

EDITORIAL: V13 N3

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The final issue of 2021 is especially devoted to Art Criticism: a thematic dossier, guest-edited by Nuno Crespo, Luiz Camillo Osorio, and Sabeth Buchmann, with the title “Is There A Place (Still) For Criticism?”. As said the introduction, the editors want to:

on the one hand, try to retake the problem of art criticism in a digital age that significantly transformed the means of exhibition and experimentation of works of art. (...) On the other hand, they aim in recovering the discussion of criticism and the need for its inclusion in contemporary art discussions.

The dossier includes articles by Marina Vishmidt, Marc Rölli, Pedro Duarte and Ainá Rocha; and extracts from *All that Beauty* (2019), by Fred Moten.

In the Audiovisual Essays section, JSTA publishes *An Invisible Family*, a work by Francisco Dias, regarding the themes of the home, the family and the society as worked by the Japanese director Hirokazu Koreeda in his film *Manbiki Kazoku* (*Shoplifters*, 2018). Dias reflects on: what constitutes a home, its spaces, the influence of people and objects, on the individual and on a group’s “personality”; the tension between the biological, the communal and the empathic ties in what forms the concept of family; the question of moral action as a landscape that goes both ways, from family to society, but also the inverse. Dias’ work elicits these tensions through the mechanism of split screen, crafting a dialogue inside Koreeda’s film. We invited Ana Cabral Martins, film critic with a PhD in Digital Media to address *An Invisible Family*. She explored the way melodrama, in Koreeda’s film - and as highlighted by Dias’ work -, changes the idea of “excess” into “restraint-tinged melancholia”. How the confronting of scenes renders visible not only the work of *mise-en-scène*, but also the difference between reality and desire. That tension might be seen as the power of the melodrama to bind the emotional within the social and the political.

Inaugurating the Interviews section, Bárbara Bergamaschi Novaes invites the filmmaker Ana Vaz to revisit her body of work. From her first film, *Sacris Pulso* (2008), Vaz discusses some of the founding myths of her work, i.e., fundamental ideas and elements, that will be present throughout her entire artistic practice. In the interview’s second part, “Utopic Landscapes”, the dialogue is concerned with the Utopia Trilogy, a series of films that engage with the connection between landscape, architecture, and utopia, from which we understand the depth of the artist’s political and aesthetic concerns. In the third part, “The Earth Perspective”, Vaz discusses how her references from experimental and popular cinema have influenced her, namely in the pursuit of new forms of representation that can achieve the perspective of the planet, in contrast with Eurocentric approaches crystallized in a great part of the History of Cinema. She continues to discuss these themes in “Cyborgs and sphinxes in the Capitalocene”, the last part of the interview where she, after Donna Haraway, claims the need to think the cyborg, facing “modernity in the eyes” and imagine new possibilities emerging from the predicaments of

the Anthropocene. Overall, this in-depth interview provides an important perspective into the filmmaker's universe of references and praxis. A praxis characterized by *un-disciplinarity*: a constant questioning of the limits of disciplines.

In the Reviews section, Luís Mendonça makes an in-depth review of the posthumous publication *V.F. Perkins on Movies*, edited by Douglas Pye. Mendonça comprehensively overviews this significant work of over 500 pages that compiles the shorter film criticism of Victor Francis Perkins, the influential British film critic and lecturer. For Mendonça this is a fundamental “reference book” to understand the reach and variety of the critic's praxis, systematically presented in this review.

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