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In this edition of JSTA we invited André Rangel, from the Faculty of Fine Arts, in Porto University, and Verónica Metelo, from the Faculty of Letters, at Coimbra University to guest edit a thematic dossier called *Counteract: practices of artistic resistance, dissidence and furtivity*. This dossier wanted to “explore practices in the scope of performance art and theory, of new media and autonomous and alternative media”, focusing on its powers of dissidence, resistance and furtivity, against “the face of power and normativity”. The dossier opens with the essay *Against the Grain*, where Rangel and Metelo set out the terrain and the principles upon which the disruptive effects of artistic practices should operate in order to produce a rupture of the state of things.

The rest of the dossier is comprised of seven other articles. In the first one, *Infrastructures of Dissidence: Artistic Tactics Against Internet Monopolies*, César Escudero Andaluz analyzes the “dynamics of power, control, and surveillance in internet infrastructures, such as undersea cables and satellites, paying special attention to the dominant rhetoric of *technosolutionism* and *technocolonialism* that large technological oligopolies use to extract value from those most in need”, as well as highlighting “tactics that artists and collectives have used to counteract the internet's infrastructure monopolies”. Jakob Margit Wirth, in his essay, *Parasite Art as a Subversive Form of Resistance That Offers Direct Tactics in Times of Missing Emancipatory Alternatives*, plunges of the idea on parasit art and parasite tactics, explaining his own artistic practices as a mode of infiltration, as an alternative to confrontation to power and regulative systems. Mihai Băcăran, with experience as audio transcriber for AI projects, reflects in his contribution about the alienation of workers in this field and its reduction to obedient robots. As a counteract, the author proposes to value “the imaginary experiences that emerge for transcribers in the labor process as artworks in their own right, as aesthetic events that glitch the logic of the work-entertainment system that they are inscribed”.

In the next article, *Towards an Ethics of Animated Objects. Trauma, Technology, Transformation*, Jörg Sternagel reflects on the notion on in-between among us way to rethink distances in a horizontal way, and “thereby counteracting, creating tension, as between languages, ways of life, activities, landscapes, ages and technologies. Jan Hendrik Brueggemeier, in the essay *Gesturing Within the Colonial Library, Writing on Flusser's Typewriter: Thinking as it Reveals Itself*, provides an interesting dialogue between Valentin-Yves Mudimbe's concept of the colonial library, and the efforts to re-write himself within and against that notion, and Vilém Flusser' phenomenology of the gesture, where he examines how technical apparatuses (such as the typewriter) “both constrain and make possible new forms of thought and expression”. *Shifting Exercises. How to Reclaim an Echo-Medial Senseablerie*, the next essay, written by Carmen Guarino, draws from “mediartist, feminist, and rhythmalytic approaches”, gathering “repertoire of shifting exercises – from surrealist somnambulism to Data Meditations, attentional dérives, and psycho-somatic rituals – that activate minor modes of hyper-sensing”. In the closing article, Ana Davies analysis three tracks from Uboa's

noise music album *The Sky May Be* (2018), arguing that the artist's transfeminine noise music thematizes the abject, material, posthuman potential of raw data and noise (in its musical and cybernetic sense), allowing a "critique of information as an immaterial entity".

In this number, we publish in our regular article section the article, *Membranes as an Alternative Model for Boundaries in Technological societies: Rethinking the Human–Technology Relation Through Nonconscious Cognition*, by the researcher Su Hyun Nam. In this fascinating essay, that draws from posthuman cognition, feminist technoscience, and systems biology, and that analysis two media art projects, *Excursions into Unknowable Worlds* and *Surrogate Being*, Nam will explore the "metaphor of the membrane to reconceptualize boundaries in contemporary technological societies, challenging conventional assumptions about individuality, cognition, and the human/nonhuman divide".

Guy Fleisher met with Abbas Zahedi during the *Explorations on Sound and New Media Art Conference 2025*, held at the School of Arts at Universidade Católica Portuguesa under the theme "Urgencies." Within a broader reflection on the relationship between sound, emergency, and alert systems, Zahedi foregrounded the possibility of sonic care as both practice and proposition. In this interview, "Poesis, System, and Sensorial Regeneration: A Conversation with Abbas Zahedi," Fleisher and Zahedi discuss the artist's trajectory, beginning with his background in medicine and psychiatry and tracing how systems of care emerge and are reconfigured within his artistic practice. Through a discussion of selected works that merge sonic and sculptural forms across diverse institutional and situational contexts, the conversation highlights the ways Zahedi reimagines structures of support, attention, and collective responsibility. Fleisher concludes by suggesting that Zahedi's practice calls for a deeper engagement with the redefinition of constructed systems, fostering forms of collective involvement oriented toward resilience and regeneration.

In the review section, we publish Ana Gago's critical recension of Pedro Ferreira's book *Audiovisual Disruption: Post-Digital Aesthetics in Contemporary Audiovisual Arts* (2024). This text addresses the author's own practice-based research, evoking critical approaches such as Simon Bowen's idea of "multiple creations" and Tim Ingold's "ways of making" to work on critical issues of post-digital hybridisation and the material nature of digital technologies. In the exhibition section, David Revés' article, by analysing materiality as a historical and epistemological agent, examines the exhibition *Material Evidence* at the Museu de Arte Contemporânea de Serralves (2025) through an analysis focused on Cameron Rowland's work *Rot* (2025), which approaches decomposition as a form of knowledge in the face of institutional museological dimensions of preservation, authorship and commodification.