



100 YEARS AGO... 'The Marion Daily Mirror' (Marion, Ohio) 1892-1912, November 24, 1910.



Image: Library of Congress / Ohio Historical Society.

THE LAST JOURNAL Issue 8

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PUBLISHER: Canebrava, Barcelona & the New Museum, New York
DESIGN: Chad Kloepfer with Joel Stillman
EDITOR-AT-LARGE: Janine Armin
NEWS TEAM: Greg Barton, Irina Chernyakova, Collin Munn and Gwen E. Schwartz
'ADVERTISING DEPARTMENT': Ester Partegàs
CARTOON STRIP: Francesc Ruiz
CONTRIBUTORS TO THIS ISSUE: Max Andrews; Janine Armin;

Greg Barton; Irina Chernyakova; Ana Paula Cohen; Chris Dercon; Adrià Julià; Collin Munn; Lorena Muñoz-Alonso; Damián Ortega; Alona Pardo; Ester Partegàs; Desiree B. Ramos; Christian Rattemeyer; Yasmin Raymond; Gwen E. Schwartz; Rirkrit Tiravanija; Sarah Wang.
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COVER: Fernando Bryce, from the series *L'Humanité* (2009-2010). Ink on paper, variable sizes. Courtesy the artist and Galeria Joan Prats, Barcelona.
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THE LAST JOURNAL

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L'HUMANITÉ

Yasmil Raymond – curator of the Dia Art Foundation – on Fernando's Bryce's 'mimetic analysis' of the 1930s.

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 heinous 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). And 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 rejecting Gutenberg's printing press and the mechanical lens of the camera. 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 be 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 discomforting quality to Bryce's *L'Humanité*, it is due to the recognizable recurrence and eerie reverberation of the rhetoric of bigotry and violence imbedded in the politics of the day, which is also present in the escapist and sensational themes found in the propaganda for movies and entertainment. Some of the front page fragments culled from a range of international papers to create the series of 47 drawings invite comparison with the last decade of warfare and the fascination with the tragedy of celebrities which underline the imagination of reporters and filmmakers today as well. But while he copies and transcribes literarily key press and advertising of the era, his imagery does not suggest the pragmatism of printing information for the masses.

On the contrary, the humanity in Bryce's work originates in the personal nature of his calligraphy, the palpable tediousness of his method of transcribing word by word the editorial choices of his sources and the physical numbness that emerges on the page as he revisits for us the misfortune of the twentieth century. Taking what he calls a method of "mimetic analysis", he scrutinizes the source material as he reproduces it as if to literally draw out hidden truths. Bryce's method exhumes from oblivion a portrait of a world haunted by betrayals of the intellect and suffocated by acts of inhumanity, dragging ink through the revolting pitfalls of intolerance and silhouetting with exactitude the unpleasant 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 interrogates the degree of our apathy while it also appeals to the potential of our human empathy. □

Casi agotadas LAS LOCALIDADES

NOS LIMITAMOS A **recordar** A LA SOCIEDAD DE LIMA

QUE EN VERMOUTH 6.40 **HOY** se ESTRENA EL PORTENTOSO FOTO-DRAMA

Y NOCHE 9.45

"EL TESTAMENTO DEL DR. MABUSE"

EL DOCUMENTO GRAFICO MAS ESCALOFRIANTE, ASOMBROSO Y GENIAL QUE EL CINE HA PRODUCIDO CON UN COSTO DE 30.000.000 BAJA LA HABIL DIRECCION DEL INMENSO Y TALENTOSO FRITZ LANG

Desde el más allá su voluntad de hierro continuó dominando a los mortales!.....

EXCELSIOR

PLATEA: S. 150
BALCON: S. 1.00
GALERIA: 0.50

Después de las 12 m. se pondrán a la venta las localidades separadas que no se hayan retirado CENSURA: ADULTOS

The Washington Post. WASHINGTON: MONDAY, MAY 5, 1930. THREE CENTS.

BRITISH JAIL GANDHI IN SURPRISE GESTURE TO MILLIONS IN INDIA

Imprisonment Follows Week of Comparative Quiet in Revolt.

PRECAUTION TAKEN AGAINST HIS RESCUE

Leader to Be Detained Without Trial Under Century Old Rule.

JALALPUR IS SCENE OF REBEL'S ARREST

Incarceration Seen as Result of Dissension Within Mahatma's Ranks.

Mahatma Gandhi (left), leader of civil disobedient movement against British rule in India, suddenly placed under arrest following week of comparative quiet. To the right is Lord Irwin, viceroy of India.

HUNDREDS FLEE HOMES IN FIRES SWEEPING EAST

Nashua, N. H., Flames Raze 125 Houses; Drive 500 Into Street

200 COTTAGES BURN ON STATEN ISLAND

Apparatus Ferried from New York to Fight Suburban Blazes

REFUGEES CONGEST NEW JERSEY ROADS

New England Cities Menaced and Shrouded by Smoke From Conflagrations.

SENATE WAITS TREATY VIEWS FROM STIMSON

Borah Committee Plans to Hear Department of State Head.

NAVY GROUP HOLDS TOPIC IN ABEYANCE

Male Fears Agreement Will Force change in Policy on Cruisers.

ROBINSON AND REED READY FOR CONTEST

Signs Point to Confidence of Administration in Confirmation

HOOVER'S VETO URGED FOR TARIFF MEASURE BY 1,000 ECONOMISTS

Letter, Representing 179 Colleges, Hits Pending Levy Increase.

DEMOCRAT TAKES RAP AT PROVISIONS

Increased Living Costs Feared by Signers of Document.

FARMERS TO LOSE STATEMENT SAYS

Spirit of World Conference Held Destroyed by Boosted Rates.

Fechet's Ohio Flight Only Morning Jaunt

Air Chief's 800 Miles to Dayton and Back Made in Six Hours.

Confidence in Dayton, Ohio, Victory did not mean end of his career. Fechet, chief of the Army Air Corps, both noted pilot and noted aviator, was accompanied by Capt. J. H. Baker, his first pilot, in a 7-115 Clark biplane, which was landed at 10:30 of a clear day.

MAN SLAIN AS FOUR ATTACK POLICEMAN

Bluecoat Falls Attempt to Liberate His Prisoner, Three Escape.

HALF-DOZEN INJURED IN CLARENDON FIRE

\$150,000 Blaze Destroys Nine Buses and Garage of Coach Line.

GASOLINE TANKS BURST FIRES AFTER STRUGGLE

Six men were overcome by flames on bursted in a \$150,000 blaze in a garage in Clarendon, Va. last night.

SEDATIVE OVERDOSE IS FATAL TO WOMAN

Tired of Living? Home Spring Resident Writes Before Swallowing Tablets.

DEATH OF DAUGHTER CHARGED TO AUTOIST

Millwood Man Booked For Manslaughter Following Fatal Accident.

L'Humanité

Mille bombes incendiaires lancées par les avions de Hitler et de Mussolini

réduisant en cendres la ville de Guernica

Le grand parti communiste fait une grande maison

Le grand parti communiste fait une grande maison

Le grand parti communiste fait une grande maison

B.Z. am Mittag

Regierung bleibt unverändert

Der neue Reichstag / Der neue Landtag

Die antihörsen Entschlossen

Die antihörsen Entschlossen

Die antihörsen Entschlossen

El Comercio

Hitler anunció al mundo que Alemania inició alas 5 y 45 a. m. las hostilidades con Polonia

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INDEPENDENT GAZETTE

LORENA MUÑOZ-ALONSO REPORTS FROM LONDON ON TWO NEWSPAPER-INSPIRED EXHIBITIONS

The walls of the gallery are dotted with twenty-two newspaper clippings pinned in plastic pockets, those cheap ones we all use when we feel the urge of being organized. Twenty-two sculptures, made just in the span of a month in response to those selected news, are scattered on the floor, leaning against the walls and hanging from the ceiling of the Barbican's Curve gallery. This is Mexican artist Damián Ortega's current project, titled *The Independent* after the center-left British newspaper that has been his main focus of attention. For this very particular commission, he set himself the challenge of creating a sculpture a day during a month, mimicking the daily working pattern of a newspaper.

Even though the brief and the timeline that he imposed on himself were strict, they haven't taken over the art itself. The resulting pieces are still very 'Ortega-esque', each of them inhabiting his particular universe, always fascinated with the readymade, and the potential of the everyday life of objects. There are also a few pieces which evidence his ongoing interest in layering and deconstructing such objects. *Architecture Without Architects* is a fantastical living room suspended from the ceiling like a Magritte painting come to life. The accompanying publication of the show is, fittingly, a newspaper called *The Independent*.

On the other side of London at The Showroom a completely different artistic practice related to the newspaper is being staged. One whose goal is the production of a single edition newspaper: *The Church Street Partners' Gazette*, which will see the light on the very

last day of the show at the end of November. I open the gallery doors to step into a space that resembles a local community meeting space, which is, in fact, the aim of the Turkish artist Can Altay. Yet on the morning of my visit it feels quite empty and a bit desolate.

A table and sixteen plastic chairs await to be activated by one of the meetings that take place every one or two weeks. The walls are covered with print-outs of the newspaper in process and twenty-six photographs that depict picturesque scenes of The Showroom's local

area, especially the nearby Church Street, the main focus of the artist due to its lively market and mixed community. In keeping with Altay's practice a wooden structure – an ephemeral, improvised architectural element – serves both as a space organizer and as a



Installation view of Can Altay's exhibition *Church Street Partners' Gazette*, The Showroom, London, 13 October–27 November 2010. Courtesy: the artist and The Showroom, London. Photo: ©Daniel Brooke, 2010

DAMIÁN ORTEGA ON 'THE INDEPENDENT'

As told to Barbican Curator Alona Pardo over email exchanges in early October.

A newspaper is a beautiful kind of system which has a different façade every day, but just as it is subject to change it is also strictly coded and designed. As the digital world swallows up the analogue world I am afraid newspapers as physical objects will soon be just another fossil of technology, relegated to the annals of history. In the digital age it is safe to conclude that

the information presented will be shorter and available in digital format only. No more analogue pulp wooden paper.

Beyond the materiality of a newspaper, I am equally interested in our relationship to the information contained within a newspaper. We often carry a newspaper around with us all day waiting for an opportunity to engage with its content, be

it under your arm or squashed into your back pocket with the dirty ink slowly rubbing away, and so for me this portable component results in a very intense and subjective relationship with both the newspaper as an object and its content. A newspaper is a portable and expanded instrument. A sculpture with different systems of distribution – a public art work.

The project was to conceive of a new piece on a daily basis in response to an item I had seen in the newspaper. On some days I didn't find anything interesting in the newspaper and so I let the day pass without creating a new piece. To a certain extent I think this was an important part of the process,

the not creating was as important as creating a work. I chose *The Independent* because it was more familiar to me in terms of its format and ideological position. In fact it reminds me of the newspaper I used to work for in Mexico *La Jornada*, which is also left of centre. [Ortega was a political cartoonist in Mexico in the 1980s.]

I always try to understand an object in its entirety and complexity. A newspaper is made up of a variety of ingredients: information, text, politics, pictures, advertisements. At the end of the day it is just paper, with its own innate physicality. It is this quality that is most important to me and after that it can be reduced down to matter. I like the idea of using it as

a material, like stone or a piece of wood. In this project I have tried to build something with it such as the *papier mâché* tortilla's or corn on the cobs.

Towards the end of the month-long process, there were a lot of discarded newspapers lying around, a landfill of information, and I view this as a sort of accumulation of energy. What I found the most interesting aspect was the element of surprise, for instance I've never been interested in apple growing but during this process I read an article about how the apple harvest this year has been the best in ages, the flavour of the apples are particularly tasty this year! And so of course I went out to buy a few! □

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 work. But so local is its focus – and so dependent on those meetings with local spokespersons and communities to 'come alive' – that non-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 viewer from that fact. Damián 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 give the show a very accessible and universal feel. Shouldn't that be the true aim of communication?

However, a key aspect to approaching these shows is realizing how they point towards a current phenomena that can't be overlooked: the gallery or museum as (mass) media producer. The weekly newspaper in which you are reading these words is an obvious good example, but far from an isolated one. The London art scene has witnessed in

these autumn months an explosion of media-related projects within art spaces. Alongside the Barbican and The Showroom exhibitions one could also mention Charlie Woolley's *Radio Show* project at SPACE. Woolley turned the gallery of SPACE into a fully-operating radio studio where he broadcast a show five days a week for seven weeks. With a plethora of artists, writers, musicians, DJs and comedians joining Woolley live, the *Radio Show* became a platform for collaboration and expanded dialogue. And Auto Italia, an artist run space in Southeast London, has just finished a five week run of one-hour transmissions, broadcast live on the internet, courtesy of the multifaceted artistic collective LuckyPDF. What does this (recurrent) fascination of the gallery and museum with media forms really mean? What does it say about the current art scene and how it is consumed? More information coming soon to your local newsstand. □

Damián Ortega, *The Independent*, *The Curve*, Barbican Art Gallery, 15 October 2010–16 January 2011

Can Altay: The Church Street Partners' Gazette, *The Showroom*, London, 13 October–27 November 2010

Damián Ortega, *The Independent*, Courtesy Barbican Art Gallery. Photo: Eliot Wyman.



Ester Partegàs. Clothing by Adam Shecter, Art Direction and Photography by Andrew Bulger. Inspiration by The World Famous Last Resort Karaoke Night.

MEDIA HABITS: ESTER PARTEGÀS

The artist – and 'advertising department' of this temporary paper – talks to *Latitudes* about her news views as well as her role in the 'The Last...' newspapers.

NEWSPAPERS I had this history teacher in high school who said: 'forget about history, you should read as many different newspapers as you can everyday in as many different languages as you can'. And I tried but I couldn't do it. So now I don't actively read any news, except sometimes I'll flick through a café's *New York Times*. But 'news' is unavoidable – like when you see the front page of the *New York Post* on the subway; yet you know already from the image and the headline what it wants to tell you.

Newspapers have a type of language which is more-or-less the same everyday with slightly different content – weather dramas, war dramas, abuse of power, etc. I found the protocol of this language and the pretended neutrality profoundly boring. I was afraid I was going to be ignorant if I couldn't read the news, and in a way I am – if you ask me about current affairs I probably wouldn't be able to respond much. Of course I make reading and research in connection with

my work but most of the time I don't think that has anything to do with what the media says is going on in the world. When I flick through a newspaper I feel that what is trying to be reported has so many layers of formalities and internal interests that what you get probably has little to do with what really happened. Yet you get to the comic strip and what is said in three drawings often better summarizes the fears and desires and problems that we all have. I feel that information, news, doesn't give me anything – it takes from me and I'm very happy not to have it occupy my brain. But I'm a big fan of *The Onion*. When you get used to *The Onion* you cannot go back to 'real' news!

MAGAZINES I'm subscribed to *Cabinet* and *Artforum* – if not I'd feel really guilty – and to the *New Yorker*, *New York*, and *Interview*. I read a few articles in the *New Yorker* but as it comes weekly it can become stressful when you've realized that yet another week has passed without having read much of it. I always read the music critics, even if I don't know the musician as the way the articles are written interests me. I read mostly the literary things and features on artists. I love interviews the most. I'm interested in artistic language, the personal voice, the direct attempt to make sense of the world from one's own place, and how that translates. Articles about political fights and economics really bore me and I don't read them at all.

When it's recycling day, I love picking up piles of magazine from the street. I have a bunch of random magazines in the studio, so I often flick through them for inspiration. In one way they relax me and on another level they give me ideas. And it's my way of seeing the publicity one might watch on TV.

ONLINE Of course I use email. I don't read any blogs – people giving opinions seem so fast, superfluous and overwhelming. I don't check any news sites but I get to know about reactions to news through Facebook.

TELEVISION I've never owned a television, although I do rent films from a great neighborhood place. When I go to hotels or stay away from home I enjoy the absurdity of TV though for a couple of days. I've tried watching various series that friends have recommended but I never get hooked.

RADIO Maybe two hours of NPR per week.

BOOKS The last book I bought I am reading now, it's Hélène Cixous's *So Close*; I'm a huge fan of hers. I always have three or four books on the go at the same time, most of which I buy from bookstores, not online.

BONUS SECTION! Advertising

Soon after I moved to New York in 1998 after various manual jobs I got a position at *zingmagazine* – I was sent out to galleries,

restaurants and cool places to try and sell advertising. I would get 20% commission. But I only sold one in four months! I only made \$100! So one day I just started crying in the office because I felt forced to quit – I really loved working there but I couldn't sell anything and I had to make a living. But they gave me another role and I ended up staying for five years, until I went as an artist, working full time on a range of different things.

What has been really interesting with 'The Last...' newspapers is that I've slowly realized that any image is susceptible to being used as advertising – you can shape it and put it in a different context and it can appear to advertise something, to have a second layer of meaning. But I wouldn't say the 'adverts' in these pages are 'anti-advertising', they are a different use of advertising space. My work is not against consumerism, although critics of my work have said that.

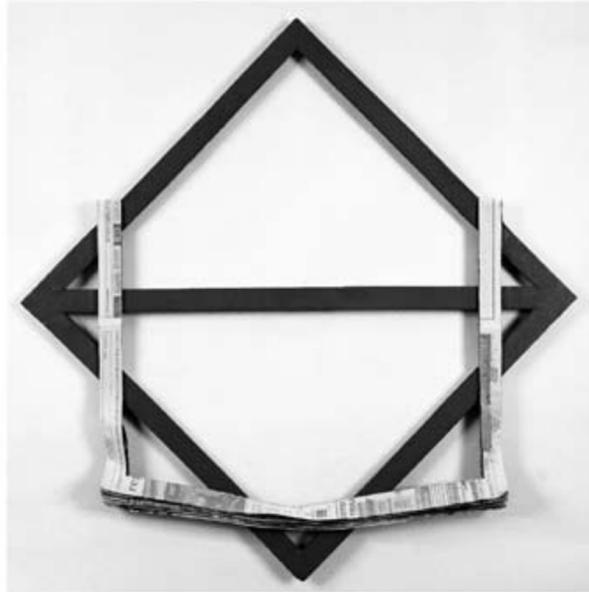
In *The Last Observer* I used images of a shop with its shutters down which for me relates to an idea of the void or empty space that has been dealt with by many sculptors historically. Another book I'm reading now is about the idea of nothing and it talks about historical and scientific accounts about the cosmos, and the idea that 'nothing' really does not exist at an atomic level. I understand about 20% of the ideas, but I still keep reading as I really enjoy that level of abstraction. But with the images of the shutters, I liked the idea that I could place a type of advertising that was not direct, that was a little more difficult. Our visual culture is so obscene, we are shown everything very quickly and there is no chance to go deeper, no space for mystery. For me to shut down and to offer empty spaces is a way to create more distance and to make something more active. It's not a refusal. On the contrary, it's about showing the possibility of something being there. I'm against being against! I want to add a new layer, so you have to work a bit harder – something that is shut or empty can be very meaningful. I don't like baby food, all chewed up, I'd much rather have the bones or the spine of the fish for me to work out.

It's been a little stressful working every week for this paper I must say, it just goes so quickly! But it has been a way to measure time as every week I have had to send you new adverts. In a way I've purposely chosen artists with very different types of work which wouldn't necessarily have anything to do with advertising images. I was interested to work on personal visions, and about how people make sense of their world on a visual level. For the last few issues I think I'll work on what we discussed at the beginning: recycling existing adverts. □

Ester Partegàs's exhibition 'More World' continues at Foxy Production until 27 November.

THE IMAGINARY NEWSPAPER

Chris Dercon, current Director of the Haus der Kunst, Munich, and future Director of Tate Modern, London, on the art of Luciano Figueiredo.



Relief (1998). Acrylic on paper. 78cm x 78cm. Private collection.

Throughout their history, newspapers as a powerful expression and ubiquitous instrument of modern urban life, have inspired many artists, including modern masters like Hogarth, Ingres, Monet, Van Gogh, Renoir, Picasso, Braque and Schwitters, but also more recent artists such as Jasper Johns, Andy Warhol, Yves Klein and Gerard Richter. Conceptual artists like Michelangelo Pistoletto, On Kawara, Yoko Ono or Paul Thek, used the newspaper page as a vehicle to carry out their ideas about the embodiment of time. Others like Adrian Piper appropriated newspaper-print to express their concerns about gender and race. And artists like Hans-Peter Feldmann or Christian Boltanski inserted work into newspapers in order to circulate on a large scale their individual interpretations of historical crises. The exceptional print-run and print-size of newspapers continue to fascinate and to inspire artists like Robert Gober, Karin Sander or Leni Hoffmann as well as recently fueling curatorial endeavors such as the Museum in Progress in Vienna.

In comparison with the regular, but admittedly normative appearances of newspapers within the European and North American art avant-gardes, the newspaper page was a crucial instrument and support within the visual arts in Brazil between

the end of the 1950s and the late 1970s. The Brazilian *jornal* in that period in general was no less than an icon of and a platform for radical cultural change. It was operating like a glue between many different creative individuals and artistic disciplines. The newspaper page, both as a cultural tool and an aesthetic format, exerted a formidable appeal upon many Brazilians and continues to do so. The great number of works executed with or inspired by newspaper print, produced since 1975 until today, by Brazilian artist and graphic designer Luciano Figueiredo are a perfect example of this. Figueiredo appropriates, transforms and mutates the newspaper page into the realm of collage, relief and painting, while applying both diverse and sophisticated printing, binding, as well as painterly techniques. His body of work with the newspaper page, and the specific influences as well as significant changes it underwent, also illustrates well what I would like to characterize as the modern *Brasilidade* of his artistic experience.

When taking a closer look at the works done with newspapers by Antonio Manuel and Luciano Figueiredo one easily detects different but also complementary strategies, which throw an interesting light as well on the 'modern Brazilian' aspect of those works. Antonio Manuel's

newspaper endeavors were optimally described in the comments of critic Mario Pedrosa in 1970 as "an experimental exercise in truth. He is only proposing authenticity". His is first and foremost an individual strategy and a hand made tactic, providing an individual perspective, which is able to hold out in the critical mass of a messed up society.

Luciano Figueiredo, however, dreams about a kind of 'imaginary newspaper'. He wishes to offer the reader-spectator an optical and lyrical counter reading of the physical appearance of the newspaper page. His newspaper works – utilizing 'yesterday's newspapers' occupying space in the form of layered and colored material – are an expression of time and function as a symbol and witness to a route throughout the world. They are to trigger off an optimism, creating an image for a better world.

Where does all this exaltation for 'ordinary' newsprint come from? For Brazilian artists and others coming of age in the Brazil of the 1960s, it was difficult to accept that the press in general, and their beloved *jornal*, was gradually coming under influence of the regime after the military coup of 1964.

Before the *jornal* had taken on mythical dimensions in post-war Brazilian urban life, it became an icon of a modern Brazil. Their



Relief (1986) from the 'Imaginary Newspaper' series. Acrylic on newspaper and canvas. 75cm x 56 cm. Private collection.

cultural supplements began to serve literally as working-platforms for critics, poets, visual artists, musicians and designers alike. The cultural supplements of the *jornal* served as a metaphor par excellence for the culture of fusion which started to characterize the arts of Brazil in the middle of the 1960s. A fusion not only between the different disciplines of the arts but also between the arts and daily life in the big city, promoting collective artistic creation.

Indeed the *jornal* was considered worthwhile by many artists to be exploited radically and transformed poetically. On July 15 1973 Manuel published a work as a six-page supplement of the daily *O Jornal*, containing the visual material of a cancelled exhibition that was to have taken place at the Museu de Arte Moderna in Rio. 60,000 copies were printed and sold at newsstands. The strength of Brazilian contemporary art was indeed unthinkable without the newspaper.

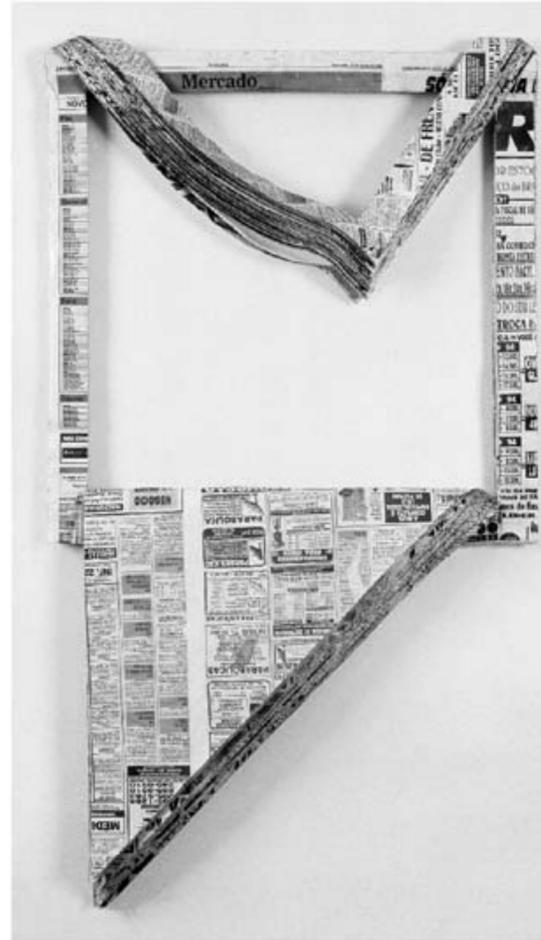
A 21-year-old Luciano Figueiredo arrived directly from Bahia in Rio de Janeiro in 1969 in the midst of it all. He was of course aware of the visual experiments by Amílcar de Castro in newspapers like *Jornal do Brasil* and the importance of the Neoconcretists. Although different in origin and nature, the early neoconcrete works of Lygia Pape and Ferreira Gullar do remind us of Luciano Figueiredo's later work with the colored, folded, bookish style newspaper-reliefs – especially his 1988 'newspaper-maquettes'.

A young artist such as Figueiredo, precisely because of their choice of artistic subject and treatment, could not get around the visual impact and the

lessons of the Neoconcretists.

But Figueiredo was at that time, as so many other artists of his generation, especially fond of the manifold experiments of Hélio Oiticica. [Figueiredo would later coordinate the Projeto Hélio Oiticica from 1981–1996, and help found the Centro de Arte Hélio Oiticica, serving as its Director from 2003–2008.] The 'infinitely big and the infinitely small' of the *Bolides* of Oiticica, Figueiredo liked the most. He stated later that the *Bolide* 'Homage to Cara de Cavalo' (1966), was "an artwork that taught me the difference between the merely political and the poetically political". In 1970 Figueiredo met with Torquato Neto, Oiticica and the graphic designer Rogerio Duarte – already by then legendary figures of the 'tropicalist' movement, and their virulent propaganda for a lyrical 'subjective marginality' in between different art disciplines, inspired the young artist. Figueiredo benefited directly from their overwhelming energy and extended artistic networks. Together, with his closest Rio-based friends, poet Waly Salomão and artist Oscar Ramos, he took on several projects in the field of graphic design, including record-sleeves for Gal Costa, Gilberto Gil and Caetano Veloso and the styling of the influential underground magazine *Navilouca* in 1971–1972.

According to Figueiredo, Oscar Ramos, probably more than any other artist, had the strongest influence on his work with newspapers. Ramos and Figueiredo were not only steady working partners but a couple as well, a relationship which lasted eleven years. When Figueiredo met Oscar Ramos in



Relief (1996). Collage with newspaper page. 80cm x 40cm. Collection of the artist.

1971 in Rio, Ramos was appropriating, enlarging and abstracting newspaper-photographs of famous Brazilian soccer players. Ramos was altering their body-features, undressing them as it were to the point of being naked. Because of the ongoing censorship, Oscar Ramos never exhibited these works.

In 1972 Figueiredo and Oscar Ramos left Brazil and departed for London where they stayed until 1978. London was a safe-heaven for many cultured Brazilians at that time. In 1973 Figueiredo starts a long-lasting friendship with critic and exhibition-organizer Guy Brett. Brett was not only crucial in helping to discover and promote the art of Oiticica, but was also propagating a different as well as precise vision, free from old or new stereotypes, on Latin American modern and contemporary art. Brett's deep interest in conceptually orientated artists such as Li Yuan-chia, which offer a glimpse into the cosmic and the universal, made a strong impact on the art of Figueiredo. Figueiredo considered his London years as optimal "educational" years. The acquaintance with Guy Brett later led

to many fruitful exchanges and collaborations in relation to the activities and initiatives of the Projeto Hélio Oiticica.

Luciano Figueiredo and Oscar Ramos returned to Brazil in 1978. Figueiredo was introduced to the writer Sonia Lins, sister of the genial artist Lygia Clark, another legendary cultural figure of Rio de Janeiro and a very close friend of Oiticica. Figueiredo admired the sharpness and the magical openings in Clark's self-declared 'non-art' objects. For Clark the cutting stood for nothing less than the exploration of the void, which in modern art in general and in Brazilian modern art specifically is so much sought after. But in Brazilian modern art it stands more than elsewhere for an intuitive, not pre-conceived way of making art. Because everything is there, the Brazilian artist is just 'transforming the condition'. As such art and life can be easily brought back together again. It is precisely in this way that resides the importance of the artistic trajectory and the beauty of the work of Luciano Figueiredo with the newspaper: a route throughout the world. □ Edited by Collin Munn

JORNAL DA CIDADE

Ana Paula Cohen, co-curator of the 28th Bienal de São Paulo, talks about the newspaper '28b'. Distributed free of charge for nine weeks throughout the city, it brought together texts about, and images of, the exhibition's program. The nine editions made up the Bienal catalogue.

Since part of contemporary artistic practices are not restricted to the production of a single object that is intended to be contemplated in the same place and time, the 28th Bienal de São Paulo (2008), curated by Ivo Mesquita and myself, proposed a series of exhibitions and dissemination apparatuses that could more specifically mediate contact between the audience and the production of knowledge in a collective event of such scope.

One of them was the newspaper *28b*. Distributed for nine weeks along with *Metro*, a free newspaper commonly read throughout the city of São Paulo, *28b* brought together texts about and images of the exhibition's program, as well as critical reviews, interdisciplinary articles, and artist interventions. It was important for us that the distribution of *Metro*, and therefore *28b*, was different from that of the official newspapers, as a way of reaching other kinds of readers rather than the usual audiences of the Bienal. We printed 50,000 copies each week, and it was freely distributed throughout the city every Friday. We considered producing a bilingual version, but because it was distributed

in the streets of São Paulo, we agreed that it would be more easily received by any reader if it were in Portuguese. A text-only English version insert was available to the public in the Bienal Pavilion.

Considering the emphasis given to duration and time in relation to space in the 28th Bienal project, *28b* functioned as one of the strategies that could convey to an audience that exhibitions happen both in a physical space and in time, with changing processes and programs that occur during the length of the exhibition. It was the format we arrived at in order to have a catalogue that could be produced simultaneously with the intense and dynamic program. It informed people about the weekly events, and documented conferences, performances, and special projects in the same way that we documented the art works.

Some artists decided to use the newspaper as the main platform for their project. "In Search of a Story" (part of the Swedish duo artists Goldin+Senneby's "Looking for Headless" project), was written by fictional author K.D. in eight chapters, according to the number of issues of *28b*. Goldin+Senneby also invited

the scholar Angus Cameron to write eight short texts about the notion of 'offshores', which were inserted weekly in the economic section of the *Metro* newspaper itself. Another example was the Indian artist Sarnath Banerjee, who developed an eight part graphic novel about São Paulo during his three-month residency in the city. *28b* was the only platform for the presentation of his project, as we all agreed that it would work much better in the printed form than in the exhibition space.

The *28b* project was a collaboration of a number of people, including the Brazilian Paris-based artists and graphic designers Angela Detanico & Rafael Lain, the artist and photographer Amílcar Packer, and the journalism team led by Marcelo Rezende, our Editor-in-Chief. The first issue was produced, printed and distributed one week before the opening of the Bienal. The last one – which functioned as the index of the catalogue – came out two weeks after the exhibition closed. □

The 9 issues of the *28b Newspaper* are available to download in PDF format on the website: www.28bienalsaopaulo.org.br/28bnewspaper



The nine issues of *28b* newspaper. Courtesy Ana Paula Cohen. Photo: Latitudes.

BOETTI E HIS DOUBLE

FOCUS

Christian Rattemeyer (Harvey S. Shipley Miller Associate Curator in the Department of Drawings at MoMA) on Alighiero Boetti's contribution to 'The Last Newspaper'. Rattemeyer is currently organizing a Boetti retrospective for MoMA in collaboration with the Museo Nacional Centro de Arte Reina Sofia in Madrid and Tate Modern in London, scheduled for 2011-12.



Installing Alighiero e Boetti's *Corriere Della Sera* (1976) at the New Museum. Pencil and collage on paper on canvas. Collection Beth Swofford. Photo: Latitudes



Italian artist Alighiero Boetti, who later inserted an "e" (meaning "and") between his first and last names, started out in the context of Italian *Arte Povera* in the second half of the 1960s with sculptural objects assembled

from materials bought in the local hardware store, and later became famous for embroideries of maps executed by local craftsmen in Afghanistan (and later Pakistan). But the foundation for much, if not all, of Boetti's practice lay in drawing. His first proper works after his studies were drawings of microphones, cameras, and desk lamps – tools for illumination, amplification, and reproduction. And since the early 1970s, much of Boetti's daily practice took place in the arena of drawing. Sitting at the drafting table in his studio in Rome, listening to the hourly bell of Santa Maria

Trastevere outside his studio window, he begins to draw the world and bring the world into his drawings – poetically, as in his first biro works such as *Mettere al Mondo il Mondo* (To bring the World into the World), and literally, with collages such as *Corriere della Sera* (Evening Courier) (1976).

Already in 1967, Boetti had used newspapers for the work *12 Forms from June 1967*, which reproduced the outlines of countries in turmoil taken from the front pages of Turin daily *La Stampa*. And in 1976, Boetti began a series of drawings entitled *Collo Rotto Braccia Lungh*

(Broken Neck Long Arms) which brings together images from his previous oeuvre and front pages of current magazines into a grid of pencil drawings on drafting paper. And by 1978, the artist would produce several series of drawings collectively titled *Tra Se e Se* (Between Oneself and Self), which might be understood as a mapping of the immediate surroundings of the artist's drafting table. Like *Corriere della Sera*, *Tra Se e Se* features an image of the artist holding a pencil between his clenched hands at both ends of the paper, connected by a line of objects from his table traced directly

onto the paper support. The dialogue between the artist and his twin, between self and himself, occurs not as a line of thoughts or ideas, but as a literal reflection of the objects and images before him, as an acknowledgment of the world directly in front of his eyes. *Corriere della Sera* points toward this: here the objects between the artists are still divided into the interior world of his studio and the exterior world of international news, but the process of incorporating the world in its multitude through a simple method of agglomeration already has found its form. □

THE NEXT NEWSPAPER: CROWD-SOURCING

– SPOT.US / EMPHAS.IS Profiling the organizations, projects, initiatives and individuals redefining ink-and-paper news.



What is crowd-sourcing? Crowd funding, or crowd-sourced capital, describes a collective networking system that allows for independent fund-raising to support projects initiated by individuals or organizations. Crowd funding can be used for a variety of purposes, from journalism to art, to political campaigns, to travel adventures. **What are the websites Spot.us and Emphas.is?** Launched by David Cohn, the recipient of a two-year grant from the Knight Foundation, Spot.us is a non-profit, open-source experiment in community-funded journalism. Based in San Francisco, the majority of stories are local,

but Cohn hopes to expand and involve both national and international interest. Emphas.is was created by photo editor Tina Ahrens and photojournalist Karim Ben Khelifa as a new and innovative platform for photojournalism. Seeking to create a unique bond between photojournalists and their audience, Emphas.is proposes a new financial model for photojournalism through crowd-funding. **How do they work?** Visitors to Spot.us post story tips and reporters pitch proposals they would like to see realized. Anyone can then donate money to help turn these ideas into actual news stories, similar to the crowd-funding model used by websites such as Kickstarter.com or Kiva.org. The completed

news articles are posted on Spot.us, available for free to the public or other news outlets under a Creative Commons license. Emphas.is photojournalists (selected through a board of reviewers composed of industry professionals) will post trip proposals with a fundraising goal. If the goal is reached, supporters will receive access to postings from the photographer that are filed throughout the trip. While the photos will initially only be available to the supporters, the photographers retain full distribution rights. **How does the funding structure work?** A Spot.us individual donor may give a maximum of 20% toward a pitch goal, while a news organization may pay over 50% for temporarily exclusive rights, with extra

proceeds returned to original donors. The journalist receives 90% of the requested amount and 10% is dedicated to fact-checking the final result. Spot.us allows the reporter to accept or cancel the pitch if the funding goal has not been met. Emphas.is's full details are not yet available; the founders hope to launch the site in January 2011. **What are people saying?** Spot.us journalists have stated that the bond created between reader and journalist is heightened, with the latter feeling more responsibility in covering a particular issue. Writers speak positively of the direct connection to their readership, as opposed to completing articles for an editor. "The project comes out of

frustration. Having a double-page [photo display] in Time or Vanity Fair...it doesn't give me a point of view. We realized that our work isn't the end product, but how we got to it. This is what we expect to monetize". Ben Khalida, co-founder, emphasis.is "We need new business models for the production of in-depth stories that provide us with context and understanding of the world around us. Emphas.is is such a model. It is innovative and creatively connects an engaged audience with first rate documentary photographers." Michael Munneke, World Press Photo Foundation. □ Greg Barton and Irina Chernyakova



THE DAYS OF THIS SOCIETY...

NEW MUSEUM CURATORIAL FELLOW DESIREE B. RAMOS MEETS 'THE LAST NEWSPAPER' ARTIST RIRKRIT TIRAVANAJA

EXCLUSIVE INTERVIEW



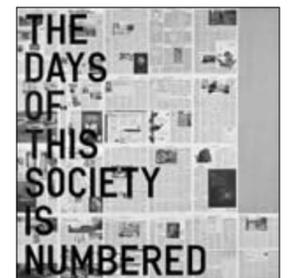
There I am; it's 5pm sharp, and I have just arrived at Gavin Brown's newly-expanded Meatpacking District art gallery. I'm checking out the new space while I wait for Rirkrit, who suddenly pulls up around the back door with a few groceries; turns out he's cooking a paella dinner for a few friends. We walk around the space for a few minutes and before heading towards the kitchen in the back of the gallery. There I see a few art handlers setting up pots, tables, and chairs for Rirkrit's guests. "We don't have much time, fire away," he says, looking at the recorder and the paper I am holding in my hands. We sit on a wooden bench and start our conversation. I have met with Rirkrit several times, and besides being a great artist he is really down to earth and approachable. Every time I talk to him it is quite a busy scenario all around.

Desiree B. Ramos: How did you become an artist?
Rirkrit Tiravanija: By accident! I actually wanted to be a photojournalist and then mistakenly took some art history classes and became curious about art. I left the university from the history department, and I went to art school and I went to talk to the

counselor about the idea of studying art. So I had an appointment, I went to the meeting and I had to wait in this kind of lobby library. I was just standing there, looking around the shelf, and there was a book that stood out from the shelf from the Ontario College of Art, so I just pulled it out, took down the address and left. So it was kind of accidental.
DB: What was your first art piece?
RT: Umm, that's a debate. It was actually an image that my father took of me; I made this plasticine sculpture on my ear, it was like an ear extension, so that I looked like a Vulcan. So I would say that was my first sculpture.
DB: Do you still have it, or a record of it?
RT: I have a picture that my father took, but I don't have the actual plasticine. I guess I could always remake it.
DB: That would be fun...
RT: Yeah, that would be fun. Wow, you just gave me a new idea!
DB: What was your first political work?
RT: Well, it depends on what is political, you know, if personal is political. The first work I made in art school, officially made in art school, was about identity, about me being in the West and trying to figure out what that was. It was the first letter of the Thai alphabet drawn on cardboard, and then it had a Thai dictionary explanation with this alphabet in English. So in a way, that had a kind of cultural politics in it. I would say my work is always asking those kinds of personal political questions, I mean, about the self and about identity.
DB: What got you into cooking?
RT: It was the simplest thing I could do. I was working in Chicago on questions of, about, cultural artifacts. I worked on this conceptual work with the idea that these artifacts were displays, again, about identity also, and that they were missing; they were fragmented in a kind of gap, or there was a gap that I thought needed to

be questioned.
DB: So it was natural for you to mix cooking with art?
RT: Exactly, because I was looking at pots, bowls and plates, and Buddha statues, and these were all objects of everyday use in my culture, so first I basically decided to just cook so that these things would always be in play and from that it became, well, it was always about the people. Of course these are things that were used everyday, which have been taken out of context, put onto display because they were valued in a different situation, and looked at through the Western eye as if they were somehow valuable in relation to the idea of culture. But for me it was really about the life around the object.
DB: What's your favorite thing to cook?
RT: I don't have a favorite thing to cook.
DB: Nothing that gets you more into the act of cooking and engaging with people?
RT: It's not so much about the cooking, not about the food or any particular dish; it's about the act and then ... I think it's always more communal to cook a big pot of curry than to make a piece of steak. But I actually just recently cooked a lot of steak for 2,000 people so I'm actually wrong, I could cook steak for a lot of people but, of course, it's about the activity of cooking. When we made this kind of barbecue grill, Argentinean style, the *asado*, it's a communal activity in itself. So, it was just a matter of scale. People normally do it with families but here we extended it so we could involve even more people at the same moment, so it became something else.
DB: Where do you get your ideas from? Are you inspired by something in specific or do they randomly come to you? Do you get them from looking at things, reading, or conversing with people?
RT: I think it's all of that. It's an ongoing process that I have and I think many artists have, which

is like you're always thinking, looking and everything that you experience becomes a question or a possibility. It's a combination; I'm looking at certain things that I'm interested in but, on the other hand, I'm always very receptive to what is happening around me, and that becomes a trigger for other things.
DB: I'm wondering how you go on varying so much in terms of media when it comes to your work. Is it difficult to maneuver all these different types of expression, ranging from cooking to investigations about architecture...?
RT: I'm not interested in style, I'm interested in content and if all the elements make sense, they all have certain roots or they all certainly have a relation to each other. It could be an eight hour video or a ten hour cooking session, yet they all bring people to the same place.
DB: Do you consider your piece now on view in *The Last Newspaper* at the New Museum, *Untitled (the days of this society is numbered/ September 21, 2009)*, part of a series along with other text works you have recently produced?
RT: I consider them like signage, like stop signs, road signs. They form a series but they can make you pay attention to a certain place and a certain moment when you are confronted by them. I think about that layering of the newspaper, which is an activity I'm very interested in, and in the activity of information being gathered. There are just a lot of layers there for me, from the ads to the typeface of the newspaper itself. There's a lot of coincidence – or accidents, or maybe even intentions – in the way that certain things get laid out on these pages. The sign makes you stop and pay attention to the other things happening behind it.
DB: Would you be able to explain further how that text in particular explores the social role of the artist?
RT: "The days of this society is numbered" is attributed to the



Rirkrit Tiravanija, from the series *Untitled (the days of this society is numbered/ September 15 – October 12 2008)*, 2010. Acrylic and newspaper on linen. Courtesy the artist and Gavin Brown's enterprise.

situation in 1968; obviously, at that time it was a provocation within the context of a manifestation against the society, or rather of society against a particular group of people, the institution, people in control. And I would say that, of course, those moments reoccur, those conditions can still exist.
DB: I'm sure everybody asks about the grammar...
RT: Yes, well, it's a bad translation of French. The mistake makes people react.
DB: And the dates on the newspaper...
RT: Well some in the series do make a reference to, for example, the market crash of 2008, just at the end of George Bush's presidency. It has all been a commentary about the Bush years and certainly in conjunction with the market crash.
DB: What will we see from you in the near future? What are you working on now?
RT: I'm working on a film which will be about a retired Thai farmer in the countryside, and I hope that people will get to see it, or that it's good enough for people to see it. □

PAPER VIEW

GWEN SCHWARTZ ASKED NEW MUSEUM VISITORS – BOTH PHYSICAL AND VIRTUAL – ABOUT THEIR EXPERIENCES IN RELATION TO 'THE LAST NEWSPAPER'.

"It's an engaging approach to an exhibition and it encourages active mental participation rather than passive observation. I do tend to read my news on the internet nowadays, the fact that it's possible to follow the development of a story almost in real time changes our relationship to news."
—Emily Cheeger

"You have to have some time to look at the exhibition. I like very much the performance [of Williams Pope.L]... But the show is about reading, about more conceptual art, no?"
—Angela Freiburger
"I like anything that has to do with newspaper culture. A newspaper is a thing – ink on paper – that has certain qualities, a certain

smell, makes sounds when pages are turned, etc. All these things are important."
—David Salle
"The topic of the exhibition is very relevant to today, as well as tomorrow and yesterday. Everyone has some kind of relationship to news. Yet I think that the information in a newspaper just isn't as important as the

value of sitting down with a cup of tea while reading it."
—Mi Tijo
"I was intrigued by the mix of academic wrapping and artistic playfulness in sometimes worthy messages. I strongly believe in the traditional format of the news in paper form, I don't believe digital pads will take over – the newspapers with in-depth messages

will still live."
—Martin Gran
"I think the show is terrific! I love newspapers, I love words."
—Christine Cooper
"What is a newspaper, what is information? These questions are incredibly relevant today, when the information we receive is so twisted by monetary interests."
—Alexandria Tarver

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. Harnessing the power of visual communication and design, the nonprofit's overarching goal is to better city neighborhoods by working hand-in-hand with other partners and facilitating an improved use of physical space. CUP aim to create greater understanding for and of city dwellers. Based in Brooklyn, the nonprofit organization was founded in 1997 by Damon Rich, an artist and designer who participated in the U.S. representation at the 2008 Venice Architecture Biennale and is currently serving as the Urban Designer and Waterfront Planner for the City of Newark, New Jersey.

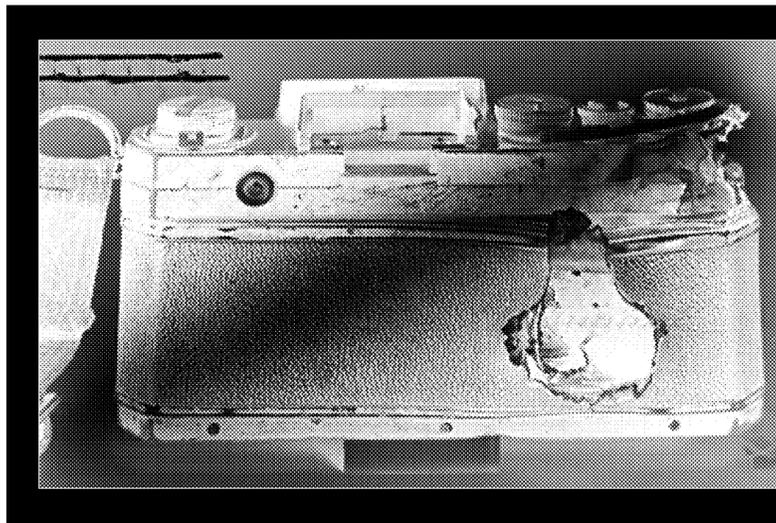
workshops – to give a better understanding of the multifaceted nature of how neighborhoods are shaped, particularly those that are historically underrepresented. Visitors are encouraged to interact with Lego-like blocks to visualize something called Floor Area Ratio (FAR) – each zoning classification in the city 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 developments in different New York City 'sub-borough areas', and to be informed 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.)

In *The Last Newspaper*, CUP examines city zoning laws and housing with its 'Zoning Toolkit' and 'Affordable Housing Toolkit' – in addition to running

Gwen Schwartz & Max Andrews



TOP Selection of CUP's publications. Photo: Latitudes
BOTTOM View of The Center for Urban Pedagogy's space on the third floor of the New Museum. Photo: Latitudes



PICTURE AGENT: OUR SINGULAR PICTURE AGENCY

ADRIÀ JULIÀ, ARTIST

The Drop of a Hat: This image was published in *Life* magazine during the Vietnam war. It depicts a camera with a bullet hole. The camera served as a shield for the journalist trying to take a picture and allegedly stopped a bullet that had been aimed at him. It didn't kill him but it deformed the camera body, stopping its ability to depict real images. As its likeness comes up through the decades, I believe it did not die in vain.

29 DAYS LATER

FOCUS

Sarah Wang conducts an ekphrasis of Larry Johnson's work in *The Last Newspaper* exhibition. The front page of an issue of *The Los Angeles Times* that Johnson incorporates in *Untitled Green Screen Memory* (2010) relays the story of the fires that burned in that city for 29 days in 2009. Wang takes 29 days as her constraint and considers spectacle, entertainment, celebrity, negation, appetite, scale, micro/macro, inversion, drama, destruction, sublimation,

exposure/overexposure, dissolution, dissemination, iconoclasm, obsession, and most importantly, Los Angeles. Johnson said in an interview that people should "examine their reasons for liking the same stories as I do". "This is my response to that in another medium" said Wang.

day 1. why are the people in this city so ugly? day 2. supposed to meet X at the top of a bridge overlooking the 'river', nearly get pushed over by desperate winds. two hours, three bridges later: no X, no river. day 3. up all night. I sneak into the studio. X follows. we smoke in front of a green screen 30 feet high. my

eyes don't stop buzzing. day 4. food poisoning. day 5. a street kid takes my wallet while riding on public transit. throws me an arthritic gang sign from the platform as he runs away. day 6. see X at a club in west hollywood. wake up in a motel room. where are my shoes? day 7. insatiable. eat my way from venice to k.town. day 8. follow X's trajectory around the city in the paper, blogs, late night talk shows. day 9. the smell of smoke on my jean jacket: evidence. day 10. earn a hundred dollars walking around asking people to sign a petition for endangered animals. day 11. receive a message from the front desk. a woman called to say that X wants to pick me up. a glut of mediation. day 12. X is on a binge – drinking, spending too much money too fast, gaining weight, becoming intolerable. day 13. job offer. could never leave los angeles with X in this state. day 14. house sitting by the ocean. respite. day 15. a boy staying at X's died in his sleep. day 16. did X kill the boy? day 17. take a muscle relaxer before bed, which gives me waking dreams while my body is paralyzed. day 18. eat nothing but pastries all day. day 19. drive to the canyon and watch the red sky descending. day 20. an image of X on the front page terrorizing the city. day 21. displaced fear. X as a stand-in. sublimation? day 22. can't go on the internet anymore. the overexposure of X. day 23. finally speak to X on the phone. three hours spent assessing damages accrued during last week's bout of destruction. day 24. talk to X six times today. X becomes enraged. who is X ?

what does X really want ? day 25. another marathon phone session. X threatens to destroy me. I don't know what that means, but it keeps me alert at night. every sound is an assassination. day 26. butterscotch pudding, salty

caramel macrons, cassis panna cotta. day 27. by the time i pry the sliding door open, i've already forgotten what i'm there to see (control X). day 28. the spectacle of X collides with prayer. day 29. X is nowhere. □



Larry Johnson, *Untitled Green Screen memory* (13 fires), 2010, color photograph. Courtesy the artist and Marc Jancou Contemporary.

IN BRIEF

2009 California Wildfires

Beginning in July of 2009, the state of California experienced one of its worst wildfire "seasons" on record, with sixty-three fires burning across the entire state. By some estimates, the fires destroyed more than 500,000 acres of land, thousands of homes, and threatened normally sunny Los Angeles with ominous ash clouds.

Forest fires themselves are rather mundane in the overdeveloped and underforested state, but the scale of these fires, and their proximity to major metropolises was alarming, especially for Governor Schwarzenegger, who was forced to declare states of emergency in multiple counties, as firefighters were unable to tame the majority of the blazes.

Many of the fires seemed to elude any attempts at control, burning down hundreds

of television and radio towers outside of Los Angeles, and threatening a complex of astrological observation equipment. Thousands of people were asked to evacuate, as various fires encroached on their homes, but some chose not to. One notable couple from Big Tujunga Canyon made the foolhardy decision to wait it out in their roomy hot tub. Luckily the couple was able to be rescued with survivable burns.

It appears that little has been done to prevent future blazes of this kind, such as restricting development and water usage, except for an increase in spending on firefighter equipment and personnel. With little action towards long-term prevention plans, more fires of this magnitude, or worse, are expected in the summers to come. □
Collin Munn