

112 Reform Initiative

Toward Art-Making as Liberatory Pedagogy and Practice: Artists and Students in an Anti-bullying School Reform Initiative

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Introduction

I sit at my desk for the last thirty minutes before driving to school where I will teach a painting lesson on abstract art. I am an after school visual arts intervention teacher who travels among ten K-6 urban schools in the Bay Area of California. When I am not on campus, I am working at the district office coordinating visiting artist programs and developing integrated arts curriculum. Yet each day, I notice an increasing disconnect between my duties as a teacher and my own arts practice. My painting, collage, and drawing lessons look just like the ones in the textbooks: how to, step by step, with safe subject matter like animals and landscapes. But my art at home is different; I contemplate how to achieve peace, express anger, and relate my frustrations with the world's oppressions to my hopes for the future. I rarely speak of this motivation for creative expression with students at school; I fear not knowing how to facilitate the conversations that emerge or that I will say the wrong thing. And the world's oppression is too big to tackle anyway. I feel myself un-becoming the artist I am when I step into the classroom. I am alienated from my own world-view. Then I worked at Cleveland School.

This school, where I had served as a second language acquisition support teacher only two years before, was struggling with student and staff aggression, racial and language tension, alienated parents, migratory staff and school leadership, and limited district support for the instructional needs of a bilingual campus. I received a call from the teacher who had taken over my job there. She asked me to help with the reform effort aimed at bullying, which the school was beginning to address. Maybe this project would help me answer some of the pains I had developed in my own art teaching. If I could locate artists that understood how to socially engage students in art-making, maybe I could learn from them as well.

I did not realize the extent to which I would grow critical of anti-bullying, aggression reduction efforts or the degree of reflective, discerning practice it would require of any artist to engage in what I would later define as liberatory pedagogy. In the writing of this article, I explore:

- 1) how the local meanings of conflict at a particular school site emerge in the conceptualization of the project,
- 2) which processes specific to art-making that the artists employ to address students' concerns, and
- 3 the effects of the school reform effort's ideology on the art-making process and student interactions.

Using data collected through interviews with the artists and observations of in-class art making sessions, I analyze the school reform intent, the emergence of individual and collective voices, dialectical thinking through metaphor, and the social context of art-making. I suggest that educators must critically analyze how race, gender, class contexts and the historical trajectory of school culture frame the "problems" they observe at school. From that reflective stance, educators can develop a pedagogy with students that dialectically engage personal and social meanings.

The Visual Arts Residency

Cleveland School* is a Title I school with the majority of its students English Language Learners speaking primarily Spanish, Vietnamese and Khmer. The school district has identified low-test scores as the main target of school reform. However, Cleveland principal Ms. Martinez wanted to address with social aggression among students, believing that personal safety and interpersonal cooperation are prerequisites to academic success. Martinez designed a program with the school leadership team that included the district arts facilitator (me), the school language specialist, classroom teachers, artists-in-residence, and a non-profit professional development organization. My immediate role in the project was to help identify the artists and provide resource support during the residency (materials, an extra hand, photographing). The non-profit organization provided Cleveland School with staff training on understanding aggression and building a school safety plan, as well as the use of their fifth grade social skills curriculum.

The 5th grade classroom teachers facilitated the social skill lessons with their classes during the school day, while the artists-in-residence provided an after school extended arts unit which complemented the in-school instruction. Students attended the after school art sessions on a voluntary basis, with a 90% participation average throughout the 10-week unit. The artists did not modify the social skills curriculum, but rather identified specific dynamics to explore extending from the in school curriculum, common school situations like bullying, gossiping, and alliance/club forming. Students learned about the roles of the bully (the aggressor, the controller), the victim (the recipient of aggression, the one being controlled), and the kid in the middle (the one who chooses sides and alliances) in these social situations.

Visual artists specializing in painting and printmaking, Heather and Jonathan, used metaphor as the primary concept in their art lessons

to make structural comparisons between art concepts and personal and interpersonal experiences with aggression. Students employed these metaphors in an accordion book project that offered the ability to reveal and conceal pages through book binding choices. The book structure could represent the degree to which students externalize or hide their emotional states during social interaction. In their selection of the book structure, the artists also intended to raise student awareness of the concept that people are more complex than their presented behavior. When opened, the book allowed for two presentational sides—the front and back. This structure could be engaged to represent various perspectives on an issue or experience. The students were told about the intentionality of the book structure throughout the project, during the demonstration lessons and one-on-one discussions.

Within their individual books, students explored layers of art-making with various materials to represent the layers of self and community. As students built their books, the artists asked students to section the pages with tape and discuss how these sections might relate to ways we control space in relationships, such as the physical and emotional boundaries that we set. Using abstract imagery in layers of watercolor, students explored how binaries of warm and cool, light and dark, and open and closed spaces might relate to the social dynamics of aggressor, victim, and the kid in the middle. (See fig. 1) Stencils were introduced to engage ideas about the human figure and body language. The artists posed questions like, how and when do we mirror each other? What part of you is like another person? What part of you is different?

Students constructed visual narratives by combining, positioning, and relating figures to different spaces and colors on the page. While free hand drawing might have allowed for more creativity in conceptualizing the figure, the artists decided that stencils allowed the students to focus on the positionality and relationships created by the

figures' interaction, rather than on the precision of drawing the figures themselves. It is unclear to me if students were aware of the symbolic representation of their figures' placement in terms of power relationships and tension that developed in the visual spacing. Rather than exploring the relationship between technique and story, students I interviewed more often explained the story that inspired the work or literally described art elements they used.

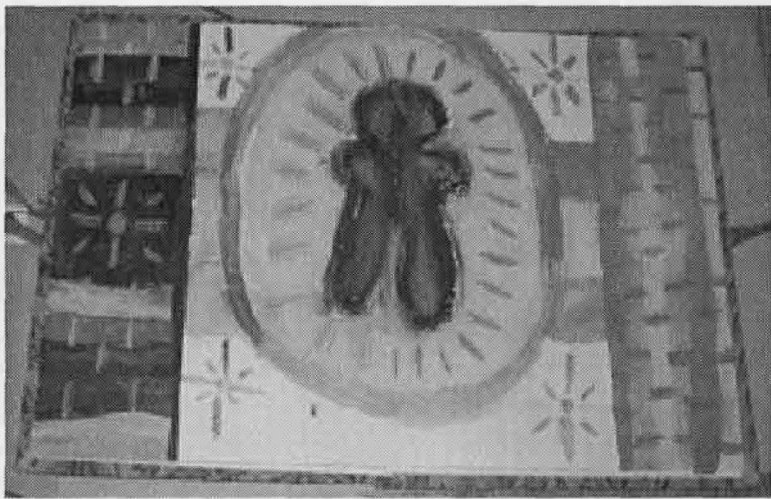


figure 1. Student Page of Accordion Book

Artist Jonathan relates a specific example:

One girl would come in every day and intentionally figure out where she was that day and make a picture about that. Her level of empathy grew about herself, that she could check in with how she felt about herself and her friends and put that out there in front of everyone. One day she came in and made this image that was really dark and said, "This is how I feel" (Interview 9/04).

In the final day of the 10-week unit, the artists Heather and Jonathan led a reflection session for students to share their books. They asked each student to present their thought process when creating the book and decide which pages to reveal or conceal. They then prompted the audience to comment on their observations about the images:

During the class dialog, one boy held up his work and said, "I forgot to share something. I made this because I felt like I was encased in an iceberg. And when I was drawing this picture I broke out of this iceberg. I don't have to be the victim. I can act and help people be friends with each other" (Jonathan, Interview 9/04).

I was surprised by most students' decision to share their whole book, private stories like the one above, and an intense interest in understanding the stories of others. What motivated these students to express themselves and listen to others? Why did students opt not to conceal their work? Was there pressure to reveal, or a precedent to do so? Was there a sense that students did not really have a choice about concealing their work? What would have happened if students had assertively NOT revealed their work? Or, were these rare moments in school in which young people are actually asked about their personal lives? Still not all students spoke enthusiastically or candidly. Why did they remain silent?

Contemplation

When I witnessed the efforts of these artists to facilitate personal and community dialog through art-making, I was invigorated because of my commitment to working toward education as a liberatory process. But I realize that my own excitement is not enough: I must analyze the artists' intervention acts as situated in schooling ideology to understand

its location in work toward social change. Schools both reproduce and resist ideologies based in the economic and social stratification of our system, so that intervention acts function dialectically as agents of stasis and change (Apple, 2004; Aronowitz and Giroux, 1994; Weiler, 1988). What are the constraints and possibilities, then, of art-making with youth as liberatory practice?

In the following analysis, I will work from Paulo Freire's definition of liberatory education as an environment whose purpose is critical consciousness: "learning to perceive social, political and economic contradictions, and to take action against the oppressive elements" (2003, p. 35). This consciousness occurs through a process of reflection and action on hegemonic ideologies and discourses that promote inequalities and work toward compassionate care and justice (Purpel, 2004). Understanding the ideological constraints of our schooling systems, structures, relationships and processes (the limit-situations) will help us identify the limit-acts we can embody as we work toward less alienating and more liberatory practices (Glass, 2004, p. 17). The act of naming the world through praxis (reflection and action) is one such limit-act (Freire, 2003, p. 87).

bell hooks (1994) suggests this work might entail a dialectical engagement of concepts often dualistically opposed and fractured in the process of schooling, such as teaching and learning, mind and body, public and private, silence and voice, powerful and weak (p. 16-18). Addressing relational aggression (bullying) through school reform and art-making can engage many of these dyads, and an analysis of the school's approach will help me clarify how art-making with young people might move toward liberatory practice.

Naming and Silence: The Bullying Prevention Project

It is important to begin an analysis of the "deep structure"—the underlying meanings and functions—of the school reform project itself since it functions to guide the artists' curriculum and instructional

choices. The project sets out to stop aggression, or bullying, and provide a forum for victims and kids-in-the middle to gain empowerment and “speak up” against aggressive behavior. This seemingly well-intentioned effort—as other bullying prevention programs may also be—falls short of being a critical project, since it remains in the immediate psychology of the situation without extending to a larger social analysis. As students worked through the social skills curriculum, classroom teachers and teaching artists asked them to consider how they *felt* about bullying when witnessing it on campus. They wrote in journals and spoke about “knowing someone who” committed an act of bullying or aggression. Because the students were classmates, it is most likely they knew the exact identities of the students referenced during this anonymous “naming” process. In the lessons that I observed, there was not a single instance in which a student claimed his or her own aggressive behavior in front of peers. Does this project contribute to a larger ideological purpose of coercing behavior that is socially-desirable, while convincing students to deny aggressive acts that do not bolster the current social/political/economic system? Remaining at the level of immediate personal and interpersonal, in the psychology of victimization, may build empathy in some students but approaches propaganda: bullying (read: conflict) is bad and wrong. By ignoring the productive, necessary role of social resistance to discriminatory conditions and policies, does this approach ultimately contribute to further marginalization of lower-income, second language learning populations in the United States like those students at Cleveland School?

Interpersonal conflicts can be investigated in terms of how difference (race, class, ability, gender, family background, sexuality, language, culture, etc.) has been disproportionately allocated in terms of privilege, status and power. An educational program dedicated to compassion toward difference requires a deep exploration of

constructions of Other in our society. In theorizing about a pedagogy on difference, Sharon Grady (2000) states, "Confronting difference is not always comfortable. One response is to ignore the difference and pretend it doesn't matter; another response is to enter into more self-consciously complex relationships with what we perceive as different or foreign" (p. 5). Grady further asks, "How might an embodied understanding of difference develop from a critical awareness of self and context? How might this embodied understanding positively inform how we approach our work and those with whom we work" (2000, p. 8)? Anonymous naming of bullying situations does not provide space for student subjectivity and history to emerge, nor for classrooms to embrace efforts of children to work out difference as a productive form of conflict.

Ameliorative reform efforts do not attain this level of critical awareness of difference. When adults ask students anonymously to name bullies and bullying situations, we inculcate shame around those who have acted aggressively and around the aggressive acts themselves. In emphasizing the power of the kid in the middle to break alliances and silences about bullying, students are turned into whistleblowers, pitting them against one another in a veneer of safety. This dynamic, when made personal, can lead to labeling and essentializing students, as well as enforcing a civil conduct code that does not explore why conflict occurs. This, in turn, allows beliefs and attitudes toward the Other to remain hidden. Chris Mayo (2004) suggests that civil speech involves "using the right words, but not substantially altering practices" (p. 36). Under civil conduct codes, "social fractures continued unabated under a watchful process of removing what can be said" (p. 40). This call for civil speech (that which does not speak the name of the problem) enforces what David Purpel (2004) calls "structural silences," a way to avoid a discussion of the "intense relationships between moral/social concerns and formal education" (p. 54). (see fig. 2)

Aggressor	
Inside	Outside
sad / unhappy	shy / lonely
lonely	mud / angry
stared*	jealous
upset*	laughs / proud
disappointed	sad
happy	cool / attitude
shy	sick
mean	wants what others have (bullying)
nervous	greedy

Kid in the Middle	
Inside	Outside
helpful	wanted / valuable
upset*	bullied / unsure
unfair / torn	disappointed
innocent	scared
mean*	popular
upset	angry / mad
shy	prejudiced
unfair	unfair
indifferent	indifferent
frustrated	frustrated
like she wants to quit	ignored
powerless	powerless
paranoid	paranoid

Victim	
Inside	Outside
want to get away	feel aggressive
terrible	troublemaker
affected	enraged like he wants revenge
hurt	happy
don't want to get hurt	confused
shy to share feelings	ignoring them
heartbroken	like it's not fair
nervous	lonely / left out
preoccupied	unaffected
confused	sad
unfair	like she wants to scream
	upset

Figure 2. Lists created during the residency based on internal and external emotions and actions of the three roles.

The Individual and the Collective: Finding Voices

While the philosophy of Cleveland School's reform project worked from an ameliorative perspective, I have identified events that hold the potential for counter-hegemonic practice and critical engagement: student's discoveries of their personal visual and storied texts and the classroom's multi-vocal text produced when projects are 'read' together. How might issues of power, voice and access be developed during art production and critique in an arts classroom?

In her interview, Heather viewed dialog as occurring both with and without words, in which the act of disengaging with others (and thus knowing yourself) will enable future listening in a communal setting. Jonathan also posits that art-making is a space of silent, albeit active engagement:

Art makes the invisible visible. The wordless space: as it becomes more realized through the art work, then through talking about what happens and the image itself, we are talking about the image but we are also talking about the motivations of making the image. The emotional state, the wordless space.... There is a dialog between the image and the maker.... It asks that we listen and respond not out of personal gain but out of helping the image evolve. (Interview 9/04).

While the artists themselves never mention the social context of power, voice or access coming from the material conditions of art-making, they indicate a keen awareness of the power of image to engage metaphors of experience. They stay in the aesthetic rather than a sociological cast of mind for looking out on the world. If art-making is to engage a critical perspective, it is important to consider Jonathan's insight that artists should not over think or engage the inner critic when

making work. This would be an encumbrance rather than a help. Yet, we might engage students in the sociological criticism of conflict and then move to a more aesthetic engagement and then back to a critical one in the student discussion of finished art works. In critical dialog, artists might ask students about their perceptions of silence and (dis)engagement in school. Is silence always about self-reflection? What other forms of silence do students employ? How can we discuss interpersonal and societal conflict in schools through our aesthetic choices? Students might then move to the art-making process with those questions in mind.

In this residency, student experiences with aggression surfaced from vulnerable areas of pain and may have untold consequences at school or home when related to the class. Heather and Jonathan were surprised at the number of students who shared their experiences regardless of the risk, yet each experience told was from the perspective of victimization. bell hooks (1994) states, "we must embrace struggle and sacrifice. We cannot be easily discouraged. We cannot despair when there is conflict. Our solidarity must be affirmed by shared belief in a spirit of intellectual openness that celebrates diversity, welcomes dissent, and rejoices in collective dedication to truth" (p. 33). One avenue, she states, is to "focus attention on the issue of voice. Who speaks? Who listens? And why?" (p. 40). During and following discussions of student art work, educators might reflect on the dynamics of dialog. For Heather and Jonathan, why did the class' "collective dedication" to speak emphasize stories of victimhood without claiming subjective acts of aggression as well? Were there unexpressed tensions for students who wanted to speak but did not because the classroom dynamic sanctioned a singular approach to the hegemonic discourse on conflict? Classroom pedagogy has its own (un)spoken ideology that should be interrogated.

Work in Metaphor: On Dialectical Thinking

Another potential site for critical, liberatory practice is in the artistic use of metaphors with students. Metaphor is the usage of language that "...swerves from 'ordinary' usage... [that] treats something as something else" (Culler, 1997, pp. 67-68). In metaphors we understand one domain in terms of a very different domain (Lakoff, 1992). These relationships demonstrate how we know things based on the comparisons we make; they *hold the potential* to carry "...an elaborate proposition, even a theory..." about how we structure social ideas and practice (Culler, 1997, p. 68, emphasis added). In order for metaphor work to engage the social in a critical, educational context, teachers would need to overtly explore this function with students. Otherwise, metaphors may remain theoretically social yet uncritically examined, deconstructed, or re-visioned.

In one lesson of this residency, Heather and Jonathan asked students to tri-segment a page and represent figures of the victim, kid in the middle and bully. Then they encouraged the students to apply a warm or cool watercolor in each section to abstract and re-present their feelings about each role and their relationship to that role. This lesson represented what Jonathan called building a "...common lens and language, but with a goal of multi-vocality, empathy and listening to an incredible variety of human experience" (Interview 9/04). In my observations of this lesson, the students did not express their understanding of the representations on the segmented page as a multi-faceted expression of their own subjectivity (that we all have a victim, kid in the middle, and bully inside of us). One male student said, "Here I am in the middle. This is when it is most confusing." When asked about the other segments of the paper, the same student said, "That's the victim [on the left] and that's the bully [on the right]" (Interview, 2/04). (See fig. 3) This student seems to externalize rather than identify with these roles. While the artists wanted to present a dialectical

engagement across binary constructions of color and space and develop relational thinking in students, they actually furthered what Foucault (1991) calls “dividing practices” that lead to the objectivizing and fracturing of the subject position.

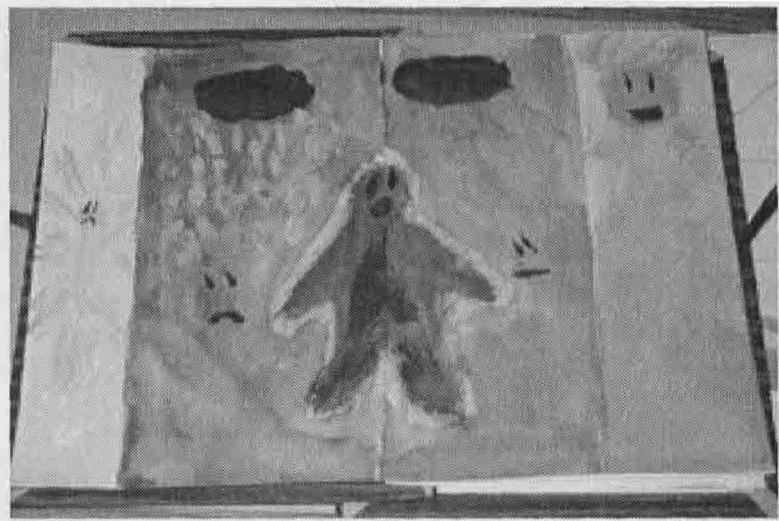


fig. 3 Student page of Accordion Book

In another example, a female student (mentioned in the Visual Arts Residency section of this paper) explored dark colors to reflect her difficult encounter with a friend. In so doing, she shifted from an experiment with materials to a constructed metaphor about color selection, mood and the immediate personal/social relationships that remained dichotomized as light or dark, good or bad, happy or sad. She developed a strong stance about her pain that stayed in the “dark,” rather than exploring the relationships between her personal experiences and the social systems that may produce disempowering relationships.

According to Meszaros (1973), dualistic representations of concepts are historically situated and can "...only be applied under certain conditions and from a specific point of view, i.e. their assessment is subject to change" (p. 166). Arts educators should engage in an ongoing interrogation of dualistic categories as they relate to visual culture. We can think across these binaries (like light and dark) and problematize their constructions. When the female student expressed a negative emotion as feeling dark and employed the paint color as an extended metaphor, she also employed a historically constructed notion of darkness as essentialized representation of race and morality. What is the impact of continuing the use of dualities as they have been historically imbued with meaning and conferred with unequal status and privilege? What would happen if students explored "darkness" in art-making in a way that recognizes the contradictions and complexities of language, representation, and experience?

Thinking dialectically "considers all phenomena as being in movement, in process of perpetual change" (Rius, 1976, p.146). In a dialectical employment of metaphor, we might reclaim "lightness and darkness" (or any other set of dualisms) to juxtapose personal and historical meanings. With awareness, this negotiation might increasingly affect how we name the world, holding the potential for resisting dominant, oppressive ideologies.

The Social Context of Art-making

Perhaps educators and students can further explore naming the world through the intersecting praxis (action and reflection) on art-making, interpretation, and the social conditions for artistic production. When one is making art, there is an ongoing internal dialog between oneself and the emerging image. Later, when the image is displayed for others, there is a dialog between the produced image and the viewer's interpretation of both with traces of the artist's process remaining in the image (Johnson, 1996). For example, the boy who broke

through "the iceberg" of his own silence toward being a victim of aggression did so first through his artwork but finally through a statement made to his peers related to that work. The act of making the object public, considering its impact on the viewers was an integral part of his "break through."

Yet, for art-making to be an critical social practice, the relationship among artist, art work and audience must also include an engaged awareness of the social and material conditions surrounding the production and viewing of art, including the context in which the artist and audience are situated and situate themselves. Janet Wolff (1981) describes this environment as one of manufacture, social rather than isolated practice and ideology. We engage these contextual factors simultaneously, whether conscious of them or not, while we make and view art. If we consider relationships between artists and audience in this way, in terms of their conceptual and perceived meanings on the level of the individual, community and ideology, we would ask, Raymond Williams suggests, "What processes of transformation or mediation these components have gone through before they arrived in this accessible state... we should look not for the components of a product but for the conditions of a practice" (1973, p. 16). Rather than understanding art-making as process and art product as static object, we might also understand art processes and products in terms of social conditions and community context.

In terms of this Cleveland School's reform project, a reflection into these conditions and contexts would necessarily begin during the conceptualization and curriculum development phases of the school reform project. For example, poor, Spanish speaking students and middle class white teachers predominantly populate Cleveland School. How do issues of race and class affect student alliances with peers and/or adults on campus? How do these differences and constructions of difference influence the degree and types of conflict at this school?

Teacher reflexivity should come first, taking apart their own status and privilege and how these affect the ways they think about students. Teachers' ability to hear students in a critical social dialog is predicated on being critical of their own social and material location in the institution of schooling. Other questions might include: how do teachers' attitudes and beliefs about student language and home culture affect their treatment of students? How does the curriculum itself address these issues or nullify them? How does each of these questions affect student's aggressive or acquiescent behavior?

Moving to the social context of art-making with students, art-making techniques may also work to engage these critical questions, such as layering and juxtaposing human figures and colors in and across different masked off sections of the work space. Yet the selection of abstract rather than representational genres from the students' own cultural traditions may have served to amplify the constructions of social difference and privilege that a critical project would seek to dismantle. By determining which aspects of the book to reveal during the reflection session, students might overtly demonstrate the tension between private and public in sharing their art work. In discussion, the artists would need to encourage deliberate choices in order to employ the physical metaphor of space with the social implications of restricting and opening relationships. When does someone not feel comfortable exposing personal experiences in school? What is the power dynamic at play? What structural conditions—those of social class, cultural capital, and pedagogy—would be necessary for openness in classrooms? What happens when someone restricts access to others? Why is that access restricted? And who benefits from this restriction in different circumstances?

Conclusions: Art-making as Liberatory Pedagogy and Practice

School reform projects targeting bullying and aggression should consider the relationship between situated, local individual and collective experiences as framed within contemporary and historic discourses on conflict. Schools might consider "...seeing social activity as tied to larger arrangements of institutions which apportion resources so that particular groups and classes have historically been helped while others have been less adequately treated.... things are given meaning relationally, by their complex ties and connections to how a society is organized and controlled" (Apple, 2004).

When trying to understand aggression and conflict in the classroom, educators might discuss the following issues together and, through concrete tangible examples, with students: What kinds of student behaviors are valued at school? What forms of knowledge matter to teachers and students? What forms of cultural capital do bullies and victims use, and are these knowledge structures connected in some way to behavior labeled as aggressive or acquiescent? Why are "kids in the middle" staying silent?

Liberal education theory, according to Apple, "turns educational concerns into administrative 'problems' rather than instances of economic, ethical, and political conflict" (p. 16). Critiques of this disciplinary approach include their implicit assumption, as Kathleen Weiler (1988) notes, that addressing these problems will "lead to changes in social relationships and that [people] will be equal in a capitalist society" (p. 28). It is clear that Cleveland School does not view aggression as strictly an administrative problem to be handled through punitive discipline. Instead the school focused on building empathy among students in order to increase campus safety and build positive social relationships.

However, as demonstrated in this analysis, educators cannot trust that through a curriculum focused in psychology and surface peer relationships, conflict in schools will disappear. (Nor should we necessarily hope that all conflict should disappear from any event.) Otherwise we may evolve into what hooks (1993) calls a "have-a-nice-day smile...the stuff of colonizing fantasy" (p. 31). Curricular activities, including art-making, must move from the emotional and empathic to the social. If schools dwell on the emotional pain of students as solved through the erasure of conflict, they may ignore structural constraints and contradictions that influence action. How can we build authentic empathic relationships between students, students and teachers, teachers and parents while still valuing the role of conflict in expressing discontent with injustice? How can we reframe our thinking to consider students as *value-creating* agents who may express their concern with forms of domination, oppression, and subjection (Foucault, 1991)?

According to theatre theorist Augusto Boal (1979), the purging of emotions through identification with characters in the arts pacifies an audience, communicating that such emotions are extraneous and undesirable, and diverting our attention from "a social fault, a political deficiency" (p. 32). In this anti-bullying effort, the social practice is designed to appear that things are changing while everything remains the same. Students are eager to claim their experiences as victims but not as bullies, silencing the whole social context and diverting attention away from social structures that influence action. Were students to become critical, voicing their anger at people, institutions and contexts, they might be dangerous. Perhaps with such reform efforts we are preparing students to accept the legitimacy of sequestering and silencing certain experiences, emotions, and responses to living in society.

Boals (1979) suggests redefining the goals of artistic practice from a purifying catharsis to a revolutionary call to action. In the act of doing

school we *can* create counter-hegemonic educational practices like those Boal calls for. Apple (2004), Aronowitz and Giroux (1993) and Weiler (1988) point to schools as a site of struggle, in which participants amend and produce their own meanings, often with the intent to overcome injustices. For educators, the art of teaching might take a more sociological turn toward an analysis of alienating and freeing social conditions, the political and economic constraints on resistance, and the causes of conflict in relation to social constructions of difference. Art educators and visiting artists might explore tools like metaphor, text and dialog with conscious attention paid to critical analysis in the preparatory work before art-making as well as in post-production discussions. We can investigate the tools, techniques, processes, and dynamics unique to the arts that help students articulate messages of concern and outrage about the discourses reproduced at school.

In future work with artists in schools, we can also investigate parallel questions about the role of artists as critical public citizens. When do artists claim that their pedagogy and practice is liberatory? What are the motivations, conditions, and responses to such intentioned practice? What happens when the pedagogy and practices of self-identified liberatory artists are institutionalized into the school program? Looking at the reform efforts at Cleveland School has revealed sites of potential critical engagement for me, helping me to envision new pedagogy that forges stronger bonds between my personal art practice and my role as facilitator of art-making with young people.

***Note:**

All names have been changed to protect the privacy of the school and the individuals involved in this project.

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