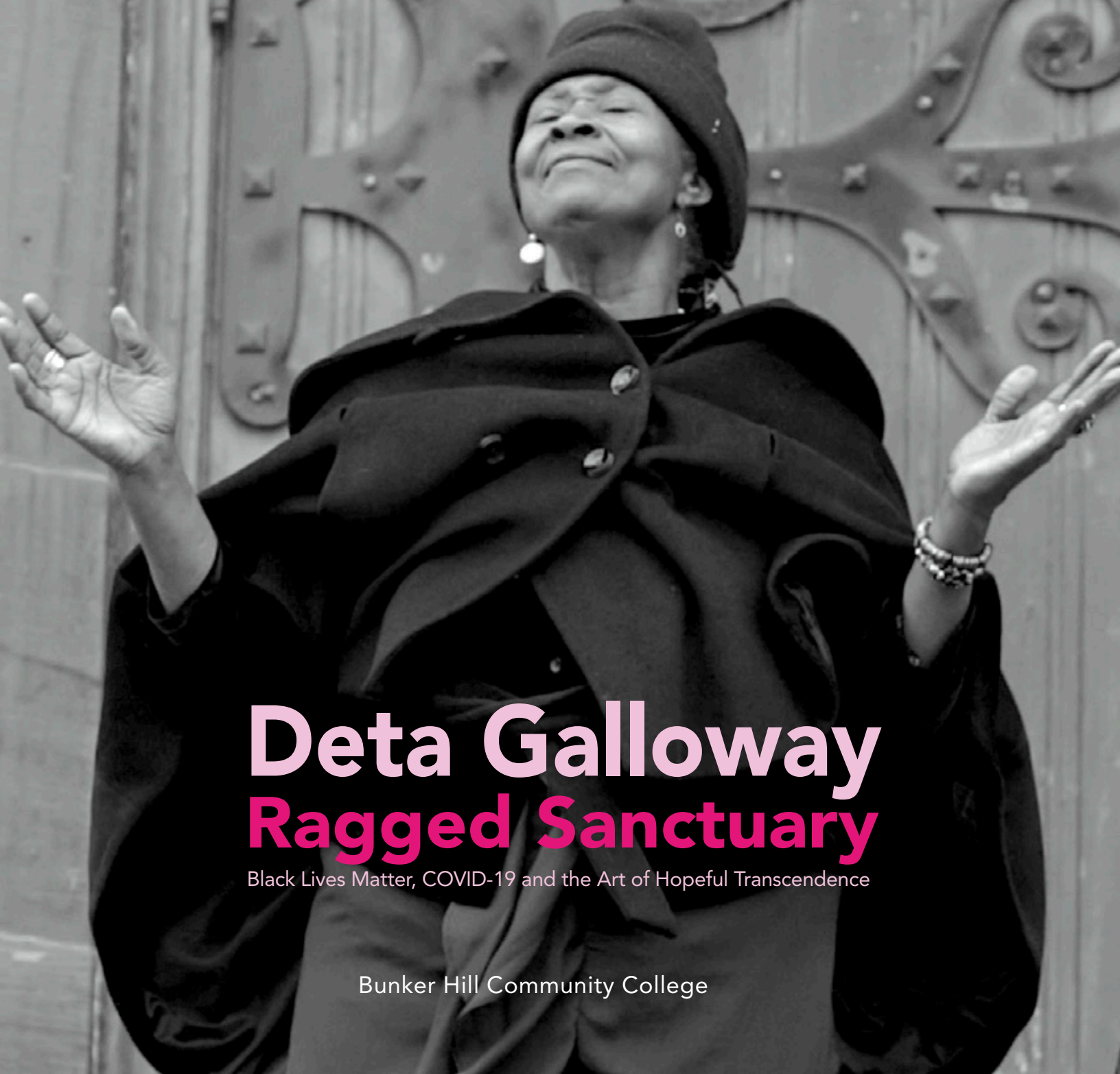


The Mary L. Fifield Art Gallery presents



# Deta Galloway

## Ragged Sanctuary

Black Lives Matter, COVID-19 and the Art of Hopeful Transcendence

Bunker Hill Community College



# Deta Galloway

## Ragged Sanctuary

Black Lives Matter, COVID-19 and the Art of Hopeful Transcendence

**May 2 – August 5, 2022**

Bunker Hill Community College, Boston, Massachusetts



Together (Covid Sars 19) Painting #1  
2020  
(Collection of Xavier Crenshaw)  
Acrylic wash, metallic on paper  
42x29in

Deta Galloway  
2020  
DGA

## Contents

<b>ABOUT THE ARTIST</b>	7
Deta Galloway's "Ragged Sanctuary" of Color, Spirit and Soul	8-9
<b>A CONVERSATION WITH DETA GALLOWAY</b>	11-15
<b>IN THE GALLERY</b>	17-37
<b>POETRY</b>	39
Breath ( <i>The Coming Of The Pandemic</i> ) By Deta Galloway	40-45
<b>IN THE CLASSROOM</b>	47
"Resilience In Visual Art": A Gallery Activity By Jennifer Valdez, Professor and Chairperson, English Language Learning Department	48
Speaking Through Art Presentation: Art And Resilience By Jacqueline Kerstner, Professor, English Language Learning Department	49
<b>CREDITS</b>	51



**ABOUT THE ARTIST**

## Deta Galloway's "Ragged Sanctuary" of Color, Spirit and Soul

Deta Galloway is a multi-media and multi-genre Boston-based artist who produces paintings, poems, and music that reflect her experience growing up in Jamaica, her work as a nurse and a healer, and her abiding faith in forces both seen and unseen.

"Ragged Sanctuary," her first solo show at the Mary L. Fifiield Art Gallery, features work that explores the darkness and trauma of the last two years while keeping an eye on the mystical strength and supernatural powers that surround us. "These are the forces that can help us. And you must become familiar with them and know that they will help us," she says.

Many of Deta's paintings are like portals -- whole histories and narratives -- and a form of visual storytelling and spiritual exploration. Given the difficulties of the COVID-19 pandemic and other events, "Ragged Sanctuary" is positioned as a place for healing -- a place that, however battered and bruised and tattered, is a refuge and a home, as well as a place of power.

The show contained one of Deta's shrines as well as multimedia presentations of her poetry and music. Her paintings reflect her recent evolution in incorporating iridescence as a medium -- something that helps capture what she calls "the shimmering inside me." This technique, she says has helped her capture feelings of joy and light that persist despite the trauma of recent years.

Deta's works have been featured nationally and internationally for nearly four decades, and she has been a warm and welcoming presence in previous BHCC exhibitions and events. Her live performances have been seen on festival stages, including the Indiana Women's Music Festival and the Pao Arts Center in Boston's Chinatown. The Smithsonian Institution selected five of her watercolors from the National Center for Afro-American Artists in Roxbury to be featured in a film on African American watercolor paintings, 1886 to the present.

Her works are in the holdings of the Danforth Art Museum, the Etheridge Knight Archives of Martin University and the Northeastern University Archive, and have been collected by Kofi Kayiga, Taj Mahal, Arthur W. Clewes, Xavier Crenshaw, Edmund Barry Gaither and others. She has exhibited at the Rose Art Museum of Brandeis University, the National Museum of Senegal, Bunker Hill Community College, and the National Center for Afro-American Artists in Roxbury.

Deta Galloway was born in Kingston in the Jamaica West Indies. She emigrated to America at age eighteen with an American husband, who died suddenly, leaving her to raise their daughter. She is educated in professional nursing, human services and management, and specializes in behavioral nursing. She has lived and traveled in the U.S. South and lived for nearly two decades in Georgia before returning to the Boston area to reside.

Her use of oils and acrylics was influenced by the paint mediums that her mother used in Jamaica. Her mother would boil plants to create a color, and she would add olive oil or other oils, and make what they called "inka" or a dye. Deta would mix lye and ashes from the fires and create a white paste used for a whitewash. She drew with charcoal, only realizing later this was a medium one could buy. She also works in watercolors.

Deta began writing poetry at thirteen and has been published in several anthologies and journals. As a young mother and nurse, she met Gwendolyn Brooks, one of the most highly regarded, influential, and widely read poets of 20th-century American poetry and the first Black author to win the Pulitzer Prize and read her some of her poems. Brooks encouraged Deta to do more readings of her work and to find a way to do less medicine.

"So even though I continued working to educate my daughter and make sure that she had some opportunities that in some ways I missed because of



the early death of my very supportive husband and the transition of my career from wanting to become a psychiatrist to nursing, I held on very strongly to the art, no matter what," Deta says.

Her poems explore journeys, immigration, pandemics, and the strength of the natural world. She has been published in *Stone Soup* and other journals. A trip to Paris to attend the Bi-annual Conference of the Plastic Arts of the African Diaspora yielded an invitation to appear at the Sorbonne's 100-year anniversary celebration of American poet Langston Hughes.

She has performed with poets such as Etheridge Knight, Josephine Miles, Galway Kinnell, M. S. Merwin, Hayden Carruth, Yusef K, Brother Blue, Tom O'Leary, Elizabeth McKim and others. She has read her work for numerous radio stations including Radio Jamaica, (a subsidiary of the BBC).

While Brooks was Poet Laureate, she invited Deta to participate in an event at the Library of Congress in Washington, D.C. However, before she had a chance to read, Deta felt she had to return home to her nursing job and to take care of her daughter. Afterward, Brooks called her and strongly encouraged Deta to keep writing and to find a way to do more poetry.

As a trained nurse, Deta draws on wells of deep healing from trauma for her paintings, poems and music.

"Whenever someone like myself speaks, I feel as if I'm speaking in the name of those who may not have had a chance to say it like I can," she says. She works in partnership with forces seen and unseen. For her art, "I want to invite everyone and everything that is alive -- trees, rocks, stones, animals of all kinds and subspecies of existence and the entire world, east, west, north and south to acknowledge the importance of our humanity."

"Deta is a very complex individual and a very powerful artist and thinker," says Dr. Lloyd Sheldon Johnson, BHCC Professor of Behavioral Science. She has, he says, a way of pulling a lot of different elements together, molding them into something that's unique and different and then soliciting her audiences to share what they see in her work. "She has countless messages buried not only in her artwork, but also in her writing."

Now a grandmother of seven, Deta continues to work as a nurse, to compose and perform music, and to paint at her studio in her sprawling Roxbury home.

"Deta is a long-term friend of the Art Gallery," said Kevin Wery, BHCC Senior Director, Office of College Events and Cultural Planning. "She's been in many shows. We did an installation of her spirit paintings in a performance space, but this is her first solo exhibition with us on our campus. The time is right for us to do that now."



# A Conversation with Deta Galloway

## A Conversation with Deta Galloway

On March 22, Deta Galloway, Kevin Wery and freelance writer Stephanie Schorow met by Zoom for a conversation about art, healing and the power of the spirit. Here are excerpts from their conversation, which have been edited for length and clarity.

### **Q: How did you begin as an artist?**

A: A friend once asked me, where did you begin this? What happened? And of course, I first said I didn't know. And then I started just going over the stories of childhood. And as I reflected, I realized that a number of things had occurred, and most of which was contextual in a cultural setting. Everybody did something. My mother sang, my biological father played incredible harmonica. And they told stories -- they would save the scary ones for nights... And my mother often talked about this power, this supernatural power, this spiritual force and these dimensions of existence and so forth.

When I was about six, my cousin played beautiful banjo and sang. And he visited my mother a lot. And I would watch him play. It seemed effortless. And I said to myself, "I would like to do that someday." And so one day I said, "I want a Banjo." And he said, "Well, I'm going to England. Let me give you mine." So I had this banjo, and I began to fiddle with it.

I always loved to draw. And when I was finishing up my fifth year in America, and I started to really draw and then (came to) ... this idea of painting. But I was writing. I was still writing some poems, and I just kept a diary.

### **Q: Do you see your poetry and your paintings and your music as all one?**

A: Yes, it's coming out of one. People would say, "Well what are you going to call yourself?" I said, "I don't want to call myself anything, I'm just that type of artist." And

then years later (a friend) and I were talking and I said, "Well how about if we put all of these things together, what would you call it?" He said, "These are different types of media. You have to identify yourself." I said, "No, I'm a multimedia artist."

### **Q: You also seem to combine healing with your artwork. How did that come about?**

A: My mother was known as a midwife, a nontraditional midwife in Jamaica. I mean, she delivered, I would probably say, 1,000 babies, if not more. So my mother was in great demand. And so people came to see her also for prayers and for healing... And one thing that impressed on me was the results that people had from coming to her or from them having the communal discussion with her and then her using very simple rituals. I saw the power of water. I saw what light and water and the sound in the voice of my mother or other people praying or chanting (could do) in some other cases, go through a trance shift into another physical body. And as a child, that's powerful. ... I spoke to her about the power She said yes, you got the power too.

### **Q: Does this ever inform any of your paintings -- that kind of ritual healing?**

A: I do what I call the primordial paintings. -- this idea of creating, using the symbols, for instance, making the land protective symbols. Sometimes they appear in the paintings, but they also are known to me and are often now used by myself as symbolic and votive places and spaces. It's a physical and an emotional thing, but there's in many cases a representational image, a mask or a piece of maybe a stone that you can touch and you can make it sacred. That enters into the work in terms of writing or painting. Also it's combined often with what my mother used to call "the link" -- praying over things. Sometimes when I feel this emotional surge of something and not always explainable, which I believe is

a spiritual entrance of a spirit of medium or transferring a symbolic transference of my own self becoming inhabited by a higher call. I sometimes often would just put that brush down and I would just start to chant, moving into other places at home.

### **Q: Could you describe your artistic process?**

A: When I paint, for me, it's an extension of all the other things I'm doing. Like cooking. Sometimes the domesticity of painting informs the food and the domesticity of food, informs the painting... Sometimes there's a gradual flow into going back to finish up an idea. And sometimes, though, when the emotions or the feeling of the call comes to create an image, it is a rush. It's a rush to get whatever I can cast from the emotion of the image on paper or follow through the link of a story or something that impacted me from dreams. And I try to get down some of it or all of it or as much as I can later. The dreams may relink it into something else.

### **Q: Did you receive any formal training in painting?**

A: Initially, I received no training. When I would talk about my work, they would always say to me, well, what school did you go to? And initially I was like, well, this is just what I do. I just like to do these things. I began to defend a particular understanding about me as an artist and about the possibility of the things that I do becoming alive on the page, but also giving me a sense of authority to explain a personal yet a collective sense of information about art in terms of what happens. As I got it in my mid-20s, I began to insist that the word was made whole, that the word is alive. I began to insist that a circle, the linking of lines, was leading into somewhere spiritual. It was exposure, experience, memory, recasting, and at the same time exclaiming, exhorting, and ultimately defending the magical. For me, training always seems secondary.

### **Q: How has your work evolved over time?**

A: I think part of the area that I would want to talk about painting evolving for me has to do with its ability to bring people together spiritually. Sometimes I tell someone, "I make the pretty painting." I think that using iridescence is an attraction; it did come from a dream, and it is a material that I use that is very helpful to me in capturing my shimmering. There's a shimmering inside me that in spite of the traumatic years and in spite of being born and living through many wars, that I had this joy, this light inside me, that sometimes I feel like a painting or song is not going to be enough. I want something to show the light. And I found that using iridescence has helped me. So one part of me evolving as an artist is realizing that there are materials, there are spaces, and there are people and places that can help me to explain my story. It is a human story, and some say it's complex, but it isn't. It's simple.

We worship by not only creating images on a page, which is very useful and important, but we're worshipping within a space where we are actually called. We're called to remind each other of our sacredness. We're called to remind each other of our usefulness. We are called to remind each other of the collective power that we share when we trust and when we grow together, when we are patient enough to listen to the stories of others or to walk a little bit in their shoes, not necessarily a mile, but the ability to take on the empathetic understanding of one other person's condition or listen to another artist's journey. We are now mirroring and sharing in this symbiotic and individual and yet connected event that will move us into greater power spaces.

**Q: I'm struck with how you can have a foot in the spirit world -- although that's not a good way to say it -- and a foot in the nursing and science and modern medicine world.**



A: I became an explainer and a defender and as time has gone and I have been able to receive the evidence of these ideas, this idea of the invisible versus the invisibility, the idea of the known versus the unknown, the idea of the conscious becoming unconscious, the unconscious mixing with the known conscious, the recasting and the power that sends it back. I have been able to and to even demonstrate that dealing with the issues of divination, ritualization performance, and an extensive memory of how these two things come together. So I'm deeply interested in the ancient world. I'm interested in the artistic evidence of early people making symbols and signs and sounds and sometimes placing them on stone or jamming them into other aspects or creating an area in the world and naming it as sacred...

**Q: But you are also interested in science.**

A: Science has been able to assist us in understanding that when you traverse these various areas of being, we can use scientific methods. As (Stephen) Hawking said, we're looking for the God answer. And so it became easier and easier for me to accept and to insist by telling others and showing that these two forces are intertwined, that one is an outcome of the other, and that not only do they coexist in that space, but in fact, as we move further and further into this unity of understanding, how we transform and the evidence of our spiritual and our physical being working together to make us better. Psychology, philosophy, science, and the practice of religion, the practice of animism and synchronicity in history and also the evidence of our lives that are still very much the two forces that are pushing at us.

**Q: Do you have any thoughts for young artists, particularly in a time when to be young today is to feel like the world is collapsing and also to feel like your economic choices may be limited?**

A: I would tell them: Already you've been identified as a leader and among the selected. You have been given the power and the authority to exclaim it; you represent a smaller group in the human practice, in science, in technology, and in spirituality. In terms of your sacred mission, I would encourage them to claim that space. I'm not so much so worried about the naming of it but to insist on those inner feelings, to insist on the gravity of casting a stroke. Self-encouragement is important, to have the dialogue with yourself, of your known and your unknown becoming important.

And I would tell them you are on the right path. It is not going to stop you from studying medicine or becoming a mother or remaining single. It is not going to stop you if you're black or white. It's not going to stop you if you're a woman or whatever, it's not going to stop you. It's going to help you and it's going to raise you up. And that if you are the artist in the room, you have that relay stick in your hand and you must race high, fast over those hurdles and pass very effectively that baton to the runner that is behind and beside you, which is already moving beyond you. Keep it moving.

**Q: If you were to interview yourself, what would you ask yourself?**

A: So if I were interviewing myself, I would say, Dear, how do you love? What is the meaning of this love? And what will it do for peace in the world? What will it do from your understanding and compassion and the patience of others? What would it do to quiet down this very noisy, aggressive, confusing quarrel that we're having among ourselves as humans and point to them about the simplicity and the power of love, the easiness and the accessibility of it, and also reassure each and every person that if you seek, you should fight. This is the question that I would have. How we love, how we bring peace and cleanliness and how we bless the universe.

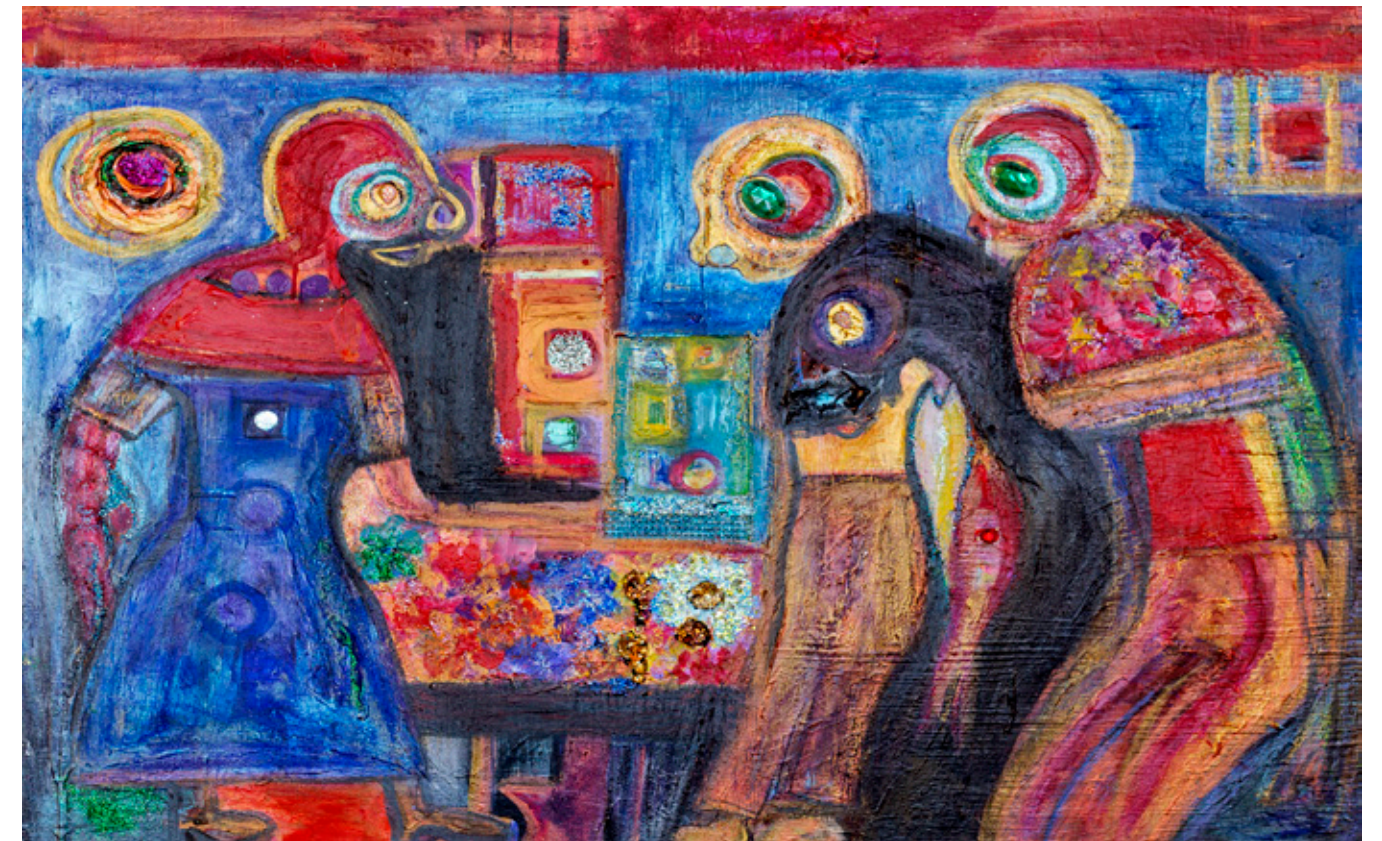




**IN THE GALLERY**



**Deta**  
2021  
Acrylic, metallic, cloth, iridescence on canvas  
5x4ft



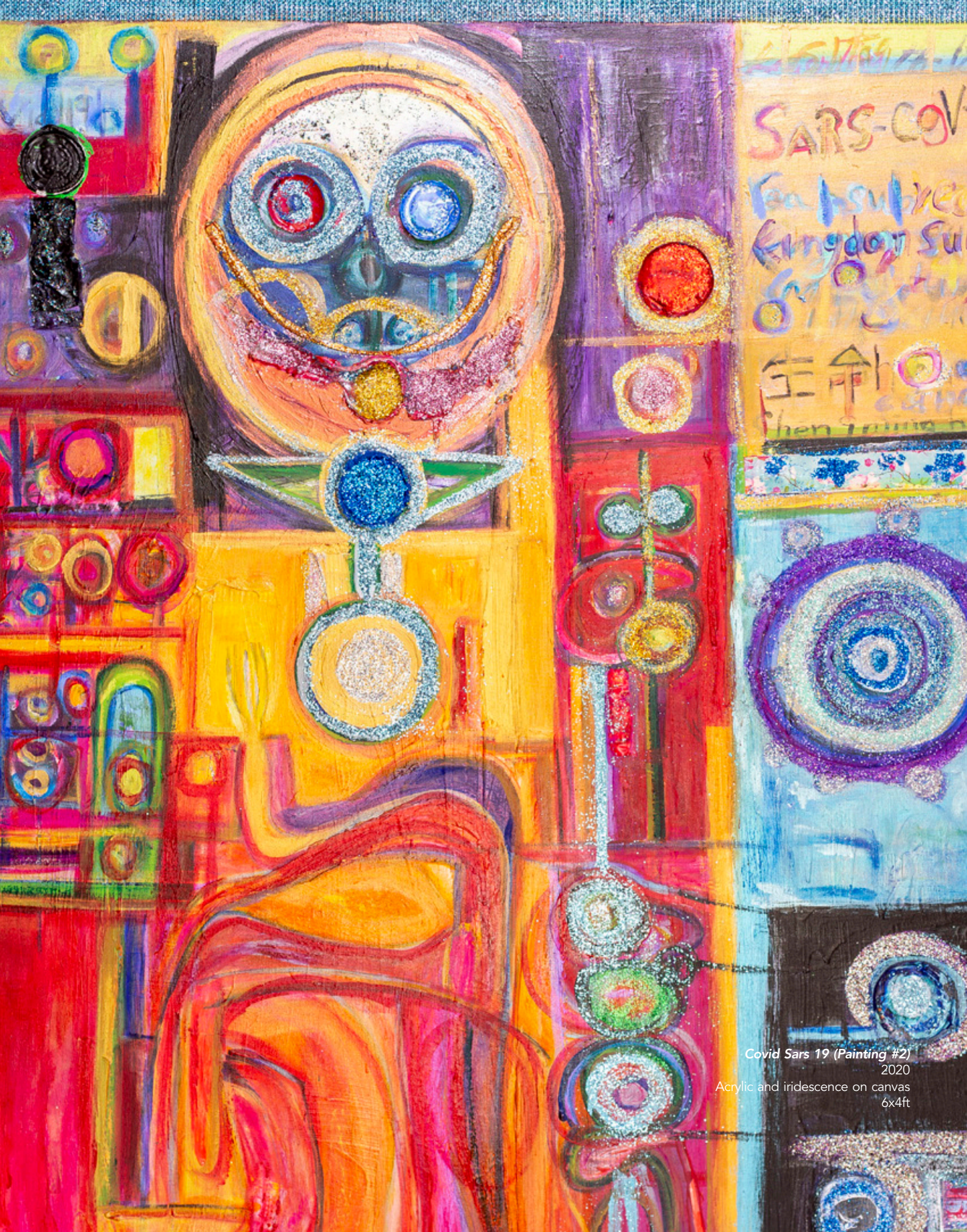
**Covid Nation People #1**  
2019-2020  
Acrylic, iridescence, semiprecious stones on canvas  
30x40in



*The Red Shango (from the Fire)*  
2022  
Iridescence, acrylic on canvas  
5x4ft



*Xooni (Covid SARS 19 Protective Animal)*  
2020-2021  
Iridescence, acrylic on canvas  
5x4ft



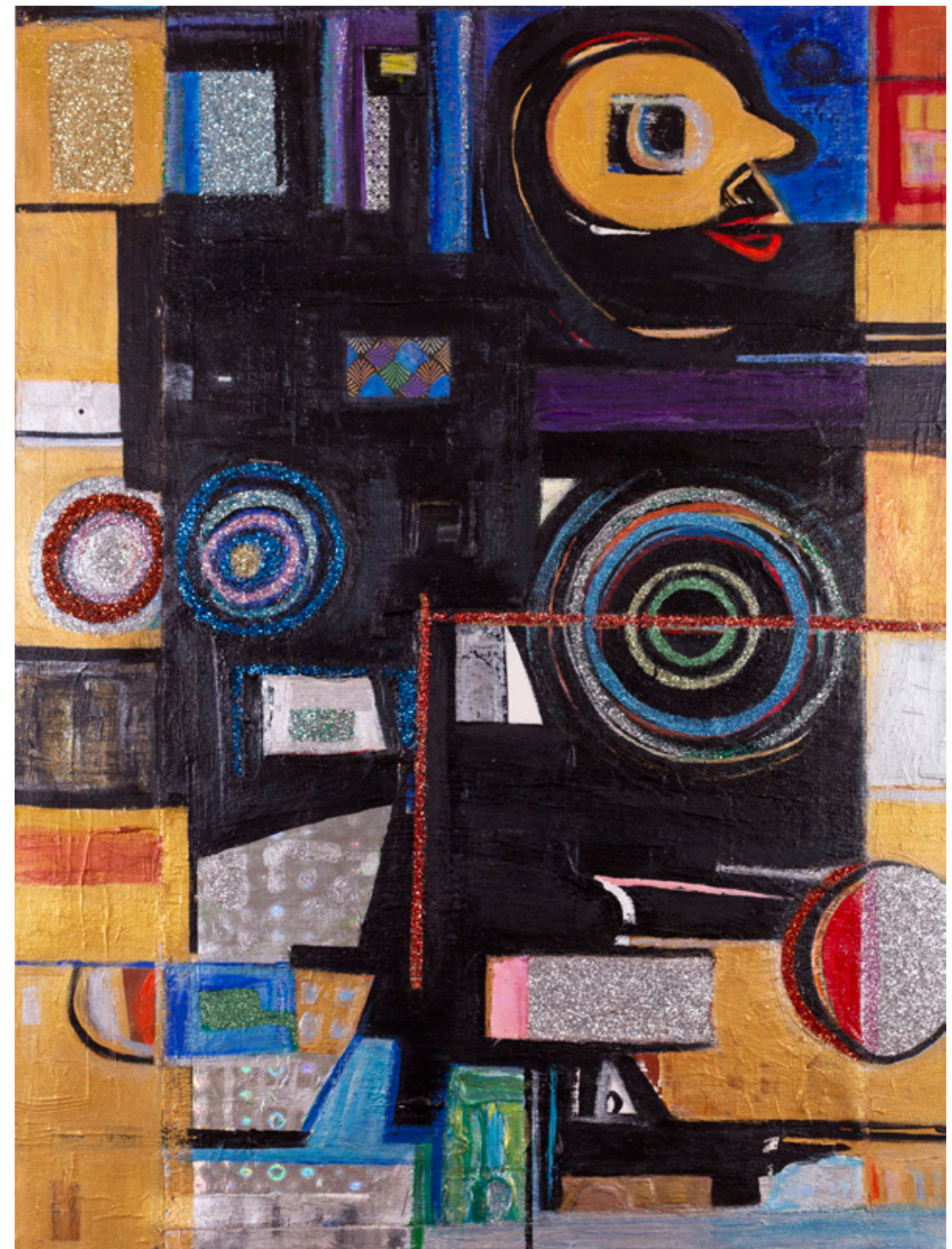
Covid Sars 19 (Painting #2)  
2020  
Acrylic and iridescence on canvas  
6x4ft



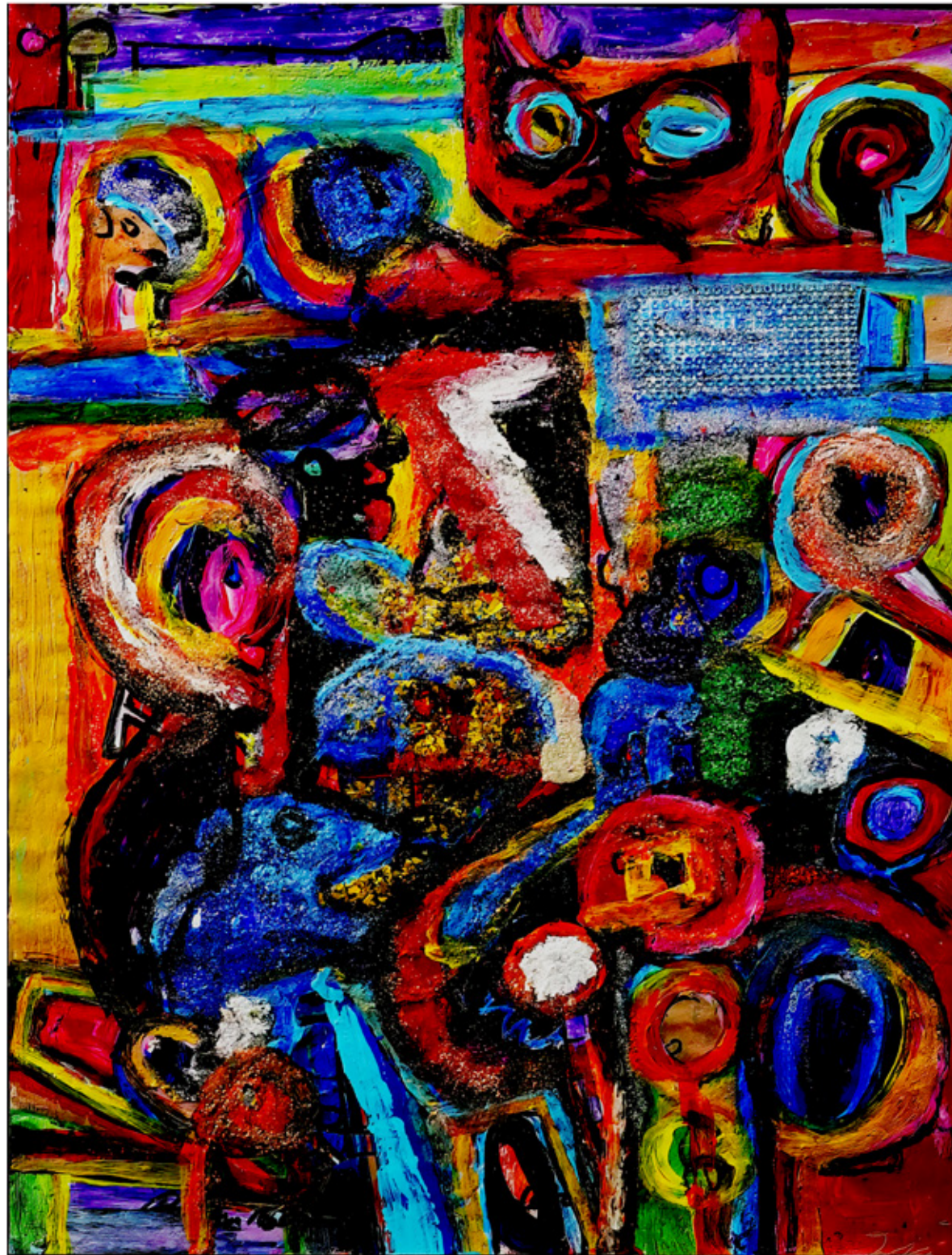
Portrait  
2018  
Acrylic wash, iridescence on paper  
42x29in



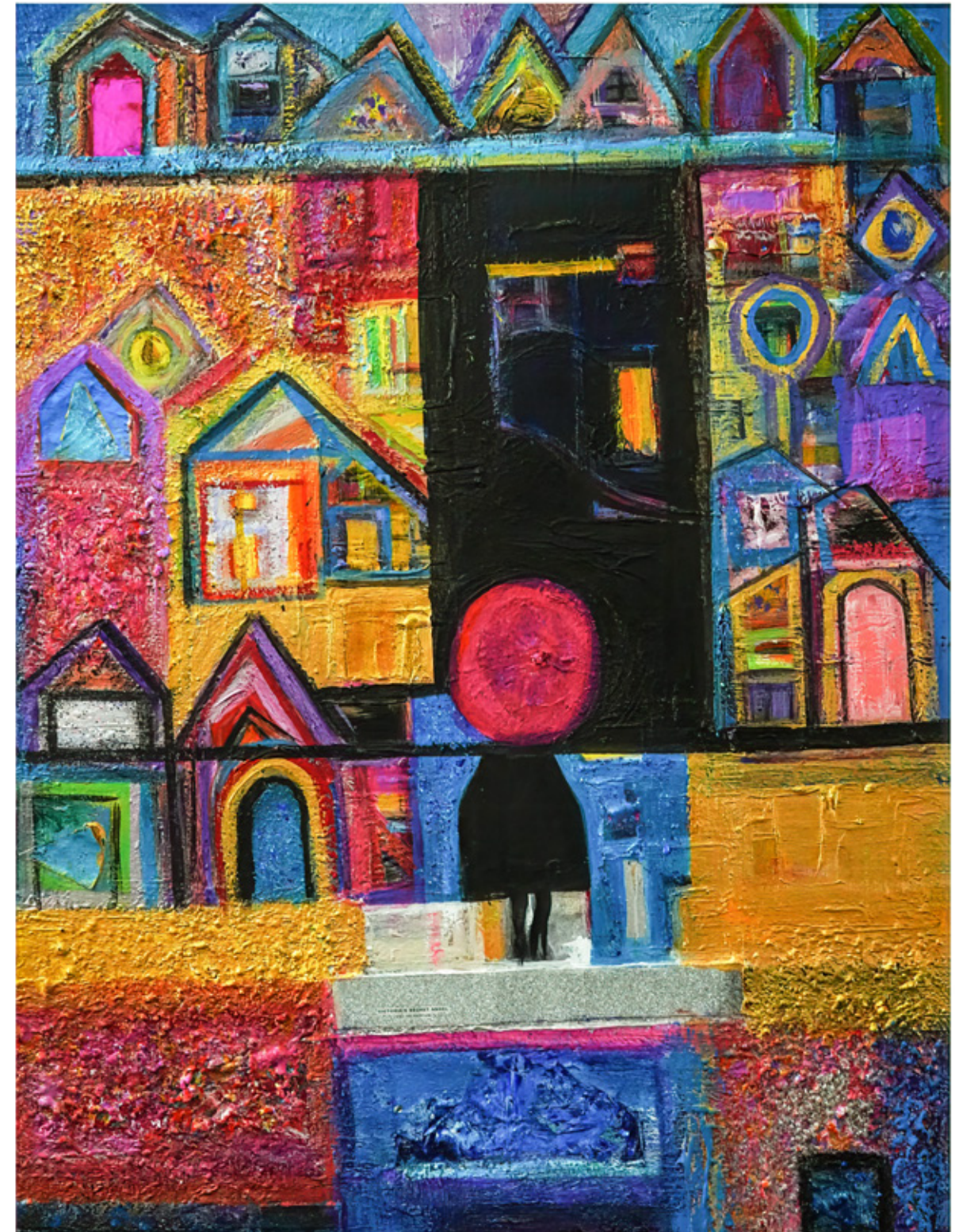
*Towards a New Season  
(Landscape, Seascape)*  
2021  
Acrylic wash, metallic, iridescence, cloth on canvas  
5x4ft



*Black Lives Matter #3, Homage to Michael Brown*  
2014  
Acrylic, iridescence, paper on canvas  
4x3ft



*Black Lives Matter #4, The Feast*  
2019  
Acrylic, iridescent metallic on paper  
26x32in (24x18)



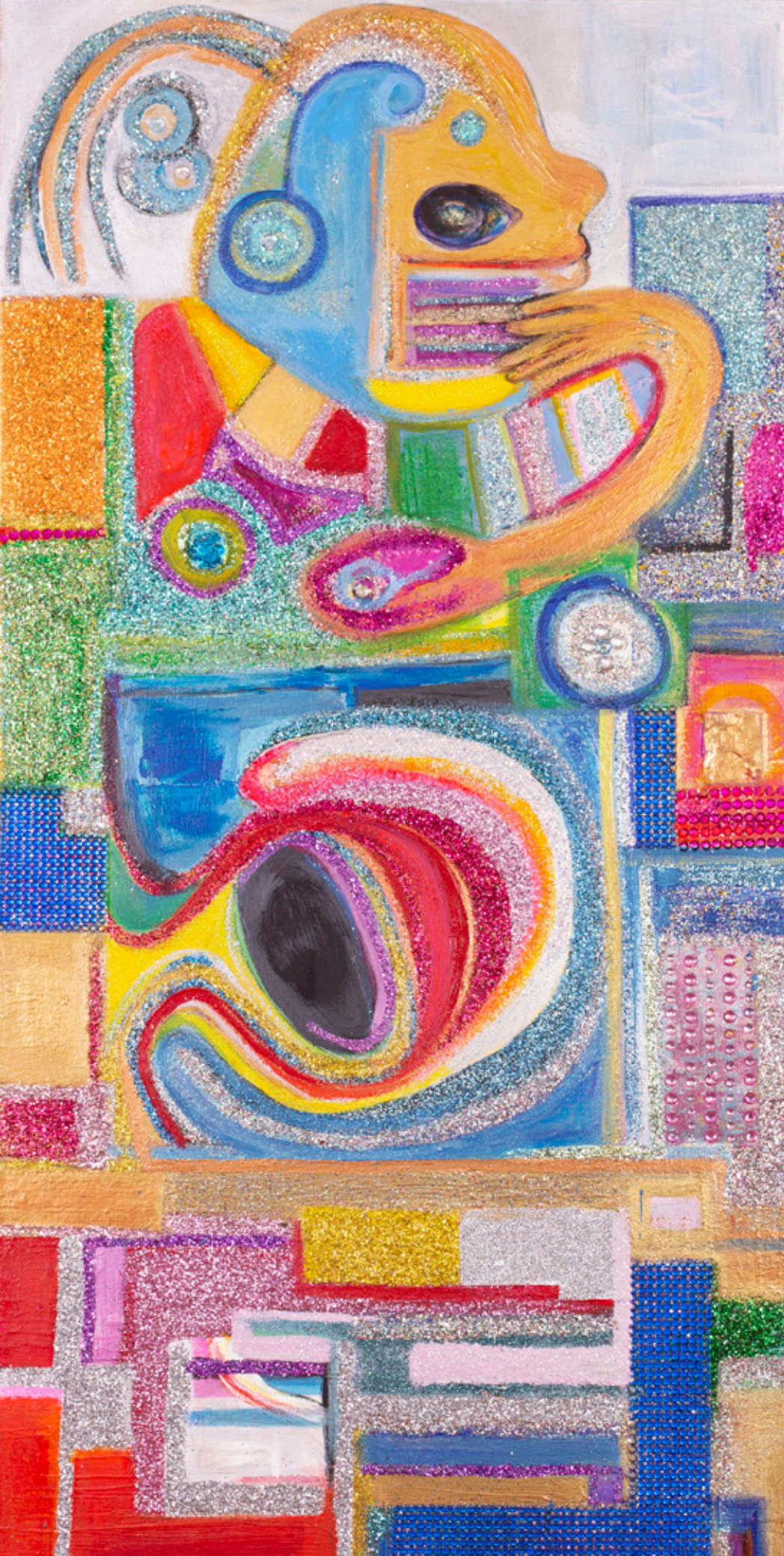
*Black Lives Matter #6, City Walk*  
2018-2021  
Acrylic, iridescence, paper on canvas  
2x3ft



**Black Lives Matter #9,  
The Lamb Tamir**  
2018-2021  
Acrylic wash, metallic on paper  
39x25in (21.5x18.5)



**Covid Protection Symbol**  
2019-2022  
Acrylic on canvas  
4x3ft



**Black Lives Matter #7,  
Tamir, Homage**  
2018  
Acrylic, semiprecious stones, iridescence  
4x2ft



**Covid Nation People #2**  
2021-2022  
Acrylic, iridescence, paper on canvas  
30x40in





*Black Lives Matter #8,  
Unison*  
2018  
Acrylic, iridescence, paper on canvas  
4x2ft



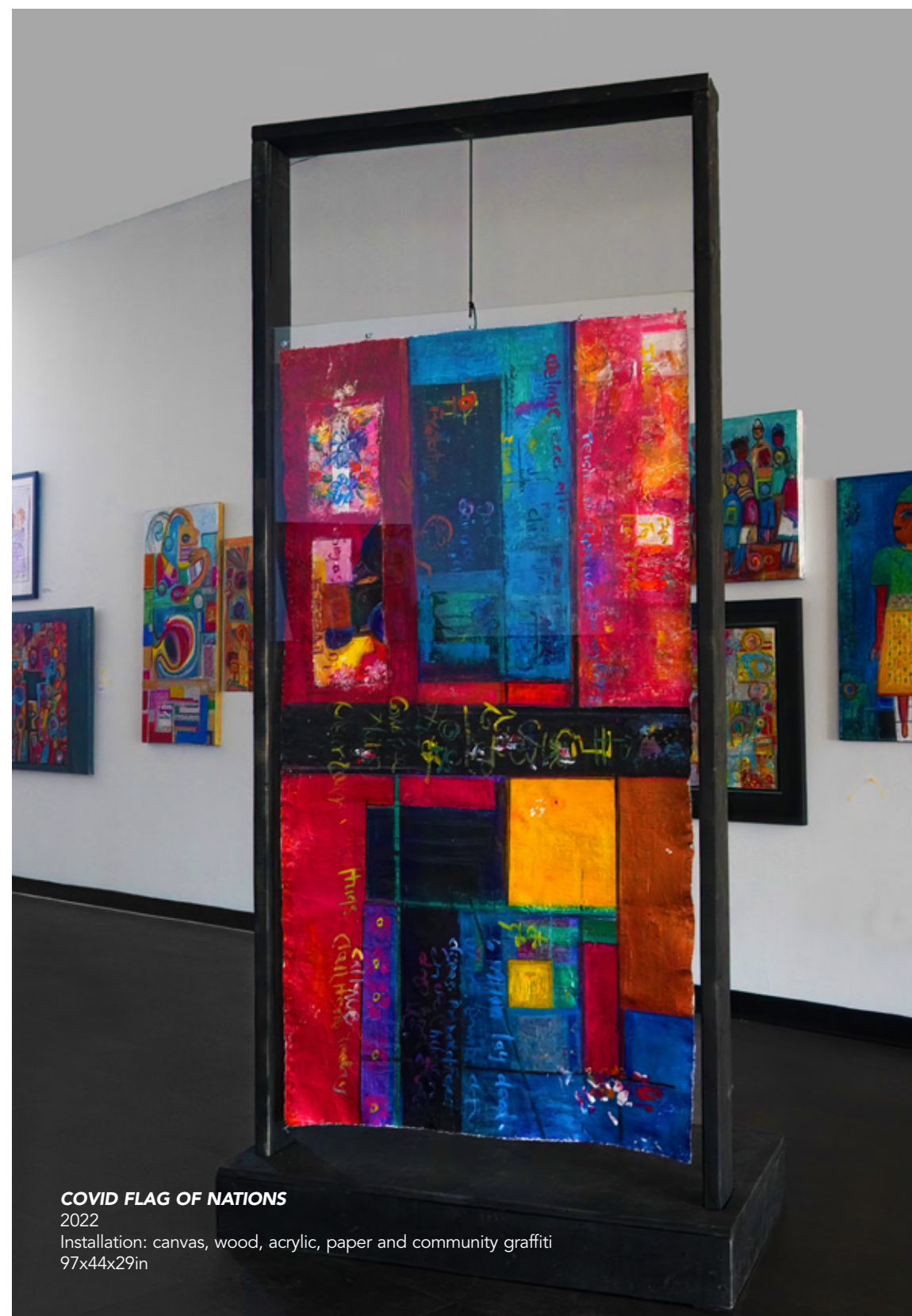
*Black Lives Matter #0,  
Buxom People*  
2017  
Acrylic wash, paper, iridescence on paper  
22.5x35in



**Covid Nation Children**  
2020  
Acrylic wash on canvas  
2x2ft



**Black Lives Matter #10,  
Maternal Elegance**  
2021  
Acrylic wash, iridescence on poster board  
3x2ft



**COVID FLAG OF NATIONS**  
2022  
Installation: canvas, wood, acrylic, paper and community graffiti  
97x44x29in



**DIVINATION SHRINE**  
2022  
Wood, acrylic, iridescence, feathers and found objects  
57x48x40in



**POETRY**

# BREATH (THE COMING OF THE PANDEMIC)

By Deta Galloway

"Ahhhh--wooooo  
Wooooo—ooooo"  
(Repeat)

## I. In the Beginning . . .

From the seas, from the imaginings  
And the emergence of life  
We begin into the cosmic world  
And from that light,  
The breath transforms and encircles,  
Reveals a multiplicity of our births.

Breathe.

Breath is the sound,  
Breath is the beating heart  
And the calling of the cosmology  
Of the natural world,  
From the pantheons of supernatural linings  
Of the natural sea of Being  
Comes  
The living, living, living, living breath.

## II. Zoonotic Winds

Zoonotic wind, zoonotic wind of paradise  
A sin of the bride and the bridegroom  
Zoonotic sound of the "Ah-ooooooooo"  
The sound of the spheres of the earth  
Her crevices and canyons,  
His time in the molting fire  
That leaps into transience,  
To the decrying of the light

Where we take flight,  
Expelled into breath.

Breathe.

Zoonotic wind, zoonotic seasons  
From the dark wings of pterodactyls,  
To terraform seasons  
Tides of fire, blood in the wind  
The breath rises, and flows  
From sound into time  
A fragile, humble-jumble of earth  
A ringing circle of reptilian song,  
To moving exhalation,  
A bearing of the morsels  
Of human breath that flies  
Into mammalian cockles,  
Into rich mammalian chambers  
Of righteous song.

Breath.

Hear now, the arboreal forest,  
From deep igloo permafrost  
Of breath, breathe, breath  
Melting into the origins of seas,  
The granite fiction of Evolution  
Again, the pterodactyl wings of zoonotic power  
Power that lifts, power that girds us  
Power that moves us, and sets us  
Free to

Breathe.

## III. COVID Conquering

Once upon a time . . .  
Then a coming of the spirometers  
The parasitical, the bacterial  
Into the magical body  
Of our preternatural Being  
Here goes flesh and bone,

The songs of life renewing  
Flung into the fields  
Near the virgin wood  
Oblivion runs in the pathway  
Of a living, livid sea.

Here comes rising  
To fossil footsteps,  
Our humanistic sapience:  
We are fully, fully, fully alive!  
Stood up on two legs  
With Epsilon and Delta  
Here comes Omicron,  
Here comes the retrospectives  
The retro-viral COVID,  
Old SARS and cold scars  
Here comes the criticality of the dance  
Between a life and its last breath,  
Cyclical turning and callings in the blood  
The dark winds of death,  
Rising and falling  
Living and palling  
On the verandas of our understanding,  
On the landing of our lungs  
Squeezing from the breath  
Its last song.

Here comes the singing,  
Here comes the sighing  
Of our breaths  
"Ah—ooooooo  
Oooooo-ooooo" (echoes)

Then a flat-line of sound,  
Then the whisper of some wings,  
Then a crying in the hall.

#### IV. A Mourning Canto

Lament for the pale moon  
Rising waxen and alone  
A pale wound endeavors its sleep

Gathering strength  
In the wisdom of seeds,  
In the fever of the dream  
All through a causeless night  
Through an awakening, sun-beveled dawn

Life, live, life

The red earth now emergent  
Full of headwind and flowers  
A bloom of many a noon  
A beckoning of souls, moribund  
8.2 billion Beings in the Rapture  
Marching through time,  
Footsteps in unmarked history  
Of our interrupted landscapes,  
Escaping no catapult of breath.

Here we are,  
Bold and begotten  
Immigrants of influence  
Revelation in a pity of light,  
A persistence of duty  
A grieving in the song  
Life persisting these grievances  
Of oligarchs and cannibals,  
An influenza of travails  
Manifestation in the infestation  
Transparency gone, going, gone

A harrowing of Winter Songs  
A sighing of the light  
Seasons flourish and then resign  
Spring fluorescence, children crying  
A breath born among the parting  
Of wind from rain,  
Of life from limb,  
Of limb from sorrow  
And then only distances,  
Stones that remain  
Demanding life, living, life

For what Death has torn down  
Tickertape for the terrorists,  
Sweeping for the soul,  
Windswept for a dirty dawn.

#### V. Remembering Our Dead

The song of the beautiful,  
The songs of emerging mirth  
Fossils of shimmering noise  
Poised in the light of the day  
Soft bone that condemns its flesh  
Vanishing in a whirl of light,  
Turgid healing from wrongs  
Those trepid but rising still  
Born in a forlorn metropolis  
Cosmopolitan and ordained  
A city amused and abashed  
Teaming bands of uproar,  
Streaming throngs of the masses  
That sing a magnificent ode  
Demanding justice for the shackles  
Comfort from the knee,  
To feel the threat of the fire  
And the never-ending desire  
To be free, free, free . . .

“Om-Ha, Ha, Ha—Om”

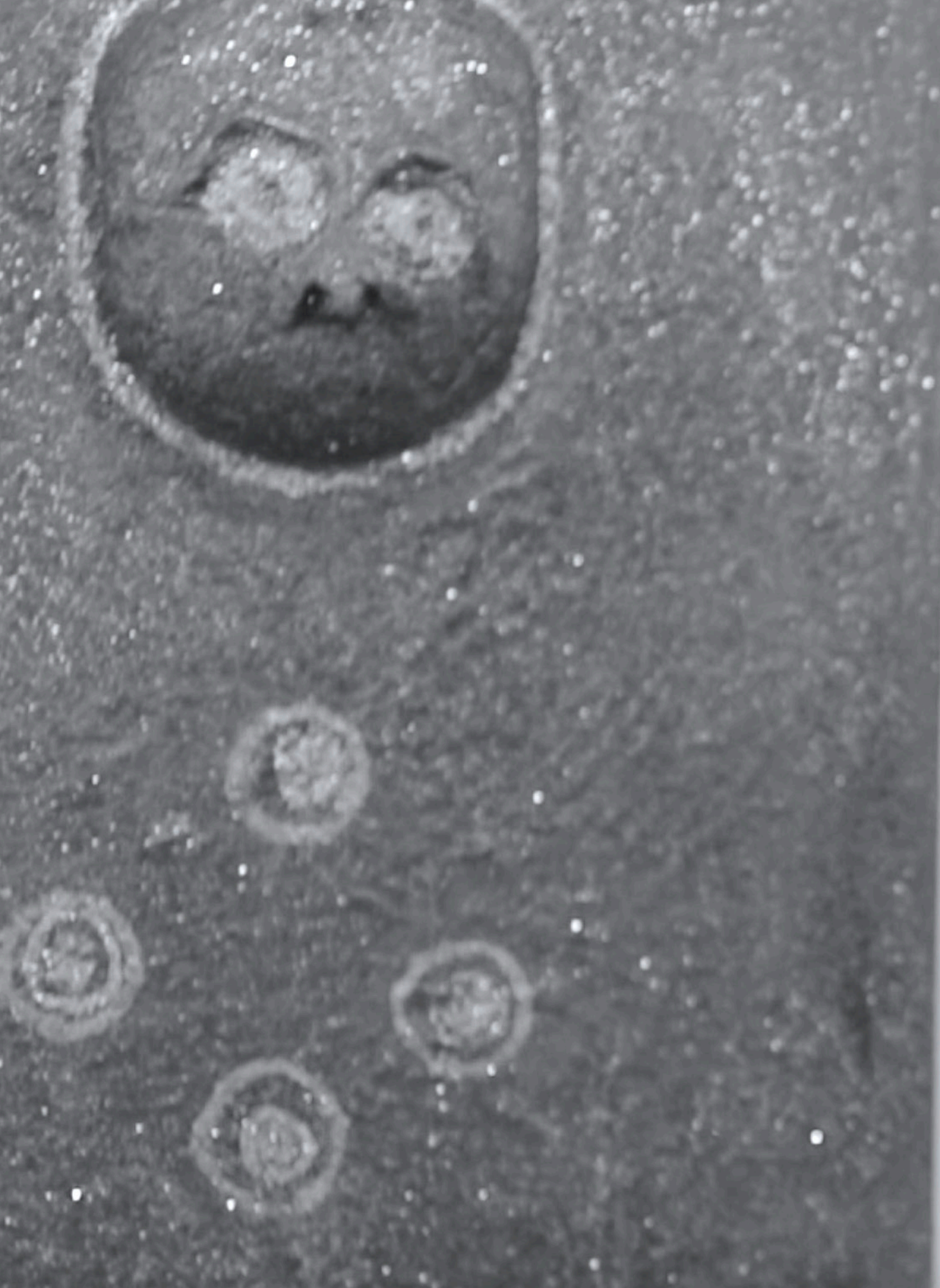
Breath overcomes a distillery of memory,  
Remembering the luxuries of the body  
Carried out of the womb,  
Obscured in the passage,  
Made visible in the void  
A lure for the lurid  
A cure for the cause,  
The cause of the cure  
Nocturnes for the heroes,  
A surplice for the afterbirth  
A sluice for the dying,  
Sugar for the stone.

#### VI. Epitaph for the Poet

The Poet is the speaker  
And the interpreter of dreams  
The Poet insists on the uncanny  
An extension of wild voices,  
Listening while proclaiming  
The tombstones of children  
Buried in the schoolyard.

From a childhood of memories,  
Remember no more!  
That existential brevity of loss,  
That bruising of the unforgiven,  
As the Poet confesses  
An evensong of mourning,  
Singing all through the winter,  
Through the interments of spring  
Reaping the harvests in summer  
And at the first feast of snow,  
A weeping off the chin.

Could the dead arise?  
A conveyance of souls the Poet shucks  
Evidence of being beyond all seasons,  
Seen but unseen,  
A persistence of self-discovery  
Moving, marching into the void  
Where words beget sounds,  
Where sounds and words give  
A little paradise of rhyme  
Just a murmur on the lips,  
Just a moment of the sublime.



**IN THE CLASSROOM**



## "RESILIENCE IN VISUAL ART": A Gallery Activity

### ELL 110 – Resilience (Multi-Level ELL)

This course explores resilience through multiple lenses, including visual art. This activity engages with Deta Galloway's Ragged Sanctuary: Black Lives Matter, COVID-19 and the Art of Hopeful Transcendence exhibit to engage with student's personal responses to recent global events and connections to the themes of resilience, trauma, healing, and hope.

This activity uses the three basic questions of Visual Thinking Strategies, or VTS (<https://vtshome.org/>), as a foundation for deeper discussion of a chosen artwork. It also serves as practice and preparation for the Speaking Through Art Presentation.

#### Individual Reflection:

Choose a piece from the exhibit. Look at it and think about it for at least two minutes. Sometimes reflections and ideas reveal themselves with time.

#### Group Discussion:

Choose one piece to discuss as a model and/or invite students to share their reflections or lead discussion on their chosen pieces.

#### Guiding Questions:

1. What is going on in this artwork?
2. What makes you say that?
3. What else do you notice?
4. How do you connect the piece to the theme of this exhibit?
5. How do you connect this piece to the theme of our course?

**Jennifer Valdez**  
Professor and Chairperson  
English Language Learning Department  
Bunker Hill Community College

## SPEAKING THROUGH ART PRESENTATION: Art and Resilience

### ELL 110- Resilience (Multi-Level ELL)

In this activity, you will practice your speaking and critical thinking skills by giving a 3-5 minute oral presentation in front of your classmates. Find a piece of art that embodies resilience for you. The medium is open, which means that you can choose painting, music, dance, photography, an album, a photo of a cooking dish etc.... You will need to SHOW your chosen art in some form to your classmates.

#### Guiding Questions:

1. How does your chosen piece of artwork represent resilience to you? Use both evidence (supported observation) from the artwork itself AND your own personal experience. On the day of your presentation, explain why your chosen artwork represents resilience to you.
2. Use **Supported Observation** as defined by the Isabella Stewart Gardner Museum. According to the Critical Thinking Skills Rubric, by the Isabella Stewart Gardner Museum, **Supported Observation** means that you make a "comment about the image/object that is grounded in evidence."

**QUESTION:** According to the evidence based on your supported observation, why does the artwork represent resilience?

3. After you explain your supporting evidence, make a personal connection to the artwork, explaining why YOU see it representing resilience.

**QUESTION:** In terms of your own personal experience, why does the artwork represent resilience to you?

**Jacqueline Kerstner**  
Professor and Certified Yoga Therapist  
ELL/Intro to Yoga Studies  
Bunker Hill Community College

Deta Galloway's epic mixed-media painting *Leaving Juárez* was featured in the 2020 exhibition *Things Left Unsaid: Women Artists Share Work about the Body, Memory and Pain* (February 18- June 19), and was gifted to BHCC by the artist and is now part of the College's Teaching and Learning Collection.



*Leaving Juárez*, Mixed Media Painting on Canvas, 2019

In 2019, the artist was also featured in an engaging art and performance installation of transportation, transformation and healing at the Pao Arts Center, Boston—sponsored by the Mary L. Fifield Art Gallery. *Shango: My Heart is a Red Journey of Thunder and Light* (February 22-24), examined the migration of the river religions of Africa and diaspora of syncretic Yoruba beliefs through the many cultures and homelands of the Americas.



*Shango Unveiled*, Acrylic on Canvas with Iridescence, 2019

## Credits

Creative Direction and Editor: **Kevin Wery**

Writers: **Stephanie Schorow, Kevin Wery**

Copy Editors: **Annie M. Butler, Denise Turner, Tua Nefer**

Publication Designer: **Tatev Khachikyan**

Curation: **Deta Galloway and David Goldman**

Exhibition Installation: **David Goldman**

Photography by: **John Munson (page 4, pages 18-37)**

**Oldren Romero (Cover page, pages 3, 6-7, 9, 10-11, 14, 16-17, 38-39, 46-47, back cover)**

Text and Artwork supplied by the Artist

Printed by BHCC Central Services: **Diana McKee and James Morello**

May 2022 Edition. All rights reserved. Text and artwork are used by permission.

No part of this book may be reproduced in any way without the express consent of its authors, translators and artists.

The Mary L. Fifield Art Gallery  
[www.bhcc.edu/artgallery](http://www.bhcc.edu/artgallery)



*COVID Nation* – A Film directed by Oldren Romero. Music and Lyrics by Deta Galloway, Arranged by Yu Wang, Saxophone - Gerardo Rivas, Upright Bass and Kalimba - Yu Wang, Background Vocals by Munhua Chen, Gerardo Rivas, Riikka Pietiläinen Caffrey with Special Guest Appearance by Philip Ln on Piano, Mixed and Mastered by Yu Wang.



**Charlestown Campus** | 250 New Rutherford Avenue, Boston, MA 02129 | 617-228-2000 | TTY: 617-242-2365  
**Chelsea Campus** | 70 Everett Avenue, Chelsea, MA 02150 | 617-228-2101 | TTY: 617-884-3293  
**Satellite Locations** | East Boston · Malden · South End | **Instructional Centers** | Chinatown · Everett · Quincy | [bhcc.edu](http://bhcc.edu)

#### AFFIRMATIVE ACTION and EQUAL OPPORTUNITY POLICY

Bunker Hill Community College is an affirmative action/equal opportunity institution and does not discriminate on the basis of race, creed, religion, color, sex, sexual orientation, gender identity, age, disability, genetic information, maternity leave, and/or national origin in its education programs or employment pursuant to Massachusetts General Laws, Chapter 151B and 151C, Titles VI and VII, Civil Rights Act of 1964; Title IX, Education Amendments of 1972; Section 504, Rehabilitation Act of 1973; Americans with Disabilities Act, and regulations promulgated thereunder, 34 C.F.R. Part 100 (Title VI), Part 106 (Title IX) and Part 104 (Section 504). Inquiries concerning application of the above should be directed to Nahomi Carlisle, Esq., Associate Vice President, Chief Equity and Compliance Officer, Affirmative Action Officer and Section 504/ADA Coordinator, at 250 New Rutherford Avenue, Charlestown Campus, Room A307, Boston, MA 02129, phone: 617-228-3311; email [nahomi.carlisle@bhcc.edu](mailto:nahomi.carlisle@bhcc.edu).