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EDITORIAL

The impact of technology on certain historiographic issues

It gives us great pleasure to present the 23rd issue of the magazine as a heterogeneous collection that brings together selected articles submitted in response to three different calls for contributions. On the one hand, we bring the volume focusing on media archaeology to a close with this second series of texts. As you may remember, in 2017, a discussion conference was held in Barcelona, organized by the Universitat Oberta de Catalunya (UOC) in collaboration with the La Virreina Centre de la Imatge (Barcelona City Council), in which the researchers Thomas Elsaesser and Wolfgang Ernst presented two different approaches to media archaeology. This seminar was accompanied by the 21st issue of *Artnodes*, and this second volume contains a series of articles that are just as interesting. Diego Gómez-Venegas presents an analysis of Salvador Allende's Utopian revolutionary Cybersyn project from an archaeological perspective. Rather than focusing on the symbolic scope of the project, his approach aims to emphasize the network of materialities involved in such a technological undertaking. Along the same lines, the article by Anna Dot analyses the conceptualization of the "Nefertiti Hack" artistic project from the perspective of the mechanics of transposing and giving new meaning to the archaeological practices of the 19th Century. In their article, José Vicente Martín Martínez and Sergio Luna Lozano examine methodologies such as Galton's composite portraiture, photographic robot portrait kits and the academic cards of the 17th Century to identify the links to the modern-day synthetic recreation of the face using digital techniques. To bring this section to a close, the article by Carmen López, Francisco Javier Frutos and Marta Cerezo, based on the research project "A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning", gives us an in-depth insight into the impact of the magic lantern on the field of Spanish education in the 19th and 20th Centuries.

The section on Digital Humanities also comprises an interesting series of contributions related to the 3rd Congress of the International Society of Hispanic Digital Humanities, such as the article by Pedro Ortuño-Mengual and Gloria Lapeña-Gallego, which analyses Antoni Muntadas's contribution to issues of historical memory through his project *Desaparicions* (1996). In this respect and in harmony with the concept of media archaeology to a certain extent, Digital Humanities, as one of the authors emphasizes, achieve their political objective by giving researchers access to new tools that enable them to address issues that had previously been inaccessible. In one way or another, with their more methodological or reflexive articles, both sections enable us to see how great changes are taking place in the field of historiography today. Thanks to various new data processing methods, such as visualization, geolocation, database development and conceptualization, etc., an entire new series of challenges and discoveries are emerging for historiography. This section will be of great interest when detecting projects of this kind, in terms of verifying what their contributions are. In this respect, Sagrario López Poza y Ángeles Saavedra Places present the *Symbola* database and reflect on its conceptualization, which aims to catalogue historical insignia in the 15th and 17th centuries; Pedro Luengo and Javier Luengo, with a combined use of photogrammetry and light analysis, present tools to resolve issues that arose in the historiography of Baroque architecture. In his article on literary geography, José Luis Losada then goes on to give a detailed examination of the direct influence of historical cartography on the artistic creation of the Byzantine novels of Spain's Golden Age. Nieves Pena Sueiro and Ángeles Saavedra Places then analyse the progress made in the project to re-engineer the CBDRS database. Other articles in this section

give an epistemological perspective, such as the piece by Jesús Fernando Monreal which, based on his exploration of the transformations of archives through their artistic use, reflects on the very agenda of Digital Humanities itself.

The last section of this issue brings together another set of articles submitted in response to the magazine's regular call for contributions, including different perspectives on issues that fall within the magazine's scope of interest. Melissa Lima Caminha and Judit Vidiella Pagès share an insight into the artistic and feminist research project, while Ana Soledad Sedano-Solis presents a genealogical approach to Applied Theatre.

All the sections and research contained here are unavoidably disparate from each other, yet, when taken as a whole, the reader will realise that there is a common thread throughout this issue, focusing on the impact of certain technologies have had on the way we view the past. The historical scope of technologies does not only operate in a single direction, but rather throughout time in its entirety.

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