

# EDITORIAL

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At the end of June 2018, Universidade Lusófona, in Lisboa, hosted the third edition of the symposium "Ecstatic Truth." From the first edition, its organizers, and especially Birgitta Hosea, started with Werner Herzog's phrase, which was used as theme of the symposium, to convey that mere facts constitute an accountant's reality, but it is the ecstatic truth (a poetic reality) that can capture more faithfully the nuances and depths of human experiences. Given that animation (or manipulated moving image) has the freedom to represent, stylize, or reimagine the world, it lends itself well to this aspirational form of a documentary.

The title of this year's edition was "Making Sense: Between Fantasy and Fact" and its goal was to explore questions of "truth" in an age where hierarchy of authority is challenged by social media's ability to give everyone an equal voice. How can an expanded form of documentary, which pushes the fluid boundaries between fact and fiction, subjective and objective, poetic and informative, help us understand the world we live in? And in this tangle of impressions, where lies the deeper, poetic, or "ecstatic" truth, and how can this truth help us navigate the ever more complex landscape of information overload? We welcome work that challenges, provokes, questions the complex relationship between the reality we all share, and the inner worlds shaped

by our own hopes, desires, prejudices, illusions, memories, perceptions and dreams....

This edition of IJFMA retrieves some of the presentations made at the congress (Chantal Poch and Yijing Wang) and adds three more texts which explore provocative approaches to the factual – from the poetic, personal and autobiographical through to ‘objective’ documentary – through animation and live action filmmaking, in a way that gradually expands, making the first definition of documentary put forward by John Grierson increasingly more pertinent: “the creative treatment of actuality.”

Thus, Chantal Poch, in “And the Earth was without form: Visual effects and wonder in Terrence Malick’s *Voyage of Time* (2016),” uses Malick’s film as an example of the paradox of resorting to computer-generated images to address the historic past, and wonders if visual effects are capable of ensuring the truth. Yijing Wang, in “Ethnographic animation: Participatory design with the Longhorn Miao”, and Tara Purnima Douglas, in “The animated mythologies of tribal India: From tales of origination to multimedia

technology”, explore the potential of animated documentary with ethnographic content to represent cultural minorities. The last two essays have a more psychological and analytical content. Jaime López Díez analyses the documentaries of the Spanish director J. A. Bayona from the point of view of Freud’s theory of the unconscious and the primal scene, and Alex Widdowson in “Animating documentary modes: Navigating a theoretical model for animated documentary practice” uses the autobiographical animated documentary *Music & Clowns* (2018) to question the modes of documentary proposed by Bill Nichols.