

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Kahn, J. (March 2003). Stripped for parts. *WIRED*: 132-137.

Schooled in Silence

**Pat M. Amburgy/Wanda B. Knight/
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Silence ...

What is not said, is often more powerful than what is spoken about diversity, difference, and identity in U.S. classrooms. Examples are everywhere: Although no students of color may be enrolled in a course at a prominent research university, members of the class do not believe there is such a thing as institutional racism. A handful of women are discussed in course textbooks, all authored by men, but no one thinks it odd that only men have written accounts of women's achievements that appear on the syllabus. Gay, lesbian, bisexual, and transgendered people do not speak for themselves, either, in the context of the course. Sexual orientation is mentioned in class discussions only in sentences that begin "I'm not gay myself, but" Other dimensions of students' and teachers' identities—age, weight, ability, social class—are not mentioned at all in the "professional" setting of the classroom. Every day, in these and a thousand other ways, silence helps protect the position and privilege of dominant groups in U.S. society.

Absent and Unmarked

There are two forms of silence that protect dominant groups. One is the kind of silence in which people do not speak. People from non-dominant groups may be silent in the sense that they have not created many of the textbooks, news stories, histories, works of art, school curricula, movies, television shows, toys, and other cultural texts that inform our understandings of ourselves and the world. People from non-dominant groups may be completely absent in cultural texts—not represented at all—or may be represented by someone else speaking *for* them or *about* them. There may be no Native Americans in a prime time television show, for example, or there may be Native American characters that are constructed by non-Native writers as noble savages, foils for cowboys, and other stereotypes. Either way, whether Native people are omitted or represented in stereotypical ways, only dominant voices are speaking. Other voices are not included.

The absence of other voices in cultural texts helps protect the interests of dominant groups by means of ideological hegemony (Gramsci, 1971). Dominant stories are continually reinforced in the cultural texts that surround us. Over and over again, we see the same stories about what Native Americans are like or what it means to be a man or what constitutes success in life. Other narratives, which might challenge dominant stories or offer viable alternatives, are not widely available. Because other alternatives are not available to us, dominant-hegemonic stories end up seeming natural and normal—the way things “really” are and ought to be.

Whereas one form of silence is an absence of voices, another form of silence lies in the unspoken assumptions on which dominant stories are based. The stories that dominant groups tell about the way things are and ought to be in the world includes more than constructed representations of themselves. Dominant stories also include representations of people who are different: poor people, elderly people,

women, people of color, and others. When stories about non-dominant groups are told from dominant perspectives, features of the dominant group are assumed to be natural or normal. Only non-dominant features are noted, or *marked* in stories that are told from a dominant point of view. Features of dominant groups remain *unmarked* because they are assumed to be normal—natural—not especially notable or worth mentioning (Derrida, 1976; Sturken & Cartwright, 2001). For example, a news headline says “Black man robs local bank.” It does not say “White man robs local bank.” Race is marked in a headline, only when the story concerns a robber who is not White.

Cultural practices of marking and unmarking protect dominant group interests, both by calling attention to some features and by *not* calling attention to others. *Not* calling attention to features of dominant groups—unmarking—can also be an effective way to protect privileged social positions. A news headline might say “Police officers arrested on drug charges,” but we do not see “White police officers arrested on drug charges.” Reports of school shootings might be titled “Youth violence.” We do not see “Boys kill classmates.” When race and gender go unmarked, negative behavior can be attributed to larger groups of people: “police officers” or “youth.” *Not* calling attention to race and gender helps conceal the responsibility of dominant group members behind generalizations.

Philosophy professor, Nancy Tuana (2004), in her discussion of an epistemology of ignorance argues that “ignorance is not simple lack. It is often constructed, maintained, and disseminated and is linked to issues of cognitive authority, doubt, trust, silencing, and uncertainty” (p. 1). “Ignorance—far from being a simple, innocent lack of knowledge—is a complex phenomenon: which, like knowledge is interrelated with power, for example, ignorance is frequently constructed and, it is linked to issues of cognitive authority, trust, doubt, silencing, etc.” (Tuana, 2004, p. 30). How is ignorance constructed in the field of art education? What and who holds authority in the field and what is silenced?

Critical perspectives are based on a premise that there is not a singular reality or history or body of knowledge. An epistemology of knowledge needs to consider what is unmarked and absent. A critical perspective within art education is a critique of hegemonic processes of knowledge creation and the imbalances of privilege and power in relationships within communities. To organize curricula around sets of images or objects, whether popular culture or high art, perpetuates silence by beginning with what exists. What if art curricula centered on what is not represented?

Artwork can provide critical perspectives that encourage viewers to consider power, privilege, and social equity. Emily Chiang, a pre-service art education student, in Keifer-Boyd's visual culture course on the use of technology in art creation, provides an example of critical studio practice. Emily embarked on self-representation through critical practice with video and PowerPoint projection. She challenges, in this work, representations of race as identity markers. (See Figure 1.)



Figure 1. Video stills from Emily Chiang's (2002) critique of race as identity markers.

She provokes viewers to rethink, recreate, and rewrite the meanings of blonde and other markers of race. She unmarks categories of race providing a context for "dreaming high"—breaking through obstacles and perceptual biases or stereotypes behind the legacy of power of particular races.

Marking Privilege

Practices of marking grow out of the way people use oppositions to construct meaning in the languages (including images) through which we understand the world (Derrida, 1976). We understand masculinity, for example, by conceiving it as the opposite of femininity. We construct White as the opposite of Black. These binary oppositions are not neutral linguistic categories; they reflect social relationships of power and privilege. "[A]ll binary oppositions are encoded with values and concepts of power, superiority, and worth. Hence the category of the norm is always set up in opposition to that which is deemed abnormal or aberrant in some way (Sturken & Cartwright, 2001, p. 104). Frequently the norm is unmarked in words, images, and other forms of language, whereas opposites of the norm—the supposed abnormalities or deviations from what is normal—are marked as categories in the languages through which we understand the world.

This practice of marking opposites, and the way marking helps protect social privilege, are apparent in the language we use to understand diversity in education. Someone mentions gender in relation to education, and we think of women. Someone says "race," and we think of African Americans, Asian Americans, or Native Americans. We conceive social class in terms of poor and working people. "Sexual orientation" means gay, lesbian, bisexual, or transgendered people. In the ways we think about diversity in theory and incorporate it in practice through teaching, we usually do not include categories such as male, European, wealthy, and heterosexual. Typically, such categories of norm and privilege go unmarked in constructions of diversity, equity, and justice in American education.

One strategy for breaking this unmarked form of silence in education is to pay attention to categories such as male, European, wealthy, and heterosexual—i.e., to mark these categories, too, in our thinking and practice. In our classrooms, we can encourage students to examine how categories of privilege are socially constructed, along with categories such as female, Native, poor, and gay. In teaching courses on art and visual culture, Amburgy has had students consider constructions of masculinity, for example, by examining representations of men in movies, television shows, works of art, advertisements, children's toys, and other forms of visual culture. To help underscore the constructed nature of these representations, her students look at more than a single text. They examine pairs or multiple texts. For example, students recently considered the way two children's toys, G.I. Joe and Ken, represent masculinity. Students examined, not only the messages conveyed by each toy about what it means to be a man, but also the subject positions offered to children by each of the toys. Whereas G.I. Joe is addressed to boys, Ken is addressed to girls. G.I. Joe is an action figure; Ken is a doll.

Artists Deconstructing Absence

Can humans unmark categories and create their own identity? If color and gender, as cultural markers, are performatively produced (see Butler, 1990; Blocker, 1999; Barratt & Stryker, 1998), can we redefine our identity, or does our cultural template and social context overpower individual determination to represent self? We discuss here artists who deconstruct the codification of their physical bodies into societal conscripted categories. Deconstruction, as Derrida (1988) describes it, is not an analysis, critique, or method toward a singular understanding. Artists, discussed here, deconstruct codifications by beginning where they experience themselves situated in societal codes of power and privilege. Deconstruction is the event from which reconstruction can be imagined. This reconstruction, in the works of Ana Mendieta, Maria

Magdalena Compos-Pons, Allucqu re R. Stone, and Virginia Barratt and Beth Stryker's collaborative work, described below, involves what postcolonial theorists (Dimitriadis & McCarthy, 2001) refer to as double coding. That is, the combination of two or more fields of reference in a given work is a strategy used to collapse the master narrative (Jencks, 1996) in order to visualize difference as community. This postcolonial art strategy is envisioned in CyberHouse, which concludes this section.

The absence of self-representations is, in Ana Mendieta's case, the subject of her art. Thus as subject she exerts her presence through a visible absence, unmarked by societal inscriptions. Interventions in cultural marking by artists are productive in exposing what is unmarked, as well as, what is absent from portrayals of humanity. Presence and absence, a theme in the work of Ana Mendieta, is an "aesthetic of disappearance." An aesthetic of disappearance is when the artist as subject is represented only in his/her absence by impressions or other "enigmatic remainders which speak of disease and mortality" (Smith, 1996, p. 2).

Mendieta's *Siluentas* are dug-out female forms in the earth filled with ignited gunpowder. There are few documents of these performances. In 1981, Mendieta combined a black and white photograph of the ash remains of one *Silueta* with an 1817 written account of a Cuban legend, *La Venus Negra*. The legend serves as a "marker for a gap in the collective memory of the conquering race" (Blocker, 1999, p. 118). The genocide of the Siboney Indians had occurred long before the colonializing Spaniards created the enduring legend of a Black woman survivor. The Black Venus according to the nineteenth century legend was "an example of perfect feminine beauty," who passively protested, through starvation, the civilizing/colonializing efforts of the Spaniards (Blocker, 1999, p. 117).

Jane Blocker (1999, pp. 113–136) explores the multiple-coded postcolonial art strategies that Mendieta uses in her narrative juxtaposition that unmarks essentialized categories of woman,

Blackness, and nature. Blocker's analysis brings to light that color (as an identity category), when displaced as Mendieta does in her retelling of the Black Venus legend, acquires meaning through the body movement from one context to another. The woman's skin color is marked "Black" when she is forcefully moved into White colonialization. The legend describes her Black skin as the color of the black earth, thus the colonializers' inability to contain the Black Venus symbolizes the colonializers' fear of nature, women, and otherness. When she escapes, her power lives in her elusiveness to captivity. This is similar to the ephemeral "smoking" female form in the *Siluetas* performance in which the documentation of ashes, a symbol of body transformation, suggests the movement from the physical absence of body (the hallowed earth) through a metaphysical smoke, to a materialized body of ash.

Mendieta, born in Cuba of White European heritage, was marked non-White within a racist context of being a Cuban exile and a United States citizen. Mendieta's light skin was marked as Black. Blocker (1999) interprets Mendieta's performative use of the Venus Negra legend coupled with a document of a *Siluetas* as "a desire, not for inclusion, which would mean racial and cultural assimilation, but for difference" (p. 127). Like the Black Venus, this difference is her power to not be essentialized or marked by race or nation categories. Such purposeful unmarking in this artwork, that is not a given by being of the dominant group, empowers through the deconstruction of fixed categories for the reconstruction of a counter-narrative in which Blackness becomes an elusive concept.

Black Cuban artist, Maria Magdalena Compos-Pons's 1991 artwork, *La verdad no mata* (*The Truth Doesn't Kill You*) is a critique of societal processes that promote self-erasure for those bodies marked "other" by, in bell hooks's words, "a political system of imperialist, white supremacist, capitalist patriarchy" (hooks, 2000, p. xiv). In *La verdad no mata*, Compos-Pons represents her body in multicolored

triplicate silhouettes of black, white and yellow. The three figures represent a transformation as Compos-Pons emerges from her Black body to assume the ideal of female beauty, light skin. *La verdad no mata* represents the destruction of the two original bodies, "the black and the white (or negative) have mixed and produced the mulatto (or in this case, mulatta) whose ambiguity in society ranges from being ostracized by both black and white, to being glamorized as an exotic lover who combines a lighter skin with the exotic appeal of African Sexuality" (Goldman, 1995, p. 76). Compos Pons's work represents a three-way crossroad bringing together three women with embroiled histories. A hatchet embedded in the back of the yellow figure causes a black heart to burst from her chest implying "a step in any one racial location puts different things at stake" (Harris, 2003, p. 180). *La verdad no mata* articulates the advantages of Whiteness and the complications of miscegenation as a consequence of colonial color marking, where "the visual body was used by those in power to represent non-visual realities that differentiate insiders from outsiders" (Harris, 2003, p. 2).

Allucqu re R. Stone presents the story of the virtual persona, Julie Graham, a disfigured, mute, paraplegic female psychiatrist. Stone (1995) suggests in the retelling of this real event in virtual space that these "complex virtual identities are real and productive interventions into our cultural belief that the unmarked social unit, besides being White and male, is a single self in a single body" (p. 75). The reality is witnessed in that "Julie's unmasking as a construct" was emotionally devastating to the many women who were unforgiving of the deception when they found that Julie, whom they had trusted and confided, was a speaking, mobile man (p. 78). Stone challenges the "Western industrialized cultural assumptions ... that subjectivity is invariably constituted in relation to a physical substrate—that social beings, people, exist by virtue of possessing biological bodies through which their existence is warranted in the body politic" (p. 65).

Stone, in her explorations of identity constructions both online and offline, emphasizes that it is through "prosthetic" communication of one's physicality that identities are crafted. The discursive prosthetic, Stone (1995) suggests, overcomes in cyberspace an absence of markers. Female and Black, for instance, can be used in cyberspace as markers to maintain the unmarking of male and White. Stone describes cyberself forays that are "stereotypical and Cartesian" interactions: "reifying old power differentials whose workings are familiar" (p. 36). But by marking the absence she has also generated interactions that are "novel, strange, perhaps transformative, and certainly disruptive of many traditional attempts at categorization" (p. 36).

Similar to Blocker's interpretation of color in Mendieta's work, as an identity marker, formed through movement in and out of various contexts, Stone's identity transformations, work both online and offline because of the movement between the expectations or essentialization of body markers within a communicative situation. Language codes, such as Black, construct a reality in which a White-skinned body, such as Mendieta's can be marked as other with the designation of being "Black." Stone deconstructs the discursive construction of reality, and from this exposing of how human interaction constructs reality, she reconstructs her gender. Successfully changing from the unmarked person of a White male relies on the discursive markings of female and/or color.

CroSeXXXaminations, conceptually constructed by Barratt and Stryker (1998) and first shown as part of a site-specific installation at Artspace Gallery, Sydney, Australia, in 1998, is Web art that in order to see it one needs to interact with the piece. Some students find it uncomfortable and quickly terminate what teeters between natural and unnatural communication for them. Others, who enter, report that they begin to feel uncertain about human normalcy. The computer program is a disembodied examiner, which is discomfiting in this lack of

marked presence. Machine intelligence, programmed by humans, attend to what is perceived as normal to fool humans that the artificial intelligence can pass as human. In CroSeXXXaminations, the computer-mediated exchanges between those who enter the Web site and the programmed examiner, destabilizes nature and normal codes. When the examiner asks questions that go beyond the boundaries of heterosexual orientation to identity, one might notice the assumptions of heterosexuality in everyday discourse and visual culture. Deconstruction, in CroSeXXXaminations, begins with the discursive and lived events that codify what is perceived as normal at this moment in time, in order to unmark queer identity as diseased or perverted subjects.

In CyberHouse, a Web-based game in development, both recognizing that which is unmarked and perpetually displacing markings are the strategies for self-representation. These strategies have theoretical roots in Diane Elam's (1994) concept of groundless solidarity. Elam uses the term "infinite displacement" to describe a deferral of common ground, i.e., a groundless solidarity. This concept pedagogically functions in CyberHouse to disrupt the notion that there is a natural foundation. However, since consequences for choices about self-representation are part of the game, the embodiment of physical markings that make each person both unique and of one human race are not dismissed. Rather than forming stolen identities marketed as unmarked and desirous in most role-play games, CyberHouse's game plan is the assemblage of a space from the choices a player makes concerning self-representation. The choices or actions inform the created environments with the subjectivity of the player, creating what Keith Moxey (2001) refers to as "autobiographical self-fictions" (p. 142). CyberHouse is a metaphor for "body" that one enters virtually to explore one's representation and to participate in self-representation. This is the first segment of the game, i.e., making choices that result in

environments that represent participants' worldviews. In CyberHouse, perpetual displacement is programmed in the interface design by placing the participants' constructions of self in new contexts according to the choices they make. This is similar to Derrida's (2002) notion of grafting and structure of doubling/mirroring in which every placement suggests the possibility of its own displacement. The metaphorical mirror journeys in CyberHouse involve critique of dominant culture framing of race, gender, and other visible markers.

Eracism: Constructing Absence

Eracism is the slogan of the group ERACE formed in the summer of 1993 in New Orleans. The goal of ERACE is to foster dialogue between people of all races and, ultimately, to erase racism (ERACE, 2000). ERACE's bumper sticker campaign "Eracism" and first activity sending the message to people that they are not alone in caring about racism, was the impetus for the following discourse on erasure as an act of racism.

Despite the huge body of evidence on racism, racial prejudice and discrimination, racism is commonly denied in American society and its educational institutions. There are those who would argue that racism exists only within isolated instances of racists' behavior, or the acts of extremist groups, resulting in strong opposition to the position that racism is deeply embedded in the social landscape of American culture.

Erasure as an attempt to silence can be noted throughout history, and specifically as is played out in American schools and classrooms and within institutions of higher education. If "knowledge is power" and various forms of knowledge are provided or withheld according to the position one occupies in society, the question one might consider is whose knowledge is transmitted and whose knowledge is omitted or silenced through the curriculum.

The so called "modern classical curriculum" or *Great Books of the Western World* (Hutchins, 1952), a revision of the *Harvard Classics* (Eliot, 1909–1910), contains ideas and stories that have shaped modern civilization. For example, Hegel, one of the philosophers whose work is included in the *Great Books of the Western World*, wrote, "Africa...is not a historical part of the world; it has no movements or developments to exhibit.... [T]hat is in its northern part—belong to the Asiatic or European world.... Egypt will be considered in reference to its Western phase, but it does not belong to the African spirit" (Hegel quoted in Carruthers, 1995, p. 99). Clearly, Hegel's objective was to "remove Egypt from Africa and Africans from Egypt" (Carruthers, 1995, p. 34) through his assertions that African culture was no part of history. The celebrated *Great Books* excluded texts from areas of Africa not colonized by Europeans at the time the texts were authored. The omission of African texts from both canons of the European education and literature curriculum is very telling, particularly in light of the fact that African scholars made significant contributions prior to the 18th century. Many texts from the ancient Nile Valley Civilization and early Ethiopian period of history were on hand and available for inclusion (Carruthers, 1995).

Art history texts are important in that they shape our conception of the world and its people. For example, many art history texts and scholars describe ancient Egypt as the most fascinating of ancient civilizations and marvel at the beauty of its art and architecture. Though Egyptian civilization developed along the river Nile, in Eastern Africa, and African centered studies have clearly demonstrated that early Egypt's origins were African, art history texts and teachings discount and largely ignore Egypt's connection to Africa, presenting African history, if at all, in episodes and fragments. As a consequence, students do not gain from school curricula a full sense of descendants of Africans in their evolution or the history of Africans in the African Diaspora

(Hilliard, Payton-Stewart, & Williams, 1990). Silence in the curriculum lends itself to students not having a sense that the descendents of African people are scattered throughout the world in India, Fiji, Brazil, and the Philippines.

Discourses of denial or silence are also situated in Egyptian artifacts and archaeology as many have been defaced and destroyed. Why are the noses and lips chiseled off or removed from many of the Egyptian sculptures, erasing the legacy of African people and a Blackness negatively defined by Europeans? (See Figure 2.)



Figure 2. Noses chiseled off Egyptian sculptures
“unmark” an African reference.

As noted by scholar Runoko Rashidi, the entire Egyptian Dynastic Era (age of Pharaohs) men and women with Black skin, full lips, and tightly curled hair, “were dominant in the general population and governing elite” (Rashidi, 1998/2000, ¶ 1). The late Senegalese scholar and world’s leading Egyptologist, Dr. Cheikh Anta Diop, employed scientific methodologies to substantiate African foundations through:

examination of the epidermis of the mummies of Egyptian kings and pharaohs for verification of their melanin content; precise

osteological measurements and meticulous studies in the various relevant areas of anatomy and physical anthropology; careful examination and comparison of modern Upper Egyptian and West African blood types; detailed Afro-Egyptian studies and the collaboration of distinct Afro-Egyptian cultural traits; documents of racial designation employed by the early Africans themselves; biblical testimonies and references that address ancient Egyptian’s ethnicity, race, and culture; and writings of early Greek and Roman travelers and scholars describing the physical characteristics of the ancient Egyptians. (Rashidi, 1998/2000, ¶ 3)

The range of data and methodologies “recast ancient Egypt in the African context” (Crawford, 1996). Unfortunately, Egyptian art is still erased from its African context in commonly used art history survey texts such as Gardner’s *Art Through the Ages* (first ed., 1926; 10th ed., 1996), Janson’s *History of Art* (first ed., 1962; 5th ed., 1995), Hartt’s *Art: A History* (first ed., 1976; 4th ed. 1993), Honour’s and Fleming’s *The Visual Arts: A History* (first ed., 1982; 4th ed., 1995), and Stokstad’s *Art History* (1999).

What accounts for the 20th-century omissions? One can conclude that the “curriculum was designed to erase a significant portion of world history” (Carruthers, 1995, p. 32). What if history is lost, forgotten, silenced, hidden, denied, or erased? What happens when a society erases and replaces knowledge? What happens to a society that does not know its past? Does history become just that, “his” story, White, western male and middle class perspective?

The hidden curriculum, a term credited to Edgar Z. Friedenberg in the 1960s, brought attention to the fact that children learn more in school than that which is included in the formal curriculum. Moreover, Henry Giroux (1983) suggests the hidden curriculum sends messages both through “form and content of school knowledge” and through

the “silences” of what is left out. While most scholars consider the hidden curriculum as the unintended outcomes of the schooling process (McLaren, 1989), we believe it is important to understand that the hidden curriculum can be deliberate. In this case—erasing the African context of Egyptian art—the deliberate purpose of the hidden curriculum is to silence some while articulating and transmitting powerful narratives from others.

Breaking the Silence in 21st-Century Art Education

We can help break the silence by asking students to identify visual culture that maintains race and gender privilege. Dolls are good examples. Dolls are important in popular culture as they transmit subtle messages to young children affecting self-esteem and self-image. Wanda Knight recalls growing up never having seen a Black doll. All the dolls were White; all had long straight hair. Studies by Clark and Clark, in 1939 and 1947, revealed an overwhelming preference by Black children for White dolls over Black ones (Harris, 2003). The studies showed the children’s associations of good with White and bad with Black were indicators of poor self-image.

White identity has been and continues to be reinforced in various ways. The standard White doll image can be seen in millions of homes and now can be seen in millions more as the U.S. Postal Services in 1997 issued a set of fifteen stamps called *Classic American Dolls*. (See Figure 3.) “American Child” (the doll in the upper right hand corner of the stamps) was featured on the cover of the April 3, 1939, edition of *Life* magazine. The doll was designed by Dwees Cochran who based the head of the doll on what she saw as being typical of “American” children: blonde with northern European features. The message is clear—White is the American standard. This standardization is reinforced repeatedly in American popular culture and media as “white power secures its dominance by seeming not to be anything in particular” (Dyer, 1988, p. 44). Thus, White is unmarked. What would

the world LOOK like with such privilege dismantled? Art educators might approach this question with their students by changing the doll stamps so that privilege is marked, silences or erasures of people are made visible, and stereotypical markings are removed.



Figure 3. 1997 U.S. Postal Service Stamps
Classic American Dolls

We can listen to silence, look for the unmarked and erased. This is a critical approach. Education has never been, and can never be a value-free enterprise. Values are taught by the curricular choices, the pedagogical approaches used, and most critically by that which is absent and/or unmarked. If not exposed for its impact on eroding democracy, silence is a powerful and dangerous educational practice, whether institutionalized in schools or transmitted through public pedagogy (i.e., the teachings from surrounding events and signs). A participatory democracy involves individual citizens participating in “those social decisions determining the quality and direction of their lives” (Isserman & Kazin, 2000, p. 169).

Democracy is the responsibility of all, and it is through education that this responsibility is learned and practiced. Visual culture study from a social theory perspective asks: How does the visual context support or demise liberty and justice for all? We can encourage students to envision the future, discuss democratic values, and ask if democratic values such as political inclusiveness, social equality, economic justice, and personal autonomy are evident in everyday, popular, and pervasive visual culture. What would our surroundings, relationships, world—i.e., our visual culture—look like if imbued with democratic values? Re-present and re-create the existing visuality of the world to convey democratic values and in the process explore one's beliefs about democratic principles and practices.

Democracy, including basics such as voting rights, and legal equality, will continue to erode in the United States, as well as the world due to the United States imperialist cultural, political, and economic power, if educators do not actively infuse their disciples with democratic principles and practices. For there to be justice and equality FOR ALL, educators need to teach the next generations to expose the unmarked, re-envision how they are marked, reveal what is absent, and critique the prevalent cultural stories in visual culture.

***Author's Note:** This is a true co-authored work with equal contributions from all of us and no first author. The order in which we list authors is based on a rotation we use in our collaborations on publications.

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