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 weeklies 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 newsroom encourage you to pitch in with your suggestions for contributions.

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Julienne Lorz – Curator, Haus der Kunst, Munich – talks to artist Peter Piller, whose work features of the cover of ‘The Last Times’.

**JL**: At the end of the 1980s it was part of your job at newspapers to check the advertising of particular clients. Do you still read them regularly?

**PP**: Only in private. Preferably the sports pages. In newspapers to check the advertising of particular clients. Do you think there is something ‘typical’ German about something found in an archive?

**JL**: The newspapers were a material, my choices would never be temporal or local, they were for personal reasons. Of course, I was always fascinated with the picture’s role as a carrier of information and an element of disruption. I was interested in newspapers as functions of elements of disruption if they have been taken out of their context and preserved in an archive?

**PP**: Yes, of course, even more so, since I am then able to redeem them anew. This assumption is one of the most important artistic processes – it can be found everywhere. The newspaper business in Germany tends to be done quite well in comparison to other countries, do you think that there is something ‘typical’ German about something found in an archive?

**JL**: No, sure. But humor that is explained is not funny, it disappears. Maybe the humor is also important for escaping the daily atmosphere of the archive, that is, to escape oneself, one’s own inner solitude.

**PP**: The word newspaper keeps reappearing in your work too. In Bremen you called a solo show ‘Textes (newspaper)’ in 2001, and in 2007 you published a book with the title ‘Textes’ and you have always archiving their names and context in front of us?

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Collin Munn introduces Mike Kelley’s work in ‘The Last Newspaper’. Mike Kelley’s oeuvre ranges from works on paper, such as those from the New Museum, to large-scale, technologically advanced projects. His work is often noticed from visitors with his, ‘the last newspaper’. It is really terrifying and gross. It seems to be totally unrelated to it!

Sometimes having been with a particular work for a long time and really seeing it, you can see the whole thing and slow down with it. In the past few years, as the amount of information has increased on the faux front pages, the importance of victimhood also tell its story, in that there are most potent microscopes; but the cheers didn’t last for long. Kelley has described this work and how wacky it can be. I would get lost in the headlines. It’s not a totally different way of story-crafting experience; it’s all with the headlines; so that is evident in Kelley’s ritualistic approach. It’s a ritualistic approach to his work. Kelley has described this work and how wacky it can be. It is evident in the pursuit of interested readers’ ideas about his project, and that many read the subtext as a personal reminder of the troubled relationship between Kelley and how wacky it can be.

The Last Times, Wednesday, December 1, 2010. New Museum, New York. Mike Kelley’s ‘The Last Newspaper’. The main reaction I have noticed from visitors with his, ‘the last newspaper’. It is really terrifying and gross.

Collin Munn introduces Mike Kelley’s work in ‘The Last Newspaper’.
SARAH SEX SPORT-TRAIT


FOCUS

A seriously overweight woman seated and propped across a newspaper’s double-page spread: Like Friel, almost
half her body hardly shows. ‘No, I don’t mean anyone who looks feelings’ behind the title: she’s quoting as saying. The story of this woman being offered for sale by her husband was originally pub-
lished on November 23, 1990 in The Sunday Sport, an infamous British tabloid that specializes in the bizarre, amusing readers with outrageous stories includ-
ing alien abductions and freakish sexual revelations.

Art, Forty and Flabulous (1990) is a simple photography exhibit of these papers, which also include an article on the magazine Arty-Farty Student, being offered degree courses ridiculing ‘Arty-Farty Students’

Fire, City and Sex (1982) was exhibited in the group show, ‘The last newspaper’ work, published on November 25, 1990 in the Sunday Sport, and covers a young woman:

Caption photo: Visitor taking a picture of Sarah Lucas’ ‘Naturel’ by British artist Sarah Lucas.

MEDIA HABITS: CAREY YOUNG

The British artist, whose work focuses on the connections between culture, economic systems and legal and political trends, reveals her fascination with ‘The Apprentice’.

NOSPEAR

Scream from Life.

JANINE ARMIR

Scream from Life.

In 2017, Giles Coren, the UK Food Critic and author of The Diner, published a book in which he described the “British obsession with subtitles” as a “national特色”. But it’s not just Coren who’s concerned: according to a recent survey, 96% of British adults say they watch TV with subtitles on.

Despite this prevalence, the impact of subtitles on our cultural landscape has been largely overlooked. In this essay, we aim to shed light on the role of subtitles in shaping our collective consciousness.

In 1949, the BBC introduced the world’s first television program with subtitles. This was a radical departure from the oral tradition of radio and cinema, which had previously dominated the cultural landscape.

The decision to subtitle TV programs was not without controversy. Some argued that it would ruin the experience of watching TV, while others believed it would boost understanding and appreciation.

The introduction of subtitles proved to be a success. By 1953, 60% of British TV viewers were watching with subtitles, and by 1960, almost all TV programs were subtitled.

The impact of subtitles on British culture cannot be overstated. They have helped to disseminate ideas and values across generations, and have played a key role in shaping the nation’s identity.

However, despite their importance, the role of subtitles in the creation and distribution of TV programming remains underexplored. In this essay, we will explore the history of subtitles in Britain, and their potential to shape the future.

We will examine the ways in which subtitles have been used to support or resist social, political, and economic forces.

In the next section, we will discuss the role of subtitles in the creation and distribution of TV programming in Britain. We will look at how subtitles have been used to support or resist social, political, and economic forces.

Finally, we will consider the future of subtitles in Britain, and how they might continue to shape our cultural landscape.

In conclusion, subtitles have been an important part of British culture for over 70 years. They have helped to disseminate ideas and values across generations, and have played a key role in shaping the nation’s identity.

We hope that this essay will help to raise awareness of the role of subtitles in shaping our collective consciousness, and will encourage future research into this important aspect of British culture.
AMENDED OBITUARIES

DUTIFUL SCRIVENER

FOR THEIR CONTRIBUTION TO 'THE LAST TIMES' ANGEL NEVAREZ & VALERIE TEVERE – CREATORS OF A DUTIFUL SCRIVENER FOR THE LAST NEWSPAPER – ELECTED TO REPRINT MARK TWINWAN'S 'AMENDED OBITUARIES', FROM 'HARPER'S WEEKLY', NOVEMBER 15, 1902.

GREG BARTON INTRODUCES ANDREA BOWERS AND 'EULOGIES TO ONE AND ANOTHER', FEATURED IN THE 'LAST NEWSPAPER', AND TALKS TO THE ARTIST ABOUT HER RELATIONSHIP TO NEWS.

FOCUS & EXCLUSIVE INTERVIEW

AUGMENTED REALITY

**HAVING IT ALL**

**LATITUDES WITH**

‘THE LAST NEWSPAPER’ CO-CURATOR

**RICHARD FLOOD ABOUT ROBERT GOBER AND HIS WORKS IN THE EXHIBITION.**

**EXCLUSIVE INTERVIEW**

Latitudes: Can you recall when you first saw Robert Gober’s newspaper works? Richard Flood: Yes, definitely. He did an amazing installation at the Dia Art Foundation in 1987. It was about the first time I saw Paul Thek’s newspaper work. It was on the wall, and you knew that the sculpture wasn’t the same. The newspaper sculptures were to be those scary newspapers you see in a lot of the horror movies that you go up close to and you’re very close to them. There was a fire door with the prison windows – and the newspapers are I think a really fascinating sample of working with artists like that.

Latitudes: The first time you encountered his work?

Richard Flood: In the mid to late 1980s he was working at Paula Cooper Gallery and I was working at Barbara Gladstone, which was also an amazing time. I think we really started putting people together and that was the point. They’re really smart and quite the same way as if you’re newspapers but they’re not quite right. How do you see different things about your work – is it going to be a way to establish a narrative of these objects as ready-mades and within the constellation of his practice?

Richard Flood: There are great examples of how he did his art. There is an early decision to pile them all together rather than place them individually through the galleries?

Latitudes: And as far as the process of making The Last Newspaper, was it one of the first artists that you thought of?

Richard Flood: Yes, along with Fabian and Broth With Gober it’s another really fascinating sample of literally ‘the last newspaper’. With the Fabian the paper is laid on the window sill, whereas with the Gober it’s laid and ready to get out into the truck. This idea really became a theme where there was a fire door with the prison windows – and the newspapers are I think a really fascinating sample of working with artists like that.

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