FEATURE

A Shared Canvas of Discomfort and Reclamation: Addressing Racism Through the Art of Looking

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> "More than anything else, beauty is what distinguishes art. Beauty is never less than a mystery, but it has within it a promise. Art encourages us to gratitude and engagement, and is of both personal and civic consequence."
>
> (Robert Adams, 2017)

> "I believe there is beauty in hearing the voices of people who haven't been heard."
>
> (Titus Kaphar, 2020)

EACH SPRING, WE CONVENED AT THE Yale University Art Gallery (YUAG) and explored artwork together through the "art of looking." Our weekly session involved examining works of art with our eyes and engaging in rigorous conversations about (in)justice and social changes in the United States and worldwide.

The art of looking is a museum and art gallery teaching tool at the core of the Visual Thinking Strategies, a Harvard School of Education pedagogy initiated as an educational experiment for schools across the United States almost two decades ago. Today, a large number of schools implement this teaching method to increase student engagement in a non-hierarchical setting that promotes inclusive learning experiences. Students analyze works of art basic elements (colors, shapes, and textures) and complexities (meanings and intentions and ties to cultures and emotions) with an inquiry-based approach. Facilitators are central to the process, but not the authoritative source. In our experience, one of its most compelling promises is to develop critical thinkers. When transforming classrooms into student-centered, shared learning environments that encourage "thinking about thinking" while exploring art, educators and students engage in a comfortable routine of learning about others, themselves, and the community at large through dialogues inspired by tolerance, respect, and inclusiveness, as they sharpen visual literacy and evidence-based reasoning skills.

The COVID-19 pandemic interrupted our planned meetings at YUAG. Soon after its arrival, we dealt with the killing of George Floyd, which confronted us, yet again, with police disparately killing Black people. At the time, the pandemic disproportionately affected

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Black communities and other communities of people of color. The semester came to a close, but our conversations about social justice never ended. Yale MFA alumnus Titus Kaphar, an artist often discussed in class, was featured on the front cover of June 2020 TIME magazine with the portrait of a grieving Black mother. This publication engaged us in uncomfortable conversations about racism. As we translated our conversations into anti-racist writing through the art of looking, we were moved once more by the death of Justice Ruth Bader Ginsburg, the second woman to serve in the U.S. Supreme Court, the 'Thurgood Marshall of the women's rights movement,' a champion and pioneer of civil and human rights for *all*.

The discomfort generated by magnifying racism through the lens of art moves the participants to explore how racism can deeply shape social, political, and cultural institutions…

At a moment in which racial inequality and injustice flood the media, anti-racist intentional teaching is necessary to produce social change. The discomfort generated by magnifying racism through the lens of art moves the participants to explore how racism can deeply shape social, political, and cultural institutions, acknowledging the root causes of racism and identifying the spaces that perpetuate segregation and discrimination on the basis of race beyond stereotypes. Rather than shying away from difficult issues, this pedagogy encourages the audience to address complex topics and combat social issues head-on. Art inspires creative thinking. When it is used as the catalyst for pivotal and necessary conversations, it can be unprecedently powerful, eye-opening, stimulating, and capable of uniting irreconcilable, antagonistic minds. Words that must be uttered are not always lovely. But, if we engage in honest conversations, that fundamentally makes them beautiful (Kaphar, 2020)

The following five essays highlight the beauty of truthful young voices from a multidisciplinary, higher-education setting that call for racism awareness and action through the art of looking. Michelle Barsukov walks us through the art of looking by evaluating the binary world of Blackness and whiteness in American society. Kathryn Schmechel advances that historically oppressed and marginalized groups must lead the formation of systems of change through anti-racist tools. Lauren Gatta examines the role of social media as an anti-racist platform that promotes the art of marginalized communities. Larissa Jimenez Gratereaux reflects on systemic racism and the anti-racist strategies that the art world has failed to identify and implement. Lastly, Erica Lin concludes that, in order to effectively advance anti-racist reclamation in art, society needs to dismantle the vestiges of power of slavery.

We love feedback. Send letters to executive editor Z Nicolazzo (AboutCampusMag@gmail.com), and please copy her on notes to authors.

Looking Again: Art and the Reconsideration of Race, by Michelle Barsukov

TO TRULY SEE ART, one must look twice. The first glance rarely captures full nuance. Every look dedicates time to noticing details, unearthing the work's true meaning. Art implores us to reconsider generalizations, thus dismantling views of race. Pieces discussed herein allow us to reevaluate the relationships between a white man and the Black race and a Black man and individuality, gleaning complexity beyond what is taught in class.

Titus Kaphar's *Shadows of Liberty* depicts a white general sitting on a white horse, pointing a saber. Rusted nails pin a torn document onto his face, largely obscuring the man's figure. Initially, one recognizes the piece's subject as textbook George Washington—a military and political leader, rightfully perched on his steed, holding a historically-accurate weapon. At nine feet tall, the larger-than-life canvas signifies Washington's stature in American morality, history, and politics. Despite his covered face, Washington is recognizable from just the top of his head. Sans nails and documents, this work appears to be another of Washington's regal portraits; viewers' familiarity with the subject allows them to reconstruct him mentally.

Yet, a glance at the hooves, which are traditionally used to signify battlefield injury, death, or survival, disrupts the tone. Washington's horse unstably raises two legs, but he did not die in battle, straining the painting. To resolve this tension, Kaphar invites us to take a second look into the third dimension. The document pinned onto Washington's face names dozens of people

he kept enslaved. Ironic given his opposition to monarchy, Washington is draped, king-like, in the shreds of this list. In these papers, one senses the injustice of Washington—who repressed an entire population into legally binding, generational subservience—being celebrated as a bringer of freedom. Like the nails, slavery remains an old, ugly, and irremovable factor of Washington's legacy. Notably, besides his head, only the figure's destructive limbs are unobscured: a foot, ready to step on those below, and a sword-wielding hand. The perception of ethical Washington taught in history lectures is questioned: How could a figure with so much aggression exemplify valor?

In this piece, Kaphar urges viewers to amend their perception of Washington from a symbol of liberty to that of oppression. Just as viewers reconstruct a mental image instead of examining Washington's figure, one associates him with greatness when engaging with the historical figure. Textbooks rarely discuss his slaveholding legacy, rendering an incomplete image. This naive glorification extends beyond Washington. Nearly all founding fathers were slaveholders, including twelve out of the first eighteen U.S. Presidents. While they fought for freedom from oppression in principle, men like Washington did not see Black Americans as deserving of it. As in the title of the piece, slaves were metaphorically reduced to shadows in this promise of liberty: darker than foreground figures, rarely acknowledged, but present still. As we reconsider *Shadows of Liberty*'s meaning, we re-teach ourselves, reconstructing the founding fathers' legacies.

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While *Shadows of Liberty* towers over the viewer, John Quincy Adams Ward's *The Freedman* stands one-and-a-half feet tall. The bronze statue depicts a seated Black man with a manacle on one wrist, wearing only a loincloth. Viewers' immediate assumption that he is enslaved would have been especially strong in 1863, when this statue was modeled by a white man and slavery was still legal. Furthermore, the subject's back is bent, one hand on a tree stump: a generally exhausted pose exacerbated by the man's nudity. And unlike Washington, the subject is not acknowledged in taught history: instead, he is one of many enslaved, losing agency and individuality even centuries later.

A second glance reveals the man's complexity. His chin points up in defiance. He holds a chain link, suggesting that the fetters were not uncuffed, as by a slaveholder, but broken by the freedman. His agency is further emphasized by his position, leaning on his right hand while elevating a heel. The man has not fallen on the stump—he is rising from his apparently weak position. As the subject stands, he also lifts himself out of slavery. This is a metaphorical escape from the passive state of property and into a new life. Reflective bronze underscores his physicality, as light highlights muscle, reminiscent of a Hellenistic warrior and empowering his nudity. This subject's war—a timely portrayal for a Civil War-era statue—ends with the Black man freeing himself. Though an observer in 1863 would view a Black man as property, a second glance at *The Freedman* reveals the titular character as human, with force and motivation, victorious despite his size and the lack of his name in curriculum.

Art encourages us to pause, reconsider what we see, and rethink our pre-educated notions. In Western culture, white often means purity and goodness, while black connotes tragedy and hostility. These subconscious associations lead to assumptions about race; however, this generalization negates others' individuality, and, by extension, humanity. Art empowers us to look beyond the stereotypical and historical perceptions of race to recognize complexities. Pieces create a frozen pseudo-reality to spend time realizing that initial perceptions of weakness reflect strength, or that symbols of liberty oppress, helping viewers learn to combat preconceived notions about race and value shared humanity.

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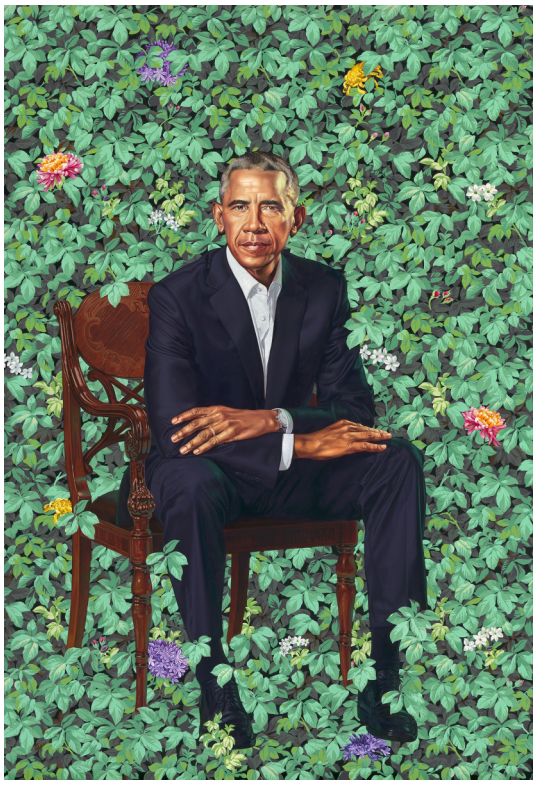
Art, Anti-Racism, and the Museum, by Kathryn Schmechel

"THE MASTER'S TOOLS WILL never dismantle the master's house." The great American writer, theorist, and Black feminist activist, Audre Lorde, is famous for many insights, including this one, arguably one of her most well-known titular sentences. By definition, when applying Lorde's logic to an American society that glorifies the vestiges of white supremacy, aspects of America entrenched in formulations of oppression cannot be re-established by the oppressed in a way that constitutes systemic change. Instead, new forms of identity and systems of change must be created by the historically oppressed, with the goal of building a truly equitable reality informed by those most marginalized by society. With this in mind, where are aspects of American life that extend beyond the borders of colonization, particularly those relating to the art world and its presentations? Where do Black artists fall within Lorde's perception of "the master's house"?

New forms of identity and systems of change must be created by the historically oppressed...

When Titus Kaphar accepted *Time Magazine's* request to paint an image for their 2014 Person of the Year issue, he became the center of a deliberate choice made by the publisher to prioritize the voice and art of a Black man, painting the realities of the numerous protests in the aftermath of the murder of Michael Brown by a police officer in Ferguson, Missouri. The Black protesters in the painting crowded together, with their hands raised and mouths covered by white paint, depict the silencing and literal whitewashing of figures' voices as their purpose remains clear: to cry out for justice. The title of Kaphar's piece gives a sense of the tired tone associated with the work of protesting racism in America —"yet another" indicates the long history of activism against police brutality, suggesting that this protest isn't the first of its kind, and, given the protests in the wake of the murder of George Floyd in May 2020, it certainly won't be the last.



Similarly to how Titus Kaphar re-casts the art world by depicting the roles of Black activists in their fight for racial justice and the pervasive silencing that white supremacy carries with it, Kehinde Wiley looks to re-frame art around subjects left out of predominantly white spaces, including but not

limited to the Oval Office. In Wiley's portrait of President Barack Obama, President Obama is clothed in a suit against a bright green background, with intentionally placed bright flowers throughout the image: chrysanthemums, the official flower of Chicago, jasmines from Hawaii, where he spent the majority of his childhood, and African blue lilies for his Kenyan father.

The painting is "classic Wiley" in terms of its vibrant style, but contrary to Wiley's traditional emphasis on painting less well-known figures. In contrast to other presidential portraits, Obama's stands out because of the way that Wiley's typical usage of bright imagery is newly used to convey President Obama's historical relevance and significance.

Wiley's "Portrait of Lynette Yiadom-Boakye, Jacob Morland of Capplethwaite" reimagines the image of a white man in classic British military garb to instead depict a Black woman artist, by definition including her in a history of artwork that so often left out her presence in the art world. While some might see Wiley's reinterpretation as repainting history, it is far from it, instead begging the question of what it might have looked like if, in that moment, people like Yiadom-Boakye had historically been included in portraiture to the same degree as white people.

As with Kaphar and Wiley, Marshall's work recasts the history of art to include those who have been most marginalized…

The vast painting of Yiadom-Boakye references a depiction of a man who owned sugar plantations in the Caribbean and profited from the labor of the enslaved, but obviously features a different subject, reflecting a change toward a more inclusive understanding of who deserves to be featured in art and whose story should be told.

Kerry James Marshall "brings portraits of Black life into very white art museums," (Isenberg, 2017). His "Marshall (2009)" painting accomplishes this mission as Marshall puts the control of the depiction of history back into the hands of the painter. The image depicts a Black woman holding an artist's palette and standing in front of a color-by-number, that the viewer can quickly tell is of herself. The reality of the image is one that is constructed and painted by the figure whom he depicts, re-establishing and asserting control over her image. Marshall's depiction of the subject's agency, combined with her presence in the painting at all, speaks to how Marshall "[does] his best to rectify the absence of Black people in the history of art, in museum collections, and as authors of parallel histories." As with Kaphar and Wiley, Marshall's work recasts the history of art to include those who have been most marginalized, thus emphasizing that these figures have always been a part of an artistic landscape that has historically ignored them.

Art has a key role in the reinterpretation and understanding of history. In some situations, art is purely novel, but in the circumstances of these

paintings, there is clear intentionality behind the recasting of previously created works and histories; to highlight the lives and experiences of people of color and other marginalized communities. Historical marginalization has always come with resistance, and these paintings are a way to celebrate that subversiveness. In light of continual calls for racial justice and equity, these paintings and their messages carry forward, illustrating that the art world, and its associated college campuses museums that inspire the artists of the future and educators, alike, is best served to ensure that people from marginalized backgrounds have the opportunity to be at the forefront of the artistic depictions and agents of significant conversations.

What Artistic Communities of the Internet Can Teach About Anti-Racist Education, by Lauren Gatta

PINPOINTING THE SPACES THAT art occupies can be difficult, yet while museums still wield considerable influence on modern trends, social media has unleashed the ability for traditionally underrepresented—and critical—voices to rise. The art of marginalized communities holds a political place by default, but art published on social media is powerful in its capacity to engender online spaces that uplift identities that never used to be at the forefront of established artistic circles.

The power that the internet affords is that users can diversify what lands in their feeds. Though social media has undeniably polluted online discourse for minorities, a few strongholds are left via the passion of moderators dedicated to pursuing critical conversations and educating the public. Through shared identity, through literature, through art and over the web, communities make no small dent in dismantling oppressive institutions. Student communities have not been the exception. Anti-racist education in higher education and the use of social media to unite student communities have great potential to combat racism; the art of looking can be applied to the art of *anti-racist community-building* in the sense that love, care, and compassion can be admired through the lens of art and deep thinking.

Anti-racist education in higher education and the use of social media to unite student communities have great potential to combat racism...

In August 2019, The Noname Book Club was founded by Noname, a rapper-turned-organized hailing from Chicago, in the tradition of the African American Literary Societies of 1800s that turned the act of reading into an art of community-building, shaped around a cultural endeavor that would forge Black people's "literary character" (Mohammad, 2012). Citing burnout with the rap industry and frustrations at a predominantly white audience whom she felt lacked connection with her music, Noname began her Book Club on Twitter before shifting to in-person meetings, and now travels to cities across the United States to discuss the two monthly picks with readers. Supported by merchandise sales and Patreon memberships, the Book Club consistently features authors of color and broaches themes of emancipation, enlightenment, and anti-capitalism, and has more recently turned a significant amount of resources toward prison education.

A Facebook group "SAD ASIAN GIRLS" founded in 2016 by interdisciplinary designers Esther Fan and Olivia Park, serves as a platform for conversations surrounding the experiences of East Asian women. Though "SAD ASIAN GIRLS" began as a now-defunct alias under which Fan and Park shared artwork, the movement grew into a community boasting more than 5000 members. Later on, it was renamed "SAD & ASIAN" to be more inclusive of non-cisgender people. At first glance, the group's rules seem strict: there are certain days on which, for example, only non-East Asians, or only LGBTQ+members, can post, and language is tightly regulated to avoid ableism and misuse of AAVE, more so than other internet communities. However, these rules themselves serve as a vehicle for education, as they illuminate often invisible struggles. Discussion of art, but also of activism and current events are abundant, and contribute to this group's role in combating racism against people of color. Though of course, cisgender men and non-Asians are not permitted to join, the work accomplished within this creative community is nonetheless felt outside of it as its users navigate the offline world. What is revealed through this community is that care work is art, and here it is performed as an expression of self-love from people who struggle to feel seen and accepted by the mainstream.

The art of looking can also help investigate how art communities come to flourish; the deeper understanding of these spaces begets conversations about how we can incorporate radical inclusivity into classrooms and galleries. Messages of tolerance communicated by visual art and music can just as easily be extrapolated from more shapeless art forms such as communities and online spaces.

Unofficial online groups are essential to the continuation of art and education for their detachment from tradition. Noname has moved from one form of art—rapping—to another—community-building—by imagining what a radical and anti-racist society could look like. Her online space provides respite and resistance for people who are marginalized, and self-reflection for those who are not. Noname has pioneered the next step of social media's power: not only can Black people share injustices they've suffered, but they can also envision a world where these injustices do not exist, turning their vulnerability into empowerment. The founders of SAD & ASIAN sought to build a tight-knit, yet open-hearted creative community by and for non-cis and non-men Asian artists. Community-building is a more nebulous form of art, but it is the concept that matters here: the curation of books, the sharing of work, and the creation of safe yet radically challenging spaces. These groups show us that in tandem, social media's power lies in raising awareness, art's power lies in awakening the imagination, and the imagination acts as a looking glass magnifying a world where we acknowledge the work that goes into creating a sense of belonging.

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The Role of the Museum, by Larissa Jimenez Gratereaux

"NO ONE THING IS MORE IMPORTANT than the museum itself," award-winning journalist Angela Saini writes; "It is a testament to the audacity of power and wealth." In *Superior: The Return of Race Science*, Saini unpacks the history of scientific racism and the persistence of racial discrimination justified on a genetic basis. Her prologue is set in the British Museum. She describes being "overwhelmed by the grandeur," which, she writes, is a "testament to the struggle for domination."

How will the role of the museum evolve in the fight against systemic racism? Museums, particularly those housed in higher education institutions, are in a unique position to educate public perception of and engagement with art and artifacts, the cultures, and narratives to which they may belong, and the value society places on them. These cultural institutions are not absolved from the struggle to confront the legacies of colonization, slavery, and eugenics. As public-facing tools of knowledge production, university art museums can not only diversify their supporters and audiences, but also confront how their past and present collections—and overall museum governance—are implicated in these histories. Campus museums can make intentional decisions about whose art is displayed, how art is described, whether and how racist art is shown, and what narratives are foregrounded.

Efforts to hold museums of all disciplines accountable for their past and present complicity in systemic racism are indeed taking place. In June 2020, the Guggenheim Museum's curators wrote a letter to their leadership expressing concern over an "inequitable work environment that enables racism, white supremacy, and other discriminatory practices" in relation to hiring, governance, exhibitions, and acquisitions. One of their demands is to "redress the museum's primarily white, male exhibition history and collecting practices." Similarly, university art museums have instituted programs on the role they play in telling the story of people of color and address racism—for example, the University of Missouri-Kansas City hosted discussions that

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include the assessment on the "lack of diversity among museum staff and board members" and museum practices that contribute to cause and perpetuate racism (2021).

Faith Ringgold seems to ask some of these questions in her narrative quilt "Dancing in the Louvre" from 1991. A painter, writer, mixed media sculptor, and performance artist raised in Harlem, Ringgold is known for challenging racism and the politics of space: in the late sixties, the artist protested against the rejection of Black artists from prominent museums. This story quilt, made with acrylic on printed and dyed fabric, is seen as a "feminine" medium with deep roots in African American history. The textured frame features floral patterns in deep red, soft blue, stark white, lush green, and blush pink. Five Black girls and women wear colorful, formal dresses with bows. One of the figures is Ringgold's "alter ego" Willa Marie Simone, a sixteen-year-old girl who "escaped the cotton fields of Georgia and the side streets of Harlem" in the 1920s to live in Paris. The girls seem to dance and rejoice, taking little notice of the *Mona Lisa* in the background. The attention is not on Eurocentric artwork, but on the women of color celebrating in the foreground. After centuries of being excluded from spaces like this museum, these girls dance freely in it. One Black Los Angeles sculptor, Betye Saar, reflects on her own exclusion: "We were invisible to museums and the gallery scene."

The museum as it was designed, Saini writes, is about power "[i]t takes, it claims, and it keeps. It makes you believe that this is where the objects belong." A reimagination of the museum is long overdue.

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Remembering, Regrowing, and Reclaiming from Racism Through Art, by Erica Lin

FOLLOWING GEORGE FLOYD'S murder in 2020, the people could no longer remain quiet, protesting in masks to challenge our nation's infrastructure that unrelentingly permits silencing of people of color and allies by a historically white-privileged few. Statues glorifying these slave-owning roots came toppling down, fueling a long-overdue movement to dismantle art perpetuating anti-Black violence and instead collectively rebuild art for anti-racist allyship. This piece proposes that art and the art of looking hold unique capacities to synthesize discomfort with healing through collective remembrance, thereby uniting communities—particularly higher-education settings—in reclaiming our individual voices from institutions' racially oppressive narratives.

At Algiers Point, a 1700s New Orleans holding center where Black people kidnapped from the Senegal-Gambia region were tortured before being sold into slavery, there sits a flippantly tiny plaque dedicated to "Enslaved Africans." It seemingly condones rather than condemns our history of anti-Black violence—until *Katastwóf Karavan* (2018) parked for Kara Walker's exhibition in uncomfortable yet imperative remembrance of freedom stolen from Black lives (Cobb; Strachan, 2018).

Constructed from a chained carnival wagon, *Katastwóf Karavan* amplifies uncomfortable messages through unapologetic imagery. One panel depicts intricate silhouettes of chained Black slaves, dragged through plantation crops raised on slave labor and corralled by a slave-owner's haughty finger. Another silhouette crashes downwards as cotton floats up, symbolizing slave-owners' upward mobility at the expense of exploited Black bodies. Though devoid of discernable expressions, each silhouette exudes frustrated despair, underscoring how white privilege physically and emotionally burdens Black people even today. Inside sits a calliope pipe that cried jarring wails on opening day, before proudly reclaiming Black experiences appropriated and stereotyped by white-performed blackface minstrelsy by playing tunes from traditional rhythms, Black protest music, and resulting jazz, reggae, and gospel genres (Loos, 2018; Munn, 2018).

Understanding Walker's work through the art of looking empowers Black and allying communities to challenge blasé erasure of anti-Black history and regrow. By painstakingly repurposing anti-Black weapons like chains and cotton to confront, in Kara Walker's own words, the "…cheap bronze plaque constitut[ing]… Algiers Point's nearly forgotten, but pivotal role in its perpetual [oppression]" of Black lives (D'Addario, 2018), Walker resisted shameless societal commodification of Black activism for white profit while making space to grieve and reflect through art. Even her artworks' names are proudly defiant—*Katastwóf* means *catastrophe* in Haitian Creole, representing Walker's outspoken recognition of slavery's legacy for "what it was, a Catastrophe for millions" (D'Addario, 2018), and simultaneous commemoration of resilient survivors. Thus, in challenging viewers to acknowledge rather than avoid the discomfort of questioning systemically racist institutions, *Katastwóf Karavan* demonstrates how art empowers us through the art of looking to confront and reclaim from inequities.

At Yale University's former Calhoun Residential College named after 1800s pro-slavery politician John C. Calhoun, an 83-year-old stained-glass window depicting Black people enslaved in chains finally shattered in 2016. Corey Menafee, a Black man employed in the College, could no longer work freely alongside this "racist…degrading" image and broke the window that twistedly exalted Black oppression (Brighenti, Xu & Yaffe-Bellany, 2016). His frustration with Yale's racist ties reflected long-shared sentiments of Yale and New Haven communities that advocated for years to remove slave-owning College Master portraits and better support Yale's student cultural centers (Yaffe-Bellany, 2016).

But, what happens after racism-condoning artworks are dismantled? What of still-lurking biased ideologies—like slaveowner-named *Calhoun College* still engraved in Yale's building today—condoned and thus implicitly "celebrated" by universities? Can higher-education communities, often institutionally tied to racially oppressive histories despite individuals' desires for structural changes, harness the art of looking?

Reclaiming from history's oppressors through art—and reclaiming art from history's oppressors—should not start from scratch. In 2017, Yale renamed the College after computer science and mathematics pioneer Grace Murray Hopper (Newman & Wang, 2017), and asked celebrated

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artist-activists Barbara Earl Thomas and Faith Ringgold to design new windows. Thomas voiced, "I want the images to tell the story of the renaming, addressing John C. Calhoun's disturbing legacy while honoring… Hopper…to produce work that celebrates change as we unflinchingly face our past" (Cummings, 2020). One design, installed in 2022 and inspired by student input, illustrated cracked panes below linked hands and the words "Broken is Mended"—a canvas repurposed for healing through rebuilding rather than erasure (Cummings, 2020).

Can higher-education communities, often institutionally tied to racially oppressive histories despite individuals' desires for structural changes, harness the art of looking?

In 2018, Ringgold visited Yale as an invited Timothy Dwight Residential College fellow. Window designs and guest lectures on racial equity advocacy through art in tow, Ringgold worked with students, faculty, and staff to create portraits of their families—at home, at Yale, across all backgrounds—interwoven into a quilt celebrating diverse lived experiences as history too. Although community and allyship characterized Timothy Dwight long before *Family* (2018) came to life, the quilt symbolizes how higher-education campuses, galvanized by art, can commit to acknowledge and amend—toward discomfort and healing—*together*.

Herein lies the power of art in strengthening anti-racist advocacy—by empowering communities through remembrance to challenge privilege, reclaim agency, and build anew. Just as art should not erase history and art from historically privileged higher-education institutions alike should not be erased, actively and sustainably anti-racist perspectives should not overlook past prejudices or deny present-day biases. Remembering the histories of institutions through the art of looking, particularly within higher-education spaces, thus encourages us to reflect on the past even if uncomfortable, and come together as a community to dismantle the unjust, rediscover our voices through allyship, and begin—even if slowly—to heal.

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