

Editorial: The Arts, Social Movements, and Public Pedagogy II

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I have needed to think with the words of Toni Morrison, who I believe kept close watch over the turbulences of the world and the totality of the environment during her time here in the material world. In December of 2004, she wrote during another troubling moment, amid the re-election of George W. Bush, and reflected on the role of artists in times of upheaval. Morrison (2015) alluded to the artist as both a grounding and elevating force during turbulent times, writing: “This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal (para. 10).” In this insistence, Morrison reminds us that artistic practice is not a retreat from the world, but a form of ethical engagement with it; a way of attending to rupture, bearing witness, and insisting on language, imagination, and care in moments when those capacities are under threat. Her words situate art as necessary labor: work that holds, names, and responds to the conditions of its time. It is from this understanding of artistic practice, as both response and responsibility (Rolling, 2013), that this second issue of jCRAE takes shape.

This issue of jCRAE is an echo and expansion of the first issue in Volume 42. A deepened listening to the many ways the arts function as both witness and weapon in times of sociopolitical rupture. The essays gathered here remind us that art education is fertile terrain for holding space for the tensions that arise in our sociocultural and political world. In the following pages, public pedagogy appears as living theory and methodology: a practice grounded in ethical collaboration, vulnerability, and risk. Whether through soundwalks that invite ecological listening, co-directed documentaries that center immigrant elders, or dialogic curriculum rooted in Indigenous epistemologies, contributors make clear that the arts are central to how movements are imagined, felt, remembered, and reimaged.

Volume 42, Issue 1 positioned public pedagogy in direct dialogue with institutional critique and protest, and this second installment turns our attention toward relational praxis—art-making as an act of reciprocity, storytelling as a method of survival, and pedagogy as a site of collective restoration. Across vastly different contexts, these authors model what it means to move beyond representation toward co-creation, to approach education as invitation. Their work does not offer easy answers, but rather insists on complexity, context, and care.

In *Grappling with Grief: Preservice Art Teachers' Responses to the January 2025 U.S. DOE Press Release*, **Andrea E. Allen** offers a timely exploration of pedagogical courage and collective processing in an era of educational repression. While the article does not overtly name the themes of this special issue, it speaks powerfully to all three through its commitment to civically engaged art education. Allen stages the classroom as a public pedagogical space, where emotional responses to political events become catalysts for critical consciousness, civic dialogue, and ethical reflection. Through qualitative analysis and decolonial methods such as pláticas and kitchen conversations, the article reveals how pre-service art educators grapple with the erasure of DEI frameworks and begin to imagine ways forward. By framing student responses through the stages of grief, Allen provides a nuanced portrait of affective labor in teacher preparation and underscores the importance of modeling resilience, critical inquiry, and care in moments of crisis.

Continuing this focus on collective resilience, **Ching-Chiu Lin, Emily Chan, and Sonia Tsz Yan Kung** explore the role of digital storytelling as public pedagogy in fostering community strength at the intersection of art, social movements, and intergenerational advocacy. Through two collaborative case studies—a soundscape project highlighting ecological stewardship and a mini-documentary series centering the experiences of immigrant seniors—the authors illuminate how arts-based digital practices can amplify marginalized voices, cultivate relational learning, and catalyze collective action. Their work advances a nuanced vision of public pedagogy rooted in collaborative narrative construction, creative process, and community-based knowledge, offering timely insights into how digital arts practices sustain both cultural memory and activist momentum.

This issue also includes a contribution to curriculum studies and Indigenous education. In *Collaboratively Teaching Myaamia Color Systems and Contemporary Digital Practices within a Reciprocal Partnership*, **Luke Arthur Meeken, Kristina Fox, and Stephanie Harvey Danker** present a practice-rooted account of a collaborative curricular project shaped by an ongoing partnership between the Miami Tribe of Oklahoma and Miami University. This work centers Myaamia language, epistemol-

ogies, and digital art to reframe representations of Indigenous life in PK–12 curricula. Through an arts-integrated lesson for sixth graders, preservice educators grappled with tensions between cultural appreciation and appropriation, settler frameworks and Indigenous futurity. Introducing the concept of Myaamia-engaged scholarship, the authors offer a grounded model of culturally sustaining, community-partnered curriculum that expands public pedagogy beyond the classroom. By structurally centering Indigenous voices through co-creation, mentorship, and tribal-aligned priorities, this article offers a contribution to critical curriculum studies and arts-based teacher education.

Adding further complexity to the intersections of global visual culture and art education, **Manisha Sharma** and **Asli Kinsizer** explore how Orientalism continues to shape pedagogical discourse and present an alternative model grounded in feminist, queer, and postcolonial theories. Through a robust conceptual framework—drawing on Bhabha’s Third Space, Derrida’s hospitality, and Kristeva’s abjection—the authors propose a reorientation of Orientalism, emphasizing collaborative, dialogic learning. Featuring contemporary feminist artists from Turkey and South Asia, and grounded in dissertation-based research, the article introduces the World Café method as a decolonial pedagogical practice. It powerfully contributes to conversations on public pedagogy, art-based activism, and social justice in global visual culture.

Finally, **Anupam Singh’s** contribution explores the intersections of arts-based storytelling, linguistic justice, and public pedagogy within a rural English language education project in Uttarakhand, India. While the piece does not overtly present itself as a social movement intervention in the traditional sense, its pedagogical commitments resonate deeply with the core themes of this issue—foregrounding art as a form of resistance, and education as potential for socially impactful practice. Singh offers an ethically engaged and visually rich account of how students, positioned as cultural agents, creatively resist the erasure of rural lifeways and language through collective storytelling. Through this lens, art education can be conceptualized as a site of environmental stewardship, intergenerational dialogue, and anti-imperialist critique. This work contributes to expanded understandings of public pedagogy by illuminating how relational, place-conscious practices cultivate educational spaces grounded in deep regard and community—qualities that echo the spirit of movement work, even when not named as such.

Cover artist feature

As with Issue 1 of this volume, this second installment includes the work of a contemporary artist whose practice resonates deeply with the themes of public pedagogy, social movements, and the arts. For

Issue 2, we are honored to feature the work of Sama Alshaibi, a notable contemporary artist whose visual interrogations of memory, identity, and resistance offer a necessary and urgent contribution to this dialogue.

Sama Alshaibi is an interdisciplinary visual artist and Regents Professor of Photography, Video and Imaging at the University of Arizona. Her work examines aftermath—the fragmentation and dispossession that follows the destruction of social, natural, and built environments. A 2021 Guggenheim Fellow and the 2023 Art Matters' Betty Parsons Fellow, she has held residencies at MacDowell and the Rockefeller Foundation's Bellagio Center. Alshaibi has exhibited internationally, including at the Venice Biennale, MoMA, and Crystal Bridges. Aperture published her monograph *Sand Rushes In*.

I am grateful to Sama for allowing us to feature an image from her series *Generation after Generation* on the cover of this issue.

Artist statement

Generation after Generation revisits the political posters and screenprints of the 1960s–70s Arab revolutionary movements, centering the iconic image of Leila Khaled and other fighters whose visibility was shaped by Western media's narrow focus on hijackings and militancy. Stripped of context, these figures became symbols—both vilified and revered—of a people without a country. By collapsing representations of the female fighter and the female farmer, the series subverts the orientalist gaze and reclaims the keffiyeh as a marker of collective struggle, resilience, and transnational solidarity.

References

- Morrison, T. (2015, March 23). *No place for self-pity, no room for fear*. The Nation. <https://www.thenation.com/article/archive/no-place-self-pity-no-room-fear/>
- Rolling Jr., J. H. (2013) Art as social response and responsibility: Reframing critical thinking in art education as a basis for altruistic intent, *Art Education*, 66(2), 6-12.