

## Editorial

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Recent discourse in creative education continues to explore and trouble the entanglements of activism — ecological, artistic and digital. The authors in this edition speculate the ways in which we can engage with response-able (Haraway, 2015) art and design practices, within socially and ecologically precarious worlds (Gobby, 2023). Unfolding through reflexive practices and pluralistic methodologies, these authors, educators, artists and designers imagine an anti-colonial future entanglement of human and non-human ecologies. A possible future where; space is held to tell stories, children inspire adults to be curious about their connections to environments and Land, art and design ecologies can be influenced by all, and practice(s) addresses the ‘complex, entangled, and interdependent human-land relations’ (Rallis, 2023, p. 2). Each article has been created through a unique lens, but all share a purpose — using creative education for active change.

Editors, and becoming-teachers, Bella and Claudia recognise a pattern through this research — a pattern of collaborative and transformative a/r/tographical approaches to these imposing and intertwined issues.

*‘How can we know and be with others on the edge of extinction?’ (Gobby, 2023, p. 11)*

By asking for educators to imagine possible futures alongside their students, understandings of extinction do not linger in an unreachable reality (Gobby, 2023). A collaborative reality built on the foundations of reflective wonderings allows us to attend to a ‘human and non-human intra-connected ecology’ (Brooke, 2023, p. 1), and we are able to respond to ‘ecological decline and species extinction’ pedagogically (Gobby, 2023, p. 1).

Collective care and responsibility should be a simple answer to ‘knowing and being with others’, yet through this engagement with art and design landscapes that is responsible, we understand that speculative thinking is often disrupted by the ‘violences of colonialism’ (Rallis, 2023, p. 5)

*In all of our doing, being, making, knowing, and relating - what if we put relational practice to the forefront?*

To continually engage in holistic and anti-colonial praxis in the all encompassing ways that beings relate to one another, allowing space for ‘complex kinship networks between bodies and place’ (Rallis, 2023, p. 9) to be nurtured. An exploration into how we can use this care and responsibility to consider the social and ecological implications of our art and design practices might help us approach new educational possibilities with an intersectional lens.



*Figure 1. Collaborative collage which troubles the entanglements between human-nonhuman-land. Created by Isabella and Claudia*

*What are the affordances of the creative ecology? How can we implement curriculum and interventions in education that foster an ecology that allows all agents (human and non-human) to be active and not passive?*

The entanglements of creative agents are threads which run through the speculation and discussion in this journal. It is easy to become immersed in the freedom of speculation, however the authors, educators, artists, and designers embrace immersion through practice and use it to redefine ecological affordances; disrupting systems that define an old era in service of an anthropogenic epoch.

*'...if we advocate for nonlinear ways of knowing, we must advocate for nonlinear methods of inquiry' (Hash, 2023, p.6).*

Signposting all of this is a renewed understanding that creative ecologies must be collaborative and relational. Engaging with human-human, human-thing, thing-thing (Loh, 2023) collaboration and being cognisant of enduring ecological relations, allows us as artist/researcher and teacher to disrupt our curriculums with the goal to create a shift in how we learn both *for* and *with* students in the ecology.