

| | Room 1 | Room 2 | Room 3 | Room 4 | Room 5 | Room 6 | Room 7 | Room 8 | Room 9 | Room 10 |
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| | Approaching the Lifeworld | Arts/Culture | Material Culture | Politics | Forms of Knowledge | Language/Education | Translation/Transtextuality | Image/Visuality | Digital/Spatial practices | |
| 09:00–11:30 SESSION 4 | <p>Earth, health, life & death, the world in perspective: extension of the semiotic domain, constitution, and mutations of meaning</p> <p>CHAIR: Denis Bertrand</p> <p>Roberto Flores Socorro de la Vega <i>Le potier et l'argile</i></p> <p>Veronica Estay Stange Mariana Luz Pessoa de Barros <i>La (post-)mémoire comme laboratoire de transversalité disciplinaire</i></p> <p>María Luisa Solís <i>Sobre una práctica semiótica extendida y ciertas apuestas metodológicas</i></p> <p>Georice Berthin Madébé <i>Sémiotique et figures africaines du signe. Ontologies structurelles, discursivité et communication</i></p> <p>Gianfranco Marrone <i>Le sacrifice aujourd'hui: l'animal à mort dans les médias</i></p> | <p>The arts of the body as a celebration of life & encountering</p> <p>CHAIR: Rocco Mangieri</p> <p>Fernando Carvajal <i>From caterpillar to butterfly or the process of self-engendering of the trans body</i></p> <p>Germán García Orozco <i>From resistance as experience to the convergence of passions as creation</i></p> <p>Sebastián Nabón <i>When listening makes sense, the silence</i></p> <p>Edgar Vite Tiscareño <i>The body as image in movement. A semiotic approach to the convergences between dance, technology and new media</i></p> <p>Jia Peng Yuqi Yang <i>Deconstruction of spectacle: Bioart as a practice of intercorporeity</i></p> | <p>New semiotics of fashion: fashion and lifestyle</p> <p>CHAIR: José María Paz Gago</p> <p>Maya Marx Estarque <i>The narrative of luxury through the discourse of art</i></p> <p>Bianca Terracciano <i>Ideal fashion bodies in music: forms of life formats and shapes</i></p> <p>Natalia Zerbato Maya Marx Estarque <i>The dress of Georgia O'Keeffe as art platform</i></p> <p>Fatima Diez Platas <i>The day of being wild: timeless questions about the use and passion for animal print from Ancient Greece to the present day</i></p> <p>Margarida Amaro Ndumba Kamwanyah <i>Fashion and lifestyle in Katutura: The celebration of unity in diversity</i></p> | <p>Political semiotics and strategic communication: problems and potentialities</p> <p>CHAIR: Andreas Ventsel</p> <p>Sebastián Moreno Barreneche <i>Populism: A semiotic definition</i></p> <p>Dimitris Serafis <i>Authoritarian populism on newspapers' front page: Studying 'crises' in Greece</i></p> <p>Heloisia Virnes Akabane <i>Digital populism. A semiotic study</i></p> <p>Ioannis Karalacos <i>Reading the Plandemic: a semiotic approach to viral conspiracy theories surrounding global pandemics</i></p> | <p>Meaning making across/in semiotic complexes in the human lifeworld</p> <p>CHAIR: Hongbing Yu</p> <p>Yunhee Lee <i>Narrative modeling and cultural literacy in the storyworld: A quest for meaning</i></p> <p>Hongbing Yu <i>Meaning making as semiotic modeling: an integration</i></p> <p>Apostol Iulian Andrei <i>Conceptual anadiplosis: a new meaning-making tool in film semiosphere. A semiotic analysis of "Blade Runner 2049"</i></p> <p>Lin Jinfeng <i>Lin Jinfeng's distribution of concepts as a new type of semiotic objects</i></p> <p>Dumitru Bortun <i>Cognitive sources of semiosis</i></p> | <p>Semiotics in education</p> <p>CHAIR: Katerina Zachu</p> <p>Thiago Muller da Silva Victor Hugo de Oliveira <i>Hermeneutics and semiotics: exploratory study of Gadamer and Greimas</i></p> <p>Sandra Uribe-Pérez Clarena Muñoz-Dagua <i>Rhetoric of the subjects. An experience with Economics and Digital Design students</i></p> <p>Amelie Zimmermann <i>Edusemiotics – Why semiotic literacy is the core of information and media literacy</i></p> <p>Enrico Barbetti <i>Social-semiotic analysis for content description in multimodal educational texts</i></p> <p>Tamara Ovchinnikova <i>Conceptual formation of academic success</i></p> <p>Francisco Daniel García Saavedra <i>Análisis semiótico de la semiosfera de la Preparatoria Politécnica Santa Catarina entendida desde la Unidad La Fama</i></p> | <p>Emotions, translation and encountering the Other</p> <p>CHAIR: Margherita Zanoletti</p> <p>Giorgio Borrelli <i>Bodies, non-linguistic emotions, and inter-semiotic translation. Rossi-Landi's critique of linguistic instrumentality and Butler's analysis of Marx' inorganic body</i></p> <p>Elisabetta Ostuni <i>Fearing fear. The 'bellicose' nature of dominant discourse today</i></p> <p>Jaqueline Florentino Louis Marie Ndomo Edoa <i>Podcasts and alterity: A semiotic analysis</i></p> <p>Clara Chapdelaine-Feliciati <i>The best interests of the child: Signs of emotions in treaty-making</i></p> <p>Sophia Melanson-Ricciardone <i>Algorithmic translation and emotional outrage in politics: A semiotic analysis of emotions in treaty-making</i></p> | <p>Visage intelligence systems from antiquity to the genesis of E-societies</p> <p>CHAIR: Cristina Voto</p> <p>Massimo Leone <i>The semiotic of face-reading across cultures</i></p> <p>Remo Gramigna <i>Biography of a wrinkle</i></p> <p>Gabriele Marino <i>Doppelgänger of nobody: Exploring post-ironic faces and personae</i></p> <p>Bruno Surace <i>Facial recognition as will and representation</i></p> <p>Silvia Barbotto <i>(E)-taste and desemantization: the categorization beyond the face</i></p> | <p>Semiotics of space from a morphological perspective: Knowledge of forms/ Forms of knowledge</p> <p>CHAIR: Isabel Marcos Claudio Guerri</p> <p>Isabel Marcos <i>Semiotics of space from a morphological perspective: Knowledge of forms/ Forms of knowledge</i></p> <p>Claudio Guerri <i>Geometry, morphology, and design</i></p> <p>Leonid Tchertov <i>Morphology in grammar of spatial codes</i></p> <p>Rena Sakellaridou <i>On the formal logic of architecture</i></p> <p>Ole Møystad <i>Built environment. Morphodynamics of meaning and agency</i></p> | |
| 11:30–12:00 | COFFEE BREAK | | | | | | | | | |

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| | Existential Semiotics | | | | | Symbols of our time: The new Symbolarium | | | | |
| 12:00–14:00 SESSION 5 | <p>CHAIR: Eero Tarasti</p> <p>Eero Tarasti <i>Existential Semiotics, a new paradigm of philosophy and Sign Studies</i></p> <p>Altti Kuusamo <i>Existential synesthesia? How to explain the common sense union of time and silence in Giorgio de Chirico's works from his metaphysical period?</i></p> <p>Roberto Mastroianni <i>Aesthetics and anthropology. Existential semiotics and human praxis</i></p> | <p>CHAIR: Jorge Eduardo Uruena Lopez</p> <p>Laura Maillio <i>Butoh: encounters and misencounters between su(b)tainable forces and meanings</i></p> <p>Andrés Castiblanco Roldan <i>Emerging cultural languages and sign of origin in the semiotic production of the Guayátuna Festival of San Isidro Labrador in Boyacá–Colombia</i></p> <p>Michele Denticio <i>Intersemiotics translation: case study of online-rave-party</i></p> <p>Amparo Latorre <i>The arts of the body after COVID19</i></p> <p>Catalina Rojas Casallas <i>Visible creativity and co-creation in the art and science relationship in institutionalized and unconventional spaces in pandemics time</i></p> | <p>CHAIR: Maya Marx Estarque</p> <p>Mirela Perez <i>Burlesque costume semiotics</i></p> <p>Janiene Santos <i>The mask fetish: the impossibility of facing the world without fantasy</i></p> <p>Clotilde Perez Rafael Orlandini <i>Signs of the grotesque in fashion: the materiality of the body in the immateriality of digital media</i></p> <p>Priscila Andrade <i>Dressed for carnival and between carnivals</i></p> <p>Turquesa Topper <i>Modus (con la sangre en el ojo). Consideraciones sobre la relación moda cuerpo en la contemporaneidad</i></p> | <p>CHAIR: Daniel Tamm</p> <p>Daniela Bracke <i>Political semiotics of human rights</i></p> <p>Álvaro Ramos Ruiz <i>La semántica del término "Brexit" en el discurso de la prensa</i></p> <p>Kelly Schoina <i>Foucauldian discipline and Peircean habit: Towards a theory of the subject under the regime of incarceration</i></p> <p>Heidi Campana Piva <i>Why I said global warming is the biggest fraud in history: Critical Discourse Analysis of a YouTube interview with a climate change denialist</i></p> | <p>CHAIR: Hongbing Yu</p> <p>Jie Zhang Tingting Yao <i>The release of meaning in light of the cultural semiotics of Jingshen</i></p> <p>Bin Xin Fuyin Yang <i>A contrastive analysis of attitude resources in the Chinese, British & American news reports on the centenary of CPC</i></p> <p>Yongxiang Wang Jijia Cheng <i>The dialogic mechanism of diplomatic discourse: A perspective of Lotman's semiosphere theory</i></p> <p>Fengguang Liu Wenrui Shi <i>A contrastive study of Chinese and American condemning in politics –A speech act?</i></p> | <p>CHAIR: Franciscu Sedda Dario Mangano</p> <p>Franciscu Sedda <i>Becoming a symbol. Culturological reflections</i></p> <p>Dario Mangano <i>Arco as a symbol of design</i></p> <p>Kim Sung Do <i>The symbolic struggle around the relocation of the presidential office in Seoul</i></p> <p>Eduardo Grillo <i>Symbolic (trans)formations. The Zombie's cultural epidemic</i></p> | <p>CHAIR: Sophia Melanson-Ricciardone</p> <p>Elli Marie Tragel <i>Dialogue in silence: Introspecting meaning-making in meditation</i></p> <p>Fatima Festić <i>On the present-day microcosms: Translating the emotion of escape</i></p> <p>Dario Dellino <i>Otherwise than emotions: The semiotic self/Emoving toward the Other</i></p> <p>Susan Pettrilli Augusto Ponzio <i>Self, language and living together. Otherness and the translatability of emotions</i></p> | <p>CHAIR: Massimo Leone</p> <p>Cristina Voto <i>Facial engendering from a semiotic perspective. A comparison between modern and algorithmic physiognomy</i></p> <p>Alexandra Mouratidou Jordan Zlatev <i>How much do we really care? Pre-verbal and verbal investment in choices concerning faces and figures</i></p> <p>Federico Bellentani <i>Digital Walls of Faces: An investigation of digital memorial practices centred around the face</i></p> <p>Alice Orrù <i>A 'Semiotic-Medical' Inheritance: Cesare Lombroso and Paolo Marzolo</i></p> | <p>CHAIR: Isabel Marcos Claudio Guerri</p> <p>Gunnar Sandin <i>Lund Irbid Parallel Walk. Reflections on simultaneity and geopolitical axes in an act of architectural performance</i></p> <p>Manuel Guerra Arce <i>Architectural morphogenesis</i></p> <p>Helena Pires Zara Pinto-Coelho <i>A socio-semiotic approach to the in-between. The inhabited place and the co-production of objects' meanings in a marketplace</i></p> <p>Amira Naoui <i>La catastrophe comme morphologie du processus, ... du SENS à la morphose</i></p> <p>Imen Regaya <i>Morphologies spatiales et reconnaissance socio-physique</i></p> | |
| 14:00–15:00 | LUNCH BREAK | | | | | | | | | |

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| | | Semiotics of the spectacle: towards a semiotics of intermediality | | | Semiotics of the archive in the lifeworld | | Translating sentiments: music, literature, and visual arts en face the signs in human culture from Antiquity to the 21st century | Emoji and digital stickers: affective labor & lifeworld mediation | | |
| 15:00–17:30 SESSION 6 | <p>CHAIR: Jean-Marie Jacono</p> <p>Antonio Santangelo <i>Existential imperfection</i></p> <p>Mattia Thibault <i>Green play. Mapping the ludic valorisations of natural spaces</i></p> <p>Fanny Georges <i>Existential semiotics and spectral abduction: semiotic and ethnographic approach of ghost hunters abduction process</i></p> | <p>CHAIR: André Helbo</p> <p>André Helbo <i>Introduction</i></p> <p>Jose María Paz Gago <i>Still about the Avactor. Simulation in the post-contemporary spectacle</i></p> <p>Loukia Kostopoulou <i>Intermedial crossovers in film and the expanded notion of the spectator</i></p> <p>Lei Wu <i>Towards an intercultural dimension of the semiotic study of performing art today</i></p> | <p>CHAIR: Victoria Nannini</p> <p>Valentina Carrubba <i>In the sign of impertinence. Fashion aesthetics and forms of life</i></p> <p>Carolina Boari Caraciola <i>De Paraisópolis al mundo. El vestido de Miss Universo y el poder de la comunidad evidenciando la ropa como manifestación sociocultural</i></p> <p>Gema Vallín Blanco María Isabel Toro Pascua <i>El simbolismo indumentario en la lírica gallego-portuguesa y en la poesía castellana. Una perspectiva semiótica comparativa</i></p> <p>Blanca Rodríguez Garabatos <i>A semiotics vision of mourning through the character of Lina Mascareñas in "Dulce Dueño"</i></p> <p>Román Padín <i>Fashion and politics: postconsumerism in wuthering times. Concerning ecology, labour, war, surveillance and aesthetics on the catwalk</i></p> | <p>CHAIR: Ott Puumeister</p> <p>Nicolae-Sorin Drăgan <i>Political personae, emotion, and semiosis: The multimodal resources of emotion expression in political discourse</i></p> <p>Ott Puumeister <i>Multiplication machines and their potential for political semiotics</i></p> <p>Andreas Ventsel <i>Semiotic approach to strategic narrative theory (IR)</i></p> <p>Gregory Paschalidis <i>Dressed to advocate: Wearables as political communicative resource</i></p> | <p>CHAIR: Cristina Voto</p> <p>Martin Acebal <i>An unstable memory: the dialectics of archival practices</i></p> <p>Mohamed Bernoussi <i>Memory and archive in Morocco: Case study of the "Equity and Reconciliation" organization</i></p> <p>Zhana Damyanova <i>The archive and its discontents. Semiotic trajectories of an aporetic concept</i></p> <p>Niccolò Monti <i>Archiving in the death-world: Surviving materials of past and future lives</i></p> | <p>CHAIR: Franciscu Sedda Dario Mangano</p> <p>Rahilya Geybullayeva <i>Linguistic symbols and structure of cultural memory in semantic line "Yelda, chira logogram, 'ha' interfix"</i></p> <p>Randall Johnson <i>Weighing the anchor: The archaic simplicity of the Fighting Poland symbol</i></p> <p>Andrés Castiblanco Roldan <i>Languages of confinement in informative landscapes</i></p> | <p>CHAIR: Malgorzata Grajter</p> <p>Malgorzata Gamrat <i>Sentiments, arts, translations, and semiotics</i></p> <p>Oksana Hysa <i>Gesture in the semiotics of culture and performance on the example of modern Ukrainian conductors</i></p> <p>Agnieszka Kuczynska <i>Ruins, sings and colours: the intensity of life and memory in the art of Zbigniew Makowski</i></p> <p>Katarzyna Ziemlewska <i>Cultural genealogies of the sentiments of respect</i></p> <p>Despina Gialtzi <i>Isotopies et triple transmutation dans le conte de Psyché</i></p> | <p>CHAIR: Klaus Sachs-Hombach Lukas R.A. Wilde</p> <p>Gabriele Marino <i>The philology and semiotics of "Smileys"</i></p> <p>Deborah Enzmann <i>Emojisation: The semiotic potential of emojis</i></p> <p>Andrea Ferretti <i>Emojis: The semiotic body of digital communication</i></p> <p>Marcel Lemmes <i>"I'm so Pogged I've got Pog-Juice Sleeping out of My Eyes!" The affective and communal language of emotes on Twitch and Discord</i></p> <p>Vasfiye Arslan Sevinç Gülseçen Cingdem Erol <i>Can emojis create a sense of ownership for the city?</i></p> | <p>CHAIR: Isabel Marcos Claudio Guerri</p> <p>Marzieh Athari Nikazm <i>Etude morphologique et sémiotique de Zirkhāneh. Un espace à visée éthique</i></p> <p>Abraham Solomonick <i>The three types of meanings in words and their interaction in linguistic texts</i></p> <p>Samaneh Eshraghi Iviri Zeynep Onur <i>Memories and myths in urban movement patterns. Religious and culture semiotics</i></p> <p>Lijing Peng <i>On the semiotics of morphology in the study of religions: A case study of Rebgong, Amdo Tibet (Qinghai, China)</i></p> <p>Anna Micheli <i>Semiotics of the ruins. The method of dialectical en-vision for the development of knowledge of the archaeological sites</i></p> | |
| 17:30–18:00 | COFFEE BREAK | | | | | | | | | |

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| 18:00–19:00 | KEYNOTE SPEAKERS ALEXANDROS LAGOPOULOS <i>'Semiotics and materiality: Some epistemological issues'</i> AUDITORIUM A | KOBUS MARAIS <i>'The Thermodynamics of Semiosis'</i> AUDITORIUM B | THEO VAN LEEUWEN <i>'Some principles of Social Semiotics'</i> AUDITORIUM C | KEYNOTE SPEAKERS |
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| 19:30–21:00 | IASS/AIS GENERAL ASSEMBLY MOMuS Museum of Contemporary Arts (Auditorium) | | | 19:30–21:00 |
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| Thursday 1 September | | | | | | | | | | | | | | | | | | | | |
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| 09:00–11:30 | | | | | | | | | | | | | | | | | | | | |
| SESSION 7 | | | | | | | | | | | | | | | | | | | | |
| <p>Existential Semiotics</p> <p>CHAIR: Jean-Marie Jacono</p> <p>Sayantán Dasgupta <i>The triumph of the narrator: James Joyce's Araby through Lacan and Tarasti</i></p> <p>Rahilya Geybullayeva <i>Sign as a transcendental unit in the classical and pre-classical context or some lexical history or the infinity of lists: halo, namaz, Fatma, Odin</i></p> <p>Elma Berisha <i>The semiotics of the disappearing self</i></p> | <p>Chernobyl calling. Fiction, Non-fiction, Lifeworld.</p> <p>CHAIR: Nicola Dusi</p> <p>Charo Lacalle <i>Chernobyl reloaded: Renewing disaster films through female characters</i></p> <p>Giorgio Grignaffini <i>Chernobyl: a series between fiction and reality</i></p> <p>Andrea Bernardelli <i>The construction of a hero: Different fictionalizations of the Chernobyl disaster</i></p> <p>Nicola Dusi <i>The TV series Chernobyl (HBO, 2019) between fiction and non-fiction</i></p> | <p>Brand Management: portfolio strategies and nation branding</p> <p>CHAIR: Alain Perusset</p> <p>Dimitar Trendafilov <i>The sun always shines differently: Challenges and issues in the national branding of Bulgaria</i></p> <p>Sebastián Moreno Barreneche <i>Nation branding and the Latin American geocultural identity</i></p> <p>Giacomo Festi <i>Political semiotics and poorly sharpened lines: The cases of Bialetti and Sanelli from a semiotics of branding</i></p> <p>Henrik Ugglå <i>A semiotic derivation of the KFC brand identity</i></p> <p>Alain Perusset <i>Rethinking semiotically the brand architectures</i></p> | <p>Political semiotics and strategic communication: problems and potentialities</p> <p>CHAIR: Andreas Ventsel</p> <p>Anand Raja <i>Strategic communication and invincibility of Modi's semiotic system</i></p> <p>Daniel Tamm <i>Negotiating and (re)framing national conservatism in internet memes</i></p> <p>Jacopo Castaldi <i>Political semiotics in non-political genres: Investigating multimodal manipulation</i></p> <p>Seema Khanwalkar <i>Do we understand each other? Collateral misunderstandings in conflicts and all that ensues</i></p> <p>Victor Molina Dueñas <i>The semiotics of the modern environmental movement: A decade of photo-narratives (1962-1972)</i></p> | <p>Semiotics and human existence</p> <p>CHAIR: Stéphanie Walsh Matthews</p> <p>Fanny Georges <i>Existential semiotics and digital ethnography: a theoretical and methodological framework for analyzing existential digital practices</i></p> <p>Pierluigi Cervelli <i>L'expérience proxémique: pandémie, existence humaine, espaces de vie quotidienne</i></p> <p>Alexandre Provin Sbabo <i>Le sujet et son existence sémiotique: le cas du non-sujet dans l'espace</i></p> <p>Alexandre Marcelo Bueno <i>Immigration et existence humaine: voix de recherche</i></p> <p>Marilía Jardim <i>On reversing time and becoming "bulletproof": Transhuman discourses and narratives of ageing in the biohacking movement</i></p> | <p>Wittgenstein and semiotics</p> <p>CHAIR: Dinda L. Goriée</p> <p>Dinda L. Goriée <i>Wittgenstein's labyrinth of semiotic paths</i></p> <p>Jeffrey Di Leo <i>Wittgenstein, Straffa, and Saussure: Semiotic anthropology in the Philosophical Investigations</i></p> <p>Paulo Oliveira <i>Conception of language and sign as the locus of (in)compatibility (Peircean semiotics and Wittgenstein's later work)</i></p> <p>Horst Ruthrof <i>Reading Wittgenstein's Philosophical Investigations through the lens of hypoiconicity</i></p> | <p>Translating sentiments: music, literature, and visual arts en face the signs in human culture from Antiquity to the 21st century</p> <p>CHAIR: Tomasz Dobrogoszcz</p> <p>Mariam Nozadze <i>Semiotic features of recognizing the Homeric hero. A study of the value of Homeric epithets in the adaptation poems</i></p> <p>Bujar Hoxha <i>"Love" and "hatred" in Shakespeare's "Romeo and Juliet": existential or relational semiotic values</i></p> <p>Anna Tenczyńska <i>Intertitling of tenderness and sorrow. Hidden contrafractum of Karol Szymanowski's song "The swan" op. 7</i></p> <p>Irmak Mertens <i>"When we lose people we love...": intersemiotic translation and transcreation in a novel-museum</i></p> <p>Helena Pires Rui Sousa Silva <i>Between "intertextuality" and plagiarism in the visual contemporary arts: the new forms of implicit (un)boundaries of emotions in treaty-making</i></p> | <p>Concepts and approaches of a Greimasian semiotics of images</p> <p>CHAIR: Karin Boklund-Lagopoulou</p> <p>Alexandros Ph. Lagopoulou <i>Semiotics of static and dynamic images</i></p> <p>Maria Giulia Dondero <i>Visual Semiotics: History and Perspectives</i></p> <p>Jacques Fontanille <i>La dimension iconique et la dimension plastique. Actualité d'une distinction méthodologique majeure</i></p> <p>Karin Boklund-Lagopoulou <i>Isotopies in painting</i></p> <p>Jurgita Katkuvienė <i>Reading strategies of visual poetry: Application of visual semiotics to poetry</i></p> | <p>Podcast: mediatization for memories. Multiple approaches</p> <p>CHAIR: Patrizia Violi</p> <p>Patrizia Violi <i>Speaking the others</i></p> <p>Neyla Pardo Abril Camilo Rodriguez <i>Podcast, capsules of memory and peace: Remembering and silencing in order to dream and transform</i></p> <p>Bianca Suarez Puerta <i>When memories make a difference</i></p> <p>Del Carmen Fernandez Nathaniel Gardner <i>Podcast and soundscape</i></p> <p>German Garcia Orozco <i>Telling the story differently: podcast</i></p> | <p>Street art as a catalyst of socio-cultural change</p> <p>CHAIR: Eva Kimminich</p> <p>Charalampos Magoulas <i>Graffiti as a controversial urban practice</i></p> <p>Tobias Mönch <i>"Wild Style" between reproduction and resistance. Ambiguous aesthetics of "indigenous" culture in local and global contexts</i></p> <p>Orestis Pangalos <i>Multiple connotations, mythologies, and polysemy. Towards an approach of street art as a catalyst of socio-cultural change</i></p> <p>Franciscu Sedda <i>Changing the centers of reality. Street art and the redefinition of the art-life relationship</i></p> | 09:00–11:30 | | | | | | | | | | |
| SESSION 7 | | | | | | | | | | | | | | | | | | | | |
| 11:30–12:00 | | | | | | | | | | | | | | | | | | | | |
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| 12:00–14:00 | | | | | | | | | | | | | | | | | | | | |
| SESSION 8 | | | | | | | | | | | | | | | | | | | | |
| <p>Room 1</p> <p>CHAIR: Julius Fujak</p> <p>Jean-Marie Jacono <i>Guerre, musique, et dimensions existentielles. Chant pour le Vietnam (1968) d'Henri Tomasi</i></p> <p>Julius Fujak <i>Existential semiotic models of the music semiosis (Including sonic photography as a trace of kairos) [project KEGA 041UKF-4/2022]</i></p> <p>Bujar Hoxha <i>A semiotic comprehension of performing arts: Exemplifying «Othello» and «Rigoletto»</i></p> <p>Sari Helkala-Koivisto <i>Music and Art. A universal lifeworld between people and cultures</i></p> | <p>Room 2</p> <p>CHAIR: Charo Lacalle</p> <p>Federico Montanari <i>History, power, and narrative. Chernobyl is still there</i></p> <p>Alfredo Cid Jurado <i>Between biography and biopic in the fictional accounts of the Chernobyl nuclear disaster</i></p> <p>Ioanna Vouou <i>Intergenerational oscillations: A semiotic of reception of the series Chernobyl</i></p> | <p>Room 3</p> <p>Performative codes of influencers' communication: How do social media influencers shape audience expectations?</p> <p>CHAIR: Lyudmyla Zaporozhtseva</p> <p>Emanuela Ammendola <i>A multimodal discourse analysis on Italian fitness influencers</i></p> <p>Daria Arkhipova <i>The interpretation process in Artificial Intelligence mediated communication: between neuroscience and biosemiotics in research on human cognition</i></p> <p>Lyudmyla Zaporozhtseva <i>How to get a blogger? Anatomy of commercial interaction with influencers</i></p> | <p>Room 4</p> <p>Roundtable In Memoriam: The work and impact of Prof. Desiderio Blanco</p> <p>CHAIR: José David Garcia Contto</p> <p>Oscar Quezada</p> <p>Jacques Fontanille</p> <p>Ana Claudia de Oliveira</p> | <p>Room 5</p> <p>CHAIR: Didier Tsala Effa</p> <p>Didier Tsala Effa <i>Les descriptions de l'humain vieillissant: observer, distinguer, séparer les détails de l'existence humaine</i></p> <p>Vivien Lloveria <i>Semiotics of "human reconnection": awareness and identity-formation in ecocentric discourses</i></p> <p>Angelo di Caterino <i>Les nouvelles formes identitaires de l'existence humaine: le totemisme numérique</i></p> <p>Ivan Formin <i>Semiotic material and semiotic methodology: Two frontiers for emergent semiotic analysis</i></p> <p>Raul Martinez Santos <i>Sporting games as semiotic existence: understanding and modeling semiotricity</i></p> | <p>Room 6</p> <p>CHAIR: Daina Teters</p> <p>Daina Teters <i>Thinking language through language: Wittgenstein's semantic strategies</i></p> <p>Susan Petrilli</p> <p>Augusto Pozio <i>Wittgenstein from Tractatus to Philosophical Investigations, read by Rossi-Landi</i></p> <p>Winfried Kudsus <i>"Whose house is that?" Hyperlocality in Wittgenstein</i></p> <p>Jaime Nubiola <i>Thirty years of scholarship on the relations between Wittgenstein and Peirce, 1992-2022</i></p> | <p>Room 7</p> <p>CHAIR: Malgorzata Gamrat</p> <p>Elzbieta Blotnicka-Mazur <i>Between an emotion and a rational sign. Selected ideas of geometric art</i></p> <p>Michał Strachowski Karol Furtak <i>Love and Grief: Visual and music signs in "Protesilas and Laodamia" by Stanisław Wyspiański and Henryk Melcer – Szczawiński</i></p> <p>Dominika Zamara <i>Different kinds of love: Sentiments and rhetoric figures in Baroque cantatas by Barbara Strozzi</i></p> <p>Sylvia Jakubczyk-Ślęczka <i>Nostalgia in Jewish Prayer. Music dictionary of yearning</i></p> | <p>Room 8</p> <p>CHAIR: Karin Boklund-Lagopoulou</p> <p>Rea Wallidén <i>A Greimasian analysis of Ingmar Bergman's The Seventh Seal</i></p> <p>Maria Katsaridou Kosmas Stergiou <i>Semiotic analysis of digital games</i></p> <p>Meng Ji <i>Study of visual semiotics: image of metamorphosed fox in the Chinese story "Xiu"</i></p> <p>Thiago Müller da Silva Victor Hugo de Oliveira Marques <i>Hermeneutics and semiotics: an exploratory study of Gadamer and Greimas</i></p> | <p>Room 9</p> <p>The museum out of itself</p> <p>CHAIR: Monica Barni Orlando Paris</p> <p>Aluminé Rosso <i>From the experiential promise to the visiting contract: The contemporary interspatial museum experience</i></p> <p>Fernando Contreras <i>The political orientation in the visual reordering of global museums</i></p> <p>Anna Casalino Monica Barni Orlando Paris <i>The importance of developing an audiovisual dimension for museum communication</i></p> | <p>Room 10</p> | 12:00–14:00 | | | | | | | | | | |
| SESSION 8 | | | | | | | | | | | | | | | | | | | | |
| 14:00–15:00 | | | | | | | | | | | | | | | | | | | | |
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| 15:00–17:30 | | | | | | | | | | | | | | | | | | | | |
| SESSION 9 | | | | | | | | | | | | | | | | | | | | |
| <p>Perspectives on human/ animal intimacies</p> <p>CHAIR: Panagiotis Xouplidis</p> <p>Dario Martinelli <i>From anthropotheosis to animal liberation in a few (semiotic) steps</i></p> <p>Juan Alberto Conde Aldana <i>From Therolinguistics to Therosemiotics. Thinking interspecies communication from Ursula Le Guin's work</i></p> <p>Adam Weiler Gur Arye Ya'ara Gil-Glazer <i>"Look at that sweet and innocent lamb": The visual-verbal semiotics of the Israeli campaign against live transports</i></p> <p>Diana Popa <i>The magic of fungi: A semiotic investigation into contemporary mushroom art</i></p> <p>Panagiotis Xouplidis <i>Semiotic perspectives on human-octopus intimacies in animal documentaries</i></p> | <p>Semiotics in literary theory and practice</p> <p>CHAIR: Titika Dimitroulia</p> <p>Aglaia Blioumi <i>Mythologies and cultural codes of emotions in the literary works of Herta Müller</i></p> <p>Saba Mirhosseini <i>Multimodality as an effective strategy for representing transgender identities in children's literature</i></p> <p>Stephane Gravanis <i>Weapon, lure, and object of desire: Gendered ideology in lipstick advertising</i></p> <p>Maria Antoniou <i>Les mythes dans les publicités commerciales: le cas de l'huile d'olive grecque</i></p> <p>Titika Dimitroulia <i>Aspects sémiotiques des "technotextes" littéraires et de leur traduction</i></p> | <p>Semiotics in marketing, advertising, and branding</p> <p>CHAIR: Dimitar Trendafilov</p> <p>Lia Petridou <i>The concept of Greekness. Semiological analysis of Greekness through two posters of Hellenic Tourism Organization</i></p> <p>Hamsini Shivakumar <i>Gender and brand discourse</i></p> <p>Aspasia Papadima <i>Weapon, lure, and object of desire: Gendered ideology in lipstick advertising</i></p> <p>Maria Antoniou <i>Les mythes dans les publicités commerciales: le cas de l'huile d'olive grecque</i></p> <p>Eirini Papadaki <i>Self-branding in digital environments: The case of Greek musicians' profile images on Facebook</i></p> <p>Carl W. Jones <i>Can the advertising process be decolonized in order to remove racist messaging?</i></p> | <p>SPECIAL INTEREST GROUP Semiotic research of migration narratives</p> <p>CHAIR: Anna Maria Lorusso Claudia López Barros</p> <p>Anna Maria Lorusso <i>Cultural translation and memories' mobilization: an introduction to the problem of migration narratives</i></p> <p>Kristian Bankov <i>Narrative weaponization of migration in the frame of Populism 2.0</i></p> <p>Alexandre Bueno <i>The senses in intercultural exchange: objects and images of contemporary immigration in Brazil</i></p> <p>Hakan Karahasan <i>Talking signs: Towards a semiotics of cultural conflict in the era of migration</i></p> <p>Mario Panico <i>Belonging, nostalgia, trauma: memories and emotions in migrants' textualizations of their journeys</i></p> <p>Simona Stano <i>Food and migration: A semiotic perspective</i></p> <p>Claudia López Barros <i>Hegemonic narratives about migratory processes: signs, memories, translations, resistance.</i></p> | <p>The epistemological status of semiotics and taxonomic practice</p> <p>CHAIR: Massimo Vedovelli Orlando Paris</p> <p>Nadia Andreichuk <i>Signs in the cage of metalanguage: Notes on Peircean metasemiotic perspective</i></p> <p>Elvio Ancona <i>Taxonomy of semiotic components in a wine bottle. Epistemology and heuristics, hermeneutics of a mixed text</i></p> <p>Frederik Stjernfelt <i>Sheets in the wild</i></p> <p>Gabriele Marino <i>Bibliotaxonomy. What kind of genre is semiotics?</i></p> <p>Federica Brachini <i>Taxonomic practice and epistemology of semiotics: a historical review</i></p> <p>Jorge Eduardo Uruena Lopez <i>Semiotic research, between audiovisual creation, the senses and existence</i></p> | <p>CHAIR: Dinda L. Goriée Daina Teters</p> <p>Cassiano Terra Rodrigues <i>Common-sense in between peirce and Wittgenstein</i></p> <p>Suren Zolyan <i>The image of the world revealed in words: Ludwig Wittgenstein and the iconic semiotics</i></p> <p>Giorgio Borelli <i>When homology goes on holiday: rereading Rossi-Landi's semiotics as a Wittgensteinian language-game</i></p> <p>Rafael Zanlorenzi <i>The end of meaning, Language, Games Theory, linguistic patterns and cultural transformation</i></p> <p>Victoria Dos Santos Andrej Gorazd <i>Expressivity, renewal, and the boundary of language. From Wittgenstein to Kristeva</i></p> | <p>CHAIR: Elzbieta Blotnicka-Mazur</p> <p>Malgorzata Grajter <i>From Fryderyk Chopin's Etude in E major Op. 10 No. 3 to Natalia Kukulska's music video to the song Except for Us: Intersemiotic translations of nostalgia</i></p> <p>Tomasz Dobrogoszcz <i>(Mis)appropriation and (in) authenticity: Articulating post-Apartheid emotions in Die Antwoord's music videos</i></p> <p>Agata Handley <i>Insurgent tableaux. Ekphrasis and sentiment in APE**T</i></p> <p>Mara Tsoumari <i>Emotions in audiovisual commercials with storytelling</i></p> <p>Dominique Porębska-Quasnik <i>How is possible to translate the codes and signs between different arts. The architecture of thought in art: the key of translating of codes and signs</i></p> | <p>Pressing signs into action: De-sign moves</p> <p>CHAIR: Steven Skaggs</p> <p>Juan Carlos Mendoza Collazos <i>Enhanced agency and the hierarchy of agency: from natural objects to artefacts</i></p> <p>Alin Olteanu Sophie Declerck <i>Touching form and content: a biosemiotics proposal for design</i></p> <p>Antonis Iliopoulos <i>The creative gesture from the perspective of Material Engagement Theory</i></p> <p>Rodrigo Morais Roberto Chiachiri <i>Peircean semiotics and design education</i></p> <p>Steven Skaggs <i>The hidden factor: how image and word suppress expressive gestural mark making</i></p> | <p>Roundtable on deSignis and the last 25 years of Latin American Semiotics: Transformations, Intersections, Circulations</p> <p>CHAIR: Teresa Velásquez García-Talavera</p> <p>Teresa Velásquez García-Talavera <i>deSignis's contribution to contemporary Semiotics</i></p> <p>Jose Maria Paz Gago <i>deSignis and its updates: Number 1 Fashion and Number 32 Back to Fashion... on the Web</i></p> <p>Sebastian Moreno Barreneche <i>What's next? deSignis as a journal for the construction of a global Semiotics</i></p> <p>Gastón Cingolani <i>On the figure of Eliseo Verón in Latin American semiotics</i></p> <p>Clotilde Perez <i>deSignis and the circulation of research in Semiotics: from Ibero-America to the world</i></p> <p>Alfredo Cid Jurado <i>Culinary semiosis and culture: from corn to tamale in Latin America</i></p> <p>José Enrique Finol <i>Socio-semiotic of the changes of production-circulation and consumption of deSignis from its beginnings to today, a manifestation of its deep interrelation with the Ibero-American civil society</i></p> <p>Rafael del Villar <i>Closing remarks</i></p> | 15:00–17:30 | | | | | | | | | | | |
| SESSION 9 | | | | | | | | | | | | | | | | | | | | |
| 17:30–18:00 | | | | | | | | | | | | | | | | | | | | |
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| 18:00–19:00 | | | | | | | | | | | | | | | | | | | | |
| KEYNOTE SPEAKERS CLOTILDE PEREZ 'Semiotics of Fashion: between mimeticism, creativity and adaptation' AUDITORIUM A ISABELLA PEZZINI 'Trajectories of Identity, Difference, Otherness' AUDITORIUM B ANDRE HELBO 'La sémiotique du spectacle revisitée' AUDITORIUM C KEYNOTE SPEAKERS | | | | | | | | | | | | | | | | | | | | |
| 18:00–19:00 | | | | | | | | | | | | | | | | | | | | |
| 19:30–21:00 | | | | | | | | | | | | | | | | | | | | |
| Early Career Researchers/ Semiotic Journals Editors meeting AUDITORIUM C Early Career Researchers/ Semiotic Journals Editors meeting AUDITORIUM C Early Career Researchers/ Semiotic Journals Editors meeting AUDITORIUM C 19:30–21:00 | | | | | | | | | | | | | | | | | | | | |

| Friday 2 September | | | | | | | | | | | | |
|---------------------------|--|---|---|--|--|--|---|---|---|--|--------------------------------|-------------|
| | Room 1 | Room 2 | Room 3 | Room 4 | Room 5 | Room 6 | Room 7 | Room 8 | Room 9 | Room 10 | | |
| | Approaching the Lifeworld | Arts/Culture | Material Culture | Politics | Forms of Knowledge | Language/Education | Translation/Transtextuality | Image/Visuality | Digital/Spatial practices | Bodily Practices | | |
| 09:00–11:30 SESSION 10 | <p>Biosemiotics, umwelt, and the lifeworld</p> <p>CHAIR: Donald Favareau</p> <p>Kalevi Kull <i>Umwelt-based semiotics: Sign and meaning-structure presuppose Umwelt</i></p> <p>Nicholas C. Hemann <i>Planmäßige Biologie: Semiotic fitting of Innenwelt and Umwelt in the work of Jakob von Uexküll</i></p> <p>Morten Tønnessen <i>Umwelt theory for practitioners: Semiotic guidelines for application in a more-than-human descriptive phenomenology</i></p> <p>Ezequiel Martin-Calero <i>Towards a biosemiotic definition of (animal) culture</i></p> <p>Mohamed Abdelhamid Maleky <i>On quantum biosemiotics, Umwelt and semiosis of orchestrated objective reduction (Orch-OR)</i></p> | <p>Semiotics of popular genres</p> <p>CHAIR: Gregory Paschalidis</p> <p>Armando Fumagalli <i>The semantic density of the ending of a story: from Aristotle's Poetics to Hollywood practice</i></p> <p>Domna Kavakidou <i>Narrative analysis and cinematic codes of Moshe Mizrahi's The life before us/ Madame Rosa (1977)</i></p> <p>Rosane Borges <i>Between fiction and reality: what do reality shows, television news, soap operas, Brazilian series teach us?</i></p> <p>Mariana Neţ <i>Semiotics of daily life in detective fiction</i></p> <p>Gloria Withalm <i>"All witches are taught to believe in signs." Signs and language used by supernatural beings in books and television shows</i></p> | <p>Semiotics in marketing, advertising, and branding</p> <p>CHAIR: Kristian Bankov</p> <p>Maria Papanthymou <i>Using semiotics for marketing strategy development</i></p> <p>Cristina Greco Marianna Boero <i>Exploring the adoption of emerging media for tourism advertising during and after the pandemic: the communication of cultural identity and authenticity in a global crisis</i></p> <p>Almira Naurzabayeva Zhaneke Shaigozova Dinara Saikeneva <i>Animalistic and ornithomorphic symbols in Kazakhstan branding</i></p> <p>Hamid El Idrissi <i>Packaging product and consumer behaviour</i></p> <p>Dimitar Trendafilov <i>Possible worlds of money: Booklets communications in Bulgarian bank market</i></p> | <p>Significance of feminist semiotics and the multiplicity of signs</p> <p>CHAIR: Natasa Lackovic</p> <p>Zoe Hurley Natasa Lackovic <i>Significance of feminist semiotics and the multiplicity of signs</i></p> <p>Alin Olteanu <i>A biosemiotic approach to gender</i></p> <p>Roseli Gimenes <i>Clarah Averbuck's Instagram: a literary body that speaks</i></p> <p>Tariq Elyas <i>Colors and orientalism as associations: Exploring the use of colors and semiotic (re) presentation of Saudi women in British and Saudi newspapers</i></p> <p>Vasiliki Misiou <i>Significs, Otherness, and translation as social transformation</i></p> | <p>Semiotics and Bruno Latour's work</p> <p>CHAIR: Paolo Peverini</p> <p>Iliaria Ventura Bordenca <i>From the semiotics of objects to the semiotics of collectives</i></p> <p>Alvise Mattozzi <i>What Latour does to semiotics. The case of enunciation</i></p> <p>Valentina Manchia <i>Between Latour and Greimas. The double legacy of Françoise Bastide in investigating the contemporary scientific discourse</i></p> <p>Richard Rosenbaum <i>The Narreme Engine: Exploring the narrative-semiotic potential of Latour's socio-technical graph</i></p> <p>Tatsuma Padoan <i>For a semiotics of perception: Rethinking phenomenology through Actor Network Theory</i></p> | <p>Aspects of Peircean semiosis</p> <p>CHAIR: Vinicius Romanini</p> <p>Ivan Mladenov <i>Before cognition: the notion of the 'ground' in Peirce's thought</i></p> <p>Vinicius Romanini <i>A semiotic approach to artificial intelligence</i></p> <p>Marcelo Hamdan Alvim <i>A Peircean approach to current neuroscience of consciousness phenomenological concepts</i></p> <p>Titus Lates <i>Peirce in Bense's Aesthetica</i></p> | <p>Semiotics of translation. From Yuri Lotman to Paolo Fabbri (and beyond)</p> <p>CHAIR: Franciscu Sedda Isabella Pezzini</p> <p>Jacques Fontanille <i>La traduction impossible, l'explosion imprévisible et l'invention inespérée au fondement de la méthode sémiotique</i></p> <p>Suren Zolyan <i>Indeterminacy of translation and traductological relativity</i></p> <p>Michail Ilyin <i>Ourlab translation loop</i></p> <p>Camilla Barone Giuditte Bassano <i>Rhetoric and interdiscursive translation</i></p> <p>Evangelos Kourdis <i>Intersemiosis and media vitality</i></p> <p>Anna Redziach-Korkuz <i>Yuri Lotman's concept of semiotic border and its potential for translation studies</i></p> | <p>Art practices and representational techniques</p> <p>CHAIR: Lia Yoka</p> <p>Ana García <i>Expanded drawing through performance, installation and walking as an artistic practice: Spatial-temporal challenge in the production of meaning in contemporary art</i></p> <p>Antonio De Lisa <i>Static and dynamic categories in the Italian painting of the early XX century: Futurism and metaphysics</i></p> <p>Sergei Kruk <i>Watching and feeling ballet: neuroscience and semiotics of bodily movement</i></p> <p>Yukio Tamires-Hashiguchi João Queiroz <i>Aesthetic movement as a problem-solving system/ process: the emergence of new artistic paradigms through intersemiotic translation</i></p> <p>Lucia Werneck Thiago Sena Angelo Loula João Queiroz <i>A network analysis of collaborative co-authorship in Brazilian art research</i></p> <p>Loreta Mačanskaitė <i>The visual identities of the younger generations of Lithuanians in the 1990s</i></p> | <p>Semiotics of space: Architecture and territories of difference – A homage to Pierre Pellegrino</p> <p>CHAIR: Olga Lavrenova</p> <p>Josep Muntanola Thornberg <i>Semiotics of architecture: Matter and form (A homage to Pierre Pellegrino)</i></p> <p>Olga Lavrenova <i>Space games: Various approaches to cultural landscape studies</i></p> <p>Leonid Tchertov <i>Urban territory as a semiotized space</i></p> <p>Dragana Vasilski <i>Layers of space in architecture. The concept of boundary in minimalist architecture</i></p> <p>Hee Sook Lee-Niinioja <i>Semiotic liminality in meaning-makings and interpretations of inter-religious colours: Regionalism in church and mosque architecture and ornamentation, Indonesia</i></p> | <p>The body and semiotics in the lifeworld</p> <p>CHAIR: Simona Stano</p> <p>Simona Stano <i>"Naked meanings": Nudity, corporeality, and semiosis</i></p> <p>Emmanuelle Fitoussi <i>The narration of the past-traumatic body</i></p> <p>Ismael Ramos Ruiz <i>El cuerpo de la economía: las metáforas en la prensa económica</i></p> <p>Mohamed Bernoussi <i>Semiotics of the body in Moroccan culture</i></p> | 09:00–11:30 SESSION 10 | |
| 11:30–12:00 | COFFEE BREAK | | | | COFFEE BREAK | | | | COFFEE BREAK | | 11:30–12:00 | |
| | Room 1 | Room 2 | Room 3 | Room 4 | Room 5 | Room 6 | Room 7 | Room 8 | Room 9 | Room 10 | | |
| 12:00–14:00 SESSION 11 | <p>Donald Favareau <i>Sym-Welts in the semiosphere: Epistemic bubbles and the monocultures of meaning</i></p> <p>Silver Rattasepp <i>Umwelt, perspectivism, and ontology</i></p> <p>Alin Olteanu <i>The mediality of Umwelt</i></p> <p>Katarzyna Machtyl <i>Umwelt, semio(bio)sphere and the subject. Humanities inspired by biosemiotics</i></p> <p>Oscar Miyamoto <i>Umwelt beyond Earth: Ecosemiological insights on NASA's astrobiology program</i></p> | <p>Renata Sedláková <i>The contribution of Romani in the Czech television news</i></p> <p>Gonzalo Pérez Castaño <i>"Erose una nariz, Judía": La pervivencia de los estereotipos medievales de los Judios en le imaginario audiovisual</i></p> <p>Eleni Alexandri <i>The illusionary reality of K-Pop</i></p> <p>Anicet Bassilua <i>Immatérialité et matérialité comme modalités du cours d'action dans la pratique du football</i></p> <p>Vincenzo Idone Cassone <i>Autonomous playscapes. Japanese arcade centres and the cultural reframings of the boundaries of play</i></p> | <p>Piero Polidoro <i>Post-feminist digital culture and collective memory. Exploring visual and contemporary digital identity of Saudi femininity</i></p> <p>Roberto Schmidt Clotilde Perez <i>Semiotic tools for understanding feminist art history</i></p> <p>Jacqueline Ausier Alex Nani Silvio Sato Clotilde Perez <i>Secondness as a way of sustaining a digital brand: semiotic analysis of Nubank's NuSócios campaign</i></p> <p>Janiene Santos <i>Cocoon fashion and the signs of protection in the pandemic-war world</i></p> | <p>Cristina Greco <i>Post-feminist digital culture and collective memory. Exploring visual and contemporary digital identity of Saudi femininity</i></p> <p>Iokasti Foundouka <i>Semiotic tools for understanding feminist art history</i></p> <p>Amanda Boetzkes <i>Languaging gender as queer ontology</i></p> <p>Mirela Silva Perez <i>The semiotics of burlesque: the importance of costume design to development character</i></p> | <p>Paolo Peverini <i>From the cell phone to smart objects. Interobjectivity, assemblage, dispositive in the age of artificial intelligence</i></p> <p>Dario Mangano <i>Social fitness</i></p> <p>Carlo Andrea Tassinari <i>Nature-culture in post-disaster landscape transformations</i></p> <p>Muzayin Nazaruddin <i>Nature-culture in post-disaster landscape transformations</i></p> | <p>Enunciation and the politics of footing</p> <p>CHAIR: Constantine V. Nakassis</p> <p>Constantine V. Nakassis <i>Personalizing filmic enunciation</i></p> <p>Meghanne Barker <i>The politics of voice and vision in participatory multimodal research</i></p> <p>Andrew Graan <i>Recombinant selves and the social life of news in North Macedonia</i></p> <p>Tatsuma Padoan <i>Oracular possession and the politics of ritual enunciation: Body, discourse, and subjectivity on Mt Kiso Ontake</i></p> <p>Elna Hartikainen <i>Footing and the parliamentary politics of defining religious violence in Brazil</i></p> | <p>Griselda Zárate <i>Semiosphere, border, and Mexican SNI researchers</i></p> <p>Bianca Terracciano <i>Communicating the cultural heritage: the Hallyu as a translation activator</i></p> <p>Esther Sampson <i>From there to here: Changing meanings and identities on the covers of Japanese self-help translations</i></p> <p>Luigi Virgolin <i>Talking about others to talk about oneself: self-description and translational forms across cultures</i></p> | <p>Semiotics of imagetext/ typography-sound- motion in the audiovisual world</p> <p>CHAIR: Sonia Andreou</p> <p>Evrpidis Zantides <i>Looking for isotopies and applying the semiotic square in logotype design</i></p> <p>Despina Alexandra Constantinidou <i>When Dali met Disney: Paranoïd-criticism, intertextuality, and semiotics in Destino</i></p> <p>Vassilena Kolarova-Pellerin <i>From intertextuality to the interartistic phenomenon</i></p> <p>George Damaskinidis <i>Dilemmatic visual situations in press photographs: A photo-elicitation semiotic perspective of the Greek socio-economic crisis</i></p> | <p>Dragana Vasilski</p> <p>Tiit Remm <i>Models of future in the semiotic space of urban squares</i></p> <p>Ružica Bogdanović <i>Transformation of traditional heritage: semiological aspects</i></p> <p>Mattia Thibault <i>City of dreams. Mapping the future in Cyberpunk 2077</i></p> <p>Ruggero Ragonese <i>All our tomorrows. For a semiotics of the unfinished</i></p> | <p>Simona Stano</p> <p>Shiva Thrishul <i>Body as medium: Making sense of tattoo culture in urban India</i></p> <p>Massimo Roberto Beato <i>From restored behaviour to actor-persona: contemporary theatrical gestures towards a poetics of informality</i></p> <p>Michele Cerutti <i>Two approaches to the embodiment of language from a semiotic point of view</i></p> <p>Jamin Pelkey Kai Maurin-Jones Gaaya Srimarhandan <i>Toward a world typology of body paronym systems: A comparative corpus approach</i></p> | 12:00–14:00 SESSION 11 | |
| 14:00–15:00 | LUNCH BREAK | | | | LUNCH BREAK | | | | LUNCH BREAK | | 14:00–15:00 | |
| 15:00–17:30 SESSION 12 | <p>Covid-19 lockdown: Semiotics of emotional sexual relations</p> <p>CHAIR: Rafael Del Villar Macarena Orroño</p> <p>Rafael Del Villar <i>Corps et sémiotique transdisciplinaire: trajets empiriques, théoriques et méthodologiques</i></p> <p>Denis Bertrand Ivan Darrault-Harris <i>Pandémie et proximité</i></p> <p>Javiera Jaña Valentina Jones Karla Ramirez <i>La perception de l'affection et la construction des relations sexuelles-affectives chez les jeunes Chiliens en confinement</i></p> <p>Rayen Palacios Gabriela Pineda Matías Robles <i>Orgasme virtuel en confinement</i></p> <p>Danisa Abarca Fernanda Medel Javiera Troncoso <i>Confinement Covid-19: relations affectives-sexuelles des adolescents dans le Chili</i></p> | <p>Musical Signification</p> <p>CHAIR: Eero Tarasti</p> <p>Stefania Guerra Lisi <i>«La sémiotique de la vie dans la Globalité des Langues (avec une commémoration du prof. Gino Stefani)». Présentation vidéo enregistrée de 15 minutes en italien avec sous-titres en anglais</i></p> <p>Mathieu Schneider <i>Folklore and politics. The representation of Alsace in music between 1880 and 1920 based on Jules Massenet's Scènes alsaciennes and Erb's Images d'Alsace</i></p> <p>Daniel Nagy <i>Musical narration and iconicity. The semiotic foundations of narrativity in Beethoven's Waldstein Sonata (op. 53) and its interpretations</i></p> <p>Anna Nowak <i>The musical narrativity as an analytical strategy in contemporary concertos</i></p> <p>Ricardo Monteiro <i>Shenker's musical generativism and song analysis of Trocando em miúdos: homologues between musical figures in different layers and categories of content</i></p> | <p>World Semiotics, Anthropology, Cultural and Area Studies Beyond Geopolitics</p> <p>CHAIR: Eleni Sideri</p> <p>Eleni Sideri <i>Festival film markets in the Balkans and the challenges of peripherality</i></p> <p>Dimitris Kataifsis <i>Between solidarity and capitalist ethics: the dawn of Greek-Pomitic ethnic economies</i></p> <p>Elna Kapetanaki <i>Women on the move working on clothing manufacturing in Thessaloniki</i></p> | <p>Semiotics in the disciplines: progress and priorities</p> <p>CHAIR: Jamin Pelkey</p> <p>Paul Cogley <i>Acting locally: Semiotics, the disciplines, and utopian globality of semiosis</i></p> <p>Morten Tønnessen <i>Semiotics in ethology and zoology</i></p> <p>Sally Ann Ness Steve Coleman <i>Semiotics in anthropology and ethnography</i></p> <p>John Leavitt <i>Semiotics in ethnolinguistics and linguistic anthropology</i></p> <p>Jamin Pelkey <i>Semiotics in evolutionary linguistics</i></p> | <p>Semiotics and theory of language</p> <p>CHAIR: Ivan Capeller</p> <p>Juan Luis Fernández Vega <i>The semiotic fabric of reality and the metaphysical fabric of semiosis</i></p> <p>Reni Yankova <i>The habituality of language: Peircean perspective to the oxymoron of linguistic meaning</i></p> <p>Yunhee Lee <i>Language, narrative, and place: Towards the culture-making activity</i></p> <p>Elżbieta Chrzanowska-Kluczevska <i>The textual frame and its material and meta-textual function: a short trip into the visual arts</i></p> <p>Rafael Zanlorenzi <i>The end of meaning. Language games theory, linguistic patterns, and cultural transformation</i></p> <p>Donna West <i>Index as Facilitator of Dialogic Exchanges: An Eco-Cognitive Model</i></p> | <p>Semiotics of translation. From Yuri Lotman to Paolo Fabbri (and beyond)</p> <p>CHAIR: Franciscu Sedda Isabella Pezzini</p> <p>Joel Snyder <i>Audio description: If your eyes could speak</i></p> <p>Luiz Marcelo Brandão Carneiro <i>Watchmen's palimpsest: a modus operandi for intertextuality and intersemiotic translation</i></p> <p>Sündüz Öztürk Kasar Didem Tuna <i>Surinterprétation idiomatique dans les traductions turques du roman "De la part de la princesse morte" de Kenizé Mourad</i></p> <p>Alexander Yemets <i>Intersemiotic translation (transcoding) in poetry</i></p> <p>Sündüz Öztürk Kasar <i>Traduire pour chanter: La chanson des vieux amants de Jacques Brel en turc</i></p> | <p>Semiotics of imagetext/ typography-sound- motion in the audiovisual world</p> <p>CHAIR: Sonia Andreou</p> <p>Ana Paula Vitorio da Costa <i>Semiotic aspects of montage</i></p> <p>Sonia Andreou <i>Fractured: Dissociated identities and mainstream motion pictures</i></p> <p>Eleni D. Lazaridou <i>A social semiotic and anthropological study on interactive narrative</i></p> <p>Niki Athina Polymeri Alexandros Anesiadis Yannis Skarpelos <i>Caught somewhere in time: the evolution of concert promotion through a semiotic analysis of heavy metal posters</i></p> <p>Eleni Georgakopoulou Zacharoula Smyrniou <i>Semiotic pedagogy and students' cognitive development: A semiotic analysis of the role and order of multiple representations to meaning making</i></p> | <p>Federico Bellentani</p> <p>Mohamed Bernoussi <i>How narrative paradise manages the potential conflict between temporality and eternity?</i></p> <p>Bouthaina Bouzid <i>La Maison des Morisques en Tunisie est une adaptation</i></p> <p>Pauline Escande-Gauquié <i>Colette et sa Maison d'enfance. Un dispositif sémiotique d'une écriture</i></p> <p>Nikolaos-Ion Tzorglou <i>Wittgenstein and Husserl: Lebensform, Lebenswelt, and the spatial production of meaning</i></p> | <p>Simona Stano</p> <p>Silvia Barbotto <i>Acercamiento etno-semiotico in situ: practicas del cuerpo y rostrosfera en la Costa de Marfil contemporánea</i></p> <p>Gabriella Rava <i>The embodied memory of the Blanketmen</i></p> <p>Gabriel Campi Rodrigues <i>HELLO IN LIBRAS: a semiotic look at the sign "hello" in Brazilian signal language</i></p> <p>Erika Cortés <i>Evolution of the Identity of women in three historical periods of Chilean society</i></p> | 15:00–17:30 SESSION 12 | | |
| 17:30–18:00 | COFFEE BREAK | | | | COFFEE BREAK | | | | COFFEE BREAK | | 17:30–18:00 | |
| 18:00–19:00 | KEYNOTE SPEAKERS KAY O' HALLORAN 'Matter and Meaning in the Digital Age' AUDITORIUM A GIANFRANCO MARRONE 'New trends in the semiotic of food: forms and genres of the gastronomic discourse' AUDITORIUM B SUSANNE HAUSER 'On Places. Semiotics, architecture, and everyday environments' AUDITORIUM C KEYNOTE SPEAKERS | | | | | | | | | | 18:00–19:00 | |
| 19:30–21:00 | GALA DINNER War Museum Gardens | | | | | GALA DINNER War Museum Gardens | | | | | GALA DINNER War Museum Gardens | 19:30–21:00 |

| Saturday 3 September | | | | | | | | | | |
|--|---|---|---|---|---|---|--|---|---|--|
| Room 1 | Room 2 | Room 3 | Room 4 | Room 5 | Room 6 | Room 7 | Room 8 | Room 9 | Room 10 | |
| Approaching the Lifeworld | Arts/Culture | Material Culture | Politics | Forms of Knowledge | Language/Education | Translation/Transtextuality | Image/Visuality | Digital/Spatial practices | Bodily Practices | |
| <p>08:30–11:30</p> <p>SESSION 13</p> <p>Covid-19 lockdown: Semiotics of emotional sexual relations</p> <p>CHAIR: Rafael Del Villar Macarena Orroño</p> <p>Macarena Orroño <i>Confinement et Puberté: description sémiotique des gestes et grain de la voix</i></p> <p>Mariana Navia <i>Les traces de la vie quotidienne à travers les dessins des filles et garçons dans le confinement et mouvements sociaux à Santiago</i></p> <p>Pia Arteaga Tamara Nuñez Félix Torrellas Florencia Salcedo <i>Analyse socio-sémiotique du développement des relations sexuelles-affectives dans trois contextes historiques différents</i></p> <p>Marika Nesi Lammardo <i>Plateformes factives et interactions sérialisées aux temps de la COVID-19/</i></p> <p>Celia Rubina <i>Véçu et imaginé entre quatre murs : étude de documents photographiques du confinement</i></p> <p>José Miguel Labrin <i>Corps, désir et gestion des risques en temps de pandémie. Plateformes de rencontres virtuelles dans contextes de séparation physique et confinement</i></p> | <p>Musical Signification</p> <p>CHAIR: Ricardo Monteiro</p> <p>László Stachó <i>Musical performance as communication: A relevance theory perspective</i></p> <p>Martin Svatner <i>Inferring ears and sounding bodies</i></p> <p>Christian Vassilev <i>Code and Text in Musical Semiotics: Interpretation and Musical Experience</i></p> <p>Dario Martinelli <i>George Martin, Phil Spector and other... film directors. Music production seen from the perspective of audiovisual studies</i></p> <p>Lasse Lehtonen <i>Establishing Jean Sibelius in Japan: Reception and discourses of nature</i></p> <p>Eila Tarasti <i>Helvi Leviskå (1902-1982), the profile of a woman symphonist in the shadow of Sibelius</i></p> <p>Aleksi Haukka <i>Kullervo in Finnish music before Sibelius' Kullervo</i></p> | <p>Semiotics in marketing, advertising, and branding</p> <p>CHAIR: Bruno Pompeu Pedro Hellin Fernando Contres</p> <p>Viginia Martin Davila <i>Canarias: tierra turística, tierra maldita. Un análisis semiótico de la configuración identitaria-espacial en la Nueva Narrativa Canaria</i></p> <p>Eneus Trindade <i>De la semiótica de la publicidad a la semiopragmática de las interacciones del consumidor: de los textos a los procesos</i></p> <p>Paulina Gomez-Lorenzini Enrique Vergara Claudia Labarca Liliana de Simone <i>Imaginarios sobre la mujer consumidora: rupturas y continuidades presentes en los anuncios en revistas femeninas chilenas</i></p> <p>Andre Luiz Silva Peruzzo Rafael Orlandini da Silva <i>La articulación entre marcas de moda y games; entre la autorreferencialidad y la expansión signica publicitaria</i></p> <p>Rosa Emilia Santibáñez Alquicura <i>Hacia un análisis semiótico del mensaje comercial en tiempos de pandemia</i></p> | <p>Lotmanian approaches to the 21st century crises</p> <p>CHAIR: Maarja Ojamaa</p> <p>Ekaterina Velmezova <i>Semiotics during the war of 1941 to 1945: towards an epistemological analysis of Ju.M. Lotman's correspondence</i></p> <p>Silvi Salupere <i>Juri Lotman's structural-semiotic method and mechanisms of culture</i></p> <p>Andreas Ventsel Mari-Liis Madisson <i>Cultural semiotic approach to the problems of collective fear and conspiracy theories</i></p> <p>Mark Mets Andres Karjus <i>Mapping the dynamics of representations of immigration in Estonian news media: Combination of cultural data analytics with cultural semiotics</i></p> <p>Mattia Thibault <i>Speculative semiotics</i></p> <p>Katharina Eisch-Angus <i>Taking Lotman further ... from cold-war borders to permanent explosion in neoliberal lifeworlds</i></p> | <p>Semiotics in the disciplines: progress and priorities</p> <p>CHAIR: Sally Ann Ness</p> <p>Kay O'Halloran <i>Discourse analysis and semiotics</i></p> <p>Ivan Fomin <i>Sociosemiotic material and sociosemiotic methodology: Two frontiers for emergent semiotic analysis in social sciences</i></p> <p>John Tredinnick-Rowe <i>Diagrammatic semiotic models of doctor-patient communication</i></p> <p>Clara Chapdelaine-Feliciati <i>The state of the art in legal semiotics: A quiet revolution</i></p> <p>Juan Luis Fernandez Vega <i>What remains of the historical icon?</i></p> <p>Steven Skaggs <i>Semiotics in Graphic Design</i></p> <p>Gabriele Aroni <i>Semiotics in architecture and spatial design</i></p> | <p>Semiotics and theory of language</p> <p>CHAIR: Ivan Capeller</p> <p>Anastasiia Bondarenko <i>Hyhorii Skovoroda, Theosemiotics and the Abecedary of the World</i></p> <p>Thomas Bardakis <i>Semiotics of onomastics: From Plato to contemporary semiotics</i></p> <p>Tadeusz Ciecierski Pawel Grabarzyk Piotr Makowski <i>Demonstrations as semiotic actions</i></p> <p>Dominik Dziedzic <i>Reference of demonstratives from the Perspective of Analytic/Synthetic Distinction</i></p> <p>Donna West <i>Index as Facilitator of Dialogic Exchanges: An Eco-Cognitive Model</i></p> <p>Emilas Darlene Carmen Lebus <i>La significación viva del espacio geográfico: metalenguaje, acción comunicacional y ontología del espacio</i></p> | <p>Déjà vu et déjà écouté: the semiotics of Intertextuality in the cultural world</p> <p>CHAIR: Evrripides Zantides</p> <p>Despina Kosmopoulou <i>Issues of reception and intertextuality in "Waiting for Godot" by Samuel Beckett and "Lakis and Makis" by Theodosis Pellegriinis: A Semiotic Approach</i></p> <p>Todoris Panteleimon <i>Intertextuality and reception issues through a semiological approach of Pinter's "Ashes to Ashes" and "Anagnostakis" "To you who listen to me"</i></p> <p>Irene Gerogianni <i>The politics of seeing double: Klaus Michael Grüber's Die Bakchen (1974) and the Visual Arts</i></p> <p>Mesut Kuleli <i>Translation of implicit cultural signs as intertextual references: reproducing the hypogram in another culture</i></p> <p>Stéphane Sawas <i>Humeur et intertextualité dans la sitcom Will & Grace (NBC, saison 1, 1998-1999)</i></p> <p>Martha Celina Arvizo Mendoza <i>Transmedia characters: properties across worlds in character construction culture</i></p> <p>Themis Veleni <i>Europa and the European Union, unveiling their intertextual relationship through its visual manifestation in posters, paintings, and other media: (re) reading the stars and other symbols</i></p> | <p>Animation: Language and Technique</p> <p>CHAIR: Maria Katsaridou</p> <p>Kevin Sandler <i>21st century Hanna-Barbera: Worldbuilding, digital distribution, and the semiotics of Scoob!</i></p> <p>Marc Russo <i>The character spectrums from real to iconic in 3D animation to maximize empathy</i></p> <p>Silvia Ruzanka <i>The oscillation of immediacy and mediation. Subjectivity in animation</i></p> <p>Diek Grobler <i>The construction of the kineiconic in animated poetry film</i></p> <p>Maria Katsaridou <i>A semiotic approach to the audio-visual Language of animation films. The case of The Illusionist (Chomet 2010)</i></p> | <p>Semiotics and digital art history: facing the challenges of image Big Data</p> <p>CHAIR: Maria Giulia Dondero Pierluigi Basso Fossali Lia Yoka</p> <p>Maria Giulia Dondero Pierluigi Basso Fossali Lia Yoka <i>Big Data and art history</i></p> <p>Yannis Skarpelos Sophia Messini <i>Of algorithms, emotions, images, and semiotics: The case of Covid pandemic</i></p> <p>Nicolae-Sorin Drăgan Bogdan Teodorescu <i>AI aesthetics, style, and creativity: An imaginary encounter between Seurat and Shannon</i></p> <p>Eric Bertin <i>Transformations of the gaze and crisis of the image in the era of continuous visual flow</i></p> <p>Elizaveta Belaia <i>Problems of exploring digital art</i></p> <p>Tobias Teutenberg <i>Hidden structures. Art-historical form and measurement research in the 19th and 20th centuries</i></p> | <p>Foodscapes: food and the city</p> <p>CHAIR: Alice Giannitrapani Francesco Mangiapane</p> <p>Alice Giannitrapani Francesco Mangiapane <i>On foodscapes</i></p> <p>Mohamed Bernoussi <i>Coffee and daily life in Happy Arabia</i></p> <p>Luigi Virgolini <i>It's time to come and eat! Temporal enhancements in the gastronomic definition of the city</i></p> <p>Daive Puca <i>From "Bologna the Fat" to "Bologna the City of Food": A semiotic analysis of foodification</i></p> <p>Maria Cristina Addis <i>Imagine you are eating: food figures and rituals in the Airbnb city</i></p> <p>Józef Zaprucki <i>Discovering similarities, discovering differences. Food culture as a basis of the intercultural communication on the time axis</i></p> <p>Elena S. Lazaridou <i>The connotation of square in the food code: A semiotic analysis of famous coffee ads</i></p> | <p>08:30–11:30</p> <p>SESSION 13</p> |
| 11:30–12:00 COFFEE BREAK | | | | | | | | | | |
| <p>12:00–14:00</p> <p>SESSION 14</p> <p>Signs of life and death in the pandemic public sphere</p> <p>CHAIR: Ricardo Monteiro</p> <p>Vassilis Vamvakas</p> <p>Fernanda Carvalho Ferrarezi <i>Dodging responsibility: an analysis of the use of metaphors in political communication regarding the Covid-19 pandemic in Brazil</i></p> <p>Roberto Chiachiri <i>Bolsonaro's scandalous speech during the Covid19 pandemic: a semiotic approach</i></p> <p>Clarena Muñoz-Dagua <i>War metaphors in quarantine times</i></p> <p>Vassilis Vamvakas <i>The return of invisible heroes: Signs of idealization and stigmatization of scientists during the pandemic</i></p> | <p>Semiotics of colors</p> <p>CHAIR: Mony Almalech</p> <p>Mony Almalech <i>Semiotics of colors: methodology</i></p> <p>Leonid Tchertov <i>Levels of vision and psycho-semiotic differences of colour codes</i></p> <p>Ludmila Sadovnicova <i>Consumer psychology and color semiotics</i></p> | <p>Semiotics of colors</p> <p>CHAIR: Timo Maran</p> <p>Ylan Damerose <i>The geopolitical energy crisis as an explosion: new trends for the energy system?</i></p> <p>Eduardo Chavez-Herrera <i>Cultural semiotics for a pandemic world: explosion, semiosphere and the plague</i></p> <p>Muzayin Nazaruddin <i>Natural disasters as explosive moments</i></p> <p>Felix Rios Torres <i>The sign in situation. The dynamics of history and culture in Lotman's semiotics</i></p> <p>Irene Talarico <i>The cultural heritage of the semiotician from Tartu in Italian Universities</i></p> | <p>Dialogues and dialectics between tradition and modernity: Semiotic studies on Chinese art today</p> <p>CHAIR: Ivan Capeller</p> <p>Malgorzata Gamrat <i>Language and culture in French popular music: case of Dalida's Gigi l'amoroso and Gigi in Paradisco</i></p> <p>M. Ramakrishnan <i>Non-dual structure as inherent property of the marginalized communities: Semiotics and philosophy of tribal folk narratives of Jharkhand</i></p> <p>Venkata Naresh Burla <i>Moving from meta-realities to materialities for necessitating non-dual structure: Semiotics and philosophy of language of performances</i></p> <p>Jimena Bigá <i>Multispecies cultural heritage in the Brazilian Northeast: Biosemiotic experiences in the indigenous world for understanding the traditional ecological knowledge</i></p> <p>Ivan Capeller <i>Intertextuality between music and cinema: the waltz as the signifier of an impossibility</i></p> | <p>Dialogues and dialectics between tradition and modernity: Semiotic studies on Chinese art today</p> <p>CHAIR: Yirong Hu</p> <p>Yirong Hu <i>Conversation between «Ourorobos» and «Curly Dragon Pattern»: Cultural bias in the expression of «symbolic archetypes»</i></p> <p>Tingting Liu Chaoyan He Jia Peng <i>Musical nostalgia and gendered signs: Chinese enjoying old local rock songs on music streaming platforms</i></p> <p>Hui Xiong <i>On Lu Xun's lingual conception of translation</i></p> <p>Zhenglan Lu <i>Abstract style and contemporary creative industry design from the perspective of semiotic aesthetics</i></p> | <p>Crossroads & semiotics of mediatization. Evolution, environments & everyday life</p> <p>CHAIR: Maria Katsaridou</p> <p>Valérie Billaudeau <i>Animation sequences in a documentary: explaining the complexity of reality</i></p> <p>Bushra Kalakh <i>Animentaries of suffering: Visual narratives of human rights in Palestine</i></p> <p>Charalambos Margaritis <i>Modular, dynamic, multiscursal and nonlinear narrative structures applied in animated storytelling</i></p> <p>Ben Berners-Lee <i>Cartography as a multimodal interactive. Accomplishment at the Geoguessr computer game interface</i></p> <p>Gastón Cingolani <i>Mediatized circulation and i-memes: some meaning operations</i></p> <p>José Luis Fernández <i>Mediatizations, borders and interaction. Semiotics/ Media Ecology/Data Sciences approaches</i></p> <p>Konstantinos Michos <i>Challenges in digital processing of nanotechnology scientific images</i></p> | <p>SPECIAL INTEREST GROUP Food and foodways in the lifeworld</p> <p>CHAIR: Celia Rubina</p> <p>Rodrigo Neiva Ana Claudia de Oliveira <i>Casa do Porco e a construção da cozinha caipira enquanto experiência gastronômica</i></p> <p>Simona Stano <i>A taste for distaste: Emerging foodways between aesthetics and ethics</i></p> <p>Roberto Flores <i>The operation of culinary utensils: the knife revisited</i></p> <p>Emanuela Bove <i>Appealing charms and hidden challenges of plant-based foods: A biosemiotic reading of a vegan burger</i></p> <p>Massimo Leone <i>Comfort food and discomfort signs: Decolonizing gastro-semiotics</i></p> | <p>12:00–14:00</p> <p>SESSION 14</p> | | | |
| 14:00–15:00 LUNCH BREAK | | | | | | | | | | |
| <p>15:00–17:30</p> <p>SESSION 15</p> <p>Kim Sung Do <i>Semiotic approach to the narrativity of the Covid-19</i></p> <p>Marika Nesi Lammardo <i>Factive platforms and serialized interactions in the time of COVID-19</i></p> <p>Dimitra Stampouli Aikaterini-Marina Katsouli <i>Semiotics of Greek antivaccine representations: Words and images behind a conspired mosaic</i></p> <p>Aleka Stamatadi <i>The political rhetoric of covid-19 in Greece: Risk management & political strategies of government messages through semiotic analysis</i></p> | <p>Joan Grimalt <i>Hermeneutic analysis in five steps: A model</i></p> <p>Jean-Marie Jacono <i>Modalités sémiotiques et sens sociologiques. "Tableaux d'une exposition" de Moussorski orchestré par Funtek et Ravel (1922)</i></p> <p>Malgorzata Grajter <i>"Translating" music: Applying translation theories to the research on musical work</i></p> <p>Malgorzata Gamrat <i>Writer and composer on musical signification: Balzac interpreting Rossini</i></p> <p>Panu Heimonen <i>Mozart, Sympathiea, and Oikeiosis: Interpreting dialogue in Mozart's Piano Concerto K. 467 through Adam Smith</i></p> <p>Oana Andreica <i>Romantic irony in the Third Movement of Mahler's Symphony No. 1</i></p> | <p>Hamsini Shivakumar Rasika Batra <i>Colour use in the visual identity of packs, to build distinctive brand assets</i></p> <p>Herman Tamminen <i>Lust, death, and wealth. Notes on red, blood, and gold</i></p> <p>Anastasia Toliou <i>"Red Ismene". An intervention: A semiotic approach of colours which occur during the theatrical play (2008)</i></p> <p>Marina Maluli César <i>White colour meaning and silence visualization in musical graphics</i></p> | <p>Erik Kóvamees <i>Dialogue as an ethical ideal</i></p> <p>Merit Rickberg <i>Continuous models of learning in times of crises</i></p> <p>Maarja Ojamaa <i>On the digital semiosphere and the cultural turn towards sustainability</i></p> <p>Timo Maran <i>Grounding the semiosphere: Ecological crisis is the crisis of meaning-making</i></p> <p>Daniele Monticelli <i>Thinking 'crisis' through Juri Lotman's later works. Some instruments for a (moderately) optimistic view</i></p> | <p>Eduardo Chávez Herrera <i>Experiencing the practice of semiotics through narrative</i></p> <p>Priscila Borges <i>Classifying signs: A Peircean approach focused on semiosis and continuity</i></p> <p>Susan Petrilli Sophia Melanson-Ricciardone <i>What's with detotalizing sign models?</i></p> <p>Tyler James Bennett <i>Formal ideology critique: Chiasmus and the Peirce-Hjelmslev hybrid</i></p> <p>Ludmila Lacková <i>Semiotics means to participate</i></p> | <p>Mireya Cisneros Estupiñán Clarena Muñoz-Dagua <i>Courtesy in requests and mandates in the colloquial speech of the Coffee Region, Colombia</i></p> <p>Dan Zeman <i>Identificatory uses of slurs and the rich-lexicon Approach</i></p> <p>Lauri Linask <i>Autocommunication and crib talk</i></p> <p>Natalia Karczewska <i>An illocutionary account of disagreement</i></p> <p>Sergey Chebanov <i>What happens after illocutionary suicide?</i></p> | <p>Dan Liu <i>The textual features and narrative strategies of Michael Ondaatje's "Jazz Novel": A stylistic interpretation of "Coming through Slaughter"</i></p> <p>Minglai Dong <i>Art as the visage: A phenomenological approach to the debates regarding AI arts</i></p> <p>Guanghua Yu <i>Imagery semiotics: A semiotic interpretation of the Chinese paradigm of contemporary art</i></p> <p>Xing Lan <i>The influence of the Five Phases on Chinese arts</i></p> | <p>Alesha Serada <i>The problematic legacy of Marat Kazey, or why the first Russian anime failed</i></p> <p>Effrosyni Boura <i>Animated Nigerian culture</i></p> <p>Maria Krigka <i>Living space/Leaving space: an approach to the animation short "From the balcony" (Kaplaniadis, 2020)</i></p> <p>Damien Tomaselli <i>The medium is not the message, the temporality is</i></p> | <p>Celia Rubina <i>Time to cook, time to share: ecology, diversity and community in a traditional Peruvian ritual called Pachamanca</i></p> <p>Maria Giulia Dondero <i>Downtown cafés around the world: Sharing work and healthy food</i></p> <p>Elder Cuevas Oscar Quezada <i>Gastronomicalism: A semiotic approach to the country-nation relationship in two Peruvian restaurants</i></p> <p>Mattia Thibault <i>"Grandma Went in the Blueberries" Foodways, pathways and playful gastronomic wayfinding in the Finnish forests</i></p> <p>Alfredo Cid Jurado <i>Country brand and culinary semiotics: from tradition to intangible cultural heritage</i></p> | <p>15:00–17:30</p> <p>SESSION 15</p> | |
| 17:30–18:00 CLOSING CEREMONY Commemorative photos AUDITORIUM A | | | | | | | | | | |