

Ka'Elele

The Messenger

THE JOURNAL OF
BERNICE PAUHI BISHOP MUSEUM
FALL 2021



Current and Upcoming Exhibits

Parley AIR Station Hawai'i

Through April 25, 2022

The environmental organization and global collaboration network Parley for the Oceans has created this installation dedicated to inspiring and empowering a new generation of ocean ambassadors. Designed to get people to think about and be active in ocean solutions, the AIR Station features an innovative coral reef multimedia exhibition blending science and art, as well as a program on Saturdays, 10 to 10:45 a.m.

Expedition Dinosaur: Rise of the Mammals

October 2, 2021–January 23, 2022

Member Preview: October 1

Castle Memorial Building

Experience jaw-dropping, life-size animatronic dinosaurs, and step into the shoes of the explorers and scientists who study them. This "expedition" takes you to the Cretaceous Period 66 million years ago, when T-rex ruled. See how quickly the Earth changed once the asteroid hit, then witness the rise of the mammals who survived.

Note: There is an additional special exhibit fee:

Student, Senior, and Dual/Family members: \$2.95;

General public: \$4.95; Patron, Benefactor, Visionary,

and Stewardship Circle members: Free

Tatau: Marks of Polynesia

November 13, 2021–July 4, 2022

Donor Preview: November 11

J. M. Long Gallery

Sāmoa's *tatau* is one of the world's most distinct tattoo traditions, dating back 2,000 years. Through photographs taken in a studio and on location in Sāmoa, this exhibition showcases the work of traditional *tatau* masters alongside that of younger practitioners and artists who are adopting *tatau*'s motifs and styles for new media and art forms. Learn what *tatau* signifies in Samoan culture and how it helps Samoans and other Polynesians living abroad stay connected to their identity and heritage. Organized by the Japanese American National Museum.

E Ho'omau na Moananuiākea

Hawai'i Triennial 2022

February 18–May 8, 2022

Castle Memorial Building

The Hawai'i Triennial 2022 will bring contemporary art by preeminent artists from around the world to Hawai'i and to Bishop Museum. The Museum will welcome immersive installations that respond to the context of a natural and cultural history museum and explore a range of topics such as ancestral places, personal archives and environmental remediation.

Events

NOVEMBER

Friday | November 5, 2021

After Hours, 5–8 p.m.

Try something new for your Friday night out—experience Bishop Museum at night. See Kalani'ōpu'u's feather 'ahu 'ula (cape) and mahiole (helmet) in Hawaiian Hall; check out Hawai'i's animal and plant biodiversity in the Science Adventure Center; explore new exhibitions in the Castle Memorial Building. Grab delicious bites from a food truck and have a seat on the Great Lawn as you enjoy music and a new kind of Friday night lights—the starlit sky above you. Bishop Museum has a safe and socially distanced, family-friendly experience for everyone. Free with Bishop Museum admission

Saturday | November 6, 2021

The Stars Tonight Online, 7–8 p.m.

This Zoom presentation will show you how to find Orion and the bright winter time stars of Kekāomakali'i, as well as a few planets in the early evening sky. We'll also share about the Geminid meteor shower and the best ways to enjoy it. Participation is free for members, but you must register online to receive the link. Go to the online events calendar at bishopmuseum.org.

Wednesday | November 17, 2021

Navigating by the Stars Online: Kalupeakawelo, 7–8 p.m.

We bring our Planetarium to you with this livestream from the J. Watumull Planetarium. Join Bishop Museum Planetarium educators and Hōkūle'a navigator and Honolulu Community College Ho'okele Instructor Ka'iulani Murphy from the comfort of your home! Each talk includes an introduction to the night sky and celestial navigation, and features the Hawaiian star line most prominent that month. This month's featured Hawaiian star line is Kalupeakawelo. Participation is free for members, but you must register online to receive the link. Go to the online events calendar at bishopmuseum.org.

Thursday | November 25, 2021

Closed for Thanksgiving Day

DECEMBER

Friday | December 3, 2021

After Hours, 5–8 p.m.

Try something new for your Friday night out—experience Bishop Museum at night. See Kalani'ōpu'u's feather 'ahu 'ula (cape) and mahiole (helmet) in Hawaiian Hall; check out Hawai'i's animal and plant biodiversity in the Science Adventure Center; explore new exhibitions in the Castle Memorial Building. Grab delicious bites from a food truck and have a seat on the Great Lawn as you enjoy music and a new kind of Friday night lights—the starlit sky above you. Bishop Museum has a safe and socially distanced, family-friendly experience for everyone. Free with Bishop Museum admission

Saturday | December 4, 2021

The Stars Tonight Online, 7–8 p.m.

This Zoom presentation will show you how to find Orion and the bright winter time stars of Kekāomakali'i, as well as a few planets in the early evening sky. We'll also share about the Geminid meteor shower and the best ways to enjoy it. Participation is free for members, but you must register online to receive the link. Go to the online events calendar at bishopmuseum.org.

Saturday | December 11, 2021

Planetarium 60th Anniversary

Join Bishop Museum Planetarium Educators for a special celebration of the 60th Birthday of the J. Watumull Planetarium. Stay tuned for details!

Sunday | December 12, 2021

Pusong Filipinx the Market, 1–5 p.m.

Get some holiday shopping done while supporting local Filipino/a/x and Filipino/a/x American small businesses. From artful prints and stickers to clothing and accessories, you'll find something to cross off your list!

Saturday | December 18, 2021

Winter Weekend: A Saturday of Play, 10 a.m.–2 p.m.

Learn about what makes winter in Hawai'i special. Each activity that keiki participate in will earn them a stamp on their Winter Weekend Passport—when they leave the Museum they turn in their fully stamped passport for a treat-filled goody bag! Happy holidays!

Saturday | December 25, 2021

Closed for Christmas Day

COVER | Hieroveiga and Detour303 posing in front of their mural of fellow POW! WOW! artist Cryptik. Photo by Brandon Miyagi

Aloha & Mahalo



As Bishop Museum pursues its mission, each contribution, no matter the amount, is equally important. And in these times, expanding our membership and network is key to our work.

While Hawai'i is geographically remote and our population is relatively small, our friends and family are numerous and live around the world.

That is why it is our goal to expand our reach off-island, to those who love Hawai'i and care about our mission to perpetuate the natural and cultural heritage of Hawai'i and the Pacific, and, by extension, our "island Earth."

With this in mind, we're building on the technological fluency we've gained during the pandemic to increase our online programming and communications. We're also reaching out in person to build neighborhood partnerships and have staff on the continent providing outreach to discover how best to serve all our audiences and constituencies. What we've learned so far is that there are numerous Hawai'i-associated organizations with whom we share mutual interests. We can function as a resource and engage in a range of programs and activities.

If you live off-island, we'd like to hear directly from you about what's important—whether it's creating better online resources to access primary source material, or just having fun and frequent Hawai'i-based content made available.

Please let us know your thoughts by sending a message to membership@bishopmuseum.org, and as we enter the season of giving, consider spreading the word to your friends and family wherever they may be, to become Bishop Museum Members, to make a contribution to our Annual Fund, or to consider establishing a Legacy Gift that will last in perpetuity. Your support is greatly appreciated.

Happy holidays to you, and mahalo nui loa,

Melanie Y. Ide
President & CEO

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FROM ISLANDS TO ISLANDS
FROM STARS TO STARS
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POW! WOW!

The First Decade: From Hawai'i to the World, Presented by Hawaiian Airlines

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Photos by Brandon Shigeta

The exhibition *POW! WOW! The First Decade: From Hawai'i to the World*, Presented by Hawaiian Airlines was the talk of the town from May 15 to September 19, with thousands of people posting images of the selfie-ready, impactful art filling Castle Memorial Building as well as placed throughout the grounds.

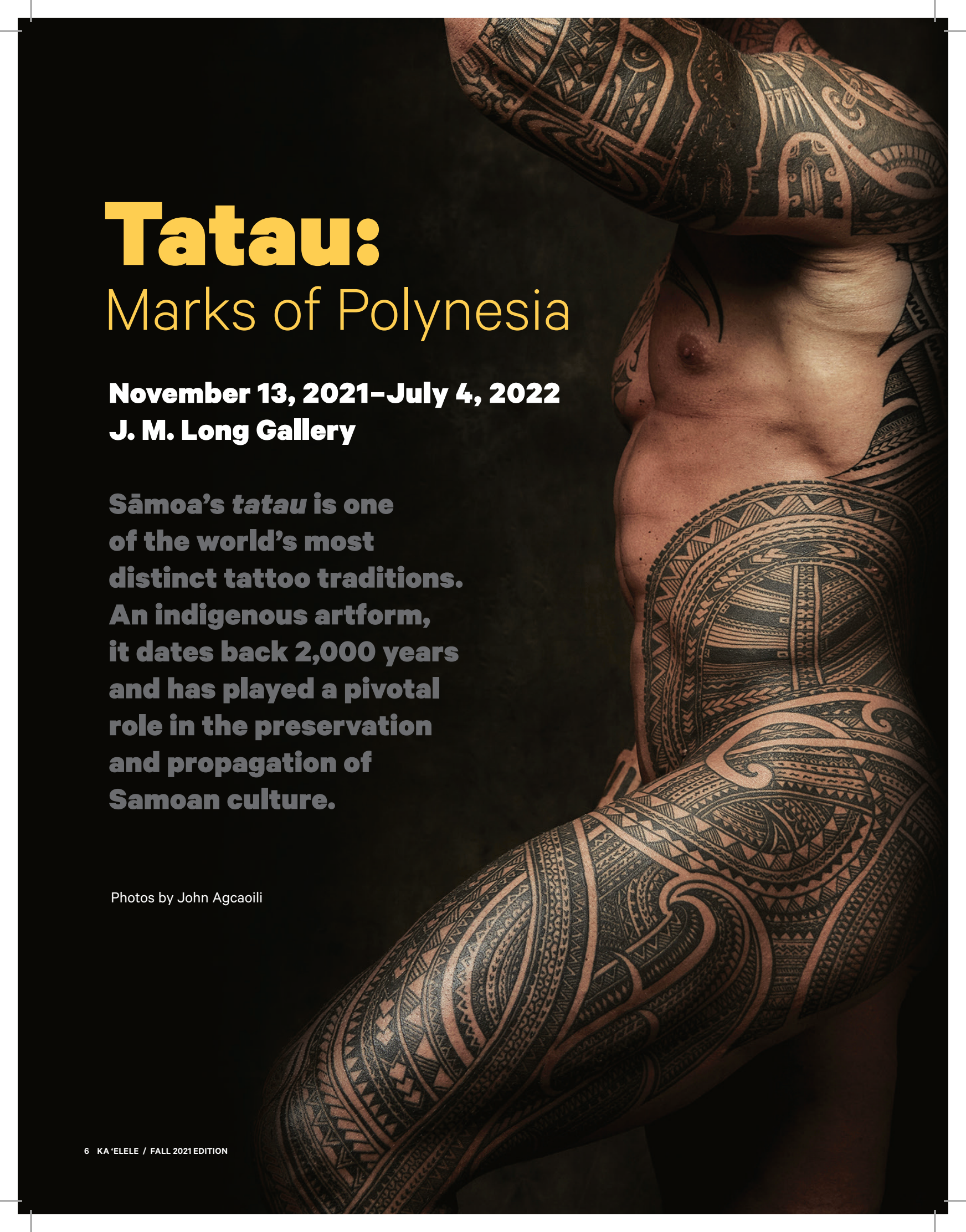
The contemporary art experience bridged culture, creative expression and indigenous perspectives through work by some of the most notable street artists and sculptors from Hawai'i and around the world.

"We're honored to have partnered with POW! WOW! to help celebrate its 10-year anniversary, and excited to work with this once-in-a-lifetime gathering of local and international artists," said Melanie Ide, Bishop Museum President and CEO. "A significant part of our kuleana is to perpetuate culture through storytelling in all its forms, including art and creative expression. Bishop Museum represents the natural and cultural heritage of Hawai'i and the Pacific's past, as well as its present. Providing POW! WOW! with a hub to showcase a constellation of artists' voices was a powerful way of reflecting the continuity of culture through contemporary art."

Founded by Jasper Wong in 2010, Hawai'i-based POW! WOW! has grown into a global network of artists and organized gallery shows, lecture series, schools for art and music, mural projects, concerts, and live art installations, and has become an integral part of Hawai'i's art and urban history.

Hawaiian Airlines, the presenting sponsor of the exhibition, has a long-standing history of supporting local arts and culture, namely as the official airline of POW! WOW! Hawai'i, a title it has proudly held since 2014.

The Museum's installation team turned the gallery into an urban street scene with storefronts and bodegas, while floor-to-ceiling murals immersed visitors in colors and images. Works by local artists such as Shar Tuiahoa, aka Punky Aloha from Kailua, were hits with the Instagram crowd. Exhibition curators included Wong, with POW! WOW!; as well as Andrew Hosner, owner of Los Angeles-based Thinkspace Gallery. Exhibit design, fabrication, and installation was led by Bishop Museum's Rachel Filbeck, with creative direction from the POW! WOW! curatorial team.

A close-up photograph of a person's torso and arms, showcasing intricate traditional Samoan tattoos (tatau). The tattoos are dark and feature complex geometric and organic patterns. The person's skin is light-toned, and the tattoos cover a significant portion of their upper body, including the neck, shoulders, and arms.

Tatau:

Marks of Polynesia

November 13, 2021–July 4, 2022
J. M. Long Gallery

Sāmoa's *tatau* is one of the world's most distinct tattoo traditions. An indigenous artform, it dates back 2,000 years and has played a pivotal role in the preservation and propagation of Samoan culture.

Photos by John Agcaoili

In Sāmoa, *tufuga tā tatau* (master tattoo artists) are granted high status in society and acquiring *tatau* is considered a powerful affirmation of national identity, particularly for young men, for whom it is an important rite of passage.

Through photographs taken in a studio and on location in Sāmoa, this exhibition showcases the work of traditional *tatau* masters alongside that of younger practitioners and artists who are adopting *tatau*'s motifs and styles for new media and art forms.

Among the artists featured in *Tatau* are Su'a Sulu'ape Alaiva'a Petelo, Su'a Sulu'ape Peter, Su'a Sulu'ape Paul Jr., Su'a Sulu'ape Aisea Toetu'u, Hawai'i's Sulu'ape Steve Looney, Tuigamala Andy Tauafiafi, Mike Fatutoa, and Sulu'ape Si'i Liufau. An important focus of the exhibition is the influential Sulu'ape family and their disciples; the legendary Petelo Sulu'ape and his late brother Paulo are credited with spurring the resurgence of tattoos worldwide. Additional photographs taken in Hawai'i, New Zealand, California and Nevada demonstrate the spread of the art form outside of Sāmoa and some of its newer interpretations.

This exhibition is an opportunity to learn what *tatau* signifies in Samoan culture, and how it helps Samoans and other Polynesians living abroad stay connected to their identity and heritage.

Like *tatau*, Japan's *irezumi* is also a distinct living tattoo tradition, and this exhibition is curated by master tattoo artist Takahiro "Ryudaibori" Kitamura, who previously curated *Perseverance: Japanese Tattoo Tradition in a Modern World* for the Japanese American National Museum, which organized *Tatau*.

As the *Tatau* exhibition highlights Sāmoan tattooing implements, Bishop Museum has also curated its cultural collection items to highlight implements from both ancient Hawai'i and Sāmoa, as an added feature to the exhibition. Through this effort, the Museum aims to show the connections between the cultures of Polynesia through the lens of tattooing practices and traditions.



Tatau: Marks of Polynesia is organized by the Japanese American National Museum in Los Angeles, California, and is supported in part by Mariko Gordon and Hugh Cosman.

Mahalo to our sponsors

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(Re)Generations: Challenging Scientific Racism in Hawai'i

Bishop Museum's groundbreaking exhibition (Re)Generations: Challenging Scientific Racism in Hawai'i, which closed on October 24, explored how the controversial Sullivan Collection has taken on a new life as a genealogical source for Kānaka Maoli descendants.

In recognition of how museums around the world are coming to terms with their colonial histories and re-envisioning their role in the 21st century, “this exhibit is a way for us to reveal the complexity of Bishop Museum’s past, its participation in racist ideologies and contributions to social inequities,” said Melanie Ide, president & CEO of Bishop Museum.

Louis R. Sullivan was a physical anthropologist employed by the American Museum of Natural History with a joint appointment at Bishop Museum from 1920 to 1925. He created photographs and plaster busts of native Hawaiians,

recording their names, location and “race” for scientific study. One of his goals was to use the images to identify the physical features of a supposedly “pure Hawaiian race.” Research like Sullivan’s attempted to create a scientific foundation for race and racial hierarchy. Though this research ultimately failed, it contributed to a lasting legacy of inequality with repercussions that are still felt today.

Curators Dr. Jillian Swift and Leah Caldeira of Bishop Museum, and Dr. Keolu Fox of UC San Diego, tracked down descendants of people photographed by Sullivan and collaborated with them to record memories and histories of their ancestors. Alongside the photos in the exhibition were interviews with these living descendants to show how the collection has been transformed into a vehicle for deeper understandings of family and genealogical relationships.

The Museum is grateful for the collaboration of Noah Dolim of the ‘ohana Ka’aukai from Puna, Hawai’i Island; Dean Kaiawe and Carol Gonsalves of the ‘ohana Kaleohano and Wentworth from Kona, Hawai’i Island; Annemarie Paikai of the ‘ohana Ho’olapa from Kona, Hawai’i Island; Nalani Balutski and her father, Kalai Balutski, of the ‘ohana Duvauchelle from Pūko’o, Moloka’i; and Sharnelle Renti Cruz and Marleah Renti Cruz of the ‘ohana Akona from Kōloa, Kaua’i.

Above

(Re)Generations exhibit in J. M. Long Gallery.
Photo by Madison Salomon



Archaeology in Hālawala Valley

Hawaiian valleys were once the scene of vast fields of irrigated taro. These lo'i kalo produced high yields, feeding tens of thousands. But how sustainable were traditional Hawaiian agricultural systems over long time periods? This question is the focus of a two-year archaeological research project, a collaborative endeavor between Bishop Museum and the University of Hawai'i, funded by the National Science Foundation. The team leaders are Dr. Jillian Swift, Bishop Museum's Curator of Archaeology; Dr. Patrick Kirch, Bishop Museum Board Member and Professor of Anthropology at UH Mānoa; and Dr. Noa Lincoln, a Professor of soil science at UH Mānoa.

Few scientific studies have measured the long-term sustainability, across centuries-long time scales, of traditional agricultural systems. By combining new archaeological field research with reanalysis of previously excavated archaeological collections, the researchers aim to document past Hawaiian agricultural strategies and to characterize their sustainability. The results could have important implications for contemporary challenges of food security.

The project centers around the roughly 800-year span of agricultural activities in Hālawala Valley, Moloka'i, where a pioneering

Bishop Museum archaeological study 50 years ago first documented a rich landscape of archaeological sites. In Hālawala, the architectural remnants of lowland irrigated taro fields, as well as rain-fed agricultural terraces on the valley's higher slopes are visible everywhere. Over the last two years, the team has documented these archaeological remains of ancient agriculture, along with house sites and heiau (Hawaiian temples or sacred sites). Working together with local Moloka'i community members, they mapped extensive parts of the valley and carried out test excavations to date the sites and obtain soil samples. Analysis of the nutrient content in the soil samples will provide important evidence to determine whether soil fertility was maintained, or possibly even enhanced, over time. The soil samples will also yield microscopic plant remains, such as pollen and starch grains, that can be used to determine which crops were grown on the valley's slopes.

The team's research will allow them to reconstruct a sequence of agricultural development in Hālawala Valley, including when the extensive lo'i kalo fields were constructed. They plan to evaluate long-term sustainability by measuring the abundance of key nutrients in agricultural

soils over time. If agriculture in the valley was sustainable, the researchers expect to find little to no decline in soil nutrients across the centuries. Additional evidence will come from measuring isotopes of carbon and nitrogen in the bones of dogs and pigs recovered from the excavations. These animals were raised for food in ancient Hawai'i, and were an important part of the total food production system.

For Dr. Kirch, who began his long career as a member of the Bishop Museum team that studied Hālawala in 1969 and 1970, this project is like a homecoming, and has allowed him to renew his long acquaintance with the Solatorio family, who still grow kalo in their ancestral lo'i. The collections from that past expedition, housed in Bishop Museum's Archaeology Collections, are being reanalyzed by Dr. Swift, using cutting-edge archaeological science methods that did not exist five decades ago. "For me, this is an archaeologist's dream come true," commented Dr. Kirch. "I am able to build upon the work that we started 50 years ago, working together with a team of younger scientists and with some of my old Moloka'i friends and their children. It's a wonderful capstone to my career."



Above

Curator of Archaeology Dr. Jillian A. Swift examines a recently excavated lo'i trench. Photo courtesy of Jillian A. Swift

On the Trail of Snails

Five generations of scientists have made Bishop Museum an international powerhouse in the field of malacology.





When Norine Yeung, malacology curator at Bishop Museum, isn't out on surveys in remote nooks looking for land snails, she is at her desk catching up on emails, writing, helping identify species, and training students. She does this on the third floor of the Museum's Kōnia Hall—the same offices and laboratory where Charles Montague Cooke laid the foundation of the world's largest, most important collection of Pacific land snails at the dawn of the early 20th century.

Aside from the addition of computers and new metal collection cabinets, this space built in 1928 hasn't changed a lot since Cooke's day. The scion of a missionary-turned-business family (his father was a founder of the Bank of Hawaii), Cooke joined Bishop Museum in 1902, after earning a Ph.D. at Yale, and remained there until his death in 1948, dedicating himself to the study of Hawai'i's land snails such as pūpū kuahiwi or hinihini kua mauna. On a shelf, a row of red 1930s Washington biscuit tins smelling of mothballs hold some of his field notebooks—they are still consulted today.

In a way, Yeung—who presides over a mollusc collection of more than six million specimens of extinct, endangered and threatened species of marine, freshwater, and terrestrial snails—is professionally the great-great granddaughter of Cooke. Like other departments at Bishop Museum, Malacology has an incredible genealogy of scientists who have collectively built a storehouse of knowledge that is a leader in its field.

In 1934, Cooke led what is famously known as “the Mangarevan Expedition”—a 9,000-mile,

six-month voyage of scientific exploration of Polynesia, from Hawai'i to Pitcairn Island. Talk to Hawai'i malacologists today and this milestone trip is sure to come up.

Like other departments at Bishop Museum, Malacology has an incredible genealogy

Mangareva, the main island of the Gambier Islands (part of French Polynesia), is where Cooke hoped to collect specimens that would help better define Tornatellinidae—the family of land snails that was his specialty. On the crew of the converted sampan, outfitted with a laboratory, was chief engineer Yoshio Kondo, the son of plantation workers on Maui and a graduate of Mid-Pacific High School. Cooke encouraged everyone on the boat to help look for snails, even offering bounties of 15 francs to those who could spot specific species he sought, and Kondo had a gift for spotting the shells. Kondo was soon a de facto assistant to Cooke on the trail for snails.

The expedition changed Kondo's life. Back in Honolulu, Cooke hired Kondo as his assistant, and sent his young protégé to the University of Hawai'i where he earned his undergraduate and master's degrees in zoology. Kondo went on to get a Ph.D. from Harvard in 1955. His dissertation was on the anatomy of the Partulidae family of land snails, which, along with Achatinellidae, remained his focus throughout his illustrious career.

Left

Laminella sanguinea (pūpū kuahiwi) is a critically endangered native Hawaiian land snail and found only in the Wai'anae Mountains of O'ahu. Its zigzag shell pattern is reminiscent of the kike'eke'e found on kapa.

Andrew W. Mellon Foundation Grant Funds Groundbreaking New Program

Bishop Museum takes a big leap forward in its important work to decolonize the Museum with the start of Building a Pacific Pipeline: Bishop Museum & the Te Rangi Hiroa Pacific Curators and Caretakers Program. This three-phase, multi-year program is aimed at developing a new leadership of curators trained with an Indigenous framework, and is made possible by an initial two-year grant of \$1 million from the Andrew W. Mellon Foundation.

The program aims to diversify the development of future cultural heritage professionals, increase the number of historically underrepresented Native Hawaiians and Pacific Islanders in the field, and demonstrate how museums can change their practices and positively impact their communities.

Phase one of the program will create four new positions—two curators, one collections manager, and one collections technician—to build capacity in Bishop Museum's Cultural Resources Division, which has been under-resourced for many years, and jump-start the Te Rangi Hiroa Pacific Curators and Caretakers Program. The title of this program positions the curator as caretaker. For Hawaiians, caretaking is a fundamental aspect of any relationship—caring for self, other, and the environment or place one calls home.

The Foundation grant also supports the creation of an International Advisory Group of key partners from the Metropolitan Museum of Art, the British Museum, and the Museum of

New Zealand Te Papa Tongarewa to collaborate with Bishop Museum and local partners.

"I am delighted to be involved in this exciting project to support and encourage a future generation of Pacific Islanders and community members in a pathway towards museums, collections care and scholarship," said Dr. Maia Nuku, a member of the International Advisory Group and the Evelyn A. J. Hall and John A. Friede associate curator for Oceanic art at the Metropolitan Museum of Art. "My participation came about as a series of conversations about how the sector might build capacity and create more access for our own Pacific communities to pursue professional careers in museums."

By curating, activating and sharing primary source materials, the Museum hopes to help regenerate communities and cultures who have been historically severed by colonialism from their ancestral knowledge and cultural resources.

The program is named for Te Rangi Hiroa, the first director of Bishop Museum (1936–1951) with Indigenous roots, who was born in Aotearoa, New Zealand and was of Māori and Anglo-Irish descent. Hiroa was a scholar, physician, anthropologist, ethnologist, politician, author, military officer, Yale professor, and knight. His directorship was a departure from the Museum's earlier history of leadership by white men educated in academic institutions perpetuating a Western pedagogy and worldview.





Left to right: Wayne Pitluck, Marques Hanalei Marzan, Judith Pyle
Photo by Sheika Algezawi

Funding the **FUTURE**

Bishop Museum works to secure its critical work for years to come with endowment campaign

Endowing positions at museums is a common practice across the country, ensuring staff from directors to curators to scientists can do their work. But the fundraising measure is still rare at Hawai'i institutions. Bishop Museum entered a new era when it launched its endowment campaign in April with the announcement of its first endowed chair—The Wayne Pitluck and Judith Pyle Curator for Cultural Resilience. Holding this groundbreaking new position is Marques Hanalei Marzan, who has been with the Museum since 2002, most recently as cultural advisor and acting ethnology collection manager. He is also an acclaimed fiber artist. His deep cultural knowledge combined with his intimate knowledge of the Museum's incomparable collections makes him uniquely qualified for the job.

The news is the result of two years of strategic planning and work by Bishop Museum president & CEO Melanie Ide and her leadership team—before and during the pandemic. “This year marks the threshold of

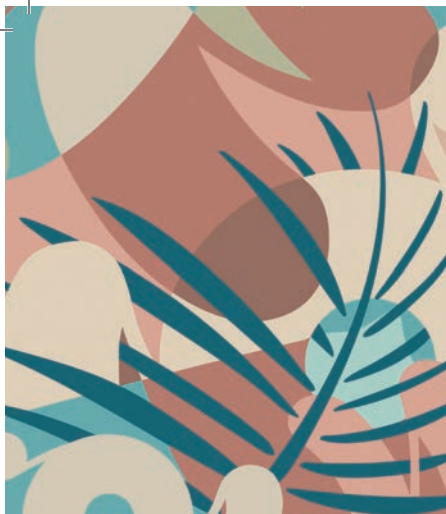
rebirth for Bishop Museum. Our endowment campaign helps us join the community in accomplishing urgent work at hand—healing our ‘āina and oceans, preventing massive biodiversity loss, and supporting cultural resilience in the face of climate change. This is just the first of many opportunities across the Museum to be offered for naming in perpetuity, building on the Museum's legacy of work accomplished over 130 years,” says Ide. “To know that this critical position will be supported today and in the future will ensure that Bishop Museum can fulfill its mission for generations to come.”

As Curator for Cultural Resilience, Marzan will “help empower community voice, knowledge and innovation in the museum field and advocate for long-term partnerships and commitments with our Hawaiian and Pacific communities,” he says. “Wayne Pitluck and Judith Pyle have both set deep and meaningful roots in Hawai'i, advocating for and supporting many cultural learning and perpetuation programs of Hawai'i and the Pacific. Their generosity, guidance and vision serves as a model I strive to emulate in my role as Curator for Cultural Resilience at Bishop Museum.”

The generous endowment is in line with

Pitluck and Pyle's longtime philanthropic support of culture and arts in Hawai'i. “We love and care deeply about the host culture of Hawai'i and the value of indigenous knowledge, and understand how important this curator position is for its perpetuation and advancement,” says Pitluck. “This is a transformational step in our collective, continuing work to preserve and protect critical cultural knowledge and practices.”

Pitluck, founder of the law firm Pitluck, Kido & Aipa, has been Chairman of the Board of Directors of Bishop Museum since 2019, and is also Co-Founding Director of Hau'oli Mau Loa Foundation and a member of the Board of Directors of Awaiaulu. Pyle, who had a storied career as an advertising executive, is a former member of the Board of Trustees of the University of Hawai'i Foundation, an Emeritus Trustee of the Honolulu Museum of Art, and a member of the Board of Directors of Hale Kipa. Together, they have supported Hawaiian community and cultural organizations, including the University of Hawai'i Hawai'i inuiākea, the School of Hawaiian Knowledge; Eddie and Myrna Kamae's Hawaiian Legacy Foundation; the Mānoa Heritage Center, KUPU, the Hawaiian Music Hall of Fame, and the John A. Burns School of Medicine.



E Ulu A Pa'a 2021 Raises Funds for the Museum and Features Local Artisans and Businesses

For the second year, Bishop Museum postponed its annual Bernice Pauahi Bishop Museum Dinner, making the safety and health of our 'ohana, guests and partners a priority. In its place the Museum created E Ulu A Pa'a—a 10-day fundraiser and auction highlighting the stories, people, and partners that contribute to our continued growth (ulu) and make it possible for the Museum to build a solid foundation (pa'a), as we continue to pursue our mission and serve our local and global community.

From August 19 to 29, supporters were able to bid on more than 200 locally made and curated experiences, vacation packages, one-of-a-kind pieces of art and handcrafted materials from some of the Islands' most talented designers, artists and cultural practitioners.

This year we commissioned Kalihi-based artist Mark "Devour" Visaya to create a design for E Ulu A Pa'a. His resulting work, "Unity," is a beautiful visual identity for the campaign, and also a symbol of Bishop Museum's ongoing commitment

to supporting local artists and lifting the creative economy. Visaya, who was one of the local artists featured in *POW! WOW! The First Decade: From Hawai'i to the World*, explains that "Unity" is meant to "convey the feeling of dedication and strength that communities express through difficult times and how by working together we can overcome any obstacle."

We extend our sincerest mahalo to all who participated for the unity they showed in support of Bishop Museum.

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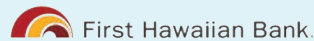
whether it's providing critical support for our irreplaceable collections, sustaining ongoing scientific research or inspiring community through our engaging exhibits and educational programs.

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The Museum is proud to partner with organizations that support a resilient community and our collective stewardship of the rich cultural and natural legacy of our islands. In July, Bishop Museum hosted the Hawaii Business Leadership Conference.

Pictured (left to right) is the conference's Indigenous Wisdom panel: Dr. Brandon Bunag, VP of Public Programs and Interim Director of Education, Bishop Museum; Ka'iulani Sodaro, Sr. VP, Planning & Development, The Howard Hughes Corporation; moderator Mālia Ka'aihue, Founder & President DTL Hawaii; Mahina Paishon-Duarte, CEO & Co-Founder, Waiwai Collective; Kalani Ka'anā'anā, Chief Brand Officer, Hawai'i Tourism Authority.
Photo by Jennifer Onishi

In Memoriam

A Great Friend and Mentor:

Jim Boone



The passing of a teammate is never easy, and that much more difficult when we can also call them our friend. We are deeply affected by the recent passing of Jim Boone, Entomology Collections Manager. Jim always brought excellence and enthusiasm to his work.

James “Jim” Boone was born in 1962 and grew up in Fort Lauderdale, Florida. He obtained a Bachelor of Arts in Environmental Studies at Johnson State College and a Master of Science in Plant and Soil Science (Entomology) from the University of Vermont. He worked at the Pennsylvania State University Frost Entomological Museum before moving to the Field Museum in Chicago, where he spent 12 years, starting as a Collections Assistant in the Division of Insects and eventually becoming the Head of Zoology Collections.

Jim joined Bishop Museum in 2014, where he strived to improve our entomology collection. He was instrumental in the continued recognition of our collection as a principal U.S.-based resource for documentation of biological diversity and ecosystem studies in the Pacific and Asian regions, and a major national and international systematic resource. Jim also worked on a number of grants, including those for the National Science

Foundation, the Disney Conservation Fund, and most recently the Native Hawaiian Education Program (NHEP).

Jim had a passion for mentoring and training the next generation of scientists and researchers, and worked hard to develop citizen science programs. He participated in the Museum’s NHEP STEAM Internship, working closely with students and educators to foster in them a continued interest in science, research, and discovery.

Jim is survived by his brother Danny and sister Mable in Vermont, and his sister Alberta in Kentucky.

A daily program popular with keiki and ‘ohana called “Find Pipipi” returns to campus this month. The program—a campus-wide scavenger hunt—features Pipipi the Snail and the Pipipi ‘Ohana, leading a self-directed adventure through the Museum campus. One very special, new character in the Pipipi ‘Ohana is Boone the Bee.

Boone is from the species *Hylaeus anthracinus*, or Hawaiian Yellow Faced Bee. Boone is named after Jim Boone, who was the lead in the Pollinators in Paradise project, which spreads awareness of the endangered native pollinator and enlists the help of the community in conservation efforts.

Boone the Bee teaches our guests about the importance of his species, and always wears his ball cap ... in honor of his namesake, Jim.



Artwork by Ross Yamanaka

Mahalo to Our Supporters!

On behalf of the Board of Directors, staff, and volunteers of Bishop Museum, we wish to thank all donors. Those who contributed \$50 or more from Oct. 1, 2020 through June 30, 2021 are listed. Mahalo for your support of the Museum.

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CELEBRATING 60 YEARS OF THE J. WATUMULL PLANETARIUM

When it first opened in 1961, the Planetarium was named Kilolani, “closely watched heavens.” It has been the J. Watumull Planetarium since 2003 when a generous gift from the Watumull family funded an interior renovation. Since 1961, 3.6 million people have seen a Planetarium show, including 700,000 school children.

In the 1970s the Planetarium became an invaluable resource in the recovery of non-instrument navigation in Hawai‘i. Master navigator Nainoa Thompson spent hours in the Planetarium with lecturer Will Kyselka learning the night sky. To this day the Planetarium hosts Polynesian Voyaging Society navigators and crews for training sessions. Traditional navigation is also at the core of public Planetarium programs today.

Recent special evening programming included our Navigating by the Stars series with Hōkūle‘a navigator Ka‘iulani Murphy; Hōkū and Hops, a 21 and older event; and the long-running The Stars Tonight. All those events were selling out and we were looking forward to continuing to grow and diversify programming offered at the Planetarium. Then COVID-19 forced the Museum and Planetarium to shut down in March of 2020.

While staff worked at home, we developed resources for our Online Learning Center. We learned how to stream our Planetarium presentations over the internet and offered virtual field trips. We moved The Stars Tonight and Navigating by the Stars online too. Finally, after a year of being closed we reopened the Planetarium at the end of March 2021.

We invite you to help us celebrate the 60th birthday of the Planetarium this year. Local design company Mid-Century Aloha has produced a special 60th anniversary poster, available on their website (www.midcenturyaloha.com). All proceeds from poster sales will be donated to Bishop Museum. The weekend of December 11th and 12th is the anniversary of the official dedication of the Planetarium and we will be offering free Planetarium shows for all. More programming details will be announced closer to the anniversary date, so please stay tuned.

As we look toward the future, we are excited by all the possibilities for the Planetarium in the near term and over the next 60 years and beyond. One thing is for certain, we will continue to be Hawai‘i’s gateway to the stars, making connections to the past, present, and future.

Bishop Museum inspires our community and visitors through the exploration, celebration, and perpetuation of the extraordinary history, culture, and environment of Hawai‘i and the Pacific.

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Ka ‘Elele is a publication of:
Bernice Pauahi Bishop Museum
1525 Bernice Street
Honolulu, Hawai‘i 96817

If you have questions about this issue of *Ka ‘Elele*, please contact the Bishop Museum Institutional Advancement Division at 808.847.8281.

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‘Ike nō i ka lā o ka ‘ike; mana nō i ka lā o ka mana.

Know in the day of knowing; mana in the day of mana.

Knowledge and mana—each has its day. Another day may bring greater knowledge and greater mana than today.

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