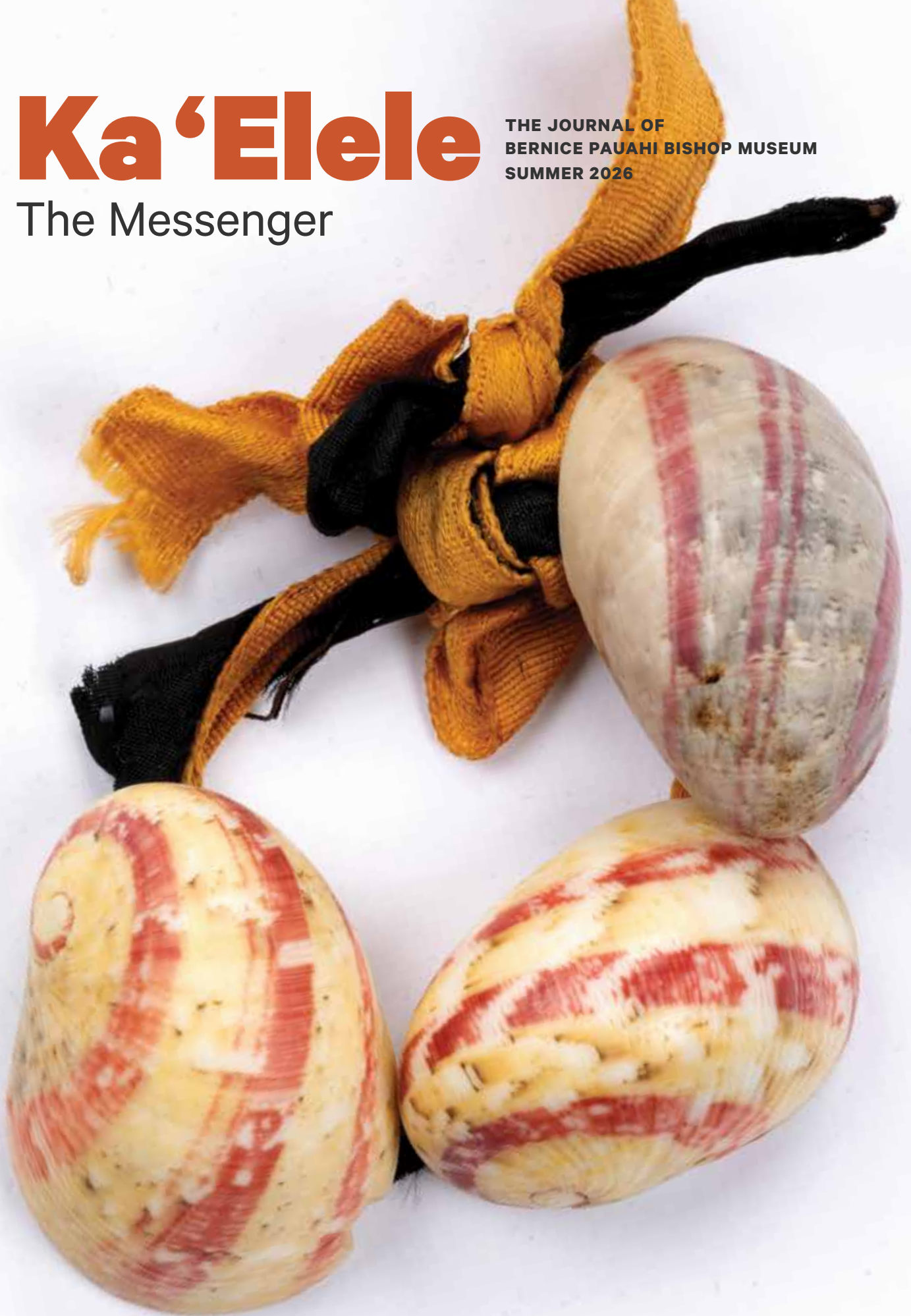


Ka‘Elele

The Messenger

THE JOURNAL OF
BERNICE PAUAAHI BISHOP MUSEUM
SUMMER 2026



Exhibitions

March 14, 2026 through October 11, 2026
Aloha Bricks '26: Stories of Hawai'i
Castle Memorial Building
Created in partnership with the Hawaii LEGO® Users Group (HILUG) and middle school students from across the state, this original, family-friendly exhibition brings together culture and creativity through dynamic models, original artwork, and hands-on experiences.

April 18, 2026 through February 15, 2027
Ea Mai 'Eiwa: Patterns of Practice
J. M. Long Gallery
A powerful new exhibition featuring the work of Nālani Kanaka'ole, Sig Zane, and Kūha'o'imaikalani Zane — a Hilo-based family of artists whose creative practices are deeply rooted in hula 'aiha'a. 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.



Events

MONTHLY

Second Friday | August 14, September 11, October 9, November 13
Museum After Hours & Kaiwi'ula Night Market
5–9 p.m.
Campuswide

Third Friday | August 21, September 18, October 16, November 20
The Stars Tonight
Evening showtimes vary
J. Watumull Planetarium

Events

AUGUST

Wednesday | August 19
Navigating by the Stars
7–8 p.m.
J. Watumull Planetarium

Friday | August 28
The Stars Tonight
7–8 p.m.
J. Watumull Planetarium

SEPTEMBER

Friday | September 18
The Stars Tonight: Trivia Dome
6:15–7:15 p.m. or 7:30–8:30 p.m.
J. Watumull Planetarium

Thursday | September 24
La'a: Consecration of Aloha 'Āina in 'Aha
6–8 p.m.
Hawaiian Hall

OCTOBER

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

Thursday | October 22
Ma'a: Establishing Our Pilina to Kanaloa
6–8 p.m.
Hawaiian Hall

NOVEMBER

Thursday | November 12
Pa'a: Kanaloa Kānaka i Kanaloa — Ea a'e ka 'Ōhana
6–8 p.m.
Hawaiian Hall

Friday | November 13
50 Years of Aloha 'Āina Concert & Festival: La'a, Ma'a, Pa'a!
5–9 p.m.
Great Lawn | Campuswide event

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



COVER | Kūpe'e are nerites, a type of marine snail that emerges from under the sand and rocks only during dark moon phases. Pieces from Bishop Museum's collection, like this one from the Lili'uokalani Collection, show kūpe'e made into various adornments. Photo by Foad Seyed Mohammadi.

ABOVE
Kōnane players enjoying a game at a recent Museum After Hours event. Photo by Jon Asato.

Aloha & Mahalo



Aloha mai kākou!

For a museum director, there are few moments more thrilling than seeing the museum packed with visitors, both kamaʻāina and from around the world, enjoying our campus. This year's spring break season brought thousands of visitors to our campus daily. As I walked the campus grounds, I saw Hawaiian and Pacific Halls filled with hundreds of guests absorbing knowledge

in those beautiful surrounds. I saw rapt audiences taking in the final days of our Long Gallery exhibition *Explore EXCORE: The Art of Underwater Science*, dreaming of what it would be like to discover new species of bejeweled tropical fish across the deep reefs of the Blue Pacific. Looking out from the steps of Hawaiian Hall, I saw everyone enjoying lunch at Tūtū's Place, walking paths to and from the Science Adventure Center, and playing on the Great Lawn — even in the rain! Just outside my office, our Shop Pacifica by Nā Mea Hawai'i was humming, while ever more visitors streamed in to experience Bishop Museum.

Most of all, I saw kids (with parents trailing behind) making a beeline for our new exhibition in the Castle Building, *Aloha Bricks '26: Stories of Hawai'i*. *Bricks* is a Bishop Museum-produced and -constructed love letter to our Islands, replete with Hawaiian landmarks, icons, cultural touchpoints, and flora and fauna. Walk inside to the inner room, and you might see up to 100 kids (and yes, many parents too!) squeezed around a long, winding table filled with those “bricks,” constructing anything that imagination inspires. And proudly hanging around this room are the logos from 50 participating schools from across the state. All of these were put together by middle school students, each one of whom is now an artist with their work appearing on the walls of a museum!

Another hit is our newest Long Gallery exhibition, *Ea Mai 'Eiwa: Patterns of Practice*. This powerful show features the creative process of an extraordinarily talented family, showcasing the work of Sig Zane, Kūha'o Zane, and Nālani Kanaka'ole (1946–2026). *Ea Mai 'Eiwa* was co-curated by Kau'i Kanaka'ole and Bishop Museum's Dr. Sarah Kuaiwa, Curator for Hawai'i and Pacific Cultural Resources. Bishop Museum objects that connect to these designs and works of art are featured alongside. This beauty, vibrancy, and interactivity on display make for a show that is not to be missed.

You'll learn more about *Aloha Bricks*, *Ea Mai 'Eiwa*, and much more, in the pages of this issue of *Ka 'Elele*. Please come in and see all of us at the museum, again and again, and spread the word. Your support is what lets this one-of-a-kind institution thrive and shine.

Aloha a hui hou,



Kris Helgen

President and Chief Executive Officer

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EA MAI 'EIWA:



Patterns of Practice

Ea Mai 'Eiwa: Patterns of Practice features works by Nālani Kanaka'ole (1946–2026), Sig Zane (b. 1952, Honolulu), and Kūha'o'imaikalani Zane (b. 1982, Hilo), a family of artists from Hilo, Hawai'i. The wife (until her recent passing on January 3, 2026), husband, and son trio are active members of Hālau o Kekuhi, a multigenerational hālau hula (classical dance company) in Keaukaha, Hawai'i, known for its dedication to hula 'aiha'a — an expressive, low-postured style of hula. The artists' creative output across the visual and performing arts is continually charged and sustained by hula. It is their cultural and intellectual foundation — their spiritual source base — and provides the ceremonial rhythms that structure their lives. Nālani Kanaka'ole shares knowledge carried in hula through her art direction and choreography; Sig Zane through photography, printmaking, and textile design; and Kūha'o'imaikalani Zane through graphic design, interactive installation, and architecture. The artists' engagement with these mediums is done with the intention to have Indigenous lifeways experienced through subversive, immersive, and inspiring ways.

The exhibition title is a reference to “Kūha'imoana,” a chant significant to the artists that describes the migration of a family of shark gods led by the shark god Kūha'imoana (also referred to elsewhere as Kūheimoana and Kūhaimoana). The artists interpret the meaning of *Ea Mai 'Eiwa* as “structures of nine,” emphasizing the tangible skills and talent held by each individual shark god and the foundational rituals brought from Kahiki to Hawai'i that ensured their survival. The artists are inspired by the vanguard spirit of the sharks and by the environmental patterns described in the chant, knowledge that they believe can be used to guide and inspire us today.

The exhibition brings together the artists' and their collaborators' new and existing work in conversation with botanical specimens and mea kūpuna (cultural items) from Bishop Museum's collections. In it, the artists frequently reference the Museum's collections and Bishop Museum Press publications in the development of their work, which surface as throughlines as they weave together themes of migration, resilience in community, and environmental stewardship.

Co-curators Dr. Sarah Kuaiwa and kumu hula Kau'i Kanaka'ole worked with the artists over the course of 18 months to bring the group exhibition to life. Nālani Kanaka'ole's passion for the exhibition persisted despite facing health challenges over the course of the show's development. Her new works



OPPOSITE PAGE

An example of a pā'ū (skirt) tying technique from the 1990s developed by Nālani Kanaka'ole. The back pleats of the pā'ū reference the weathered cliffs of Kohala.

THIS PAGE

Lei of kūpe'e (*Nerita polita*) shells strung on waxed cordage; made by Kīha Stevens (b. 2001, Hilo) under the creative direction of Nālani Kanaka'ole for Hālau o Kekuhi, 2022. Loan for Bishop Museum's 2026 exhibition *Ea Mai 'Eiwa: Patterns of Practice*. Photo by Noel Kenny.

Because of their diversity, kūpe'e are a favorite subject of study for Sig Zane. In 2014, he designed a kūpe'e series for textiles based on studies he drew while researching Bishop Museum's collections.



presented in *Ea Mai 'Eiwa* were completed months before her passing — a testament, Kau'i Kanaka'ole says, to her work ethic and desire to demonstrate artistic excellence. Husband and fellow presenting artist Sig Zane says of Nālani and their collaboration: “Although Nālani is no longer with us, I feel the show is still very much about the three of us. The wearables that will be created with her design illustrate her narrative. Her presence at the show will be undeniable. The timing of the exhibit will definitely be in a period when thoughts of her are still fresh and it is a capsule that showcases her teachings and influence in our work.”

Ea Mai 'Eiwa is on view now in J. M. Long Gallery and will run through February 15, 2027.

ALOHA BRICKS '26

Stories of Hawai'i





LEGO® bricks have inspired creativity and imaginative play for more than 60 years. Generations have grown up with the brightly colored blocks, making them beloved toys worldwide. Not surprisingly, when Bishop Museum has hosted exhibits featuring LEGOs®, our audience's response has always been enthusiastic. This spring, we opened *Aloha Bricks '26: Stories of Hawai'i* in our Castle Memorial Building. The exhibit was curated and created in-house at Bishop Museum in partnership with our researchers and collections teams, local LEGO® builders, middle schoolers across the state, and internationally recognized LEGO® artists.

Sculptures of iconic Hawaiian landmarks like our own Hawaiian Hall, 'Iolani Palace, Hawaii Theater, and the Arizona Memorial were created and loaned for display by the Hawaii LEGO® Users Group, or HILUG. The HILUG team also created a series of planes used by Hawaiian Airlines through the decades, two models of the voyaging canoe *Hōkūle'a*, and a massive mini-figure scale container ship of our ocean transport partners, Pasha Hawaii.

To help us share the fun (and the work) of building the exhibit, fifty middle schools across the state were given brick mosaics of their school's mascots or logos. We had participation from schools public and private, large and small, parochial and charter, and from across the Hawaiian Islands. Since each kit contained more than 9,000 individual

pieces, the middle schoolers assembled nearly half a million studs in building their school's mosaic. When the exhibit closes in October 2026, Bishop Museum will return all mosaics to their respective schools as a mahalo for their kōkua.

Bishop Museum staff and volunteers created a series of 33 mosaics highlighting the plants, animals, and cultural objects of Hawai'i that our researchers and collections staff care for and help to preserve. Subjects ranged from snails to seals, birds to ferns, books to paintings, and even historic Hawai'i car license plates.

For more ambitious creations, we commissioned a team of internationally recognized LEGO® artists. Working with our researchers, that build team — coordinated by World Touring Exhibitions in London, England — created a set of super-sized plants and animals endemic to Hawai'i, including a humuhumunukunuaʻpuaʻa, a kalo plant, a Kamehameha butterfly, an 'i'iwi, and others.

And of course, no LEGO® exhibit would be complete without an area for our guests to build their own creations, and *Aloha Bricks '26* is no exception. The freeplay area featured more than a quarter million bricks in all shapes and sizes for visitors to create and play with, spread out over a more than 80-foot-long custom-built table.

OPPOSITE PAGE

Larger-than-life bricks representations of native flora and fauna, one of the highlights of the *Bricks* exhibition. Photo by Jon Asato.

ABOVE LEFT TOP

The Hawaiian Airlines fleet as represented in bricks. Photo by Jon Asato.

ABOVE LEFT BOTTOM

'Ohana learning through the unique presentation of bricks. Photo by Jon Asato.

ABOVE RIGHT

One of the most popular sections of the exhibition, the free play area. Photo by Jon Asato.

2025 KAPA SYMPOSIUM

He Ku‘ina Aloha

Last summer, from June 19 through June 21, 2025, Bishop Museum partnered with a steering committee consisting of Maile Andrade, Hina Kneubuhl, Kaliko Spenser, Verna Apio Takashima, and Dalani Tanahy to conduct our annual kapa symposium. Together, we welcomed a small but significant gathering of teachers, practitioners, mentors, and friends as attendees of the 2025 Kapa Symposium: He Ku‘ina Aloha. The symposium’s title references ku‘ina, a Hawaiian word used to describe the joining together of separate pieces of barkcloth, symbolic of the bringing together of kapa makers at Kaiwi‘ula. This three-day symposium focused on legacies of practice; pilina (relationships) between mentors and students; and the trajectory of kapa making in the 20th and 21st centuries, revitalized by Kānaka ‘Ōiwi (Native Hawaiian) and Hawai‘i-based artists and practitioners.

In the years leading up to the symposium, many experienced kapa makers participated in oral history sessions conducted by Bishop Museum. They consistently shared the need for younger generations to understand the way kapa was reclaimed from obscurity and revitalized by kapa makers, who had to research and relearn the artform during the 20th and 21st centuries. This defined need within the kapa community informed the symposium. Kapa makers wanted to celebrate and honor those who were integral to the revitalization and perpetuation of kapa making during the 1980s onward, while creating an opportunity for pilina between today’s kapa makers and kapa held in the Museum’s collections.

We honored those who have passed on, including Jennie Kini Kapahu Wilson, Mary Jewett Pritchard, Malia Blanchard

Solomon, Marie Emelia Leilehua Adams McDonald, Katsugi “Kats” Tamanaha, Greta Mae Puanani Kanemura Van Dorpe, Pearl Ulunuikamāmalu Kanaka‘ole Garmon, Vivian “Happy” Tamanaha, Evangeline Christian Kawaikaulā‘au, Carla Napua Kekuewa Freitas, Alyce Hiroko Ikeyoka, Moana Kalikookalani McPherson Eisele, and Bernice Keolamauloaonalani Miyamoto Akamine. We celebrated those who are still with us, including Maile Andrade, Kawaikaulā‘au Aona-Ueoka, Solomon Apio, Ann Asakura, Pam Barton, Reni A‘ia‘i Bello,[†] Ka‘iulani DeSilva, Roen Hufford, Sabra Kauka, Dennis Kana‘e Keawe, Pamela Lipscomb, Keone Nunes, Sara Oka, Lisa Schattenburg-Raymond, Lehua McCandless Sen, Wesley Sen, Verna Apio Takashima, Dalani Tanahy, Jan Kahōkū Yoneda, and Leilehua Yuen.

Over 50 invited participants joined staff from the Cultural Resources, Library & Archives, and Informatics departments for presentations on kapa collections and digitization, discussions on the responsibilities of kapa practices relating to iwi kūpuna, and remembrances of kapa genealogies. The symposium also included collections-access tours to visit with kapa, kapa making tools, and documentation of kapa making knowledge of the contemporary period. Selected kapa makers agreed to be interviewed, and their experiences and stories will be stewarded as part of larger oral history efforts to document cultural practices in the 20th century.

This incredible gathering was co-led by Kamalu du Preez and Sarah Kuaiwa, along with the steering committee members and was made possible thanks to the direct support of staff from multiple departments at the Museum, including La‘akea Ai, Jon Asato, Sati Castro, Kayla Fernandez, Maja Grajski, Healoha Johnston, Lā Noa o Pono Keahinu‘uanu, Noel Kenny, Audrey Kurz, Kapalikū Maile, Marques Marzan, Nathanael Smith, and PingFang Wang. Many other staff members also shared time, energy, and aloha in making the symposium a success, and we are so thankful for their support.

Bishop Museum offers our heartfelt gratitude to the steering committee; and to Hawaiian Airlines, Kealopiko, the Andrew W. Mellon Foundation, and ‘Ōiwi TV for sponsoring the 2025 Kapa Symposium: He Ku‘ina Aloha.

He Ku‘ina Aloha is not a beginning, but a continuation of Bishop Museum’s commitment to bring together community, practice, and collections — to not only preserve but perpetuate the living cultures of Hawai‘i and Oceania.



RIGHT

He Ku‘ina Aloha participants marvel at kapa from the Museum’s collection. Photo by Jon Asato.



Maile Andrade



Kawai Aona-Ueoka



Ann Asakura



*Reni A'i'a'i Bello**



Ka'iulani DeSilva



Roen Hufford



Sabra Kauka



Pamela Lipscomb



Sara Oka



Lisa Schattenburg-Raymond



Lehua McCandless Sen



Wesley Sen



Verna Takashima



Dalani Tanahy



Jan Kahōkū Yoneda



Leilehua Yuen

*Reni A'i'a'i Bello passed away on May 2, 2026.

In the early morning hours of Saturday, Nov. 8, 2025, the community gathered at Ke'ehi Lagoon Beach Park to witness the return of the A'a to water for the first time in more than a decade.



The A'a, also affectionately known as the 'Ā, is a storied, 40-foot koa wa'a that was commissioned by Prince Jonah Kūhiō Kalaniana'ole, and is considered to be the first custom-built, six-seat racing canoe of its kind. The vessel was crafted in 1902 by Henry Weeks in Kailua-Kona, Hawai'i, and was said to be the most perfectly built and fastest racing canoe in the Islands, inspiring all others that came after it.



The A'a was in its prime between 1906 and 1910, when it and its all-Kānaka 'Ōiwi crew from Kailua-Kona competed against O'ahu's racing teams. Support for the A'a was widespread across the Hawaiian Islands, and its success brought great pride to the Lāhui.

Read more about the A'a's restoration history in the next pages.

FROM MAU KA LEO: Two Chapters, One Story

In November 2025, the newly repaired A'a—Prince Jonah Kūhiō Kalaniana'ole's beloved 40-foot racing canoe—returned to the ocean for the first time in a decade. Ahead of this historic event, Bishop Museum's *Mau ka Leo* team compiled stories to share online about the canoe's 124-year legacy.

While researching in the Library & Archives, we came across photographs of another event: the 1954 relaunch of the A'a in Kailua, O'ahu. In this chapter of the canoe's story, we can see the collaborative stewardship and care of the A'a across generations.

Read more stories about the A'a at BishopMuseum.org/MauKaLeo. Support for Mau ka Leo is provided by generous donors to Bishop Museum's Digital Futures Initiative.

Restoring the A'a: 1950s

In 1901, Prince Jonah Kūhiō Kalaniana'ole commissioned a koa wood canoe from carvers in Kona, Hawai'i. At its prime, this renowned outrigger canoe, named the A'a, was considered the fastest racing canoe in the Hawaiian Islands, winning many competitions held on O'ahu.

After Prince Kūhiō's passing in 1922, the A'a was gifted to Bishop Museum in 1923 as part of the Kapi'olani-Kalaniana'ole Collection. Since then, the canoe has been co-stewarded by the Museum and community partners who remember and honor its legacy.

In 1952 — after the canoe had sat for many years on display — canoe paddler Herbert M. Dowsett approached the Museum with the generous offer to restore the A'a. The first repairs were largely undertaken by Dowsett with support from Kiyoshi Tsumura, a Japanese cabinetmaker, and George Perry, another well-known waterman. George's son, Tay Perry, also assisted with the repairs.

Herbert Dowsett and George Perry co-founded the Lanikai Canoe Club on O'ahu in 1953. Tay Perry, at only 16-years-old, was the club's first president; and Nalu Nui, the Dowsett family home in Lanikai, Kailua, served as its headquarters.

On June 27, 1954, the newly restored A'a was relaunched from the Lanikai shoreline just outside Nalu Nui. Members of local paddling clubs, as well as Bishop Museum's Edward H. Bryan, attended the event.

For several years, the Lanikai Canoe Club used the A'a for racing and training young paddlers, bringing it back into commission for the first time in over twenty years. It returned to the Bishop Museum campus in the 1960s.

Today, the Dowsett 'Ohana continues to co-steward the A'a, leading and supporting its restorations over many decades. Recently, Tay Perry — now 88 and an expert canoe builder — led repairs on the canoe with his apprentice, Ryan Olivares, before its historic return to the water on November 8, 2025. This vital partnership of community members has added to the A'a's story and continues to ensure its future.

References:

Hawaiian Canoe Racing Association. "1982 Hawaiian Canoe Racing Association State Championship Regatta." August 7, 1982.

"Oral History: Tay Wright Perry." *OCC Archives: Oral Histories*. Interview by Moana McGlaughlin-Tregaskis, Historical Committee of the Outrigger Canoe Club, 2011.

"The 'A' Relaunched." Outrigger Canoe Club. *Forecast*, August 1954.



Carrying the "A" (A'a) out of Herbert Dowsett's canoe house. Ernest W. Stenberg on the left; Lanikai, O'ahu, Hawai'i, June 27, 1954. Photo by E. H. Bryan Jr., Bishop Museum Archives. SP 23798a.



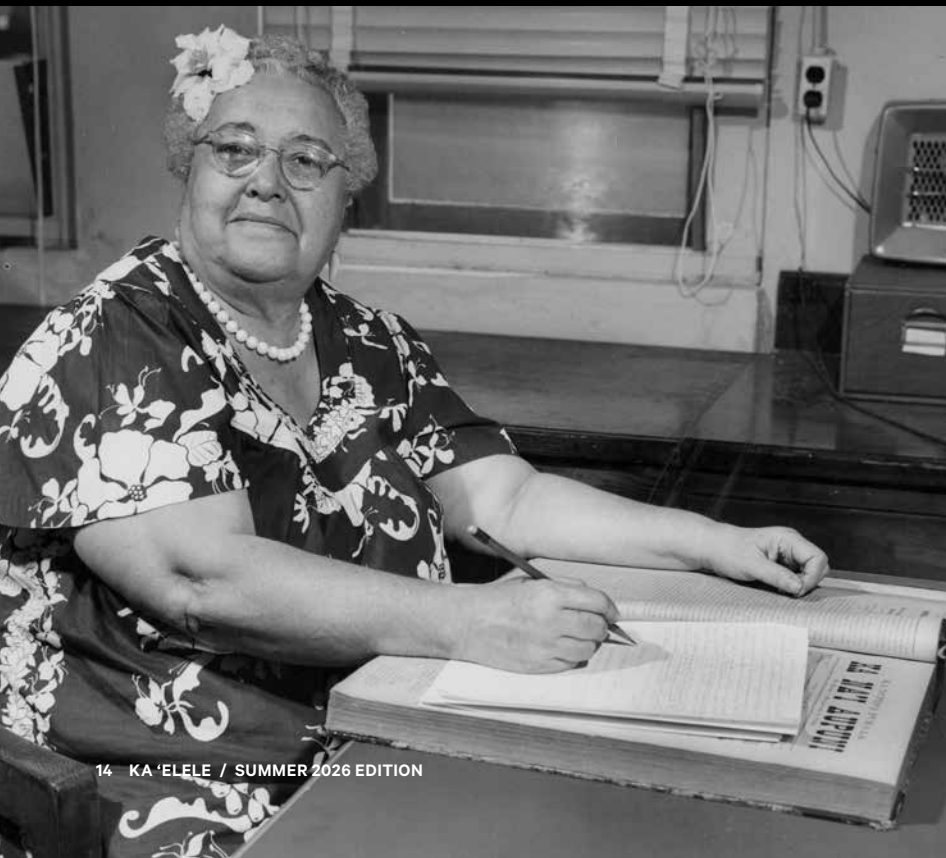
Carrying the "A" (A'a) canoe from Herbert Dowsett's home down to the Lanikai shore; Lanikai, O'ahu, Hawai'i, June 27, 1954. Photo by E. H. Bryan Jr., Bishop Museum Archives. SP 23798b.



Relaunching the "A" (A'a) canoe outside the home of Herbert Dowsett in Lanikai, O'ahu, Hawai'i; June 27, 1954. Paddled by (from left) Edric Cooke (steersman), Ernest Cooke, Knute Cottrell, Frances Bowers, David G. "Dad" Center, and Zen Genoves (stroke). Photo by E. H. Bryan Jr., Bishop Museum Archives. SP 23798c.



The "A" (A'a) returning from its trial cruise outside the home of Herbert Dowsett in Lanikai, O'ahu, Hawai'i; June 27, 1954. Paddled by (from right): Edric Cooke (steersman), Ernest Cooke, Knute Cottrell, Frances Bowers, David G. "Dad" Center, and Zen Genoves (stroke). Photo by E. H. Bryan Jr., Bishop Museum Archives. SP 23798d.



MARY KAWENA PUKUI

Knowledge is Life

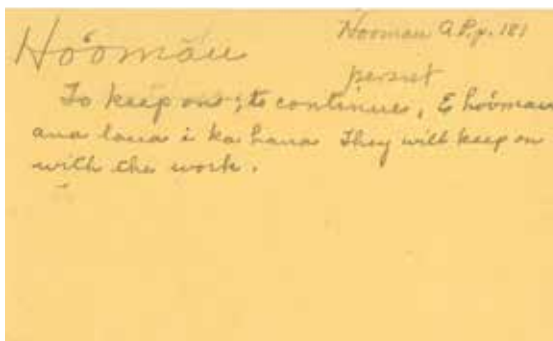
A new installation housed in the Treasure Case on the third floor of Hawaiian Hall celebrates the works and enduring legacy of Mary Kawena Pukui, revered kumu hula, composer, writer, researcher, and Hawaiian-English translator. She was widely known for co-authoring the *Hawaiian Dictionary* with Samuel H. Elbert in 1957, and her published works are a pillar of Hawaiian knowledge today.

‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings, her second landmark publication after the *Hawaiian Dictionary*, was published in 1983, the culmination of over 50 years devoted to preserving Hawaiian wisdom. On display are first editions of these two texts, set in front of a bookcase filled with publications that Pukui authored or collaborated on.

Mary Kawena Pukui began assisting with translation projects at Bishop Museum in the late 1920s and was hired as a staff member in 1937. Today, her research and translations suffuse nearly every corner of Bishop Museum’s Library & Archives. She translated manuscript materials and hundreds of articles from Hawaiian-language newspapers, a place for the safekeeping of genealogy, traditional stories, and chants. She set out to identify the English equivalents of Hawaiian words, writing a term, its meaning, and occasionally derivative words on index cards. Over more than 20 years, these cards eventually became the foundation of her 25,000-word dictionary. Examples written in Pukui’s own hand can be viewed in the case. One card defines “Ho‘omau,” a word used by Pukui when offering guidance to the next generation.

Bishop Museum Library & Archives houses fifteen boxes of Pukui’s vocabulary index cards, her Hawaiian Ethnological Notes (HEN) collection of thousands of Hawaiian-English translations, and her reel-to-reel recordings, which form the greater part of the Museum’s audio collection. Over more than 30 years, Pukui and Eleanor Lilihana Williamson recorded interviews documenting Hawaiian language, chants, recollections of life during the turn of the 19th century, and the voices of kūpuna sharing their own histories. Without these interviews, much of this knowledge would have been lost to antiquity. The installation includes a magnetic tape recorder and microphone gifted to Bishop Museum in 1950 and used by Pukui and Williamson.

Also on exhibit for the first time is Mary Kawena Pukui’s ipu heke. Pukui’s knowledge of hula and chants granted her insight into the poetical sayings and epithets of the Hawaiian language. Her hula expertise enhanced her skills as a



researcher, educator, and translator. Pukui’s early lessons in hula began with her grandmother, mother, and aunties. She and her hānai daughter, Patience Namaka Bacon, were later formally trained by Keahi Luahine of Kaua’i and Joseph ‘Īlālā’ole of Hawai’i.

Pukui treasured the teachings of those that came before her. She had impeccable foresight and a keen ability to recognize and record that which would one day become precious to succeeding generations. The resources she left behind were enriched by her connections to the past and strengthened by the foundation provided to her by her family. Her work at Bishop Museum was continued by Patience Namaka Bacon, who retired from the Library & Archives in 2010.

It is an honor for Bishop Museum to house the works of Mary Kawena Pukui, and to recognize all she did to pave the way for Hawai’i’s people to carry on what she, in her own words, would need two more lifetimes to complete.

This installation commemorates an ongoing partnership between the Mary Kawena Pukui Cultural Preservation Society and Bishop Museum.

**He lei kēia no Kawena
Wahine ha‘aha‘a kau i ka ‘iū
‘Olu‘olu Hawai‘i i kou ‘ike
Ho‘oilina aloha lāhui**

***This is a wreath for Kawena
Humble woman held in reverence
Hawai‘i is adorned in your knowledge
Your legacy of love for our people***

— Pelehonuamea Harman

LEFT

“Ho‘omau,” Makea-Momoa. Bishop Museum Archives, MS SC Pukui 10.

OPPOSITE TOP

Mary Kawena Pukui: *Knowledge Is Life*. Photo by Noel Kenny, December 18, 2025.

OPPOSITE BOTTOM LEFT

Mary Kawena Pukui taking notes from 19th century Hawaiian-language newspaper *Ka Na‘i Aupuni* in Bishop Museum Library & Archives, Kaiwi‘ula, Kalihi, Honolulu, O‘ahu, October 1957. Bishop Museum Archives, SP 28859.

OPPOSITE BOTTOM RIGHT

Pele Pukui Sukanuma and Kaupena Wong in Hawaiian Hall, Bishop Museum, Kaiwi‘ula, Kalihi, Honolulu, O‘ahu, 1958. Bishop Museum Archives, SP 29341.

Bishop Museum and Australian Museum Scientists Describe Two Species Previously Thought to Be Extinct

BELOW LEFT

The ring-tailed glider (*Tous ayamaruensis*) is a gliding possum that lives in hollows in large trees. It is a powerful leaper, and can also glide from tree to tree using a patagium, a large flap of skin on each side of the body. The new genus name, *Tous*, comes from the animal's name in the Maybrat language group of western New Guinea. The possum also has a long prehensile tail with a strong grip. It weighs about 300 grams (11 oz). This species eats leaves and tree sap. It is nocturnal, monogamous, and has one offspring at a time.

BELOW RIGHT

The pygmy long-fingered possum (*Dactylonax kambuaya*) is the smallest living striped possum — marsupials that are adorned with bold black and white stripes, similar to a skunk. On the possum's front paw is an extremely long fourth finger, unique to its genus and proportionally longer compared to the other fingers than in any other mammal. It weighs about 200 grams (7 oz). The possum taps this finger and listens with its ear, searching for grubs and other insects buried under bark. It has one offspring at a time.

On March 5, 2026, Bishop Museum announced the scientific discovery of two marsupial species previously thought to be extinct. The pygmy long-fingered possum (*Dactylonax kambuaya*) and the ring-tailed glider (*Tous ayamaruensis*) were located in New Guinea through a collaboration by scientists, citizen scientists, and Indigenous communities, and were described by Bishop Museum president and CEO Kristofer Helgen, Ph.D., and Australian Museum distinguished visiting fellow Tim Flannery, Ph.D.

Both species were previously known only from fossils, making this the first confirmation of live specimens in more than 7,000 years.

"Both of these species are beautiful, and they're probably like nothing you've ever seen before. To be able to say that they indeed are alive brings me joy as a scientist and conservationist. It feels like a second chance to learn about, and protect, these remarkable animals," said Dr. Helgen.

Dr. Helgen and Dr. Flannery have spent much of their careers focused on understanding the mammals of New Guinea. Over the past two years, they utilized specimens at Bishop

Museum and the Australian Museum to document their findings and prove the continuing existence of the two species.

"For decades, scientists at Bishop Museum have been involved in the study of biodiversity — the richness of life — here in Hawai'i as well as across the Pacific in areas like New Guinea, the world's largest tropical island. I have worked in New Guinea for more than 25 years, and I always wondered why these two particular marsupials became extinct. These are fairly small animals that live in forest habitats that, although very endangered now, have not faced a lot of threats until the recent past. While we only knew of them previously from the fossil record, I've always thought that maybe, they're still out there as living animals. Now we know that they are."

— Kristofer Helgen, Ph.D.





Botany Research Specialist, Herbarium Pacificum

Miles Kealoha Thomas

‘Ano‘ai nō kākou, my name is Miles Kealoha Thomas, and I work as a Botany research specialist with Bishop Museum’s Herbarium Pacificum. I have been working with the Museum since 2021, after completing my Master’s in Botany at the University of Hawai‘i at Mānoa. My work in the Herbarium involves collaborating with state and community organizations to document and study Hawai‘i’s flora. My studies focus on native Hawaiian flora, including (but not limited to) algae, ferns, bryophytes (mosses, liverworts, and hornworts), flowering plants, and Hawaiian ethnobotany/lā‘au lapa‘au. I am very fortunate to work with a multitude of passionate individuals, both locally and internationally, to answer taxonomic questions, and to influence the devel-

opment of policy for the protection and preservation of Hawai‘i’s fragile ecosystems. I am also a part-time employee with the O‘ahu Plant Extinction Prevention Program (OPEPP), an organization that manages species with fewer than 50 wild individuals. Within this program, I primarily help with O‘ahu species. However, every once in a while, I get to work on other Hawaiian islands and learn about ecosystems across the Pae ‘Āina. Within the Museum, I enjoy collaborating with the many departments on educational projects, whether on campus, on a field trip, or just talking story. I appreciate all the people who support me in my role at the Museum and in life, and I look forward to a long career helping folks learn about Hawai‘i’s natural and cultural history.



MEGAMOUTH APPROACHES

(Its 50th Anniversary at Bishop Museum)



On November 15, 1976, a 15-foot megamouth shark was captured off the coast of O'ahu, the first of its kind ever recorded. A new species of deep-sea shark with a striking appearance — a large mouth lined with tiny teeth — it challenged previous assumptions about how much was known about life in the ocean. The story captured the

attention of scientists and media worldwide and became one of the most famous shark discoveries of the 20th century. This first specimen is the holotype, or definitive physical reference, for the species *Megachasma pelagios* and remains a valuable part of the Bishop Museum Ichthyology Collection.

OPPOSITE PAGE

The first megamouth shark, recently arrived at Bishop Museum, being prepared by Arnold Suzumoto; September 1979. Photo by David Doubilet.

ABOVE

Megamouth shark (*Megachasma pelagios*) holotype. BPBM 22730. Photo and digital processing by Brian D. Greene.

Watch out for celebratory events this fall as we near megamouth's 50th anniversary here at Bishop Museum.



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Aloha BRICKS '26

STORIES OF HAWAII

Aloha Bricks '26: Stories of Hawaii transforms Bishop Museum's Castle Memorial Building into a vibrant, brick-built celebration of the Islands. Created in partnership with the Hawaii LEGO® Users Group (HILUG) and middle school students from across the state, this original, family-friendly exhibition brings together culture and creativity through dynamic models, original artwork, and hands-on experiences. From beloved landmarks to native species and legendary tales, the exhibition highlights the people, places, plants, animals, and stories that shape Hawaii.

On View

March 14–October 11, 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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Ka 'Elele is a publication of:
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If you have questions about this issue of *Ka 'Elele*, please contact the Bishop Museum Institutional Advancement Division at 808.847.8281.

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I hole 'ia nō ka i'e i ke kau o ka lā.

The time to cut designs in a tapa beater is when the sun is high.

Do your work when you can do your best.

SELECTION NO. 1164 FROM MARY KAWENA PUKUI'S
'ŌLELO NO'EAU: HAWAIIAN PROVERBS & POETICAL SAYINGS,
BISHOP MUSEUM PRESS, 1983.