

Mladen Bizumic proposes an imagined relationship between Fiji Islands, contemporary art, and modern architecture questioning the meaning of the cultural translation as a biennale and a discussion about it.

Within the proposed *Fiji Biennale Pavilions* are exhibited A4-size written proposals from nine international artists: Bjorn Dahlem, Sam Durant, Claus Foettinger, Emil Goh, David Hatcher, Ani O'Neill, MeeNa Park, Peter Robinson, and Kathy Temin. This biennale is to be housed in the famous exposition pavilions - those temporary structures that have a significant portion of the 20th-century architecture. The pavilions take the form of nine 1:150 scale Plexiglas models, installed on a display table. They are selected from a range of the pavilions such as Le Corbusier and Pierre Jeanneret's L'Esprit Nouveau from the Exposition of Decorative Arts, Paris 1925; Marcel Breuer's Gane's Pavilion, Royal Show, Bristol 1936; and Oscar Niemeyer and Lucio Costa's Brazilian Pavilion, New York World's Fair 1939.

The final element of the exhibition is a sixteen-panel "mental" map of the Fiji Islands. The map impresses the geography of Fiji on the viewer. Rather than a singular super-resort, Bizumic reveals Fiji Islands as an atomized archipelago - impossible to grasp as a whole.