
> ANIMAFEST SCANNER X 2023



ASIFA AUSTRIA
Association Internationale du Film d'Animation

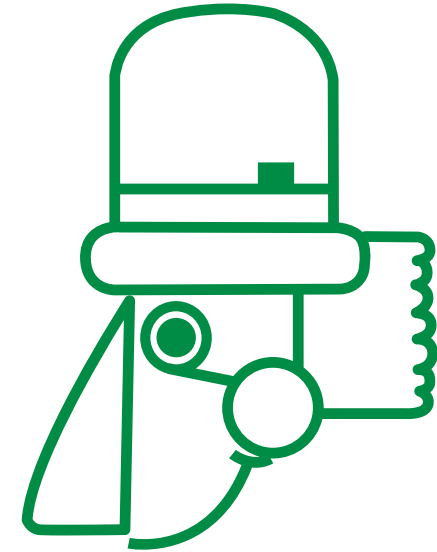
- > **Symposium for contemporary animation studies at the World Festival of Animated Film Animafest Zagreb (5–10 June 2023)**
 - > **Symposium date 6–7 June 2023**
 - > **Call for papers deadline 21 March 2023**
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The 2023 symposium Animafest Scanner X is once more at the frontline of the discourse in animation studies. By focusing on topics of what does 'animation' mean now?, sci-fi in animation, animation assisting other art forms and digital technologies and originality (where we could include ai), 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 tenth 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 and Rolf Giesen. 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 tenth 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

We invite you to submit your papers discussing the following conference topics to join other prestigious speakers in June 2023. To be considered for a talk, please read carefully the requirements for presentation and submission listed below.

KEYNOTE SPEAKER SUZANNE BUCHAN

This year's keynote speaker and the recipient of the Animafest Zagreb Award for Outstanding Contributions to Animation Studies for 2023 is Suzanne Buchan, a professor and Head of MA Animation at the Royal College of Art. She designed and delivered moving image courses for both practice- and theory-led students of architecture, fine art, fashion and film production. She has published widely, and is the founder and editor of animation: an interdisciplinary journal (Sage), and is also active as an exhibition curator.

Prior to joining the RCA, Suzanne was a Professor of Animation Aesthetics at the Department of Visual Communication and the Director of the Art and Design Research Institute (ADRI) at Middlesex University, as well as the Founding Director of the Animation Research Centre at the University for the Creative Arts. She is a guest professor at universities in Tokyo, Portland, Krakow, Stuttgart and Vancouver; and holds a PhD in Film Studies and Lizenzat (MA) in English Literature, Film Studies and Anthropological Psychology from the University of Zurich. Her books include *The Quay Brothers: Into a Metaphysical Playroom* (2011) and *Pervasive Animation: An AFI Film Reader* (2013).

Suzanne is also a curator and a consultant for international film festivals, museums and broadcast media. Her exhibitions include *Animierte Wunderwelten/Animated Wonderwords* (2015) and *Spacetricks: Trickraum* (2005) at the Museum of Design Zurich, which were both co-curated with Andres Janser. She was a founding member and, for close to a decade, co-director of the Fantoche International Animation Film Festival, Baden, Switzerland and has served on juries at international festivals: ARS Electronica (Linz), Leipzig International Documentary and Animation Film Festival, AURORA Film Festival, and VIDEOEX Experimental Film Festival.

TOPICS FOR ANIMAFEST SCANNER X

TOPIC 1: WHAT DOES 'ANIMATION' MEAN NOW?

For decades, scholars and artists have engaged in many discussions and debates about how to define 'animation', the term that is at the core of our – notably interdisciplinary – discipline. From delineating animation from live-action filmmaking or the notions of 'frame-by-frame' production or purist medium specificity to metaphorical, philosophical, and stylistic or technique-based definitions, this raises a number of questions: How and why can a single word cause so much debate? Which existing definitions, typologies, and criteria work, and why? Do digital productions problematize analogue film-based definitions? As screen formats, technologies, and uses of animation change and expand, do proposed definitions still work? Do we need more and new definitions and sub-definitions? What other work do we need to do before we deal with definitions? Why do we define animation, and do we need to define it at all? The topic is an invitation to explore what we mean by 'animation' in our contemporary research and our practices, and to find new approaches to refining how we define it for ourselves and others.

TOPIC 2: SCI-FI IN ANIMATION

Animation has always been considered an art form where everything is possible, where you can picture any creature, any society, any catastrophe, any landscape, or any world yet unknown to mankind. The only limitation is human imagination. So, how did animators imagine distant planets and alien creatures? What is the future of our own planet and species? Close encounters? Dystopian dictatorships? Monsters from the deep? Which sci-fi themes and theories were picked by filmmakers and developed into movies? How were those topics treated, dark, humorous, dreamy, deadly, action-packed? Some of the, until recently, 'distant future' is already entering through the doors of the present, especially AI. In what ways are animators envisioning our future?

TOPIC 3: ANIMATION ASSISTING OTHER ART FORMS

The medium of animation has been a successful tool in supporting science for its ability to convey and explain its concepts visually and to promote long-term memory and scientific literacy. However, there is a need for animated content as well in other art forms such as dance, theatre, music, and installations. Why would arts of movement that feed on corporeality, such as dance or theatre, need the support of an animated medium? Why and when do installation artworks need the assistance of animation when both arts share the same qualities of an immersive nature? Does and in which way animation have the power to reinforce ideas in conceptual arts further? Or does the presence of animated sequences, being part of other art forms, have the power to make those same artworks remembered by their viewers? What are the possibilities of mixing up the art of animation with other art forms regarding the techniques, treated topics, and contexts of an exhibition?

TOPIC 4: DIGITAL TECHNOLOGIES AND ORIGINALITY

In recent years, digital technologies fundamentally changed the creation of animation. Real-time engines such as Unity or Unreal are used to develop pipelines for films, games, and as well as AR and VR content. Asset Libraries offer animators already modelled and textured backgrounds, props, and rigged characters for CG Animation. Artificial Intelligence applications design images, and the first AI animation generators are also in development. But digital technologies are also changing the world for animation scholars. Digital humanities projects use machine learning and computer vision to explore a stylistic history of animation. Translation of texts can be done via automated translators, and AI chatbots are already listed as co-authors of scientific texts. But what does this mean for the

originality of animated artwork in the future? How will those digital technologies influence the workflows for animation? And how will they change the work of animation scholars?

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 21 March 2023.

COMPENSATION

If your proposal is accepted, the symposium will provide you with a free festival pass for the entire duration of Animafest Zagreb 2023. 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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