

6th Caribbean Biennial



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MARIKO MORI

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CHRIS OFILI

OLAFUR ELIASSON

GABRIEL OROZCO

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PAPARAZZI

ELIZABETH PEYTON

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6th

# Caribbean Biennial

November 10-17  
The Golden Lemon  
British West Indies, St. Kitts


Olafur Eliasson  
Douglas Gordon  
Mariko Mori  
Chris Ofili  
Gabriel Orozco  
Elizabeth Peyton  
Tobias Rehberger  
Pipilotti Rist  
Wolfgang Tillmans  
Rirkrit Tiravanija

organized by  
Maurizio Cattelan  
Jens Hoffmann

«migros museum»

JUMEX

info. 212 387 9004



"We started out by studying what a biennial is: well known artists, ads in magazines, a catalogue, a press office, a curatorial project, invitation letters, curators, guests. And then we produced it exactly as it is. . . . There is something extremely romantic in our gesture: a certain grandeur and insanity, too — if that's what you expect from art. Putting together a show in a few months, gathering all those artists in one place is something that requires as much strength and concentration as painting the biggest canvas. In a way, this biennial is our arena, the place where we throw our frustrations and tensions and happiness. It is not an opportunistic move: it is an act of generosity." MAURIZIO GATTELAN



**Fame—Freedom—Failure**





# X

Xenophobia



I hate traveling and explorers. Here I am, however, proposing to tell the story of my expeditions. But how long I've taken to make up my mind to do so! The travelling narrative enjoys a vogue which, I personally, find incomprehensible. Amazonia, Tibet, the Caribbean, and Africa; filling bookshops with travelogues, exhibition catalogues, accounts of expeditions and collections of photographs, in all of which the desire to impress is so dominant as to make it impossible for the reader to assess the value of the evidence put before him. But instead of having his critical faculties stimulated, he asks for more of the same pabulum and swallows prodigious quantities of it. <sup>115</sup>

An unacknowledgeable moment that I will call "the native informant" is crucially needed by the great exhibitions and texts; and it is foreclosed. Nowadays, being an explorer is a trade, which consists not, as one might think, in discovering hitherto unknown facts after years of study, but in covering great many miles and assembling slides or motion pictures (preferably in color) as to fill a lecture hall with an audience for several days in succession. For this audience, platitudes and common places seem to have been miraculously transmuted into revelations by the sole fact that their author, instead of doing his plagiarizing at home, has supposedly sanctified it by covering some twenty thousand miles.

The first thing we see when we travel around the world is our own filth, thrown into the face of mankind. With recent economic decline (which has had an enormous impact on art centers in America and Europe and the rise of so-called "voices from the margins") artists from countries that have been sidelined as secondary and unimportant, are receiving attention in the art world arena. But the general ideology of global development is racist paternalism, its general economics capital-intensive investment, its broad politics the silencing of resistance and of the subaltern as the rhetoric of their protest is constantly appropriated.



MARIKO MORI

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INTRODUCTION

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