

A Special-Themed Issue of *Studies in Art Education*

# Art Education in the Era of More-Than-Human Ecologies



**STUDIES**  
IN ART Education

This special issue of *Studies in Art Education* explores art education research and practices that engage with human lives beyond human centrality and invites art educators to engage with human experiences that are entangled with, or confronted by, nonhuman and more-than-human ecologies. This includes, but is not limited to, ecological systems, environmental matters, and human relationships with nonhuman beings. These engagements may be pedagogical, artistic, and interdisciplinary practices of inquiry in the context of art education.

SUBMISSION DEADLINE:

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Authors are invited to engage with various theories, including posthumanist theories and other perspectives that challenge anthropocentric approaches. Posthumanist thought in part moves beyond narratives that position humans as the central makers of the world and “the world as a resource for human endeavors” (Bolt, 2012, p. 2). In short, posthumanism challenges human-centered thinking across philosophical, biological, social, cultural, and educational domains (Barad, 2003; Braidotti, 2013; Haraway, 2016; Hayles, 1999; Herbrechter, 2013; Wolfe, 2010). Posthumanism encourages rethinking the relationships between humans and more-than-human ecologies, drawing on concepts such as “making kin” (Haraway, 2016) to promote connections that move beyond traditional human relationship structures. This includes extending kinship to nonhuman entities and fostering interspecies relationships—what Donna Haraway (2008) refers to as “companion species.”

Authors working in posthumanist frameworks may focus on contemporary phenomena shaped by technological and interdisciplinary advancements, or challenges, such as environmental crisis, which have increasingly blurred the boundaries between humans and other species (Braidotti, 2013). Rosi Braidotti’s (2013) critique of species supremacy challenges rigid distinctions between human and nonhuman life, offering frameworks that many art educators find valuable for envisioning more ethical and nonhierarchical relationships.

While posthumanism is often framed as a Western movement, this issue acknowledges Indigenous epistemologies, which have long integrated human and nonhuman cosmologies. Authors are encouraged to engage with intersecting critical theories, including critical race theory, new material feminist theories, decolonization, queer theory, disability studies, and more.

## HOW TO SUBMIT:

All submissions for this special issue should follow the established submission guidelines for *Studies in Art Education* as listed on the Taylor & Francis website.

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## WORD COUNT:

Approximately 6,000 words. Include an abstract of 75–150 words.

## QUESTIONS:

Please send specific questions to:  
[mira.kalliotavin@uga.edu](mailto:mira.kalliotavin@uga.edu)

All manuscripts undergo a masked review by selected members of the *Studies* editorial board.



Andra Ursuța, *Predators' R Us*, 2020. Rosmarie Trockel, part of the Milk of Dreams 2022 International Art Exhibition of La Biennale di Venezia. Textile Works.



Patricia Piccinini & Peter Hennessey, *Alone with the gods*, 2016. Installation view, New Romance: Art and the Posthuman, Museum of Contemporary Art Australia, Sydney, 2016. Mixed media.

This special issue welcomes different forms of research, especially artistic, arts-based, and postqualitative approaches to inquiry. Such inquiries might consider that time, for more-than-human art education, can be grounded in processes that are nonlinear, relational, and being produced in the middle of making (Manning, 2016). Similarly, as Hickey-Moody and Page (2015) defines posthuman pedagogies, in this issue, more-than-human art education is understood as an open, continuously created, and recreated process.

### Authors may want to consider some of the following questions as they draft potential submissions:

- How do ecological questions, including ecojustice, intersect with more-than-human art pedagogical approaches?
- How do violations of human justice and the justice of nonhuman entities often go hand in hand?
- What might pedagogical and artistic encounters with different species look like (Haraway, 2008)?
- How may acts of responding through “engagements and interventions that allow humans and more-than-humans to respond to each other and thus open a power-sensitive conversation” (Rogowska-Stangret, 2021, p. 17) be salient for art educators?
- How can artistic practices contribute to more-than-human coliving in these troubled times?
- How might nonhuman agencies, such as material agency, create new meaning and shift the focus of perspectives?

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