

## Judge's Commentary

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Robert Rauschenberg's *Gold Standard*. An Essay on Globalization in Modern Art

Why did American art become so globalized within the context of contemporary art of the latter half of the 20th century? Normally such globalization is discussed in terms of two contexts, the utopian cosmopolitanism in the various parts of the world in which an American artist creates a joint work with a local artist, or conversely, American cultural imperialism. And yet, both of these one-sided interpretations lack a consideration of the friction or hybridization between differing cultures that could occur in either scenario. Here the author discerned the reality of globalization as somewhere between those two opposites. The certainty of this logical premise and the adroitness in setting the example in Rauschenberg's public creation that took place in Tokyo in 1964 and involved the strained give and take between Rauschenberg, Shinohara Ushio and Tôno Yoshiaki gave birth to the persuasive and thrilling development of this article that strongly beguiles its readers.

This was the public creation of the *Gold Standard*, a work whose title derives from the fact that the American dollar replaced gold as the standard for currency valuation. During the creation of this work, Rauschenberg took 20 public questions. There was a breakdown in communication, however, as Rauschenberg ignored those questions and continued to create his art work on stage. And there was Shinohara's "Imitation Art" in which he sought to invalidate the authority of the original through out and out copies. The author was highly praised by the committee for the acute interpretive power of taking up Homi Bhabha's theory that analyzed this thrilling offence and

defense as the correspondence between colonial site and imperialist culture, seeing the expansion of use, borrowing, copying and imitation as nullifying and hybridizing authority, and globalization as the reception of this nullification and hybridization of these two divergent poles.

This article focuses its discussion on Rauschenberg's stay in Tokyo during his 12-country tour in 1964, and we can imagine that even greater results will be obtained in an examination of similar examples in other regions using this logical premise and methodology. If that hybridization continues in regions throughout the world and if what spreads is the globalization of contemporary art, then there are probably many fascinating cases out there to study and analyze. While these may have already come to the attention of the author, we can anticipate that they will contribute to the development and expansion in her future research.

The committee hereby awards the *Bijutsushi* Article Prize to this article.