

Interface Project Description

Works in *Trade Routes* will be divided between major installations and a series of smaller projects that put into circulation materials designed by artists ("mass multiples"). The installations and mass multiples do not themselves utilize computer or video technologies, but an additional installation/design project will be specially developed to address the overall ambience of the exhibition space, and to foreground the central role that the information network plays in the thematics of the exhibition. This "interface" project will suggest that ? the information network alters the ways in which relationships are perceived in daily life; and that the methods of mapping ^{which} ~~that~~ are facilitated by computer and telecommunications technologies are changing traditional conceptions of space. The modes of *cognitive* mapping that are emerging from this situation privilege fluidity, fragmentation, and multi-dimensionality -- the very characteristics of digital information flows -- rather than stability, wholeness and uni-dimensionality -- which are characteristics of ~~print-based maps.~~

that are being replaced

The interface project, which will evoke the space *inside* the global information network, consists of several viewing "stations" that will be placed at points around the perimeter of the exhibition space, approximately three to five feet away from the artists' work (most of the artwork will consist of sculptural installations, and will be located in the central area of the exhibition space). Configured in this way, the project creates an "envelope" of optional viewing stations that encircles the installations and surrounds the exhibition space with information. Each station consists of one Head Up Display (HUD) unit, a device similar to the teleprompters that are often used in Presidential addresses: information is visible to a

person who stands on one side of the display, while viewers on the opposite side see only a transparent plate of plexiglass. This setup enables the properly positioned viewer to both see the information, and to see *through* the information -- to whatever lies beyond. For the exhibition, approximately five to seven HUDs will be placed in the space so that visitors standing with their backs toward the walls of the space will look out into the central exhibition area and see both the work in the exhibition and the information on the HUD. The information presented on the HUDs will consist of both on-line information flows and programmed information. The on-line component will include sources such as text-based stock market listings, image-based maps that indicate real-time telephone usage in particular geographic areas, and other service-oriented data sources. The programmed component will consist of a mixture of sources, including: information about the work/artists in the exhibition, narratives that recount the military history of HUDs, and other information that will function as a virtual catalogue.

The project is being developed by architect **Laura Kurgan**, in close collaboration with architects/theorists **Michael Benedict** and **Marcus Novak**, and with the co-curatorial team and research assistant Jeffrey Schulz.