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## **Honolulu Biennial 2019 Announces Exhibition Sites and New Commissions for *To Make Wrong / Right / Now***

*The Biennial's central hub returns to Ward Village*  
March 8 – May 5, 2019

**HONOLULU (January 10, 2019)**—**Honolulu Biennial Foundation** announces the full list of venues and exhibition details for the second edition of the Honolulu Biennial, *To Make Wrong / Right / Now*. Held from March 8-May 5, 2019 with an invitation-only preview day on March 7, the Honolulu Biennial 2019 (HB19) will take place at more than 10 locations on O‘ahu and brings together 19 artists and artist groups from Hawai‘i and 28 artists and artist groups of the Pacific, Asia and the Americas. The Biennial’s central location – The Hub – will return to Ward Village with an 18,000 square-foot venue located in the heart of Honolulu’s award-winning 60-acre master planned community being developed by **The Howard Hughes Corporation**, the Founding and Co-Title Sponsor of the HB19.

The Honolulu Biennial aims to contribute to local and global dialogs by connecting indigenous perspectives, knowledge, and creative expressions that are of these places. This year, the Biennial will activate more than 10 sites around Honolulu comprised of institutional anchor sites, including the Bishop Museum, the Honolulu Museum of Art, and the John Young Museum of Art at the University of Hawai‘i at Manoa; the “downtown loop,” a cluster of diverse and historic sites in downtown Honolulu; and coastal venues to include the McCoy Pavilion and The Hub, the Biennial’s central location where visitors will find a concentration of artwork and programming. All is tied together with multi-site installations from the artists **Bernice Akamine (Kānaka Maoli | Hawai‘i)** and **Abraham Cruzvillegas (Mexico)**.

*To Make Wrong/Right/ Now* embraces the polyvocality of each venue as a repository of enduring histories and the continuum of indigenous knowledge. The venues have been carefully selected for their ties to the curatorial approach and the works this approach has inspired. Collectively, the sites reflect a deep reverence for land, ocean, wahi pana (storied places) and the genealogical ties within Hawai‘i and the wider Pacific region. The selection of sites extend the Biennial beyond an engagement with contemporary art towards a deeper connection with the histories and stories that are of, and unique to, this place.

Curator Nina Tonga states, “*To Make/ Wrong/ Right Now* promotes a genealogical sense of place that embraces the myriad ways they are known, imagined, remembered, contested and lived. The Biennial is comprised of a constellation of venues, each selected for its historical significance and its potential to inform our present and inevitably our futures.”

“The Biennial is a moment for reflection, on both collective and individual histories, for all of the participating artists. Their effort and resulting work is an indispensable contribution to the continuum of intergenerational knowledge and the vitality of contemporary art in the region,” states

Katherine Ann Leilani Tuidar, Executive Director and Co-founder of the Honolulu Biennial.

## **MULTI-SITE COMMISSIONS**

The Honolulu Biennial 2019 will present the work of two artists, Abraham Cruzvillegas and Bernice Akamine, as multi-site commissions across several HB19 sites. These commissions were selected to activate specific sites and provide a platform for contemporary issues relating to houselessness and the politics of place.

**Abraham Cruzvillegas (Mexico)** will present the new commission, *Self Deconstructed & Rehashed Polygonal Totemic Déjà Vu (for El Chamaco) I-VI* (2019) at multiple HB19 venues chosen to create an interlocking network of sculptures, producing a series of pathways and stoppages across the city of Honolulu. The sculptures are a response to the complicated relationship in the Pacific between outdoor and indoor life. Influenced by the building tactics implemented by people living in Cruzvillegas' childhood neighborhood of Colonia Ajusco in Mexico City, the works will be composed of wood, corrugated cellulose and asphalt, aluminum, paint, and beer bottle caps to represent cast-offs from a middle and upper-class society. Sites for this work include Bishop Museum, Foster Botanical Garden, the Hawai'i State Art Museum, the McCoy Pavilion and The Hub.

**Bernice Akamine (Kānaka Maoli | Hawai'i)** will present five installations of *Ku'u One Hanau* – Hawaiian flag tents addressing houseless issues – at five of the HB19 sites. The works will be placed in dialogue with Cruzvillegas's work at select HB19 sites, including Bishop Museum, Foster Botanical Garden, Hawai'i State Art Museum and the McCoy Pavilion.

## **COASTAL VENUES**

Situated on the coast of O'ahu's south shore, The Hub at Ward Village and the McCoy Pavilion HB19 sites bring visitors in close proximity to the Pacific Ocean, a unifying symbol of connection for the Biennial's participating artists. The Hub at Ward Village is HB19's heartbeat and epicenter of HB19 activities. Named "Best Planned Community in the United States" by *Architectural Digest* for its integration of world-class design, local culture and open public space, Ward Village is introducing a new island urbanism to Hawai'i. Located within walking distance of The Hub is the McCoy Pavilion, a historic site and community center complete with a hidden banyan courtyard amidst Ala Moana Regional Beach Park, affectionately known as the 'People's Park.'

### **THE HUB AT WARD VILLAGE, 1200 Ala Moana Blvd, Honolulu, HI 96814**

**Public Hours:** Open daily, except Wednesdays, 11:00 a.m.-6:00 p.m.

**Admission:** Free with HB19 All-Access Pass; \$7 for University Students and Seniors; \$10 for Kama'aina and Military; \$12 General Admissions; Free for under 18 years of age.

A site not to be missed is The Hub at Ward Village, HB19's main location with the largest concentration of artworks in the Biennial – featuring over twenty artists and installations, including eight new commissions with new site-specific installations by **Lee Kit (Hong Kong | Hong Kong, Taiwan)**, **Bradley Capello (United States | Hawai'i)** and **Cory Taum (Kanaka Maoli | Hawai'i)**. A featured highlight of The Hub is a new intricately woven-thread installation by artist **Chiharu Shiota (Japan | Germany)**.

The presentation of digital media is a focus at The Hub, featuring a range of works that provide insight into diverse realities of the region such as three-channel video installation, *Habitat* (2017), by **Taloi Havini (Hakö People | Autonomous Region of Bougainville | Australia)** that explores the legacies of mineral extraction in the Pacific. This is echoed by the three-channel work *Gilubong ang Akon Pusod sa Dagat* (2010) by **DAKOgamay (Philippines, Netherlands)**, an ongoing project that documents the lives of seafarers and fishermen from Bantayan Island as they navigate ongoing issues of environmental dilapidation and climate change. **YOUNG-HAE CHANG HEAVY INDUSTRIES (South Korea, United States)** will present their work *Pacific Limin* (2013), originally created in San Francisco as a commentary on the hyper-capitalism of Pan-Pacific cities. The work weaves together three narratives presented as giant text synched to an up-tempo jazz soundtrack composed by the artists.

The Hub also includes the work of **Florence Jaukae Kamel (Papua New Guinea)**, a textile artist and women's rights advocate from the Eastern Highlands of Papua New Guinea. Kamel has extended the twist and loop knotting technique of bilum (hand woven bags) to create garments and large-scale installations. For the Honolulu Biennial 2019, she will exhibit 10 new bilum wear garments in The Hub, along with a second installation of bilum at YWCA Laniakea.

Another highlight of the The Hub is the first artistic collaboration of London-based artists **Pio Abad and Frances Wadsworth Jones (Philippines, United Kingdom)**, part of Abad's ongoing project *The Collection of Jane Ryan and William Saunders*, which examines the role of artifacts that have shaped the cultural legacies of Philippine dictators Ferdinand and Imelda Marcos. For the Honolulu Biennial, the project comprises 3-D printed replicas of the famous Marcos jewelry collection seized by US Customs at Honolulu Airport when the family sought exile in 1986.

**MCCOY PAVILION | 1201 Ala Moana Blvd., Honolulu, HI 96814**

**Public Hours:** Open Monday-Friday, 9:00 a.m.-4:00 p.m.

**Admission:** Free

Across the street from The Hub in Ala Moana Regional Park, McCoy Pavilion beckons beachgoers and passersby as a complementary site to The Hub. The Pavilion features an additional four works, including the work of **Paul Pfeiffer (Philippines (born Hawai'i) | United States)**. Pfeiffer's *3 Figures In A Room* (2015-16) is a gripping multi-channel video and sound installation documenting the infamous Manny Pacquiao–Floyd Mayweather boxing match, often referred to as the “fight of the century.” The work depicts all 12 rounds of the fight as originally broadcast with the exception of the audio – Pfeiffer has stripped all of the background noise from the footage, leaving only sonically-magnified sounds of the two fighter's bodies and gloves moving about and making contact. Another highlight is a new sculptural commission by **Maika'i Tubbs (Kānaka Maoli |**

**United States**) who is noted for creating works from found detritus to address themes of obsolescence, ecology and the politics of consumption.

## **INSTITUTIONAL VENUES**

Honolulu Biennial 2019 has partnered with three institutional venues – Bishop Museum, Honolulu Museum of Art, and the John Young Museum of Art at the University of Hawai‘i at Manoa – to present the works of eleven artists. Geographically, these sites serve as the Biennial’s west-most, central, and east-most anchors in the distribution of HB19 sites across Honolulu. Collectively, they represent the support of Honolulu’s institutional and arts communities for inclusion and activation of contemporary arts and indigenous perspectives across the local and Pacific arts landscape.

### **BISHOP MUSEUM | 1525 Bernice St, Honolulu, HI 96813**

**Public Hours:** Open daily, 9:00 a.m.-5:00 p.m.

**Admission:** Free with HB19 All-Access Pass; General: \$24.95 Adults, \$21.95 Seniors, \$16.95 Youth (4-17); Kama‘āina: \$14.95 Adults, \$12.95 Seniors, \$10.95 Youth (4-17); Free for Bishop Museum members.

Bishop Museum was founded in 1889 by Charles Reed Bishop in honor of his late wife, Princess Bernice Pauahi Bishop. Originally established to house the extensive royal collection of Hawaiian objects and heirlooms, it has expanded to include objects and archives about Hawai‘i and the wider Pacific. *To Make/Wrong/Right/Now* at Bishop Museum presents artworks that are informed by a critical engagement with the museum’s collections and the histories these entail.

The Honolulu Biennial 2019 at Bishop Museum starts with a new site specific installation by **Paul Pfeiffer (Philippines (born Hawai‘i) | United States)** in the Picture Gallery. The installation revisits the archival origins of the Picture Gallery to create a palace of memory anchored by the portrait of four-year-old Prince Albert Edward Kaleiopapa-a-Kamehameha. In the Pacific Hall, Chamorro cultural practitioner **James Bamba (Chamorro | Commonwealth of the Northern Mariana Islands)** presents a suite of āgak (pandanus leaf) weavings, including pre-contact items, inspired by written accounts of controversial museum collecting practices in Guam in the early 20th century. In the Native Garden, a new commission by **Bruna Stude (Croatia | Hawai‘i)** beckons consideration of invasive species in a series of photograms created with palladium lime juice and alaea (Kauai clay) suspended from an ‘ulu tree, and a new commission from the **Ho‘oulu ‘Āina Artist Collective (Kānaka Maoli | Hawai‘i)**, an interactive structure built from locally-sourced materials, offers perspective on land and cultural sustainability.

### **HONOLULU MUSEUM OF ART | 900 S. Beretania St., Honolulu, HI 96814**

**Public Hours:** Tuesday-Sunday, 10:00 a.m.-4:00 p.m.

**Admission:** Free with HB19 All-Access Pass; \$20 General Admission, \$10 Kama‘aina Admission, Free for 18 & under, Free for HOMA members.

Known for its vast collections and work to bring relevant and transformative experiences through the study, preservation, presentation, and creation of art, the Honolulu Museum of Art (HOMA) is a natural venue for four HB19 works, including two new commissions that will span two of the museum's changing galleries.

At HOMA, the HB19 experience begins in Gallery 14 with *Gallup Motel Butchering* (2011), a four-channel video installation by **Postcommodity (Cherokee, Mestizo | United States)** that examines the contested space of tribal homeland, tradition, globalism, commerce, cultural continuity and intersubjective gaze from an indigenous perspective.

In Gallery 19, **Kapulani Landgraf (Kānaka Maoli | Hawai'i)** will present *'Au'a* (2019), a new photographic installation of 100 portraits of Hawaiian leaders superimposed with text that draws on the words of Kānaka Maoli rights activist, educator and writer Haunani-Kay Trask. Suspended overhead, visitors to HOMA will also view a new commission from **Marie Watt (Seneca | United States)** composed of products made during the artist's sewing workshops at HOMA and the Bishop Museum this January. In *We Dreamt Deaf* (2015) from **Nicholas Galanin (Tlingit, Unangañ | United States)**, the front half of a taxidermy polar bear with bullet holes in its side appears to crawl forward while its tail end is pressed flat into the ground, trying to escape a brutal fate at the hands of humans in a deeply impactful statement about traumatic pasts.

**JOHN YOUNG MUSEUM OF ART | University of Hawai'i at Manoa, Krauss Hall, 2500 Dole St., Honolulu, HI 96822**

**Public Hours:** Sunday-Friday, 12:00-4:00 p.m. Closed holidays.

**Admission:** Free

The John Young Museum was envisioned by the late artist John Young, part of the gallery system of the Department of Art and Art History at the University of Hawai'i at Mānoa (UHM). Opened in 1999, the museum is home to the John Young's collection of artworks from Asia, Southeast Asia, the Pacific Islands, Africa, and Mesoamerica; its programming promotes, supports and sustains museum education initiatives for UHM and the local community.

At the John Young Museum of Art, large audiences of students, faculty and visitors will have an opportunity to embrace the works of two featured HB19 artists. Visitors can sink into a red bean bag chair in a darkened space to experience *Dengue, Dengue, Dengue* (2017), a three-channel video installation from **Guan Xiao (China)**. This audio-video montage of abstract and meaningful images reflects a 'panchronic' existence, in which the past, present and future share the same space. Acts of transmission and the deployment of images are processes that inform the work *Histories (Possibilities)* (2015) by **Raymond Boisjoly (Haida | Canada)**. The work, created by a document scanner, captures a fleeting frame of the anti-colonial film *Statues Also Die* (1953) by Chris Marker, Alain Resnais and Ghislain Cloquet playing on a tablet.

## DOWNTOWN LOOP VENUES

The downtown loop of Honolulu features many of the city's most important historic buildings in complement and contrast to the bustling nature of the city's urban center. This year, Ali'iolani Hale, Foster Botanical Garden, Hawai'i State Art Museum and YWCA Laniakea will host works from 13 HB19 artists to include 10 new commissions and 10 site-specific installations.

### **ALI'IOLANI HALE | 417 S. King St, Honolulu, HI 96813**

**Public Hours:** Monday-Friday, 8:00 a.m.-4:00 p.m. Closed holidays.

**Admission:** Free

Built between 1871-1874, Ali'iōlani Hale was constructed by Kamehameha V as a Royal Palace that was later reassigned as a courthouse by his successor King Kalakaua. In 1893, Ali'iōlani Hale was the place of the reading of the declaration of the Provisional Government that marked the overthrow of the Hawaiian monarchy.

The Honolulu Biennial 2019 at Ali'iōlani Hale will be the site of a major installation by artist **Bernice Akamine (Kānaka Maoli | Hawai'i)**. *Kalo* (2015–present) is an installation of eighty-seven taro plants with pōhaku (stone) representing the corm of the plant and leaves made of newsprint representing each page of the Kū'e Anti Annexation Petitions 1897 delivered by Queen Lili'uokalani in Washington D.C. after the illegal overthrow of the Kingdom of Hawai'i by the United States.

### **FOSTER BOTANICAL GARDEN | 180 N. Vineyard Ave, Honolulu, HI 96813**

**Public Hours:** Open daily, 9:00 a.m.-4:00 p.m.

**Admission:** Free with HB19 All-Access Pass; \$5 for Adults, \$3 for Hawai'i Residents, \$1 for Children 6-12, Free for Children under 5, Free for Foster Botanical Garden members.

Foster Botanical Garden is a 14-acre collection of mature tropical plants, a heritage garden and retreat nestled amidst the bustle of downtown Honolulu. It is a site for exploring topics of sustainability, recreation and the complex relationship between man and environment.

The Honolulu Biennial 2019 at Foster Botanical Garden will present six works, including four new commissions. Artist **Bruna Stude (Croatia | Hawai'i)** will show a series of photograms that highlight the intricate wing patterns of endangered endemic insects. The patterns are enlarged and abstracted, each photogram scaled to reflect the width of one of the surrounding trees. For the artist, the lightness and transparency of the paper refers to the fragility of the environment. Contemporary visual artist **Amy Yao (United States)** will create a sculptural installation made from algae-based foam – an emerging technology for surf industries in California, where it is being used for surfboard blanks and sandals – and test this man-made solution against the levels of non-biodegradable trash and pollution in the water. Yao will bring forms and shapes together into a terrarium display, the environment for their planned, low-impact disintegration over the course of the exhibition.

In another new commission, **Leland Miyano (Okinawa | Hawai'i)** will construct a large scale canoe from invasive botanical materials collected from the Ho'omaluhia Botanical Garden in Kaneohe. Miyano is an O'ahu-based artist known for blending his roles as naturalist, landscape designer, and sculptor into a legacy of work that explores man's relationship to nature and often reflects cycles of regeneration in nature and environmental issues. Community and volunteers are invited to engage in this project from start to finish. **Misaki Kawai (Japan | United States)**, who is regarded for her playful, nonchalant aesthetic will create a new sculpture in the garden as a new commission.

**HAWAI'I STATE ART MUSEUM | 250 S. Hotel St., 2nd Fl., Honolulu, HI 96813**

**Public Hours:** Monday-Saturday, 10:00 a.m.-4:00 p.m. (extended hours on the first Friday of each month from 6:00–9:00 p.m.) Closed on state and federal holidays.

**Admission:** Free

The Hawai'i State Art Museum (HiSAM), part of the State Foundation on Culture and the Arts, uses exhibitions and programming to promote, perpetuate, preserve and encourage culture and the arts as central to the quality of life for the people of Hawai'i. As such, HiSAM is centrally located on the second floor of the No. 1 Capitol District Building in close proximity to HB19's other downtown sites and plays a key role in connecting the local community with the arts.

At the Hawai'i State Art Museum, visitors can pause to take in the works of **Cruzvillegas** and **Akamine** on the exterior lawns before entering the museum to experience three installations. On the ground floor, O'ahu-based artist **'Imaikalani Kalāhele (Kānaka Maoli | Hawai'i)** will present a selection of miniature sculptural and woven artworks composed from cast-off materials from his collection. **Janet Lilo (Niue, Ngā Puhi, Sāmoa | Aotearoa)** will create an immersive installation comprised of hundreds of cardboard laptops. **Mata Aho Collective (Te Atiawa ki Whakarongotai, Ngāti Toa Rangātira, Ngāti Awa, Ngāi Tūhoe, Ngāti Ranginui, Ngāi Te Rangi, Rangitāne ki Wairarapa | Aotearoa)** will present a site-specific textile work for HiSAM's exterior porticos, informed by their research of indigenous textile collections at the Bishop Museum and the British Museum.

**CHINATOWN | Various sites**

**Public Hours:** Varies

**Admission:** Free

The Honolulu Biennial 2019 will extend into the hustle and bustle of Honolulu's historic Chinatown, the earliest city-center of Honolulu. It has persisted through several economic downturns and two major fires and remains a vibrant commercial and arts district.

HB19 will present two new commissions in Chinatown. **Rosanna Raymond, (Samoa, Tuvalu | Aotearoa)** will create a new iteration of her site-specific, multi-disciplinary installation *SaVAge K'lub* (2010-present). The work takes its name and inspiration from the gentlemen's club of the same name founded in London in 1857, later establishing branches around the world. The use of capital letters in 'SaVAge' references the Samoan concept of vā as an active space that binds

people together through the creation and maintenance of relationships. The SaVAge K'lub itself is an open group of artists who come together to activate installation spaces and objects. Chinatown will host the *SaVAge K'lub Headquarters*, an evolving installation and programmatic experience that welcomes artists, communities and passersby to engage over the course of the Biennial.

The LED light work of artist **Ei Arakawa (Japan | United States)** will also pop up in early March at various, unexpected establishments through Chinatown.

**YWCA LANIAKEA | 1040 Richards St., Honolulu, HI 96813**

**Public Hours:** Monday-Friday, 9:00 a.m.-6:30 p.m., Sunday from 9:00 a.m.-1:30 p.m. Closed Saturday.

**Admission:** Free

The YWCA Laniākea literally translated means 'open skies' or 'wide horizons,' a well-suited name for its open-air corridors, courtyard and pool – a respite within the bustling business district of downtown Honolulu. Laniākea is home to an era of tremendous social awareness and change in Hawai'i. Its history inspires generations of women to rededicate themselves to the cause of community service as part of the YWCA's broader mission to empower women and eliminate racism – a fitting partner site for HB19. The site will host four artists, including three newly commissioned works.

A central feature of the installations at YWCA will be a new fiber-based commission by Maui-based artist **Chenta Laury (African American | Hawai'i)**. Seattle-based artist **Ellen Lesperance (United States)** will present a new commission of four paintings that recreate knit garments worn by women in historic acts of civil disobedience. **Central Pacific Time (Kānaka Maoli, United States | Hawai'i)** is both a collective created by Roger and Lei Bong and their online radio station streaming from Honolulu, Hawai'i. The collective's mission is to provide a platform for the community to explore and navigate Hawai'i's past, present and future through sound and story. They will present a new interactive audio installation titled, *Wiliu: Entwined Currents*. The work reinterprets compositions written by Queen Lili'uokalani during her imprisonment (1895-1896), allowing visitors to manipulate the audio tracks through movement.

The Honolulu Biennial will announce information on public programming in February. To keep up to date on all the latest from the Honolulu Biennial Foundation follow [@honolulubiennial](#) on Instagram and like us on [Facebook](#). Sign up for our newsletter at [honolulubiennial.org](http://honolulubiennial.org).

## Sponsors

The Howard Hughes Corporation is the Founding Sponsor and with The Taiji and Naoko Terasaki Family Foundation, the Co-title Sponsors for Honolulu Biennial 2019. Thanks to our Curators Circle donors Prince Waikiki, Morgan Stanley Foundation and Creative New Zealand.



## **Further Information**

Honolulu Biennial runs from March 8-May 5, 2019. The invitation-only preview day is March 7.

Honolulu Biennial 2019's Hub, totaling 18,000 square feet, will be located in Ward Village, a planned community by the Howard Hughes Corporation, the Founding Co-title Sponsor of HB19.

Many, not all, of the exhibitions are free and open to the public. Purchase an All-Access Pass for unlimited entry to all venues for the duration of the Honolulu Biennial 2019 from March 8-May 5, 2019: <https://tickets.honoluluboxoffice.com/e/honolulu-biennial-2019>.

**–End.**

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### **Note to Editors:**

**Honolulu Biennial Foundation (HBF)** was founded in 2014 by Katherine Ann Leilani Tuider, Isabella Ellaheh Hughes and Dr. KJ Baysa to support the local arts infrastructure with global outreach by presenting the Honolulu Biennial, a visual arts festival for Hawai'i. First launched in 2017, the Honolulu Biennial is the second major exhibition series in the world to focus on contemporary art practices of the Pacific, and its location – historically and currently – entreats a curatorial approach that emphasizes genealogical ties within, and issues specific to, the region.

Throughout the year, HBF serves the local community by presenting educational outreach programs, smaller scale exhibitions and professional development opportunities for the local arts community. To learn more, visit [www.honolulubiennial.org](http://www.honolulubiennial.org).

## The Curators and Directors

**Nina Tonga** is the Honolulu Biennial 2019 Curator. She is an art historian and Curator Pacific Art at the Museum of New Zealand Te Papa Tongarewa. She is from the villages of Vaini and Kolofo'ou in Tonga and lives in Wellington, New Zealand. She holds a Master of Arts specializing in contemporary Pacific art and is a doctoral candidate in Art History at the University of Auckland. Her current research focuses on contemporary Pacific art in New Zealand and the Pacific with a particular interest in internet art from 2000 to present.

Tonga has been involved in a number of writing and curatorial projects with Pacific artists from New Zealand and the wider Pacific. In 2012 she was an associate curator for the exhibition *Home AKL*, the first major group exhibition of contemporary Pacific art developed by Auckland Art Gallery Toi o Tāmaki. Other curatorial projects include *Koloa et Al* at Fresh Gallery Otara, *Tonga 'i Onopooni: Tonga Contemporary* at Pātaka Art + Museum and most recently the major retrospective exhibition, *Pacific Sisters: Fashion Activists*, Toi Art, Te Papa.

**Katherine Ann Leilani Tuider** is the Honolulu Biennial Foundation Executive Director and a Co-Founder. She was previously an international recruiter for the CARANA Corporation focused on projects in economic growth, monitoring and evaluation, health, natural resource management, tourism and art. An innovative tourism specialist, Tuider founded Anti-Tour, a socially conscious travel company in Dominican Republic, and authored *Dominican Republic*, a travel guide published by Other Places, 2012. From 2007-2010, served as a Peace Corps volunteer in the Dominican Republic, where she helped manage a \$1 million PEPFAR budget and organize over 20 health conferences. Tuider received her BA from University of Pennsylvania in Health and Societies and an MBA in Arts and Cultural Management from Paris School of Business/ Institut d'études supérieures des arts.

## Curatorial Team

**Devon Bella**, Curatorial Consultant, is an independent curator and arts advocate based in San Francisco, California. Her practice centers on the belief that art is a form of civic engagement, community development, and can mobilize social change. Previously Bella was director of KADIST, San Francisco where she conducted local and international exhibitions, public programs, artist residencies, and art publishing. Bella received a Master of Arts in Exhibition and Museum Studies from the San Francisco Art Institute in 2009.

**Scott Lawrimore**, Curator In Absentia, is an accomplice to artists and an exhibition caretaker based in Honolulu. Previously, he was an Exhibit Designer at the Bernice Pauahi Bishop Museum – the Hawai'i State Museum of Natural and Cultural History, Installation Manager of the 2017 Honolulu Biennial, Director of the Jacob Lawrence Gallery at the University of Washington School of Art + Art History + Design, Chief Curator of the Frye Art Museum, and founder of his own exhibition space, Lawrimore Project. In these and other appointments over a 20-year career, he has been caretaker of over 300 exhibitions. As a writer and art historian, he has contributed to, published, or edited numerous exhibition and museum publications including *Leo Saul Berk: Structure and Ornament* (UW Press, 2015), *Mark Tobey | Teng Baiye: Seattle | Shanghai* (UW Press, 2014), and *Buster Simpson // Surveyor* (UW Press, 2013). As an advocate for future

cultural producers, Lawrimore has taught practicum and curatorial theory courses for art history, BFA and MFA candidates at Cornish College of the Arts, Seattle University, the University of Washington, and the University of Hawai'i Mānoa.

**Josh Tengan**, Assistant Curator, is a Honolulu-born and based curator and arts project manager. Since 2015, he has worked with local and Native Hawaiian artists, through the arts non-profit Pu'uhonua Society, to deliver Hawai'i's largest annual thematic contemporary art exhibition, CONTACT, which offers a critical and comprehensive survey of local contemporary visual culture. He is the recently appointed Assistant Curator of the 2019 Honolulu Biennial. He is a professional arts manager at Nā Mea Hawai'i, managing public art installations in Honolulu for the past four years. He holds a Curatorial Studies MA with Distinction from Newcastle University (UK) and a BA in Fine Art from Westmont College.

## **Sponsors**

**Ward Village**, being developed by The Howard Hughes Corporation, is a founding sponsor of the Honolulu Biennial. Ward Village is a 60-acre coastal master planned community in the heart of Honolulu, located between downtown and Waikīkī in the Kaka'ako district. Honoring the distinct history of its land, Ward Village is at the forefront of sustainable community development, integrating significant architecture, local culture, and public space. New tree-lined sidewalks and bike lanes provide access to an over 100-acre public beach park, as well as, the recently revitalized Kewalo Harbor. Since beginning sales in 2014, Ward Village has sold or contracted to sell more than 1,960 homes. At full build-out, Ward Village will introduce approximately one million square feet of unique retail experiences and more than 4,500 homes to the community that was recently named "Master Planned Community of the Year" by the National Association of Home Builders and "Best Planned Community in the United States" by *Architectural Digest*.

Art and culture play an integral role at Ward Village, with public art highlighted throughout the neighborhood, including large-scale wall murals, sculptures and locally inspired exhibits. Home of the inaugural Honolulu Biennial in 2017, Ward Village will once again act as the hub of the festival when The Howard Hughes Corporation serves as the co-title sponsor in 2019. For more information, visit [www.wardvillage.com](http://www.wardvillage.com).

**The Howard Hughes Corporation®** owns, manages and develops commercial, residential and mixed-use real estate throughout the U.S. Its award-winning assets include the country's preeminent portfolio of master planned communities, as well as operating properties and development opportunities including: The Seaport District in New York; Columbia, Maryland; The Woodlands®, The Woodlands Hills, and Bridgeland® in the Greater Houston, Texas area; Summerlin®, Las Vegas; and Ward Village® in Honolulu, Hawai'i. The Howard Hughes Corporation's portfolio is strategically positioned to meet and accelerate development based on market demand, resulting in one of the strongest real estate platforms in the country. Dedicated to innovative placemaking, the company is recognized for its ongoing commitment to design excellence and to the cultural life of its communities. The Howard Hughes Corporation is traded on the New York Stock Exchange as HHC. For additional information about HHC, visit [www.howardhughes.com](http://www.howardhughes.com).

**The Taiji and Naoko Terasaki Family Foundation** advocates for contemporary art, community and conservation, with a focus on supporting arts organization in Hawai'i, educational art programs for children, Japanese-American cultural programming and conservation efforts. The Taiji and Naoko Terasaki Family Foundation strives to make a positive difference, improving the quality of life for the people of Hawai'i and propelling Hawai'i as central for creative, educational and cultural discourse internationally.

### List of Participating Artists

*Key: Name (Tribe, Clan, or Ethnic affiliation | Currently Resides (if different))*

**'Imaikalani Kalāhele** (Kānaka Maoli | Hawai'i)  
**Bernice Akamine** (Kānaka Maoli | Hawai'i)  
**Leland Miyano** (Okinawa | Hawai'i)  
**Bruna Stude** (Croatia | Hawai'i)  
**Florence Jaukae Kamel** (Papua New Guinea)  
**Natalie Robertson** (Ngāti Porou, Clann Dhonnchaidh | Aotearoa)  
**Taupōuri Tangarō** (Hawai'i)  
**Kapulani Landgraf** (Kānaka Maoli | Hawai'i)  
**Paul Pfeiffer** (Philippines (born Hawai'i) | United States)  
**Ho'oulu 'Āina Artist Collective** (Kānaka Maoli | Hawai'i)  
**Marie Watt** (Seneca | United States)  
**Abraham Cruzvillegas** (Mexico)  
**Marianne Nicolson** (Musgamakw Dzawada'enuxw | Canada)  
**Brook Andrew** (Wiradjuri People | Australia)  
**YOUNG-HAE CHANG HEAVY INDUSTRIES** (South Korea, United States)  
**Ellen Lesperance** (United States)  
**Postcommodity** (Cherokee, Mestizo | United States)  
**Andy Graydon** (United States (born Hawai'i))  
**Chiharu Shiota** (Japan | Germany)  
**Chenta Laury** (African-American | Hawai'i)  
**Rosanna Raymond, SaVAge K'lub** (Samoa, Tuvalu | Aotearoa)  
**Amy Yao** (United States)  
**Ei Arakawa** (Japan | United States)  
**Matt Kubo** (United States (born Hawai'i))  
**Solomon Enos** (Kānaka Maoli | Hawai'i)  
**Lee Kit** (Hong Kong | Hong Kong, Taiwan)  
**Misaki Kawai** (Japan | United States)  
**Nicholas Galanin** (Tlingit, Unangaʻ | United States)  
**Bradley Capello** (United States | Hawai'i)  
**Maika'i Tubbs** (Kānaka Maoli | United States)  
**Ara Laylo** (Philippines | Hawai'i)  
**Mata Aho Collective** (Te Atiawa ki Whakarongotai, Ngāti Toa Rangātira, Ngāti Awa, Ngāi Tūhoe, Ngāti Ranginui, Ngāi Te Rangi, Rangitāne ki Wairarapa | Aotearoa)  
**DAKOgamay** (Philippines, Netherlands)  
**Raymond Boisjoly** (Haida | Canada)  
**Taloi Havini** (Hakö People | Autonomous Region of Bougainville | Australia)  
**Kalisolaite 'Uhila** (Tonga | Aotearoa)  
**Janet Lilo** (Niue, Ngā Puhi, Sāmoa | Aotearoa)

**James Bamba** (Chamorro | Commonwealth of the Northern Mariana Islands)  
**Guan Xiao** (China)  
**Pio Abad and Frances Wadsworth** (Philippines | United Kingdom)  
**Demian DinéYazhi'** (Naasht'ézhí Tábaqahá, Tódich'íí'nii | United States)  
**Jeremy Leatinu'u** (Ngāti Maniapoto, Sāmoa | Aotearoa)  
**DB Amorin** (Azores, Sāmoa (born Hawai'i) | United States)  
**Central Pacific Time** (Kānaka Maoli, United States | Hawai'i)  
**Mario Lemafa** (Sāmoa (born Hawai'i) | United States)  
**Cory Taum** (Kānaka Maoli | Hawai'i)

### ***To Make Wrong / Right / Now***

The Honolulu Biennial 2019 title is drawn from the poem *Manifesto* by participating *Kānaka Maoli* (Native Hawaiian) artist Imaikalani Kalahahele:

*The source  
of  
my origins  
lie beneath my feet,  
the breath  
in my chest  
originated  
in Pō  
the destiny  
of my race  
is  
plunged into  
my gut  
and  
infesting  
my veins*

*with a new nationalism,  
old spiritualism,  
and a need  
to make wrong  
right  
now.*

— Imaikalani Kalahahele, “Manifesto” from *Kalahahele* (Honolulu: Kalamakū Press)