The Last Newspaper
October 6, 2010 – January 9, 2011

FIRST FLOOR

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

THIRD FLOOR

Judith Bernstein
_L.B.J._ , 1968
Newspaper, fabric, found paper, charcoal, oil, Stick and steel
Whitney Museum of American Art, New York
Purchase, with funds from the Drawing Committee

Judith Bernstein
_Are You Running With Me Jesus?_ , 1967
Mixed mediums on paper
Courtesy the artist and The Box LA Gallery

Pierre Bismuth
_Newspaper: It is Sarah, It is Murder. Evening Standard, 18th July 2000_ , 2000
Newspaper collage
Courtesy the artist; Team Gallery, New York; and Galerie Jan Mot, Brussels
Pierre Bismuth
*Newspaper: First human embryo is cloned, say scientists.*
*The Daily Telegraph, 26th November 2001, 2001*
Newspaper collage
Courtesy the artist; Team Gallery, New York; and
Galerie Jan Mot, Brussels

Pierre Bismuth
*Newspaper: Concorde grounded. The Guardian, 18th August 2000, 2000*
Newspaper collage
Courtesy the artist; Team Gallery, New York; and
Galerie Jan Mot, Brussels

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

Larry Johnson
*Untitled Green Screen Memory (Los Angeles Times), 2010*
Color photograph
Courtesy the artist and Marc Jancou
Contemporary

Larry Johnson
*Untitled Green Screen Memory (Fires Still Rage), 2010*
Color photograph
Courtesy the artist and Marc Jancou
Contemporary

Mike Kelley
*Timeless/Authorless Series, 1995*
15 Gelatin silver prints
Courtesy the artist and Patrick Painter Editions

Sarah Lucas
*Fat, Forty and Flabulous, 1990*
Photocopy on paper
Copyright the artist. Courtesy Sadie Coles HQ, London

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

Aleksandra Mir
Let's Go Get 'Em! "19 October 1996", 2007
Marker on paper
Courtesy Mary Boone Gallery, New York

Aleksandra Mir
Mail Bomb Alert “12 December 1994”, 2007
Marker on paper
Courtesy Mary Boone Gallery, New York

Adrian Piper
Vanilla Nightmares #3, 1986
Charcoal and oil crayon on newspaper
Collection Walker Art Center, Minneapolis; T.B. Walker Acquisition Fund, 2004

Adrian Piper
Vanilla Nightmares #9, 1986
Charcoal and oil crayon on newspaper
Collection Walker Art Center, Minneapolis; T.B. Walker Acquisition Fund, 2004
Adrian Piper  
*Vanilla Nightmares # 10, 1986*  
Charcoal and oil crayon on newspaper  
Collection Walker Art Center, Minneapolis; T.B. Walker Acquisition Fund, 2004

Allen Ruppersberg  
*Screamed from Life, 1984*  
Silkscreen  
Courtesy the artist and Margo Leavin Gallery, Los Angeles

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

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

PARTNER INSTITUTION  
THE SHAFT PROJECT SPACE

**Perpetual Peace Project**  
**Slought Foundation**  
Note: Presented throughout the building; stairwell between 3th and 4th floors; stairwell between Lobby and Cellar.

The Philadelphia-based Slought Foundation is an experimental organization founded in 2002 by Aaron Levy. It engages the public in dialogue about cultural and sociopolitical change through collaborations with cultural producers, communities, universities, and governments. Slought Foundation’s Perpetual Peace Project frames the discourse about how peace is negotiated and understood by creating opportunities for dialogue within the space of the museum. Through a variety of social situations, Slought reclaims the space of the museum for dialogue, interaction, and reflection about both the Perpetual Peace Project and the issues it raises.

Media stations throughout the New Museum—in ancillary spaces including the lobby, stairwells, and hallways—invite visitors to view the Perpetual Peace Project film initiative, which features practitioners,
philosophers, and the public in conversation about contemporary prospects for reducing geopolitical conflict.

Additionally, Slought Foundation has designed the Perpetual Peace Arena, a shared space for other artists and organizations included in “The Last Newspaper” to use for public programming within the galleries.

The project also includes Perpetual Peace Reading Room in the small stairwell gallery between the third and fourth floors, which invites further thought and commentary on the topic of peace. The Perpetual Peace Reading Room contains Slought Foundation’s republication of Immanuel Kant’s essay “Perpetual Peace: A Philosophical Sketch” (1795), accompanied by a soundtrack highlighting student voices from Lahore, Pakistan.

Please visit perpetualpeaceproject.org for more information.

FOURTH FLOOR

Alighiero e Boetti
Corriere Della Sera, 1976
Pencil and collage on paper on canvas
Collection Beth Swofford

Andrea Bowers
Eulogies to One and Another, 2006
Graphite on paper
Courtesy the artist; Gallery Praz-Delavallade, Paris; Andrew Kreps Gallery, New York; and Susanne Vielmetter Los Angeles Projects

Francois Bucher
Forever Live: the Case of K. Gun, 2006
Video installation with newspapers
Courtesy Proyectos Monclova, Mexico

Sarah Charlesworth
Movie-Television-News-History, June 21, 1979, 1979
27 black-and-white prints
Courtesy the artist and Susan Inglett Gallery, New York
Luciano Fabro
*Pavimento-Tautologia*, 1967
Daily newspapers
Courtesy of the Luciano Fabro Estate

Robert Gober
*Newspaper*, 1992
Photolithography on archival paper with twine
Ten examples with supporting bundles
Courtesy the artist and Matthew Marks Gallery

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

Karl Haendel
*Headlines #09*, 2007
Graphite on paper
Collection of Ninah and Michael Lynne

Rachel Harrison
*Untitled (Sotheby’s-Jack Smith)*, 2007
Digital pigment print
Courtesy the artist and Greene Naftali Gallery, New York

Rachel Harrison
*Untitled (Sotheby’s-Rosenthal)*, 2007
Digital pigment print
Courtesy the artist and Greene Naftali Gallery, New York

Rachel Harrison
*Untitled (Sotheby’s-Frida Kahlo)*, 2007
Digital pigment print
Courtesy the artist and Greene Naftali Gallery, New York
Emily Jacir
*SEXY SEMITE*, 2000-02
Personal ads placed in the *Village Voice* and documentation
Courtesy Alexander and Bonin Gallery

Adam McEwen
*Untitled (Caster)*, 2010
C-Print in yellow Plexiglas artist’s frame
Courtesy the artist and Nicole Klagsbrun Gallery

Dash Snow
*Untitled*, 2006
Mixed medium collage
Sender Collection

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

Rirkrit Tiravanija
*Untitled (the days of this society is numbered/September 21, 2009)*, 2009
Acrylic and newspaper on linen
Collection Oscar Engelbert. Courtesy the artist and Gavin Brown’s enterprise

Angel Nevarez and Valerie Tevere
*A Dutiful Scrivener*, 2010
Single-Channel Video
Courtesy of the Artist
Vinyl News #1  
Karl Homqvist reads Old News, August 11, 2010

FIFTH FLOOR

Thomas Hirschhorn  
*Subjecter (joy and pleasure)*, 2010  
*Subjecter (dead bodies)*, 2010  
*Subjecter (armed people)*, 2010  
*Subjecter (people at work)*, 2010  
*Subjecter (prisoners)*, 2010  
*Subjecter (news-poetry)*, 2010  
*Subjecter (militaries)*, 2010  
*Subjecter (stock exchange)*, 2010  
Mannequin, wig, dress, prints, and brown tape  
Courtesy the artist and Gladstone Gallery, New York

Old News (Issues 1-8)  
*Old News* is a project organized by Jacob Fabricius about information, media, and recycled, reprinted news. Artists redistribute the news by clipping images, articles, and words from newspapers and creating a second-generation, nonprofit, copyright-free newspaper.

Vinyl News #1  
Karl Homqvist reads Old News, August 11, 2010  
Vinyl record and jacket
PARTNER INSTITUTIONS
OFFICES LOCATED ON THE THIRD FLOOR

Center For Urban Pedagogy
The Center for Urban Pedagogy (CUP) is a nonprofit organization that uses design, art, and visual culture to improve public participation in urban planning and community design, particularly among historically underrepresented communities. CUP collaborates with designers, educators, advocates, and community residents on education projects to improve community life in New York City and beyond.

CUP projects begin with questions about how cities work: Who built public housing? Why are neighborhoods declared blighted? What are street vendors’ rights? Collaborators use a research based, design-driven process to create inventive tools for community participation and change.

For this exhibition, CUP will present work from the Envisioning Development Toolkits program. Created in partnership with designers and community organizations throughout New York City, the tool kits are interactive teaching tools that demystify complex topics about land use and development. Organizers use them to reach their constituents and build their own advocacy campaigns around such topics as affordable housing and zoning. In this exhibit, CUP’s tool kits will be on view, and CUP staff will conduct workshops with the completed Affordable Housing Toolkit, as well as field test hands-on activities from the forthcoming Zoning Toolkit.

AFFORDABLE HOUSING TOOLKIT
Developed and produced by CUP: Rosten Woo, John Mangin, Margot Walker, Christine Gaspar, Valeria Mogilevich, Jonathan Palmer-Hoffman
Booklet and chart designed by MTWTF: Glen Cummings, Aliza Dzik, Dylan Fracaretta, Joshua Hearn
Photography: Anthony Hamboussi
Web application: Sha Hwang, Zach Watson, and William Wang with assistance from Glen Cummings and Inbar Kishoni
Animation: Jeff Lai

ZONING TOOLKIT (in development)
Developed and produced by CUP: John Mangin, Christine Gaspar, Rosten Woo, Valeria Mogilevich
Booklet and activity design: Jeff Lai and Andrew Sloat

LAST POST, LAST GAZETTE, LAST REGISTER, etc.
A project by Latitudes (Max Andrews and Mariana Cánepa Luna)
For ten weeks the Barcelona-based curatorial office Latitudes will occupy a micro-newsroom at the New Museum where they will edit and freely distribute THE LAST POST, THE LAST GAZETTE, THE LAST REGISTER, etc. These newspapers, hybrid weekly tabloids that build incrementally into a surrogate catalogue for “The Last Newspaper,” comprise a parallel programming and exhibition space, including, for example, a cartoon strip, an artist-run ‘advertising department,’ alongside interviews and feature articles. ‘The Last Post’, ‘The Last Gazette’, ‘The Last Register’, etc. also serve as an archive in formation, for “The Last Newspaper’s artworks, organizations, and events. As a source of the news and the newsworthy, the papers will function as a platform for critical reflection on the agency of art and artists, the information industry, and the public.

Latitudes and the volunteer news-team encourage you to pitch in with your suggestions for contributions. Email Latitudes at newspaper@LTTDS.org
StoryCorps
StoryCorps is an independent nonprofit based in Brooklyn whose mission is to provide Americans of all backgrounds and beliefs with the opportunity to record, share, and preserve the stories of our lives.

Since 2003, StoryCorps has collected and archived more than 30,000 interviews from more than 60,000 participants. Each conversation is recorded on a free CD to share, and is preserved at the American Folklife Center at the Library of Congress. StoryCorps is one of the largest oral history projects of its kind, and millions listen to our weekly broadcasts on NPR’s Morning Edition and on our website.

The heart of StoryCorps is the conversation between two people who are important to each other: a son asking his mother about her childhood, an immigrant telling his friend about coming to America, or a couple reminiscing on their 50th wedding anniversary. By helping people to connect, and to talk about the questions that matter, the StoryCorps experience is powerful and sometimes even life-changing.

For this exhibition, StoryCorps will present a selection of its popular radio pieces and animations while exploring new approaches to working with its ever-growing archive of over 35,000 interviews.

During the exhibition, StoryCorps staff will create new models for providing access to interview content that will serve as prototypes for future projects. StoryCorps will also create a reference desk at the Museum, providing public access to its archive for the first time ever in New York City. On appointed days, StoryCorps staff will be on hand to assist visitors in searching the archive for topics of interest and listening to full, unedited interviews.

New City Reader: A Newspaper of Public Space
A project by Joseph Grima and Kazys Varnelis/Network Architecture Lab
Conceived as part of “The Last Newspaper,” the New City Reader is a temporary newspaper examining the relationship between newspapers, politics, and the city.

What is replacing the newspaper’s voice in the debate around the definition of urban policy? How are today’s content-gathering systems—diffuse yet micro-subject specific—and the arrival of ultraportable, networked information platforms that make information accessible everywhere, changing the way we experience and inhabit public space? Such questions will be central to the twelve issues of the newspaper, each of which will be guest edited by a different group or network and will be themed around a typical newspaper section.

The New City Reader will appear, one section at a time throughout the course of the exhibition, but returns to the practice of hanging entire newspapers on walls in public places so they can be read collectively, common in earlier eras and still practiced in Asia today. To this end, the newspaper will be affixed in a multitude of locations in the city.

Guest Editors:
C-Lab
Center for Media & Modernity, Princeton University
Common Room/Lars Fischer
David Benjamin, Livia Corona
DJ Enron, DJ /Rupture
Frank Pasquale, Kevin Slavin, Network Architecture Lab
Gediminas and Nomeda Urbonas, Saskia Sassen
Jeffrey Inaba/C-lab
This project presents the current weather conditions in twenty-four US cities and also visually quantifies the impact of weather patterns on cities.

Although we spend a lot of time following weather news, there isn’t a lot of news about the consequences of weather. Only when meteorological pressures depart from slight fluctuations and approach extremes that potentially cause damage does weather reporting describe its collective impact. Yet, the weather greatly affects us every day. *Cloudy With a Chance of Certainty* presents an ongoing report of the consequences of its unpredictability on cities. Weather influences the workings of cities, altering the flow of their traffic infrastructure, the use of their energy resources, and the productivity of their industries. Knowing what the weather will be helps cities to prepare for climatologic surprises and minimize disruption. However, even with advanced technological forecasting, the weather is uncertain and our hazy knowledge of its impact has meaningful urban costs as shown in the three display panels.

Panel One provides the current temperature of twenty-four US cities. Panel Two represents the unpredictability of weather, expressed as the difference between the city’s projected and actual temperature for each day. The daily deviations are added together to indicate the sum inaccuracy for each city’s forecasted weather for the current month. To get a glimpse of the economic stakes of weather accuracy, Panel Two also shows the daily closing price of Weather Futures traded for each of the cities. Panel Three provides a preliminary estimate of the cities’ change in GDP output based upon the affects of weather changes on utilities, communication, construction, manufacturing, wholesale trade, agriculture, mining, and “financial, insurance, and real estate” sectors.

Developed specifically for “The Last Newspaper,” *Cloudy With a Chance of Certainty* is the product of a collaboration between New York-based architect Jeffrey Inaba and C-Lab, a think tank he directs at Columbia University’s Graduate School of Architecture, Planning, and Preservation, which studies urbanism and architecture and makes policy recommendations. C-lab participants include: Luc Deckinga, Clara Klein, Simon Battisti, Justin Fowler, Maryana Grinshpun, Amanda Shin, Nicholas Solakian, and Leah Whitman-Salkin.
**Blu Dot, Office Systems, 2010**
Blu Dot has created prototypes for self assembly office furniture. Exhibition residents can select from the available parts to create their workspaces from the storage unit on the floor of the gallery. The furniture is a combination of off-the-shelf and custom parts.

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