

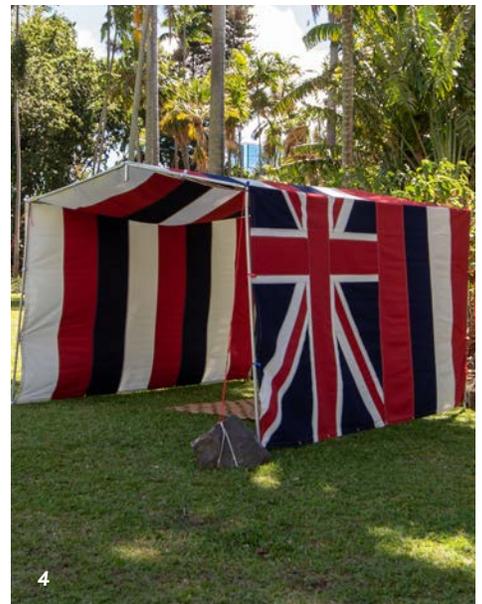


Honolulu Biennial Foundation (HBF) is a 501(c)3 nonprofit that produces the Honolulu Biennial, which takes place every two years, spread across various sites within the city and with a focus on exhibiting artists from the countries and continents linked by the Pacific Ocean. Honolulu Biennial (HB19) 2019 ran March 8 to May 5, 2019, featured 47 artists from 15 countries and Hawai'i, and welcomed 114,722 visitors across 13 exhibition sites. HB19 also offered 107 public programs, and provided field trips to over 2,204 children across O'ahu.



AT-A-GLANCE

The title of Honolulu Biennial 2019, *To Make Wrong / Right / Now* quotes the last lines of “Manifesto,” a poem by the participating Kānaka Maoli (Native Hawaiian) artist and poet ʻĪmaikalani Kalāhele. His prescient words appeal for a collective consciousness to make right of colonial injustices through the recovery of histories and reaffirming ancestral connections. In honor of Kalāhele and his poetry, we have taken inspiration from the poem and tethered our approach to the metaphor of the ʻaha (cordage)—sennit rope that can be made of plant fibers, human hair, or animal intestines. As a metaphor, ʻaha has several meanings, including the link or record that connects past, present, and future, transcending settler temporalities to focus on relationality and the transmission of knowledge between generations.



10 SITES The Hub of Honolulu Biennial 2019 at Ward Centre / Aliʻiōlani Hale / Bishop Museum Foster Botanical Garden / Hawaiʻi State Art Museum / Honolulu Museum of Art / John Young Museum of Art at UH Mānoa / McCoy Pavilion / YWCA Laniākea / SaVAge Kʻlub Headquarters at 1109 Nuʻuanu Ave / Worldwide Tours & Travel Service, Inc. / Kingdom Jade & Jewelers / Ohana Leiʻs & Flowers

1. Leland Miyano, *Huakaʻi / A Wake*, 2019. Invasive botanical and found materials, canoe plants. / 2. Solomona Enos, *Polyfantastica*, 2018. Graphite on paper. / 3. Florence Jaukai Kamel, *FJK Bilum Wear Skin Pik Collection*, 2018. Woven sisal fiber. / 4. Bernice Akamine, *Kuʻu One Hanau, 1999-present*. Hawaiian flag, metal. All images courtesy of Christopher Rohrer

15 COUNTRIES

U.S, Japan, Papua New Guinean, Mexico, Canada, Australia, South Korea, Germany, Aotearoa, Hong Kong, Taiwan, Philippines, Netherlands, Guam, China.

35 CULTURES

Kānaka Maoli, Okinawan, Croatian, Papua New Guinean, Ngati Porou, Seneca, Mexican, Musgamakw, Wiradjru Korean, Cherokee, Mestizo, Japanese, German, African American, Samoan, Tuvalu, Hong Kong, Tlingit, Unaxgax, Philippines, Maori, Netherlands, Haida, Bougainville, Tongan, Nga Puhī Chamorro, Chinese, UK, Naashtezhi, Todichiinii, Ngati Maniapoto, Samoa, Azores.



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TOTAL ATTENDANCE

114,722

BY AGE

76% Adults (87,908)
24% Keiki (27,624)

BY ORIGIN

60% Residents (68,952)
20% Out-of-State (23,221)
20% Out-of-Country (22,549)

Art works in total **74**

New commissions **31**

Artists in Hub **25**

Artists + collectives **47**

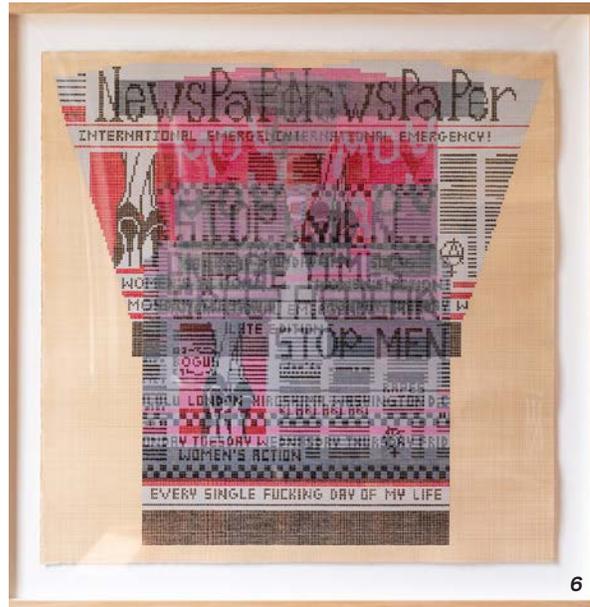
Female artists **23**

Male artists **28**

Hawai'i local artists **19**

Artist collectives **7**

Kānaka Maoli artists **9**



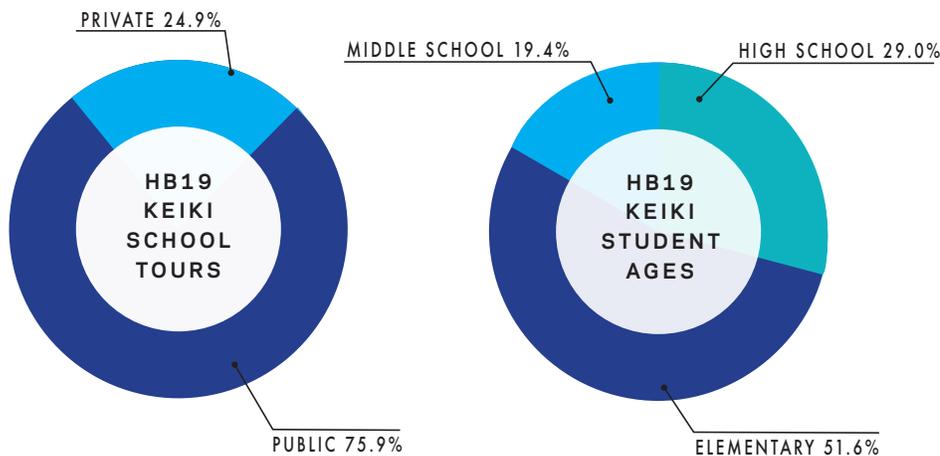
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EDUCATION

As part of HB19's Education Program, HBF provided free transportation and educational art tours for 2,204 children across Oahu nearly doubling the amount of children served during Honolulu Biennial 2017 (1,200).



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5. Misaki Kawai, Shiku Shiku Stone, 2019. Fiberglass, paint.

6. Ellen Lesperance, Stop Men, Energie Times, 2019. Gouache and graphite on tea stained paper.

7. DB Amorin, A static-flavored shape ("grazed my neck w/ a burnt piece of land in liliha") 2019. Ceramic, activated charcoal glass, near-infrared lamps, digital projection.

8. Paul Pfeiffer, Poltergeist, 2019. Wood, wax metal and found objects.

9. Janet Lilo, Man in the Mirror, 2019. Corflute, paper clips and vinyl.

All images courtesy of Christopher Rohrer

"Students developed appreciation for art that does not just look good, but provokes questions and conversations. It's our job to make art that is important to us, and put it out in the world." - Teacher, 2019



COMMUNITY ENGAGEMENT:

PUBLIC EVENTS

For HB19, public events took on an expansive element. HBF placed a call to the local community creatives offering the Biennial as a public platform through which to express the talents, issues, and narratives of Hawai'i, interwoven into a regional relationship. The response was a diverse and authentic array of more than 107 public programs and 9320 attendees over the two-month exhibition, 90% of which were fueled by community organizations and their responses to the Biennial. These programs included but were not limited to: performances, lectures, panel discussions, workshops, film screenings, live podcasts, music video recording, guided tours, poetry readings, cultural rituals, film screenings, and presentations. The program schedule was punctuated by events created through HBF's partnerships with Art Explorium, Ali'iōlani Hale, the Hawai'i State Art Museum, the Honolulu Museum of Art and Biki.



**HONOLULU
BIENNIAL
FOUNDATION**

MEDIA REACH + PRESS COVERAGE

As of March 2018, 117 articles and stories online, in print, on the radio and broadcasted have come out covering the biennial generating \$1,147,138.00 in media value with a total viewership of 195,073,132. Notable, English media outlets include, but are not limited to: Apollo, Art in America, ArtForum, ArtAsiaPacific, Artnet Frieze, American Quarterly, Chronicle of Philanthropy FT Chinese, Harper's Bazaar, National Geographic, Traveller UK, The Art Newspaper, Vogue, Art and Collection, 'Ehue, Hyperallergic, Honolulu Magazine Pacific Business News, Art New Zealand, Art News New Zealand, New Zealand Herald, Radio New Zealand Honolulu Star Advertiser, HI Luxury, Hawai'i Public Radio Hawaii Business Magazine, Midweek, OC16, KiTV4, KHON2 Hawai'i News Now and Honolulu Civil Beat.

SOCIAL MEDIA

FACEBOOK

2,412 likes + 2,561 followers [up from 1544 as of 2017]

INSTAGRAM

1,730 tags + 5,513 followers [up from 3017 as of 2017]



10. Chiharu Shiota, *Crossroads 2019*. Wool, maps, staples. All images courtesy of Christopher Rohrer

FINANCIAL OVERVIEW

Actual budget in cash for HB19 was \$1,661,232 in cash raised and approximately \$944,000 in in-kind donations (services, printing, food and beverage, equipment, lodging, discounts, exhibition space), for a total of \$2,605,232. Due to the 45,770 out-of-state and out-of-country visitors that attended Honolulu Biennial 2019, the economic impact of HB19 is \$81.96 million (total direct visitor expenditures as estimated by Hawaii Tourism Authority's calculations).

As HBF grows as a contemporary art nonprofit, we seek to build a platform that exhibits the multiple interpretations of HB19's title, whether "make wrong" means make mischief, be playful, or correct past wrongs in this present moment. HBF aims to create a space for waking dreams, radical joy, generative criticism, and unlikely communities to engage with art in a way that provides a pathway to the histories and issues that impact us all.

www.honolulubiennial.org