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This new issue of the Journal of Science and Technology of the Arts intends to survey photography as visual arts practice in the contemporary world. The discipline, which has now a long history, is faced with new problems, mostly because of the status of the image in a new media landscape overwhelmed by the misuse and abuse of images. The guest editors of this dossier, Carlos Lobo and Paulo Catrica, propose to look at this phenomenon by way of “Post-Photographic Truths: poetics vs politics”. Looking closely at contemporary photography, they aim to question and discuss the drifts of photographic practices in our post-truth era.

In the audiovisual essay section, JSTA publishes *The Petrified Object and The Poetics of Time in Cinema*, by Farshad Zahedi and Francisco Jiménez Alcarria. Working with excerpts from films by Richard Linklater, James Cameron, Christopher Nolan and Andrei Tarkovsky, the authors aim at exploring why petrified objects, such as the iconic wreck of Titanic, incarnate the passage of time and our obsession with it. But, also, these elements are not anymore just markers of time, but they constitute thinking for postmodern cinema about the construction of time itself, in spatial and geographical terms. Alongside, we publish an essay by the researcher Susana Viegas, that addresses different ways of the cinematic expression of time, as in the works of Henri Bergson, Andrei Tarkovsky and Gilles Deleuze. This essay shows us how cinema installs a certain crisis in absolute and chronological time, embodying diachronic and synchronic time.

Accompanying this number’s reflection on photography, JSTA publishes a review of *Trading Zones: Camera Work in Artistic and Ethnographic Research*, a volume edited by Barbara Preisig, Laura von Niederhäusern and Jürgen Krusche that presents a diverse range of camera-based practices at the intersection between artistic and ethnographic research. Milan Kroulík reviews the diverse contributions that cross the trading zones — areas of interdisciplinary negotiations between art, documentary and ethnography —, in a book that owes its coherence to a shared desire of questioning the place of the camera in the production of meaning, despite the methodological (and disciplinary) diversity.

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