

Six artists from **new!** MAGAZINE showing together for the first time in Paris.

north east West

Marie-Noëlle **Fontan**

Jaanika **Peerna**

Noah **Fischer**

Lindsey **Adelman**

Tuula **Närhinen**

Miska **Knappek**

14 oct. — 16 nov. 2008



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FEATURES
Noah Fischer | Ramon Dachs

Rashid al-Din | Tuula Närhinen

4 2008

new!

Pop Ark in Brussels

Poetry / poésie
Translation / traduction
Song / chanson
Photography /
Photographie
Contemporary Art /
art contemporain

English / Français

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François Angot
Christophe Lamiot
Reuven Amitai
Lindsey Adelman
Fred Buck
Bertie Koller
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Ramon Dachs
Paul Kahn

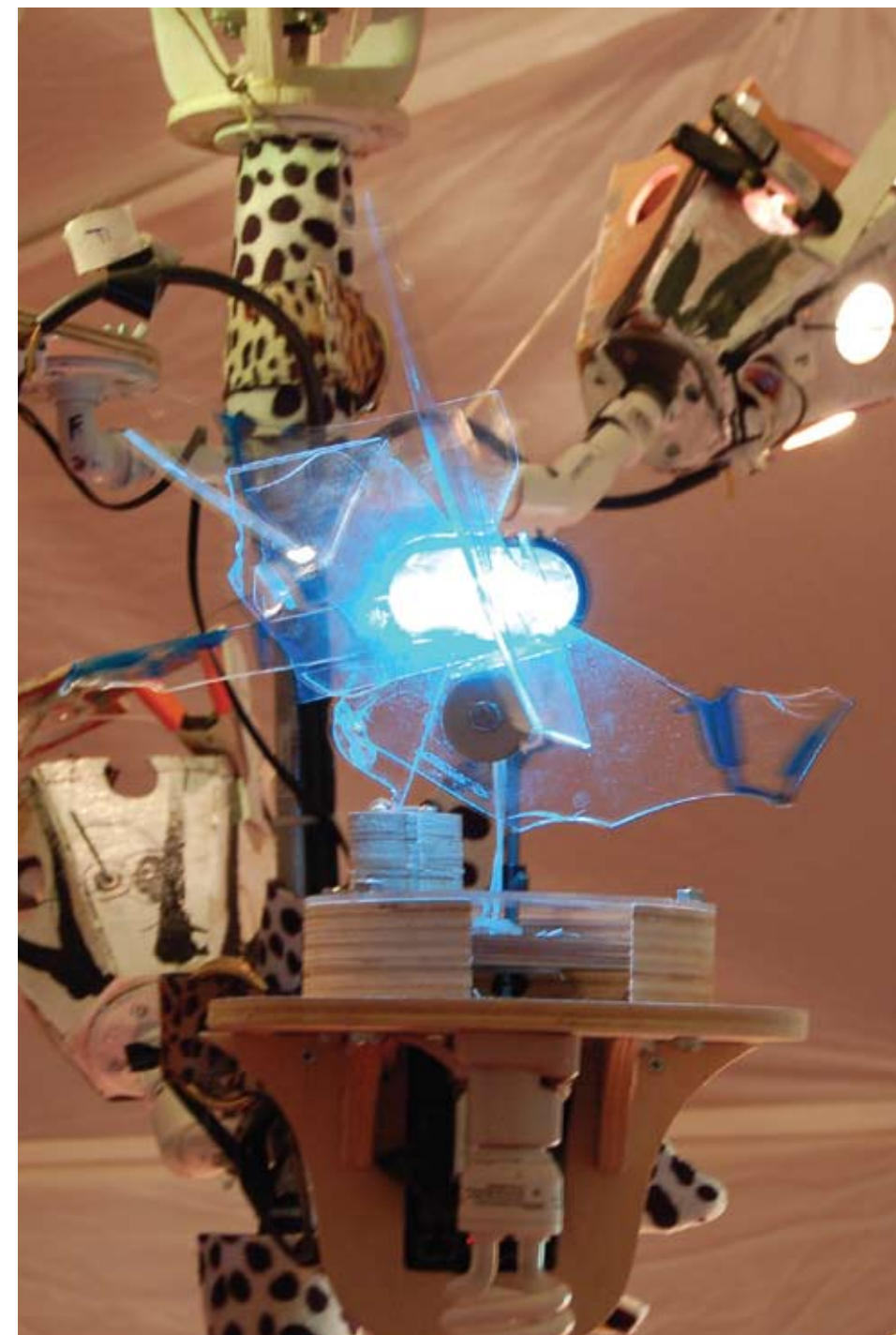
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Slow Low Tech

All simultaneous times
all places of the imagination
all forms of expression
are NEW.

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Subscription

30€ Euro / \$40 USD for 2 issues
(two years)

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for further information about and work by new contributors. On the internet we connect you to their publications, audio and video recordings of performances, current exhibitions, and other events that will evolve over time.

Dépôt légal : septembre 2008

ISSN : 1776-9353

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When I began **new** four years ago, my intention was to create a publication that aggressively ignored the conventional boundaries of visual and verbal expression, drawing contributions from the work I discover through the opportunities that present themselves. Paris is a marvelous hub of artistic activities, but I have always tried to find work where I am as I move around.

This fourth issue of **new** began to form around the work of several artists. We had shown the video of **NOAH FISCHER**'s two-room installation *Rhetoric Machine* at several of our events last year. When he brought this to Brussels along with the enormous *Pop Ark*, collaborating with **GRÉGOIRE PAULTRE** and **PREM MAKEIG**, we decided to devote a part of this issue to documenting the event. Global warming has become a part of our common vocabulary and Fischer's dramatic use of media informs us about how and why we think the way we do.

TUULA NÄRHINEN was showing her new installation, *Plastic Ocean* when I was teaching in Helsinki. As I learned more from Närhinen about the scientific research that inspired her work, I was able to gain further insight from conversations with the marine biologist **RICHARD THOMPSON** into interactions between science, language and visual art. A journey in the fall of 2007 to

New York led to Brooklyn, as all things do now, opportunities to reconnect with old friends and meet new ones. Perhaps no other part of America today attracts such a diverse and vibrant collection of young talent as this part of the New York megalopolis. During that trip I met **LINDSEY ADELMAN** in the cafeteria of P.S.1 (officially in Queens) the day she was taking down her show of hair drawings at Platform in Chelsea. The slow and methodical technique she has chosen for these evocative works resonates in many ways with the work of the other artists we've published. Her work on paper and video also demonstrates the continuity between her art and design. A short drive up the Hudson River led to our meeting with **JAANIKA PEERNA** and a viewing of her works on paper, spread across the floor of her studio in Cold Spring. In addition to these works on paper, Peerna has produced remarkable video works (available in small format on the web).

I was introduced to the work of **RAMON DACHS** by our contributing editor Florent Fajole. Dachs performed his "minimal poems" at Librairie Tschann in Montparnasse this year, using a recording of Bill Evans' piano, a computer screen, space and form to resonate meaning in several languages simultaneously: Catalan, Spanish and French. The place and time of the poems are as various as the languages.

CHRISTOPHE LAMIOT ENOS sent us a series of poems drawn

from a recent visit to the Negev desert in Israel. Photographs by the poet from the same journey are to be found on our website. The essay about the great historian Rashid al-Din by **REUVEN AMITAI** was a long time coming. It was first suggested in 2006 when Amitai was in Paris to lecture on the Malmuk-Mongol war at the Sorbonne. In the end we are fortunate to have illustrations from a manuscript produced in Rashid's own lifetime from the Nassar D. Khalili Collection of Islamic Art to demonstrate this broad treatment of world history from the early 1300s.

FRED BUCK, musician, poet and the subject of a song published in the first **new**, pointed me at the books of Gregory Gibson. His essay informs the reader in a way few dust jackets or book blogs have ever done.

Somewhere behind a bushy beard, **BERTIE KOLLER** produces remarkable songs that resonate and jive with a world gone by and a world being born. His guitar and banjo playing as well as his remarkable voice were among the highlights of our event in Providence, Rhode Island.

FRANÇOIS ANGOT originally composed *A l'étale*, a 550 page poem, in six months. The work was then refined for twenty years before the final version was completed. The title can be translated as *At slack tide*. This extract presents seven pages selected from the eighth section of this previously unpublished work.

— PK