

FOR IMMEDIATE RELEASE

## **Leland Miyano Receives the Honolulu Biennial 2019 Golden Hibiscus Award**

***A new \$10,000 unrestricted prize awarded to an artist whose artwork merits  
special recognition***

***Honorable mention goes to Bernice Akamine***

**HONOLULU** (March 10, 2019)—**The Honolulu Biennial Foundation announces Hawai'i-based artist Leland Miyano as the recipient of the Golden Hibiscus Award**, a new \$10,000 unrestricted cash prize given to a participating artist or artist collective in the 2019 Honolulu Biennial whose artwork, in the opinion of a guest jury, merits special recognition. Honorable mention and a cash award of \$1,000 goes to Hawai'i-based artist **Bernice Akamine** for her work *Kalo*, 2016–present. The award reflects the mission of the Honolulu Biennial Foundation by recognizing artists from the Pacific and their contribution to the field of contemporary art.

**Leland Miyano** has received the award for *Huaka'i / A Wake*, 2019, a special commission for the Honolulu Biennial 2019 at Foster Botanical Garden for which Miyano enlisted the help of friends, volunteers and countless community-hands over the course of the six-week weeks leading up to the Biennial's opening. *Huaka'i / A Wake* explores themes of sustainability, voyaging, and our reciprocal relationship with the island environment. The double-hull canoe form, approximately 50' long and 10' wide, is constructed with invasive plants and other found materials, primarily from Ho'omaluhia Botanical Garden in Kāne'ōhe on the Windward side of O'ahu. The hull was shaped by binding together long branches of strawberry guava, fiddlewood and rose apple. The deck of the canoe houses a garden of canoe plants, an echo of the first Polynesians who settled the Hawaiian Islands nearly 2,000 years ago and is a reminder that the goal of the voyage is ultimately to find land.

Honorable mention goes to **Bernice Akamine** for her installation of *Kalo*, 2016–present, which features 87 kalo sculptures bearing the signature pages of the 1897 Hui Aloha 'Āina Anti-Annexation Petitions and hand-drawn maps of traditional land divisions from the five islands represented in the petitions: Kaua'i, O'ahu, Moloka'i, Maui, and Hawai'i Island. Each basalt stone was sourced from community and represents the importance of land in a Kanaka Maoli worldview. The installation is presented at Ali'iōlani Hale, where annexation occurred and Queen Lili'uokalani was deposed by the Committee of Safety led by Sanford B. Dole.

The Golden Hibiscus Award was introduced in 2019 by the Honolulu Biennial Foundation's Board President **Taiji Terasaki** and Executive Director and Co-Founder **Katherine Ann Leilani Tuider** with the generous support of **Soichiro Fukutake, Michael and Kristen Chan, Yoshiko Mori, Jonathan Kindred** and **Yusaku Maezawa**.

The jury is composed of curators who specialize in this field as well as the diverse contexts brought together in this geographical region: **Fumio Nanjo**, Director of Mori Art Museum and Curatorial Director of the first Honolulu Biennial (2017); **Christine Y. Kim**, Associate Curator of Contemporary Art at the Los Angeles County Museum of Art; **Konrad Ng**, Executive Director of Shangri La Museum of Islamic Art, Culture & Design, and **Isabella Ellaheh Hughes**, co-founder, former Director and Director Emeritus of Honolulu Biennial Foundation.

**Leland Miyano (Okinawa / Hawai'i)** is an artist, sculptor, landscape architect and naturalist, born, raised and currently living on O'ahu. His work and research center around themes of long-term sustainability, conservation, and endemic and indigenous natural histories of Hawai'i.

His art practice has been informed by some of the great Modernists. While a fine art student at University of Hawai'i at Mānoa, he met visiting artist Isamu Noguchi who pushed him from his ceramic-based sculptural explorations into the use of hard basalt, the most common stone found throughout the Islands. In the 1980s, he regularly traveled to Brazil where he became a protégé to the world renowned Brazilian landscape designer and environmentalist, Roberto Burle Marx, who was known for his avant-garde designs and credited with bringing modernist landscape architecture to Brazil.

In 2008, Miyano was the recipient of the Honolulu Museum of Art's prestigious Catharine E.B. Cox Award and as a result, created three large site-specific installations in a solo exhibition titled *Historia Naturalia et Artificialia*. Each installation primarily used Hawaiian basalt and local and native woods. His work addressed themes of man's relationship to the environment, nature's destructive and regenerative characteristics, and beauty's unsustainability.

Miyano is known locally for gardens he has designed for the Bishop Museum, Honolulu Museum of Art's Spalding House, the East-West Center at UH-Manoa, and countless private estates throughout the Islands. Perhaps one of Miyano's greatest achievements is the one-acre garden at his home in Kahalu'u. The garden, now over 30-years old, features over thousand species of exotic and native plants, most of which Miyano grew by seed.

**Bernice Akamine** (Kānaka Maoli | Hawai'i), born 1949, is an artist, educator and activist living near Volcano on the island of Hawai'i. As a cultural practitioner, Akamine has used traditional practices of kapa (barkcloth) and waiho'olu'u (dyes and color) in decidedly non-traditional ways, especially in her advocacy for indigenous land rights and preserving the cultural continuum.

**Honolulu Biennial Foundation (HBF)** was founded in 2014 by Katherine Ann Leilani Tuidor, 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. The second edition of the Honolulu Biennial, *To Make Wrong / Right / Now* runs from March 8-

May 5, 2019 and takes place at 12 locations on O‘ahu. HB19 brings together 19 artists and artist groups from Hawai‘i and 28 artists and artist groups of the Pacific, Asia and the Americas.

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).

### **About the Jurors**

**Fumio Nanjo** has been director of Mori Art Museum since November 2006. Prior to taking the directorship at the Mori, he had served as the museum’s Deputy Director (2002-2006), after working with cultural organizations including the Japan Foundation (1978-1986). His main achievements include commissioner of the Japan Pavilion at the Venice Biennale (1997), commissioner at the Taipei Biennale (1998), member of jury committee of the Turner Prize (1998), Artistic Director of the Yokohama Triennale 2001, jury member of the Golden Lion Prize of the Venice Biennale (2005), Artistic Director of the Singapore Biennale (2006/2008), General Director of Kenpoku Art Festival (Ibaragi Pref. Japan, 2016) and Curatorial Director of the First Honolulu Biennial (2017). In Mori Art Museum, the shows he mainly involved as a curator include; “Medicine and Art”(2009-10), “Metabolism”(2011-12), “The Universe and Art”(2016-17) and “Japan in Architecture”(2018). He graduated from Keio University in the faculty of Economics (1972) and Letters (Philosophy, Aesthetics and Science of Arts, 1977). Publications include “Asian Contemporary Art Report: China, India, Middle East and Japan” (2010) and “A Life with Art” (2012).

**Christine Y. Kim** is Associate Curator of Contemporary Art at the Los Angeles County Museum of Art where she is curating *Isaac Julien: Playtime* to open in May 2019 and *Julie Mehretu, a mid-career survey of the artist’s work* to open in November 2019. Kim also curated *Diana Thater: The Sympathetic Imagination* (2015–16); *James Turrell: A Retrospective* (2013–14), which was awarded first place for the Best Monographic Museum Exhibition in the U.S. by the International Art Critics Association (AICA-USA) in 2014, and *Human Nature: Contemporary Art from the Collection* (2011) among others. Kim was co-curator of *Ends and Exits: The Politics of Participation in the Post-Internet Age*, 12th Gwangju Biennale, Korea (2018); curatorial adviser for *Prospect 3: Notes for Now*, New Orleans (2014) and guest curator of Art Public at the Bass Museum for Art Basel Miami Beach (2011 and 2012). Prior to her move to Los Angeles, Kim was Associate Curator at The Studio Museum in Harlem, New York (2000–2008) where she curated solo and group exhibitions including *Flow* (2008), *Kehinde Wiley: World Stage: Africa, Lagos-Dakar* (2008), *Frequency* (2005), *Black Belt* (2003), and *Freestyle* (2001). Kim has received numerous honors and awards, and had lectured at museums and universities internationally.

**Konrad Ng** is the Executive Director of Shangri La Museum of Islamic Art, Culture & Design – an institution that enriches the understanding of the arts, cultures and design of Islamic worlds in new and inspiring ways through exhibitions, digital and educational initiatives, public programs, and community partnerships. Before joining Shangri La, Konrad was the Director of the Smithsonian Institution’s Asian Pacific American Center (APAC) in Washington, DC where

he produced exhibitions, public programs and digital initiatives about Asian Pacific American history, art and culture. During Konrad's tenure, APAC opened several groundbreaking exhibitions about the Asian Pacific American experience, including the first show of Asian American portraiture at the National Portrait Gallery, the first comprehensive survey of Asian American history, art and culture at the National Museum of American History and the first exhibition about the South Asian Indian American experience at the National Museum of Natural History. Prior to his work at the Smithsonian, Konrad was a professor in the University of Hawaii's Academy for Creative Media (ACM) – a specialized undergraduate program in cinema and digital media. At the ACM, Konrad taught critical studies courses and published research on the cultural politics of Asian and Asian American creative media. Before joining the ACM, Konrad was the first curator of film and video at the Honolulu Museum of Arts where he programmed the museum's Doris Duke Theater. Konrad earned his doctorate in political science on Asian American representation in narrative and non-narrative film and video from the University of Hawaii, a master's degree in cultural, social and political thought from the University of Victoria and a bachelor's degree in philosophy and ethnic studies from McGill University.

**Isabella Ellaheh “Bella” Hughes** is an arts and culture leader, entrepreneur and sustainable agriculture advocate. Originally from Hawai'i, she has spent over a decade in the arts as an independent curator, art critic and is a Contributing Editor to *ArtAsiaPacific*. A Co-founder, former Director and Director Emeritus of Honolulu Biennial Foundation, Hughes also runs Isabella Arts Advisory, focusing on the Pacific, Asia and Middle East. In entrepreneurship, she is President and co-founder of Shaka Tea, a sustainably grown Hawaiian tea company. A member of the 2018 Pacific Business News' '40 Under 40,' Hughes was appointed by Governor David Y. Ige in 2018 to serve on the Hawai'i Technology Development Corporation Board (HTDC) and is an advisor to a number of private foundations.

As a moderator and panelist she has spoken for the US Japan Council Conference (Hawai'i Island); the Smithsonian National Museum of the American Indian (Washington, DC); Ayyam Gallery (London); Barjeel Art Foundation (Sharjah, UAE); Seattle Art Fair (WA); Maui Arts & Cultural Center (Kahului); German Marshall Fund (Washington, D.C.); Cafesjian Museum (Yerevan, Armenia), Contemporary Art Platform (Kuwait City, Kuwait); Beirut Art Fair (Lebanon); Traffic Gallery (Dubai); Vienna Art Week (Austria), Art Dubai (UAE), and for the Terasaki Conservancy (Honolulu).

Hughes has been a nominator for the Smithsonian Artist Research Fellowship Program; Jameel Prize; Abraaj Capital Art Prize and has served as a juror for the YICCA International Contest of Contemporary Art; Art Omi International; the 40th Art Maui; CONTACT presented by the Pu'uhonua Society; and the annual Hawai'i Craftsmen show.

## **HB19 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, Honolulu Star-Advertiser and Creative New Zealand.

## **Further Information**

Honolulu Biennial runs from March 8-May 5, 2019 at 12 venues throughout Honolulu.

Honolulu Biennial 2019's Hub, totaling 18,000 square feet, is located in Ward Village, a planned community by the Howard Hughes Corporation, the Founding Co-title Sponsor of HB19. The address for the Hub at Ward Village is 1200 Ala Moana Blvd, Honolulu, Hawai'i 96814.

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>.

To keep up to date on all the latest from the Honolulu Biennial Foundation follow [@honolulubiennial](https://www.instagram.com/honolulubiennial) on Instagram and like us on [Facebook](https://www.facebook.com/honolulubiennial). Sign up for our newsletter at [honolulubiennial.org](http://honolulubiennial.org).

**-End.**

### **Press Contact:**

Shayna McClelland

McClelland Co.

+1 347.744.5991

[shayna@mcclellandco.com](mailto:shayna@mcclellandco.com)

### **Honolulu Biennial Foundation Contact:**

Katherine Ann Leilani Tuidar

Executive Director and Co-founder

[katherine@honolulubiennial.org](mailto:katherine@honolulubiennial.org)

### **Note to Editors:**

#### **HB19 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

Kolofou 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 Tuidor** 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, Tuidor 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. Tuidor 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.

## **HB19 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.

## **HB19 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.

## HB19 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 | Hawai'i)  
**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, Unanga' | 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)