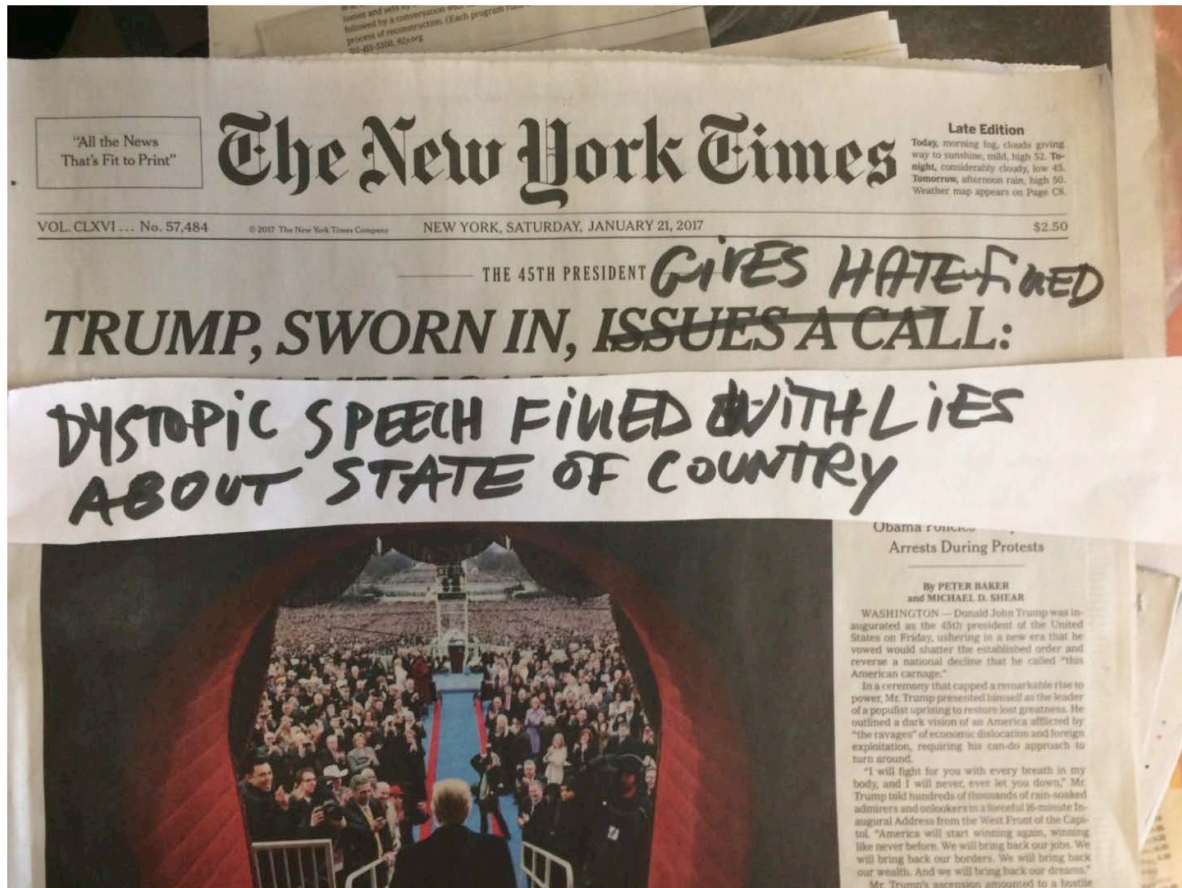


## HYPERALLERGIC

Mira Schor's Critical Annotations of the New York Times

By Valentina Di Liscia

28 September 2020

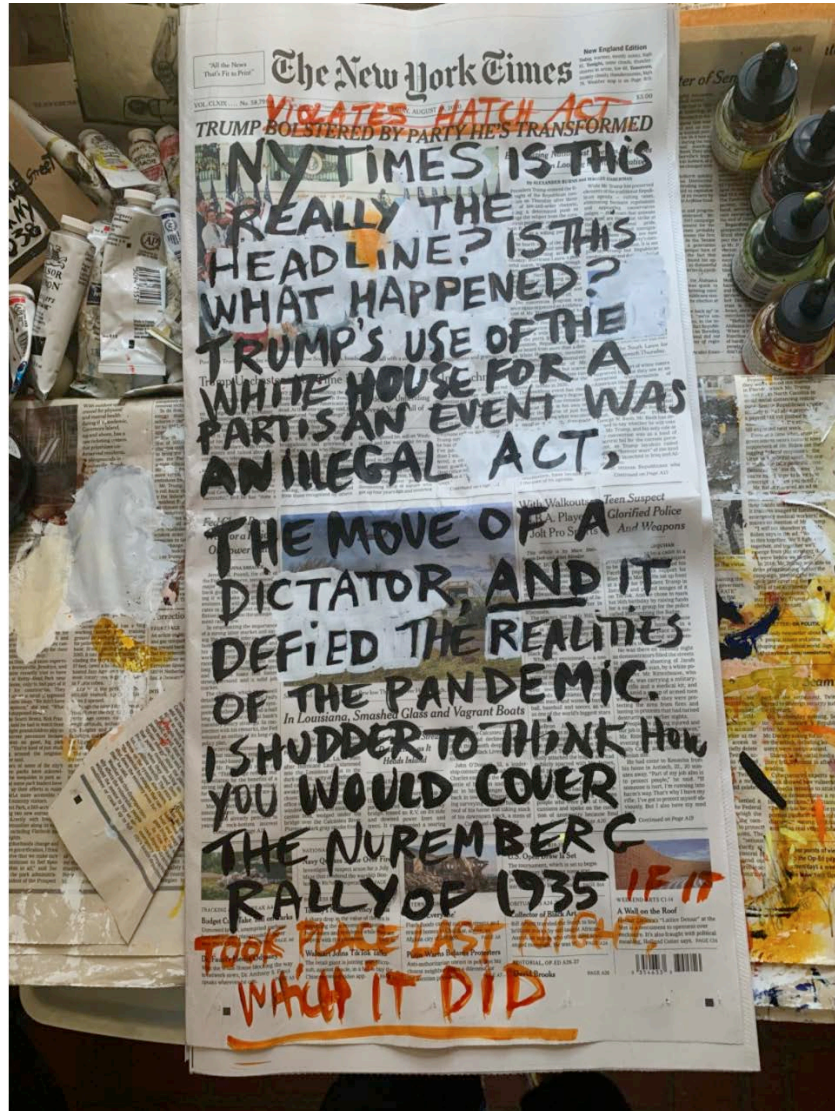


Mira Schor's first intervention into a *New York Times* cover, created the day after Donald Trump's inauguration in 2017.  
(all images courtesy of Mira Schor)

"Trump Sworn In, Issues a Call."

This is the phrase brandished on the front page of the New York Times on January 21, 2017. That Saturday, the day after the president gave a bizarre inaugural address filled with nationalist rhetoric, millions across the nation flooded the streets of their cities to protest his election and the threat to women's and human rights. Yet the words above the fold of one of the world's most widely-read periodicals struck an unfittingly reverent note. Artist Mira Schor took a black Sharpie to newsprint and proffered a sobering alternative.

“I think what’s significant is that in the issue, the reporting was much tougher,” Schor told Hyperallergic. “Their language was more honest, more accurate. But they don’t put that on the cover — they bury the lede.”



A recent New York Times intervention by Schor.

Nearly four years later, Schor has produced approximately 66 interventions of the Times — she hesitates to call them artworks, though many of them have a visible painterly spirit, balancing spatial and formal elements. One example is a recent cover dedicated to the Republican National Convention, overlaid in her distinctive block text against expanses of white paint. She has re-worked the paper’s headline, which credits Trump with transforming the Republican party, to denounce his use of White House grounds for a partisan event — an alleged violation of the 1939 Hatch Act. “Is this really the headline for what took place last night in Washington D.C.?” Schor asks in the caption to the post on her Instagram, where she has been sharing the works. “Be best,” she urges, tagging @nytimes.



"All the News  
That's Fit to Print"

# The New York Times

Late Edition

Today, mostly sunny, brisk colder, high 39. Tonight, cloudy skies, cold, low 29. Tomorrow, mostly cloudy, windy, another cold day, high 42. Weather map appears on Page B14.

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## TRUMP INTIMIDATES WITNESS IN REAL TIME EX-ENVOY 'DEVASTATED' AS TRUMP VILIFIED HER

*This emphasizes her victimhood where she is in fact a HERO*

### Stone Is Guilty Of Obstructing Russia Inquiry

#### List Grows of Convicted Trump Associates

By SHARON LAFRANIÈRE  
and ZACH MONTAGUE

WASHINGTON — For decades, Roger J. Stone Jr. played politics as a kind of performance art, starring himself as a professional lord of mischief, as a friend once called him. He tossed bombs and spun tales from the political periphery with no real reckoning, burnishing a reputation as a dirty trickster.

On Friday morning, a reckoning arrived, the consequence of his efforts to sabotage a congressional investigation that threatened his longtime friend President Trump.

Mr. Stone, 67, was convicted in federal court of seven felonies for obstructing the congressional inquiry, lying to investigators under oath and trying to block the testimony of a witness whose account would have exposed his lies. Jurors deliberated for a little over seven hours before convicting him on all counts. Together, the charges carry a maximum prison term of 50 years.



As Marie L. Yovanovitch, above, the former Ukrainian ambassador, testified in the impeachment inquiry, President Trump tweeted insults at her, drawing accusations of witness intimidation.

AT 10:01 A.M. PRESIDENT TRUMP TWEETED:

Donald J. Trump  
@realDonaldTrump

Everywhere Marie Yovanovitch went turned bad. She started off in Somalia, how did that go? Then fast forward to Ukraine, where the new

### Diplomat Is Plunged Into the War Zone of U.S. Politics

By MARK LEIBOVICH

WASHINGTON — "In my line of work, perhaps in your line of work as well, all we have is our reputation," Marie L. Yovanovitch, the ousted American ambassador to Ukraine, said on Friday. "This has been a very painful period."

It was just after 9 a.m. and the career diplomat and self-declared "private person" found herself engulfed in a ritual camera burst. She had entered the hearing room by a side door, as if she could avoid a fuss.

After a career of far-flung postings and a diplomat's ease for sizing up exotic cultures, her mission before the House Intelligence Committee still resembled that of a wayward stopover in a strange land. Known as "Masha," Ms. Yovanovitch, 61, looked every bit the outsider in a dangerous village.

She walked to her seat with a story to tell. She exited nearly seven hours later — after a presidential tweet denigrating her drew gasps from the audience — to applause.

Ms. Yovanovitch started with some basic housekeeping, the kind you could easily skip past in a less suspicious time. "I come before you as an American citizen," she said in her opening statement. She also came as a human story, a witness to collateral damage — namely her own.

Ms. Yovanovitch would be the

### President ~~Series Up~~ Fresh Attack Amid House Hearing

By SHERYL GAY STOLBERG

WASHINGTON — The former United States ambassador to Ukraine told the House impeachment inquiry on Friday that she felt threatened by President Trump and "shocked, appalled, devastated" that he vilified her in a call with another foreign leader, as Mr. Trump attacked her in real time on Twitter, drawing a stern warning about witness intimidation from Democrats.

The extraordinary back-and-forth unfolded on the second day of public impeachment hearings as Marie L. Yovanovitch, who was ousted as the envoy to Ukraine on Mr. Trump's orders, detailed an unsettling campaign by the president's allies to undermine her as she pushed to promote democracy and the rule of law.

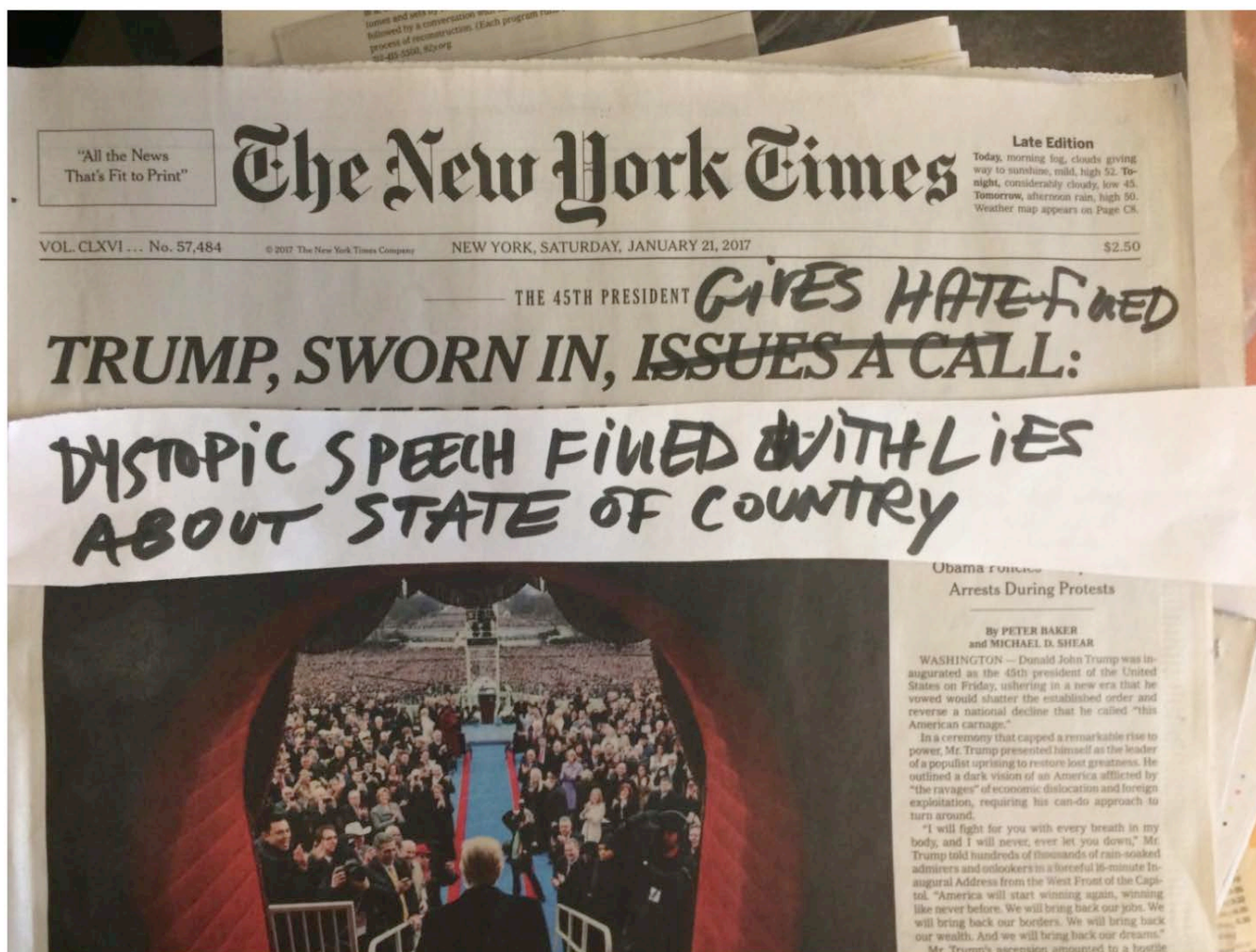
In deeply personal terms, Ms. Yovanovitch described to the House Intelligence Committee how Rudolph W. Giuliani, Mr. Trump's personal lawyer, worked hand in hand with a corrupt Ukrainian prosecutor to circumvent official channels, smear her and push her out of her job.

Her testimony came amid only the third impeachment inquiry in modern United States history. It drew a spontaneous standing ova-

Schor's interventions into a November 16, 2019 headline in the wake of Marie Yovanovitch's hearing in the impeachment inquiry.

For decades, Schor has created works of political urgency and feminist ethos. One of her major multi-canvas installations, "War Frieze" (1991-94), was based on language appropriated from news coverage of the First Gulf War. Since the 2016 election, she has produced approximately 200 drawings and a series of related paintings responding to the daily news. In these quasi-surreal landscapes, a cadre of suggestive symbols — a red necktie, a sagging phallus — embody the current executive in chief.





Mira Schor's first intervention into a *New York Times* cover, created the day after Donald Trump's inauguration in 2017. (all images courtesy of Mira Schor)

In recent weeks, Schor has witnessed an unprecedented response to her New York Times interventions in particular, which have been suddenly shared by the thousands on social media. But the artist says she did not initially conceive of the works as a series; instead, she told Hyperallergic, they started as “an effort to educate people.”

“I felt the need to respond to the namby-pamby, weak reporting that was missing the point or diminishing the reality,” she said. “I’m not ever trying to make it pretty or beautiful. I’m doing what I think is necessary.”

In her edits, she exposes how words can work to warp reality. Though many of these annotations take place on the front page, some of Schor's most interesting alterations are to easily-missed details in the paper's interior: her sharp comments on a letter to the editor from a conservative reader, for instance, or her attention to not-so-subtle equivocations. In one article, she has highlighted in yellow the term “naturalized immigrant,” and added the correction, “You become a naturalized citizen.”



An annotation by Schor on a February 2020 story in the Times.

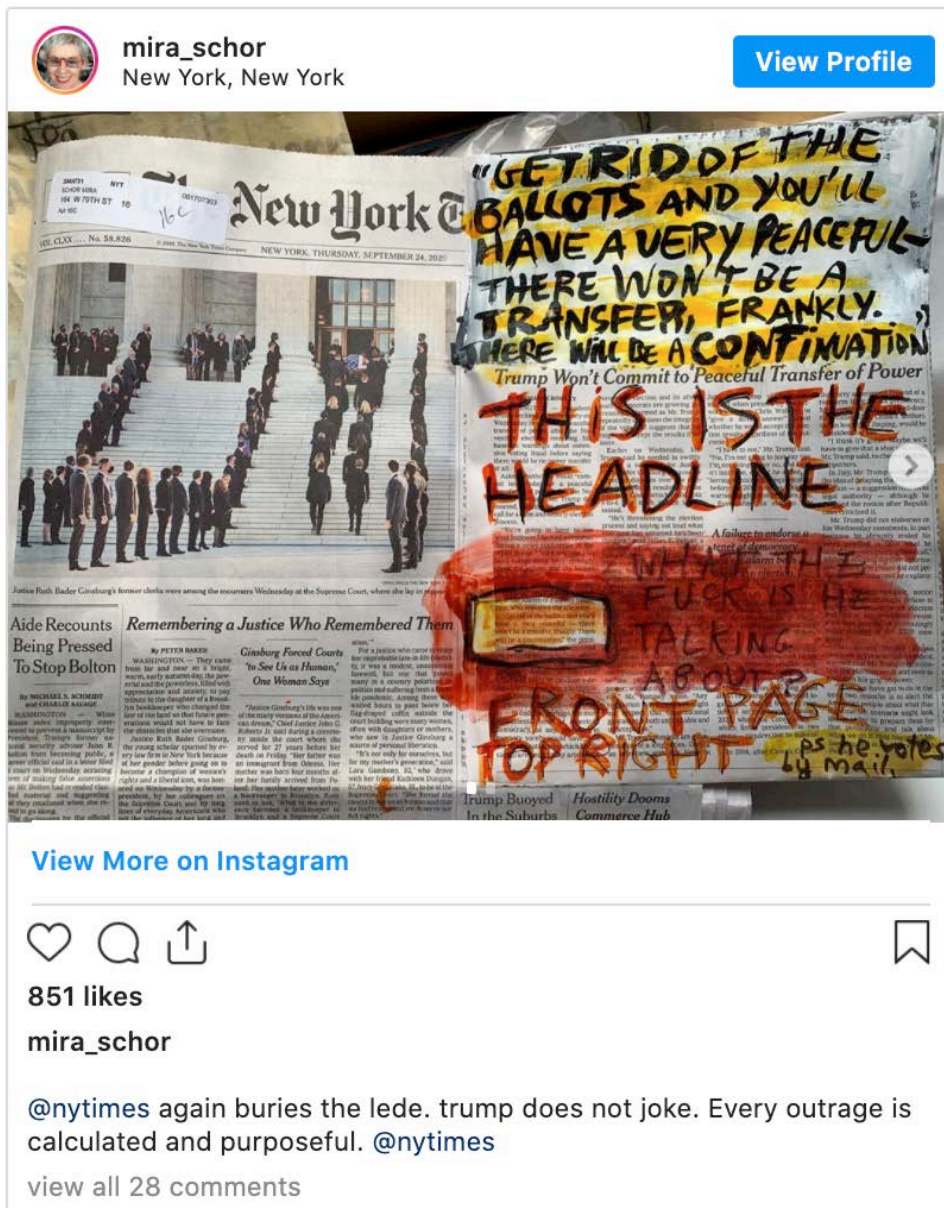
Schor is quick to clarify that the Times is far from the sole news source needing improvement, but it is the only one to which she has a print subscription. The physical medium invites a more impactful and tangible mediation that is less achievable in the digital. The artist and her sister have a collection of historical issues of the Times, including its coverage of the Watergate scandal; Schor is intimately attuned to the periodical as a physical object. For instance, she observes that the current paper is about six inches narrower than it was then, and has shrunk several times over the decades.

“There’s something about seeing an actual piece of paper and where stories are placed in relation to others. Whether it’s at the top of the page or not — there’s an impact and has meaning,” she tells Hyperallergic.



"I have not stopped subscribing. I will subscribe to the Times until they go out of business; it's part of my life to read it," Schor continued. "But I think what's happening now to the paper is very tragic. I think they're very frightened, which is why they're doing this pussyfooting — in the tone of the language of the headlines, the interior, and also the op-ed selections. I think they're very afraid of Trump."

Indeed, the president is notorious for his ruthless attacks on the press, with the Times among his principal targets. His campaign has sued the paper for libel, claiming an opinion piece published by one of its columnists falsely asserted a "quid pro quo" between Trump and Russian officials.



Schor recalls her mother reading the Times cover to cover with a voracious hunger for objective truth and a critical eye. She first became aware of the paper's tendency toward conservative reporting after attending the 1967 march on the Pentagon and reading the attendance numbers, which struck her as conservative.

"I think that everyone comes to political awakening from a specific place. Maybe something happens in your life where you suddenly get a sense of injustice," she told Hyperallergic. "For me, I'm a first-generation American, and my parents were refugees from Hitler. They were in France when the war began and fled."

"There was a historical awareness of fear of fascism, knowledge of the history of Europe and so I think I was very much on alert as this history that we're in right now began," she added.

From left, Pete Buttigieg, Joseph R. Biden Jr., Bernie Sanders and K

## Face to Face, Biden and Sanders Make Cases for Dueling Visions

By JONATHAN MARTIN and ALEXANDER BURNS

MIAMI — Joseph R. Biden Jr. and Bernie Sanders split sharply over the direction of the Democratic Party within the opening minutes of the second presidential debate in Miami Thursday, with Mr. Sanders calling for a drastic remaking of the American economy and Mr. Biden proposing a more conventional set of liberal reforms.

Without engaging each other directly — at least at first — Mr. Biden, the former vice president, and Mr. Sanders, the Vermont senator and runner-up for the 2016 Democratic nomination, drew a bright dividing line between their candidacies.

Mr. Biden condemned President Trump's economic policies, including the tax cut he signed into law last year, and said as a corrective that Democrats should expand access to affordable health insurance and provide more education benefits for adults seeking additional schooling.


"Donald Trump has put us in a horrible situation," Mr. Biden said. "We do have enormous income in-

equality."

Mr. Sanders said the times called for much more sweeping measures — "It is time for change, real change," he declared — and said in response to a question that he would raise taxes on middle-class Americans to pay for his "Medicare for all" agenda, which he said would save people money on health care costs.

"We have a new vision for America," Mr. Sanders said, calling for the creation of single-payer

Continued on Page A21



Supporters of several of the candidates rallied in Miami.

Some of Schor's *New York Times* interventions take the form of commentary rather than edits, as in this headline from the paper's coverage of the second presidential debate last year.

It is perhaps not surprising that Schor's Times interventions are going viral in the months leading up to one of the most contentious elections in the history of this nation, as the threat of disinformation and electoral fraud become more imminent. Readers who remember with bitterness the failed predictions of vote forecasters in the wake of the 2016 election — among them the New York Times's Upshot polls — may be especially attentive to vague headlines and overly optimistic leads across all media.

On the day of Trump's inauguration, during an artist speak-out at the Whitney in solidarity with the #J20 Art Strike, Schor expounded the impact of artworks — even those which are not explicitly political — to stir human sentiment. Artists, she said, have a responsibility to reach an audience and mobilize it to action. Her bold edits of a trusted news source invite us to do our own double take.