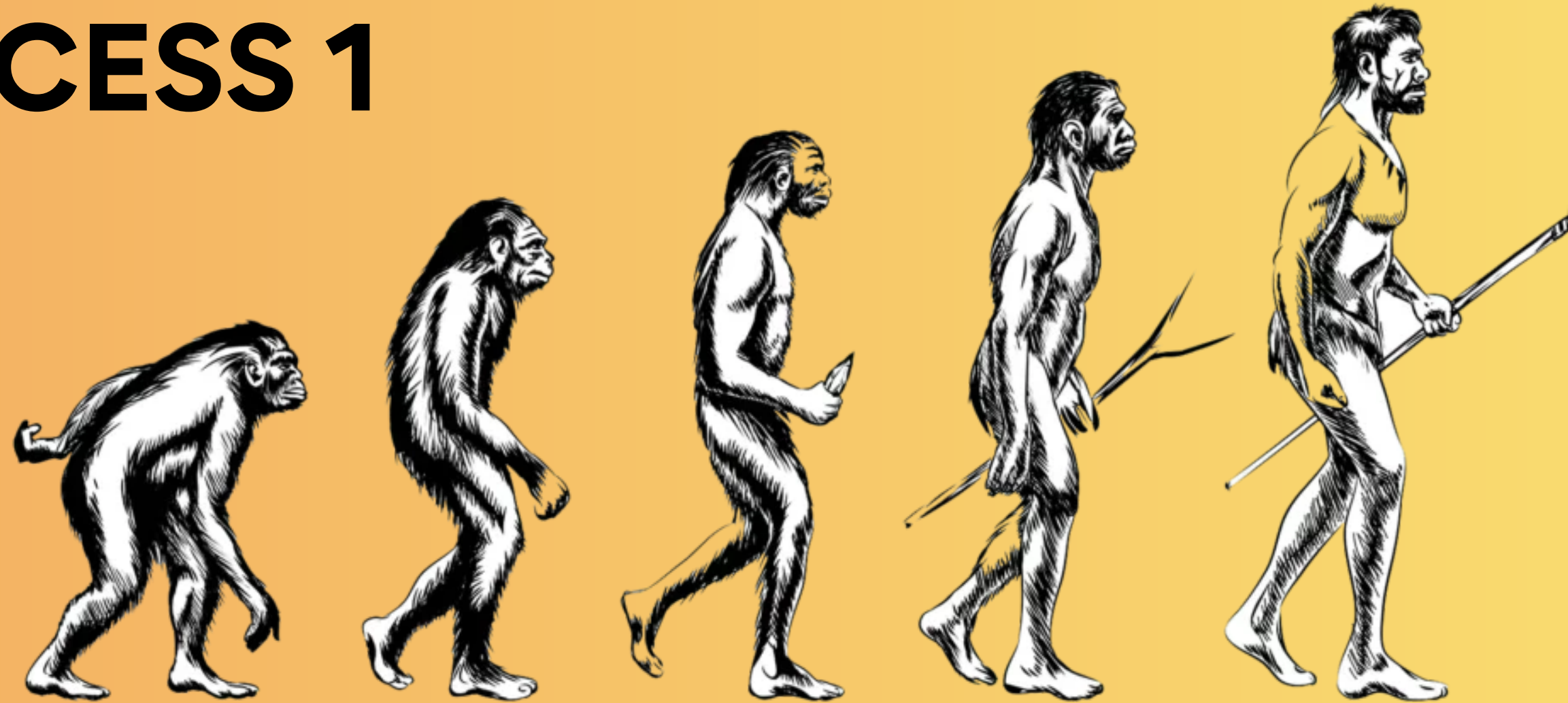


JOURNAL/COMMUNITY LEARNING AND COLLECTIVE ACCESS 1

AMELIE WALSH



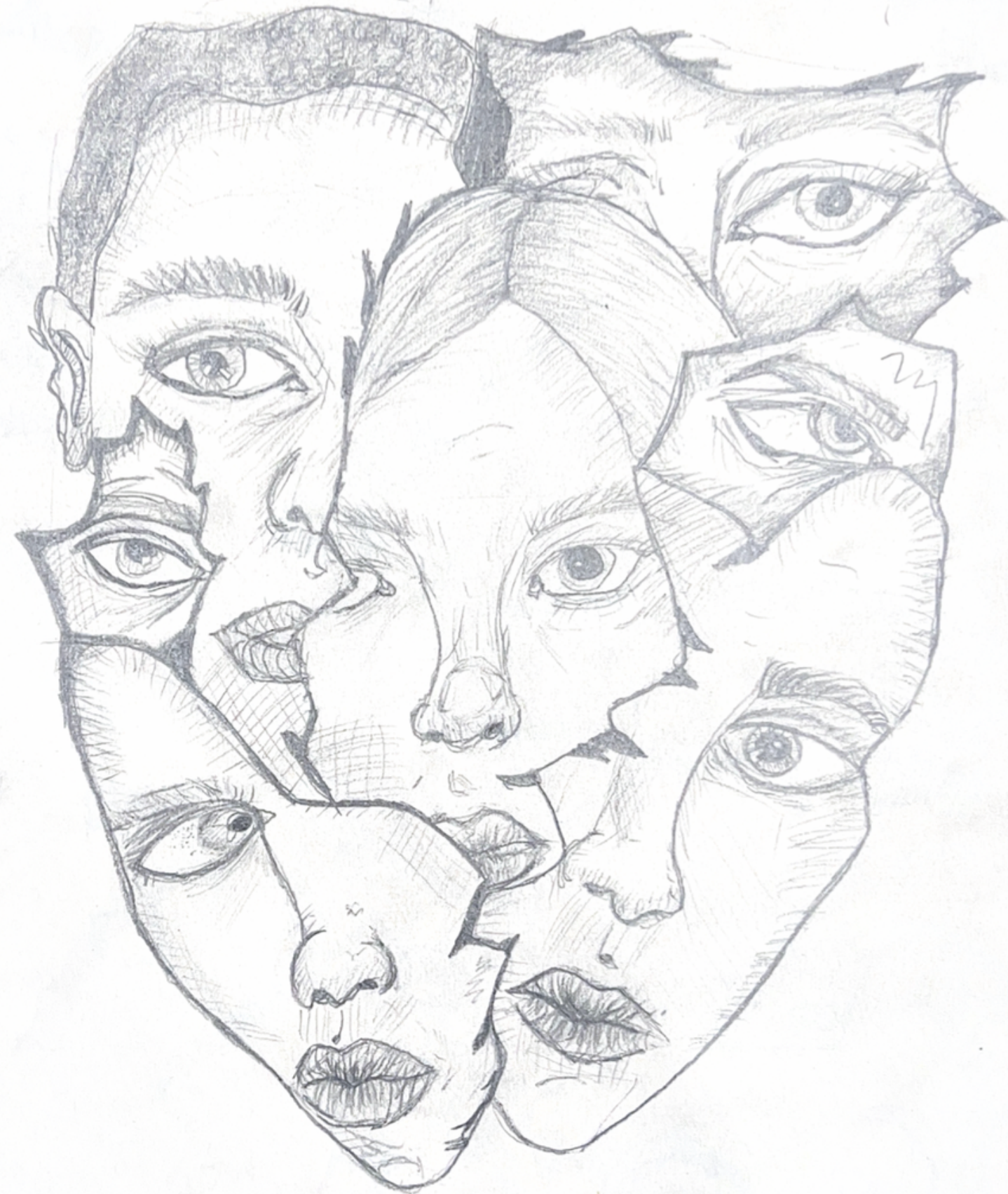
WEEK 1 - WHAT IS ANTHROPOLOGY?



In this first piece, I wanted to visually introduce what anthropology means to me. The drawing is centered around three overlapping faces, each connected by one continuous line. This choice was intentional, it represents how every human story, no matter where or when it takes place, is linked to others. Around the faces, I included symbols like a DNA strand, tree roots, and a small landscape with pyramids. The DNA and roots show how biology and culture are intertwined, how our origins run deep, shaping the ways we live and see the world. The pyramids and the Chinese characters for “past, present, and future” (过去, 现在, 未来) reflect anthropology’s purpose: to study humanity across time, connecting ancient civilizations, modern societies, and the generations to come.

This week’s introduction to anthropology introduced me to how complex the study of humans is. In Andrew Walsh’s (2020) “What is Anthropology?” video, he explains that anthropology looks at humans in their full diversity, biological, social, cultural, and linguistic. That message stayed with me as I drew, reminding me that humanity can’t be understood from one perspective alone. We also discussed implicit bias this week, which made me think about how our cultural backgrounds influence the way we see others, often without realizing it. Through this drawing, I wanted to capture that awareness: that understanding people requires empathy, self-reflection, and a willingness to look beyond our assumptions. Anthropology, to me, is the study of connection, not just of the past, but of the shared thread that binds all of us together.

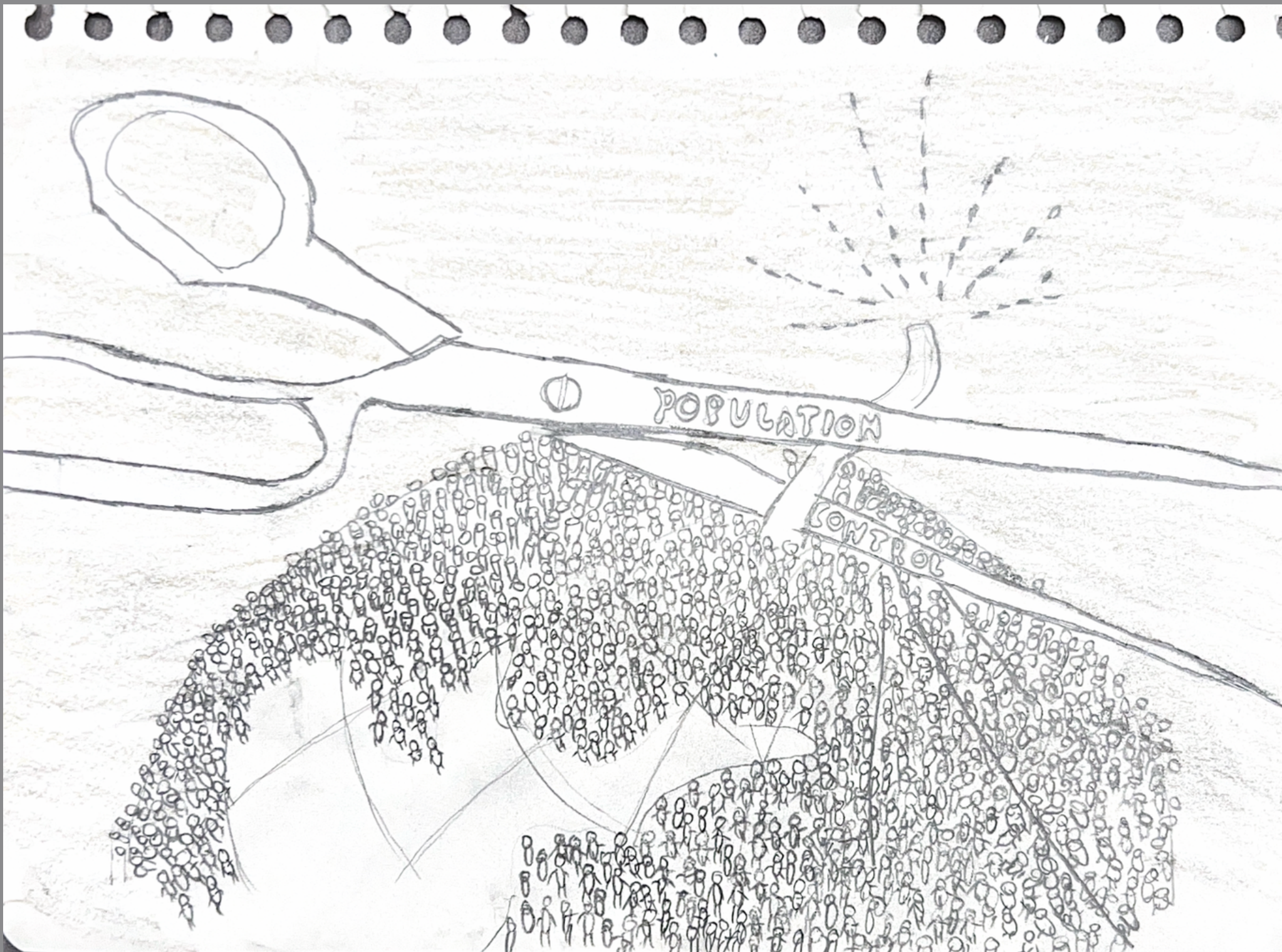
WEEK 2 - WHAT ARE RACE, RACISM, AND HUMAN VARIATION?



For this week I drew one face made from many cut pieces and repeated eyes. The puzzle-like seams show how people have tried to slice humanity into fixed kinds, while the continuous outline keeps it one face. That's my way of picturing what we learned this week: race is not a biological subdivision of humans but a social classification built from appearance and assumed ancestry (Graves & Goodman, 2021). The extra eyes watch from different angles to hint at how definitions of “who counts” in a race change with context, like census categories that shift across countries and over time making race a moving target rather than a stable scientific unit (Graves & Goodman, 2021). I left the center face intact to echo the genetics: humans are overwhelmingly similar, with most genetic variation found within local groups rather than between so-called races (Graves & Goodman, 2021).

The piece also nods to the history we traced, from Enlightenment sorting schemes such as Linnaeus's varieties to modern systems that reified those ideas, by showing fragments that look crisp even though the boundaries don't actually fit nature (Graves & Goodman, 2021). The PBS Origins video then tied this history to law and labor in the U.S., showing how race shifted from kinship to phenotype to justify slavery and exclusion; that's why the fragments feel made, arranged, and useful to power rather than discovered facts (PBS Origins, “The Origin of Race in the USA”). In short, the drawing tries to hold two truths from the course together: societies keep cutting the face into kinds, but the biology underneath remains one human whole.

WEEK 3 - HOW DID RACE BECOME BIOLOGICAL

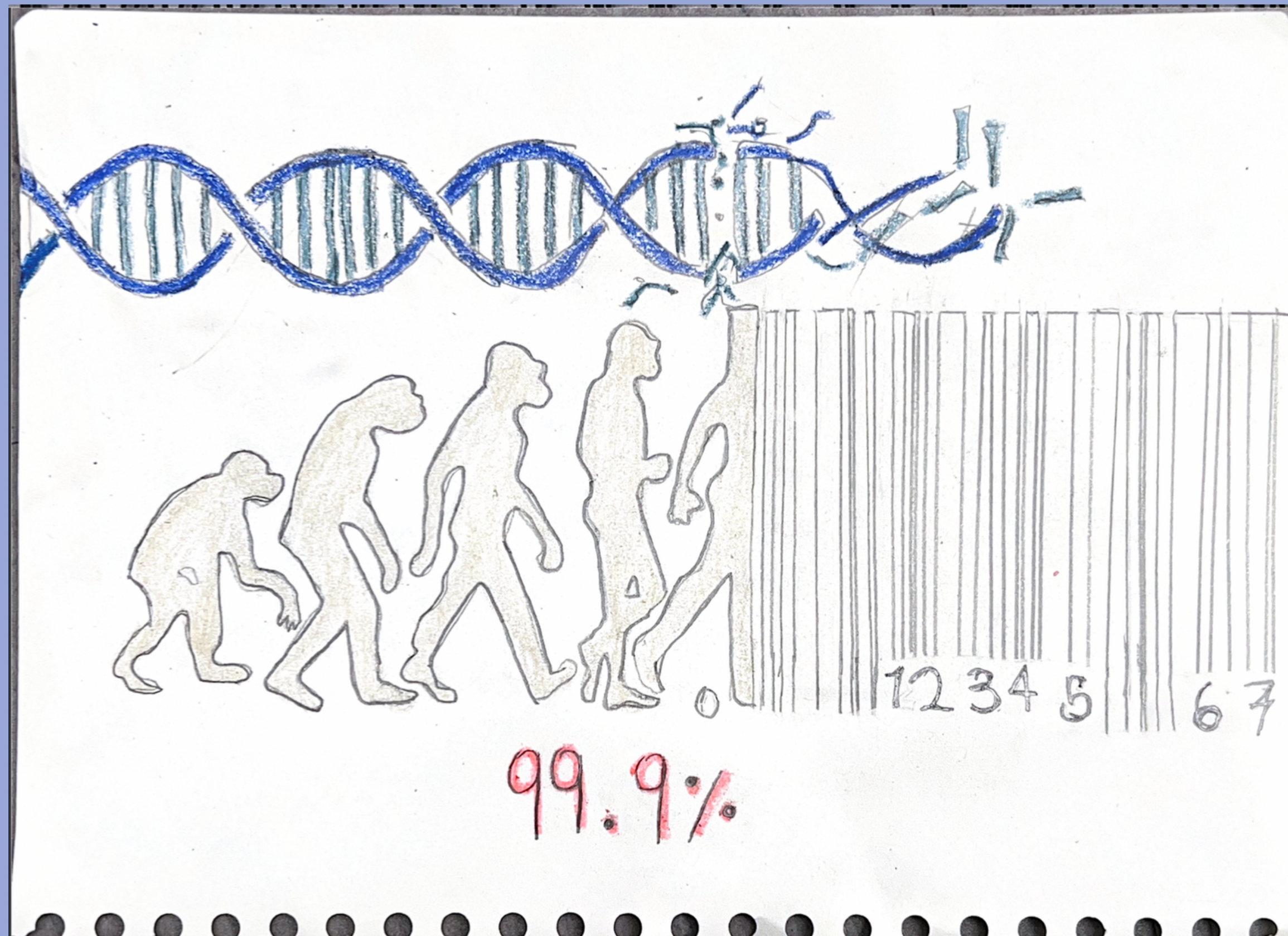


In this piece, I sketched a large pair of scissors labeled “Population Control” cutting across a crowded globe. The image represents how science and policy were once used to divide humanity into categories. The scissors’ sharp edges show how ideas about race and genetics were turned into tools of control, while the small dots on the globe represent individual lives reduced to numbers. I added faint ruler marks and DNA patterns to connect the piece to anthropometry and the eugenics movement, where measurements and data were used to justify inequality rather than understand diversity.

This connects to what we learned about how race shifted from a social idea to something that science tried to legitimize (Graves & Goodman, 2021). The upper blade reflects early attempts to classify humans, like monogeny and polygeny, while the lower blade represents eugenics, using biology to decide who was “fit” or “unfit” for society (Block, 2020).

I left the outline of the Earth uncut to show resilience, symbolizing how humanity stays connected despite systems built to divide us. The piece also ties to Franz Boas’s challenge to “scientific racism.” In his work, he emphasized cultural relativism, reminding us that every culture must be understood on its own terms, not ranked by biased measures (Brown, 2020). Drawing this helped me realize how anthropology doesn’t just study people, it questions the assumptions behind how we’ve studied them in the past. The scissors may symbolize control, but the unbroken world reminds me that science can also be used to heal and reconnect what prejudice once tried to separate.

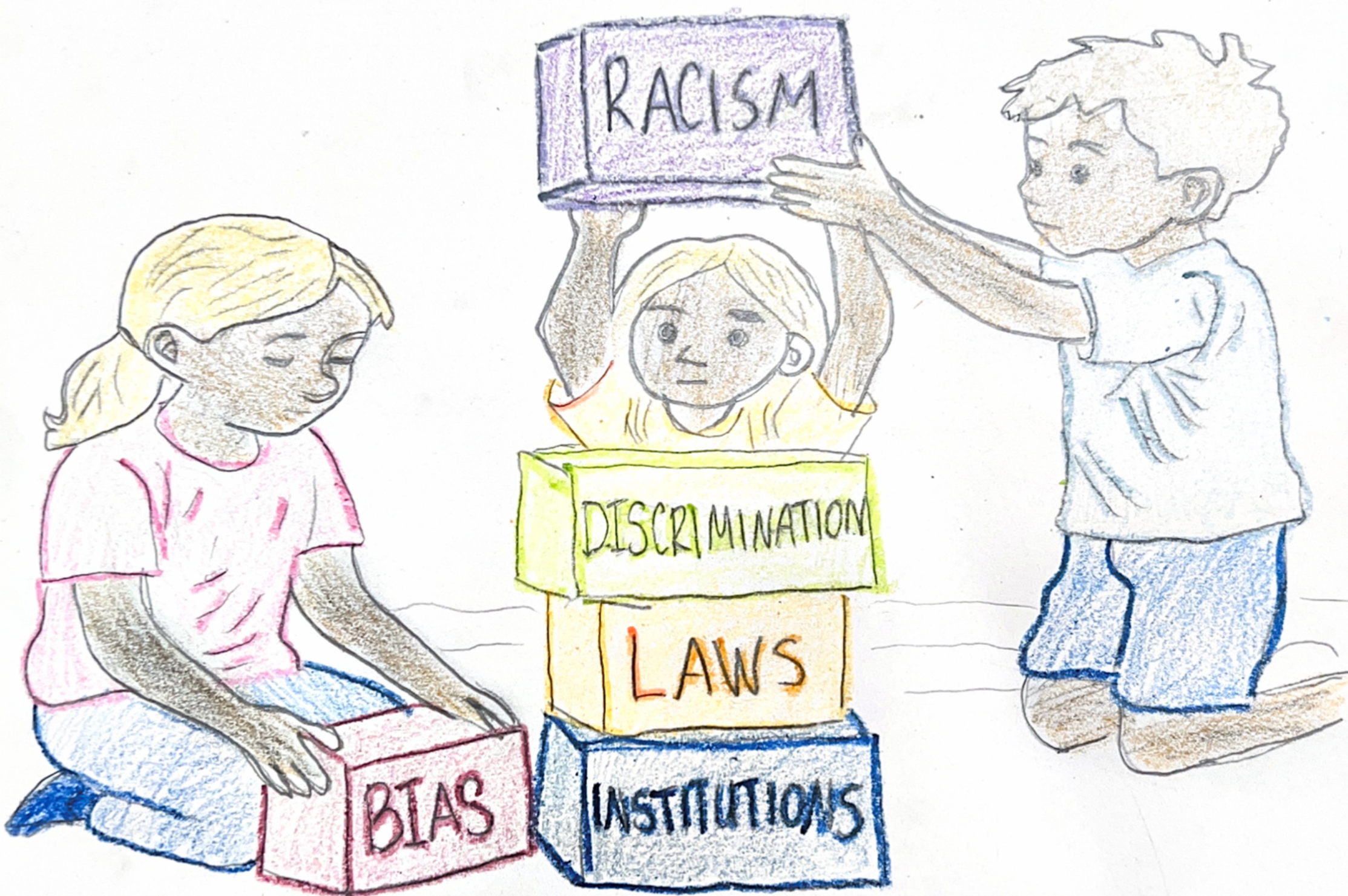
WEEK 4 - EVERYTHING YOU WANTED TO KNOW ABOUT GENETICS AND RACE



When I started this drawing, I wanted to capture how humans evolved, not just physically, but socially. I sketched the familiar image of human evolution, but instead of ending with a modern person, I let the figure walk into a barcode. To me, the barcode represents how society continues to label people based on race and identity, even though science has shown that those categories don't exist in our DNA. According to Graves and Goodman (2021), all humans share about 99.9% of their genes, and race has no biological basis. The American Anthropological Association (n.d.) also explains that traits like skin color vary gradually by geography and don't separate people into clear racial groups.

While drawing, I kept thinking about how evolution is about adaptation and diversity, yet we still cling to man-made divisions that hold us back. The DNA strand breaking into barcode lines shows how human classification distorted the beauty of our shared origins. This artwork helped me realize how much of identity is shaped by culture, not genetics, and how learning about evolution can help us see that what makes us human is the same connection we all share beneath the surface.

WEEK 5 - EVERYTHING YOU WANTED TO KNOW ABOUT RACISM



My drawing shows three children stacking blocks labeled institutions, laws, discrimination, and bias, with racism at the top. This image represents how racism is not a single act or emotion, but a system built upon layers of social and structural foundations. As Graves and Goodman (2021) explain, racism is “prejudice plus power,” meaning that personal bias only becomes racism when supported by institutional and systemic power (Graves & Goodman, 2021). The children symbolize society itself, continuing to stack these blocks, sometimes unknowingly, until racism becomes a stable structure.

The base layers, institutions and laws, show how racism is reinforced through systems such as education, housing, and justice. These are not neutral but historically shaped by inequality, echoing the authors’ point that “institutional racism highlights the ways that institutions, rather than individuals, drive racial inequalities” (Graves & Goodman, 2021). The other layers, bias and discrimination, reflect how implicit beliefs and learned behaviors sustain these structures (Graves & Goodman, 2021). Together, these blocks illustrate the progression from individual prejudice to systemic racism.

The videos deepened this understanding by showing how these systems were constructed historically. “How America Invented Race” exposed how the concept of race was deliberately created to justify slavery and privilege. “Deconstructing Whiteness” analyzed how whiteness became invisible yet central to power structures, while Kim TallBear’s “Science and Whiteness” demonstrated how scientific institutions reinforced racial hierarchies under the guise of objectivity. Collectively, they show that racism persists not because of isolated acts, but because of deeply rooted frameworks that society continues to rebuild.

WEEK 6 - WHY DO RACES DIFFER IN DISEASE INCIDENCE/LIFE HISTORY AGING AND MORTALITY



When I started this drawing, I pictured a hospital room filled with white coats, fluorescent lights, and silence. In the center stands a Black woman in a patient gown, her shoulders turned inward as if trying to disappear, while the doctors around her talk to one another instead of to her. Each doctor's back is slightly curved toward the next, forming a perfect circle that shuts her out. The scene feels familiar; a moment that could happen in any hospital today.

I wanted to show how racism in medicine is not just history, but something alive and structured into the system itself. Reading Anu Kumar's (2020) reflection on *white supremacy in global health* made me realize how much colonial power still lingers behind modern healthcare, how "helping" often means controlling. Dána-Ain Davis and Kelley Akhiemokhali's (2023) work on the eugenic roots of prenatal care revealed how Black midwives were erased from medicine, and with them, entire traditions of trust and community. My patient stands in the place those women once filled, surrounded by authority but unseen. Ayotomiwa Ojo's (2020) story of being a medical student witnessing racist treatment on her ward stayed with me too; it showed how silence and bias combine to turn care into harm.

This drawing became a way for me to process that discomfort, to see how good intentions in healthcare can still uphold inequality. Like Graves and Goodman (2021) write, race isn't the risk factor; racism is. My piece asks viewers to look closer at what we normalize in white coats, bright rooms, and polite conversations that still fail to hear the person in pain.

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