

Ka‘Elele

The Messenger

THE JOURNAL OF
BERNICE PAUAAHI BISHOP MUSEUM
WINTER 2024





Events

MONTHLY

SECOND FRIDAY

Dec. 13, Jan. 10, Feb. 14, March 14, April 11

Museum After Hours

5–9 p.m.

Campuswide

THIRD FRIDAY

Nov. 15, Dec. 20, Jan. 17, Feb. 21, March 21, April 18

The Stars Tonight

7–8 p.m.

J. Watumull Planetarium

THIRD WEDNESDAY

Nov. 20, Dec. 18, Jan. 15, Feb. 19, March 19, April 16

Kaiwi'ula Night Market

5–9 p.m.

Atherton Parking Lot

NOVEMBER 2024

Sunday | November 3

Sun Day Sundae Sunday:

A Day of Solar Explorations

11 a.m.–4 p.m.

Campuswide

Saturday | November 9

Kāhuli Festival 2024

3–9 p.m.

Friday | November 15

The Stars Tonight

7–8 p.m.

J. Watumull Planetarium

Wednesday | November 20

Navigating by the Stars: Kalupeakawelo

7–8 p.m.

J. Watumull Planetarium

Friday–Sunday | November 22, 23, 24

Ukulele Guild of Hawai'i 22nd Annual Hawaiian Experience

9 a.m.–3 p.m.

Wednesday | November 27

Lā Kū'oko'a

4 p.m.–7 p.m.

DECEMBER 2024

Thursday | December 19

E Ō, E Ka Wahine:

Celebrating Bernice Pauahi Bishop

12:30–1:30 p.m.

Friday | December 20

The Stars Tonight: Trivia Dome

6–7 p.m. and 7:30–8:30 p.m.

J. Watumull Planetarium

JANUARY 2025

Friday | January 10

Museum After Hours

5–9 p.m.

Friday | January 17

The Stars Tonight

7–8 p.m.

J. Watumull Planetarium

Saturday | January 25

No Ka Poli O Hi'ilei:

Honoring Charles Reed Bishop

9 a.m.–3 p.m.

FEBRUARY 2025

Friday | February 14

Museum After Hours: Hawai'i Triennial 2025

5–9 p.m.

Wednesday | February 19

Navigating by the Stars: Kekāomakali'i

7–8 p.m.

J. Watumull Planetarium

MARCH 2025

Sunday | March 2

Mālama Hāloa Kalo Festival & Symposium

9 a.m.–3 p.m.

Friday | March 14

Museum After Hours

5–9 p.m.

Friday | March 21

The Stars Tonight: Trivia Dome

6–7 p.m. and 7:30–8:30 p.m.

J. Watumull Planetarium

APRIL 2025

Friday | April 11

Museum After Hours:

Celebrating Mary Kawena Pukui

5–9 p.m.

Friday | April 18

The Stars Tonight

7–8 p.m.

J. Watumull Planetarium

For details and program registration visit

bishopmuseum.org/events

KA 'ELELE | WINTER 2024

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COVER | *Ka'anapali in Ancient Times* by Herb Kawainui Kāne.

TOP OF THIS PAGE | *Canoe Leilani* by Herb Kawainui Kāne.

Aloha & Mahalo



Aloha mai kākou,

Looking over the past year, through our Founders' lenses, I am amazed at how many hopes and dreams have been fulfilled at our Museum home, starting from our homeland to the greater Pacific.

The wisdom, creativity, and expertise of our staff, volunteers, Board and community have made real our dreams to protect and strengthen our precious lands, oceans and people along with those of our origins in Oceania. This impact builds every day because

of stakeholders who believe in the value we bring to Hawai'i and the Pacific—our State and Federal governments, our donors, and many community partners.

This summer we hosted our cousins in the Pacific as part of Hawai'i's incredible Festival of the Pacific. At Bishop Museum, we shared how being with family meant EVERYTHING to us! From the master carvers, weavers, and tattoo practitioners we housed to our celebration with our voyaging cousins from Moananuiākea and our celebration of Micronesia—we shared stories, celebrated and dreamed of more cross-ocean visits and partnerships, as cousins do.

We found significant bridges to build and cross that will strengthen our knowledge and our ability to care for the precious environments we depend upon to survive and thrive. At Bishop Museum, we know that it is in the growing and sharing of our Knowledge Core (our culture and natural science) that this happens. This edition of *Ka 'Elele* shares the many efforts of our curators and staff to discover, restore, and grow our island homes. Each effort relies upon partnerships locally and across the Pacific to leverage resources and speed outcomes. And for such efforts to last we must grow the next generation of learners and caretakers. For each of the stories we share, know that those staff who do this amazing work today also teach others for tomorrow.

Through all this, our leadership and staff have risen to each occasion as stewards and hosts, planners and creators, caretakers and fixers, storytellers and artisans in their own right. We mahalo our Board and our volunteers (our docents and the Bishop Museum Association Council) for being all of the above along with us. It does take a *kaiāulu* (a village) to fulfill our Founders' dreams.

A handwritten signature in black ink that reads "Dee Jay Mailer".

Dee Jay Mailer
President & CEO

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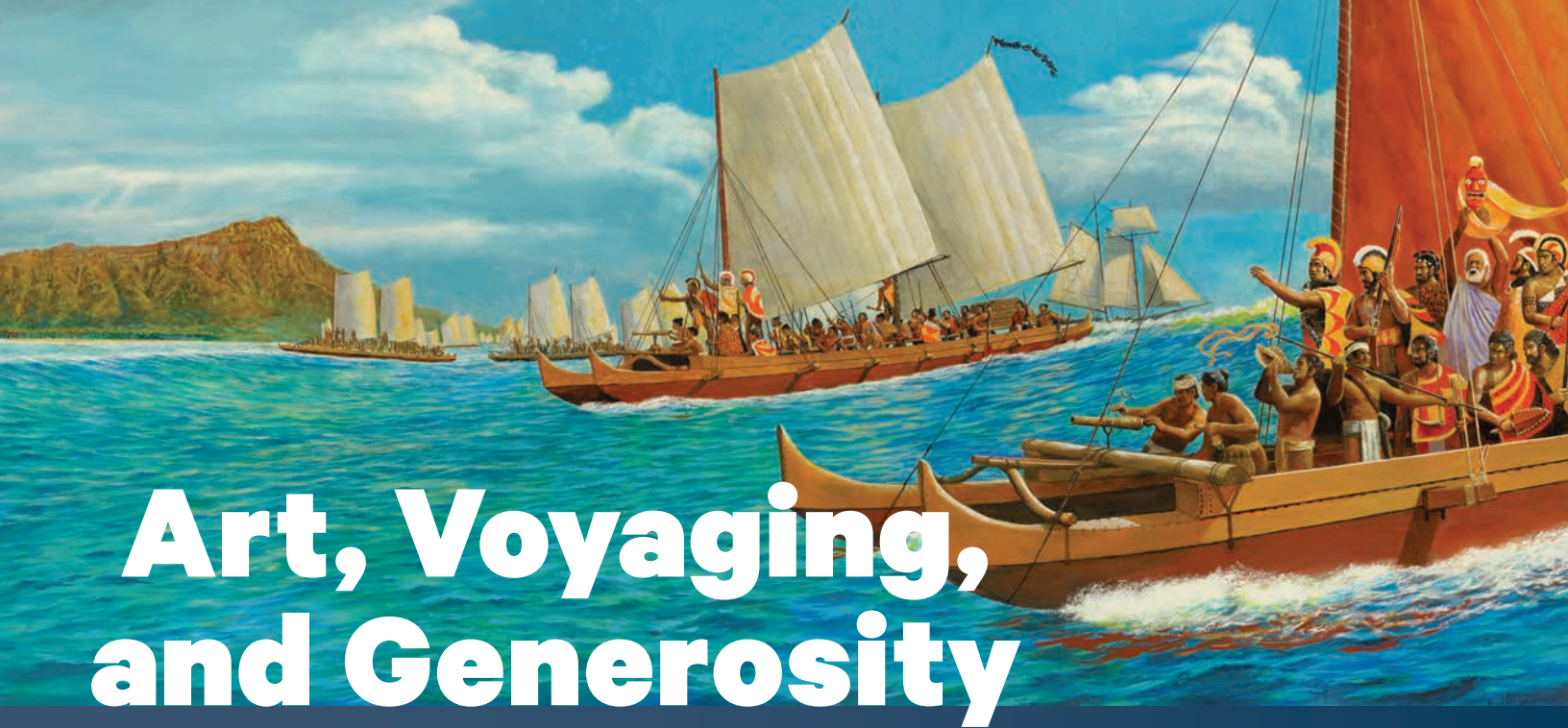
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Art, Voyaging, and Generosity

By Raymond Kong, Vice President & General Counsel, Bishop Museum





The Herb Kāne Collection Comes to Bishop Museum

In 2018, I had the privilege of meeting Deon Kāne, the widow of renowned artist Herbert “Herb” Kawainui Kāne, as the Museum’s attorney. I will never forget her first words, which were “Good. We have a lot to work on.” Then COVID and other delays interrupted us, as it did the world. Finally, in March 2023, I spoke with Deon, and we both realized time was of the essence to accomplish her goal of gifting the intellectual property rights to Herb’s works of art and his publications to Bishop Museum.

Known as an artist-historian and author, Herb had a keen interest in Hawai‘i, the Pacific, and Oceania. Raised in Waip‘o Valley and Hilo on Hawai‘i Island, he studied at the School of the Art Institute of Chicago, which awarded him an honorary doctorate degree, and at the University of Chicago after serving in the Navy.

Herb’s illustrious career has spanned advertising, publishing, architectural design, printing, writing, and sculpture. His clients have included government agencies, major publishers, and private collectors. His art has appeared on United States and international postage stamps, and he authored several books on Hawai‘i and the Pacific, including “Ancient Hawai‘i,” “Pele: Goddess of Hawai‘i’s Volcanoes,” and “Voyagers.”

Herb’s interest in and research of Polynesian canoes and voyaging led to his participation as general designer and builder of the sailing canoe Hōkūle‘a, where he served as its first captain in 1975. He was also one of the founders of the Polynesian Voyaging Society.

He is globally known for paintings that expertly depict the many types of Polynesian and Micronesian sailing canoes used on historic voyages across the Pacific, as well as his artwork illustrating the history and culture of the Hawaiian and Polynesian islands.

With more moving parts than initially expected, gifting Herb’s works to Bishop Museum took us over a year and over a hundred emails

and phone calls. In June of 2024, with a final signature, we completed the paperwork to enable Deon’s gift. Bishop Museum expresses its deep appreciation to the Herb Kāne ‘Ohana for this generous gift, which was facilitated by Mr. Kāne’s widow, Deon Kāne, and supported by his children, Susan Kāne and Douglas Kāne.

“We are incredibly moved by the meaningfulness and generosity of this gift,” said Dee Jay Mailer, Bishop Museum president and CEO. “Mr. Kāne has touched so many people in so many different ways, and his connections with Bishop Museum and our mission run deep. It is our intent to help preserve and perpetuate his legacy through our work in Hawai‘i and Pacific cultures, as well as our engagement with these communities.”

“We know Herb’s legacy will be kept alive and vibrant through Bishop Museum’s strength of public programming and educational outreach,” said Deon Kāne. “Herb’s research and drawings, together with Bishop Museum’s Pacific collections and research, provided the inspiration for Pacific Island nations to review their voyaging traditions, and he played a key role in rediscovering the art of celestial navigation in the Museum’s Planetarium.”

Another prime motivation for this gift was to provide Bishop Museum with assets that could provide monetary support. Deon and I spent hours reviewing spreadsheets and tables as she explained how she managed Herb’s work to provide a steady income stream over the years. With over 250 pieces of art and three publications, Bishop Museum will work on finding ways to share Herb’s legacy while generating revenue to fund the Museum’s mission just as Deon intended. Mahalo Deon for your gift, and Mahalo Herb for your work, not only in art, but your work to ensure that we remember, and never forget, that we are all voyagers.

Facing page:

Top

Kamehameha Landing at O‘ahu by Herb Kawainui Kāne

Middle, left to right

Ka‘ahumanu by Herb Kawainui Kāne

Discovery of Hawai‘i by Herb Kawainui Kāne

Bottom

Ancient Punalu‘u Hawai‘i Island by Herb Kawainui Kāne

Faith and Philanthropy:

Queen Emma Kaleleonālani's Visit to England, 1865-1866

By Sarah Kuaiwa, Ph.D., Curator for Hawai'i and Pacific Cultural Resources

In moments of intense personal struggle, we can often rededicate ourselves to a greater purpose.

In 1856, Emma Rooke became queen consort of the Hawaiian Kingdom through her marriage to King Kamehameha IV. As king and queen, the couple envisioned several changes for the kingdom, including educational reforms and broader healthcare services. This also included the introduction of a new denomination of Christianity to Hawai'i: Anglicanism.

In 1860, King Kamehameha IV, through his Minister of Foreign Affairs, R. C. Wyllie, penned a request to Queen Victoria of Great Britain to send Anglican clergymen to Hawai'i. This was an unusual request, especially given that most of the citizens of the Hawaiian Kingdom were practicing Congregationalism or Catholicism by the 1860s. Queen Victoria and the Church of England responded to the request by dispatching three men in 1861. The missionaries arrived in Honolulu on Oct. 11, 1862.

Due to his untimely death on Nov. 30, 1863, Kamehameha IV's work with the new missionaries was cut short. Queen Emma was filled with immense grief for the loss of her husband, as well as her only son, Prince Albert Kaleiopapa, who passed before his father on Aug. 27, 1862.

The widowed queen then channeled her grief into fundraising for a new Anglican cathedral that was to be built in memory of the late king. In need of funds to support the construction of the memorial cathedral, Queen Emma leveraged British benevolence and her position by fundraising in person in England.

Faith and Philanthropy: Queen Emma Kaleleonālani's Visit to England, 1865-1866, the new installation in the third floor Treasure Case presents

Queen Emma's only international trip taken during her lifetime (1836–1885). In the darkest period of Emma's life, she purposefully made herself into a global figure in order to continue to serve her people and act on her husband's kuleana.

With the help of members of Parliament, the British aristocracy, and Anglican church clergy, Queen Emma organized 15 public meetings across England to raise funds for the Cathedral of St. Andrew. These events were heavily attended by the English public, who were eager to see a Hawaiian royal in person and learn about the efforts of the Anglican Mission in Hawai'i.

The case shows the extent of Queen Emma's journey, featuring a map that shows her departure and return routes and some of the places she visited in England. The case introduces Queen Emma's personal seal and one of the royal names she took on after the passing of her husband and child, Nālanī'elua. Pieces from Bishop Museum's Ethnology department are represented in the case, including bone china dishware made by W. T. Copeland and Co. and ivory hairbrushes made by R. Douglas, all of which were brought home from the Queen's travels. Lesser-known portraits from Bishop Museum's Library and Archives are also presented in the case, showing Queen Emma in her black mourning attire.

***Faith and Philanthropy: Queen Emma Kaleleonālani's Visit to England, 1865-1866* will be on view until February 2025.**



- 1 *Faith and Philanthropy: Queen Emma Kaleleonālani's Visit to England, 1865-1866* is located on the 3rd floor, Diamond Head side of Hawaiian Hall.
- 2 St. Andrew's Cathedral with unidentified man and child in foreground, Honolulu, Hawai'i, ca. 1888. Bishop Museum Archives. SP 117676.
- 3 Studio portrait of Queen Emma by Camille Silvy, Bishop Museum Archives. SP 38928.
- 4 Porcelain plate by W. T. Copeland Co. acquired by Queen Emma during her trip to England. Photo by Brandon Ng, Bishop Museum Archives. Q 221848.
- 5 Queen Emma's warthog hair and elephant ivory hairbrush made by R. Douglas of London. Photo by Brandon Ng, Bishop Museum Archives. Q 222087.

From *Mau ka Leo*: Stories of Pilina

Mau ka Leo is Bishop Museum's 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.

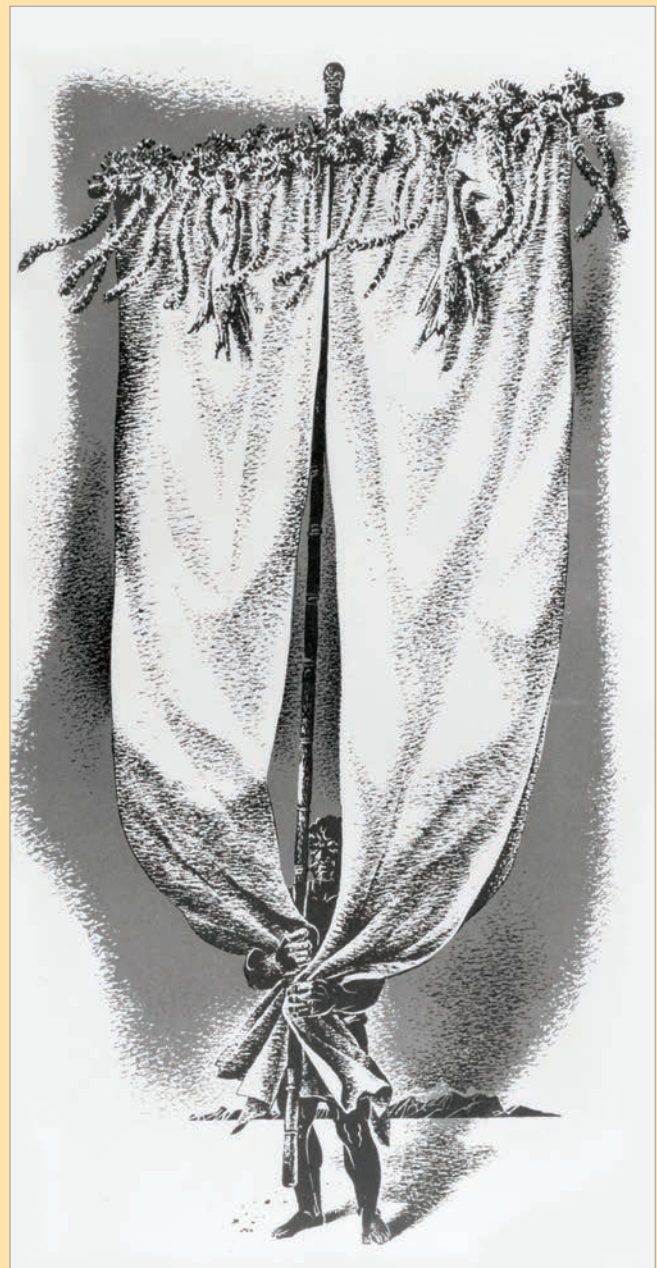
The stories in *Mau ka Leo* are often the stories of pilina (relationship). They reveal not only the connections between items in Bishop Museum's care, but also intersections of knowledge—the interconnectivity of land, people, customs, and experience. In the story featured here, Bishop Museum staff reflect on the season of Makahiki from a multidisciplinary perspective. By intersecting diverse materials and modes of knowledge, we hope this story helps deepen the reader's understanding of our pilina to the natural world—and to each other.

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

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.

Right

Illustration of Lonomakua, ca. 1969. Published in: Feher, Joseph. *Hawai'i: A Pictorial History*. Honolulu: Bishop Museum Press, 1969. Drawn by Joseph Feher, Bishop Museum Archives. SCP 54161.



The Signs of Makahiki

By Marques Marzan, Miles Thomas, Emma Bornstein

Makahiki is one of the most important seasons in the Hawaiian calendar. Coinciding with the rising of Makali'i (the Pleiades constellation) in the night sky, this four-month season usually lasts from the lunar month of 'Ikuā (between October and November) to Kā'elo (between January and February). (Ed. Note: The names and order of the lunar months have customarily varied between the Hawaiian Islands.) It marks the journey of the akua Lono, who oversees the rainy season of Ho'oilō, around the Hawaiian Islands — bringing peace, harvest, and fertility. In past generations, it was a time for the people to rest from working the land and to refrain from war.

During Makahiki, an embodiment of Lono, called an akua loa or Lonomakua, is adorned with his kino lau (body forms). Customarily, these include pala ferns (*Marattia douglasii*) and the pelts of native albatrosses, such as ka'upu (*Phoebastria nigripes*) or mōli (*Phoebastria immutabilis*). Alongside the black and white albatross feathers, white kapa banners are draped over the akua loa, since these colors are associated with Lono.

Each of these kino lau are connected to changes in the environment during the Hawaiian winter, signifying Lono's presence and influence. Around the start of Makahiki, ka'upu and mōli—after years of living and foraging on the ocean—return to the land to nest. Dark clouds cover the mountains and upland forests, bringing rainfall. The endemic, slow-growing pala fern relies on this cloud coverage to sprout new fronds each year. Around Kā'elo, as Makahiki comes to an end, the eggs of the mōli begin to hatch.

Along with celebrating abundance, Makahiki is a reminder of our fragility. The Lonomakua is decorated with pala, a famine food, to remind us of our vulnerability and shared reliance on each other and the natural world. Both the pala fern and the mōli bird are vulnerable species, relying on precise conditions in their ecosystems to reproduce and survive. These kino lau of Lono highlight the importance of observing this time of healing and new growth — and of caring for the 'āina in all its seasons.

Top

Rain falling on West Maui mountains; Lahaina, Maui, Hawai'i, ca. 1915. Photo by Ray Jerome Baker, Bishop Museum Archives. SD 27348.

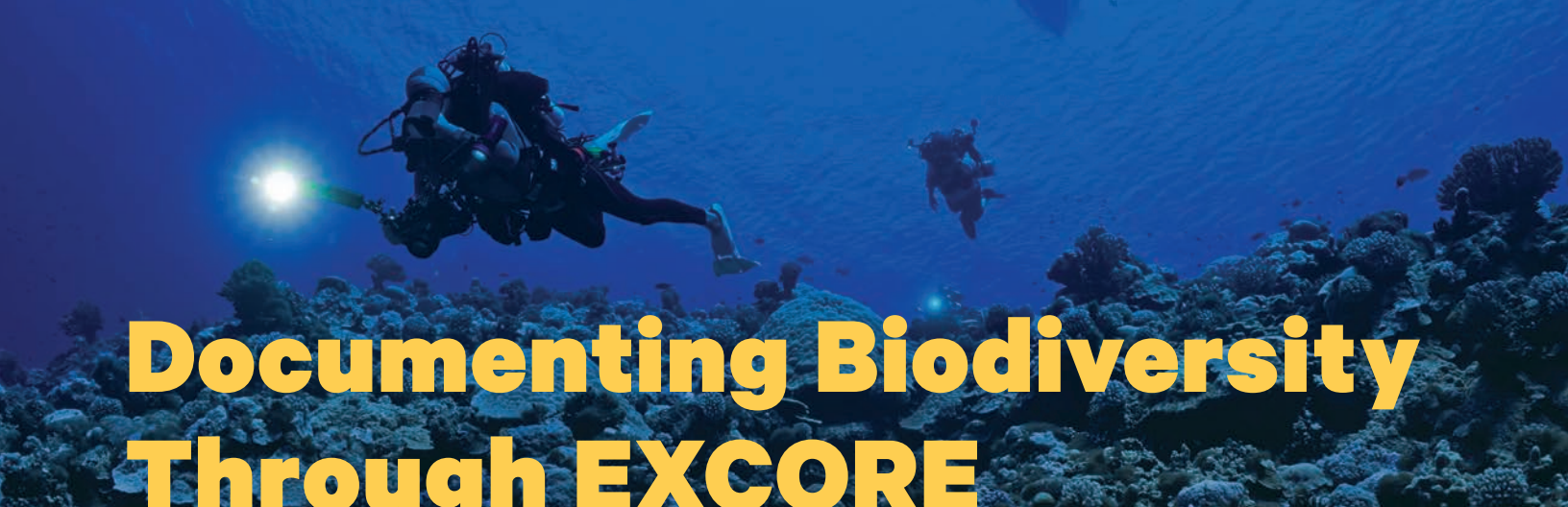
Middle

Herbarium sheet for *Marattia douglasii*. Bishop Museum Herbarium Pacificum. BISH 1128775.

Top

"Diomedea Immutabilis 'Gooney.'" Hand-colored lithograph of mōli or Laysan albatross (*Phoebastria immutabilis*), 1893. Published in: Rothschild, Walter. *The Avifauna of Laysan and the Neighbouring Islands*. London: R. H. Porter, 1893. Lithograph by J. G. Keulemans, Bishop Museum Archives. SP 222653.





Documenting Biodiversity Through EXCORE

By Richard L. Pyle, Ph.D., Director of Natural Sciences & Director of EXCORE

Although Bishop Museum's Center for the Exploration of Coral Reef Ecosystems (EXCORE) was only formally announced within the past year, its core mission — discovering and documenting biodiversity using the latest available technologies to explore previously inaccessible environments — have existed at the Museum for more than a century.

Why is the work to discover and document biodiversity important? Biodiversity is the totality of all living things on Earth, including all of the ways organisms interact with and affect their surrounding environment, and each other. All of humanity depends on biodiversity for survival. Biodiversity provides us with the oxygen we breathe, the food we eat, many of the medicines that cure our most devastating diseases, and countless other services, such as sequestering a quarter-trillion tons of carbon dioxide annually. The economic value provided by global biodiversity is approximately \$150–170 trillion annually. And yet, after 250 years of scientists cataloging biodiversity around the world, the vast majority of species we share this planet with

haven't yet been discovered and named. Moreover, the 2 million or so species that we have managed to describe so far are, almost by definition, the easiest for us to find. The estimated 8 to 18 million species that remain to be discovered are much more elusive.

The research we do here at Bishop Museum is closing this enormous gap in our core knowledge about the living world around us. Unlike many other universities and scientific organizations, our extensive natural history collections allow us to conduct biodiversity research at its foundation. This important work not only helps build the catalog of life, but provides extremely important baseline information to better conserve our natural ecosystems, and inform state, federal, international and private organizations to guide their efforts to manage and protect those ecosystems.

The Museum's EXCORE team is doing its part to discover and document biodiversity on coral-reef ecosystems throughout the

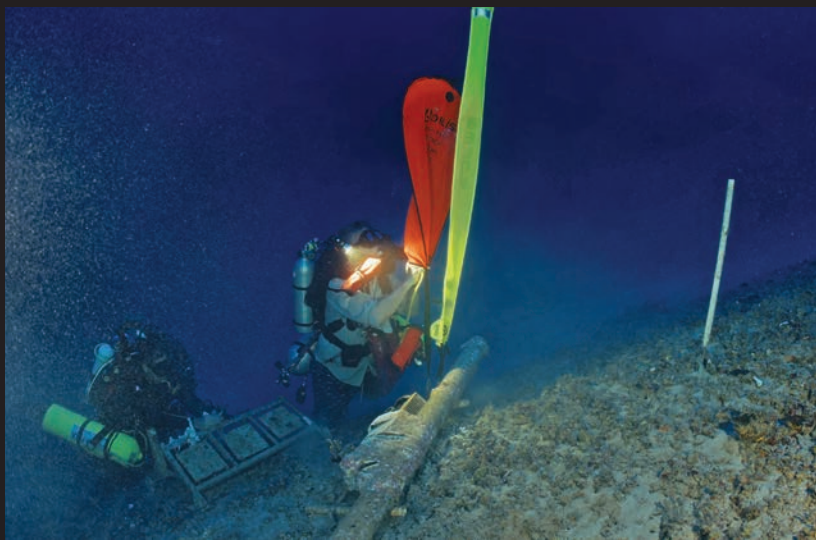
Top

A team of EXCORE deep divers descend along a deep coral-reef drop-off at Wake Atoll, in search of new discoveries. Photo: Brian D. Greene.

Bottom, left to right

EXCORE researchers discovered some of the most expansive deep coral reefs ever recorded at depths of 300–400 feet (90–120 meters) off Wake Atoll. Photo: Brian D. Greene.

The EXCORE team recovers sensor arrays from a depth of 330 feet (100 meters) in American Samoa in January of 2024. These sophisticated instruments record important data to shed insights into climate change. Photo: Brian D. Greene.





tropical Indo-Pacific region. Over the past year, we have used advanced diving technology on five major expeditions to explore deep coral-reef habitats in American Samoa (twice), Wake Atoll, the remote Batanes Islands off Northern Philippines, and, most recently, Komodo island in Indonesia. In American Samoa, EXCORE is working with the U.S. Fish and Wildlife service, University of Hawai'i's Hawai'i Institute of Marine Biology, and others, funded by the NOAA CRES program, to study deep coral-reef habitats. Our work there has already resulted in the discovery of a new species of fish, and many other important research findings — including data that will shed light on the effects of climate change on coral reefs. Our team also completed a multi-year project funded by the U.S. Army Corps of Engineers to survey fishes at remote Wake Atoll, in the northwestern tropical Pacific. In addition to documenting many important new records of fishes from the Atoll, the team discovered some of the most extensive coral reefs at depths of 300–400 feet (90–120 meters) below the surface. The trip to the Batanes Islands laid the foundations for a future expedition to explore deep coral reefs in that poorly-

known part of the Pacific. In Indonesia, EXCORE divers Brian Greene and Richard Pyle were among a group of six “Underwater Legends,” also including renowned ocean explorer Dr. Sylvia Earle, esteemed National Geographic photographers David Doubilet and Jennifer Hayes, and publisher and photographer Michael Aw of Ocean Geographic. The group participated in the production of a documentary film discussing how ocean environments can be more effectively protected for future generations.

In addition to all this underwater exploration, the team has been spreading the word about our important work, including presentations at the Capitol Hill Ocean Week (CHOW) event and a presentation to the Philosophical Society of Washington, both in Washington, D.C.

As busy as this past year has been for the EXCORE team, we are only just starting to ramp things up. Stay tuned for more exciting developments in the months to come!

Top, left to right

A new species of flasher wrasse (*Paracheilinus* n.sp.), discovered by EXCORE researchers on deep reefs in American Samoa. Photo: Brian D. Greene.

EXCORE team researchers work alongside partners from the U.S. Fish and Wildlife Service to study deep coral reefs in American Samoa. Photo: Richard L. Pyle.

Bottom

EXCORE team researchers work alongside partners from the U.S. Fish and Wildlife Service to study deep coral reefs in American Samoa. Photo: Richard L. Pyle.



Addressing the Extinction Crisis through Biology Research Experiences for Teachers (NSF BIORETS: REACHES)

Research Experiences for Advancing Curriculum on Hawaiian Ecosystem Sciences

By Norine W. Yeung, Phyllis Unebasami, and Kenneth A. Hayes

Climate change and the biodiversity extinction crisis will continue negatively impacting the world and our way of life in the coming decades.

While climate change is primarily a technological issue, potentially solved or reversed with innovations, there are no similar solutions for biodiversity loss. Once species are gone, they are gone forever. Known factors, including climate change, habitat destruction, and disease, partly drive the current biodiversity crisis. What is not known, however, is how to slow the losses or conserve what remains. Hindering efforts to stop or slow extinction are multiple knowledge gaps that constrain our understanding of biodiversity and hamper our ability to conserve it. These knowledge gaps include an incomplete inventory of all plants and animals on earth, estimated to be 10 million species, of which only about 25% are known. Other gaps include a lack of understanding about the ecology of most plants and animals, including what they need to survive in the wild. Even more significant is the public and policymakers' need for a broad appreciation for most plants and animals, and that's before acknowledging a lack of resource capacity (financial and human). Too often, most species are known only by a handful of specialists, which leaves them excluded from funding decisions or policy discussions that could help save them.

Hawai'i, a well-known biodiversity hotspot with more than 25,000 species, is at the top of most lists enumerating biodiversity losses, with nearly 1,000 extinctions recorded to date. Hawai'i is also home to half of all species listed under the U.S. Endangered Species Act. Hawai'i's land snails are iconic, with more than 759 species spread across the archipelago; most species are found only on a single island. Unfortunately, as much as 65% of our native land snails are already extinct, and nearly one-third of

the remaining species will disappear in the next decade without effective, informed conservation actions. Researchers and conservationists at Bishop Museum, in partnership with local, state, federal, and private agencies across the state, are racing to fill some of the most critical knowledge gaps for Hawaiian land snails and their ecosystems. The most recent thrust in this effort is through a Biology Research Experience for Teachers (BIORETS) award from the National Science Foundation (DBI 2341569). This project aims to improve and expand conservation understanding and capacity through enhancing educational opportunities for Hawai'i's K-12 science teachers. The program's first year supported four Hawai'i teachers as they completed a seven-week summer internship at Bishop Museum. They worked with conservation researchers, cultural practitioners, and education specialists across the state to gain research experience and build curriculums. Throughout the school year, teachers will continue to build upon curriculum and research, developing lessons and activities to teach broad science concepts through the lens of land snail conservation research. Together with their mentors, they will help address some of the significant shortfalls in biodiversity conservation.



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Kiane Prietto

Kanu o ka 'Āina Charter School, Hawai'i Island

"This program allowed each of us to dive deeper into hands-on research experiences, providing training in captive rearing and genomic research, and allowed us to create curriculum from the indigenous perspective. By the end of this program, I was able to develop an entire year's worth of curriculum that was both meaningful and impactful to both me and my students."



Jimie Napoleon-Kanaha

Purple Mai'a, O'ahu

"I had the privilege of participating in a transformative seven-week internship focused on Hawaiian ecosystem sciences, particularly Native Hawaiian land snails. What began as a simple exploration turned into a profound journey that not only deepened my understanding of these fascinating creatures but also revealed new dimensions for curriculum development across various subjects."

Ariel Lindsey-Emeliano

Kanu o ka 'Āina Charter School, Hawai'i Island

"My teaching philosophy is to be the kind of kumu I needed when I was in school. I strive to ensure my haumāna are able to learn in a way that suits their individuality whilst still being a part of their papa, or class. The leaders of this internship program were exactly that. They exposed us to every niche within their conservation operations and research studies and made me feel as though I belonged there. I was not weary to ask all my millions of questions because they taught us with patience and understanding. If it weren't for their support, I wouldn't have been able to reach the mountain tops, literally."

Sherry Tenn

Waipahu, O'ahu

"My teaching philosophy uses place-based learning to connect students with their environment and foster a sense of community. This past summer, I collaborated with malacology experts, other educators, and college students. Together, we focused on developing an educational curriculum around native Hawaiian snails. These unique creatures play a critical role in maintaining biodiversity and supporting the health of our ecosystems. Through this program, I gained hands-on experience in conservation efforts and contributed to raising awareness about the importance of preserving these vital species."





Reflections on FestPAC 2024

By Brandon K. Bunag, Ed.D., Vice President of Public Programs

“Haka inoa,” or “holding space,” is a term our curators use in the exhibit, *Ka ‘Ula Wena: Oceanic Red*, to stimulate conversation about the absence of and need for greater collaboration and responsibility toward Indigenous communities—and giving space for mo‘olelo (stories) to be told that genuinely reflect who we are as Indigenous peoples of the Pacific. The exhibition’s use of this term extends beyond the cultural treasures we care for. It also speaks to our kuleana as a Museum that seeks to meaningfully engage with communities from which the cultural treasures we care for come. In various instances, we “hold space” for these communities. And when asked, we step aside for our community to fill in the spaces we merely hold.

The 13th Festival of Pacific Arts and Culture (FestPAC) in June of this year provided the Museum with an opportunity to see, know, and feel what it is like to acknowledge that, at times, our communities bear knowledge that we might not know. And, when we give them the space to share that knowledge on our campus, we collectively amplify our kūpuna’s voices, stories, and histories.

A few of the many engagements that FestPAC brought to our campus stand out. First, Bishop Museum hosted FestPAC’s official kālai (carving) and kākau uhi (tattoo) villages on our grounds. The kālai village brought skilled carvers throughout the Pacific into one space. For the duration of the festival, these carvers lived on the Museum’s campus, engaged in lively conversation, shared their respective traditions, and enjoyed a convening of Pacific Island carvers for the first time. Each of the countries represented was tasked to carve, among other items, a hoe uli or a steering paddle as a reminder that the Ocean keeps us connected.

Kau Ka Pe’a, Holo Ka Wa’a: Celebrating Voyaging Throughout Moananuiākea was an all-day event that brought the Pacific voyaging community to the Museum. The mo‘olelo of those who continue to voyage the Pacific in the same manner as our ancestors enhanced the event. The entire day culminated in an evening gathering, Mele Mau, a reunion for the voyaging community who came together to share mo‘olelo and mele, all in honor of Mau Piailug. Nā ‘Ohana Wa’a shared mele and oli representing their respective wa’a traditions, filling the campus with the musical stylings of the Makali‘i ‘Ohana and the Hōkūle’a Band, who shared their top ten mele while sailing.

The festive week ended with the Celebrate Micronesia Festival. In what has become an annual event in partnership with the Pacific Islands Development Program and the East-West Center, Bishop Museum made space to celebrate the voices and culture of Micronesia through contemporary art, dance, stories, poetry, food, and music. This year, the event began with a humble and honoring ceremony for the Latte Stones.

The culmination of these events, along with a few others not mentioned here, resulted in an unquantifiable value. Above most other things, these events privileged and valued people and relationships. It allowed communities to have a voice and space and, in these moments, privileged their knowledge. It gave a center-stage-like platform to elevate and amplify cultural practices, traditions, stories, and histories. While it may be a few decades before FestPAC returns to our Museum, the connections and relationships made will surely bring another exciting program to Bishop Museum. Until then, we continue to *haka inoa*.



Member Spotlight

Daniela C. Spoto of Honolulu, Hawai'i



Bishop Museum member Daniela C. Spoto (center) and friends at a Members Preview event.

Why did you decide to become a member of Bishop Museum?

I've been coming to Bishop Museum since I moved back to Hawai'i in 2006. At first, it was a great way to educate myself about Hawaiian history, language, and culture. Once my kids were born, taking them to the Science Adventure Center (SAC) and the Planetarium were great family activities. Purchasing a membership that includes free parking pays for our family of three by the third visit. I also find that I attend events and programs more now as a Museum member, especially consistent events that I know are always going on — like the monthly After Hours events.

What has been a memorable Bishop Museum visit, exhibit, or event for you and your family?

There have been so many fantastic exhibits over the years that choosing just one is tricky. The Worldwide Walls exhibit that marked the tenth anniversary of the annual street art festival that originated in Honolulu was fantastic. (Ed. Note: She's referring to *POW! WOW! The First Decade: From Hawai'i to the World*, which happened in 2021. See photo above.) I learned about so many new, local artists whose work I now follow. I appreciated hearing the founder speak at an After Hours talk at the Museum when the exhibit first opened. I also loved seeing Paula Fuga perform during the "Maui Ola: A Benefit Concert for Maui," broadcast from Bishop Museum after the Lahaina

wildfires — it was an incredibly heartfelt tribute from a renowned storyteller.

What is your favorite benefit associated with your Bishop Museum membership?

I love Museum After Hours! It can be hard to carve out time during regular hours to see the latest exhibits, but After Hours is a monthly event that my family can look forward to that works with my schedule. And Museum members get in free! In addition to checking out the exhibits, my kids and I love to go and enjoy the food, drinks, live performances, and cultural demonstrations.

How does our mission resonate with you as a resident or visitor to Hawai'i?

It's important to me that Hawai'i has an institution dedicated to perpetuating Hawaiian history and culture. Although I was not born in the Islands, I have learned so much through exploring the exhibits and attending events at Bishop Museum over the years.

What are you looking forward to on your next visit to Bishop Museum?

I look forward to checking out the next Hawaiian Hall Long Gallery installation. (Ed: *Kū a Lanakila! Expressions of Sovereignty in Early Territorial Hawai'i, 1900-1920* is currently running through Aug. 10, 2025.)



Foundation Partner Spotlight

JOHN CHIN YOUNG FOUNDATION

Bishop Museum was the recipient of a generous sponsorship from the John Chin Young Foundation, supporting the printed catalog for our *Ka 'Ula Wena: Oceanic Red* exhibition. The Foundation has a long history of supporting Bishop Museum exhibitions and other projects, with the goal of supporting arts, culture, and education in Hawai'i and perpetuating the legacy of John Chin Young.

John Chin Young was born in Honolulu to immigrant parents from China. A self-taught artist, he was never able to go to art school and spent decades selling his art to make a living. He opened his first gallery in Honolulu's Chinatown and earned enough for a trip to China in 1936. He was fascinated by Chinese art and culture and began collecting sculptures and other pieces for his private collection. He continued traveling throughout his lifetime to Asia, Europe, Mexico, and the United States, sketching, painting, and collecting. He soon became known as one of Hawai'i's preeminent artists. His zest for life was matched only by the dynamic verve and fluid energy of his paintings and sketches.

Young later became recognized for his philanthropy and established the John Young Museum of Art at the University of Hawai'i at Mānoa to further art education and benefit the community. The museum's collection was based on Young's bequest of a collection of artworks from Asia, Southeast Asia, the Pacific Islands, Africa, and Mesoamerica. In addition to the museum, Young dreamed of creating a foundation to help students receive the formal art education he couldn't afford in his youth. The John Chin Young Foundation was established shortly after Young's passing at the age of 88. Today, the Foundation continues to fund scholarships, helping more than 500 students in their art education while supporting programs nurturing Hawai'i's arts.

Roger Bellinger met John Young in July 1957 after returning from a military deployment and becoming a student at the University of Hawai'i. Young was working on a painting, and



Bellinger was instantly fascinated. However, he couldn't afford to purchase any of Young's works at first. They developed a close friendship, which endured until Young passed away in 1997. Bellinger is a Trustee of the John Chin Young Foundation, and his home is a showcase of dozens of Young's paintings, alongside many other art pieces. Bellinger generously invited Bishop Museum staff to his home to talk story and allowed us to take the photographs on this page. Along with John Young's daughter (and Trustee) Debbie Young, he shared stories of his long relationship with the artist and details about many of the works gracing the walls of his home.

Mahalo to the John Chin Young Foundation for generously sponsoring *Ka 'Ula Wena: Oceanic Red* and supporting Hawai'i's arts, culture, and education. With the support of partners like you, Bishop Museum can continue to bring exhibits and programs to our shared community.



E Ulu A Pa'a

On Saturday, Aug. 24, 2024, Bishop Museum's E Ulu A Pa'a Fundraiser was held, showcasing the Museum's ongoing growth (ulu) and strong foundation (pa'a). John Morgan and Lance Parker were honorary co-chairs for the annual fundraising dinner celebration. During this unique and memorable event, guests enjoyed a sunset dinner on the Museum's Gallery Lawns. Before the evening's festivities, guests toured Hawaiian Hall and viewed items for bid on the E Ulu A Pa'a online auction.

Television personality Kamaka Pili hosted the evening's program honoring Governor John Waihe'e III, who served as the fourth governor of Hawai'i from 1986 to 1994. He was the first American of Native Hawaiian descent elected as governor in any of the United States. He pushed the State of Hawai'i to adopt Hawaiian as an official language. Governor Waihe'e was instrumental in introducing legislation to officially designate Bishop Museum as the State Museum of Natural and Cultural History in 1988. We are grateful and proud of this official recognition.

Bishop Museum's supporters and community partners enjoyed a sumptuous four-course meal prepared by Chef Chai. Guests also enjoyed hula and music performances by Kumu Hula Blaine Kia, The Women of Hālau Ka Waikahe Lani Mālie, The Men of Hālau Kahulaliwai, and Grammy Award-winning guitarist Jeff Peterson.

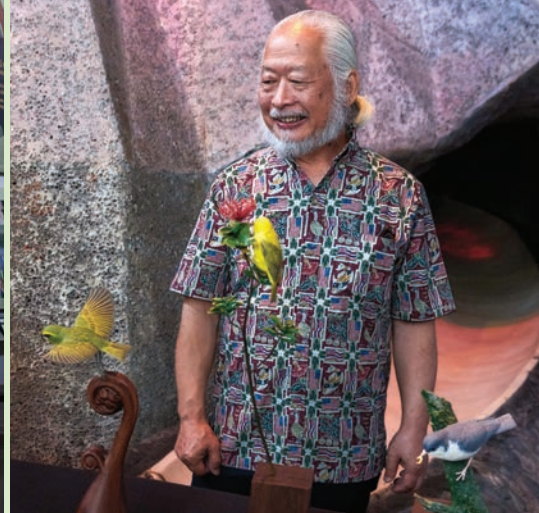
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Lele o Nā Manu

The Splendor and Loss of Hawaiʻi's Birds

Haruo Uchiyama has visited Bishop Museum on numerous trips since 2016, spending time in the Vertebrate Zoology collection studying Hawaiʻi's forest birds, particularly the honeycreepers. Within the honeycreepers, one can find an example of every known songbird bill shape, a detail captured in Uchiyama's detailed and life-like works. As a master craftsman specializing in wood carving, his passion for endangered wildlife can be experienced at Bishop Museum's newest exhibit in the Richard T. Mamiya Science Adventure Center.

"Lele o Nā Manu: The Splendor and Loss of Hawaiʻi's Birds is an exploration of the remarkable avian fauna that evolved over millions of years in Hawaiʻi, the most isolated chain of islands in the world," said Molly Hagemann, Bishop Museum Vertebrate Zoology collection manager. "The exhibit features 47 exquisite carvings depicting endemic Hawaiian manu nahele (forest birds) by master craftsman Haruo Uchiyama, who spent several weeks examining specimens in Bishop Museum's collections to ensure the carvings were as accurate as possible."

The exhibit coincides with Ka Makahiki o Nā Manu Nahele: The Year of the Forest Birds. Each piece is a testament to the artist's dedication and the intricate beauty of these creatures. Complementing these carvings, local artist Patrick Ching's mural, "Hidden Valley 2024," presents a lush Hawaiian forest backdrop, creating an idealized setting that underscores the natural splendor and ecological significance of these birds. Visitors are invited into a world where the past and present of Hawaiʻi's avian life converge, offering a unique opportunity to celebrate, learn, and be inspired to protect the natural splendor of the islands and their native fauna.

"Lele o Nā Manu" is not just an exhibition; it's a call to awareness and action. Through the beauty of art and

the poignant reminder of loss, it invites visitors to reflect on the fragility of biodiversity and the importance of conservation efforts. The Bishop Museum, in partnership with the Smithsonian's National Zoo and Conservation Biology Institute, National Natural History Museum and the Asian Pacific American Initiatives Pool, presents a powerful narrative of Hawaiʻi's birds, their ecological roles, and the urgent need to protect them.

We are grateful for U.S. Sen. Mazie Hirono's longstanding support of Bishop Museum. Through the senator's hard work, along with Molly Hagemann and Bishop Museum's Exhibits team, Haruo Uchiyama's Hawaiian Honeycreeper carvings (left & center photo above) have a new home where they can educate visitors year-round.

"Hawaiian forest birds are integral to Hawaiʻi's unique biodiversity and the museum's Hawaiian Honeycreeper exhibit will help educate the public, both residents and visitors, about how protecting our native forest birds is important to the health of our broader ecosystems," said Senator Hirono (top right photo). "It was a pleasure seeing the exhibit and meeting Mr. Uchiyama, whose exquisite carvings help bring the Museum's exhibit to life, and who graciously loaned my office four unique, one-of-a-kind Honeycreeper carvings to display in Washington, D.C. With several of Hawaiʻi's Honeycreeper species in danger of going extinct in the next decade, it's been all hands on deck to save what species remain and I'll continue working with partners, including Bishop Museum, to protect native forest birds and strengthen Hawaiʻi's conservation efforts."

IN MEMORIAM

Native Hawaiian Artist

Bernice Akamine

by Healoha Johnston, Director of Cultural Resources and Curator for Hawai'i and Pacific Arts and Culture

“With art, you have the opportunity to change many minds...”¹
—Bernice Akamine, 2023



Photo: Bob Douglas

Bishop Museum honors the life of Bernice Akamine and celebrates the artwork she created. Though we mourn her recent passing, the Museum finds solace in knowing the impact of her work will continue to be felt. Akamine's mixed-media artworks are indicative of her wide-ranging aesthetic influences and sensitive social awareness. A BFA and MFA in glass, both earned at the University of Hawai'i at Mānoa, were a continuation of her art education rather than the beginning. Plants grown in family gardens, urban experiences, underwater ecosystems, social justice movements, Hawaiian material culture, along with museum collections located around the world, informed her practice. Bernice's sketchbooks, which she maintained over the course of decades, are rich with notes and images documenting her interpretation of environments, political concerns, and the materials she activated.

As an artist, Bernice was committed to increasing the visibility of issues significant to the Native Hawaiian

community, and through her work invited allyship and collaboration in political imperatives. “I want to counter the notion I sometimes hear expressed by some that ‘my voice does not count.’ I hope that as people look at all the names represented on the [KALO] plants that they will feel the same pride I see and hear each time someone tells me they found the name of an ancestor of theirs on the petition protesting annexation. Every voice matters. And when those voices come together, they become powerful and sustaining.”²

Bernice is recognized as a dye and kapa maker, and an avid researcher whose contributions to Hawai'i's contemporary art history are significant. Her work has been featured in gallery and museum exhibitions in and outside of Hawai'i. One of her KALO plants is in Bishop Museum's permanent collection, and has been an anchor piece in the exhibitions *(Re)Generations: Challenging Scientific Racism in Hawai'i* (2021) and *Corned Beef & Kalo* (2024) in Bishop Museum's J. M. Long Gallery. It is incredibly humbling to have worked with Bernice over the past year in preparation for *Corned Beef & Kalo*. As the Museum and community members plan how to commemorate her, having her KALO on view in 2024 has offered visitors the opportunity to remember the artist, and find small yet meaningful ways to acknowledge her bold spirit, tireless work ethic, and brilliant creativity.

¹ Heather Haunani Giugni, *Artists of Hawai'i*, 2023. Honolulu, Hawai'i: State Foundation on Culture and the Arts.

² Dawn Morias, “NACF Fellow Recreates Anti-annexation Petition in KALO,” *HUFFPOST*, August 19, 2015, updated December 6, 2017 https://www.huffpost.com/entry/nacf-fellow-bernice-akami_b_7821938

DATED MATERIAL

Kū ā Lanakīla!

Expressions of Sovereignty in Early Territorial Hawai'i



Kū ā Lanakīla! Expressions of Sovereignty in Early Territorial Hawai'i, 1900–1920, curated by Sarah Kuaiwa, Ph.D., Bishop Museum curator for Hawai'i and Pacific Cultural Resources, explores various strategies used to assert Native Hawaiian presence in the first few decades of the Territory of Hawai'i. This exhibition features Bishop Museum's collection items that demonstrate how Kānaka 'Ōiwi (Native Hawaiian people) organized ceremony, competition, and political campaigns in the public sphere to demonstrate their activism and futurity in their changing homeland.

On view Oct. 5, 2024–Aug. 10, 2025



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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Hili hewa ka mana'o ke 'ole ke kūkākūkā.

Ideas run wild without discussion.

Discussion brings ideas together into a plan.

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