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The editorial team of JSTA has been trying to foster the discussion around the main research areas of our Research Center. And finally, we got to Animation! As an art form, animation film is, since its inception, one of the most creative and rewarding experiences in cinema, because of its qualities as an expressive medium, in which the creative gesture is imprinted in the material. That is: animators are very skilled artists and creators. Sahra Kunz and Ekaterina Cordas guest edited this dossier, putting in variations of the current trends in the research on animation, as well as visual essays by prominent Portuguese animators. It is an honour to receive their work in our journal. We also have been trying to foster artistic research on JSTA, and these visual essays are gorgeous ways of proving the necessity of blending together different ways of thinking about our research areas.

Also in this edition, we publish *Rafa and David*, an audiovisual essay by Cátia Diogo that explores and compares developments of identity in a clash with power institutions in the context of the young protagonists of *Rafa* (2012) and *Montanha* (2015), two important films directed by João Salaviza. Alongside Diogo's work, we present an essay by Pedro Florêncio, a researcher in the Performance & Cognition Research Group of ICNOVA. This reflection expands Diogo's work by applying Harun Farocki's concept of "operative image" to the particular scenes of both films, and suggesting a shift in Salaviza's work towards a "cinema of impermanence".

Following the topic of this issue's dossier, we propose a review of the book *Animating Truth: Documentary and Visual Culture in the 21st Century* (2021), by Nea Ehrlich. For the reviewer, Carla MacKinnon, the book is an important addition to animation documentary scholarship. Focusing on works produced during the last decade, *Animating Truth* presents animation documentaries from a wide range of formats — e.g. VR, AR, games — and contextualizes this practice within contemporary conceptual frameworks — e.g. post-truth. In another review, Fátima Chinita critically engages with *The Museum as a Cinematic Space: the Display of Moving Images in Exhibitions* (2019), by Elisa Mandelli. The book overviews a series of *dispositifs* of display of moving images in the museum, including the increasing prominence of audiovisual installations to create immersive pedagogic narratives.

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