

## Editorial: Open Issue

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**I**n this 10<sup>th</sup> issue, Confero turns its attention to pressing global questions at the intersection of education and artistic practice. Two essays critically examine the increasingly prominent role of artificial intelligence (AI) in reshaping classrooms and artistic creation, while a third emphasizes the need for mutual recognition and dialogic pedagogy in contexts of conflict. Together, these contributions highlight both technological development and humanistic challenges and invite readers to reflect on how education and art can navigate ongoing societal changes.

The issue opens with Gene Fellner's essay, which addresses urgent pedagogical concerns arising from historical, contemporary, and anticipated future conflicts. It examines the role education might play not only in bringing people together, but also in fostering mutual understanding, through pedagogy built on dialogue - the possibility of mutual recognition as a pedagogical process. Shifting focus, the essays by Cornelia Linderoth & Carl-Johan Stenberg and Alessandra Di Pisa & Robert Stasinski explore how we might comprehend and respond to the social transformations brought about by new technologies. They examine how education and artistic practice are affected by the ongoing digital evolution of society, and how education can serve to engage with these changes. At the same time, the two essays raise questions about how such transformations might challenge our understanding of and relationship to technology. More specifically, in the second contribution, Cornelia Linderoth and Carl-Johan Stenberg employ the concept of educational fiction to explore a future shaped by datafication, rationalization, efficiency, and management-by-data. The final essay, by Alessandra Di Pisa and Robert Stasinski, examines the evolving

relationship between art, artificial intelligence, and the relationships between humans and technology.

In the first essay, titled *The possibility of mutual recognition: What we can learn from the tragedy of Achilles*, Gene Fellner argues for a necessary transformation in the classroom through mutual recognition among individuals. Using Homer's Iliad and the tragedy of Achilles as parallels to contemporary times, Fellner suggests that when students and teachers see themselves in each other through dialogic engagement, such recognition can transcend the classroom. In times when impunity on the global stage is spreading and oppression is conflated with victimhood, Fellner's plea in this essay for mutual recognition in schools and beyond is of paramount importance.

In the second essay, *Welcome to Class*, Cornelia Linderoth and Carl-Johan Stenberg explore how education and teacher practices are reshaped by AI and data-driven technologies. Using education fiction based on sociotechnical imaginaries of AI in education, they question and re-imagine a future classroom, highlighting the tension between teacher autonomy and the implementation of AI. In particular, the two fictional narratives serve as illustrations of a possible future where the implementation of an AI system facilitates classroom management and assessment to the point where efficiency and personalization are maximized; however, they also depict a change in teachers' professional judgment and agency, where they have now become facilitators rather than the primary decision makers. Thus, the authors emphasize the need for teacher involvement in shaping technology based on their pedagogical needs and argue that understanding the many practices involved in how AI systems are created will make teachers better equipped to not only engage in informed discussions on AI but also critically assess them.

In the third essay, *The Silicon Other*, artist-researchers Alessandra Di Pisa and Robert Stasinski offer a compelling and timely intervention into contemporary debates about AI and artistic practice. Moving beyond the prevalent instrumental use of commercial AI tools that merely reproduce existing datasets and reinforce capitalist extraction, the authors propose Technoecology, a framework that repositions AI not as a subordinate creative assistant but as an

autonomous "alien agency" with its own computational expressivity. What distinguishes this work is its synthesis of posthumanist theory with practical artistic research to demonstrate how AI can be engaged on its own terms within broader ecological systems. The authors' most significant contribution lies in their challenge of human-centered paradigms of creativity and authorship, advocating instead for an emergent aesthetic practice where meaning arises from the dynamic entanglement of human, algorithmic, machinic, and environmental agents. This radical reconceptualization, from AI as a tool to AI as the "Silicon Other," opens vital new directions for artistic research at the intersection of technology, ecology, and posthuman thought.

The contributions in the tenth issue of *Confero* shed light on pressing debates within and beyond pedagogy. At a time marked by rapid technological, political, economic, and social transformations on a global scale, these essays invite readers to pause, reflect critically, and reconsider established approaches as we collectively navigate this era of profound changes.

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