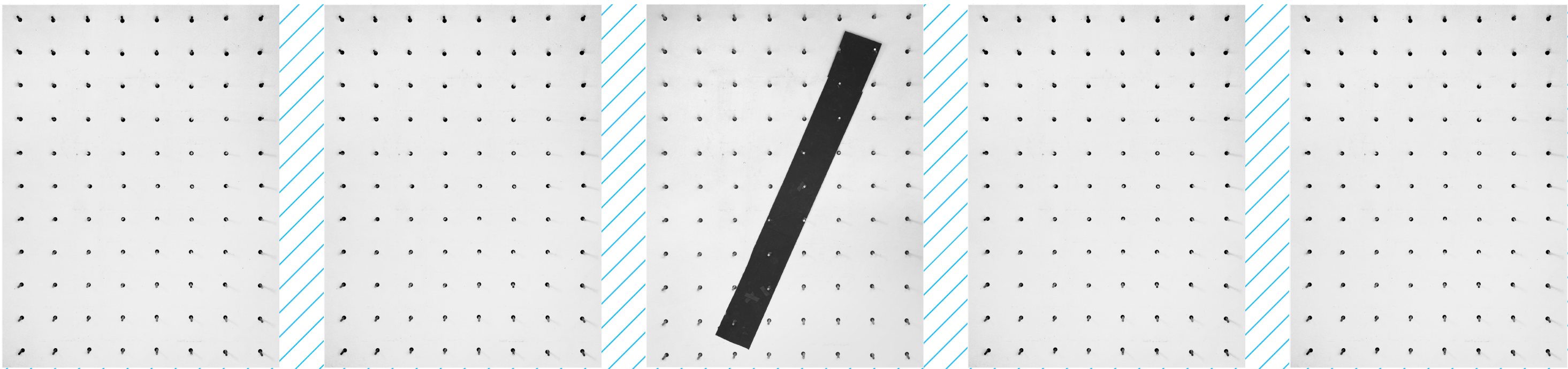
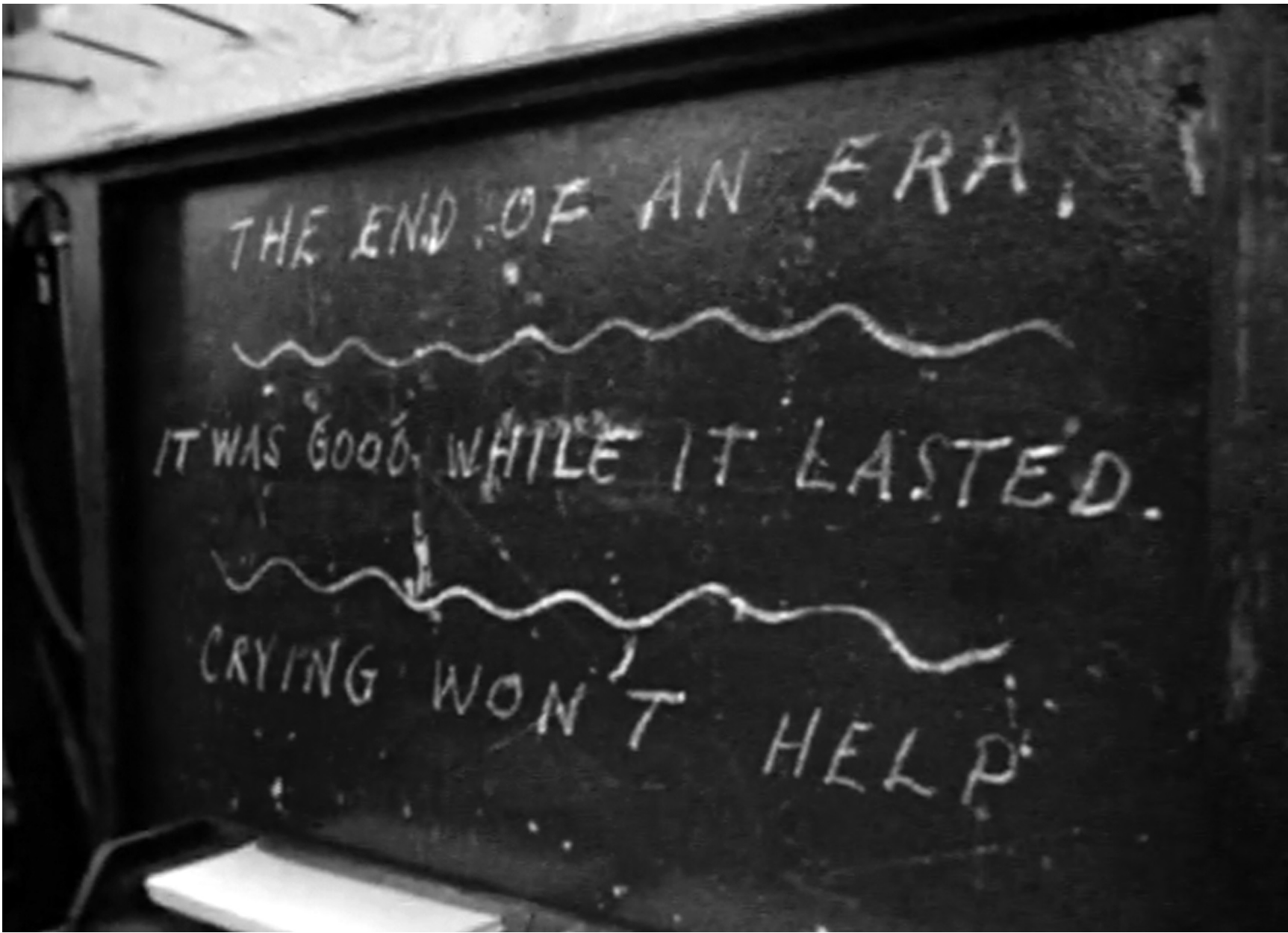


SINISTER
TO ESTABLISH
“FIRST/LAST”
NEWSPAPER
AT PORT
AUTHORITY

1 NOVEMBER 2009 — Recently described as “wheat paste,” DpXTER SINISTER are set to produce a newspaper twice a week for three weeks this fall under the umbrella of PERFORMA 09, New York’s well-regarded bi-annual festival of performance art. Together with a hastily assembled staff of international writers and photographers, the Lower East Side “pamphleteers” will occupy a disused, street-level space in New York’s Port Authority bus terminal on the corner of 8th Avenue and 41st Street, directly opposite the new *New York Times* building. According to sources close to Sinister, *The First/Last Newspaper (TF/LN)* will be “as much about the current state of news media as anything else.” They will host a public opening of the workspace on TUESDAY 3 NOVEMBER 2009 from 6pm onwards and screen *Farewell, Etain Shrdlu*, the 1980 documentary conceived by *Times* Linotype operator Carl Schlesinger. Schlesinger will offer a small introduction to the film that evening. *TF/LN* will then appear twice a week for the following three weeks, to be distributed in “various formats” yet to be announced. Likewise, further events open to the public will be arranged during their three-week operation. In Sinister’s own characteristically melodramatic words: “You don’t want to start quantifying things or you’re dead.” ■



1 COLUMN INCH = 6 LINES = ± 40 WORDS ∴ 1 FULL COLUMN = 40 WORDS × 32 INCHES = 1280 WORDS



Still from Farewell, etain shrdlu, a 1980 film chronicling the last day of hot metal typesetting at The New York Times.

IN BRIEF

No sooner has this text been written than it will be full of holes. . . . Art histories may be measured in time by books (years), by magazines (months), by newspapers (weeks and days), by radio and tv (days and hours), by the internet (minutes and seconds). And at the gallery proper — *instants!* . . . As far as I’m concerned, there are no such things as forms that are more or less up to date. All forms, materials, ideas, and means are available and to be used. Real news is bad news, bad news *about* somebody, or bad news *for* somebody. . . . Edgar Poe, a press man and, like Shelley, a science fictioneer, correctly analysed the poetic process. Conditions of newspaper serial production led both him and Dickens to the process of writing backwards. This means simultaneity of all parts of a composition. Simultaneity compels sharp focus on *effect* of thing made. The artist starts with the effect. Simultaneity is form of the press in dealing with earth city. . . . In other words, and this amounts to an aesthetic system, the only meaningful way in which art can speak of man and his world is by organizing forms in a particular way and not by making pronouncements with them. Form must not be a vehicle of thought: it must be a way of thinking. . . . Here I must repeat that the newspaper, from its beginnings, has tended not to the book form, but to the mosaic or participational form. With the speed-up of printing and news-gathering, this mosaic form has been a dominant aspect of human association; for the mosaic form means, not a detached “point of view,” but participation in process. . . . No real news followed for 14 years. ■