



Image by Christina Olivares

Rapid Response: RE-VISION

Companion Resource

Illinois Humanities exists to strengthen the social, political, and economic fabric of Illinois through constructive conversation and community engagement.

Envisioning Justice leverages the arts and humanities to envision alternatives to the enduring injustice of mass incarceration. This Illinois Humanities initiative works with communities and people impacted by mass incarceration to spark conversation and illuminate community-based strategies that address our racist and unjust criminal legal system.

This program was funded by the Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors. The Art for Justice Fund makes direct grants to artists and advocates focused on safely reducing the prison population, promoting justice reinvestment, and creating art that changes the narrative around mass incarceration.

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Overview

Welcome to the companion resource to *Rapid Response: RE-VISION*, an event organized by Illinois Humanities' Envisioning Justice initiative and funded by Art for Justice. *Rapid Response: RE-VISION* originally aired on November 11, 2020. You can [watch the event on YouTube](#) and [follow Illinois Humanities' YouTube page](#) for more content.

Throughout 2020, the *Rapid Response* series has sought to promote contemporary artistic and humanities-based responses to systemic injustice by emerging and established artists and humanists. In its format as a live-streamed monthly series, *Rapid Response* has tended toward voices from across Illinois, but for its *RE-VISION* edition, we enlisted the help of four curators from across the U.S., who in turn selected artists and humanists to produce a three-minute video segment each responding to the theme of revision. In its final version, *RE-VISION* included an impressive selection of artists and humanists both within and without the U.S.

Like all of our programming at Illinois Humanities, *Rapid Response: RE-VISION* celebrates the tremendous capacity the humanities and arts possess to express our most profound – and human – experiences. The *Rapid Response* series and other Envisioning Justice programs, in particular, center the voices of those people and communities most impacted by mass incarceration and systemic injustice.

As you review the *Rapid Response: RE-VISION* program, we encourage you to use this companion resource as a point of departure, not a guide that will tell you what to think. Where we've deemed it appropriate, we've provided further context and questions to encourage your reflection, research, and action, alongside contributor biographies and notable quotes from the work they created. At the end of this document, you will find links and a bibliography. We encourage you to consider using your public library to find texts or to purchase them from [Black-owned independent bookstores](#).

Context: Mass Incarceration in the United States

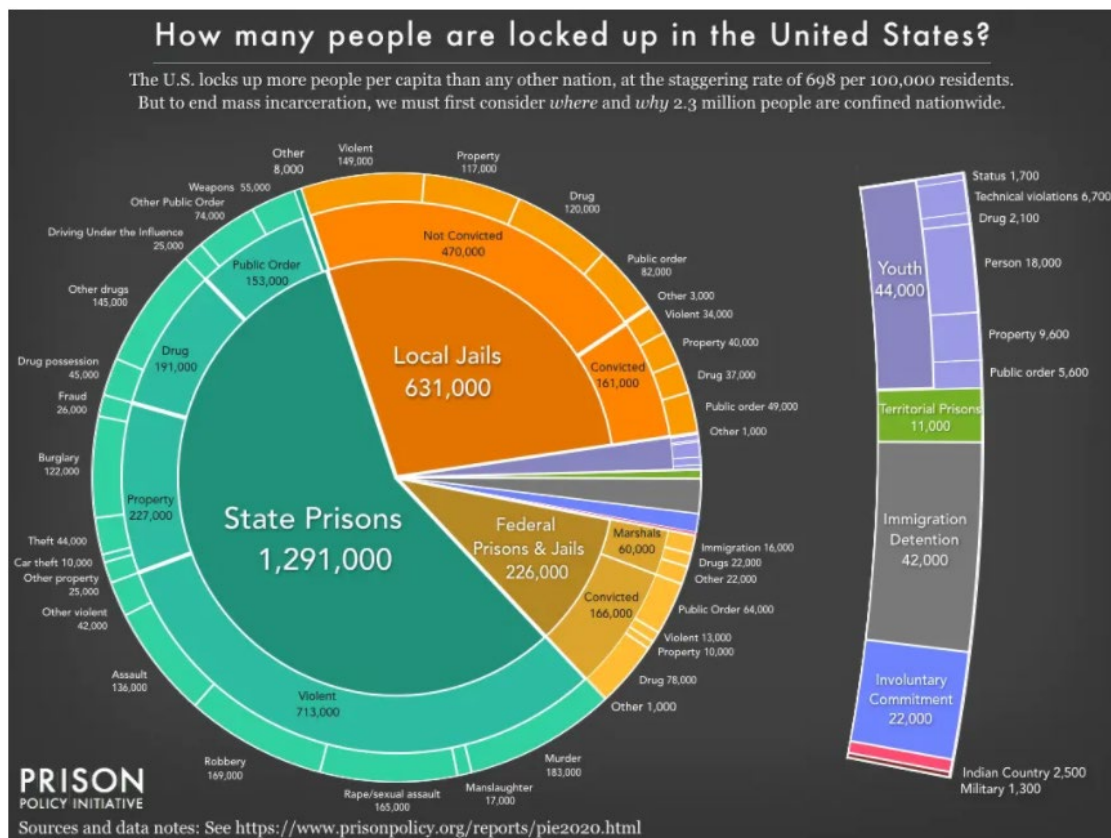
The United States has the largest population of incarcerated people in the entire world as well as the highest rate of incarceration per capita (at 698 people per 100,000). While the U.S. only accounts for 4.5% of the world's population, it detains nearly 25% of the world's incarcerated population. Currently, 2.3 million people are incarcerated in the United States (1,291,000 in state prisons; 631,000 in local jails, with 470,000 not convicted and 161,000 convicted; 226,000 in federal prisons and jails; 44,000 in youth detention centers; and 42,000 in immigrant detention centers). Additionally, 3.6 million people in the U.S. are on probation and 840,000 more are on parole.

While the rate of incarceration per capita in the U.S. is 698 per 100,000, for African Americans (who make up 13% of the U.S. population and 40% of the population of incarcerated people) the rate is 2,306 per 100,000. For Latinx people (who make up 16% of the U.S. population and 19% of the population of incarcerated people), the rate of incarceration per capita is 831 per 100,000. At the same time, for white people in the U.S. (who make up 64% of the U.S. population and 39% of the incarcerated population), the rate of incarceration per capita is 450 per 100,000.

As these statistics reveal, from policing to sentencing, the American carceral system is racially biased and rooted in our legacy of slavery. True justice requires bold imagination and intentionally anti-racist solutions.

Context: Mass Incarceration in the United States

At Illinois Humanities, we know that people and communities affected by the criminal legal system are driving this movement for change. We are committed to supporting their efforts to end systemic racism, and the injustice inherent in mass incarceration, by bringing greater awareness to issues and solutions through arts and humanities programming. We also work to strengthen and expand the networks, organizations, and resources they need to continue making a difference.



Reference: Wendy Sawyer and Peter Wagner. [“Mass Incarceration: The Whole Pie 2020.”](#) Prison Policy Initiative, March 2020.

Curator: Mahogany L. Browne



Mahogany L. Browne is a writer, organizer, and educator. She is the executive director of Bowery Poetry Club, artistic director of Urban Word NYC, and poetry coordinator

at St. Francis College. As an Art for Justice Fellow, she will be releasing her first YA novel, *Chlorine Sky*, in January 2021.

Contributors: Christina Olivares, Tongo Eisen Martin, and Amare Symoné

Mahogany's Question:

“In the future, who advocates for the people to bloom, flourish, and grow into liberation? What tools do we use to get there?”

Christina Olivares

Christina Olivares is the author of *No Map of the Earth Includes Stars* (2015), winner of the 2014 Marsh Hawk Press Book Prize, and of *Interrupt* (2015), published by Belladonna* Collaborative.



“Nothing has a right to you except for you. You are loved. You are here. And you are allowed to be as you are. I would say, Do not believe in any empire. No empire loves you the way those who will come after you love you. No empire needs you, just as you are, just the way that we need you. You are an entire universe distilled into a body that has this life. The election is an election of an empire. You are a person in an empire. What will you do with your beautiful, precious, contested life?”

Christina Olivares: Continued

Keywords and References:

- [Empire](#) / American imperialism
 - *The Nation*: “What changed the fate not only of Hawaii but of the United States and, indeed, the world? The Spanish-American War. Before our 1898 intervention in the Cuban war for independence from Spain, we were a republic. After the Treaty of Paris, which ended the war and brought some Spanish territories under US control, we were an empire. Before, we were a single people whose values and institutions were applicable mainly to ourselves. After, we were a collection of diverse unwilling peoples on whose histories and aspirations those values and institutions would have to be imposed. In addition to Hawaii, the Philippines, Puerto Rico and Guam were now also ‘ours.’”
- [Defunding the Arts](#)
 - *The New York Times*: “In Mr. Trump’s first federal budget...he caused alarm after he became the first president to call for ending the endowments since they were created in 1965 — even though the combined budgets of both make up a mere fraction of the federal budget. Arts groups around the country mobilized immediately to save the federal funding.”
- [“The Summer Day”](#) by Mary Oliver
 - “Tell me, what is it you plan to do / With your one wild and precious life?”

Tongo Eisen-Martin

Tongo Eisen-Martin is an author, educator, and organizer whose work centers on issues of mass incarceration, extrajudicial killings of Black people, and human rights. He has taught at detention centers around the country and at the Institute for Research in African American Studies at Columbia University. He lives in San Francisco.

“English is a lukewarm relationship with your people
With practice, I met every white person in the world.”



Keywords and References:

- [Pale horse](#)
 - “And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him.” (Revelation 6:8)
- [Robber baron](#)
 - *Reuters*: “Silicon Valley has been distinguished, the entrepreneur and investor Michael Lazerow writes, by core principles of trust and openness. Many business analysts agree. But people are starting to look at Facebook and Google and wonder how they are more trustworthy or transparent than Standard Oil or U.S. Steel, the Gilded Age corporate behemoths.”

Tongo Eisen-Martin: Continued

Keywords and References:

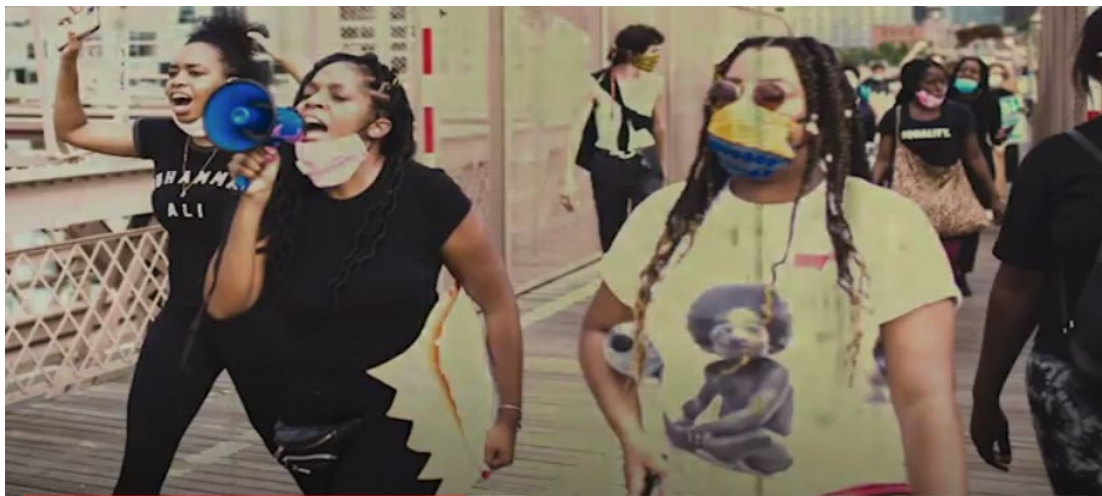
- [In the beginning was the word](#)
 - “In the beginning was the Word, and the Word was with God, and the Word was God.” (John 1:1)
- [Proletariat](#)
 - Karl Marx and Friedrich Engels, *The Communist Manifesto*: “The modern bourgeois society that has sprouted from the ruins of feudal society has not done away with class antagonisms. It has but established new classes, new conditions of oppression, new forms of struggle in place of the old ones. Our epoch, the epoch of the bourgeoisie, possesses, however, this distinctive feature: it has simplified the class antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes, directly facing each other: Bourgeoisie and Proletariat.”
- [Gallows](#)
 - *Cambridge Dictionary*: “A wooden structure used, especially in the past, to hang criminals from as a form of execution.”
- [Harlem Renaissance](#)
 - National Museum of African American History and Culture: “The Great Migration drew to Harlem some of the greatest minds and brightest talents of the day, an astonishing array of African American artists and scholars. Between the end of World War I and the mid-1930s, they produced one of the most significant eras of cultural expression in the nation’s history—the Harlem Renaissance.”

Amare Symoné

Amare Symoné is a singer-songwriter and performer living in Brooklyn, New York. Amare is currently working on the release of her third EP, *Agape Acoustics*. Stay updated by following Amare on her socials (@AmareSymone).



“They crawled
So that we could walk
But now we runnin’
Out of time
Say we never vote
then take our rights away
Kill us on the tv screens
Cause we must entertain.”



Keywords and References:

- “All power to the people”
 - Watch: [The Black Panthers: Vanguard of the Revolution](#)
 - Watch: [The Black Power Mixtape, 1967 - 1975](#)

Amare Symoné: Continued

Keywords and References:

- [“Kill us on the TV screens / Cause we must entertain”](#)
 - *FiveThirtyEight*: “But the media hasn’t paid much attention to protests against police brutality or misconduct over the last few years. These protests, often grouped under the umbrella of the Black Lives Matter movement, featured prominently in national media during and after the 2014 demonstrations in Ferguson, Missouri. In recent years, though, they have received much less media attention. According to our analysis of closed captioning data of cable news broadcasts from the TV News Archive as well as headlines of online news articles in Media Cloud’s database, the phrase ‘Black Lives Matter’ appeared less than half as frequently on both mediums between 2017 and 2019 as it did from 2014 to 2016.”

Curator: Baz Dreisinger



Baz Dreisinger is a professor of English at the John Jay College of Criminal Justice, the ED of Incarceration Nations Network and founder of the [Prison-to-College Pipeline](#)

[program](#). Baz is currently working on a book entitled *I am Starting a New Nation*.

Contributors: Mthetheleli Ngxeke (MT), Mitchell S. Jackson, and Prince Kwamiso

Baz's Question:

“How can the past shape the future without limiting its radical possibilities?”

Mthetheleli Ngxeke (MT)

Mthetheleli Ngxeke (MT) lives in Cape Town, South Africa and works for The Message South Africa as part of its Message Enterprise Programme in Drakenstein Correctional Centre.

“Through education change is possible.”



Keywords and References:

Drakenstein Prison: Nelson Mandela spent the last fourteen months of his 27 years in prison at Drakenstein Correctional Centre, formerly known as Victor Verster Prison. Mandela was an anti-apartheid freedom fighter who would later serve as President of South Africa from 1994 to 1999. He was held as a political prisoner, first on Robben Island and later at Drakenstein, for working to dismantle the segregationist rule of white South Africans, known as Afrikaners. Mandela was instrumental in negotiating the end of apartheid in South Africa and subsequently forming a Truth and Reconciliation Commission to help heal the divided nation. In 2015, the United Nations adopted a revision to its [“Standard Minimum Rules for the Treatment of Prisoners”](#), which it now calls the “Nelson Mandela Rules” to recognize the inherent dignity and value of people incarcerated people and to acknowledge prisoners as legitimate members of society. The United States is an official signatory of this resolution.

Mitchell S. Jackson

Mitchell S. Jackson is the author of the award-winning novel *The Residue Years* and the critically acclaimed memoir *Survival Math*. He is a columnist for *Esquire Magazine* and teaches creative writing at the University of Chicago.

“Proofing is correction, applying the laws of convention . . . Revision is seeing the work in progress . . . seeing what should and shouldn’t be there and making it so . . . Revision is a philosophy, a chance to transform.”



Keywords and References:

Ananda K. Coomaraswamy: In his essay for *Rapid Response: RE-VISION*, Mitchell Jackson quotes Sri Lankan philosopher and art historian Ananda Kentish Coomaraswamy: “The artist is not a special kind of man, but every man who is not an artist in some field, every man without a vocation, is an idler....No man has a right to any social status who is not an artist.” In this excerpt from “The Christian and Oriental, or True, Philosophy of Art,” Coomaraswamy argues that every job is a kind of art, whether one is a lawyer, carpenter, or farmer. He also suggests, however, that being a member of society -- that is, being seen as part of the social order -- requires that one practice one’s art. The only other option besides being an “idler” is to be a monk, whose withdrawal from social life is total.

Prince Kwamiso

Prince Kwamiso was born and raised in the Democratic Republic of Congo and is an author, singer, and songwriter who believes in the power of arts in shaping the culture of a generation.



“From sea to shining sea, will
you raise your voice for justice?
Nobody can do it alone
Nobody can walk alone
On this journey home.”

Keywords and References:

“Brave and Free,” “From sea to shining sea,” image of the American flag, image of the Freedom Tower in New York City: While Prince Kwamiso was born and raised in the Democratic Republic of Congo and brings much of that grounding into his musical and artistic work, his contribution to *Rapid Response: RE-VISION* makes very clear reference to the United States. A few of the ways his piece does this is by splicing in images of the American flag and the Freedom Tower in New York City (which replaces the World Trade Center towers that fell on September 11, 2001). He also invokes the words “brave and free,” which recall the phrase from the “Star-Spangled Banner” (“the land of the free and the home of the brave”) and “from sea to shining sea” – a direct quote from “America, the Beautiful.” By choosing very specific words and images that implicate the United States, Prince Kwamiso asks viewers to contemplate the relationship between Americans and people around the world in creating networks of solidarity and justice. After all, “nobody can do it alone.”

Curator: C. T. Mexica



C.T. Mexica is, in his own words, a reformed gangster who was self-taught and cell-taught while incarcerated from the age of 12 to 21. He holds a PhD in comparative literature (theory and criticism). He recently completed a postdoctoral fellow-

ship in Justice and Social Inquiry at Arizona State University. Currently, C.T. is writing a literary memoir titled *18 With A Bullet*.

Contributors: Arthur Longworth, Monica Cosby, and Tomiekia Johnson

C.T.'s Question:

*“If freedom has a sound,
what does it sound like?”*

Arthur Longworth

Arthur Longworth has won six National PEN Awards and is the author of two books: *Zek* (Gabalfa Press, 2016) and *The Prison Diary of Arthur Longworth #299180* (Pygmy Forest Press, 2008). He has also written for The Marshall Project, VICE News, and Yes! Magazine, as well as a wide selection of literary journals. He is the founder of the State-Raised Working Group at Northwest Washington Reformatory.

“I can tell you that when you have never been out of prison, at least not since you were a foster youth, there’s no way to really know what the sound of freedom is.”

Keywords and References:

- **State-raised:** “An adjective prisoners who weren’t raised in a home or in the care of a family use to describe themselves. State-raised youth are raised in institutions like foster care, the juvenile incarceration system, and immigrant detention centers.” - Arthur Longworth
- **Foster care to prison pipeline:** “Because of the circumstances and conditions that young people face in these institutions they often find themselves pushed into prison. In fact, when you are a young person raised by the state and they send you to prison, you hardly notice the difference, because it kind of feels like prison is exactly where you were raised to be.” - Arthur Longworth
- **Chain Buses:** Chain Buses are a form of prison transport. Typically, they transport people from the county facilities (where they have been sentenced) to the state facilities (where they will serve their sentence). Those who are being transported are often shackled to one another through a system of chains, handcuffs, and anklecuffs.

Monica Cosby

Monica Cosby lives in Chicago, IL. She works for the Westside Justice Center and Women's Justice Institute, and is co-Director of Moms United Against Violence and Incarceration.



“My favorite times of day have always been sunset and sunrise... during the time that I was locked up I would go on whatever movement line that was close enough to those times of day just so I could be outside for them, hopin’ prayin’ wishin’ for the day to come that I would be able to see that and see the skyline and see the water again without the razor wire and the tower with the guy with the gun. You know? This is it. Being able to go -- to be still when you wanna be still and go when you wanna go.”

Keywords and References:

- **Movement line:** the ways in which incarcerated people are moved from one location to another inside prison - to jobs, meals, the commissary, etc.

Tomiekia Johnson

Tomiekia Johnson is a Black mother, an incarcerated survivor of ongoing severe domestic violence, and a former highway patrol officer. Due to a series of systemic biases that impacted the outcome of her case, she has been in prison since 2012, forcibly separating her from her child, family, and community. [Read more of Tomiekia's story.](#)

“Freedom sounds like an apology, success, acknowledgment of right and wrong, financial compensation, and reparations -- thank you, next!”

Keywords and References:

- [Felony Disenfranchisement](#):
 - *The Sentencing Project*: In the United States, felony disenfranchisement is the suspension or withdrawal of the voting rights of people convicted of a criminal offense. According to The Sentencing Project, as of 2016, “6.1 million Americans were prohibited from voting due to laws that disenfranchise citizens convicted of felony offenses ... Persons currently in prison or jail represent a minority of the total disenfranchised population. In fact, 77 percent of disenfranchised voters live in their communities, either under probation or parole supervision or having completed their sentence. An estimated 3.1 million people are disenfranchised due to state laws that restrict voting rights even after completion of sentences.”

Tomiekia Johnson

Keywords and References:

- [Trauma-informed approach:](#)
 - *Buffalo Center for Social Research:* A trauma-informed approach considers the pervasiveness of trauma, and the conditions that create trauma, in the lives of people and communities. It centers the voices of people who have experienced trauma.
- [Reparations:](#)
 - *The Brookings Institution:* The term “reparations” means “a system of redress for egregious injustices . . . Given the lingering legacy of slavery on the racial wealth gap, the monetary value we know that was placed on enslaved Blacks, the fact that other groups have received reparations, and the fact that Blacks were originally awarded reparations only to have them rescinded provide overwhelming evidence that it is time to pay reparations to the descendants of enslaved Blacks.”

Curator: Tyra Patterson



Tyra Patterson is the community outreach strategy specialist at Ohio Justice & Policy Center, where she began working in 2018 after serving 23 years for crimes she did not commit. She is heavily involved in the arts

community of Cincinnati, specifically using art to educate people on the issues of social justice and mass incarceration.

Contributors: Amanda Padgett, Anhelita Reno, and Syreeta Scruggs

Tyra's Question:

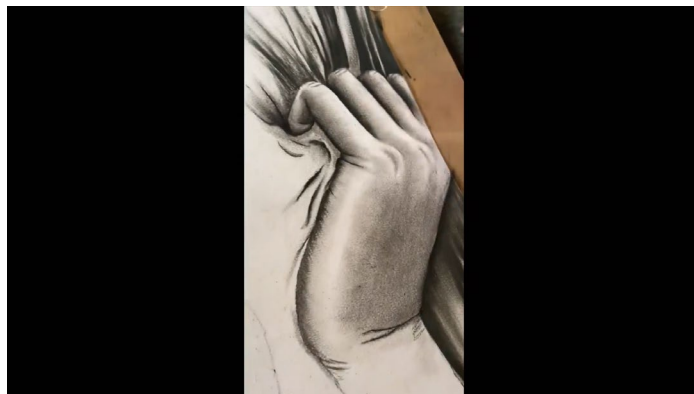
“How do we challenge the notion of power and/or who holds it?”

Amanda Padgett, Anhelita Reno, and Syreeta Scruggs

Amanda Padgett is a freelance photographer living in Dayton, Ohio. She is formerly one of the youngest women living inside of the Ohio Reformatory for Women, Ohio's largest women's prison. A self-taught photographer, Amanda's favorite subjects to capture are family portraits, babies, and birth photography.

Anhelita Reno is an artist who specializes in pencil and chalk drawings centering the thoughts and expressions of women. Her work has been shown at Cincinnati Contemporary Arts Center and has made her a part of a renaissance of returning artists looking to transform the arts scene in Cincinnati.

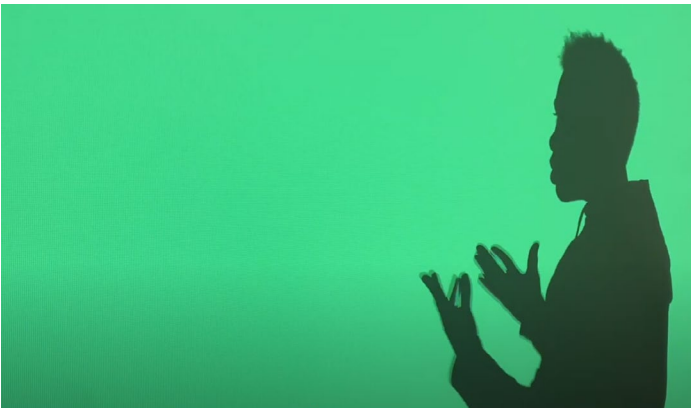
Syreeta Scruggs is a poet, short film producer, and musician from Dayton, Ohio, who is best known for her justice-centered spoken word. Most recently, Syreeta served as the first returning teaching artist for a mural project in downtown Cincinnati with ArtWorks Cincinnati, where she worked directly with young artists and apprentices.



Amanda Padgett, Anhelita Reno, and Syreeta Scruggs

“Uncover the cover up
That’s a real man or woman there
Not a mannequin
Or a shell of a body
Used to grow the economy.”

“What they call a blueprint, I call a shoe print
On the necks and the backs
It’s where they institute it
Make American Great Again?
I can’t salute it.”



“Prisons don’t make us safer,
but they did make you richer,
so you get the picture.”

Amanda Padgett, Anhelita Reno, and Syreeta Scruggs

Keywords and References:

- [Prison Industrial Complex](#)
 - *Worth Rises*: “Today, more than half of the \$80 billion spent annually on incarceration by government agencies is used to pay the thousands of vendors that serve the criminal legal system. They are healthcare providers, food suppliers, and commissary merchants, among others. And many have devised strategies to extract billions more from the directly impacted communities supporting their incarcerated loved ones.”
- [Trauma](#) and/or [School to Prison Pipeline](#)
 - *ACLU*: “The school-to-prison pipeline [is] a disturbing national trend wherein children are funneled out of public schools and into the juvenile and criminal justice systems. Many of these children have learning disabilities or histories of poverty, abuse, or neglect, and would benefit from additional educational and counseling services. Instead, they are isolated, punished, and pushed out.”
- [Recidivism](#)
 - *The Marshall Project*: “Recidivism is the reoccurrence of crime among people known to have committed crimes before. At all levels of justice, from local probation offices to the U.S. Bureau of Prisons, if we judge the impact of interventions at all, we do so in part by measuring recidivism. In a report we published today with the Harvard Kennedy School, we conclude that recidivism is often the wrong measure. And using it exclusively to assess the quality of justice is like using a school’s dropout rate to measure the success of teachers—it may be pertinent, but it is inadequate and often misleading.”

Questions to Consider

- From Arthur Longworth: “Why did you guys out there quit marching in the streets? I mean seriously, was it because you thought maybe they’d fixed the justice system and now you’re satisfied? Or did you just get tired?”
- From Tomiekia Johnson: “Have you ever seriously considered national collective repentance as a pathway towards healing from trauma, better understanding of each other, and changing old mindsets as a way to intrinsically transform Americans? So we can all live the dream?”
- How would a non-punitive system of justice work?
- What was something you learned from this edition of *Rapid Response*, or something that you hadn’t known or considered before seeing it?
- What did these videos have in common? What grounded them in our current moment?
- Were there contributors whose work you’ll follow going forward? What about them or their work stood out to you?
- What are your next steps after watching this installment of *Rapid Response*? Where will you direct this energy?
- What does a truly just future look like? How do we get there?
- What energizes you about the moment we’re in? What gives you strength?
- What have we learned about our society from this year and/or this election? What knowledge will you take away or pass on to others?

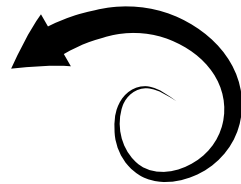
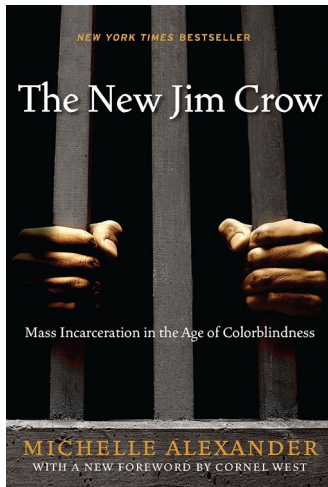
Prompts for Further Engagement

- Start a carceral justice reading group. What subjects do you want to know more about? How can others share in the learning experience with you?
- Volunteer with a carceral justice organization. Most cities have [Books to Prisoners](#) groups and there are national [penal programs](#), but there are also a lot of bail funds and mutual aid groups that need support.
- Write a letter to your local representative in government. What kind of world should they be working toward? What should they do to get us there?

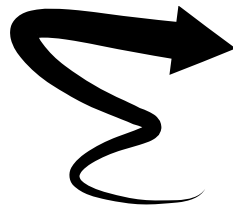
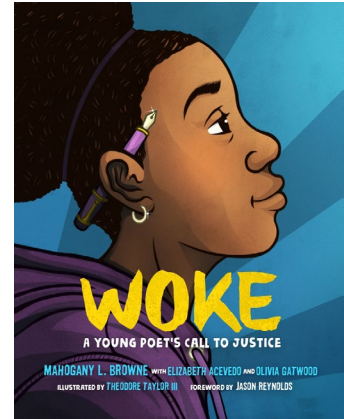
Suggested Readings for Further Reflection

- Ta-Nehisi Coates. “A Case for Reparations.” *The Atlantic*, June 2014. <https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>.
- Eli Hager. “Silencing Arthur Longworth.” *The Marshall Project*, April 5, 2018. <https://www.themarshallproject.org/2018/04/05/silencing-arthur-longworth>.
- Arthur Longworth. *The Prison Diary of Arthur Longworth #299180*. Springfield, OR: Pygmy Forest Press, 2008.
- Daniel Immerwahr. *How to Hide an Empire: A History of the Greater United States*. New York, NY: Farrar, Straus and Giroux, 2019.

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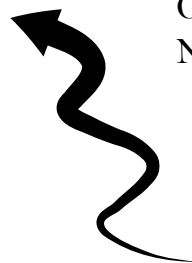
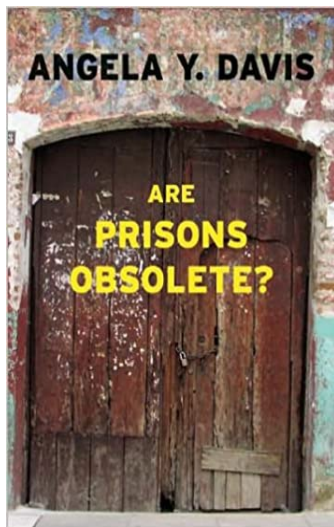


Michelle Alexander. *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. New York: New Press, 2012.



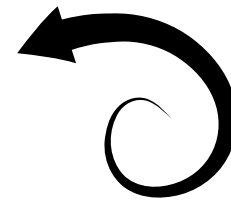
Mahogany L. Browne. *Black Girl Magic: A Poem*. New York: Roaring Brook Press, 2018.

Mahogany L. Browne, Elizabeth Acevedo, and Olivia Gatwood. *Woke: A Young Poet's Call to Justice*. New York: Roaring Brook Press, 2020.

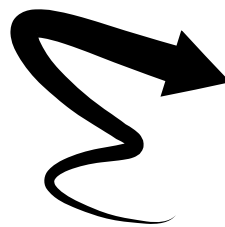


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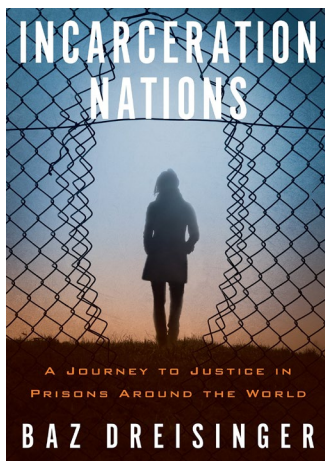
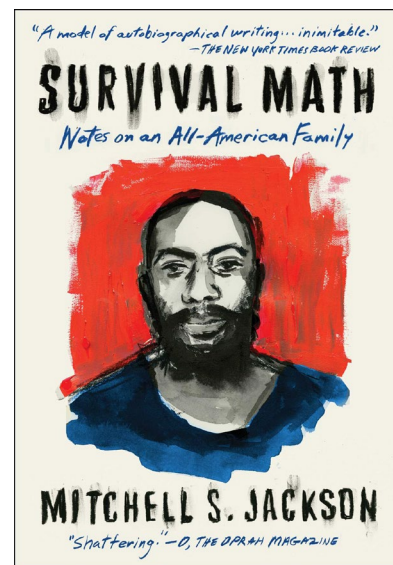
Suggested Readings for Further Reflection



Ava Duvernay and Jason Moran. *13th*. USA, 2016.



Mitchell S. Jackson. *Survival Math: Notes on an All-American Family*. New York: Scribner, an imprint of Simon & Schuster, Inc., 2019.



Baz Dreisinger. *Incarceration Nations: a Journey to Justice in Prisons around the World*. New York: Other Press, 2016.

This guide was created by:

Chris Guzaitis is Senior Director at Illinois Humanities. She holds degrees in Feminist Studies from Beloit College, Gender and Women's Studies from San Francisco State University, and Cultural Studies from University of California, San Diego. She has been an educator for nearly 20 years. As a first-generation college graduate, Chris has both a personal and professional commitment to increasing access to higher education for all.

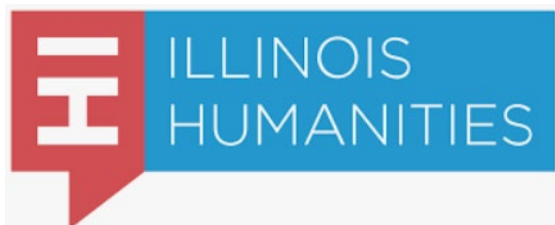
Meredith Nnoka, the Envisioning Justice Fellow at IH, is a writer, educator, and social justice advocate originally from Southern Maryland. She studied the intersecting histories of African-American expressive arts and social movements at Smith College for her BA and later the University of Wisconsin-Madison for her MA, where she first began considering the questions now central to her work: what is the power in bearing witness, and how can controlling our own narratives be used toward liberation?

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Envisioning Justice leverages the arts and humanities to envision alternatives to the enduring injustice of mass incarceration. This Illinois Humanities initiative works with communities and people impacted by mass incarceration to spark conversation and illuminate community-based strategies that address our racist and unjust legal system.

For more information on Illinois Humanities and/or Envisioning Justice, please contact Illinois Humanities at info@ilhumanities.org or 312-422-5580. Please visit us at ilhumanities.org/envisioningjustice.