER MISREADS THE INCOMPREHENSIBLE NEWSPAPERS OF MARK MANDERS

It is difficult *not* to misread the work of Dutch artist Mark Manders. For weeks now I have been mistaking the headline on his fake newspaper as “Translating Rubble,” though it clearly reads “Traducing Ruddle.” An otherwise dismissible error, my dyslexic reading in this case seems fortuitously apt in describing the futile pursuit of decoding Manders’s work, for Manders’s newspaper does not want to be read.

The newspapers were free for the taking, stacked in blank, white newspaper boxes peppered throughout downtown Vancouver. Printed on standard newsprint and typeset in neat columns, it is easily mistaken for a generic newspaper. The text, however, is incomprehensible. The newspaper is one of an ongoing series of such facsimiles, which, when complete, will contain all existing English words, but only once and in no particular order, like unarranged musical notes. It is language without

syntax, a collection of words that recalls the form of language while throwing into question the promise of language to communicate effectively. “Pre-enacting ghettos/Sweetmeat mazers,” reads one heading, followed by, “whatchamacallits phyllaries/numberless antifoaming.”

I doubt that my misreading of the title was anomalous. “Traduce” means to “expose to shame or blame by means of falsehood and misrepresentation,” whereas “translate” means to “change from one place, state, form, or appearance to another.” If one squints, “ruddle” looks nearly the same as “rubble” with the middle consonants reversed. Yet “ruddle” is a red ocher whereas “rubble” refers to the broken fragments of a destroyed building or a “miscellaneous confused mass or group of usually broken or worthless things.” Following this, to “traduce ruddle” would mean to put a particular colour of red to shame, which makes

little sense. On the other hand, to “translate rubble” would express in more comprehensible terms a confused and broken jumble of words. Is this misreading not more appropriate in describing the activity of reading a nonsensical newspaper?

Traducing Ruddle is the fifth in a series of fake newspapers by Manders. Between columns of texts are photographs taken from Manders’s studio. Like the text, they appear oblique, especially in the context of a newspaper—a vehicle for the timely delivery of information. They seem to be either grainy close-ups of microcosmic organisms or macroscopic depictions of outer space. The images’ illegibility is a fitting complement to the text. A 48-page supplement, *Two Connected Houses*, is inserted into the newspaper. A hand-drawn diagram on the front shows two houses connected via an underground tunnel with one adjacent to the Guggenheim Museum, a proposal developed

in conjunction with the exhibition *Contemplating the Void: Interventions in the Guggenheim Museum* (2010).

Together the newspaper and the insert suggests an endless, riddled logic, as if moving from one room to the next in Jorge Luis Borges’s parable of an infinite universe of hexagonal galleries containing every possible book known to humankind. As much a fancy as it is a metaphor for the mind, Manders’s newspaper is likewise a diagram for an architecture of thought, one that is not to be deciphered in its entirety, but is instead read partially, irreverently, even erroneously.

Manders’s work is nothing if not enigmatic. Since 1986, the artist has undertaken a monumental, long-term assignment: to create a “self-portrait as a building,” a project that has come to define his entire oeuvre. In a statement from 1994, he writes: “Mark Manders has inhabited his self-portrait since

1986. This building can expand or shrink at any moment. In this building all words created by mankind are on hand.” This self-portrait as building and as language has since taken various sculptural forms—usually as sculptural assemblages laden with thick symbolism and a labyrinthine logic. Everyday objects are purposefully arranged and, taken out of their ordinary context, appear familiar but are rendered strange by their displacement. His intention, “to write with objects,” imbues the work with a kind of linguistic tension, as if the work is composed with objects as a poet might compose with words. In the context of his artistic practice, a series of fake newspapers makes perfect sense.

Exactly how does one read Manders’s fake newspaper? It is not something to be read from beginning to end. It is not to be studied or cited. It is not to be gleaned for pertinent and timely information as one might



Mark Manders, *Window with Fake Newspapers* (2010), a site specific public work commissioned by *Filip* in collaboration with the City of Vancouver. Courtesy *Filip*.

normally read the daily paper. Rather, this object suggests a kind of meta-reading, that one reads while consciously critical of the act of reading itself. I would argue that Manders’s work is about the very activity of reading and, in this case, how such activities are articulated and performed in public.

The performance of reading has changed over time; indeed, reading has a history. In the eighteenth century in particular, the increased consumption of reading materials was considered key to many social and political developments in Europe. Some historians have argued for the existence of a “reading revolution,” pointing out that until the mid-eighteenth century reading was performed “intensively,” in that people would own a small number of books and read them repeatedly, often for a small audience. After this point, people began to read “extensively,” going through as many books as

possible and increasingly reading alone. During this period, Europe saw a proliferation of libraries, coffee houses, salons, and other spaces designed to accommodate the new practice of reading.

It was during this era that newspapers began to proliferate as well. Although news publications in the form of pamphlets appeared as early as the sixteenth century, the first use of the word “newspaper” in the English language dates back to 1670, when such periodicals began to accumulate in Germany, England, the Netherlands, and eventually America.

Interestingly, the precursor to newspapers, called “corantos,” were informational broadsheets printed in English in the Dutch Republic in the early seventeenth century, a trade centre and travel hub where the timely dissemination of news was in obvious demand. The earliest coranto, produced in Amsterdam

in 1618, differed from other news publications in format primarily, abandoning a highly illustrated title page and single-column design familiar to German papers and instead adopting a broadsheet, two-column format and including a title on the top of the first page—the masthead still common in today’s periodicals. When, in 1660, the coranto format was adopted by the first regular newspaper publication in England, *The London Gazette* (first *The Oxford Gazette*), it decisively changed the standard look of international news printing from then on.

It was the format of these early Dutch papers that we have inherited as the standard design of the broadsheet newspaper as it is known today (or yesterday, rather, as this form is becoming quickly outdated), and it is not incidental that Manders’s fake newspaper uses this format specifically, as these features are the recognizable signifier of the daily news.

The proliferation of the newspaper as a discursive forum for the dissemination of information and its ability to form public opinion folds into the rise of Enlightenment principles of emancipation and progress and the ideology that the common person can be “enlightened” through reason and knowledge. German philosopher Jürgen Habermas’s model of the “public sphere” has been cited often to explain the dissemination of ideas during this period, since his idea of the public sphere is uniquely tied to the practice of reading.

Habermas conceived of a public sphere as a primarily discursive arena in which people exchange ideas and opinions about matters of public concern unconstrained by external state or economic pressures. It is a space theoretically open to all citizens in which the public organizes itself and public opinion is formed. Key to Habermas’s idea of the *political* public sphere is that it was anticipated by a *literary* public sphere. New literary genres emerged during this time, including newspapers, which were widely disseminated and thus instrumental in the formation of public opinion. Critical discussions served as a counterweight to political authority and took place physically, in face-to-face meetings in coffee houses, cafes, and public squares, as well as in the media, in the form of letters, books, drama, and art.

Amongst the many issues that have been thoroughly critiqued in Habermas’s ideal conception of the public sphere – unequal access to such public institutions, the systemic barriers inhibiting universal literacy, the class, gender, and race divides that limit any concept of a universal public, to name a few—the implication that one “is informed” through the activity of reading is also problematic in that it suggests little agency on

the part of the reader. In the context of Manders’s fake newspapers in particular, the idea that one reads to become informed is rendered entirely absurd.

The idea of a passive readership has undergone numerous challenges. Amongst them, French cultural theorist Michel de Certeau argues that reading is a misunderstood activity, more akin to “poaching” than it is to “receiving.” This presumption, located in the ideology of the Enlightenment, is based on the notion that reading is a perfunctory activity in which the reader is the receiver of text and is informed and transformed by its content. On the contrary, according to de Certeau, we actually do the opposite: “to read is to wander through an imposed system.” It is an activity analogous to walking in the city or temporarily inhabiting another’s apartment. Every reader modifies the text, making use of the system of linguistic signs as a reservoir of forms from which to give a meaning, and invents something other than what the author intended. To read against the grain of imposed meaning is ultimately a political activity; it is, like other “everyday practices” identified by de Certeau, an act of resistance against the dominant economic order. The reader “takes neither the position of the author nor an author’s position. He invents in the texts something different from what they “intended.” He detaches them from their (lost or accessory) origin. He combines their fragments and creates something un-known in the space organized by their capacity for allowing an indefinite plurality of meanings.”

Certainly this idea is not new: we cite its precursors and echoes in much writing that reevaluates the critical role of the reader. To actively read is to become a co-producer, transforming meaning and challenging the authority of the written word to produce uniform interpretations on the assumption that meaning is somehow stable or fixed. Borges writes, “one literature differs from another...less because of the text than because of the way in which it is read.”

Following Borges, if one analyzes the way texts are read rather than the way they are written, significantly different interpretations follow. A text could be read ironically, for example, seeking out doubled meanings where they might not exist. A text could be read suspiciously, specifically seeking out the faults of an argument in an effort to deconstruct it. A text could be read perversely, turning meaning in on itself and manipulating it to the reader’s own ends. Can one *intend* to misread a text? And, should this be the case, can one intend to misread Mark Manders? Or, as I implied at the beginning of this text, can one not help but misread Mark Manders?

It is interesting that de

Certeau compares the activity of reading with that of a renter inhabiting another’s apartment or someone walking in the city. If reading is akin to a kind of occupation or *détournement* through an imposed system, can we then read Manders’s text as a kind of tenancy or a wandering? And, if so, to where does such a wandering lead?

The analogy between reading and walking in the city could not be more fitting in this case. Sheets from Manders’s *Traducing Ruddle* comprise the second part of the artist’s project, *Window with Fake Newspapers*, an installation in the windows of an abandoned storefront on 20 East Hastings Street, Vancouver, commissioned by *Filip* in winter 2010. The façade is the former location of The Only Sea Foods, which operated as a small restaurant beginning in 1916 and was recently shut down because of health code infractions. Pages from the fake newspaper cover the windows entirely, obscuring the view to the inside. Set along a strip of Vancouver’s Downtown Eastside that fronts a number of boarded-up windows, Manders’s intervention blends in with the appearance of a neighbourhood in perpetual contestation, yet is perceptible to an attentive passerby. No signs flag this storefront as an anomaly; only up close does something appear awry. Plastered over every inch of windows, obscuring the view to the inside, the fake newspapers remain there months later—long after the project’s official run has ended—weathered and tagged as if to stay.

The installation of the fake newspaper in the windows of this deserted building is as opaque as the newspaper itself; it reduces the act of blocking the view inside to a strictly formal gesture. It is as if the building has been evacuated, and one’s reward for noticing is yet another puzzle.

If one considers the activity of walking through the city to be as much a practice in motility as the practice of reading—especially considering the ubiquity of text in public space, on billboards, streets, and storefronts—then the installation of Manders’s newspapers in the windows of an abandoned storefront is a logical extension of his larger project. And, in light of his ongoing intention to create a “self-portrait as a building,” repurposing the newspapers on a unique building reasonably follows. Yet as a gesture, it resists easy explanation, like much of Manders’s work.

A small note on page 41 of the insert within Manders’s fake newspaper offers a promise couched in parentheses: “(I will explain later).” Is this not the eternal pledge of Manders’s work? A debt to an exposition, one that I trust will be perpetually deferred. □

‘Translating Rubble: Misreading Mark Manders’ was first published in Filip 12, fall 2010.



FLOOR TAUTOLOGY

FOCUS

My grandfather had a sports car, a Lancia Fulvia coupé. He always kept it polished and would only use it on certain occasions. He was so afraid of getting it dirty that he never took off the plastic wrapping that covered the seats when he bought it, even after years of use. His zeal was not particularly unusual in Italy those years (the 1970s), as many people left on the protective plastic film that brand new sofas or chairs would have when purchased. This habit came from two decades earlier, when memories of war and poverty were still lurking. The first consumer goods purchases were the result of laborious saving, so things had to last for as long as possible.

Pavimento-Tautologia (Floor-Tautology) by Luciano Fabro

is based on the same logic that drove people like my grandfather to keep the car seats wrapped: a logic that gave up the pleasure of being able to touch the leather or the fabric of the seat in exchange for the satisfaction of knowing that, beneath the protective plastic, the surface was kept intact. In Fabro's work, a portion of the floor (sometimes an entire surface) is cleaned, polished with wax and then covered with newspapers. Beyond the ephemeral protection of paper – “a cheap and lightweight Carl Andre” as Jörg Heiser has written – the floor disappears, we cannot appreciate its lustre, but we know it's being kept immaculate, and we know this will be preserved, even if we walk on the papers.

In 1978, a decade after presenting the work for the first time in Turin, Fabro wrote “in my town ... the floor is cleaned and then covered, at least for the first day, with papers, newspapers or rags to avoid getting

it dirty ... on that first day, in those two or three days that it was covered with paper, no one saw the floor clean. This particular way of accounting for the labour and its preservation, not for ostentation but as a private affair, seeks to ensure that the effort made doesn't end up in anything too quick.”

The comparison between the newspapers on the floor and plastic on the new car seats, however, applies only within certain constraints. There is a fundamental difference between the work required for you to buy a car and the work involved in cleaning the floor. In Italy, in those years, the second had a clear gender dimension: it was a domestic job regarded as part of the housewife's duties. Fabro was fully aware of this and it is no accident that he presented *Pavimento* for the first time in a gallery inside a private apartment, a space that preserved a domestic environment. Fabro was also aware

of the position he was adopting as a male artist presenting it as a piece. The sculptor sided with the housewife, with her modest and under appreciated task that was repeated daily. “We experience seeing our work destroyed daily” Carla Lonzi, a friend and admirer of Fabro, wrote in 1970 in the *Manifesto di rivolta femminile* (Manifesto of feminist revolt), a key text of Italian feminism.

Forty years onwards, what is the effect of *Pavimento* in the context of an American museum, one so different from when the work was presented for the first time? Is it still effective? The vernacular appearance of the work, its provincial and quotidian dimension is probably hard to grasp today, particularly outside Italy. The political aspect – gender politics – is certainly less visible now than it was in the late 1960s, although its historical importance cannot be questioned. *Pavimento* remains current with the idea of “care”, caring as an

essential dimension of the relationship with a work. *Pavimento* consists only of this: in taking care. “Every experience related to this handmade piece is linked to maintenance,” Fabro wrote in 1967. A piece that is not to be contemplated, but to be done. Its only legitimate spectator is the one who realised it and looked after it. In short, perhaps it is its only spectator. (Since to the rest of us, the polished floor remains invisible.) Fabro referred to caring in a material sense, as a symbol of all the other ‘cures’ that a piece would require: of a critical or political kind, for instance. In this sense, *Pavimento* was for him a sort of manifesto, as he stated that a work can never be taken for granted, but must be constantly redefined, reiterated, and defended. In its ‘infrathin’ layer of paper and floor wax, *Pavimento-Tautologia* guards a surprising depth of meaning. □ *Translated from the Italian by Mariana Cânepa Luna*

Joshua Edwards, Exhibitions Manager at the New Museum, mops the floor and lays the previous day's *New York Times* to create Fabro's *Pavimento-Tautologia* (1967). Photos: Latitudes



FABRICATING FABRO

Shannon Bowser: “I’ve been installing the piece every weekday since the exhibition opened in October. The layout uses all the pages of an issue yet the arrangement can be a little haphazard. We can lay the pages facing different directions and it doesn’t need to be too precise or follow a set dimension, even though the barriers that surround the piece help as a guide to square it up to the wall. I throw down extra sheets here and there but it usually works out to be the same size each day overall no matter how many pages there were in the previous day’s issue.

We have a specific subscription for the *New York Times* for this piece. Every morning I pick up a copy to keep it for the following day and I have with me the one from yesterday ready to go. I find myself reading the news while installing the work and so sometimes I have to pause to read properly, and I end up finding out about stuff that I would normally wouldn’t. I wish I had time to read the *New York Times* every day, because there are so many good articles. Sometimes I flip through pages when I’m laying them down, so if there’s an annoying full page with glaring women facing upwards I can choose to turn it around. It’s really interesting to see yesterday’s newspaper all laid out on the floor and realize the actual physical size of it, because you cannot really read the *New York Times* on the subway for example, because it’s so big – it’s so impractical!

Doing it definitely adds time to my morning routine so I’ve been coming in early every morning to be able to install the Fabro and then get everything else sorted as all these shows require a lot of maintenance. But it has been really interesting, I definitely feel like I’m participating in an artwork”. □ *Shannon Bowser (Chief Preparator) installs Pavimento-Tautologia on Wednesdays, Thursdays and Fridays. Victoria Manning (Registrar) takes charge on Saturdays and Joshua Edwards on Sundays.*

THE LAST NEWSPAPER

SPECIAL
PULL OUT POSTER

At the turn of the twentieth century, in the dawn of the machine age, newspapers were everywhere and wire services were feeding their hunger for the latest information. In their rush to embrace the future, the Cubists discovered a rich artistic medium: the newspaper. The Surrealists followed suit, and by World War I newspapers had become an accepted material integrated with painting, collage, and graphic design. Throughout the 1950s, artists such as Robert Rauschenberg and Jasper Johns incorporated newspapers into their work not only for the iconic texture of the printed page, but also as a neutral charge from the real world. By the 1960s – when this exhibition's chronology begins – the use of the newspaper in fine art

was no longer a novelty; it had become a standard source for both images and language.

The artists in this exhibition continue the exploration of the newspaper, but their focus lies in the ideological rather than the purely physical properties of the daily press. They use the newspaper as a platform to address issues of hierarchy, attribution, contextualization, and editorial bias. By disassembling and recontextualizing elements of the newspaper, such as the construction of graphics and text, the artists on view take charge of and remake the flow of information that defines our perception of the world. At its simplest, the artistic impulse that largely informs this exhibition is one of reaction and appropriation; the newspaper provides a stimulus

and is itself incorporated into the final artwork.

In today's culture, newspapers have to move as quickly as possible to compete with the increasing barrage of information on the internet. In print, it takes twenty-four hours to issue a correction. Online, credibility is rolled out in nanoseconds. People make and share the news in citizen-powered, peer-to-peer structures that can create and destroy consensus in hours. If artists were some of the first to begin to question the structure of the news, we have now reached an epoch where the public as a whole is empowered to police (and become) the press. It is in this context that a selection of collectives and agencies has partnered in this exhibition. If the artwork assembled in the

galleries is dedicated to deconstructing the power and possibilities of the press, then the invited participants are engaged in finding new (and perhaps more holistic) ways of describing the world. Four partners are in residence on the museum's third floor inhabiting a set of flexible offices designed by Blu Dot. Latitudes, the Barcelona-based curatorial office, and a diverse team lead by Joseph Grima and Kazys Varnelis/Netlab, are on site producing weekly newspapers. The Center for Urban Pedagogy and StoryCorps are both prototyping new models for sharing and shaping discourse. Beyond these four residencies, the exhibition is animated by the Philadelphia-based Slought Foundation with kiosks, a reading room, and a discussion area spread throughout the

exhibition and dedicated to a reexamination of Immanuel Kant's essay “Perpetual Peace.” All the partners seek to wade through tides of information in order to find new ways of making the contemporary world more legible. Their activities are an example of citizen journalism, as well as forums for the examination and structuring of something aspiring to be truth. □ *The Last Newspaper is co-curated by Richard Flood and Benjamin Godsill.*

WORKS IN THE EXHIBITION

Judith Bernstein, *Are You Running With Me Jesus?*, 1967. Mixed media on paper. 29.5 in x 43.5 in; 101 ¾ cm x 66 cm. Courtesy the artist and The Box LA Gallery and L.B.J., 1968. Newspaper, fabric, found paper, charcoal, oil stick, and steel. 40 in x 26 in; 101 ¾ cm x 66 cm. Whitney Museum of American Art, New York Purchase, with funds from the Drawing Committee

Pierre Bismuth, *Newspaper: It is Sarah, It is Murder. Evening Standard, 18th July 2000*, 2000. 19.3 in x 15.3 in; 49 cm x 38 4/5 cm; *Newspaper: Concorde grounded. The Guardian, 18th August 2000*, 2000. 25 in x 16.14 in; 63 ½ cm x 41 cm and *Newspaper: First human embryo is cloned, say scientists. The Daily Telegraph, 26th November 2001*, 2001. 25 in x 16.14 in; 63 ½ cm x 41 cm. Newspaper Collages. Courtesy of the artist, Team Gallery, New York, and Jan Mot, Brussels

Alighiero e Boetti, *Corriere Della Sera*, 1976. Pencil and collage on paper on canvas. 39.75 in x 59.37 in; 101 cm x 150 4/5 cm. Collection of Beth Swofford

Andrea Bowers, *Eulogies to One and Another*, 2006. Graphite on paper. 24.5 in x 32.7 in; 62 ½ cm x 83 cm. Courtesy the artist; Gallery Praz-Delavallade, Paris; Andrew Kreps Gallery, New York; and Susanne Vielmetter Los Angeles Projects

François Bucher, *Forever Live: the Case of K. Gun*, 2006. Video installation. Dimensions variable. Courtesy Proyectos Monclova, Mexico

Sarah Charlesworth, *Movie-Television-News-History*, June 21, 1979, 1979. 27 black-and-white prints. 16 in x 22 in; 40 ¾ cm x 55 ¾ cm. Courtesy of the artist and Susan Inglett Gallery, New York

Luciano Fabro, *Pavimento-Tautologia*, 1967. Daily newspapers. Dimensions variable. Courtesy of the Luciano Fabro Estate

Jacob Fabricius, *Old News* (issues 1–8); Vinyl News #1, Karl Homqvist reads *Old News*, August 11, 2010. Vinyl record

Robert Gober, *Newspaper*, 1992. Photolithography on archival paper, twine. Ten examples with supporting bundles, each 6 in x 16.25 in x 13.25 in; 15 ½ cm x 41 ¾ cm x 33 ¾ cm. Courtesy the artist and Matthew Marks Gallery

Hans Haacke, *News*, 1969/2008. dimensions variable. Courtesy the artist and Paula Cooper Gallery, New York

Karl Haendel, *Headlines* #09, 2007. Graphite on paper. 72 in x 52 in; 182 ¾ cm x 132 ¾ cm. Collection of Ninah and Michael Lynne

Rachel Harrison, *Untitled* (*Sotheby's-Jack Smith*); *Untitled* (*Sotheby's-Rosenthal*) and *Untitled* (*Sotheby's-Frida Kahlo*), 2007. Digital pigment print. 17 in x 21.5 in; 43 ½ cm x 8 ½ cm. Courtesy the artist and Greene Naftali Gallery, New York

François Bucher, *Forever Live: the Case of K. Gun*, 2006. Video installation. Dimensions variable. Courtesy Proyectos Monclova, Mexico

Thomas Hirschhorn, *Subjecter* (*Joy and pleasure*); (*Dead bodies*); (*Armed people*); (*People at work*); (*Prisoners*); (*News-Poetry*); (*Militaries*) and (*Stock exchange*), all 2010. Eight mannequin, wig, dress, prints, and brown tape. 72.875 in x 27.625 in x 27.625 in; 185 ¼ cm x 70 ½ cm x 70 ½ cm. Courtesy the artist and Gladstone Gallery, New York

Emily Jacir, *Sexy Semite*, 2002–2. personal ads placed in the Village Voice and documentation. 39.4 in x 72.8 in x 17.7 in; 100 cm x 185 cm x 45 cm. Dimensions variable. Courtesy Alexander and Bonin Gallery, New York

Larry Johnson, *Untitled Green Screen Memory* (*Fires Still Rage*); *Untitled Green Screen Memory* (*Los Angeles Times*) and *Untitled Green Screen memory* (*13 fires*), 2010. Color photograph. 40 in x 68 in; 101 ¾ cm x 172 ¾ cm. Courtesy of the Artist and Marc Jancou Contemporary

Mike Kelley, *Timeless/Authorless Series*, 1995. 15 Gelatin silver prints. 25 in x 32 in; 61 cm x 78 ¾ cm. Courtesy of the artist and Patrick Painter Editions

Nate Lowman, *Black and White and Read All Over*, 2010. Mixed media on canvas. Courtesy the artist and Maccarone, New York

Sarah Lucas, *Fat, Forty and Flabulous*, 1990. Photocopy on paper. 25.25 in x 34.25 in x 1.5 in; 64 cm x 86 cm x 4 cm (framed). Copyright the artist. Courtesy Sadie Coles HQ, London

Adam McEwen, *Untitled* (*Caster*), 2010. C-Print in yellow Plexiglas artist's frame. 53 in x 37.25 in x 2 in; 134 ¾ cm x 94 ¾ cm x 5 ¼ cm. Courtesy the artist and Nicole Klagsbrun Gallery

Aleksandra Mir, *Mail Bomb Alert* “12 December 1994” and *Let's Go Get 'Em!* “19 October 1996”, 2007. Marker on paper. 75 in x 59 in; 190 ½ cm x 149 ¾ cm. Courtesy of Mary Boone Gallery, New York

Angel Nevarez and Valerie Tevere, *A Dutiful Scrivener*, 2010. Single-channel video. Courtesy the artists

Adrian Piper, *Vanilla Nightmares #10*; *Vanilla Nightmares #9* and *Vanilla Nightmares #3*, 1986. Charcoal, oil crayon on newspaper. 25.375 in x 13.875 in; 64 ¼ cm x 35 ½ cm. Courtesy of Collection Walker Art Center, Minneapolis T.B. Walker Acquisition Fund, 2004

William Pope L., *Eating the Wall Street Journal* (*New Millennium Edition*), 2010. Costumes, time, newspapers, and performers. Courtesy the artist and Mitchell-Innes and Nash, New York

Allen Ruppersberg, *Screamed from Life*, 1984. Silkscreen; edition of 30, #4. 40 in x 26 in; 101 ¾ cm x 66 cm. Courtesy of the artist and Margo Leavin Gallery, Los Angeles

Dexter Sinister, *The First / Last Newspaper* (November 4–21, 2009). Ink, Newsprint. Courtesy the artist and Performa

Dash Snow, *Untitled*, 2006. Mixed Media Collage. 14 in x 17 in; 35 ¾ cm x 43 ¾ cm. Sender Collection

Wolfgang Tillmans, *Truth study Center* (NY), 2010. Wood, glass, and mixed media. Courtesy the artist and Andrea Rosen Gallery, ©Wolfgang Tillmans

Rirkrit Tiravanija, *Untitled* (*the days of this society is numbered/September 21, 2009*), 2009. Acrylic and newspaper on linen, 88.25 in x 72.12 in; 224 ½ cm x 183 cm. Collection of Oscar Engelbert. Courtesy the artist and Gavin Brown's enterprise

Kelly Walker, *Untitled*, 2008. Four-color process silkscreen on canvas with La Gazzetta dello Sport, Tuesday, June 29, 2008. Courtesy a private collection and Paula Cooper Gallery, New York

PARTNER ORGANIZATIONS

Joseph Grima and Kazys Varnelis/ Network Architecture Lab: *New City Reader: A Newspaper of Public Space*. A weekly newspaper project

The Center for Urban Pedagogy (CUP): Envisioning Development Toolkits; Affordable Housing Toolkit

Latitudes (Max Andrews and Mariana Cânepa Luna): Weekly newspaper project *The Last Post*, *The Last Gazette*, *The Last Register*, etc.

Slought Foundation: Perpetual Peace Reading Room; Perpetual Peace Arena on floor 4th and media stations throughout the New Museum.

Jeffrey Inaba / Columbia University's C-Lab, *Cloudy With a Chance of Certainty*, 2010

StoryCorps: Reference desk, selection from audio interview archive and animations

Blu Dot: Self-assembly office furniture for partner organizations



THIS PAGE all photos Benoit Pailley / Courtesy New Museum

CLOCKWISE FROM TOP photo courtesy Latitudes; Katie Sokolor/Gothamist; Benoit Pailley/New Museum; Katie Sokolor/Gothamist; Latitudes; Benoit Pailley/New Museum

YOUR WEEK IN HEADLINES:

'The Last Evening Sun' asked New Museum Facebook fans and Twitter followers to report a sentence of personal news. Here were the top stories.

Surprise Tampon Purchase Leads to Flurry of Photo Opportunities

Late Returns Warrant Suspicion

'Plans Party, Freaks Out A Little Bit'

Debut Author Feels The Ups & Downs of the Publishing World

Forgo Typical Reactionary Response in Favor of Strategic Thinking

Multiculture Declared Dead in Europe, Unaware Girl Enters Diversity Lottery in U.S.

Zemljotres!!! Earthquake!!!

Who Can Help Charlie Sheen?

Grey Skies Induce Unsettling Shrieks Amongst Children of New York

To Be Disabled and an Artist Puts 54-year-old Woman in the New U.K. Underclass

Girl, a Bit Exhausted with Life and Disappointments, Decides to See if She Can Enjoy the World, One Day at a Time

Bay Area Woman Bets Against the Long Term Success of Russell Brand and Katy Perry

Yet Another American Completely Unshocked by Fellow Americans' Political Idiocy

Woman Travels Across Atlantic Ocean to American Capital for a Hug

Thank you: A.J. Fries, Liz Shores, Eleanor Martineau, Michele Corriel, Kate Shafer, Sofia Pontén, Isidora Ficovic, Acht Millimeter, Kristi Collom, Sioux Jordan, Rachel Elise Greiner, Jenny Pruden, djnron, and aodt.



THOMAS HIRSCHHORN ♥ QUEENS

CHARITY SCRIBNER, WHO TEACHES LITERATURE AT CUNY, DESCRIBES HER WORK WITH 'THE LAST NEWSPAPER' ARTIST.



Installation view of Thomas Hirschhorn's *Subjecter* (2010) on the fifth floor of the New Museum. Courtesy the artist and Gladstone Gallery, New York. Photo: Benoit Pailley / Courtesy New Museum.

Thomas Hirschhorn likes Queens. This past spring the Swiss-born, Paris-based artist came to the factory-turned-classrooms of LaGuardia Community College in Long Island City to talk about the intersection between art and philosophy. There Hirschhorn delivered a lecture about his 2009 project in Amsterdam – the Bijlmer Spinoza-Festival – and held forth in a long question and answer session with an audience that contained passersby from the Thomson Avenue neighborhood, LaGuardia students and staff, and a smattering of high-octane curators. Hirschhorn has had his eye on Queens for some time now. He's been thinking of the borough as a site for the expansion and completion of his 'Presence + Production' initiative: a series of site-specific investigations of the Western thinkers as Baruch Spinoza, Gilles Deleuze and Georges Bataille that has been staged in European cities over the past decade. I learned of Hirschhorn's interest in Queens in 2008, when I invited him to Long Island City to collaborate with the LaGuardia community on a public art project. In a telephone call between New York and Paris, the artist expressed his curiosity about Queens – especially Corona – and explained his interest in working out the fourth and final installment of 'Presence + Production' there. What could

this last project be? Which thinker would spark the production? Gramsci. Antonio Gramsci, the political philosopher, one-time leader of the Italian Communist Party, and author of the Prison Notebooks. We agreed to start working together. Research was undertaken, applications were filed, and funding was procured from the National Endowment for the Arts and the City University of New York. In this process I learned that the City University held a private (but dormant) archive of writings by and about Gramsci: the Gramsci Resource Collection. We were onto something.

Hirschhorn and I scouted around Jamaica and Corona, and took a long look at the Lefrak City, the massive apartment complex near the Long Island Expressway that bears the motto 'Live a Little Better'. Hirschhorn began to plan a public lecture for May 2010. In preparation for his first visit to LaGuardia, I organized a cultural program about Gramsci and his influence. To begin 'The Gramsci Project', a group of 28 LaGuardia students enrolled in a course on culture and politics that became the core of the project. They began cataloguing the materials in the Gramsci archive, an important first step in making the holdings public.

Hong-An Truong, a Brooklyn-based artist, was engaged to work with the students on an artwork that would activate Gramsci's thought. From this collaboration a influence on art, activism and the academy. Open discussions took a number of directions.

ENERGY, YES! QUALITY, NO!

Thomas Hirschhorn produces impassioned, voracious, and deliberately overabundant sculptural works, public projects, and immersive environments in incredible proliferation. As he has stated, he is interested only in art with "total, 100% energy". His frequently confrontational work is dedicated to resistance and the voicing of his discontent with the politics and public discourse of today, while at the same time trusting in the transformative potential of art and philosophy. Neglecting the material qualities of "fine art," he instead uses the impoverished dross of consumerism (such as cardboard, plywood, and polystyrene) and frequently festoons his tableaux with images of advertisements, pornography, and global news journalism, as well as copious photocopied texts from radical writers such as Georges Bataille and Antonio Negri. "I am against work of quality", Hirschhorn has declared. "Energy, yes! Quality, no!" Max Andrews

SUBJECTER

Thomas Hirschhorn has consistently used the term 'subjecter' to describe his work with mannequins. The series in *The Last Newspaper* exhibition takes the form of a nightmarish debutant ball or red-carpet ceremony where each 'subjecter' becomes a kind of scapegoat for the ills of the world. "The mannequins – when I made them – wanted to be the poor, contemporary, amoral, non-religious version of somebody or something who endure in place of another, a kind of fetish, which in African culture is an object charged with supernatural power, either favorable or evil." The gowns are adorned with images and language from the global media – newspapers, magazines, the internet – and exhibit the information that is always with us even though we may not be looking.

they were publicly installed in the LaGuardia neighborhood. At night a large-scale film projection was visible from the 7 train as it passed through the industrial heart of Long Island City.

21 May 2010 was Gramsci Day at LaGuardia. Hirschhorn's lecture was complemented by a roundtable about Gramsci's influence on art, activism and the academy. Open discussions took a number of directions.

The students spoke of cultural capital and consensus. They took on the concept of 'precarity' – advanced quite deliberately in Hirschhorn's work – and described how social and economic factors put them into a truly precarious position. In this exchange art and philosophy came forth not just as analogs to one another, but, more than that, as friends. They work together. □

RED AND BLACK ALL OVER, AGAIN

Irina Chernyakova quizzes Chad Kloepper who, with Joel Stillman, designs 'The Last...' newspapers.

Irina Chernyakova: What is Superserious? Chad Kloepper: The name Superserious came out of a joke. I was designing my website and trying to come up with a URL, and I think my friend was trying to make fun of me and suggested superserious. I didn't think it was too bad so I used that for my website. But people often think that is the name of my studio, which it

isn't, I actually just use my name. Superserious is only where I can be found online.

IC: How do you approach a design problem (and how did you approach this one)?

CK: Each project is different, and requires a different approach and idea of what will work for that case. I often focus on how something functions and then the aesthetic of it comes naturally out of that. *The Last Newspaper* is different in that there are already given variables of how newspapers function and what they look like. The question became how to create real functioning newspapers, and it came down to a lot of technical choices that have worked for years in newspaper design and editing. One example is the choice of the headline font: Bureau Grotesque, which was specifically designed for newspapers and periodicals.

The font consists of a set of different weights and compressions that allow you to fit it into almost any space. It is a really great tool to have when trying to make the content of a page fit perfectly.

The relationship between image and text is always at the root of design, and it is often treated radically different depending on the project. In most art scenarios you want to keep them separated, but with these newspapers they are working very much together. IC: Following one of the regular sections of this newspaper, what are your own 'media habits'? CK: I read the *New York Times*, usually online, and I follow a couple of blogs. I don't subscribe to any online social networks, it just seems like a distraction, so I usually get the rest of my news through word of mouth.

IC: Has the way you experience online content infiltrated any of

your physical print designs? Do you think it should, already does...?

CK: I'm sure it has, but I try not to let it. I think there is such a difference between looking and experiencing something onscreen versus the real object in your hands. I actually try and stay away from the onscreen world as much as I can. If I could afford it I would subscribe to the *New York Times* so I could hold it and experience the content that way.

IC: Could you expand on the design aspect of *The Last...* newspapers and on the decision for the experience to be tabloid rather than a 'serious' broadsheet paper?

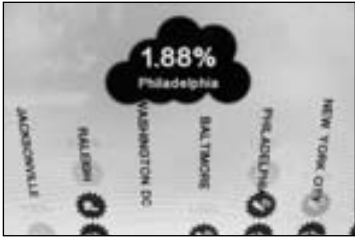
CK: I think a large part is the speed of production, and how design can help fill space in the tabloid format, allowing for flexibility in length and type of article. A similar project was also recently done for Performa

[*The First/Last Newspaper* (2009) by Dexter Sinister is included in *The Last Newspaper* exhibition], so I also didn't want it to resemble that newspaper in any way. I also thought it would be fun to make it cheap and lowbrow in contrast to the serious quality books and printed materials often found in the art world. It's good to make fun of yourself every once in a while. □



Photo: Chad Kloepper and Joel Stillman

CLOUDY WITH A CHANCE OF CERTAINTY



Detail of *Cloudy With a Chance of Certainty* (2010). Photo: Latitudes

Jeffrey Inaba / C-Lab's project for *The Last Newspaper* presents the current weather conditions in twenty-four U.S. cities and also visually quantifies the impact of weather patterns on cities. Although we spend a lot of time following weather news, there isn't a lot of news about the consequences of weather. Only when meteorological pressures depart from slight fluctuations and approach extremes that potentially cause damage does weather reporting describe its collective impact. Yet, the weather greatly affects us everyday. *Cloudy With a Chance of Certainty* (2010) is displayed on three LCD screens and presents an ongoing report of the consequences of its unpredictability on cities. Weather influences the workings of cities, altering the flow of their traffic infrastructure, the use of their energy resources, and the productivity of their industries. Knowing what the weather will

be helps cities to prepare for climatic surprises and minimize disruption. However, even with advanced technological forecasting, the weather is uncertain and our hazy knowledge of its impact has meaningful urban costs as shown in the three display panels.

Panel One provides the current temperature of twenty-four US cities. Panel Two represents the unpredictability of weather, expressed as the difference between the city's projected and actual temperature for each day. The daily deviations are added together to indicate the sum inaccuracy for each city's forecasted weather for the current month. To get a glimpse of the economic stakes of weather accuracy, Panel Two also shows the daily closing price of Weather Futures traded for each of the cities. Panel Three provides a preliminary estimate of the cities' change in GDP output based upon the affects of weather changes on utilities, communication, construction, manufacturing, wholesale trade, agriculture, mining, and financial, insurance, and real estate sectors. Developed specifically for *The Last Newspaper* project, *Cloudy With a Chance of Certainty* is the product of a collaboration between New York-based architect Jeffrey Inaba and C-Lab, which studies urbanism and architecture and makes policy recommendations. □

C WHAT?

Founded in 2005, the Columbia Laboratory for Architectural Broadcasting (C-LAB) is an experimental think-tank at Columbia University's Graduate School of Architecture, Planning and Preservation. The lab focuses on expanding architectural discourse on a globalized scale by holding events and disseminating its agenda via print media, streaming video and audio programs. In addition to initiating critical research projects, C-LAB produces the independent quarterly *Volume* with collaborators Archis and AMO. Recent issues of *Volume* consider the

cultural and political role of architecture and its relationship to capital, while reevaluating social structures and representations of power. Jeffrey Inaba is the Director of C-LAB and founder of the architecture office INABA. Author of *World of Giving* (2010), which explores gestures of social aid, Inaba has participated in numerous international exhibitions. Recent projects in New York City include commissions produced for the Whitney Museum of American Art and X-Initiative, as well as the installation Donor Hall at the New Museum. Greg Barton



Michael Rakowitz visits 'The Last...' newsroom, here with 'The Last Monitor' (#5). Photo: Latitudes

MEDIA HABITS: MICHAEL RAKOWITZ

NEWSPAPERS: I moved from New York to Chicago four years ago, but I still read the *New York Times* online. When I am traveling, I'll buy a copy of it for the trip and my wife, Lori, and I buy the Friday edition of the *Chicago Tribune* whenever her art reviews are published.

Online I try to get a sense of how a story is being reported or contextualized in other countries. But back before I relied on the internet to read the paper, I used to buy the *New York Times* and the *Daily News*, the latter my guilty pleasure which I bought solely for the sports section (I am a rabid Yankees fan). I'll never forget the headlines of this Gotham tabloid on the tragic morning of October 21, 2004 – 'The Choke's On Us' and 'Hell Freezes Over' – after the Yankees wasted a three-games-to-none lead to the long suffering rival Boston Red Sox in the playoffs.

If I want to save an article, I'll often keep the entire newspaper and after some years pass, these old papers become interesting time capsules. Take for instance the *New York Times* of October 14, 1996, where there is article 'Afghan Fights Islamic Tide:

As a Savior or a Conqueror?' about General Abdul Rashid Dostum who, along with his former arch-enemy, General Ahmad Shah Massoud, had created an alliance to counter the Taliban, who had just taken over Kabul weeks earlier. This relic, in my collection for over fourteen years as a souvenir of the Yankees' 1996 season, foreshadows the other newspapers taking up space in our apartment: the New York area newspapers from September 12, 2001. Another of the papers I have also kept is an issue of *The Onion* from September 26, 2001. We were all waiting to see what they would do after 9/11, and we were not disappointed. The front page featured an infographic of a map of the US on fire, in the middle of a gun's crosshairs and three words: HOLY FUCKING SHIT.

MAGAZINES: Lori subscribes to the *New Yorker*, which I try to read every now and then. I read *Bidoun*. We used to read *Cabinet*, which we love, but we need to re-subscribe. We also read *Artforum*, which is kept in the bathroom – when else would we find time? I also end up reading airline magazines from cover to cover. Lufthansa had an article in March about creating the tiniest model of one of their planes to fit inside a Kinder Egg.

ONLINE: I spend a good deal of time online. The hours vary from day to day, but researching is one of my favorite activities, because it necessitates so much unpredictable wandering. For leisure, I mainly peruse the *LoHud Yankees Blog*. I also love YouTube, as a resource and as a distraction. I just completed a ten-episode radio program in Jerusalem and Ramallah and much of the historical newsreel clips and interviews I culled from deep searches I conducted on the site. Indeed, the Internet has had a profound effect on my work. The Oriental Institute's database on the 'Lost Treasures From Iraq' website lists, in great detail, the photos and essential information on many of the items that were looted from the Iraq Museum in 2003. It was launched as an educational tool and as a deterrent for antiquities collectors who might be tempted to buy Mesopotamian artifacts on the black market. The existence of this archive influenced my project *The invisible enemy should not exist* that involves the ongoing reconstruction of these missing artifacts. And it was the Wikipedia page for Dr. Donny George Youkhanna, the former Director of the Iraq Museum, that linked to an article that mentioned he also sidelined as a drummer in a Baghdad-based Deep Purple cover band called 99%. This seemingly trivial factoid became a major detail of my project, which featured a version of *Smoke on the*

Water, recorded with Arabic instrumentation.

I also frequent eBay, where very different kinds of Iraqi artifacts are sold to collectors: war trophies brought back by U.S. soldiers. It is their commentary on the items they sell, or the object's provenance, that offers another kind of embedded journalism of the war as it happens. In December 2007, a seller listed a helmet that was attributed to the Fedayeen Saddam, Hussein's personal paramilitary corps, whose helmets were replicas of those worn by the *Star Wars* villain, Darth Vader. "Saddam's son, Uday", the listing explained, "was a huge fan of the films".

TELEVISION: I love *Curb Your Enthusiasm*, *Bored to Death*, and I've enjoyed *Big Love* and *Hung*, all on HBO. I did watch the final season of *Lost* religiously, but only after plowing through the first five seasons rather addictively only six months prior. I didn't take the disappointing finale as hard as most other fans, because I simply hadn't invested the six years most of them had in watching an otherwise impressive program.

RADIO: I listen to sports radio often and our local NPR affiliate. I enjoy the regularity of listening to 'Morning Edition' over breakfast, although this has become irregular since our daughter was born last year. My brother and I used to be short wave radio enthusiasts back in middle school and high school, and we used to be amazed that signals from so far away would travel to our little machine in suburban Long Island. We once heard a radio station in the former Yugoslavia get bombed and have its signal permanently cut during the Balkan War in 1991.

Now, it's a simple click online to hear most radio stations around the world. I found a station that plays traditional Persian music online called Radio Darvish that I quite like, and will often tune in while drawing.

BOOKS: I mostly read for research, though I do derive a lot of pleasure from this. I recently read *Drugs, Divorce and a Slipping Image – The Complete, Unauthorized Story of The Beatles' 'Get Back' Sessions*, by Doug Sulpy and Ray Schweighart and am currently reading *Various Positions: A Life of Leonard Cohen* by Ira Nadel, along with Cohen's *Book of Mercy* and *Let Us Compare Mythologies* for an upcoming project.

I've been dying to read Don DeLillo's *Point Omega* and *Falling Man*. I haven't read anything of his since *Underworld*, which really influenced the way that I approach non-linear narrative in my own work. And, I love knowing that DeLillo based the intertwined events and themes of the book on the different stories printed on the front page of the October 4, 1951 edition of the *New York Times*. □

THE NEXT NEWSPAPER: WIKILEAKS

Profiling the organizations, projects, initiatives and individuals redefining ink-and-paper news



What is WikiLeaks?

A website that allows anonymous publication of previously classified, hidden or sensitive documents. Supporters claim it protects whistle-blowers, journalists and activists who want to release sensitive information. Critics have charged it with endangering national security and the lives of people whose identities need to be kept secret.

Any relation to Wikipedia?

No. And unlike traditional 'wikis', which can be edited and changed by anyone at any time, only approved documents can be obtained from the site.

Who founded it?

Julian Assange, an Australian software developer and former hacker.

How does it protect itself and its sources?

The site maintains servers on different continents, and its operations take place through the jurisdiction of countries – such as Sweden, Iceland and Belgium – that offered a degree of legal protection. "We use this state-of-the-art encryption to bounce stuff around the

internet to hide trails," Assange has explained.

What are the Iraq War Logs?

The largest classified military leak in history. Following its release of 90,000 secret records of U.S. military incidents and intelligence reports about the war in Afghanistan leaked by a dissident intelligence analyst, in October WikiLeaks posted a massive cache of almost 400,000 similar documents detailing events in Iraq after the 2003 invasion. Previously secret U.S. military field reports document killings, kidnappings, tortures, mosque attacks, deaths of detainees in custody, and open fighting more comprehensively than reporters could ever have hoped.

How has it partnered with traditional news organizations?

Der Spiegel, *The Guardian* and *The New York Times*, were given advanced access to the raw Iraq War logs before they became public, allowing them to simultaneously release a slew of stories and online visualizations. The al-Jazeera network, *Le Figaro* and several others have also been granted exclusive access at other times.

What do people say about it?

Glenn Greenwald: WikiLeaks is "one of the most valuable and important organizations in the world." Alex Moore: "Assange may have been born at the wrong time. It's as if he's force-feeding truth to a world that has no stomach for it". The U.S. Department of State: "regrets all of the activities that WikiLeaks has done – past, present, and future". Alexis Madrigal: "In the new asymmetrical journalism, it's not clear who is on what side or what the rules of engagement actually are. But the reason WikiLeaks may have just changed the media is that we found out that it doesn't really matter." □

DIRT SHEET

Janine Armin at the Gwangju and Taipei Biennials.



The flight from New York to Seoul took me as close as I have ever been to the Russia my Mennonite ancestors fled in the 1920s. There was no definitive basis for the link I felt looking down from the aircraft shortly before it would make a tight curlycue around the blocked airspace above North Korea. No sinewy hand shake to sell me on my nativity, no foreign air to tighten my chest as I examined local bone structure for evidence of my own.

The feeling of familial resonance derived from almost nothing external. But it was a good preface to the disassociated reaction I was about to have wandering through the Gwangju and Taipei biennials, curated respectively by Massimiliano Gioni, of

the New Museum, and Tirdad Zolghadr. After ten days in their ad-hoc art spaces, I was back on a plane to New York. Skimming Russia's ice-chewed prairies my thoughts veered toward a second type of connectivity, also powered by separation and ineffable context: globe-trotting curators and their biennials.

Zolghadr drew attention to the tiredness of the subject during a talk that took place on a stage that was part of Olivia Plender's *Google Office* (2010), an installation made up of anonymous work by biennial participants. Zolghadr's presentation underscored the element of diffusion at biennials. Tinkering with a delicate agitprop of interstitial art knowledge and regional strengths, biennials have a hard task. How much time is enough to weave an exhibition that exposes a city to international art while lending insight to its regional caliber? Is its nature in flight?

When relating to polarizing things like biennials, it can help to think of them as eccentric families: Gwangju with its far-flung relatives, brought together in one beautiful moth-eaten web that is as much about art as artifact; or Taipei, a highly personal selection of rebellious youths all caught up in each others' lives. In real families, a visit home for the holidays

might involve an aunt telling you of a late-night opium session in a Moroccan Casbah, or a grandfather revealing a scar from some war that was never recorded. Each crack opens into another world, and one that is sometimes stunning.

For Gwangju, in my view, this world was that of Japanese Op-art films with the inclusion of *Gimrin* (Silver Wheel) (1955) by Experimental Workshop or Jikken Kobo, a collective of artists and writers that operated in the 1950s. Originally a promotional film about cycling, it developed into this radical kaleidoscope of visual language. For Taipei, it was the two-year project, which involves artists such as Chris Evans and Mario Garcia Torres whose projects in Korea will continue, a good effort toward integrating the biennial into the regional framework.

Emotions run raw on trips like these and withstanding a deviant sense of time is essential. I now understand the need for pre-scripted presentations and travel sickness pills, and that suaveness is sometimes a result of sleepiness instead of attitude. The crushing exhaustion that accompanies a desire to intuit all that you can, means there is little space to swerve around error. In both biennials there were triumphs, however much time it took to get there. □

PICTURE AGENT: OUR SINGULAR PICTURE AGENCY

MARIA LOBODA, ARTIST

SUIT A:

This ensemble illustrates the incorrect combination of pattern designs in vertical form. The unpleasing relationships of spaces the even tones and the general absence of accents are all bad features. The shirt, the tie and the jacket each call for attention separately and, as a result, the effect is that of three diverse elements in the ensemble without relationship or union with one another.



SUIT B:

In this ensemble, vertical lines are utilised in a manner that provides a pleasing effect through correct balance. There is sufficient contrast and variation in emphasis, however, to provide freshness of appeal while, at the same time, uniting the separate patterns into a good combination. The dark polka dot design of the tie makes an interesting accent. Differences in tone value should be noted.

