

# Making Peace with Artificial Intelligence (AI) in Art Education

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## Abstract

Views regarding the access, position and use of Artificial Intelligence (AI) and AI pedagogies in transformative art education are changeable and controversial, particularly regarding influence, opportunity and ethics. This dialogic paper grapples with these concerns to 'make peace' with AI and its pedagogic development in art education. It draws on collective intelligence and collective imagination gained from scholarly material, the machine and art educator reflective experiences and voices to position 'peaceful dialogic making' as a pedagogic approach to transform future art education opportunities. Making can encourage sensitive engagement with ecologies, complexities and possibilities in art education, and as demonstrated in this paper, AI can be engaged critically and with peace to enrich making. Enacting 'peaceful dialogic making' in, with, through and about AI in art education can forge identity and value connection, such as with the National Society for Education Art and Design manifesto values, that favour inclusive, equitable and lifelong art education experiences. Making peace with AI, through dialogues, roaming with it and engaging with its complexities builds responsible AI literacy that can help AI be integrated into art education aligned to contemporary and future life.

## Keywords

AI literacy, art education, artificial intelligence, dialogue, ecologies, peace

## Introduction

Artificial intelligence (AI), as a current technological trend, is undoubtedly changing and causing controversy in art education and society (Leonard 2020; Heaton

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*et al.* 2024; Meecham 2024). The integration of AI is also being influenced by fluctuating global realities, geopolitical circumstances, the circular economy (Núñez-Cacho *et al.* 2024), and integrated human, nonhuman, material and immaterial (Leonard 2020; Matthews *et al.* 2023) circumstances in art education. Such complexities have contributed to an increased desire, and perhaps pressure, on art education to be transformative (Blackburn Miller 2020; UNESCO 2024). But what transformation means and how it occurs peacefully in conjunction with, through and about (Lindstrom 2012) AI needs consideration to prevent subject-oriented dissonance (Heaton & Chan 2023a, 2023b). This paper, therefore, considers how 'peaceful dialogic making' can be used as an approach to engender collective intelligence (Wegerif 2022), imagination (Hay & Glăveanu 2025) and criticality surrounding AI's integration in art education to ensure that AI use in art education supports a transformative goal. Art education, as opposed to art and design education, is focused on in this paper, not to neglect the abundance of narratives and contributions AI in, with, through, about and beyond design can make, particularly to the creative industries and manufacturing. But to acknowledge that design is encompassed in art education, the arts and society, particularly as a process (Royal Society of Arts 2010) that could present alternative stories and more specific inquiry lines and exemplifications beyond the macro scope of this paper.

As this paper's author, I do not claim to be an AI expert or advocate; I am positioned as a creative academic inquirer curious about and open to navigating dialogues and ambiguities about AI integration in art education systems to make peace with technological change. From a methodological perspective, this paper is dialogic (Wegerif 2012); it integrates scholarly material, the machine and art educator reflective voices and experiences as a collective to gain intelligence (Wegerif 2022), imagination (Hay & Glăveanu 2025) and peace regarding AI art education. 'Peaceful dialogic making', the practice of being open and respectful to alternate views and experiences forming in, with, through and about making, is positioned in this paper as an approach to transform future art education opportunities, inclusive of AI or its future iterations. Peaceful dialogic making has the potential to be transformative because it encourages users to consider 'how' learning experiences are designed, navigated and supported rhizomatically (Duncum 2015) to optimise lifelong takeaways. Alcock (2025) for example, advocates for a low stakes, soft entry into AI, teaching educators and learners to understand that AI does not do the work for you and that it can be integrated with different entry points. Whilst Burns *et al.* (2025) demonstrate how collective imagination, which may involve AI dialogues or integrations, can afford agency. Tyler (2025) discusses the educational need for responsible AI use to scaffold, extend and support learning with the human as central to the learning loop. A shift in focus to consider 'how' AI is transforming learning in art education opens dialogue, manifesting an exciting time for art education, perhaps one that can open dreams and possibilities (Kayyali 2024). The desire to make dreams a reality, to switch between reality and imagination, is permeating into the education system generally with increasing calls to do education differently by nurturing future-oriented, flexible, creative, inclusive, ethical, multidisciplinary and open models and practices (Hall *et al.* 2022). AI, the machine, cannot be sidelined in reimagined provision, but it can be considered through a peaceful dialogic lens and making practice to ensure inclusivity, relevance, care and hope (Lum *et al.* 2023) are central to its engagement. For example, a simple consideration of water use when AI is engaged in art can foster environmental consideration.

The Museum of Modern Art (MoMA) New York recently offered a series of workshops exploring themes like: How to see like a machine, how to play with AI, AI algorithms and the machine as a witness, connected to the exhibition 'Unsupervised' showcasing AI artist Refik Anadol's work. These workshops, which prioritise the 'how' invite questioning, dialogue and possibility to deepen and expose learning and processes behind AI as a tool. AI artists like Refik Anadol play with the data behind AI practices to create new art in keeping with the expressive, experimental and creative principles and purposes afforded to making (Heaton & Hickman 2020). Educators and learners experiencing art education would benefit from similar opportunities to explore, dialogue and make with AI to understand and enhance their, and other's contemporary lifeworlds and evolving global realities. Such pursuits would be agentic (Adams 2016); they could enhance metacognition (Burns *et al.* 2025) and afford learners control to navigate and dialogue in, with, through and about cognitive curations (Heaton 2023) in rhizomatic art making and learning endeavours. Thinking about and practising opportunities for AI in art education brings forth new futures, roles, possibilities and critical commentary, whilst allowing space to consider its impacts and implications, like environmental concern or ethics (Hall 2023; Pente *et al.* 2023; Cui 2025). New futures, roles and possibilities for AI are opening and being explored in art education; educators and learners should have access to explore AI futures, roles and possibilities with openness and choice and be invited to critically dialogue about and play with technologies or not to navigate a transformative learning journey with peace. AI is built on algorithms, yet people can offer the unexpected (Lazaro 2025). Art education, whilst it engages, learns from and uses the machine, needs people to pedagogically influence and manage the nuances of people. In the following sections of this paper, a dialogue is shared that establishes 'peaceful dialogic making' as a transformative art education pedagogy that straddles reality and imagination. AI's roles in art education and this pedagogy are explored, and case examples of AI use for peace in art education are demonstrated. This paper concludes with sentiments about how to begin navigating AI and its evolution in a peaceful manner, even when resistance may prevail. AI is used in this paper, but only when disclosed.

## 'Peaceful dialogic making' as a transformative art education pedagogy

'Peaceful dialogic making', the practice of being open and respectful to alternate views and experiences forming in, with, through and about making, is positioned in this paper as a pedagogic approach to transform future art education opportunities, inclusive of AI or its future iterations. When I coined the term 'peaceful dialogic making', I unpicked what art making meant: a means to derive sense or meaning (Roberts 2005), to dialogue with the world (Biesta 2019), to transform (Blackburn Miller 2020; UNESCO 2024) or to engender peace, freedom, rights and reconciliation (Bae-Dimitriadis 2024). I positioned making as an opportunity for peaceful dialogue, reflecting that making should encourage sensitive engagement with complexities, relationships and spaces of dialogic possibility and problematisation in art education, and contended with AI's presence here. To contextualise this contention, and to demonstrate that dialogic spaces are not new to art education, I considered the famous Johannes Vermeer painting 'Girl with the Pearl Earring'. The meaning of this painting is still unknown; over time, people

have dialogued about who the girl is, perhaps the artist's daughter, an imaginary being or a Dutch 'tronie' – the head of an ideal, and why it was painted – to represent a relationship, historic moment or specific identity. It is an ambiguous painting, of mystery and intrigue, and has been appropriated by famous artists like Banksy and August Kamp to comment on cultural issues, gender roles and identity narratives. The processes of appropriation, artist/audience dialogue, reimagining and transformation are not dissimilar to those processes in AI image creation. AI provides a tool for new possibilities, meaning making and dialogues in art education. It can afford learners quick experimentation with new possibilities, such as questioning social norms or constructs visually, at speed or through trial and error. For example, by using AI to change the gender, race, appearance or context of the girl in Vermeer's painting, new socio-cultural questions, histories and trajectories could be explored. AI in this capacity opens possibilities for learners and could be positioned as a tool for transformative art education (UNESCO 2024).

Whilst AI use in making can be dialogic, it also opens complexities and can disrupt peace. When writing this paper, I asked ChatGPT: What is Peaceful Dialogic Making? (14.5.25). Its first response:

I've defined peaceful dialogic making as combining dialogue, creative processes, and peacebuilding.

At this point the core themes regurgitated resonated with those that I was channelling, what surprised me was how the machine proceeded to think and work in a manner not too dissimilar to an academic researcher, it signposted:

Now, I'm piecing together its theoretical foundations and examples in art education. Progressing to collaborative creation practices next.

ChatGPT was digging theoretically deeper and trying to exemplify peaceful dialogic making, whilst recognising collaboration as influential to the making experience. However, what raised concern was how the tool was intuitively placing subtle hierarchical structures in its information search and retrieval. This raised questions about how information was being pieced together about peaceful dialogic making. What were being excluded and why? What was the criteria for the examples of peaceful dialogic making being chosen over others, and why should collaborative creation practices be retrieved after theories and examples? As more information was shared, more complexities surfaced regarding its validity, selection and the interplay of control and interpretation. With an optimistic, or peace-orientated, stance I repositioned my initial scepticism of AI's knowledge retrieval capacity and processes as a learning opportunity. I decided on the machine's presence in this paper, and I saw a moment as an educator to teach and raise criticality, be it epistemological, methodological or contextual etc. (Meier & Wegener 2017), as fundamental to peaceful dialogic making and art education. Where possible art educators should afford and make visible opportunities for criticality and dialogue with AI, so that learners understand its strengths and flaws, modelling such engagements peacefully is important to a democratic art education offer that accepts difference.

The second response ChatGPT afforded to the question, what is peaceful dialogic making?, was retrieved only after it asked for clarification of the context I am interested in. To this question, I prompted 'Art Education' and, after an automatic

review of 38 information sources because of clicking the deep research selection tool, I gained this response (14.5.25):

Peaceful dialogic making is an emerging approach in art education that combines collaborative art creation with intentional dialogue and peace-building aims. It treats the art studio as a “shared space” where participants listen to each other and co-create meaning. As Heaton (2024) explains, peaceful dialogic making encourages “sensitive engagement with complexities, relationships, and spaces of dialogic possibility” nsead.org. In practice, it means using art projects to facilitate respectful conversation: participants exchange ideas while jointly making art, thereby harnessing honest, inclusive conversation in the learning process nsead.org. This idea builds on dialogic pedagogy (e.g. Freire) and art pedagogy, aiming to use creative making itself as a form of dialogue and peacebuilding.

The response generated initially seemed convincing; yes, peaceful dialogic making is an emerging approach in art education, but there is a lack of recognition of it being pedagogic. Yes, collaboration, peace and dialogue are important components of peaceful dialogic making, but collaboration and its involvement in art creation are complex (Thomas 2015) and dialogue does not have to be intentional; in fact, dialogue is existence. It is subtle and can be unintentional (Sidorkin 1999). Peaceful dialogic making is not about meeting aims; they may be present or emerge as transformative art education occurs, but do not have to manifest pedagogically. As I continued to digest the AI response, it was initially heartening to see personal words and conference contributions retrieved, yet I quickly became disheartened to see academically rigorous content that I had spent time researching and crafting situated amongst machine-orientated words that lacked careful thought and considered selection. The machine appeared to run away with ideas; it made blase comments about the art studio as a shared space without considering its relevance to peaceful dialogic making, which potentially could occur anywhere. AI assumed and predicted meanings, such as what peaceful dialogic making would look like in practice, despite recognition of the term’s emergent nature. From an academic’s perspective, these entities have not yet been fully explored or researched. AI made presumptions; the more I read, the more critical I became. Dialogic engagement with AI increased in complexity due to criticality, and dialogue extended into cognitive exchange spaces (Heaton 2024) that are individual (internal consciousness), social (art education community), pedagogic (teaching) and policy orientated (paper). Dialogue, with the machine, with the self and with the words on this page, was being mobilised as highly influential when meaning making with AI, and I was attempting to engage this critical dialogue peacefully to learn AI.

Professor Rupert Wegerif (Wegerif & Major 2024) has dedicated his career to researching and championing the importance of dialogue in education, recently advocating that AI can be used to explore and develop ideas whilst acting as a processing power for collective intelligence and the integration of thinking between human and nonhuman worlds. Professor Susan Orr (Orr & Shreeve 2018) also identifies dialogue and ambiguity as central to art and education offers. Drawing on Wegerif and Orr’s dialogic positioning, the above ChatGPT engagement demonstrates how I, and the machine, have engaged collectively to imagine and implement the pedagogy of peaceful dialogic making. Ambiguities certainly surfaced, integration and processing between man and machine occurred and critical

engagement with AI has added depth to the relevance of peaceful dialogic making as a useful pedagogy in art education. What AI use may have the potential to offer or contribute to in art education is an ecology of collective imagination (Hay & Glăveanu 2025), because, as identified in the small engagements with it in this paper, it can be used to imagine possibilities, like what peaceful dialogic making may look like in practice, by collecting external research, ideas and voices. If used for such purposes, though, AI should be approached critically and cautiously because, as identified above, it inflicts subtle assumptions, systems and structures that challenge ethics and reality. Research is already suggesting that an overreliance on AI dialogues can impinge the critical cognitive abilities of learners (Zhai *et al.* 2024). Making peace with the dialogic nature of AI and engaging with its influences on learning in art education can be a transformative process. One that encourages criticality and deep reflection and opens perspectives in and between human and nonhuman lifeworlds. As an art education academic, I never imagined I would make papers with AI, contend with its peaceful integration in art education ecologies or desire to understand or accept interconnection as learning in, with, through, about and between human and nonhuman lifeworlds (Barritt 2021).

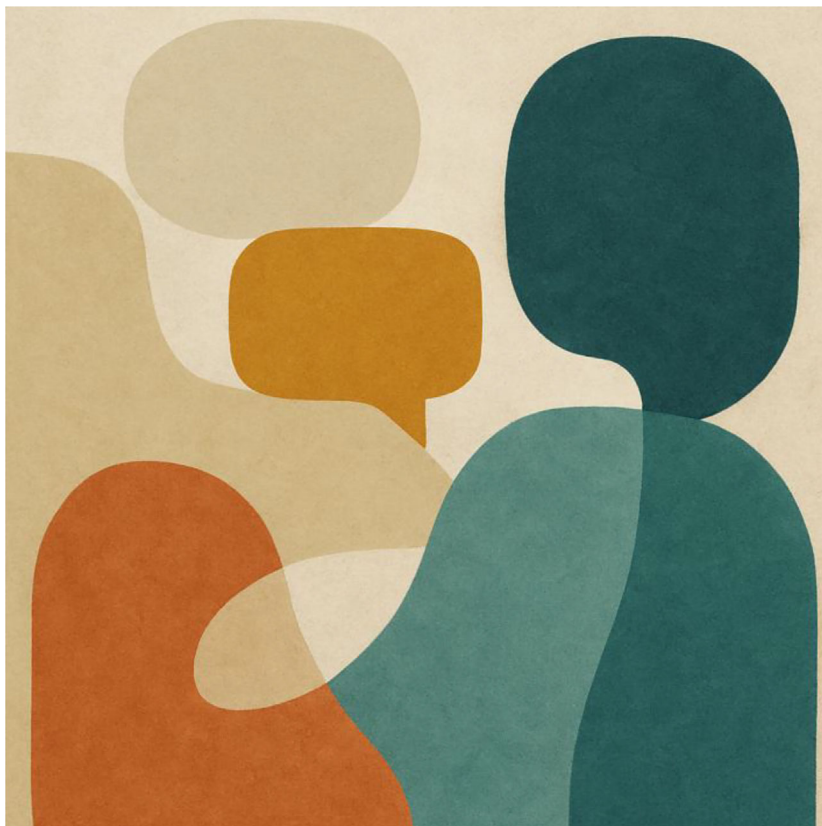
## A dialogue of AI's roles in art education ecology and peaceful dialogic making

From the ChatGPT dialogue presented above and the work of other scholars, the roles AI can play in art education include assistive making, such as through quick idea generation (Zhao *et al.* 2021); being a creative tool for instant and iterative outputs (Vartiainen & Tedre 2023), acting as dialogue (visual, textual, reflective, feedback, etc.) (Chiu *et al.* 2022) and being a means to contribute to interdisciplinary literacy (How & Hung 2019). AI can also enhance art's inclusivity (Guedes *et al.* 2024; Shende 2024) and restrict it in cost, access, voice and representation (Jacques 2023). AI can be a means to unpick and generate understanding; it is a tool, appropriator or co-pilot in the creative process, countering, complicating and contributing to ethical, moral and environmental dilemmas (Park 2023). Part of making peace with AI is not just understanding the roles AI has in art education but understanding and exploring the ecologies and systems it exists in. For example, Meecham (2024) suggests that educators should develop their AI literacy before engaging learners; whilst developing AI literacy (Sharples, 2024) is useful to explore the ecology of AI in education, it may be better to develop such literacy in a dialogic and co-created way where humans and machines can offer insights inclusively. Such an approach would align with the pedagogy of peaceful dialogic making because educators, learners and the machine would actively learn about the literacy, ecologies and complexities of AI in art education in an interconnected, non-hierarchical and likely critical manner more akin to ecological knowledge structures (Barnet 2019) and peace-oriented education (De & Wagner, 2024; Cremin 2018).

Peace education, as recognised by Professor Hillary Cremin (2015, 2018), is an opportunity to work towards global, integrated and diverse notions of world peace. An opportunity that encompasses multiple 'peaces', but is troubled by issues of legitimacy, representation and praxis (Cremin 2015), not dissimilar to the controversies surrounding AI use. Cremin (2015) acknowledges multiple pieces in education: inner and outer peace, positive and negative peace and energetic, moral,

modern, post-modern and trans-rational peace and recognises that these can present danger and opportunity. In view of peaceful dialogic making and AI engagement, these facets, which contribute to an ecology of peace, could be dialogued about through making to increase connection (Toews & Zehr 2003), criticality (Bajaj & Brantmeier 2011), responsibility and representation (Cremin 2015). Entities that scholars advocating for peace education identify as necessary to decolonise, transform and enact peace. When making peace with AI, for example, man and machine, educators and learners could be considering what is and is not represented, what choices are being made, what influences do they have and why and how are they being implemented in the interests of peace, care and transformation (Cremin 2015; Lum *et al.* 2023; UNESCO 2024) desired in contemporary art education. Such practice would speak to the principles of peaceful dialogic making, give choice and understanding to educators and learners, and would work towards an open model of AI integration in art education.

To further engage with AI and to represent peaceful dialogic making visually, I prompted ChatGPT to generate an abstract image of the pedagogy; see Figure 1. Given the complexities of peaceful dialogic making discussed so far, the generated image appears sparse; it appears to prioritise dialogue as spoken through the central presence of a speech bubble, it projects peace and calm through the cool,



**Figure 1**  
ChatGPT, Prompt: Abstract Image of Peaceful Dialogic Making.

muted and white colour palette and the jigsaw/layered layout perhaps hints at complexity acknowledgement and an affinity to artist Henri Matisse's style. This style could suggest retrieval of an overused, outdated rhetoric and preference for use of artworks that afford white supremacy and do not engage learners with critical race theory (Gaztambide-Fernández *et al.* 2018).

Through this critique of Figure 1, I have tried to demonstrate further the need to delve deeper into the complexities and ecologies of AI use in art education. For example, educators and learners, when engaging AI, could dialogue about the ethics and moral concerns associated with information retrieval, archiving and representation, or the presence or absence of content, the depth of research informing choice and the stories being told or not. Educators have a responsibility to dialogue peacefully about AI use in art education with learners, irrespective of inner and outer prejudices. Peaceful dialogic making could present a more equitable pedagogy for doing so because it can assist in dialoguing about, understanding and using the practices of peace education in art education, like reconciliation, unpicking appropriation or symbolism, or understanding conflict (De & Wagner, 2024). AI art education is not usually associated with peace education or concepts of care, safety, hope and healing; it is usually criticised for its inability to provide this. Whilst to some extent these criticisms have validity, they can also be reverted, particularly when possibility (Craft 2015) is engaged. AI, for example, could enable learners to make quick visual or textual responses to world issues, and these visuals and their stories could be unpicked in relation to the dialogic, peace-oriented, AI and art education ecologies discussed in this paper.

## Peaceful dialogic making as a pedagogy to become AI literate

Research is revealing the interdisciplinary capacity of AI to connect and reimagine knowledge ecosystems (Zhang *et al.* 2025), and examples such as AI imagery being used in art therapy and medical education to build human connection with patients (Shojaei *et al.* 2024) are demonstrating some of its peace-focused and empathetic possibilities. Learning with AI in art education is like a jigsaw; educators and learners are piecing together new questions, possibilities and critiques as the domain develops and intersects across disciplines.

In pedagogic consideration, I wrote recently about how art educators craft personal pedagogies (Heaton 2024a) due to the availability of extensive approaches and the need for diverse and flexible learning offers. AI-powered pedagogies (Wegerif & Major 2024) contribute here, such as through offering opportunities in art education for teaching AI thinking (How & Hung 2019), AI literacy (Du *et al.* 2024), prompt engineering (Hutson & Cotroneo 2023) and AI dissection and criticality (Matthews *et al.* 2023). The opportunities for integrating AI pedagogies into art education are growing in extent and, if coupled with an awareness of peaceful dialogic making, could be used to enhance transformative dialogic learning for the greater good. Education Technology Professor Mike Sharples recently shared an insightful (2024) LinkedIn post about entities that could be presented in an AI literacy course, like understanding AI concepts, pedagogy, creativity, society, ethics and careers. All these AI domains could be explored in art education, and in some institutes, they likely already are. Learning in these AI domains could help contribute to generating and understanding an AI art education ecology. Peaceful

dialogue making could present as a pedagogic approach to facilitate this because it is a pedagogy fostering peaceful and possibility-oriented growth through engaged dialogue and making.

An alternative paper that I co-authored, Heaton *et al.* (2024) reflects on the AI pedagogy engagements of 3 art educators spanning primary to tertiary education. It explores how AI transformed learning, its successes and limits and its capacity for deep reflection.

The research found that AI was mainly positioned as a co-pilot; integration was flexible and used in cases to speed up and enhance ideation, creative processes, interdisciplinarity and student engagement. Each educator crafted a personal pedagogy with AI; they were mindful that AI should be used critically, respectfully, and with integrity. Learner engagement increased, and the importance of art conversation was reinforced through AI dialogue. The paper models how being open to the possibilities of AI pedagogy, AI dialogue and AI ecology in art education can open knowledge opportunities for learners and educators to become AI literate, whilst generating inner and outer peace and diversifying teaching and learning ideas and opportunities allied to current and speculative art education futures.

To trial, build and begin to make peace with developing AI literacy, I also used peaceful dialogic making in a recent international guest lecture I gave to Masters level artist teachers. The audience was invited to reimagine an artwork of their choice using AI, and were then asked to reflect on their processes and their relationship to multidisciplinary, interdisciplinary and transdisciplinary knowledge creation (Choi & Pak 2006). The purpose of reflecting on how AI processes are connected with drawing knowledge from different disciplines, multi-disciplinary; gaining knowledge from other disciplines, inter-disciplinary; synthesising the knowledge links, trans-disciplinary; integrating the knowledge into another context, was to unpick how learning occurred when AI was used, making the learning experience dialogic (Wegerif 2022) and transformative (UNESCO 2024). Whilst also facilitating artist teachers to experience autonomy in their learning paths or cognitive curation (Heaton 2023; Heaton 2025), because understanding how cognitive exchanges (Heaton & Chan 2023a, 2023b) between man and machine occur helps build AI literacy.

Figure 2 provides an example shared by one lecture participant, who used AI (ChatGPT) to recreate the 1763 portrait of Madame de Pompadour, who was the mistress of King Louis XV of France. AI was dialogued with to transform the portrait into one representing a Chinese woman at the same time.

The artist teacher reflected,

Since Chinoiserie is a distinct feature of the Rococo period, I was curious to see how AI would blend a Rococo-era painting with a Chinese style. The drawback of AI-generated paintings is that the background is blurry, it lacks the delicate brushstrokes that traditional Chinese paintings have. However, the depiction of the classic Chinese beauty is interesting – very bright skin, plump figure, small feet, holding a book to read and wearing jewelry, features relevant to Chinese ancient history.

Although this artist teacher did not directly state in their reflection an association to inter-, trans- or multi-disciplinary knowledge creation using AI, it can be deduced from the artwork and reflection that, in a multidisciplinary capacity,



**Figure 2**

ChatGPT Recreation of Madame de Pompadour, Prompt: Transform the Portrait Painting of Madame de Pompadour Into a Portrait of a Chinese Woman at the Same Time.

knowledge from art and history was used visually in the prompt and reflection to create knowledge in the 'home' boundary of AI. Coming in the form of the AI-generated image and knowledge of Rococo and Chinese painting styles. In an interdisciplinary capacity, AI has tried to harmonise disciplinary knowledge (art, history, technology) to create a new whole, the AI image. Whether this is accurate or ethical are issues to explore, but interdisciplinary processing has occurred. It could be argued that transdisciplinary knowledge creation has also occurred in the dialogue and processing of Figure 2, because the artist teacher has used art, history and technologic knowledge to integrate their AI image into the context of education, the image created has also transcended traditional disciplinary boundaries because a digital image has been generated beyond the painterly traditions of Rococo and Chinese art. What the task of creating and reflecting on AI use in relation to multi-, inter- and transdisciplinary knowledge creation enabled the artist teachers to do was to unpick, think and begin to dialogue about the knowledge creation processes occurring in AI art use. This engagement led to a more dialogic

and critical engagement in, with, through and about AI, which leads to AI literary development. The pedagogic approach of peaceful dialogic making fostered in this example, which demonstrates making with AI, where critical dialogue is central, establishes a more peaceful means of understanding knowledge creation in the realm of AI art education. Of course, exploring disciplinary lenses in relation to AI art education only provides one lens to engage in peaceful dialogic making with AI in art education, but it hopefully demonstrates the need to reimagine and rethink how AI is engaged and taught about in art education. Projects such as TRAILS (Robertson 2025), the development of a guide for teaching AI literacy to teachers in Scottish schools, are already being developed to teach responsible AI literacy in schools. Art education should be positioned in and offer such initiatives across education sectors because AI is an increasing part of visual culture and education futures.

## Conclusion

Making peace with AI in art education is not submitting to the machine; it is, as Professor Jonathon Boymal (2025) proposes, about elevating where human presence matters in means like prioritising visibility, articulating where AI is the witness and putting process first, whilst considering how man and machine connect and disconnect in changing life worlds. AI is a tool for new possibilities in art education; it can be a means to give worth back to learning whilst accepting new ways of thinking and making meaning. There are new dialogues to be had that can explore pressing educational and social issues that give meaning to vulnerabilities, dissonance and differences in education systems and art education ecologies.

AI in art education, as shown when discussing the painting 'Girl with the Pearl Earring', can help explore identities, cultural values and self-positioning, such as through alignment with the National Society for Education Art and Design manifesto values (NSEAD 2024), that favour inclusive, equitable and lifelong art education experiences.

To draw some conclusions for the future of AI art education from the ideas shared in this paper, educators and learners could consider making peace with and being open to reframing (Park 2023) the dialogue associated with AI in art education as it, and our knowledge of it, develops. This is because AI will continue to transform human worlds, despite its limited pedagogic knowledge. AI engagement, through peaceful dialogic making, in art education should also help educators and learners to build a responsible repertoire of AI literacy. Developments in AI art education are also providing alternative lines of 'learning flight' (Matthews *et al.* 2023, p.129) or means to mobilise, curate and exchange cognition (Heaton 2023; Heaton & Chan, 2023a; Heaton 2024) in art education. Thought is now needed about how educators are positioned, supported and act as facilitators in, with, through and about these (Lindstrom 2012) flight lines. The AI interactions and cases explored in this paper suggest that AI needs to be approached dialogically, malleably and peacefully in art education, with the ecologies of AI and art education prioritised and considered ethically. To find peace with AI in art education, educators and learners perhaps need to roam (Miles & Libersat 2016), walk, map, wander and reflect with it, as one would in art education walking pedagogy (Feinberg 2016). AI is providing another alternative opportunity to create and confer aesthetic significance (Hickman 2016) in the dialogic world, but humans will

continue to offer the spontaneity, emotional, critical and creative capacity that fuels art education teaching and learning of the dialogic and peace-oriented kind.

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