

Ka‘Elele

The Messenger

The Journal of Bishop Museum
Summer 2011



the museum

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upcoming events

Upcoming Events



On the Cover...*Under a Jarvis Moon* film screening August 24, 2011, 6:30 p.m. Colonists Charles Ahia, Edward Young, Bak Sung Victor B.SS Kim and Joseph Kim wave goodbye to the U.S.C.G. Cutter *William K. Duane* as it departs from Jarvis Island, January 19, 1937.

Under a Jarvis Moon film screening August 24, 2011, 6:30 p.m. (seating) Hawaii Theatre Center, 1130 Bethel Street, Honolulu.

Free, limited seating is available on a first-come, first-seated basis. Doors open at 6:30 p.m. (7:00 p.m. start). Call HTC's box office at (808) 528-0506 to get your tickets in advance.

- Aug. 24, 2011 *Under a Jarvis Moon* film screening, 6:30 p.m. (Hawaii Theatre Center) Limited free seating available. Call (808)528-0506 for ticket information.
- Aug. 25, 2011 Traditions of the Pacific Lecture: Kinolau (Atherton Hālau) *Reservations suggested* (808) 847-8296
- Sept. 2, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) *Reservations required* (808) 848-4168
- Sept. 9, 2011 *Mānuunuu Ka Welolani—The Chiefly Cultures of Polynesia* Members Preview (Joseph M. Long Gallery) *Reservations required* (808) 848-4187
- Sept. 10, 2011 *Mānuunuu Ka Welolani—The Chiefly Cultures of Polynesia* Exhibit Opening (Joseph M. Long Gallery)
- Sept. 16, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) *Reservations required* (808) 848-4168
- Sept. 22, 2011 13th Annual Ulupono Awards (Halekulani Hotel)
- Sept. 24, 2011 Amy B.H. Greenwell Ethnobotanical Garden Visitor Center Dedication (Amy B.H. Greenwell Ethnobotanical Garden) (808) 323-3318



Oct. 14, 2011 Member Preview for *Facing Mars*, 5:30 p.m. (Castle Memorial Building)

Please visit our online calendar, available at www.bishopmuseum.org/calendar, for an up-to-date listing of events at Bishop Museum and Amy Greenwell Garden.

Cover photo: Bishop Museum Archives.

from the president

Dear Friends of Bishop Museum:



Blair D. Collis

Aloha Kākou, I cannot think of any place I would rather be than at the Bernice Pauahi Bishop Museum. I am honored and humbled to become the president and CEO of a renowned organization not only entrusted with some of the most precious treasures in the world but a source of inspiration, celebration and understanding of the

cultural heritage and the natural environment of Hawai‘i and the Pacific for over 120 years.

Having worked at the Museum for close to a decade, it is clear these are exciting and challenging times for us and all museums. Considering the values under which we were founded with the need to re-invent and grow as an institution challenges us to understand our priorities and find new ways to serve our community. Over the last year we developed a new strategic plan for the Museum. In the months to come I look forward to sharing with you the outcomes of our strategic planning process and the Museum’s course over the next five years. Guided with inspiration from our founders and the invaluable advice, feedback and support from the community, this is a journey I look forward to making with you.

Of course, Bishop Museum continues to move forward with a host of new projects and initiatives that tell the story of Hawai‘i’s cultural and natural environments. It is exciting for me to see this convergence not just in our programs and exhibitions but in the very way we improve the Museum itself. On May 25, we proudly unveiled one of our many recent improvements to the campus: a newly installed photovoltaic system as part of our ongoing energy efficiency efforts. Resource conservation and sustainability are rooted in Hawaiian cultural values, founded in a deep respect and care for the natural environment of these islands. It is a significant milestone as we chart our course toward becoming a more sustainable museum and educating guests on technologies and practices, both culturally and environmentally, that can make sustainability a part of our lives.

In the upcoming months, we will unveil several new offerings to educate and inspire minds of all ages. In September, we will open the *Mānu‘unu‘u Ka Welolani—The Chiefly Cultures of Polynesia* exhibit in the newly restored Joseph M. Long Gallery, which will tell the story of Austronesian ancestral roots in China. The exhibit originally opened in January at the Fujian Museum

and then in April at the Zhejiang Provincial Museum in China—ironically returning to the land that their first owners left thousands of years ago. Their journey of migration was once thought impossible. But archaeological and anthropological studies reveal that the Polynesians originated from China and voyaged east, settling the islands of Polynesia including the Hawaiian Islands. By telling their stories, we hope to inspire their descendants with the knowledge that their ancestors were brave visionaries and skilled navigators who traversed thousands of miles of ocean a millennia before this was thought possible.

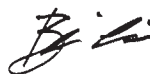
Drawing upon the parallels of deep sea voyaging and deep space exploration it is hard to imagine a more dangerous, complex, uncharted journey as scientists today investigate the uncharted frontier of our time: the planet Mars. When an exciting new exhibition *Facing Mars* opens this October, we will learn to consider new challenges we might think insurmountable.

To further inspire us with the stories of another group of brave voyagers from more recent centuries, in November, we will debut a new limited engagement exhibition, *Tradition and Transition: Stories of Hawai‘i’s Immigrants*. The exhibit tells the stories of those who left their homes for Hawai‘i to give their children better lives. As those fortunate children, we can now look to their journey, see their faces, and hear their stories for inspiration and guidance in our own lives.

Last, but certainly not least, I would like to take a moment to thank our previous president and CEO, Timothy Johns. From the many improvements to our Museum to a better focus and understanding of our role as a gathering place to educate and inspire people of all ages, Tim leaves a legacy of excellence that serves as a testament to his vision and deep commitment to Bishop Museum and the communities it serves. *Mahalo* Tim!

And *mahalo* to all of you for your confidence, good wishes and steadfast support of Bishop Museum!

Aloha nui loa,

A stylized, handwritten signature in black ink.

Blair D. Collis
President & CEO

on exhibit

Under a Jarvis Moon

Right: Ready for an adventure, young Kamehameha students and alumni head out for the Line Islands aboard the *Itasca*, January 1936. 25 expeditions ferried these young men to Howland, Baker, and Jarvis Islands, and later Canton and Enderbury. Back, from left: Luther Waiwaiolo, Henry Ohumukini, William Yomes, Solomon Kalama, James Carroll. Front, from left: Henry Mahikoa, Alexander Kahapea, George Kahanu, Joseph Kim.

Below: Deeming the colonization project a success, the colonists were removed after one year. Two months later, President Roosevelt officially claimed the islands, but fears of a British challenge meant a hurried reoccupation. Hawaiian colonists were quickly dispatched for a reoccupation that would last for six long years. William Stewart Markham, Kini Pea, Killarney Opiopio, James Kamakaiwi and two military personnel on Howland in June of 1936. Photo courtesy of Bishop Museum Archives.

The broadcast premiere of *PBS Hawaii Presents: Under a Jarvis Moon* will air on Thursday, August 25th, at 8:30 p.m. on PBS Hawai'i. The one-hour documentary tells the little known story of over 130 young men who were sent on a secret federal mission from 1935 to 1942 to colonize Howland, Baker and Jarvis Islands. The film initially premiered to sold-out audiences at the 2010 Hawai'i International Film Festival and was nominated for the Halekulani Golden Orchid Award for Feature Documentary. For its television premiere, the film has been re-scripted, and re-edited with a new musical score and additional images from several of the colonists' families.

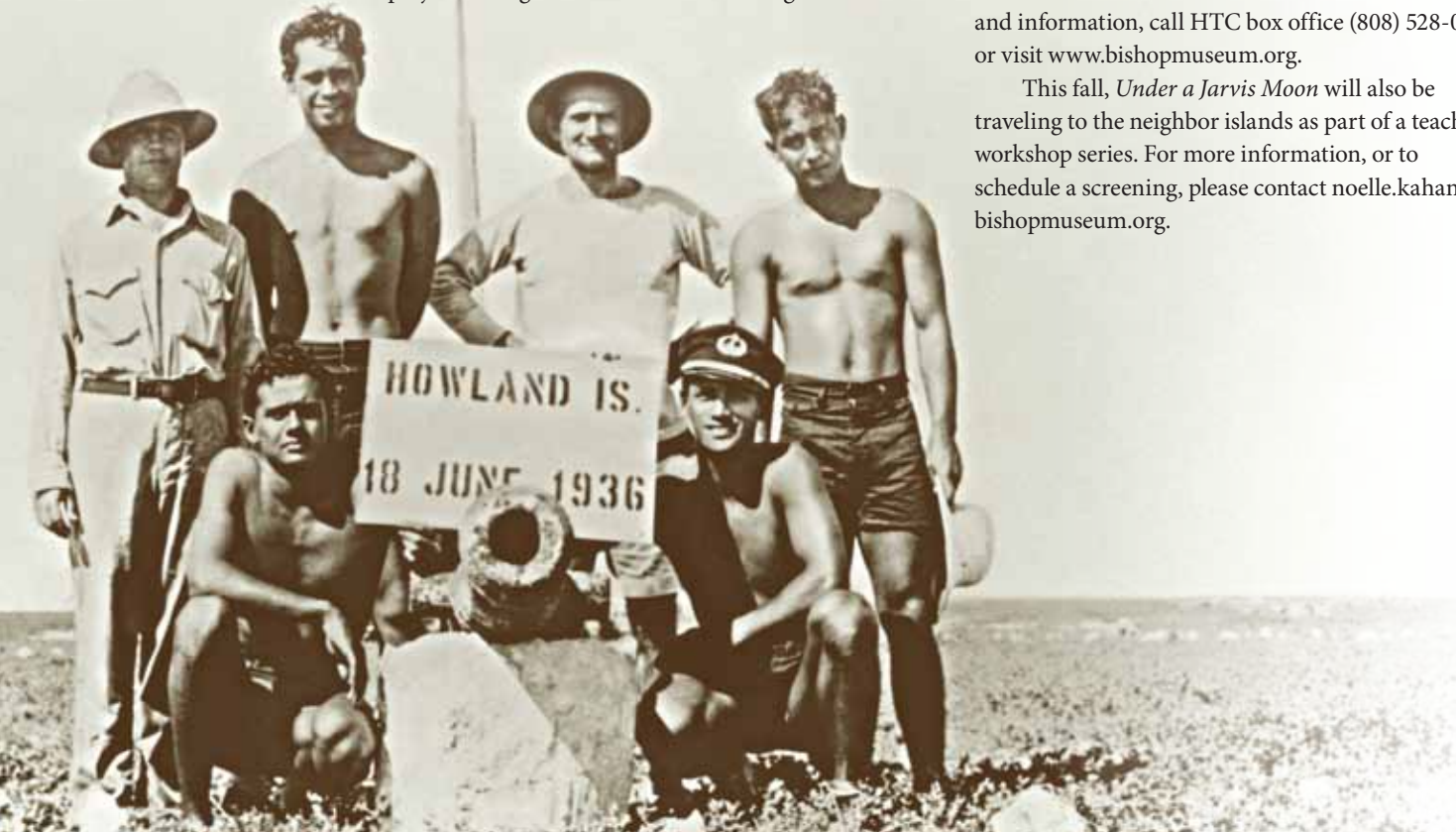
Under a Jarvis Moon is an outgrowth of a 2002 Bishop Museum traveling exhibition, "*Hui Panalā'au: Hawaiian Colonists, American Citizens*" and was developed with support from the Education through Cultural and Historical Organizations (ECHO) project, a U.S. Department of Education, Office of Innovation and Improvement grant and PBS Hawaii. Remarkable project manager Noelle Kahanu, whose grandfather



is one of the colonists featured in the film, "*Under a Jarvis Moon* represents the very best example of the good that museums can do—to uncover lost stories, honor our past and celebrate family and community."

On August 24 Bishop Museum, Pacific Islanders in Communications and PBS Hawai'i will host a free public screening of the film at Hawaii Theatre Center on a first-come, first-seated basis. For advance tickets and information, call HTC box office (808) 528-0506 or visit www.bishopmuseum.org.

This fall, *Under a Jarvis Moon* will also be traveling to the neighbor islands as part of a teacher workshop series. For more information, or to schedule a screening, please contact noelle.kahanu@bishopmuseum.org.





Maoli Arts Month Awards 2011 Hali'a Ke 'Ala: "Fond Remembrances"

April 21, 2011–
August 22, 2011 ~
Joseph M. Long Gallery

By David Kamida

For the sixth year in a row, Maoli Arts Month (MAMo) continued its broad community-based effort to celebrate the depth, breadth and diversity of Native Hawaiian arts in Hawai'i.

On April 21, MAMo's 2011 Awards Exhibition re-opened Bishop Museum's newly renovated Joseph M. Long Gallery. A trademark event of Maoli Arts Month, the ceremony continued its tradition of honoring master artists who have dedicated their lives to the perpetuation and celebration of Native Hawaiian visual arts.

For the first time since the honor was posthumously presented to contemporary artist Hiko'ula Hanapi. A selfless educator and visionary, Hanapi left a legacy through the many organizations he helped to

establish and the multitudes of people he educated.

The theme for this year's exhibition at the Museum, *Hali'a Ke 'Ala: "Fond Remembrances,"* pays tribute to three MAMo awardees who have since passed on, but have left an indelible legacy: Herb Kawainui Kane, Mary Lou Kekuewa and Jo-Anne Kahanamoku Sterling.

A month after the awards exhibition, Bishop Museum hosted the 6th Annual Native Hawaiian Arts Market & Keiki Arts Festival on the Great Lawn. Guests were treated to a weekend of crafts, demonstrations, workshops, activities for the keiki, entertainment and art for sale from over 40 local Native Hawaiian artists.



2006 MAMo Awardee Imaikalani Kalahale's piece, *Ho'oholo i Kahiki* on display in the Joseph M. Long Gallery. Photo by David Kamida.

Facing Mars October 15, 2011–January 5, 2012 ~ Castle Memorial Building

By David Kamida

Would you leave behind your family, friends and familiar surroundings to risk your life on a three-year, round-trip voyage to explore the next frontier in our solar system?

Visitors ask themselves these questions before entering *Facing Mars*, Bishop Museum's next exhibit running from October 15–January 5, 2012. Visitors will face the same critical decisions that scientists and astronauts will face, including the big question, "Would an intrepid trip to Mars be viable for humans?"

Going to Mars—and Getting Back: Perhaps some of the biggest questions complicating the journey to Mars are the emotional and psychological ones. "How will isolated and cramped quarters affect a crew once Earth is just another speck in space?" In *Facing Mars* visitors' own sense of personal space, tolerance for monotony and lack of stimulation is put to the test.

Innovative propulsion and spacecraft design is critical to the success of a mission to Mars. *Facing Mars* provides visitors the opportunity to design and experiment with their own air-powered rocket designs. The more fuel-efficient the design, the more cargo the craft can carry and more comfortable the trip for the travelers.

Visitors can test your mental and physical durability by spinning 30 seconds before solving puzzles, performing emergency space surgery or repairing a solar panel.

Living on Mars: Visitors will see what kind of weather they can expect to see on Mars, try simple tasks under low air pressure, see what kinds of foods they can eat and even experience what it feels like to walk on Mars at only 40 percent of their Earth weights.

Looking for Life: Are we alone? Could Mars be home to alien life? How would we recognize Martian life if it differed vastly from ours? Investigate why some scientists think Mars may have once sheltered life, and how we can understand the Martian environment by examining some life forms on Earth.

Facing Mars is sponsored by Coca-Cola Bottling Company, Island Air, Hagadone Printing Company Hawai'i and Horizon Lines.

Experience the exhibit in Bishop Museum's Castle Memorial Building from October 15, 2011 through January 5, 2012. For more information call (808) 847-3511, or visit www.bishopmuseum.org.



Walking on Mars—see what a stroll on Mars would feel like under Martian gravity at only 40% of your body weight on Earth! Photo courtesy of Ontario Science Centre.

staff spotlight

Blair D. Collis, President and CEO

By Jill Byus Radke

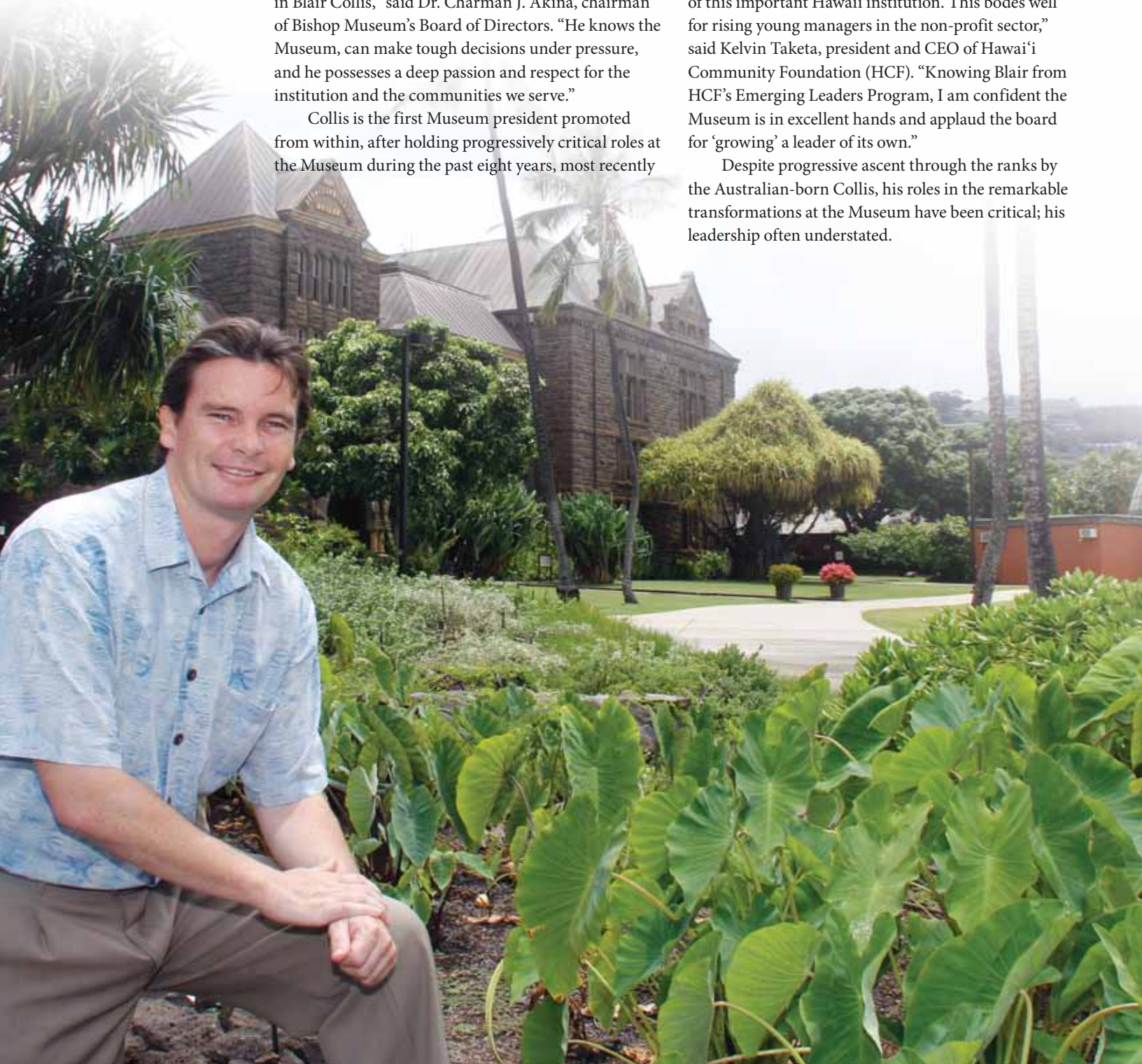
On June 1, 2011, Blair D. Collis took the reins as the president and CEO of Bishop Museum succeeding Timothy E. Johns and becoming just the tenth president in the Museum's 122-year history. "When considering the needs and goals of the Museum, we knew we had our next leader in Blair Collis," said Dr. Charman J. Akina, chairman of Bishop Museum's Board of Directors. "He knows the Museum, can make tough decisions under pressure, and he possesses a deep passion and respect for the institution and the communities we serve."

Collis is the first Museum president promoted from within, after holding progressively critical roles at the Museum during the past eight years, most recently

as senior vice president and chief operating officer—a post he has held for the last three years.

"Bishop Museum has provided the opportunity to lead, to one of its own. Its Board of Directors looked internally and found in Collis, an aspiring leader, and a proven manager with the ability to take the helm of this important Hawaii institution. This bodes well for rising young managers in the non-profit sector," said Kelvin Taketa, president and CEO of Hawai'i Community Foundation (HCF). "Knowing Blair from HCF's Emerging Leaders Program, I am confident the Museum is in excellent hands and applaud the board for 'growing' a leader of its own."

Despite progressive ascent through the ranks by the Australian-born Collis, his roles in the remarkable transformations at the Museum have been critical; his leadership often understated.



Collis joined Bishop Museum in 2003 as the director of Bishop Museum Press and his impact was soon noticeable. After rebuilding the department from the ground up, the tiny publishing operation published 24 books in its first year alone. By Collis' third year, the Press was the fourth-largest publisher in the state and received more book awards than all other local publisher.

"I felt the Press' transformation was a metaphor for the Museum as a whole," said Collis. "We have great staff and an incredible collection. With some changes in approach and some hard work, the Museum has tremendous potential to be an even greater resource to our community."

Recognizing his creativity, business acumen, and leadership, Bishop Museum promoted Collis to vice president of Public Operations, responsible for managing half of the Museum's staff and budget. He played an integral role opening the new Mamiya Science Adventure Center and spurred huge growth in revenue-generating program services. Collis overhauled the Visitor Service department drastically, increasing the number of events and tripling facility rental income in two years. Collis also spearheaded improvements to the public's experience by completely renovating the admissions and retail areas on campus.

In early 2008, Bishop Museum's new president, Tim Johns, consolidated daily operations across the Museum and promoted Collis to chief operating officer, to lead this newly unified core. As the first COO at the Museum in 20 years, Collis oversaw a dizzying array of projects and initiatives in a time when the economy changed all the rules.

With capital improvement project funds from the state legislature, Collis led the renovation of the campus buildings: remodeling the café, upgrading the security system, installing new walkways, landscaping the campus and installing the Museum's first permanent sign at the front corner of the Museum at the intersection of Bernice Street and Kapālama Avenue.

The culmination of years of leadership and planning provided by Collis was finally witnessed by the public when Hawaiian Hall officially opened in August 2009. In the wake of the historic opening, Collis pushed for the opportunity to host the Association of Science and Technology Centers for its first conference ever held outside of the U.S. Mainland, bringing thousands of



museum professionals to Honolulu for a week-long conference in the fall of 2010. In 2011, he negotiated and managed the installation of energy efficiency technology and photovoltaic systems, and shepherded construction of a first-ever Visitor Center for the Museum's Amy Greenwell Ethnobotanical Garden on the Big Island.

Collis is quick to identify the *E Kū Ana Ka Paia* exhibition to be among his most important projects. The exhibition involved the Peabody Essex Museum and the British Museum in an unprecedented effort of international collaboration for the Museum. "It was a privilege to work with staff and community to make this exhibition a reality, and to travel with the contingent to bring the *Kū* home," says Collis. "The exhibition gave the Museum the opportunity to be a gathering place for the community to discuss the significance of these images and topics such as history, self-governance, health, religion, artistry and education was profound. I look forward to continuing to facilitate more of these opportunities for our community."

Even with such an impressive array of accomplishments, the 39-year-old always cites his proudest role as the father of Aidan (8), Matthew (10) and William (17), whom he affectionately refers to as his "personal board of directors." The boys add a personal passion to their father's work. "I always ask myself what kind of community I would want them to live in one day," says Collis.

His inaugural year is already off to an inspiring start with *Tradition and Transitions: Stories of Hawai'i's Immigrants* opening this fall, a celebration of the Planetarium's 50th anniversary in December, and the second phase of Hawaiian Hall's renovation opening in August 2012.

"This is an exciting time for the Museum and I am honored to be part of this great institution," says Collis. "There is a lot to look forward to in the coming years."

Above: The Community Consultation Group for the historic *Kū* exhibit with Blair Collis at the Peabody Essex Museum in Salem, Massachusetts.

Opposite: Photo by Greg Yamamoto.

cultural col

Manu'unu'u Ka

In January and April 2011, Bishop Museum's *The Splendor of Hawai'i and Polynesia* exhibit made its way to southeast China. Over the years, a growing number of links have appeared between ancient Chinese cultures and Polynesian cultures. Thanks to archaeological research conducted in the modern-day provinces of Fujian and Zhejiang by Dr. Tianlong Jiao, Bishop Museum's anthropology chairperson, the proto-Austronesian connections between China and Polynesia are more apparent. Dr. Jiao's data identifies the "Neolithic cultures and Austronesian-speaking peoples" of the coastal areas of Fujian, Zhejiang, and Guangdong as the ancestors of Austronesians and their seafaring traditions. Taking this exhibit to China, in a sense, was a return to the source—the ancestral homeland of Polynesian peoples.

Kamalu du Preez, assistant collections manager, selected a variety of objects that best represented the cultures of Polynesia: Fiji, Tonga, Samoa, Cook Islands, Austral Islands, Society Islands, Marquesas, Rapa Nui (Easter Island), Aotearoa (New Zealand) and Hawai'i. Each of these island groups share a common sense of structure, emphasizing the role and power of chiefly individuals in Polynesian societies. The exhibit focuses on symbols of rank, including whale ivory adornments and feathered cloaks. Also featured are utilitarian objects ranging from stone adzes to bone and shell fishhooks. These objects, too, were significant in Polynesian societies

By Michelle
Kamalu
DuPreez

Detail of the carved features of a long club from Rapa Nui. Photo by David Franzen.

Right: Museum visitors gaze at this exquisite example of *tapa* from the Society Islands, decorated with a delicate fern leaf print. This piece is said to have once belonged to Kamehameha V. Photo by Blair Collis.



lections

Welolani—The Chiefly Cultures of Polynesia

for their use in sustaining thriving populations, and coupled with the objects of the chiefs, characterize Polynesian material culture.

Fujian Provincial Museum in the city of Fuzhou was the first location for *The Splendor of Hawai'i and Polynesia*, opening in January 2011. Situated on the banks of the West Lake, the museum houses nearly fifty thousand cultural objects ranging from the Neolithic times of the Tanshishan culture to twentieth-century revolutionary Chinese history. In April, the second installation of the exhibit was showcased in the city of Hangzhou at the Zhejiang Provincial Museum. Representing Bishop Museum at the Zhejiang opening were Dupreez and cultural collections intern Kapalikūokalani Maile, as well as Tianlong Jiao, then COO Blair Collis and general counsel Noa Dettweiler. Says DuPreez, "It was gratifying when the opening occurred to see so many people come, young and old, to take an interest in the exhibition, captivated and showing a desire to understand the culture and history of Polynesia."

When it returns home to Hawai'i nei from China in August 2011, patrons of the Museum will be able to enjoy this exhibit as *Mānu'unu'u Ka Welolani—The Chiefly Cultures of Polynesia*. This new title can be interpreted as "immeasurably vast are the chiefly customs," which relates well to the many kinds of chiefs and cultures found in Polynesia. The exhibit will feature 81 of the Polynesian cultural objects that traveled to the Fujian and Zhejiang Provincial museums, such as a *kahu kiwi* or *kiwi* feather cloak from Aotearoa, an *'ie toga* or fine woven mat decorated with red parrot feathers from Samoa, and a *pae kaha* or headdress made from joined pieces of intricately carved turtle shell, tridacna clam shell, and mother of pearl shell from the Marquesas.

Within these chiefly societies, body ornamentation such as tattooing and ivory and whale bone adornments plays a key role in visually expressing the status and rank of high-born individuals. These two common themes will be featured in comparative assemblage of traditional tattooing tools as well as stunning whale ivory/bone adornments.

As curator of *Mānu'unu'u Ka Welolani*, DuPreez said that she is ecstatic to share Bishop Museum's



objects with the audience in China, who had no prior experiences with Polynesia, and is excited to share it with the people here in Hawai'i. "To come full circle, to realize the process of taking part of the Museum's collections, representing Polynesia, to audiences abroad and then bringing them home for our local patrons, brings me a great sense of satisfaction. Many of these objects have never been displayed for the public here, let alone internationally," said DuPreez. These exhibitions have allowed our museum to reach out and educate audiences outside of Hawai'i, and will also provide us an opportunity to relate the journey and the stories of these objects to the people at home in the coming months."

Above: On April 25, 2011, officers and administration of the Zhejiang Provincial Museum and Bishop Museum cut the ceremonial ribbon to open *The Splendor of Hawai'i and Polynesia* at its second venue in China. Photo by Michelle Kamalu DuPreez.

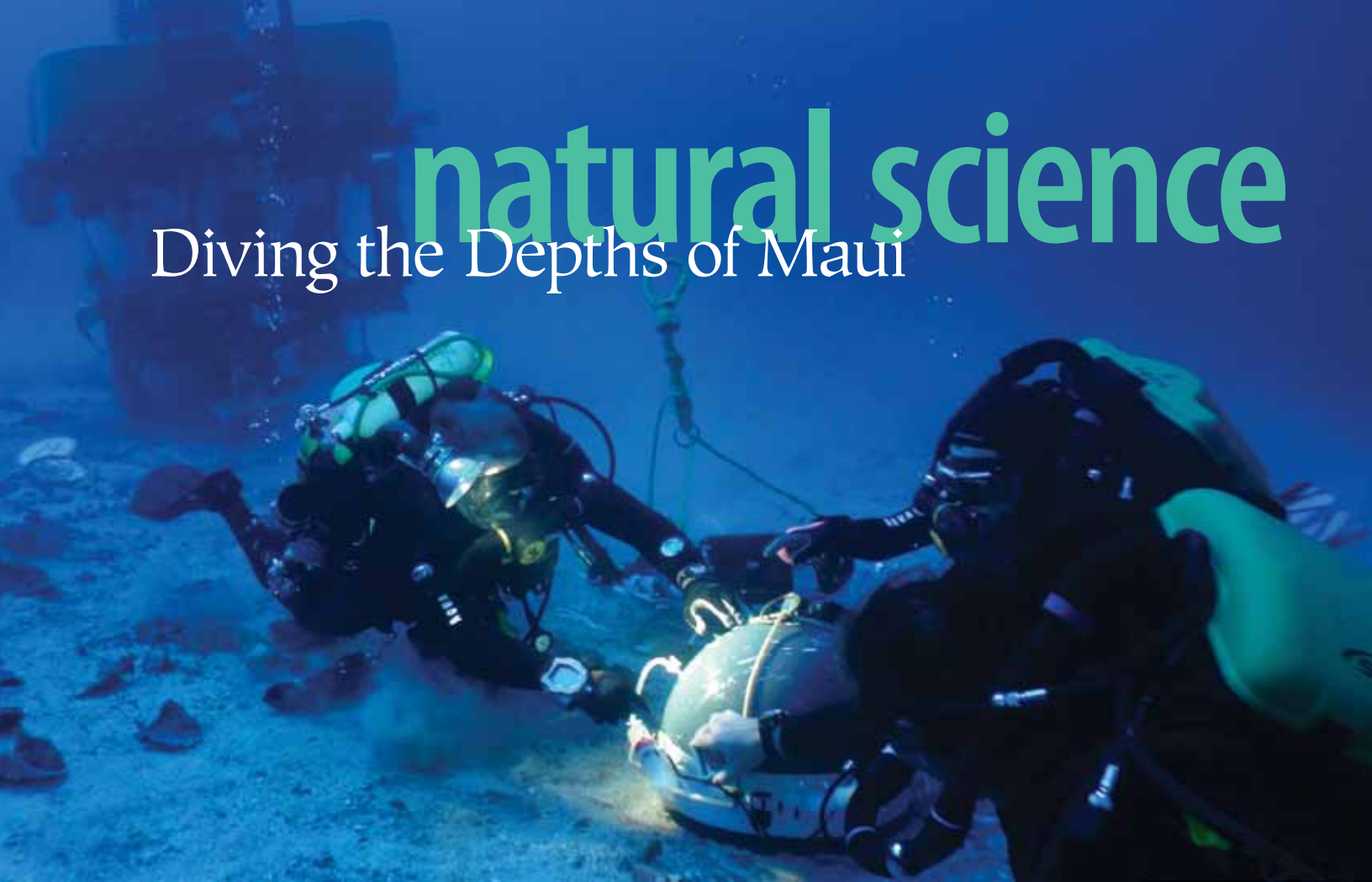
Below left: A headdress called a *pae kaha* worn by warrior-chiefs of the Marquesas. Photo by David Franzen.

Below right: Tongan whale tooth necklace. Photo by David Franzen.



natural science

Diving the Depths of Maui



By Garrett Cole

Some of Bishop Museum's hidden assets include the expert staff of scientists who have helped the museum garner an international reputation of leadership in the field of natural and cultural sciences in its over 100-year history.

An expedition was recently conducted combining forces with scientists from Bishop Museum, the National Oceanic and Atmospheric Administration (NOAA), the University of Hawai'i and the State Division of Aquatic Resources to study and promote awareness about deep coral reefs. Bishop Museum ichthyologist Dr. Richard L. Pyle spearheaded this team in its underwater mission.

When it comes to being in the ocean, Dr. Pyle is far from shy. At the age of 12, a young Richard Pyle was volunteering at the Museum, sharing his love of fish with visitors. Bishop Museum has been a Pyle family affair as his grandfather, mother and father were all Museum employees.

Currently a protégé of Dr. Jack Randall, the senior ichthyologist at Bishop Museum whom he got to know while diving in Palau, "He has discovered, documented and scientifically named more coral-reef fishes than anyone in history. He is 'the guy' when it comes to reef fishes...every time I came with some fish that I was sure he had never seen before, he would tell me the story of how he had first discovered it."

Dr. Pyle's latest adventures took him on an eleven-day mission off the coast of Maui. In a remote location 300 feet below sea level, there exists a place that nearly no one has seen before. "Until these deep reefs were discovered off Maui, nobody thought there could be such a rich coral-reef ecosystem at those depths. As a result, this area has been the focal point for our



project with NOAA," Pyle said. Learning what kind of fishes are down there, what is their size distribution compared to the shallow water counterparts, what the coral covers, etc."

One of the most unique features of Pyle's expedition is use of the *Pisces V* deep-submergence vehicle simultaneously with divers. "It's very rare to have divers and submersibles working together. Because the sub pilots can't see behind the sub, they are understandably nervous about having divers in the water with them. But the University's sub pilots know us very well, and after a series of planning meetings with us, they decided 'let's give this a try' and the result was a very successful expedition. But the beauty of it is that we got to use both technologies," Pyle commented.

Another unique feature of this expedition was the depth of the dive. Normally when a submarine is used, it will dive thousands of feet for research. However, Pyle and his team were set to dive only around 300 feet—deep for divers but shallow for the sub. By using special rebreathers which allowed them to utilize their oxygen more efficiently, the divers became some of the first to witness the incredible diversity of these deep water reefs.

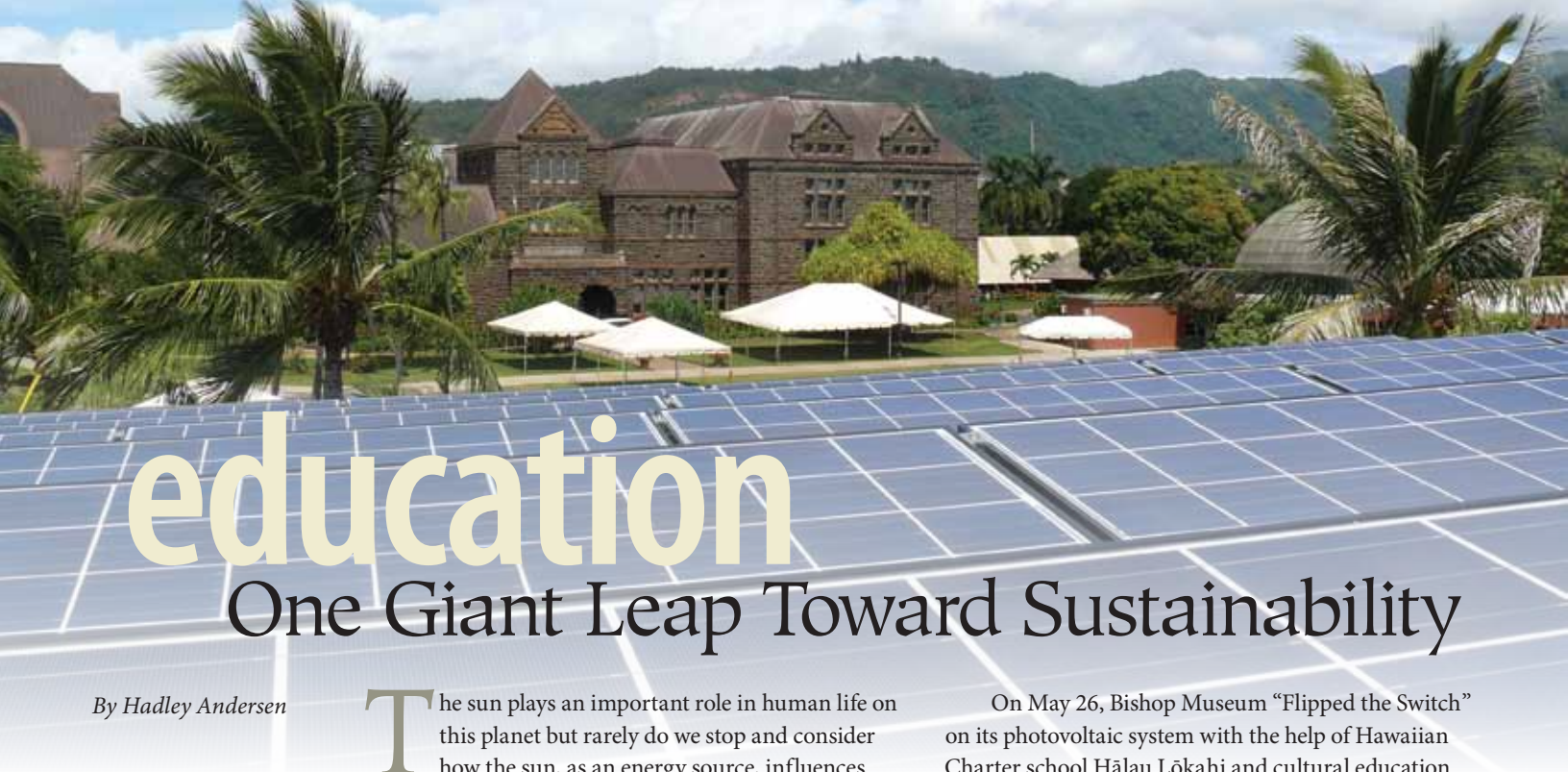
Pyle and his team at Bishop Museum conduct expeditions in order to showcase the importance of oceans, not only in Hawai'i, but around the world. In Hawai'i the ocean is a vital way of life, and the efforts of Pyle and his team bring to light all of the scientific discoveries that are continually happening at Bishop Museum.

Above Submersible pilot Terry Kerby stands by as the R/V KoK prepares to leave the dock and head back out to sea. Photo: R.L. Pyle.

Bottom left: Research diver Richard Pyle holds his video camera during decompression. He wore his Sunday best Aloha shirt in honor of Hawai'i Undersea Research Laboratory's 1,000th *Pisces* submersible dive. Photo: D.F. Pence.

Opposite Page: Top: Dave Pence (left), Christina ("CJ") Bradley (center) and Ken Longenecker (right) place a dome over a set of corals 290 feet deep as part of an experiment to determine coral feeding patterns, while pilot Terry Kerby and science observers Brian Popp and Andrea Grottolli watch from the Hawai'i Undersea Research Laboratory submersible *Pisces V*. Left center: The University of Hawai'i's R/V *Ka'imikoi-o-Kanaloa* (KoK) in the early morning light prepares for the day's submersible dive off Maui, Hawai'i. Bottom right: Two Humpback Whales hung motionless for nearly ten minutes, allowing the crew to take photos and videos before eventually moving on. Bottom right: A pair of Ornate Butterflyfishes (*Chaetodon ornatissimus*) among many hundreds of three-spot Chromis (*Chromis verator*) and Lemon Butterflyfish (*Chaetodon miliaris*), and other reef fishes. Photos: R.L. Pyle.

For more information on the Coral Reef Ecosystems Studies collaboration project visit <http://www2.bishopmuseum.org/CRES/>.



education

One Giant Leap Toward Sustainability

By Hadley Andersen

The sun plays an important role in human life on this planet but rarely do we stop and consider how the sun, as an energy source, influences the way we live our lives. Plants use the sun's energy to convert nutrients from the soil into sustenance. While humans have gained much from their use of plants, we have only begun to tap into the sun as a source of clean energy. In an effort to demonstrate sustainability to our community, Bishop Museum recently installed 720 Kyocera (solar) panels on the museum's roofs and grounds. This 10,800 square foot photovoltaic system will enable the museum to reduce its dependence on fossil fuels as well as serve as a tool to teach and inspire.

On May 26, Bishop Museum "Flipped the Switch" on its photovoltaic system with the help of Hawaiian Charter school Hālau Lōkahi and cultural education specialist Kealoha Kelekolio, who told the Hawaiian legend of Maui capturing the sun in commemoration of the event. The 170-kilowatt solar system project was installed by local energy project developer, Energy Industries and was funded through a power purchase agreement with Solar Power Partners. The system is predicted to provide nearly 250,000 kilowatt hours of clean energy every year. The CO₂ emissions of those kilowatt hours from fossil fuels would be the equivalent of driving a car 424,243 miles or

Above: Photo by Miles Kubo.

Right: Students from Hawaiian charter school Hālau Lōkahi flipped the switch on the Museum's solar panel installation. Photo by Franziska Roessy.



driving around Oahu along the coast 1,869 times. In attendance at the event were special guests Senator Suzanne Chun Oakland, Representative Aaron Ling Johanson, Senator Glenn Wakai and Representative Corinne W.L. Ching.

In addition to the photovoltaic system, Bishop Museum has already undertaken several other energy saving initiatives in order to move toward a more environmentally sustainable museum. These include:

- Replacing air conditioning systems vital to the preservation of artifacts with newer, more energy efficient ones;
- Installing variable frequency drives and cog belts on some air conditioning units in order to reduce power usage and increase efficiency of the unit;
- Installing window tinting in buildings
- Installing low flow water fixtures throughout the museum to reduce water usage; and
- Installing vending machine controls in order to regulate temperature and reduce energy consumption during unoccupied times

Visitors can broaden their understanding of Bishop Museum's energy-saving initiatives by visiting the Museum's Richard T. Mamiya Science Adventure Center which focuses on climate change and ways in which using alternative energy may help to lessen its intensity and effects. Along the same lines, the museum's outreach program, *Holoholo Science*, which brings hands-on science activities to schools throughout Hawai'i, has its own program regarding this theme. "Climate Change: The Earth and You" features interactive work stations, activities that measure the carbon footprint of everyday activities



and tips on what everyone can do to reduce their dependence on energy generated by fossil fuels.

The Museum's science education will soon implement a volunteer docent training and mentorship program to educate visitors on climate change, human impacts on the planet and what can be done to help. On display at the Mamiya Science Adventure Center is a real-time interactive display of the energy data from the photovoltaic system which is also available online at http://webkiosk.mypvdata.net/c/bishop_museum/index.php.

For more information on Bishop Museum's science education programs or the Richard T. Mamiya Science Adventure Center call (808) 848-4165 or visit <http://www.bishopmuseum.org/education/holoholo/>.

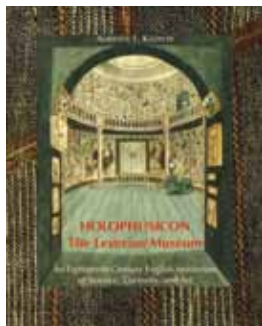
Above: Kealoha Kelekolio recounts the tale of Maui capturing the Sun. Photo by Franziska Roessy.

Below: Bishop Museum ushers in the solar age by "flipping the switch" on May 26, 2011. Pictured here with the photo voltaic panels in front of the museum's Mamiya Science Adventure Center are (from left): Lawrence Schmitt, Bishop Museum director of building and grounds, Senator Suzanne Chun Oakland, Representative Aaron Ling Johanson, Senator Glenn Wakai, Bishop Museum Board Chairman Dr. Charman Akina, Bishop Museum President and Chief Executive Officer Blair Collis, Representative Corinne W.L. Ching, Bishop Museum board member Timothy Johns and Bishop Museum, board member Daniel Akaka, Jr. Photo by Franziska Roessy.



the press

Holophusicon—The Leverian Museum



Holophusicon, The Leverian Museum: An Eighteenth-Century English Institution of Science, Curiosity, and Art by Adrienne L. Kaeppler. Published by Museum für Völkerkunde and ZKF Publishers. Distributed in the United States by Bishop Museum Press. Deluxe softcover edition, 320 pages, lavishly illustrated in full color.

Special Pre-Sale Offer for Bishop Museum Members!

Order your copy now through September 30, 2011 for \$29.95—a 40% discount off the suggested list price of \$49.95! Contact Shop Pacifica at 848-4134 or shop@bishopmuseum.org.



Adrienne L. Kaeppler, author and Curator of Oceanic Ethnology at the National Museum of Natural History at the Smithsonian Institution.

Forty years ago, anthropologist Adrienne Kaeppler was working at Bishop Museum when she was challenged by a curatorial puzzle that launched her into a lifelong quest to determine the present-day whereabouts and backstories of the artifacts of the Holophusicon, perhaps the most important museum in Europe in the late eighteenth century. In her new book, *Holophusicon, the Leverian Museum: An Eighteenth-Century English Institution of Science, Curiosity, and Art* Kaeppler traces the fascinating history of the institution itself and its owner, Sir Ashton Lever, incorporating hundreds of period illustrations and detailed descriptions. Her extensive scholarly investigation has resulted in a comprehensive catalogue that illuminates the breadth and historical importance of the Leverian collections, which included some of the best collections from the voyages of Captain James Cook.

Now curator of Oceanic Ethnology at the National Museum of Natural History at the Smithsonian Institution, Washington D.C., Kaeppler first became interested in Ashton Lever in 1971 when she was at the Bishop Museum researching Tongan material



Above: "Perspective view of Sir Ashton Lever's museum." Watercolor of the interior of the Holophusicon exhibit by Sarah Stone at the Royal Academy, London, in 1786. State Library of New South Wales, Canberra, Australia.

Top right: Volumes II and III of the Sarah Stone sketchbooks related to the Leverian collection (ca. 1783). Volume II is opened to a drawing of a Hawaiian feather god. Bishop Museum Art Collection.



culture. To complete her research, she embarked on her first trip to visit European museums with early collections of objects from the Kingdom of Tonga. Kaeppler first encountered the Cook-voyage collection at the Museum für Völkerkunde in Vienna, and she was surprised to find that this and all other museum collections she visited at that time didn't distinguish Tongan objects from other Polynesian objects but simply combined them under the category of Otaheite. Kaeppler began identifying the objects, uncovering histories of many that had once been among the extraordinary collections of the Holophusicon, also known as the Leverian Museum.

In her book, Kaeppler recounts the expansion of the Leverian collection from its first exhibition at Lever's family home at Alkrington Hall near Manchester, England. Lever's collection proved so popular that in 1774 Lever decided to move it to Leicester House in London. The Holophusicon (a name Lever invented to describe his endeavor to showcase all of nature, "Holo" meaning whole, "phusikon" natural) was privately funded and it grew impressively, rivaling the government-supported British Museum. Although the Holophusicon lacked the support of the scientific establishment, scientists and laypersons viewed its collections. Lever made information more accessible by labeling each object so that visitors didn't need guidebooks. Natural and cultural oddities were glimpses of faraway lands that included areas of the Pacific still unknown to most Europeans. Three-quarters of the exhibition were objects from the natural world, such as fossils, shells, minerals, birds, insects, and other various forms. Ethnographic



exhibits included objects from the second and third voyages of Captain James Cook. Artist Sarah Stone (ca. 1760-1844) documented much of the collections in four watercolor sketchbooks, two of which are in the Bishop Museum Archives. In 1968, Bishop Museum Press published its two sketchbooks as *Art and Artifacts of the 18th Century* by Ronald and Maryanne Force, and Kaeppler used this as a reference to identify objects.

Though well attended, the Holophusicon couldn't support itself. By 1786, Lever exhausted his financial

resources and the entire collection was sold by lottery. In 1806, the exhibition's 7,000 lots were sold at auction and scattered around the world. To Kaeppler, this was an irresistible mystery. What had become of the objects that had been in the Holophusicon's immense collection? While some objects still elude her and her search continues, Kaeppler has located and documented thousands of objects that she has placed into a Holophusicon in book form, reconstructed by her perseverance through four decades.

Above: Watercolor images of 'ahu'ula or Hawaiian feathered cloaks from Volume II of the Sarah Stone sketchbooks (ca. 1783). In the image on the right, an 'iwi bird (*Vestiaria coccinea*) is depicted as the source of the cloak's red feathers. Bishop Museum Art Collection.

the garden

New Visitor Center Unveiled

Above: The new Visitor Center shown here in late May 2011, nearing completion. Photo by Peter Van Dyke.

Right: Jerry Konanui pounds *poi* 'ulu (breadfruit *poi*) at the Garden's Grow Hawaiian Festival in February. Photo by Craig Elevitch.

Below: Garden horticulturist Brian Kiyabu demonstrates air layering in a workshop on 'ulu cultivation. Air layering is a method of propagating new trees by inducing roots on growing shoots. Photo by Craig Elevitch.



Above left: *Artocarpus altilis* tree. This breadfruit growing at the Garden shows the deeply lobed leaves typical of the Hawaiian variety of 'ulu.

Above right: *Artocarpus altilis* fruit. A fruit nearing maturity shows a streak of latex sap.

In astrology, it's said that a conjunction occurs when to planets are in approximately the same degree of the same sign. The energies of the two planets are said to combine, strengthening both.

Visitors to the Amy Greenwell Ethnobotanical Garden can look forward to an earthbound conjunction of sorts in Kealahou on September 24th when the unveiling of the Garden's new Visitor Center and the annual 'ulu festival, *Ho'oulu Ka 'Ulu* combine for what looks to be a wonderful day full of entertainment, cooking demonstrations, food booths, exhibits, fresh *poi*, an art contest, cultivation workshops and breadfruit trees for sale. The festival takes place from 9 a.m. to 3 p.m., and the dedication of the new Visitor Center will be held at noon.

It is fitting that the opening of the new Visitor's Center at the Garden should be woven into a festival for one of the most important staples and sources of carbohydrates and vitamins in the Hawaiian diet. Apart from 'ulu, the Garden is also home to a vast collection of Hawaiian crops and native plants which include other staples like *kalo* (taro) and 'uala (sweet potato), as well as a host of other flora central to traditional Hawaiian culture.

While *poi*, *laulau*, and squid *lū'au* are still fairly standard fare in the Hawaiian diet, there are many people who remember when 'ulu was also abundant and was commonly served as *poi*, in salads or baked with honey or coconut milk. Unfortunately, since the advent of the microwave and the proliferation of fast food, many 'ulu trees have been neglected or cut down, leaving the fruit to rot on the ground, unused.

In a push led by farmers, chefs and even school children people in Hawai'i and around the world, have a renewed interest in sustainable, local produce. 'Ulu is ripe for reintroduction as a tasty, nutritious, easy-to-grow, local food. *Ho'oulu Ka 'Ulu*, Revitalizing Breadfruit, brings together partners like the Hawai'i Homegrown Food Network, The Breadfruit Institute of the National Tropical Botanical Garden, Kamehameha Schools and Bishop Museum—in an effort to promote all the positive aspects of a renewed interest in 'ulu and traditional Hawaiian foods like it.

The centerpiece of the festival will without a doubt be the dedication of the Garden's new Visitor



Center. The original vision for the Visitor Center came from the Garden's founder, Amy Greenwell and her brother Sherwood Greenwell. In 2000, Greenwell's family gave the property on which the Center was built to Bishop Museum with the hope that it would be used to aid in the education of Hawaiian cultural traditions of land use and plants, as well as serve as a conservation zone for native plant resources. In 2004, the State of Hawai'i appropriated funds for the project and in 2010, construction began. A 1,200 square foot building, complete with a spacious terrace and paved parking lot, the center will raise the visibility of the Garden in the community, increase the ease and safety of access to the Garden's grounds and will serve as an anchor destination for the historical community of Captain Cook.

The Breadfruit Festival and Visitor Center dedication are free and open to the public. For more information, visit www.bishopmuseum.org/greenwell, or call (808) 323-3318.

in our ohana

HOWARTH MARKS 40 YEARS AT BISHOP MUSEUM

At its annual employee recognition luncheon, Bishop Museum recognized Dr. Frank Howarth for his 40 years of employment as an Entomologist at the Museum where his field work has taken him to places across the Pacific including Guam, Palau, Northern Australia, Thailand, Laos, the Canary Islands, and North America.

In 2001, Howarth was honored as the Linus Allen Bishop Distinguished Chair of Zoology at Bishop Museum. In 2005, he received the prestigious Science Award from the National Speleological Society in recognition of a lifetime of contributions to the science of speleology and in dedication to the exploration, study, and conservation of caves. Howarth received his B.S. from the University of Massachusetts, his M.S. from Cornell University in Medical Entomology and Systematics and his Ph.D. in Medical Entomology from the University of Hawai'i at Mānoa. Howarth has served as the President of the Hawaiian Entomological Society, served as a graduate committee member, mentored many UH graduate students and received numerous honorary scientific awards.



On May 31, Bishop Museum recognized the tireless dedication of its volunteers at its annual Volunteer Appreciation Luncheon. With a volunteer base of 291 individuals assisting Museum staff in every capacity from docents to research assistants to student interns, our volunteers are the main post of the Museum's 'ohana, upon whom the leadership, staff and community look to for *mana'o* (wisdom), support and *kōkua* (help).

If you are interested in volunteering at Bishop Museum or would like more information please call: (808) 847-8239, email Athena@bishopmuseum.org or visit <http://www.bishopmuseum.org/hr/volunteer.html>.

Above: Over the years Frank has served as the President of the Hawaiian Entomological Society, served as a graduate committee member, mentored many UH graduate students and received numerous honorary scientific awards. Photo by Garrett Cole.

Below: Bishop Museum's volunteer 'ohana gather outside of Hawaiian Hall for a group picture with staff after the 2011 Volunteer Appreciation Luncheon. Photo by Jill Radke.

VOLUNTEER APPRECIATION LUNCHEON

Ka pouhana. *The main post.*

Selection #1544 from Mary Kawena Pukui's

‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings,

Bishop Museum Press, 1983.



Right: Director of Building and Grounds Lawrence Schmitt with his crew and the award. From left: Ben-Jerry Silva, Terry Botelho, Manivong Khanthayavong, Edwin Martin, Facilities Supervisor Sam Domingo, Craig Fujioka, Anastacio Aquino, Samuel Domingo and Restituto De La Cruz. Photo by David Kamida.

Below: Kūkulu Hale Award.
Photo by David Kamida.



2011 KALIHI BUSINESS ASSOCIATION KALIHI PĀLAMA BEAUTIFICATION AWARD

The Kalihi Business Association honored Bishop Museum's numerous campus improvement projects with its Kalihi Pālama Beautification Award on March 16th at its Annual Installation and Awards Banquet. New landscaping, walkways, signs and revitalizing campus space to create beautiful living exhibits like *Nā 'Ulu Kaiwi'ula*, Bishop Museum's Native Hawaiian garden, were a few of the improvements made in the past year at Bishop Museum.

2011 NAIOP KŪKULU HALE AWARDS

On May 6, the Hawai'i Chapter of the National Association of Industrial and Office Properties held the Kūkulu Hale Awards at the Royal Hawaiian Hotel. The annual award ceremony recognizes individuals and organizations that have made significant contributions to the community and Hawai'i's commercial real estate industry. This year Bishop Museum was honored with the Renovation Award in the non-profit category for the historic restoration of Hawaiian Hall.



mahalo

To Our Supporters

On behalf of the Board of Directors, staff, and volunteers of Bishop Museum, we wish to recognize and thank those who contributed to Bishop Museum between March 1, 2011 and May 31, 2011. Mahalo for your support of the Museum.

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Bishop Museum is open Wednesdays through Mondays from 9 a.m. to 5 p.m. Closed Tuesdays and Christmas Day.

Admission:

Adults	\$17.95
Youth (4 – 12)	\$14.95
Seniors (65+)	\$14.95
Children (3 & Under)	FREE
Bishop Museum members	FREE

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Traditions of the Pacific

Lecture: Kino Lau, Kino Mo'o Shifting Shapes and Legendary Lizard Deities

Thursday, August 25, 2011

6:00 – 7:30 p.m.

Tuition: \$10 General, Members are free

Join Marie Alohalani Brown for a fascinating presentation that will explore *kino lau*, or the manifestation of Hawaiian (and Polynesian) deities and supernatural beings in physical forms such as plants, animals, and forms of land, sea and sky. Learn more about the Hawaiian universe in terms of *kino lau* of the *kini akua* (the uncountable deities). A discourse on *mo'o* (reptile-like Hawaiian water deities) will reveal that there are so many more *kino lau* associated with *mo'o* than most people are familiar with, and many of their alternate forms are identified with other deities. While the more common *mo'o* forms that come to mind are the lizard, brindled dog, and the goby fish, you will learn they are so much more than that! The audience will be offered some deeper insights into the entire *kino lau* system.

Alohalani hails from Mākaha, but her ancestral roots are in Ho'okena, Kona. She is



a mother of two and has traveled around the world, visiting more than 30 countries. Alohalani is a Ph.D. student in the English department at the University of Hawai'i at Mānoa and is conducting archival research on John Papa 'Īi for her dissertation. She received her M.A. in Hawaiian language in 2010. Her master's thesis is the largest compilation of traditional and current information regarding *mo'o*.

Lele o Kaiwi'ula me ka lupe la.

Kaiwi'ula soars as a kite.

An expression of admiration for Kaiwi'ula, as we celebrate our new President and CEO Blair Collis. Kaiwi'ula is the *āina* that is the home of the Bernice Pauahi Bishop Museum and the original Kamehameha School for Boys.

An adaptation of selection #1988 from Mary Kawena Pukui's *Ōlelo No'ēau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.