

Ka ʻElele

The Messenger

THE JOURNAL OF
BERNICE PAUAHI BISHOP MUSEUM
FALL 2026

Exhibitions

Through February 15, 2027

Ea Mai ʻEiwa: Patterns of Practice

J. M. Long Gallery

A powerful exhibition featuring the work of Nālani Kanakaʻole, Sig Zane, and Kūhaʻoʻīmaikalani Zane — a Hilo-based family of artists whose creative practices are deeply rooted in hula ʻaihaʻa. Bringing together new and existing works alongside botanical specimens and cultural treasures from Bishop Museum's collections, the exhibition weaves together themes of migration, community resilience, and environmental stewardship — offering insight and inspiration for today.



Saturday, November 21, 2026 through Sunday, May 9, 2027

UNDER/GROUND

Castle Memorial Building

Following their groundbreaking 10-year anniversary exhibition at Bishop Museum in 2021, World Wide Walls returns in 2026 with *UNDER/GROUND*. The exhibition title and concept explore the juxtaposition of two separate worlds and the spaces where they intersect, examining the relationships between fine art and street art, insider and outsider art, and how cultural value is then assigned and perceived. These contrasts are reflected in both artistic disciplines and in physical environments, speaking to the roots of "hip-hop" culture.

COVER

Jasper Wong, artist and founder of World Wide Walls, with a mural he created at Royal Elementary School. Jasper took characters designed by students and reinterpreted them for the mural. Photo by Under My Umbrella (UMU).

Ka ʻElele: The Messenger layout by Susan Yamamoto.

Events

MONTHLY

Second Friday | Dec. 11, Jan. 8, Feb. 12

Museum After Hours & Kaiwiʻula Night Market

5–9 p.m.

Third Friday | Jan. 15, Feb. 5

The Stars Tonight

7–8 p.m.

J. Watumull Planetarium

NOVEMBER

November 7, 2026

Nānā I Ke Kumu: He Hoʻoilina Ola Ka Hula

5–9 p.m.

November 12, 2026

50 Years of Aloha ʻĀina with the Protect Kahoʻolawe ʻOhana: Paʻa: Kanaloa kānaka i Kanaloa: Ea aʻe ka ʻOhana

6–8 p.m.

November 13, 2026

50 Years of Aloha ʻĀina with the Protect Kahoʻolawe ʻOhana: Concert and Celebration: Laʻa, Maʻa, Paʻa!

5–9 p.m.

November 18, 2026

Navigating by the Stars

7–8 p.m.

J. Watumull Planetarium

Friday, Nov 20, 2026

Grand Opening of *UNDER/GROUND*

6–9 p.m.

November 28, 2026

Lā Kūʻokoʻa | Celebrating the Independence Day of the Hawaiian Kingdom

DECEMBER

December 18, 2026

The Stars Tonight: Trivia Dome

6:15–7:15 p.m. and 7:30–8:30 p.m.

J. Watumull Planetarium

December 19, 2026

E Ō, E Ka Wahine | Celebrating Ke Aliʻi Bernice Pauahi Bishop

JANUARY 2027

Monday, January 25, 2026

No Ka Poli O Hiʻilei | Honoring Charles Reed Bishop

FEBRUARY

February 6, 2027

Ka Makou Kōnane Championship Tournament

February 17, 2027

Navigating by the Stars

7–8 p.m.

J. Watumull Planetarium

Events are added to the calendar regularly. For registration and the latest events, please visit **BishopMuseum.org/Events**.



ABOVE

Local family enjoying a day at Bishop Museum. Photo by Jon Asato.

UNDER/GROUND photos on page 4 and page 7 (top image) by Noel Kenny.



Noel Kenny is the Collections Photographer at Bishop Museum, digitizing artifacts and specimens across all departments. When she's not at the Museum, she shoots mainly outdoor/lifestyle brands.

Bishop Museum's mission is to inspire our community and visitors through the exploration, celebration, and perpetuation of the extraordinary history, culture, and environment of Hawaiʻi and the Pacific.

Aloha & Mahalo



Aloha mai kākou!

I am always proud to hear the idea, regularly expressed by visitors to campus, that Bishop Museum is an iconic cultural destination. Our Hawaiian and Pacific Halls and rolling lawns and gardens are known across the Pacific region, and beyond.

What is sometimes overlooked is that Bishop Museum is also a powerhouse of scholarly investigation and scientific discovery. This has been the case throughout its nearly 140-year-history, and is especially true today, in subjects as varied as archaeology, invasive species, and marine biology.

We are proud of scholarship on campus and our work across Pacific environments and communities. The Museum has 11 full-time curators in the sciences and the humanities, and we are in the process of hiring more. As part of their duties, each curator oversees research across their field of study. We have dozens more researchers in residence too — graduate students and fellows working on site, grant-project-funded scholars, and members of our collections and education staff who actively publish new and innovative research. Our research affiliates and emeritus curators, some also resident onsite, include globally renowned experts in Pacific subjects from coral reefs to cultural practice.

As a practicing scientist myself, this year I took on the duty of summarizing research publications produced by Bishop Museum. From July 2025 to June 2026, museum personnel published at least 134 peer-reviewed scholarly works! Our researchers also named at least 239 species new to science, from algae to mammals. All of this work depends on our world-class collections behind-the-scenes and finds public expression in our exhibitions, public programming, digital tools, and more.

When you see Bishop Museum staff, congratulate them for the research they do and the ways they share it. You will see many aspects of this on display in this issue of Ka ʻElele. Lifelong learning, and sharing knowledge about our world, is clearly something that our museum staff and our museum visitors have in common! May it always be so.

Aloha a hui hou,



Kris Helgen

President and Chief Executive Officer

P.S. if you want to see that list of publications, drop me a line!

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Contemporary Stories Through Contemporary Art

A preview of the *UNDER/GROUND* exhibition and the creatives behind the show.

Interview with Jasper Wong and DeAnne Kennedy by Ken Yatomi, with contributions by Amy Matsunaga and Raina Casamina.

Following their groundbreaking 10-year anniversary celebration at Bishop Museum in 2021, World Wide Walls returns to the Castle Memorial Building this November with *UNDER/GROUND*, an ambitious new exhibition. Created by World Wide Walls Co-directors Jasper and Amy Wong, together with Bishop Museum Exhibit Designer DeAnne Kennedy, *UNDER/GROUND* will explore the juxtaposition of two separate worlds and the spaces where they intersect, examining the relationships between fine art and street art, insider and outsider art, and how cultural value is then assigned and perceived. These contrasts are reflected in both artistic disciplines and in physical environments, speaking to the roots of "hip-hop" culture.

The space will transform into a full-scale subway station, complete with a life-sized subway train that visitors can enter. Inspired by the subway trains covered in street art of 1960s and 1970s New York City, a pivotal time in the emergence of modern graffiti and hip-hop culture, the installation aims to transport viewers to a specific time and place. Through a fully immersive environment, the exhibition will explore the social and cultural conditions that gave rise to these movements.

During the original 2021 show, World Wide Walls and Bishop Museum found synergy in the way they both highlight modern interpretations of the culture, history, and natural environment of Hawai'i and the Pacific through contemporary art. Here, Jasper and DeAnne reflect on the importance of elevating these new forms of storytelling, and how subway stations in 1960s New York City helped inspire a global movement that influenced many of the artists in Hawai'i.



LEFT
Artist Persue, Hawai'i Walls 2023. Photo by Ja Tecson.

Many of your artists live and work in Hawai'i and the Pacific, or otherwise have ties here. How do their backgrounds and experiences shape the stories they tell through their art?

Jasper: *We've always tried to work with as many artists from Hawai'i as possible because the stories behind their work are often deeply connected to the history of these islands. While every artist has a unique perspective, many of our families came to Hawai'i for different reasons, united by the hope of building a better life.*

Personally, I'm a second-generation Chinese American. My parents came to Hawai'i to escape the racism

OPPOSITE
(L-R) World Wide Walls CFO and COO Amy Wong, World Wide Walls Founder Jasper Wong, and Bishop Museum Exhibit Designer DeAnne Kennedy in the Bishop Museum Exhibits workspace, where the creative ideas behind the *UNDER/GROUND* exhibition come to life. Photo by Noel Kenny.

OPPOSITE TOP
(l-r) *UNDER/GROUND* exhibit designer DeAnne Kennedy, and Amy and Jasper Wong from World Wide Walls, looking over the food and product props created for the exhibition. Most everything on the table was custom-made for *UNDER/GROUND* by the Bishop Museum Exhibits Team. Photo by Noel Kenny.

OPPOSITE BOTTOM LEFT
Artist Lucky Olelo, Hawai'i Walls 2023. Photo by Ja Tecson.

OPPOSITE BOTTOM RIGHT
Mural by Ken Flewellyn, Hawai'i Walls 2023. Photo by Brandon Shigeta.

BELOW
Mural by Hera of Herakut, Hawai'i Walls 2024. Photo by Brandon Shigeta.



they experienced on the continent. During the 1960s, in the shadow of World War II, the Korean War, and the Vietnam War, Asian faces were unfairly associated with the enemy. They endured discrimination, had rocks thrown at them, and were attacked simply because of how they looked.

My wife, Amy's, family has a different story. They fled the Vietnam War and spent seven months aboard a small fishing boat with two babies, before finally reaching the shores of Honolulu as refugees. Their journey was defined by survival and hope.

These stores aren't unique to our families. Hawai'i is built on generations of immigrants, refugees, and Indigenous communities whose histories intersect in meaningful ways. Those experiences inevitably shape how we see the world and often find their way into the art we create. Whether artists choose to explore identity, memory, family, or cultural heritage directly or indirectly, those lived experiences become part of their creative process. It's one of the reasons why it's always been important for us to provide a platform for local artists because their work reflects the diverse voices and histories that make Hawai'i unlike anywhere else.

Spray paint, publicly accessible wall "canvasses," music and spoken word, and digital media are all global tools in contemporary art. How do your artists use them to express their Pacific identities and stories?

Jasper: *By using a wide range of mediums and disciplines, art can be made more accessible to the public, and creativity can be woven into the fabric of a community. Whether through murals, design, education, exhibitions, or community programming, each approach reaches people in different ways and invites them to engage with art outside the traditional gallery setting.*

Bringing together these different creative practices also creates a dialogue between artists, audiences, and the places they inhabit. It allows us to celebrate the cultural and artistic influences that have shaped our communities while inspiring new ideas and perspectives. In that sense, we're not only preserving the stories and traditions that came before us, we're also building on them. The work of today becomes the foundation for the work of tomorrow, ensuring that art continues to evolve alongside the communities it serves.

For some, museums may feel restrictive. What does it mean for your artists to bring an art form that originated in the streets into an institutional space?

Jasper: *Museums can sometimes feel intimidating or inaccessible to people, but that has never been our experience with Bishop Museum. It's always been an incredibly welcoming institution that embraces the community and creates opportunities for artists to celebrate both their creativity and their cultural heritage. By opening its doors to contemporary artists and fostering meaningful dialogue between the past and present, Bishop Museum has become a place where people from all backgrounds can connect through art, history, and shared experiences.*

How do today's street artists carry the responsibility of being among those who act as the contemporary cultural keepers of Hawai'i and the Pacific?

Jasper: *I believe today's street artists aren't burdened by many of the conventions of traditional art practices. They have the freedom to create beyond the canvas, the studio, and the gallery, using the public realm as both their medium and their audiences. That freedom encourages experimentation across disciplines and allows art to exist where people naturally live, work, and gather.*

Public art has the power to speak directly to communities, transforming overlooked or underutilized spaces into places of identity, pride, and conversation. In many ways, it helps reclaim public spaces by making them more welcoming, more reflective of the people who inhabit them, and more accessible to everyone. Rather than waiting for audiences to seek out art, street artists bring art to the public, creating shared experiences that can inspire, challenge, and connect communities.

Understanding that street art and hip-hop are integrated into many cultures and histories, including that of modern-day Hawai'i, why is it important to tell this story? Why use a recreation of a 1960s New York subway as the initial experience guests have with *UNDER/GROUND*?

DeAnne: *When I first joined this project, I learned that subway stations in the 1960s became a powerful space for artists who were disenfranchised and who didn't have access to traditional platforms of expression. Subway stations became their galleries, spreading visibility of this culture and its creatives throughout the city.*







RIGHT
Mural by Boz Schurr, Hawai'i Walls 2025. Photo by Amy Luu Wong.



Hip-hop and street art cultures have made an enormous impact on modern art and music, transforming how we as the public view what art even is. Here on O'ahu, we're fortunate to see fantastic street murals created by artists who that established themselves through perseverance in a world where they strived to find their own places of identity and belonging.

What kind of atmosphere or emotional response are you trying to evoke the moment a guest walks into *UNDER/GROUND*'s "subway station"?

DeAnne: *Anytime I'm designing a space, whether it's a theater set or a museum exhibit, my intention is to transport audiences into an environment with a sense of history — where the space continues beyond what can physically be seen.*

If we've done our job well, visitors should feel a sense of fun and familiarity when they enter the UNDER/GROUND *exhibition, from the eras we're referencing, the cultures we're hosting, the emotions we're evoking, or from simply having traveled via a New York City subway. Through collaboration with Jasper and Amy, our mission is to highlight a time and place where creativity was bursting out, and new forms of artistic expression were beginning to thrive.*

My goal as the exhibit designer is to create a canvas for fellow artists to come in and fill with their expressions, all while having as much fun as possible!

What specific design choices and elements, such as lighting, materials, or spatial flow, are you using to transport visitors of *UNDER/GROUND* — physically, mentally, and/or emotionally — to different times and places?

DeAnne: *Doing research on New York City subway stations and subway cars has been a delight! Some of the things we're hoping to recreate are dimensional subway tiles, I-beams with rivets, overhead conduits and pipes, and a full-sized subway car complete with seats and ads.*

There will also be a few storefronts featuring items created to transport guests back to the 60s and 70s through packaging design, as well as a soundscape with different types of station noise and announcements.

That being said, the subway station is being designed through a "Hawai'i lens" and incorporates local references — "Easter eggs" for guests to look out for! Similarly, the subway map is being designed using local places as stops along different "routes."

UNDER/GROUND will feature all-new murals, original artworks, sculptures, and immersive installations. By recreating and recontextualizing these environments within Bishop Museum, the project bridges street culture and institutional space, recognizing the legitimacy, innovation, and lasting influence of hip-hop and street art. Ultimately, the exhibition celebrates these movements as vital forms of human expression that reshaped global culture and continue to inspire new generations to create, speak, and be seen.

UNDER/GROUND
opens to the public on Saturday, November 21, 2026, in the Castle Memorial Building.

Scan to learn more!

As Bishop Museum prepares to welcome its newest collaboration with World Wide Walls, *UNDER/GROUND*, the Museum and its staff look forward to continuing an established tradition of sharing stories around the culture, history, and natural environment of Hawai'i and the Pacific through the unique perspectives of contemporary artists.

"Bishop Museum's art and humanities collections feature photographs, paintings, three-dimensional pieces, and items of material culture that trace Hawai'i's changing natural and built environments. Volcanic eruptions, store fronts in mid-century Waikīkī, iconic architecture from the 19th–21st centuries, street signage, fiber arts and fashion design are among the many genres and subjects represented in the collections across various technologies and formats that visualize an ever-evolving archipelago. The art and cultural collections we care for indicate how the Museum has always seen itself in the immediacy of the moment, and how staff members supported living artists who document and, in some cases, transform the environments in which we live. It is exciting for us to once again host World Wide Walls as part of the Museum's long-standing commitment to living artists, and in recognition of their role in helping to shape the built environment."

— Healoha Johnston, Bishop Museum director of Cultural Resources and curator for Hawai'i and Pacific Arts and Culture

Explore other works of art throughout the Museum's campus during your next visit.

BELOW LEFT
"KAONA" mural by Tristan Eaton, located on Bishop Museum's Richard T. Mamiya Science Adventure Center in May 2023. Photo by Amy Matsunaga.

BELOW RIGHT
"Canoe Launching" by Herb Kawainui Kane, located in Bishop Museum's Pacific Hall. Acrylic on canvas, 1976.

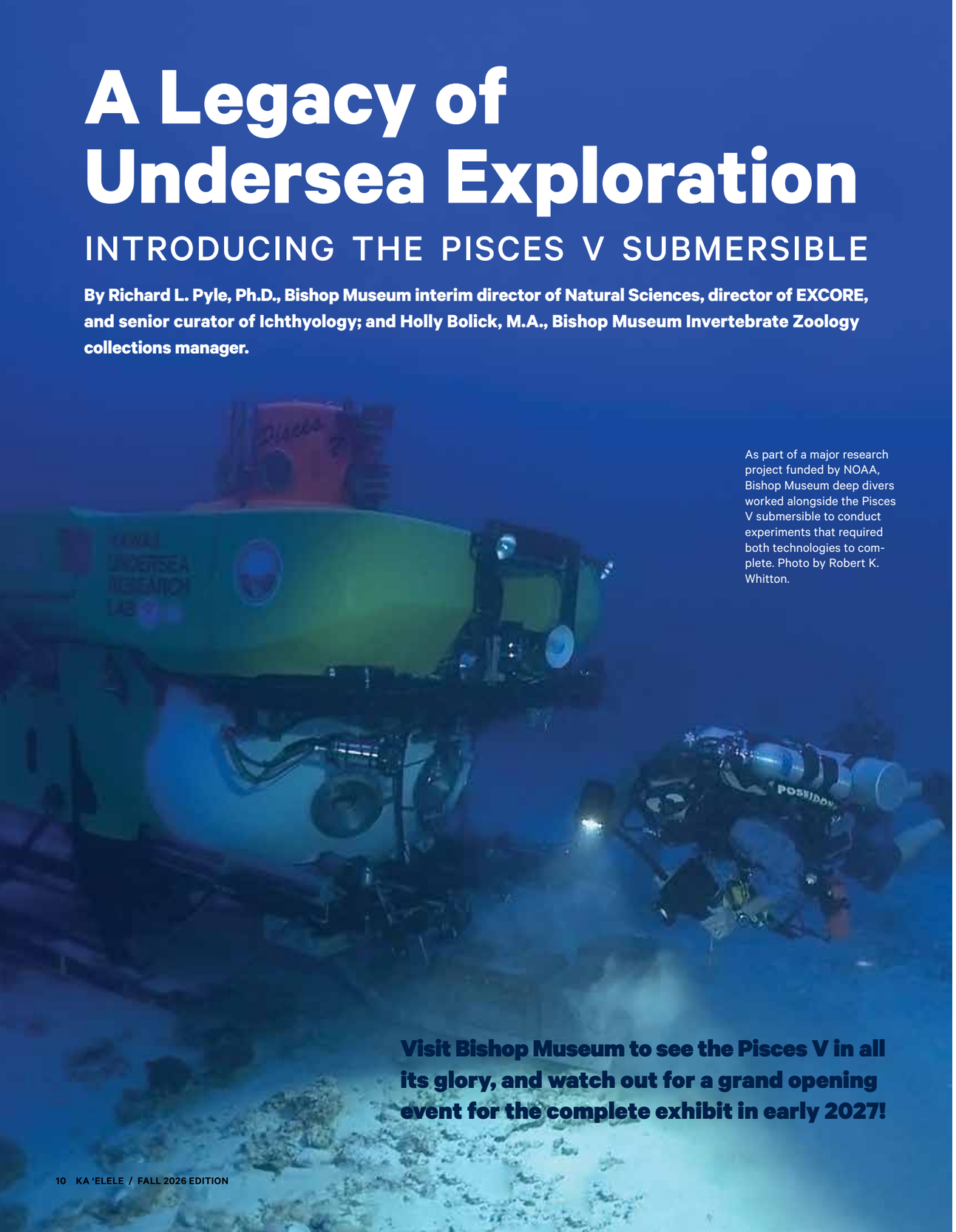




A Legacy of Undersea Exploration

INTRODUCING THE PISCES V SUBMERSIBLE

By Richard L. Pyle, Ph.D., Bishop Museum interim director of Natural Sciences, director of EXCORE, and senior curator of Ichthyology; and Holly Bolick, M.A., Bishop Museum Invertebrate Zoology collections manager.



As part of a major research project funded by NOAA, Bishop Museum deep divers worked alongside the Pisces V submersible to conduct experiments that required both technologies to complete. Photo by Robert K. Whitton.

Visit Bishop Museum to see the Pisces V in all its glory, and watch out for a grand opening event for the complete exhibit in early 2027!

In April 2026, a 14-ton yellow research submarine — the Pisces V — was lowered onto a concrete slab outside Bishop Museum's Richard T. Mamiya Science Adventure Center. As its steel skids touched the ground, the long and amazing career of this legendary submersible began its final chapter, where its countless stories of adventure, exploration, and discovery will be shared with Museum visitors, members, patrons, and 'ohana for decades to come.

The Pisces V submersible began its journey more than half a century ago, in 1973. It was built in Canada by International Hydrodynamics (HYCO) in North Vancouver, British Columbia, to be used primarily for deep, cold-water commercial and scientific work. The 7-foot (2.1-meter) diameter steel sphere at the front of the submersible enables three passengers to descend to depths of 6,500 feet (2,000 meters). On its first year of operation, the Pisces V played a critical role in the dramatic rescue of two people trapped inside the Pisces III, which sunk to the seafloor 1,575 feet (480 meters) deep in the Celtic Sea off Ireland — an ordeal that gripped the world for several days.

In 1987, the University of Hawai'i purchased the Pisces V for use as a research submersible operated by the University's Hawai'i Undersea Research Laboratory (HURL). Over the next three decades, HURL, led by renown submersible pilot Terry Kerby and his elite team, used the Pisces V (later joined by the Pisces IV) to conduct one of the most successful undersea exploration programs in the world, throughout Hawai'i and elsewhere in the Pacific Ocean. HURL's submersibles have driven extraordinary breakthroughs across multiple disciplines, providing invaluable insights into marine geology, biology, and maritime history.

Notable examples include:

- Exploration of the newest Hawaiian island, Kama'ehuakanaloa (formerly known as Lō'ihi), an active undersea volcano deep off the southeast cost of the island of Hawai'i.
- Discovery of historically significant wrecks such as the famous World War II Japanese midget submarine sunk by the USS Ward off Pearl Harbor, in the hours before the December 7, 1941 attack.
- Discovery of several new species of fascinating deep-sea creatures such as the Hawaiian black coral, *Leiopathes annosa*, an ancient animal with a life span of more than 4000 years, one of the oldest living organisms on Earth.

Bishop Museum has shared a long and productive partnership with HURL and the University of Hawai'i involving the Pisces submersibles. Several Museum researchers within the Museum's Center for the Exploration of Coral Reef Ecosystems (EXCORE) have participated in deep exploration dives in these submersibles, throughout the Hawaiian Islands. More than 1,000 important biological specimens in the Museum's Natural Sciences collections were collected by these submersibles (mostly the Pisces V) during exploration dives, which represent several species new to science. Additionally, EXCORE staff collaborated in groundbreaking research into mesophotic coral reef ecosystems in Hawai'i using the combined technologies of the Pisces submersibles and deep rebreather diving for the first time.

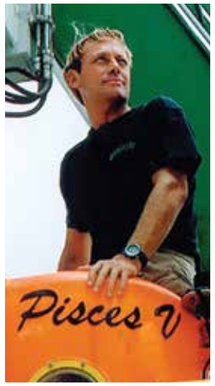
Now that the Pisces V has been permanently retired, Bishop Museum is extremely proud to allow it to enjoy the remainder of its days overlooking the Museum's Great Lawn and Hawaiian Hall, and the thousands of guests who visit us every year. We are especially grateful to the University of Hawai'i — notably HURL, the School of Ocean and Earth Science and Technology (SOEST), and the University of Hawai'i Marine Center — for entrusting Bishop Museum to be stewards for this important piece of undersea exploration history and honor its legacy.

We are also extremely grateful to HURL submersible pilots Terry Kerby, Steve Price, and Max Cremer, who are serving as our subject matter experts on the Pisces V, and will work with the Museum to share countless stories of adventure and discovery. We are also indebted to Hawaiian Crane & Rigging, Ltd., and Akana Trucking, Inc., for their expert handling in transporting the Pisces V to Bishop Museum and their careful precision with placing it in its new home outside the Science Adventure Center.

We are also grateful to the Air Sea Heritage Foundation for their commitment to the Pisces V and supporting its relocation to Bishop Museum.



LEFT
More than 1,000 biological samples collected by the Pisces V are among Bishop Museum's Natural Sciences collections. Photo by HURL.





ABOVE TOP
Legendary submersible pilot Terry Kerby, emerging from the Pisces V after a deep dive. Photo by Fred Duennebier.

ABOVE BOTTOM
Several Bishop Museum researchers have made dives in the Pisces V; Museum Researcher Richard Pyle climbs inside the submersible to conduct a deep dive off Waikīkī, O'ahu. Photo by Robert K. Whitton.

Holly Bolick, Bishop Museum Invertebrate Zoology collection manager with her daughter, Lilly, exploring the submersible at its new home by the Richard T. Mamiya Science Adventure Center. Photo by Jon Asato.



The Pisces V in its new home. Photo by Jon Asato.





FROM MAU KA LEO

The Last Hau Hele ʻUla

By Emma Bornstein, Bishop Museum digital content creator and Miles Thomas, Bishop Museum Botany research specialist

In the North Kona region of the island of Hawaiʻi stands a tree with twisted, brightly colored flowers. Known as hau hele ʻula or kokiʻo (*Kokia drynarioides*), this rare tree is believed to be among the last of its species growing in the wild.

In ʻōlelo Hawaiʻi (the Hawaiian language), hau hele ʻula means "red traveling hau," a poetic reference to the tree's red flowers and their resemblance to hau (*Hibiscus tiliaceus*), a type of hibiscus. The hau hele ʻula flower, with its curved stamen and extremely sweet nectar, likely evolved to attract Hawaiian honeycreepers as pollinators.

The name hau hele ʻula can refer to any of the four species of trees from the *Kokia* genus. *Kokia* trees are endemic to Hawaiʻi, and each species originates from a single island: *K. drynarioides* on Hawaiʻi; *K. kauaiensis* on Kauaʻi; *K. cookei* on Molokaʻi; and *K. lanceolata* on Oʻahu. They tend to grow in dry forests on the islands' leeward side — a habitat highly vulnerable to grazing animals, wildfires, and urbanization. *K. lanceolata* became extinct in the late 1800s, while *K. cookei* trees now exist only in cultivation.

Though hau hele ʻula has been used by Native Hawaiians in a variety of ways, it is particularly significant to the fishing communities of Kona. For generations, practitioners would strip bark from the tree and macerate it to produce a dark red dye, which was used to color fishing nets. The value of this practice is multifold. For one, red belongs to a spectrum of light that cannot travel far underwater, making the color imperceptible even in shallow depths. As a dyed net is submerged beneath the waves, it becomes almost invisible to nearby fish — allowing fishers to catch them with ease. Furthermore, the resinous dye is waterproof, helping extend the net's lifespan.

Today, there are only seven known hau hele ʻula still growing naturally on the island of Hawaiʻi. To protect these endangered trees, their locations are safeguarded by conservationists and practitioners. Others have helped the species survive through cultivation. In fact, *Kokia drynarioides* can be found in botanical gardens and private residences throughout the Hawaiian Islands.

ABOVE LEFT
Hawaiian man using throw net; Kona, Hawaiʻi, 1934–1937. Photo by N. R. Farbman; N. R. Farbman Collection, Bishop Museum Archives. SP 121229.

ABOVE RIGHT
Hau hele ʻula (*Kokia drynarioides*); Hawaiʻi, May 27, 2024. Photo by Miles Thomas.

Explore more stories of Hawaiʻi and the Pacific at Mau ka Leo, a digital storytelling space for Bishop Museum's collections:
BishopMuseum.org/MauKaLeo

Fifty Years of Aloha ʻĀina

Honoring the Legacy of the Protect Kahoʻolawe ʻOhana

By Pūlama Lima, Ph.D., Bishop Museum curator of Archaeology, and Taylour Chang, Bishop Museum director of public programs and community engagement.

In 2026, Bishop Museum celebrates the legacy of the Protect Kahoʻolawe ʻOhana as a leading organization that spearheaded Aloha ʻĀina (love and care for the land), one of the most influential movements of the 20th and 21st centuries. Together, we're commemorating this milestone with a new installation in Hawaiian Hall and series of public programs guided by ʻōlelo noʻeau (traditional proverbs and wise sayings) by the Kululoio ʻohana (family), "Laʻa (consecrate), Maʻa (sustain), Paʻa (solidify)." The installation and programs explore the history of Kahoʻolawe, the people who fought to protect it, and how the principles of "Laʻa, Maʻa, Paʻa" continue to shape our relationship with ʻāina.

Kahoʻolawe is the smallest of Hawaiʻi's eight main islands, located southwest of Maui. Kānaka Maoli (Native Hawaiians) knew the island as Kohemālamalama o Kanaloa long before it was called Kahoʻolawe. Named for Kanaloa, the akua (deity) of the ocean, voyaging, and the ancestral realm of pō (the ancestral source from which life emerges), the island was revered as one of his kinolau (physical manifestations). Ancestors understood Kahoʻolawe as a piko (spiritual center) connecting Kānaka to their ancestral origins, where ceremony affirmed relationships with the akua (deities), kūpuna (ancestors), and ʻāina.

After the attack on Pearl Harbor in 1941, the U.S. military designated Kahoʻolawe as a training ground and bombing range and continued to use the island in that manner for nearly five decades. Bombing scarred its landscape, damaged hundreds of cultural sites, and denied Kānaka Maoli access to the island. Kahoʻolawe came to symbolize the continued denial and oppression of Native Hawaiian rights.

On January 4, 1976, George Helm, Emmett Aluli, Kimo Aluli, Kawaipuna Prejean, Walter Ritte, Ian Lind, Ellen Miles, Steve Morse, and Karla Villalba landed at Kūheia to protest the military's continued use of Kahoʻolawe and the denial of Native Hawaiian cultural, religious, human, and sovereignty rights. Their courageous landing drew national attention to the island and led to the formation of the Protect Kahoʻolawe ʻOhana, and the birth of the Aloha ʻĀina movement.

Many remember the Protect Kahoʻolawe ʻOhana for ending military use of Kahoʻolawe. Fewer know how the movement found its direction.

Before they restored the land, they renewed their relationship with Kahoʻolawe through ʻaha (religious ceremony) as a preliminary step to stop the bombing and return Kahoʻolawe to the people of Hawaiʻi. The first program held at Bishop Museum on September 24, 2026, honored this approach and celebrated "Laʻa: Consecration of Aloha ʻĀina in ʻAha." This program also marked the opening of the new Hawaiian Hall Treasure Case installation, *Kanaloa Ka Laʻa o Kohemālamalama: Unconquerable is the Divinity of Kohemālamalama*, which presents the continuity of laʻa and kapu (sacred commands) on Kanaloa.

The Protect Kahoʻolawe ʻOhana renewed responsibilities that sustained Kahoʻolawe for generations by re-initiating ʻaha on the island. The second Bishop Museum program, "Maʻa: Establishing our Pilina to Kanaloa" on October 22, 2026, reflected on how pilina (connection), kuleana (responsibility), and embodied practice shape our identity and responsibilities today.

The Protect Kahoʻolawe ʻOhana helped revive ceremonies beyond Kahoʻolawe. They strengthened cultural practice and inspired community stewardship throughout Hawaiʻi.

The Aloha ʻĀina movement reshaped how many people understood concepts associated with aloha ʻāina. As such, the program series culminates with "Paʻa: Kanaloa Kānaka i Kanaloa, Ea aʻe ka ʻOhana," acknowledging that Kanaloa also means to be unconquerable and immovable. The final panel on November 12, 2026, addresses how becoming maʻa (accustomed) to what is laʻa (sacred) is what makes us paʻa (solid) as a lāhui (people).

The Protect Kahoʻolawe ʻOhana asks, "What does Kohemālamalama enable us to do and become as a lāhui? How do we extend the mana of Kanaloa to affirm our ea today?" On November 13, 2026, the Lāhui will come together on Bishop Museum's Great Lawn to celebrate our ea (sovereignty) with artists who created new mele inspired by Kahoʻolawe and in honor of the aloha ʻāina of Kohemālamalama.

The Protect Kahoʻolawe ʻOhana reminds us that caring for ʻāina begins by caring for our relationships — with place, with our communities, and with the akua and kūpuna who continue to guide us.

Scan to learn more!

BACKGROUND
E Ala E Makahiki 2025 at Hakioawa. Photo by Kat Ho.





BELOW LEFT
Respite after the ceremony asking permission to protect Kahoʻolawe. Photo by Franco Salmoiraghi.

BELOW RIGHT
The Protect Kahoʻolawe ʻOhana in ceremony on Kahoʻolawe, September 2025. Photo by PF Bentley.

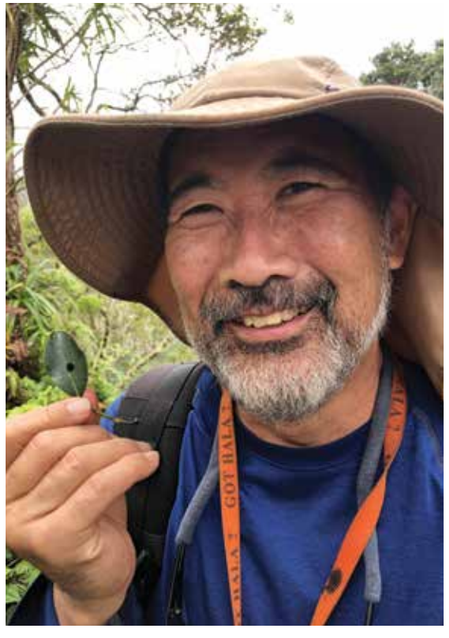
WHO'S IN A NAME?

By Richard L. Pyle, Ph.D., Bishop Museum interim director of Natural Sciences, director of EXCORE, and senior curator of Icthyology.

One of the longest-standing and universally-adopted standards in all of science is the system used to assign scientific names to organisms. Initially proposed in the mid-18th century by Swedish Naturalist Carl Linnaeus, this standard method of categorizing and labelling biodiversity includes both a hierarchical system for classification (including ranks such as Kingdom, Phylum, Class, Order, Family, Genus, and Species), and a two-part system for assigning Latinized names to each species. Known as "binominal nomenclature," the two parts of every species name include a "genus" part and a "species" part. For example, the scientific name for human beings is *Homo sapiens*, meaning we are classified in the genus *Homo* and our species name within that genus is *sapiens*. Now-extinct species of humans are also classified in the same genus as we are, including Neanderthals (*Homo neanderthalensis*) and other early human species like *Homo erectus* and *Homo habilis*.

There is a very well-structured process scientists follow when assigning scientific names to new species. All told, researchers at Bishop Museum have assigned new scientific names to about 10,000 new species! In fact, Bishop Museum is one of the only scientific institutions in the world to have had two staff members serving on the prestigious International Commission on Zoological Nomenclature at the same time. The Museum also created and continues to maintain ZooBank, the official online registration system for scientific names of animals, used by thousands of scientists around the world.

Bishop Museum scientists are not just world leaders in the assignment of scientific names to new species, they have also had dozens of species named in their honor! Here are two specific examples of species that now permanently bear the Latinized names of Museum staff members.





LEFT
Bishop Museum Botany Research Specialist Clyde Imada holding an alahe'e (*Psydrax odorata*) leaf during a botanical survey in Moanalua Valley, O'ahu in 2022. The black spot on the leaf is likely a fungus named *Echidnodella imadae*, described in 1992 by Dr. Roger Goos, and is another species named after Imada. Photo by Maya LeGrande.

RIGHT
Herbarium sheet for *Geniostoma imadae*. Bishop Museum Herbarium Pacificum. BISH1314526.









LEFT TOP
Branch of *Geniostoma imadae* in flower, found in Waiahi, Kaua'i on April 4, 2019. Photo by Kenneth Wood. K. R. Wood herbarium, KW18141.

LEFT BOTTOM
Fruiting branch of *Geniostoma imadae* in 'Iole, Kaua'i on Aug. 10, 2023. Photo by Kenneth Wood. K. R. Wood herbarium, KW19365.

RIGHT TOP
Bishop Museum Ichthyology Research Specialist Brian D. Greene has pioneered the use of deep-diving technology to explore deep coral reefs throughout the Pacific. The stunning *Cirrhilabrus briangreenei* is just one of the many new species he has discovered. Photo by Michael Pitts.

RIGHT BOTTOM
Holotype of *Cirrhilabrus briangreenei*. Photo by Luiz A. Rocha.

Geniostoma imadae is a rare, small tree species that was formally described by a team of researchers from the National Tropical Botanical Garden, Smithsonian Institution, and University of California at Berkeley as a new species found only on the island of Kaua'i. It was named in honor of Clyde Imada, who has worked on Bishop Museum's Botany team for more than 40 years. The scientists who named the new species in 2025 wrote that the name "recognizes Clyde Imada, Research Specialist at the Bishop Museum. It is with great respect and admiration for his many contributions to Hawaiian botany that we name this species in his honor."

Cirrhilabrus briangreenei is a spectacular species of velvet wrasse that lives on deep coral reefs in the tropical western Pacific Ocean, including the Philippines and nearby areas. It was discovered and collected by Bishop Museum researcher Brian D. Greene, who is world-renown for his efforts to discover and document new species of fishes inhabiting deep coral reefs. It was named by a team of researchers from Australia, Bishop Museum, and the California Academy of Sciences in honor of Brian, both because he collected the original type specimens, and in recognition of his extensive contributions to the study of deep coral reefs.

The Te Rangi Hīroa Curators and Caretakers Fellowship Program at Bishop Museum

By Healoha Johnston, director of Cultural Resources and curator for Hawai‘i and Pacific Arts and Culture, and Lyz Soto, Cultural Resources access and fellowship coordinator.

We are delighted to announce the 2026 Te Rangi Hīroa Curators and Caretakers fellows: Michael Bevacqua, Nicole DeLisle Dueñas, Kaila Papapi‘ilani Flores, Yuzu Martin, Wailana Purdy-Avelino, Leihiwahiwa Ritte, and Shannon Sasamoto.

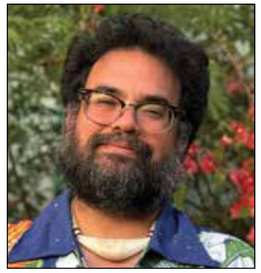
The Te Rangi Hīroa Curators and Caretakers Fellowship is part of the multi-phase Pacific Pipeline Initiative which began in 2021 with the support of the Mellon Foundation. Over the last five years, Bishop Museum has actively engaged in community listening, trust building, and forming partnerships to strengthen supportive infrastructure informed by Indigenous methods and frameworks. This work is exemplified in the 2026 fellowship cohort.

As they work with Bishop Museum staff to research and care for the collection, fellows offer knowledge and expertise from their research, cultures, and communities that are essential to understanding museum collections as living cultures.

This nine-month, full or low-residency fellowship program is designed to strengthen Indigenous practices and leadership in the museum field, and to bringing capacity to collaborative endeavors that are centered at Bishop Museum yet extend across the pae ‘āina (Hawaiian Islands), the Pacific, and the world. Grounded in relational approaches to knowledge, fellows critically engage with practices and perspectives shaping the field today.

BELOW
From June 15-17, 2026, fellows and supporting museum staff participated in an Oral History Training with the Center for Oral History, Department of Ethnic Studies, University of Hawai‘i at Mānoa. M. Kunmi Danico, director of the Center for Oral History, and Micah Mizukami, associate director of the Center for Oral History, facilitated this three-day intensive, which was part of the fellowship's six-week Summer Intensive. Pictured: Front row, L-R: Professor Ty Tengan, Wailana Purdy-Avelino, Leihiwahiwa Ritte, Kaila Papapi‘ilani Flores, Micheal Bevacqua, Shannon Sasamoto, and Yuzu Martin. Standing: Micah Mizukami. Back row, L-R: Nicole DeLisle Dueñas, Healoha Johnston, Professor M. Kunmi Danico, and Lyz Soto.





Michael Lujan Bevacqua, Ph.D. (Familian Bittot yan Kabesa), chief curator at Guam Museum, and co-runs The Guam Bus, a creative literary company.



Nicole DeLisle Dueñas (Familian Liberatu-Kabesa/Nungi-Asan yan Cristobal), Archaeological collections manager at the Guam Cultural Repository, caring for Chamoru material heritage and ancestral collections.



Kaila Papapi‘ilani Flores, visitor engagement associate at the Honolulu Museum of Art and freelances as a designer and block printer.



Yuzu Martin, student of art history and Hawaiian studies at the University of Hawai‘i at Mānoa.



Wailana Purdy-Avelino, Molokai History Project coordinator.



Leihiwahiwa Ritte, graduate student of Applied Archaeology at the University of Hawai‘i at Mānoa, focusing on Hawaiian archaeology.



Shannon Tudela Sasamoto, Chamorro fashion designer living in Saipan whose work is inspired by the culture, nature, and history of the Marianas.

The program includes a speaker series featuring scholars, artists, and cultural practitioners; professional development; writing and preventative conservation training sessions; and network and community building opportunities. The 2026 fellowship cohort is conducting oral histories as a methodology for cultural stewardship that works in tandem with collection research and physical care. Their projects include the rematriation of the Hornbostel collection to the Marianas and an exhibition at the Guam Museum marking the return; researching and inventorying collections from Moloka‘i; Ethnology collection caretaking; researching and creating a fashion timeline for the Northern Mariana; and researching the histories of Kaumakapili Church.

In addition to conducting oral histories, fellows are also inventorying and digitizing collections, participating in public programs, contributing to exhibitions, researching and writing about collections, collaborating on publications, and caring for cultural materials. Supported by a paid stipend, fellows balance on-site and remote work (for international and interisland fellows) based on their projects with Bishop Museum staff as they join an ecosystem of art, culture, and heritage stewards. As part of their fellowship, they will all be publishing collection-based research on the Museum's digital storytelling platform, Mau Ka Leo. We are looking forward to sharing their stories with you!

The Te Rangi Hīroa Curators and Caretakers Fellowship is supported in part by Mellon Foundation, Bishop Museum, the government of Guam, the government of the Commonwealth of the Northern Mariana Islands, Guam Museum, NMI Museum of History and Culture, and the Smithsonian Institution.

HE AUPUNI PALAPALA

Five years of #NūhouMonday

By Bishop Museum's He Aupuni Palapala team.

#NūhouMonday is a cross-platform social media campaign created by "He Aupuni Palapala: Preserving and Digitizing Hawaiian Language Newspapers," a partnership between Awaiaulu and Bishop Museum. The campaign shares the breadth of knowledge and content in nūpepa ʻōlelo Hawaiʻi (Hawaiian language newspapers), from their beginning in 1834 to their close in 1948, and the importance of digitization efforts to preserve nūpepa for future generations.

There are currently 60,009 newspaper pages online as reported on PapakiloDatabase.com. However, many of those pages are only partially legible. A missing word or even an unclear letter can easily change the understanding of history. Many pages are not available online at all. "He Aupuni Palapala" intends to capture new scans of all Hawaiian language newspapers across Hawaiʻi's repositories and make them freely accessible and word-searchable online.

#NūhouMonday has been posting weekly since its launch on June 21, 2021, making it the longest-running social media campaign on the Museum's channels! Posts often include new, high-resolution scans of nūpepa articles chosen by "He Aupuni Palapala" team members, corresponding English translations, and related archival documents and images. It also shares information about nūpepa ʻōlelo Hawaiʻi and the progress made by the "He Aupuni Palapala" project.

#NūhouMonday reaches an average of 19,400 accounts per month on Instagram and was viewed 325,784 times on Facebook in the last year. Follow along to see images of the original newspapers and read the incredible stories stored within them!



BELOW
"Travelogues—Waipiʻo Valley, Hawaiʻi Island, 1877" features an article from Ka Lahui Hawaii, November 1, 1877, paired with a photo of Waimihi River in Waipiʻo Valley, Hawaiʻi Island, ca. 1890. Bishop Museum Archives, SP 103723.

IG POST
"The Important Work Continues," previews the high-resolution images captured by He Aupuni Palapala, including the newly digitized June 5, 1940 issue of Ka Hoku o Hawaii as it celebrated its 34th anniversary with a rare pop of red color on its front page.



Partnerships with Purpose

By Kaelyn Okuhata, Bishop Museum director of corporate relations and partnerships, and Nicole Zitto, Bishop Museum corporate relations and partnerships manager.

Bishop Museum is a place with millions of stories filled with cultural, historic, and scientific naʻauao (learned knowledge). Partnerships at the Museum play a vital role in expanding the reach of these stories to a much larger audience.

As Hawaiʻi hosts a robust ecosystem of kamaʻāina (locals) and visitors who engage with organizations that support our community, the mission of Bishop Museum's Corporate Relations and Partnerships team is to find connections that can link companies with the Museum's network of endless possibilities.

Corporate partnerships can take many forms at the Museum. Whenever a company or organization becomes a part of our ʻohana through sponsorship, in-kind, volunteering, or other means of support, it is the kuleana (responsibility) of the Corporate Relations and Partnerships team to steward a long-lasting relationship that enhances the impact everyone can have on this special place that we call home.

"I personally love to see the moment when a corporate partner first walks through the doors of an exhibit at the Museum that they've been a part of for as long as we have. There are many times when our partners are excited to support an exhibit before they even have all its details, because they are just so passionate about the concept and how it will impact our shared communities. We love taking our partners' guests/customers and, especially, employees, on this journey with us from start to finish — the more the merrier when spreading the word about all the amazing things happening at Bishop Museum!"

— Kaelyn Okuhata, director of Corporate Relations and Partnerships.

"Working on a creative partnership with UNIQLO Hawaii has been one of my favorite ongoing projects. Since 2024, my goal has been to build a catalogue of engaging designs that represent the breadth of work we do at Bishop Museum. This would not be possible without the expert staff who work tirelessly to steward our natural science and cultural collections. It has been a joy to see our teammates' work represented in UNIQLO UTme! stamps, whether it be a favorite constellation, native fish, or plant. Each design is picked with intention and holds a story that we hope invites UNIQLO customers to follow their curiosity to our beloved campus."

— Nicole Zitto, Corporate Relations and Partnerships manager.

Corporate partnerships are a vital network of support for Bishop Museum's legacy and ongoing commitment to every resident of and visitor to Hawaiʻi. These aligned efforts help ensure the preservation of both cultural and scientific collections, now and for future generations. If you are interested in supporting the Museum, please contact the Corporate Relations team at CorporateRelations@BishopMuseum.org or visit their webpage BishopMuseum.org/Join-and-Give/CorporateGiving.

ABOVE
Hawaiian Telcom team volunteering to build 2D mosaics for *ALOHA BRICKS '26* exhibition, which they sponsored.

BELOW
Talk Story at Tūtū's corporate partner event with Informatics photography studio visit on April 14, 2026.



Scan to continue reading!



Membership

A Year of Connection, A Future of Discovery

By Raina Casamina, Bishop Museum membership manager.

As 2026 comes to a close, our Membership Team would like to thank all our members for your continuous support. Whether you joined this year or have been part of our membership ‘ohana for years, your partnership is essential to our mission.

Mahalo nui loa for another memorable year with every visit — from member-exclusive events to Museum signature programs, we hope that you enjoyed the experiences we have shared throughout 2026.

Bricks and Breakfast
In March, we hosted Bricks and Breakfast, a special morning event to celebrate the opening of *Aloha Bricks ‘26: Stories of Hawai‘i*. Guests enjoyed a delicious breakfast before diving into member-only interactive experiences inside the exhibition. These activities returned on select pop-up days throughout the run of the show, giving members and visitors additional opportunities to build memories together.

Ea Mai ‘Eiwa: Patterns of Practice Member Preview
In April, ahead of the public opening of the *Ea Mai ‘Eiwa: Patterns of Practice* exhibition, members were invited to view the show alongside its curators and featured artists. The evening began with a captivating performance by Hālau o Kekuhi of Keaukaha in Hawaiian Hall, followed by an intimate, one-hour roundtable discussion featuring artists Sig Zane and Kūha‘o‘īmaikalani Zane alongside co-curator Kau‘i Kanaka‘ole. In addition to this special, event-only programing, members were also able to take part in an ‘ohe kapala-themed stamping activity inspired by the exhibition.

Looking Ahead to 2027

If you weren’t able to attend our events in 2026, we hope to see you in 2027! As we welcome a new year at the Museum, our Membership Team is excited to share a preview of the experiences awaiting our members in the early months of the new year.

‘Ike Aku, ‘Ike Mai: Art x Science x Biodiversity
In March, members will receive an exclusive preview of *‘Ike Aku, ‘Ike Mai: Art x Science x Biodiversity* before it opens to the public, along with a special opportunity to meet the team behind the show.

As new exhibitions open, members will continue to enjoy first access and exclusive opportunities to engage. While many details are still being finalized, one thing remains certain: **our members will always be among the first to know and experience what is next.**

Stay tuned for announcements, and we look forward to seeing you at our events!



ABOVE
Bricks and Breakfast. Exclusive games such as “I Spy with My Brick Eye” and “Stories in Bricks Riddle Quest” provided members with an interactive way to explore the exhibition. Photo by Jon Asato.





RIGHT
Ea Mai ‘Eiwa: Patterns of Practice Member Preview. Members designed their own bookmarks with handcrafted stamps made by our very own Bishop Museum Institutional Advancement Department. Photos by Jon Asato.

Supporting Our

Natural Scientists and Their Critical Work in Biodiversity

By Jasmine Lee, Bishop Museum special events and stewardship manager

Your donations support our mission year-round through unrestricted gifts that provide flexibility to respond to our Museum’s most urgent needs. Your contribution helps to provide critical care for our collections, support innovative educational programs, advance research, and maintain our campus as a welcoming place for learning and exploration.

Twice a year during our Annual Fund campaigns, we highlight members of our incredible staff and the important work they do every day to protect, preserve, and perpetuate the natural and cultural history of Hawai‘i for future generations. This fall, we focus on the valuable research conducted every day by our natural scientists and the discoveries they’ve made to preserve the biodiversity of our fragile island home.

One such scientist is accomplished researcher Jan Vicente, Ph.D., Bishop Museum’s Curator of Invertebrate Zoology. Dr. Vicente developed new techniques for detecting and identifying genetically distinct species of invertebrates on coral reefs. Most notably, Dr. Vicente documented more than 200 marine sponge species — including 10 brand new species of sponges — just from efforts in Kāne‘ohe Bay, O‘ahu! His work single-handedly tripled the known diversity of sponges for the entire Hawaiian archipelago.

Sponges have been around for more than 500 million years, surviving mass extinction events. They are the simplest multicellular organisms and yet provide one of the most important functions that sustains coral reef biodiversity. Sponges can assimilate many forms of nutrients that other metazoans are unable to process. Similar to how humans shed their skin cells, sponges too release these cells (detritus) into the marine environment, which serves as food that allows other organisms at the bottom of the food chain to exist. Through this process, sponges fuel reef biodiversity in places like Hawai‘i where important nutrients are hard to come by.

“Coral reefs are considered the ‘rainforests of the sea,’ providing an incredible abundance of marine invertebrate diversity,” said Dr. Vicente. “With these new discoveries come new scientific opportunities to understand the complexities of coral reefs and the role they are playing for the broader ecosystem.”

Dr. Vicente has already discovered more than a dozen novel natural products from sponges and their microbiomes with potential applications in medicine, biochemistry, and more.

“My mission is to shine light in the hidden, but mostly endemic, community of marine invertebrates in Hawai‘i. These discoveries will undoubtedly provide opportunities for research in STEM for students who are interested in learning from our ocean resources.”

—Dr. Jan Vicente

Bishop Museum is one of the largest museums of any kind in the world, with a collection size comparable to institutions such as California Academy of Sciences in San Francisco, Museum für Naturkunde in Berlin, and Royal Belgian Institute of Natural Sciences in Brussels. Your gift to Bishop Museum’s Annual Fund directly supports staff members like Dr. Vicente who make our Museum the premier natural and cultural history institution in the Pacific. Mahalo for joining us in our mission to inspire our community and visitors through the exploration, celebration, and perpetuation of the extraordinary history, culture, and environment of Hawai‘i and the Pacific.

Scan to learn more!



LEFT
For more than a century, Bishop Museum has worked at the heart of Pacific scholarship — documenting, caring for, and sharing the stories of islands and peoples connected by ocean, migration, trade, and innovation. The Museum is home to seven natural science collections, including Invertebrate Zoology, which includes marine groups such as sponges, corals, crustaceans, and echinoderms. Photo by Brian D. Greene.

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Want to learn more? Bishop Museum's YouTube is where you'll find behind-the-scenes looks at our collections and backstage access to our exhibits! Delve into the natural and cultural history of Hawai'i and the Pacific through lectures from scholars, interviews with artists and cultural practitioners, and panel discussions with researchers and experts.

YouTube **New videos posted every week!**

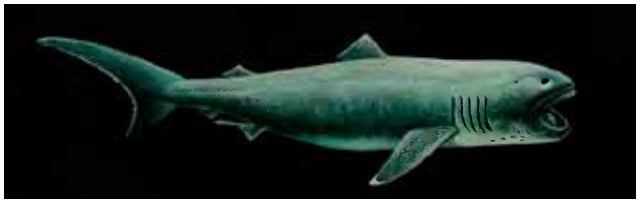
Staff Recommendations:

- "Mary Kawena Pukui: Knowledge Is Life" | Hawaiian Hall Treasure Case



Mary Kawena Pukui (center) and her daughters Patience Wiggin (left) and Pele Pukui (right); Honolulu, O'ahu, Hawai'i. Bishop Museum Archives. SP 126331.

- Megamouth Shark | Celebrating the 50th Anniversary



Taylor, L. R., Compagno, L. J. V., & Struhsaker, P. J. (1983). Megamouth—A new species, genus, and family of lamnoid shark (*Megachasma pelagios*, family Megachasmidae) from the Hawaiian Islands. Proceedings of the California Academy of Sciences, 43(8), 87–110.

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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'A'ohe hana nui ke alu 'ia.

No task is too big when done together by all.

SELECTION NO. 142 FROM MARY KAWENA PUKUI'S *'ŌLELO NO'EAU: HAWAIIAN PROVERBS & POETICAL SAYINGS*, BISHOP MUSEUM PRESS, 1983.