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The editorial team of JSTA aims to promote discussion around the main research areas of our Research Center. In this edition we invited Cristina Sá, Patrícia Gouveia and Luciana Lima to guest edit a thematic dossier that somehow touches both new media and visual arts areas. The dossier, that is now published, is named Arts and Games, Convergent Feminism and Speculative Futures. In broad terms, these artists and researchers envision a different future by bringing together digital tools, games and different artworks as modes of expression, positive transformation and opposition to inequality, injustice and aggression. And, as our guest editors put it, this dossier also “questions the role of artificial intelligence in the arts” and looks out for “examples of art-based research that takes advantage of transmedia ecologies and gaming to generate sustainable futures.”

In the audiovisual section of our Journal, we publish two essays: A mani-pedi-anti-counter-festo for a queer screen production practice by Angie Black, Patrick Kelly, Kim Munro and Stayci Taylor and Narrative Structure in Pulp Fiction by Ernesto Taborda-Hernández. The first piece addresses the need to “reimagine queer screen production” through a collective manifesto that reflects on the authors’ own creative processes and challenges “traditional heteronormative storytelling” developing a set of new values. To dialogue with this audiovisual essay, we invited Juan Luis Toboso, from Escola Superior Artística do Porto. Toboso comments point by point this “mani-pedi-anti-counter-festo” and its “collaborative work methodology based on kinship relationships”, trying to ask questions around its statement as a form of both expansion and provocation. In our second audiovisual essay, Ernesto Taborda-Hernández reflects and confronts two proposals for Pulp Fiction’s narrative: the linear story and the original story as it is presented through Tarantino’s montage. Ana Catarina Pereira, researcher at CICANT, Lusófona University, proposed to dialogue with Hernández piece by expanding on Tarantino’s “non-linear approach [that] mirrors the deliberate fragmentation seen in postmodern literature”, as a device used to highlight dialogue between the filmmaker and the audience, enriching the viewing experience, and “interweaving human existence and morality”.

And finally, both reviews we publish in this issue propose a critique of a specific medium – the video game and the book – in relation to their potential social implications. The influence of games – not just as video games but also as procedural and behavioral training instruments – on contemporary society is increasingly felt, to a point that some authors talk of an undergoing process of “gamification” of everyday life. Catarina Matos Vieira reviews Sonia Fizek’s *Playing at a Distance: Borderlands of Videogame Aesthetic* (2022), a work that offers comprehensive and ground-breaking insights into the relationship between humans and digital play, and its implicit consequences on the transformation of our regime of visibility. Torben Körschkes reviews the publication *Making Futures* (2022), the catalogue of a Berlin-based project that between 2018 and 2021 tried to implement and develop cross-disciplinary critical spatial practices. In his review, Körschkes chooses to follow a more formal review

of the publication – a question that was central to the editors of the book: how might a book open itself to complexity in the documentation of radical participatory practices?

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