

Monday's image is a weekly web-based project that I began in 2015 in the [News](#) section of my website. Every Monday, I take a screen shot of the front page of the local newspaper and pair it with an artwork from a museum collection. The choice of the newspaper depends on my location (i.e., www.nytimes.com, www.lemonde.fr, www.latimes.com.) The image layout and headlines on the front page guide my selection of the artwork and prompts me to look for either similarities or differences. Drawing upon national and international art collections, I cast a wide net in my search, often focusing on lesser-known works. Once the pairing of newspaper image and artwork is finalized, I publish the entry in [News](#) with the artwork's details, links to museum institutions, and various hash tags, including the day's weather, that identify the artwork, images, headlines and language found on the front page.

A live research project, *Monday's image* functions as a running feed that can be viewed either directly on my site, via the social media channels I subscribe to (Instagram, Facebook, Twitter, Tumblr, etc.), or the RSS link. Viewers are invited to subscribe to the RSS or share the links. The artworks and the news events function in and out of their time in this adjacent space, where readers and viewers can draw their own comparisons.

Monday's image intersects with my interest in repetition and déjà-vu, and runs parallel with my work in painting, collage and photography. Its precursors are agitprop, the *Daily Worker*, John Heartfield's photomontages for the AIZ, Corita Kent's activist and collaborative printmaking, Warhol's interventions with tabloid newspapers, *Warhol: Headlines* at the National Gallery of Art, Washington, D.C., in 2011-12, and Robert Rauschenberg's *Hoarfrost Editions*, 1974.

Monday's image was produced as a video installation at the Emily Harvey Foundation, New York in 2017. In 2018, I produced *Enter Stage Left (Monday's image, v. 1)*, a collage in the form of a printed broadsheet and a dye-sublimation photographic process on fabric. Both works will be on view at Ortega y Gasset Projects, Brooklyn, in the exhibition "Spine" in October 2018.

Lisa Blas 2018