

Editorial

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In a recent controversy involving the elections for the Brazilian Academy of Letters, journalist James Akel¹, when defending his candidacy in relation to Mauricio de Souza, creator of *Monica's Gang*, caused an uproar through the media and social networks with the statement "Comics are not literature." Despite the controversy, the episode raised a series of debates on the networks between fans, meddlers and, of course, scholars on the topic.

And one of the debates that caught attention was a wing that said that it was not necessary for comics to have to ask permission from literature to be worthy of becoming a field of study. Despite using common platforms and supports when appreciated, both have their own characteristics and, in many cases, end up dialoguing and having their intercessions in other fields.

This discussion made us think that animation is no different. In general, animation may be thought of as part of the field of cinema and as one of its genres, as it is commonly known, but this is not the only space in which it progresses. Books can carry animations (as in flipbooks), electronic games carry animations between one level and another (when the game is not, in itself, an animation), the return of long-plays (also known as vinyl records) can allow us to watch zoetrope animations while listening to our favorite bands and singers. Ultimately, animation, with its own style and signs, does not need to be any of these other forms of interaction with human beings to have its own field of study.

It is based on this reflection that this new edition of *Diálogo com a Economia Criativa* brings another dossier, the third, with complete works, presented at the most recent Brazilian Seminar on Studies in Animation (*Seminário Brasileiro de Estudos em Animação – SEANIMA*) and which demonstrate, once again, the richness and diversity of areas with which animation can dialogue.

In this edition, animation dialogues with history and anthropology in the work entitled "Japanese animation and its mark of distinction in the West". In it, Gustavo de Melo França addresses how the understanding of Japanese animation in the North American market was constructed through a stereotypical and orientalist vision, even creating a reinterpretation of the term "anime" in relation to the country of origin itself.

The encounter between the areas of animation and education is presented in two other works: by Daniel Grizando de Andrade, who discusses the presence of animated

¹ News report "Comics are not Literature.", by James Akel, who is competing for a place in ABL. Available from <https://veja.abril.com.br/cultura/gibi-nao-e-literatura-diz-james-akel-que-disputa-vaga-na-abl>. Cited on Oct 2, 2023

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Received on: 10/17/2023. Accepted on: 10/17/2023.

language in museums in “Impressions of reality in the museum: the use of animations for memory spaces”, and by Jean Cerqueira, who will address the very issue of teaching animation in cinema courses during the pandemic in a case study carried out at Universidade Federal de Sergipe.

The relationship between animation and illustration is represented in the work of Antônio Fialho, who addresses the relationship between cartoon language and the representation of movement based on the principles of animation by Thomas and Johnston and Williams’ structure in the work “ANIMATED FORMS: the movement drawn in cartoon animation”.

There will be no shortage of representatives of the cinema and animation dialogue: Maria Luiza Correa da Silva provides a film analysis of the production *Blood Tea and Red String*, from 2006, providing a perspective on the female vision in horror animation characters. Eliane Muniz Gordeeff will address the similarities and differences between animation and real-life cinema and their implications.

Journalism, especially in the field of criticism, comes to carry out its dialogue with animation in the work of Celbi Pergoraro, who addresses the need for the importance of knowledge of animated techniques for a critical approach to animated films in essays and journalistic criticism on the subject.

The texts on animation end with a tribute interview: an unpublished interview carried out in 2014 with Pedro Ernesto Stilpen, also known as Stil, an independent animator who belonged to the groups Fotograma and NOS between the 1960s and 1980s, and who worked on projects such as “Pluft Plact Zoom” and “Armação Ilimitada”, on Rede Globo. On this occasion, along with Luiz Felipe Vasques and Gabriel Cruz, there was also the screenwriter and comic book artist Carlos Eugênio Baptista, known as Patati (who passed away in 2018), an occasion that was the opportunity for a meeting and a rich dialogue between two great professionals in comics and animation. The publication of this interview then becomes not only a great example of contribution between these areas, but also a great tribute to these two geniuses who left us a few years ago (Stil passed away a year after Patati, in 2019).

Finally, the journal ends with two free articles in the field of creative economy: “Cultural exchange in creative economy: weak and strong ties in agroecological fair”, in which the importance of these ties is presented in a case study of rural-urban exchange between producers and consumers of a fair in Várzea (peripheral neighborhood of Recife, Pernambuco), and “Creative cities and innovation through the co-production of public services: an analysis based on the theory of location”, in which an analysis is carried out on the possibility of creative cities are more likely to innovate in the public sector by promoting the co-production of public services.

Thus, unpretentiously, *Diálogo* seeks to present in this edition the multiple facets of this crystal, still in the polishing phase, which is animation, each with a characteristic: language, criticism, creativity, dialogues with other fields of knowledge, distance and closer to real life. At the same time, it allows the brightness of the lights to shine, which despite having gone out of our lives, are still present through this history that is continually built and rebuilt. To our dear Stil, Eliseu, and Carlos Patati, our tribute.

REFERENCE

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