THE WOODS: CREATION

FRANCESC RUZI

100 YEARS AGO...

‘The Marion Daily Mirror’ (Marion, Ohio) 1892–1912, November 24, 1910.


THE LAST JOURNAL

Issue 8

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 newspapers 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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THE LAST JOURNAL

WEDNESDAY, NOVEMBER 24, 2010
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FREE
The main imagery in Fernando Bryce’s series of ink drawings, L’Humanité (2009–2010), originates from two opposing poles. On one hand there are the terrestrial events, unabashedly horrific episodes that dominated the headlines of newspapers between Wednesday, May 6, 1931 (the inauguration date of the infamous International Colonial Exposition in Paris) and Friday, September 1, 1939 (the day of Germany’s callous invasion of Poland). On the other, he appropriates images from the otherworldly iconography of film advertisements of the era ranging from Karl Freund’s The Mummy all the way to Fritz Lang’s The Testament of Dr. Mabuse.

Bryce does not use digital manipulation or alter his sources; on the contrary, he faithfully transcribes the material thereby accepting the limitation of his fourteenth-century method, he engages in the laborious and time-consuming task of copying by hand every inch of information in the original document, capturing with extreme precision the idiosyncrasies of typesetting and the layout of the printed matter of the period. The resulting images are forthright and uncomplicated. It could even been said that they are proudly imperfect, with occasional scribbles and ink spots covering misspellings and random mistakes.

Bryce’s replicas, as the title suggests, are imbued with irony and delusions, trivialities and hysteria of human nature, leading us to think of them as portraits of ideologies as much as they are caricatures of trends. If there is a disquieting quality to Bryce’s L’Humanité, it is due to the recognizable echoes of intolerance and silhouetting with exactitude the unpleasing points of our human condition. His process, an act of mourning through repetition, leads us as readers, into an intense mental and physical meditation through the events that shaped the generation of our grandparents or parents to fundamentally links us to it. History, in Bryce’s work, is not a collection of facts but a chronology of relations that explicitly interrogate the degree of our apathy while it also agents to the potential of our human empathy.
The Showroom exhibitions one could also mention the wonderful Radio Studio project that took place in the Electric Cinema on Old Street, a live broadcast a show a week for seven weeks. With a glut of artists, writers, musicians, DJs and comedians joining Woolley live, the Radio Studio became a platform for collaborative and expanded dialogue. And Anti Alias, an artist run space in Brick Lane for digital art and music, had five free runs of one-hour transmission broadcast live on the internet; courtesy of the multi-workers collective LackyPFD.

What does it mean to consider the everyday as a medium for art? What is the potential of the everyday objects we interact with? What is the role of the artist who uses the everyday as a medium for art? These are the questions that I have been exploring in my work.

I believe that the potential of the everyday is immense. The everyday is a rich source of materials and ideas, and it can be a powerful tool for creating new forms of art. I have been working with everyday objects such as newspapers, advertised, and even the idea of advertising itself. I have found that the potential of the everyday is endless, and I continue to explore it in my work.

As I continue to explore the potential of the everyday, I am constantly reminded of the importance of the everyday. The everyday is a necessary part of our lives, and it is a source of inspiration and creativity. I believe that by exploring the potential of the everyday, we can create new forms of art that are both meaningful and engaging.

The Showroom Gallery
The Showroom, London
25 October 2010 – 10 January 2011

Can Aýtal: The Church Street Partners’ Gazette
The Showroom, London
13 October – 27 November 2010

Lorena Muñoz-Alonso Reports from London on Two Newspaper-Inspired Exhibitions

The Independent Gazette
The Independent
Independent
That has been his main focus just in the span of a month. Twenty-two sculptures, made ones we all use when we feel tingly, a newspaper called publication of the show is, fitted with a fantastical live structural element – serves both as a newspaper and as a display device, where a local sign maker by the name of Joan of Art has painted messages taken from previous discussions and meetings.

The Church Street Partners’ Gazette is certainly an experimental and socially engaged publication of the show. What makes this project unique is that it is a piece of art – and so dependent on those meetings with local shop, person and communities to come alive – that local visitors may well feel that they can’t really participate.

There is a sense of opacity, of not belonging to that community, and there is not much else in that space to distract. The layout of Damin Ortega’s show, on the other hand, doesn’t rely on any kind of participation in the making of the works, but the currency of the subjects plus the everydayness of the materials gives the show a very accessible quality. That shouldn’t be the true aim of an exhibition. It is as if we are approaching these shows in the wrong way, and are trying towards a current phenomenon that we call gallery or museums, as mass media producer. The weekly newspaper in which you are reading these words is as obvious-good example, but from an art point of view the show is witnessed in another area, especially the nearby Church Street Partners’ Gaze of the artist due to the lively market and mixed community. Besides, is a newspaper that has a different skin – and so very ‘Ortega-esque’, each page is a fantastical living architectural element – serves both as a newspaper and as a display device.

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Throughout their history newspapers as a power-formulation and expression instrument of modern urban life, have inspired many avant-garde artists, including masters such as Bogusci, Ingles, Marini, Van Gogh, Remar, Braque, and Schöffent, but also artists of the Brazilian modern art scene like Lygia, Adão Wairt, Yves Klein and Eldor Bokk. Consequent artists like Michelangelo Pellegrino, Onorbo, Vitor, Okido, or Paul Thè, used the newspaper as a vehicle to convey their ideas about the environment of their times. Other artists like Adano Papero appropriated newspaper print to express their creative vision. The newspaper became a tool for conceptual art, nourishing the artistic trajectory and the cultural figures of the city of Rio de Janeiro and Amazonia.

Analogous to the role the press played throughout their history newspapers as a platform for radical cultural change, but admittedly normative in Progress in Vienna. The newspaper continued to fascinate and to inspire artists like Michelangelo Pellegrino (1995) or Luciano Figueiredo (2008) to circulate on a large scale about gender and race. And artists like Michelangelo Pellegrino utilized newspaper to express their concerns about the end of the 1950s and the beginning of the 1960s. The Brazilian modern art scene during the mid-1960s. A fusion of worker revolutionaries with a common aesthetic format, created a formidable art upon which Brazilians and continues to do so. The great number of works executed or inspired by newspapers, produced since 1973 until today, by Brazilian artist and graphic designer, Luciano Figueiredo. Figueiredo is a perfect example of this: Figueiredo appropriates artistic creation from a newspaper. His newspaper works – utilizing the creative and political potential of the newspaper, as well as its images and typography, as both aesthetics and social expression – have gained recognition for making art. Because everything is so much sought after. But with newspapers, Ramos was altering their role as a work as a six-page supplement to the writer of text with the eye towards the period of journalism.

In 1971 in São Paulo, was an art project which could later be interpreted symbolically as a metaphor for the work of art. Through his newspaper work, Photo, print to express their concerns about the end of the 1950s and the beginning of the 1960s. A fusion of worker revolutionaries with a common aesthetic format, created a formidable art upon which Brazilians and continues to do so. The great number of works executed or inspired by newspapers, produced since 1973 until today, by Brazilian artist and graphic designer, Luciano Figueiredo. Figueiredo is a perfect example of this: Figueiredo appropriates artistic creation from a newspaper. His newspaper works – utilizing the creative and political potential of the newspaper, as well as its images and typography, as both aesthetics and social expression – have gained recognition for making art. Because everything is so much sought after. But with newspapers, Ramos was altering their role as a work as a six-page supplement to the writer of text with the eye towards the period of journalism.

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What is crowd-sourcing? It’s a popular term that describes a new type of financial model for raising funds to support projects initiated by individuals or organizations. Crowd-funding can be used for a wide variety of projects, from starting up a business to supporting new art forms or scientific research. The majority of stories are local, but the process of incorporating the world in its multi- cultural and multi-ethnic surroundings of the artist’s drafting table. Like...
FOCUS

WHAT’S CUP?

The Last Newspaper partner organization The Center for Urban Pedagogy (CUP) focuses on injustices in urban communities that are not typically noticed by the mainstream media. Hampson and arts writer Jonathan Newre, 13, has a special place in his heart for the neighborhood. Newre joins an array of participants running workshops to give a better understanding of the multifaceted nature of city neighborhoods that are historically underrepresented. Visitors are encouraged to interact with participating children who will explain a Zoning Area Ratio (PAR), a zoning classification in the city that has a maximum FAR which limits the size of a building in relation to the size of the lot it’s on. The Affordable Housing Toolkit involves an interactive chart that allows visitors to comprehend income demographics, rents, and proposed development in City sub-neighborhood areas. A video will inform about housing programs and their eligibility. Affordable to whom?” the project asks. (The Upper East Side of Manhattan has the highest median family income at $178,067 while the University Heights/Fordham area of the Bronx has the lowest.)

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