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Netflix to Acquire Scanline VFX

The VFX company's credits include 'Eternals,' 'The Batman,' and Netflix's 'Cowboy Bebop' and 'Stranger Things.'

BY CAROLYN GIARDINA NOVEMBER 22, 2021 10:00AM



Netflix's 'Stranger Things,' season three. COURTESY OF NETFLIX

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Netflix has revealed plans to acquire Scanline VFX, whose work for the streaming service has included *Cowboy Bebop* and *Stranger Things 3*, along with the show's upcoming fourth season.

The value of the deal, expected to close in early 2022, wasn't disclosed.

Recent work from Scanline — which maintains bases in Vancouver, Montreal, Los Angeles, London, Munich, Stuttgart and Seoul — includes contributions to *Eternals*, *Shang-Chi*, *Godzilla vs. Kong* and the upcoming films *The Batman* and *Aquaman and the Lost Kingdom*.

Led by Oscar-nominated VFX pro Stephan Trojansky, Scanline is noted for its proprietary fluid rendering system Flowline (used for CG water), which received a Scientific and Technical Academy Award in 2008. More recently, it launched Eyeline Studios to get into virtual production services.

According to a Netflix blog post by vp studio operations Amy Reinhard announcing the deal, the streaming service intends to invest in Scanline and Eyeline Studios' infrastructure.

As to how this will be implemented, according to the blog post, Scanline will continue to operate as a stand-alone VFX business to support a range of clients, and similarly, Netflix plans to work with additional VFX vendors.

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Global

Canada

United Kingdom (Great Britain)

South Korea (Republic of Korea)

Germany

From the interstellar landscape of *Cowboy Bebop* and the ravenous vampires of *Blood Red Sky* to the exploding underground reactor in *Stranger Things 3*, we want to surprise and delight our members by pushing the boundaries of visual effects. So we're pleased to announce today our plans to acquire Scanline VFX, one of the most creative and innovative VFX studios in the world.*

Scanline was founded in 1989 and is now led by Stephan Trojansky, a trailblazing VFX Supervisor whose proprietary fluid rendering system Flowline won an Academy Award for Technical Achievement in 2008. The company has offices in Vancouver, Montreal, Los Angeles, London, Munich, Stuttgart, and Seoul.

Scanline is known for its complex, photorealistic effects and expertise in virtual production. It's also done an extraordinary job of supporting our creators on everything from the above-mentioned VFX achievements to those in upcoming titles like *Don't Look Up*, *The Gray Man*, *Slumberland*, *The Adam Project* and *Stranger Things 4*.

Netflix will invest in Scanline's pipeline infrastructure and workforce and continue to support the pioneering work that Scanline's Eyeline Studios is doing in virtual production to push the boundaries of what is visibly possible.

In addition to working with Netflix, Scanline has done groundbreaking work on everything from *Game of Thrones* to *Godzilla vs Kong* and *Zack Snyder's Justice League*. Going forward, the company will continue to operate as a standalone business and work with their variety of clients.

We'll also continue to rely on many other studios around the world for our VFX needs so we can continue to ensure that our creators have access to the world's most innovative tech, and continue to bring the most compelling and cutting-edge storytelling to our members.

For more about Scanline, and to see some examples of their amazing work, click [here](#).

**Note to editors: Completion of this transaction is subject to regulatory approvals and other customary closing conditions. We expect to close this transaction in Q1'22.*

Netflix buys a visual effects company in a move to support its global ambitions.



Scanline VFX has worked with Netflix on the third season of “Stranger Things,” above, and “Cowboy Bebop.” Netflix



By Nicole Sperling

In an effort to ramp up its visual effects capabilities around the world, Netflix announced Monday that it was acquiring Scanline VFX, a German company that is advancing efforts in virtual production.

Scanline has worked with the streaming service on “Cowboy Bebop,” the third season of “Stranger Things” and upcoming projects like “The Gray Man” with Ryan Gosling and Chris Evans, “The Adam Project” featuring Ryan Reynolds and Adam McKay’s “Don’t Look Up.”

Terms of the deal were not disclosed, but Scanline will continue to operate independently and will still work on projects outside Netflix. It has previously done work on TV shows like “Game of Thrones” and movies like “Godzilla vs. Kong.” The deal is expected to close in the first quarter of 2022.

Scanline VFX was founded in 1989 by Stephan Trojansky and has more than 1,000 employees with offices in seven locations around the world, including South Korea, Canada, England and the United States.

Netflix “will invest in Scanline’s pipeline, infrastructure and work force and continue to support the pioneering work that Scanline’s Eyeline Studios is doing in virtual production to push the boundaries of what is visibly possible,” Amy Reinhard, Netflix’s vice president of studio operations, wrote in a blog post.

Virtual production, which relies on walls of LED screens to show a virtual location is becoming more of a mainstay for studios. Disney’s “The Mandalorian” is perhaps the most prominent example. The imagery on the screen can match the camera’s viewpoint in real time and provide lighting for the physical set.

Netflix has become more acquisitive in recent months. It announced in September that it would spend more than \$700 million to purchase the Roald Dahl Story Company. It also disclosed that month that it intended to purchase its first game studio — Night School Studio — to further its efforts around video games.