

Ka'Elele

THE JOURNAL OF
BERNICE PAUHI BISHOP MUSEUM
WINTER 2023

The Messenger





Exhibitions

Through March 24, 2024

Playing With Light

Castle Memorial Building

Immerse yourself in the technology and wonders of light! This enlightening new exhibition engages visitors with stimulating light and visualization experiences. Full-body interactive exhibits encourage visitors to engage in an array of exciting and amazing light, laser, and lens-based experiences, including freezing their own shadows, mixing colored lights, discovering how to shake their own hand, and making a laser beam bounce down a stream of water.

Through February 18, 2024

Project Banaba

J. M. Long Gallery

The public programs inspired by the exhibition tell the story and history of Banaba, an island destroyed by phosphate mining. Ranging from performances, poetry readings, demos, lectures, song and dance, the programs harness conversation around cultural and environmental exploitation, human displacement, and shared experiences amongst Pacific Islanders residing in Hawai'i today. Through these programs, we honor the rich heritage of Banaba that continues to be perpetuated today and connect Pacific Islander communities in Hawai'i around land-human relationships, diaspora, and environmental activism.

Above

Museum guests view the evening sky with members of the Hawaiian Astronomical Society at the Member Preview of *Playing With Light*, held on Friday, October 6, 2023.

KA 'ELELE | WINTER 2023

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COVER | Te Kamari: A neck piece made by Aroiti Tane, who lives in Auckland, Aotearoa New Zealand. Banaban artists create cultural adornments utilizing introduced materials such as glass and plastic, in addition to natural fibers and materials such as pandanus and coconut. Customary ceremonies continue to inspire the making of regalia made of natural materials, while other forms of art and performance incorporate available resources, often colorful and synthetic. Image permission: Katerina Teaiwa.

Events

DECEMBER 2023

Friday | December 8

Museum After Hours: Traditions of the Pacific
5–9 p.m.

Saturday | December 16

Saturday of Play: Winterweekend
9 a.m.–3 p.m.

JANUARY 2024

Friday | January 12

Museum After Hours: Traditions of the Pacific
5–9 p.m.

FEBRUARY 2024

Friday | February 9

Museum After Hours: Project Banaba
5–9 p.m.

MARCH 2024

Friday | March 8

Museum After Hours: Celebrating Mālama Hāloa
5–9 p.m.

Saturday | March 9

Mālama Hāloa Festival
9 a.m.–3 p.m.

APRIL 2024

Friday | April 12

Museum After Hours: Traditions of the Pacific
5–9 p.m.

Saturday | April 20

Science and Sustainability Festival
9 a.m.–4 p.m.

For details and program registration visit
bishopmuseum.org/events

Aloha & Mahalo



Aloha mai kākou,

As I sit here looking out at our beautiful Museum front lawn, I am thankful for the gift from our Founders and very much aware of the kuleana we all carry to fulfill their wishes. We can all imagine the rapidly changing times during Ke Ali'i Bernice Pauahi Pākī and Charles Reed Bishop's lives, when they stepped forward to care for children and families and prepare the next generations to do so as well.

I can imagine students, back then, gracing these grounds and our Museum kūpuna caring for the ali'i collections with hope that the knowledge carried in our ali'i's precious belongings would forever tell stories of perseverance, strength, humanity and the thirst for and sharing of knowledge.

I am proud to say this legacy lives on VIBRANTLY!

Today, hundreds of students visit us weekly to learn about science and culture, such as observing endangered native Hawaiian snails, living and multiplying in environmentally safe homes in our Malacology department's captive rearing program, until they can safely return to their mountain habitat.

In our science labs, collections and Library & Archives, interns are doing research with our scientists and curators to prepare them for futures as stewards of our lands, oceans and unique multi-generational native knowledge and practices.

And for those in our community who love stories told through Exhibits, our expert designers are readying three new Exhibits and a number of installations, showing between now and early 2024.

Finally, our Digital Futures work to digitize all of our vessels of knowledge (all 25 million collection items in our Museum) is speeding ahead, with great stories unfolding and so much more to discover and share!

Opportunities abound to learn and grow in this Bishop legacy! And as I write this, on the Great Lawn, tents and lights are being raised to welcome our community to yet another celebration, almost weekly, to learn and celebrate native peoples, diverse artists, storytelling and stewardship opportunities, building multi-generational knowledge and kuleana every day.

Such was the Maui Ola event in September, with thousands present on the grass, on phones and watching television, raising aloha and nearly \$1 million in relief donations to kōkua our 'ohana in Lahaina.

It's a busy place at our Museum and we love it that way! Because every person who walks through our doors is another person to carry our legacy forward! I mua!

A handwritten signature in black ink, reading "Dee Jay Mailer".

Dee Jay Mailer
President & CEO

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Project Banaba

J. M. Long Gallery | Nov. 4, 2023 — Feb. 18, 2024



Katerina Teaiwa draws upon national and personal family archives, combined with mixed media elements, to create a contemporary art installation that tells a story about Banaba and phosphate mining in the Pacific.

1 National Archive of Australia

2 Native Dance Ocean Island, National Archive of Australia

3 Banaban protest gathering on Banaba, February 1979.
Photo: Catherine Alexander, Image permission, Katerina Teaiwa

4 Teresia Kieuea Teaiwa, 2016. Teresia Teaiwa (1968-2017) was an influential scholar, teacher, activist, and poet, and director of Pacific Studies and Samoan Studies at Victoria University of Wellington in Aotearoa New Zealand. She is remembered for her feminist and political activism; her inspiring presence and keynote speeches at conferences around the world; her international and interdisciplinary impact within academia in Pacific Studies, Indigenous Studies, Gender Studies, and Visual Culture; and her significant contributions to Pacific literature. Photo credit: Katerina Teaiwa

**“Agriculture is not in our blood, but
our blood is in agriculture.”**

— Teresia Teaiwa

Project Banaba features the work of Banaban scholar and artist Katerina Teaiwa, who creates a contemporary art installation by combining her family’s archive with state and national archives to shed light on the little-known history of Banaba and its impact across the Moana, or Pacific. Banabans viewed their ancestral island, the rock of Banaba, as “te aba”: the body of the land, and the body of the people. *Project Banaba* explores how powerful imperial agricultural interests transformed both lands and lives.

From 1900 to 1980, a series of companies representing corporate, agricultural, and colonial interests of Aotearoa, New Zealand, Australia, and the United Kingdom mined the island of Banaba for phosphate. Following Japanese occupation during World War II, the island was deemed uninhabitable, and the Banabans were removed to Rabi Island, Fiji, ending millennia of continuous habitation on Banaba.

For two decades, Katerina Teaiwa followed the flows of extracted phosphate, miners, company and government officials, Banabans, and many stories linking Australia, Aotearoa, New Zealand, Kiribati, Fiji, and Hawai‘i. This exhibition is based on her research, interviews, films, photography, performance work, and the scholarship and poetry of her late elder sister, Teresia Kieuea Teaiwa. Addressing environmental and human trauma caused by the displacement and dispersal of land and ancestors is a central, even driving impetus for the exhibition, *Project Banaba*. Teaiwa explains, “Banabans had been burying their ancestors in those lands for thousands of years; the ancestors have become part of the rock; they’ve become part of the soil. When the soil is removed, so are the ancestors.”

Katerina Teaiwa’s art-based research practice traces her Banaban ancestors to the sites of dispersal by proposing gallery installations in countries where Banaban fertilizer was purchased and integrated with the land. Hawai‘i imported fertilizer from the Banaba mining enterprise for years to expand industrialized agriculture on large-scale plantations during the late 19th and early 20th centuries. Black and white photography, color photographs documenting political protest and family connections, and textiles made by

contemporary artists are remixed by Teaiwa and will be on view in the gallery. Co-curator Healoha Johnston elaborates: “Bishop Museum is grateful to present this exhibition as it offers us all the chance to learn about complex histories that inform our present reality in the Pacific. Visitors to the Museum will have the opportunity to understand profound lessons that we, collectively, cannot afford to repeat. It also makes visible experiences of displacement, resilience, and resistance, which are familiar experiences to so many Pacific Islanders, yet remain less seen.”

At the crux of Teaiwa’s exhibition is the question: How do we re-grow an island? She asks this with sincerity to restore Banaba to a place that can once again sustain human life. This question — How do we re-grow an island? — has global relevance, as people everywhere consider what it means to recalibrate relationships with each other, the environment, and the structures that often mediate our interactions with land and people.

Visit <https://www.bishopmuseum.org/events/> to learn more about public programs and events in conjunction with the exhibition.

This iteration of *Project Banaba*, which will be on view at Bishop Museum from Nov. 4, 2023–Feb. 18, 2024, was developed in collaboration with Katerina Teaiwa and co-curators Yuki Kihara, Joy Enomoto, Healoha Johnston, and designed by Michael Wilson and Susan Yamamoto. First commissioned by Carriageworks, Gadigal Sydney in 2017, *Project Banaba* subsequently toured MTG Hawke’s Bay Tai Ahuriri (Aotearoa NZ, 2019) and Te Uru Waitakere Contemporary Gallery (Aotearoa NZ, 2022).

Bishop Museum is grateful to our exhibition partners, the School of Culture, History and Language, College of Asia and the Pacific, Australian National University; Center for Pacific Islands Studies, University of Hawai‘i at Mānoa; Creative New Zealand; Pacific Islands Development Program; and East-West Center. *Project Banaba* is presented with generous support from Aqua-Aston Hospitality, Fiery Canoe Foundation, Hawai‘i Council for the Humanities through support from the National Endowment for the Humanities, Hawai‘i Tourism Authority, and Mellon Foundation.



All membership levels and their guests enjoyed the *Playing With Light* Member Preview event, hosted by Justin Cruz of KHON2 Honolulu. The event included various family-friendly activities, such as stargazing and sky explorations with the Hawaiian Astronomical Society, arts and crafts, face painting, and even a silent disco.

Playing With Light:

Illuminating Interactives & Discoveries

If you're looking for an immersive and interactive experience, then *Playing With Light* is the perfect destination for you and your keiki.

The exhibit opened in Castle Memorial Building on Saturday, Oct. 7, 2023, and has offered visitors the unique opportunity to witness the transformational power of light.

"On behalf of our board and our executive team, we're happy to bring this exhibit to Hawai'i. *Playing With Light* is an exhibition where we invite our keiki, our family, our learners of all ages to come and explore the world around us in a very unique way," said Brandon Bunag, Bishop Museum vice president of public programs. "You'll experience the different scientific aspects of light, all through hands-on, highly engaging activities."

As soon as you enter the exhibit, you'll encounter a tunnel of color illuminated by 20,000 individual LED lights that you can manipulate as they follow your every movement. Each exhibit section showcases a different aspect of light and its impact on our lives. You and your keiki can make a telescope, see your shadows come to life with computer vision technology, explore a walk-in

kaleidoscope, and play with the various interactive stations. The exhibit emphasizes the importance of play as a means to learning.

One of the most captivating installations is the Laser Room, where visitors can enter a room crisscrossed with lasers. Inside, they must navigate the security lasers without setting off the alarm, creating a scene like something from a Hollywood summertime thriller!

The exhibit celebrates the beauty and power of illumination, reminding us of the importance of light in our lives and how it has shaped our understanding of the world around us. Whether you're a science enthusiast, someone looking for visual stimulation, or simply curious about the wonders of light, there's something for everyone. *Playing With Light* runs through March 24, 2024.

Playing With Light, created by Scitech in Perth, Australia, and produced by Imagine Exhibitions, combines LIGHT, a fundamental element in our everyday lives, and PLAY, a means to ignite the imagination, in this fun exploration into light technology.





Introducing Mau ka Leo:

A Storytelling Space for Bishop Museum

At Bishop Museum, our staff are not only the caretakers of physical collections. They are also stewards of the stories around these materials — the stories of Hawai'i and the Pacific.

In July 2023, Bishop Museum launched *Mau ka Leo*, an online storytelling space that documents, shares, and preserves the vital knowledge and multi-generational stories around the Museum's collections. Featuring staff and community voices, *Mau ka Leo* offers meaningful access to the Museum's digitized collections, allowing people to explore the living cultures of Hawai'i and the Pacific from anywhere in the world.

The stories in *Mau ka Leo* provide a deepened understanding of the Hawaiian and Pacific materials in the Museum's care. Often, these stories reveal not only the connections between items, but the interconnectivity of land, people, customs, and contemporary experience. In the

story featured here, the staff of Bishop Museum's Library & Archives trace the legacy of a historic tree alongside that of our namesake, Bernice Pauahi Bishop.

Readers can explore more of this and other stories at BishopMuseum.org/MauKaLeo. To suggest stories you'd like to see next, please fill out the [Provide Feedback form](#) on *Mau ka Leo*.

Support for *Mau ka Leo* is provided by the National Endowment for the Humanities American Rescue Plan: Humanities Organizations program (ZDH-283709), and through generous donations to the Museum's Digital Futures Initiative.

Above

View of King Street in Honolulu, with the Bishops' home Haleakalā at left center. At the time this picture was taken, Bernice Pauahi's tamarind tree (located on the 'Ewa side of the house) was 25 years old; O'ahu, Hawai'i, 1856.
Photo by Hugo Stangenwald, Bishop Museum Archives. SP 103775.



The Tamarind Tree of Bernice Pauahi

Our beloved namesake, Princess Bernice Pauahi Pākī (later Bishop), was born on Dec. 19, 1831. On the day of her birth, a tamarind tree was planted at the home of her parents, Abner Pākī and Laura Konia, on King Street in Honolulu. This tree served a beautiful purpose: it marked the site where the infant's 'iwe (placenta) was buried, in accordance with Hawaiian custom.

Years later in 1855, Pauahi and her new husband, Charles Reed Bishop, were invited to move into her family's newly-constructed residence, Haleakalā — built on the same grounds as the house where she was born. There, the tamarind tree had grown to a towering height. Pauahi would sit for hours beneath its shade as she listened to and counseled her people.

Following Princess Ruth Ke'elikōlani's passing in 1883, the Bishops moved from Haleakalā to Keōua Hale on Queen Emma Street, where Pauahi passed away soon after. Her birth tree continued living for decades — even as the property transitioned from home to boarding house to hotel. When a new thoroughfare was approved for Honolulu, the government used the front portion of the 'Aikupika estate, which necessitated cutting down Pauahi's then-rotting tree. The new road was completed in 1900 and is Bishop Street today.

The tree's 'ōmuku (stump) came first to Bishop Museum grounds as a memorial gift from Charles R. Bishop, to be displayed in the new Bernice Pauahi Bishop Memorial Chapel. Bishop had built the chapel in 1897 for Kamehameha Schools, which at the time shared its grounds with the Museum. Later, the 'ōmuku was moved to Kamehameha Schools' Kapālama campus (ca. 1990s – early 2000s). It now rests in the schools' memorial chapel there, which is fittingly named after the schools' original chapel located at the heart of the Kaiwi'ula campus.

The exact location of the original tamarind tree is hard to place in our contemporary landscape. But a mo'olelo tells us that either cuttings or seedlings of Pauahi's tree were saved, then planted on what is now Bishop Museum grounds around the former students' dormitories. In fact, next to our front parking lot, visitors can find a sprawling tamarind—the offspring of our namesake's birth tree.



1 Driveway leading to Haleakalā, with Charles Reed Bishop seated on the lānai. This photo was likely taken in the 1890s. What appears to be Pauahi's tree is on the left, partly obscuring the house; Honolulu, O'ahu, Hawai'i. Bishop Museum Archives. SP 92276.

2 The Alexander Young Hotel, facing Bishop Street, shortly before its opening in 1903. In 1900, Haleakalā was demolished for the construction of the first segment of this street. What could be Pauahi's tamarind is in the center, now over 70 years old. Sadly, by 1910 it was removed; Honolulu, O'ahu, Hawai'i. Photo by Frank Davey, Bishop Museum Archives. SP 220602.

3 The descendant of Pauahi's tree on Bishop Museum grounds. The bench at its base honors Donald Kilolani Mitchell, a longtime educator, researcher, and author at Kamehameha Schools and a liaison to Bishop Museum. Photo by Jon Asato © Bishop Museum, Bishop Museum Archives. Q 221270.



Moonlight Mele:



Top

Colorful staging added to the beautiful summer atmosphere of the July 14, 2023 Moonlight Mele.

Middle

Kulāiwi, consisting of Nā Leo Pilimehana's Lehua Kalima, Grammy-nominated producer Shawn Pimental, and decorated artist Kawika Kahiapo, played songs telling the stories of Hawai'i from their Indigenous points of view, reconnecting kānaka to 'āina through mele.

Bottom

Maunaloa performed at the inaugural lū'au for President Obama and the 150th Anniversary of the Smithsonian. Now, they can add the Great Lawn at Bishop Museum to their venue list.





Music Returns to the Great Lawn

Top

Kapena entertaining audiences on the Great Lawn stage, Friday, July 14, 2023.

Bottom

Mākaha Sons wrapping up the second Moonlight Mele on Friday, Aug. 11, 2023.

Moonlight Mele returned to the Great Lawn this past summer. The beloved concert series resumed at Bishop Museum in partnership with Ha Ka Entertainment.

On Friday, July 14, kamaʻāina (local residents) and malihini (visitors) enjoyed memorable performances by some of Hawaiʻi's most talented musicians under a starry night sky and in the cool, fresh air of Kaiwiʻula. The first evening's incredible lineup included Walea, Kulāiwi, Maunaloa, and Kapena.

Moonlight Mele's second concert happened on Friday, Aug. 11, when The Mākaha Sons headlined the evening and featured songs from their upcoming album. Concertgoers also enjoyed the smooth sounds of Liam Moleta, Kala'e Camarillo, Ei Nei, Darren Benitez, and Mark Yamanaka.

Radio and TV personality Mele Apana emceed both evenings, entertaining audiences between musical acts.



Hope and Healing for Lahaina

Like many of you, all of us at Bishop Museum were deeply affected by the news of the fires on Maui and Hawai'i Island. Over the past months, we watched the stories unfold and have experienced shock and grief over what has occurred, especially to our neighbors in Lahaina.

"Our hearts ache for those who have lost loved ones, homes, and treasured family objects that will never be recovered. We are a tight-knit and resilient community that comes together during times of pain and hardship. We are deeply moved by the efforts to provide relief to those who are affected." — Janet Bullard, Bishop Museum vice president of advancement and marketing communications and acting director of government relations.

We've felt hope and have found inspiration from the efforts of the many individuals and organizations who continue to work together to support Lahaina and others who were affected. To those who lead and support these efforts, we express our heartfelt mahalo nui loa.

We were touched and honored to work with some of our community partners to lend kōkua and relief to those in need.

Moonlight Mele

Proceeds of the August Moonlight Mele concert held on our Great Lawn were donated to the Native Hawaiian Advancement Kāko'o Maui as well as the American Red Cross of Hawai'i. It was an incredible night with chicken skin performances by Kala'e Camarillo, Ei Nei, Liam Moleta, and Mark Yamanaka, and headlined by The Mākaha Sons.

Maui Ola: A Benefit Concert for Maui

The following week, the "Maui Ola: A Benefit Concert for Maui" event was also held on our Great Lawn and livestreamed across local news outlets, radio stations, and on social media. The concert featured Anuheā, Del Beazley, Paula Fuga, Hawaiian Style Band, Raiatea Helm, Kimie Miner, Pure Heart, Jerry Santos,

the Hawai'i Symphony Orchestra, special guests, and a variety of musicians and cultural practitioners with meaningful ties to Maui.

"Music has a wonderful way of opening people's hearts and reminding us of our connections to one another. We hope the music shared by some of Hawai'i's leading talents will have that kind of effect." — Ke'ala Lucero, co-producer of Maui Ola and executive producer of Pono'i Productions.

100% of the concert proceeds were distributed directly to Maui communities through Maui United Way, Hawai'i Community Foundation, Hawai'i People's Fund, Ke Ali'i Pauahi Foundation, and Council for Native Hawaiian Advancement.

Kāko'o Maui Supply Drive

We express gratitude for our Kalihi neighbors and O'ahu communities, who heeded our call for Lahaina supply donations over social media and other channels, and brought truckloads of much-needed items to our collection site at Shop Pacifica. Our Bishop Museum 'Ohana then spent a week organizing and transporting donations to the Council for Native Hawaiian Advancement primary collection sites for distribution.

As caretakers of the collections representing the history, culture, and natural environment of Hawai'i and the Pacific, our hearts continue to be with Lahaina and we stand ready to continue supporting its recovery in the months and years to come.

From Historical Records

Members of the Museum's Library & Archives Team working on the He Aupuni Palapala project to digitize Hawaiian language newspapers shared a series of blog and social media posts featuring old stories and news coverage of Lahaina.

One post recalls a fire that claimed the historic Lahainaluna Seminary in 1862, and a Hawaiian

lament that was shared at the time; the lament was shared again in the blog post, addressing the recent tragedy:

Today, we grieve with and for our loved ones in Lahaina in the face of this great tragedy, offering hope, unity, and unwavering trust in better days to come. These sentiments are those of our kūpuna — aloha that withstands the test of time, made evident in the following lines of a kanikau, a Hawaiian lament, commemorating the lost in 1862 of Lahainaluna Seminary, the beloved beacon of Hawaiian knowledge.

**E ho'āla hou 'ia ana, a 'oi aku ē ka nani.
It shall rise anew, with yet more
magnificence.**

The Bishop Museum 'Ohana is committed to continue lending our kōkua to Lahaina and those affected by the wildfires. The Museum has offered to help in the recovery and restoration of items of historical and cultural significance to Lahaina, to ensure memories and stories of its people and neighborhoods are preserved.

The road to recovery will be long and challenging, but one that is strengthened by the collective efforts of our local and global communities. If you are able, we humbly ask that you please continue to support Lahaina through your donations of resources and time to the following organizations:

**Council for Native Hawaiian Advancement
Kāko'o Maui Fund**

**Hawai'i Community Foundation Maui Strong
Fund**

**Maui United Way Maui Fire and Disaster
Relief**

Mahalo nui loa.





By Justine Espiritu

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Pulama Lima, curator of Archaeology, presents objects from the Nu'alolo Kai Collection, which includes fragments of newspaper and stone works.



During the archaeology tour, examples of historic earthenware found during the excavation of an archaeological project conducted by the Bishop Museum were on view.

On this evening, we asked members to share some of their stories of Bishop Museum and also collected some takeaways from the tours they enjoyed during the evening. We asked Members:

What is a cherished memory you have of Bishop Museum?

- "Second grade from Keolu Elementary School. It was the whale that made memories of Bishop Museum linger forever. There were family excursions of my mom preparing maki sushi, namasu chicken, teri chicken for lunches on the grounds. Dad marched us in formal protocol. Speaking Hawaiian fluently he would address before the family entered and exited. I am grateful. Mahalo nui loa."
- "My greatest memory as a keiki from Hilo was seeing the galaxy at the planetarium and the sumo exhibit. I talked about it the entire

time through the school year."

- "I think of many: bringing our sons to a planetarium show, joining a tour led by my next door neighbor who was a docent ... Bishop Museum has been a very important part of my learning about my adopted state in the Pacific where I have lived for almost 54 of my almost 81 years."
- "Bringing friends from overseas and young people to Bishop Museum for tours."
- "When I visited for the first time almost 50 years ago, when I entered the building and the whole interior was made with koa wood. Whoa! How impressive it was. I visit annually ever since."

What is one thing you learned or were surprised by about each collection you engaged with?

- "I learned that bugs were the first creatures to populate lava after volcano eruptions, even before plant seeds."
- "I learned that the stone adzes were so well preserved. Looked sharp, square, and

looked as if it was still functional."

- "I was surprised by the extensive depth of thought that goes into each exhibit display."
- "I was surprised by how beautiful and colorful Hawaiian bugs and moths can be."
- "I learned that ancient Hawaiians shaped tree roots into fishhooks."
- "I learned that there are only two endemic butterfly species in Hawai'i."
- "I was surprised by the vast volume of Bishop Museum's collections."
- "I learned that there is much information to be digitized for the future."
- "I was surprised by how 'story telling' connects different eras from the past with our present and future."
- "I learned that roots can make fishhooks strong enough to catch powerful sharks."
- "I was surprised by the vast amount of objects in the archaeology collection and the very painstaking efforts it takes to find items on a dig!"





E Ulu A Pa'a



On Saturday, August 26, 2023, Bishop Museum's E Ulu A Pa'a Fundraiser was held, showcasing the Museum's ongoing growth (ulu) and strong foundation (pa'a). Lynn Lally and Dee Jay Mailer were honorary co-chairs for the annual fundraising dinner celebration. In this unique and memorable event, guests enjoyed a sunset dinner on the Museum's Gallery Lawns. Before the evening's festivities, guests could access Hawaiian Hall and view items for bid on the E Ulu A Pa'a online auction.

Television personality Kamaka Pili hosted the evening's program honoring Wayne Pitluck and Judy Pyle's years of philanthropy in support of Hawaiian community and cultural organizations, including the University of Hawai'i Hawai'iinuiākea, 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.

Bishop Museum's supporters and community partners enjoyed a sumptuous three-course meal prepared by Chef Chai with the assistance of students from Waipahu High School's Culinary Arts Pathway program. Guests enjoyed hula and music performances by The Women of Hālau Ka Waikahe Lani Mālie, The Men of Hālau Kahulaliwai, Ka Lā 'Ōnohi Mai o Ha'ehe'a'e, and Kumu Hula Tracie & Keawe Lopes.





Exhibit Audio Visual Technician Coordinator Mark Caldeira

My job and scope of duties as an Exhibit Audio Visual Technician Coordinator is everything from feeding our exotic fish, aligning the stars in the planetarium, fixing a broken something or another anywhere on campus, and assisting in handling our most precious collection objects.

My background before finding a home at Bishop Museum 12 years ago includes the fundamentals required to complete my tasks. For example, I have decades of experience using power and hand tools with an understanding of carpentry and electrical basics. I worked with paints, adhesives, and all kinds of chemicals at my family's business "OceanTronics" and as an engineer on our commercial fishing vessel. I am also a musician and my own audio technician/roadie. I've been performing professionally since the mid-'70s and have occasionally performed here at the Museum.

At Bishop Museum, I assist in setting up and maintaining exhibits, temporary/traveling displays, rental functions,

and special events. I also work with a great team of "Tangos" (technicians): Josh, Emma, and our casual employees. My duties include constructing and installing exhibit structures using various tools, operating the forklift, troubleshooting and fixing issues, maintaining inventory, and observing safety and risk management procedures. It's a full plate!

I love Bishop Museum. Getting in during the wee hours of the morning and making sure everything is up and running smoothly before my co-workers and our guests even arrive is a relaxing routine. It's so peaceful and beautiful here at sunrise, and I am occasionally blessed with a rainbow over Hawaiian Hall.

As mentioned, I am also a working musician, and you can find me performing solo acoustic shows or playing drums with various local artists around town. You can find a bio of my other life at Markc808.com.

IN MEMORIAM

Bishop Museum Ethnobotanist

Douglas E. Yen

March 20, 1924 – July 7, 2023

by Patrick V. Kirch, Ph.D., Bishop Museum Board of Directors



Doug Yen with Tikopia islanders during fieldwork in the Solomon Islands, 1977.
Photo by Patrick V. Kirch

Douglas E. Yen, celebrated Pacific ethnobotanist who served on Bishop Museum's staff from 1966 to 1980, passed away peacefully in July of this year. Yen's most significant research focused on the origins and distribution of the sweet potato. Based on fieldwork throughout the Pacific, Yen concluded that the sweet potato was brought into the Pacific by Polynesians who voyaged to South America, bringing this valuable crop back with them on a return voyage. Bishop Museum Press published Yen's sweet potato research in 1974. Recent genetic analysis has validated Yen's hypothesis that Polynesians visited South America.

In the 1970s, Yen, together with archaeologist Roger Green, organized the Southeast Solomon Islands Culture History program, funded by National Science Foundation grants to Bishop Museum. This program vastly increased our knowledge of the ancient history of the Melanesian region, and of the role of the Lapita cultural complex as ancestors of the Polynesians.

Doug Yen more than anyone else was responsible for the establishment of the Amy Greenwell Ethnobotanical Garden. Before she died, Amy Greenwell asked Yen to take on the kuleana of establishing the garden on her Kona property, which she bequeathed to the Museum. Yen's vision included the preservation of the many archaeological features that were once part of the vast Kona Field System.



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bishopmuseum.org/afterhours



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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Mōhala ka pua, ua wehe kaiao.

The blossoms are opening, for dawn is breaking.

One looks forward with joy to a happy event.

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