

# EDITORIAL: V13N1

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Welcome to the new edition of the Journal of Science and Technology of the Arts. This new number, our first from our 13<sup>th</sup> year, fosters our editorial view of the journal: a thematic dossier – around sound art – that deepens the research on our focus-areas and CITAR’s Strategic Plan (2020-2023), as well as works on complimentary sections: the Audiovisual Essays and the Reviews (books, in this issue). JSTA maintains its devotion to investigate in the fields of artistic research, finding new paths and new ways of researching art. It follows also the strategic guidelines for indexation and metadata support.

In the thematic dossier, José Alberto Gomes, Miguel Carvalhais and Henrique Portovedo organize a group of articles devoted to *Audible (Art): The invisible connections between sound, music, and sound art*. As researchers and musicians (and composers), the three guest-editors start the dossier with a text that aims to foster the field and its research. As they present the dossier:

“Sound today represents much more than a musical element or even an acoustic and physical phenomenon. (...) Art through sound, as a practice, takes advantage, describes, analyzes, executes and interrogates the condition of the sound and the processes by which it operates. Thus, any remaining musical argument is negated by a predominant extravagance of unintentionality, multiplicity, silence or noise. At the same time, the role of technology in this evolution is undeniable. (...) This special issue of the JSTA, intend to address sound as a bundle of practices that can either arise from, lead to, or use sound as a tool of world building.”

Two complimentary articles support the dossier. The first, signed by Clarence Barlow, Professor Emeritus - Corwin Chair of Composition at the UC Santa Barbara, one of the most renowned experts in the field develops, in its text, how he creates his Works, especially referring to “various methods of deriving music from sources both inside and outside of music, viz. linguistic, acoustic, visual and mathematical as well as other works of music.” The other essay, by Francisca Rocha Gonçalves and Rui Penha, “details an artistic artefact – *DIS\_turbation* – and its integrative approach, by exploring the vibrational and particle-motion component of ocean sound.” The three texts that integrate the dossier mark, clearly, the current trends in sound studies.

In this first edition of JSTA of 2021, we publish an audiovisual essay made by João Pedro Amorim, researcher of the Research Centre in Science and Technology of the Arts of Universidade Católica Portuguesa, about some of the video and film works of the Portuguese artist Julião Sarmento. *Julião Sarmento – The Innuendo of the Real* was made in the context of the exhibition *Julião Sarmento. Film Works*, that took place in Universidade Católica Portuguesa in Porto in 2019 and explores three main themes: the word, the (feminine) body and rhythm. To discuss the audiovisual essay we challenged Bruno Duarte, a researcher at the Institute For the History of Art at Universidade Nova de Lisboa, and one

of the most important Portuguese specialists in Sarmiento's work. In his piece, *Julião Sarmiento's moving images: vision's perversity for the maintenance of desire* Duarte focuses on three of Sarmiento's thematic obsessions, visible in Amorim's essay: the constant work of language, the fragmented body, and the rhythm. We also publish an audiovisual essay by the visual artist Pedro M. Afonso, *Roy Andersson – The Essence of the Complex Image*, exploring some of the methods of this important Swedish contemporary film director. Fátima Chinita, professor at the Lisbon Theatre and Film School and specialist in Andersson's work, wrote an essay, *Propelling cinema and aesthetics forwards through (un)reality: Pedro Afonso's take on Roy Andersson's complex image*, establishing a dialogue with the audiovisual essay, challenging some of Afonso's assumptions regarding slow cinema and pictorial dimension, to grasp the complexity of Andersson's image.

Following this edition's focus on sound art, we publish three reviews of publications that open different perspectives on the understanding of sound as an artistic medium and as privileged form of knowledge. In *A topography of sound art*, Bertrand Chavarría-Aldrete analyses *Sound Art: Sound as a Medium of Art* (2019), the catalogue that accompanied the massive exhibition curated by Peter Weibel at ZKM | Karlsruhe. This volume overviews the history of sound art, representing the multiple ways visual artists, composers, musicians and architects have worked with the medium, while also reflecting on the present and future possibilities of sound art. Also concerned with the future of sonic possibilities, Pedro Sarmiento reviews *Sonic Writing: Technologies of Material, Symbolic & Signal Inscriptions* (2019), by Thor Magnusson. *Perspectives on the Future for Sonic Writers* follows Magnusson's contributions to the study of automated music generation crossing technological, historical and artistic perspectives, and proposes a critical reflection on the role of machines in artistic creation. In *Learning by listening with plants*, Cláudia Martinho gathers inspiration from Monica Gagliano on how ancestral forms of knowledge can propel scientific breakthroughs. Reviewing *Thus Spoke the Plant: A Remarkable Journey of Groundbreaking Scientific Discoveries and Personal Encounters with Plants* (2018), Martinho dwells on the need for decolonising science and knowledge, as the disregard for traditional knowledge and indigenous cultures might limit the transformative knowledge that arises from active dialogue with nonhuman intelligences.

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