

FOR IMMEDIATE RELEASE

Honolulu Biennial 2019 Announces Full Artist List and Highlights *To Make Wrong / Right / Now*

March 8 – May 5, 2019

HONOLULU (November 2, 2018)—Honolulu Biennial Foundation announces the full artist list and highlights 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 Biennial will take place at nearly a dozen locations on O’ahu, including the Ali’iolani Hale, Bernice Pauahi Bishop Museum, Foster Botanical Garden, and Honolulu Museum of Art, with the hub located at Ward Village. Energies from across the Pacific Ocean will once again center in Hawai’i when Honolulu Biennial 2019 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 aims to contribute to local and global dialogs by connecting indigenous perspectives, knowledge, and creative expressions that are of these places.

The Honolulu Biennial is only 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.

Scott Lawrimore and Nina Tonga, Co-curators, and Joshua Tengan, Assistant Curator, titled the 2019 edition *To Make Wrong / Right / Now* after the last lines of *Manifesto*, a poem by the participating *Kānaka Maoli* (Native Hawaiian) artist and poet Imaikalani Kalahale. His prescient words appeal for a collective consciousness to make right of colonial injustices through the recovery of histories and reaffirming ancestral connections. Taking inspiration from the poem, the Biennial curators have tethered their approach to the metaphor of the *‘aha* (cordage)—individual strands of fiber braided together—as a means of tracing and recording paths. The curatorial approach connects times and places, transcending settler temporalities to focus on relationality and the transmission of knowledge between generations. The 2019 Honolulu Biennial knots together diverse practices by artists united in their need and ability to advance and transfigure their inheritances into contemporary form. The practice of each, and thus the curatorial approach, is firmly rooted in the continuum of indigenous knowledge, decolonization, survivance in the face of intergenerational trauma, *mana wāhine* (female empowerment), contesting histories, and a deep reverence for the land, ocean and *wahi pana* (storied places).

Co-curator Nina Tonga states, “*To Make Wrong/ Right/ Now* can be read as a critical intervention into the biennial model and prevailing modes of the global art market. It can also be understood as a call for action, encouraging revisionist and corrective gestures. By foregrounding existent enactments of relationality and genealogy, the biennial is reimagined as a platform that empowers aesthetic sovereignty and the artistic freedom to make what is right for this place and time.”

The Honolulu Biennial constellates practices and concerns by artists from countries, autonomous regions, commonwealths, territories, kingdoms, and illegally-occupied, annexed, or unceded lands connected by the Pacific. The artists for Honolulu Biennial 2019 come from Aotearoa, Australia, Bougainville, Canada, China, Costa Rica, Guåhan, Hawai‘i, Hong Kong, Japan, Mexico, Papua New Guinea, Philippines, Samoa, Taiwan, Tonga, Tuvalu, and the continental United States. They identify as from indigenous cultures such as Arawan, Chamorro, Cherokee, Dzawada’enuxw, Haida, Hakö People, Kānaka Maoli, Māori, Naasht’ézhi Tábaqhá/Tódich’í’ni, Okinawan, Papuan, Seediq, Seneca, Tlingit/Unangaʻ, and Wiradjuri People.

“Collaborating on a biennial in Hawai‘i is a timely opportunity to highlight the continuum of creative expression and the forward-looking strategies shared by survivance artists working across the region. To that end, we have expanded the Pacific-specific dialogs begun in the first iteration of the Biennial by including artists with shared concerns from Papua New Guinea, Taiwan, the Pacific Northwest, Mexico and Central America,” states Co-curator Scott Lawrimore.

Visitors to the Biennial will be taken on a journey of storied sites in and around Honolulu. These sites will be activated by exhibitions, site-specific installations, and new commissions connecting thematic strands of the curatorial approach in *To Make Wrong / Right / Now*. Ties that bind artists across the Pacific are evinced in the below highlights:

Bernice Akamine and Nicholas Galanin

Survivance—a strategy of advancing and transfiguring inheritances that upends dominant narratives of victimhood and trauma—is a prominent thread between artists of the Biennial. Kānaka Maoli artist **Bernice Akamine** will share *Kalo* (2015–present), 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 to Washington D.C. after the illegal overthrow of the Kingdom of Hawai‘i by the United States. The work is a non-confrontational reminder for Hawaiians to continue and be proud of their stand for indigenous sovereignty. Tlingit/Unangaʻ artist **Nicholas Galanin** will share *We Dreamt Deaf* (2015), a taxidermied polar bear desperately dragging its paralyzed hindquarters as a symbol of survivance in spite of continuing cultural and environmental threats.

Brook Andrew and Taloi Havini

For Bougainville-born, Sydney-based artist **Taloi Havini**, her three channel video installation *Habitat* (2017) explores the unsettling history of Australia’s connections with Bougainville. Her installation traverses the former Panguna Copper Mine operated by a subsidiary of Anglo-Australian Conglomerate that triggered the tensions that led to the Bougainville Civil War. Moving slowly through the abandoned mine, Havini reveals the permanent scars of the mine on the landscape—rusting infrastructure and tributaries polluted with residual toxins. Against this devastated landscape, Havini foregrounds the daily activities of locals who live with the realities and legacies of mineral extraction in the Pacific. Similarly, the interventions of interdisciplinary Wiradjuri artist **Brook Andrew** also present counternarratives to the dominant colonial histories of Australia. His film *The Pledge* (2011) is a satire of Charles Chauvel’s 1955 melodrama *Jedda*, the first color film made in Australia, and the first to feature indigenous actors. Retaining the film’s imagery, he reimagines a new science fiction story, within the subtitles, reflecting the violence of colonization and genocide. *The Pledge* confronts representations of the ‘primitive’ body and narratives of assimilation.

Paul Pfeiffer and Guan Xiao

Hawai’i-born, Filipino-American artist **Paul Pfeiffer** focuses on legacies of popular culture and its tribalizing effects, particularly through the lens of large public spectacles such as sports events and organized religion. These spectacles provide an opportunity to interrogate how images and their meanings are produced and shared; ultimately transcending racial and economic divides. The two-channel video installation *Three Figures In A Room* (2015–2018) features footage of “The Fight of the Century,” a 2015 boxing match between Manny Pacquiao, a Filipino boxer beloved in Hawai’i and the Pacific, and Floyd Mayweather. Pfeiffer has stripped the original broadcast of its sound from one channel, while the second channel shows how professional foley artists attempt to recreate all of the missing aural components with props and their own form of athleticism. Chinese artist **Guan Xiao**, represented in the Biennial with the three-channel video environment *Dengue, Dengue, Dengue* (2017), is also interested in interrogating the behaviors of contemporary culture. The work is a frenetic shuffling of juxtaposed footage of animals, bizarre human antics, and excerpts of television programs amongst others. The selection of images frames the dissemination of social and cultural habits and behaviors as a process of infection. In visualizing this dynamic, Xiao offers a critical distance to understand and, perhaps, change our collective habits and behaviors.

Mata Aho and Florence Jaukae Kamel

Inherited practices and the transmission of knowledge is an essential thread of the Biennial, embodied by the work of the **Mata Aho Collective** from Aotearoa, New Zealand. Mata Aho is a collaboration between four Māori women who produce large scale fiber-based works with a single collective authorship. Each work is the culmination of their collective learning, drawn from their research and *wānanga* (a

conference or forum) with senior Māori artists, all learning new techniques and processes that they later adapt and apply to their own works. Mana wāhine, namely the empowerment and integrity of Māori women, forms the basis of their practice. This is also echoed in work of **Florence Jaukae Kamel**, a textile artist and women’s rights advocate from the Eastern Highlands of Papua New Guinea. She was taught the art of *bilum* (hand-woven string bag) weaving by her grandmother and has extended the twist and loop knotting technique to create innovative “bilum wear” and large textile installations. She is also the founder of the Goroka Bilum Weavers Cooperative, which supports more than 50 female artists by providing a source of income through their art as well as access to medical and social support.

Honolulu Biennial Foundation Co-founder and Executive Director Katherine Ann Leilani Tuidier states, “The Honolulu Biennial 2019 is a rich, textured exploration of Pacific narratives, defined by and of the people of this region. We hope to contribute to local and global dialogs, beyond parameters of the art market, in connecting these indigenous perspectives and representing creative expressions that are of these places.”

The Honolulu Biennial will announce information on site-specific installations and public programming over the coming months. 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.

Sponsors

The Howard Hughes Corporation and The Taiji and Naoko Terasaki Family Foundation are the Co-title Sponsors for Honolulu Biennial 2019.

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.

Selected institutional sites are ticketed. Many of the exhibitions are free and open to the public. The Honolulu Biennial will announce the sale of an All-Access Pass in the coming months.

–End.

Press Contact:

Shayna McClelland
McClelland Co.
+1 347.744.5991
shayna@mcclellandco.com

Honolulu Biennial Foundation Contact:

Katherine Ann Leilani Tuider
Executive Director and Co-founder
+1 703.965.1033
katherine@honolulubiennial.org

Notes to Editors:

Honolulu Biennial Foundation (HBF) supports the local arts infrastructure with a global outreach by presenting Honolulu Biennial, a visual arts festival for Hawai'i focused on exhibiting artists from the countries and cultures linked by the Pacific Ocean. 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 with its *Visions of the Future* initiative. To learn more, visit www.honolulubiennial.org.

The Curators and Directors

Scott Lawrimore is the Honolulu Biennial 2019 Co-curator. He 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.

Nina Tonga is the Honolulu Biennial 2019 Co-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 Kolofu'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.

Josh Tengan is the Honolulu Biennial 2019 Assistant Curator. He is a Honolulu-based curator and project manager in the visual arts. Since 2014, 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. He holds a curatorial studies MA with Distinction from Newcastle University (UK) and a BA in Fine Art from Westmont College. As the Assistant Curator for the second edition of Honolulu Biennial, Tengan brings a deep understanding of Hawai'i and its practitioners.

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 from Paris School of Business/ Institut d'études supérieures des arts.

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. 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 1,500 homes. At full build-out, the community will consist of more than 4,500 residences and approximately one million square feet of retail space. For more information, visit 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 NYC 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.

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 Dhònnchaidh | 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 | Hawaii)
Rosanna Raymond, SaVAge K’lub (Samoa, Tuvalu | Aotearoa)
Amy Yao (United States)
Ei Arakawa (Japan | United States)
Mat 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)