Untold Narratives and Reimagined Histories: The Work of Dawoud Bey and Titus Kaphar

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ABSTRACT
This article provides high school art room activities that address the past, contemplate the present, and encourage teaching for change. The authors introduce two contemporary artists, Dawoud Bey and Titus Kaphar, whose work embraces the idea of untold narratives and juxtapose their artwork to instigate diffi ult but necessary conversations about America's racial past and present. Bey's photographic narratives and Kaphar's innovative paintings unveil truths and histories of Black American culture that have long been neglected. Each juxtaposition is accompanied by background information, discussion questions, and ideas designed to engage students in critical dialogue about race and racism. These conversations are followed by creative writing, and artmaking processes encouraging students to learn from our histories to reimagine our present.

KEYWORDS: Untold Narratives, Dawoud Bey, Titus Kaphar, Juxtapositions, Instructional Activities, Racial Injustice

> "At that moment, I faced an important choice. I could teach the status quo, or I could teach for a change. I could not see how I could lie to my students, no matter how pure my intentions…. So we closed those texts full of smiling affluent white people and began to talk
> (Collins, 2012, p. 128).

Teaching the status quo perpetuates inequality and social injustice; it is time to teach for change. Collins (2012), a social theorist, advocates for educational reform, urging teachers to start in their own classroom communities. As university educators serving in an urban environment, we seek equity and justice, instigate change, and engage in reflective critique. In our practice, art is a catalyst to promote dialogue about racial disparities in educational systems and society. To accomplish this important work, we recognize and examine our privilege as white, educated, middle-class, women and support the development of critical consciousness in ourselves, our students, and our community.
Conversations about race, intersectional identities, and historic oppression are often avoided in schools (Acuff & Kraehe, 2022; Di'Angelo, 2018). Educators must actively work to raise awareness of

the problematic nature of "Whiteness" as the invisible norm in which all structures and behaviors are measured (Acuff, 2019; Buffington 2019; Kulinski, 2023; Spillane, 2015). Kraehe (2015) advocates disrupting the "racial silence" by questioning who has and has not been represented in the grand narrative of our past histories. Additionally, Rolling (2020) asks,

> What if art teachers taught students not only to make the world more beautiful, not only to express their ideas and emotions, not only to ask provocative questions, not only to solve problems creatively- but also to design an anti-racist world? (p. 4)

We embrace these scholars' invitations to teach for change. To begin the process, it is important to first know how our histories impact current realities, empathize with the most vulnerable, and begin to understand the complexity of racism in America.

This article provides high school art room activities that address the past, contemplate the present, and encourage teaching for change. We begin with a discussion of why these dialogues matter and how teachers may prepare to use these activities in their own classrooms. Then, we introduce two contemporary artists, Dawoud Bey and Titus Kaphar, whose work embraces the idea of untold narratives and juxtapose their artwork to instigate difficul but necessary conversations about America's racial past and present. Bey's photographic narratives and Kaphar's innovative paintings unveil truths and histories of Black American culture that have long been neglected.

Preparing for Anti-Racist Pedagogy

Engaging in dialogues about race and racism is essential in teaching for change. When we presented the activities described below at our state art education conference, many teachers discussed the desire to teach for change and the fear of teaching these "difficult topics. These teachers were not alone; teachers across the United States continue to voice concern about emotional reactions and pushback from students when decentering Whiteness (Di'Angelo, 2016; Matias, 2016), the ambiguity of responses when co-creating new narratives (Collins, 2012; Kraehe, 2015), the high-stakes nature of racial dialogues in our contemporary classrooms (Spillane, 2015); and educational gag orders used to "curtail teaching about race, gender, and American history" (Kantawala, 2022, p. 4). We recognize that "difficulty here lies in the positionality of the teacher. Acuff and Kraehe (2022) emind us that

> The truth is that talking about race and racism is 'difficult only for people who rarely have to think about themselves as racialized beings and whose quality of life is not dependent on them having to use visual racial literacy on a daily basis…. On the other hand, the general absence of these discussions in White communities is what makes them 'difficult when they suddenly arise. And this is why, we argue, to continue describing discussions about race and racism as 'difficult further centers Whiteness, aids and abets White fragility, and supports willful ignorance. The uncritical designation of race as a 'difficult topic creates and sustains anger around antiracist teaching altogether. (p. 19)

We understand that vulnerability—for teachers and students—is part of explicitly teaching about race and racism in our classrooms. Still, we ask teachers to consider the negative impacts of racial silence.[1] As White teacher educators, we recognize the uneasiness of not knowing where dialogues will go, but we are committed to developing critical consciousness and racial literacy in our classrooms.

We echo Kraehe and Acuff's (2021) rules of engagement for preparing for these teaching experiences: 1) be curious, 2) be humble, 3) be real, and 4) be vulnerable. Teachers must embrace their curiosity, work through their discomfort, and strive to learn as much as possible when starting this journey. These activities and conversations must begin with a desire to learn, and teachers must be responsive instead of reactive. This means that teachers should have compassion, show humility, and be authentic. They must listen to and with their students, as well as listen for counternarratives and new possibilities. Finally, teachers must be vulnerable with their students. Hooks (1994) reminds us that,

> When education is the practice of freedom, students are not the only ones who are asked to share, to confess. Engaged pedagogy does not seek simply to empower students. Any classroom that employs a holistic model of learning will also be a place where teachers grow, and are empowered by the process. That empowerment cannot happen if we refuse to be vulnerable while encouraging students to take risks. (p. 21)

Hooks advocates for engaged pedagogy as a way to teach for change.

1 Kraehe (2015) elaborates that,

> Racial silence, therefore, does not transcend racialized diffe ence; rather, it imposes a standpoint that disregards and subordinates the worldviews and educational needs of non-Whites. Prospective teachers of color are rendered alien, insignificant, and thus irrelevant to policy decisions and program reforms (Milner, Pearman, & McGee, 2013). Though colormuteness is often enacted by well-meaning individuals and written into antidiscrimination policies, it is, in effect, a key mechanism by which White supremacy is institutionalized. (p. 200)

She illuminates the power of being vulnerable with students. We agree, but recognize that risks are still involved in applying anti-racist methods in the classroom.

When in doubt, we encourage using Bell and Schatz's (2022) "stay in your lane" (pp. 102-103) metaphor and the questions they pose in their antiracist activity book, where they advocate that our lanes are real places of power and influence in which we live our everyday lives. Bell and Schatz ask us to consider what our lane is, note who else is in it, determine our role and skills, and question how White supremacy shows up. Then, they ask us to inquire what is being done about it, consider what we can do about it, and establish our first step. Engaging this in exercise is powerful when feeling vulnerable, overwhelmed, or do not know where to begin; consider answering the questions[2] in Figure 1 before you use the activities introduced in this article or to support the modification of these activities to best fit your "lane

Questions	**Self Reflectio**
What's my lane?	• We are teacher educators and have the opportunity and responsibility to support preservice art teachers in learning to teach for change.
Who else is in it?	• Preservice teachers, teacher educators, K-12 teachers, and our administration
What's my role? What are my skills?	• Role: Teacher educators • Skills: Designing responding to art activities and creating activities to support critical thinking, meaning-making, and transformation
How does White supremacy show up?	• Racial silence permeates many classes in our students' program of study • Often underrepresented artists are overlooked in the curriculum.
What's being done about it?	• DEI Trainings offe ed • Websites to help teachers bring underrepresented artists into the curriculum (see Artura.org or The Antiracist Art Teachers Website) • NAEA journals have special issues promoting anti-racist pedagogy
What can I do about it?	• Design and share activities to raise critical consciousness • Include diverse contemporary artists • Co-create a safe space in my classroom to begin dialogues about systematic racism • Include antiracist methodologies of telling counternarratives and using multiple perspectives as the basis of my activities
What's the first step?	• Find underrepresented artists that speak to my students and design activities to use.

Figure 1. *Authors' reflection using Bell and Schatz s (2022) "Get to Know Your Lane" exercise*

Exploring Dawoud Bey and Titus Kaphar

In the current political climate, the question of who is represented and who is not in the American story is critical and needs attention. Kantawala (2023) states, "Eliminating Black artists from our curriculum doesn't allow for understanding America's true history" (p. 6). There are several exemplary Black artists working today that teachers can select and incorporate into a high school curriculum. In this article, we concentrate on the work of Bey and Kaphar for several reasons. Both recipients of the MacArthur Fellowship, their work offers a compelling perspective in our understanding of Black culture and history by providing a voice to stories and histories that have long been neglected. Bey talks about the importance of remembering the past in this statement,

> History explains how we got to where we are now. We need to be reminded of that history in order to realize that things are not "just happening" and that everything has a history. The continuing abuse of Black bodies in this country has a very long history. (Loria, 2022, para. 9)

Similarly, Kaphar's practice and mission have been to investigate the history of Black people and bring awareness to the lack of representation in the arts curriculum and the art world to others. He produces work to disrupt history from its status as something that happened in the past to expose its current relevance (Davis, 2015).

Both outstanding role models for young people, Bey and Kaphar, have invested in mentoring and working with high school students. Bey traveled across the country photographing and making art alongside high school students empowering them to write about their lives.

2 The questions are directly taken from Bell and Schatz's workbook (2022, pp. 104-105).

Kaphar created NXTHVN, a thriving community organization in his hometown of New Haven, Connecticut offering paid apprenticeships to talented local high school students.

Dawoud Bey

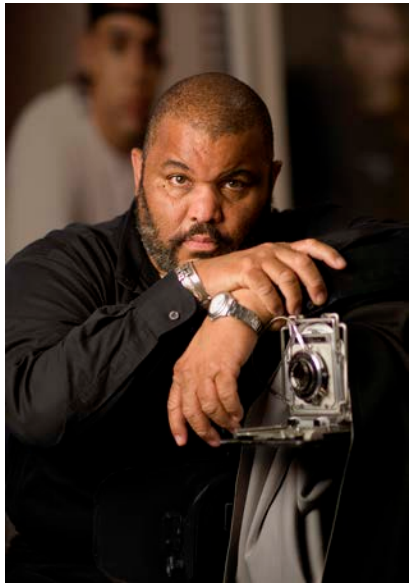


Figure 2. *Bart Harris, 2006, Dawoud Bey, photograph. Courtesy of Bart Harris.*

Bey (Figure 2), born in 1953, grew up in Queens, New York, and received an MFA in Photography from Yale University School of Art. He became interested in photography when he received his first camera, as a birthday gift at age 15. The camera sparked his curiosity, igniting a lifetime passion, and a 45-year career as a photographer and educator. His obsession with the camera motivated him to enroll in a community Y.M.C.A. photography class and construct a homemade darkroom in the family kitchen (Carleton, 2020). As a high school student in 1969, Bey visited an exhibition entitled, Harlem on My Mind, at the Metropolitan Museum of Art, where he saw photographs of Black people for the first time. The experience was transformational, giving him insights into the power of photography and how he might use his camera (O'Neill, 2020).

Over the past four decades, Bey's work has focused on representing the everyday experiences of Black people, recording many of America's underrepresented communities. His large photographic portraits encourage viewers to look beyond the physical façade and uncover the complexity of each person. He portrays his subjects with dignity and respect, regardless of their color, marginalized histories, or age. In his own words, Bey states, "For much of my career I've made work that uses the portrait as the vehicle for speaking about Black humanity, to give a sense of the expansive humanity that Black people embody, and to do that by making work that brings a rich sense of interiority to the description of Black people" (Bentley, 2020, para. 5). By creating an empathetic portrait, the work challenges stereotypes of race and socioeconomic stature, and responds to the question of the invisibility of Black people in the narrative of American life (Nelson et al., 2020).

Titus Kaphar

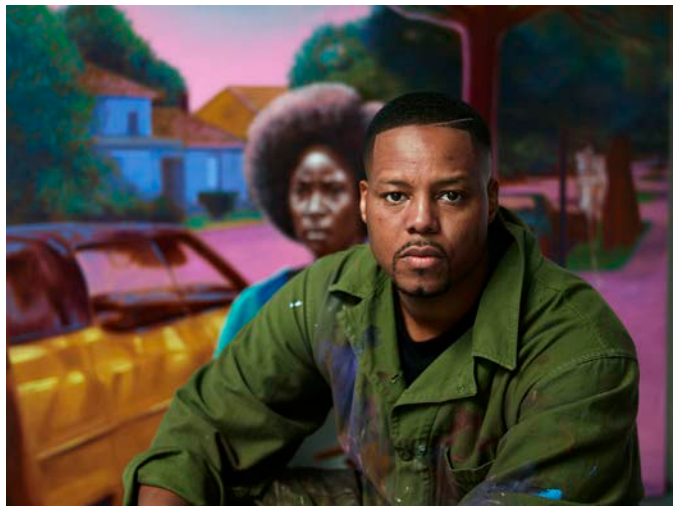


Figure 3. *Titus Kaphar, photograph. Used with permission of © Mario Sorrenti.*

Kaphar (Figure 3), born in 1976 and raised in Kalamazoo, Michigan (Kaphar, n. d.), earned his MFA from the Yale School of Art. He became interested in when he registered for an art history course to impress the woman who later became his wife (Kaphar, 2017). A pivotal moment in his education occurred when his professor skipped the chapter on Black people in painting due to time constraints. Kaphar (2017) lamented, "I knew... if I wanted to understand this history... I was probably going to have to figu e that out myself" (6:18). Recognizing the lack of representation for people of color in the art world, he co-founded a new arts model, NXTHVN, that provides studio spaces and opportunities for artists and curators of color (Smith, 2020). The

program provides high school students paid internships with artists, giving access to an artist community.

Kaphar embodies the space between art and activism and uses social engagement as a catalyst for change. His realistic paintings and innovative strategies force viewers to confront historical and current systems of oppression (Urist, 2020); he whitewashes, dips work in tar, shreds the canvas, covers flesh, and cuts figu es directly from paintings to raise awareness about what is missing and who is silenced (Kaphar, n.d.). Creating artworks that illustrate untold narratives through juxtaposition, layering, and exploration of negative space, Kaphar invites viewers to reimagine our histories to change our present.

Juxtapositions

Recognizing that racism is a complex social construct perpetuated by teaching the status quo, we provide two juxtapositions to stimulate critical dialogue. We invite others to explore the untold narratives and reimagined histories inspired by the works of Bey and Kaphar to begin conversations about how our histories impact our current context. Each juxtaposition is accompanied with background information, discussion questions, and classroom activities designed for high school students, that are aligned with the standards to engage students in the meaning-making process.

Our pre-service teachers have successfully developed and implemented photography lessons based on Bey's high school series, *Class Pictures*. Extending this lesson and combining the work of both artists who confront issues of racial injustices and equality and juxtaposing their diffe ent methodologies makes this approach unique. The questions and activities we suggest offer the possibility of producing rich and illuminating conversations allowing students to slow down and take a look into Black lives through a historical and contemporary lens. As provocative, productive, and highly regarded contemporary artists, Bey and Kaphar's work is easily available to classroom teachers through numerous video interviews and websites, allowing students firsthand experience with their practices and ideas (Figu e 4).

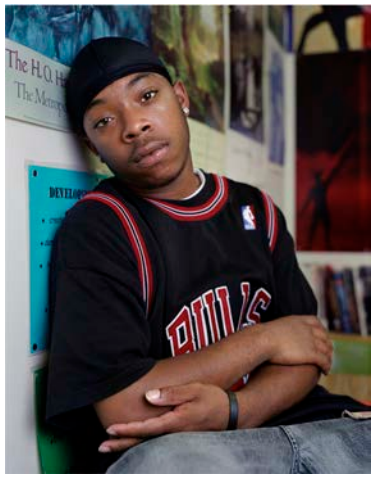
Artist	Description	Website
Dawoud Bey	What's Going On: Dawoud Bey's Blog	https://whatsgoingon-dawoudbeysblog.blogspot.com/?view=timeslide
	Art Begins with an Idea: Dawoud Bey TEDx Metropolitan Museum of Art	https://www.metmuseum.org/events/programs/met-speaks/ticketed-talks/tedxmet/participants/2015/dawoud-bey
Titus Kaphar	Titus Kaphar's (2017) TED Talk, "Can art amend history?"	https://www.ted.com/talks/titus_kaphar_can_art_amend_history?language=en
	Titus Kaphar's (2020) TED Talk, "Can beauty open our hearts to difficul conversations?"	https://www.youtube.com/watch?v=TV841ZtGfj0
	Kaphar Studio	https://kapharstudio.com/

Figure 4. *Instructional resources for Dawoud Bey and Titus Kaphar.*

Before you introduce the two artists and implement the following classroom activities, investigate and research the artists' work and engage in critical reflexivit . Ask yourself who am I in this situation? What can I contribute to the conversation and what can I learn from listening to my students? Additionally, students could be assigned background reading about each artist to serve as a knowledge base to start the discussion activities. Both artists have active websites with links to their art we introduce.

When presenting the images, set ground rules by starting with observational questions we suggest that require students to describe what is happening in the works of art before asking questions with deeper analytical meaning. Then proceed to the prompts provided in the response charts. It is important to first give students the opportunity and time to look at the images and respond individually. Sharing responses with a partner or in a small group could be the next step before embarking on a whole group discussion.

Juxtaposition #1



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When I was seven years old my father went to jail, and that left me just with a mother, so she had to play both roles as a mother and father. That only made her stronger. That was kind of a challenge for me, because I had to decide whether or not I wanted to go further than my father. That drove me to become successful. That's when I got into comedy, and I would watch Saturday Night Live. I started watching a lot of movies, and that made me want to get into theater. That's what I want to do now.

Figure 5. *Dawoud Bey, Antoine, 2006. Chromogenic print, 40 x 30 in. Used with permission of © Dawoud Bey, Courtesy Stephen Daiter Gallery.*

Figure 6. *Titus Kaphar, Shifting the Gaze, 2017. Oil on canvas, 83 × 103 1/4 in. (210.8 × 262.3 cm). Brooklyn Museum, William K. Jacobs Jr., Fund, 2017.34. ©Titus Kaphar. Photo: Christopher Gardner. Courtesy the artist and Gagosian.*

Class Pictures

Class Pictures (2001–2006), a series of sixty life-size color portraits of high school students, spotlight a segment of society that Bey felt is often misjudged. He traveled across the country to photograph a broad range of teenagers from diverse ethnic, socio-economic, and geographic backgrounds. Working collaboratively with students in classrooms, he asked them to describe the essence of who they are and how that might be diffe ent from what others perceive them to be. Bey placed the counternarratives written by each student alongside their portraits (Figure 5). The stories are heartfelt and revealing, challenging the audience to reconsider their perceptions and preconceived stereotypes about race, gender, and age (Raczke, 2012). The autobiographical information establishes a space of self-representation, personal voice, and empowerment for his subjects. The photographs were exhibited at local museums, inviting students to participate in a collaborative conversation about the work (Reynolds, 2007).

Shifting the Gaze

In *Shifting the Gaze* (Figure 6), Kaphar painted a realistic representation based on Frans Hals's *Family Group in a Landscape* (Kaphar, 2017). The original painting is a 17th-century Dutch portrait; it depicts an outdoor scene of parents holding hands, wearing fine clothing, surrounded by their son, daughter, servant, and dog. When Kaphar investigated the history of the painting, all the family members, including the dog, were well documented, but little information could be found about the only person of color. To draw our attention to the servant in the painting, he covers the rest of the family group with large strokes of white paint. He dilutes the white paint with linseed oil, a technique he called "whitewashing," to ensure that the bold white strokes will fade over time. He was not trying to erase history. Instead, Kaphar insisted we must learn from works that marginalize Black people in order to move forward.

Activities

Responding. Allow time for students to observe each artwork before discussing as a class and record responses to the following prompts. Describe what you see? Who is in the image? What materials did the artist use? How does the artist capture your attention? What do you think is important about the artwork? If you could ask the artist a question about the work, what would you ask? How does this image make you feel? After completing the writing responses, use the discussion questions in Figure 7 as a guide for a critical dialogue about the meaning of the work.

Juxtaposition #1	
Theoretical Orientation	**Practical Application**
"...counter-narratives are stories told from the vantage point of those who have been subjugated, disparaged, and forgotten. They …. present opportunities to rethink institutional norms and policies and provide fertile ground in which justice-oriented change can begin to take root" (Kraehe, 2015, p. 202).	**Standards:** • VA:RE.7.1.Ia. Hypothesize ways in which art influences pe - ception and understanding of human experiences. • VA: Cn. 11.1.Ia. Describe how knowledge of culture, tradi- tions, and history may influence personal responses to art.
	Discussion Questions: • How are the images similar? How are they diffe ent? • What is hidden in each work of art? What is revealed? • Does your understanding of the image change after reading the title or written narrative? If so, how? • How do both artists represent counter-narratives? • What does the title, *Shifting the Gaze* represent? • What contemporary art making strategies are used to create emphasis? • How do the text and image in Bey's *Class Pictures* present a counter-narrative? How do counter-narratives disrupt racial stereotypes and inequities in schools? • How does Kaphar use appro- priation and layering in *Shifting the Gaze* to tell a diffe ent story? How does "whitewashing" help the viewer become critically conscious of untold stories in the work?

Figure 7. *Juxtaposition number one's theoretical orientation and practical application*

Creating. In *Class Pictures,* Bey asked high school students to identify their innermost essential selves to show who they really are, constructing a counter-narrative to a preconceived stereotype of race, gender, age, or socioeconomic status. Empower students in creating a personal narrative and self-portrait by considering these questions: How would you want to be pictured in your portrait? What would you write about in your statement that others do not know about you? What media and strategies will you use to emphasize your hidden attributes? Conclude by sharing narrative portraits. Discuss what a portrait can and cannot reveal about an individual and encourage students to see beyond stereotypical notions.

Juxtaposition #2

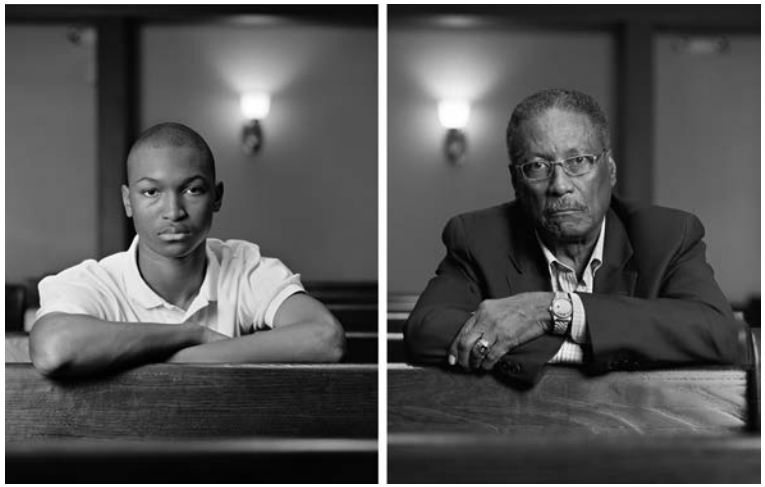

Figure 8. *Dawoud Bey, Michael-Anthony Allen and George Washington, 2012. 2 inkjet prints mounted to dibond, 40 x 64 in. National Gallery of Art, Washington, Gift of the Collectors Committee. Used with permission of © Dawoud Bey, Courtesy Stephen Daiter Gallery.*

The Birmingham Project

Bey created *The Birmingham Project (*2012) as a tribute to the victims of the 1963 Ku Klux Klan bombing of the 16th Street Baptist Church in Birmingham, an active center for the civil rights movement. Four African American girls were killed in the explosion, and two boys were murdered in racially motivated riots. For the exhibition, Bey took hundreds of photos of children and adults in Birmingham and constructed diptychs. Each diptych displays a portrait of a child the same age as the victims next to an adult portrait the age of the victims

if they had been alive 50 years later. The pair of photographs represent two generations that symbolize and help us reflect on what was lost and imagine what could have been (Nelson, 2020).

The Birmingham Art Museum and the Bethel Baptist Church, the settings for the photographs, serve as reminders of violence committed against Black Americans. At the time of the bombing, they were allowed to visit the museum only one day a week, and the Baptist church had suffe ed three racist bomb attacks. In Figure 8, a young boy and an older man sit in the same church that witnessed this history (Perry et al., 2020). In this diptych, Bey simultaneously reveals the past and the present, confronting the ongoing nature of racial injustice and its intergenerational legacy. *The Birmingham Project*, with its exposure to a narrative from a Black perspective, acts as a historical document to re-envision the way a particular time, people, or place is viewed (Brown, 2019).

From a Tropical Space

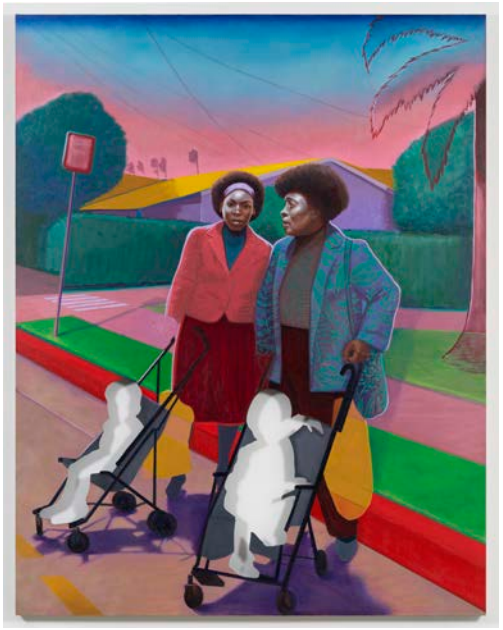

Figure 9. *Titus Kaphar, From a Tropical Space, 2019. Oil on canvas 92 x 72 in. (233.7 x 182.9 cm). © Titus Kaphar. Photo: Rob McKeever. Courtesy the artist and Gagosian.*

In the painting (Figure 9), *From a Tropical Space*, Kaphar's depicts an everyday scene of Black mothers nurturing their children (Kaphar, n. d.). Kaphar physically cuts the canvas leaving holes where children should be, evoking the anxiety and the anticipated trauma Black mothers feel raising children in America (Kaphar, n. d.; Urist, 2020). The dark pastel colors, tropical foliage, and title of this image references sub-Saharan Africa, a place "from which the ancestors of many American Blacks were torn" (Smith, 2020). Combining the tropical references, jarring colors, grim expressions of the loving mothers, and empty silhouettes of the children, the painting elicits contemplation of absence, loss, and devastation.

By commemorating scenes of trauma and loss and recognizing these untold stories, both artists present narratives and reimagine history from Black perspectives. It is important for students to view alternative narratives about past racial turmoil to engage in critical dialogues; these conversations can help develop an awareness of hegemonic discourses and their impact. The next section offers activities to meet this challenge.

Activities

Responding. Allow time for students to observe and write what they see in each artwork. To begin, consider the previous prompts listed for the first two images we present and use the following questions. How has the artist used color? Describe the background of the image. What does this image make you wonder? Let students share responses with a partner before initiating a looking and talking session with questions provided in Figure 10. These deeper-level discussion questions support teachers and students in uncovering how Bey and Kaphar expose systemic and generational racism using contemporary artmaking strategies.

Juxtaposition #2	
Theoretical Orientation	**Practical Application**
"It [Black gaze] is a gaze that is energizing and infusing Black popular culture in striking and unorthodox ways. Neither a depiction of Black folks or Black culture, it is a gaze that forces viewers to	**Standards:** • VA:RE.7.2.Ia. Analyze how one's understanding of the world is affected by experiencing visual imagery. • VA:Pr6.1.Ia. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

engage blackness from a diffe ent and discomforting vantage point. …It is a Black gaze that shifts the optics of 'looking at' to a politics of looking with, through, and alongside another. It is a gaze that requires effort and exertion…" (Campt, 2023, p. 8, emphasis in original).	**Discussion Questions:**
	• Can you imagine what story is being told in each image?
	• What has been lost in each story?
	• What visual strategies do the artists use to help you understand the loss?
	• What is the relationship between the figu es in each work? What do the proximity, body pose, gesture and juxtaposition tell us?
	• How do the artists use the Black gaze in these two images to engage the audience?
	• What do you think the artists are trying to say in each of these images
	  • How does the juxtaposition of intergenerational portraits in Bey's *Birmingham Project* tell stories about the violent histories of racial inequity in America?
	  • How does Kaphar visually represent loss in his *From a Tropical Space*? How does the mother's direct gaze in Kaphar's *From a Tropical Space* provoke emotion and provide a call to action?
	• After viewing these works of art, what do you better understand about current and historic racial inequities? What benefits a e there of disrupting racial silence? What are our next steps?

Figure 10. *Juxtaposition number two's theoretical orientation and practical application.*

Connecting. Bey and Kaphar empathetically visualize ideas about absence, loss, and memory. Students can begin to empathize with others by assuming a diffe ent perspective and imagining themselves in another person's role. Ask students to compose a poem from the viewpoint of one of the individuals in the image and respond to the following statements: I see, I hear, I feel, I taste, I smell, I touch, I wonder, I imagine. Include a title and share with the class or in small groups.

Connect and reflect on the stories of injustice and violence portrayed in each artwork by writing a conversation between the subjects in the images and perform the dialogue for the class. What would the young man ask the older gentleman sitting next to him about the Birmingham incident? What would the conversation between the two women be about in Kaphar's image of their missing children?

Presenting. The Birmingham bombing was not an isolated event. Violent racist acts continue to happen across the country. Research another historical or current event that occurred as a result of racial injustice and compose an artwork to express a personal viewpoint about it. Present the artworks in a public space and invite a diverse audience to engage in a dialogue about the injustice expressed in the interpretive work. The exhibition can serve as a space where both students and the audience learn from each other and nurture conversations across barriers of diffe ence.

Conclusion

Through the juxtapositions of Bey and Kaphar's work, we provide opportunities for students to view artwork through multiple frames. The discussion questions and activities offer students a way to participate in difficul conversations about missing narratives. Further, they instigate conversations about the history of racial injustices and their impact on our society. It is our goal to engage students in thinking about how history is subjective and can be reimagined and revisited to gain new understandings of our country's complex relationship with race.

Students can share their experiences, identities, and inquiries to produce counter-narratives and empathize with others of diffe ent cultural backgrounds, race, and gender. To inspire change, it is essential to include underrepresented stories about past histories and ask provocative questions. These creative and critical discussions must occur in our classrooms for students and teachers to work together to reimagine and design an anti-racist world.

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