Guest Editorial Preface

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What is the need of new media as a separate domain if the computer is being integrated in all existing art forms anyway? (Lovink, 2007)

This issue embraces articles exposing some discussion and innovative developments in the field of digital new media arts (continuing the previous issue *Advances in Digital Media-Art*) as also some experimental work in the field of postdigital art along with their critical analysis.

PAPERS OF THE SET "ADVANCES IN DIGITAL MEDIA-ART"

In *The Sopro Artefact: A Quasi-Medium*, Pedro Correia et al. present a kind of postdigital artefact, named as hybrid, composed of analogue and digital technologies which crosses video art with installation and interactive art. It includes an interface which reveals a certain audio-visual flow when triggered by an interactor blowing insistently. It oscillates between an interface of concealment at the moment which allows somewhat to be visualized while self-neutralizes in the act of transmission; along with an interface that is revealed through the difficulties of the interactor in revealing the images and sounds (by blowing). This embraces a paradox, an ambiguity, singles out the artefact as a quasi-medium, in the sense that it has the ability to reveal audio-visual content but is not able to maintain fluid transmission.

José Hoguane et al. in *The Use of Media Convergence in the Preservation and Dissemination of Cultural Assets: Case of Mozambicans Timbila* show us the experience and perspectives of the use of media convergence through an artifact/installation in digital media art. The aim of the experience is, as an interface, to contribute to the knowledge dissemination about Mozambican timbila as cultural asset, especially in the younger strata, and to promote the reflection and awareness about the problem due the risk of its disappearance.

FURTHER PAPERS

In *Anamorphic Atmospheres: The New Autonomy of the Digital Image*, Linda Matthews argues that digital technologies initiate anamorphic viewing conditions that correspond to previous attempts to destabilise the covert ambitions of linear perspective. By presenting digital anamorphic representations of contemporary urban space, it shows how the temporal nature of the image and the pixel-based geometry of the digital array not only contest the promotional city view but multiply the opportunity to understand previously unexplored qualitative, atmospheric properties of urban space. The author further maintains that anamorphosis was developed by intellectual dissidents as a drawing mechanism and as a counter to the previous representational constraints imposed by linear perspective. The

contemporary city image relies upon on an array of pixels mediated by technology to foster existing relationships between power and place.

Finally, in *Ecoações': An Approximation Between Post-Digital Art and Portuguese Heritage Expressions*, Selma Pereira brings to our attention the art installation *Ecoações*. The installation's title comes from the fusion of concepts "echo", and "equations". *Ecoações* embraces: from the traditions, the Algarve handmade textiles, the regional pottery, and the typical sounds of the customs associated with these activities; theater, scenography and costumes; from the fine arts, the sculpture (of the human figure) and the murals in low relief. From digital media art, soundscape, digital interaction and video projection. In *Ecoações*, the scenic space invites spectators to immerse themselves in the theme and to visit another dimension of heritage traditions, presented here under a contemporary aesthetic. The installation as scenography space implies in its all the theatricality of the visual narrative, hearing and tactile, giving the public the opportunity to explore tradition through the various senses. It is discussed how the installation brings the fruition experience closer to postdigital aesthetics while combining the scenic space, the traditions and digital media art.

We hope this selection of articles can promote useful and playful reading moments about current and future developments in technology, science and arts.

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