EDITORIAL

Mapping the interrelationships between art, science and technology for nearly ten years

Artnodes has been mapping the interrelationships between art, science and technology for nearly ten years, introducing innovative artistic practices while contributing both stories and theories that help to give an account of the long history that connects the arts and humanities to science and technologies. Our work during this time has tried to be a modest contribution to the study of an area that spans several fields, a contribution that we hope will help advance studies in art history and theory as well as in artistic practice and the enormous possibilities introduced by new media.

Art history covers the different ways in which art has been practised throughout history, with different concepts and different materials and techniques. We are conscious that the taxonomies of art are many and varied: some are eternal and others ephemeral, still others are harmless while some act as a combative battering ram; there are trends or traps to slip on and slide into absurdity, while there are others that silently usher in new paradigms. In short, true to our times, there are a thousand types of taxonomy. We seek to accommodate all of these innovative practices of a thousand and one possible taxonomies that are transforming and hybridizing with our times.

This dossier attempts to connect the different ways in which artistic practices have been named, given that this is not just a question of a mere "name", an inconsequential label, but an amorphous set of technical, material, cultural, social, economic, political, ontological, aesthetic, ethical and conceptual specificities. These give rise to a great many consequences that can cause us to expand the way we see and experience the world or submerge us in the most absolute of administrative silences.

Professor Edward Shanken has selected a collection of articles dealing with the relationship between the different areas of new media art, the interrelationship of art and science, and contemporary art for issue 11 of *Artnodes*. There are articles by leading experts such as Paul Rowlands Thomas, Cristina Albu, Jamie Allen, Jean Gagnon, Philip Galanter, Ron Jones, Ji-hoon Kim, Christiane Paul and Jane Prophet. They come from around the world and make significant contributions to a crucial debate. We hope that their reflections can contribute to increased knowledge and understanding of the uniqueness of this set of artistic practices and their place in the professional context, and to their academic study and research.

Pau Alsina
Director of *Artnodes* and lecturer of the Arts
and Humanities Department of the UOC