

Ka‘Elele

The Messenger

THE JOURNAL OF
BERNICE PAUAAHI BISHOP MUSEUM
SUMMER 2025



Exhibitions

Through August 10, 2025
Kū a Lanakila! Expressions of Sovereignty in Early Territorial Hawai‘i, 1900–1920
J. M. Long Gallery
This exhibition delves into the ways Kānaka ‘Ōiwi (Native Hawaiian people) asserted their presence and sovereignty during Hawai‘i’s early territorial period through cultural and political expressions. It features an array of artifacts, including ‘ahu ‘ula, lei hulu, banners, and political ephemera.

May 24, 2025 through January 25, 2026
Expedition Dinosaur: Into the Deep
Castle Memorial Building
This exhibition is a world-class science attraction that brings the wonders of Mesozoic oceans and prehistoric life to audiences of all ages. It blends cutting-edge science with immersive storytelling to spark curiosity and inspire learning.

Events

MONTHLY

Second Friday | May 9, June 13, July 11, August 8, September 12, October 10, November 14
Museum After Hours
5–9 p.m.
Campuswide

Third Wednesday | May 21, June 18, July 16, August 20, September 17, November 15
Grow Aloha at Kaiwi‘ula Night Market
5:30–7 p.m.
Bishop Museum Upper Parking Lot

Third Friday | May 16, June 20, July 18, August 15, September 19, October 17, November 21
The Stars Tonight
Evening showtimes vary
J. Watumull Planetarium

MAY

Saturday | May 3
Celebrate Micronesia Festival 2025
9 a.m.–3 p.m.
Campuswide

Friday | May 9
Museum After Hours
5–9 p.m.
Campuswide

KA ‘ELELE | Summer 2025

Managing Editor	Design	Contributors	
Jon Asato	Susan Yamamoto Ross Yamanaka	Taylor Chang Chelsea Corbin Healoha Johnston	Audrey Kurz Melissa Tulig Gail Vincent

Events

MAY (CONTINUED)

Friday | May 16
The Stars Tonight
7–8 p.m.
J. Watumull Planetarium

Wednesday | May 21
Navigating By The Stars: Kaiwikuamo‘o
7–8 p.m.
J. Watumull Planetarium

Saturday | May 31
Science & Sustainability Festival 2025
9 a.m.–3 p.m.
Campuswide

JUNE

Wednesday | June 11
Kōnane at Bishop Museum
5–8 p.m.

Friday | June 13
Museum After Hours
5–9 p.m.
Campuswide

Friday | June 20
The Stars Tonight: Trivia Dome
6:15–7:15 p.m. and 7:30–8:30 p.m.
J. Watumull Planetarium

JULY

Friday | July 11
Museum After Hours
5–9 p.m.
Campuswide

Friday | July 18
The Stars Tonight
7–8 p.m.
J. Watumull Planetarium

Thursday | July 31
Lā Ho‘iho‘i Ea
5–8 p.m.

AUGUST

Friday | August 8
Museum After Hours: Moonlight Mele
5–9 p.m.
Campuswide

AUGUST (CONTINUED)

Friday | August 15
The Stars Tonight
7–8 p.m.
J. Watumull Planetarium

Wednesday | August 20
Navigating By The Stars: Mānaiakalani
7–8 p.m.
J. Watumull Planetarium

SEPTEMBER

Friday | September 12
Museum After Hours
5–9 p.m.
Campuswide

Friday | September 19
The Stars Tonight: Trivia Dome
6:15–7:15 p.m. and 7:30–8:30 p.m.
J. Watumull Planetarium

OCTOBER

Friday | October 10
Museum After Hours
5–9 p.m.
Campuswide

Friday | October 17
The Stars Tonight
7–8 p.m.
J. Watumull Planetarium

NOVEMBER

Friday | November 14
Museum After Hours
5–9 p.m.
Campuswide

Wednesday | November 19
Navigating By The Stars: Kalupeakawelo
7–8 p.m.
J. Watumull Planetarium

Friday | November 21
The Stars Tonight
7–8 p.m.
J. Watumull Planetarium

For details and program registration visit bishopmuseum.org/events

COVER | Before the original Honolulu Stadium existed, Moiliili Field (diagonally across the intersection of Isenberg and King Streets) was Honolulu’s main sports field. Here the University of Hawaii baseball team practices; Honolulu, O‘ahu, Hawai‘i, 1914–‘18. SP 202199

Aloha & Mahalo



Aloha, Friends and Family of our Bishop Museum,

Two short years ago, I arrived at Bishop Museum, feeling the wonder of this place and the joy our visitors find in learning about our history and future. I quickly realized that shaping and caring for the beautiful grounds of our Museum, our magnificent Hawaiian Hall, our exhibit halls, and our massive research and collection care spaces happen through

the talent and dedication of our Museum's diverse and talented 'ohana. They bring our collections to LIFE!

I also learned that we do not do all of this alone, but rather with our local communities, our cousins in the Pacific, on the Continent, and around the world. It is with all these loving hands, hearts, and exceptional minds that our work at Bishop Museum flourishes, fulfilling our Founders' hopes, dreams, **and expectations!**

As you read this edition of *Ka 'Elele*, enjoy the Triennial artists that pave the way to our hearts. Learn about Pūpū Ola, environmentally safe housing for our "close to extinct" native snails that prepare to return to their native forest homes; our scientists who dive to dangerous ocean depths to learn and protect biodiversity; and Hawai'i's Voyaging History on view in our Planetarium, where centuries of knowing are brought to life today!

Know that the vibrancy of Bishop Museum will continue to grow! We survive and thrive because of our highly relevant work, the partnerships we join, our funders who believe in us, our federal and State leadership, the many private donors, and our inspiring members who invest in our daily work of preserving and perpetuating.

It is with great pride that I walk each day to see the wonders of our Museum and what remains to be! And each day, I am proud of the wins that we have made and the losses we have learned from. It has been an honor to serve with you at this incredible pu'uhonua at Bishop Museum.

This journey will never end for me. Donny and I will take our stories to our mo'opuna on the continent and always have plans to return. I wish our new CEO well and am mākaukau (ready) to help.

Me ke aloha pumehana, e Kaiwi'ula.

(From our Oli Aloha) E kipa mai i ka hale a Pauahi - Come visit the home of Pauahi!

E ola nō kākou a mau aku ē. And let us all live on to perpetuate her legacy!

Dee Jay Mailer
President & CEO

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Honoring Hawai'i's Voyaging History at the Jhamandas Watumull Planetarium

By Romee Gaoiran



The new lobby exhibit is highlight of latest renovations

In the October 1958 issue of *The Conch Shell* (a single double-sided 8.5" x11" page publication serving as the *Ka 'Elele* of the era), the Bishop Museum Association elucidates ideas for the function of a planetarium in Hawai'i:

"A planetarium is a dramatic and realistic teaching device. It brings indoors the heavens, projecting the stars and planets on a darkened dome by means of a precision instrument. It is ideally suited to giving our people basic knowledge of astronomy, astro-physics, and space. It can be used to tell the story of Polynesian navigation, as well as modern man's exploration of space through satellites rocketed from the Earth's surface."

Shortly thereafter, the first successful human spaceflights expanded humankind's boundaries of exploration. It was amongst this fervor that the Kilolani Planetarium and Observatory (now the Jhamandas Watumull Planetarium) opened at Bishop Museum in December of 1961.



In its six decades of operation, stories of navigation and exploration have remained at the core of the Planetarium's use in ways incredibly faithful to the intentions and hopes of that Association. Live-presented astronomy and down-to-earth stargazing shows enamor and enable persons of all ages to study the shifting skies. Well-remembered is Nainoa Thompson's use of the theater to learn from planetarium lecturer Will Kyselka and Micronesian navigator Mau Piailug during the preparation of the Polynesian Voyaging Society to sail the Polynesian double-hulled voyaging canoe, *Hōkūle'a*, to sail to and from Tahiti using traditional techniques.

The planetarium lobby has similarly supported an expanded understanding of Earth and beyond. Early exhibits featured Polynesian navigation, varieties of galaxies, the life cycle of an island, and, at one point, a rock that had come from the Moon. The year 2006 brought in NOAA's Science on a Sphere, the captivating visualization of Earth and other planets at the center of the room. And from 2014, NASA's Earth Observing Mission exhibit highlighted how satellites help us monitor Earth's atmosphere, waters, land, and life.

Wayfinders: He Wa'a He Moku, He Moku He Wa'a, on view from March 14, 2025, is the next long-term exhibit in the lobby space. Curators Ka'iulani Murphy and Bonnie Kahape'a-Tanner, with exhibit designer Michael Wilson, honor and illustrate the resurgence, processes, and impacts of modern-day wayfinding.

"The timing of this exhibit is especially meaningful as we celebrate the 50th anniversary of *Hōkūle'a*. The Planetarium and Will Kyselka played a crucial role in the early years, and it's wonderful to honor the people and relationships that helped bring voyaging and wayfinding back to Hawai'i and the larger Moananuiākea," shares Murphy. *Hōkūle'a* celebrated half a century of worldwide exploration on March 8, 2025. Each alcove in the exhibit presents a different facet of wayfinding. Guests can "roam" through the Hall of Teachers, an interactive by Arizona State University, to meet inspirational leaders. Or, take a closer look at kūkuluokalani, the Hawaiian star compass, and nā lālani hōkū, the four Hawaiian star lines, and practice their use in navigation.

The final alcove, Ho'okele Mau — Navigating the Future, reminds us that wayfinding and voyaging progress relies on continued environmental and cultural stewardship. "The wa'a and Mau has taught us that we are all connected as one people and also to take care of our 'āina — the wa'a comes from the 'āina — so to take care of the wa'a is also to take care of the land," says Kahape'a-Tanner. "The world is changing at a rapid pace. We need to hold strong to our values and our practices. Wayfinding empowers us to care for nature and lean into the intellect of our ancestors — it just might be the only thing that can save us."



"We are honored to support Bishop Museum and this wonderful planetarium space. This new exhibit highlights the importance of learning from the deep knowledge and extensive wisdom of our ancestors so that we may navigate better toward a future of collective thriving."

—Pam Omidyar, The Omidyar Group

What's New Inside the Dome

Guests can peruse the new voyaging exhibit as they queue for shows in our planetarium theater, which installed updated carpet and chairs with increased accessibility in January 2025.

At the center of the theater, the GOTO Chronos II optical star machine remains the (literal) star of the show. Its presence hearkens back to its predecessor machines, the GOTO GS and Spitz A3P, which produced the stars viewed on the planetarium dome, generating magic and mystique of the night sky for hundreds of thousands of visitors before.

Visit *Wayfinders*, on view indefinitely, and check out a planetarium show (suggested: *Wayfinders: Waves, Winds, and Stars*). Current show schedules can be found at bishopmuseum.org/planetarium.

ABOVE

Bishop Museum President & CEO Dee Jay Mailer, Pam Omidyar, exhibit designer Michael Wilson, and exhibit co-curator Ka'iulani Murphy pose for a photo during the public opening of *Wayfinders: He Wa'a He Moku, He Moku He Wa'a*.

OPPOSITE, TOP

"I especially love the 'Ohana Wa'a wall, it really immerses you into that rich history. Seeing the faces of our heroes and mentors, alongside the growing family of canoes, is truly inspiring."

—Co-curator Ka'iulani Murphy

OPPOSITE, BOTTOM

Guests can connect the familiar patterns of the four Hawaiian star lines Ke Kā o Makali'i, Ka Iwikuamo'o, Mānaiakalani, and Ka Lupe a Kawelo, in shells and sand.

Snail Conservation for All

Ensuring that Snails Will Sing for Future Generations in Hawai'i

By Kenneth A. Hayes, Jan A.N. Kealoha, and Norine W. Yeung.

In response to the dramatic decline of Hawaiian land snails over the previous century, the U.S. Fish and Wildlife Service (USFWS) added all 41 species of the O'ahu Tree Snails, *Achatinella*, to the U.S. Endangered Species Act in 1981. The inclusion brought them federal recognition and conservation funding to establish a formal protective rearing program under the direction of the Department of Land and Natural Resources Snail Extinction Prevention Program (SEPP). For the first three decades of the snail conservation program, only O'ahu Tree Snails were eligible for such protection and conservation attention, leaving the remaining 700 or more species of Hawai'i's land snails, nearly all unique to these islands, to continue their march toward becoming renowned as this archipelago's Dodo bird. Fortunately, almost a century before, Bishop Museum's first malacologist, Charles Montague Cooke Jr., along with colleagues, recognized the plight of all of Hawai'i's land snails, along with many more across the Pacific, and developed the Malacology Collection into the

world's largest repository and research collection of Pacific Island land snails in the world, thus providing the foundation for what would ultimately become today's Hawaiian Land Snail Conservation program at Bishop Museum.

At the same time in the 1980s that the state and the USFWS were focusing all efforts on the 23 remaining *Achatinella* species on O'ahu, Dr. Daniel Chung, a Bishop Museum Malacology affiliate and longtime snail advocate, recognized that all snails, not just the charismatic O'ahu Tree Snails, needed protection. To this end, during his recreational hikes into the forests around the island, he began collecting individuals of rare snails from rapidly declining populations. He returned them to his home, placing them into protective rearing boxes away from predators like rats and invasive snails. By the 2000s, he had successfully reared nearly a dozen species through trial and error, several of which would have gone extinct without these efforts. In 2007, he moved his program to the Bishop Museum, where he began training a small but dedicated army of snail-rearing volunteers, which began the Museum's unfunded and 100% volunteer-staffed protective rearing program for Hawaiian land snails. Dr. Norine Yeung became the first full-time Malacology Researcher at Bishop Museum in more than a decade in 2015, and she quickly began helping build and grow both the protective rearing and research programs in Malacology.

In 2023, Yeung, along with colleagues and partners from SEPP and the Honolulu Zoo, secured the first grant funding to officially support the protective rearing program and develop a public-facing conservation research center for snails. The new center premiered at the November 2024 Kāhuli Festival with a blessing that saw it officially designated as Pūpū Ola (to thrive; essence of life): Kāhuli Captive Rearing Research Center. As of March 2024, Pūpū Ola and associated collections house more than 11,000 individual snails representing 38 species from five of the main Hawaiian Islands.

Over the last decade, the efforts of more than 65 volunteers have helped return thousands of snails to the wild, many of them thought lost or extinct before being rediscovered by Museum researchers. Although we celebrate the many accomplishments and the rescue of many snail species from extinction, much work remains, and dwindling conservation funding and support make the future of Pūpū Ola, its staff, and critically endangered occupants uncertain without additional help. If you want to learn more about how you can help Hawai'i's land snails, visit the Hawaiian Land Snail Conservation at bishopmuseum.org/help-save-hawaiian-snails.

TOP LEFT

Daniel Chung showing volunteers and interns the type of plants needed to captively rear snails.

TOP RIGHT

Mahalo to Elaine Mahoney, who has been volunteering since 2011, for her commitment and dedication to saving these threatened species.

BOTTOM

Sam 'Ōhu Gon blessing Pūpū Ola.



OPPOSITE

A few of the Bishop Museum volunteers who have helped care for our native Hawaiian land snails.



FROM MAU KA LEO:



A Collaboration of Storytelling

A Gaze to the Ancestors Above

By Kamalu du Preez, Jacob Fitisemanu Jr., and Emma Bornstein

Tuiga are ceremonial headdresses unique to Sāmoa. Customarily worn by young women or men of chiefly rank, the tuiga consists of several separate elements that are assembled at the time of wearing: the lave (framework of staves), pale fuiono (nautilus-shell forehead band), 'ie 'ula (red feather bundles), and lauulu (human hair).

The decorative red 'ie 'ula is one of the tuiga's most striking features. Across Polynesia, redness is associated with mana or spiritual power — and so red feathers, in turn, are highly esteemed. Often rare and difficult to gather, they have historically been a prized resource in interisland trade between Tonga, Fiji, and Sāmoa. Customarily, the feathers used in tuiga come from the sega bird, or blue-crowned lorikeet (*Vini australis*). Although the sega is multicolored, the few red feathers on its throat and abdomen are favored for chiefly garments. In contemporary tuiga, dyed feathers are primarily used for the 'ie 'ula, thus preserving the powerful tradition of invoking redness.

Another important part of the tuiga is the lauulu. Made from human hair — often an elder's — the lauulu is bleached in a process called fa'aenaena to achieve a shade of reddish light brown or blonde-brown. Jacob Fitisemanu, a community consultant for Bishop Museum and a descendant of tuiga-makers, explains that the incorporation of ancestral hair imbues the headdress, and in turn its wearer, with incredible mana: "You're embodying the ancestors whose hair that you're wearing . . . [It] is a weight to be carried."

According to Fitisemanu, the act of wearing the tuiga is an honor not taken upon oneself, but that is bestowed by one's ancestors and community. The wearer neither creates the headdress nor dresses themselves with it. Rather, it is members of their community who gather materials, construct each element, and place them one-by-one upon the wearer. Fitisemanu says that this careful process serves as a reminder of familial responsibility and — like the redness of the soaring sega bird — draws attention to ancestral mana:

"[Wearing the tuiga] is not about glorifying the wearer at all. It's actually about deflecting from the wearer ... and elevating the gaze to the gods and the ancestors above — that is really the birds that fly above."

References:

Caldeira, Leah and Healoha Johnston, eds. *Ka 'Ula Wena: Oceanic Red*. Honolulu: Bishop Museum Press, 2024.

"Tuiga: A Samoan Ceremonial Headdress." *Collections Online*. Museum of New Zealand Te Papa Tongarewa.

OPPOSITE, TOP LEFT

Side angle view of tuiga made of cloth, feathers, human hair, mother-of-pearl (*Pinctada margaritifera*) shell, nautilus (*Nautilus samoensis*) shell, and bamboo. Pago Pago, Tutuila, Sāmoa. Gift of Benjamin F. Kneubuhl. Bishop Museum Ethnology Collection. C.02584. Photo by Brandon Ng, Bishop Museum Archives. Q 216957.

OPPOSITE, BOTTOM LEFT

Detail of 'ie 'ula (red feather bundles) and lauulu (human hair) on tuiga. Pago Pago, Tutuila, Sāmoa. Gift of Benjamin F. Kneubuhl. Bishop Museum Ethnology Collection. C.02584. Photo by Brandon Ng, Bishop Museum Archives. Q 216960.

OPPOSITE, RIGHT

Tuiga made of cloth, feathers, human hair, mother-of-pearl (*Pinctada margaritifera*) shell, nautilus (*Nautilus samoensis*) shell, and bamboo. Pago Pago, Tutuila, Sāmoa. Gift of Benjamin F. Kneubuhl. Bishop Museum Ethnology Collection. C.02584. Photo by Brandon Ng, Bishop Museum Archives. Q 216941.

Since 2023, *Mau ka Leo* — Bishop Museum's digital storytelling space — has explored the connections between the collections we care for and the Oceanic people who perpetuate their meaning. The stories around these materials live within our communities — in the Museum staff and caretakers who steward them, as well as in the many community voices that uphold intergenerational knowledge, experiences, and cultural practices.

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

Last year, our *Mau ka Leo* team collaborated with its first community co-author to share a story about the profound customs and meanings surrounding a Sāmoan tuiga (ceremonial headdress). We hope this will be the first of many *Mau ka Leo* stories that platform community voices.

Learn more and suggest stories you'd like to see next at BishopMuseum.org/MauKaLeo.

The (Re)Discovery of Pakai

By Kevin Faccenda

In 2014, Bob Hobdy was botanically surveying a dry area in the kiawe zone of Puakō in South Kohala, Hawai‘i. During these surveys, he found a species of *Amaranthus* growing about six feet tall, and as is typical when botanists find an unusual plant, he pressed a specimen. Bob assumed he had found one of many non-native *Amaranthus* and labeled the specimen as such, sending it to the Bishop Museum Herbarium. Eight years later, in 2022, during my research into the non-native *Amaranthus* of the Hawaiian Islands, I discovered Bob’s specimen filed away among the 700,000 other plant specimens in the Museum’s natural history collection. *Amaranthus*, aka amaranth or pigweed, are annual weeds of disturbed areas or agriculture and are relatives of spinach and quinoa.

The specimen struck my interest as it did not match any other *Amaranthus* previously reported in Hawai‘i or any North American or European species. Eventually, I found a monograph of *Amaranthus* and went through its identification key. Bob’s specimen closely matched *Amaranthus brownii*, a now extinct species known only from Nihoa, the southernmost island in Papahānaumokuākea. The similarity of this specimen to a Hawaiian endemic and the inability to identify the plant suggested that Bob’s plant is not an introduced weed but a native species!

This realization led me to further research into historical *Amaranthus* collections in Hawai‘i, and examination of photographed specimens collected in the early 1800s stored at Harvard, the Smithsonian, and in Paris found plants that closely resemble Bob’s specimen. Several of these were loaned from Muséum national d’Histoire naturelle in Paris to be closely compared to Bob’s specimen. Many months later, they arrived, and I, collaborating with Néstor David Bayón and Katherine Waselkov, determined that not only was Bob’s plant the same species as the specimens from the 1800s, but they were a new endemic species. Early this year, we officially named this plant *Amaranthus pakai* in the journal *Novon*.

Amaranthus pakai is exceptional among newly named Hawaiian plants because its inoa Hawai‘i (Hawaiian name) is known! Most newly found rare plants are named after the place in which they were found, or a new name was created.

Amaranthus pakai was first collected in 1819 by Charles Gaudichaud-Beaupré, who recorded the name pakai in his journal (although, as a Frenchman, he wrote paké). Modern Hawaiian dictionaries also define pakai, associating the name with non-native *Amaranthus*. Still, this discovery shows that this name was initially attached to an endemic Hawaiian plant, as Gaudichaud did not find any non-native *Amaranthus*.

The question then becomes, why did it take over 200 years from Gaudichaud’s collection to name a new species? Most specimens collected in the 1800s were misidentified as *Amaranthus interruptus* and later as *Amaranthus viridis* as no expert closely studied them. Unfortunately, these specimens are stored far from Hawai‘i, which made it difficult for botanists in Hawai‘i to study them or even learn about their existence. The modern “discovery” of this species can be attributed to the many programs worldwide that have digitized museum collections and published their holdings online.

Unfortunately, like most newly discovered plants endemic to Hawai‘i, pakai is critically endangered, with only 30–40 plants seen by Bob in 2014. The collections from the 1800s came from Kaua‘i, O‘ahu, Lāna‘i, and Maui, indicating that pakai was historically a widespread and likely common species that experienced a dramatic population crash. It is possible that an Oomycete pathogen, a species of *Wilsoniana*, may have caused its population decline, as this pathogen was observed on the 2014 specimen. This pathogen hypothesis would also explain the extinction of the closely related *Amaranthus brownii* from Nihoa despite only mild human disturbances and few invasive species on the island.

***Amaranthus pakai* is exceptional among newly named Hawaiian plants because its inoa Hawai‘i (Hawaiian name) is known!**

OPPOSITE

The type specimen of *Amaranthus pakai*, collected by Charles Gaudichaud-Beaupré in 1819. Pakai is a newly described Hawaiian endemic plant; it has never been photographed alive. Photo credit Muséum national d’Histoire naturelle, Paris (France).



To Inform and Instruct THE BISHOP MUSEUM LIBRARY

By Kīnaʻu McKeague, MLIS and Krystal Kakimoto, MLIS, MBA

An Introduction

Bishop Museum Library is as old as the institution itself. The history of the library, and the contents housed within, are vital to past and current Museum staff as they are to the people of Hawaiʻi, the Pacific region, and the world. Founded with the personal book collections of Charles Reed Bishop, Bernice Pauahi Bishop, Ruth Keʻelikōlani, and Emma Kalele-onālanī, and supported generously in its early growth by Mr. Bishop, the library today is recognized internationally for the rare books in its collection, many found nowhere else in the world.

From the beginning, Bishop Museum placed a high value on research and documentation. The administration understood that it was vital for future generations to preserve objects as well as the knowledge related to Hawaiian culture, history, and natural sciences. It was Dr. William T. Brigham, the Curator, and later Director, who envisioned the future needs of a growing institution and where credit is due for the selection and acquisition of the finest collection of the earliest accounts of voyages of Hawaiʻi and the Pacific and the results of scientific expeditions.

The Establishment of the Library

Initially, the Museum's library was quite modest. The first collection of the library was housed in Hawaiian Hall. At this stage, the library was simple and small, with a handful of shelves nestled against a wall of the Picture Gallery. Its holdings consisted of approximately 300 books, most coming from Mr. Bishop's own library. These books included works on Hawaiian history, culture, and natural science, laying the foundation for what would become a vast and ever-expanding research library.

The books that made up the original library collection are still part of the library today. These books can be identified by Charles Reed Bishop's signature, which can be often seen on the title page of the books and the 25th page, which

some surmise was chosen in honor of Mr. Bishop's birthdate of January 25th.

Growth and Development of the Library

As Bishop Museum continued to evolve, so too did its library. The library's collection expanded alongside the Museum's increasing focus on scientific research and cultural preservation. Over the years, the library grew into an indispensable resource for Museum staff, researchers, and members of the public. It supported a wide range of disciplines, including anthropology, ethnology, history, art, and natural sciences, all of which played key roles in the Museum's mission.

By connecting these fields of research, the library became a crucial bridge between the various departments at the Museum. It allowed for the flow of information and fostered interdisciplinary work, providing Museum scientists with the resources to assist with their research and scholarship in Hawaiian culture, history, and natural sciences. The materials housed in the library were vital not only for academic research but also for cultural preservation efforts aimed at documenting the knowledge of native Hawaiian traditions.

Modern Developments and Future Directions

Today, Bishop Museum's library is one of the most vital resources for anyone interested in studying Hawaiʻi's rich cultural and natural heritage. The collection now numbers over 80,000 books, as well as maps of Hawaiʻi and the Pacific, Hawaiian language newspapers, pamphlets, atlases, and scholarly journals. The library's growth over the past century reflects the Museum's commitment to scholarship, research, and education. As the world evolves, so does the library's role within the Museum, adapting to the changing needs of researchers and the community and remaining a testament to Bernice Pauahi and Charles Reed Bishop's vision for a place where knowledge, culture, and science converge in the preservation of Hawaiʻi's past.

FACING PAGE, TOP

Title page of *The tourists' guide through the Hawaiian Islands*, descriptive of their scenes and scenery with Charles Reed Bishop's signature at the top of the page [DU622.W61 1890 l.c.]

FACING PAGE, BOTTOM ROW

Left: Cover of Honolulu Library Association's Catalogue of the loan exhibition for the benefit of the institution's building fund with Charles Reed Bishop's signature at the top of the page [AM MU PAM 5].

Center: 25th page of Honolulu Library Association's Catalogue of the loan exhibition for the benefit of the institution's building fund [AM MU PAM 5].

Right: 25th page of *The tourists' guide through the Hawaiian Islands*, descriptive of their scenes and scenery with Charles Reed Bishop's signature at the top of the page [DU622.W61 1890 l.c.]

EXCORE

By Richard L. Pyle and Brian G. Greene
EXCORE Team Members

A pair of Sweetlips (*Plectorhinchus polytaenia*) swim among myriad crinoids, sponges, and corals on Indonesia's incredibly diverse coral reefs. Photo by Brian D. Greene.



Into the Heart of Marine Biodiversity

Bishop Museum's Center for the Exploration of Coral Reef Ecosystems (EXCORE) was highly productive in 2024. During the first half of the year, our team of intrepid explorers conducted four intensive field expeditions, using the latest in underwater diving and imaging technologies to document deep coral reef habitat in American Samoa (twice!), Wake Atoll, and the remote Batanes Islands in the northern Philippines. After a brief pause in June to catch our breath, we headed to Indonesia to explore and document coral reef organisms in the heart of marine biodiversity.

The Indonesian Archipelago, New Guinea, and the Philippines form what scientists call the “Coral Triangle.” This region of the tropical western Pacific and northeastern Indian Oceans is so named because it hosts incredibly vast coral reef ecosystems. Indeed, the coral reefs in this region are home to the highest marine biodiversity on the planet. We were invited to participate in a special expedition aboard the modern liveaboard dive boat, *Gaia Love*, as two of six “underwater legends.” The other four included world-renowned marine biologist and underwater explorer Dr. Sylvia Earle, legendary and pioneering underwater photographer David Doubilet, National Geographic photojournalist and scientist Jennifer Hayes, and underwater photographer and director of Ocean Geographic, Michael AW.

Our journey began in Bali, and we traveled more than 300 miles (nearly 500 kilometers) west to Komodo along the southern edge of the Indonesian Archipelago — diving and exploring every day. Unlike many of our other EXCORE expeditions, our focus was not on deep diving nor collecting specimens for the Museum's Natural Sciences collection. The purpose of this expedition was to allow the six of us, along with our 10 other diving companions, to think about and discuss the importance of coral reef biodiversity for all of humanity and share our respective insights and life stories to identify how best to ensure these precious and irreplaceable natural ecosystems persist into the future. And, of course, we were there to dive and explore some of the most amazing and biodiverse coral reefs in the world.

And dive we did — usually three times each day. We descended spectacular coral reef drop-offs through crystal-clear water. We encountered small, inconspicuous, but biologically fascinating organisms in shallow “muck” habitats. We swam with whale sharks, sea turtles, and manta rays. We made several dives on the reef after dark to see the myriad nocturnal organisms going about their nightly routines. We also conducted a “black water” dive: While suspended above open water, the seafloor many hundreds of feet below us, we drew weird fish larvae, squid, and other miniature monsters of the deep into our lights. Overall, it was a glorious reminder



that some of these fragile ecosystems are still intact, not yet wiped out by the persistent encroachment of human civilization — a beacon of hope in these uncertain times.

During this expedition, a film crew captured dramatic scenes of the underwater world and interviewed each of us about our experiences and insights. Brian Greene fulfilled EXCORE's mission of documenting coral reef biodiversity through the lens of his cutting-edge 6K underwater Cinema camera, filming some of the most spectacular footage. The final documentary production will be released later this year, and a companion book (*SOULS: Inspiring Future Generations. Memoirs of Sylvia Earle, Michael AW, Richard Pyle, David Doubilet, Jennifer Hayes, and Brian Greene*) is already available for purchase through Ocean Geographic (ogsociety.org). In addition, inspired by our efforts at Bishop Museum, *Ocean Geographic* magazine published a 33-page photo essay in its January 2025 issue describing EXCORE and Bishop Museum's vital role at the forefront of using the latest available technologies to explore and document biodiversity for more than a century.¹

Indeed, Bishop Museum is more committed than ever to continuing this legacy of documenting biodiversity — both on land and in the sea — through the efforts of our pioneering researchers and world-class natural sciences collections. There is no time to waste.

¹ Pyle, R. and B. Greene. 2025. Saving Global Biodiversity. *Ocean Geographic*. 71:40–72.

ABOVE

Richard Pyle (left) and his son Owen Pyle (right) dive along a reef drop-off in Indonesia, surrounded by fishes, corals, and other invertebrates. Photo by Brian D. Greene.

OPPOSITE, BOTTOM LEFT

Underwater “legends,” from left to right, Richard Pyle, David Doubilet, Jennifer Hayes (rear), Sylvia Earle (front), Michael AW, and Brian Greene, aboard the modern liveaboard dive vessel *Gaia Love* in Indonesia. Photo by Brian D. Greene.

OPPOSITE, BOTTOM RIGHT

A tiny “pom pom” crab (*Lybia tessellata*), so named because of the anemones it keeps on its two claws. Photo by Brian D. Greene.

≡ HAWAI'I TRIENNIAL ALOHA NŌ 2025 ≡





Highlights from the Castle Memorial Building Exhibition

By Healoha Johnston

Hawai'i Triennial 2025 was a multi-site, multi-island contemporary art exhibition organized by Hawai'i Contemporary and curated by Wassan Al-Khudhairi, Binna Choi and Noelle M.K.Y. Kahanu. Bishop Museum has been a partner venue since the first installment in 2017, and we were honored to host this year's Triennial and present work by nine artists. The 2025 iteration featured large-scale contemporary art installations, many of them consisting of familiar textures, such as plant fibers, presented uniquely in the Castle Memorial Building gallery in an unprecedented way. Kapwani Kiwanga's "Vestibule" and J.D. Nālamakūikapō Ahsing's "Āinamoana" stretched sisal and hau, respectively, from floor to ceiling. Ahsing uses hau fiber to make a heavy-weight paper suitable for pigment application and stamping. He mixed 'alaea, pigment, and ocean water collected while voyaging aboard the *Hōkūle'a* to create color solutions for this large-scale work on paper that refers to Moananuiākea's interconnectedness.

Stephanie Syjuco repurposed Bishop Museum's display cases to contextualize her installation, "Blind Spot (Artifacts)." Syjuco puts before the viewer multiple legacies associated with museums: collections and conventions of display. She intentionally obscured photographic reproductions to liberate the figures captured in the image. Then she installed the photos alongside empty mounts for objects once displayed but no longer on view. Tiare Ribeaux and John Pule drew upon materials found in Bishop Museum Library &

Archives to inform their work. Emily Karaka's mixed-media on canvas works and video installations by Salote Tawale and Sione Faletau turned two-dimensional formats into three-dimensional experiences, bringing a lot of depth to the exhibition. Brandy Nālani McDougall offered a concrete poem titled "Aloha Ka'apuni/Revolutionary Aloha: Kealaikahiki" to comment on the current moment. Of all the Hawai'i-based artists, Brandy Nālani McDougall is the only artist whose work Bishop Museum has presented in the past — and in those instances, in print and performance formats outside of the gallery — making this a dynamic exhibition that is entirely new to our visitors.

Since its early years, Bishop Museum has acquired artworks from the period of their creation. The collection, therefore, includes artwork spanning several centuries and extends into our contemporary experience. Contemporary art is on view in the Museum's permanent installation in Hawaiian Hall and in the form of outdoor murals throughout the Museum's campus; and recent exhibitions such as *Corned Beef & Kalo*, *Project Banaba*, and *POW! WOW! The First Decade: From Hawai'i to the World*, as well as *Hawai'i Triennial 2025: ALOHA NŌ*, which ran from Feb. 15 through May 5, 2025, offer visitors the chance to learn from artists of our time. Contemporary art plays a vital role in continuing the Museum's work to share Hawai'i and Pacific history, culture, and natural sciences through the lens of present-day artists.

ABOVE LEFT
JOHN PULE, HAO, 2024, Acrylic on canvas.

ABOVE RIGHT
STEPHANIE SYJUOCO, Blind Spot (Artifacts), 2024, Photographs, mounts, and casework.

OPPOSITE
Left: Mixed media on canvas series by EMILY KARAKA, 2024, titled Kohala, Hualālai, Mauna Kea, Mauna Loa, and Kīlauea.
Right: J.D. NĀLAMAKŪIKAPŌ AHSING, 'Āinamoana, 2025, 'Ōhe kāpala on hau paper, metal structure.



MAU KA LEO: Baseball Champions

Posed in K-crested uniforms, this group of young men are players on the Kamehameha School for Boys' baseball team, shown here ca. 1890. Sometimes called the Kamehameha nine, the team won its first championship in the Hawaii Baseball League in 1890. It's possible that this photograph was taken to commemorate their victory.

Back row, left to right: John Wise, Philip Davis, Mr. Richards, Aina Lawelawe. *Front row, left to right:* Josiah Makaimoku, Sam Mahuka, Robert Pahau (captain), Willie Warner, John Wahinemaikai; Honolulu, O'ahu, Hawai'i.

Bishop Museum Archives. SP 116901.

See more photos like these online at BishopMuseum.org/MauKaLeo

≡ HAWAI‘I TRIENNIAL 2025 ≡

MAHALO

Bishop Museum is a presenting partner for the Hawai‘i Triennial 2025 (HT25). We extend our sincerest thanks to major sponsor, John Chin Young Foundation, and hospitality sponsor, OUTRIGGER Resorts & Hotels, whose generosity made Bishop Museum’s HT25 installation possible.

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Expedition Dinosaur: Into the Deep is a world-class science attraction that brings the wonders of Mesozoic oceans and prehistoric life to audiences of all ages. This exhibit blends cutting-edge science with immersive storytelling to spark curiosity and inspire learning. Combining animatronic dinosaurs and marine reptiles, fossil replicas, interactive displays, and a fully immersive theater experience, it offers a visually stunning and engaging journey into Earth's ancient past.

On View

May 24, 2025–January 25, 2026

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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E hō'ike mai ana ka lā'au a ke kia manu.

The stick of the birdcatcher will tell.

We will know how successful one is by what he produces. One knew whether a birdcatcher was successful by counting the birds on his gummed stick.

SELECTION NO. 287 FROM MARY KAWENA PUKUI'S
'ŌLELO NO'EAU: HAWAIIAN PROVERBS & POETICAL SAYINGS,
BISHOP MUSEUM PRESS, 1983.