

EDITORIAL: V16 N1

<https://doi.org/10.34632/jsta.2024.17508>

Journal of Science and Technology of the Arts, vol. 16, n. 1 (2024): pp. 5-7

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In this edition of JSTA, José Alberto Gomes edits a thematic dossier, *World Building Through Sonic and New Media Art Practices*, based on a selection of articles developed from the first edition of >>| *Explorations on Sound and New Media Art Conference*, held in 2023, at the Universidade Católica Portuguesa, School of Arts in Porto, Portugal. Apart from an introductory article that maps out some of the challenges posed by the intersection of these two fields, the dossier publishes five articles that promote this technical and artistic dialogue, tackling questions such as: “notions of the body in relation to virtual reality's volatile and insubstantial nature” (Antunes; Lima; Coelho, 2024); “the significance of more-than-human vibrations and sounds as transformative zones of contact in our increasingly dense and layered urban biomes” (Luz, 2024); the “relationship between contemporary technology and the political dimensions of culture and memory” through the universe of Michel Giacometti (Gomes, 2024); the exploration of “space and architectural interiority” in the context of the exhibition *LOOM • ROOM • HARP* (Erdim; Matthusen; Valentine, 2024); and an essay by Salomé Voegelin that reflects through a textual reperformance, in a “journey through poems, music, and sounds” (...), on “how sound performs weather in a time of climate change” (Voegelin, 2024).

In our article section we publish two articles. The first, *Computational Creativity Without Computers*, is a study, conducted by the researchers Umberto Roncoroni and Jaime Bailón, about aesthetic, educational, and methodological contradictions of computational creativity and generative artificial-intelligence algorithms technologies, namely the “influence of Romantic aesthetics, the lack of a proper relationship between digital and traditional culture, and the limits of quantitative approaches to creativity”, highlighting the “technological role of humanities” and the “importance of ethnocomputation artifacts, such as the yupana” (Roncoroni & Bailón, 2024). The second article, authored by the researchers Marcella Imparato, Ana Avelar, Tânia Sulzbacher and Ana Roman, explores the works of Giselle Beiguelman and Vitória Cribb at the ARTEMIDIAMUSEU collection from the Brasília's National Museum of the Republic, in a dialogue with Griselda Pollock, Andrea Giunta, and Jennifer Way's ideas on art and feminism, particularly exploring the omission of female artists within the art system and the interplay between technology and feminism in digital art.

The use of generative AI in art and cultural practices has raised several questions concerning authorship, appropriation and intentionality. In the speculative audiovisual essay *Vampirizing with AI, Resignifying Images*, David Serra Navarro proposes an approximation of AI generative models (and their ability to resynthesize human knowledge production) with the figure of the vampire (inspired by Pere Portabella's appropriation techniques in *Vampir-Cuadecuc* [1970]). Max Tohline, in *AI as a Mirror*, views this audiovisual essay as a mirror that helps us to put into context some dimensions of AI image generation, but, more importantly, that places the critical aspect of its experience in the way that we engage with it. By reminding us of "what happens when you hold up a mirror to a vampire", Tohline claims that, at this early stage of the massification of

the use of AI image generation, we're all newcomers still, defending the importance of playing with these tools to come to terms with them, and with ourselves.

Finally, Nina Danilova reviews *Logic of the Collection* (2021), putting into context Boris Groys' long-standing interest in the cultural and political significance of art collecting. Danilova reads this compilation of the art critic and philosopher's new and revised essays from earlier periods as a potential key to understanding contemporary dynamics of the global art scene.

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