



COVID-19 PAGES: The Influence & Inspiration of WOMEN

A Virtual Exhibition

Wells International Foundation | Anderson Brickler Gallery | THINKING CAP: Collaborative ARTS Projects

Celebrating Women in the Arts



Cover Design: Kiah L. Graham, Sirius Web Solutions

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Photograph of Faith Ringgold (1993) by Grace Matthews

COVID-19 PAGES: The Influence & Inspiration of Women

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COVID-19 PAGES: The Influence & Inspiration of Women

PHASE II

A Virtual Exhibition

A global invitation to nonprofessional artists (women and girls) from schools,
youth groups, shelters, and other service organizations

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Wells International Foundation (WIF)

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New Rochelle High School
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Thomasville Center for the Arts
Urban Art Retreat
W.O.K.E. (Women of Color Empowered) Refuge House

The Power and Humanity of Women Celebrated through Art

Dr. Monique Y. Wells, Founder & CEO

Wells International Foundation (WIF)

WIF/ABG/CAP Project Introduction

The coronavirus pandemic has ripped away any blinders the world may have been wearing regarding the inherent inequalities that women, girls, and people of color face around the world. It has also shown that the work of women is essential to the world's survival.

As Linda Lowen wrote in a 2019 ThoughtCo.com article, "World-saving aside, women do what they do because it's work that needs to be done. None of them do it with an eye toward winning a Nobel Peace Prize..."

COVID-19 PAGES: The Influence & Inspiration of Women is a virtual art exhibition that celebrates women and the essential work they are doing to mitigate the effects of the pandemic around the world – even as they are disproportionately negatively affected by it. The theme, "The Influence and Inspiration of Women," is conceived to inspire creativity through visual arts as well as stimulate thoughtful discussion about women in leadership and inspirational roles who are making a positive difference locally, nationally, and globally in all sectors of the economy.

The **PAGES** present powerful artworks created by women, for women, about women. They offer a global perspective on what mothers, wives, teachers, nurses, doctors and other healthcare workers, politicians, police chiefs, small business owners, corporate employees, organizers of community service programs, and more are doing and how they are feeling during the pandemic, wherever they are in the world.

Dr. Celeste Hart, endocrinologist, founder of Anderson Brickler Gallery (ABG), and long-time supporter of the Wells International Foundation (WIF), came up with the idea for an exhibition to honor the pandemic's first responders and essential workers in May 2019. She introduced WIF to Kabuya Pamela Bowens-Saffo of Thinking CAP: Collaborative Art Projects, who has poured heart and soul into curating the exhibition through her inspired artistic vision.

In turn, Bowens-Saffo invited senior IT consultant Kiah Graham to join the **PAGES** team to engineer the technical elements required to deliver a seamless, rewarding experience for exhibition viewers. Our mutual passion for the project and our close collaboration have generated new and profound friendships that we will cherish long after the exhibition closes.

The works contributed by our professional women artists for Phase I* of the exhibition are poignant and compelling, and support for the project's theme and associated educational programming has been overwhelmingly positive. We couldn't have asked for better endorsements of our work than the participation of our Legendary Artist – Faith Ringgold – in the exhibition and the powerful statement of solidarity contributed by Susan Fisher Sterling, Alice West Director of the National Museum of Women in the Arts.

It is at the worst of times that the best of humanity streams forth. I believe that **COVID-19 PAGES** is contributing to that stream.

*Phase I of the exhibition is reserved for professional women artists. Phase II, which is scheduled to launch on June 21, 2021, is reserved for artworks contributed by women and girls from K-12 schools, universities, youth groups, shelters, eldercare facilities, and other service organizations around the world.

A Global Collaboration

Dr. Celeste Hart, Founder-Director

Anderson Brickler Gallery (ABG)

An Interview by Tonna Gibert

1) How did **COVID-19 PAGES: The Influence & Inspiration of Women** come to be?

That was the brain child of our amazing curator, Kabuya Bowens-Saffo. Kabuya and I had several conversations about COVID-19 after it became evident that the virus had spread across the globe. We were concerned about the safety of gallery guests and decided to open only by appointment.

Kabuya felt it was important to reach out to the local community by installing art in public places to celebrate the first responders in our town. She made a lovely poster of William H. Johnson's *Knitting Party* (1942) and distributed it to local senior citizen centers and hospitals. She even posted it on trees. The hope was that people who were providing food and other essential services would feel uplifted, and the response was very gratifying.

That act of kindness and the response to it inspired me and planted a seed in my mind: "Why not organize a similar celebration of first responders and essential workers on a global scale?" That was when I decided to contact Dr. Monique Y. Wells of the Wells International Foundation and propose the idea for the exhibition that has become **COVID-9 PAGES**.

2) How did you meet Dr. Monique Y. Wells?

It was one of life's wonderful and highly improbable coincidences. In 2010, a thyroid meeting that I attend every year was held in Paris. I knew that I was going to spend less time at the conference than usual and more time exploring Paris. I usually go to this conference alone, but I invited my mother to come along.

At the time, I was reading a biography of Richard Wright and learned that he spent the last 10-15 years of his life in Paris. The book was incredibly detailed about his time there—where he lived, what he did, places he frequented—and I thought it would be interesting to see some of those places.

I googled "Richard Wright and Paris"—not really expecting to get anything—and found a walking tour of "Richard Wright's Paris" through a company called Discover Paris! They had a number of tours available, so I signed up for three of them for my mother and me. One tour was of Montparnasse with the idea of getting a bird's eye view of some of the artists who lived and worked there. One was a tour of the Louvre specifically focusing on representations of people of African descent in European art and why a painter would want to include them in their artwork. The third was the walking tour of Richard Wright's Paris.

My favorite by far was the one Monique led in Montparnasse. She introduced me to the cadre of black artists who had lived in Paris—not only because they were able to study there due to the GI bill but also because the racial straitjacket of the U.S. wasn't as strict in France. In Paris, artists are revered. There is a great community of people who are on that quest together.

3) Why do you think *COVID-19 Pages: Influence & Inspiration of Women* is important at this time?

For one thing, I think it's important to acknowledge all the many responsibilities that women in particular have juggled during the pandemic, including taking care of parents, continuing to work from home, and trying to learn how to use the internet to help their children keep up in school while they are at home.

I also think everyone sees the impact of the pandemic through their own little bubble—for some people it's that they can't go to their favorite restaurant, for some it is a loss of a job. For some who live in rural areas, it is that they think that the virus won't reach them.

Because we are all isolated in our own little bubbles, when we see people at the grocery store or gas station, we don't know the impact that COVID has had on their lives. I thought it was important to see the effects of the pandemic through other people's eyes, and especially through the eyes of women, because women are disproportionately negatively affected by the virus in ways that are unique but have common threads.

4) What do you think this project could lead to?

The most fun part about this is that you never know! Some amazing work has been submitted for **COVID-19 PAGES**. Most galleries are closed, and although established artists are still able to show their work, other artists aren't having as many opportunities. To address this need, I wanted to invite women artists to participate in our virtual exhibition.

5) How did you begin to be interested in art?

I remember being interested when I was a little kid—being dragged to museums. We lived near colleges, and there was always something artistic happening on campus.

Also, when I was five years old, I lived next door to the artist Samella Lewis. I played with her son in her studio. Later, when I lived in Washington D.C., I had an opportunity to visit galleries such as the Smithsonian and the National Gallery of Art. That's when I had the biggest exposure to art and began to pursue it.

6) Why is art important to everyday people?

When I thought about opening the gallery, I wanted to share my Romare Bearden prints because I thought they had a story to tell ... Sometimes in my work, I walk into an exam room and I see patients who don't understand their own grandeur—I have one patient who reminds me of *The Pepper Jelly Lady* (1980) by Romare Bearden, because of her bearing and the way she confronts life.

It's difficult for me to say why art is important to everyday people. But I can talk about everyday me. I have a piece in a bedroom at home that still speaks to me—it's of a couple that is looking out into the cosmos and contemplating their future together. Sometimes, you look at a piece and it's more than you want to deal with. So, you just walk by it. At other times, it brings peace.

7) Is there anything that I haven't asked that you think is important to include in this interview?

I am really optimistic about **COVID-19 PAGES** because the contributing artists are of all ages, come from different geographical areas, and have different perspectives on life. We will encourage people from different circumstances to view the exhibition and we believe it will create a sense of community. The pieces we've received so far are all really good. I think it's going to be extremely exciting!



Tribute to: Nannie Helen Burroughs 1879-1961
"We specialize in the wholly impossible"
The National Training School for Women and Girls, Washington, DC

More than Lollipops
Kabuya Pamela Bowens-Saffo
Mixed media paper sculpture
12 X 20 in
2017

Thinking CAP: Collaborative Art Projects

Kabuya Pamela Bowens-Saffo

Artist-Curator of ***COVID-19 PAGES: The Influence & Inspiration of Women***

This collaborative art project wears a gold cap for the essential work of women who make a difference in the everyday lives of communities across the globe as we face the multitude of disruptions and tragedies caused by Covid-19. It also celebrates the women artists who have expressed their care for these communities and their admiration for the essential work of women through art experiences in this virtual exhibition. I am grateful for the good hearts and minds of Drs. Monique Y. Wells and Celeste B. Hart, women who conceived of this creative mission to renew spirits and inspire healing through the arts. The artists contributing to ***COVID-19 PAGES: The Influence and Inspiration of Women*** responded to their call with *art in action* that represents the strength we draw from our ancestors and our current determination to be well and become better human beings in the face of the pandemic, and indeed, in the face of any peril. In these pages, our history is being told through the beauty of fine artworks that also serve as visual records of this tumultuous time.

COEXIST

Susan Fisher Sterling

Alice West Director

National Museum of Women in the Arts



© Leslie A. Sterling, *Coexist*, 2020

As I write in celebration of the virtual exhibition, ***COVID-19 PAGES: The Influence and Inspiration of Women***, envisioned by Dr. Monique Y. Wells, I have some things I would like to share with you.

I share with you my sorrow over the loss of my young friend Omar and my best friend's mother Judy, both of whom passed away recently from Covid-19.

I share with you my months of worry over the health and safety of my mentally challenged sister Laurel and her support staff, who thankfully are among the first to receive the vaccine just a week ago.

I share with you my ongoing concern for my colleagues at the National Museum of Women in the Arts (NMWA) and their families, for all the artists and members of the museum, and for all those in the wider world who believe in women’s empowerment through art.

I share my solidarity with the movement for racial justice and the dismantling of systemic social inequalities, which the pandemic has so brutally exposed.

In ever-widening circles, from those who are closest to me to the millions of people I do not know but whose lives and efforts I value, I share my desire to make a difference moving forward ... knowing how changed we all will be by this pandemic for many years to come.

Each of you who is participating in the **COVID-19 PAGES** project—expressing a creative vision that celebrates the essential work of women during the pandemic—has stories to share that are just like mine.

Each of you has passed through various, painful stages of co-existing with the virus over the past twelve months, and each of you has felt what it means to be deeply and vulnerably human.

Each of you loves the arts as a source of beauty, solace, and spiritual uplift.

And each of you knows that art can be a powerful agent of expression in helping us cope with suffering, anger, injustice, and even death.

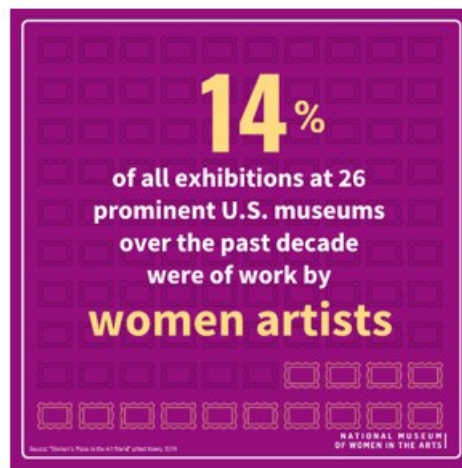
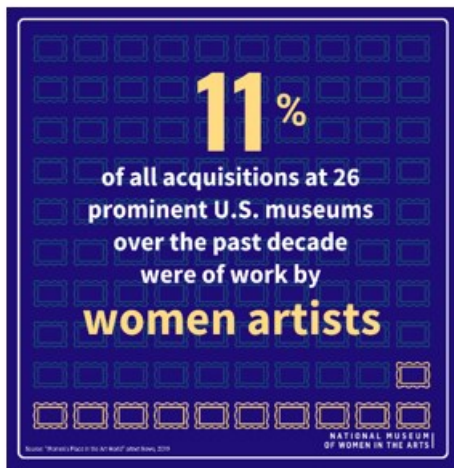
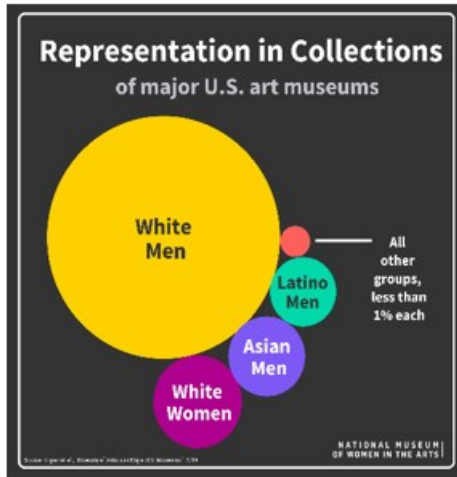
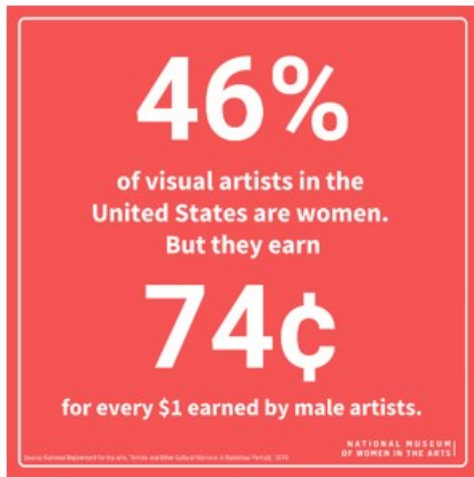
The theme Monique Wells has chosen, “The Influence and Inspiration of Women,” offers us all a path forward.

Through **COVID-19 PAGES**, starting with legendary artist Faith Ringgold and other juried and invited artists from around the world, we are here to express solidarity in our experiences, to make them real through art, to share our vision with others, and to not be cowed by the virus.

We do not wish to backslide from the important work we were doing before the pandemic began; and so, through a project like this, we are able to reaffirm our convictions and renew our paths forward through new forms of shared artistic expression.

As director of the only major museum in the world solely dedicated to recognizing women's artistic achievements, I have dedicated my career to championing women through the arts, and the impact of the pandemic has strengthened my resolve to effectuate change.

Since its opening in 1987, the National Museum of Women in the Art has worked to address the art world’s gender imbalance. As the latest statistics show, even in 2020, gender bias in the art world persists.



Not, however, at NMWA.

In our historic building in Washington, D.C. and through our digital outreach at nmwa.org, women artists are celebrated and uplifted every day—and we advocate for their representation all around the world.

Founded to redefine traditional histories of art that excluded women, we further are committed to recentering racial equity and championing Black women artists and women of color.

We do not yet know what the impact of Covid-19 will be upon women artists’ representation in the world, but we know that lasting, positive social change must happen in every institutional sphere—including the arts—and that means individual as well as collective accountability. We have been listening, learning, and creating a plan to be part of the solution.

You can help us by participating in NMWA's grassroots *#5WomenArtists* campaign, which coincides with the launch of **COVID-19 PAGES** on March 8, 2021.

Through projects like these, I hope you are finding strength and connection with the people and causes you care about most as we seek to co-exist with Covid-19. The path ahead is uncharted, but we must believe that the engagement and partnerships we are developing with one another now are powerful and will help lead us—through the arts—to a more just and equitable world.

Susan Fisher Sterling is the Alice West Director of the National Museum of Women in the Arts.



PHASE I

A Virtual Exhibition A Global Invitation to Women Artists

Literary Arts

I am not a quitter. I will fight until I drop. It is a matter of having some faith in the fact that as long as you are able to draw breath in the universe, you have a chance.

—Cicely Tyson

Be content to stand in the light, and let the shadow fall where it will.

—Maria W. Stewart

The point is to get your work done, and your work is to change the world.

—James Baldwin



Monifa Love Asante is a writer and professor at Bowie State University, where she coordinates the creative writing program. Love's work is featured in The Poet and The Poem 2020-2021 Series, a public radio series broadcast from the Library of Congress. She works on development projects in Ghana with her husband.

Drawing Breath: Creating in a Time of Great Sickness

Monifa Love Asante

Throughout my childhood, I heard the saying, "As above, so below." For the elders in my family, our everyday lives reflected the upheavals and spirals of the world. They did not believe this was something particular to Black people. They felt everyone was subject to the equivalents of gravity, weather, astronomical anomalies, and what rode on the winds. Even the people who thought they were God and the source of the rain were subject to the cosmic rays and waves that shaped Life.

For those now gone from this earth, it would be no wonder that the pandemic, people acting the dangerous fool, and the snuffing out of Black lives are concurrent. They might even say, "It's always been that way." If they were here, they would look back over their shoulders to 1918-1919 and report on influenza, white supremacy marauders, separation from loved ones, and a leader in the White House who envisioned the birth of a nation in which the only place we had was servile.

Likewise, my elders expressed a belief in *karma*, so I often heard the companion saying, "What goes around, comes around." The centuries-long patterns of suffering and loss did not mean that one gave up—quite the contrary. To give up is equivalent to being given up on, and no one wanted to feel abandoned or repudiated.

Also, it was necessary to meet one's challenge in ways that did not compound the trouble. They were clear that messy situations required getting dirty or even bloody, but they did not require lowering oneself.

I often overheard grown folks strategizing about how to live in times of trouble. These tactical sessions usually came after sad stories of people who had been disrespected, ignored, made crazy, fired, assaulted, run off, lost to drink, refused care, or killed for being black. They equated living with gameplay. They referenced patiently putting together a winning hand or playing a stealthy game until the pawn was crowned. They were quick to quote *Ecclesiastes 3:1-8*: *To every thing, there is a season*. But they prepared for what the next season might hold, and the season after that, and the one after that, if they possibly could.

As they made ready defensively, they gathered themselves offensively, to act with bold creativity to change the flow of things, and as they said, "beat the devil at his game," or "get the boot off my neck," or "get things straight." My people recognized life was gloriously complicated and painfully difficult, but the only real loss was quitting. As long as there was breath and one was above ground, one might still be victorious.

Like my valiant, persistent forbears, the artists in this exhibition declare that to create in a time of great sickness is to draw breath. To create now is purgative and reviving. It nurtures the soul for the seasons and the fights to come. These works record how the turbulence in the world shapes our lives, and the art gives back light and makes more room for the Beauty that might save us.

--excerpt from a longer work, *Battle Hymn: Crownsville 1871-2021*.

PHASE I

A Virtual Exhibition A Global Invitation to Women Artists

Visual Art

Acknowledging

Legendary Artist Faith Ringgold



photo by Grace Matthews 1993

Faith Ringgold is a legendary artist and educator. Leading by example in all aspects of her visual and literary arts career, she has advocated for the equal inclusion of women artists and black artists in museums since the 1960s. Her work can be found in the collections of the U.S.' premier museums, including the Museum of Modern Art (MoMA), the Whitney Museum of American Art, and the Smithsonian American Art Museum.



American People Series #16: Woman Looking in a Mirror, 1966

Oil on canvas, 36 X 32 in
(full image above, detail on right)



Honorable Guest
Carrie Mae Weems



photo by Jerry Kleinberg

A MacArthur Fellowship (a.k.a. "Genius" grant) recipient, Carrie Mae Weems (and colleague Pierre Loving) created *RESIST COVID / TAKE 6!*—a multilingual public art campaign that "promotes preventive measures and dispels harmful falsehoods about COVID-19, while also paying homage to front-line and essential workers who have placed themselves in harm's way." As does **COVID-19 PAGES**, *RESIST COVID / TAKE 6!* "brings together a diverse group of artists to project our voices in a way that ... brings the general public into a conversation of heightened awareness of this problem."

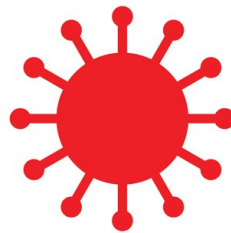
Hold Hands CMW is one of eight vertical posters created in the English language for display in the *RESIST COVID/TAKE 6!* campaign.

From the Project Look Book:

The campaign uses billboards, alternative messaging, public art projects, and other creative means to highlight the staggering death toll of Covid-19 and alert the general public. Through these efforts, it underscores the importance of social distancing, encourages public discussion, dispels the myths and dangers of false cures associated with the virus, and finally thanks our front line and essential workers.



**DON'T WORRY,
WE'LL HOLD
HANDS AGAIN.**



**RESIST
COVID
TAKE 6!**
A SOCIAL STUDIES 101 PROJECT
RESISTCOVIDTAKE6.ORG

Featured Artists

CANADA
British Columbia

Lizzie Lau

Vivi Lau Covid Portrait with Birthday Piñata

Photography

2020



CHINA

CHINA

Filiz Fei Li

SUMMER

Ebru Marbling + Watercolor + Marker pen

34.5 X 25 cm

2020



CHINA

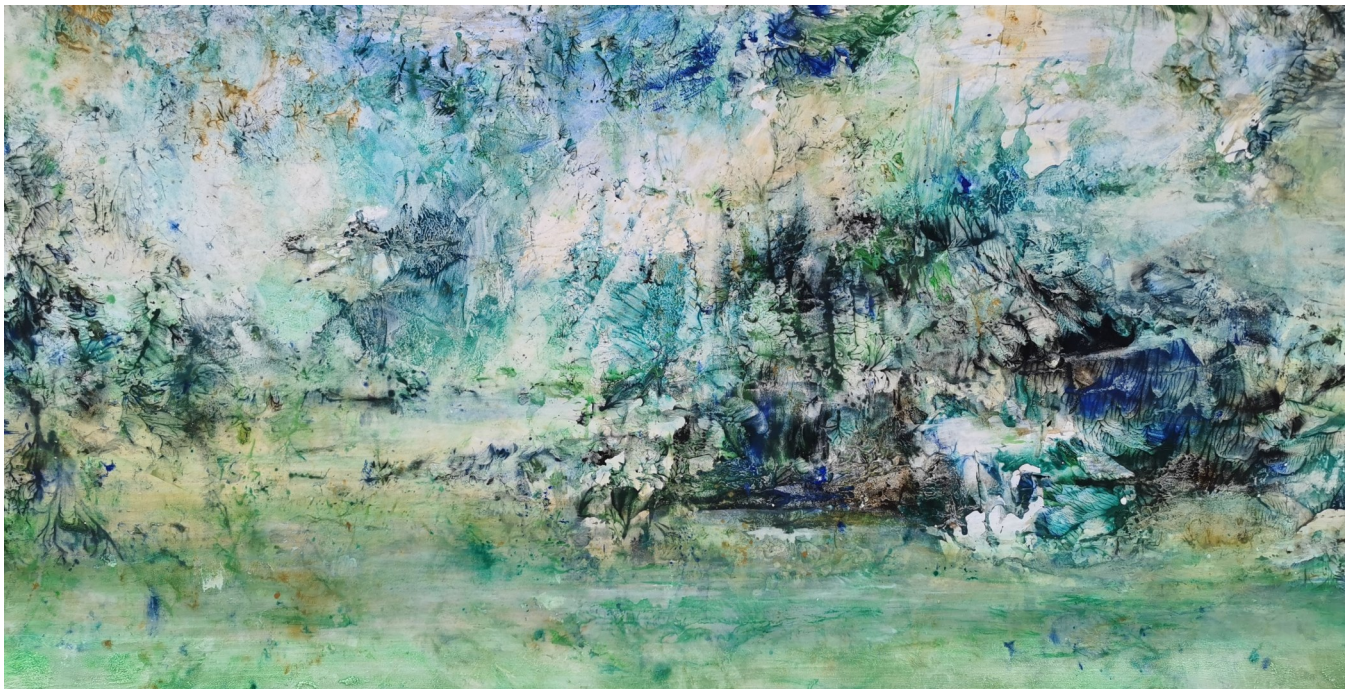
Yu Zhao

Ile Idylique

Tempera/paper/canvas

150 X 75 cm

2020



FRANCE

FRANCE

Shirley Monestier

The Masks We Wear

Acrylic on linen canvas

30 X 46 in

2017



IRAN

Mina Akbari

Recording History: COVID 19

Acrylic on canvas

36 X 48 in

2020



USA
California

Grace Matthews

Covid-19

Ceramic

6 X 10 in

2020



USA

Florida

Candace Allen

Generations of Women

Mixed media paper cut techniques

11 X 14 in

2020



Carucha Bowles

Black Madonna

Mixed acrylics, ink, beading & paper assemblage

8.5 X 11 in

2020



Katie Clark

Covid Love

Photography

16 X 24 in

2020



Missionary Mary Proctor

If My People

Hand written text and mixed media

12 X 14 X 2 in

2020



LaVerne Wells-Bowie

Left: *Cameo for "A Poor Man's Blues" (Bessie Smith)*

Hand-screened image and digital-printed text on rayon fabric, velvet cording

4 X 6.5 in

2021

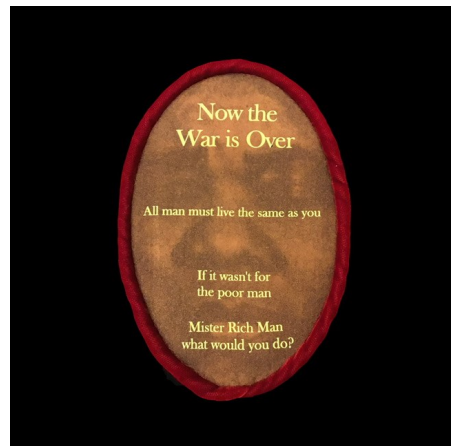
Right: *Cameo for a Crown Jewel*

(Interpretation of original photograph of Bessie Smith by Carl Van Vechten, 1936)

Repurposed 30's mirror, metallic paint on wood and glass, hand-screened halftone with appliqué and quilting on rayon fabric, velvet cording

21 x 28 in

2021



USA
Georgia

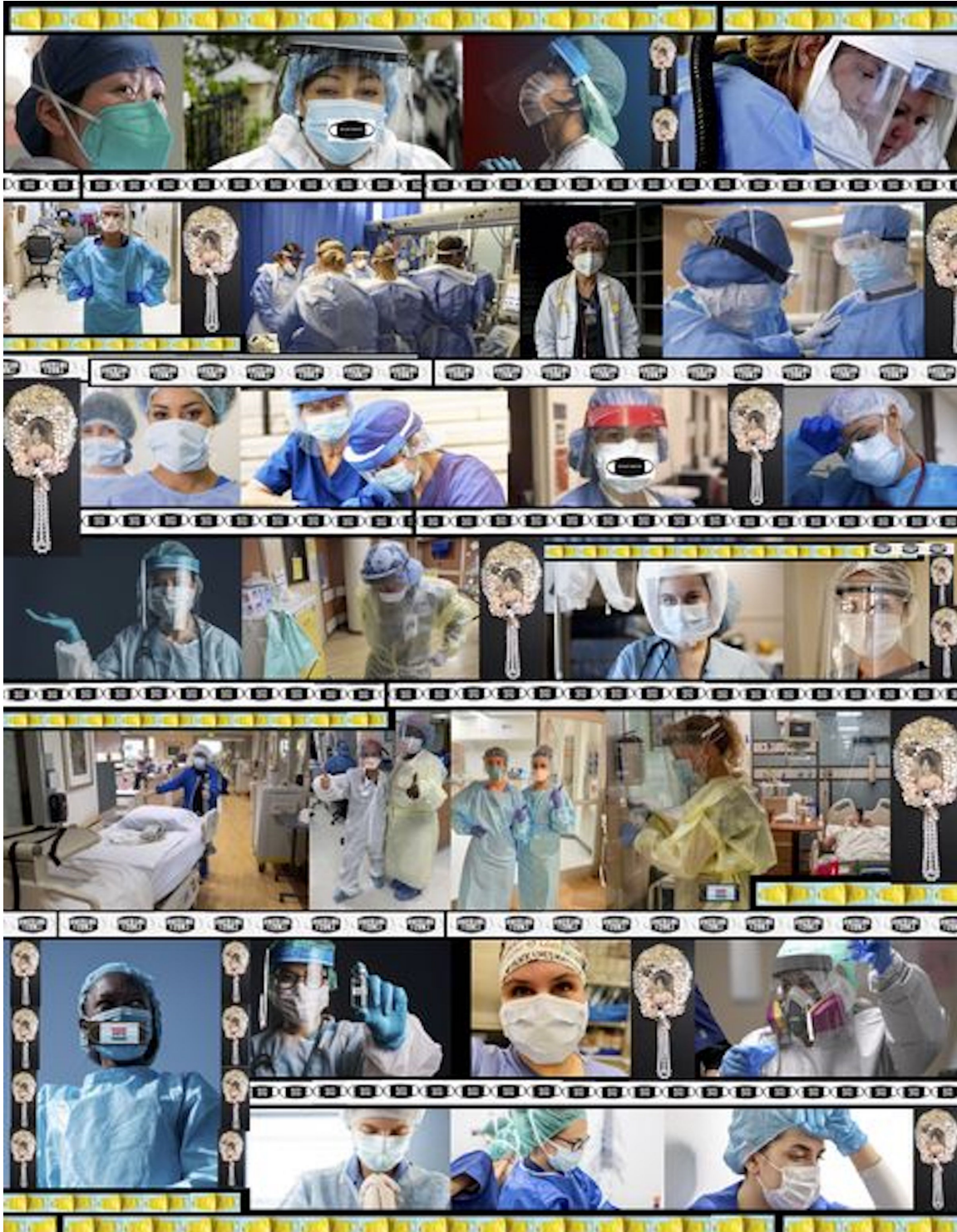
Amalia Amaki

Covid Sisterhood

Photo montage & applique on cotton

18 X 24 in

2021



USA

Illinois

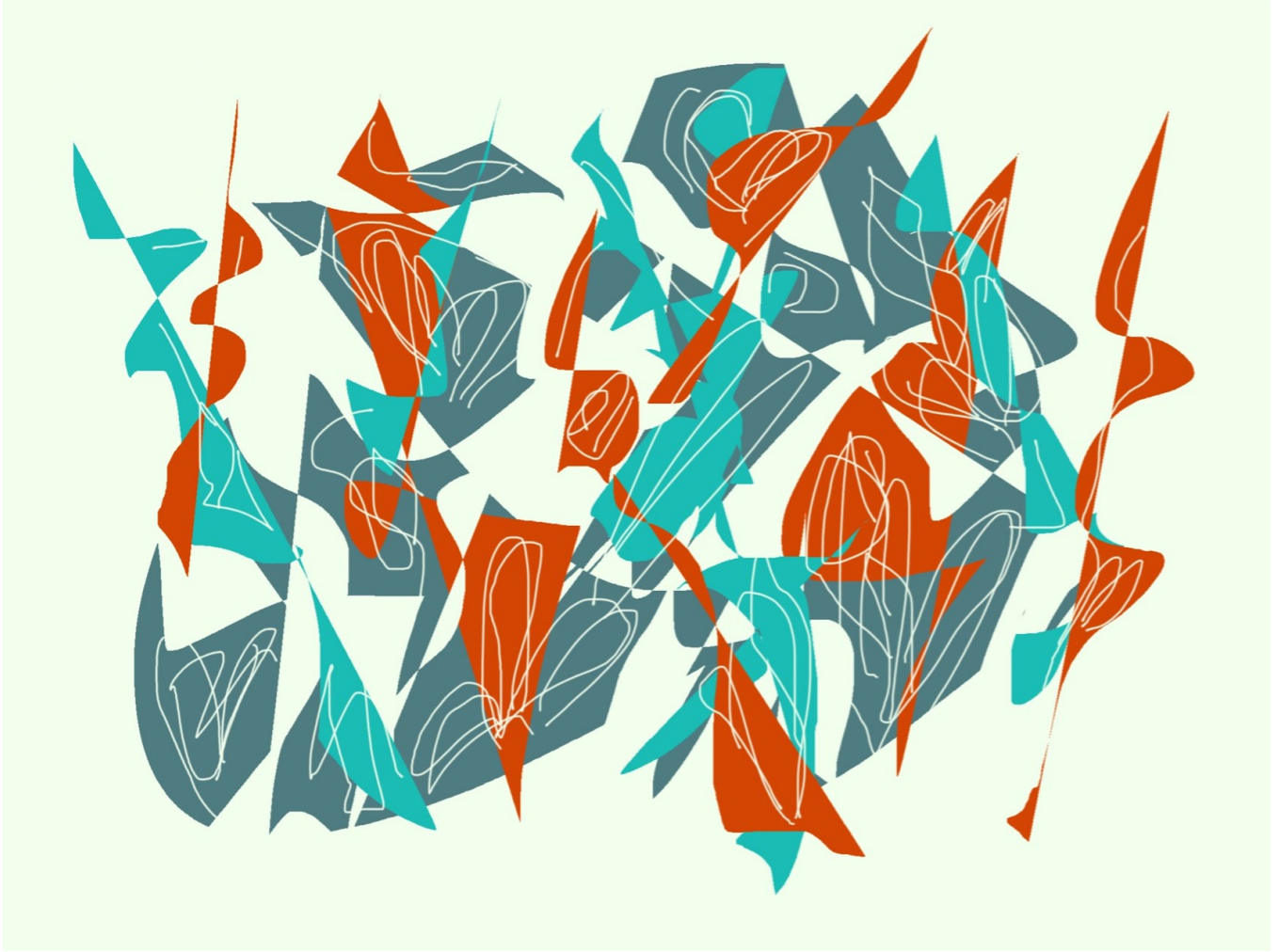
Vada Kornegay

Covid Christmas

Digital image

8.5 X 11 in

2020



Yvonne Tucker

Spirit Vessel: Thinking of Samella Lewis

Hand built ceramic sculpture & Raku techniques

From the collection of Debbie & Julius Rios

30 X 23 X 46 in

2001



USA

New York

Nanette Carter

Cantilevered #18

Oil on Mylar and metal

63 X 77 in

2015



Marina Gutierrez

Rose-colored Spectacles - pandemic view

Graphite, wax pencil, watercolor & acrylic on paper

38 x 50 in

2021



Robin Holder

Covid 19 First Responders

We're in It Together: Xray Technician

Drawing, digital image manipulation, archival inkjet print

50 X 30 in

2020



Lindsay Lee Long

Balancing Act

Mixed Media Collage

8.5 X 11 in

2021



USA

Pennsylvania

Tina Williams Brewer

Out of Troubled Waters Comes Bliss

Fiber Art Story Quilt

30 X 60 in

2020



USA

Tennessee

Dawn Kunkel

Days at School

Collage

8.5 x 11 in

2020



USA

Washington, D.C.

USA - Washington, D.C.

Adjoa J. Burrowes

Say It Loud

Paper Sculpture

33 X 21 X 24 in

2020



USA - Washington, D.C.

Aziza Claudia Gibson-Hunter

Garvey's Ghost

Acrylic paint & colored pencils

12 X 9.5 in

2021



USA - Washington, D.C.

Pamela Harris Lawton

Me the Coffee

Wood cut & image transfer

8 X 8 in

2020



USA - Washington, D.C.

Gail Shaw-Clemons

We Wear the Mask #1

Gel Medium Print

11 X 14 in

2020



USA - Washington, D.C.

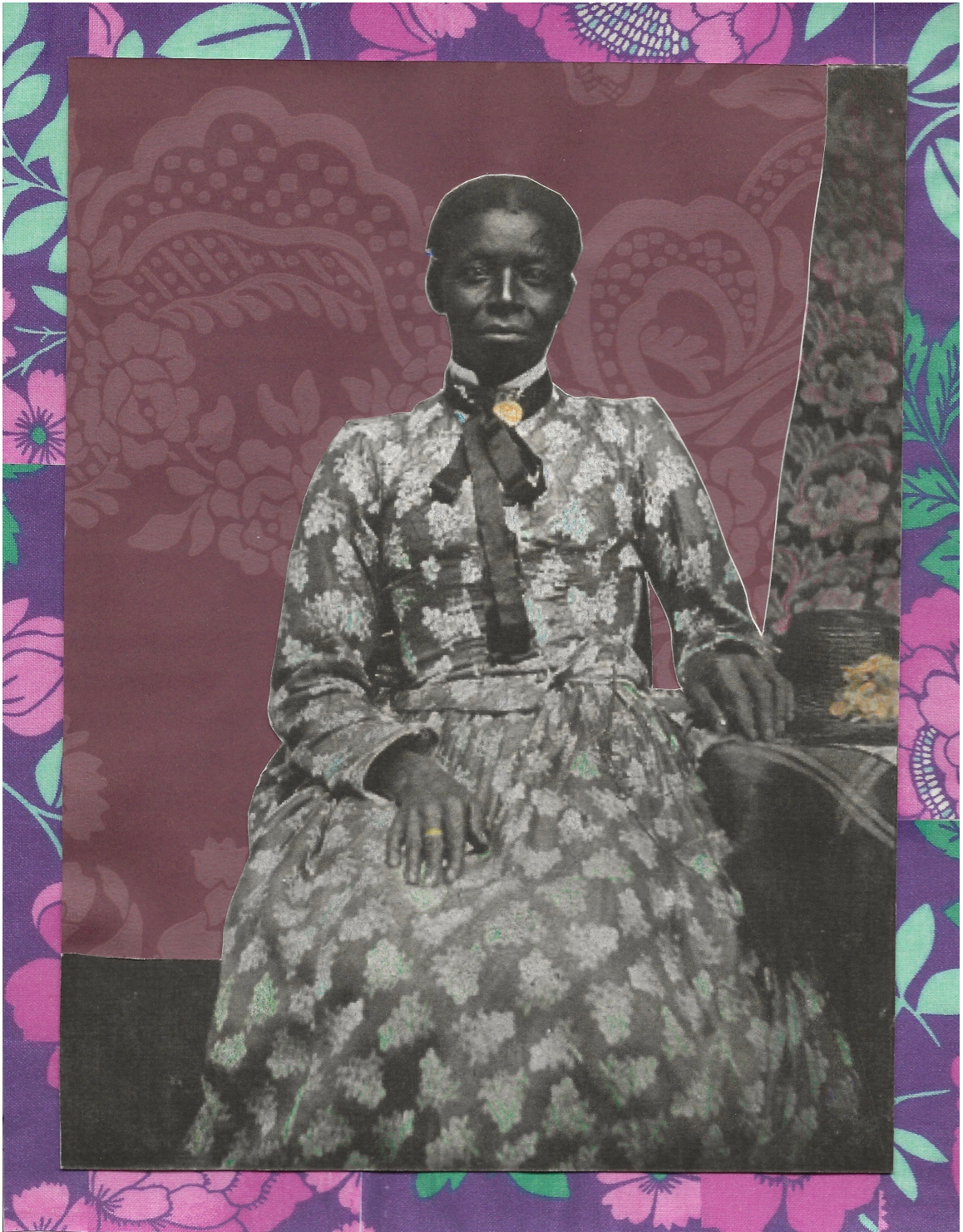
Phyllis Thompson

Ancestor with Sunday Hat #3

Mixed Media Monotype

11 X 8.5 in

2020



Featured Artists



Lizzie Lau

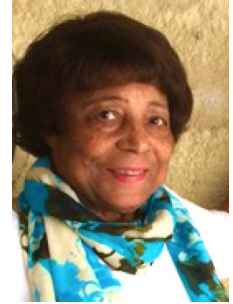
*Vivi Lau Covid Portrait with
Birthday Piñata*



Filiz Fei Li
SUMMER



Yu Zhao
Ile Idylique



Shirley Monestier
The Masks We Wear



Mina Akbari

Recording History: COVID 19



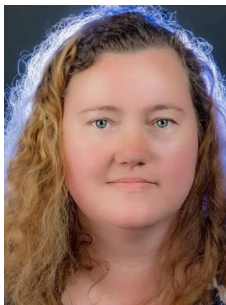
Grace Matthews
Covid-19



Candace Allen
Generations of Women



Carucha Bowles
Black Madonna



Katie Clark
Covid Love



Missionary Mary Proctor
If My People



LaVerne Wells-Bowie
*Cameo for a Poor Man's
Blues*



Amalia Amaki
Covid Sisterhood



Vada Kornegay
Covid Christmas



Yvonne Tucker
*Spirit Vessel: Thinking of
Samella Lewis*



Nanette Carter
Cantilevered #18



Marina Gutierrez
*Rose-colored Spectacles -
pandemic view*

Featured Artists



Robin Holder
Covid 19 First Responders



Lindsay Lee Long
Balancing Act



Tina Williams Brewer
*Out of Troubled Waters
Comes Bliss*



Dawn Kunkel
Days at School



Adjoa J. Burrowes
Say It Loud



**Aziza Claudia Gibson-
Hunter**
Garvey's Ghost



Pamela Harris Lawton
Me the Coffee



Gail Shaw-Clemons
We Wear the Mask #1



Phyllis Thompson
Ancestor with Sunday Hat #3

PHASE II

Art Has Healing Energy

Dr. Monique Y. Wells, Founder & CEO

Wells International Foundation (WIF)

WIF/ABG/CAP Phase II Introduction

In an *American Scientist* article entitled “How Art Can Heal,” art therapist Girija Kaimal reports that “Art provides a way to communicate experiences when individuals lack verbal skills or when words are insufficient.”

Throughout the isolation imposed by pandemic lockdowns across the globe and the various stages of re-emergence that we’re experiencing nation by nation and city by city, schools, youth groups, shelters, museums, and other service organizations have provided opportunities for their students and constituents to express themselves through art.

The collaborative team of the Wells International Foundation (WIF), the Anderson Brickler Gallery (ABG), and Thinking CAP: Collaborative Art Projects (CAP) – collectively known as WIF/ABG/CAP – provided one such opportunity through the community outreach phase (Phase II) of ***COVID-19 PAGES: The Influence & Inspiration of Women***.

Our intent for this phase was two-fold:

- 1) To provide a platform on which nonprofessional female artists (women and girls) could display COVID-19-themed works as part of the recording of this unparalleled period in the history of the world.

To provide these artists with the opportunity to release stress and anxiety, and even process grief, through the act of artistic creation.

We are excited to share the results of our outreach with you in this online exhibition!

As with Phase I, the section that showcases professional women artists, submissions for Phase II come from multiple countries and represent a wide range of ages, races, and cultures. We have provided the name, location, and statement of each contributing organization and included one to several artworks for each group.

Our Phase II artists (including a few boys) created drawings, paintings, photographs, collages, digital art, prose, and poetry as expressions of their observations and feelings about the pandemic as well as the people with whom they are experiencing it. All physical works were scanned for inclusion in the catalog.

The tone of the visual art submissions ranges from whimsical to brooding and the stories behind them are poignant and powerful.

I was touched to see the number of entries that honor mothers.

A few works spotlight women politicians and frontline workers.

Numerous photos provide a window to the world of individuals who are persevering in the face of the pandemic and those who have mobilized to help individuals and families that are struggling because of it.

The prose and poetry submissions are eloquent and moving.

One submission combines photo portraits and prose for an emotional tribute to a young woman whose life and death gave rise to the contributing organization's birth.

Underlying these visual and literary works is a powerful current of determination, resilience, and hope, all of which are elements of the ability to restore physical and mental health – to heal.

I hope that everyone who gazes upon the works contributed to this online exhibition will feel this current, be energized by it, and use it as a personal resource for healing.

May 26, 2021

As the Assistant Director at the local arts agency for Tallahassee and Leon County, the Council on Culture & Arts (COCA), I work with public agencies, private organizations, community groups, and individuals regarding cultural initiatives, arts and heritage education programs, and public art. From that vantage point, I'm in a unique position to observe how our community promotes arts engagement.

Over the past year, COCA has worked hard to foster safe access to the arts during this difficult time and we're not alone. I've seen countless examples of cultural institutions and individuals offering arts programming across our region in an effort to help people cope with the pandemic. We all agree that the arts offer comfort, relieve anxiety, improve mental and spiritual wellness, and provide a sense of connectedness. Through creative partnerships, the Big Bend area is coming together to support and nurture one another in big ways and in small.

One example is the collaborative team of the Wells International Foundation, the Anderson Brickler Gallery, and Thinking CAP. In March, they launched "COVID-19 PAGES: Phase I," a digital exhibition that provided a platform for female artists to contemplate and celebrate the essential work of women during the pandemic. Phase II of this exhibition expands that concept to include pandemic-related artworks created in schools, youth groups, eldercare facilities, and community organizations. The Phase II component highlights how organizations have provided arts outreach to those seeking a safe outlet for self-expression.

The work of these organizations has been critical for many who have felt isolated and adrift. The arts programming they offer served as a point of stability in a world turned upside down. As the pandemic eclipses the one-year mark, the world continues to grapple with the virus, its lasting effects, and the collective trauma we've suffered. The arts will help us understand our grief, and move forward with renewed commitment to creativity, innovation, and resilience.



Amanda Karioth Thompson
Assistant Director
Education & Exhibitions Manager

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The Wells International Foundation

COVID-19 PAGES: The Influence and Inspiration of Women

In the advent of the coronavirus pandemic, nations around the world have seen women step into roles as first responders, essential workers and other positions of influence and inspiration, even as they are disproportionately negatively affected by the virus. **The Wells International Foundation (WIF)**, a non-profit organization incorporated in Houston and operated from Paris, France, is collaborating with the Anderson Brickler Gallery and Thinking CAP: Collaborative Art Projects in Tallahassee, Florida on a virtual art exhibition, **COVID-19 PAGES: The Influence and Inspiration of Women**, which showcases contributions by female artists of all ages in two phases and recognizes and celebrates these women.

Having officially launched on International Women's Day, phase one of **COVID-19 PAGES: The Influence and Inspiration of Women** features works by 27 professional women artists living in five countries around the world, while phase two includes the participation of 17 amateur women and girl artists from various backgrounds in the United States, France and China. Renowned artists have contributed their own work to support the endeavors of the exhibition, including Faith Ringgold and Carrie Mae Weems, as well as the participation of the organizations, Big Brothers Big Sisters Houston and Black Girls Do Engineer Corporation.

On June 21, 2021, **The Wells International Foundation** will be recognized for its dedication to celebrating heroic women across the globe who have aided their communities, families and beyond during the coronavirus pandemic. In recognition and appreciation of its project, the City of Houston commends and appreciates **The Wells International Foundation** for its overall commitment to raising awareness on women's involvement in restoring the health and vitality of their communities during the City's most uncertain times and encourages all Houstonians in celebrating them and their worthwhile efforts.

Therefore, I, Sylvester Turner, Mayor of the City of Houston, hereby proclaim June 21, 2021, as

The Wells International Foundation Day

COVID-19 PAGES: The Influence and Inspiration of Women

in Houston, Texas.



In Witness Whereof, I have hereunto set my hand and have caused the Official Seal of the City of Houston to be affixed this 10th day of June, 2021.

Sylvester Turner
Mayor of the City of Houston

CHINA

Artists from Guangzhou

116 Kexiang Road, Guangzhou, Guangdong, China

Our participants are creatives from BASIS Guangzhou—a visual artist and a poet—who wish to honor the work of women who have stretched beyond the pandemic to serve others. Our art is an homage to these leaders.

Touch

Last winter, it became taboo to
 Touch
 Routines morphed into something unrecognizable
 And suddenly, every sterile
 Touch
 Required step by step instructions
 Mothers couldn't
 Touch
 Their babies after clocking out from nursing
 Touch
 And go situations
 Or watching patients breathe their last
 As they served as angels of death
 While families mourned from behind blue screens,
 longing for one more
 Touch
 Before memories became reality
 Moms became overnight teachers
 And thought before they were
 All
 Touched
 Out
 Not knowing then
 That then
 Wouldn't compare to now
 Or sent their kids to school, worrying about who
 they might
 Touch
 Because today
 Touch
 Might be deadly
 Citizens of the world were
 Touched
 By the human toll that continues to scroll
 On the news channel that continues to poll
 People who say it doesn't matter
 Don't.

Touch.

My.

Rights.

People who were here earlier today
 Touched
 Eternity tonight
 Oh, to
 Touch
 The freedom we didn't know we had
 For more than our eyes to
 Touch
 Again
 For our souls to
 Touch
 In a moment of boisterous, maskless laughter
 To be able to pass a mall or park
 And not feel the
 Touch
 Of anger surge through our veins because of those
 who are out of
 Touch
 With this silent reality
 Silent, until it
 Touches their own
 And numbers are no longer abstract
 When untouchables become one of the 2% that
 we're left to cry for as we cry for a
 Touch
 Of normalcy
 A return to our full humanity, where we might
 never again
 Take a
 Touch
 For granted.

Jasmine Cochran, 2021

IG: @shorterthanwinter



Sandra Rizzello

The Red Rose

Painting

8.5 x 11 in

2021

FRANCE



International School of Paris

6 rue Beethoven, 75016 Paris
www.isparis.edu | jburns@isparis.edu

Director: John Burns

The International School of Paris is a private, non-profit day school for about 700 students in grades K-12. A group of students recently started a social justice group whose aim is to start conversations about the past and present in order to define a more equitable future. Working with the Wells International Foundation on the virtual exhibition would be a great way to raise awareness about social justice during the pandemic.



Pascale T. Cartwright

Lead Us Out Of The Darkness

Paint, pen, and crayon on paper

11 x 8.5 in

2021



Soul Food

50, rue Doudeauville, 75018 Paris, France

www.soulfoodparis.com | soulfoodparis@gmail.com | [@soulfoodparis](https://www.instagram.com/soulfoodparis)

President: Kryssandra Heslop

At Soul Food, we believe in the value of kindness, community and art. We believe that everyone has the equal right to beauty and creativity. Everyone has the right to be inspired. These beliefs are at the core of our mission to expose young migrants and refugees (young Soul Food members) to art and culture, in an effort to create safe creative spaces conducive to the type of inspiration required to sustain them as they make their way through a world that is often judgmental, cruel and unfair. We hope that in doing so, they will learn, grow and anchor themselves to something they find inspiring, that will then allow them to bloom into their full potential.

We fulfill our mission through cultural excursions and artistic activities, as well as through our Professional Development Program, for those who are interested in a career in culture. We believe that this will also allow them to integrate into their (new) local communities in a natural, productive, sustainable, and positive way. Some of our other programs and activities include an English Club, book exchange program, Soul Food Dance Project, outings to contemporary art exhibits, historical monuments and shared gastronomic meals at a solidarity restaurant in the heart of Paris.

Our COVID-19 PAGES Experience:

Due to our local context of aid and the larger context of migration, most of Soul Food's young members are boys and young men. When the opportunity arose to participate in this project, we reached out to Marianne*, one of our more active young members who happens to be a young woman, to ask if she'd be interested in participating.

The young people we work with do not have access to a lot of resources, or even basic art supplies. Most of them have not been to a museum or cultural center before joining our organization. When presented with opportunities for artistic self-expression, we aim to offer a level of guidance and knowledge so they can choose what to do with it. Therefore, when Marianne mentioned that she wanted to focus on how difficult her experience was during the first confinement period (spring 2020), we told her she should create what feels right to her.

Since we are a small organization, and therefore do not have a center or regular place to meet, and in France we've mostly been in some form of a lockdown for over a year, a lot of our work with Marianne for this project was done over the phone or via email. At Soul Food we are used to doing a lot with little to no resources, so we made it work. We made sure she had the supplies she needed, answered her questions and provided support by proof-reading, translating, printing, and mailing her work. We are happy that she has had the chance to tell her story in this way.

Kryssandra decided to participate as well, as she has been inspired by the optimism, resilience and kindness of the young migrants and refugees we work with, as well as the volunteers who selflessly help them and others in need. Most of these volunteers are women.

**To protect her privacy and identity, a pseudonym (chosen by the artist), has been used*

FRANCE



Marianne

Hotel in Pantin

Photograph

8.5 x 11 in

2021



Marianne

Subway to go to work

Photograph

8.5 x 11 in

2021



Kryssandra Heslop

Women Feel Your Suffering

Mixed media collage; acrylic paint,
photographs

8.5 x 11 in

2021

USA

Florida



Clara White Mission, Inc.

613 West Ashley Street, Jacksonville, FL 32202 | www.clarawhitemission.org

CEO/President: Ju'Coby Pittman

**Clara White Mission CEO Ju'Coby Pittman is a
"Game Changer" during COVID-19**

Over the last year, Clara White Mission struggled to keep its doors open to serve the targeted homeless and low-income population of Jacksonville due to COVID-19. However, closing the doors during the pandemic was not an option, and the 117-year-old facility transitioned its operations as much as possible without compromising services to ensure that the most vulnerable and families could count on receiving daily meals, without stipulations. Located at 613 W. Ashley Street, the mission continues to serve 200 - 300 people daily.

Because of the Executive Order from the Governor's office of Florida and the Mayor's office of Jacksonville, Ju'Coby Pittman, CEO/City Council Member of the mission, restructured the organization's services to address daily operations. Despite the loss of all volunteers, and with an increase in the number of homeless and families seeking the delivery of food, Clara White implemented "Hot Meals to GO" under its red top pavilion with appropriate health and safety precautions **and hasn't looked back.**

Financial support was essential in maintaining the delivery of the mission's history, experience and daily services to the homeless population. Donations and grants decreased as families and individuals necessarily diverted their financial resources to care for their own; companies, foundations, and government sources also diverted resources to address urgent health needs. Clara White was forced to release four staff members and reduce hours for all administrative staff. In addition, there was an increase in the number of calls from individuals who once volunteered at the facility and found themselves in need of its services.

The mission applied for relief funds through the City of Jacksonville and United Way, and received a surprise gift from the Pajcic & Pajcic Law Firm. The approved funding and unexpected private financial support were vital for maintaining the critical delivery of services. The media shared the mission's Website wish list and donations were dropped off at the facility for distribution.

Before COVID, homeless clients had daily access to a sit-down hot meal inside the mission and access to restrooms in a historical setting. To continue providing meals during the pandemic, Clara White moved the feeding program from inside to outside. Hand-washing sinks and hand-sanitizer pumps were installed at the pavilion, and homeless clients were invited to come to the site to receive to-go meals and packaged food during designated hours. Clients were given masks donated by the Jacksonville Jaguars and were required to wash their hands prior to receiving their meals.

Other pandemic-inspired initiatives were established to assist the community as well:

- o A large-scale homeless encampment developed, which was a challenge to remove. Ms. Pittman sprang into action by devising an implementation plan to feed and house the campers temporarily. Through a collaborative effort with Changing Homelessness, the City of Jacksonville, and a private property owner, the homeless campers were lodged in the Temporary Bridge Shelter. The mission provided them with 1500 breakfast and lunch meals every week for two months, until they were placed in hotels and/or permanent housing. Some of the homeless were able to get employment.
- o Clara White modified its daily homeless drop-in center so homeless veterans could have access to showers, mail pick-up, respite, snacks, and masks.
- o The mission developed a partnership with Farm Share to implement a food distribution program called "Pop Your Trunk, Get your Miracle Bags," providing 4,000 families with access to groceries.
- o Clara White Mission provided lunch/dinner for first responders at three Jacksonville Fire & Rescue stations as a thank you for being on the frontline during COVID.

With the support of the community and the perseverance to make it to the finish line, Clara White is proud to say, "Mission accomplished!"



Ju'Coby Pittman, CEO/City Council Member of the mission



Farm Share



Ju'Coby Pittman speaking at White Harvest Farms Groundbreaking



Taking a break



Serving meals



White Harvest Farms Groundbreaking



Surprise gift from the Pajcic & Pajcic Law Firm



Pop Your Trunk ...



... Get your Miracle Bags



Gadsden Arts Center and Museum

13 N Madison St, Quincy, FL 32351 | www.gadsdenarts.org

Executive Director: Grace Robinson

Education Director: Anissa Ford

Curator of Exhibitions: Angie L. Barry

The Gadsden Arts Center & Museum fosters understanding and appreciation of the visual arts to improve the quality of life in Gadsden County and the region. The organization works to enhance arts education, provide cultural opportunities, and stimulate economic growth in the community. Gadsden Arts offers major historical art exhibitions and features artworks by local and regional artists, while also offering educational programs, art workshops, and a breadth of programs for children and families. At the onset of the COVID-19 pandemic, Gadsden Arts immediately began developing virtual programs for adults and children. These programs include Art Talks Live, Exhibition Videos, Art @ Home Kits, Art @ Home Project Videos, and student programs like the Teen Art Council, Virtual Art Camp, Virtual Field Trips, and Student Art Competitions.

PROGRAM DESCRIPTIONS

Art Talks Live provide opportunities for participants to meet with artists, curators, and guest speakers for presentations and discussions about art, history, and topics related to current exhibitions on Zoom. Most Art Talks Live have been recorded and are available to watch on Gadsden Arts' YouTube channel, free of charge. Art Talk Live speakers include Anne Gilroy for the Eddy Mumma: Compelled to Create exhibition; Art in Gadsden Award Winners, Suzanna Winton, Terrie Corbett, Barbara Balzer, and Harris Wiltsher; Elizabeth McFalls; Randy Brien; Dean Gioia; Victoria Machado for Sacred Waters: Exploring the Protection of Florida's Fluid Landscapes; Steven Noll for Florida Water Stories; and Clyde Butcher for his exhibition America the Beautiful. Recordings of all listed presentations are available at: www.youtube.com/GadsdenArtsCenter

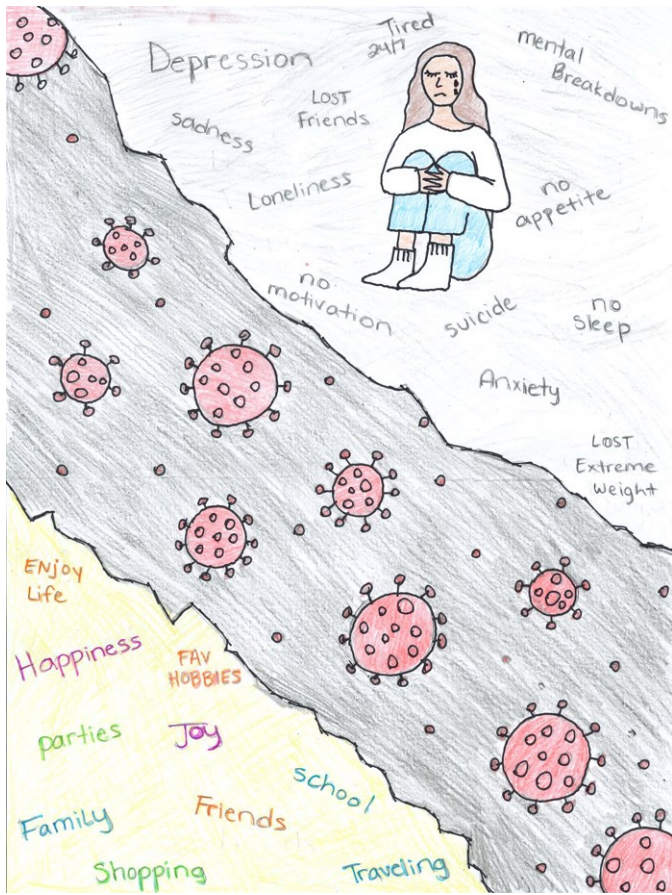
Exhibition Videos offer a view of current exhibitions for those unable to visit the museum, while **Art @ Home Project Videos** demonstrate how to create numerous exciting art projects. All videos are available free of charge.

Gadsden Arts has provided over 500 free **Art @ Home Kits**, including various art materials like watercolor, colored pencils, crayons, pastels, and assorted papers, along with project templates and ideas.

In June and July of 2020, Gadsden Arts offered its first Virtual Art Camp. This program served 29 campers over 6 weeks, with over 45 total art projects. Camp tuition was drastically reduced, and large art supply kits were provided to each camper.

Gadsden Arts resumed in-person programming in June, with visits by reservation and extensive COVID protocols including limiting capacity to 10 visitors, requiring masks and social distancing, frequent cleaning of surfaces, and installing new hand sanitizing stations. Later in the year, Gadsden Arts also began offering onsite group tours for 10 or fewer participants, including exhibition tours and small art activities.

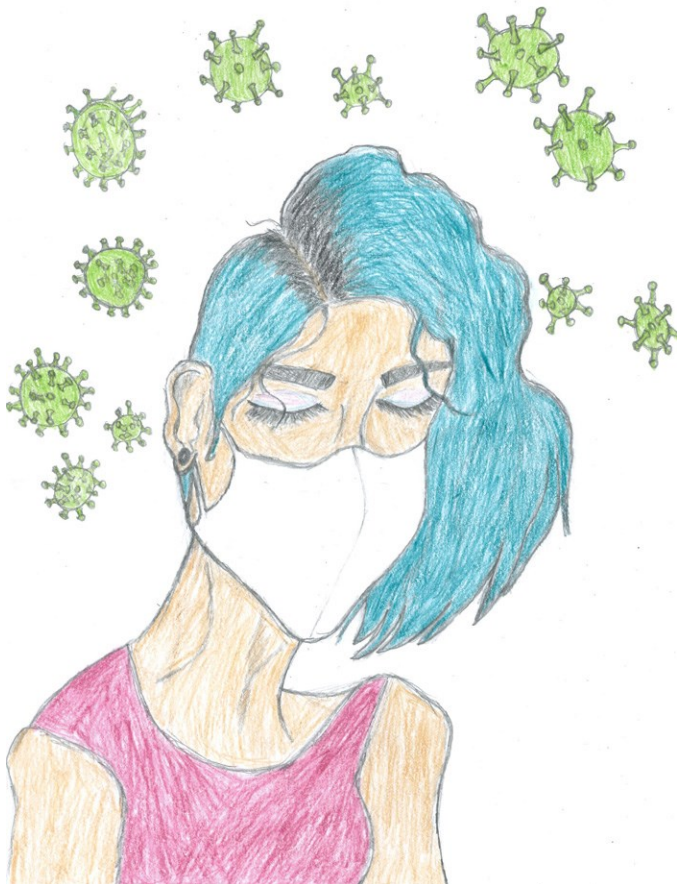
In addition to delivering existing programs as virtual offerings, like **Virtual Field Trips**, Gadsden Arts also piloted a brand new program, the **Teen Art Council**, in which a group of 8 high school students worked with the Education Director to develop programs for teens, by teens, which included two **Student Art Competitions**, and a **Student Exhibition** featuring artworks inspired by the fall 2020 Hofmann to Warhol: Abstract Expressionism to Pop Art exhibition at Gadsden Arts. The Teen Art Council will also be coordinating art activities for teens at the museum in May during a public music festival in downtown Quincy.



Jennifer Arroyo

Being Alone

Pencil
8.5 x 11 in
2021



Davietta Gardea

2020
Pencil
8.5 x 11 in
2021



Alvita Williams

Overcrowding Darkness

Painting

8.5 x 11 in

2021



JOHN G. RILEY CENTER & MUSEUM

John Gilmore Riley Center & Museum

419 E. Jefferson Street, Tallahassee, FL 32301 | www.rileymuseum.org

Founding Director Emeritus: Althemese Barnes

Executive Director: Dr. Aron Myers

Assistant Director: Ms. Paige Lee

The John Gilmore Riley Center & Museum for African American History & Culture, Inc. (JGRCM) is a historical and cultural gem that sits at the bottom of a hill in downtown Tallahassee, at the corner of Meridian and Jefferson Streets. The historic Riley house represents the thriving black neighborhood, known as Smokey Hollow, that once existed in what is just east of downtown Tallahassee.

The mission and purpose of the JGRCM is to discover, archive and illuminate the blended interrelationship of African-American, Native American and European history and preserve African American landmarks and legacies throughout the state of Florida as an enduring public resource through tourism and education. The museum's programs provide an environment and means to encourage and empower participants to develop an awareness of and gain an appreciation for the educational and social contributions of African Americans to Florida's history.

The Riley Museum was founded by Althemese Barnes in 1996. Ms. Barnes grew up in Tallahassee and had a strong will to accomplish turning the home into the museum after seeing elders in her community fight against the home being torn down. Many of those who helped to save the home from demolition were former students of John Riley at Old Lincoln High School, where he served as principal for 33 years. Ms. Barnes believes that "to forget the past denies the future our heritage and a foundation for hope."

Today, the Riley Museum continues to carry on the mission initiated by Ms. Barnes to preserve local and statewide African-American history in an effort to educate the community. This mission is accomplished by creating heritage education programs, events and offerings for youth and the general public. Though Ms. Barnes recently retired as executive director, she still serves as an advisor and helpful resource. She highly recommended the new Riley Museum Executive Director, Dr. Aron Myers, as her successor in this role.

The Riley Museum is comprised of a small but powerful staff, including Paige Lee – Assistant Director, Catiana Foster – Programs Coordinator, Felicia Miles – Bookkeeper, Wilma McKay – Florida African American Heritage Preservation Network (FAAHPN) Coordinator, and Jarvis Rosier – USCT Coordinator.

Our COVID-19 Experience:

Prior to COVID-19, the Riley Museum hosted youth heritage education programs for every 4th grader in the county. During COVID-19, while the museum could not continue on with programming in the same way, it adjusted to circumstances to continue to provide offerings to youth. One of these offerings was Legacy and Learning, the purpose of which was to connect elders in the community with elementary school students in the afterschool program at John G. Riley Elementary. The students got to hear from three speakers: Annie Harris, Darryl Roberts, and Eluster Richardson, all of whom were raised in Tallahassee. The elders spoke about life growing up in the city and how things have changed so much over time. Ms. Harris spoke about being the daughter of a sharecropper and what that experience was like for African Americans transitioning from being enslaved to being freed men and women. The students were able to ask questions and to interpret how they felt about the information they heard.

After this session, the conversations were artistically translated into drawings curated by Eluster Richardson and hung as part of the Legacy and Learning exhibit housed in the Riley Museum. Because the exhibit launched during COVID-19, it was not open to visitors in person. It has been converted to a digital tour available on the Riley Museum YouTube page.

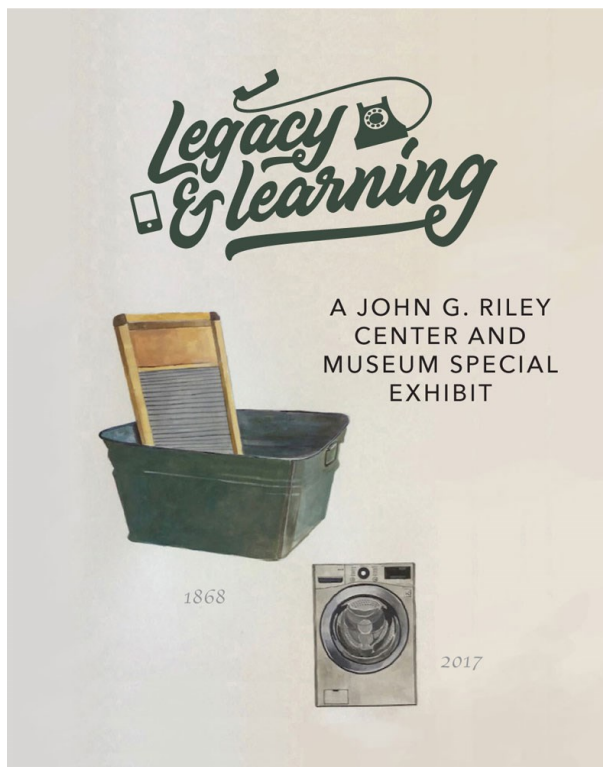
In addition to Legacy and Learning, the Riley Museum also held its annual Blended Lives field trip in a virtual format that was broadcast to all 4th grade classes in the Leon County School system. It is also available on the Riley Museum YouTube page. The program included a virtual tour of the Riley House, a presentation by the United States Colored Troops, and an interactive musical call and response by Ernest Toole. It inspired an overwhelmingly great response from Leon County teachers and staff. The Riley Museum was thrilled that the program could be offered in the midst of the COVID-19 pandemic and that heritage education could be relayed to this year's 4th graders.

In November 2019, the Riley Museum unveiled the Frenchtown Heritage Trail consisting of nine markers – four of which have auditory oral history capabilities – to educate the public about the rich history of the Frenchtown community. In 2020, the Riley Museum added four additional markers to the trail, making a total of thirteen markers throughout Frenchtown. The trail is a great experience, especially during COVID-19, when the majority of activities are required to be outdoors. It provides an opportunity for people to get great exercise by walking or biking the route while learning about historic areas in Frenchtown.

Prior to COVID-19, the Riley Museum created the *Uncrowned Queens* exhibit and an accompanying publication featuring several African American women across Leon County who had gone unnoticed but made significant contributions to their community. This exhibit features women pioneers in medicine, civics, education, religion and social life. Since COVID-19, the publication is available through online order on the Riley Museum Website and the exhibit is now featured on the Riley Museum YouTube page.



Annie Harris - Legacy & Learning



Legacy & Learning - A Virtual Exhibition



Blended Lives - Nellie Vaughn Riley tours Riley House



Blended Lives - Ernest and Sarah Toole sing "Smokey Hollow"



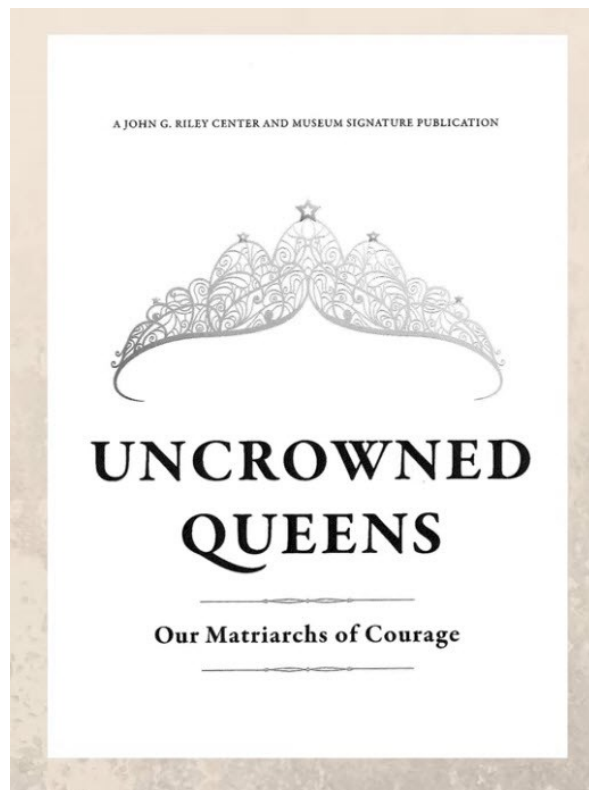
Blended Lives - Sergeant Major Jarvis V. Rosier, 2nd Infantry Colored Troops



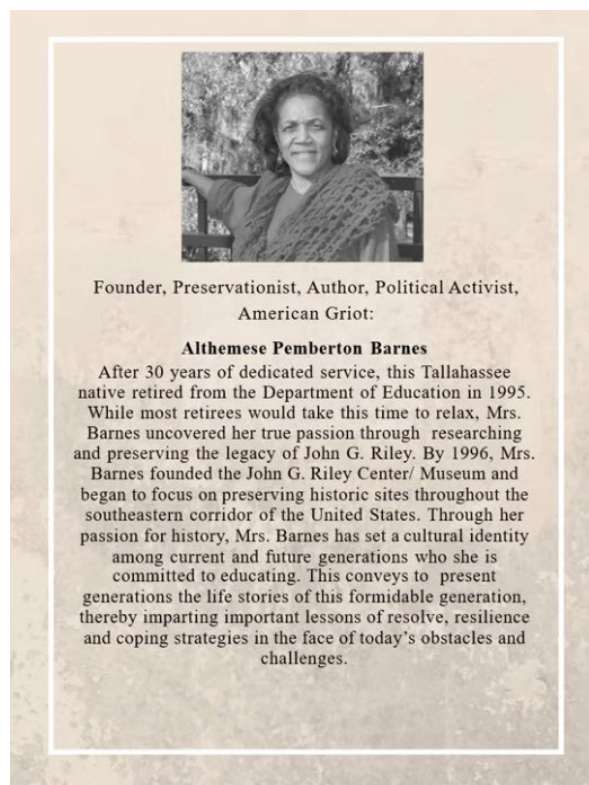
Frenchtown – Intersection of Macomb and Georgia Streets



Frenchtown – One of four new markers



Uncrowned Queens exhibit publication – Cover page



Uncrowned Queens exhibit publication – Althemese Barnes



W.O.K.E. (Women of Color Empowered) Refuge House

Refuge House, Inc. P.O. Box 20910, Tallahassee, Florida 32316

President: Vonkeisha Gibson

Vice President: Felecia Cherry

Women of Color Empowered is a Women of Color Caucus born in 2020 from the tragic loss of Oluwatoyin Salau. Vonkeisha Gibson created WOKE out of necessity. Black and Brown advocates NEEDED a space to process the complexities of being a social worker of color during a global pandemic. WOKE was founded with the hope that Black and Brown advocates will prioritize radical self-care and sisterhood while serving survivors of sexual and domestic violence. The Caucus formed a safe space for Black and Brown advocates to grieve, receive professional and personal development, and more importantly, create a sisterhood.

The vision of WOKE is to reach across the aisle and bridge the gap for all women. The Women of Color Caucus of Refuge House Inc. unites to sustain the momentum necessary for ending all intimate partner violence while addressing and centering the unique concerns of women of color.

While serving as essential workers during the start of COVID-19, WOKE held each other close and created better self-care regimens in order to show up fully present for all survivors of sexual and domestic violence. All of the women from WOKE sustained these safe spaces with joy, pleasure, ease, laughter, and lessons.

Oluwatoyin Salau was a nineteen-year-old Black Lives Matter Activist who was murdered in Tallahassee, Florida. Before her death, she wrote on Twitter about the horrors of being a sexual violence survivor and feeling unprotected, unheard, and unseen by society at large, but also this community.

Salau's brave life as an activist gave WOKE the courage and confidence to imagine a different world for girls and women of color. It was natural to bond together virtually and use tools like prayer, meditation, reflections, and visualizations in order to continually work to end intimate partner violence.



W.O.K.E is a Women of Color Caucus born from the life and legacy of 19-year-old Activist and Survivor; Oluwatoyin Salau. 08/21/2000-06/15/2020



There needed to be a place where Black and Brown advocates could process the effects of being essential workers during COVID-19 and the secondary traumas that come with doing anti-violence work. In this space, Black and Brown advocates found the sweet spot of such heavy work. In 2020, WOKE helped organize a community Black Lives Matter mural and a virtual /in person vigil for Oluwatoyin Salau. WOKE would like to thank the Wells International Foundation for considering us and making space for LOVE to be celebrated.



Inspirations

"The most common way people give up their power is by thinking they don't have any."
-Alice Walker

BIT BY BIT, AT 124 AND IN THE CLEARING, ALONG WITH OTHERS, SHE HAD CLAIMED HERSELF. FREEING YOURSELF WAS ONE THING; CLAIMING OWNERSHIP OF THAT FREED SELF WAS ANOTHER.
-TONI MORRISON

"If they don't give you a seat at the table, bring a folding chair."
- Shirley Chisholm

"A man who stands for nothing will fall for anything."
- Malcolm X

If you have a mission without a message, you will always default to performance.
-Ray Hughes

"It is certain, in any case, that ignorance, allied with power, is the most ferocious enemy justice can have."
-James Baldwin

And when she stood, she stood tall.
-The Lumineers



Suki and Amaya

Tallahassee, Florida

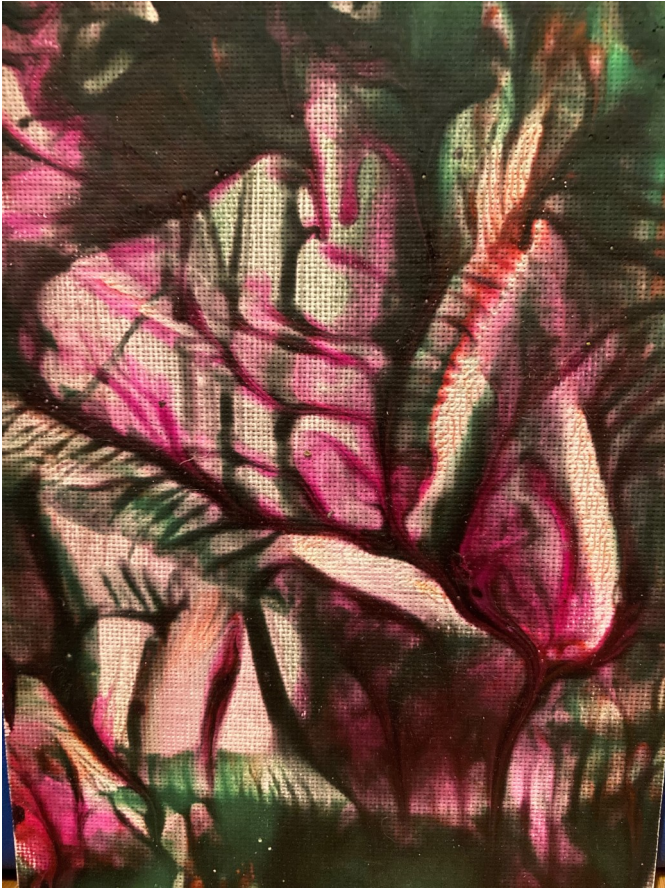
Director: Debby Rios

Suki and Amaya are sisters ages 10 and 7 who are staying at home during the Covid-19 pandemic. They live in Tallahassee, FL where the weather is often warm. They have been able to spend lots of time with their Mom, hiking, camping, kayaking, and spending time at the beach. They have seen manatees, water birds and even alligators in the rivers. They love to paint draw and create. They have two wonderful cats who are often the subjects of their art. Suki is making an animated series she calls "Snailcat". She has learned to needle felt. Amaya has been inspired by nature to paint sunsets and flowers. Suki likes to write stories and is starting to write a novel. Both girls like to create with clay.

Suki and Amaya have been disappointed by having to wear masks and feel sad that they have not been able to see their friends very much. They are both challenged by zoom classes but are learning much through experiences and activities with their family. Suki has been helping her sister with reading. They feel stuck at home and sad not to be able to go inside places. Amaya is not happy that she will soon be celebrating her "second Covid birthday."

All us grandparents know how frustrating it has been over the past year to stay distanced even from our own grandchildren, keeping them outside, no hugging or sitting around the same table or anything we used to do together. We did our best to provide activities on the back porch and came up with ways to recognize the pandemic and new ways to be. Suki and Amaya made murals for the garage door which were meant to encourage people passing by to wear masks, wash hands and social distancing. Amaya's cats were social distancing and wearing masks in the mural. As the pandemic wore on they made new murals for each holiday. All the holidays and birthdays Suki and Amaya created a lot of art. They also used art making ideas with paints and paper, clay and mural projects to forget about Covid 19. I think having these creative outlets has helped us all make it through this most difficult time.

Suki says she can forget about the pandemic when she is painting and painting makes her feel better. Amaya is happy that her grandparents have been vaccinated and she can stop wearing those "stinky masks" and once again come inside their house and be close together.



Amaya

Sponge Painting

Acrylic on canvas

8.5 x 11 in

2021



Suki

Untitled

Watercolor on canvas

8.5 x 11 in

2021



Suki

Watching the Fish Named Bubbly

Acrylic on canvas

11 x 8.5 in

2021



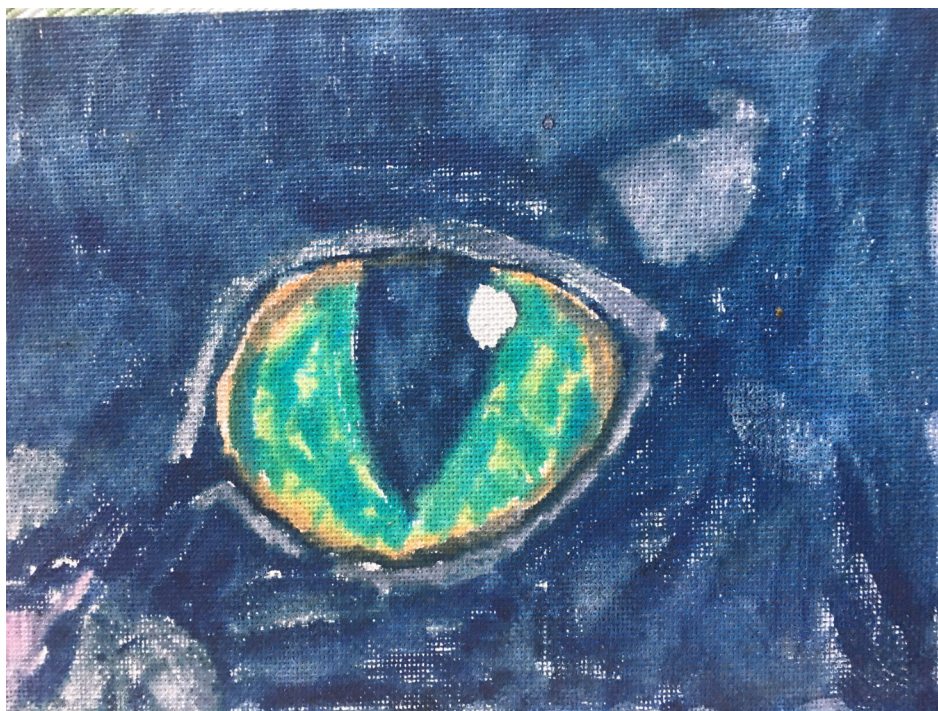
Suki

Untitled

Acrylic on canvas

11 x 8.5 in

2021



Suki

A Cat's Eye View

Acrylic on canvas

11 x 8.5 in

2021

USA
Georgia



Thomasville
Center for the Arts

Thomasville Center for the Arts

600 E. Washington Street, Thomasville, Ga. 31792 | www.thomasvillearts.org

Director: Michele Arwood

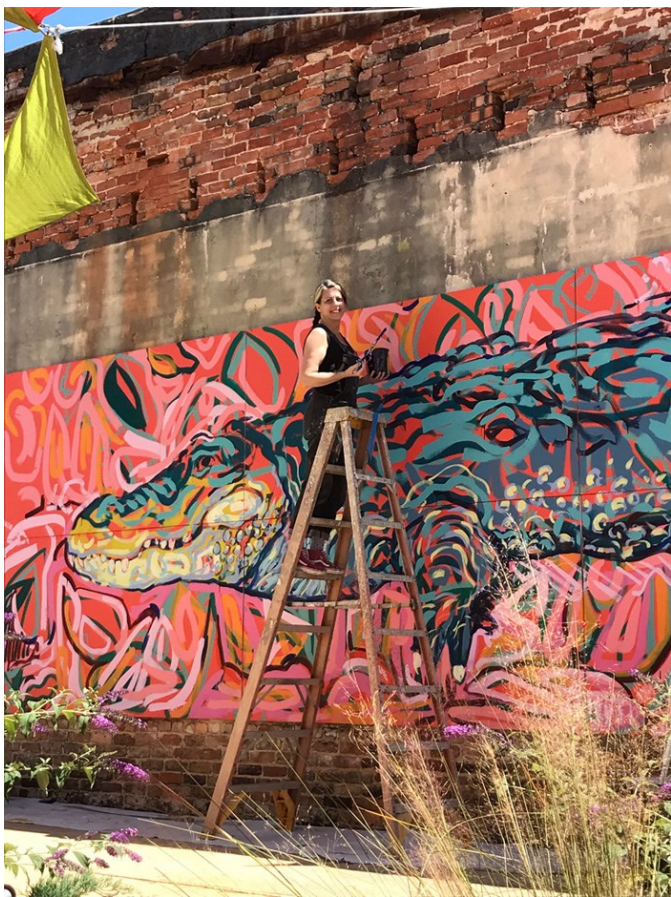
Public Art: Darlene Crosby Taylor

East Side School, constructed in 1915 and now on the National Register of Historic Places, was Thomasville's first school built with public funding. In 1975, the school closed and fell into disrepair, but a group of citizens passionate about historic preservation rallied together to protect the building. Today, it is Thomasville Center for the Arts.

The Center itself was born from an idea set in motion by our founders over 30 years ago. They were the change-makers, catalysts of their time, for our organization and many other in our community. Theirs was an incredible power that drove the preservation of the historic assets that make Thomasville a unique place to live.

We've come a long way since their vision for a home for the arts was first introduced and have felt a deep sense of responsibility to carry forward their work while cultivating an environment where the diverse creative facets of our culture can thrive.

Our mission is: Encouraging artistic expression and purposeful creativity to connect people to one another.



Toni Ardizzone

Dinosaur of the South

Mural Painting

2021



Megan Holmes

Big Mood

Collage

8.5 x 11 in

2021

USA

Illinois



Boundless

1014 E. 54th Street, Chicago Illinois | boundlessdesigncom.webnode.com

Director: Leslye Long, ARTIST. DESIGNER. INNOVATOR

I remember when I was 17 years old, working with hundreds of teens and Keith Haring in Grant Park. I knew then, I too wanted to work to provide artistic experiences for youth as an adult. PAGES was one way I could do that; especially during COVID.

This time in society has been so devastating, especially for the most vulnerable: those experiencing the trap-pings of poverty, community abandonment, and educational anorexia. Before COVID, I watched students and families I work with scrape to get by. Since COVID, some have made it, and some have not. Then, to slap the faces of our communities, with the constant bombardment of slaying of youth and adults of color was too much. And still we rise. There was a rising of beautiful people and phenomenal instruments, helping the COVID patients, and helping restore our communities.

PAGES is one of these instruments of restoration.

PAGES is one of these instruments of restoration. To be a part of this fundamental operation, this profound opportunity, is a grace I am thankful to assist in facilitating, in my part of the world.

URBOUNDLESS was designed to encourage mankind look up, dream limitlessly, and discover real freedom. And as its facilitator and founder, I am grateful to be a part of this opportunity with the wonderful artists of Chicago.



Jessabella Rosado

COVID Hero

Drawing

8.5 x 11 in

2021

Jennifer R. Spears

COVID Culture and It's Effects

I was so looking forward to visiting my grandmother in Detroit that brisk, November weekend. I packed my bags, I called my aunts, and I arranged for my friend to take me to the train station. I had not seen my grandmother in about a year. I wrote her letters on a regular basis, though.

Once I arrived, my Aunt Tina scooped me up from the train station and we headed over to the senior rehabilitation center at which my grandmother was staying. (I was so excited...I was bursting!) We arrived at the center. My aunt parked and we headed to the front door. Once we entered, one of the nurses and part-time receptionists greeted us with a tired smile. My aunt and I signed in and proceeded to the room in which my grandmother was staying. There she was!!!

I hugged her several times and could not contain my excitement. I sat on her bed, and I asked her how she was feeling. We watched the news and talked about different stories, both personal and news headlines; we also watched Jeopardy, one of her favorite shows. During my time with her, she and I laughed and reminisced. When her dinner was brought to her, she complained about one of the foods on her plate because she didn't recognize it. (My grandmother had early signs of dementia, hence why she was placed in a rehabilitation facility.) Her feistiness was still intact. No one was going to get one over on her.

My other aunt, Daphne, arrived a bit later. We all stayed until visiting hours were over. Ahh, the priceless moments of human interaction, laughter, and hugs. I went to see her the next day, too.

This was November of 2019...before COVID invaded humanity.

Days and months went on. I spoke to my aunts on a regular basis. I was always curious about how Grandma was doing. I know she didn't like being with a bunch of strangers, but she got on with things. My aunts visited her everyday. My uncle would also come daily. They took shifts.

Then, COVID infected the world. The world as we knew it went away in an instant. More and more people were getting sick. More people had to isolate...quarantine, be away from other people. That meant my grandmother would have to be alone with strangers and not see the faces of her children, the most familiar people she had. I was back in Chicago trying to make sense of all that was happening. My hands-on job became virtual, and my typical routines became very strange.

I still wrote to my grandmother. That always put a smile on my face. I would write in multiple colors and decorate the letters with love hearts and flowers.

Unfortunately, love hearts and flowers were not what my grandmother needed most. She needed companionship, familiar faces, familiar foods, and hugs. In other words, she needed human contact, something that was now becoming a remnant of a world past.

Her health started to deteriorate quite quickly. She wasn't as feisty; she wasn't remembering things as well. She wasn't engaged in her favorite pastimes. She stopped eating. My aunts and uncle managed to figure out a way to peer at their mom through plexiglass with the assistance of the staff.

“Mom, you need to eat. Come on, Mom, we want you to stay healthy, so you have to eat,” they would say when it was their turn. Grandma dug her heels in and wanted no parts of the nonsense that surrounded her. She wasn’t budging.

Then, COVID crept into the center on the hands of a custodian, who was asked to set up the tables in the main hall. Seventeen people were exposed, including Grandma. They were isolated even more. My aunts and uncle could not penetrate that barrier. The heartbreak that followed was unimaginable.

The week of April 19th through the 25th saw all seventeen people die. COVID’s power crushed the hearts of the people who were left behind, including mine.

While writing this piece, the memories of my grandmother flood in, and I am reminded of my grandmother’s perseverance, love of family, and feisty personality. I miss her dearly, but I also know that COVID will never truly win. People’s spirits are so much stronger and so much more tenacious than that. In this case, those characteristics show up in dreams and memories. Love is more powerful than any other force on this planet.

I am so grateful to have known my grandmother as long as I did. I got to smile with her the way I have always known, so when the unknown rose up, it did not suffocate the joy we shared.



SkyART

3026 E. 91st Street, Chicago, Illinois | www.skyart.org

Director: Devon VanHouten Maldonado

With creativity at the center of everything we do, SkyART provides free, safe, open spaces where people are empowered, nurtured and connected through art.

SkyART provides a broad range of free visual art programming to young people through our Studio, School, and Community Programs. Our defining innovative approach, the SkyWAY, is a shift in perspective that blurs the lines of formal art education and centers on art-making as an inherently educational experience. Through the lens of art, SkyART focuses on creative youth development, constantly striving to make programs more relevant and more dynamic. You will not find its studio walls filled with identically constructed projects; you'll find vibrant collaborative canvases, 12 feet wide, and full of color. You will not see "art students" following the directions of an "art teacher"; you'll find an animated community of makers, working together to identify relevant pathways for each participant to follow, refining the group's trajectory as they go to include all individual contributions to a shared collective vision.

For the young women ages 14-24 involved in SkyART's Project 3rd Space (P3S) program over the past year, they have been able to express their feelings, emotions and thoughts on COVID-19 through their various art works. They have then had the opportunity to share these works and their thoughts with their fellow participants, SKyART staff and the South Chicago community. The *COVID-19 Pages: The Influence & Inspiration of Women* virtual exhibition allows these young women to share their work with an audience on a global scale.



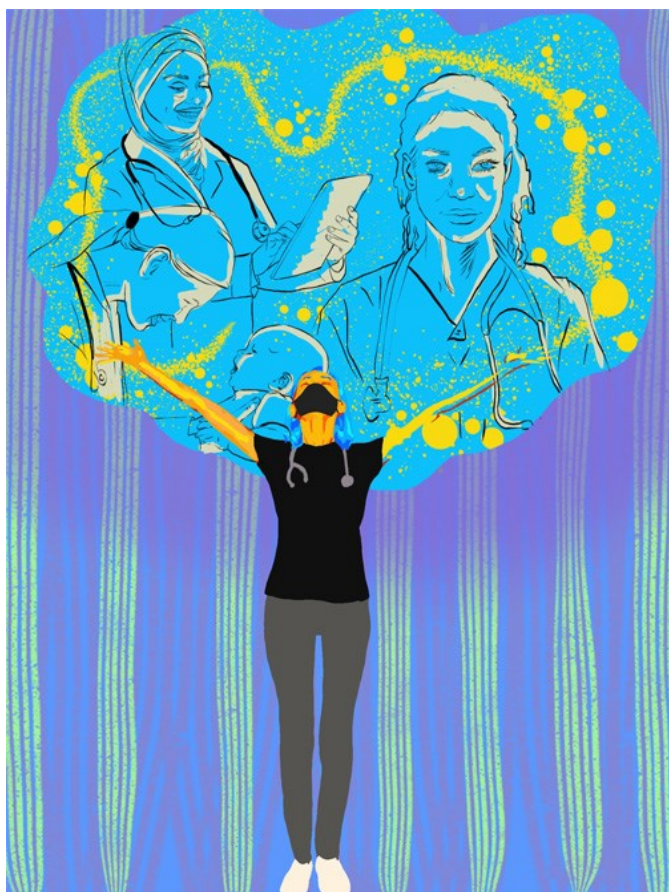
Karina Flores

HS Survivor

Painting and collage

8.5 x 11 in

2021



Theresa Garcia

Life at the end of the tunnel

Digital print

8.5 x 11 in

2021



Alexandria Griffith

In the Storm

Digital print

11 x 8.5 in

2021



Angel Griffith

Blank Stare

Digital print

8.5 x 11 in

2021



Sarah Maali

Burnout

Digital print

8.5 x 11 in

2021



Brianna Medina

Above, below, over, under

Digital print

11 x 8.5 in

2021



Valerie Ornelas

Resilience

Watercolor and ink

8.5 x 11 in

2021



Vianka Sanchez

Exhausted

Colored pencil

11 x 8.5 in

2021



Urban Art Retreat

1957 S. Spaulding, Chicago, Illinois | www.urbanartretreat.com

Director: Dianna Long

Chicago Urban Art Retreat Center (CUARC) seeks to bring people together by offering socially impacting art, positive programs, creative workshops, women retreats and volunteer opportunities that can engage a community.

To accomplish this mission, CUARC offers a safe retreat center that encourages artists, young and old, with interests ranging from A-to-Z, individually and in groups, to come and get involved in activities that are healing, creative, and productive. CUARC believes that art can be utilized for positive change and artists themselves often inspire others.

The events, exhibits, workshops, and programs of CUARC are all-encompassing and meant to encourage a healthy lifestyle. These activities range from learning how to garden to practicing basic meditation techniques. At the same time, CUARC provides interactive exposure to art that is submitted by underrepresented cultures and community groups all over Chicago and the world. CUARC is here to encourage a diverse community to come together. We encourage our volunteers to educate themselves about social justice issues, and what we call the isms. We hope our volunteers will not leave it up to someone else to educate them about these important issues. Instead, we hope they will go out of their way to read multiple books on these issues, see many plays of the topics, attend seminars, participate in discussions, take classes, and more, in order to know as much as possible as these important issues. Furthermore, we want them to take the information and educate others so the world will be a better place!



Yuchen Chen

Baking Hope

Photograph

8.5 x 11 in

2021



Yuchen Chen

Open Tomorrow

Photograph

8.5 x 11 in

2021



Yuchen Chen

In Bloom

Photograph

8.5 x 11 in

2021

USA

New York



My Hands My Tools

New York, NY

Designer: Vickie Fremont

Photographer: Dulce Lamarca

The novel Covid-19 virus has turned the world upside down. In these strange times, where social distancing is the new norm and imperative, it is important to contribute to bring about change in our society to save our world.

"Masks are the means of transmitting something that is beyond us. "

This mask has a look going towards the past and towards the future.

Where are we ready to go?



Vickie Fremont

Untitled

Fiber art

2021



New Rochelle High School

265 Clove Road New Rochelle, NY 10801 | www.nredlearn.org

Participating Teacher: Amanda Tarantino

Director: Deepak Marwah

In response to the uniting project experience, COVID-19Pages: *The Influence & Inspiration of Women*, students at New Rochelle High School have developed an understanding of how objects, places, and design can shape lives and communities by perceiving what can be learned from our interaction with art, as well as, analyzing images in our world to interpret intent and meaning.

By creating dynamic, cohesive compositions inspired by the artists and artwork featured in the virtual exhibition in Phase I, students developed individual works of art and design by choosing from a range of materials and methods of artistic practices. "I liked being able to come up with the drawing that showed problems women are experiencing during the pandemic." expressed art student Emma Farley regarding her artistic interpretation titled, *Hope*.

Participants were inspired to create outstanding visual works of art that expresses the celebration of women essential workers during the pandemic. “Since my mother is an essential worker,” said art student Amber Lee, in reference to her piece titled *Masked up*, “I decided to draw her since she is also important to me.”

Students have demonstrated the ability to participate in a vision that celebrates the essential work of women during the COVID-19 pandemic by creating expressions that contribute to a global collaboration, emphasizing the work these women do. Art student Julia Camoes, who created a digital interpretation of female politicians responded, “I liked the concept of the project. The combination of Women’s History Month and COVID-19 efforts was the perfect concept to make powerful pieces.” “I decided to choose a few politicians that defied their diversities and made history.”

Connecting by participating in a global community outreach, and creating artistic works that aid in the comprehension of our surroundings, such as the lives of the people, places and cultures that impact society, reserves aspects of the lives of individuals during these times. Our institution is grateful to have been provide with the visual experience of Phase I and the opportunity to participate in Phase II of COVID-19 Pages: *The Influence & Inspiration of Women*.



Julia Camoes

Female Politicians

Digital media

16.5 x 7.5 in

2021



Emma Farley

Hope

Pen and digital media

8.5 x 11 in

2021



Amber Lee

Masked Up

Pen & Digital Media

8.5 x 11 in

2021

USA

Tennessee



Nature's Way Montessori School

4710 Murphy Road, Knoxville, TN 37918 | www.natureswaymontessori.com

Art Guide: Dawn Kunkel

I am honored to participate both as an Artist and Educator in the “Covid-19 PAGES” exhibition. As an Artist, I found myself creatively stifled by the pandemic. Participating in the “Covid-19 PAGES” project helped reignite my artistry in a positive way. It is such a joy to be in the company of many talented women artists. As an educator, I was happy to offer a creative outlet for students to process the pandemic. They were excited to participate in such a unique exhibition. Many thanks for the global opportunity!

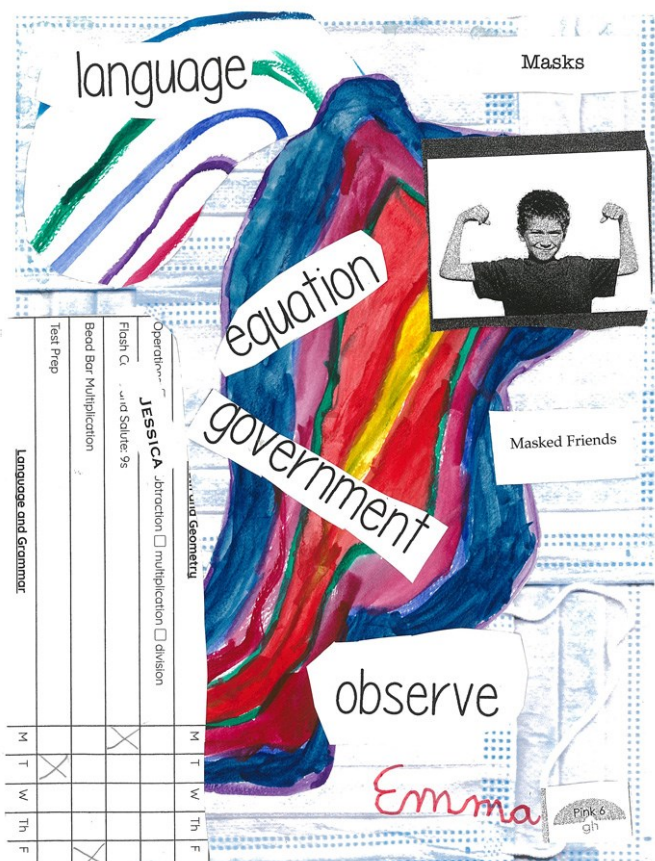
Nature’s Way is located in Northeast Knoxville on seven beautiful wooded acres bordered by farmland. The campus consists of three buildings, a large outdoor area that provides opportunity for varied educational and recreation activities, an extensive Nature Preserve which includes marked environmental points of interest, and wooded areas accessible to students for play. The school opened in 1982 with twenty preschool children and since then has grown to serve approximately 160 students each year through the 8th grade. Each of our eight multi-aged communities is guided by a Montessori certified lead guide. Our programs follow Dr. Maria Montessori’s educational philosophy and continuum through a carefully prepared environment, informed observation of the child’s social, emotional & cognitive growth, and work that is engaging, challenging, and satisfying to the child.



Michael Arnwine

Untitled

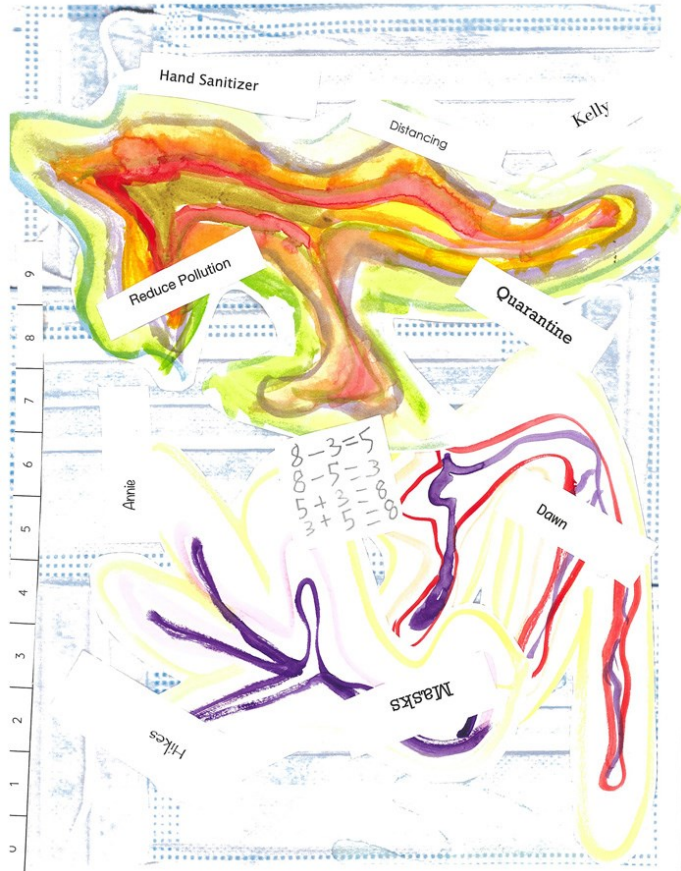
Watercolor, classroom paperwork,
printed paper
8.5 x 11 in
2021



Emma Brosman

The Way of Montessori

Watercolor, classroom paperwork,
printed paper
8.5 x 11 in
2021



Alla Campbell

Masks Everywhere

Watercolor, classroom paperwork,
printed paper

8.5 x 11 in

2021



Catherine Dake

*The Survival of School and the
Coronavirus*

Watercolor, classroom paperwork,
printed paper

8.5 x 11 in

2021



Avery Engel

The Nature Painting

Watercolor, classroom paperwork,
printed paper

8.5 x 11 in

2021



Benjamin Laughter

The Learning Colors

Watercolor, classroom paperwork,
printed paper

8.5 x 11 in

2021



Evey Montler

The Long Days of Corona

Watercolor, classroom paperwork,
printed paper
8.5 x 11 in
2021



Aarush Patel

Second

Watercolor, classroom paperwork,
printed paper
8.5 x 11 in
2021



Wren Willcox

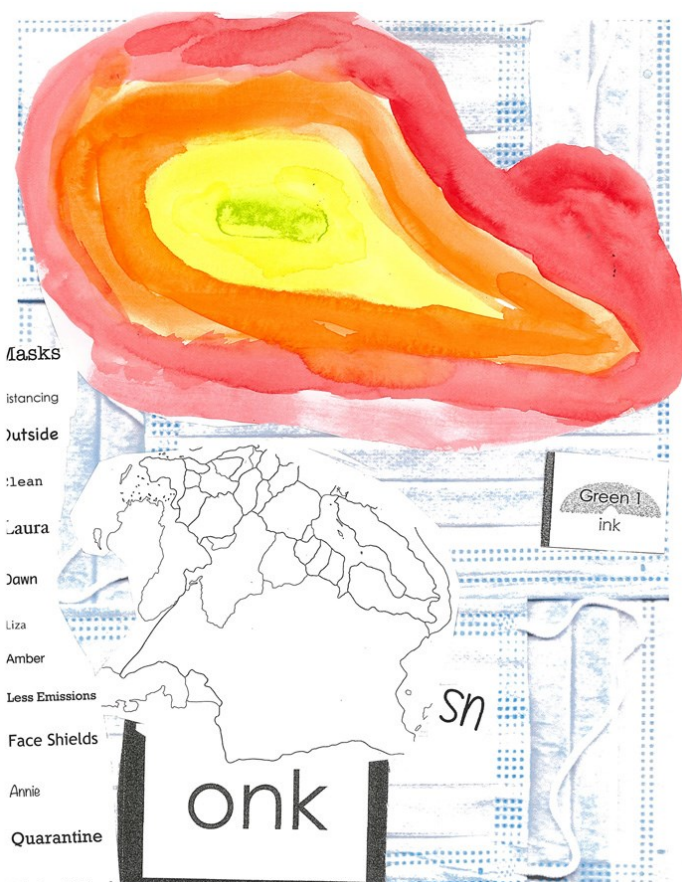
Kitty Love

Watercolor, classroom paperwork,

printed paper

8.5 x 11 in

2021



Simone Zeiger

Days at School

Watercolor, classroom paperwork,

printed paper

8.5 x 11 in

2021

USA

Texas



Big Brothers Big Sisters Lone Star Greater Houston

1003 Washington Ave. Houston, Tx 77002 | www.bbbstx.org

Director: Nazia Frank

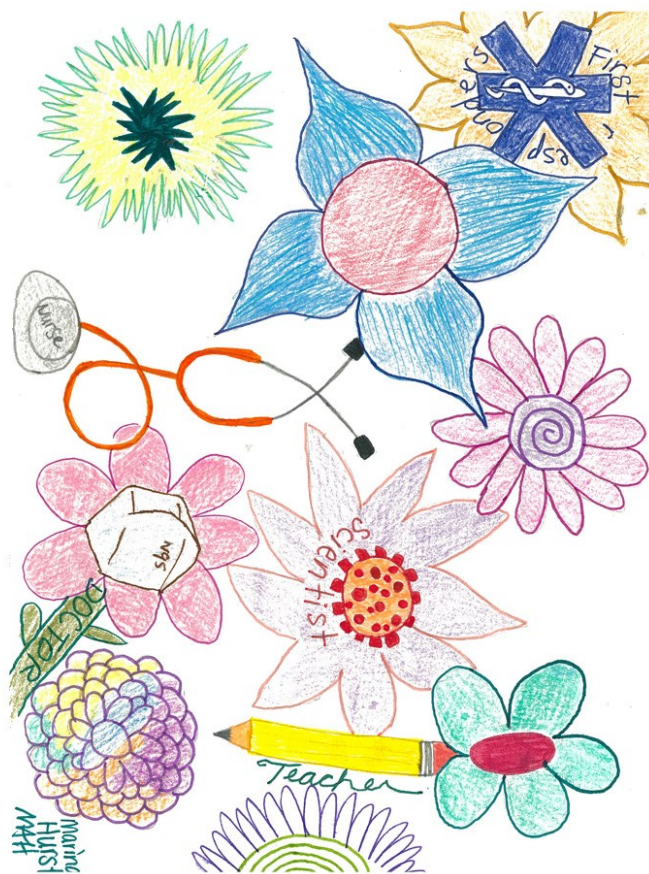
Big Brothers Big Sisters partners with parents/guardians, volunteers, and donors to provide children with strong and enduring, professionally supported one-to-one relationships that changes lives for the better, forever. Our vision is that all children can achieve success in life.

We would like to be a part of this project to showcase our youths talents and give them an opportunity to grow.



Jason Batiste'

Untitled
Color pencils
8.5 x 11 in
2021



Marina Hurst

Untitled
Color pencils
8.5 x 11 in
2021



Jacelynn Pelham

Untitled

Color pencils

8.5 x 11 in

2021



Black Girls Do Engineer

2000 Crawford St. Suite 851 Houston TX 77002 | www.blackgirlsdoengineer.org

Director: Kara Branch

It is an honor for our organization to be a part of the Covid-19 Pages Art Exhibition. When the pandemic hit our nation hard in March 2020, our team at Black Girls Do Engineer knew we had to press on because the girls in our organization were going to need us now more than ever. We knew this new normal would impact our members, so we took a break for two weeks to plan and hop right back to it. This Art Exhibition is happening for our organization at the perfect time. The time when we start to reflect. We are about to close out our second membership year in May and this Exhibition allowed us to let our girls take a moment to reflect, create, and show to us the amazing women who inspired them through these changing times. Although we are living through a pandemic, women have been able to continue to strive, keep this world inspired and moving forward. This is what our girls artwork display, the women who have kept them moving forward during this pandemic. We hope you enjoy their artwork as much as we do and we thank you for this opportunity!



Naila Coleman

Earth vs. Corona

Paper, markers, pencil

8.5 x 11 in

2021

♥ Mom The Conqueror ♥



Kamira Ealy

Mom the Conqueror

Digital art

11 x 8.5 in

2021

I inspire my mother by Ricki Fort
One woman I inspire is...
My Mom!



She's hard-working, caring
and loyal to everyone!

You're the best, Mom!

Ricki Fort

My Mom Inspires Me

Color pencils, markers

8.5 x 11 in

2021



KAMALA HARRIS

Kensley Gatson

Kamala Harris

Paint, pencil

8.5 x 11 in

2021



Kerrigan Gatson

Stick Together As One

Color pencils, markers

8.5 x 11 in

2021



Kayla Hooks

Thank You Social Media!

Paper, color pencils, pencil

11 x 8.5 in

2021



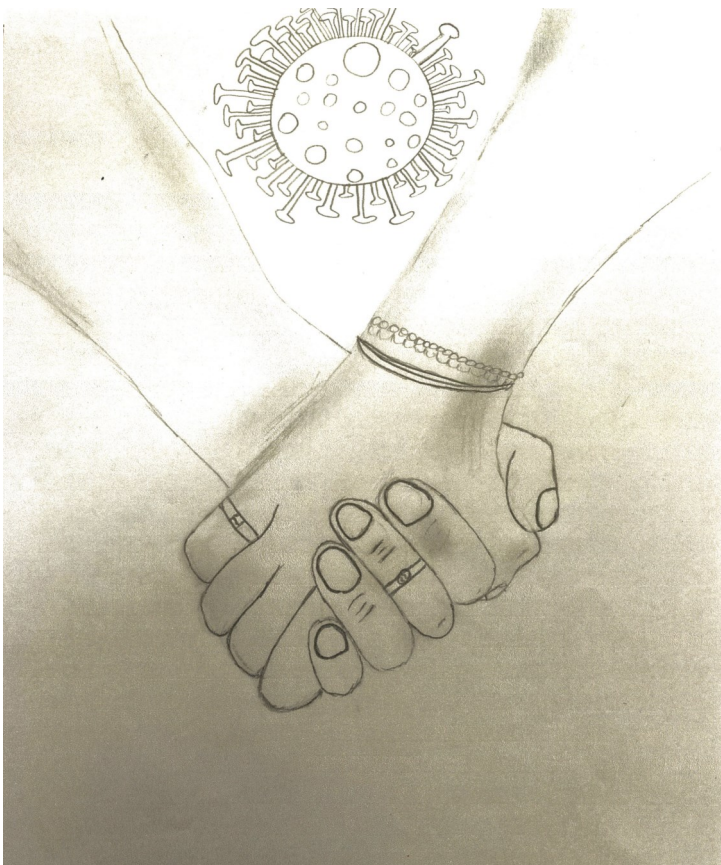
Taylor Issac

Mom

Paper, paint

8.5 x 11 in

2021



Kamiliyah Washington

Holding On

Paper, pencil

8.5 x 11 in

2021



Leelah Washington

Open Earth

Paper, markers, color pencils

8.5 x 11 in

2021

