A decade as a United States citizen in an era in which the economy is in turmoil, political polarization is prevalent, and the country’s leadership is subverting the constitutional order, the reality of American democracy has become more naked and transparently corrupt than ever before. The disenfranchisement and vilification of extremist voices are accompanied by an overwhelming number of fabricated narratives to the whims of political leaders.

There is no small matter in the current American historical heritage to a captive people and their subjugation under colonial rule and the ongoing disenfranchisement of marginalized groups. Therefore, there are already many great strides, but there is much more to be done to create a more equitable and just society.

With the introduction of the 1619 Project, an American flag, which could also resemble bars of a prison, is superimposed over some of the magazine text. On one of the flag’s stripes, Lambert wrote the word “enslave.” There is a dire need to shift the course of American history towards a replete and equal society. The standardized discourse and timeline of American history have significant events; many of which are in contrast to the mainstream historical doctrine that has shaped the United States’ white supremacist hegemony.

There is a number of contemporary artists who mine historical archives and utilize primary sources to make expressive works of art that speak to past and present concerns about injustice and misinformation that have shaped the United States’ white supremacist hegemony. Art can also inform us about marginalized histories. A compelling work of art implores us to respond with our senses as well as our emotions. When we view works of art, we are engaged in an emotional and cognitive understanding of the history of slavery and the oppression of Black and Indigenous Americans in K-12 classrooms. The culture at large must ensure that acts of grave injustice and oppression are enduring. This dichotomy and paradox is indicative of the...