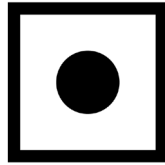


EDITORIAL



The current, twelfth volume of *Pulse* (2025) invited open-themed submissions on interdisciplinary intersections between science and culture, as we hoped to map out current directions across a wide range of relevant academic fields.

And indeed, we received articles, essays and book reviews on a wide variety of exciting and current topics; engaging with different methodological approaches; in different formats; and from across multiple perspectives, including cultural studies, literature and science, art and science, art criticism, environmental studies, animal studies, medical humanities, digital humanities, sociology, human geography, disability studies, gender and queer studies. Within such variety, of course, there are also shared approaches, as well as thematic threads that typically run through several pieces, which in turn puts those pieces in a productive dialogue with one another.

Both Rupsa Banerjee and Amirreza Hamdi analyse literary works in their articles, yet take very different routes to the engagement with science. Banerjee analyses the poetry of 20th century poets Veronica Forrest-Thomson, and Rebecca Elson, who was also an astronomer, to examine conceptual parallels between poetic language and scientific discourse. Through close reading, Banerjee shows us how the recontextualization of scientific facts within poetry challenges the boundaries between objective referent and subjective interpretation, thus foregrounding the role of language in shaping epistemological claims. On the other hand, Hamdi revisits Shakespeare's comedy *The Taming of the Shrew* (1594), to examine the portrayal of Katherine's limping through the lens of disability, gender, and a critical examination of the historical humoral theory. Hamdi shows us how resistance to the gendered norms in early modern England came to be medicalized through a proto-clinical discourse.

Mičo Tatalović analyzes a different cultural medium, the Croatian animated series *Professor Balthazar* (1967-1978), of the renown Zagreb School of Animation, and its popular inventor protagonist. Tatalović examines intertextual elements around science and technology that can be traced back to the school's previous work, showing us the ways in which the series presents an ambiguous image of innovation, mixing

techno-optimism with a critique of unintended consequences of new technology.

Co-authors Sophia Freidhoff and Tonka Maleković, as well as Isha Lahiri, focus on the politically charged issue of migrant labour, as both articles also engage with artwork, in different ways. Freidhoff and Maleković undertook a practice-based investigation into labour migration in Germany from Central and Eastern Europe, which combines artistic intervention with qualitative sociological research. The *Compositions of Flow* project responds to the stereotypical portrayal of migration in public discourse, emphasizing the ambivalence and multidimensionality of migrant experiences. To similar ends, Lahiri engages with the medium of sculpture to look at how it dramatizes migrant worker well-being. She analyses *She's So Tired* (2019), a soft and warped sculpture of a straw broom by Mexican artist Raul De Lara, and drawing on the insights from queer theory, human geography and social reproduction theory, teases out how the sculpture summons the relentlessness of migrant cleaners' labour and exhaustion.

Continuing with politically urgent issues of the day, this volume also features an audio essay entitled *What Does It Mean to Be Resilient to Climate Change?: Just Climate*, exploring questions around what a socially and environmentally just adaptation to climate change might look like. This is a conversation in three parts, between eight academic researchers, facilitated by Ian M. Cook. The researchers are the following: Andrea Joslyn Nightingale, Noémi Gonda, Gyanu Maskey, Dil Khatri, Siri Ellen Hallstrøm Eriksen, Ben Muok, Edwige Philippine Marty, and Pierre Merlet.

Mariya Gorbachyova also speaks to the environmental issues, by focusing on the animal question. Both Gorbachyova, in her visual essay, and Biljana Purić, in her review essay, engage with contemporary artwork, yet again from different angles and employing different methodologies. Gorbachyova analyses the exhibition *A Golden Age: Pulse, Throb, Drift* (2020) by Rosana Antolí, which puts the jellyfish at its center, through the lens of posthumanist and new materialist theory. By interweaving the visual images with theoretical insights, the author shows us how jellyfish, both as a species and through artwork, can challenge our anthropocentric assumptions. Differently yet with a similar broader aim, Purić in her review of Noah Davis's painting *Isis* (2009), asks how art can work as a force for social change, and directly shape our social reality. She takes a more introspective approach, reflecting on the production of scientific knowledge itself, interrogating whether one can position oneself both inside and outside the structures of knowledge and institutions that often reproduce social inequalities.

The intersections of artwork and artistic practice, with scientific production of knowledge and technological possibilities, are further explored in an interview with Croatian artist Hrvoje Hiršl. He is a transdisciplinary artist, working at the intersection of art, science, and technology, whose work explores the ways in which natural and technological systems shape perception, materiality, and the construction of reality. By engaging with phenomena such as resonance, entropy, feedback, and quantum processes, Hiršl examines the relationships between the visible and the invisible, the measurable and the indeterminate, which are at the core

of scientific endeavour.

Finally, this volume includes four book reviews, on the titles ranging from environmental and medical humanities, to those tackling political and legal implications of new technologies such as algorithmic vision and reproductive biotechnology. Gary MacDonald reviews Robert Macfarlane's *Is a River Alive?* (2025), inspired by the efforts of indigenous activists worldwide, and whose language is infused with the life and wonder of the living rivers. Richard Gorman examines how *More-Than-One Health: Humans, Animals, and the Environment Post-Covid* (2022), edited by Irus Braverman, attempts to unify approaches to public, animal, and environmental health, yet potentially reifies an anthropocentric view. Michael Modarelli reviews Jill Walker Rettberg's ambitious yet nuanced study *Machine Vision: How Algorithms are Changing the Way We See the World* (2023), that spans from the invention of the stone mirror to the latest developments in facial recognition and augmented reality. Reut Odinak looks at how Elizabeth Chloe Romanis in *Biotechnology, Gestation, and the Law* (2024) demands a conceptual shift, viewing gestation as distinct from both pregnancy and conception, primarily within the legislative framework of England and Wales.

This volume of *Pulse* showcases a productive interdisciplinary inquiry into science and culture, bringing together diverse methodological approaches and topics, across the humanities, social sciences, and the arts, which foreground that the production of knowledge is always shaped by various cultural, material, and epistemological frameworks. We hope you enjoy reading it. ◻

–Editorial Team