

EDITORIAL: V15 N1

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The inaugural number of JSTA in 2023 presents a very broad spectrum of research, based on articles sent in open submission, but also in our already classic section of audiovisual essays. This number has also the privilege of including a conversation with two fascinating academics: Ulrich Baer and Manthia Diawara.

In the article section of this new number, we are pleased to publish two very different and interesting essays. In the first one, Anna Matamala, from Universitat Autònoma de Barcelona, and Caoimhe Wandel-Brannigan, from School of Creative Arts, Trinity College Dublin, address the co-creation process of *Out of the Ordinary/As an nGnách*, a virtual reality (VR) community opera by Irish National Opera (INO), as one of the outcomes of the European project Traction. This reflection presents the results of the evaluation of the INO opera through different perspectives and participants aiming at joining two concerns: the exploration of VR as an artistic medium, especially in opera, but also the analysis, through many indicators, of what is at stake in co-creation processes, particularly within the Traction projects.

From Soonchunhyang University, Je-Ho Oh analyses Roland Barthes' concept of punctum and its applicability to interactive artworks, in particular the interactive project *deBallution: Randomized Trip*. Through analysis of the different modes of user interactions and based on Barthes' five symbolic elements of the punctum, the author suggests a particular methodology for considering the punctum to interactive artwork, to expand the aesthetic experience.

In the audiovisual section, we publish two essays: *Conceptualization of Change* by Kristina Koprivová, Nico Carpentier, Vaia Doudaki and *Our families* by Marta Delgado Pinto. The first piece addresses the notion of change and its multiple meanings. It is structured in five dimensions of change: "Normativity", "Scale and Intensity", "Focus/interconnectivity", "Control" and "Time" using images of modern Prague and archive material of the Czechoslovak Velvet Revolution of 1989 and the Russian invasion of Czechoslovakia in 1968. To dialogue with this audiovisual essay, we invited Miguel M. Gonçalves, from the Psychology Research Center & Psychotherapy and Psychopathology Lab in the School of Psychology of the University of Minho. His proposal is to expand *The Conceptualization of Change's* view through psychotherapy. Psychotherapy is a natural field to observe and study "the microscale of change at the level of the individual lives, mainly the individuals who live with psychological suffering", as Gonçalves writes. The author specifically addresses the concept of "innovative moments" as signs of further change to initial problematic patterns. In our second audiovisual essay, *Our families*, Marta Delgado Pinto works with two well-known films. *Um Adeus Português* (*A Portuguese Farewell*, 1985) by João Botelho and *Tôkyô monogatari* (*Tokyo Story*, 1953) by Yasujirô Ozu. Pinto's work tries to explore the similarities and themes, in particular the depiction of the relationships within the family. Adding to this, we can say that split screen editing, in audiovisual essays, is a formal dispositive particularly useful for finding familiar connections and artistic complicities. For the dialogue with Pinto's

audiovisual essay, we invited Ana Isabel Soares, a professor at Algarve University and specialist in João Botelho's work. Soares's reflection analyses *Our families* not only from the natural perspective of the similarities between the Portuguese and the Japanese films but also how it is possible to see how both works differ in their approach to war.

We are, also, delighted to present an inspiring conversation between Ulrich Baer and Manthia Diawara, a revised transcription of a conference that took place in the School of Arts at Universidade Católica Portuguesa in 2022. *Storytelling for a non-foreclosed world* overviews Diawara's body of work and its connection to the work of other scholars and artists, in particular the influence that Édouard Glissant's thought has had over his work and his worldview. This interview reveals itself also as an important document to understand some historical nuances between different political perspectives on Black studies, by describing how colonialist, racist and Western-centric prejudices and expectations are still deeply embedded in many social structures and how they can trickle down to anti-racist positions. Diawara calls for the need to think of the world as a complex, chaotic and paradoxical place, and to practice forms of storytelling that can embody such complexity.

Forensic Architecture has been at the forefront of the discussions around the definition of the boundaries of art. The collective of architects, artists, academics, lawyers, and journalists, founded in 2010 and based at Goldsmiths University in London, has exhibited extensively around the art world's major museums and biennials. However, they are best known for presenting their work in court, not as objects for quiet contemplation, but as 'situated evidence' against ecological, state, and human rights crimes. Their videos and installations recur to different media and disciplines to dissect the landscape, with the main aim of bringing light to hidden responsibilities. In *Farewell to Critical Theory*, Afonso Dias Ramos reviews *Investigative Aesthetics: Conflict and Commons in the Politics of Truth* (2021) by Matthew Fuller and Eyal Weizman (the founder of Forensic Architecture). The reviewer discusses how the book brings to the foreground important discussions that arise from FA's work, in particular the intersection between knowledge production and ("an expanded notion of") the aesthetic, and the suggestion that we move away from the "critical theory paradigm of mistrusting representation and undermining truth claims."

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