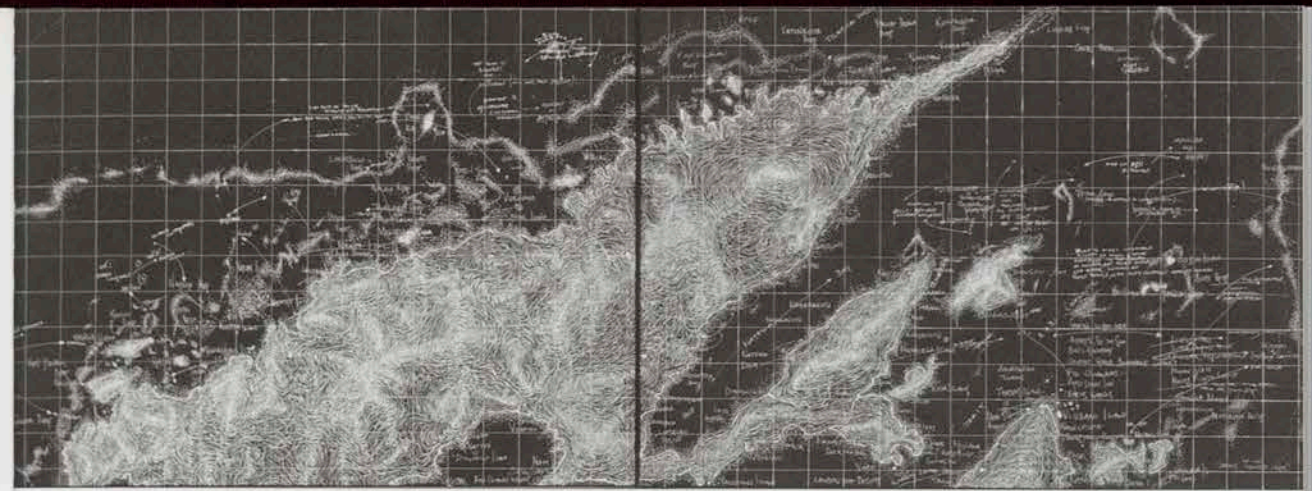
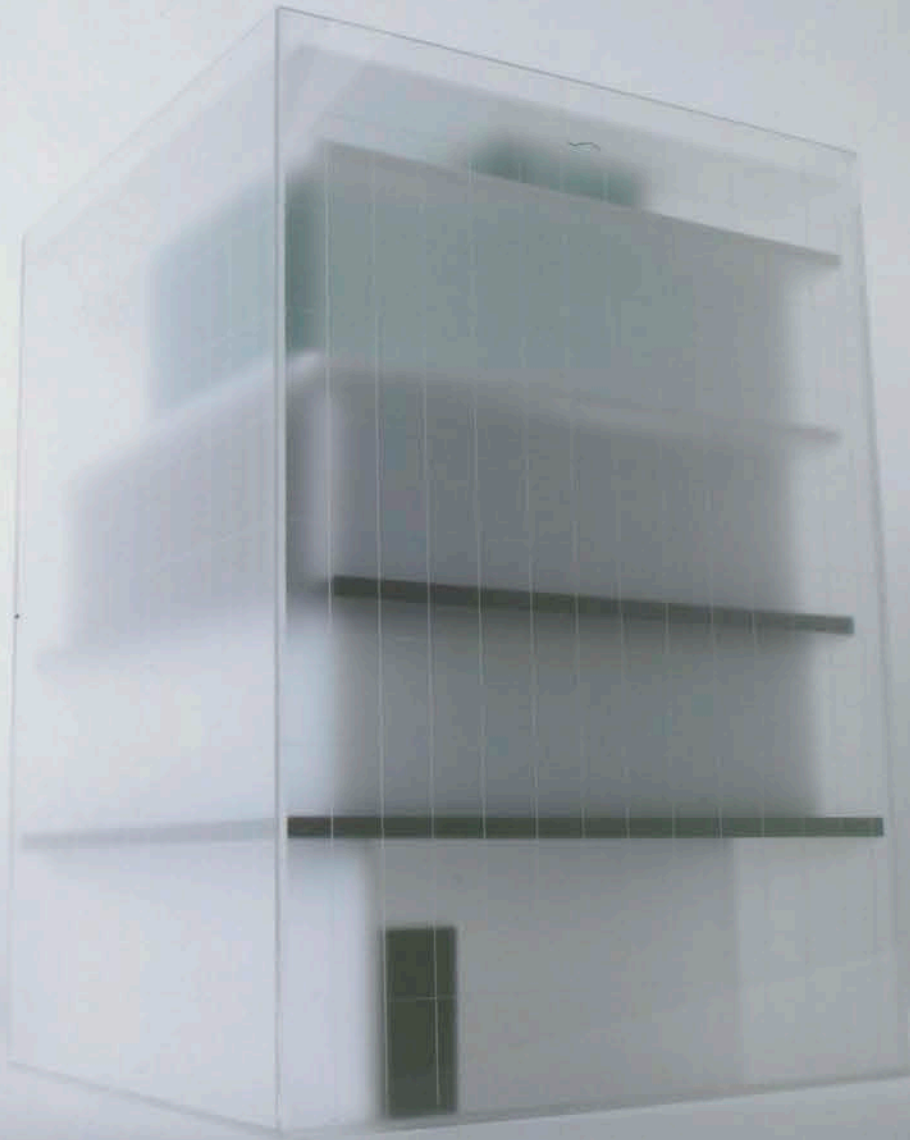
An abstract geometric composition. A transparent, slightly reddish cube is positioned on a red surface that extends from the left. To the right, a blue surface rises, creating a corner. The background is a light, neutral color. The overall aesthetic is minimalist and architectural.

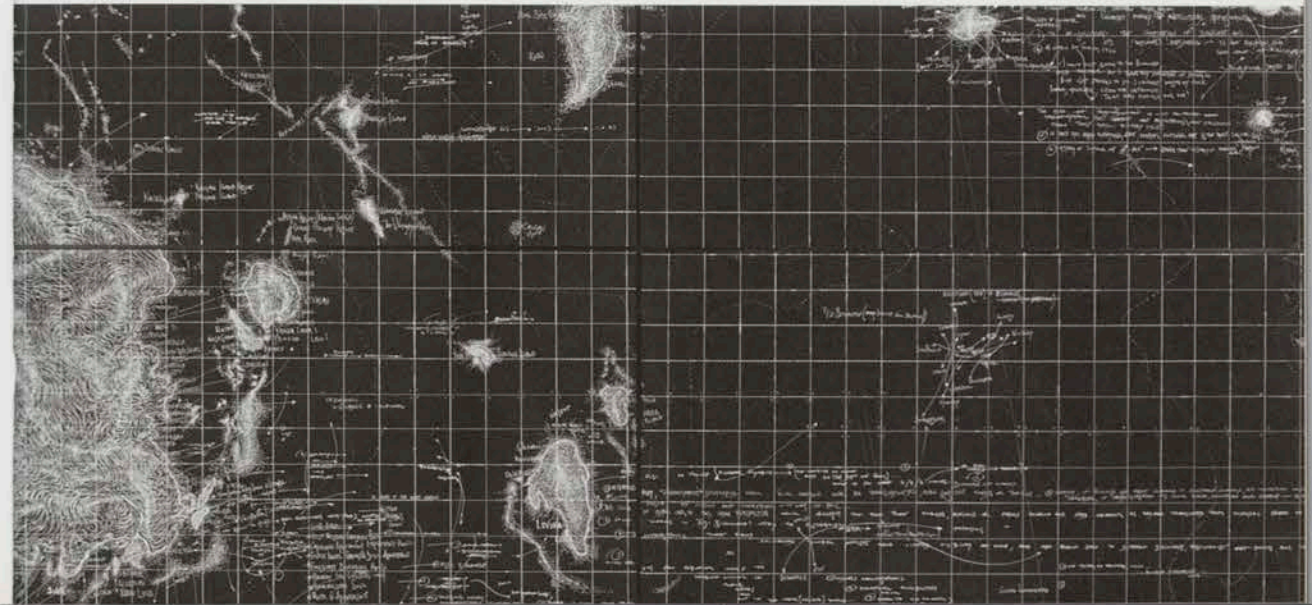
MLADEN BIZUMIC

FIJI BIENNALE
P A V I L I O N E S



MLADEN BIZUMIC

FIJI BIENNIALES





Fiji (Look before you book) video still 2003

FOREWORD

GREGORY BURKE

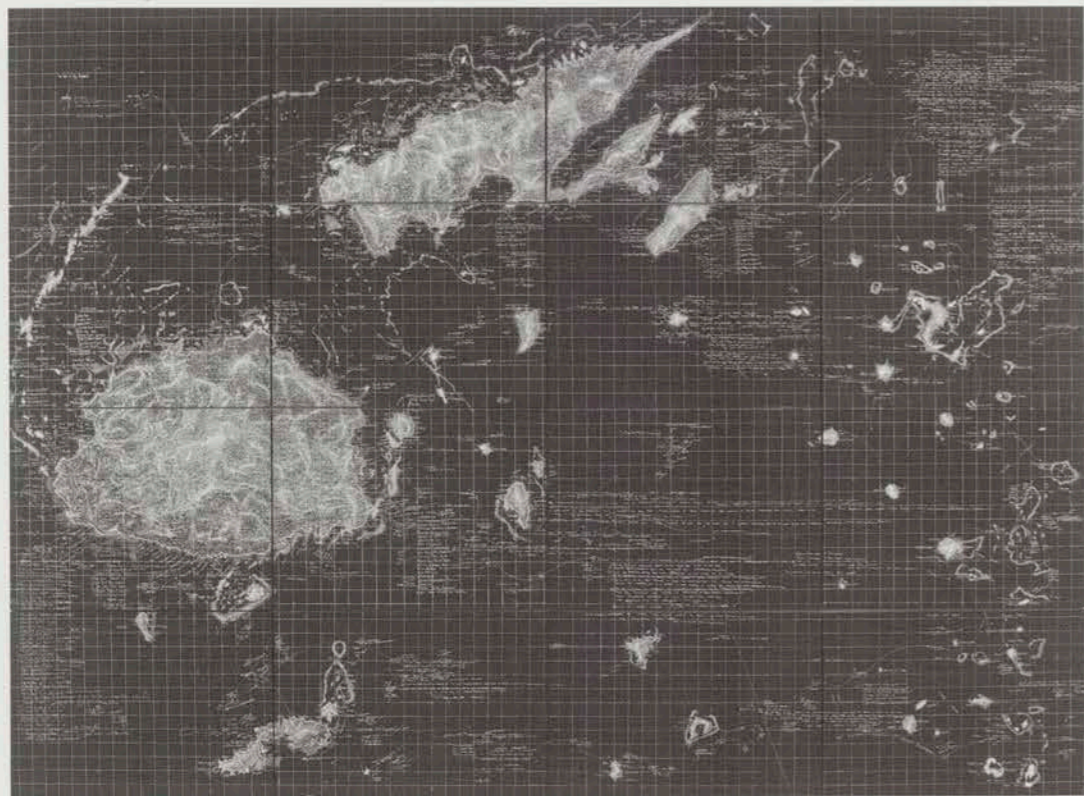
Fiji Biennale Pavilions is a project produced by Mladen Bizumic as a result of the Govett-Brewster Art Gallery's 2003 Taranaki artist in residence programme. This programme brings at least one international artist from the Pacific Rim and one New Zealand artist to New Plymouth each year to produce a major new exhibition project, accompanied by a publication featuring new writing.

The artists that participate in the residency are provided with a dedicated studio and resources, enabling them to produce a body of new work. Mladen Bizumic spent 12 weeks in New Plymouth working on the *Fiji Biennale Pavilions* and speaking about his practice and the new project to local audiences. Frequently the publications for the New Zealand resident artists are the first to address their practice in a significant way. As such they represent a milestone for the artist and this is the case for Bizumic, who is developing a growing reputation for his model-based sculptures, maps and architectural plan images rendered in drawing, video and digital prints.

Visitors to the Govett-Brewster Art Gallery have seen Bizumic's work before; his *Untitled (Tauranga Guggenheim)* project was included in *Break*, the 2002 summer review of contemporary New Zealand art. That project examined the franchising of the Guggenheim brand and the proliferation in unlikely places. It played with the brand's possible appearance in the small New Zealand city of Tauranga that is currently in the process of inaugurating an art museum. *Fiji Biennale Pavilions* continues his research into the relationship between tourism and contemporary art on a larger scale.

The project acts as a proposal for a major international contemporary art festival to be held in the Fijian islands; a destination usually associated with resorts and holidays and not contemporary art. The residency afforded Bizumic the opportunity to produce nine 1:150 scale models of famous pavilions to be used in the proposed Biennale; as well as his largest ever drawing, a 16 panel topographical representation of the Fijian archipelago. In addition, Bizumic invited proposals from international artists for projects that would be housed within the pavilions in the event that his concept was realised. Bizumic met the majority of the artists while at the Govett-Brewster on his residency, including Los Angeles artist Sam Durant, the 2003 international artist in residence; and London based Australian artist Kathy Temin.

As Director, I thank all the people who assisted the Gallery and Mladen with the project. In particular, Anna Ruthven, Robert Ruthven and Mary Zurakowski at the Western Institute of Technology at Taranaki for their support of the project, and their fellow staff and the student body at WITT for making Mladen so welcome on campus. The support of WITT in the residency programme is an ongoing partnership. Creative New Zealand Toi Aotearoa also continues to provide significant support to the artist in residence programme. Sue Crockford Gallery supported this publication and provided administrative support over the course of the residency and exhibition. Finally, I thank Mladen for producing a project that keys into topical debates about the relationship between art biennales, globalisation and national identity.



Map of the Fiji Biennale 2003
16 panels chalk-pen on blackboard
2340 x 3150 mm

PACIFIC TRADE AND EXCHANGE

SIMON REES

The rise of international biennales from Seoul to Johannesburg, and the concurrent explosion of jet-setting independent curators, seemed at first to indicate that a true globalism and multicultural diversity was at hand for the art world.

— PETER LUNENFELD ¹

Art critic Peter Lunenfeld was writing about the proliferation of international biennale exhibitions in 1999. His article reflected the increasing scrutiny of biennale in international art criticism consonant with their multiplication.² By 2003 his subject has become logos; German artist Olav Westphalen captured the spirit of the critique in a cartoon in which a destitute looking character says to a film crew 'What our village needs now is a biennial'.³ Lunenfeld was writing specifically about the coalescing of a master-list of artists and curators responsible for biennale exhibitions. He was observing that the spread of the international biennale phenomenon was actually a contradictory affect: a reduced field of art is put into play and artists from the host city/nation are typically elided.

It's tempting to conjecture that Lunenfeld was empowered to make this observation because he was writing from Los Angeles which doesn't really have a biennale.⁴ Moreover, Los Angeles is peripheral [and ambivalent] to New York, the United States' art centre and home of the Whitney Biennial that nation's oldest biennial survey exhibition.

One thing is sure, Lunenfeld wasn't expressing biennale envy: he wasn't symbolising a lack. New Zealand, like Los Angeles, doesn't [yet] have a biennale that is recognised in the main-stream biennale discourse.⁵ And to an even greater extent than Los Angeles New Zealand is peripheral to international art capital[s]. New Zealand's distance from the centre makes it an ideal candidate for

a biennale in the age of globalisation. Since the 1990s dispersal has become the rule of biennale exhibitions as they tend to be held in cities that have gained recent Euro-American recognition for their art scene and infra-structure (that is often well established and high-functioning).⁶ While the locations are considered 'far-flung' from this Euro-American art perspective they are well integrated in terms of international money markets and trade.

Because New Zealand's nearest neighbour Australia stages two international biennales — the *Biennale of Sydney* (f. 1973) and the *Asia Pacific Triennial* (f. 1993) — it is also at high risk of succumbing to biennale envy. Further, New Zealand doesn't have permanent pavilion at the Venice Biennale, which is used by conservatives as a benchmark of inclusion or standing in the international art-system.⁷ As such taking a critically ambivalent position, to follow Lunenfeld's lead, is doubly hard from the perspective of a New Zealand artist (who surely craves the critical attention). Mladen Bizumic's exhibition *Fiji Biennale Pavilions* tackles the mechanics of biennale culture. His strategy for making a work that engages the problems of biennale culture with critical ambivalence is based on an act of geographical transference. Bizumic authors a Biennale at a once remove from New Zealand proposing a location recognised as a holiday destination and not for its contemporary art: Fiji. The exhibition takes the form of a proposal for a Biennale sited in the island nation.

WHY FIJI?

Generally, art-relations follow a geo-political model as evidenced by the layout and location of the national pavilions at the Venice Biennale. The main avenues of pavilions in the *Giardini* at Venice are articulated by the national enclosures of Italy, France, Germany, Great Britain, and the United States. Australia plays a minor role in this rubric.

In terms of geo-politics New Zealand is a more established nation than Fiji and has closer-ties to the developed world. A historical indicator is New Zealand's cession of sovereign Dominion status by the British Crown in 1913 compared with Fiji, which only became independent in 1970.⁸ While not official (like the relationship between New Zealand and Samoa, the Cook Islands, and Niue) Fiji has to some extent been a New Zealand protectorate. During the military coup in 1987 the New Zealand military facilitated peace for instance. And New Zealand has become the major destination for Indo-Fijian emigration precipitated by the coup and the following decade of constitutional upheaval. Fiji is often recipient of New Zealand aid in times of natural disaster and financial crisis.

The implication is that New Zealand is more closely linked to the international contemporary art-system than Fiji. By designating Fiji as site of his Biennale Bizumic reflexively re-positions New Zealand as a contemporary art-centre in relation to the South Pacific nation. He produces a conceptual sleight that diminishes the distance between New Zealand and the world, and potential Biennale envy with it. The work manufactures a relative proximity to Australia, Europe, and the United States and makes New Zealand a [satellite] centre. In this schema Bizumic takes on the mantle of independent international curator who legitimates the Biennale's status (and authorises the host's status in the art-system) which is a unique opportunity for a New Zealander.

COLONIAL AFFECT

Central to the exhibition is a 16 panel elevation map of the Fijian archipelago. Their presence in the exhibition works in a dialectical relationship with the legacy of mapping as a colonial design.

Maps are a principal device of colonisation: first contact then cartography. The map makers are usually charting a

territory to stake a claim for its ownership, mapping it as proof of a rightful claim for its future rule. In a sense, Bizumic's map reflects this process, as he is claiming Fiji for New Zealand contemporary art; re-deploying the British colonial project of 150 years earlier.

Alternatively, the map reads in a positive way as it brings Fiji into focus: actualising it as a nation state. In his writing about myth Roland Barthes constantly reminds us that tourist destinations are never imagined whole instead they are caught in metonymic representation; (in *Mythologies* 1957 he explains the role of the *Blue guide* popular in Europe in the 1950s and 1960s as determinant of how a place is perceived – today this is filled by the *Lonely planet* guides). Even a major metropolis like Paris suffers this fate, Barthes writes:

The [Eiffel] Tower is also present to the entire world. First of all as a universal symbol of Paris, it is everywhere on the globe where Paris is to be stated as an image; from the Midwest to Australia, there is no journey to France that isn't made, somehow, in the Tower's name, no schoolbook, poster, or film about France which fails to propose it as the major sign of a people and a place: it belongs to the universal language of travel.⁹

Fiji suffers a similar fate. If France is reduced to a single tower then Fiji is reduced to a single super-resort. Well aware of this Bizumic includes a typical tourist promotion video as a greeting to the exhibition space. In the video, Fiji is represented as a paradisiacal golf/scuba/swimming/tennis/ island. Any sense of Fijian culture or daily life is left completely opaque, except for some 'traditional' Fijian singing and dancing represented in *Blue Hawaii* style as supper-time entertainment.¹⁰ (Art is entirely out of the picture as is architecture — visitors to Fiji exist in the outdoors).

The map, however, resists this tendency: and disavows the video. The scale of the 16 panel work, spanning 2.5 x 3.5 metres, impresses the geography of Fiji on the viewer. Rather than a singular super-resort Fiji is revealed as an atomised archipelago. The mapped reality of Fiji confronts geographic sensibilities mediated by the experience of 'home' and the mimetic tendency of culture. New Zealand is a maritime nation comprised of three major islands, so New Zealanders have a concept of an ideal island state numbering less than 10 separate land masses. For a continental inhabitant brought up on the myth of 'a' desert island (Robinson Crusoe et al.) it's a single island. Bizumic's map depicts



Facing page (left): *Aipotu: Oslo celestial society* 2004
colour photograph 1220 x 2040 mm
image courtesy Sue Crockford Gallery, Auckland

Facing page (right): *Aipotu: No story* 2004
colour photograph 1220 x 2040 mm
image courtesy Sue Crockford Gallery, Auckland

Left: installation view *Day for night (Little Barrier Island East-West-North-South)* 2003 colour photographs 1080 x 110mm
image courtesy Sue Crockford Gallery, Auckland

the majority of the approximately 332 islands that make-up Fiji that are spread over 18,270 square kilometres. The islands' proliferation (in real and mapped space) makes the concept of the mythical *Blue guide* gestalt doubly ridiculous.

Bizumic has written screeds of notes into the plane of the map. The notes are fragmentary accounts of his thinking about the project: islands of ideas. (The text appears in the negative oceanic space of the map). While the notes are as atomised as the [actual] islands by reading enough of them a through-line can be apprehended embodying the reading the artist was doing at the time of production in combination with the music he was listening to in his studio and the films he was watching in his downtime. Touch-stones are everything Bizumic knows about Fiji, the films of Jean-Luc Godard and Pier Paolo Pasolini, writing by the French post-structuralists (particularly in relation to architecture), and the golden years of the Rolling Stones. A definite sense of 1960s utopian philosophising emanates.

The effect is the intervention of European culture in the space of the Pacific. Again, this produces a dialectical tension. On the one hand, it mirrors legacies of

colonisation — that treat the antipodes as a blank and expectant canvas waiting to be acculturated. On the other hand, it brings Fiji into the vector of culture rather than 'nature'. The map resists the totalising resort-ness of the video and the tourist myth. Moreover, it introduces architectonics (the structural apparatus of architecture and culture) to the frame of the project.

The texts, enacted under the sign of culture, also imply that Fiji has a people — responsible for reading the texts if not writing them — dwelling there. *Dwelling* is the term used by Heidegger in his late philosophy that suggests that a people occupy a place not only by dint of building/living there but by transforming it in poetry, story-telling, and social ritual. Bizumic reminds us that writing exists before his rendition, that is, Fijian culture. Drawn on blackboard panels with chalk the map work also invites erasure or use as a palimpsest as if in the future a different Fijian narrative could be written.

It's at this point that the Guggenheim begs mention. Synchronous with the proliferation of Biennale has been the rise-and-rise of satellite institutions of the Solomon R. Guggenheim Foundation: in the wake of the astounding success of the Guggenheim Bilbao. (Bizumic's major

project preceding the Fiji Biennale was sub-titled *Tauranga Guggenheim*). Since its opening in 1997 the Bilbao museum has had 1,300,000 visitations and generated millions of dollars in tourist revenue for the city.¹¹ This income has allowed the city to construct a new civic precinct around the museum including buildings designed by Sir Norman Foster and Santiago Calatrava.

While it has been responsible for creating a tourist boom for an economically flagging, and remote industrial city, the Guggenheim Bilbao has done nothing for Basque artists. This has become cause for major protest as locals have got to grips with the fact that audiences are actually visiting a shrine to North American culture. Despite expectation, the museum's exhibition programme was never intended to address the culture of its location: it acts as a touring venue for the Guggenheim Foundation collections that are strongest in late 20th century monumental American modernism and conceptualism. The city of Bilbao is a palimpsest for the colonising will of heroic American art and the institutions that support it. The implication links with Peter Lunenfeld's concept mentioned in the introduction of a 'master list [that] can travel with such speed that any sense of the local becomes overwhelmed'.¹²

DISPLAYING THE WARES

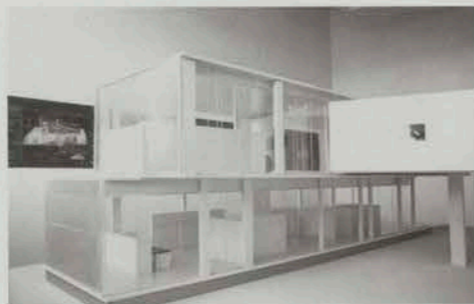
Frank O. Gehry, Santiago Calatrava, and Sir Norman Foster are surely names on a master-list of architecture; and Gehry by his association with the Guggenheim Foundation on the list of art as well.¹³ Keeping his project conceptually honed Bizumic brings celebrated architecture into the frame as well. His proposed Fijian Biennale is to be housed in nine pavilions that are reconstructions of famous exposition pavilions — those temporary structures that have managed to form a significant portion of 20th century architectural iconography. The pavilions are sure to set the art they are intended to house a spectacular challenge.

In the exhibition the pavilions take the form of nine 1:150 scale Perspex models, installed on a display table. To reflect the internationalism of the proposed Biennale they are curated from a range of national pavilions from different periods including: Le Corbusier and Pierre Jeanneret's celebrated *L'Esprit Nouveau* from the Exposition of Decorative Arts, Paris 1925; Marcel Breuer's Gane's Pavilion, Bristol Royal Show, Bristol 1936; and Oscar Niemeyer and Lucio Costa's Brazilian Pavilion, New York World's Fair 1939.

Right: installation view *Untitled (Tauranga Guggenheim)* 2002
image courtesy Artspace, Auckland

Facing page (left): *One to one: reconstruction of the second storey view* 2002
colour photograph on light box
550 x 1850 x 180 mm
image courtesy Sue Crockford Gallery, Auckland

Facing page (right): *Untitled (Tauranga Guggenheim)*
plan drawings (detail) 2002
image courtesy Artspace, Auckland



With nine famous structures all located in Fiji the myth of the super-resort is destined to change. Surely, Fiji will compete with the metropolitan capitals which have buildings as their abiding metonym: Paris and the Eiffel Tower; New York and the absent World Trade Towers. Building represents culture in the collective unconscious (in a way that contemporary art does not).

Mies van der Rohe's German Pavilion from the 1929 Barcelona International Exhibition is the glaring absence. The 'Barcelona Pavilion' is generally considered the exemplar of pavilion architecture. It doesn't appear because it has already been re-built; it was reconstructed on its original site between 1981 and 1986 where it remains. With dialectic in mind, it is worth recounting commentary about the Barcelona Pavilion's reconstruction by Spanish architect, and critic, Moises Puente:

Some of the more emblematic ones have seen all their magic evaporate in recent reconstructions. This has happened to Mies van der Rohe's German Pavilion, to J.L. Sert and L. Lacasa's Spanish Republican Pavilion [...] Mummified replicas of what they once were they barely endure in a time outside their own; outside a location that, while it might suit them archaeologically, is no longer theirs, alongside neighbours they don't now recognise.¹⁴

Bizumic seems to be presenting the pavilions as if their congregation would produce a ghost town (this recalls Dan Graham's description of the deadening affect of international style modernism). Therein resides the core of the exhibition's organising principle: Biennales are doomed to fail.

The sense that Bizumic is constructing meta-critique is reinforced by writing by Umberto Eco on the 1967 World Fair:

The architecture of the contemporary exposition is used to connote symbolic meanings, minimising its primary functions. Naturally, an exposition building must allow people to come in and circulate and see something. But its utilitarian function is too small in comparison with its semantic apparatus, which aims at other types of communication. [...] In an exposition, architecture proves to be message first, then utility; meaning first, then stimulus. To conclude: in an exposition we show not the objects but the exhibition itself. The basic ideology of an exposition is that the packaging is more important than the product, meaning that the building and the objects in it should communicate the value of a culture, the image of a civilisation.¹⁵

Bizumic is opening the mechanics of international exposition (read Biennale) to scrutiny to reveal their negative tendencies.

FANTASY ISLAND

The high-seriousness of Bizumic's project hasn't obscured a sense of conceptual humour and play. As the final element of the exhibition Bizumic invited nine artists to submit proposals for work to enact his model of a Fiji Biennale. Conceptually, each artist's work would be housed in one of the nine pavilions (though the artists had other ideas).

In the spirit of an enlightened Biennale Bizumic invited the artists to consider the location of the Biennale, and provided details about the pavilions — to encourage site-sensitive and site-specific concepts. Bizumic invited artists that had exhibited art in New Zealand, so had experienced to the extent of New Zealand's geographic and cultural position, a South Pacific reality. Many of the artists had exhibited in international Biennales but none of them had entered the 'master-list'.

The resulting proposals tested Bizumic's precepts and the bounds of the project's reflexivity, particularly those submitted by American artist Sam Durant and German artist Björn Dahlem. These two proposals reproduced the mythical super-resort that Bizumic had deconstructed: Dahlem through his absolute inability to engage with Fiji as a real space, created a proposal about 'aliens from space' who would land and stay 'in a nice Fijian resort hotel'. Durant's was basically a stream of consciousness fantasy about 'dusky maidens' and the 'dark and humid island of Fiji, island-utopia'.

The insistence of this type of world view (even when delivered tongue-in-cheek) is reminder, that given an opportunity, contemporary artists will produce work that is ineluctably unpredictable. To cancel potential for chancy production is hardly Bizumic's point — popular wisdom acknowledges that even flawed Biennales contain good works. He is, however, trying to float a concept for a new world Biennale possessed of a critical reflex that doesn't fall victim to received wisdom. In conclusion, a positivist appraisal marks Bizumic's Fiji Biennale as the event that every New Zealand artist deserves.

Right: performance view *I like New Zealand and New Zealand likes me* 1999

Facing page (left): installation view *Aipotu: Psychic landscape* 2004
image courtesy Sue Crockford Gallery, Auckland

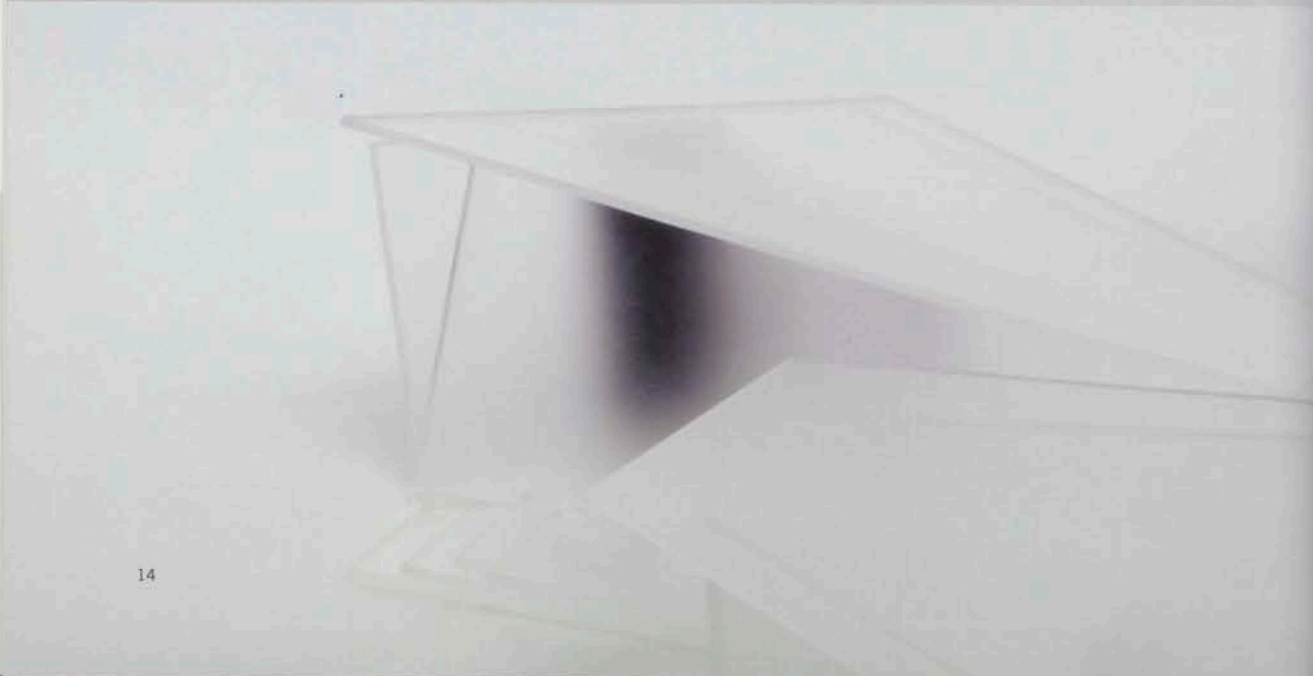
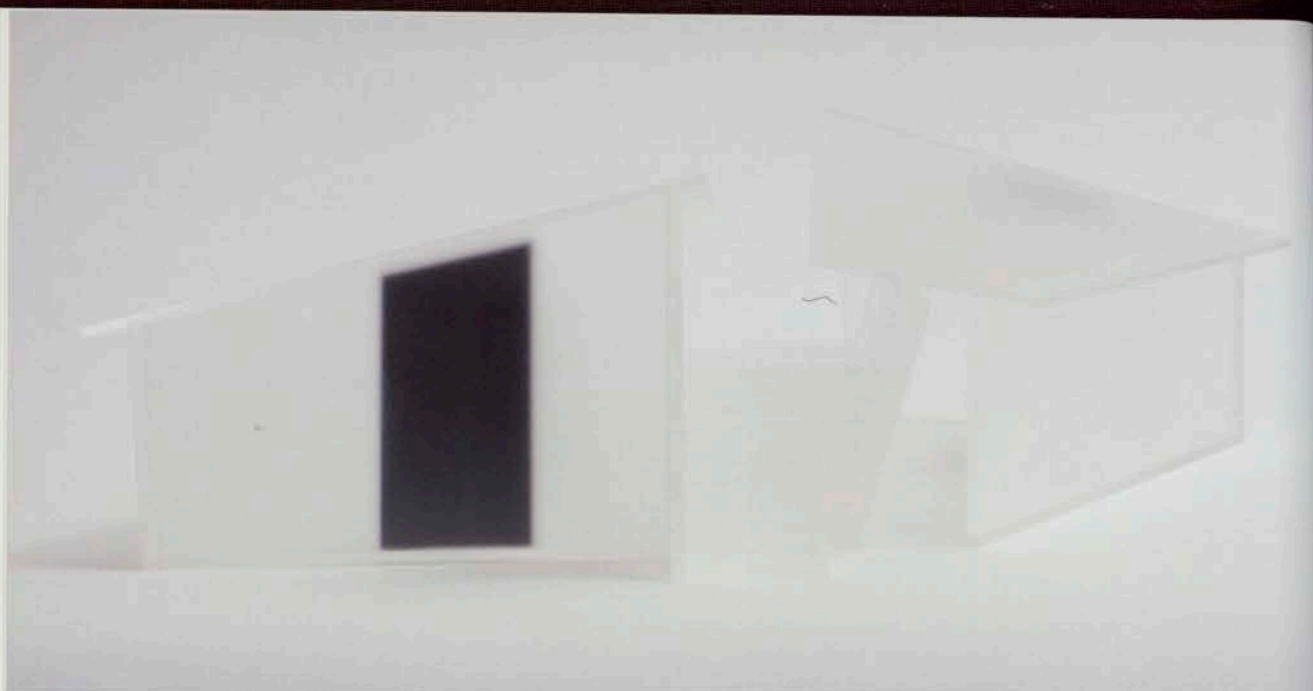
Facing page (right): installation view *Tauranga Guggenheim walk through* 2002
image courtesy Artspace, Auckland



1. Peter Lunenfeld 'User: Master List' in *art/text* #66, August – October 1999, p. 31
2. The 2003 Venice Biennale was a feature of two issues of *Artforum*: the October 2003 issue included the transcript of a forum on the topic of international Biennale exhibitions in relation to globalisation.
3. The Govett-Brewster Art Gallery reproduced the cartoon in its magazine *VISIT* #3, summer 2000 – 2001.
4. There is the *Absolut L.A. International biennial art invitational* that is spread across dealer and project spaces around that city, but it has never made an art-critical impact. Of course writers constantly write about the art/high-culture struggle for recognition in the home of Hollywood.
5. The Auckland Art Gallery launched the *Auckland Triennial* event in 2001. After its second inception held in March – June 2004 it is beginning to garner recognition. There was also a one off *Pan-Pacific Biennial* staged in 1976.
6. It is usually this existing contemporary art infra-structure that is driving for international inclusion lobbying to convince their government that art/culture can also be a viable economic driver. In turn, governments support initiatives that draw international attention.
7. Australia was awarded the last permanent pavilion site at Venice in 1988 as a gift of the Italian Government, commemorating Australia's bi-centennial.
8. Ironically, Fiji became a constitutional Republic in 1999. New Zealand and Australia are yet to have become this independent of Britain.
9. Roland Barthes 'The Eiffel Tower' in Neil Leach (ed.) *Rethinking Architecture: a reader in cultural theory* Routledge, London, 2002, p. 172
10. I mention the Elvis film as to some extent all Pacific islands are a pan-Hawaii in the American (and probably English) imagination. In the French imagination islands are a pan-Tahiti or New Caledonia.
11. This is the figure expressed on the museum's website.
12. Lunenfeld *op cit.* p. 31
13. Since 2002 the Guggenheim has been touring an exhibition of Gehry's sketches, models, and early sculptures that have been presented as formative art works.
14. Moises Puente *Exhibition Pavilions: 100 Years* Gustavo Gili SA, Barcelona, 2000, p. 9
15. Umberto Eco 'How an exposition Exposes Itself' in *Travels in Hyperreality* trans. William Weaver, Pan Books, London, 1987, p. 299

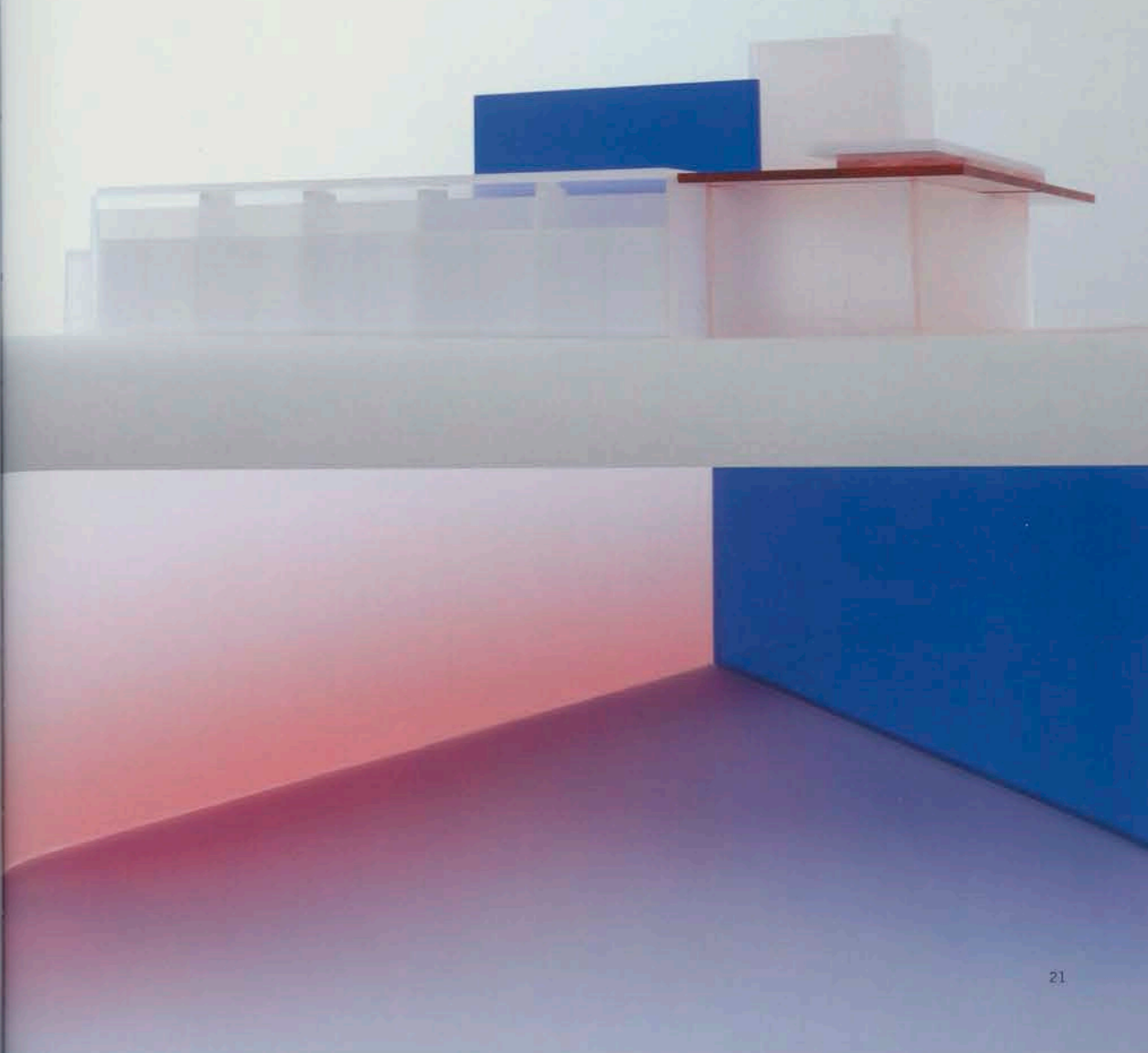
PLATES

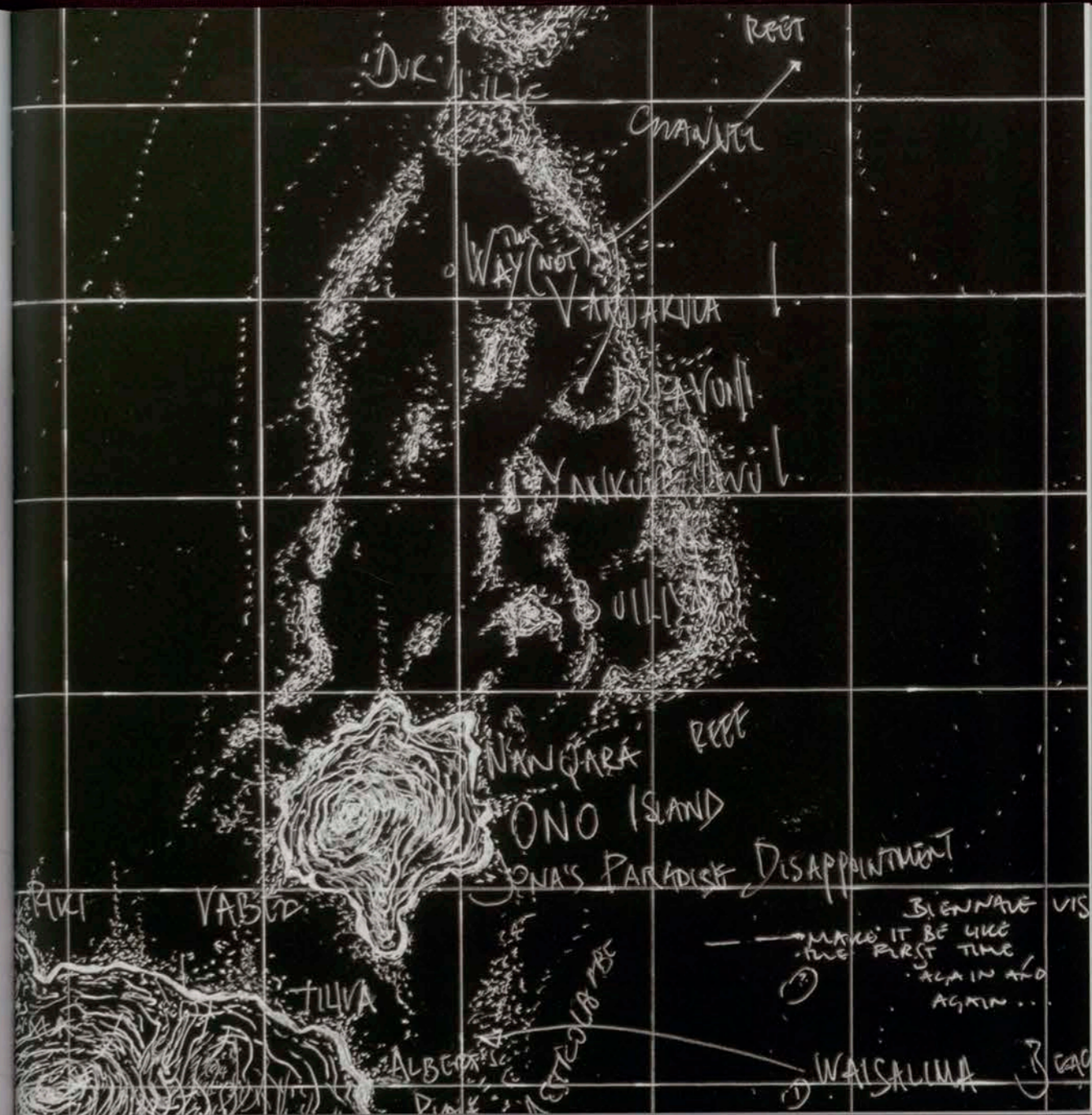
- PAGE 14 Konstantin Melnikov *Soviet Pavilion* 1925
International Exposition of Decorative and Industrial Arts, Paris, France
- 15 Marcel Breuer *Gane's Pavilion* 1936
Royal Show, Bristol, England
- 16 Le Corbusier & Pierre Jeanneret
Pavillon de L'Esprit Nouveau 1925
International Exposition of Decorative and Industrial Arts, Paris, France
- 17 Jääskeläinen, Kaakko, Rouhiainen,
Sanaksenaho, Tirkkonen *Finnish Pavilion* 1992
La Seville de la Exposición Universale, Seville, Spain
- 18 Lucio Costa & Oscar Niemeyer
Brazilian Pavilion 1939
New York World Fair, New York, United States
- 19 Luciano Baldessari *Vesta Pavilion* 1933
Triennale V, Milan, Italy
- 20 Adolf Krischanitz *Austrian Pavilion* 1995
Frankfurt Book Fair, Frankfurt, Germany
- 21 Erik Bryggman *Finnish Pavilion* 1930
Trøndelag Exhibition, Trondheim, Norway
- 22 Peter Zumthor
Pavilion at the Art Museum Bregenz 1989
Bregenz, Austria
- 23 *Map of the Fiji Biennale* 2003
(detail)
- 24 Proposals











MEENA PARK

"300 Days and 300 Islands"

"300 Days and 300 Islands" is a color research project of the Fiji Islands. I stay a day at each of the 300 Fijian Islands collecting the color of the ocean. At the beginning of the process of color collecting I buy all the shades of blue oil paints and 300 pieces of A4 paper from the supply store in Viti Levu or Vanua Levu. Then each day on a different island, I go close to the ocean with these oil paints to try to match the color of the ocean on the paper.

This project is a continuation of my color research. The following pages, 3 and 4, are the "Sky (1996)" project's color collections and the list which indicates the exact paints, place, date and time that they were collected.

Meena Park



October, 1995

181 Benefit Street
Providence, RI
12:00-1:00 pm

1 Alizarin Crimson(WN) Manganese Blue(WN) Violet Grey(H374) Horizon Blue(H317) Hansa Blue(B2)	2 Titanium White(WN) Indigo(WN322) Violet Grey(H374) Hansa Blue(B2)	3 Permanent Mauve(WN227) Blue Grey(H370) Phthalo Turquoise(WN526) Manganese Blue(H309) Ultramarine Blue(H)	4 Violet Grey(H374) Blue Grey(H370) Cobalt Blue(WN178) Cerulean Blue(WN137) Manganese Blue(H309) Alizarin Crimson(WN) Titanium White(WN)	5 Violet Grey(WN121) Titanium White(WN) Cobalt Blue(WN178) Permanent Mauve(WN227) Alizarin Crimson(WN) Titanium White(WN)	6 Titanium White(WN) Indigo(WN322) Manganese Blue(H309) Cobalt Turquoise(WN526)	7 Payne's Grey(WN125) Manganese Blue(H309) Hansa Blue(B2)	8 Prussian Blue(WN127) Compos Blue(WN156) Permanent Mauve(WN227) Violet Grey(WN121)	9 Jaune Brillant(WN118) Indigo(WN322) Phthalo Blue(B27) Titanium White(WN)	10 Permanent Mauve(WN227) Prussian Blue(WN127) Titanium White(WN) Blue Grey(H370)
11 Hansa Blue(B2) Phthalo Turquoise(WN526) Titanium White(WN)	12 Violet Grey(H374) Blue Grey(H370)	13 Indanthrene Blue(WN321) Manganese Blue(H309) Titanium White(WN)	14 Violet Grey(H374) Violet Grey(H374) Hansa Blue(B2)	15 Hansa Blue(B2) Violet Grey(H374) Titanium White(WN)	16 Violet Grey(WN121) Titanium White(WN) Blue Grey(H370)	17 Hansa Blue(B2) Violet Grey(H374) Blue Grey(H370)	18 Violet Grey(WN121) Titanium White(WN) Cobalt Blue(WN178)	19 Compos Blue(WN156) Violet Grey(H374) Titanium White(WN)	20 Titanium White(WN) Prussian Blue(WN127) Hansa Blue(B2)
21 Violet Grey(H374) Hansa Blue(B2)	22 Cobalt Blue(WN178) Ultramarine Blue(H) Jaune Brillant(WN118) Titanium White(WN)	23 Violet Grey(H374) Alizarin Crimson(WN) Jaune Brillant(WN118)	24 Phthalo Turquoise(WN526) Manganese Blue(H309) Violet Grey(H374) Titanium White(WN)	25 Manganese Blue(H309) Titanium White(WN) Compos Blue(WN156) Violet Grey(H374)	26 Indigo(WN322) Titanium White(WN) Hansa Blue(B2)	27 Hansa Blue(B2) Payne's Grey(WN125) Prussian Blue(WN127) Blue Grey(H370) Titanium White(WN)	28 Hansa Blue(B2) Payne's Grey(WN125) Prussian Blue(WN127) Blue Grey(H370) Titanium White(WN)	29 Hansa Blue(B2) Hansa Blue(B2) Hansa Blue(B2) Hansa Blue(B2) Hansa Blue(B2)	30 Hansa Blue(B2) Indigo(WN322) Titanium White(WN) Manganese Blue(H309) Violet Grey(H374)

- Blue
 Antwerp Blue(WN143)
 Blue Grey(H370)
 Cerulean Blue(WN137)
 Cobalt Blue(WN178)
 Cobalt Turquoise(WN526)
 Compos Blue(H311)
 Hydrangea Blue(H313)
- Horizon Blue(H317)
 Indanthrene Blue(WN321)
 Indigo(WN322)
 Manganese Blue(H309)
 Mars Red(WN156)
 Mave(WN121)
 Mave-Blue Shade(WN400)
- Misty Blue(H318)
 Payne's Grey(WN125)
 Permanent Mauve(WN227)
 Phthalo Turquoise(WN526)
 Prussian Blue(WN127)
 Ultramarine Blue(H)
 Verditer Blue(H310)
 Violet Grey(H374)
- Others
 Alizarin Crimson(WN)
 Jaune Brillant(WN118)
 Mars Red(WN156)
 Titanium White(WN)
- H=Holbein Artist Oil Colors
 Winsor Newton Artists' Oil Colors

SAM DURANT

I will spend one year (or parts of) in the Captain Cook!!!!
Going down, down under, dark continent of Fiji, Fungi, no,
Fiji living off the land, the fruits of the sea, communing
with... mud-covered grass huts, etc.

Searching for, staging beauty pageants...I will need a
satellite television system and a DVD recorder...a video
compilation of the speeches from the winners of beauty
pageants for the year in which I'm a native of the dark and
humid island of Fiji, utopian paradise-native girls and boys
will welcome me, they will intuitively understand, without
language on the most pre-lingual, bestial level, no, natural
level how I've come to their exotic and dripping, er, ...come
to to to come to to try and understand the role of the...

Of course I will eat the local cuisine and imbibe the local
drinks, offering myself to the local natives-that they may

learn to speak and understand- we'll show every televised
beauty pageant in the world while native girls, etc., etc...
to research aspects of the relationship between art and
primal, er, beauty. ART and Beauty. This work will examine
the mediated and culturally constructed ideals of, er,
feminine beauty from underneath a global perspective,
from down under.

Topless, bottomless, etc, etc, submerged, swim fins,
surfing, California, Schwarzenegger... in the footsteps
of our pioneer-PIONEER with a capital "P", Gauging,
Gauging-, Gauguin; and make my report from the sensuous,
fecund center of the Polynesian... maybe I need a video
projector too and some cable to connect...

Respectfully submitted,
Sam Durant

KATHY TEMIN

The work would consist of 15 mirrored palm trees that
were set up in a room painted pink. Cream shag pile carpet
would be set up in mounds to imitate sand. The trees
would be set up in the way that you would view the palm
trees in a picture perfect postcard. The mirrored palm trees
would be double sided, allowing viewers to walk around
them.

The aim is to create an obviously fake and synthetic
environment that is the opposite of the natural beauty and
habitation that I imagine exists in Fiji. I have never been
there and I am proposing this based on fantasy. Fantasy

and projection have been a focus in previous works. The
pink room and mirrored palm trees best represent the girly
and childish fantasy of exotic locations in music videos.
I have used these elements in a work about fandom, titled
My Kylie Collection 2001 – 2003.

None of these elements have any direct relevance to Fiji
except that it is a place that one references for relaxation
and escapism, fun in the sun. Those ideas are not so far
removed from the entertainment and escapism that is often
projected in popular music.

BJÖRN DAHLEM

My plan is to build a setting of lights in an outdoor location.

The lights will be arranged in a very special geometric
structure, which is meant to send secret messages into
space at nighttime.

If the plan works out, these messages will attract aliens
from space to land somewhere in Fiji.

Once they hand landed, I would borrow one of the

alien spaceships for the period of the Biennale. The
spaceship would then hover above the light construction
for the whole duration of the biennial.

The aliens will be hosted by the Biennale organisation and
made familiar with tourist customs: they would stay in a
nice Fijian resort hotel. And introduced to drinking culture,
prevalent to holidays, at the Claus Föttinger *Gane's
Pavilion Bar*.

DAVID HATCHER

Twenty-twenty-twenty 2003

A revolving selection of oversized eye charts from the series
Twenty-twenty-twenty 2001 is installed in one of the
pavilions of the Fiji Biennale. Each day a new chart is hung
in exactly the same position. Each chart displays a quote
drawn from manifestos or other writings or declarations
associated with key movements and individuals shaping
life in the 20th century. The charts are formally identical.
Their citations are inscribed within an optometric format
as in the following example:

**T H E S I M
P L E S T S U
R R E A L I S T
A C T C O N S I S
T S O F D A S H I N
G D O W N I N T O T H
E S T R E E T P I S T O L
I N H A N D A N D F I R I N G
B L I N D L Y A S F A S T A S Y O U
C A N A S F A S T A S Y O U C A N P U L L T
H E T R I G G E R I N T O T H E C H O R D A N D Y O U B E H E A R
H E L L A S T H E R E B E I N G I N T H E C H O R D A N D Y O U B E H E A R**

The simplest surrealist act
(André Breton) 2002
screenprint on plexiglass,
2000 x 1430 mm

Without careful scrutiny it is
not immediately apparent to
a casual observer that they are
being swapped. The selection
of pieces to be exhibited in Fiji

is confined to charts sampling the positions of movements
and individuals with links to or implications for the region.
Quotations from protagonists such as Tame Ite, Kate
Shepherd or Roger Douglas appear in sequence with
influential international politicians, economists, activists,
philosophers and artists: André Breton on account of his
affection for Oceania, for example.

The pavilion adopts the tone of a clinic. It is difficult
to distinguish between the individual positions under
examination. While providing an opportunity for visitors
to the Biennale to test their visual acuity, generic Western
and Euro-centric methodologies and formats present in the
work mimic those of the ideologies and architectures that
a typical Biennale might be said to possess.

Twenty-twenty-twenty in this context is an invitation to
consider contrasts between the 'utopian' location of the Fiji
Biennale and the discursive location of institutions driving
such a phenomenon, many of which are built on the ruins
of a succession of utopian visions that characterise much
of the last century and are the focus of this project.

ANI O'NEILL

Vainu (coconut water) project

I would like to make a space within the Fiji Biennale which is an indoor/outdoor liquid refreshments station, similar to the 'Illy' coffee areas and the SUPERFLEX guarana stand in 'Utopia Station' at this year's Venice Biennale.

This area will be site specific to the Fiji Islands and its people, with *Yaqona* (kava), *Niu* (green drinking coconut), coffee and tea, local fruit juices, traditional medicinal tonics, and bottled 'Fiji Water'.

Each 'stall' in this open plan area will be run by local people/businesses who specialise in this beverage, and visitors are invited to share a beverage, with a fixed donation to that business/person. Mats to sit on and shade to sit under will be provided by trees and tarpaulins.

The idea is to create an area where liquid refreshments are available, where the visitor and the vendor are able to relax together and put their feet up after a long hard day of looking at art, or maybe an early morning of picking and squeezing limes... time to relax and maybe even chat. I am interested in how it is a thirsty work to seem happy

CLAUS FÖTTINGER

For the Fiji Biennale I would like to build a replica of *Gane's Pavilion* 1936 by Marcel Breuer. It will be constructed from bamboo sticks and woven palm leaves. It will be 30% smaller than the built structure, and erected inside the pavilion.

I would also make a 1:1 scale replica of Joseph Beuys' iconic work *Haltestelle* 1976 that Beuys made for the

and carefree when working at catering to a tourist, and what would happen if the line between those being served and those doing the serving was dissolved, and all of us were just thirsty people together sharing a coconut. I am interested in giving a visiting audience an 'authentic experience' of Fiji, and genuinely achieving this by dropping a few rules no doubt expected from those in the tourism industry. I encourage the visitors to try and husk their own coconut!

If selected for this project, I would like to first visit Fiji and conduct some research into these areas. Details may change, but essentially, a seat in the shade, a cool drink and loving people are the main ingredients. I imagine it will be a wonderful time, and potentially very funny if there is even one grumpy argument about 'not having time to waste' in this area of the Biennale.

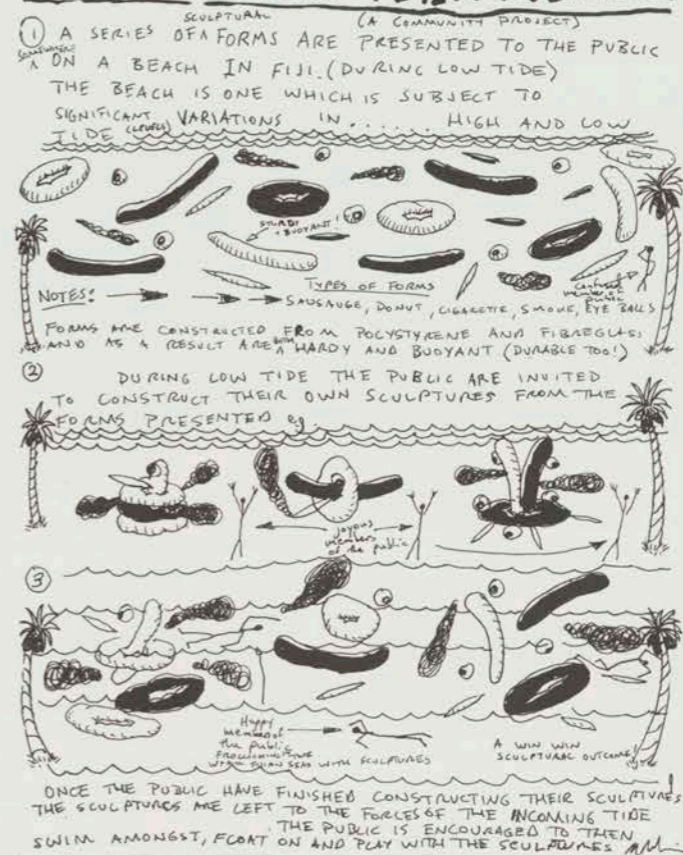
Finally, if there is only one stall and I was expecting five on a given day, I would consider it still a success, circumstances will decide. Maybe we all shut shop and put up a sign that says 'meet you at so and so's house'.

German Pavilion at the 1976 Venice Biennale, to install within my bamboo pavilion. *Haltestelle* would function as a bar within the pavilion, and like my pavilion will be constructed from local materials.

I would finalise the installation details *in situ* or, if unrealised, develop it as a model in a future show.

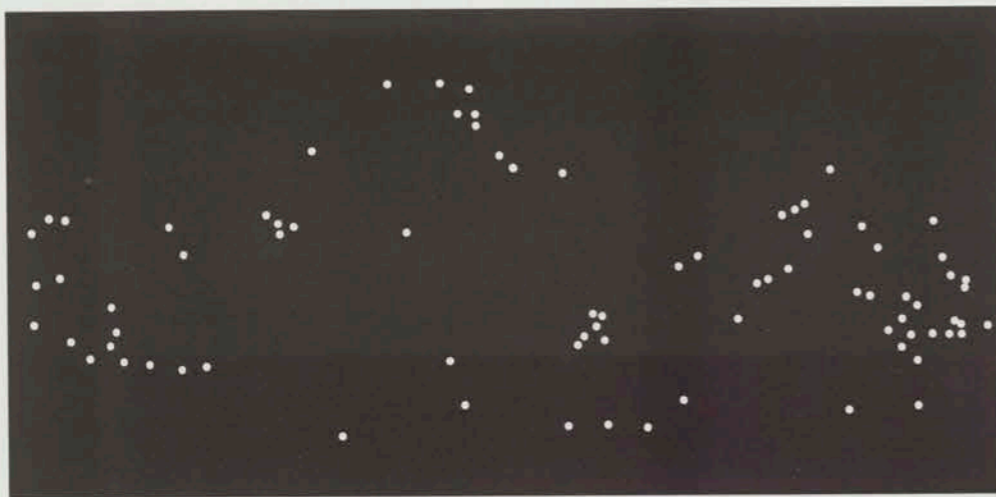
PETER ROBINSON

FIJI BIENNALE PROPOSAL BEACH SCULPTURE - PETER ROBINSON



EMIL GOH

ISLAND CONSTELLATION: A PROPOSAL FOR THE FIJI BIENNALE PAVILIONS



The very idea of having a Biennale in Fiji was a welcome starting point in the thought processes that have lead up to the *Island Constellation* project. I imagined going to Fiji for the event, far far away from most of the places I've been to (mainly Asia and Europe). And this was followed by thoughts about other island nations and how it seems the attention is always drawn to the societies of the large land masses. On maps, the continents and large countries just seem to hold your gaze longer. And then I thought of my own personal history with islands; my mother s from Penang, my grandfather from Hainan, and I studied in Singapore & England, I love Hong Kong and Japan, and I live mainly in Australia. So, it occurred to me that I was interested in making a work about a reorientation of locus,

shifting one's attention towards islands instead. Having pavilions as part of this event also sounded like a direct reference to the concept of islands, separate entities, each with its own distinct flavour.

After removing all the continents form the world map, what was left behind were the islands, spread out randomly. I was immediately drawn to the fact that they looked like stars on a dark night, and for a long time I had been thinking of how one's group of friends made up constellations in a social universe. As individuals, they are unique, and in combination with others a certain something comes about as a result of their interaction.



So the concept of a constellation and the idea of the reorientation of one's viewpoint led to the creation of a work that allows the viewer to experience a different view of the geographic layout of the world's islands, in the form of a fictitious constellation.

The stars of the constellation would consist of thousands of white LEDs embedded in a black false ceiling. The twinkling behaviour would be controlled via a series of programmed integrated circuit boards.

The ceiling structure would be constructed to fill the middle 70 – 80% of a rectangular pavilion. The shape of the structure or rather the 'sky' would be like a large oblong bowl, so the effect was more than just a horizontal screen on the ceiling.

As the 'sky' is only to house LEDs, it will be made out of a very matt black cloth. This way the viewer will not be able to see the shape of the overhead structure but just experience its immersive effect.

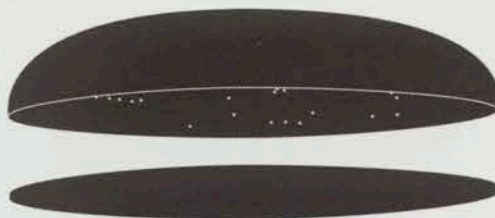
The structural basis of the sky will be borrowed from contemporary tempt design (geodesic dome) where long thin plastic pipes act as ribs when housed in seams forming an elongated igloo like shape. These ribs will be anchored to the ceiling joists of the pavilion. The anchoring wires will also serve as carriers that the electrical wire of the LEDs can be attached to. The bottom rim of the sky bowl will also be anchored to the surrounding walls of the pavilion using heavy duty monofilament to retain its shape and stability.



Viewers will enter the darkened pavilion and be led to the 'sky' area.

Underneath the sky, is an equally large slightly raised platform where viewers can fully experience the work. They first have to remove their shoes and then lay down on the platform facing up towards the stars. The material on the platform would be a natural weaved fibre with sufficient give for comfort so that a viewer could lie on it and feel quite relaxed. Small cushions would be available in the space for people to rest their heads on.

Visitors' shoes would be stored by gallery attendants in locked storage containers for their safety. Bags, coats and other items would be similarly checked in to allow the viewer an unhindered experience.



Lights used to illuminate the way to and from the entrance of the pavilion would be warm and indirect and only light the floor in such a way to reflect a transition from harsh sunlight to the gentleness of an evening sky.

A large long soft tunnel would lead visitors to the viewing area, getting darker gradually so their eyes could adjust to the installations' low light levels. The passageway will also be used to exit the installation.

MLADEN BIZUMIC

1977 born Yugoslavia, lives and works in Auckland

Education

2003 Master of Fine Arts, Elam School of Fine Arts
University of Auckland

2000 Bachelor of Fine Arts (Sculpture)
Elam School of Fine Arts
University of Auckland

Selected solo exhibitions

2004 *event.horizon.black.hole*
Dunedin Public Art Gallery, Dunedin

Love Will Tear Us Apart (Again)
Hocken Library Gallery, Dunedin

2004 *Aipotu* Sue Crockford Gallery, Auckland

2003 *Fiji Biennale Pavilions* Govett-Brewster Art
Gallery, New Plymouth

2003 *Making waves at the Centres Pompidou*
(performance) Lobby of The National Centre
For Contemporary Arts, Centres Georges
Pompidou, Paris

The night shift Sue Crockford Gallery,
Auckland

Event horizon Ramp Gallery, Hamilton

Studio-office 11/63 Great King Street,
Auckland

Total disorientation (performance)
Passy Plaza, Paris

2002 *Untitled (Tauranga Guggenheim)* Artspace,
Auckland

7000 Rimu trees Rear Window,
Dunedin Public Art Gallery, Dunedin

2001 *I like Victoria Park and Victoria Park likes me*
24hours – 7 days (installation series), Light-box
Gallery, Auckland

A beautiful afterlife (Window Project) Auckland
Art Gallery, Auckland

Mladen Bizumic Sue Crockford Gallery, Auckland
Ferry stop (performance) Auckland City
Harbour, Auckland

An Imax experience (performance) IMAX
Cinema, Auckland

2000 *Mladen Bizumic and Glen Hayward* (with Glen
Hayward) George Fraser Gallery, Auckland

Sky city (performance) Sky City Casino, Auckland

I like New Zealand and New Zealand likes me
(performance) International Airport, Auckland

Selected group exhibitions

2004 *We are the world* Chelsea Art Museum, New York
Everyday minimal Auckland Art Gallery,
Auckland

International art fair and cake stall
Blue Oyster Gallery, Dunedin

Vecu (with Katherine Huang and Nick Mangan)
Conical Artspace, Melbourne

Gallery artists Sue Crockford Gallery, Auckland

*Break: biennial review of contemporary
New Zealand art* Govett-Brewster Gallery,
New Plymouth

- 2002 *Sublime indigo* Waikato Museum of Art and history, Hamilton.
Videi Sue Crockford Gallery, Auckland
Botanica The Gus Fisher Gallery, Auckland
I See: video show The Croft Institute, Melbourne
WhiB Sue Crockford Gallery, Auckland
- 2001 *Bright Paradise: The 1st Auckland Triennial* Auckland Art Gallery, Auckland
Bloom Sue Crockford Gallery, Auckland
- 2000 *Third Floor* ELAM Sculpture Show, Queen Street, Auckland

Awards and residencies

- 2004 Frances Hodgkins Fellowship, University of Otago, Dunedin

Selected bibliography

- 2004 Cassandra Barnett and Grant Matheson 'Ride on Time: recent works by Mladen Bizumic' *The velvet rickshaw: a Ramp magazine*, vol.1 # 1 April, pp. 26-30
- 2003 Emily Cormack *Feeling for the edges* Conical Artspace and Arts, Victoria, Melbourne
 Sue Gardiner 'An Alternative Venice' *Art Monthly Australia*, June, pp. 37-38

- 2002 Mladen Bizumic 'Pavement to Tauranga Guggenheim' *Pavement Magazine*, Artist page project, April - May
 Gavin Hipkins 'Middle earth' *VISIT*, #5 December, Govett-Brewster Art Gallery, New Plymouth, p. 12
 Janet McAllister 'Spectator' *Metro* January, p. 83
 T.J McNamara 'Mladen Bizumic' *The New Zealand Herald*, 3 April, p. 18
 T.J McNamara 'The Strong Lines of German Influence' *The New Zealand Herald*, 18 February, p.18
 Paul Panckhurst 'Getting in on the Franchise' *The New Zealand Herald*, 18 February, p. 18
 Simon Rees 'Point Break' *VISIT*, #5 December, Govett-Brewster Art Gallery, New Plymouth, pp. 5-7

- 2001 John Daly-Peoples 'Mladen Bizumic' *The National Business Review*, 27 April, p. 38
 T.J McNamara 'Art from Lens' *The New Zealand Herald*, 25 November, p. 17
 Allan Smith *Bright Paradise: Exotic History and Sublime Artifice: 1st Auckland Triennial* Auckland Art Gallery, Artspace, The University of Auckland, Auckland, p. 62 and pp. 122-125

WORKS IN THE EXHIBITION

Map of the Fiji Biennale 2003
 16 panels chalk-pen on blackboard
 2340 x 3150 mm

Fiji Biennale Pavilions 2003
 nine pavilions 1:150 scale
 perspex, wood, particle board, enamel
 1090 x 1060 x 2380 mm

Konstantin Melnikov
Soviet Pavilion 1925
 International Exposition of Decorative and Industrial Arts, Paris, France

Le Corbusier and Pierre Jeanneret
Pavillon de L'Esprit Nouveau 1925
 International Exposition of Decorative and Industrial Arts, Paris, France

Erik Bryggman *Finnish Pavilion 1930*
 Trøndelag Exhibition, Trondheim, Norway

Luciano Baldessari
Vesta Pavilion 1933
 Triennale V, Milan, Italy

Marcel Breuer
Gane's Pavilion 1936
 Royal Show, Bristol, England

Lucio Costa & Oscar Niemeyer
Brazilian Pavilion 1939
 New York World Fair, New York, United States

Peter Zumthor
Pavilion at the Art Museum Bregenz 1989
 Bregenz, Austria

Jääskeläinen, Kaakko, Rouhiainen,
 Sanaksenaho, Tirkkonen
Finnish Pavilion 1992
 La Seville de la Exposición Universale,
 Seville, Spain

Adolf Krischanitz
Austrian Pavilion 1995
 Frankfurt Book Fair, Frankfurt, Germany

Fiji (Look before you book) 2003
 looped DVD single channel monitor
 58'

Proposals (Fiji Biennale Pavilions) 2003
 written proposals and digital prints

Björn Dahlem	born 1974 München
Sam Durant	born 1961 Seattle
Claus Föttinger	born 1960 Nürnberg
Emil Goh	born 1971 Kuala Lumpur
David Hatcher	born 1973 Auckland
Ani O'Neill	born 1971 Auckland
Meena Park	born 1973 Seoul
Peter Robinson	born 1966 Ashburton
Kathy Temin	born 1968 Sydney

GOVETT-BREWSTER ART GALLERY

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Director: Gregory Burke

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COVER IMAGES

Front cover: Erik Bryggman *Finnish Pavilion* 1930
Trøndelag Exhibition, Trondheim, Norway

Inside cover: Peter Zumthor *Pavilion at the Art Museum Bregenz* 1989 Bregenz, Austria

Back cover: Adolf Krischanitz *Austrian Pavilion* 1995
Frankfurt Book Fair, Frankfurt, Germany

Inside back cover: Konstantin Melnikov *Soviet Pavilion* 1925
International Exposition of Decorative and Industrial Arts,
Paris, France



Published in 2004 by the Govett-Brewster Art Gallery in association with the exhibition *Mladen Bizumic: Fiji Biennale Pavilions* 6 December 2003 – 29 February 2004 at the Govett-Brewster Art Gallery.

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Govett-Brewster Art Gallery
Queen Street, Private Bag 2025,
New Plymouth, New Zealand
www.govettbrewster.com

ISBN 0-908848-66-8

Curator: Simon Rees

Editor: Gregory Burke

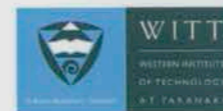
Designer: Jacinda Torrance

Photographer: Bryan James

Printer: Printco, Auckland

GOVETT-BREWSTER ART GALLERY

The Govett-Brewster Art Gallery is a museum that fosters the development and interpretation of contemporary art.



SUE CROCKFORD GALLERY

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ISBN 0-908848-66-8



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PUBLICATIONS [GOVETT-
ART GALLERY
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