

EDITORIAL: V17 N1

<https://doi.org/10.34632/jsta.2025.17910>

Journal of Science and Technology of the Arts, vol. 17, n. 1 (2025): pp. 5-7

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In this edition of JSTA we invited Carlos Sena Caires, from the University of Saint Joseph, in Macau, to guest edit a thematic dossier on *Creative Digital Intelligence*. This dossier, conceived in alignment with the *ARTeFACTo 2024 Macao International*, held in December of last year, aims to explore the “dynamic intersections of art, media, and technology” within the context of digital creativity and intelligence. This dossier opens with a Caires’ essay that overviews its structure, and provides a context for its main contributions, while focusing on the notions of “rematerialisation” and “human–machine co-creativity”, and reflecting on how creative artistic intelligence is “reshaping artistic practices, enhancing audience experiences, and preserving cultural heritage”.

This dossier is comprised of seven other articles. The first one, belongs to Selma Pereira and Adérito Fernandes-Marcos. In *From Artisanal Traditions to the Digital Experience: Reimagining Textiles Traditions Through Artistic Creation and Immersive Technologies* the authors present the textile art project *Hands*. This project challenges the “physical and digital dichotomy”, combining traditional techniques with immersive technologies such as augmented reality and digital modelling. Next, Ema Ferreira, Rui Rodrigues and Filipe Lopes approach the sound and light installation project *Fios de Silere*, while reflecting on how “artists materialise, write and talk about silence, and how humans experience and relate to it”. In *From Concept to Exhibition: on the Creative Process of an AI-driven Stereoscopic Video Installation*, the researchers Marta Amorim and Éric Many reflect on the process of creation of the video installation *spectral spaces*. This piece, that combines generative AI with optical principles, according with the authors, “challenge conventional visual perception, creating an unstable, fluctuating field of engagement” and “expand the expressive possibilities of stereoscopic media” while raising “critical questions about the mediation of vision through technology”.

Another case study, explored in this dossier by Chiara Masiero Grinzatto and António Bandeira Araújo, is *Multiplicity*, an immersive installation exploring and representing the interplay between myth and reality in the Venetian urban environment, working a “hybrid workflow that combines traditional hand-drawn illustration techniques with generative AI technologies, applied to spherical environments”. For the authors, “*Multiplicity* represents a first step towards an investigation of hybrid human-AI workflows in the field of immersive illustration, through the means of artistic practice”. Next on this dossier is Luís Leite’s, *Motion Capture for Artists Using AI Apps*. The researcher uses both quantitative and qualitative analyses to compare low-cost AI motion capture solutions, in order to reflect on the usability of these new technologies in artistic contexts and its capacity to produce meaningful results.

In *Revolution or Risk? Exploring AI’s Role in Enhancing Museum Visitor Experience*, Maria Wendhausen reflects on the transformative force of AI in regard to museum experiences, “analysing its potential to enhance visitor engagement” while addressing significant challenges including “ethical concerns, data dependency, and risks to cultural authenticity”. Finally, our thematic dossier closes with Laurens Dhaenens’s essay on

Connecting Art Histories Through Messy Data (Structures), a prototype web application designed to address the disconnect between data availability and usability on fine arts museum websites.

In this number, we publish in our regular article section the article *Using Technology to Elevate STEAM Engagement and Creativity in Education*. Here, Nicole Kasbary, a Hungarian researcher from Eötvös Loránd University, presents us her study of a hands-on activity with students that stimulated the use of infographics to represent a Green City in a learning context. Her observations on the students' reception of this activity lead Kasbary to reflect on new ways that might enhance learning experiences through technology and art, within STEAM conceptual framework.

In the Audiovisual Essays section, we present Maarten Coëgnarts' *The Hidden Logic of Film Art*. Coëgnarts extends the work of Rudolf Arnheim – who applied Gestalt principles to the analysis of static artworks – to the moving image, more particularly, to Stanley Kubrick's *Barry Lyndon* (1975). By doing so, the author enhances how the forms and spatial structures in the *mise-en-scène* of the film contribute to the storytelling, as well as to the emotional and aesthetic experience of the film. In his commentary, Patrick Keating situates this audiovisual essay within a larger history of audiovisual criticism, defending that one of its most effective techniques – the graphic overlay – owes an implicit debt to Arnheim's work. For Keating, this essay contributes to the scholarship by acknowledging this relation and by demonstrating how Arnheim's schematic graphics can be applied to moving images.

The review and exhibition sections present two texts that address the intersections between contemporary warfare and ecological dimensions, and, art and aesthetics perspectives. Sara Magno's review analyzes the book *War and Aesthetics: Art, Technology, and the Futures of Warfare* (2024, edited by Jens Bjerling, Anders Engberg-Pedersen, Solveig Gade, and Christine Strandmose Toft), an anthology that examines how aesthetics relates critically and informatively to warfare. In the context of the broader field of war studies, this review assesses the contributions and limitations of this volume, highlighting its interdisciplinary exploration and engagement with emerging technologies. Vanina Saracino's review of the exhibition *Soleil's* (MUDAC, Lausanne, Switzerland, March 21–September 21, 2025, curated by Scott Longfellow and Rafaël Santianez) approaches how this art project investigates solar energy as a subject for aesthetic and political imagination. The text promotes reflections on how art can reconfigure narratives in a moment of planetary urgency, and how curatorship can be an exercise in balancing information and experience.

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