

Organized by Laura Trippi, Curator, with cultural critic Gina Dent and political economist Saskia Sassen

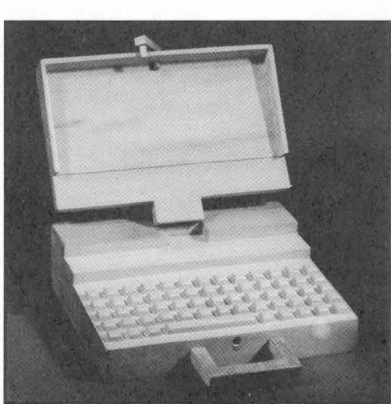
The New Museum of Contemporary Art, New York September 10–November 7, 1993

Ties binding the art world to an emerging global network of trade are increasingly evident, from the drastic gyrations of the art market during the 1980's to a run of recent international exhibitions and symposia emphasizing intercultural encounter. *Trade Routes* is an inquiry into the cultural consequences of the globalization of finance. Essays by the three co-curators appear in parallel columns below.

Globalization

(Laura Trippi)

With the end of the Cold War, trade negotiations have taken center stage in international affairs, and *free trade* appears as a global goal whose attainment augurs liberty in general. Here and elsewhere in the news media—most notably in advertising and in coverage of events touching the media themselves—globalization is heralded as an irreversible trend, whose implications range from abstract economic to highly personal developments. Cash machines are altering the ways in which we do our banking; fax machines, phone machines, and automated answering systems recast patterns of communication. With computers and computer networking systems, the workplace and the checkout counter together are transformed, and home shopping looms on the horizon as a model of integrated, interactive media. Cable television hooks up the home viewer, while portable entertainment devices keep the pedestrian plugged in. Commercials for phone companies in hot competition, for airlines, banks, document production and delivery services, credit cards, and even for the New York Stock Exchange, provide alluring pictures of a world gone global—jump-cut editing along imaginary pathways and pulling back to show a simulated, symbiotic planetary whole. The idea of a global network, linking up citizens of the world in a fluid system of switch-points and flows, is gradually settling into the space of daily life. The images it carries are at once persuasive and at odds with large swaths of circumstance and experience worldwide.



Koffi Kouakou, *Portable Computer*, wood, 1990
Photo courtesy of The Museum for African Art

Globalization

(Saskia Sassen)

The dominant narrative about economic globalization is a narrative of eviction. The key maps in the mainstream account about the global economy—those that pivot on the notion of telecommunications and information technologies—suggest that place no longer matters. This is an account that favors the capability for global transmission over the concentrations of built infrastructure that make transmission possible; that values information outputs over the work of producing those outputs, from specialists to secretaries; and that values the new transnational corporate culture over the multiplicity of cultural contexts, including re-settled immigrant cultures, within which many of the “invisible” jobs of the global information economy take place.

The overall effect is to lose the place-boundedness and the material undertow of significant components of the global information economy. This loss entails the eviction of a whole array of activities and types of workers from the images used to represent the process of globalization. Evicting these activities and workers excludes the variety of cultural contexts within which they exist, a cultural diversity that is as much a presence in processes of globalization as is the new international corporate culture. The terrain within which the dominant represents economic globalization captures only a fraction of the actual economic operations involved. Trade Routes seeks to unframe that terrain, exploring the micro-materialities of the global economy, the circuits for the distribution and installation of economic operations.

Globalization

(Gina Dent)

Globalization is marketed through a particular style. Call it postmodernism, cosmopolitanism, or global culture, successful U.S. advertising campaigns entice with visions of a world without walls. One seductive example: The Body Shop's founder endorses ongoing GATT discussions and relieves capitalist guilt as her lyrical tales of “tribes—where-older-women-are-considered-beautiful—because-they-carry-wisdom” provide voice-overs to images of peasants enjoying the benefits of “Trade Not Aid.” Nameless, placeless workers, carrying bundles of cloth through a pristine mountainous landscape, make their way on foot toward the global marketplace. Then, in the closing shots, we come to find that this commercial was actually produced for American Express, and we can't help but remember their slogan: Membership Has Its Privileges.

This ad beautifully renders the contradictory components of the process called globalization, a narrative about social progress that sells the politics of economic restructuring. For globalization to work as a celebratory ideology, this ad must at once point to the disparities in modes of production, means of travel, access to a diversity of goods, and then nullify all the drama of difference with the comforting thought that trade without aid pulls us all another notch up the ladder of progress. But there is something else in this: How long are we to accept the story that the tragedy of economic ravaging is counterbalanced by a never-diminishing cultural integrity?

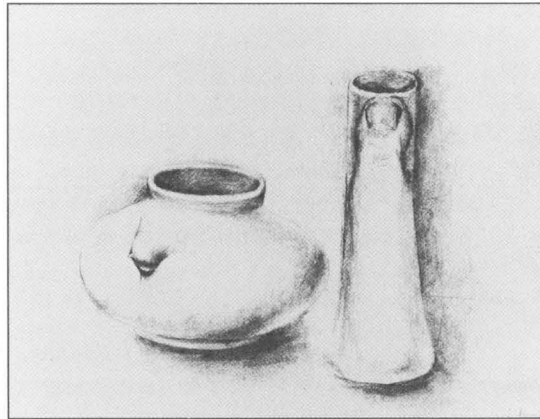
Uneven Development

As early as the second century B.C., the Silk Road served as an avenue of exchange between East and West. But it was the trade routes of the fifteenth and sixteenth centuries—the so-called Age of Exploration—that laid the foundation for the rise of the modern world. Consolidating colonial empires, the mercantile system charted the map for the economic and cultural dominance of Western Europe, and later the U.S. Within this specific horizon, socio-economic as well as geographic, the idea of “fine art” came into being as a class of objects distinct from other artifacts, framed, portable, and set apart from the vicissitudes of ritual, religious, and quotidian life. The advent of a global market brings with it a shift in the world order, from a system of national economies linked more or less externally by lines of trade, to a network that radically traverses national boundaries and identities. Art and living artists often play a key role as cultural ambassadors in this emerging system, envoys serving to help “harmonize” disparate societies.

The idea of the art work, or the fine art object, has come to be the primary currency for such exchange—a gold standard for the field of cultural transactions, a particular convention universally applied. In this exhibition, for example, Sowon Kwon's installation *From the Land of Porcelain* examines the historical trade in Asian porcelains in relation to japonisme and chinoiserie in Western art. The elevation of these porcelains to the status of fine art objects, and the simultaneous stripping away of their original context, is connected in this work to other forms and aspects of objectification, such as the tradition of the female nude in Western painting, and the way that Western modes of display flatten out dimension, giving high priority to visual experience. What happens when conventions of fine art, supported by our market economy, intersect with traditions in which finely crafted artifacts are instead integrated into practices of everyday life? Kwon's work calls attention to the way that conventions of fine art display, taking objects out of context, stimulate a tendency to experience vision as if it operated objectively, independently of the other senses and even outside the contingencies of history. The work of Ivoirian Koffi Kouakou comes at the question from another angle. Traditional sculptures of the type he carves, covered in gold leaf, were incorporated as symbolic objects into funeral ceremonies, but they have recently been replaced by modern objects such as appliances and cash. While Kouakou creates works on commission, like traditional Baule woodcarvers, he does so solely and specifically for the Western tourist trade. And while a modernist aesthetic might challenge whether these works are art, or “merely” tourist artifacts, they have a close kinship with many aspects of postmodern art practice. Rather than point simply to the emergence of a “world culture,” homogeneous and dematerialized, works in *Trade Routes* emphasize points of tension in the spatial and material basis of globalization. Instead of a smooth flow of finance and information, they indicate that distribution in the global system is uneven, highly patterned, and equivocal. Much recent artwork registers a keen and interested ambivalence toward the terms and methods of the world market.

Uneven Development

Information technologies facilitate globalization. They make possible the geographic dispersal and simultaneous integration of many activities. But the distinct conditions under which such facilities are available have promoted centralization of the most advanced users in the most advanced telecommunications centers. There is a vast material infrastructure, largely concentrated in major cities, that is as much a part of the new global economy as the event of instantaneous transmission. Indeed, there is a close relationship between the growth of international markets for finance and trade, the tendency for major firms to concentrate in major cities, and the development of telecommunications infrastructures in such cities. Further, globalization is not only constituted in terms of capital and the new international corporate culture (international finance, telecommunications, information flows), but also in terms of people and noncorporate cultures. There is a whole infrastructure of low-wage, nonprofessional jobs and activities that constitutes a crucial part of the corporate economy. This focus on the work behind command functions, on production in the finance and services complex, and on marketplaces has the effect of incorporating into the account the material facilities underlying globalization and the whole infrastructure not marked as belonging to the corporate sector of the economy: Besides the work of secretaries and cleaners, there are the truckers who deliver the software, the variety of technicians and repair workers, all the jobs having to do with the maintenance, painting, and renovation of the buildings where it all is housed.



Sowon Kwon, *Study for From the Land of Porcelain*, blueprint, 1993
Photo courtesy of the artist

Immigrant cultures have now become presences in many large cities, cities whose elites think of themselves as cosmopolitan, that is transcending any locality. An immense array of cultures from around the world, each rooted in a particular country or village, are concentrated in a few single places, places such as New York, Los Angeles, Paris, London, and, most recently, Tokyo. Globalization is a contradictory space; it is characterized by contestation, internal differentiation, continuous border crossings. The global city is emblematic of this condition.

Uneven Development

Globalization is usually represented as a marked shift in “world systems,” logically following from the spread of democracy, and replete with a corresponding system of universally agreed-upon moral and ethical imperatives. But what is left intact is the process of privatized decision-making that undermines participatory economic democracy. Communities are differentially advantaged or disadvantaged in their ability to negotiate, contest, manipulate, and assimilate to the internationalization of the economy. Forced economic restructuring of local economies, for instance, in India, or communities in South Central L.A. or Detroit, should expose the fact that globalization is not inherently capable of providing “sustainable” development or preserving cultural integrity. And as the distance between national policy promoting “free trade” and transnational corporate interest decreases, there appears less and less room for the rights claims of local cultures, on the one hand, or the global arguments for environmentally sound development on the other. Thus, the argument about uneven development should not be focused solely, as it has been, on the relative progress made by nation-states toward the ostensibly shared goals of U.S.-style democracy and industrial or technological progress; uneven development implies unequal access to the interpretation of global events and the design of the global system.

As a description (diagnosis?) of our time, globalization is generally rendered as postmodernity—the mode, the moment, the technology, the consciousness. But globalization is experienced differently depending on one's location in it. Enthusiasm about new computer technologies and the potential for increased transnational communications, for example, might be tempered by knowledge of the impending protection of intellectual property rights, which will exacerbate already entrenched hierarchies of technological production and determine the direction of these informational flows. Likewise, the experience of the traveler might be interpreted differently if placed next to that of the forced migrant, or even the willing one, glad to take up residence in a country where the contradictions between free trade and foreign policy work in the national interest. Finally, the perception of transnationalization might be interrupted by evidence of multinationals states of incorporation or responsibility, mostly lack thereof, to foreign environmental laws, tax structures, and product liability clauses. The challenge for local cultures is to gain access to those spaces in which global relationships are orchestrated, to render these experiences in the political, empirical, or artistic languages in which they can be heard.

Registering the Effects

Trade Routes traces the ways in which global occurrences produce effects at the local level—the embedding of the global within the local. In the same way that they traverse the space of daily life, flows of finance and information cut across and reconfigure aesthetic practices, resulting in hybrid styles, formal modifications, and an array of artistic options, not necessarily freely available, but situated in a variegated landscape of value and tradition. Works gathered for *Trade Routes* address issues of trade relations from a range of cultural contexts; taken together, they raise questions about relations between art and artifact, translatability and market transactions, social standing and the function of taste. Hierarchies among the different media are upset, as in the case of painting: from Kwon's installation to Ruben Ortiz-Torres' salon-style arrangement of *Tourist Paintings* and the *CalArts Portraits*, Miguel Rios' untitled wall relief of knotted cord and pleated canvas, and Brian Tripp's diaristic drawings on newspaper stock report pages, the exhibition demonstrates at once the past preeminence of painting as an exportable form, its recent devaluation within vanguard art, and its renegade persistence within the soil of “indigenous” or “oriental” traditions. Even Soo-Ja Kim's bundles of Korean cloth, straying through museum space, have reference for the artist to the textures and compositional qualities of Western-style painting. In these and other artworks in the exhibition, the exported *idea* of the art object returns, revised, to the field of fine art from which it came. Rather than assimilate smoothly to this tradition, such works show the seams of dislocation, embroidering complex histories of cultural encounter into a critical engagement with Western art.

The preponderance of installations works composed of configurations of smaller pieces, and accumulations of artists' multiples point to complex connections between the structure of the market, aesthetic form, and spatial organization. Circulation, recombability, and dispersal come to the fore as features defining the contemporary cultural object—testimony to a restructuring of sense and sensibility under emerging economic and technological orders. Photography, having won a place among the forms of fine art, continues to exert pressure against such basic aspects of aesthetic convention as the isolation of the individual work or image within a frame, a pressure edging art incrementally “sideways,” toward the social. Appearing here in the form of wall arrangements, photography's sequential mode of production is emphasized, a constrained seriality in the act of photographing that releases into a proliferation of printed pictures, allowing for multiple reconfigurations and permutations of the same material.

Instead of emphasizing purely visual experi-

Registering the Effects

Perhaps the most concrete representation of the spaces of the global economy are the corporate office towers of the dominant culture. Dense concentrations of tall buildings in major downtowns and in the new “edge” cities are the sites for corporate culture, but they also contain a multiplicity of other cultures and identities. The corporate economy evicts these other economies and its workers from economic representation, and the corporate culture represents them as the other. What is not installed in a corporate center is devalued or will tend to be devalued. And what occupies the corporate building in noncorporate ways is made invisible. The fact that most people working in the corporate city during the day are low-paid secretaries, mostly women, is not included in the representation of the corporate economy or corporate culture. And the fact that at night a whole other work force installs itself in these spaces, including the offices of the chief executives, and inhabits the space with a whole different culture (manual labor, often music, lunch breaks at midnight) is an invisible event.

In this sense, corporate architecture assumes a whole new meaning beyond the question of the economy of offices and real estate development.



Ruben Ortiz-Torres, Bart Sanchez, from the *Tourist Paintings*, oil on particle board with found frame, 1991
Photo courtesy of the artist

Registering the Effects

Globalization works through a language of cultural difference, while at the same time domesticating that difference through our increasing familiarity with the look of otherness. It aims at mastery. But in everyday encounters, that kind of comprehension is unavailable to us. Rejecting the model of total translatability, works in *Trade Routes* disrupt this expectation. Color, form, text, voice, body, light, technology—each communicates here specifically to further a view of the global that resists its reduction to the simplified language of cultural difference. There are works that speak back to primitivism, orientalism, or nativism, reclaiming aesthetic property, now in its forever changed form. How can an artist work in gold or porcelain, rope or muslin, silk or pearls, without acknowledging the memory of these materials? When trade is the issue at hand, how can one think of bodies without thinking of who has handled, trafficked in them?

Globalization paints itself as a benign order of relatedness, but artistic practice defies its color chart; or mocks it in the production of the artist's multiple—the work of mechanical reproduction. One may not be able to tell which is the copy, but one can certainly discover where it was made, how it was produced, who labored over it, and with what recompense. Artistic practice goes still further, in this case examining the means for establishing value in the object itself: a hairpin, once used in fifteenth-century Persia as a form of exchange, appears again, emptied of its prior worth and invested with a new “odd and curious” one; the Japanese yen, acknowledged for its dominance in our domestic vision, is

ence, video in *Trade Routes* functions as one among many artistic manifestations of a form of artmaking whose primary material is social interaction. For Noritoshi Hirakawa and Vadim Zakharov, art consists of orchestrating conversations and group interaction, investigating collective identity as it travels between cultures, and of manipulating socially charged forms of communication and documentation, from the idiosyncratic handmade pamphlet to the quasi-objective field report. In addition, small displays of distributable art, or "mass multiples," in the exhibition point toward one particular change in the art object—the scattering of works into circulation, both within the museum and beyond. The notion of "public art" takes on a different meaning here, migrating from epic, monumental sculpture—unchanging and in this sense untouchable—to a novel way of reinventing ordinary, personal space with the creative potentiality of art.

The Geography of Global Flows

Fueled by sea voyages in search of gold, spices, human labor, and the enlargement of empire, cartography surfaced as a branch of knowledge in the Age of Exploration. It has flourished during the last century, under the guiding eye of science, as military and economic imperatives fostered increasingly sophisticated tools of mapping, in the interests of maintaining and expanding the international market system. Corresponding to an age when the transport of goods through real, geographic space served as the main lever of trade, modern methods of mapping remained, nonetheless, primarily static and two-dimensional. New methods of mapping—even new ways of conceiving space itself—are now evolving, facilitated by computer, radar, and telecommunications technologies. These parallel the shift into a system of global trade, where the transfer of electronic information through the virtual space of the network takes over as the key operator in trade relations. Yukinori Yanagi's *Hinomaru Container*, for example, a walk-in cargo container indexed to an adjacent wall map of the Tokyo subway system, flaunts the replacement of material goods by the pulse of computerized finance. Demonstrating how imperial power emanates from nearly invisible centers—as lines of the Tokyo subway circumvent the centrally located Imperial Palace—and overlaying this idea of the "empty center" with the rise of electronic finance, the work is suggestive of the highly subtle ways in which electronic information technologies and global lines of trade exert their influence.

In the shared "cyberspace" of the electronic network, space and dimension are elastic, layered, and labyrinthine as window after nested window opens onto a mobile expanse of information. As techniques of mapping are transformed, not just for geographic but also for informational space, so are basic patterns of perceiving, organizing, and sharing information. Emerging modes in art, music, literature, architecture, film and video editing, advertising, and even urban planning and business management, favor the fluid, fragmented, and multidimensional nature of networking systems, altering the ways in which place and relationship are experienced in daily life. Works in *Trade Routes* suggest modes of thought and spatial organization, of cultural production and circulation, that are responsive to the era of the fiber optics network, electronically linked economies, and global deregulation. Some, such as Laura Kurgan's installation *Interface* and Marcos Novak's light map projections, explicitly invoke an enveloping, if virtual, zone of information within the space of the gallery; others in more metaphoric ways summon the image of a dispersed network of goods, capital, currency, or social relations; still others speak of sectors of dereliction that result from the deflection of flows, disclosing contradictions in the system.

Where the world economy appears as endless, oceanic flux, the lure of the immaterial idea is evident, an aversion to the weight of the material world. Allan Sekula's *Message in a Bottle*, with its images of commercial wreckage and disarray in the port town of Vigo, Spain, and Andrea Robbins and Max Becher's uncanny *Wall Street in Cuba*, indicate hidden costs that wait on global flows of finance in the realm of the social. Benni Efrat's *Public Image, Summer 2042* parades the growing trade in nature, its conversion to urban decoration, agricultural commodity, and theme-park-style settings for the leisure industry. In the ideal of unfettered free trade, human labor and the natural environment are, if anything, increasingly constrained. Demands for production and consumption quicken as economic operations permeate further, mining previously untapped preserves, from private space-time to genetics to what were once wilderness areas—to the point of planetary exhaustion.

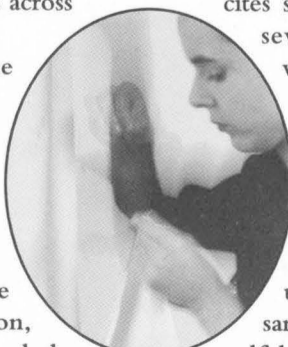
Responding to the pressure toward circumscribed dispersal that is one hallmark of the global environment, artistic practice and material culture offer, perhaps paradoxically, alternative and restorative examples. Especially in art, the resistance of matter is welcome, both in the pleasures of sensory engagement for the viewer and as a source of unintentional innovation for artists. Recent artmaking, rather than dematerializing into flights of sheer idea, registers the effects of globalization in terms of more fluid and decentralized forms of spatial organization that heighten the awareness of surrounding space and of the fields of social interaction in which art unfolds. In Regina Frank's installation in the Window on Broadway, Campos-Pons' *Umbilical Cord*, Alan Michelson's *Permanent Title*, and Jamelie Hassan's packaged, pre-modern hairpin currency, among others, the space of *Trade Routes* resonates with references to the body and the stitching together of networks of relations. In a society where objects, populations, and information accelerate in states of transit operated by trade and technology, human bodies, the natural environment, and even matter itself seem under siege. But traces of human labor point to the potential for interference in the system, redirecting and reorienting the channels along which power and finance flow. In these traces of productive labor, and in the intentionally "unproductive" artifacts we call art objects, lie a host of exiled but ultimately friendly ghosts haunting the global machine.

Laura Trippi, Curator

Window on Broadway Regina Frank, The Artist Is Present *L'Adieu: Pearls Before Gods*

Berlin artist Regina Frank, once trained as a professional seamstress, sews pearls onto a silk gown displayed on a dressmaker's mannequin in a performance installation in the Window on Broadway created for *Trade Routes*. For 28 consecutive days, during the Museum's public hours, she appears in the window, sewing. Each day, Frank works for the average hourly wage of a seamstress in a different country. A comprehensive listing of these wages, along with the name of the associated countries, streams across an L.E.D. sign placed in the window, a flow of figures that depicts the widely varying wages for women's handwork around the world and resembles the strips of running stock prices that often appear on cable news programs across the bottom of the television screen.

Each day Frank purchases one loaf of bread and two flowers, according to a specific percentage of the day's wages. The quality of the bread and flowers further reveals global variance in the compensation for women's labor. Recalling the old rallying song of the International Ladies Garment Union, "Bread and Roses," they stand as symbols of two kinds of sustenance: food for the body, and food for the soul. Understood at their extremes as subsistence versus luxury, each is here declared necessary to human life. The bread and flowers accumulate in the window throughout the period of the performance, drying over time. In addition, a surveillance camera monitors and records the work of the artist/laborer, and links into the electronic installation project, *Interface: Information Overlay*, designed for *Trade Routes* by artist/architect Laura Kurgan. The image captured by the camera in the window is fed to a monitor, where it appears as a video ghost shadowing her actions. After the completion of the dress, an edited tape of the labor/performance plays on the display.



Regina Frank, *The Artist Is Present, L'Adieu: Pearls Before Gods*, performance/installation, 1993
Photo courtesy of the artist

The built forms of the corporate economy are representative of its "neutrality"—of being driven by technology and efficiency. Yes, in some sense, buildings are frozen in time. But can we re-interpret these corporate towers in ways that recover the fact that they are also the workplace of a large noncorporate workforce?

The Geography of Global Flows

Once we have recovered the centrality of place and of the multiple work cultures within which economic operations are embedded, we are left confronting a highly restricted terrain for the inscription of economic globalization. Neutrality and rationality are attributed to U.S. cities through the horizontal grid of modern urban design. The vertical grid of the corporate tower is imbued with the same neutrality. The neutralization of place brought about by the modern grid can be read as an aspiration to a modern space of precision. The same aspiration is evident in corporate architecture and in the self-description of corporate culture as neutral, as ordered by technology, economic efficiency, rationality, in contrast to what is thought of as the culture of small businesses.

Does the neutralization of space brought about by the grid, and the system of values it entails or seeks to produce in space, also occur with cultural globalization? As with the grid of modern urban design, "global" culture never fully succeeds in this neutralization. In urban space, a multiplicity of other work cultures, cultural environments, and culturally coded bodies increasingly inhabit a terrain that has its origins visibly in another culture, the culture lying behind the grid. Today's global culture cannot absorb everything; it is always a terrain for contestation, and its edges are certainly always in flux. The process of absorption can never be complete.

The trade routes traveled by bundles of cloth are different from those of finance, as are their respective receiving points: harbors and computer terminals. But bundles of cloth and harbors are part of the global economy today. The geography of international transactions is no less specific now than it was three hundred years ago, but mapping the major routes for goods, services, and capital shows the sharp growth in the intensity of flows on the East/West axis and the weakening of the North-South axis. The ascendance of finance in the world economy obscures the intersection of movement and place, of capital mobility and the material infrastructure necessary for that mobility. Recovering the place-bound aspect of the current global economy brings with it a recovery of the macro and micro materialities of the global economy, from telecommunications infrastructures to bundles of garments. This hyper-mobility of finance along digital highways entails—for the first time at this magnitude—the formation of a cyberspace for the production of profits, indeed, of super-profits. Often read as a purely technological event, the cyberspace of finance is a space where profits are produced and power is thereby constituted. It is not a space of innocence.

Saskia Sassen, co-curator and Professor of Urban Planning, Columbia University

Trade Routes is the third exhibition in a three-part series investigating changing borders and boundaries in contemporary culture. *In Transit*, organized by Senior Curator France Morin in collaboration with anthropologist Kostas Gounis and political economist John Jeffries, examined urban displacement and the politics of space in contemporary society. *The Final Frontier*, organized by Assistant Curator Alice Yang in collaboration with cultural critics Lisa Cartwright and Celeste Olalquiaga, explored ways in which technology has reconfigured the boundaries that define the body.

Special thanks to Michael Benedikt, Craig Bromberg, Patricia Chavez, Sunil Gupta, Mark Johnson, Michael Josefowicz and Red Ink Productions, Inc., Udo Kittelmann, Inverna Lopez, Madoka Moriguchi, Tony Sabitini and Jennifer Golub, Ikkan Sanada, Jeffrey Schulz, Edward Stein, Sophia Ungers, and Jerome Vogel and The Museum for African Art for their assistance during the planning and implementation of *Trade Routes*.

Gallery Talks

SATURDAY, SEPTEMBER 11, 2:00 P.M.
Gina Dent, co-curator
Globalization's Style and Globalization's Architects

SATURDAY, OCTOBER 2, 2:00 P.M.
Saskia Sassen, co-curator
Place and Cyberspace in the Global Economy

SATURDAY, October 23, 2:00 P.M.
Laura Trippi, Curator
Art Under the Influence of Global Trade

Group Visits

Group visits are available for adult groups and school groups from grades 7 through 12. Gallery talks for visiting groups stimulate active inquiry about issues in contemporary art and culture through close examination of the Museum's exhibitions. Trained docents conduct talks appropriate to each visit group. For more information, please call Mayda Perez at (212)219-1222.

Admission

\$3.50 general
\$2.50 artists, students, seniors
Members and children under 12, free

Hours

Wednesday, Thursday, Friday, and Sunday: 12-6 p.m.
Saturday: 12-8 p.m.; 6-8 p.m. free
Monday and Tuesday: closed

Major support for *Trade Routes* was provided by The Rockefeller Foundation and The Japan Foundation; major in-kind support was provided by Dow Jones TeleRate; additional support was provided by ARTLAB Canon, Inc., Asian Cultural Council, Canadian Consulate General/New York, High End Systems, Inc., Mr. & Mrs. Robert Lehrman, Daniel and Joanna S. Rose Fund, Inc., the Karuk Tribe of California, and the Jerome Foundation.

Support for the On View Program is provided, in part, by the National Endowment for the Arts and The New Group of The New Museum of Contemporary Art. Additional support for Regina Frank's installation was provided by the Consulate General of Federal Republic of Germany, Hochschule der Künste Berlin, KKW/Berlin (Commission for Projects in the Arts and Sciences), Senatsverwaltung für Kulturelle Angelegenheiten/Berlin, Berliner Büstenfabrik, Meister Electronic and National Westminster Bank/Soho Branch.

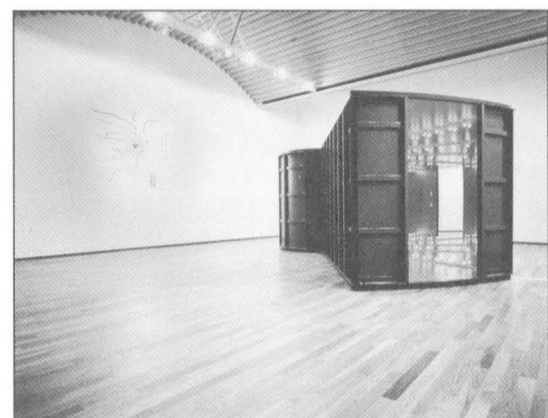
placed finally in its local context, as it fills the Empty Center of the Tokyo city map; the stock market page, literally, trash, worthless past the date of its publication, is layered with the symbols of another national discourse, this time a Native one.

The Geography of Global Flows

Globalization has a cultural geography. The transaction in local cultures has its history not only in economic practices, but in intellectual ones as well. In *Trade Routes*, the ethnographic glance, for example, is turned back on itself, most visibly in video interviews of U.S. tourists in Asia, each unwittingly supplying information that with careful selection, editing, and a variety of subjects, begins to build a specific cultural text. Culture, here, is not an easy division between one set of practices and another, corresponding to conventional geography and intransigent notions of race. Culture is not a direct line from history to the present. Its geography is shifting, more adequately represented in the graphics of cyberspace, which layer several kinds of information and reassemble them continuously, than on the map that marks out originary homelands.

There may, in fact, be no return to origins. Yet our newspapers burst with stories of recent attempts to reclaim them in the bones of ancestors newly discovered under city construction sites. A metaphor for the complicated relations of internationalism and multiculturalism, the endless disturbance of these burial grounds is a result of international real estate speculation; the debates as to whose property they are and whose science should preside over them is a result of heightening battles over the definition of cultural property. What do these bones tell us about our past—when they are under the microscope, when they are under our feet? What are they without flesh? These must be different knowledges. Globalization has its geography, but we need a better one—one that can take account of these other modes of knowing.

Gina Dent, co-curator and cultural critic



Yukinori Yanagi, *Hinomaru Container*, steel, mirror, plywood, lightbulbs, neon tubes, 1992; *Tokyo Diagram*, acrylic on wall, 1992
Installed at Setagaya Museum, Tokyo. Photo courtesy of the artist

Works in the Exhibition

All works are courtesy of the artist unless otherwise noted.

Maria Magdalena Campos-Pons
Umbilical Cord, 1991
Gelatin silver print, engraved marble, wire, fabric, soil
59 x 118 x 4"
The Seven Powers Come by the Sea, version 3, 1993
Wood with pyrography
7 sculptures 84 x 24 x 2" each

Benni Efrat
Public Image, Summer 2042, 1993
Installation with trees, soil, burlap bags, wire cages, grow lights
Dimensions variable

Regina Frank, *The Artist Is Present L'Adieu: Pearls Before Gods*, 1993
Performance/installation with dressmaker's mannequin, silk, pearls, bowls, rice, L.E.D. sign, bread, flowers, surveillance camera, video
93 x 152 x 63"

Jamelie Hassan
Even onto China, 1993
Hairpins, plastic, cardboard with text, vitrine
2 x 2"
Edition of 6,000

Noritoshi Hirakawa
Khaosan road, 1991
1/2" videotape, 180 minutes

Soo-Ja Kim
Deductive Objects, 1993
Installation with cloth
Dimensions variable

Koffi Kouakou
Titles to be determined, 1993
Wood
Dimensions to be determined

Laura Kurgan
Interface: Information Overlay, 1993
Multi-media installation with computer network, real-time datafeed courtesy of Dow Jones TeleRate, glass, mirrors, steel, design by Laura Genninger of exhibition-related textual materials (brochure, invitation, title wall, wall texts)
Dimensions variable

Sowon Kwon
From the Land of Porcelain, 1993
Installation with plywood flooring, paper mache, plaster, molding, computer-generated photographs, paint, mirror
148 x 168 x 102"

Alan Michelson
Permanent Title, 1993
Installation with unbleached muslin, beeswax, charcoal, graphite
144 x 144 x 9"

Marcos Novak
Data Siege: Permeable Borderlines, 1993
Installation of light map projections with computer, video projector, laser lights, mirrors, scrim diffuser
Dimensions variable

Ruben Ortiz-Torres
Installation of *Tourist Paintings* with excerpts from *How to Read Macho Mouse*, 1992
10 paintings of oil on particle board, 1/2" videotape, video monitor, video playback deck
How to Read Macho Mouse produced by Aaron Anish
Dimensions variable
CalArts Portraits, 1993
Oil on canvas
2 portraits commissioned from Rogelio Peralta, Tijuana
4 paintings 30 x 24" each

Miguel Rios
Untitled, 1993
Acrylic on canvas, polyester cord, chalk wall drawing
Painting, 162 x 203"; wall drawing, 178 x 235"

Andrea Robbins and Max Becher
Wall Street in Cuba, 1993
Set of four postcards
5 1/4 x 6 3/4" each
Edition of 4,000 each

Allan Sekula
Message in a Bottle, 1993
C-prints, text panels
8 C-prints, 4 at 32 x 22 1/2" each, 4 at 20 x 12" each (framed); text panels, 2 at 40 x 28" each
Brian Tripp
Selection from the *Newspaper Drawings* series, 1993
Installation with ink drawings on newsprint, aluminum foil
Dimensions variable
Untitled handout, 1993
Offset print on colored paper
11 x 14" each
Edition of 6,000

Yukinori Yanagi
Hinomaru Container, 1992
Steel, mirrors, plywood, lightbulbs, neon tubes
90 x 90 x 236"
Courtesy of the artist and Fuji Television Gallery Co., Ltd.

Tokyo Diagram, 1992
Acrylic on wall
84 x 84" (approx.)
Courtesy of the artist and Fuji Television Gallery Co., Ltd.

Vadim Zakharov
Direction to the Shlobpark, 1993
Installation with 1/2" video (*Family Tourism*, 1993), video monitor, video playback deck, wooden platform, pedestal, white cloth, 3 cardboard panels with enlarged reproductions, wooden stool
Dimensions variable
Courtesy of the artist and Galerie Sophia Ungers

The curatorial team would like to thank intern Lynn Koble for her invaluable assistance.