

4th International Conference on Semiotics and Visual Communication
mythstoday

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4th International Conference on Semiotics and Visual Communication
Abstracts 17-19/6 2022 **Myths**Today



1. Gregory Paschalidis

Ideas in motion: The political mythology of the protest march

The protest march was a crucial component of the emergence of mass politics and the modern political sphere. At the turn of the 20th century, it attracted mostly negative assessments, seen as an anti-rationalist, degenerative phenomenon of modern mass societies. However, in the postwar era, and especially in the context of the new social and democratic reform/renewal movements, the protest march was drastically rehabilitated and established as a widely influential "protest paradigm." At the same time, the very notion of 'march' became entrenched in the vocabulary of political rhetoric and propaganda, associated with different ideological vision but always evoking a highly resonant range of cultural associations and social imaginings. Considering the 'protest march' as a distinct genre of political communicative action, we combine Elias Canetti's pioneering analysis of crowd behavior in connection to social space with the distinctive kinesics, proxemics, vocalics and haptics of the protest march, with the aim to unravel its still pervasive cultural and political mythologies.

Gregory Paschalidis is Professor of Cultural Studies at the School of Journalism & Mass Communications, Aristotle University of Thessaloniki (Greece) where he teaches since 1996. His research interests and publications are in the fields of cultural theory and cultural policy, literary and media theory, photography, documentary and visual semiotics, political communication. He is President of the Hellenic Semiotic Society (H.S.S.) and chief editor of Punctum-International Journal of Semiotics.



2. Suren T. Zolyan

On mythologization of the history: The semantics and pragmatics of "the same" historical event

Recurrences (repeatability) in history is one of the critical problems of the philosophy of history; it is also used as a practical instrument for political decision-making. However, it is not clear enough in what sense one can use and understand statements that affirm an identity or recurrence of historical events ("one and the same ...", "the same ..."). Obviously, each event is unique and cannot be reproduced for a number of reasons. Thus, there is another meaning connected with these statements. The scope of our consideration is semantic and pragmatic aspects of this: 1) what are the reasons for treating two different events as "the same"; 2) what are the communicative and pragmatic characteristics of such an interpretation.

Firstly, an event should be considered not as a physical entity but as an object of semiosis. From this point of view, one should distinguish between event-as-a-meaning (or: event-as-an-idea) and event-as-a-referent. Indeed, this is only event-as-a-meaning that can be "reproduced in history. This allows us to conclude that events are considered as signs and to explicate which "meaning" is ascribed to these signs by participants and observers.

"The same event" occurs in different times and possible worlds. The following principle operates: that can be described by the same words is the same. Repeatability is a characteristic of the description language, not of the actual events themselves. Linguistic criteria of equivalence of expressions become a means of establishing the relation of quasi-identity

between worlds. However, the pragmatic intention of such usage has a deeper meaning than a possibility of describing different events through the same linguistic expressions: as a result, a non-conventional presupposition of non-randomness, determinism, certain regularity, and even the causal relationship between those identified situations emerges. That is characteristic of political discourse: some problematic issue (the identity of two situations) is represented as an established fact. Statements about recurrences of historical events refer not to the state of affairs but their “meaning”. There is an instrument for tacit mythologization of history to come to the unspoken conclusion that some conceptual structure is manifested in various temporal worlds. This brings together the semantics of historical discourse with the poetics. (c.f.: “Hegel remarks somewhere that all great world-historic facts and personages appear, so to speak, twice. He forgot to add: the first time **as tragedy**, the second time as **farce**” – K. Marx).

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Russia; Prof., Dr S. Zolyan is an author and editor of more than 200 scientific works (Russian and

General Linguistics, Linguistics, Semantics, Semiotics, Poetics, Political Science, Language Policy, Higher Education). <https://sci.academia.edu/SURENZOLYAN> and

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3. Benjamin Richards

The subcultural myths of post fascism

The socially constructed signs of postfascism are not to be found necessarily in politics, but in popular culture. This paper brings Barthes’ framework to postfascist culture in order to understand what messages are being constructed and communicated in everyday contemporary life. It aims to unearth the signs that postfascist culture tries to pass off as natural and those which have become myth. Postfascism exists as a subculture, with its own spaces, music, markets, fashion and style. However, postfascist subculture is also full of empty signifiers that collect meaning through its parasitical relationship with popular culture. Beyond subculture, postfascism operates and exists in everyday life, hidden within its cultural forms. This paper looks at the signs through which the meanings of postfascism are rendered universal and meaningful. Postfascism in this sense is a parasitical culture that inscribes itself onto existing signs and creates new myths, oscillating on the margins of popular culture whilst attempting to disorder it. Through myth, ideology is hidden further within culture. Postfascist myths work to invoke its ideology through certain cultural signs that have become naturalised within popular culture and our everyday lives. This paper presents examples of postfascist subculture and how it seeks to promote and communicate its ideology as natural through its



cultural forms, especially through networks of mass media communication. It explores a range of both visual and verbal ephemera of postfascist culture, such as Nordicism, 1980's kitsch, memes, pornography and historical symbolism. Through cultural forms, postfascism is able to communicate its message and naturalise its ideology into myth. This paper will look at the new myths of today that allow postfascist culture to traverse history and into the present. Ultimately it looks to Barthes to destroy the idea that the signs of postfascism are natural and how we may successfully avoid the illusion.

Benjamin Richards is a Doctoral Researcher in the Management School at the University of York currently in my third and final year. My area within the school is in Organisational Studies, with a particular interest in styles and scenes of organising as well as the relationship between organisation, aesthetics and culture. My thesis: 'Postfascist Scenes of Organisation', looks to discover the new styles of organisation that can be found within the postfascist and contemporary far-right ideological and cultural scenes. It takes a semiotic approach, highly influenced by the work of Roland Barthes in looking to uncover the myths propagated by postfascism and how, through the cultural realm, it hopes to naturalise its ideology into 'common sense' thinking and popular culture. It further develops an interest in the work of Michel Serres and the application of the Parasite into understanding postfascist and informal organisation. I am interested in alternative scenes of Organisation, Semiotics and Visual Communication as well as subjects concerning Culture, Film and Aesthetics.

4. Carl W. Jones

Decolonizing advertising through the analysis of tools and techniques appropriated to design myths

Just as many nation states have been decolonized from colonial rule, advertising needs to be decolonized in order to liberate consumers from secondary messaging that communicate colonial concepts.

Advertising is a tool used by the ruling class in order to colonize, with global holding companies such as WPP or Omnicom invading developing countries and promoting the ideology of their client's brands, through the tools and techniques of advertising that are appropriated to design myths such as race, class, and white superiority in Mexican society.

This research investigates how advertising is constructed, and examines the tools and techniques used to create the cultural codes within 2D advertising messages, broadcast in Mexico City, leading to the main question that asks: How and why is Mexican advertising a racist spectacle? In three different socio-economic areas of Mexico City every 2D message within a 4-block radius is recorded, and each messages' tools and techniques are analysed. Whether they are tools used by farmers to publicize their avocados on the street, to the techniques appropriated by large corporations to convince consumers to handover their hard-earned cash for branded commodities. The definitions of the tools and techniques are presented through semiotic theory. For example, Marcel Danesi's definition of branding, and media; or Kress's observations on structure/layout; Or Ambrose's ideas on Elements; and Davis's thoughts on message, and typography.



The results of this research demonstrates the differences in 2D message creation between the lower; middle, and high socio-economic classes, and concludes that Mexican advertising is a racist spectacle, that needs to be decolonized

Carl W. Jones

Senior Lecturer in Public Relations & Advertising, University of Westminster

Carl W. Jones is a Senior Lecturer in PR & Advertising at the University of Westminster, and is recognized globally as an authority on advertising, being invited to 12 countries to give seminars: Clio's Asia, Syracuse University USA, and recently at El Colegio de Mexico in Mexico City. In total he has won over 500 awards and recognitions for his creative work including Cannes Lions. The mass media such as BBC; The Telegraph; BBC Mundo: Periodico Reforma, interview Jones on publicity and its effects on society. His newspaper articles on Racism & Classism in Mexican advertising have had over 7,000 shares on Facebook alone.

Carl is also a founding member of the research group @LASAWw Latin American Studies At Westminster, and issue editor for the WPC media journal on Advertising for the Human Good. Jones's PhD research at the Royal College of Art on "Decolonizing Advertising," sets out to redefine the concept of advertising through his analysis of the political economy of race in Mexico, and its manifestation through the spectacle of advertising. Semiotics is Jones's preferred method to investigate meaning in visual communication. His papers have been presented at global conferences, and published in a variety of languages in Europe and Latin America. Twitter: <https://twitter.com/CarlWJonesUKMX1>

5. Danae Ioannou

Fashioning the mythical monsters: A semiological interpretation of Alexander McQueen's Plato's Atlantis

Considering fashion as a meta-language and a system of signs, the present essay explores the way that Myth is symbolically reflected through clothing. In order to present a contemporary approach of the dialogue between philosophy and the fashion system, Barthes's theory of the Myth is going to be applied in a new context. Barthes states that fashion functions, semiologically speaking, like a true mythology of clothing: through clothes the ancient myth evolves and takes new shapes. Nonetheless, he emphasizes in the analysis of fashion magazines while, in this essay, the case example is the fashion show of Alexander McQueen, *Plato's Atlantis*. Fashion functions as a second order semiological system, in which Myth is incorporated as a sign itself and interpreted through the vestimentary linguistics.

The ancient myth of Atlantis is evolved into a contemporary Myth of the fashion system and "the garments are translated into language". In this context, I examine *Plato's Atlantis* as a multi-dimensional concept: on the one hand, I explore the post-humanistic reflections of the designer on the classical myth and, on the other hand, the evolution of the signs and the development of the contemporary version of the myth. Furthermore, in *Plato's Atlantis*, femininity becomes monstrous, animalistic, a hybrid signifying the evolution of the human species. Fashion is mythic and, in this framework, the female body also function as a mythical *semion*, since it lives in a tight symbiosis with the dress. Between the semiotics of the dress and



the semiotics of the body, the allegory of Plato turns into a comment on modern world's issues, such as sustainability, technological development and environmental crisis.

Danae Ioannou is a PhD candidate in Cyprus University of Technology, Department of Fine Arts and her research interests are focused on Philosophy and Aesthetics. Her main research interests are: Negative Aesthetics, Philosophy of Fashion, Fashion Theory, Fashion as an Art and Somaesthetics. She received the Bachelor degree in Theory and History of Art from Athens School of Fine Arts in 2018. Her thesis "The Second Skin: The Evolution of the Japanese kimono and its impact on western culture" was the first fashion related dissertation in ASFA. She acquired her Master degree in Fashion Studies from Stockholm University in 2020, submitting her master thesis "To be feared or to be wanted: Projections and Symbols of Fear and Desire in the work of Alexander McQueen and John Galliano". Her research was focused on Semiotics, Psychoanalysis and History and Theory of Fashion. She used to work in the fashion industry as a fashion designer/illustrator and creative director in start-up brands.

6. Georgios Liamadis and Tatiana Altini

Rolling Stories: Deconstructing the Myth of the Toy-Car

Children's play is an important means for shaping experiences and ways of behaving as well as enhancing children's imagination. Depending on the type and objectives of each toy, the child-user is assigned the status of consumer or creator. With this presentation we propose a series of wooden, rolling toys created on the logic of ex-formation that are open to different interpretations due to their semantic vacuum and motivate the user on one hand to get to know and interpret them through the stimulus of the senses, such as touch and smell, and on the other hand to invent different stories and combinations of action. The aim of the research is to highlight the role of abstract, open-ended toys in the cultivation of visual literacy and in the development of imagination with emphasis on free experimentation, detached from the imposition of rules of social behavior. The sample of the research consists of 10 wooden toys of different forms with the common denominator their support on wheels. The abstract forms of these toys deriving from the use of wood, make them ideal to "inaugurate a world of barely concretized fantasy" (Sutton-Smith, B. 1984). The deconstruction of the myths and techniques of modern adult life (Barthes, R. 1972) and the removal of social and cultural connotations associated with them, drive children to no longer reproduce or "role-play the world they see around them" (Fleer, M., Beverley, J. 2015), but rather to envision and create a new world instead. We analyze the message / toy as a sign that performs different functions using the method of semiotic analysis because toys as a genre have three basic criteria of signs: they are determined by a purpose, contain information and are recognized by their appearance, that is to perform the pragmatic, semantic and syntactic function.

Dr D. Georgios Liamadis

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Dr. Georgios Liamadis is an Associate Professor, Head of the Industrial Design Lab in the School of Visual and Applied Arts of the Aristotle University of Thessaloniki. He is also a visiting professor in the School of Architecture of the AUTH and in the MSc in Strategic Product Design of the International Hellenic University. He holds a first degree in Architecture (A.U.Th.), a PgD/MA in Automotive Design (Coventry University, UK), and a PhD in the field of Industrial Design. He has extensive professional experience in automotive and industrial design with Centro Stile Alfa Romeo, Jaguar Cars Ltd, TWT GmbH, Pininfarina, SVP Worldwide and EL.V.O. (Hellenic Vehicle Industry S.A.). He was Chief Designer of the concept car Aletis for EL.V.O. and Scientific Curator of the exhibition "Transport Technology" at NOESIS. He is a Member of the Design Research Society, the Hellenic Semiotics Society and the Technical Chamber of Greece. He has extensive research work, and a series of publications in scientific journals and conference proceedings. He has taken numerous initiatives to promote Industrial Design and Design Thinking in cooperation with local and international organizations. He is the author of the book "Automotive Culture: Design & Styling", and has been honored with the Excellence Award for academic achievements from the Research Committee of the AUTH.

Tatiana Altini

Ph.D. student (Department of early childhood education – AUTH)

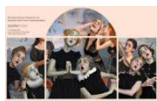
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Tatiana Altini is a PhD student at the Aristotle University of Thessaloniki and works in Thessaloniki as a kindergarten teacher. She held a BA in the School of Visual and Applied Arts, Faculty of Fine Arts, Aristotle University of Thessaloniki and also in Department of Childhood Education in University of West Macedonia and a MA in "Cultural Studies: Semiotics and Communication". In her master's thesis entitled "Soviet Posters from the Collection of Sergo Grigorian, 1918-1921: Aesthetic and Historical Analysis" she discusses issues of politics, ideology and aesthetics in the USSR. Her research interests focus on soviet history, ideology, design, semiotics, education and cultural studies.

7. Eirini Papadaki

Myths of the Greek tourism industry: the case study of the Greek rustic shoe "Tsarouchi"

The tourism industry—structured around specific myths and ideologies—circulates signs of a place's differentiation and otherness through various media—print, mass or digital—in order to attract the "tourist gaze" (Urry 1990). Specific historic items, recognizable as attached to a specific cultural other, seen as symbols of the specific nation, represented as unique and authentic, are distributed through various cultural industries' productions for tourist consumption and are eventually included in the "language of travel" (Barthes 1983). The power of specific cultural resources and objects, many of them designed as such, and the outline of a



place's uniqueness around these objects, is what Roland Barthes described as a myth. Many studies suggest that tourism imagery constructs specific identities of places and locations, while producing and privileging narratives that forward oversimplifications, stereotypes, or even "staged" (McCannel 1973) or "invented" (Hobsbawm 1983) authenticities of the destinations depicted in those images. This paper examines the case study of the Greek rustic shoe "tsarouchi". Worn by villagers in mainland Greece until the end of the 19th century, this lightweight leather shoe, with the round tassel on the tip, has nowadays become a well-identifiable folklore item, highly reproduced by the tourism industry. Detached from its historic setting, "tsarouchi" is offered as a charismatic souvenir, symbolizing heroism and Greekness. The year 2021 marked the 200 years since the start of the War of Greek Independence in 1821. The culture industries' market was flooded with images and goods of the "tsarouchi, among other Greek icon-items. Pillows, jewelry, keyrings, lucky charms and museums' souvenirs were designed in the shape of the shoe, while its image was seen on such products as pencils, T-shirts, water-bottles, bags and purses, among the usual tourism imagery on postcards and tourist leaflets.

The paper's aim is to outline the myths and oversimplifications offered through these reproductions and representations. In terms of methodology, this study will be conducted with the help of Roland Barthes' writings on myth, as were presented in his famous book "Mythologies".

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Eirini Papadaki is an assistant professor of Communication, Mediation and Cultural Industries at the Department of Music Studies, University of Ioannina, Greece. She holds a ptychion in Journalism and Mass Media Communication from Aristotle University of Thessaloniki and a PhD in Communication and Visual Culture from the University of Kent at Canterbury, Great Britain. She has organized and/or supervised several research projects, and has extensively studied the design of strategic communication in the framework of several cultural industries and their synergies, as well as their semiotic dimensions. She has taught several courses at many universities, including the University of Kent at Canterbury, Great Britain, the University of Ioannina, the University of the Aegean, the University of the Peloponnese, as well as the former Technological Educational Institute of Epirus.

She has also taught postgraduate courses at the "Cultural Policy and Development" Master Degree of the Open University of Cyprus. Since 2017 she teaches "Cultural Communication" at the "Management of Cultural Units" Master Degree of the Open University of Greece. Her publications examine subjects of visual communication, the mediation of culture and various forms of art through mass and new media, cultural industries and their synergies, as well as a variety of feedback types in different communication frameworks (from direct communication between artwork and viewer/listener in a museum/performance environment to mediated communication in the multidimensional framework of technoculture).



8. Mariem Ben Smida

The myth of Winston Churchill in the Brexit referendum rhetoric

In an interview to the *Times Radio* in 2014, Boris Johnson declares that “Winston Churchill would support EU renegotiation”. Johnson was then the Mayor of London and had just published his best-seller, *The Churchill Factor*. A question arises then, “what does the myth of Churchill have to do with the Brexit referendum bearing in mind that the wartime leader died seventy years ago?” Scientific and historical knowledge progress may have led us to believe that myths belong to a bygone era, and that concrete and rational facts would prevail in political rhetoric. Yet, myths did not disappear from the leaders’ discourses but have evolved to match nowadays’ concerns. The discursive strategy employed by Johnson during the referendum campaign illustrates the way myths play essential roles in crisis communication as they are usually summoned to earn further consent and support. Moreover, the myth helps a political standpoint to sound rather like a national claim than a secular party issue. Relying on what Max Weber calls “the Usable Past”, Johnson modeled his speeches accordingly by using war metaphor and, by quoting Winston Churchill. Besides, the debate over Brexit entailed an identity crisis and, challenged the so-called British unity. The British society was split into two groups, *Leavers* and *Remainers*. In times of turmoil and upheavals, references to national myths and past are often found in political speeches. They serve to convey a sense of shared concerns, fate, and beliefs. Zygmunt Baumann referred to the phenomenon of *Retrotopia*, and defines it as “visions located in the lost/ stolen/ abandoned but undead past”. The present paper aims first at exploring the use of the myth of Winston Churchill by Boris Johnson while structuring his public image and political speeches during the Brexit campaign. The analysis will then be redirected towards the assessment of the myth’s advantages and possible limits in this case study.

Mariem Ben Smida is currently pursuing a PhD in British Civilization. She is a member of the PLEAIDE research laboratory, Université Sorbonne-Paris Nord (USPN). She studies the war metaphor in the recent crises rhetoric in the United-Kingdom. She is also a lecturer at the Higher Institute of Languages of Tunis (ISLT).

Presentations

« Winston Churchill : renaissance d’une figure à l’occasion du Brexit », laboratoire de recherche Pléiade, le 29 novembre 2019.

« Boris Johnson : nouveau Churchill ? », ERASME, 1^{er} octobre 2020.

« portrait d’une guerre sanitaire au Royaume-Uni : représentation de la pandémie du SARS-CoV2 dans le discours de Boris Johnson », Campus de Condorcet, le 9 juin 2021.

« Cinéma, représentation et histoire militaire des armées coloniales de la Seconde Guerre Mondiale : discours, oubli et whitewashing », l’Université Catholique de l’Ouest à Angers (24 & 25 juin 2021).

Articles awaiting publication

« Invisibilisation des armées coloniales dans le cinéma de la Deuxième Guerre Mondiale : entre *whitewashing* et hybridation culturelle », paraîtra dans le n°49 du CIRHILLA (Cahiers Interdisciplinaires de la Recherche en Histoire, Lettres, Langues et Arts).



9. Imke Henkel

Naturally alien: The depoliticization of Euroscepticism through a British identity myth

Roland Barthes intended his *Mythology* as “an ideological critique” of “the bourgeois norm” (1972, 8). This paper contends that what Barthes directed against the French bourgeoisie of the 1950s can be equally employed as ideological critique of British Euroscepticism since the 1990s. It is argued that Roland Barthes’ concept of myth as a “*second-order semiological system*” (1972, 113) provides a theoretical framework to explain why false news stories about the EU and Britain’s relationship to Europe proved powerful even when their falsehood was exposed. Between 1992 and 2017, the European Commission documented and debunked falsehoods in British news stories, which they called “Euromyths”.

However, the EC’s attempts at corrective fact-checking, although supported by some sections of the British mainstream media (e.g., *BBC* 2007; *Sky News*, 2014; Lyons, 2016; Smith, 2017), proved to be fruitless. Instead, some “Euromyths” eventually contributed to the argument for Brexit (e.g., Johnson, 2016). The paper utilizes the EC’s “Euromyths” blog to build a hybrid of an archive and a specialized built corpus (Baker, 2006) of Eurosceptic news stories (N=334). Employing critical discourse analysis (Fairclough, 1992, 2003; Van Dijk 1998, 2008), I identify the utilization of different orders of discourse (Fairclough, 1992) within the news stories of my corpus: the ritualised traits of a news discourse which signal factuality (Tuchman, 1972) are ‘colonized’ (Fairclough, 2016) by a conversational, often comical discourse.

The paper shows that the ‘colonizing’ order of discourse in these news stories consistently constructs a dichotomy between a positively (witty, irreverent, hard-working, self-reliant) characterised British people and a negatively (bullying, wasteful, ridiculous, corrupt) portrayed EU. The news stories become signifiers for the British identity myth of an eternal, natural alienness between Britain and the EU. Thus, it functions as “depoliticized speech”, which is “not [...] based on truth but on use” (Barthes, 1972, 144).

Dr Imke Henkel is a Senior Lecturer in Journalism at the University of Lincoln, United Kingdom. Her research interests include political communication, comparative research, and journalists’ role conception. She is currently writing a book, “Destructive Storytelling: How Myth Shaped the Vote for Brexit”, out with Palgrave in early 2021. She is also a joint Principal Investigator for the UK (together with Prof Neil Thurman, LMU Munich) within the Worlds of Journalism Study, a comparative survey project spanning more than 110 countries worldwide. Previously, Imke Henkel was a political correspondent for national German media, including *Deutschlandfunk*, *Süddeutsche Zeitung*, and *Die Zeit*.



10. Evagoria Dapola

Killing me softly: Building myths of true killers—from serial to Tiger King and beyond

Societal perceptions about crime and justice are formed through exposure to infotainment a form of “public-interest journalism” that sometimes is unearthing miscarriages of justice—spotlighting details on the thought processes of perpetrators, putting an emphasis on the

criminal, paying less attention to victims or their families, sometimes causing people to “romanticize” perpetrators and not consider communities affected by such crimes. Crime myths are double-edged swords: opportunities to be more honest/curious about our appetites, raising awareness and considering a sense of justice or; sometimes tools of desensitization through consumption of images of violence and satisfactory narratives.

Crime-myths sometimes perpetuate or refuse binaries of good vs evil, victim vs perpetrator, innocent victim vs mastermind criminal. In building/consuming myths, we are exposed to overt cruelty and violence, because we are incapable of it ourselves, thus, taking risks of potentially traumatizing ourselves. There is a live-ammunition charge to knowing that these are real-human stories, yet we have been lifted of the burden of having to treat them with human dignity. Such cases of misogynistic internationally-known crime-myths are Jack the Ripper and Ted Bundy. In dissecting crime-myths we must acknowledge that every media story that is written for broadcast is done so at the expense of another story that will not be aired, sometimes limiting the story itself and setting specific narratives. Media stories have social contexts including previous constructions of the nature of social reality. Thus, we often unconsciously compare such behaviours to our preconceived ideal people’s behaviours and fear that society as-we-know-it is endangered. Crime-myths are fueled by specific threats but incidents are manipulated and properly packaged and marketed employing pre-rehearsed time-tested techniques. People, especially women, consume true crime stories as escapist thrill, deluded to the true nature of most crime, spinning elaborate fantasies. Such contemporary parables force us to believe we recognize potential perpetrator behaviors. This research examines examples of true crime depictions, looking at commodification of violence in popular-culture which is structurally integrated with the violence of commodification itself, elevating perpetrators and creating myths. Looking at the ways true crime is marketed as consumable spectacle, similar to comic villains/anti-heroes, it uncovers links between myths and reality, desire and fear in consumer society.

Evagoria Dapola is currently the invited/awarded curatorial resident of Athens School of Fine Arts and a teaching fellow for January–June 2020. She is a member of Museums Association of United Kingdom, International Association of Semiotic Studies and International Association of Photography Theory. Digital curator of Bank of Cyprus Cultural Foundation (from 2018-2020) and between 2017-2020 I was the Exhibitions Archive Coordinator and art historian. She is the founder and director of Emerging Curators Reading Club, a virtual and physical platform for curators and theorists, functioning independently and regularly. She has worked for public and private institutions, most notably Victoria and Albert’s Museum London, in Fashion & Textiles Department and in Asian Art Department, Barbican House (part of the Barbican Group), Louvre Abu Dhabi in UAE, Brighton Photobiennial, NiMAC in Cyprus, etc. She has recently published research in Semiotics and Visual Communication III: Cultures of Branding by Cambridge Scholars. She has contributed texts in catalogues, publications and online art magazines. She holds a joint Masters degree in History of Art (Visual Theory pathway, Visual Politics specification) and in Curatorial Studies from University of Sussex and a BA in Fine Arts from the University of Southampton (a program in collaboration with Central Saint Martins).



11. Prof. Massimo Leone, Professor of Communication, Cultural Semiotics, and Visual Semiotics, University of Turin; ERC Consolidator grant holder (project FACETS: Face Aesthetics in Contemporary E-Technological Societies)

Dr Aneta Krzemien Barkley, Scientific Officer, European Research Council Executive Agency (ERCEA).

ERC PRESENTATION

Since 15 years, the European Research Council (ERC) has been supporting excellent, investigator-driven frontier research across all fields through a competitive peer review process based on scientific excellence as the only selection criterion. The ERC calls for proposals are open to researchers from around the world who plan to carry out their research project at a host institution in an EU Member State or in a country associated to the current EU Framework Programme for Research and Innovation.

The session will provide an overview of the ERC funding, the evaluation procedure and criteria, as well as general guidance on how to prepare a proposal. The session participants will also gain practical insights into the application process, project implementation as well as the impact an ERC grant can have on one's academic career from the perspective of Professor Leone, an ERC grantee conducting research in the area of semiotics and visual communication.



12. Massimo Leone

Faces and Myths: The Visual Semiotics of Prosopopoeia

Prosopopoeia is a rhetorical expedient through which the voice of a narration is attributed to a character that cannot be identified with the empirical author of the narration itself. The presence and semiotic efficacy of this technique is particularly remarkable when such voice is attributed to non-human subjects, such as deities, but also animals, objects, and even cities or abstract entities like 'evidence' (in courts, for instance). The face is central both in the etymology of this narrative device ("prosopon" meaning "face" in Greek, so that "prosopopoeia" is, etymologically, the act of bestowing a face upon something, to attribute and 'make' a visage for the actant narrator of a story) and in its functioning: storytelling, indeed, acquires a different connotation when it takes place through "a face".

The keynote conference will propose several examples of prosopopoeia from different historical epochs, cultural contexts, formats, genres, and styles, concentrating on instances of 'visual prosopopoeia' and pointing out, in particular, how this rhetorical expedient is crucial in redefining the status of mythical voices. As Quintilian, the great master of Latin rhetoric, would write about prosopopoeia, this figure of speech is able to "bring down the gods from heaven, evoke the dead, and give voices to cities and states" (*Institutes of Oratory*, IX, ii).

Massimo Leone is Tenured Full Professor ("Professore Ordinario") of Philosophy of Communication, Cultural Semiotics, and Visual Semiotics at the Department of Philosophy and Educational Sciences, University of Turin, Italy, Vice-Director for research at the same University, and part-time Professor of Semiotics in the Department of Chinese Language and Literature, University of Shanghai, China. He has been visiting professor at several universities

in the five continents. He has single-authored twelve books, edited more than thirty collective volumes, and published more than five hundred articles in semiotics, religious studies, and visual studies. He is the chief editor of *Lexia*, the Semiotic Journal of the Center for Interdisciplinary Research on Communication, University of Torino, Italy (SCOPUS). He is the winner of a 2018 ERC Consolidator Grant, the most prestigious research grant in Europe.

13. Evangelos Kourdis

Transmute cinema mythologies: the foot popping kiss

Hollywood and its movies have often been portrayed as the bearers of diffusion of modern ideology, modern mythology. It is no coincidence that Barthes (1972) characterizes mythologies as the perception of 'ideas-in-form'. Thus, for instance, romantic movies such as *Breakfast at Tiffany's* (a 1961 American romantic comedy film directed by Blake Edwards) or *Four Weddings and A Funeral* (a 1994 British romantic comedy film directed by Mike Newell) are both imposed cinematically as mythologies on romantic love which have a common feature which is that of a kiss in the rain. According to Danesi (2018), in the semiotic theory of representation romantic love is called a *referent*, because it is something to which we desire to refer in some way as 'it presents itself' to our consciousness through our senses, our emotions, and our intellect. Danesi (2018) highlights that romantic love as a referent can be represented in some physical form and is constructed on purpose.

The purpose of this communication is to study the transmutation of another cinema mythology, of a physical form (pose) which is constructed on purpose and is called a *foot popping kiss*. It is defined as the trope seen in movies, TV, and other forms of visual media where a character (typically female, with some exceptions) raises one of their legs upon being kissed passionately. It is also no coincidence that the second coding system in Barthes' (1977) list of connotation procedures is *pose*. It may sound funny or romantic, but it's a mythology that is especially projected by romantic movies such as *The Princess Diaries* (a 2001 American coming-of-age teen comedy film produced by Walt Disney Pictures and directed by Garry Marshall) where the foot popping kiss constitutes a key component of the film's protagonist's happiness. In fact, this particular pose was so successful that it spread to some cultures like 'wild-fire', in the sense that it appeared to be transmuted to other mass cultural texts such as other movies, comics, décor in wedding cake, graffiti, statues or photos and audiovisual texts that were later uploaded to the internet. After all, we must not forget the concept of myth is not defined by the object of its message, but by the way it conveys this message: in myth there are limits of form, there are no limits of substance (Barthes, 1972). The film under consideration was based on Meg Cabot's 2000 young adult novel, of the same name, and for many people the *foot popping kiss* has its origin in the photograph 'V-Day and The Kiss' by Alfred Eisenstaedt that portrays a U.S. Navy sailor embracing and kissing a woman on Victory over Japan Day in New York City's Times Square on August 14th, 1945.

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Evangelos Kourdis

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Evangelos Kourdis (Ph.D.) is Associate Professor of Translation Semiotics in the Department of French Language & Literature, Aristotle University of Thessaloniki, Greece. His scientific interests focus upon Sociosemiotics, Sociolinguistics, Language Ideology and Cultural Communication. He is the national representative of Greece in the International Association for Semiotic Studies, the vice president of the Hellenic Semiotics Society, a member of the Hellenic Society for Translation Studies, and a Greek delegate of the Société d'Etudes des Pratiques et Théories en traduction (SEPTET, France). He is also Director of the SemioLab of the Aristotle University of Thessaloniki, member of the Semiotics and Visual Communication Laboratory of the Cyprus University of Technology, and Review Editor of *Punctum-International Journal of Semiotics*.

14. Gabriele Marino

By Means of Memes: Deconstructing the Myth of Online Virality

Virality is an umbrella term mainstream media, professionals in marketing business and even communication scholars apply to a wide range of Internet phenomena that spread online “like wildfire”, “in an uncontrolled fashion” etc. The metaphorical image of contagion is powerful and effective, which granted great success to the notion, but assigns users a passive role echoing the old “hypodermic needle” model and, moreover, is heuristically pointless; applying this category to a given phenomenon does not help us understand it. Still, today, the success of a piece of media or content is exactly achieving the status of “viral”: something everybody is talking about, all the time, at the same time, even though ephemerally; a digital update of Warhol’s 15 minutes of fame. At closer scrutiny, things spread online not thanks to uncontrolled replication but rather an articulate set of appropriation and manipulation practices. Semiotically speaking, communication is not merely an exchange of information but rather a translational ecology wherein phatic and identity values play a key role, capable to make pragmatics overcome semantics (Leone talks of an “aesthetic drift” in contemporary communication); in other words, it is not so relevant what we are saying, but how and to whom. Studying Internet memes, the most popular macro-typology among so-called viral contents, may help clarify the whole thing. Mainly circulating as captioned pictures and videos, memes are featured by icaistic, synthetic qualities and easiness to be modified and personalized. From the one hand, they feature a striking, “whimsical” element (according to Shifman), a punctum (in Barthes’ terminology; e.g. exaggerated facial expressions in emoticons, emojis, rage face comics, Facebook reactions, meme icons etc.). On the other hand, they feature modular “serial syntagms” (in Geninasca’s terms), being “rickety” (in Eco’s). Memes can be created according to three main “radicals” (to take up Frye’s terminology), which outline both a chronological and a syntactic-pragmatic typology (a digital update of Lévi-Strauss’



bricolage and Genette's hypertextuality): sharing, remixing, and remaking. Coming out from the subcultural guts of the Internet (pre-dating the Web-era; emoticons were invented in 1982 on Usenet, a precursor of forums), such a conceptual, visual, and cultural form has become an established, institutionalized and widespread form of communication even in mainstream culture. In sociolinguistic terms, memes are stylistic practices around which communities of practices congeal, wherein members challenge each other as regards their both encyclopaedic and textual competences, mainly for humour, playful, parody, and satire purposes. In recent years, however, memetic communication has de-generated (has gone outside its original borders as a textual genre), becoming a kind of meta-macrodiscursive etc.), including the outcomes of the so-called post-truth Zeitgeist (conspiracy theories, pseudoscience, misinformation, fake news etc.).

The paper aims at addressing how Internet memes as a cultural form are capable to translate contemporary culture into spreadable tokens and how such a growing form of literacy is affecting the way we communicate everyday over the social media; in other words, it is argued that memes are capable to both mirroring and shaping our contemporary imagery and imaginary (more than often in a subtle, surprising fashion).

Gabriele Marino (1985) graduated in Communication Studies from the University of Palermo and holds a Ph.D. in Semiotics from the University of Turin. He has been working with universities, research institutes, and private companies mainly dealing with music, social media, design, and digital marketing. His publications include: the essay about music criticism 'Britney canta Manson e altri capolavori' ('Britney sings Manson and other masterpieces'; Crac, 2011) and the monographic issue of the international journal of semiotics "Lexia" dedicated to online 'Virality' (No. 25-26, 2017, co-edited with Mattia Thibault).

15. Silvia Barbotto

Atlas and Ganesha: old myths nowadays

Atlas for charging the world over its cervical and Ganesha for having elephant semblances in the superior part of its body, are two controversial myths from Greek and Indian cultures. Both of them involved their faces as principal motors of archetypical positions in the semiotic of space, between the circumnavigation and assumption, heaviness and lightness. Revisiting their origins and their iconographies, this presentation proposes a symmetry of history and contemporaneity looking for the construction of a panoramic cartography, a re-signification of old myths and their repercussion nowadays. Sensorial-motorial and neurophysiological criteria's, together with intercultural physiognomy interpretation and artificial experiences, build together the analysis that will be supported by theoretical semiotics texts, old materials from international archives, ethnographical emic research and artist's innovative production.

Post Doc research Fellow for ERC Project FACETS (headed by Prof. M. Leone), professor p/h. in UADY-CAHAD México. PhD in Art (San Carlos, Valencia, Spain) and graduated in Communication, UniTo. Member of IASS, SSA, SIBE, Journalist Board, IYA and other Collectives. Artist and Yogini, my practices join academic Semiotic research and aesthetic/experimental



practices in collaborations with universities, institutions, multimedia-decolonial Labs, pop up groups. Few articles, various expositions, one book: Vitácora. “Sensi Inversi” in progress. Some works have been presented in México, USA, Latin America, Europe and India.

16. Remo Gramigna

Faces, mirrors, and the riddle of asymmetry

Magical, whimsical and enigmatic, mirrors have been a source of fascination to Greek mythology and long a source of curiosity. In contemporary scholarship, mirrors have also been a concern for semioticians, art historians, literary scholars as well as physicists. Mirrors have many dimensions and functions. The mirror is intimately interlocked with the (self)perception of the human face. Without the use of such a device, man would not be able to perceive himself through the sense of sight. Hence, the function of mirrors as device of auto-determination for the human subject. However, mirrors possess defensive and intrusive functions, too. At any rate, mirror reflections pose serious challenges to the interpretation. Particularly challenging is the notion of symmetry and asymmetry, which not only is apparent in the phenomena of mirror reflections but cuts across the history of mankind in a debate that is as fascinating as complex. Asymmetry is found as an organizational matrix within cultures, is found in the difference between the left and right hemisphere of the brain and it is manifested within the human body – the sidedness or laterality of the human face, the anatomical bilateral asymmetry between the two sides. This study will shed light on the riddle of asymmetry and laterality. In order to put these concepts in perspective, it focuses on the the face’s two-sided nature and on mirror reflections.

Remo Gramigna is a Post-Doc at the University of Turin, within the ERC research project FACETS led by Prof. Massimo Leone. His academic research to date has focused on semiotics and culture studies, cognitive theory, and communication studies. He holds a Ph.D. in Semiotics and in the last two years he has been a Research Fellow in Culture and Cognition Studies at the University of Tartu (Estonia). His latest monograph tackled the philosophical problem of the sign in tandem with deceptive forms of communication. His interests include strategies of lying and deception in human interactions, deception in science, distorted communication, manipulation, insincerities, make-believe, fakes and forgeries, masks and disguise. Remo’s most recent article explores the role of prediction in deception. He has published in such journals as Journal for Communication Studies, Frontiers of Narrative Studies, Lexia, Sign Systems Studies, DeSignis, and Versus.

17. Georgios Liamadis

Automotive design in the early age of electrification -in search of a new myth

Car has undoubtedly had a deep and profound impact in the history of modern civilization. It swiftly reshaped landscapes, cities, fashion, film and even whole economies to a point that it is almost impossible to imagine a world without it. Since its inception, the car has been an object that sparked excitement and wonder (Hunt T. 2019), both a dream and a sign of the future.

Often embodying an image of constant, fast, free-flowing movement (Bisley L., Cormier B. 2019), the automobile entered the mythical sphere symbolizing Speed and Freedom. Speed and aerodynamics, although applied in different visual languages, have repeatedly been a predominant trend in design (Liamadis, 2015): from the Streamlining that shaped the Silver Arrows of Mercedes and the Phantom Corsair of the 30's, a semantically effective metaphor for progress, to the "aero look" of the 80s and the droplet-shaped bodies of early EVs like the Honda Insight and Volkswagen XL1. Freedom, the other concept in car mythology, has always been a defining quality of the car that found its best expression in the SUVs and crossovers, dominant typologies in our contemporary social imaginary, able to signify independence and the potential to drive off-road into the wilderness. Today, car is undergoing a radical change in terms of new propulsion systems and autonomous driving technologies. Climate warming and other environmental issues are seeking drastic solutions. The vehicle of the future, increasingly seen as electric powered, is under a shift of paradigm and in search of a new myth. What are the new signifiers explored in order to express the user experience of a friendly vehicle able to smoothly accelerate with no sound at all whatsoever? Is it about time to turn from an alchemy of speed to a relish in driving (Barthes R. 1957)? Closed grilles, flush-fitting door handles and flat surfaced wheel rims, in some cases followed by smooth, minimal body surfacing is a moderately progressive styling idiom of the early EVs. However, even bolder concepts as the Tesla Cybertruck are nonetheless locked into the exact same myths that have fuelled the petrol car since the 1890s. Is a radical change in our perception of motoring about to bring major typological changes, or consumer's limited acceptance may lead to conventional forms of semiosis in order to slow down the pace of evolution?

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He holds a first degree in Architecture (A.U.Th.), a PgD/MA in Automotive Design (Coventry University, UK), and a PhD in the field of Industrial Design. He has extensive professional experience in automotive and industrial design with Centro Stile Alfa Romeo, Jaguar Cars Ltd, TWT GmbH, Pininfarina, SVP Worldwide and EL.V.O. (Hellenic Vehicle Industry S.A.). He was Chief Designer of the concept car Aletis for EL.V.O. and Scientific Curator of the exhibition "Transport Technology" at NOESIS. He is a Member of the Design Research Society, the Hellenic Semiotics Society and the Technical Chamber of Greece. He has extensive research work, and a series of publications in scientific journals and conference proceedings.

He has taken numerous initiatives to promote Industrial Design and Design Thinking in cooperation with local and international organizations.

He is the author of the book "Automotive Culture: Design & Styling", and has been honored the Excellence Award for academic achievements from the Research Committee of the AUTH.



18. Randall Johnson

Ready-to-wear patriotism: a visual analysis of the Warsaw Uprising defeat myth and its consumers

Myths of martyrdom and defeat permeate the national identity of Poland, which is heavily based on a thousand-year history of being a 'crucified nation' (Davies, 2008; Fierke, 2012; Mock, 2012). The failed Warsaw Uprising of 1944, resulting in the deaths of over 200,000 civilians and the near-complete destruction of the city, is a potent modern continuation of this current, and now an autonomous defeat myth in its own right. Following the opening of the state-run Warsaw Uprising Museum in 2004, a new wave of patriotic fever swept Poland, amplifying and crystallising this defeat myth into the wider culture (Napiórkowski, 2016). While some scholarship has examined this overall phenomenon, none has done through specifically through the lens of a symbol which lies at the heart of this mythos: *Znak Polski Walczącej* – the Fighting Poland symbol. Created in 1942 by the Polish Underground State as a psychological tool to aid the resistance, this symbol has now become a ubiquitous Polish cultural icon and a *de facto* national symbol. This paper examines how the defeat myth of the Warsaw Uprising is replicated and promulgated through this symbol in popular consumer culture in two key trends: patriotic-themed clothing and tattoos. Using visual semiotic analysis, the paper demonstrates how these overt identity markers make central use of the Fighting Poland symbol, compressing the defeat myth and martyrology of the Warsaw Uprising into a convenient and portable design. Use and display of the symbol in such ways has created a new class of defeat myth consumers—a collective identity of neo-patriots—with cultural and political implications which can already be seen within Polish society. Ultimately this paper aims to contribute a new semiotic perspective on the Warsaw Uprising defeat myth to a wider audience.

Randall Johnson is a second-year doctoral candidate at the Jagiellonian University Doctoral School of the Humanities in Kraków, Poland. Enrolled in the Studies on Cultural and Religion programme through the Faculty of History, his research project is a diachronic analysis of the Fighting Poland symbol (*Znak Polski Walczącej*) and its ongoing semiosis over its 80-year history. His research interests include 20th century Central European history, political ritual, and the cultural semiotics of Juri Lotman. He holds an MA in European Studies from Jagiellonian University.



19. Auli Viidalepp

Intelligent technologies as human's Other: the myth of machine semiosis

Within the global information society, we are constantly aware of the immense amount of information and data available to us at any moment due to the immediacy of digital transfer, provoking the feeling as if the ultimate understanding of the workings of the universe were at our fingertips. On the other hand, the analytical capacity of the human brain for processing the information – or the speed of human semiosis – has not increased in a similar fashion. The prospect of delegating some of such analytical work to machines – the newly developing

intelligent technologies – has prompted semiotic inquiries into the possibility of machine semiosis. At another level, the imaginary of Artificial Intelligence as (a) subject-agent equal to or surpassing humans plays an increasing role in science fiction narratives, attempting at explaining and envisioning the future of technology and society. Very often, fictional AI technologies are portrayed as heavily anthropomorphised, drawing an oppositional relation between the human and the machine, and playing their identities against each other. The multitude of complex intelligent technologies capable of solving single problems on a level comparable with or exceeding that of humans is thus reduced to a singular image of a mechanical or digital hyperandroid with superior analytic skills attempting the final organisation of the chaotic human society, either by a hostile takeover or as a benevolent, selfless help. The imaginary of semiosis underlies also such fictional identity-descriptions, reflecting the human autocommunicative identity discourse back onto the real-world technologies, incidentally attributing the capacity of semiosis to those. Hereby I explore Peirce's ideas of quasi-semiosis and quasi-sign and their derivatives, addressing the somewhat problematic use of terms such as machine semiosis in general.

Auli Viidalepp is a PhD student of semiotics at the University of Tartu, studying the cultural representations of Artificial Intelligence and their impact on society.

20. Maryam Hosseinnia

The green sleepers of Tehran. Park bench semiotics

Myths are stories we tell to help us frame and understand our world. I understand my world through long walks I take in the city, camera in hand. Exploring the semiosphere of public space, I look for artifacts, signs, and activities that contribute meaning to my conscious experience of the urban environment. If semiosis is the process of forming meaning from our encounter with the world through signs, then the flâneur is a semiotician par excellence. And as with the flâneurs of Susan Sontag's seminal work *On Photography*, street photography has become my primary tool for storytelling – the mythic viewfinder to my frame. Once upon an afternoon stroll in the capital of Iran, I came upon a man resting on a park bench. I instinctively snapped a photo. Thus began my long-term series exploring the social semiotics of Tehran's green sleepers. While photographing strangers is not a social norm in Iran, this documentation felt respectful and non-invasive. He seemed to exude comfort and peace. Who was he? A truck driver resting before his return shift? A villager who'd come to the city for paperwork? As an Iranian who came of age in America, the peaceful aura of this scene caused me some cognitive dissonance – and sparked my curiosity. In the western world, we tend to associate sleeping on a park bench with being homeless and, possibly, alcoholic. The park bench is the quintessential last refuge of society's most disinherited and down and out. But here in Tehran, stretched out trimly on the painted metal bars, the men sleeping on park benches seemed more sovereign. They must in some way be on the edges of Tehran society, it was true; otherwise they might have had an indoor space or private garden in which to rest. Yet, the body language of these park bench sleepers more often than not indicated that they felt safe falling asleep here, outside, in the heart of the city.



Indeed, whether attire was smart or shabby, their aura was far from the 'homeless man' archetype of New York City's Central Park. Instead, I realized, Tehran's park bench sleepers were operating first and foremost according to a Persian cultural code centered in a deep love of nature. The 'nature lover' archetype figures so prominently across every stratum of Iranian society that it protected these daytime sleepers from judgment in the green outdoors. This brings us to the importance of daytime napping in the local culture, social semiotics that normalize the sleepers' behavior and enhance the peacefulness of these scenes. Like some Mediterranean cultures, Iranians practice a tradition of afternoon naps; as many administrative offices observe the siesta also, day visitors who cannot afford a hotel room will often wait out the afternoon lull in the city's green spaces. Seen from this perspective, park bench sleepers become dignified, Rousseauian beings enjoying the simplest of natural pleasures. My photographs represent an intermingling of the western and eastern values and visual codes attached to sleeping in nature. The images can be looked at in a multitude of ways, allowing diverse pathways into their interpretation and visual communication. Ultimately belying the flâneur's reputation as an entitled observer detached from society, my sight and visual expressions fundamentally connect me to others. Or, is it that I am in fact the sleeper, and the park bench sleepers: my waking dream?

Professor Maryam Hosseinnia, has a MFA in Graphic Design from Minneapolis College of Art and Design. Ms. Hosseinnia is Associate Professor at the American University of Kuwait. Previous to working in the Middle East, she was an Assistant Professor at the Minnesota State University Moorhead. Having lived in Tehran, Iran during political turmoil, the regime change, and having to immigrate to America for a better future and education has had an enormous impact on the way she thinks, the way she sees the world and how she processes information. This momentous life changing experiences play a significant part in her creative process and how she engages viewers in her visual stories. Her work is characterized by an interest in converging different aesthetic disciplines resulting in a range of things from graphic representation to spatial installation. Her work has been in Group Exhibitions in Kuwait, South Korea, UAE, China and in the USA.

21. Maria G. Moschou

A woman artist's long engagement with fashion: Frida Kahlo's iconic branding across the art world

Famous for her self-portraits, Mexican painter Frida Kahlo (1907-1954) was little known outside her native country before becoming a celebrity in popular culture. Posters, T-shirts, jewelry, cosmetics, street murals, dolls and emojis represent a small fraction of commercial products demonstrating the "Fridamania" that elevated the artist, who had no formal training, to a global cult figure, fascinating both the snapchat generation and the art establishment. Shaping her political and artistic identity in post-revolutionary Mexico, Kahlo self-consciously constructed her image from an early age. Masterfully disguising her physical disabilities, she developed a sophisticated aesthetic attitude concerning her style (dressed in quasi-traditional Mexican clothes, Kahlo appeared in the October 1937 issue of American *Vogue* as a member of



the Mexican cultural élite). Fashion design and styling have played a crucial role in her emergence as a modern-day icon. During the 1990's, Kahlo's stylistic interpretation of the Tehuana costume influenced designers such as Alexander McQueen, John Galliano and Karl Lagerfeld. In 2003 the disclosure of Kahlo's personal belongings caused a sensation, triggering intense international interest in her artistic legacy. Kahlo's wardrobe included traditional garments from Oaxaca, Guatemala and China, American and European pieces, jewelry as well as orthopedic devices and shoes. In November 2012 the legendary 1939 photo-portrait *Frida Kahlo on white bench* by Nickolas Muray appeared on the cover of a Mexican *Vogue* supplement, a special edition that highlighted Kahlo's unique style and influence on designers such as Jean Paul Gaultier and Rei Kawakubo, coinciding with the exhibition "Appearances can be deceiving: The dresses of Frida Kahlo" at the Museo Frida Kahlo in Mexico City. A series of international Kahlo exhibitions and publications have cemented the icon of "the world's most renowned Mexican artist" through her "personal attributes, such as clothing, her sunglasses, her Revlon lipstick and the corsets and prostheses that she had to wear due to a serious accident at a young age".

In this paper I propose to investigate Kahlo's myth through the appropriation of her persona by the fashion industry. By analyzing the contents of recent exhibitions, my aim is to demonstrate the considerable impact that the fashion industry has had on the high evaluation of Kahlo's work within the contemporary art world.

Maria G. Moschou graduated from the Department of Philosophy of the National and Kapodistrian University of Athens and holds a PhD in Art History from the Department of Communication and Media Studies of the same University. She teaches Art Historical Analysis, Methodology and Historiography of Art History at the Postgraduate Programme in the History and Theory of Art of the Cyprus University of Technology. She has also taught History of Modern Art and Sociology of Art at the Department of Art Theory and History of the Athens School of Fine Arts, History of the Arts in Europe at the Hellenic Open University and courses on Greek cultural heritage and folk material culture at Harokopio University, Athens. She has lectured and published papers, stressing the interrelations between "high art", folk and popular culture, the visual arts in Greece during the military dictatorship and the role of photography in the formation of cultural identity.

22. John David Storrent

Going ✈️ lexicon: visual elements as lexical items in social media

Emojis, introduced in the US in 2011 and now ubiquitous, are a set of iconic expression symbols that are incredibly widespread in computer-mediated communication (CMC), especially among young people. The majority of linguistic research on emojis focuses only on the semantics; however, emerging data suggest that emojis are far more linguistically interesting than merely their semantic contributions to a sentence. Data from Twitter demonstrate that emojis can actually appear as lexical items that behave according to the morphosyntactic principles of the language of the utterance. In this project I analyze data from several languages including English, Spanish, and German and reach several conclusions about lexical emojis. First, lexical



emojis are not merely replacements in text for existing words in a language, but rather they represent morphological stems to which inflectional and some derivational affixes can be productively added. Second, emojis can undergo lexicalization, a process by which emojis become lexical roots with no clear phonetic equivalent in the language whose meaning is determined by the iconicity of the emoji ('Don't 🙄 at me', verb). Third, emojis can undergo grammaticalization, by which they become functional parts of speech whose functionality is mostly divorced from the meaning of the symbol ('going 🗳️ Nevada to count votes', preposition). Finally, these lexical emojis and their use are spread in the same way as other conventionalized forms of CMC, such as abbreviations, memes, and other constructions originating in minoritized varieties like Black English. Considering emoji's unique status as a widespread means of visual communication that can appear in text, this analysis of these data offers invaluable insight to the incorporation of heavily iconic and symbolic elements into language, as well as how these elements are conventionalized and shared on social networks.

John David Storment is a researcher and PhD candidate in the Department of Linguistics at Stony Brook University. His research focuses mainly on the syntax and morphology of English and Romance languages, as well as the ways in which visual communication can be studied using formal linguistic methods. He is also interested in morphosyntactic variation of English and Spanish, Russian syntax, and formal semantics. Originally from Fayetteville, Arkansas in the Ozark mountains, and also having spent part of his formative years in Paraguay, he is also interested in the documentation and analysis of minority dialects of American English and Latin American Spanish. Storment earned a BA from NYU in 2019, where he majored in linguistics and sociology. He is fluent in English and Spanish, proficient in Brazilian Portuguese, and has been learning Russian since 2019. Outside of linguistics, he enjoys reading about biology, semiotics, sociology, behavioral psychology, queer studies, and Lord of the Rings.

23. Panagiotis Ferentinos

Athens in crisis: De-mapping the map of a mythical city

The paper centres on Athens, a city full of myths since ancient times, but examined in a contemporary framework. Based on fieldwork and its collected photographic documentation, the displayed material suggests the visual evolution of a city 'myth' over the years of the economic crisis. Some years before the crisis, the revival of the *Olympic Games 2004* promoted a new vision of Greece: Athens and Greece have "a greater responsibility, due to their history, to give an extra dimension to the Olympic Games" (Samaranch, 1999), and statements such as "we are changing the face of Athens. Athens of 2004 will be a new city" (Papazoi, 1999). The 2005 TV spot of the Greek National Tourism Organization, using the motto "Live your myth in Greece" promoted sea, sun, an ancient Greek temple and people enjoying it, a man who is swimming alongside a mermaid, etc. (YouTube, 2020). The conveyed message was that when one lands on the Greek ground, they join in the ancient Greek spirit, so the visitors are able to live a state of fantasy in a myth (Christopoulou, 2014). However, some years after this promised phantasmagoria, the crisis gradually became the new status of this mythical city that shifted to a new state of 'metamorphosis'. An overmarking activity over its surfaces testified a multi-



layered inscription of the socio-political developments subject to the recession. The massively closed stores accommodated stratifications of outdated, shabby posters, providing a new 'skin', a new colourful phantasmagoria. The paper will engage with Olson's idea (1987) "the cities are themselves images", "formed out of the hopes and ideas of the cultural worlds in which we live" (Domosh, 1992). This urban imagery will be examined as 'the myth of crisis', through visual examples placed on ordinary Google Maps, contributing new de-mapped 'maps' of 'the sightseeing of crisis'.

Panagiotis Ferentinos P.Ferentinos@soton.ac.uk, Artist and poet-writer (Patras, 1983) currently living and working in the UK and Greece. Ph.D candidate in Fine Art at Winchester School of Art, University of Southampton. His doctoral research, based on art practices (practice-based Ph.D), deals with the recording and mapping of the urban space of Athens during the period of Greece's economic crisis, through innovative approaches (3D scanning-printing, printmaking, installation, and analogue and digital methods). He is a holder of a Master in Fine Art (MFA, Fine Art Media) from The Slade School of Fine Art (UCL), London (2016), and two degrees and MA in Printmaking (2011) and Painting (2007) from The Athens School of Fine Arts, Greece. Two of his recent international participations were in the 7th Guanlan International Print Biennial in China, and in the 1st Cyprus Biennale, Biennale Larnaca 2018. In 2016 he was awarded the prestigious *The Anthony Dawson Print Prize 2015/2016* for printmaking excellence. His work has been showed in Greece and abroad in six solo exhibitions and forty group exhibitions. 10-year of professional/teaching experience in Adult's art education in Greece and the UK. First published poetry collection 'Afentis tou toso da' («Αφέντης του τόσο δα»), *Anemos* publications, 2011.

24. Iokasti Foundouka

Ambiguous female identities: women in arms in Greece during the 1940's

This study aims to examine through the study of visual representations of the 1940's (mainly photographs used in the daily press), the mythology constructed around the intimidating and at the same time formidable case of female guerillas in Greece during the time of the national resistance and the civil war that followed it. "The historical perception of a community is formed by stereotypes and repeating motives that are durable and create common sites, genealogies, "significant others" (enemies or friends) [...] (Avgeridis, 2017: 9). Women have long been considered to be the Others of the male dominant community/culture. The study will be using Cultural Semiotics' dichotomous terms of Ego and Alter, standing for Culture and Non-culture.

When dealing with matters of war and resistance history, the ones that have actively taken act also took their place in the glorifying narrative of the post-war era. Whether an armed soldier or a guerilla, the heroic fighters have been equally classified as part of the Ego of the culture under occupation. What has been trivial and difficult to classify, in the context of all culture's histories, is the case of the female members of these groups; the women in arms. Praised by some for their extraordinary and "un-natural", when compared to female "nature", deeds and feared by others, women in arms have been considered as something between fearless



Amazons and raving Maenads, threatening and monstrous women. This study will be examining how and why these mythologies have been constructed through visual representation and the links that have been drawn with both gender and war politics of the time.

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(2021) XXV Early Fall School of Semiotics (EFSS) "Translation and Transformation in Audiovisual and Digital Culture", Sozopol (Bulgaria), September 3-6, 2021

(2020) Summer School TIESS

(2019) 4th Summer school of Semiotics, Semiotics of colors, Hellenic Semiotic Society, Thessaloniki, Greece.

(2019) Conference Presentation: *Διαγλωσσική και διασημειωτική μετάφραση του όρου «πλατεία»: Η Ευρωπαϊκή μεταναστευτική πορεία της πολεοδομίας και του λόγου*. In the 12th International Semiotics Conference: Signs of Europe, Thessaloniki, Greece.

Interested in the field of visual semiotics; cultural semiotics; gender studies and art history.

25. George Damaskinidis and Eirini Aspiridou

Conceptualizing and sculpturing food: a multimodal semiotics approach to culinary statements

The preparation and consumption of food as art in the modern era dates back to the avant-garde Futurist movement formed by artists in Milan in 1909. Although this movement primarily embraced the industrial age and mechanical parts, cooking and dining were also included because they were thought to be central to everyone's day-to-day lives. The Futurist Cookbook was something more than a mere set of recipes, it was a kind of manifesto. Food preparation and consumption was an integral part of a new worldview, in which entertaining became avant-garde performance. The perfect meal was associated with dining which features a kind of originality, harmony, sculptural form, scent, music between courses, a combination of dishes, and variously flavored small canapés. Moreover, the cook was meant to employ high-tech equipment to prepare the meal. Contemporary artists have used food to make statements in almost all aspects of political, economic, and social life. Restaurants have opened now as art projects, performances are conducted in galleries where food is prepared and served, and elaborate sculptures are crafted from edible materials like chocolate and cheese. This presentation attempts to develop an understanding that contemporary culinary art could be considered in fact aesthetic and an ultimate sensory experience. From a semiotic point of view, this development would involve an approach to eating and food as comparable to a system of



communication, a body of images and a protocol of usages, situations and behavior. By way of illustration, we examine products comprised of edible sculpture and conceptual cuisine that make a sort of culinary statement. In semiotic terms, they are multimodal texts whose meanings are comprised of several semiotic channels or modes in a variety of tools and material resources or media. In order to analyze these multimodal texts it will be used a grammar of multimodal semiotics so as to read their representational, social, organizational, contextual and ideological meanings.

George Damaskinidis (EdD) is Adjunct Tutor at the Hellenic Open University, teaching research methodology courses at postgraduate programmes. He is Academic Associate at the University of Thessaly, at the University of Western Macedonia and at the Aristotle University of Thessaloniki, teaching courses in Translation Studies, Education Studies, Sociology and Communication. He is Scientific Collaborator at the European University of Cyprus where he has taught postgraduate research methodology courses and supervised Master Theses in Special/Inclusive Education. He is Research Fellow at the Laboratory of Semiotics at the Faculty of Philosophy at Aristotle University of Thessaloniki where he is teaching multimodal semiotics and research methodology. His research focuses on visual literacy, multimodal semiotics, intersemiotic translation and research methodology, published in peer-reviewed research journals, edited volumes and conference proceedings. He is the author of three books: *"Social reflections in translations. Open Academic Textbooks KALLIPOS"*; *"Designing postgraduate dissertations. Ten cases from the field of Special Education"*. Volos: University of Thessaly Publications.; *"Joint Military English. A specialized language course"* (2008). Athens: Tourikis Publishing" and the first author of two other books: *"Writing research proposals for social sciences and humanities in a higher education context"* (2019). Newcastle: Cambridge Scholars Publishing" and *"The research proposal in postgraduate and doctoral research"* (2014). Thessaloniki: Epikentro.

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Eirini Aspidou holds a BA in Fine and Applied Arts with specialization in Sculpturing and Engraving in the laboratory of Professor Hektor Papadakis at the University of Western Macedonia. She has done further studies in Psychology at the University of Aegean and Special Education at the University of Western Attica. She has participated in several art exhibitions in Greece and abroad, both solo and group ones.

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26. Karolina Glowka

Artistic advertisements as myths

The aim of this paper is to analyse contemporary artistic advertisements as myths. For this purpose, I investigate how employed visual perceptual characteristics and involved meaning operations in artistic advertisements conform to myth production and narrative discourse. Furthermore, I refer to Barthes's notions on the rhetorical potential of image, which allows me to explore relations between artistic advertisements and extratextual reality. The connection to structural levels of signification in contemporary artistic advertisements is discussed. Moreover,



I investigate the concepts of punctum and studium with regard to analysed artistic advertisements. This research helps to explain the communicative power of artistic advertisements under the scope of uncovering myths today.

Karolina Glowka (Ph.D., University of Gdansk), Director of Continuing Education and Community Outreach and faculty member at British Applied College, UAE, holds M.D. (Hons) in Psychology from SWPS University of Social Sciences and Humanities, and M.D. in Polish Philology (with specialization in media studies) from the University of Gdansk.
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27. Muteb Alqarni

The strategies of evil eye in Bani Buhair tribe

The belief in evil eye is an intriguing phenomenon attested in many cultures across the world (Dundes, 1981; Ross, 2010). According to this belief, a person can bring damage to others and their possessions by (i) staring at them and (ii) wishing them misfortune (Sheldrake, 2003). The current study undertakes a sociopragmatic exploration of evil eye as a constructed speech act in Bani Buhair, a small tribe located in the southwestern province of Saudi Arabia. It argues that evil eye is neither a haphazard phenomenon nor a subsidiary form of compliments. In contrast, evil eye is executed following strict protocol. The analysis shows that Buhairi eyers use similes, metaphors, questions and negation among many other strategies in their evil eye performance. In response, Buhairi eyes react with revengeful expressions, religious invocations of misfortune, complaints and/or threats. These strategies diverge in terms of age (young or middle-aged) and reinforce humor, solidarity and identity among Buhairi in-groups. In this paper, it is argued that evil eye should not be accommodated within either politeness or impoliteness models (Brown and Levinson, 1987; Culpeper, 1996) but within Haugh and Bousfield's (2012) model of mock impoliteness. Both the strategies and the audience's evaluations thereof indicate that evil eye is a non-impolite speech act.

I am Muteb Alqarni, an associate professor of linguistics from King Khalid University. I am interested in discourse analysis, sociolinguistics, rhetorics and stylistics among others. In the past few years, I publish in Web of Science indexed journals such as *Linguistic Inquiry* (MIT Press), *English Language and Linguistics* (Cambridge University Press), *Journal of Pragmatics* (Elsevier), *Journal of Linguistic Anthropology* (Wiley Online Librery), *Poznan Studies of Contemporary Linguistics* (De Gruyter). I published other articles in Scopus indexed journals such as "Brill's Journal of Afro-asiatic linguistics", "Dialectologia" and "International Journal of Arabic-English Studies" among many others. I published one English-written book by Brill publishers titled "Introduction to Generative Syntax" and I translated two books into Arabic: *Philosophy of Language* by Colin McGinn, and *Syntax of Arabic* by Joseph Aoun et al. I published 7 other Arabic-written books about linguistics, philosophy, literature, religion and politics.



28. Dina Faour

Females of Arabia, an Identity Lost Between the Mythical and the Real: Stereotypical Identity Myths in TV Advertising

She is wise, caring, selfless, multitasking and hardworking; she is seductive, feminine, positive and entertaining as well; She is also fragile, weak and sensitive; but she lacks confidence, needs support and seeks approval. For decades now, this has mostly been the typical female persona, as portrayed in Arabic advertising. This presentation shares the work of female Arab advertising students who are determined to generate creative campaigns that build true personas they do relate to. At a group level, project 'Taa al Taaneeth, the gender of words' is an ongoing campaign, curated by Professor Faour for her students; It calls to end gender-biased Arabic persuasive messages that still spread gender stereotypes and tell stories of irrelevant personas. Students identified and documented irrelevant, deceptive video messages and generated neutral, more inclusive proposed approaches in the Arabic persuasive message. At an individual level, project 'Resolution 37' is a capstone project by student Fatma Alsuwaidi, supervised by Professor Faour. This is a campaign that encourages the audiences to question the stereotypical, even if it were a color.

It was over a decade of serving in the industry when Dina made the switch to academia as Assistant Professor of Advertising at the American University in Dubai. Soon after her academic debut, Dina was appointed as Academic Coordinator for the whole major.

A passionate ad woman at heart, Dina could not stay too far from the industry; In fact, Dina firmly believes that the education of a true creative must engage the professional with the academic in order to offer a relevant, current and competitive education that generates life ready professionals. Today, Dina, now a full professor of Advertising, curates the Brandvertising Series, to compliment her coursework and to allow for exclusive, direct engagement with award-winning industry professionals, 'keeping things real and offering life-ready education'. Dina also actively serves as member of the Board of Directors for the IAA UAE (International Advertising Association, UAE chapter), working to improve standards of best practice within the UAE. Further, Dina played a key role in the naming of AUD as University of the Year at the Dubai Lynx (2015, 2017 and 2018), thanks to the excellence of her student work. Dina was awarded for Excellence in Teaching (2014) by the President of the university and for Professional Engagement (2015 and 2016) by the Provost. Today, Dina continues to breed award-winning advertising professionals, her #adbeasts, who prove that passion is infectious, every single day.



29. Bruno Surace

Semiotics of a meta-myth: the selfie in the cinema

The selfie is now a semiotic object widely studied from various perspectives: as a text, as a format, as an aesthetic sign, as a practice (see for example Peraica 2017, Leone 2018, Yiu 2018). A semiotics of the selfie must in fact consider all these components, which precisely because of their co-presence individuate the selfie as a myth, or rather a meta-myth, through which experience of reality is realized in a mosaic of faces codified through certain grammars. Still few, however – but it is only a matter of time – are the systematic studies of the selfie in

cinema and audiovisual media, as a format (see for example Krautkrämer and Thiele 2018) or as a mythical object. Yet the cinema is also a system of tracing and mapping the imaginary, a testimony of the mythologization of the selfie. For example, the short film *Selfie from Hell* (Ceylan 2015), with today over 21 million views, constitutes one of the first introductions of the selfie in the territory of horror, which is often the laboratory for experimenting with the concerns related to new social actors and objects. Something similar had already happened with *Unfriended* (Gabriadze 2014), entirely shot in "selfie" mode with the webcam. *Selfie* (Ferrente 2019), too, demonstrates the testimonial power of the format, capable of capturing also the face of tragedy, while *Selfie* (Aurouet, Bidegain, Fitoussi, Gelblat and Lebasque 2020) ironically reflects on the now incontrovertible presence of this communicative communication in our lives, and *Mon bébé* (Azuelos 2019) does the same with bittersweet tones. Other auteur films such as *Austerlitz* (Loznitsa 2017) reflect on how the selfie has described our ways of appropriating space and memory (see Surace 2019), taking on an ontologically probative dimension, as does the documentary *#Uploading_Holocaust* (Nir and Bornstein 2016). A filmographic galaxy is being created, tracing and simultaneously feeding the meta-myth of the selfie through specific enhancements, aesthetics and semio-ethics.

Bruno Surace is a Ph.D in Semiotics and Media at the University of Turin, Research Fellow for the ERC Project FACETS (headed by prof. Massimo Leone), Adjunct Professor in Semiotics and in Cinema and Audiovisual Communication. He published the book "Il destino impresso. Per una teoria della destinalità nel cinema" (Kaplan, Turin) in 2019. He has written articles for numerous peer reviewed journals, co-edited books, participated in European summer schools, and given lectures in conferences and seminars in Europe, the USA and China.

30. Cristina Voto

Tentacular faciality. Cthulhu, Medusa, and the borders of the semiosphere of the face

The starting point of this paper is the semiosphere of the face, understood as a dynamic diagram that organizes in its interior a range of biological and represented faces whose aesthetic and normative acceptability configures a specific plastic cartography (Leone 2019). It is in this semiosphere that faces can be thought of not only as individuals but also as signifiers capable of projecting identity and communication. The aim of the paper is, therefore, to explore a particular topos of this semiosphere, the border, by analyzing two different mythological faces. The face of Cthulhu and the face of Medusa are the tropoi for the analysis of the tentacular borders of the semiosphere of the face. Cthulhu, fictional entity created by H.P. Lovecraft in "The Call of Cthulhu" and published in the magazine *Weird Tales* in 1928, is "a monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind". On the other side, the face of Medusa, the certainly well-known Gorgon, is surrounded by venomous living snakes and characterized by a faciality that turned those who beheld her to stone. The turn from the topos of the border of the semiosphere of the face into the tropoi of the tentacular (Haraway 2017) faciality of Cthulhu and Medusa, will enable to



describe this semiosphere as a moving in and out cartography limited by feelers, something both for the feeling and the trying.

Cristina Voto is a Postdoctoral Researcher at the University of Turin (FACETS _ ERC Project), Professor in Semiotics at the University of Tres de Febrero (Buenos Aires) and curator of the Biennial of the Moving Image of Buenos Aires. She is a member of IASS (International Association of Semiotics Studies), FELS (Latin-American Federation of Semiotics), ASAECA (Argentinian Association of Cinema and Audiovisual Studies) and SIGRADI (Ibero-American Society of Digital Graphics). She has written articles for peerreviewed journals and given lectures in Italy, Spain, England, Argentina and Colombia. She has worked as a programmer and a curator in film festivals and biennials. She was a Lecturer at the University of Buenos Aires and at the University of La Matanza, Buenos Aires. She was a Visiting Professor at Jorge Tadeo Lozano University (Bogotá) and a Visiting Researcher at the Nacional University of Colombia.

31. Simona Stano

Myth between the past and the present: knowledge, (meta-)language, communication

The connection between myth and knowledge has largely been a matter of debate, especially in relation to rational thinking: whilst the latter relies on abstract concepts and logical connections, isolating phenomena to study them one after the other, the former, aiming at a more general and global understanding, favours narrative and metaphorical images. Some approaches (such as modern science) have described these two models as irremediably antithetical, depicting mythology as the product of superstitious and primitive thought, or even as a form of fiction or lie opposed to reality. More recently, an increasing number of scholars— from Barthes (1957) to Lévi-Strauss (1962; 1964; 1978), from Eliade (1963) to Detienne (1981), from Untersteiner (1991) to Niola (2012) and Ortoleva (2019)—have contributed to a substantial reassessment of the cognitive function of myth, enhancing the description of its operative mechanisms and claiming its complementarity with rational thinking. However, most media discourse still seem to highlight a negative axiologization of the mythical discourse. Drawing on these premises, we aim at investigating the main discursive strategies and effects of meaning of myth, especially focusing on the foodsphere, within which mythologies have historically played a crucial role, although in different ways. To this purpose, we will focus on relevant cases of food communication, paying particular attention to interactive media and social networks.

Simona Stano (www.simonastano.it/?lang=en) is a Tenure-Track Assistant Professor at the University of Turin (UNITO, Italy) and Visiting Researcher at New York University (NYU, US). She has been awarded a Marie Curie Global Fellowship for a research project (COMFECTION, 2019-2021) on the semiotic analysis of contemporary food myths and communication. She also worked as Senior Researcher at the International Semiotics Institute (2015-2018) and as Visiting Researcher at the University of Toronto (2013), the University of Barcelona (2015-2016) and Observatorio de la Alimentación (2015-2016).

Dr. Stano deals mainly with semiotics of culture, food semiotics, body semiotics, and communication studies, and has published several papers, edited volumes (including special issues of top semiotic journals such as *Semiotica* and *Lexia*), and monographs (*I sensi del cibo*, 2018; *Eating the Other. Translations of the Culinary Code*, 2015) on these topics. She has presented many papers at national and international conferences, also organising and directing a number of scientific events and research projects. In recent years Dr. Stano has collaborated as lecturer, examiner and supervisor of undergraduate and graduate students with several universities in Italy and abroad. Moreover, she has delivered semiotic and cultural analysis for international agencies and private organisations.

32. Μαρία Σιδηροπούλου και Στέλλα Χριστοφή

Μυθολογίες της ανάγνωσης: αναγνώστες, αναγνώσεις και αναγνώσματα στην τέχνη

Η ανάγνωση είναι περιεκτική δραστηριότητα, ένα σύνολο διαδικασιών επενδυμένων με κοινωνικοπολιτισμικές χρήσεις. Εκκινώντας από αυτή την παραδοχή, η μελέτη διερευνά όψεις της ανάγνωσης στην Τέχνη. Η τέχνη, ως «οπτική γλώσσα» (Hall, 2001) αποτελεί πρακτική σημασιοδότησης, είναι ένα ισχυρό σύστημα αναπαράστασης. Σε αυτό το σύστημα η μελέτη εστιάζοντας σε επιλεγμένα έργα τέχνης με συναφή θεματική εντοπίζει αναπαραστάσεις της ανάγνωσης που αφορούν την «αναγνωστική δραστηριότητα», τα υποκείμενα («αναγνώστες» και «αναγνώστριες») αλλά και τα αντικείμενα της ανάγνωσης («αναγνώσματα»). Αναζητώντας τα υλικά του «μύθου της ανάγνωσης», παράλληλα, σημειώνει τις ιδιαιτερότητες της δραστηριότητας που κυμαίνεται μεταξύ διανοητικού και υλικού, τη σωματική έξη των υποκειμένων ως «ενσωματωμένη πολιτική μυθολογία» (Bourdieu, 2006), αλλά και τις συμβολικές διαστάσεις των αναγνωσμάτων. Ειδική βαρύτητα δίνεται στο βιβλίο ως πολιτισμικό προϊόν. Η μελέτη αντλεί από την ιστορία της Τέχνης, τις Σπουδές Γραμματισμού, το πεδίο της Πολιτισμικής Ανθρωπολογίας και τον υλικό πολιτισμό με σκοπό να ερμηνεύσει, αποκωδικοποιήσει και να συνδέσει την εικονοποιία της ανάγνωσης με πολιτισμικές, ιστορικές και κοινωνικές νοηματοδοτήσεις. Αναδεικνύοντας την ιδεολογική λειτουργία του «μύθου της ανάγνωσης» στοχεύει ταυτόχρονα να συμβάλει στην άρθρωση μιας «πολιτικής της ανάγνωσης» (Σερτώ, 2010) που αναλύει τη διεργασία της ανάγνωσης, τις τροπικότητες και την τυπολογία της.

Η Μαρέττα Σιδηροπούλου είναι μέλος ΣΕΠ στο ΠΜΣ Επιστήμες της Αγωγής του ΕΑΠ. Έχει διδάξει στο ΠΜΣ “Δημιουργική Γραφή” του ΕΑΠ και στο Διατμηματικό Πρόγραμμα Μεταπτυχιακών Σπουδών (ΔΠΜΣ) “Παιδαγωγικά μέσω Καινοτόμων Προσεγγίσεων, Τεχνολογίες και Εκπαίδευση” του Πανεπιστημίου Δυτικής Αττικής. Σε προπτυχιακό επίπεδο έχει διδάξει, ενδεικτικά, στο Dipartimento di Lingue e Scienze dell' Educazione του Università della Calabria, στο Τμήμα Βιβλιοθηκονομίας και Συστημάτων Πληροφόρησης του Πανεπιστημίου Δυτικής Αττικής, στο Τμήμα Κοινωνικής Ανθρωπολογίας και Ιστορίας του Πανεπιστημίου Αιγαίου κ.α. Έχει συμμετάσχει σε σειρά ερευνητικών προγραμμάτων Τριτοβάθμιας Εκπαίδευσης με αντικείμενο την εκπαίδευση παιδιών με πολιτισμικές ιδιαιτερότητες (ΑΠΘ, ΕΑΠ, ΕΚΠΑ) και τις μη τυπικές μορφές αξιολόγησης (Τμήμα Προσχολικής

Αγωγής, ΤΕΙ Αθήνας) και έχει συνεργαστεί με το Κέντρο Ελληνικής Γλώσσας για τη δημιουργία εργαλείων ανάγνωσης και διδασκαλίας της λογοτεχνίας στην εκπαίδευση.

Η Στέλλα Χριστοφή είναι εικαστικός (Integradet master Α.Σ.Κ.Τ, MSc Ειδική Αγωγή, Ε.Κ.Π.Α.). Σπούδασε στην Ανώτατη Σχολή Καλών Τεχνών, Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Σχολή Επιστημών Αγωγής και στο Paris 8 Univeristy. Έχει στο ενεργητικό της μία ατομική έκθεση «Αργό περπάτημα στην ομίχλη», γκαλερύ Γκλόρια Λευκωσία 2014 και συμμετείχε σε ομαδικές και διεθνείς εκθέσεις στην Ελλάδα, Κύπρο, Ιταλία, Ρουμανία, Μολδαβία. Έχει συμμετάσχει με παρουσιάσεις, panel discussion σε Διεθνή συνέδρια στην Ελλάδα, Μάλτα, Βερολίνο και Κύπρο. Έργα της βρίσκονται σε ιδιωτικές και δημόσιες συλλογές στην Ελλάδα, Κύπρο και Ιταλία.

33. Vassilis Vamvakas

The destabilized myth of the Greek genius in TV comedies

This paper is going to examine the construction and deconstruction of a very concrete characteristic of the Greek national identity in contemporary popular culture. This is the idea of the greek "genius" which encompasses various -often contradictory- ingredients, such as intelligence, success through entrepreneurship, individual ambition, improvisation, canning, circumvention of the law, favouritism, view of the world as a field for exploitation and personal enrichment. The field in which the myth of the greek genius is going to be discussed is TV comedies produced and screened during from 1990 to 2012. Popular greek TV comedies such as *Oi Afthairetoi (1990-91)*, *Oi pantremeni ehoun psichi,(1997-2000)*, *Piso sto spiti (2011-2012)*, are very important popular examples of the way the greek genius is being conceived, promoted and criticized during a period that the greek society passed from the stage of need to that of affluence and then experienced the economic crisis.

The study is going to use semiotic terms in order to decode the concrete protagonists of each TV show in which the characteristics of genius have been represented in a humoristic manner. The professional, behavioral and stylistic signifiers of these simulacra are going to be compared in terms of their social (age, gender, profession) and cultural (family, entertainment) references. Although these series had important differences, they depict elements of the greek genius in a dialectic way. On the one hand they confirm it as a national quality and on the other, they satirize it as a national deficiency. While the naturalization of the greek genius is stereotyped as an important traditional trend of the contemporary Greek (mostly man), it is also represented as a negative trend towards his modernization. The thematic and semiotic analysis of the ambiguous discourse that the genius Greeks articulate through TV comedies illuminates a national myth that includes already its caricature: a reflective and destabilized national myth.

Vassilis Vamvakas is Associate Professor at the department of Journalism and Mass Media of the Aristotle University of Thessaloniki. He graduated from the department of Political Science and Public Administration of the National and Kapodistrian University of Athens. He holds an MA degree from Goldsmiths College (University of London) in Communication, Culture and Society. He holds a Ph.D. degree from the Department of Communication and Media Studies of

the National & Kapodistrian University of Athens. His research interests lie in the areas of sociology of communication, popular culture and political communication.

Books in Greek

1. *Elections and communication in the post-dictatorship period. Politics and Spectacle*, Savalas, Athens
2. *Greece in the 80s. Social, political and cultural dictionary*, Epikentro, Thessaloniki (co-editor with Panayis Panayiotopoulos)
3. *The discourse of the crisis*, Epikentro, Thessaloniki
4. *The American series in the Greek TV*, Papazisis, Athens (co-editor with A.Gazi)

34. Charitini Tsikoura

Medea related myths: illustrating and performing female identity today

Why a myth as ancient and as sordid as Medea's, still inspires contemporary creators (writers, directors, choreographers, comic designers)? One would think it is because Medea has done the unthinkable and got away with it. However, it is neither the violence of the infanticide nor the blood trail that Medea leaves behind her that motivates our contemporaries to adapt, rewrite and/or represent the myth; after all, most of the times, the crime is not (or is rarely) depicted on stage – as per the ancient Greek staging rules – merely suggested symbolically and in some cases related by a secondary character. It is the heroine herself that fascinates scholars and artists alike. So, who is Medea? Some may say Medea is no more than an individual that committed a heinous crime, a mother that killed her own children. Others would argue that Medea is a woman seduced by a man – with a little help from Aphrodite – dragged along in unfamiliar cities with promises of love, marriage and security, betrayed after committing numerous crimes for said man, rejected in favour of power and another woman after giving him children and finally left to her own devices and banished from the city-state as a pariah. We would argue that Medea is also and at the same time a princess, a lover, a mother, a spouse, a powerful witch and/or healer, a stranger, a foreigner, a barbarian and an immigrant. This paper will focus on staging as well as rewritings of the Euripidean myth during the last thirty years (approximately) in order to explore which identity creators choose for Medea and the socio-political reasons that lead to their choice to shed light on particular traits of Medea's complex and singular personality.

Charitini Tsikoura holds a PhD in Theatrical Studies (Paris Nanterre University) and is a researcher, choreographer and former dancer. Her research focuses on gender related questions in the performing arts of the late 20th and early 21st centuries in Europe and more specifically in the rewritings, adaptations and staging of Ancient Greek drama. She is a lecturer at the Sorbonne-Nouvelle, Paris 8 Vincennes Saint-Denis, Clermont-Auvergne and Strasbourg Universities and collaborates with the Institute of Fine Arts in Sousse (Tunis) where she gives dance, theatre and performance workshops. She is a member of the International Centre for Reflection and Research on the Performing Arts (CIRRAS) and she is involved in the group "Scenes & Genres".





35. Elpida Chochliourou

The role of the trickster as an analytic tool of interpretation of transgender images calls for the need of new lexises

Increasing portrayal of transgender photographic images over the years in the mainstream media has posed concerns and raised controversies coming from different sides over the power of the image on the gender trouble and its relationship to identity politics. The growing mainstream interest in gender issues and the acceptance of gender fluidity among the younger population are ambiguous issues that challenge the conventional norms of a society that defines itself through the binary oppositions, often neglecting to recognise the multiplicity of the embodied experience. In view of the aforementioned and taking into consideration Butler's work on the gender trouble and the difficulty to express gender through the unstable foundation of the body, we will attempt an analytic approach of photographic images found in thought provoking magazine front covers that portray transgender people. The context of the analysis is to be found in Levi - Strauss' structuralism theory and the role of the trickster. The trickster role does not fit in any category of the binary poles and often plays the role of the mediator that can either deceit with its uncontrollable instincts or transform and make the world a habitable place for humans thus becoming a culture-hero. Freud's ideas on sexuality and culture will facilitate the interpretation of the role of the trickster as well. Although the focus is on providing a socio-cultural understanding of the visual representation, we will at the same time attempt to locate the woman being aware of her position in a rapidly changing world that requires her to alter her perception of the world and again fit in a derealisation. The article cannot fully trace a well-defended answer in the poignant rejection or unconditional acceptance of heteronormativity and raises the need for the creation of new lexises to define visual images so as to accommodate the needs of the people with respect far from shaming, acknowledging that linguistic idealism won't change the world drastically, but it could provide a greater understanding.

I am a creative in all aspects of life; I love to colour outside the lines and often combine my pursuits to this end. Since completing my studies at the University of Wisconsin - Milwaukee with a degree in humanities (major: English and American Literature), I have been profoundly influenced in my future work as a teacher. My innate creativity was enhanced with the great selection of classes and the interdisciplinary projects I was assigned. During my undergraduate years I participated in an exchange program in London where I studied the "Bloomsbury Group"; it was a study program that resonated with all 5 senses and thus enabled optimised experience for the undergraduates. Later on I attained a master's degree in English Language Teaching after studying at the University of Essex, UK. Taking exams organised by ASEP (Supreme Council for Civil Personnel Selection) gave me the opportunity to become a Secondary School teacher in Greece. I yearn to combine my academic knowledge with my interests and often involve my students in interdisciplinary projects. I am a keen reader and a "secret" writer. At the moment, I am a doctoral student at the University of Western Macedonia; the title of my Phd proposal is "Creative Writing and Experiential Living: Long Live the Ghosts!".



36. Andrew Mark Creighton

The use of human relations and nonhuman animals in postemotional hunting ethe

In this presentation, I intend to discuss the use of nonhuman animals to create postemotional myths regarding human and nonhuman animal interactions through hunting within the Canadian province of Manitoba. The presentation will make use of sociological views on rationalization – postemotional theory and McDonaldization – and Barthes' work on myths to model how images of nonhuman animals are used as spectacles to enchant the hunting industry and to entice consumers. I will argue that connotations of intersubjectivity, especially regarding friend and family bonding, along with connotations of egalitarianism and success are used to create these spectacles and enchantment, aided by the charismatic nature of the nonhuman animals hunted. This analysis will be conducted with focus on hunting related images connected to hunting websites selling hunting packages and equipment, as well as textual information on these sites.

Andrew Mark Creighton is a PhD student in semiotics and cultures studies, and is an editor for Hortus Semioticus, the peer-reviewed student journal of the University of Tartu's department of semiotics. His interests are in the semiotics and sociology of emotions, consumerism, rationalisation, and human – animal communication.



37. Μαλαματή Χριστοδούλου (GR language)

Η ελληνικότητα ως μύθος στις δίγλωσσες διαφημίσεις του περιοδικού πτήσης Blue της Aegean (2013-2015)

«Ο μύθος είναι λόγος. Δεν είναι, φυσικά ο οποιοσδήποτε λόγος: για να μετατραπεί σε μύθο, η γλώσσα χρειάζεται ιδιαίτερες συνθήκες...» (Barthes, 1979: 204). Το ερευνητικό υλικό δομείται από τις δίγλωσσες διαφημιστικές καταχωρήσεις των ελληνικών προϊόντων /εταιρειών/ υπηρεσιών) του περιοδικού πτήσης (inflight magazine) Blue της Aegean Airlines τη χρονική περίοδο (2013-2015). Το ερώτημα για την ελληνικότητα ως ΜΥΘΟ προκύπτει από το ίδιο το υλικό. Μεθοδολογικά ακολουθώντας τα δύο επίπεδα σημασιολογίας νοήματος, κυριολεκτικό/συμπαραδηλωτικό ή συνδηλωτικό, εντοπίζουμε τον ΜΥΘΟ στο συνδηλωτικό επίπεδο. Στην έρευνα, εξετάζονται οι σχέσεις γλώσσας και εικόνας σε επίπεδο σημασιολογικών ιστοπιών καθώς και σημειωτικά φαινόμενα (δήλωσης-συνδήλωσης, διασημειωτικής μετάφρασης κ.α.), που διέπουν αυτή τη σχέση στις δίγλωσσες διαφημιστικές καταχωρήσεις.

Ένα από τα ερευνητικά ερωτήματα, που προκύπτει, αφορά τους τρόπους κατασκευής ενός ελληνικού brand name, ενός σύγχρονου μύθου. Ειδικότερα, καθώς το διαφημιστικό προϊόν αποτελεί αποτέλεσμα της συνέργειας διαφορετικών σημειωτικών συστημάτων, ερευνούμε: α) ποια είναι τα ποσοτικά και τα ποιοτικά χαρακτηριστικά του γλωσσικού μηνύματος (σημασιολογικές ιστοπίες/κώδικες) β) ποια είναι τα ποσοτικά και τα ποιοτικά χαρακτηριστικά των εικονικών κωδικοποιημένων και μη κωδικοποιημένων μηνυμάτων (εικονικές ιστοπίες/κώδικες) και γ) εάν υπάρχουν άλλες σημειωτικές επιλογές που να χρησιμοποιούνται

από τους διαφημιστές για να συνεπικουρήσουν στην επιτυχία του διαφημιστικού προϊόντος και στην προβολή και διάδοση της ελληνικότητας ως μυθολογίας. Εντοπίζεται η κυριαρχία του χωρικού κώδικα ως σήμανση συγκεκριμένης τοπογεωγραφίας της ελληνικότητας. Έτσι για παράδειγμα αναδεικνύεται η Μύκονος με προϊόντα ένδυσης από διάσημους οίκους μόδας, ενώ η αρχιτεκτονική τοπίου αποδίδεται στη Σαντορίνη.

Προσωπικά στοιχεία

Καθηγήτρια Ιταλικής γλώσσας στη Β' βάρθμια εκπαίδευση (2009-2022). Από το 2013 Εξετάστρια/διορθώτρια στις Παν/νίες εξετάσεις (2013-2020), Επόπτρια στο Βαθμολογικό/Εξεταστικό κέντρο Ειδικών Μαθημάτων (2021).

Καθηγήτρια αποσπασμένη (2015-2016) στο τμήμα Ιταλικής Γλώσσας του Α.Π.Θ.

Σπουδές

Κάτοχος Πτυχίου Ιταλικής Γλώσσας και Φιλολογίας, Α.Π.Θ., Μεταπτυχιακού Διπλώματος Ειδίκευσης του Διατμηματικού Προγράμματος Μεταπτυχιακών Σπουδών του Α.Π.Θ., στον τομέα 'Μεταφρασιολογία' με θέμα «Μετάφραση και Φύλο», και Διδάκτορας του τμήματος Γαλλικής Γλώσσας, Α.Π.Θ, στην Σημειωτικής της Διαφήμισης με θέμα: «Ανάλυση δίγλωσσων διαφημίσεων στον ελληνικό τουριστικό Τύπο. Σημειωτική προσέγγιση του περιοδικού Blue», Ξένες γλώσσες

Κάτοχος των: First Certificate in English, University of Cambridge, 1991 (B2), Certificate of Proficiency in English, University of Michigan, 1993 (Γ2) και Diploma Basico de Español, 1999.

Άλλες γνώσεις

Παρακολούθηση τμήματος δακτυλογραφίας και επεξεργασίας κειμένου σε Η\Υ, (Didacta), και τμήματος Γραφιστικής (North College).

Προϋπηρεσία

Καθηγήτρια στις Σχολές Καπάτου, (1994-2009) και στον ΕΚΠΑΙΔΕΥΤΙΚΟ ΟΜΙΛΟ ΚΑΡΦΗ, (2008-2009) σε τμήματα προετοιμασίας για τις εξετάσεις ΑΣΕΠ, μεταφράστρια κειμένων, άρθρων, βιβλίων και ως διερμηνέας (ΚΟΣΜΗΜΑ, 1996) και (Κατάρτισης, ΚΕΚ 'Μέντωρ Εκπαιδευτική'), διευθύντρια σπουδών στις Σχολές Καπάτου (2000-2009) και Συνεργάτης στην Συντακτική ομάδα της Εβδομαδιαίας Εφημερίδας 'ΔΙΑΔΡΟΜΕΣ ΤΗΣ ΘΕΣΣΑΛΟΝΙΚΗΣ' της Εκδοτικής Βορείου Ελλάδος (2002-2006).

38. Θωμάς Μπαρδάκης (GR language)

Η μυθολογία των ονομάτων των Ελλήνων επαρχιωτών στις σειρές της σύγχρονης ελληνικής τηλεόρασης

Η ονομασία του κάθε ανθρώπου ξεχωριστά εξαρτάται από τα ήθη και τις παραδόσεις του πολιτισμικού συστήματος στο οποίο ανήκει. Τα κύρια ονόματα έχουν αποτελέσει αντικείμενο μελέτης κυρίως των επιστημών της Γλωσσολογίας, της Φιλοσοφίας και της Ανθρωπολογίας. Η εργασία αυτή φιλοδοξεί να μελετήσει τα ονόματα των Ελλήνων επαρχιωτών, ως μυθοπλαστικών χαρακτήρων, σε ελληνικές τηλεοπτικές σειρές της σύγχρονης εποχής από την σκοπιά της Σημειωτικής. Εξετάζεται ο ρόλος του ονόματος στην κατασκευή ταυτότητας και μελετώνται οι συνδηλώσεις των κύριων ονομάτων, ερευνώντας τις επιπρόσθετες σημασίες, τις οποίες πιθανώς φέρουν σε σχέση με ολόκληρη την οπτική αναπαράσταση των χαρακτήρων.



Τέλος, παρατηρείται ότι η συνύπαρξη και ενδεχομένως η συνέργεια γλωσσικών και μη γλωσσικών κωδίκων στα κείμενα μαζικής κουλτούρας οδηγούν σε οικοδόμηση ιδεολογίας και ταυτότητας.

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Ο Θωμάς Μπαρδάκης είναι υποψήφιος διδάκτωρ στο τμήμα Γαλλικής Γλώσσας και Φιλολογίας της Φιλοσοφικής Σχολής Α.Π.Θ.. Είναι πτυχιούχος του τμήματος Φιλολογίας Α.Π.Θ. (2018) και απόφοιτος του Δ.Π.Μ.Σ. «Σημειωτική, Πολιτισμός και Επικοινωνία» Α.Π.Θ. (2020).

39. Μυροφόρα Ευσταθιάδου (GR language)

Αμαζόνες: ένα ζωντανό αφήγημα του παρελθόντος ως στοιχείο ταυτότητας σήμερα

Ένας παλιός μύθος, αυτός των Αμαζόνων, γίνεται το σύγχρονο αφήγημα των γυναικών του δυτικού Πόντου, σήμερα. Την πατρότητα ή «μητρότητα» του μύθου διεκδικεί η πόλη Θέρμη-Τερμε, όπου εκβάλλει ο Θερμόδων ποταμός. Στην κοντινή Σαμψούντα όμως, κρίνοντας ο Μητροπολιτικός Δήμος πως ο μύθος σχετίζεται με την ευρύτερη περιοχή, κατασκεύασε ένα θεματικό πάρκο, το χωριό των Αμαζόνων. Επιβεβαιώνοντας τη διεθνή διάσταση του μύθου μέσα από συγκριτική μελέτη της πρόσληψης των μύθων των δύο λαών (Ελλήνων-Τούρκων) και με ποιοτικές μεθόδους έρευνας, εξετάζεται η διατήρηση των παραπάνω στοιχείων στο παρόν, ως ζώσα αφήγηση αλλά και ως βασικό στοιχείο της σύγχρονης ταυτότητας των γυναικών της περιοχής. Οι Έλληνες ταξιδιώτες του σημερινού Πόντου, παράλληλα με την προσπάθεια αναπαράστασης των οικογενειακών αφηγήσεων, τη συναισθηματική ταυτοποίηση «της πατρίδας της παράδοσης» με τον υπαρκτό γεωγραφικό χώρο και την αναζήτηση της πολιτισμικής τους ταυτότητας, γνωρίζουν και ερευνούν στοιχεία στον τόπο, ενώ οι ντόπιοι κάτοικοι συμβολοποιούν το μύθο σε καθημερινές πρακτικές (ονοματοδοσία εμπορικών καταστημάτων, προϊόντων, ξενοδοχείων, souvenirs κ.ά.), αναζητώντας σε αυτόν στοιχεία της ταυτότητάς τους. Η έρευνα θεμελιώνεται πάνω στην υπάρχουσα ελληνική και τουρκική βιβλιογραφία, αξιοποιώντας την επιτόπια έρευνα και στο σημερινό Πόντο, μια πολιτισμική περιοχή που έχει ελάχιστα ερευνηθεί σε ακαδημαϊκό επίπεδο. Πέρα από τη βιβλιογραφία και την επίσημη ιστορία, η πρόσληψη του «άλλου», στις σχέσεις των δύο λαών, καθώς και ζητήματα μνήμης και ταυτότητας δεν έχουν μελετηθεί επαρκώς υπό το πρίσμα της επιστήμης της λαογραφίας, παρόλο που υπάρχουν κοινά πεδία έρευνας και η συγκριτική μελέτη θα μπορούσε να αποδειχθεί ουσιώδης.

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Η Μυροφόρα Ευσταθιάδου γεννήθηκε στη Θεσσαλονίκη. Είναι απόφοιτη του Τμήματος Επιστημών Προσχολικής Αγωγής και Εκπαίδευσης (πρ. Νηπιαγωγών) του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης, του Τμήματος Ιστορίας και Εθνολογίας του Δημοκριτείου Πανεπιστημίου Θράκης, κάτοχος Μεταπτυχιακού Διπλώματος Λαογραφίας (Τομέας Ανθρωπιστικών Σπουδών της κατεύθυνσης: Ιστορία και Διδακτική Ιστορίας, Λαογραφία και Πολιτισμός του Ε.Κ.Π.Α.), κάτοχος Διδακτορικού Διπλώματος με τίτλο: «Ταξιδεύοντας στον Πόντο: μια ιδιότυπη μορφή τουρισμού της νοσταλγίας» του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών, με βαθμό Άριστα και Μεταδιδακτορική ερευνήτρια του Τμήματος Ιστορίας και Εθνολογίας του Δ.Π.Θ. με υποτροφία Ι.Κ.Υ. Είναι διαπιστευμένη εκπαιδευτρια της

ποντιακής διαλέκτου από το Υπουργείο Παιδείας, Έρευνας και Θρησκευμάτων. Συμμετείχε σε σχετικό πρόγραμμα διδασκαλίας της ποντιακής διαλέκτου του Ι.ΝΕ.ΔΙ.ΒΙ.Μ. (κατά τα έτη 2014-2015), διδάσκοντας στους Δήμους Καλλιθέας, Νέας Σμύρνης και Ζωγράφου. Επισκέπτεται κάθε χρόνο τον Πόντο, πραγματοποιώντας καταγραφές τοπωνυμίων, ονομάτων πόλεων, κάστρων. Μελετά και καταγράφει έθιμα του Δωδεκαημέρου στον Πόντο και Ποντίων στην Ελλάδα. Στα πορίσματα των ερευνών της βασίστηκε η συμπλήρωση του φακέλου της υποψηφιότητας του εθιμικού δρωμένου «Μωμο'έρια», που εντάχθηκε στον Εθνικό Κατάλογο της Άυλης Πολιτιστικής Κληρονομιάς της Ελλάδας (2015) και στο Διεθνή κατάλογο της Άυλης Πολιτιστικής Κληρονομιάς της Ανθρωπότητας της UNESCO (2017). Επιμελείται εκδόσεις ποντιακών βιβλίων και cd.

40. Στυλιανή Μπάρτζου (GR language)

Ο μύθος του Πυγμαλίωνα ως συμβόλου της καλλιτεχνικής αυτοαναφορικότητας
Ο καλλιτεχνικός μύθος του Πυγμαλίωνα, ως αρχετυπικό σύμβολο της καλλιτεχνικής δημιουργίας γοητεύει τους καλλιτέχνες όλων των εποχών. Μετά την ανάδειξη της ομοιότητας ανάμεσα στη μεταμόρφωση και την τέχνη βασικό διακύβευμα του μύθου αποτελεί η αναζήτηση της σχέσης τέχνης και φύσης, που οδηγεί στην πανηγυρική διακήρυξη της υπεροχής της πρώτης έναντι της δεύτερης, της θέσης του καλλιτέχνη και της λειτουργίας της τέχνης μέσα στον κόσμο ως έκφραση του συλλογικού βιώματος. Ο Πυγμαλίων ως μυθολογικό άλλοθι και σύμβολο του καλλιτέχνη όλων των εποχών παρομοιάζεται με τον θεό-δημιουργό του κόσμου, ως προς τη δυνατότητα παραγωγής μορφών. Η διαχείριση του ελληνικού μύθου κληροδότησε μια σειρά από εικόνες και σύμβολα που η δυτική κουλτούρα δεν έπαψε να αναψηλαφεί και να ανασηματοδοτεί στο πλαίσιο μεταβαλλόμενων ιδεολογικών, αισθητικών και επιστημολογικών συγκυριών. Η αναπτυγμένη οπτική αίσθηση του Οβίδιου τον καθιστά γόνιμη πηγή για μεταγενέστερους εκπροσώπους όλων των τεχνών, καθώς και αποθεματικό θεμάτων που γεννιούνται από μια ζωηρή φαντασία και ερέθισμα για προβληματισμό στα καλλιτεχνικά τεκταινόμενα. Μέσα σε αυτό το πλαίσιο οβιδιανό δίπολο αποτελεί ο έρωτας και η τέχνη ως βάση για την ανθρώπινη ευτυχία με κοινά στοιχεία τόσο τη μεταμορφωτική δύναμη όσο και τη δυνατότητα παραγωγής ζωής, ενώ συνιστά μαγεία η αδιάσπαστη αναζήτηση του ανθρώπου της επαφής με το θείο για την κατανόηση του κόσμου. Το σώμα ως έμβλημα θνητότητας στις *Μεταμορφώσεις* αντιδιαστέλλεται με την αθανασία που προσφέρει η τέχνη και συνεπώς ο μύθος του Πυγμαλίωνα εκλαμβάνεται ως θρίαμβος της τέχνης και του καλλιτέχνη, με την εμψυχωτική δύναμη του πάθους είτε ως δημιουργικής ορμής είτε ως ερωτικής διάθεσης ενισχυμένης από την ευσέβεια προς την Αφροδίτη. Με αφετηρία την Αναγέννηση ο μύθος διαγράφει μια λαμπρή πορεία που κορυφώνεται με τον σύγχρονο θρίαμβο της εικονικής και ψηφιακής πραγματικότητας, της οποίας αποτελεί νόμιμη αντανάκλαση, ενώ παράλληλα η αντιπαράθεση μαγείας και επιστήμης αμβλύνεται σήμερα με τις δυνατότητες που παρέχει η τεχνολογία στη ρομποτική και στο animation.

Είμαι απόφοιτος του τμήματος Φιλολογίας (ειδίκευση Κλασική) και Ιστορίας- Αρχαιολογίας (ειδίκευση Αρχαιολογία και Ιστορία της Τέχνης) του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης. Κάτοχος του Μεταπτυχιακού Διπλώματος Σπουδών και Υποψήφια Διδάκτωρ

στην Ιστορία της Τέχνης του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης. Η διπλωματική μου εργασία στο πλαίσιο του Μεταπτυχιακού Προγράμματος Σπουδών είχε τον τίτλο «Η πρόσληψη των *Μεταμορφώσεων* του Οβίδιου στις εικαστικές τέχνες της Δύσης». Από το ακαδημαϊκό έτος 2015-16 εκπονώ τη διδακτορική μου διατριβή με θέμα: «Μυθολογικά θέματα στην Ιστορία της Δυτικής Τέχνης: Εικονογραφία- Εικονολογία- Ιδεολογία». Τα ερευνητικά μου ενδιαφέροντα συνίστανται στη διερεύνηση της σχέσης ανάμεσα στη λογοτεχνία και στις εικαστικές τέχνες. Έχω συμμετάσχει με εισηγήσεις και ως μέλος επιστημονικής επιτροπής κριτών σε πλήθος πανελληνίων συνεδρίων. Εργάζομαι ως Φιλολόγος στη Μέση Εκπαίδευση.

41. Rikke Hansen

De-imagining myth possibilities through mechanisms from Critical design

Many experts used to agree that the core element of design is aesthetics, but the perception of the different aspects of design varies greatly. Who defines what design is? What types of design will be in demand in the future? Over the years, while working with design education as leaders and educators, we continuously debate what elements, tools and skills design students should carry in their toolbox in order to develop their careers as professional designers.

In recent years we have witnessed a changing paradigm in the field of design. From the traditional design disciplines focusing on designing “products,” to the emerging design disciplines focusing on designing for a “purpose”.

The traditional design disciplines are centered around the product or a technology. Here the designer gains the skills needed to expertly conceive of and give shape to products such as brand identities, interior spaces, buildings, consumer products, etc. (Sanders & Strappers, 2008). As designers we need to move beyond designing for the way things are now and begin to design for how things could be, imagining alternative possibilities and different ways of being, and giving tangible form to new values and priorities. This presentation will present examples of students’ projects using mechanisms from critical design as an approach. As designers we also need to have an ethical approach to the choices we make while designing and the effect the designs may have. The presentation aims to present cases of how self-defined, open-end problems can give students new insights and values to their education. When being asked to make design projects that raises debate using mechanisms from critical design as an approach unveiling some of the myths surrounding us in our everyday life. For example, recognising the myths that are assigned to products, and be aware of their seductive branding mechanisms, their production, as well as their uses and consequences.

Rikke Hansen is a Graphic Designer and Educator. She works on and researches design development projects and has her own design studio doing print and digital design, doing product development, branding and consulting for companies and organisations.

Has been Juror in several international Poster Biennals and Design competitions worldwide. COFOD excellence Award winner. Graphis Silver, Gold and Platin Award winner, China Poster Biennial Silver winner. She has been exhibiting, giving lectures and workshops internationally in Europe, Middle East, Asia and America. More info www.wheelsandwaves.dk





42. Kristian Bankov

Populism, memes and the semiotic paradox of the myth “джендър-gender”

The Bulgarian Constitutional Court voted on Friday 27 July 2018 and declared the Istanbul Convention (IC) unconstitutional. This decision was taken after several months of fierce public debate in Bulgaria and a creation of a myth.

The debate was overwhelmed by the populist position rejecting this convention. As a result the word “gender”, literally transcribed in Cyrillic letters (джендър) and having no direct translation in Bulgarian, not only became a neologism with strongly offensive connotations towards LGBT community, but also passed two stages of semiotic transformation according the Barthesian model of language/myth. The populist position in this debate, which won the majority population support, was endorsed by an impressive variety of rhetorical means, many of which visual memes.

After outlining the context, I share some reflections on important theoretical differences between oral communications and written text, then I propose a diachronic mirror model showing alphabet evolution to reach the domesticated mind phase (Goody 1977), as well as the reverse process just after the Internet advent, with creative undomestication of mind from a simplified online writing through emoticons and emojis, to GIFs and Internet memes. Some characteristics of the so-called “post-truth era” are seen as a consequence of this mechanism.

I’ll illustrate the point with concrete cases from the above-mentioned debate, using as an object of analysis many recorded fights on social media, blogs and online journals and magazines, where various political, social and individual ideologies are aggressively expressed by this new oral/written style of communication. I outline eight major themes, and then illustrate them with the creative visualization of some of the codes that express them.

Kristian Bankov (b. 1970) is a visiting professor at Sichuan University, Institute of Semiotics and Media Studies and full professor in Semiotics at New Bulgarian University and Director of the Southeast European Center for Semiotic Studies. His interests in semiotics started during the early nineties when he was studying in Bologna, following the courses of Umberto Eco. In the last several years, his major interests are toward semiotics of the money sign, new media and digital culture. He has written four books among which *Intellectual Effort and Linguistic Work: Semiotic and Hermeneutic Aspects of the Philosophy of Bergson* (2000) and *Konsumativno obshtestvo* [The Consumer Society] (2009) and numerous articles in Bulgarian, English, and Italian; he is founder of the journal *Digital Age in Semiotics and Communication*, and co-editor (with Paul Cobley) of the series *Semiotics and Its Masters* (2017); since 2006 he has directed the organization of the international Early-Fall School of Semiotics (EFSS); in 2014 he was elected as the Secretary General of the International Association for Semiotic Studies. Email: kbankov@nbu.bg



43. Matthew Caley

Garbo's Facebook re-exploring Roland Barthes's mythologies for the Facebook era

This exploratory talk takes some of Roland Barthes' ideas on myth - including those in seminal essay collections *Mythologies* [1957] and *The Eiffel Tower* [1964] - and revisits them for our age - particularly our social media age. Facebook might be seen as an '*all-purpose, ethereal repository of spectacle and gesture*' - to reflect on the continuing relevance, or not, of his original perceptions about '*the current state of our alienation*' and '*mythologies' multifarious ways of being consumed.*' The talk attempts to sketch out some instances where Barthes ideas may have become prophetic and others where conditions may have changed. What Barthes says about the work of Jules Verne, for instance, might as well be applied to social media: '*a kind of self-sufficient cosmogony, which has its categories, its own time, space, fulfillment and even existential principle. This principle, it seems to me is the ceaseless action of secluding oneself.*'

Matthew Caley is a poet. His seventh collection *To Abandon Wizardry* will be published by Bloodaxe in November, 2023. Since 2015/16 he has taught poetry at The Poetry School, London; Royal Holloway University London; The University of Winchester and St Andrews University, Fife. He gave the StAnza Lecture 2022 and simultaneously collaborated on the video commission *Trawl* with Steve Smart, Alex South and marine-biologists. He previously lectured in Graphic Design, and worked designing record sleeves, including Prefab Sprout's *Swoon*.



44. Lyudmyla Zaporozhtseva

Representation of the mythologeme of catastrophe in Russian memes in 2020

Since ancient times an idea of "zeroing" of the previous world and building of a new world was reflected in cultural texts (i.e. *Great Flood* plot from The Old Testament).

To date, many cultures keep this tradition to celebrate *zeroing* symbolically, for example, the New Year celebration in Russia. The pandemic of COVID-19 in 2020 created unique cultural circumstances for the whole world to experience global *zeroing* literally not symbolically. Now, this phenomenon keeps being reflected in memes that are a form of contemporary internet folklore and vehicles for contemporary mythology. This presentation will demonstrate how Russian memes of the *self-isolation* time of 2020 represent mythologeme of Catastrophe in modern form. Mythologeme is a compressed mythological narrative deriving from ancient times and helping people to fill the gap between empirical reality and inexplicable phenomena through different times. The mythologeme of Catastrophe in contemporary mass culture is a variation of an archaic mythologeme of Flood. This mythologeme is emanated from a folded plot about the collapse of the World and the salvation of the selected ones in narratives about the future. This is a universal image that appears in many narratives of mass culture (cinema, literature, music etc.). Eliade insisted that the idea of Flood is interconnected to cosmogonic (origin) myth of the World creation and to the death of the world at the same time (1964: 56). It also includes temporary domination of antinorm above norm, chaos above cosmos that resembles carnival anti-behaviour.

In this presentation I will show the result of complex visual and verbal semiotic analysis of Russian memes appeared as a reaction of people to the pandemic news and self-isolation lifestyle. I will focus on how memes reflect important events of Russian recent history and a vision of the future.

Dr. Lyudmyla Zaporozhtseva, Ph.D. in Semiotics and Culture Studies

Head of Cultural and Semiotic Research at marketing research agency "Enjoy Understanding" (Moscow), Senior lecturer at the National Research University "Higher School of Economics" (Moscow). In 2019, Lyudmyla defended a Ph.D. thesis on semiotics of mass culture mythology ("Structural Units of Mass Culture Mythology: A Cultural Semiotic Approach") at the University of Tartu. Since 2014, Lyudmyla brings together academic framework and applied semiotic instruments for marketing purposes helping brands to enhance their communication and elaborating their cultural strategies. To date, the main research interest of Dr.Zaporozhtseva is focused on contemporary myths regarding body representation, femininity, masculinity, and motherhood. In 2019, she presented the research "Code of Woman: Representation in Russian Media". In 2020, Dr.Zaporozhtseva started a semiotic study of mythological narratives in cultural texts regarding pandemic. Major field of interests are semiotics of culture, semiotics of myth, visual semiotics, semiotics of music, semiotics for branding.

45. Ewa Kozik

Myths in social network: about self-healing in Polish popular discourses

The aim of the presentation is description and semiotic analysis of myths concerning self-healing in Polish discourses, which appear in various forms within Social Networks. They are an example of modern myths diagnosed as a way of dealing with anxiety and the need to control life. Health is one of the most important components that determine the quality of life. If conventional medicine doesn't find an answer to patients' problems, people struggling with temporary or permanent loss of health are looking for other solutions. Alternative medicine is becoming more popular in Polish society, which is increasingly giving up doctoral care. In addition, observation of new media shows that many patients reach for relatively new theories, such as German New Medicine. It has many varieties and promotes many ways fighting diseases without the use of conventional drugs. The most interesting is "Total Biology", which says that every disease can be healed by resolving the patient's conflicts. "Total Biology" considers conflicts difficult life events and unresolved problems. Most people who used the principles of "Total Biology" healing learned about it from the Internet. People who gather in new media and support "Total Biology" in their lives are united by the belief that there is a possibility of self-healing. I call self-healing a myth, because it has the features of magical thinking. Despite the fact that it is based on scientific assumptions, it has the ability to adapt to social needs and due to the predictable narrative in its various variants, it is a way of dealing with the disease. I will try to answer the question of how my understanding of the myth relates to the mythology of Roland Barthes and how creating the myth of self-healing is the answer to the feeling of fear and the need to control life.

Ewa Kozik: MA in ethnology and cultural anthropology at the University of Silesia and MA in religious studies at the Jagiellonian University, dealing with issues of internet folklore and contemporary religiosity. Participant of the Doctoral School at the University of Silesia, where she works on the dissertation *Myths as a source of a sense of security in the world of post-truth* regarding the issue of dealing with fear of the consequences of post-modernity in an anthropological perspective.

46. Costis Dallas and Rimvydas Laužikas

The message is the Agent: art Nexus and semiospheres in social media communication

The rising global importance of social media platforms (SMP) transforms them into a relevant new theatre for negotiating and constructing perceptions of reality. To make sense of such phenomena as the interaction between people, technologies, ideas and things, we turn to the works of Alfred Gell and Yuri Lotman. Gell's art theory enables us to describe the one SNP thread as the kind of Art Nexus – the interaction of index, artist, recipient, and prototype. In this case, the person/artist (as the primary agent) share the particular thing/index (post, hyperlink, image or video) as a secondary agent for the members of the SNP (as recipients). And this index, as the secondary agent, triggers the discussion (flow of comments, emoticons, shares and etc.). Lotman's theory of the semiosphere provides an explanation of the context of this Art Nexus. In our case, the artists and recipients depend on the particular semiospheres and the index, as a secondary agent, represents the prototypes – the central idea of the semiosphere, to which the artist depends. The triggering of the recipients correlates to the level of agency of the index. The higher level of agency enables the triggering of more members from more different semiospheres and the higher level of SNP discussion's intensity. In the process of SNP discussion, the part of recipients got a primary agency and start to share their own indexes (secondary agents), representing their prototypes (the central idea of their semiospheres). This process can enable the evolution of the SNP discussion to the rise of processes of creolization, taking place at boundary zones situated at the periphery of core semiosphere's ideas/prototypes. But also, the SNP discussion could evolve to the non-dialogic approach, closing the agents to the particular, different semiospheric "bubbles".

Costis Dallas is an Associate Professor in the Museum Studies program and Coordinator of the Collaborative Specializations, Faculty of Information, University of Toronto, and a founding Research Fellow of the Digital Curation Unit (DCU), IMIS-Athena Research Centre in Athens, Greece. His research focuses on the digital curation of thing cultures "in the wild", on the role of pervasive digital infrastructures in archaeological and humanities research, and on heritage, memory and identity practices of global communities on social media. He worked in various leadership positions in the field of museums, cultural heritage policy and management, and served as a member of the Board of Directors of the Acropolis Museum. He holds a BA in History from the University of Ioannina, Greece, as well as MPhil and DPhil degrees in Classical Archaeology from the University of Oxford. He is the principal investigator of the "Connective digital memor+) in the borderlands" project.

Rimvydas Laužikas is a Professor of Digital Social Science and Humanities and Dean of the Faculty of Communication of Vilnius University. His research interests cover the use of digital technologies in heritage, communication of cultural heritage, medieval and early modern times archaeology, gastronomy culture and gastronomic identities. He holds a BA and MA in History from the Lithuanian University of Educology, and DPhil degrees in Communication from the Vilnius University. He served in expert positions as UNESCO Lithuanian National Commission and Lithuanian Council for Culture.

47. Aluminé Rosso

Mythologies of the modern museum: Collector-philanthropists, the first influencers in history?

The history of the art museum is built on the mythology of the revolution and its eagerness to make available to the people those sacred objects that had previously been in the hands of the authoritarian monarchy. Under the emblem of the common good, the museum laid the foundations of an ideological programme aimed at strengthening the identity of the nascent nation states. In opposition to the desire to erase the private origin of the collections of the fine arts museums, the 20th century established in the origins of the modern museum a similar mythology of the revolution, but this time based in the individual and private character through the exaltation of philanthropists, collectors, architects, and artists who encouraged their foundation. Although their ideological programmes were founded on the establishment of civic institutions capable of abolishing the old museum, personalism gained more and more ground and is used in the 21st century as a basic value for the repositioning of western modern art museums. In the age of *influencers*, the figure of the collector-philanthropist who realised his dream would seem to be the perfect *insight* to connect with audiences. Following this hypothesis, we studied the cases of Malba, Moma, Tate Modern, and Centre Pompidou by concentrating on the *storytelling* presented on their websites and social media (Instagram, YouTube and Spotify) and on the intermediary architectural discourses (Traversa, 2017), i.e. the esplanade and the entrance hall. We focus mainly on the following points: the origin of its collections, the history of its founders, the construction of its buildings. The aim of our work is to observe how these mythologies contribute to the construction of bounds with visitors, to the configuration of local identity and to the positioning not only of museums but also of the cities in which they are located.

Aluminé Rosso, Buenos Aires, Argentina: PhD student (UAM). Master in Critique and Diffusion of Arts (UNA). Expert in Contemporary Art Curating (USAL). Bachelor of Science in Communication (UADE). Professor of History of Design at UCES; Arts and Media; Art and Market at USAL; Curatorial Projects III and Semiotics of the Arts at UNA.

Ms. Rosso is an active member of research groups in the Research and Experimentation Institute of in Art and Criticism (IIEAC) since 2018. She studies the visitor experience in modern and contemporary art museums and the configuration of meaning in the exhibition space in Europe and America.

She is the founder of the Atelier-en-valise in Paris, an art studio made for and by women. She was coordinator of Institutional Communication of the Area of Criticism and Diffusion of Arts (UNA, 2017-2020). Likewise, she is living and working as an independent curator in Paris since November 2019.

48. Jacqueline Hill

“How can we know the dancer from the dance?” The role of myth within contemporary branding strategies

This paper explores the pivotal role played by myths within the contemporary brand strategy paradigm. Dominant brands of the contemporary brand pantheon have engaged and embedded mythology within their strategies with the aim of providing the viewer/user (consumer) a metaphoric window through which to climb into the inner world of a brand. A private environment and dialogue that only the viewer/user and the brand engage in. As Naomi Klein observed *“In the branded creations, we see the building blocks of a fully privatized social and cultural infrastructure... This is the true meaning of a lifestyle brand. Living one’s life inside a brand...”* (Klein, 2000)

Similar to established religions, brands aim to supply a sense of stability and identity, both group and individual for the consumer. This sense of identity may be fulfilled in part via the appropriation of a mythological narrative which acts as the bases for a brand’s own myth. This in turns leads to, as described by Barthes, a second order of signification, which can ultimately supersede the original myth’s signification, softening and generating a new meaning. The research methodology will be Axilological in nature, drawing upon authors, philosophers and academics such as Roland Barthe (1954-56), Jerome S. Bruner (1959), and Michael Witzel (2012). Analysing two of the dominant brands within the contemporary brand pantheon, one long established and one less than a decade old, an insight into how mythological narratives (originally internal in nature) are engaged as effective semiotic devices, delivering brand strategies that enrich and broaden loyalty within the brand’s primary and secondary audiences. *“... myths are not inherently unscientific, fantastic, and hence untrue ‘fairytales’ about aspects of human life and nature ... Rather myths deal with questions of origin.”* (Witzel, 2012) Myths, often based on a Laurasian model, (that of creation (Witzel, 2012)), can enhance a brand’s global identity and presence. Understanding how the engagement of myths within contemporary brand strategies affects consumer behavior and identity definition, which is both permanent and fluid at the same time, enables the observer to recognize when a critical shift occurs within a consumer’s criteria. That shift involves the foregoing of the tangible benefits of a brand and succumbing to the intangible influences of the brand’s myth.

Branding and typography have been the main areas of focus in building Jacqueline’s career as a graphic designer. Completed a Masters of Design by Research (Vis.Comms) at University of Technology Sydney (UTS) in 2013. Since 2015 Jacqueline has been invited to deliver papers addressing the semiotic and metaphysical relevance of visual identity (VIMs) and branding at numerous semiotic conferences throughout Europe.

She has been involved in all aspects of visual communication and graphic design education for the past two decades at some of Australia's leading design schools (UNSW, Enmore Design Centre, QCA). In 2015 she launched *The Glue Sessions*, which discuss theoretical aspects of graphic design and visual communication beyond aesthetic considerations to newly graduated graphic designers. One of her on going projects, Shiftazine, an on-line magazine (shiftazine.wordpress.com) was established in 2010, focuses on recognizing the extraordinary within the ordinary. Jacqueline was a founding member of the Australian Graphic Design Association (AGDA) in 1989, and was an active member of ADGA's council in New South Wales for more than a decade. Also acted as the Graphic design councillor for the Design Institute of Australia (DIA) NSW council from 2010 – 2014.

49. Anna Fotiadou and Maria Christoforou

Theater, performance, technology and semiotics: the interaction of technological innovation/video technology, in constructing narrative plots and deconstructing myths, in theatre and performing arts

In theatre, words -the performance written text- is communicated physically, vocally and emotionally, through visual, auditory and tactile signs. Theatre and performances, being complex art forms, include a number of factors which are combined to convey an overall vision or message to the spectators: Image, text, set, light, sound, tone, movement, body language. There is also time, space and feeling of the real world, that resonates with time, space and feeling of the fantasy world of the performance.

Theatre's polysemic nature and polymorphic factors, which convey multiple and possible meanings, enable different viewers to make different sense of the same narrative. What happens when these different factors and meanings, are made to interact on a stage before an audience, particularly when digital video technologies are involved in the process making and outcome? The research presents how innovative video technologies (virtual reality, video art, animation and projection mapping) can altered and affect the narrative of a theatrical performance and influence its meaning and various symbolic signs that exist within the text. It focuses on contemporary local theatrical plays and performances that use the interactive aspect of video to reform stories, their imagery, meaning, immersive experience and symbolic structure. These are:

- The interactive theatrical performances for children and family "Are you Afraid of the Dark?" and "Home little home" that investigate a contemporary way of storytelling, aiming to help children overcoming their fears, through the use of animation and interaction with actors.
- The interactive theatrical lectern for adults "Who do I want to be?" which investigates a contemporary way of storytelling that aims to create self-awareness, through the use of a virtual reality system, digital projected animation and interaction with actors.
- The theatrical performance "Hetairos" which presents a contemporary re-tell of an ancient myth, through the interaction of a network of cameras and video systems.
- The theatrical plays "The Stone" and "Blood Enemies" which use projection mapping to focus on specific signs and alter notions that exist within the texts.



- The performances “Inanimate Collateral Loop, Part I and II” which incorporate video art and projection mapping to interact between the live and digital characters of the story.

In the concept of semiotics, theatre’s two main channels of communication, visual and audible, are encoded by the senders (writers, directors, designers, actors) and decoded by the receivers (audience). The scope of the research is to explore the codes that arise from the interactive use of video technologies, in the contemporary theatrical perception and how it artistically activates and transforms the story within the space, how it challenges its perspective and analyse its meaning. By incorporating video technologies in theatre and performing arts, we emphasise signs, words, meanings; we explore new possibilities in reforming and reconstructing narratives, we merge reality and fantasy; we create the illusion of a space that extends beyond the natural boundaries of a stage.

Anna Fotiadou
Lecturer, Artist

Anna Fotiadou is a multidisciplinary artist with specialisation in video art and direction. She received her Bachelor degree in Graphic Communication from the University of Nicosia and holds a Master degree in Performance Design and Practice from the University of The Arts London, with a specialisation in ‘Postmodern multimedia performance and video art’. She attended art courses, workshops and seminars in Cyprus and abroad and completed an art residency program in the Netherlands funded by the Cyprus Ministry of Education and Culture. Anna is a freelance graphic designer and illustrator and has been awarded with the Cyprus National Award for Illustration. She has been working as a video artist, art director and director for various theatre plays, performances and dance shows, in Cyprus and Germany. She recently directed her first short film entitled “Drained”, which will premiere in 2021. Anna has presented her artwork —both in solo and group exhibitions— in galleries, venues, biennials and festivals in Cyprus, Greece, Italy, Spain, Germany, France, UK, Netherlands and Mexico. Anna is also a part time lecturer in the Department of Graphic Design at the European University Cyprus and teaches Film Theory at the Satiriko Drama School.

Maria Christoforou
Lecturer, Artist

Maria Christoforou is a Doctoral candidate at the Nottingham Trent University, at the School of Art and Design. She holds a Master of Arts in interactive Multimedia, a Bachelor of Arts in Graphic Communication, an Associate degree in Science and a degree in secretarial and accounting studies. She studied at the University of the Arts, London School of Printing, the University of Nicosia, the University of Indianapolis and Pitman’s College. She was recently awarded the Life Coach title from the National and Kapodistrian University of Athens. She has mounted five solo exhibitions and participated in various group exhibitions and international festivals. Maria also participated in many workshops, seminars and conferences in Cyprus, UK, Germany, France and Portugal. She has gained many honorary diplomas and other awards such as Third Prize in the PlayStation Awards for the interactive movie “Elements”, (London 2002). Maria co-ordinates interactive educational performances for children and adults that integrate digital art and challenge

audience senses. The plays are supported by the Ministry of Education and Culture. Additionally, Maria has two book publications. She lectures in the Department of Design and Multimedia at the University of Nicosia. Maria holds a full time position since 2006.

50. Nicholas Qyll

Polymythical branding: Madonna as 'cultural material girl'

Modern brand management entails myth formation in a variety of forms. Iconic brands in particular develop their own brand myth (Holt), vesting them with a collective 'meaningfulness' (Blumenberg) that transcends the actual realm. An illustrative example of this is the artist brand Madonna. Her myth nourishes itself on the awe and fascination for her legendary career as a successful self-made woman who mastered the ascent from quintessential Cinderella to undisputed Queen of Pop through an unbridled will to succeed, relentless self-discipline, hard work and strategic calculation. Supplementing this dynamic, Madonna systematically constructs a mythical brand reality, a secondary, semiological system of communication (Barthes) that extends far beyond the mere marketing of her music. At the heart of this media-based 'worldview world' characterised by ambivalent complexity of meaning, we find Madonna's polymorphic persona, constantly conveying political, socio-critical, self-reflective and hedonistic messages in the effort to encourage her audience to broaden their consciousness. As a qualitative frame analysis of Madonna's staged images reveals, her strategic myth formation takes on concrete contours through excessive resort to circulating semiotic material drawn from different cultures and the transformation of this material on a visual level. In the process, she re-mediatises a broad spectrum of cultural myths relating to the USA (e.g. American dream, melting pot, founding fathers, cowboy pioneers), other cultural communities (e.g. Japan, India), subcultures (e.g. drag, youth), cultural figures (e.g. Medusa, witch, Daenerys Targaryen from Game of Thrones), stars (e.g. Marilyn Monroe), archetypes of femininity (e.g. bride, virgin), etc. At the meta-level of these mythical image motifs, the analysis identifies the three complex, cultural value systems – 'holy mother', 'Americanism' and 'life'. They regulate the overarching formation of coherence, at the semantic level, of the culture-connecting, world-constructing and polymythical phenomenon that is Madonna. With the passage of time, the iconic star brand has evolved not only into a pancultural symbol of the world community and an impressive example of individualistic self-realisation. Indeed, Madonna as a whole represents a role model for success, in a (semantically) economic sense, in the area of developing and managing person brands in a global media culture of the present.

Nicholas Qyll is a German-American designer and doctoral candidate. Since 2014, he has been engaged in research on the topics of 'Person Branding' and 'Visual Brand Culture' within the framework of his Ph.D. project and has already submitted his dissertation at the Hochschule der Bildenden Künste Saarbrücken (HBK Saar). He graduated from a course of study in Communication Design at Nuremberg University of Applied Sciences with a degree as a qualified designer (1997–2002). This was followed by postgraduate studies at the Universities of Wuppertal and Essen, with a concentration on branding, modern aesthetics and cultural studies. He graduated as a qualified designer from the University of Wuppertal Chair for Aesthetics and Cultural Transmission (2002–

2005). He pursued doctoral studies at the Academy of Media Arts in Cologne (2006–2009). The principal focus of his cognitive and cultural studies-based research in design is upon the topics of branding, media rhetoric, image construction and perception. He is a member of the German Association of Design Theory and Design Research (DGTF), Design Research Society (DRS), International Association of Visual Semiotics (IAVS) and International Communication Association (ICA). Nicholas Qyll lives and works in Cologne (Germany).

51. Joumana Ibrahim

Nostalgia and myths as an emotional trigger in Lebanese adverts

The concept of nostalgia shifted over the centuries from being regarded as a medical disease afflicting physical and mental distress to homesick “patients”, to a general longing for things, and a pleasurable feeling of revisiting the past.

The use of nostalgia and myths glorifying the past, have proven to be an effective way of influencing consumers’ choices in marketing and advertising. Advertisers use these concepts everywhere in the world, particularly in Lebanon where the civil war and the post-war era have had many political and social challenges. Nostalgic evocation of a pre-war past that may or may not have existed, can be a way to bring people together, stir particular feelings and sell products. Lebanese adverts have used a variety of tools to do this: photography and visuals; songs and music; vintage footage and wardrobes; dialogues, dialects and typographic styles. Through these approaches, they explore the semantic language of nostalgia, and therefore revive the myth of “what once was”.

This paper will examine a selection of advertising campaigns in Lebanon and their connection to the nostalgic myths. The focus will be on the tools advertisers use to create these myths and how they succeed in reviving some aspects of our collective memory. We will examine the visual, linguistic and typographic styles that come together as an expression of different nostalgic themes (golden era, rich history, the natural landscape...).

Joumana Ibrahim graduated with an MA from the London College of Communications (LCC) after obtaining a BS in graphic design and a minor in fine arts from the Lebanese American University (LAU). She has been teaching at LAU and in several universities in Lebanon in the past years with students at every level from Foundation courses to MA.

Before becoming an instructor, Joumana was a senior art director with Leo Burnett in Beirut, where she won a number of regional and international awards. She is currently working as a designer with many clients in Lebanon and internationally. As part of her academic work, Joumana has conducted several workshops in Lebanon and abroad on data visualization, design thinking and advertising to participants from different professional backgrounds.

She has had the opportunity to be part of juries in international design competition, and to deliver workshops and seminars as part of Beirut Design Week since its inception in 2011. She has also been serving on the board of the MENA Design Research Centre since 2016.



52. Esterina Nervino and Francisco O. D. Veloso

Love in the 21st century: a social semiotic analysis of 'About Love' by Tiffany & Co.

Tiffany & Co. was established in 1837 and reached fame in the 21st century through the artistic work of Louis Comfort Tiffany. Besides establishing itself as a luxury brand, it also became a symbol of love – a strong image of Western romantic love, quantifying love through a price tag. The study focuses on the new advertising campaign 'About Love' starring Beyoncé and Jay Z launched in 2021 to mark the new creative direction of the brand, represent a modern love, and signify brand's support to underrepresented communities.

This qualitative study adopts a social semiotic approach to analyse set of multimodal texts, part of the advertising campaign, in order to understand how the concept of love is resemiotized to the 21st century, being more inclusive – even if that is a contradiction, since trying to reach out to underrepresented communities might clash with the very idea of luxury as something not available to the masses, including underrepresented communities. From YouTube videos to press releases, website and social media posts, the analysis aims at identifying the main themes within the campaign; determining how the different texts disseminated across different platforms contribute to the overarching narrative; and compiling an inventory of the different semiotic resources used to construct meanings across different genres and how they add new connotations to products in the branding strategy.

Preliminary findings show that the different texts semiotically construct the concept of luxury and love in conjunction with a rhetoric of modernity and social engagement. The texts different present a series of intertextual elements referring to brand's history, celebrities, and social movements. The latter, more specifically, raises awareness about discursive practices recently adopted by luxury brands, historically signalling social stratification, to mitigate reputational damages in association with their agency in spurring the discourse about social inequalities.

Dr. Esterina Nervino, Assistant Professor, City University of Hong Kong

Esterina Nervino is currently Assistant Professor holding a joint appointment at the Department of English and the Department of Marketing at City University of Hong Kong, where she is also Associate Director of the Sales and Marketing Consulting Unit (SMCU). She is Junior Adjunct Professor at the Università degli Studi di Modena e Reggio Emilia (Italy) and member of the Research Centre for Professional Communication in English at The Hong Kong Polytechnic University. She holds a PhD in Applied Linguistics from The Hong Kong Polytechnic University and her research interests include social semiotics, multimodality, business communication, luxury studies in relation to art, space, sustainability, and retail experience. Prior to CityU, Esterina was the Director of Retail in Asia (part of Bluebell Group) in charge of media brand operations including content selection, curation, edition, and commercial strategy. At Bluebell Group, she also took on the role of Public Relations Lead working on corporate communications and ESG.

Dr. Francisco O. D. Veloso, Assistant Professor, Universidade Federal do Acre (UFAC), Brazil

Dr. Francisco O. D. Veloso is an Assistant Professor at the Universidade Federal do Acre (UFAC), Brazil. He holds a PhD from Programa de Pós-Graduação em Inglês/UFSC and his main research

interests include the relationship between language and society, examining media and political discourse, pop culture artifacts such as comicbooks, film and music both at the expression and content planes. Prior to Universidade Federal do Acre, he worked at the Università di Bologna, Università degli Studi di Modena e Reggio Emilia (Italy), and The Hong Kong Polytechnic University.

53. Silvia Ramírez Gelbes

Chains or tattoos on the neck as a mythical form: the stereotype of the hitman in the series about the mafia

The elements that Knapp (1980) calls artifacts comprise pieces of information that become mythical (Barthes, 1999 [1957]) in many circumstances. The scripting of television series is aware of this phenomenon and uses it based on the informational economy about the different characters. The type of clothing or hairstyle and, particularly, the accessories, provide signals to the audience to characterize – stereotypically – the figures that appear on the scene.

In this line, the chains – in gold, silver, leather – or their substitutes – the tattoos – that the mafia characters (hitmen, criminals, drug traffickers) wear on their necks in the series that deal with the theme of organized crime constitute a significant synthesis that allows them to be quickly recognized and even placed on a scale of power (Gelbes et al., 2013). This work aims to contrast the representation of this myth in three different geographical areas. To do so, the broadcasts of a Colombian series (*El cartel de los sapos*, 2008), an Argentine series (*El puntero*, 2012) and an Italian series (*Suburra*, 2017) will be viewed, in order to compare the meaning that these “accessories” assume as signals that allow locating the characters in their roles within the universe of the audiovisual work.

The results show that, even with very diverse contextual situations (historical, sociological, political) and well-differentiated stories, the use of this "accessory" is established as a form, to the extent that it does not require referring to a story or a moral: it is adopted without question.

Silvia Ramírez Gelbes has a doctorate in Linguistics, and she is a professor and a bachelor in Letters from the UBA, with a DEA in Spanish from the UNED (Spain). Director of the Master in Journalism at the University of San Andrés, Associate in Philosophy and Letters at the UBA and a visiting professor at other universities in different countries of Latin America, she has been director of the degree in Communication at San Andrés. She has published scientific articles in national and international journals such as *Romanische Forschungen*, *Estudios Filológicos* or the *Revista de Lingüística Teórica y Aplicada*, among many others, and is the author of *El discurso híbrido. Formas de escribir en la web* (Ampersand 2018), *Cómo se redacta un paper. La escritura de artículos científicos* (Noveduc 2013) and *Ortografíemos* (Colihue 2008), among other books. She directs the *Comunicación&Lenguajes* collection of Ediciones Ampersand. She is a columnist for *Perfil* and a contributor to various graphic and digital media.



54. Maria Papanthymou

The semiotic conflicts between the city and the countryside and the ways of solving them

The concepts of rural and urban have been in opposition during many centuries. To name the most obvious binary oppositions: nature vs. culture, traditions vs. progress, purity vs. dirt, simplicity vs. complexity, community vs. autonomy, physical vs. cognitive. Historically, city is seen as the center of civilization, the place where political, business, and intellectual life is concentrated, while village is idealized as a place of healthy lifestyle.

In the 20th century the philosophy of the city was very much influenced by the ideas of rationalism, functionalism, and utilitarian style of organizing city space and life of citizens. The Radiant City by Le Corbusier is well-ordered, standardized, and logical, people living in such a city would act like small parts of a great mechanism. Many modern cities developed according to this view. Urban life offered more opportunities and we saw a crisis of villages, when majority of young village population were leaving to find better life in a city. At the same time, cities often lack human scale: it's easier to feel lonely in a city than in a village. Besides, high speed of life, uncomfortable density of population and growing pollution problems, make big cities look as more and more unhealthy place for living.

In the recent years we see a counter trend, the decentralization: urban citizens are looking for the opportunities to settle in rural areas. New districts in the cities try to mimic rural lifestyle. Suburban areas are growing. The trend was strengthened during Covid when distant work became a norm. The economic and energy crisis of the coming years will probably make this shift even more visible. However, is it always easy to modern urban people to survive in rural or suburban environment? What important meanings do villages and small towns lack? Is it possible to balance urban habits and advantages of rural life?

In our presentation we show a case study on the Semiotics of Urban, Suburban and Rural. With the use of the Semiotic Square tool, we deconstruct the current relationships of meanings between different types of human settlements and try to find the opportunities of development for some of them. The research may be useful to those who is interested in how semiotics can be applied in the fields of architecture and home design, in understanding the future of real estate and the topics of sustainable living.

Maria Papanthymou is the head of semiotic consultancy LocalTalk, which specializes in Russian culture. She works for brands such as Danone, PepsiCo, Masterfoods, Nestle, Sanofi and others. Maria is a guest lecturer at the University 'High School of Economics', Department of Marketing Communication, where she teaches semiotics and curates diploma projects of students.

She regularly runs trainings in marketing semiotics in Moscow.

Prior to becoming an independent semiotician, Maria worked in media and marketing research in international companies (BBDO, Publicis, ACNielsen). She has over 20 years of professional experience. Maria holds PhD in Social Psychology (2004, thesis on visual semantics)

MA in PR and Communication from Moscow State University of Management (2000)

Author of a book 'Visual images in marketing communication. Interdisciplinary approach' (Moscow, 2009, in co-authorship with Prof. M.Nazarov)

Studied Visual Semiotics at the University of Utrecht (2009, short course)
Studied Documentary Filmmaking at Gerasimov University of Cinematography (2016-2018)
Previous articles in English:

- 'Wolves and zombies on fire: the semiotics of entrepreneurship in Russia' (2020)
<https://www.linkedin.com/pulse/wolves-zombies-fire-semiotics-entrepreneurship-russia-papanthymou/>
 - 'Russian marketing trends: Localization' (2019)
<https://www.linkedin.com/pulse/russian-marketing-trends-localization-maria-papanthymou/>
 - 'Born in the new Russia. The semiotics of Russian Youth' (2018, Semiofest Conference)
 - 'How brands protect us' (2017) <https://www.semionaut.net/how-brands-protect-us/>
 - 'The Land of Mothers' (2010) <https://www.semionaut.net/land-of-mothers/>
 - 'Do producers and consumers speak the same language. How consumers perceive semiotic types of fragrance advertising' (Best of International Research 2004, ESOMAR edition)
- Professional blog (in Russian)
<https://www.facebook.com/groups/815035341985290/>

55. Lia Yoka

Pictures of the unborn, myths of reproduction

Fear and hope surrounding the unborn human have shaped narratives and convictions with deep cultural roots in the West. As is the case with fundamental myths, they are both fragile and flexible ideological constructions that religious and technoscientific markets find easy to exploit. Pictures have played a definitive role in how we conceptualize the 'natural mystery' of making humans. From Christian creationism, through modern scientific narratives of pregnancy, to today's 'pro-life' propaganda, representations of the embryo and the fetus contain diverse combinations of ideas concerning human reproduction. After summarizing a historical itinerary of visual substantiations of the 'person in spe', the talk will discuss the constant reshuffling of conceptual registers of copy/original, similarity/identity, generation/heredity in the rhetorical techniques for the commercial and political control of reproduction, and will highlight certain critical points that might help us respect the mystery while exposing the mystification of life.

Lia Yoka is Associate Professor of History and Theory of Art and Culture at the School of Architecture, Aristotle University of Thessaloniki. She is assistant editor of the semiotics journal *punctum* and coordinates the 'cultural theories' module at the Interuniversity Postgraduate Programme in Museology, AUTH and University of Western Macedonia and the 'art histories' module at the AUTH Art and the Public Sphere program.

56. Eleni Alexandri

The myth in K-Pop

Since the dawn of storytelling, myths have been used to help people make sense of unfathomable concepts or unknown, for time being, natural phenomena. Nowadays, myth refers to anything (person, object, urban legend) that is widespread and identifiable, occupying

a special position in cultural memory. BTS, a K-Pop band that debuted in 2013, has created its own mythology by rising from anonymity to international acclaim. The current work examines the myth of BTS and how its popularity boosted South Korea's economy and national branding, spawned a new category of tourism, altered the landscape of Seoul, and ultimately offered artists new roles in sociopolitical events and national campaigns. The insights contribute to a better understanding of spectacle's function and how artists are viewed in the modern society, where they are regarded as superior beings, deities, or mythological heroes.

Eleni Alexandri is a Ph.D. student at the University of Tartu in Estonia. Her study research covers the field of Eastern Asian forms of art and entertainment, as well as Eastern Asian Mythology. Currently, her work is concentrated on Korean popular music (K-Pop) and Korean music videos; communication with an international audience, global perception, marketing strategies, and their impact on popular culture. Of high importance are the meaning-making mechanisms of K-Pop industry, and the deep examination of the worldwide phenomenon, which transcends the restricted confines of a musical genre. The main topics of her doctoral research include the issue of identity (national, social, and personal) and the blurred barriers between fiction and reality in the K-Pop (sub)culture.

57. Jacopo Castaldi

Keeping the myth of the British Empire alive: combining a multi-semiotic analysis of two BBC travel documentaries with audience research

Recently there has been a more critical assessment of the role of the British Empire and of the ways it conducted its business in various parts of the world (e.g. Anderson, 2005; Elkins, 2005; Tharoor, 2016; Wiener, 2008). The compensation received by a group of 33 former members of Eoka from the British Government in an out-of-court settlement last year, for human rights abuses during the Greek Cypriot struggle for independence, reflected this at an institutional level. Media coverage of this and similar disputes have contributed to an increased awareness amongst the public of some of the crimes committed during the years of the empire by the British occupying forces. Despite this, recent national opinion polls (YouGov, 2014, 2016, 2019) suggest that the history of the British Empire is still seen in a favourable way by a significant part of the population.

The paper attempts to address this seeming discrepancy between increased critical attention towards the British Empire and the lenient attitude of public opinion towards its legacy by arguing that popular British media plays a role in keeping the myth of the Empire alive. In order to do so, the paper discusses two case studies from my on-going research, which combines tools from the field of Multimodal Critical Discourse Analysis (Kress and van Leeuwen 1996, 2001; van Leeuwen 2005; Machin and Mayr 2012) and elements of Audience Research (e.g. Schrøder *et al.*, 2003) for the exploration of the participants' interaction with the television programme of their choice.

Although the specificity of the case studies needs to be taken into consideration, the findings point towards a correlation between the way popular media portrays the British Empire and the way audiences come to perceive it.



Jacopo Castaldi is a scholarship doctoral student at Canterbury Christ Church University, in the UK. After achieving a MSc in Applied Linguistics from the University of Edinburgh in 2007, he worked in the TEFL industry as Teacher, Teacher Trainer, Director of Studies and Principal for over 10 years, before returning full-time to academia in 2018. His research works at the intersection between Multimodal Critical Discourse Analysis, Audience Research and Cognition. His PhD project follows a Gramscian approach in order to explore how the mass-media are used by both producers and audiences in the ideological struggle for hegemony. The research is primarily interested in socio-economic and intercultural issues emerging from travel and cultural documentaries, with a focus on how discourses are semiotically constructed and their meaning negotiated.

58. Jamila Farajova

Myth as culture-and gender-specific

Two myth patterns have entered the life of the Azerbaijanian society recently: a red carnation as a mourning flower and Chopin Nocturne No.20 as “Tahmina”, The aim of this research is to give a semiotic analysis of those myth patterns and show their ‘false nature’, as well as to search for the reasons why they have become so natural. According to the survey conducted among the Azerbaijanis and a few other nations, it has been justified statistically that myth keeps being culture-specific, although gender also plays a significant role in modeling the world (Sebeok and Danesi 2000). Through both patterns, myth has fulfilled “the task of giving an historical intention a natural justification, and making contingency appear eternal” and “is constituted by the loss of the historical quality of things: in it, things lose the memory that they once were made” (Barthes 1972: 142). Just before 1990, a red carnation was a signifier of passionate love, even every girl wore carnations during her engagement or wedding as a sign of her distinction and fidelity. However, it has lost its ‘historical quality’ and become an ‘eternal’ myth since the massacre of hundreds of civilian Azerbaijanians by the Soviet regime on January 19-20, 1990 in Baku. Nowadays, red carnations are brought to the martyrs’ graves to mourn them. So, the once signified – passionate love – has turned into a ‘hidden’ signifier of grief and mourning within the Azerbaijanian society. The other pattern – Frederic Chopin’s Nocturne No.20 has become a signifier of “Tahmina”, an Azerbaijanian film released in 1993. The mentioned myth patterns are the product of the Azerbaijanian culture, which have been influencing onto that society and the neighbouring cultures through the globalization of mass media.

Jamila Farajova is a Ph.D. student at University of Santiago de Compostela, Spain. The title of her Ph.D. thesis is ‘*Linguo-semiotic analysis of English texts*’. Her interest in semiotics and linguo-semiotics started at Nakhchivan State University, Azerbaijan when she was studying a master’s degree on Linguistics. Her special interests are toward linguistic signs, languages, and semiotics of different cultures. She is the author of a few international articles on the mentioned field.



59. Tiit Remm

Making the future in the city—from myths to cultural facts

Semiotic urban studies have often been more oriented towards the past – asking about the relationship of modes of production and semiotic urban models in history, functioning of the city in cultural history as a meaning generating mechanism, the text of the city, traces of past ideas and ideological signification in urban space etc. The aim here is to shift the focus of urban semiotics to the problematics of urban futures. Urban imaginaries, utopias and dystopias, artistic and media discourses, debates and representations in urban planning, engagement of communities, realisation of visions in built environment and uses of urban space all involve a variety of ways of modelling urban futures with a range of semiotic resources available for it. More comprehensive and systematic knowledge of the repertoire of future-shaping and future-making semiotic practices and modes of modelling of the future in the context of the city allows to understand the processes in which certain futures emerge as cultural facts and others not. With the question of how future is made by semiotic means, the focus here lies on the use of visual communication in the urban space for modelling futures. Through the example of Tartu in Estonia, the presentation looks at means and processes of making the future in contemporary mythmaking in the city – the relationship of local identity construction, urban design as a semiotic system and making of futures in visual communication in the urban space.

Tiit Remm is a researcher of semiotics and director of curricula in semiotics in the University of Tartu. His research is focused on sociosemiotics and semiotics of space, particularly on urban semiotics and the use of spatial environment and spatial concepts for societal management as well as semiotic aspects of spatial modelling in humanities and social sciences in more general. He defended his dissertation "Sociocultural Space: Spatial Modelling and the Sociocultural World" in 2015.



60. Δώρα Παπίδου (GR language)

Από τη μυθογραφία στην ψηφιακή γραφή. Η αρχιτεκτονική σκέψη στη μετα-αλφαβητική εποχή

Η πρόταση εισήγησης εντάσσεται στο πλαίσιο της μεταδιδακτορικής μου έρευνας: μια από κοινού θεώρηση της γραφής με την αρχιτεκτονική. Η γραφή αποτελεί το ερμηνευτικό εργαλείο, ικανό να καταδεικνύει, σε κάθε ιστορική περίοδο, την επικρατούσα δομή συγκράτησης του νοήματος, δομή η οποία προβάλλεται, επίσης, στην αρχιτεκτονική, προσδιορίζοντας εκ νέου τις σχέσεις ανάμεσα στην έκφραση, την απεικόνιση, το κτίζειν και το κατοικείν. Στην ιστορία της γραφής, ο Vilém Flusser διακρίνει τρεις μεγάλες χρονικές περιόδους, σε καθεμιά από τις οποίες αντιστοιχεί ένα ιδιαίτερο είδος στοχασμού: προ-αλφαβητική περίοδος – μυθικός στοχασμός, αλφαβητική περίοδος – γραμμικός στοχασμός, μετα-αλφαβητική περίοδος – ψηφιακός στοχασμός. Σύμφωνα με αυτό το ερμηνευτικό σχήμα, η σύγχρονη ψηφιακή γραφή διαδέχεται τη γραμμική, εννοιολογική, και κατ' ουσίαν εικονοκλαστική αλφαβητική γραφή, η οποία αποτέλεσε εξέλιξη της προγενέστερης και μακραίωνης στην ιστορία προ-εννοιολογικής γραφής, της μυθογραφίας, όπως ονομάστηκε από τον André Leroi-Gourhan. Η μυθογραφία αποτελούσε την εκδήλωση του πλήρους

συντονισμού της προφορικής έκφρασης και της γραφικής απεικόνισης μιας συλλογικής αφήγησης, μιας αφήγησης η οποία δεν ήταν δυνατόν να αποτυπωθεί “σημείο προς σημείο” στις αναπαραστατικές και μη γραφικές απεικονίσεις αλλά εκφωνούνταν γύρω από αυτές και παρουσία αυτών, μέσω της ελευθερίας και του πολυδιάστατου των συσχετισμών ανάμεσα σε αυτές τις απεικονίσεις. Κατ’ αναλογία με τη μυθογραφία, η σύγχρονη μετα-αλφαβητική γραφή φαίνεται να απομακρύνεται από κάθε μορφής γραμμικού στοχασμού: σηματοδοτεί την επάνοδο της κυριαρχίας της εικόνας, ακριβέστερα της ψηφιακής εικόνας και του συναφούς, με αυτές τις εικόνες, εικονικού, ως τρόπου επικοινωνίας, διασύνδεσης και εν τέλει στοχασμού. Αναντίρρητα, στην επικράτεια των ψηφιακών εικόνων και παρά τις διαφαινόμενες αναλογίες με τη μυθογραφία, μια ανασύσταση και ενεργοποίησή της σήμερα, υπό οποιουσδήποτε όρους, είναι αδύνατη. Εντούτοις, η περεταίρω διερεύνηση της μυθογραφίας μπορεί να φωτίσει αθέατες πλευρές της υπό διαμόρφωση σήμερα ψηφιακής γραφής. Στον ψηφιακό κόσμο, στην καθημερινότητα των εγχειρημάτων υπέρβασης του γραμμικού στοχασμού, στους όλο και πιο έντονους ρυθμούς διολίσθησης του νοήματος εν μέσω των δικτύων, η αρχιτεκτονική σκέψη, ανυπότακτη όντας στην επικράτεια του εικονικού, συνεχίζει να μάχεται για την παραμονή της στο πραγματικό, για την εξεύρεση ενός τόπου εγκατάστασης για τα έργα της αρχιτεκτονικής, για μια γόνιμη διερεύνηση των όρων του κατοικείν. Εάν η ενότητα των εκφραστικών μέσων του προ-αλφαβητικού στοχασμού αντιστοιχούσε, για την αρχιτεκτονική, στην πρωτόλεια χειρονομία χάραξης του εδάφους και στην εγκαθίδρυση, μέσω αυτής, ενός τόπου, πώς η διάρρηξη κάθε εγγραφής στο πραγματικό, ως αποτέλεσμα της κυρίαρχης ψηφιακής γραφής, μπορεί να αποκατασταθεί από την αρχιτεκτονική σκέψη;

Η Δώρα Παπίδου αποφοίτησε το 2001 από το Τμήμα Αρχιτεκτόνων του ΑΠΘ με βαθμό άριστα. Συνέχισε τις σπουδές της στην Αρχιτεκτονική Σχολή της Βαρκελώνης (ETSAB) του Πολυτεχνείου της Καταλονίας (UPC), με την ολοκλήρωση δύο μεταπτυχιακών κύκλων: στον αρχιτεκτονικό σχεδιασμό το 2003, με υποτροφία από το μεταπτυχιακό πρόγραμμα και από το Ίδρυμα «Λίλιαν Βουδούρη» και στη θεωρία και ιστορία της αρχιτεκτονικής το 2007. Η διδακτορική της διατριβή, με τίτλο «Ο χώρος εγγραφής του αρχιτεκτονικού σχεδιασμού» εκπονήθηκε στην Αρχιτεκτονική Σχολή της Βαρκελώνης (ETSAB) και έλαβε τιμητική διάκριση (Excellent Cum Laude). Το ερευνητικό της έργο εστιάζει στη σχέση της γραφής με την αρχιτεκτονική. Περιλαμβάνει ανακοινώσεις και δημοσιεύσεις σε πανελλήνια και διεθνή συνέδρια. Έχει συμμετάσχει, επίσης, σε ερευνητικά προγράμματα του διδακτορικού προγράμματος «Θεωρία και ιστορία της αρχιτεκτονικής» της Αρχιτεκτονικής Σχολής της Βαρκελώνης (ETSAB), με θεματικές περιοχές «Σημειωτική της τέχνης» και «Αρχαιολογία του ρομαντισμού», καθώς και σε ερευνητικά προγράμματα του ΑΠΘ. Από το 2020, εκπονεί μεταδιδακτορική έρευνα στο Τμήμα Αρχιτεκτόνων του ΑΠΘ, με υποτροφία από το Ίδρυμα Κρατικών Υποτροφιών και θέμα: «Γραφής και αρχιτεκτονικής συμπορεύσεις. Ο αρχιτεκτονικός σχεδιασμός στη σύγχρονη μετα-αλφαβητική εποχή».

Έχει πολυετή διδακτική εμπειρία σε Ανώτερα και Ανώτατα Εκπαιδευτικά Ιδρύματα της Ελλάδας. Από το 2017, διδάσκει στο Τμήμα Αρχιτεκτόνων του ΑΠΘ.

Δώρα Παπίδου

Αρχιτέκτων ΑΠΘ, M.Arch ETSAB UPC, Διδάκτωρ ETSAB UPC
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61. Βασίλειος Καντάς (GR language)

Ηδυπάθεια και προσδοκία: αναπαραστάσεις του μύθου των φιλήδονων χειλιών στην σύγχρονη φωτογραφική πρακτική

Από το πασίγνωστο *the Hot Lips logo* (1970) των Rolling Stones έως το συλλεκτικό λεύκωμα *Lips! Lips! Lips!* (2018) του Daido Moriyama, η αναπαράσταση των χειλιών ως τόπος εναπόθεσης προσδοκιών έχει προσεγγιστεί με ενδιαφέρουσες οπτικές, συμβάλλοντας στην ισχυροποίηση του μύθου της χειλικής απόλαυσης.

Αναλύοντας σημειολογικά το περιεχόμενο ενοτήτων φωτογραφιών από δημιουργούς που έχουν χρησιμοποιήσει τα θηλυκά χείλη (Hannah Panchenko, Alex Krylov, Rasmus Mogensen, Stine Heilmann, Marius Sperlich, Jason Bassett, Carlos Ayala, Giuliano Bekor, κ.α.) σε εικόνες για διαφήμιση, τέχνη, μόδα και social media, ως πεδίο προβολής πεποιθήσεων και κοινωνικών πρακτικών, επιχειρείται μια κατανόηση των ρόλων που αποδίδονται μέσω της δυνητικά πολυμορφικής αυτής περιοχής του δέρματος. Στρατηγικές οπτικοποίησης φιληδονίας, αρέσκειας, χειραφέτησης, ματαιοδοξίας, πρόκλησης, χειραγώγησης, ιδιοκτησίας και επιτέλεσης ρόλων σκιαγραφούνται μέσα από επιμελώς νοηματοδοτημένες εκφάνσεις των χειλιών, συνεισφέροντας σημαντικά στην διαιώνιση συνοδευτικών τους ποιότητων.

Δανειζόμενη μεθόδους -όπως lip prints patterns, dimensionality reduction- από τα πεδία της Χειλοσκοπίας και της Βιομετρικής, αυτή η μελέτη θα διερευνήσει επίσης το κατά πόσο μπορούν να προσφέρουν εργαλεία καλύτερης κατανόησης εικόνων παραγόμενων από φωτογραφική συσκευή -δηλαδή an operated camera, που παράγει εικόνες εν μέρει αυτόματες/μηχανικές και εν μέρει διαμεσολαβημένης αναπαράστασης, άρα αποτέλεσμα πρόθεσης και επιλογών του χειριστή/δημιουργού.

Ο Βασίλης Καντάς είναι θεωρητικός οπτικής επικοινωνίας. Με σπουδές Ηλεκτρολογίας (BSc), Φωτογραφίας (BA, PhD), Κριτικής Θεωρίας (MA) και Διδακτικής της Τέχνης (PgCert), υπότροφος του I.K.Y. και του A.H.R.C., κατέχει διδακτορικό -Wimbledon College of Art- στο πεδίο Φιλοσοφία του φωτογραφικού μέσου.

Τα ερευνητικά του ενδιαφέροντα αφορούν την πρόσληψη της φωτογραφικής εικόνας. Εκθέτει τη δουλειά του από το 2001 και διδάσκει από το 2010 γνωστικά πεδία συναφή με τη Φωτογραφία (Πανεπιστήμιο Αιγαίου, ΤΕΙ Ιονίων Νήσων, ΕΚΠΑ, ΔΙΕΚ Αττικής, London South Bank University, London College of Communication). Διδάσκει το εξ' αποστάσεως πρόγραμμα "Φωτογραφία: Θεωρητικές προσεγγίσεις και προσωπικό ύφος" στο ΕΚΠΑ, είναι ακαδημαϊκός υπότροφος του τμήματος Φωτογραφίας & Οπτικοακουστικών Τεχνών στο ΠΑΔΑ στο πεδίο Κριτική Θεωρία & Καλλιτεχνική Φωτογραφία. Μέλος της Ελληνικής Σημειωτικής Εταιρείας και του Εικαστικού Επιμελητηρίου Τεχνών Ελλάδας, υποστηρίζει φωτογράφους στο σχεδιασμό και την ανάπτυξη φωτογραφικών εργασιών. Έργα του βρίσκονται σε συλλογές όπως του Kiyosato Museum of Photographic Arts. <https://www.linkedin.com/in/vasileioskantas/>

62.Κωνσταντίνος Αργιανός (GR language)

Διασταυρούμενες μυθολογίες: η νεώτερη ευρωπαϊκή τέχνη και ο σύγχρονος αμερικανικός οπτικός πολιτισμός

Το 2013, ο διάσημος καλλιτέχνης Jeff Koons θα επιμεληθεί το εξώφυλλο του άλμπουμ *Artpop* της Lady Gaga. Η αμερικανίδα τραγουδίστρια παρουσιάζεται γυμνή έχοντας στα πόδια της μια μπλε σφαίρα, ενώ στο φόντο διακρίνονται δύο εμβληματικά έργα της Αναγέννησης και του Μπαρόκ αντίστοιχα: *Η Γέννηση της Αφροδίτης* του Sandro Botticelli και το σύμπλεγμα *Απόλλων και Δάφνη* του Gian Lorenzo Bernini. Έναν χρόνο αργότερα, η Armalite δημοσιεύει στο Twitter μια διαφήμιση υπό τον αμφίσημο τίτλο *AR – 50A1: A work of Art*, στην οποία ο *Δαυίδ* του Michelangelo εμφανίζεται να κρατάει το υπερ-όπλο της αμερικανικής εταιρείας. Τέλος, το 2018, με το βιντεοκλίπ *Apeshit* στο Μουσείο του Λούβρου, η Beyoncé και ο Jay-Z κάνουν ένα σχόλιο πάνω στην ιστορία της αποικιοκρατίας και, επομένως, πάνω στην ευρωπαϊκή ιστορία, κερδίζοντας παράλληλα δεκάδες βραβεία και μετρώντας πάνω από διακόσια εκατομμύρια προβολές στο YouTube. Αν και το καθένα από τα παραπάνω παραδείγματα εκκινεί από διαφορετική αφετηρία, επιτελεί διαφορετικές λειτουργίες και έχει τα δικά του σημεία και τους δικούς του μύθους, και τα τρία, ωστόσο, συγκλίνουν στα εξής: Πρώτον, αποτελούν παραδείγματα του αμερικανικού οπτικού πολιτισμού των τελευταίων ετών· δεύτερον, δημοσιεύονται στον ψηφιακό δημόσιο χώρο· τρίτον, χρησιμοποιούν εμβληματικά έργα από την ιστορία της νεώτερης ευρωπαϊκής τέχνης επενδύοντάς τα με νέα νοήματα.

Με σημείο αναφοράς τις θεωρίες του Ζαν Μπωντριγιάρ, η παρούσα ανακοίνωση θα εξετάσει με κριτικό τρόπο τις χρήσεις και καταχρήσεις της ιστορίας της τέχνης από τον σύγχρονο αμερικανικό οπτικό πολιτισμό. Ποια είναι η σημασία των αναφορών στη νεώτερη ευρωπαϊκή τέχνη και τους μύθους της από τον αμερικανικό οπτικό πολιτισμό στην προσπάθεια επινόησης αλλά και νομιμοποίησης μιας νέας αμερικανικής μυθολογίας;

Εκκινώντας από την πεποίθηση πως όλα τα υπό εξέταση παραδείγματα χρησιμοποιούν τη διαφημιστική γλώσσα, θα επιχειρήσουμε να καταδείξουμε ότι, όπως τα σημεία τους κορυφώνονται σε ένα υπερ-σημείο, αντίστοιχα και οι μύθοι τους κορυφώνονται σε έναν υπερ-μύθο: Την αποθέωση του αμερικανισμού και της πολιτισμικής, και όχι μόνο, κυριαρχίας των ΗΠΑ.

Είναι διδάκτωρ Ιστορίας της Τέχνης του Πανεπιστημίου της Βιέννης. Σπούδασε Ιστορία στο Ιόνιο Πανεπιστήμιο και το Universität des Saarlandes της Γερμανίας, και Ιστορία της Τέχνης στα Πανεπιστήμια της Κρήτης και της Βιέννης. Έχει εργαστεί στο Εθνικό Μουσείο Σύγχρονης Τέχνης (ΕΜΣΤ), Αθήνα, και στο Ινστιτούτο Μεσογειακών Σπουδών/Ίδρυμα Τεχνολογίας και Έρευνας, Ρέθυμνο. Επίσης, έχει επιμεληθεί εκθέσεις σύγχρονης τέχνης σε διάφορα ιδρύματα (Πανεπιστημιακή Δημοτική Βιβλιοθήκη ΤΕΠΑΚ, Σπίτι της Κύπρου, Ίδρυμα «Η Άλλη Αρκαδία» κ.ά.) στην Ελλάδα και την Κύπρο. Επιπλέον, έχει δημοσιεύσει κείμενα σε καταλόγους εκθέσεων και σε ελληνικά και διεθνή περιοδικά, και έχει δώσει διαλέξεις για την ιστορία της μοντέρνας και σύγχρονης τέχνης, τον κινηματογράφο και τον σύγχρονο οπτικό πολιτισμό, στην Ελλάδα, την Αυστρία και τη Γερμανία. Από τον Σεπτέμβριο του 2018 διδάσκει ιστορία και θεωρία της τέχνης στο Τμήμα Καλών Τεχνών του Τεχνολογικού Πανεπιστημίου Κύπρου.



63. Ελένη Λαζαρίδου (GR language)

Ο σύγχρονος αστικός μύθος του καφέ μέσα από την διαφήμιση του ελληνικού καφέ Λουμίδη

Κάνοντας μια ιστορική αναδρομή στις απαρχές της ιστορίας του καφέ, είναι φανερό ότι χάνεται μέσα στους αιώνες. Πηγές αναφέρουν ότι ο καφές ξεκινάει να καλλιεργείται τον 12^ο αιώνα, ενώ τον 15^ο αιώνα άρχισε να γίνεται γνωστός σε διάφορες περιοχές, όπως η Μέκκα και η Υεμένη. Ο καφές δημιούργησε αμφισημία και ταλάντευση γύρω από το όνομα του, το ρόφημα που έδινε ενέργεια και υπερδιέγερση δεν μπορούσε να εξηγηθεί και να κατανοηθεί, άλλοτε γινόταν αποδεκτό και ευφάνταστο και άλλοτε δημιουργούσε την καχυποψία ενός παγανιστικού ροφήματος. Η αρχική χρήση του καφέ έγινε για φαρμακευτικούς λόγους. Στην συνέχεια, μέσα από διάφορες ζυμώσεις πέρασε στις καθημερινές διατροφικές συνήθειες των ανθρώπων, ως μέρος της κουλτούρας και πολιτισμικής ταυτότητας τους και συνδέθηκε με την ανάπαυση. Ο σκοπός της παρούσας ανάλυσης είναι να αναδείξει πως αναπαριστάται ο καφές μέσα από την σημειωτική ανάλυση μιας οπτικοακουστικής διαφήμισης, δηλαδή, πως ο καφές δημιουργεί έναν σύγχρονο αστικό μύθο ανάμεσα στο κυριολεκτικό μήνυμα της υπόστασης του ως ρόφημα και στην μεταφορική σημασία που μεταδίδει.

Η μέθοδος ανάλυσης των οπτικοακουστικών διαφημίσεων επιτυγχάνεται υπό το πρίσμα των σημειωτικών εργαλείων όπου προσεγγίζουν ερμηνευτικά τα πολυτροπικά κείμενα, δηλαδή, το συνδυασμό από λεκτικά κείμενα, οπτικές αναπαραστάσεις και συστήματα σημείων του ήχου.

Οι διαφημίσεις που θα αναλυθούν προέρχονται από την καμπάνια των διαφημίσεων του ελληνικού καφέ Λουμίδη και θα αναλυθούν σημειωτικά σύμφωνα με το μοντέλο της σημειωτικής ανάλυσης του Roland Barthes, δηλαδή, τις κυριολεκτικές και μεταφορικές σημασίες, σε επίπεδο καταδήλωσης και συνδήλωσης.

Τα πιθανά αποτέλεσμα της έρευνας θα αναδείξουν πως η μυθολογική διάσταση του καφέ περνάει μέσα από τα σημειωτικά συστήματα και δημιουργεί συνδηλωτικές και καταδηλωτικές σημασίες.

Η Έλενα του Σάββα Λαζαρίδου ολοκληρώνει τις μεταπτυχιακές της σπουδές στο Διατμηματικό μεταπτυχιακό: «Σημειωτική, Πολιτισμός και Επικοινωνία», στον Τομέα Σημειωτικής του Τμήματος Γαλλικής Γλώσσας και Φιλολογίας Α.Π.Θ. (2021). Είναι απόφοιτη του Τμήματος Φιλοσοφικής της Ιταλικής Γλώσσας και Φιλολογίας Σχολής του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης (2017), επίσης απόφοιτη της Ανώτερης Σχολής Α.Τ.Ε.Ι. Δυτικής Μακεδονίας στο τμήμα «Τμήμα Δημοσίων Σχέσεων και Επικοινωνίας» (2010) καθώς είναι απόφοιτη από το τμήμα «Διακοσμητικής» της Ευκλείδειου Σχολής Θεσσαλονίκης (1997). Η διπλωματική της Έλενα Σ. Λαζαρίδου εργασία έχει τίτλο «*Σύγχρονες μυθολογίες: οι διαφημίσεις του καφέ στην Ελλάδα και στην Ιταλία*». Συμμετείχε στο 25ο «XXV Early Fall School of Semiotics (EFSS) “Translation and Transformation in Audiovisual and Digital Culture” στην Σωζόπολη της Βουλγαρίας, 3-6/2021 με την παρουσίαση με τίτλο “Intertextuality in Greek TV spots”». Επίσης συμμετείχε στο 4^ο συνέδριο Επιστημολογία και Σημειωτική στις 3-5/12/2021 με την παρουσίαση με τίτλο, «Πως ο κώδικας του επισιτισμού ενσωματώνεται στο διαφημιστικό κώδικα του καφέ». Από το 2018 εργάστηκε ως το 2020 σε φροντιστήριο ξένων γλωσσών. Συμμετείχε σε πρόγραμμα Erasmus στο τμήμα Σημειωτικής, στο Πανεπιστήμιο της Μπολόνιας

Alma Mater Studiorum της Ιταλίας το 2021. Επίσης έχει απασχοληθεί, σε πρόγραμμα πρακτικής Εράσμου, στον τομέα της κοινωνιολογίας μέσω συμμετοχής σε μαθήματα και συμμετοχή σε δραστηριότητες διοργάνωσης συνεδρίου για τον ιταλικό κινηματογράφο. Είναι μέλος της Ελληνικής Σημειωτικής Εταιρείας (ΕΣΕ) και της ερευνητικής ομάδας SemiONwalkers, της πολυμεσικής εφαρμογής μέσω της χρήσης νέων τεχνολογιών και πολυμεσικών εφαρμογών για την ανάδειξη ενός τόπου. Τα ερευνητικά της ενδιαφέροντα εστιάζουν κυρίως στη σημειωτική της διαφήμισης, στη σημειωτική της εικόνας, στη σημειωτική της μνήμης, στη σημειωτική μελέτη του πολιτισμού.

64.Αγγελική-Σοφία Μαντίκου (GR language)

Μετασηματισμοί του ενδιαμέσου: χαρτογραφήσεις μιας ιδιοσυγκρασιακής συνάρτησης σχεδιασμού

Η ανάγνωση και η ερμηνεία της μυθολογίας ενός αντικειμένου πώς σχετίζεται με μια μετα-σχεδιαστική πρακτική; Ένα καθημερινό αντικείμενο παρακολουθείται, (ανά)περιγράφεται και μετασηματίζεται μέσα από το φίλτρο της «ιδιοσυγκρασίας», ως μια αρχαιολογία του προσωπικού βιώματος. Πιο αναλυτικά, με παράδειγμα εργασίας μια διπλή καρέκλα σκηνοθέτη, σχεδιάζεται μία εργαστηριακή συνθήκη, εξέτασης της, με στόχο την ανάδειξη πρακτικών μετα-σχεδιασμού της. Η διπλή καρέκλα σκηνοθέτη, ένα υπαρκτό φυσικό αντικείμενο, ανακαλύπτεται σε μια αποθήκη, σχεδόν κατεστραμμένη από την απραξία, περιμένοντας να αναβιώσει την ιστορία της. Η πρακτική ανα-βίωσης της πραγματοποιείται αρχικά μέσα από μια αρχαιολογική ανασκαφή κοινών και ατομικών βιωμάτων, προσεγγίζοντας μια γενεαλογία του σχεδιαστικού μύθου της. Η διαδικασία του προσωπικού συνειρμού, ως πρακτική περιγραφής του αντικειμένου προς μελέτη, θέτει ερωτήματα για την πολλαπλότητα των ιδιοτήτων του υποκειμένου και του αντικειμένου και για τους μηχανισμούς μεταφοράς αυτών των ιδιοτήτων στα αντικείμενα. Τόσο προσωπικές όσο και συλλογικές μνήμες και βιώματα ανασύρουν εικόνες, λέξεις, video και υλικότητες, που συνθέτουν τόσο ένα δίκτυο αναφορών που περιγράφουν το αντικείμενο προς έρευνα όσο και ένα ιδιοσυγκρασιακό «σύμπαν» του υποκειμένου/ερευνητή, κατασκευάζοντας διαγράμματα. Ένας κατασκευαστής εικόνων (image maker), μετασηματίζεται σε έναν κατασκευαστή σύννεφων (cloud maker). Εικόνες, σχέσεις, κείμενα και αντικείμενα συνθέτουν γενεαλογίες. Η ερμηνεία τέτοιων συννέφων, τα μετα-σηματίζει και, τα σχήματα-σύμβολα τους παράγουν κοινούς τόπους, μετασηματίζοντας το δίπολο σημαίνον-σημαινόμενο σε πλαίσιο-πολλαπλές θεάσεις του αντικειμένου. Η ιδιοσυγκρασιακή ερμηνεία, σαν μηχανισμός πλοήγησης, χρησιμοποιεί «υποκειμενικές γλωσσικές συμπεριφορές», συγκροτώντας μεταβατικά περιγραφικά εργαλεία από την μονάδα στην ομάδα και από τον σχεδιασμό στον μετα-σχεδιασμό. Η παραπάνω πειραματική συνθήκη πραγματοποιήθηκε ως εργαστήριο του μεταπτυχιακού προγράμματος «Μεταβιομηχανικός Σχεδιασμός» της Αρχιτεκτονικής σχολής του Π.Θ. Στόχος της παρούσας έρευνας είναι να ερευνηθεί ο ιδιοσυγκρασιακός συνειρμός, η μεταφορά και η αλληγορία, αλλά και πως ξανά νοηματοδοτείται ένα συλλογικό πολιτισμικό αποτύπωμα σε καινοτόμο πολιτισμικό προϊόν, μέσα από την καταγραφή υποκειμενικών μυθο-λογικών.

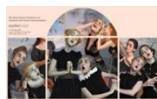
Η Α.Σ. Μαντίκου (1987) είναι υπ. Διδάκτωρ στο τμήμα της Αρχιτεκτονικής στο Εθνικό Μετσόβιο Πολυτεχνείο ως υπότροφος του ΕΛΚΕ ΕΜΠ. Αποφοίτησε με «άριστα» από το προπτυχιακό τμήμα Αρχιτεκτόνων Μηχανικών του Πανεπιστημίου Θεσσαλίας (2011) και με «άριστα» από το μεταπτυχιακό πρόγραμμα ΔΠΜΣ «Σχεδιασμός-Χώρος-Πολιτισμός» του τμήματος Αρχιτεκτόνων Μηχανικών του Ε.Μ.Π, ως υπότροφος του Ι.Κ.Υ (2015). Συμμετείχε ως καλλιτέχνης στην 15η Μπιενάλε νέων καλλιτεχνών Ευρώπης και Μεσογείου το 2011, έχει συμμετάσχει στις εξής ομαδικές εκθέσεις ως καλλιτέχνης: The Symptom Project: «Α-στοχία» (2014), «ΥΠΟΠΡΟΙΟΝΤΑ» (2013), «Sanatorioproject II» (2012), XV Biennale Νέων Δημιουργών Ευρώπης και Μεσογείου (2011), «Sanatorioproject» (2011). Έχει επιμεληθεί την ομαδική έκθεση «#ηΑντανάκλασηΤουΠιάτου», στο Μουσείο Γαστρονομίας το 2015 στην Αθήνα και έχει συντονίσει το εργαστήριο «Μετασχηματισμοί του Ενδιάμεσου» στο Μεταπτυχιακό Πρόγραμμα «Μεταβιομηχανικός Σχεδιασμός» του τμήματος Αρχιτεκτονικής του Πανεπιστημίου Θεσσαλίας (2020). Συμμετέχει στο ερευνητικό πρόγραμμα «I-D (I - Design _ Idiosyncratic Meta Design) Ιδiosisυγκρασιακές Διαδικασίες Ανάγνωσης και Δημιουργίας Μετά-Αντικειμένου στον Σύγχρονο Βιομηχανικό Σχεδιασμό.» με τους Θ. Ζαφειρόπουλο, Α. Ψυχούλη και Α. Φαραγκά. Παρέχει επικουρικό διδακτικό έργο στον τομέα III του τμήματος Αρχιτεκτόνων Μηχανικών του Ε.Μ.Π. στο εργαστήριο της Πλαστικής και στο μάθημα της αρχιτεκτονικής σύνθεσης του 6ου εξαμήνου. Ζει και εργάζεται στην Αθήνα.

65. Ασπασία Παπαδήμα (GR language)

Το κόκκινο κραγιόν: η διεκδίκηση του μύθου μέσω της διαφήμισης

Το κόκκινο κραγιόν, ένας ζωντανός και αστείρευτος καταναλωτικός μύθος, είναι μια από τις αρχαιότερες ανακαλύψεις στην ιστορία της ανθρωπότητας. Στη μακραίωνη ιστορία του, που χρονολογείται από τις αρχές του ανθρώπινου πολιτισμού, έχει επωμισθεί με φορτίο που αντανakλά ποικίλες κοινωνικές, πολιτικές, οικονομικές, θρησκευτικές και ιδεολογικές αντιλήψεις, ανάλογα με τις συνθήκες και τα ήθη κάθε εποχής. Στις μέρες μας, επικρατεί ως ένα πολιτισμικά κατασκευασμένο σύμβολο που σχετίζεται με τη γυναικεία ομορφιά, επιβιώνει σε κάθε αλλαγή της μόδας, επανεφευρίσκει τακτικά και συστηματικά τη μορφή, τη σύσταση και τις ανεπαισθητα διαφοροποιημένες αποχρώσεις του και αποτελεί το πιο εμπορικό προϊόν στην παγκόσμια αγορά των καλλυντικών.

Η διαφήμιση, αναγνώρισε έγκαιρα τις αγοραστικές δυνατότητες της γυναίκας καταναλώτριας αγκαλιάζοντας τη δυναμική της βιομηχανίας καλλυντικών. Ως αποτέλεσμα, ήδη από τα μέσα του 19^{ου} αιώνα, τα γυναικεία περιοδικά κατακλύζονται από διαφημίσεις που προωθούν φαντασιακές προσδοκίες που βασίζονται σε πολιτισμικά κατασκευάσματα ομορφιάς «βουτηγμένα σε χειραγωγικά σημαίνοντα» (Johnson, 2008). Το κόκκινο κραγιόν, με σημαντική παρουσία στη διαφήμιση, εκτός από απαραίτητο αξεσουάρ της γυναικείας ομορφιάς, προωθήθηκε ως σύμβολο αυθεντικότητας για τη θηλυκότητα ή/και τη γυναικεία ταυτότητα, προβάλλοντας κατά περίπτωση την ιδεολογία της κατασκευάστριας εταιρίας. Μέσα από αυτό το πρίσμα, η παρούσα μελέτη έχει ως στόχο να ερευνήσει τις συνδηλώσεις που προβάλλονται στη διαφήμιση του κόκκινου κραγιόν, ως φορέα του μύθου του, σε δύο πρωτοπόρες και ιστορικά αντίπαλες εμπορικές επωνυμίες στη βιομηχανία των καλλυντικών, τις Elizabeth Arden και Helena Rubinstein. Με ερευνητικό δείγμα τεσσάρων διαφημίσεων, δύο από την κάθε



εταιρία και με χρονική απόσταση έξι δεκαετιών η μια από την άλλη, γίνεται σημειωτική ανάλυση με στόχο να διερευνηθούν α. η ιδεολογία και οι διαφημιστικές προθέσεις της κάθε επωνυμίας, β. οι συνδηλώσεις που τις εκφράζουν μέσα από τα εικονικά και λεκτικά μηνύματα των διαφημίσεων τους και γ. η εξέλιξή τους μέσα στο χρόνο.

Η Ασπασία Παπαδήμα είναι Αναπληρώτρια Καθηγήτρια στο Τμήμα Πολυμέσων και Γραφικών Τεχνών του Τεχνολογικού Πανεπιστημίου Κύπρου.

Έχει ιδρύσει και συντονίζει το ερευνητικό εργαστήριο για τη Γλώσσα και τη Γραφιστική Επικοινωνία (www.lgcrl.com). Στο παρελθόν, εργάστηκε σε δημιουργικά και διαφημιστικά γραφεία στην Ελλάδα και ως καλλιτεχνική διευθύντρια στον τομέα της Διαφήμισης στην Κύπρο και δίδαξε επί δεκαετία στην ιδιωτική τριτοβάθμια εκπαίδευση της Κύπρου. Εξασκεί τη γραφιστική ως σύμβουλος σε σημαντικές αναθέσεις σχεδιασμού. Το ερευνητικό της έργο έχει παρουσιαστεί σε αναγνωρισμένα διεθνή συνέδρια και δημοσιευθεί σε επιστημονικά περιοδικά, ενώ η γραφιστική και καλλιτεχνική δουλειά της έχει βραβευθεί και έχει παρουσιαστεί σε εκθέσεις στην Κύπρο και στο εξωτερικό. Τα ερευνητικά της ενδιαφέροντα περιλαμβάνουν τον τυπογραφικό σχεδιασμό, τη διαφήμιση, τη γραπτή απόδοση της Κυπριακής διαλέκτου, το εφήμερο ντιζάιν και την τυπογραφία του καθημερινού και το αστικό τυπογραφικό τοπίο. Είναι μέλος της Ένωσης Γραφιστών και Εικονογράφων Κύπρου και της Ελληνικής Σημειωτικής Εταιρίας.

66. Yannis Skarpelos and Sophia Messini

Mythologies of viruses and pandemics

A special characteristic of modern myths, in the sense presented by Roland Barthes in his *Mythologies*, is their ephemeral character. It is exactly this character, that makes them look frivolous and unstable calling for neglecting their mythological load, while simultaneously producing far-reaching results in the ideological level. The Covid-19 pandemic formed a milieu within which several mythologies converge. They take older mythologies, biopolitical schemes, and the ideologies of fear and terror, several steps further. They are based in enumeration, on public available statistics, on visualization of deaths and dying, as well as stories told or untold about 'battles' being fought in places beyond the reach of ordinary people's vision: in hospitals, in quarantined homes, neighborhoods or even cities and villages throughout the world. In the proposed paper we will seek to re-articulate public discourses based on data harvested from Twitter during the first days of lockdown in Greece. It is in these data, both local and global that we will map verbal and visual rhetoric constructions that mythologize the pandemic, producing second order connotations of fragility, vulnerability, death; connotations conforming to or challenging political directives within states; connotations leading to conspiracy theories. It is easily understood that data collection is an ongoing process and hence, new datasets may challenge our original project, or complement it in unpredictable ways.

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Yannis Skarpelos

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Sophia Messini: Sophia Messini studied Media and Communication at the University of Athens, and holds an MA in New Media and Journalism from Panteion University. She is PhD candidate at the Department of Communication, Media and Culture, at Panteion University.

67. Irene Gerogianni

Learning from Dionysus: performance art and performances of The Bacchae since the 1960s

Euripides's *The Bacchae* is a play that culminates in the ultimate transgressive act: the *sparagmos* of the King by the women worshippers of the god of anarchy, Dionysus. Fittingly, for Rancière (Thesis 5 of his "Ten Theses on Politics", [1998] 2010: 34), "democracy begins with the king's murder, when the symbolic collapses to produce a disembodied social presence". Unlike other Greek tragedies, Euripides's *The Bacchae* was scarcely produced before 1968; following Richard Schechner's *Dionysus in 69* in New York, however, there is an impressive record of performances that 'would justify labelling the years between 1968 and 1978 the decade of *The Bacchae*.' (Fischer-Lichte 2005: 222). In this context, Dionysus's return on the theatrical stage can be interpreted as a response to the specific sociocultural developments of the 1960s and 1970s, that also gave rise and offered content to performance art as a new medium. Artists such as Marina Abramovic, Vito Acconci, Chris Burden, Ana Mendieta, Carolee Schneemann, and Gina Pane, appeared to turn *sparagmos* to their own body in order to emphasise the interplay of the individual and the communal. As such, their work allows us to reflect on the idea of democracy in the contemporary context, in the various forms that the political is embodied and an embodied public sphere is realised. While putting an ancient Greek myth in the centre of this enquiry, the paper aims to read the two performative practices as incorporations in an environment of political and social excess, characterised by both the fragmentation of the individual in society, and the reconstruction of new forms of community. For this, the focus will turn on the body, as this is used to illuminate matters of social inclusion and exclusion, and the "part of those who have no part" (Jacques Rancière [1998] 2012: 171).

Irene Gerogianni received her Ph.D. from the Department of Architecture of the Aristotle University of Thessaloniki. She has participated in numerous national and international conferences, while her work has been published in journals, collective volumes and conference proceedings. She co-edited the volume on the work of Greek performance artist, Maria Karavela, which was published in 2015 by AICA Hellas. Her book on the history of performance art in Greece was published in 2019 by futura publications. Irene has taught History of Art and Museology in undergraduate and graduate programs of various Greek universities, as well as the Greek National School of Dance. She is currently a postdoctoral researcher at the Department of Architecture of the Aristotle University of Thessaloniki, as a fellow of the Greek State Scholarships Foundation (IKY).



68. Anna Zieba

The myth of authenticity in media images: the case of visual representation of a world health crisis

The pandemic that broke out in the winter of 2019/2020 kept billions of people in lockdown for an extended period of time, moving a large part of their lives online. Extremely interested in the course of events and at the same time unwilling or unable to see for themselves, they turned to various websites for information. In a way, the internet became their eyes and this made the published images very powerful.

The presentation is part of a larger project into the visual representation of the COVID-19 pandemic. Based on Kress and van Leeuwen's visual grammar (1996) we attempt to determine which of the Hallidayan metafunctions (1978) serve the primary role in the construction of the accounts. The section of the study to be presented at the conference includes an analysis of over one hundred selected, representative photos. We will first establish what portion of the material represents actual events, and how many images come from stock agencies. Then, we will compare and contrast the two groups focusing on the content of the photos to establish what message they convey, and the range of emotions they express. The key question concerns the perspective adopted by the producer of each image and its meaning making potential (Halliday, 1978; Hodge & Kress, 1988). Apart from commenting on the results of the study we hope to open a discussion on the role images perform in putting news items in specific contexts and therefore limiting the interpretation of events, their magnitude and weight, thus influencing the public perception of the illustrated phenomena.

Anna Zieba is Assistant Professor and a researcher at the Institute of Ethnolinguistics at Adam Mickiewicz University (Poznan, Poland). She holds a PhD in applied linguistics. Her research interests concern visual and multimodal representation of concepts and practices. A holder of the Polish Ministry of Science and Higher Education Grant, and the Clifford and Mary Corbridge Trust Scholarship (Cambridge University).



69. Sonia Andreou and Stelios A. Andreou

Representing people with special needs in the process of constructing official culture repertoires through postage stamp imagery

Visual representations of disability have increasingly become a subject of literal (and visual) discussion and debate, while the limits of identity have greatly expanded throughout the years. The proposed paper discusses how postage stamps as official documents and a significant part for the formation of a country's image, might contribute to our understanding of the visual representation of disability, as well as the strides our societies need to make in order to achieve fair and accurate representation of people living with temporary or permanent forms of disability. The principal motivation encouraging this study was the lack of substantial literature and empirical research findings, concerning the study of stamps in relation not only to official culture construction, but more specifically in the ways the individuals, as well as the notion of disability, is being portrayed through these artefacts. The present study examines stamps

issued between the years 1960 and 2013 by the Republic of Cyprus. The theoretical framework adopted, derives from relevant theories on the cultivation of official culture, in association with the social situation concerning individuals with disabilities in the framework of the Republic of Cyprus. The corpus has been analysed using quantitative content analysis, followed by semiotic analysis of the representations taking into consideration verbal and nonverbal messages. While positive changes have been made towards a fairer representation, a number of visual narrative myths centred around inclusivity, such as the quite popular 'spectacular disabled', are still perpetuated. The study concludes by discussing ways in which the construction of inclusive representations and informed depictions of disability could be achieved in the design of postage stamps and consequently other artefacts of official culture.

Dr Sonia Andreou is an Adjunct Lecturer at the Department of Multimedia and Graphic Arts, Cyprus University of Technology. In the past she has taught at the University of Central Lancashire (Cyprus) and University of Portsmouth. She has delivered modules on advertising and marketing communications, universal design and research methods. She is a graduate of the Cyprus University of Technology in the field of Graphic and Multimedia Arts. She continued her studies at the University of Essex (U.K.), obtaining an M.A. in Art History and Theory in 2013. Sonia gained her PhD in Visual Communication and Semiotics from the Department of Multimedia and Graphic Arts of the Cyprus University of Technology in 2017. She taught modules related to visual communication, creative industries, graphic design and advertising for B.A. and M.A. level, at the University of Portsmouth and Cyprus University of Technology. Her professional activities include the reviewing of papers for scientific journals and the organization of academic conferences. Her research interests include the analysis of advertising, visual communication and popular culture, with the aid of sociological theories, as well as their interpretation through a combination of quantitative and qualitative methods.

Dr Stelios A. Andreou holds a Dr Sc. in Speech Therapy from the University of Belgrade, as well as an M.A. in Education from the University of Warwick (England) and a B.Ss. Def. in Speech and Language Pathology, from the University of Belgrade. He is currently employed at the Special Education Department, of the Cyprus Ministry of Education, Culture, Sport and Youth. Dr Andreou is a founding member of the Cyprus Association of Registered Speech - Language Pathologists and he has served the Association from the position of the secretary for many years. Additionally, he was the Board Vice President of the Cyprus Speech Therapists' Registration Council until 2010. The appointment was set by the Council of Ministers. He was a selected representative of the Cyprus Association of Registered Speech - Language Pathologists at the International Association of Logopedics and Phoniatrics (IALP) General Assembly. Dr Andreou has been awarded by the Cyprus Association of Registered Speech and Language Pathologists for his significant contribution in the field of Speech Therapy, in 2009. In the past, he taught as a Lecturer in a number of higher education institutes in Cyprus. His professional activities include the publication of research in academic journals and presentation of work in international scientific conferences, in the fields of speech pathology with a particular interest in hereditary predisposition of stuttering. Dr Andreou has given a large number of lectures as an invited speaker on topics related to his research interests. He is the author of nine scientific books on speech pathology.



70. Amparo Latorre Romero

The cultural construction of the myth in the visual art through Cavafis's work: Σαλώμη

The aim of this paper is reflecting about the depiction of the image of female iconic representation in the art world. Departing from the myth of Σαλώμη. The purpose of the article is try to demonstrate, towards a theoretical prospective following the texts of: Rosalind Kraus, *The Originality of the Avant-Garde and Other Myths*, *The Return of the Real* of Hal Foster and *The myths of Evasion* of Mario de Michelli in his book *Le avanguardie artistiche del Novecento* mainly. This poem of Cavafi is a fundamental ejemplification of the myth of dangerous female seductiveness. Departing from this considerations with a marked historical-artistic and semiotic approach how are built in the creation of a simbology. Salome appears as a character that immerses us in a broad artistic journey. The purpose of the article is try to demonstrate towards a theoretical analysis how the myth of "the daughter of Herodias" plays not only a significant role in the art history but also in poetry. This image erects by itself a contemporary myth. Starting from this considerations it will be interesting recognize the construction of the Σαλώμη myth.

Amparo Latorre Romero received a PhD with International Mention in Art Production & Research from Facultad de San Carlos, Universidad Politécnica de Valencia and Sapienza University of Rome. She is teaching assistant in Contemporary Art History. (Chair Prof. Carla Subrizi). Her last publication is Rafael Alberti :Arte e Letteratura tra estetica e Semiotica. A cura di Amparo Latorre Romero.(2020Forthcoming), La Roma de Rafael Alberti: Arte, Semiótica y abyección en su obra. (2020Forthcoming). Grant Onassis (2019) Fellowship Program For International Scholars in Greece at Panteion University- La Sapienza as assistant professor. Among articles: El arte y la estética de Valle -Inclán:Elementos de abyección en la Sonata de primavera.nº35,Cuadrant ,Revista semestral de Estudios Valleinclinianos e Históricos,2017 pp.18-31. Abiezione nell'arte postmoderna come risultato di una cultura post-traumatica. Boletín de Arte UMA, nº38, Departamento de Historia del Arte, Universidad de Málaga, 2017,pp 109-116, ISSN:0211-8483 Utilización científica del arte en transtornos cognitivos. (La relación arte y ciencia a través de la remediación).Rimediazioni. CONTRIBUTI (ed.)Aracne editrice;The abject human body regards art & semiotics. EDIS-Publishing Institution of the University of Zilina 2014.Scientific use of art in cognitive disorders, IASS/IAS.New Bulgarian University. Sofia, Bulgaria 2014.



71. Elsa Soro

From Chernobyl to Raves: the divergent visual dystopias around the myth of the gas mask

In the Banksy' Gas Mask Boy (2009) a crouched young boy wears a gas mask whose screen reflects the image of a field in bloom. The use of this facial artifact in the articulation of a visual paradox (toxicity vs purity) by one of the most celebrated contemporary artists gives account of the complex role played by the gas mask within the western visual culture.

From a functional point of view, the gas mask is a breathing device consisting of a tight-fitting facepiece that contains filters, an exhalation valve, and transparent eyepieces. However, behind the mere respiratory function, the gas mask, arguably, unfolds a dissonant and dystopic mode of signification.

In turn the gas mask has been related to the dehumanizing effect of the war as epitomized in In Otto Dix Shock Troops Advance under Gas; in turn to the nuclear threat, as in the HBO Chernobyl series poster; in turn as symbol of protest against the establishment as in the Twitter logo bird with a respiratory mask that accompanied the #Occupygezi hashtag; in turn it appears as part of the accessories of cybergoth or steampunk rave subcultures.

Within this background, this presentation will examine how the artifact plastically interacts as a mask with the biological face by both augmenting and concealing the facial features, and in so doing how the gas mask entails a multiple and paradoxal agency.