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The first issue of 2022 opens to the potentially of this journal to become interdisciplinary and to research within the cross fields of art and technology (although we always know that there is no art research without the technological means to produce it). Nevertheless, we want to highlight how this issue comes from the openness of the field, including, in the Articles sections, three texts that try to understand different domains of this relation, namely: virtual reality, glitch art, and artificial intelligence.

The first of these articles – written by Ernesto Taborda-Hernández, José Luis Rubio-Tamayo, and Mario Rajas Fernández – tries to "analyse a sample of 360º virtual reality linear experiences, or cinematic virtual reality (CVA) and determine the possibilities regarding narrative and the features that characterise it, in order to contribute to establishing rules for creating 360º immersive content." Carlos Rosa, Rodrigo Morais, and Inês Borges, in their article, investigate "to what extent it is possible to establish an image philosophy to read digital images, in this specific case, applying the concepts in the areas of glitch art.", aiming "a possible approach for reading digital images that have intrusive aesthetic data from the operation of technical apparatus." Finally, Thomas Gengenbach and Kerstin Schoch approach ARTificial intelligence raters. In their "study a machine learning approach is used to predict the ratings of RizbA, a Rating instrument for two-dimensional pictorial works. Based on a pre-trained model, the algorithm was fine-tuned via transfer learning on 886 pictorial works by contemporary professional artists and non-professionals." We hope that these three articles foster new discussions on technology and art, and their "unsolvable" partnership.

In the Audiovisual Essays section, JSTA publishes *Movement, Framework, Cut*, a work by Nuno Dias, that reedits shots by the Rodrigo Areias' short films, *Cinema*, *O Guardador* and *Corrente*. The author aims at reflecting the crafting of filmic landscape in the Portuguese director's universe, using the cinematic techniques he mentions in the title. We invited, Raquel Rato, a specialist in Portuguese Cinema, and particularly in the visuals of the famous director of photography, Acácio de Almeida, to comment on Dias' interpretation of Areias' work. The section also publishes a work by the researcher and filmmaker Madalena Miranda, *In Search of the Lisbon Lazaretto*, a reflection on the nature of solitude and confinement, especially in times of Covid19 pandemics, with a reading of a text by Catherine Malabou. This audiovisual essay's theme is expanded, through Caterina Cuccinota essay *Against the Triumph of Appearance: Scattered Notes on Madalena Miranda's In Search of the Lisbon Lazaretto and Other Isolations*. The author elaborates on the notion of appearance and how Miranda's work points to what is at stake in every isolation. A double form of separation: from community and oneself.

In our Reviews Section, Constança Babo overviews the massive oeuvre *Critical Zones: The Science and Politics of Landing on Earth* (Latour & Weibel, 2020). This work stems from the exhibition *Critical Zones - Observatories for Earthly Politics* (ZKM Karlsruhe, 2020), curated by the editors of the book – and two of the most significant scholars working in the intersection of art, science, and technology – Bruno

Latour and Peter Weibel. *Critical Zones* (a concept derived from geo-sciences) gathers the contributions of artists, scientists, philosophers, and activists in a platform to redefine ancestral concepts, such as *Gaia,* and rethink our *terrestrial* predicament.