

Bunker Hill Community College presents



Deborah SpearsMoorehead (C)

Origins Rematriated

A Collective of Women's Voices

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BHCC's 2023 – 2025 Distinguished Artist Scholars in Residence

Dr. Robin M. Chandler

Pamela A. Ellis, Esq.

Rhina P. Espallat

Cheryl Hamilton

Lenora Lee

Deborah Spears Moorehead

Dr. Nnenna Ogwo

and

Rosalba Solis

Cover art--*Granny Squant Strawberry Thanksgiving* (2023)
from an original painting by Deborah Spears Moorehead

Sponsored by the Mary L. Fifield Art Gallery

About the Residencies

In celebrating the 50th Anniversary of BHCC, as the College reflects on its origins, we recognize the centrality of women's narratives. Women have empowered the nation and the College's disciplines in the sciences, humanities, and the arts. We suggest forming a Gender Collective, a critical discourse and reflection space, as we ask questions about our origins as an institution using the two-eyed/seven generations vision that higher education can provide through the feminine perspective. The essential principles of "**Origins Rematriated**" are excellence, ethical practice, cultural stewardship and motherhood. (Motherhood both in the birth of children and the birth of new societies that are gender-balanced in vision, in choice, and in the social management of institutions.) Combining the interdisciplinary and intergenerational power of regenerative womanhood with four generations of women have been transformed and educated at the College. What are the narratives these women leave behind and how have they created new paths for all people? How has the resilience of the community college movement and the advancement of women moved along parallel paths evolved at BHCC? How would a documentary film, produced over two years (2023-2025) mine the intellectual productivity of the College, highlight the College's pioneering artistic programming since 1974, and tell the story of a unique institution that has educated four generations since 1973? How does regenerative womanhood, as a co-inquiry model of purposeful institutional growth help to create the new building blocks of the College's future? How will new course content and programming that is women-centered and representative of ethnic, tribal, racial, and class traditions, anticipate the needs of future generations? At a historical moment when Roe v Wade is overturned with violence and hatred magnified, and social and political uncertainty prevail in society, how could **Origins Rematriated** steer the BHCC community to transformative change? Ultimately, **Origins Rematriated** will inform administrative practices, expand a diversified empowering curriculum centered on the cycles of women's lives, and harmonize the sciences, arts, and humanities through a more unified perspective of a gender-balanced society and a gender-balanced college community.

“ If American society judiciously modeled the traditions of the various Native Nations, the place of women in society would become central, the distribution of goods and power would be egalitarian, the elderly would be respected, honored, and protected as a primary social and cultural resource, the ideals of physical beauty would be considerably enlarged (to include “fat”) strong-featured women, gray-haired, and wrinkled individuals, and others who in contemporary American culture are viewed as “ugly.” Additionally, the destruction of the biota, the life sphere, and the natural resources of the planet would be curtailed, and the spiritual nature of human and nonhuman life would become a primary organizing principle of human society. And if the traditional tribal systems that are emulated included pacifist ones, war would cease to be a major method of human problem solving.

— Paula Gunn Allen, *Who Is Your Mother: Red Roots of White Feminism* (1986)

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Women are at the epicenter of global affairs in 2023 when multiple crises threaten world peace and security. Women artists are poised to be game-changers, leaders and decisionmakers, bringing their transformative, creative vision to humanity. Bunker Hill Community College emerged in a tumultuous 1973 amidst Roe v Wade, the end of the U.S. role in the Vietnam War, the signing of the Paris Peace Accords, the AIM occupation of Wounded Knee, and ongoing movements of civil, human, and feminist rights. What better moment in history for the inauguration of a new community college in Boston, celebrating its 50th year as the only U.S. community college with an artist residency program and demonstrating dedication to the arts and the expansion of human knowledge during this 50th year anniversary?

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Dr. Robin M. Chandler

became the Inaugural Distinguished Artist Scholar in Residence first launched at Bunker Hill Community College (BHCC) in 2018, which featured her multimedia work in a solo exhibition in the Mary L. Fifield Art Gallery during a year-long residency and catalog, *“Revolutionary Moments: Art, the Word and Social Action.”* Chandler currently hosts the BHCC Women’s Justice Roundtable, and she was appointed to the 2023-24 Massachusetts Lunenburg Cultural Council. Globally seasoned as an artist-in-residence in France, the U.S., and South Africa, Chandler is affiliated with the U.S. State Department’s Art in Embassies Program. Her work has been exhibited in multimedia collage and poetry extensively over 40 years in solo and group exhibitions in the U.S. and abroad and is represented in corporate and international private collections. Chandler served as the Fulbright-Nehru Specialist to India through the U.S. State Department’s Fulbright Program in 2022 and combines dual careers in the social sciences and the arts.



As a popular cultural critic, Chandler has published widely on topics from museums and cultural self-representation, Hip Hop, arts and culture movements, micro-enterprise in crafts industries, and the effects of war on art industry. She is the author of *Women, War, and Violence: Personal Perspectives and Global Activism* and *The Beautiful Flight Toward the Light: Reflections of An Artist’s Life*. She is editor and publisher of *Transformation Change: 10 Essays on Race & Spirituality*. Chandler is a Professor Emeritus at Northeastern University and has taught at the University of Witwatersrand, Johannesburg, Massachusetts Institute of Technology, Wellesley College, Tufts/Museum School, and Simmons College. Dr. Chandler is currently the founder of RM Chandler Consultants, LLC, a media, publishing and consulting firm.

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As Bunker Hill Community College commemorates and celebrates the 50th year of its founding, it is an important time to remember Mishawum (Place of Great Springs), Indigenous Charlestown. As a place of abundance (monatash), Mishawum was likely an important intertribal meeting place where coastal and inland Indigenous peoples gathered. The inland people, like my tribe, the Nipmuc (Fresh Water People) travelled the rivers and made their way to Mishawum to partake of the bounty uniquely produced in the estuaries where the salt water and fresh water meet. The same qualities of the place that attracted Indigenous peoples to the area appealed also to English colonizers. As we remember Mishawum, we must also honor the legacy of Indigenous women’s leadership which is a part of this place. The Saunkskwa of Mystic succeeded her husband, the Sachem, Nanepashemet (New Moon) to become the leader of the Pawtucket band of the Massachusetts Tribe whose aboriginal homelands included Mishawum, the place now called Charlestown. One of the only women in political leadership during the early colonial period, the Saunkskwa of Mystic sought to manage the growing English colonial presence and its ramifications within traditional Pawtucket homelands. With epidemics from diseases such as small pox decimating her family, tribe and neighboring kin, the Saunkskwa sought to leverage land cessions against the reservation of aboriginal rights on ceded land. While few specific details about the Saunkskwa of Mystic appear within colonial narratives of the period, we find her mark on documents that reflect her astute political leadership and engagement in Indigenous diplomacy. In honor of her legacy, through this fellowship, Bunker Hill Community College embraces the notion of “seventh generational thinking,” an Indigenous planning paradigm; acceptance of Indigenous economies of abundance rather than colonial economies of scarcity; and the importance of women’s roles in all aspects of leadership – institutional, local, national, global, tribal – as it looks to the future.

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Pamela A. Ellis, Esq.

served as the 2022-2023 Distinguished Artist Scholar in Residence at Bunker Hill Community College in sponsorship with the Mary L. Fifield Art Gallery. An enrolled member of the Nipmuc Tribe, Ellis has served as a tribal council member to the Hassanamisco Nipmuc Indian Council, the Nipmuc Nation Tribal Council, and the Natick Nipmuc Indian Council where she also served as Tribal Historian and Genealogist. For over 20 years Ellis served as the primary organizer for the Deer Island Memorial and Sacred Paddle, an annual event that commemorates the removal and internment of Nipmuc and other Native peoples from South Natick in October 1675 during the resistance known as King Philip’s War.



A traditional singer and dancer, she is a founder of and performer with the Nettukkusqk Singers (My Sisters Singers), a group of southern New England Native women dedicated to the repatriation and reclamation of women’s drumming and singing traditions. Ellis currently serves as a member of the Board of Directors of the Native Land Conservancy, the first Native-run land conservation group east of the Mississippi and the Clearing Brook, LLC, an intertribal land repatriation, food sovereignty, and Indigenous agriculture project. Ellis currently works as the Principal/Owner of Chágwas Cultural Resource Consulting, LLC. A graduate of Dartmouth College, she holds a JD and Certificate in Federal Indian Law from the Arizona State University College of Law where she was designated a Yates Fellow. She is retired from the practice of law in Massachusetts and was previously admitted to practice before the Mohegan Indian Nation.

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Artists--like women, immigrants, and minorities--deserve the voice denied them for too long, and are ready to occupy their rightful place where they may make new and different choices for the good of the culture. If they don't do miracles at once, they need to accumulate more knowledge and experience, and above all the opportunity to try. Watching from the sidelines while the same people do the same things the same way won't do, but intelligence, willingness to work, and human concern for justice and the well being and fulfillment of all, may very well accomplish what needs doing!

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Rhina P. Espaillat

was Bunker Hill Community College's 2019-2020 Distinguished Artist Scholar in Residence. After retiring from teaching English at the secondary school level in New York City's public schools, Dominican-born Espaillat has devoted herself to writing poetry, short stories, and essays in both English and Spanish, translating between both languages, facilitating writing workshops for students, and adults, and serving as visiting poet at colleges and other cultural centers. She has served on the faculty of the annual West Chester Poetry Conference and the Robert Frost Farm Annual Conference and has been the keynote speaker at several literary events.



Espaillat has published twelve full-length books, four chapbooks, and a monograph. Her work appears in numerous journals, anthologies, and websites, and has earned national and international awards, including the T. S. Eliot and Richard Wilbur Awards, several from the Poetry Society of America, the New England Poetry Club, the Robert Frost Foundation, the Ministry of Culture of the Dominican Republic, and a Lifetime Achievement Award from Salem State College. In addition, *Plough Quarterly*, an award-winning international magazine, honored Espaillat by naming its prized writing competition the Annual Rhina P. Espaillat Poetry Award.

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Today, people are rightfully being asked to solve protracted, complex challenges. The call to action can be simultaneously motivating and paralyzing. Problems can feel overwhelming, or we fear taking the wrong step. Artists are storytellers who make important conversations accessible to everyone by distilling complex challenges into everyday human experiences. We create spaces for people to share, listen and connect. By creating this collective, Bunker Hill Community College acknowledges that meaningful change only happens when everyone is part of the conversation and feels empowered to contribute their ideas toward solutions.

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Cheryl Hamilton

brings over 20 years of experience directing programs and communications for institutions, including the Center for Preventing Hate, Cities of Portland and Lewiston, Maine, LIRS/RefugeeWorks, International Institute of New England, and RefugePoint. Hamilton has devoted her career to advancing more inclusive communities and storytelling, from her first job managing the unexpected migration of 2,500 Somali migrants to her hometown in Maine to her current role as founder and executive director of Stellar Story Company. The Boston-based business helps people and institutions develop extraordinary stories and unforgettable events for meaningful change.



Hamilton directs the curation and coaching for *Stories From the Stage*, an award-winning national media program produced by WORLDChannel in partnership with GBH. She is also the creator of *Suitcase Stories*, a popular series that features compelling narratives of refugee and immigrant life shared by U.S. and foreign-born residents. Her solo performance piece, *Checked Floors*, addresses issues of immigration, racism, and sexual assault. Although her personal stories have been featured on national podcasts, she finds collaborating with others on their stories and creating platforms for them to be heard most rewarding. Hamilton has coached over 1,000 people from over 80 countries to tell their stories. She views storytelling as an essential catalyst for helping people expand their social networks and gain a sense of belonging in their communities, among other important outcomes.

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I am deeply shaped by a genealogy of space, from ships my grandparents arrived on, to the Immigration Station on Angel Island, to Chinatown of the past, present and future. I've experienced the intimacy of its spaces and communities, including intimacy with our trauma, as well as with its healing.

I connect my own lineage as a descendant of families torn apart due to the 1882-1943 Chinese Exclusion Act, from three grandparents detained and interrogated at the U.S. Immigration Station on Angel Island after 10 years of separation, growing up in a community faced with violence and discrimination, then more broadly propelled by COVID-19 and the scapegoating of Asians and descendants in the U.S., as well as with the increasing political tension between the U.S. and China.

The interactive and immersive performance works my team and I produce create a space of radical empathy, to experience narratives as participants, and challenge preconceived notions of issues. We explore how the U.S. is affected by the inclusion and labor of migrants, in seeing how this country has benefited and been challenged by migration over the centuries, and how U.S. immigration policy has affected migrants, asylum seekers and refugees.

In celebration of BHCC's 50th Anniversary, this collective of eight women resident artists, scholars, and activists working with the Bunker Hill community couldn't be more timely. The creative work and advocacy for a more just society, embracing the realization of collaboration, inclusivity, and the understanding of our collective humanity is critical, as we witness the continuation of violence domestically with almost 600 mass shootings in 2023, and our country's involvement in wars around the world. We must continue to express the truths of our experiences, including the experiences of marginalized populations in this country and globally.

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Lenora Lee

has been a dancer, choreographer and artistic director for the past 25 years. She has been an Artist Fellow at the de Young Museum, a Djerassi Resident Artist, a Visiting Scholar at the Asian/Pacific/American Institute at New York University, a 2019 United States Artists Fellow, an Artist in Residence at Dance Mission Theater, Pao Arts Center and ArtsEmerson. For the last 15 years her company Lenora Lee Dance (LLD) has pushed the envelope of intimate and large-scale multimedia, immersive dance performance connecting various styles of movement/dance, film, text, research and music to culture, history, and human rights issues.



Photo by Gabrielle Lurie

LLD's works are set in both public and private spaces, inspired by individual stories as well as community strength. From the proscenium, to underwater, to in the air, to on a historic vessel, the company's pieces are site-responsive and immersive calling audiences into deep engagement with the work and environment. Through partnerships locally and nationally, LLD's work has grown to encompass the creation, presentation and screening of films, museum and gallery installations, civic engagement, and educational programming signifying the power of art as a movement for change.



Why is the voice of this collective of artists needed at this time, historically, and at Bunker Hill Community College specifically?

This multi-generational diverse collection of women artists and role models is needed at this time at Bunker Hill Community College to restore balance from what has been colonized and factionalized. Progress happens when we know the culturally accurate truths and we learn from the past. Local history of Native Americans, Indigenous and People of Color is, at best obscured, written by the victors, and is full of falsehood. These narratives put Indigenous people's existence to the past and are often generally reduced to a few sentences that completely erase our population and existence in our homeland.

Indigenous people are the natural stewards of the land. Pam Ellis is Nipmuc and I, Deborah Spears Moorehead am Wampanoag. Our Indigenous homeland is Massachusetts and Rhode Island including the land at Bunker Hill Community College. It is in our DNA to be natural stewards of our homelands, to live in a reciprocal way, where the land takes care of us and we take care of the land. At this critical time of climate change, our Indigenous voices for Earth's justice are extremely important and necessary.

As a "2023-2024" Distinguished Artist Scholar in Residence at Bunker Hill Community College, and as an underrepresented marginalized leader, this residency offers an Indigenous person's perspective and opens meaningful dialogue on addressing changes in the structural systemic social building blocks of racism, the issues associated with the LGBTQ community, gender studies, cultural appropriation, as well as social, and financial inequities that represent generations of marginalized people.

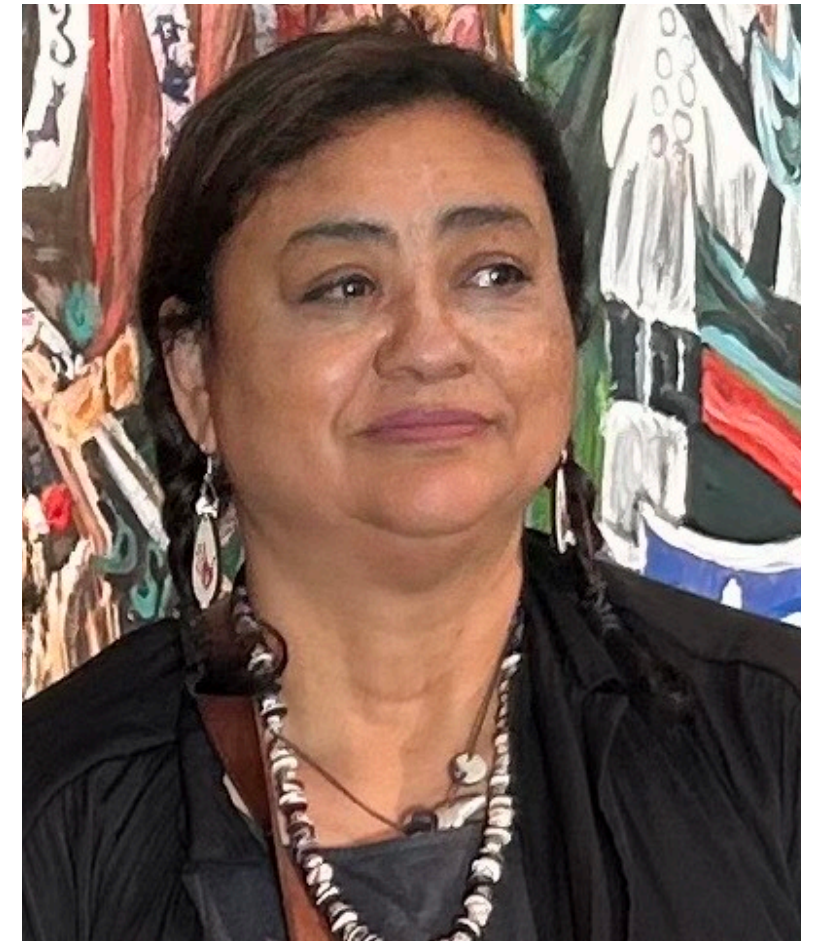
As marginalized leaders and role models, we find talent under the radar and represent underserved communities to assist in bringing talent to a place where they can cross the educational social, and financial divide to a place where they can represent and become future successful role models.

Woonetoank. May peace be in your HeART!



Deborah Spears Moorehead

is an internationally known fine artist, painter, and sculptor from the Seaconke Pokanoket Wampanoag Tribal Nation. Currently, she is the 2023-2024 Distinguished Artist Scholar in Residence at Bunker Hill Community College in sponsorship with the Mary L. Fifield Art Gallery. She earned her Master of Arts in Cultural Sustainability and a Bachelor of Fine Arts in Painting and Sculpture. Spears Moorehead is the owner and director of Turtle Island Native American Tourism Company, Painted Arrow Studio, and Talking Water Productions, where she creates and teaches art. Through her art, cultural tourism and contributions as a Native American Elder, consultant, and historian, Spears Moorehead aims to educate, assert, promote, value, and validate the identity of the past, present, and further generations of the Eastern Woodland Tribal Nations. She is a direct descendant of the Pokanoket Wampanoag Supreme Chief Sachem Massasoit, who befriended and saved the lives of Pilgrims in 1620. She has authored two books, *Finding Balance: The Oral and Written History and Genealogy of Massasoit's People* and *Four Directions at Weybossett Crossings*. She co-founded the Nettukusqk Singers (My Sisters Singers), a women's learning and teaching music performing group.



Spears Moorehead is the recipient of numerous commissions and awards. Her work has been commissioned and displayed in Bunker Hill Community College's Mary L. Fifield Art Gallery, the Mashantucket Pequot Museum, the National Museum of the American Indian, and The Quinnipiac Dawnland Museum of Gilford, Connecticut, which recently procured two of her murals as part of their permanent collection, and a collaborative piece was procured by New England Historic Society for the Casey Farm Museum. Spears Moorehead was the Nightingale-Brown House Artist in Residence at Brown University's John Nicholas Brown Center for Public Humanities and Cultural Heritage and awarded a Fitts Family Grant. In 2015, the Rhode Island State Council for the Arts honored Moorehead with a Community Leadership Award for her pioneering work in creating the "first" State Native American Art Exhibit. Two years later, she was the winner of the National Congress of American Indian Art Contest. Spears Moorehead was honored by The Tomaquaug Museum with a Princess Redwing Arts Award in 2020. She was also the winner of the Youth Mural Art Contest from the Smithsonian Institute.

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As BHCC in its 50th anniversary year explores “Origins Rematriated” - which along with its literal meaning, can be read to mean a return to that which one belongs, to that which feels right - a return to the creative self, the artistic self, the imaginative self - it chooses to center women and in doing so center humanity.

This collective is needed because we women know that the most powerful force in the world is creative communion. I look forward to meeting, dialoguing and imagining with the sisters of this collective. I look forward to the explosions of vitality/creativity that happen in the overlapping spaces, the interstices where music - the art of turning the inexpressible into sound - meets storytelling, dance, poetry and history.

Women of color have always been fearless, occupying spaces where they were forbidden entrance, dreaming lives and living dreams not meant for them. This courage is what will lead us forward into a future that allows for something different, something meaningful, something transformed.

We women artists and thinkers are the sages, the creativity alchemists, the vision transmogrifiers that come together because nothing less than the future is at stake. Can we effect change on such a scale? I think yes, but only if we start with ourselves and our craft, our families, our tribes and communities.

Bunker Hill invites us to embark upon this dream, this vision of “Origins Rematriated” here on the 50th anniversary of its existence. It is an extraordinary invitation that I, for one, am honored and delighted to accept.

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Dr. Nnenna Ogwo

is a pianist, composer, educator and arts innovator of Caribbean and African descent. As a concert pianist, she has performed in Europe, the Middle East, South America, the Caribbean and United States, and is known for an engaging warmth that makes diverse audiences feel at home. This is an essential aspect of her music practice which helps realize her mission to expand and diversify classical music audiences.

In 2019, she founded Juneteenth LP (Juneteenth Legacy Project), a music collective that shares the creative works of the African Diaspora through the unique lens of Black classically trained musicians. Continually pushing concert programming boundaries, Juneteenth LP brings together unexpected classical music and brilliantly crafted arrangements of more popular repertoire for a refreshing take on live performances. Dr. Ogwo has served as the Executive and Artistic Director since its inception and is the recipient of a Chamber Music America 2022 Artist Grant award which made possible the expansion of her annual Juneteenth celebration from a single show at Joe’s Pub at the Public Theatre into a weeklong NYC festival.

Dr. Ogwo began playing the piano at age 6, studying at the Peabody Conservatory Preparatory and graduating with honors in piano and composition. She continued her studies at Oberlin Conservatory in Oberlin, OH, The Ferenc Liszt Academy of Music in Budapest, Hungary, and Stony Brook University in Stony Brook, NY. Her many academic honors include the Stern Scholarship, the Turner Fellowship and the Fulbright Award. Dr. Ogwo was a longtime piano faculty member at the Third Street Music School and additionally served on their Diversity, Equity and Inclusion Taskforce. She is in demand as a concert pianist, chamber musician, concert curator, guest lecturer and faculty member at various music schools and summer music festivals. Dr. Ogwo’s most recent recording of solo piano music is entitled *Luminous* and features music by African Diaspora composers. It was released on the MSR Classics label in May, 2023.



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The voice of this collective of artists is especially needed at this time in the midst of unwavering and successful attacks on our democracy and freedoms by those in positions of power in this country. BIPOC communities are disproportionately affected by legislation and far right court rulings that have curtailed voting rights, reproductive rights, and environmental rights. BIPOC voices are voices that have been systemically and historically marginalized in this country and because of this BIPOC voices must be centered in the conversations of preserving our democratic process and building a shared society and culture that lifts everyone up through systemic equity.

BHCC being an institution of higher education that gives students, many of whom identify as BIPOC, the concrete tool of social mobility that higher education degrees grant, places BHCC on the forefront of either purposefully helping to create a more just and democratic society, or continuing down the path of silencing BIPOC experiences and voices.

Over the years through multiple artist's residencies, BHCC has demonstrated a strong belief in the value of centering BIPOC arts, which are the reflection of our society. BHCC is an essential cornerstone in our local community and how BHCC navigates our tumultuous current times is an indicator of the work BHCC is willing to engage in.

Through the Distinguished Artists and Scholars Residency Program, BHCC has proven that it is willing to create spaces for the community to explore BIPOC voices, and this willingness to center marginalized experiences is essential in working towards our common future.

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Rosalba Solis

is the Founder of Boston based, *La Pinata*, a Latin American cultural and performing arts community organization. Solis is a professional teacher, dancer, musician, 2019 Mayor Martin Walsh Youth Advocate Award Winner, 2013 Jubilation Foundation Fellow, 2005 Boston Fund for Teachers Fellow, 2001 Michael Griffin Humanities Award Honorable Mention recipient for "Excellence and Commitment in Service to Boston's Youth," and in 1993 was recipient of the Massachusetts Arts in Education Award recipient for "Outstanding Educator in the Arts." Solis has a profound ability to engage students and audiences by sparking love for the arts through her cultural and performing arts instruction and igniting a joy for learning.



Credits

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