

# EDITORIAL: V13 N2

<https://doi.org/10.34632/jsia.2021.10111>

Journal of Science and Technology of the Arts, Vol. 13, n. 2 (2021): pp. 5-7

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This second issue of 2021 is especially devoted to Arts Education. With a thematic dossier, guest-edited by Catarina S. Martins and Pedro Alves, this edition brings to the front a very urgent and significant problem in education: how to teach art and how to develop and sustain art schools. In a rapidly changing world, these problems must address the digitization of our daily lives, as well as its mechanisms for (art) teaching. Moreover, being a side subject in the world of elementary schools and universities, it is even more important to study and research the ways that arts education can change education as a whole, allowing future citizens to be more aware of their worlds. As said in the introduction to the thematic dossier by Catarina S. Martins and Pedro Alves:

we aimed to pose one of the most difficult challenges that arts education faces today: how to build a place and status for arts education knowledge (in a still unequal struggle against other kinds of knowledge) and, simultaneously, how to do it from a critical standpoint, which does not assume for itself, from the outset, a privileged or exceptional place, which does not reproduce the hegemonic power relations it seeks to criticize, and which stimulates provocation and change instead of accommodation and homogenization.

The dossier includes articles by Wiktoria Szawiel, Jorge Ramos do Ó and Tomás Vallera; Rodrigo Zárate Moedano and Bruno Baronnet; Ângelo Neto; Esther Vargas Gil, Felipe Gértrudix Barrio and Manuel Gértrudix Barrio; Nádia Moura and Sofia Serra; and Pedro Chacón Gordillo, Xana Morales Caruncho and Rafael Marfil Carmona.

This issue also includes an article in the Articles section, written by Luís Arandas, José Alberto Gomes and Rui Penha, which presents the development of Akson, a web-based audiovisual (AV) environment for networked interaction and performance. This environment will allow to the study of the interface as an extension of the human gesture.

From the Audiovisual Essays section, we publish an audiovisual essay made by Miguel De, photographer and Master student of photography. *The Kiss* is an essay that draws from William Heise homonymous film from 1896 and tries to address and defy concepts of obscenity and morality issues concerning artistic creations and its receptions. To dialogue with Miguel De's piece, we invited Daniel Cardoso, from Manchester Metropolitan University, UK and Lusófona University, Portugal, specialist in the fields of sexual politics and identities in the context of digital media. In his essay, *Obscenity, Pornography, Morality: Moral Power As Carnal Resonance*, Cardoso challenges some of the "historical and technocultural connections" raised by this audiovisual essay, and tries to contextualize the work within a tradition of filmmaking that aims to trouble the notion of "pornography", while challenging his value of deconstruction from its placement within the contemporary technological capitalist mediasphere. We also publish an audiovisual essay from Marisa Alves Pedro, a Master student in Cinema at the University of Beira Interior. Her piece, *The Imperfect Sides of a Perfect*

*Circle - Morality Towards Love*, tackles the question of how cinema is a way to understand how we live, drawing from fragments of the film *How to Draw a Perfect Circle* (2009), by the director Marco Martins. Catarina Maia, researcher in the University of Coimbra and PhD candidate preparing a thesis on João César Monteiro, used Marisa's essay as a roadmap to enter some narrative and aesthetic elements of Martins' film. The essay is called *The Ambiguous Geometry of Relationships: A Brief Analysis of How To Draw A Perfect Circle After An Audiovisual Essay By Marisa Alves Pedro*.

Regarding the Reviews section, we publish a review of the book *Tactics of Interfacing: Encoding Affect in Art and Technology* (2020) by Ksenia Fedorova. In *From Strategic Effects to Tactical Affects*, Diogo Marques engages with Fedorova's critique of the paradigm of governance over Human-Computer Interaction (HCI). Through an analysis of transdisciplinary artworks, Fedorova proposes artistic disruption as a counterweight to the numerous drawbacks of science and technology (namely ideological, and political ones). For Marques, Fedorova's choice of artworks provides a framework that privileges affects over effects, evincing how the encoding of affect in art and technology can become a subversive tactic in challenging the dominant biases of algorithmic structures.

On the other review of this issue, Laetitia Kozlova analyses *Master of Voice* (2020) edited by Lisette Smits. This book, that was published in the context of a two-year program of Sandberg Instituut, compiles contributions of artists coming from a variety of backgrounds who work in voice-based practices. According to Kozlova, whose review is titled *The Voice becomes a Field of Study*, this book is an important contribution to understand (non)human voice as a discipline of its own, autonomous from both semantics and language, but also from sound studies.

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