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In this edition of *JSTA* we invited Sílvia Pinto Coelho and Liliana Coutinho, both from Universidade Nova de Lisboa, to guest edit a special dossier around Gilbert Simondon's concept of techno-aesthetics and its implications in areas such as performance studies, dance studies, cinema studies or broader notions as movement, body or daily life. This dossier, precisely titled *On Techno-Aesthetics and Performance: Movement, Dance, Cinema and Everyday Life*, opens with an essay where the invited editors, together with guest author Ludovic Duhem, elaborate on how they organized the special issue of *JSTA*. Influenced by Gilbert Simondon's work "On Techno-Aesthetics," it examines this concept through the lens of J. J. Gibson's theory of affordances and a distinct perspective on choreographic thinking, while also drawing links between all the articles featured in this issue. This is followed by an article submitted by invitation of the guest editors, *Hic et Nunc. Critical Elements for a Techno-Aesthetics of Performance*, where the researcher Ludovique Duhem, from the Haute École des Arts du Rhin de Strasbourg, analysis Simondon's term and evaluates the possibility of its applicability to performance.

The dossier also contains *To Perform: Listening, Transindividually* an essay by the Oslo National Academy of the Arts KhIO's researcher Bojana Cvejić. Here, the author traces a distinction between individualistic and transindividual modes of listening, arguing that performance is a methodological concept adequate to the latter. In the fourth essay, *On the Haptic Dimension of Cinema: the Role of Absence*, Filipe Martins, from School of Media Arts and Design (ESMAD), tackles possible difficulties that might arise in defending the while haptic dimension in cinema perception, proposing to work, instead, the corporeal and the sensitive through concepts such as avatar, virtuality and absence. This thematic dossier also contains the text *Becoming-Body: Embodiment and Affect Experience*, an essay by Ana Ramos, an independent researcher, that proposes to discuss the aesthetics of being. Ramos works from the example of the yogic pose *tadasana* to explore the idea of the body as a "site of pulsation of immanent movements", highlighting the primacy of relation and the importance of the event and the reality of the affect for the constitution of dynamic subjectivity. This number's dossier closes with the essay *A Performative Reading of a Postcard Never Sent: Simondon, Derrida and Performance*, where Agustina Arrarás, from the University of Buenos Aires, delves on a never-sent letter written by Gilbert Simondon to Jacques Derrida to analyse the programme of techno-aesthetics. The author seeks to problematize how techno-aesthetic sensibility, but also Derrida's theory of performativity, concerning the postal device, might shed some light on performance studies today.

In our regular article section we publish *The O Grupo do Leão VR: Fostering accessibility, drama and techno-education with blind and partially sighted people in the Museu Nacional de Arte Contemporânea in Portugal*, by Patrícia Roques Martins e Leticia Crespillo Marí. This essay explores how drama activities and computer technology mediate between artworks and visually impaired audiences, emphasizing the need for inclusive museographic strategies. It presents findings from

the exploratory project *O Grupo do Leão*, conducted at the Museu de Arte Contemporânea de Lisboa (Portugal, 2022-3), which examined the effectiveness of touch-based experiences in enhancing museum accessibility for blind and partially sighted visitors.

In times of growing global conflict and aestheticization of everyday life, Catarina Patrício and João Alves take on Benjamin's historical criticism of *The Futurist Manifesto*, proposing, in our audiovisual essay section, *A Cut-Conversation on techno-aesthetics with Gilbert Simondon, Walter Benjamin and Filippo Tommaso Marinetti*. On their review of the audiovisual essay, *Reflections on Technique in "A Cut-Conversation on Techno-Aesthetics"*, Sanna McGregor and Annie van den Oever reflect on how the discussion on aestheticization of 20th century as grown increasingly complex in the 21st.

Presenting a group of reviews particularly engaged in the relationship between perception and technological developments, the reviews section include the article *From Visible to Unvisible Spectrums* by Alexandra João Martins that analyses the book *Tricks of the light: essays on art and spectacle* (2023) by Jonathan Crary, a series of essays written over 40 decades focused on different works, artistic practices, books or concepts centred in a thought about how we see and why we see as we do. Addressing a perspective that is also involved in the complexity of visions, the exhibition section includes a text about Pierre Huyghe's exhibition *Liminal* by Miguel Carvalhais and Rosemary Lee, which approaches this artistic project based on a different-than-human becoming and perception. On the other hand, Marta Espiridião's text examines the exhibition *Deadweight* by Dominique White, exploring how her sculptures evoke histories of transatlantic slavery and colonial systems, and the lasting impacts of displacement to envision an "alternative future".

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