

The William S. Richardson School of Law Library
Presents

Opening September 25, 2015 until October 23, 2015

An Art Show on Social Justice

by

Artists in the Law School 'Ohana

With a special opening performance by Pacific Tongues.



¹ *Social Justice* by Amy Monthei 2015.

Richardson 'Ohana Artists

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Address inquiries about the Art Show to Roberta Woods at Call4Art@hawaii.edu.



Pacific Tongues

Poets Performing at the Art Show:

- Sarah Daniels
- Char Manning
- Serena Simmons
- Joanna Gordon
- Jenna Robinson

Jenna Robinson

As the descendant of back-porch storytellers, Jenna believes music and poetry are the perfect tools to heal from trauma and grief by empowering people to reclaim their past. Jenna works with several youth based organizations to inspire the therapeutic nature of writing and spoken arts performance: with foster youth as a mentor with Family Programs Hawai'i, with youth bereavement groups at the Queen Liliuokalani Children's Center, and with adjudicated youth through Girls Court at the Hawai'i State Judiciary. She has performed across the U.S. as a street musician and as part of several national slam poetry teams (Hawai'i Slam 2012, 2014, 2015 & UH CUPSI 2013), recently bringing the first National Poetry Slam title to Hawai'i in twelve years. **She is also the reigning two-time grand slam champion of Hawai'i Slam.** Jenna holds a B.A. in History and Ethnic Studies from the University of Hawai'i at Mānoa.

About Pacific Tongues²

Pacific Tongues is a nonprofit organization that cultivates an active artistic Oceanic community of writers, spoken word performers, leaders, educators and students of all ages. Our commitment is to honor the practice of kuleana through creative workshops, public events and pedagogical development.

Their slam poetry performance at the Art Show was facilitated by Liam Skilling ('07, Director of the Law School's Part-Time Program), Pacific Tongues board member and 2012 Hawai'i grand slam champion.



² <http://www.pacifictongues.org/>

Cassandra “Cassie” Chang (’17)

Biography

Cassandra “Cassie” Chang was born and raised in Hawai‘i. She received her B.A. in English and Justice Administration from Hawai‘i Pacific University and she is currently in her second year of law school. Other than attending classes, she is president of Phi Delta Phi; a board member of the Pacific-Asian Legal Studies Organization; staff editor of Asian-Pacific Law & Policy Journal; and a member of the Native American Moot Court Team. She wished she could produce more artwork but the demands of law school has kept her art supplies dusty. As a compromise to her busy schedule, she dabbles in photography and redirects her creativity into her flashcards.

Prior to law school, she was a student for the Native American Political Leadership Program; a student for the Pre-Law Summer Institute; and worked for the White House Initiative on American Indian and Alaska Native Education. These experiences provided her with insight into different issues pertaining to indigenous rights.

For the Seventh Generation

Reject & Protect

The photos “For the Seventh Generation” and “Reject & Protect” were taken in DC during the “Cowboy & Indians” rally against the



For the Seventh Generation

Keystone XL Pipeline construction. The titles of the photos are representative of the words that echoed throughout the rally. While the background is in black and white, the Native American people and artifacts are purposefully in color to represent the strong and vibrant nature of their history, lives, and traditions. Native people are not something of the past. Natives are alive and well today.



Reject & Protect



Mālama ‘Āina

Mālama ‘Āina

The photo “Mālama ‘Āina” was taken in Hawai‘i. The words on the abandoned building represents the concerns over Hawai‘i’s rapid land development. Hawai‘i is praised for her natural beauty. Buildings and highways are her blemishes.

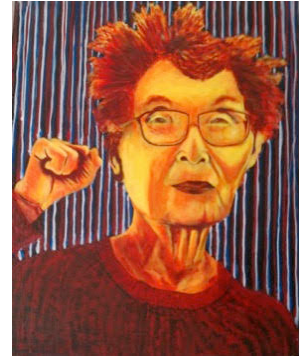
Randy Compton ('13)

Biography

Randy Compton is the Staff Attorney at the Medical-Legal Partnership for Children in Hawai'i (MLPC). At MLPC he and others provide direct legal advocacy for families as well as engaging in systemic advocacy for COFA migrants and other underrepresented communities. As a proud graduate of the William S. Richardson School of Law and a member of the its Ulu Lehua Scholars program, Randy was selected for his ties to underserved communities and his lifelong commitment to social justice. Throughout his law school career, Randy externed and volunteered with MLPC, including receiving funding from the Advocates for Public Interest Law Summer Fellowship and the Samuel L. Cohen Foundation International Human Rights Fellowship.

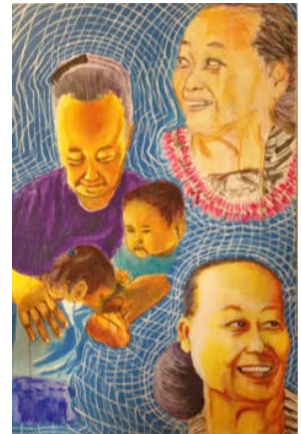
Yuri's Exercise:

This is a portrait of Yuri Kochiyama who was a Japanese-American civil rights activist who, along with her family, was forced into an internment camp shortly after the bombing at Pearl Harbor. She spent her entire life dedicated to fighting for the civil rights for all oppressed and unfairly treated peoples. Throughout Kochiyama's career, Dina Shek came to know her as a friend and mentor. This piece was a gift for Dina Shek for her invaluable mentorship to Randy throughout his time in law school.



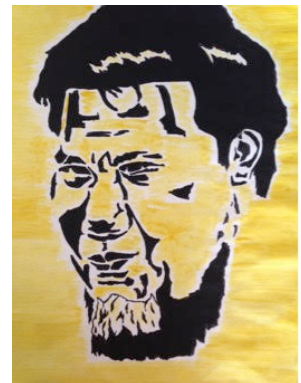
Regina's Quiet Strength:

This is a portrait of Regina Doone who is, among many things, an incredible person. Ms. Doone is an experienced Chuukese interpreter, cultural navigator, and grandmother. Ms. Doone has spent many of her afternoons partnering with the Medical-Legal Partnership to provide direct legal services to countless members of the Chuukese community in Kalihi. Ms. Doone's selfless and far reaching services has touched many families. And it is because of her quiet but enduring strength that the community affectionately regards her as a Super Aunty.



JoJo's Fierce Empathy:

This is a portrait of Joakim (JoJo) Peter who is an extraordinary systemic advocate for Micronesian communities in Hawai'i and persons with disabilities. His life experience has made him exceptionally empathic to the needs and struggles of others. He is also a PhD candidate in Education at UH Manoa, a leader of the COFA Community Action Network, and a friend to many. It is through Mr. Peter's fierce systemic advocacy with COFACAN, other groups, and MLPC that Randy had the privilege of befriending him. Mr. Peter continues to inspire countless others to continue working for fair and just public policies.



Sonny Ganaden ('06)

Biography

Sonny Ganaden is a lawyer, writer and artist. Educated at the University of California at Los Angeles and the Richardson School of Law, he is the editor at large for *Flux Hawai'i Magazine*, a 2015 Artist in Residence through the Honolulu Museum of Art, and was the lead writer for the 2012 Native Hawai'ian Justice Task Force Report. In 2014, he received First Place in the Profile Division by the Hawai'i Chapter of Society of Professional Journalists. His writings on art, sport, and identity have been published in the *Hawai'i Bar Journal*, *Hana Hou! Magazine* and the *Honolulu Star Advertiser*.



Kalama Valley, Trip Around the Island Series, 2012.

Kaimana (Head of Diamond)

Projection onto the oil painting of Diamond Head in the law library atrium. Two projections of text appears from the case law of Hawai'i's kingdom, territorial, and state eras, representing competing narratives of the land, and the people who inhabit it. The viewer acts as the Court, the arbiter of these competing narratives, who must discern the truth and the appropriate remedy from opposing perspectives, filtered through a head of diamond.

Elizabeth Kent ('85)

Biography

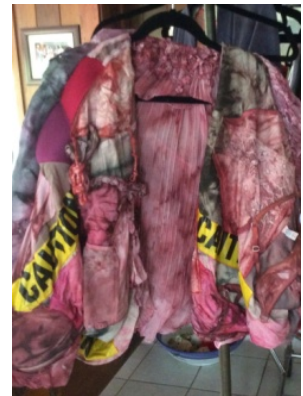
Elizabeth Kent started work in her early teens, stringing and selling puka shell necklaces. Since then she has worked in a variety of different media, and her passion is working with Japanese textiles. Elizabeth loves to quilt, and her roots and inspiration come from in Hawai'iian quilting. Elizabeth enjoys finding new uses for vintage fabric and incorporating the beautiful fabric into art wear and clothes that can be worn and enjoyed on a daily basis. You may find her work at Magnolia in Kahala Mall, the Japanese Cultural Center, and Nohea Gallery.

Elizabeth is a graduate of the William S. Richardson School of Law, and a member of the tenth graduating class. Since graduating, she has worked in different interesting jobs, such as clerking at two federal courts of appeals (the Second Circuit and Ninth Circuit), practicing law at Paul Johnson Park & Niles, directing the Judiciary's Center for Alternative Dispute Resolution, and serving as the Deputy Director at the Department of Human Services. Elizabeth is now the sole proprietor of Meeting Expectations Hawai'i, providing mediation and facilitation services and teaching and training in Alternative Dispute Resolution.

Elizabeth likes to use her art pieces to express some of her ideas about justice and her work.

Meet Me at the Meat Market, but be Careful

This jacket is made from intimate apparel (can you see the bras)? The apparel is dyed to look like meat. Elizabeth did some work in the area of human trafficking and made this piece to process her thoughts about the horrors of that trafficking.



Contemplating What's Right

It's all about trying to do the right thing. Elizabeth is a mediator and it is about her challenges as a mediator and trying to keep her composure during tough times.

American Kimono

Because of the injustice done to the Japanese Americans during World War Two.



Jewel Tone Contemplation

Part of a piece that won Best in Show in a recent Association of Hawai'i Artists show.

Mark Levin (Professor of Law)

Biography:

- Professor of Law, WSRSL
- Program Chair, Pacific-Asian Legal Studies
- Deputy Director, Institute of Asian-Pacific Business Law

Professor Levin joined the faculty in January 1997 from the Law Department of Hokkaido University in Sapporo, Japan. His interest in Japan began after his 1983 graduation from Yale Law School, when he worked in international business and financial transactions at Masuda and Ejiri, one of the leading Tokyo international law offices at the time.

Heart 9

Japan is too often viewed as extraordinary for its exceedingly harmonious social order. This mythical perception resonates soundly owing to a symbiotic relationship between national image-making of Japanese elites and Orientalism imbued in the image-consumption of Western media and audience.

But Japan is far more normal than the lore would suggest. The images here of a strikingly tense confrontation between lawful demonstrators seeking to preserve Japan's Peace Constitution and right wing opponents on the streets

of Tokyo three summers ago are presented to counter such notions. An implied threat of violence erupting in some manner against the demonstrators was palpable in the hot afternoon air. I kept in mind an escape route to take if things got out of hand as I stood by in witness.

The sign I observed bearing *Heart 9* captures a popular message favoring peace and nonviolence and fondness for Article 9 of Japan's Constitution that renounces "war as a sovereign right of the nation's threat or use of force as a means of settling international disputes."

Recently, Tokyo's streets and parks have been filled with even larger scale political demonstrations in opposition to legislation that seeks to move Japan away from its constitutional promise. Nearly all constitutional scholars in Japan have assessed the new law as unconstitutional. Nonetheless, the bill passed Japan's National Assembly in a past-midnight session on September 18th.

I stand with those who find it sad to watch Japan's special commitment to the values most famously championed by Mohatma Mohandas Gandhi, Dr. Martin Luther King, and the 14th Dalai Lama Tenzin Gyatso, as well as the nation's commitment to constitutionalism, be so severely weakened.



Mari Matsuda ('80, Professor of Law)

Biography

Mari Matsuda is a professor of law and artist from Mānoa, Honolulu, Hawai'i. Her work reflects a professional interest in feminist theory, peace studies, and critical race theory. Her most recent large scale creation was the *Next Dada Utopian Visioning Peace Orchestra*, created out of metal and objects rescued from the waste stream. Although she is primarily a sculptor, she sometimes ventures into 2D work, as seen in the woodcut print, "Paul Robeson." Little known fact: Paul Robeson performed at Andrews Ampitheater at the behest of Hawai'i Youth for Democracy and the ILWU in 1948. See Matsuda, *Called From Within* (1992).

Paul Robeson

Paul Robeson³ (1898-1976) was an athlete, singer, actor, and advocate for the civil rights of people around the world. He rose to prominence in a time when segregation was legal in the United States, and black people were being lynched by racist mobs, especially in the South.

His father was a runaway slave who went on to graduate from Lincoln University, and his mother came from an abolitionist Quaker family. In 1915, Paul Robeson won a four-year academic scholarship to Rutgers University. Despite violence and racism from teammates, he won 15 varsity letters in sports (baseball, basketball, and track) and was twice named to the All-American Football Team. He received the Phi Beta Kappa key in his junior year, belonged to the Cap & Skull Honor Society, and graduated as Valedictorian. However, it wasn't until 1995, 19 years after his death, that Paul Robeson was inducted into the College Football Hall of Fame.



He graduated from Columbia Law School in 1923 and took a job with a law firm, but left when a white secretary refused to take dictation from him. He left the practice of law to use his artistic talents in theater and music to promote African and African-American history and culture.

Paul Robeson used his deep baritone voice to promote black spirituals, to share the cultures of other countries, and to benefit the labor and social movements of his time. He sang for peace and justice in 25 languages throughout the U.S., Europe, the Soviet Union, and Africa. Robeson became known as a citizen of the world, equally comfortable with the people of Moscow, Nairobi, and Harlem. Among his friends were future African leader Jomo Kenyatta, India's Nehru, historian Dr. W.E.B. Du Bois, anarchist Emma Goldman, and writers James Joyce and Ernest Hemingway. In 1933, Robeson donated the proceeds of *All God's Chillun* to Jewish refugees fleeing Hitler's Germany. At a 1937 rally for the anti-fascist forces in the Spanish Civil War, he declared, "The artist must elect to fight for Freedom or for Slavery. I have made my choice. I had no alternative."

In the late 1940s, Robeson openly questioned why African Americans should fight in the army of a government that tolerated racism. Because of his outspokenness, he was accused by the House Un-American Activities Committee (HUAC) of being a Communist. In 1950, the U.S. revoked Robeson's passport, leading to an eight-year battle to resecure it and to travel again. During those years, Robeson studied Chinese, met with Albert Einstein to discuss the prospects for world peace, published his autobiography, *Here I Stand*, and sang at Carnegie Hall.

³ Information for this section was gleaned from <http://www.cpsr.cs.uchicago.edu/robeson/bio.html>.

Amy Monthei (Committee for Art in the Law Library)

Biography

Amy was born in Des Moines, Iowa, with congenital cataracts. Her lenses were removed when she was a few months old, leaving her legally blind. Her parents, who are also legally blind and artists, saw great promise in Amy's creative endeavors very early on and encouraged her with great enthusiasm. "Blindness is an inconvenience, not a tragedy", this lesson was imparted to Amy by her parents every day growing up. They taught her to believe that when an individual is disabled in one area of their existence they are not necessarily left at a considerable disadvantage; that having a disability should never be perceived as being inadequate.

She worked many years in various fine art galleries including a position with an art-consulting firm in Minneapolis assisting private and corporate clients in building art collections.

In her early thirties she was diagnosed with early onset open angle glaucoma and as a result faces challenges each and every day.

Currently she creates work in her home studio in Honolulu. She is very much inspired by the light and colors of nature found within the beauty of the Hawai'ian Islands.

She regularly shows and sells work in many galleries and creates commissioned work for clients throughout the United States. Her unique work is included in many private and corporate collections including Wells Fargo Home Mortgage, Allina, the Mayo Clinic and the United Health Group.

Artist Statement – Braille Paintings

Currently Amy is working on a series of tactile Braille paintings that have highly textured surfaces and multiple layers of color. These works not only intrigue the viewer, but also create a piece of art that is accessible to a blind individual and can be enjoyed from a completely new and different viewpoint.

She lives a life filled with irony as a blind visual artist, perceiving the world from a truly unique perspective. She understands and accepts these circumstances and the challenges that have assisted in shaping her own philosophy. She enjoys the exploration, not only as a personal journey but as an art movement in itself. It is her goal as a legally blind artist and an advocate to create art that is accessible, to assist others in understanding the importance of experiencing art.



Equality (Grade 2 Braille)

Olan “Lei” Leimomi Morgan (’17)

Biography

Olan Leimomi SauChai Morgan was born and raised in Mililani, O’ahu, Olan Leimomi (aka Lei or Leimomi) has her Masters and Bachelors degrees in Hawai’ian Studies and Hawai’ian Language. Lei is in her second year at Richardson Law School, and working toward Environmental Law and Native Hawai’ian Law certificates. This semester, Lei has the privilege of being in Kumu Kapua Sproat’s classes 582F Hawai’i Water Issues and 590E Environmental Clinic. In these two classes, Lei has been studying the ongoing Nā Wai ‘Eha case involving returning the streamflow to the four sacred waters of West Maui: Wailuku (‘Īao), Waikapū, Waiehu, and Waihe‘e. This is not a literal depiction of the four waters, but more abstractly showing the waiwai (wealth) that the waters bring to every place they touch, and how important they are to the health and wellness of not only the West Maui communities, but everyone connected to Maui. Mahalo nui to Kapua Sproat for her classes, and for providing photographs of the actual waters and mountains, used as inspiration for the artist. Lei has always loved creating art and mainly uses paints and computer graphics to depict her ideas. She sees each piece as an extension of her soul, which is why she could never see herself selling any of her art for profit. Social Justice is extremely important to Lei, especially as a part-Kanaka Maoli. Lei is extremely passionate about issues affecting the rights of indigenous people and when irresponsible development adversely affects the ‘āina (land).



Nā Wai ‘Ehā - The Four Sacred Waters of Māui

This piece is dedicated to the Nā Wai ‘Ehā ongoing case regarding returning the stream flow to the 4 sacred waters of Māui - Waiehu, Waikapū, Wailuku (‘Īao), and Waihe‘e. The piece shows the importance of the wai (water) and shows all of the waters flowing freely mauka to makai (from the mountains to the sea).

Nicole Nakata (Daughter of Michele Nakata '16)

Biography

Nicole Nakata (daughter of Michele Nakata '16) is a self-proclaimed public health nerd with a passion for social and environmental justice. She loves dinosaurs, traveling off the beaten path, and photographing her adventures. Though she has lived all over the mainland, she'll always be an island girl at heart.

Lake Waiau

At over 13,000ft above sea level, Lake Waiau is one of the highest lakes in the U.S. and is Hawai'i's only alpine lake. This peaceful lake and the strong, beautiful mountain it sits on hold strong cultural significance for Native Hawai'ians. Mauna Kea is a contested space. With science clamoring for a place to build telescopes in the name of discovery and progress, Native Hawai'ians again are compelled to defend their culture and identity from outside forces. Scientific advancement should never come at the expense of the people and their rights. Science does not get to exist in a vacuum, ignoring the colonialism and oppression of indigenous bodies that is a part of Hawai'i's history. Change must occur so that we do not repeat our past offenses in the name of science.



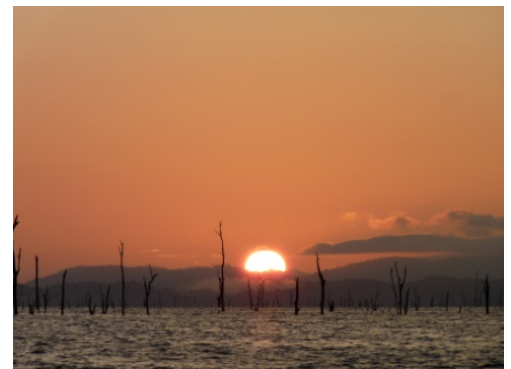
Suriname Mining

The story of small-scale gold mining in Suriname is one of a people stuck in a cycle of structural violence. For the Maroon people, descendants of slaves who escaped to establish communities in the rainforest, the mining is a significant source of subsistence income. This same mining also results in severe environmental degradation and is accompanied by violence and the spread of diseases like malaria and STIs. A byproduct of the mining process, mercury is released into water sources and saturates fish with the heavy metal, which these communities rely on as a main source of protein. Consuming the fish causes further health burden on already overburdened and disenfranchised people.



Brokopondo

The man-made Brokopondo Reservoir was created to provide hydroelectric power for plants and the capital, Paramaribo. The flooding displaced entire villages and inundated 160,000 hectares of biologically valuable rainforest. The eerie trees adorning the horizon are the remnants of flooded forests and the ghosts of those bulldozed in the rush for energy. While sustainable energy is the future, what is good about sustainable energy begot at the expense of those who do not even benefit from it?



Saisamoa “Sai” F. Grey Price (’16)

Biography

Saisamoa F. Grey Price "Sai" is a current third year law student at the William S. Richardson School of Law (WSRSL). She is pursuing a Native Hawai'ian Rights and an Environmental Law certificate. She also works as a Research Assistant for Professor Sherry Broder performing legal research for international law issues. Active in the WSRSL community, Sai serves as the Managing Editor of the Asian-Pacific Law & Policy Journal, Law Student Government Secretary, and is a member of the Black Law Student Association Moot Court team, Advocates for Public Interest Law, American Inns of Court, and the ETE team.

In her free time Sai enjoys painting. Some of her pieces include a mural in California, two pastel pieces that were displayed in the 10-year anniversary of the American Samoa Library, acrylic sunset paintings, and Samoan motifs in acrylic.



Diverse Injustice

Diverse Injustice is reflective of three social justice issues. The rainbow background represents "Marriage Equality," the black fist is the symbol for the "Black Lives Matter" movement, and lastly, Mauna o Wakea, an issue we experience here in Hawai'i. This piece is not the normal artistic style of the artist but was created and is dedicated to the many of the current social justice movements.