

C210WO

Rose Salane

C210WO

IBM

Century 21
department 5

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C210WO
EXPERIENCE THE NEW WORLD OF FASHION

1) Greeting: To acknowledge every Guest
2) C21 VIP Loyalty Program: To recognize our loyal Guests

Esc	7	8	9	Backsp
Space	4	5	6	Enter
AKC	1	2	0	
	0	<<<	>>>	

Sign On

Scan or key your Team Member ID to sign on.

Back F1 Help F2 Balance Inquiry F2 Team Member Tasks F2 Item Lookup F4 Manager Functions F5

Store Open DB Store: Manhattan 10 Register: 148 121-450



101013 459292



C21OWO is a solo presentation of new works by artist Rose Salane. Salane's installations look to the iconic department store Century 21 as a point of departure to consider how memory is technologically mediated and registered.

Deeply enmeshed in the history of New York City, Century 21's flagship store was located in Lower Manhattan, across the street from the World Trade Center. In 2020, amid the COVID-19 pandemic, the luxury-for-less retail chain filed for Chapter 11 bankruptcy and shut all of its locations. Century 21's stores remain hollow while the company restructures its finances and attempts to reopen its retail chain. With an uncertain future, the stores and their facades embody the loss and liquidation pervading an entire city defined by accelerating change.

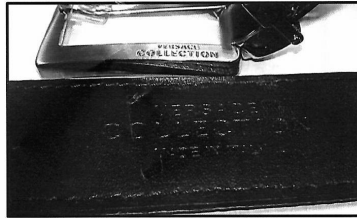
Throughout the chain's final months in operation, Salane visited the flagship location while continually collecting objects essential to the store's daily operations, including kiosks from the ground floor; a compilation of user-uploaded content documenting designer deals; and a microfilm reel featuring a 2002 news article covering Century 21's reconstruction after 9/11. In the works on view across two galleries, Salane has intercepted these elements and reassembled them into a highly charged network of objects and images connected through sensors and shared data. By positioning analog systems alongside newer technologies—such as a computer-generated noise-image used as input for generative adversarial networks, which are a machine-learning framework—Salane reveals continuities in how automation and infrastructure shape the registration of memories and experiences within a moment in transition.

Rose Salane (b. 1992, lives and works in New York City) studied Fine Arts at the Cooper Union, New York, and received a Master of Urban Planning from the Bernard and Anne Spitzer School of Architecture, City College of New York. Salane has previously exhibited at MIT List Visual Arts Center, Cambridge, MA, 2019; Guangdong Times Museum, Guangzhou, China, 2019; LC Queisser, Tbilisi, Georgia, 2019; Carlos/Ishikawa, London, 2018.



Belts:

- Belts \$19.97 and higher have the name on the buckle and on the leather



Watches:

Current high risk vendors: Fossil, Michael Kors, Armani, Michelle, Tommy Hilfiger, Guess

Look for:

- Vendor Style Number on the back of the watch must match the C21 ticket
- Box and warranty must be returned
- Dirty bands or dirt inside the clasp mechanism
- The amount of links must match on each side
- Small or uneven bands indicated the watch has been altered



Shoes:

Look for:

- Dirty soles
- Heel / toe worn down from walking
- Deep grooves / flat spots from walking
- Creases in the leather from the foot flexing
- European shoes have the vendor's name embossed into the sole



Handbags / Wallets:

Current high risk vendors: Tory Burch, Michael Kors, Rebecca Minkoff, Marc Jacobs, Tommy Hilfiger

Look for:

- Sellable condition
 - Scratches in the leather
 - Dirt or stains in the bag
 - Broken zippers or clasps
 - Handles / straps are present
- All tickets are attached with a clear plastic loop only
- Bags that came with a change purse or protective bag must be present
- Bags priced \$59.97 and higher will have a Vendor label and medallion or embossing matching the ticket



Sunglasses:

Current high risk vendors: Ray-Ban, Michael Kors, Guess, Tom Ford, Fendi, Prada

Look for:

- Scratches –check the lens and arms
- Arm –On the inside of one arm will be the initials of the Vendor



Store: 10 Register: 127
 Trans #: 176739 Cashier: 1001710
 Date: 11/2/20 Time: 6:27 PM
 Team Member:
 1001710 (Melissa R.)
 Team Member ID: 1001710
 Team Member Name: Melissa

Store: 10 Register: 127
 Trans #: 175679 Cashier: 1003793
 Date: 12/3/20 Time: 5:52 PM
 Team Member:
 1003793 (RASHARD P.)
 Team Member ID: 1003793
 Team Member Name: RASHARD

Store: 10 Register: 95
 Trans #: 126458 Cashier: 1002265
 Date: 11/27/20 Time: 1:24 PM
 Team Member:
 1002265 (JENNIFER M.)
 Team Member ID: 1002265
 Team Member Name: JENNIFER

Store: 10 Register: 130
 Trans #: 54974 Cashier: 1002068
 Date: 11/11/20 Time: 6:01 PM
 Team Member:
 1002068 (MICHELLE K.)
 Team Member ID: 1002068
 Team Member Name: MICHELLE

Store: 10 Register: 148
 Trans #: 122665 Cashier: 043378
 Date: 11/30/20 Time: 6:41 PM
 Team Member:
 043378 (ZULIKHA H.)
 Team Member ID: 043378
 Team Member Name: ZULIKHA

Store: 10 Register: 95
 Trans #: 58242 Cashier: 1001171
 Date: 12/5/20 Time: 4:42 PM
 Team Member:
 1001171 (MALASIA S.)
 Team Member ID: 1001171
 Team Member Name: MALASIA

Store: 10 Register: 148
 Trans #: 123101 Cashier: 004593
 Date: 12/5/20 Time: 4:29 PM
 Team Member:
 004593 (MARIA Y.)
 Team Member ID: 004593
 Team Member Name: MARIA

Store: 10 Register: 180
 Trans #: 58659 Cashier: 001377
 Date: 12/27/19 Time: 12:04 PM
 Team Member ID: 001377
 Team Member Name: CHANTEL

Robin Stanley
 Credit
 32.65

~~Robin Stanley~~
 Credit
 32.65
 Robin Stanley

Checklist

Site of transaction (flat), 2021

Kiosk from Century 21

33 x 36 x 22 in.

Black-and-white panels that were once pieced together as a kiosk at a department store lie flat along the floor.

A Memory From (2002<2020), 2021

Rack and clothing from Century 21

90 x 192 x 13 in.

A large white gallery wall with a small window creates the framed view of a clothing rack that holds a few bright, multicolored dresses skewed to one side of the rack.

After Participant Observation, 2021

Phone sourced from Century 21, LED screen, compilation of user-uploaded content

9 x 5 1/4 x 6 1/2 in.

An office-style phone hangs on a wall. The receiver sits in the base, where the palm-sized screen has moving images of scenes from within a store, including a hand running through hanging coats, rows of paintings, and lines of cups and mugs.

Randomness in order of extensions, 2021

Original phone from Century 21, RAND Corporation random numbers table

20 x 18 x 4 in.

Inside a white frame are two objects. On the left, a worn and yellowed sheet with rows of hundreds of random numbers with pencil marks from a previous user that circle and check off numbers. On the right, the base of a landline phone is open, and at the bridge, extensions, names, departments, and phone numbers are written by hand in fading multicolored pen ink.

Site of transaction, 2021

Kiosk from Century 21, sensor, receipt printer, Century 21 receipt roll

33 x 66 x 22 in.

A waist-level store kiosk made of white panels stands in the center of the gallery. When you get close enough to it, a receipt machine perched on the surface of the kiosk makes mechanical sounds and begins to unravel receipt paper and print text.

56.7 million pixels at normal distribution, 2021

Input noise-image for generative adversarial networks

29 x 19 in.

In a white frame, evenly distributed multicolored points of red, black, green, white, yellow, and blue that have been randomly generated by a computer.

March 1, 2002, Page B00001, 2021

Lightbox, excerpted microfilm reel from March 1, 2002, issue of the New York Times

96 x 5 x 4 in.

A long, narrow white frame holds an illuminated blue reel. The reel has dozens of segments, each of which contains illegibly miniscule rows of text and blocks of images.

20 colors as stated, 2021

Assorted lipsticks and silkscreen on matte board

29 x 30 in.

In a white frame, an assortment of opened and used lipsticks are embedded into a board. Each lipstick has distinct handwriting below it, revealing a code and a name.

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Rose Salane in conversation with Camila Palomino

February 23–28, 2021

In October 2020, artist Rose Salane showed me an image of a kiosk from the ground floor of Century 21's flagship location in Lower Manhattan. Shortly after, we started to develop this project into an exhibition, meeting virtually while Salane was visiting the store throughout its liquidation sales. Century 21 (C21) hadn't closed yet, but we were preparing the C21OWO exhibition in anticipation of its demise. On February 22, 2021, after being closed for only three months, C21 executives announced plans for a comeback with a 100,000-square-foot store scheduled to open this summer in Busan, South Korea, with a "strategic relaunch plan" to eventually reopen their stores in New York City and elsewhere in the US. The following is an edited version of a conversation that took place by email correspondence on February 23, 2021, just after that news was announced.

Camila Palomino: How did this investigation into Century 21 begin for you?

Rose Salane: I started focusing on the Century 21 department store in early October 2020 with the understanding that the company had just filed for Chapter 11 bankruptcy in September and would be shutting down all locations. The initial announcement of the closure jump-started something I have been thinking a lot about, which is the live documentation of an era in transition. The closing of this particular company is the direct result of not being able to attain additional insurance in the wake of the COVID-19 pandemic.

I would often make visits to the Cortlandt Street Century 21 in the (very) early 2000s, when I was eight or nine years old, accompanied by my dad. We would end our day there after I had spent hours in his office surrounded by computers and projects he was working on. My dad is a mathematician and computer scientist who has focused on the development of computer technologies and programming languages. I mention this because perhaps the "investigation" and my interest in C21 begins from these early moments of being an observer to this type of department store experience, as well as being in proximity to an environment focused on computer development, hosted by a parent. Additionally, I was no doubt influenced by the changes that occurred in the domestic relationship to the internet, such as dial-up leading to broadband connections, and the consumable technologies that were rapidly developing during those years of 2001–03 as the Information Age launched.

CP: Over the last year, the city has seen the loss of so many cultural monoliths, and the virus certainly upended the idea that institutions could be too big, or too sentimental, to fail. In previous projects, you've unraveled memories and histories of institutions, and I'm curious how that interest is translated with respect to this site. What was it that drew you to C21, specifically?

RS: I think the kiosks were the true starting point for this exhibition, because of their relationship to the body in this site and as signifiers of transactions. They too played a constant role as a stanchion of interactivity between customer, salesperson, and global transaction. There is a complexity within the common format of the fast-fashion and luxury-for-less department store that I found significant to untangle.

Century 21 began in 1961 as a family-owned business in Bay Ridge, Brooklyn, and expanded throughout the Northeast United States in the decades that followed. A few locations became landmarks, most notably the one on Cortlandt Street in New York City, where it occupied the space of the former East River Savings Bank building. It became a prominent shopping destination fueled by the tourist activities and offerings of the lower tip of Manhattan, and by virtue of the fact that it was one of the few—perhaps only—department stores in New York's Financial District. So, it became a sort of international icon, with the slogan of "New York's Best Kept Secret." I focus on the Cortlandt Street location because of its proximity to financial and architectural power, meditating on its inner social network as a witness to these forceful impacts.

CP: The Cortlandt Street store really is a witness, and it continues to be, especially with the announcement that it will be resurrected, once again, post-pandemic. There's also the prescient irony of the store's name and its location in this perfect downtown triangulation: across the street from the World Trade Center and just down from Zuccotti Park and Wall Street. It was inevitable that the site itself would become a vessel for traces of the collapses that the store's physical architecture and its employees and customers survived.

RS: When a site acts as a constant in its given environment for over twenty years, it naturally retains a significant amount of information on the changes that it has withstood. This particular location catered not only to economic changes in consumerism but also to changes in public security and the speculation of violence—i.e., the World Trade Center attacks. As the site was formed by these historical events and developed its own iconography that resulted from these impacts, it began to take on a third meaning: that of perseverance held up by the continuity of global economic exchange external to it. However, internally, C21 was sustained by those who have also acted as constants and serviced it.



Department store



Throughout my recent visits to C21 during its closing stage, I was able to speak to a few employees who had been working there since before 9/11. The marker of this event on this particular C21 location was of course significant, and became a normal conversation point and reference point for customers and employees.

CP: I would also add to your point that the speculative potential of violence was also happening internally. For many, being a target of racial profiling has always been a reality of experiencing a retail environment, and C21 was certainly not exempt from that. It had security systems in place such as the loss prevention and asset protection departments. James Betesh, the corporate director of loss prevention, was once quoted as saying that Century 21 prided itself on being on the “cutting-edge with security technology”, including implementing sophisticated camera-based surveillance systems that exemplified its goal of moving from analog to Internet Protocol (IP) security systems. Before it closed, there were 128 private security guards registered at the Cortland Street location. Both analog and IP security always include the potential for violence through racialization and surveillance, and C21 as a retail environment inherently embodied and enacted those forms of violence.

RS: I agree, surveillance securities embody the potential for violence which is produced through biases that enact control over bodies that are declared “threats”. How those threats are identified perpetuates histories of violence, problematizing how society views itself and protects its members. In both a local and a global context, bodies of color are subject to these biases and undergo racial profiling. Surveillance technology is not a neutral tool. There are incredible issues in the ways these systems of recording that are constructed as instruments which serve to maintain an environment of “safety”. This type of safety is also not a neutral state, it’s a completely biased one predicated on colonial systems of control that have been constructed by a dominant race. Applications of these technologies in our everyday pose a multitude of concerns, while producing an array of records that are used as commodities, whether it’s sending a person to jail or forecasting what kind of clothing should be targeted at what demographic.

CP: I’d like to go back into the site itself and your comment about the kiosks as the “true starting point” of the C21OWO exhibition. The kiosks are so crucial, and images of them were the first thing you shared with me. They served as anchors in the development of the project. In terms of where the kiosks used to live within the store, they were also the first blocks of infrastructure that sustained a customer’s first impression and encounter of the store when entering from the original Cortland Street entrance. That being said, at the crux of your installation is a question about how tangible and intangible infrastructure modulates and controls not only how we behave as consumers—through directing our gaze, our physical movements in space, and our buying habits—but also how those

infrastructures shape the registration of memory, from a subjective to a collective experience. How do you classify such infrastructures?

RS: I think a lot about this—how tangible and intangible infrastructure modulates and controls and shapes the registration of memory. Throughout the final months of C21, the entire store kept consolidating its inventory, meaning the location of women’s suits and the sections dedicated to children’s and men’s clothes began to appear on the same floor, as the store compressed its contents. These sections went from full to partly full to sparse to completely closed, leaving just the first two floors open during the last week. When I made purchases of the kiosks and phones, I was guided by women who worked for the liquidation company that C21 had hired to clear out all inventory and fixtures as fast as possible. In different ways, the women shared with me how they navigated the site and prepared it for closure. One had mentioned that it resembled the Winchester House, a residence located in San Jose, California, that began as a small farmhouse and grew into a 161-room mansion. She explained that the similarity arose from the amount of space within the Cortlandt Street C21, primarily the amount of office space in the top part of the building. She mentioned that, at a certain point, the liquidation company was no longer allowed in the private offices. This woman also knew the price of every piece of clothing in the store just by looking at it. Another woman helped me pick out the phones and saved a lot of interesting equipment for me. She too was struck by the process of liquidation, because it is a difficult task to physically organize the selling of anything and everything that could be seen as holding value.

Throughout the installation, I have considered certain infrastructural components as “prime objects” that present themselves as conductors of transactional information with leaks of subjectivity. Small machines—like the phone with scribbled extension codes and Wi-Fi information and the receipt printer—are crucial facilitators in the daily operations of the store’s environment. Yet the records they keep are in a way both arbitrary and then completely temporal. For example, when I purchased the kiosks and was able to live among them in my studio, I kept finding receipts in the unit that dated back to two years ago, and notes concerning store credit and methods of fraud prevention among customers and employees. Recently, I even found a plastic cup in a bag with a name on it. The reengagement of these small scraps—especially in the case of the receipts, which document the exact moment of their use—reinstates the cold footprint of the collective experience in a market economy. The overall installation of C21OWO plays with the mix of classification in the roles of these infrastructures.



Results	
Clothing	99.9 %
Apparel	99.9 %
Shorts	99.6 %
Skirt	93.9 %
Fashion	63 %
Female	57.1 %
Skirt	56.5 %

Show less

Request

Response



Results	
Clothing	99.8 %
Apparel	99.8 %
Sleeve	99.8 %
Long Sleeve	99.3 %
Undershirt	82.9 %
Sweater	78.4 %
Chain Mail	56.1 %
Armor	56.1 %

Show less

Request

Response





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C21OWO

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All images courtesy of Rose Salane and Carlos/Ishikawa, London

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Century 21
department store

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