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Abbreviations:

TLN = *The Last Newspaper* exhibition
TLP = *The Last Post*
TLG = *The Last Gazette*
TLR = *The Last Register*
TSL = *The Last Star-Ledger*
TLM = *The Last Monitor*
TLO = *The Last Observer*
TLES = *The Last Evening Sun*
TLJ = *The Last Journal*
TLT = *The Last Times*
TLE = *The Last Express*

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“TIMELY!” • “SAVVY!” • “VIABLE!” • “LOOSEY-GOOSEY!”

THE LAST NEWSPAPER

ISSUES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

A PROJECT BY LATITUDES PRODUCED ON THE OCCASION OF THE EXHIBITION: *THE LAST NEWSPAPER*

NEW MUSEUM, NEW YORK, 2010



FROM THE EDITORS' DESK

Last words, clarifications, frequently asked questions, and thanks from Latitudes.



Photo: Gwen Schwartz

Working every day on the third floor of the New Museum producing these ten "hyperlocal" newspapers which now comprise the catalogue of *The Last Newspaper* exhibition has been a rewarding and exhausting experience in equal measure. It's rarely possible to spend so much time embedded in an exhibition, and part of the luxury – and challenge – of working in house has been the "open office" situation. As if a barnacle filtering food from the passing current, the newsroom has been able to capitalize on the nutrient-rich flow of visitors, and serendipitous encounters have led to several spontaneous articles. Yet, perhaps when hunkered down during deadlines, our working in the galleries has frequently seemed surprising to visitors. By far the most frequently asked question has been the disarmingly simple, "Are you part of the exhibition?"

As a partner organization and catalogue-information editors, the answer has been of course a resounding, *yes*. As an artwork or a performance-endurance piece, a frank *no*. Although the mini-newsroom has been a place for us to work – and simultaneously the point of distribution of each of *The Last...* newspapers – we make no claim to be artists. The content of the "organizational form" of the newspapers, and the exhibition itself, is of course for the most part directly related to art and artists, and it has been the editorial role (as well as the curatorial treatment of the newspapers as a parallel programming space) that has been our concern.

The second most frequently asked question was: "How does it work?". Each issue of *The Last...* was released on a Wednesday, at the start of the museum week, and was available from our news-desk news-rack on the third floor, and at the visitors' desk in the lobby, until the Sunday. We handed over the material to designers Chad Kloepfer and Joel Stillman for the following issue also on a Wednesday, giving them until Sunday to work on the first proofs. Over the weekend we would receive layouts via email and we'd work on incorporating corrections. The final file would be completed and uploaded to the printer's server by the end of the weekend; 1,000 copies of the newspaper were printed in Long Island City on Monday and delivered to the museum the following day. 600 copies were freely available to New Museum visitors and staff during the week and 400 retained for the final compilation.

The third most FAQ: "Can I get a PDF?". In keeping with the "old fashioned" nature of producing a printed paper in a finite print-run and with a single distribution point – and along the lines of "slowing down the internet" – the choice was made to not provide a competing digital version during the project. Only a YouTube clip of each week's pages being leafed through, and a blog sample comprising one article were otherwise distributed.

One of the key aims of the project has been to cover each artist and artwork, as well as partner organizations, represented in the exhibition and only with a small handful of exceptions, the newspapers have achieved this. On many occasions we have been able to include new interviews with the exhibition artists – part of the 95% of original content in the pages – and these features have, we hope, become a valuable reference for visitors, as well as tour guides and guards at the museum. Although Hans Haacke's *News* (1969/2008) on the floor above the news-desk seemed to suggest that news was obsolete almost as soon as it was released – and despite the browning pages of the first few issues of *The Last...* newspapers left out for browsing – we trust that the project has been able to extend and elaborate on the discourse of the exhibition

in a way that is worth preserving. Of course the newspaper has not only provided coverage of the exhibition artists and events week-by-week, but it has encompassed a range of other practices which emerged over two years of conversations with the exhibition curators and colleagues, and our research into the declining health of the traditional newspaper. The distinction between the news, the newspaper, and newsprint – and moreover between the newspaper and journalism in the age of the internet – have been keys point of articulation. The answer to what was perhaps the forth most frequently asked question – "Are we really facing the last newspaper?" – is one that can only be answered through further questions, some of which we invite you to explore in these inky pages.

We would firstly like to express our thanks to everyone at the New Museum. Thank you to Lisa Phillips, Toby Devan Lewis Director, and *The Last Newspaper* co-curators Richard Flood, Director of Special Projects and Curator at Large, and Benjamin Godsill, Curatorial Associate, for hosting us and inviting us to collaborate in this expansive and timely project. Our sincere gratitude and praise are due to Richard and Benjamin for their support and trust and for the brave exhibition whose works have become our local community.

Thank you to Joshua Edwards, Exhibitions Manager and Shannon Bowser, Chief Preparator, for sharing expertise on producing Luciano Fabro's *Pavimento* exhibition and only with a small handful of exceptions, the newspapers have achieved this. On many occasions we have been able to include new interviews with the exhibition artists – part of the 95% of original content in the pages – and these features have, we hope, become a valuable reference for visitors, as well as tour guides and guards at the museum. Although Hans Haacke's *News* (1969/2008) on the floor above the news-desk seemed to suggest that news was obsolete almost as soon as it was released – and despite the browning pages of the first few issues of *The Last...* newspapers left out for browsing – we trust that the project has been able to extend and elaborate on the discourse of the exhibition

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Spanish Cultural Action Abroad (SEACEX), which has made it possible for us to be in New York during these months.

The graphic design of the newspapers has been an absolutely critical element for the tone of the project and we salute Chad Kloepfer and Joel Stillman, who have been so generous with their time and incredible talent in establishing the visual identity of *The Last...* newspapers, and in giving up their weekends laying them out. Thank you to Daniel Thiem, Retail Operations Manager at the New Museum, for taking care of the afterlife of this print adventure, and to Tammy Lin at Linco Printing for making the printing and delivery run smoothly.

Sharing the third floor of the New Museum with the other partner organizations has been a memorable experience and we are particularly appreciative of Alan Rapp as well as Virginia Millington and Natalia Fidelholtz – our temporary neighbors at the *New City Reader* and *StoryCorps* respectively.

The project would also not have been possible without the assistance of our news team, who have been crucial in their dedication and good humor, and in toiling late hours, and while juggling other commitments, in writing sterling words. Kudos to Editor-at-Large Janine Armin, to Greg Barton, Irina Chernyakova, Collin Munn and Gwen Schwartz. We would also like to highlight the generous contributions of Adam Chadwick, Julienne Lorz, Andrew Losowsky and our London correspondent Lorena Muñoz-Alonso.

We have been pleased to have been able to involve an incredible network of writers, curators, artists and journalists that week after week have graced, or been splashed over, the pages of *The Last...* Visual artist Francesc Ruiz, project cartoonist with his series 'The Woods', and our advertising department, artist Ester Partegàs, we thank especially for their amazing work and for their stamina in signing up to the weekly deadlines.

We are indebted to all of the participating artists and organizations as well as many other individuals for their efforts, for having trusted our editorial skills and for having given time and contributions pro bono – Ignasi Aballí; Lars Bang Larsen; Judith

Bernstein; Dara Birnbaum; Pierre Bismuth; Andrea Bowers; Fernando Bryce; Luis Camnitzer; Sarah Charlesworth; Emily Cheeger; Doryun Chong; City-As-School class; Ana Paula Cohen; Scott Cole; Christine Cooper; Holly Coulis; Marc d'Andre; Chris Dercon; Patricia Esquivias; Jacob Fabricius; Luciano Figueiredo; Angela Freiburger; Jason Fry; Simon Fujiwara; Dora Garcia; Martin Gran; Hans Haacke; Ilana Halperin; Ridley Howard; Marcel Janco; Adria Juliá; Maria Loboda; Nate Lowman; Renzo Martens; Rob McKenzie; Simone Menegoi; Aleksandra Mir; Rodrigo Moura; Nick Mrozowski; Angel Nevarez & Valerie Tevere; Sophie O'Brien; Damián Ortega; Alona Pardo; Amalia Pica; Michalis Pichler; Ed Pierce; Peter Piller; William Poole; Michael Rakowitz; Christian Rattemeyer; Yasmil Raymond; Kolja Reichert; Mauro Restiffe; Kathleen Ritter; Kirstine Roepstorff; Julia Rometti & Victor Costales; David Salle; Mike Santistevan; Joe Saltzman; Ines Schaber; Paul Schmelzer; Charity Scribner; Manuel Segade; Adam Shecter; Harley Spiller; Stephen Spretnjak; Alexandra Tarver; Mi Tijo; Wolfgang Tillmans; Rirkrit Tiravanija; Nicoleline van Harskamp; Pablo Vargas Lugo; Sergio Vega; Marie Voignier; Mark von Schlegell; Haegue Yang; Carey Young; Sarah Wang; Warren Webster; and Jordan Wolfson. Thanks too to the New Museum Facebook and Twitter contributors: aodt; Kristi Collom; Michele Corriel; djnon; Isadora Ficovic; A.J. Fries; Rachel Elise Greiner; Sioux Jordan; Eleanor Martineau; Acht Millimeter; Sofia Pontén; Jenny Pruden; Bonnie Severien; Kate Shafer; Liz Shores; Goso Tominaga; and Anne Wölk.

We would also like to thank those who have helped us obtain images or permission to reprint texts: Barbican Art Centre, London; Edoardo Bonaspetti, *Mousse* magazine; Bugada & Cargnel, Paris; Janine Jamunno, patch.com; Nick Hunt/PatrickMcMullan.com; Jeff Khonsary, *Filipp*; Lisa Middag at the Walker Art Center, Minneapolis; kurimanzutto, Mexico City; Michele Robecchi; Benoit Pailley; Peres Projects, Berlin; Katie Sokolor/Gothamist. □

Latitudes (Max Andrews & Mariana Cánepa Luna), December 2010

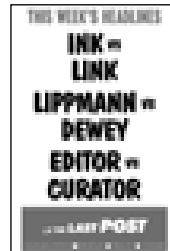
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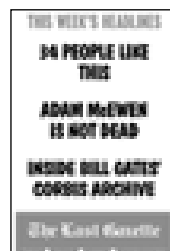
ISSUE 1: THE LAST POST October 6, 2010

COVER: 'Ink vs Link'. Press Room of *The Richmond Planet*, c. 1899
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CARTOON: 'THE WOODS: Teen Balls' by Francesc Ruiz
ADVERTISING: Ester Partegàs with Rob McKenzie



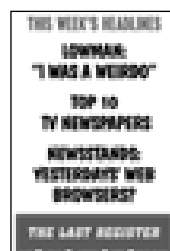
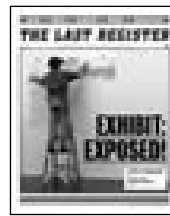
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CARTOON: 'The Woods: Money' by Francesc Ruiz
ADVERTISING: Ester Partegàs



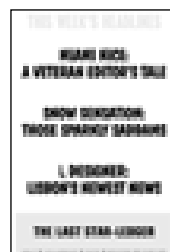
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PHOTO ESSAY: 'Behind the Scenes', Installing 'The Last Newspaper'
CARTOON: 'The Woods: Scratch Lottery' by Francesc Ruiz
ADVERTISING: Ester Partegàs with Adam Shecter



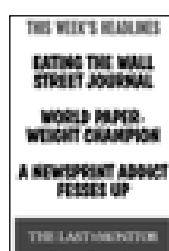
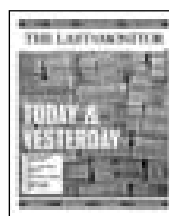
ISSUE 4: THE LAST STAR-LEDGER October 27, 2010

COVER & PICTURE AGENT: Special cover by Haegue Yang (and page 12)
EXCLUSIVE INTERVIEW: 'Rank and File', Latitudes interviews Ignasi Aballí
FOCUS: 'A Newspaper is Never Complete, Because News is Never Complete'. Interview with Ed Pierce from the archive of TLN partner organization StoryCorps + 'StoryCorps Key Facts'
FOCUS: 'Execution, Ejaculation, Exhibition', Collin Munn on TLN artist Dash Snow's *Untitled* (2006)
THE NEXT NEWSPAPER: Latitudes interviews Nick Mrozowski about
DIRT SHEET: Janine Armin on TLN artist François Bucher
'Patricia Esquivias on... Communism'
100 YEARS AGO...: *The Tacoma Times*
MEDIA HABITS: Nicoleline van Harskamp
CARTOON: 'The Woods: Specialization' by Francesc Ruiz
ADVERTISING: Ester Partegàs with Rob McKenzie



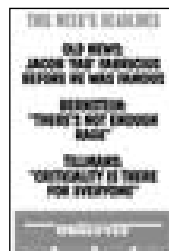
ISSUE 5: THE LAST MONITOR November 3, 2010

COVER: 'Today & Yesterday', Gustav Metzger, *Eichmann* and *Link*, 2005
EXCLUSIVE INTERVIEW: 'Eating the Wall Street Journal', Janine Armin with TLN artist William Pope. L
FEATURE: 'Today and Yesterday', Sophie O'Brien on Gustav Metzger
PICTURE AGENT: Jordan Wolfson
THE NEXT NEWSPAPER: *The San Francisco Panorama* by Irina Chernyakova
FIT TO PRINT: Adam Chadwick on the digital divide
100 YEARS AGO...: *The Bisbee Daily Review*
MEDIA HABITS: Mark von Schlegell
FOCUS: 'Who Framed Sarah Charlesworth?', Marcel Janco on TLN artist Sarah Charlesworth
READERS' LIVES: 'Paper-Weight Champion' by Harley Spiller
FEATURE: 'Heralding the Gizmo', Max Andrews on Kirstine Roepstorff
READERS' LIVES: 'My Name is Marc D'Andre and I'm a Newspaper Addict'
INFOGRAPHIC: Facebook poll: where do @ NewMuseum followers get their news?
CARTOON: 'The Woods: Tools' by Francesc Ruiz
ADVERTISING: Ester Partegàs with Holly Coulis and Ridley Howard



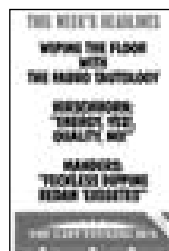
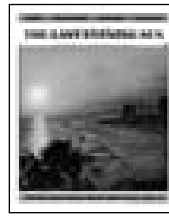
ISSUE 6: THE LAST OBSERVER November 10, 2010

COVER: 'Truth Study?'. Installation view of Wolfgang Tillmans *Truth Study Center* (NY) (2010)
EXCLUSIVE INTERVIEW: 'Is this True or Not?', Lorena Muñoz-Alonso with TLN artist Wolfgang Tillmans
FOCUS: 'There's not enough Rage These Days', Greg Barton & Collin Munn on TLN artist Judith Bernstein
PICTURE AGENT: Renzo Martens
MEDIA HABITS: City-as-School Students
FEATURE: 'Relationship Status' by Manuel Segade
FOCUS: 'Old News' to me' by Lars Bang Larsen + 'Nothing New About Old News'
FEATURE: 'Editorial Curatorial' by Marcel Janco
THE NEXT NEWSPAPER: Patch. Andrew Losowsky interviews Warren Webster, company president
REPORT: Irina Chernyakova on the 'Perpetual Peace Project' of TLN partner the Slough Foundation
FIT TO PRINT: Adam Chadwick on *The Huffington Post*
100 YEARS AGO...: *The News-Herald*
CARTOON: 'The Woods: Backcover' by Francesc Ruiz
ADVERTISING: Ester Partegàs



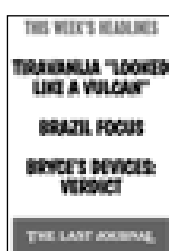
ISSUE 7: THE LAST EVENING SUN November 17, 2010

COVER: 'Without Rain Partial Nights Aerial Days'. Special cover by Julia Rometti & Victor Costales (and page 12)
FEATURE: 'Translating Rubble', Kathleen Ritter on Mark Manders
FOCUS: 'Floor Tautologia', Simone Menegoi on TLN artist Luciano Fabro's *Pavimento-Tautologia* (1967) + 'Fabricating Fabro' by Shannon Bowser
SPECIAL PULL-OUT POSTER: Installation pictures, checklist of TLN + 'Your Week in Headlines' by New Museum Facebook and Twitter followers
FEATURE: 'Thomas Hirschhorn ♥ Queens', Charity Scribner on TLN artist Thomas Hirschhorn
FEATURE: 'Red and Black all Over, Again', Irina Chernyakova interviews *The Last...* newspapers' designer Chad Kloepfer
FOCUS: TLN project Jeffrey Inaba/C-Lab's *Cloudy with a chance of Certainty* (2010) + 'C-What?' by Greg Barton
MEDIA HABITS: Michael Rakowitz
THE NEXT NEWSPAPER: WikiLeaks
DIRT SHEET: Janine Armin at the Taipei and the Guangju Biennials
PICTURE AGENT: Maria Loboda
CARTOON: 'The Woods: Flavor of the month' by Francesc Ruiz
100 YEARS AGO...: *Palestine Daily Herald*
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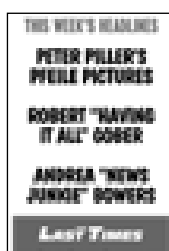
ISSUE 8: THE LAST JOURNAL November 24, 2010

COVER: 'Le Petit Journal'. Fernando Bryce, from the series *L'Humanité* (2009–2010)
FEATURE: 'L'Humanité', Yasmil Raymond on Fernando Bryce
REPORT: 'Independent Gazette', Lorena Muñoz-Alonso on *The Independent* by Damián Ortega and Can Altay's *The Church Street Partners' Gazette* + Damián Ortega talks with Alona Pardo
MEDIA HABITS: Ester Partegàs
BRAZIL FOCUS: 'The Imaginary Newspaper', Chris Dercon on Luciano Figueiredo + 'Jornal da Cidade', Ana Paula Cohen on *28b*
FOCUS: 'Boetti e His Double', Christian Rattemeyer on TLN artist Alighiero e Boetti's *Corriere Della Sera* (1976)
THE NEXT NEWSPAPER: Crowd Sourcing – spot.us / emphasis, by Irina Chernyakova
EXCLUSIVE INTERVIEW: 'The Days of This Society...', Desiree B. Ramos interviews TLN artist Rirkrit Tiravanija
FOCUS: 'Paper view' Gwen Schwartz with New Museum visitors
FOCUS: 'What's CUP?', on TLN partner organization The Center for Urban Pedagogy, by Gwen Schwartz and Max Andrews
PICTURE AGENT: Adria Juliá
FOCUS: '29 Days Later', Sarah Wang on Larry Johnson's TLN work *Untitled Green Screen Memory* (2010) + '2009 California Fires' by Collin Munn
CARTOON: 'The Woods: Creation' by Francesc Ruiz
100 YEARS AGO...: *The Marion Daily Mirror*
ADVERTISING: Ester Partegàs



ISSUE 9: THE LAST TIMES December 1, 2010

COVER: Peter Piller, *Pfeile* (Arrows), *Archiv Peter Piller 2000-2006*
EXCLUSIVE INTERVIEW: 'Bedeutungsflächen, In Löcher blicken, Ortsbesichtigungen...', Julienne Lorz talks to Peter Piller
FOCUS: 'Press Victim', Collin Munn on TLN artist Mike Kelley's *Timeless/Authorless Series* (1995) + 'Mike on Mike', Mike Santistevan on Mike Kelley
PICTURE AGENT: Pablo Vargas Lugo
100 YEARS AGO...: *The Seattle Star*
THE NEXT NEWSPAPER: Web aggregation, by Irina Chernyakova
FOCUS: 'Sarah's Sex Sport-Trait', Lorena Muñoz-Alonso on *Fat, Forty and Flabulous* (1990) by TLN artist Sarah Lucas
MEDIA HABITS: Carey Young
DIRT SHEET: Janine Armin on Allen Ruppersberg's TLN work *Screamed from Life* (1982)
FOCUS: 'Dutiful Scrivener', Angel Nevarez & Valerie Tevere on their work for TLN + Mark Twain's 'Amended Obituaries' (1902)
FOCUS AND EXCLUSIVE INTERVIEW: 'Graphite Testimony', Greg Barton on Andrea Bowers' *Eulogy to One and Another* (2006) featured in TLN
EXCLUSIVE INTERVIEW: 'Having It All', Latitudes talks with TLN co-curator Richard Flood about TLN artist Robert Gober
CARTOON: 'The Woods: Fahrenheit 451' by Francesc Ruiz
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ISSUE 10: THE LAST EXPRESS December 8, 2010

COVER: Hans Haacke, *News* (1969/2008)
EXCLUSIVE INTERVIEW: 'I'm still nostalgic vis-à-vis image making', Rodrigo Moura interviews Mauro Restiffe
DIRT SHEET: Janine Armin on TLN participant Dexter Sinsters' *The First/Last Newspaper* (2009)
REPORT: 'Fit to Print?'. The newsroom reinvented', Latitudes reports on the New Museum talk between Adam Chadwick and Jason Fry
100 YEARS AGO...: *Los Angeles Herald*
FOCUS: 'Blü Dot: What?', Gwen Schwartz and Mariana Cánepa Luna on TLN partner organization Blü Dot
THE NEXT NEWSPAPER: *The Daily*, by Irina Chernyakova
FOCUS: 'Do you like milk and honey?', Greg Barton on TLN artist Emily Jacir's *Sexy Semite* (2000-2)
PICTURE AGENT: Simon Fujiwara
MEDIA HABITS: Michalis Pichler
FEATURE: 'Embrace the Ambiguity', TLN co-curators Richard Flood and Benjamin Godsill reflect on the exhibition
FOCUS: 'Reading the Reader', Greg Barton and Irina Chernyakova on TLN partner organization NetLab's *The New City Reader*
EXCLUSIVE INTERVIEW: 'The Wires', Janine Armin interviews TLN artist Hans Haacke
CARTOON: 'The Woods: The End' by Francesc Ruiz
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