



# The Semiotics of Animation. From Traditional Forms to Contemporary Innovations

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## TIMELINE:

Deadline  
for Abstracts:  
**December 10, 2023**

Notice of acceptance  
of the Abstract:  
**December 31, 2023**

Deadline  
for submission of  
full papers:  
**April 30, 2024**

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**June 15, 2024**

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Papers Due:  
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The study of animation as a semiotic system has gained significant scholarly attention in recent years. From traditional hand-drawn animation to contemporary computer-generated imagery (CGI) and experimental forms, animation has become a dynamic field that offers valuable insights into how meaning is constructed and communicated. Animation as a medium of communication relies on the manipulation of movement and constructed visual and auditory signs to convey narratives, emotions, and ideas. It draws upon a wide range of techniques and styles to construct its unique language. With the advent of digital technologies, such as AR, VR, and AI, animation has expanded its boundaries allowing for new media applications and synergies with other art forms. Moreover, animation and live action have long been distinct forms of cinema and audio-visual storytelling, each with its own distinct characteristics and techniques. However, in recent years, there has been a growing convergence and interplay between the two which calls for further exploration. The semiotics of animation recognizes the interplay between animation and other media forms, including film, television, video games, and digital platforms. Animation techniques can be utilized within live-action films or integrated into interactive experiences, expanding the potential for meaning-making and communication. Each medium brings its own set of semiotic conventions and audience expectations, thus influencing the animated content.

This special issue aims to expand our understanding of the semiotics of animation by examining its evolution, theoretical elaboration, and manifold applications. We encourage submissions by scholars, researchers, and practitioners that delve into diverse themes, perspectives, and approaches related to the semiotics of animation. Possible areas of interest include, but are not limited to:

- Semiotic analysis of animation techniques and its audio-visual language, including character design, gestural signs in character creation and performance, semiotics of motion and movement.
- Animation in various media and genres, such as films, digital games, animated documentaries, animated journalism and animation in social media platforms, including memes, GIFs, and short animated content.
- Theoretical perspectives and methodologies for the diachronic and synchronic study of the semiotics of animation.
- Intermedial approaches: The intersections of animation with media forms, like film, literature, painting, and theatre, and their semiotic interplay.
- Experimental and expanded animation: Exploring the semiotic aspects of unconventional forms of animation, including interactive installations, projection mapping, and virtual reality experiences.
- Animation and social or cultural semiotics focusing on identity, ideology and cultural and social implications, i.e. the investigation of the cultural, social, and political significance of new animated forms in media representations.
- Approaches to animation production, distribution, and reception.
- Animation and new technologies: The semiotic potential of animation in virtual reality, augmented reality and Artificial Intelligence.
- Hybrid forms: Analysis of films, TV shows, or other media that combine animation and live action elements. Animation techniques in live action/live action in animation.



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