
> ANIMAFEST SCANNER XII 2025



ASIFA AUSTRIA
Association Internationale du Film d'Animation

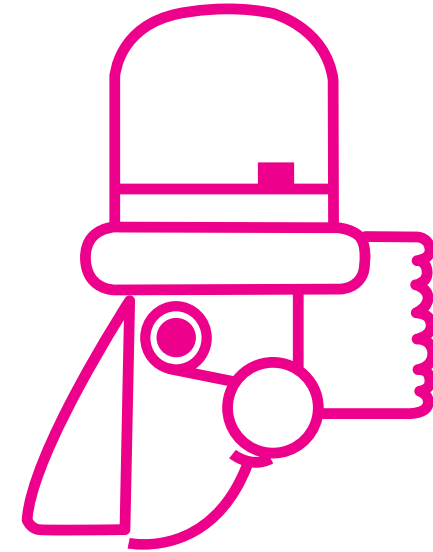
- > **Symposium for contemporary animation studies at the World Festival of Animated Film Animafest Zagreb (2–7 June 2025)**
- > **Symposium date 3–4 June 2025**
- > **Call for papers deadline 5 March 2025**

The 2025 symposium Animafest Scanner XII is once more at the frontline of the discourse in animation studies. By focusing on topics of *Current Technological Developments in Animation*, *Exploring Animation in Ephemeral Films*, *Achievements of the Line* and *Violence in Animated Film*. Animafest Scanner invites international scholars to present and discuss new theoretical approaches and practical applications. Located at one of the most respected animation festivals in the world, it is a meeting point for many leading artists and professionals. The twelfth edition of the Symposium for Contemporary Animation aims to stimulate the exchange between filmmakers and researchers.

FESTIVAL AND SYMPOSIUM OVERVIEW

The symposium will be held in association with the World Festival of Animated Film Animafest Zagreb. Since 1972, the festival has given stage to different animation forms and formats in competitive and non-competitive environments, presenting

a comprehensive selection of auteur, experimental and mainstream animated films in various programs. In 2002, the biannual Animafest Zagreb Award for Outstanding Contribution to Animation Studies was introduced, the only honour of its kind in the world of animation festivals. Building on the impact of the award and by connecting many individual lectures during the festival, the theoretical component was extended in 2014 by organizing this academic convention as a permanent element of Animafest Zagreb. Since 2017 the international award is presented every year, recent recipients are: Giannalberto Bendazzi, Donald Crafton, Clare Kitson, Midhat Ajanović Ajan, Olivier Cotte, Marcel Jean, Marcin Giżycki, Maureen Furniss, Paul Wells, Jayne Pilling, Chris Robinson, Xavier Kawa-Topor, Rolf Giesen, Suzanne Buchan and Georges Sifianos. International film and media, and art scholars are invited to discuss the newest findings in the field of animation studies. During the two-day event, ideas and thoughts will be exchanged with festival guests, filmmakers, producers, professionals, journalists, organizers of other festivals and theoreticians. The twelfth Animafest Scanner Symposium for Contemporary



Animation Studies is fully integrated into the World Festival of Animated Film Animafest Zagreb and reaches out to scholars, artists, and an interested audience.

The four key-topics of the symposium are complemented by additional animation screenings, presentations, and exhibitions. Programs and speakers of the previous editions can be found on the festival website:

Scanner I / Scanner II / Scanner III / Scanner IIII / Scanner V / Scanner VI / Scanner VII / Scanner VIII Scanner IX / Scanner X / Scanner XI

We invite you to submit your papers discussing the following conference topics to join other prestigious speakers in June 2025. To be considered for a talk, please read carefully the requirements for presentation and submission listed below.

KEYNOTE SPEAKER GEORGES SIFIANOS

This year's keynote speaker and the recipient of the Animafest Zagreb Award for Outstanding Contributions to Animation Studies for 2025 is Georges Sifianos (b. 1952, Greece), a filmmaker and Professor Emeritus at ENSAD in Paris. He studied painting and scenography at the Athens School of Fine Arts and animation at Gobelins in Paris, earning a Ph.D. in Animation Aesthetics from the Sorbonne in 1988 - one of the first in this field to be defended in France.

He authored *Aesthetics of Animation Cinema*, which won the McLaren-Lambart Award for Best Scholarly Book in 2014 and has contributed chapters to books and catalogues and published numerous articles.

TOPICS FOR ANIMAFEST SCANNER XII

TOPIC 1: CURRENT TECHNOLOGICAL DEVELOPMENTS IN ANIMATION

The topic delves into the transformative advancements shaping the art, practice, and industry of animation today. From breakthroughs in AI-driven tools, machine learning, and real-time rendering to innovations in virtual production, motion capture, and immersive storytelling in VR and AR, this panel explores how emerging technologies are redefining the creative process and audience experiences alike.

We invite contributions that investigate the opportunities and challenges posed by these developments, including their artistic, technical, and cultural implications. Topics may include the integration of generative AI in character design and animation workflows, the impact of game engines like Unreal Engine and Unity on film and television production, the potential of

blockchain and NFTs in animation distribution, or the ways in which volumetric capture and holography are pushing the boundaries of storytelling.

How do these technologies expand the boundaries of animation as an art form? What ethical, environmental, or social considerations arise with their adoption? Scholars, practitioners, and industry professionals are encouraged to join an interdisciplinary academic dialogue, connecting fields such as computer science, visual arts, media studies, and beyond.

TOPIC 2: EXPLORING ANIMATION IN EPHEMERAL FILMS

Ephemeral films – non-fiction films created for a specific, often short-term purpose, such as educational content, social guidance, corporate films, commercials, public service announcements, and newsreels – offer a fascinating yet under-researched area of study. Animation plays a significant role in these films, whether advertising a product, vividly depicting internal processes, or evoking emotional engagement through animated characters.

These films are typically shown in cinemas, on television, internet channels or in private screenings and are often relegated to film archives after serving their initial function. Exploring Animation in Ephemeral Films seeks to resurrect this vast, overlooked body of work. We invite contributions that examine the role of animation in ephemeral films, analysing its uses, impact, and significance in this unique cinematic context.

What are the interesting aesthetics, functions, and emotional influences of animation in ephemeral films? How can those films relate to the historical and cultural context of animation? What are the preservation and archival challenges of ephemeral animated films?

TOPIC 3: ACHIEVEMENTS OF THE LINE

Line drawing lies at the heart of cartoon filmmaking, making its exploration crucial. Key research areas could include:

Histories of line drawing in animation: Examining its evolution and applications throughout animation history. Individual styles in line-drawn animation: Analyzing the unique approaches and techniques of different animators. Comparing line drawing with other animation techniques: Exploring the contrasts and similarities between line drawing, oil painting, grain animation, and other styles. The role of different line types: Investigating the impact of outline lines, shading lines, geometric lines, free-flowing curves, and their combinations. Analog vs. digital line drawing: Comparing the characteristics and effects of traditional and computer-generated line work.

TOPIC 4: VIOLENCE IN ANIMATED FILM

As artists, we understand that animation is not just a medium—it's a canvas where stories, emotions, and realities converge. Violence, with all its raw and symbolic weight, finds a unique space in animation, allowing us to explore its layers without the constraints of literal representation. Through the fluidity of animated imagery, we can delve into the chaos of warfare, the silent wounds of interpersonal conflict, or the systemic scars of societal upheaval.

This topic invites scholars (and artists) alike to reflect on how animated films transform violence into visual language. How do color, movement, and abstraction convey trauma and resilience? What ethical lines do we walk when depicting pain and brutality in this form? As animators, we are not mere storytellers—we are mediators of empathy, wielding our craft to

provoke thought, ignite dialogue, and inspire change. Questions of representation, audience reception, censorship, and the ethical implications of visualizing violence in animation are central to this theme.

Contributions might examine specific films, genres, or cultural contexts to understand how violence is framed, critiqued, or aestheticized through animation.

SUBMISSION REQUIREMENTS

Submit an abstract in English for twenty-minute academic presentations. All presentations must be thematically related to this year's symposium topics. For each proposal, the applicant is required to fill out a separate online entry form.

Only correctly filled out forms will be accepted; entry forms are available [here](#).

The entire conference will be held in English.
Submission deadline is 5 March 2025.

COMPENSATION

If your proposal is accepted, the symposium will provide you with a free festival pass for the entire duration of Animafest Zagreb 2025. This pass will give you access to all festival screenings, exhibitions, events, artists' talks, etc. The World Festival of Animated Film Animafest Zagreb will not provide any financial compensation.

Reworked abstracts of the presentations up to 500 words will be published in English in the Croatian Cinema Chronicle (Hrvatski filmski ljetopis), which is listed in several citations and abstract databases, including Web of Science (WoS) and SCOPUS. www.hfs.hr

A selection of top papers will be published by Purdue University in the **Moving Frames** Journal of Computer Animation and Applications

Although the symposium does not cover travel and accommodation expenses, the hospitality office of Animafest Zagreb will gladly support speakers in finding inexpensive hotels with special festival rates. For more information about accommodation, please contact hospitality@animafest.hr

For more information about the symposium please contact scanner@animafest.hr

We are looking forward to reviewing your submissions.

ORGANIZERS

World Festival of Animated Film Animafest Zagreb
ASIFA Austria

ORGANIZING COMMITTEE

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