

EMPACT + FIFTH INTERNATIONAL CONFERENCE ON SEMIOTICS OF CULTURE AND VISUAL COMMUNICATION

The Semiotics of Otherness
Nature as the Other:
Empathy, Arts & Sustainability

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5th International Conference on Semiotics of Culture and Visual Communication
The Semiotics of Otherness-Nature as the Other: Empathy, Arts & Sustainability

Conference Abstracts



1. Gregory Paschalidis

The pedagogy of monsters

The monster marked our cultural, racial, and moral Others for centuries. A diverse population of monsters inhabited the boundaries we drew in all directions, operating as the third pole in the triad normal/pathological/monster. In the process, however, this vast empire of monsters has disintegrated. The ‘monster’ was largely demystified and either transformed into the pathological – an individual or social illness, potentially curable, and always redeemable as a dysfunction – or reformed as ‘difference.’ At the same time, our teratological imagination has continued to thrive but in an entirely different direction. In contemporary art, literature, comics, and cinema, an extravagant new breed of monsters has emerged, redeeming the ‘monstrous’ as the cultural trope of choice for heralding an expanded, posthuman anthropology. How come, though, our present, highly reflective stage of the Anthropocene once again resorts to the allegory of the monsters? What makes them retain their privileged role as our most persuasive educators?

Gregory Paschalidis is Professor of Cultural Studies at the Department of Journalism & Mass Communications, Aristotle University of Thessaloniki (Greece) where he teaches since 1996. He graduated in Sociology from the University of Manchester and holds an MA in Sociology of Literature from the University of Essex and a Phd in Comparative Literature from the University of Jannina. He has published extensively in the fields of cultural theory and cultural policy, literary theory and narratology, mass/digital media and visual semiotics. He has authored three books and edited eight collective volumes in the fields of cultural theory, mass media and semiotics. Since 2012 he is President of the Hellenic Semiotic Society (H.S.S.), and is chief editor of Punctum-International Journal of Semiotics, the online journal published biannually by H.S.S.



2. Sebastián Moreno Barreneche

The semiotics of the enemy during the Covid-19 pandemic: on the discursive construction of the SARS-CoV-2 as a monster

This presentation will explore the semiotic mechanisms that were involved in the construction of the SARS-CoV-2 as a monster during the Covid-19 pandemic. Viruses and other pathogens are biological entities that do not have any type of intentionality. However, since the SARS-CoV-2 supposed a major threat to human health, societies around the world drew on preexisting semiotic resources, discourses and social imaginaries – images, narratives, archetypes, etc. – to construct the virus as an enemy that must be defeated. In this process of semiotic construction, specific semiotic resources were used that reflect the logics of a semiotics of the enemy (Eco, 2012). These resources help positioning the virus as an Other not only alien to humanity, but also harmful to this collective actor. The presentation will discuss the semiotics of the enemy and how it was in play in the semiotic construction of the SARS-CoV-2 as a monster that was hegemonic around the world since March 2020. The presentation advances research to be published in 2024 by Bloomsbury with the title *The Semiotics of the Covid-19 Pandemic*.

Sebastián Moreno Barreneche is Associate Professor at the Faculty of Management and Social Sciences of Universidad ORT Uruguay (Montevideo, Uruguay). He holds a doctoral degree in Social Sciences by the Ludwig-Maximilians University of Munich, Germany, and is a researcher in Semiotics, with a focus on contemporary culture and society. His book *The Social Semiotics of Populism* was published by Bloomsbury in 2023.



3. Giannis (Ioannis) Karalàkos

“They’re trying to kill us”: the semiotic construction of the enemy/other in conspiracy theories surrounding viral epidemics

In an era dominated by fast-paced communication and uncontrolled distribution of (mis)information, the COVID-19 pandemic has served as a fertile breeding ground for viral conspiracy theories, as have similar periods with pandemics in the distant and recent past. Apart from dangers regarding misguided decisions affecting individual and public health, this proliferation has also led to serious scapegoating of ethnic, racial, or social outgroups. According to several researchers in the field, conspiracy theories serve two main functions: (a) they come to fill the information gap left by mainstream explanations in times of uncertainty and (b) they represent an effort to retain control and a sense of security in times of fear. The latter often depends on the solidification of an identity in terms of opposition to a hostile “other”, to whom certain characteristics are attributed. These deliberately undefined malevolent forces are simultaneously viewed as non-own, belonging to an external chaotic disorganized space and as anti-own, having infiltrated every level of society and culture and working against it from within. The latter kind of internal enemy is especially insidious and comes to existence through a semiotic process of projection. Conspiracy theories around major epidemics, therefore, largely consist of patterns of blame and attribution of responsibility. Blame works as a mechanism of sense-making of a new, threatening event and simultaneously as an affirmation of the structured, morally superior cultural ‘us’ versus chaotic, immoral ‘them’. This paper will briefly investigate characteristic examples of blame from global epidemics of the past and then attempt to outline the semiotic construction of a loosely defined but utterly malevolent ‘other’ who is using the contagion to harm ‘us’ either from above or from below.

Giannis (Ioannis) Karalàkos graduated with honours from the School of English Language and Literature of the Aristotle University of Thessaloniki and has been working as a state school teacher of English for the past 20 years. He holds a Master’s Degree on European Literature and Culture from the AUTH and his postgraduate thesis was a semiotic analysis of televised commercials of domestic cleaning products. A member of the Hellenic Semiotic Society since November 2019, he is currently writing his doctoral thesis on the semiotic approach of conspiracy theories surrounding viral epidemics of the past 40 years. His research interests also include media and multimodal semiotics.



4. Ewa Kozik

"The end of the world is not our fault" - climate denialism in the Polish virtual space

In Poland, environmental awareness has been growing for at least the last 10 years and there has been more and more talk about climate problems. Among them, the most worrying is the information about the ever-declining supplies of potable water on Earth and air pollution. The latter is a sensitive topic in the Polish public debate, where governmental and EU regulations aimed at reducing carbon dioxide emissions and limiting smog production seem to be at odds with the interests of certain professional groups. Farmers and miners are particularly dissatisfied with laws and regulations seeking to strengthen environmental protection. The need to close many coal mines in Poland and restrictions on the cultivation and rearing of cattle and pigs are provisions that directly affect the interests and lifestyle of workers in the agricultural sector.

Additional dissatisfaction with the pro-environmental solutions proposed by the Polish government and the European Union is aroused by the anti-smog resolutions, which impose an obligation to replace old coal heaters with heaters that emit less pollution. All these events are accompanied by a narrative of shared, human-wide responsibility for the worrying state of our planet. Environmentalists and climate activists from various organisations and associations very often use blunt rhetoric, talking about human thoughtlessness, responsibility and the need to compensate towards nature, the environment, ecosystems and future generations who will come to suffer from pollution, waste and lack of water. Awareness of one's own guilt deprives postmodern man of what Anthony Giddens has called a sense of ontological security. Human guilt and mistakes in postmodernity are no longer subject to the criterion of sin and repentance, instead there is shame and an aggravating sense of responsibility for the disasters one observes around oneself.

As a result of the emergence of these feelings and emotions, human beings begin to look for ways to shift responsibility for the unsatisfactory state of reality from themselves to something or someone else. This is in line with the theory proposed by Arnold Gehlen, who describes man as homo mentiens, i.e. a defective being who uses culture to relieve himself. Everything that man produces, and therefore his culture, is a response to a sense of inner lack and imperfection. From this perspective, cultural creations that arise in the context of a lack of understanding and acceptance of pro-environmental solutions can be seen as an example of human and social unburdening, an abdication of responsibility for the climate crisis. Such cultural products are conspiracy theories, in which an attitude of climate denialism is manifested, i.e. the denial of the existence of ecological and climatic threats or the downplaying of their impact on human life and the future of the planet. In my presentation, I would like to present some examples of conspiracy theories operating in virtual space, in particular in social media and in Polish alternative media. Netnographic observation will indicate how postmodern homo mentiens shrug off the burden of responsibility for the environment and climate by means of belief in conspiracy theories.

Ewa Kozik, PhD - graduate of ethnology at the University of Silesia and religious studies at the Jagiellonian University. Research and teaching assistant at the Faculty of Arts and Sciences of the University of Silesia. She obtained her Master's degree in ethnology and cultural anthropology by writing a dissertation on hate speech in the context of refugees. She owes her Master's degree in religious studies to cooperation with the Małopolska Regional Fire Brigade Headquarters in Kraków. Thanks to the support of the Command's staff, she completed a thesis on firefighters' religiosity and its impact on coping with stress. In her doctoral thesis *Myths as a source of a sense of security in a post-truth world*, she investigated contemporary myths about medicine and health. She conducts netographic research in which she combines the classical ethnographic method with the tools of ethnolinguistics, semiotics and sociology of knowledge. Her greatest passion is to deepen her knowledge of human beings and all their manifestations in the world, which is why she specialises in topics such as folk religiosity, conspiracy theories and fake news. Her scientific inquiries are guided by the conviction that culture, i.e. the reality created by man and his way of life, is a system in which all elements are interconnected, and the absence of any of them forces the creation of something new to fill the void.



5. Claudia Wunderlich

The semiotics of German-suited Bavarian playing-cards and those of the former Austro-Hungarian Empire

Although they are rich semiotic resources, semiotic analyses of playing cards are still rare, despite their popularity and the abundant literature on their history and patterns. Apart from French-suited cards, whose symbols are known internationally, German-suited card decks are still widespread in Central Europe, whose patterns can be traced back to the Bavarian city of Augsburg, originally. Cards based on Bavarian playing card patterns are still also popular in the territories of the former Austro-Hungarian Empire as well, where they developed further across the centuries. This holds particularly true for the 19th century after the dissolution of the Holy Roman Empire of German Nation, the time of nation-building and the creation of distinct regional playing card patterns – a period which also saw great technological innovation. The patterns evolved over time and artists -- including famous ones from the circle around Albrecht Dürer in Nuremberg -- were frequently involved in design innovations. Traditionally, playing cards are highly symbolic and carry social, historical, and political meanings, i.e. they reflect the culture of their respective regions and eras. In this, attention to ambiguity in what is represented as well as changes in connotation in the depictions must be paid. This also, because playing cards were once subjected to harsh censorship along with all other print media. Additionally, different card games, some of which require considerable practice to achieve mastery, have characterised different social groups. This paper deals with all these aspects of this under-researched topic and proposes a semiotic analysis with particular emphasis on the social semiotics of cards and ambiguous or changing associations with what is represented to read present and past playing card patterns from Bavaria and nearby territories.

Claudia Wunderlich is professor of English for Specific Purposes and German as a Foreign Language at the Technical University of Applied Sciences Würzburg-Schweinfurt in Germany.

She studied English, French, and Italian philology and linguistics at the universities of Erlangen-Nuremberg, Germany, Sherbrooke, Qc., Canada, and Parma, Italy as well as local history at Oxford and Leicester, UK. Other than conducting research in corpus linguistics, she has been studying playing cards and their patterns for more than a decade, and was key in the organisation of an exhibition on the 19th-century Unger playing card making family, in the museum of Győr, Hungary, in 2010. Additionally, she has published on playing cards and their social semiotics in *Acta Ethnographica Hungarica*, *Ethnographia*, and presented a paper on the topic at a conference of the Hungarian Academy of Sciences in Budapest in November 2022, as well as the XIII International Conference on Semiotics in Athens in 2023. In 2024, she published German-suited, “Hungarian Coffeehouse Cards”, a reprint of a deck from ca. 1841 by Mátyás Unger, Győr, in cooperation with Vienna-based Piatnik, a leading playing-card manufacturer, as part of their bicentennial museum editions.



6. Jacqueline Hill

Successfully flawed. The other side of Perfect: the strategic value of the Imperfects

The fear of imperfection has a name, Atelophobia. It means the fear of not finishing, of not achieving an end, a completion, thus never achieving perfection. It is the intention of this paper to propose an alternative perspective within the bounds of our accepted design aesthetic criteria concerning the idea of perfection. That imperfection within design outcomes is not always a negative and thus should not be feared, nor does it always indicate non achievement of ‘a predetermined goal or end’ (telos). This shift in perspective can be realised by recognising the ‘how’ and ‘when’ to utilise imperfections, of turning a traditionally perceived negative into a positive via a conscious design strategy, that could be the key to creating an effective and, more than likely, memorable design outcome. Imperfections within a final design outcome, can spark reactions such as surprise or disappointment (mainly from the designer) but it can also provoke a sense of ‘one-offness’/ exclusivity, often establishing some type of internal dialogue of recognition for the viewer/user. “The agency of imperfection equals a human experience.” (Leone, 2018). There can be no singular universal agreement on what constitutes the notion of perfection. Definitions of perfection and, more interestingly, imperfection within visual communication are possibly purely subjective, driven by an individual’s culturally influenced judgment. Therefore, the research methodology for this paper will be axiological in nature. By employing the theories and writings of philosophers, semioticians and design academics, among others, Systems Scientist Martin Zwick (2000), semiotician Massimo Leone (2018), and philosopher David Walhout (1958), this work aims to construct a starting point for an important conversation which addresses the strategic value of imperfection in visual communication. A brief case study of the Punk subculture, specifically its visual communications, will demonstrate that by irreverently breaking the rules of conventional design protocol, a new and enduring visual design paradigm emerged. That of a perfectly imperfect design movement. It is the imperfections, unintentionally, and sometimes intentionally created, within applied conventional rules of aesthetics and technical and production resolution of a design outcome, that may make the design outcome endearing, accessible, and even memorable and desirable to the target audience. Thus, successfully flawed.

Branding and typography have been the main areas of focus in building Jacqueline's career as a graphic designer. She completed a Masters of Design by Research (Vis.Comms) at University of Technology Sydney (UTS) in 2013, and has been invited to deliver papers addressing the semiotic and metaphysical relevance of visual identity (VIMs) and branding at numerous semiotic conferences throughout Europe and Australia since 2015. Additionally to her design practice, Jacqueline 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 (University of New South Wales, Enmore Design Centre, Queensland College of Art). 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. She also acted as the Graphic Design councillor for the Design Institute of Australia (DIA) NSW council from 2010 – 2014. One of her on-going projects, Shiftazine, an on-line magazine (shiftazine.com), focuses on recognizing the extraordinary within the ordinary. In 2015 she launched The Glue Sessions, addressing theoretical aspects of graphic design, semiotics and visual communication beyond aesthetic considerations.



7. Nicolas Lambouris

Her Stones were Sapphire, and Her Soil was Gold

The proposed visual essay, introduces my 2022 project 'Her Stones were Sapphire, and Her Soil was Gold', a mixed-media installation work which negotiates complex cultural, historical, geopolitical, and religious definitions —and their subsequent representations— of ethnic identity(-ies) in relation to geographical territory, the concept of land and nature, and its historical ramifications. The work departs from a fragmented poetic reappropriation of the Book of Job found in the Ketuvim section of the Hebrew Bible, and the first of the Poetic Books in the Old Testament in the Christian Bible, in which we witness the existential suffering of its righteous eponymous protagonist and a profound discourse on theodicy. One of the major books of religious wisdom, the Book of Job, becomes both a literary and existential analysis of the relationship between suffering and divine justice put in a dramatic poetic form. A number of mythological allusions and parables are employed when the speaker deals with the forces of nature, the sea, and cosmic or divine creatures. This dichotomy of the Self and the Other, the Human and the Divine, the Good and the Evil, become the basis for how the work investigates issues of ownership, land and historical truths and how are these defined in relation to the Other. Hence the appropriated literary piece produced based on the Book of Job, lyrically unfolds as an ambiguous and sentimental description of an undisclosed island. Omitting any reference to Job himself while pertaining to religious and folklore connotations, the piece refers to the natural beauty of an island, its fertile land and its effect on the lives of its indigenous people. Both the text, the images and/or artifacts that make up the work, operate as visual cues that simultaneously denote or affect each other as fragments of a larger non-linear narrative which attempts to negotiate our multifaceted relations, processes and complex negotiations on issues of land, home, history and religion.

Nicolas Lambouris is an Assistant Professor at the Department of Arts & Communication at Frederick University and Lab Coordinator of the research lab PFM [Photography. Film+Media. Lab], teaching New Media, Image & Display, Advanced Photographic Practices, Styling & Image Making and Advertising, both in the Graduate and Undergraduate Programs of the Department. He holds an MA in Photography from Kent Institute of Art & Design, University of Kent (UK), a BA in Studio Art and a BA in Media Studies from Queens College, City University of New York (USA). Lambouris is a member of the Board of Directors of the International Association of Photography & Theory [IAPT] and a Research Associate of the Cultural Studies and Contemporary Arts Lab (CSCA Lab), European University Cyprus. His research interests include contemporary photographic practices, photographic archives, video imaging & sonic arts, visual studies & filmmaking, digital media, and focuses on visual culture issues pertaining to the politics of representation and cultural identity(-ies). He has participated in a number of conferences dedicated to the interdisciplinary and critical study of photography and visual culture, and has text contributions in the scholarly journal *Photographies* and *Membrana*. Lambouris' work, primarily photographic, and time-based media, has been exhibited locally and internationally, it is part of private and state art collections and has been published by IAPT Press, La Fabrica, Yard Press and MUZA Eretz Museum.



8. Evagoria Dapola

Phenomenology of Embodied Space: bodily gestures and embrace as Third places of otherness

In sociology, the third place refers to the social surroundings that are separate from the two usual social environments of home ("first place") and the workplace ("second place"). As the unfortunate ongoing disappearance of third places prevails, this paper suggests to consider certain bodily gestures and namely the embrace as a fourth place, where otherness is embodied. The writings of Maurice Merleau-Ponty suggest one possible way that an 'archaeology of gestures' can contribute as a research lens examining more than just technology or behaviour. The paper will research how we experience the body when gesturing, the role of gestures in intersubjective communication with others, considering the phenomenology of gesture in seeking to understand action and speech as integrated, intra-active, co-productive: 'since, semiotically, gestures are often quite different from words, the question of how they collaborate with words in producing the meaning-complex of the utterance of which they are a part seems to be particularly interesting'. The paper will also look at the ways gestural activities can be ingrained via sedimentation and considering Husserl's writings of gestures as signs, signifying the inner psychic life of others. In *Being and Time*, Heidegger describes a phenomenon he calls "Temporal Ecstasy" which describes a moment of being "outside oneself" in relation to time, a moment in which we can see time, not as a linear transition between birth and death but as an element on its own which allows us to unfold our "being in the world". It is a gesture which leads us, maybe even urges us, to think of the role of the Other. In his philosophy of reflection, Ricoeur defines three types of otherness within the subject: that of his or her own body, that of the other, and finally that of consciousness. Considering Oneself as Another, the paper looks at gestures of othering time and embrace as a

third place of otherness. Culture apprentices the body to its style. Gestures are the visible and kinaesthetic trace of that apprenticeship. They are specific to bodies, families, age grades, ethnic groups, social orders, and historical moments. Looking at how gestures exemplify and complicate the bodily the bodily experience, while also making distinction between ourselves and others, this paper considers how gestures have a heuristic or generative function: they shape the individual style in the encounter with the world through “typics” or recurring “motifs”. The gestures I consider here are affiliated with the body, looking closely at embrace as a third place of embracing otherness. This paper explores the felt imperative to these relations where, as Merleau-Ponty put it, ‘all distance is traversed’ and wherein movement arises not specifically in the body, but in the nexus and intertwining of bodily engagement with the world. The embrace is fundamentally, elementally, a gesture of landscape dwelling. A phenomenology of elemental motions provides the textual reminder that to be at home in various landscapes means to know what it is to be embraced corporeally, sensually, within the human and especially the more-than-human folds of the world. Looking at embodiment and haptic communications, the paper is proposing an interplay among the notions of otherness, intersubjectivity and thirdness, considering the phenomena of interpersonal resonance in otherness. The cultural anthropology paradigm that will be considered here regards some definitions of culture belonging to Edward Burnett Tylor, Talcott Parsons, Clifford Geertz and also to Paul-Henry Chombart de Lauwe.

Evagoria Dapola is a curator, researcher and writer based between Athens & Cyprus, she was an invited resident curator/part-time teaching fellow at Athens School of Fine Arts(2020) and she participated in the Home Workspace Individual Chapters(2021) at Ashkal Alwan - Lebanese School of Plastic Arts. In 2023 was a resident at UNIDEE, Neither on Land nor at Sea: Meeting the Mediterranean Im/Possible, at Cittadellearte / Fondazione Pistoletto. She has worked in public & private organizations, including the V&A Museum, Barbican House (part of the Barbican group), Louvre Abu Dhabi, Brighton Photobiennial, amongst others. An active member of the UK Museum Association and Greek Association of Art Historians & Curators, she has published chapters in 2 Academic Publications with Cambridge Scholars, in Semiotics and Visual Communication III & IV and in Stedelijk Studies. She has published essays and texts in several journals, contributed texts in art magazines and books and she has curated several exhibitions in Greece, Cyprus and abroad. She is also a member of the Cypriot National Artwork selection committee.



9. Panagiotis Ferentinos

My wall – Your wall

The paper aims to explore the concept of ‘other’ and ‘otherness’ through the expressions of people in urban spaces, specifically focusing on the use of public spaces for visual expressions. It examines how opposing groups interact by responding to/ or overwriting each other's messages, highlighting the contested nature of urban spaces. The study is grounded in Staszak's (2008) notion of ‘otherness’ as a power dynamic between dominant groups (‘us’) and dominated groups (‘them’). Using the Greek cityscape affected by the economic crisis as a case

study, it discusses how the crisis provided more space for visual expressions and sees the city as a 'collage' of diverse and contradictory elements coexisting. The research involves fieldwork, photographic documentation, and mapping to analyse these visual interventions and understand the socio-cultural dynamics of the urban environment. The study employs semiotics to decode the language of the street walls and explores the distinctiveness of images as communicative tools.

Visual artist (Patras, Greece, 1983) currently living and working in Greece. He is a holder of PhD in Fine Art from Winchester School of Art, University of Southampton, UK. He is currently lecturing (Adjunct lecturer) fine art (printmaking-painting) at the Department of Fine Arts and Arts Sciences of the University of Ioannina. His doctoral research, based on art practices (practice-based PhD), 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 has graduated from a number of leading art schools with a Master in Fine Art (MFA, Fine Art Media) from The Slade School of Fine Art (UCL), London (2016), and two Degrees and Masters in Printmaking (2011) and Painting (2007) from the Athens School of Fine Arts, Greece. His work is interdisciplinary and engages with traditional and digital methods in printmaking, drawing, painting, sculpture, installation, performance and interaction, street art, photography, and text. In 2016 he was awarded the prestigious The Anthony Dawson Print Prize 2015/2016 for printmaking excellence, by the Slade Committee Awards, UCL. Three of his recent international participations were in the 7th Guanlan International Print Biennial in China (2019), and in the 1st and 2nd Cyprus Biennale, Biennale Larnaca 2018 and 2021. His work has been shown in Greece and abroad in six solo exhibitions and more than forty group exhibitions.



10. Zoe Hurley

AI family portraits of 'Whiteness': a visual cultural semiotics enquiry

This enquiry develops a visual semiotics exploration of artificial intelligence imaging software to consider generative family portraits and the algorithmic regimes of Whiteness which they encase. Traditional family portraits have always been value-laden constructs, consisting of varying compositions of family members, projecting a range of cultural values, for which visual semiotic signs are the vehicles for experiences, collective memories and ideologies. In the AI age, image generation tools, like Midjourney, Dall-E and Imagine AI, are rapidly adding new complexities, to already sophisticated and value-laden image, photo and video editing processes. Despite the conceptual centrality of visibility in semiotic representations, the semantic and interpretative dimensions of AI images are often overlooked or little understood. Semiotic visual cultures scholarship, while addressing these issues, has been concerned with the multifaceted semiosis of vision politicising visibility and the archaeologies of perception. To explore these semiotic visual meanings, taking the prompt of 'family portraits' as a case, an AI semiotic visual cultures framework is developed to explore generative AI's racially and gendered

images. Findings reveal a range of curious and distorted hallucinations of Whiteness embedding the AI generated family portrait types. Theorising suggests that AI image generation, including family portraits, is occurring within a semiotic algorithmic realm which is shifting further away from the idea that images should necessarily communicate real events or representations of authenticity. It argued that AI image generation is simultaneously reinforcing neoliberal narratives, worldviews of racial capitalism and Whiteness, due to echo chambers and programmed logics of the semantic image tagging and large language sets from which they stem.

Zoe Hurley (PhD) is an assistant professor in the College of Interdisciplinary Studies, at Zayed University, Dubai and a Visiting Fellow in the Middle East Centre, at the London School of Economics. Her work focuses on semiotics, postdigital feminism(s), power and visual communication. She is the founding President of the Gulf Association of Semiotic Studies and global member of the TikTok Cultures Research Network. She has published articles in leading academic journals including *New Media & Society*; *Feminist Media Studies*; *Social Media + Society*; *Information Communication & Society*; *Postdigital Science and Education*; and *Visual Communication*, in addition to several chapters, commentaries and blogs. Her recent monograph - *Social Media Influencing in the City of Likes: Dubai and the Postdigital Condition* - expands a semiotic critique of social media's role in the global visual economy.



11. Eleni D. Lazaridou

The Other through AI, AI as the Other and the other AI

Asking quite a few Artificial Intelligent (AI) assistants about otherness, inclusivity and their potential role in promoting equity gave me different and, in some questions, controversial answers. An AI saying that “it’s essential to recognize that Othering isn’t neutral; it can lead to mistreatment and perpetuate harmful stereotypes” has triggered some critical considerations on whether digital worlds and the advancement of a more emotionally intelligent AI can provide opportunities in favor of cultivating a more compassionate, inclusive, and equitable society where diversity is respected. Quoting another AI assistant, “understanding concepts like otherness, inclusivity, abjection, and queerness is crucial for promoting empathy, acceptance, and diversity in society”.

This research seeks to explore the potential of this optimistic perspective through the social semiotic visual analysis of images produced by AI Image Generators according to given terms such as “inclusivity”, “otherness”, “abject”, “queer” etc. which can offer deep insights into the media ideologies. At first, the research data have been collected from online conversations with different AI assistants and AI Image Generators. In the second part, the research participants, mainly, but not limited to, individuals that belong to usually marginalized groups such as LGBTQI+ community, are encouraged to interact with an AI Image Generator and collect the images based on the same keywords and other words that express their own understanding of otherness. In the next step, they answer a questionnaire in order to express their perspectives on the AI results and their general experience with AI. The purpose is to combine and analyze the images and the participants’ perspectives so as to unveil whether there is an ongoing

reproduction of the already existing prejudice on gender roles, racial descent, sexual orientation, aging and disability.

Despite the fact that AI can be considered as “the Other” by some humans due to its different form of intelligence and its unpredictability, it is vital to propose ways to imbue AI with ethical principles that are universally accepted across cultures, such as fairness, transparency, and accountability, while also recognizing and embracing cultural diversity and fostering cross-cultural understanding. “Developing AI guidelines that are sensitive to the needs and values of people from diverse cultural backgrounds can tackle alienation and challenge traditional norms and binaries” suggests an AI. The key point lies on the reasoning that AI is a tool that co-evolves and co-arises within socio-cultural and political transformations, rather being a separate entity through the lens of technological determinism. Therefore, this study encourages an interdisciplinary effort combining social semiotics with sociological, anthropological and media theory, in the development of a more welcoming and equitable digital, and not only, world, improving accessibility features, promoting diverse representation in tech industries, and addressing biases and discrimination in algorithms and AI systems.

Eleni D. Lazaridou is a PhD candidate in the Department of Social Anthropology of Panteion University. She holds an undergraduate degree in Italian Language and Philology at the Aristotle University of Thessaloniki and has studied in the Department of Applied Informatics at the University of Macedonia. She is a MA graduate of the Semiotics, Culture and Communication program of the Faculty of Philosophy of AUTH. Her research interests focus on the study of online cultures from the perspective of social anthropology and semiotics, intermediality, transmediality, multimodality, and new media studies. Her conference presentations and journal publications focus on liminal bodies, queerness, death, funeral rituals and aging, as mediated in online environments, as well as the analysis and design of interactive social awareness narratives. She is a member of the research network "Semiotics of Media" and the research network "Semiotics of digital worlds" of the Hellenic Semiotic Society and has participated in the organization of seminars as a member of the Media Semiotics Research Group of the Semiolab laboratory. She participates with the Greek research team in the consortium of the Horizon project FIERCE - Feminist Movements Revitalizing Democracy in Europe.



12. Cavell Ord-Shrimpton

Interpreting visual message authority through the otherness of digital talking heads

The power of visual authority is changing. For many years society has held the photograph as a true account of events as they happen. Historically, if a train crashed (as one did in 1895), it was reported in a weekly newspaper like L'illustration, and simply taken as fact, a property exploited for well over a hundred years. Today, artificial intelligence (AI) can generate realistic image likenesses through text prompts in seconds. AI images are still humanly discernible today - up to an incrementally foggier point. Many people are being fooled, e.g., Pablo Xavier's "Pope

in a puffer jacket” created in Midjourney in early 2023, which impacted image perception across the globe, demonstrating the direction of a post-truth future. Digitally circulated content with viral capacity can accidentally and unintentionally become national and global news. With no defined standards bodies to fact check or identify source veracity, the authority of digital content is being eroded. The megashift of digital design and AI is implementing an exponential movement in the human experience of ‘otherness’ through digital visual tools, and the ‘digital now’ is at a new crossroads for human communication. This paper investigates graphic design and uses a practice-based AI case study to identify how identity, empathy, stereotypes and other social constructs influence the outcomes of a consensus point of view (POV). Despite extensive research in graphic design and visual communication design a significant gap remains in the understanding of the temporal nature of digital visual design, and the impact of omnipresent design tools. Primary goals: define, in a digital context, authority and message meaning, alongside the effect of audience participation with online digital design, applying a visualisation practice including case studies of visual storytelling. This research considers how the visual authority of deliberately juxtaposed images generated with AI is perceived in video representation via digital social platforms and discusses how responses to identity, social constructs and stereotypes can be manipulated, not always for factual results or rhetorical obscurity.

This research examines a tri-part exploration of AI image messages disseminated through simple AI animation/manipulation techniques. An iterative process initiated the generation of a range of portraits of humans in different contexts, Talking Heads I. These images were then aligned to messages and placed within a social media context, along with a controlled design board environment. Once these were tested with participants (including ethically signed off and anonymous social media users), their feedback was used to inform and create Talking Heads II. The findings suggest that the rapid proliferation of AI by early adaptors allows for the differentiation of present content. However, with incremental tool advancements, global AI image dispersal and saturation, it will be increasingly difficult to make distinctions between real and composite, when the whole global digital population uses AI.

I am Cavell Ord-Shrimpton from the UK, I have been a senior lecturer of design studies at various universities in the UK for over a decade, where I have created, developed and led design programmes. I have also been an external examiner in Greece. I consistently support equality, diversity and inclusion in design and positive aspirations in design thinking across sectors and champion and lead the development of education in the field of design. Education promotes connected, empathetic communities that collaborate to build and generate positive impacts in the future, and I believe that it is important to celebrate the outstanding, often unrecognised work, of women and men behind the scenes, work which encourages, promotes and engenders new generations of open-minded forward thinking empathetic communities. My current research is concerned with design and AI through practice-led and practice-based study.



13. Martin Petrushev *Semiotics of Otherness*

In my dissertation I'm explicitly working on the semiotics of otherness. I'm applying it to a realm that suddenly invades the habitual understanding. Some occasions reveal a new set of conceptualizations that change the lens of perception and shift the function of understanding in a new direction. A comprehensive analysis of Charles Peirce's concept of thought-sign reveals the existence of semiotic patterns embedded within the defensive mechanisms of habit that serve to protect against the otherness of foreign concepts perceived as hostile. The combination of words and images has the potential to impart new meanings, which are sometimes employed in political ideology for constructive or destructive purposes. This process can alter the fundamental structure of social perception, leading to the formation of a new hierarchical order. A conservative society would seek to defend the visual and conceptual significations of its traditional social norms in order to prevent the emergence of *otherness* as a process that would eventually challenge these norms. In a comparable manner, the development of a habit into a character trait solidifies the individual's personal convictions and resists awareness that would work against the patterns of self-signifying structures. Individuals and societies are sometimes reluctant to accept *otherness*, perceiving it as a threat to their personal beliefs. This reluctance could lead to the undermining of the established foundations on which the accumulated worldview is built.

One of the principal modes of operation I employ in this context is the concept of *time*. The notion of time is devoid of any tangible object, except for the assertions that are gradually attached to it in the form of unwritten social contracts, such as those associated with clocks and chronometers. A return to the initial conceptualization of *time*, at the inception of the process of unlimited semiosis, reveals that it is founded upon the accumulation of impressions, such as those of the shifts between day and night and the change of seasons. However, this is insufficient to prove the concept to be materially objectifiable. It is not possible a priori to trace the concept of *time* to its origin except by the probable results of abductive reasoning. It is possible, however, to explore the distinct social dimensions of its influence and to identify the reasons why *other* perceptions of time, such as those theories of time of the last century that are based on relativity, quantum mechanics, and physics, have proved so difficult to become widely socially acceptable. The *semiotics of otherness* plays a large role in achieving this outcome.

Martin Petrushev (1993) completed the Master's program "Translator-Editor" at the Sofia University "St. Kliment Ohridski." He studied German and English Literature at the University of Heidelberg, Germany, where he served as an editor at a German literary magazine. His texts and translations have been published in a number of periodicals, including Contemporary, Literary Journal, Page, Plamak, ARTizani, Duma, and others. He has also served as a presenter of his own column in the Bulgarian National Television program The Library. Currently, he is employed as a translator for the publishing house East-West and is pursuing a PhD at the Bulgarian Academy of Sciences. His principal research interests lie in the semiotics of Charles Peirce and the work of Fyodor Dostoevsky.



14. Lia Yoka

Only to other people (and things): Slave representation and orientalism

Partially overlapping, seemingly incongruent, or definitively distinct conceptions of the Other (such as asymmetrical alterity, dynamic othering, the constitutive Other) inform a cross-disciplinary discourse on modern Western culture. We will discuss how the appreciation of orientalist and genre pictures from the late 18th to the 20th century interwar period has developed from its contemporary context to today's art market. In examples of depictions of ritualised landscapes, liturgical settings, harems, and bodies of women, men and children in different media, several levels of othering and of constructing alterity seem to be at work, engaging ideologies of exoticism, gendered psychosexual pathology, geopolitics, aesthetics and taste, and revealing the depth and versatility of the Western political machine of cultural values.

Lia Yoka is Associate Professor of art history and theory at the School of Architecture, Aristotle University of Thessaloniki and coordinator of the “cultural theories” module at the Interuniversity Postgraduate Programme in Museology, AUTH and University of Western Macedonia. She studied history at the Aristotle University of Thessaloniki and art history at the Ludwig Maximilian Universitaet in Munich and at the University of East Anglia in Norwich. She is interested in art history and the relationship of semiotics and history.



15. Sebastián Moreno Barreneche

Banknotes and national identity: the Argentinean Peso as a locus of partisan struggle

The presentation will study banknotes from a semiotic perspective, as a locus for the construction of national identity. Drawing on the case of the Argentinean Peso, it will be argued how currency – and, in particular, banknotes – can be a locus for political and partisan struggle, namely through the selection of the encyclopedic elements to be included in their design. The discussion of the 2016 and the 2022 designs of the Argentinean Peso will allow seeing the workings of cultural semiotic with a focus on cultural memory and political antagonism. This presentation advances research from my upcoming book *The Semiotics of Currency Design*, to be published by Bloomsbury in 2025.

Sebastián Moreno Barreneche is Associate Professor at the Faculty of Management and Social Sciences of Universidad ORT Uruguay (Montevideo, Uruguay). He holds a doctoral degree in Social Sciences by the Ludwig-Maximilians University of Munich, Germany, and is a researcher in Semiotics, with a focus on contemporary culture and society. His book *The Social Semiotics of Populism* was published by Bloomsbury in 2023.



16. Iokasti Foundouka

Nancy Crawshaw: constructing identities during the Greek Civil War

In 1947 Nancy Crawshaw, a British photographer, traveled to north Greece as a (post) war correspondent. She sent back a collection of photographs and letters, describing the state of Greece impacted by the second world war and the ongoing civil war. Princeton University holds the archive of Nancy Crawshaw's reportage of Greece during the civil war and a small booklet with her selected photographs accompanied by her notes. GREECE TOPICAL & POLITICAL Notes and Photographs by NANCY CRAWSHAW (1947), is an ethnographic photographic reportage of the people in Greece during the civil war, focusing mainly on the area of Thessaloniki and Central Macedonia. Crawshaw represents Greeks as primitive, lazy and listless, with a "natural love for firearms", lacking knowledge of hygienic. At the same time, she promotes the neutral stance of Britain in Greek affairs and gives prominence to the US financial support through UNRA. Although she takes a stance against the left-wing *adartes* and downplays the reasons that caused the civil war, rendering it a hollow war, at the same time she presents the Greek government as inefficient. Still, according to Crawshaw, it is the leftists that are rendered liable for the bad living conditions of the peasants, for the hindering of production, both industrial and agricultural and thus the country's economic growth and reconstruction.

With the use of cultural semiotics and the Tartu-Moscow model of oppositions, this research aims to study Crawshaw's archive as a representative of how Ego sees and constructs Alter and itself. That is, how Ego projects itself and constructs its image through its opposition with Alter, a counter image, and through its own idealised representation. The feedback given by Crawshaw, both visual and written, are systems of representation that produce meanings and construct identities political, national, cultural, of gender and class. Crawshaw through her "notes" produces a model of how the British see the Greeks during the 1940's, but also constructs an idealised image of the UK's and the USA's foreign politics. At the same time as a liberated woman (a female reporter) see reports and questions the place of women in Greek post world war society.

Iokasti Foundouka is an Architect, a photographer and a PhD candidate in the field of Art history, based in Thessaloniki, Greece. She is an active artist working with the medium of photography and a researcher in the field of Art, its history, Gender, Semiotics and Visual Communication. She has a Ba in Architecture from the Aristotle University of Thessaloniki Polytechnical School, School of Architecture and a Ma from the same department. She has an MA in Semiotics from the Aristotle University of Thessaloniki, School of Philosophy, French department. She is currently a PhD candidate at AUTH School of Architecture, section of History of Art and Architecture, studying the photographic images of women in Greece during the civil war.



17. Antreas Panagi

National Identity as ‘the other rhetoric’ in the Athens Epidaurus Festival Posters (1955–2024): A systematic review of related research

The poster, as a powerful means of visual communication, constitutes one of the most prevalent methods of communicating information. The festival poster, as part of popular culture, is a ‘semiotic mirror’ not only of its visual identity but also of signs that define its vision and meaning to the public. The current study aims to present a systematic review that examines the nature and purpose of cultural posters, seeking to address and discuss the various thematic areas, methodologies, and theoretical frameworks as they appear in the existing bibliography, identify possible gaps in the literature, and propose ways in which this relatively unexplored field could be further researched. The literature review considered 35 studies conducted until 2023. The critical review revealed that the majority of research on cultural posters focuses on semiotic analysis and the role of the posters in cultivating national identity. National identity, deeply embedded in the routines and practices of everyday life (Edensor, 2002), is explored as ‘the other rhetoric’ of the festival poster, involving the observation and analysis of the posters’ verbal and non-verbal signs that construct a nation’s identity. It is remarked that festival posters can serve as ‘cultural ambassadors’, offering a glimpse into the unique identity of a nation while showcasing its culture, heritage, and values. Nonetheless, there is a strong indication deriving from this review that festival posters have unexplored aspects and offer suggestions for future research. Developing on the idea that social changes are reflected in typography and images, which are, among others, the main materials of the posters (Tokgöz Gün & Özkartal, 2020), the question remains: what ‘other’ kind of research can be developed by studying the festival poster?

Antreas Panagi is a graphic communication designer and a PhD student at the Semiotics and Visual Communication Lab of the Department of Multimedia and Graphic Arts, Cyprus University of Technology, with full scholarship. His research interests focus on poster design, semiotics, national identity, and popular culture. He holds an MA in Graphic Communication Design from Central Saint Martins, University of the Arts London (2022), being awarded a Postgraduate Scholarship based on Academic Merit, and a BA in Multimedia and Graphic Arts from Cyprus University of Technology (2020), achieving the highest average grade in his class. Antreas is a teaching assistant at the department while participating in several creative international projects and biennials. He has taken part in various speeches, workshops, and contests as a speaker, facilitator, and juror in Cyprus and abroad. His work has been awarded and distinguished in several national and international contests and exhibitions, and part of his professional work has been published in publications, websites, and articles around the world.



18. Carl Jones

Practical strategies for challenging ‘colonial thinking’ and ‘otherness’ in advertising campaigns

This practice-based research asks *How effective are decolonised poster campaigns in disrupting the colonial and racist thinking underlying Mexican advertising?* Hybrid practice-academic methods explore how a multimodal campaign can disrupt the colonial thinking such as ‘otherness’ underlying Mexican Advertising. Academic theory framework maps the history of key concepts such as Post-colonisation and Decolonisation, with a focus on Latin American theorists Mignolo, Cusicanqui and Bonaventura. The practice applies advertising theory, Debord’s Detournément, and Eco’s “semiological guerrilla warfare” where the consumer handles and understands the information that is communicated to them through the mass media. Five Phases structure the practice. Phase One is a *Mexican Communications Review*. Phase Two is working with local peoples and sets the groundwork for Phase Three, which is a decolonised visual practice in the form of a multimodal weaponized campaign designed with encoded messaging. This is then followed by Phase Four which is a content analysis of the media coverage reaction to gather the industries’ and public’s response. Phase Five are the outcomes with the researcher working with the Mexican advertising community searching for solutions. The findings reveal that instead of being a top-down process, publicity can be encoded using semiotic theory to challenge the advertising industry from the bottom up. By generating a conversation in the media to remove concepts such as otherness from branded messages. This research explores new hybrid practice-academic methods to accelerate change, and it is an original form of altering the Mexican public's understanding of what it means to be Mexican, by showing how colonial thinking can be erased from Mexican publicity practices to resist the racist spectacle.

Carl W. Jones is one the most awarded Art Directors in the Mexican advertising industry, and Top 20 Creative Directors in Canada according to Strategy Magazine. In total he has won over 500 awards and recognitions including Cannes Lions, where he was a judge in Film, and Young Lions UK for the Advertising Association 2024. He is also a researcher recognized globally as an authority on advertising, being invited to 12 countries to give talks such as Clio’s Asia in Shanghai, Marketing Magazine Toronto, El Ojo Buenos Aires, Circulo Creativo Mexico, History of Advertising Trust UK, and recently at the American Academy of Advertising. Jones currently teaches Digital Media & Film at the University of Westminster in London, and is a research member at CAMRI, a world-leading centre in the study of media and communication. Jones’s PhD research at the Royal College of Art in London is on “Decolonising Advertising,” and 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. His advertisements are in the permanent collection of Fundación Televisa Mexico, and exhibited at the Royal Ontario Museum in Toronto.



19. Thomas Bardakis

Semiotics of otherness in greek army: The other soldier

This paper aims to examine the concept of otherness in the context of greek army. During the 9-month military service in Greece, the everyday social relations, interaction and behavior among very different people in the military campus have been explored in detail. The paper presents semiotic codes and patterns used by soldiers in order to be integrated into a new and special community with a new lifestyle under special conditions for a specific period of time. In addition to this, taking into account the psychological changes of each individual, we can exclude some very important data about the “other” soldier, grounded on the theoretical background of Semiotics and *otherness*. The binary structures accepted/rejected, right/wrong, good/bad are dominant in this special category of human group. It seems that this in-field research claims originality and presents the concept of otherness in an uncommon context.

Thomas Bardakis holds a PhD in Semiotics of Onomastics from the School of Philosophy, Aristotle University of Thessaloniki, Greece. He has studied Greek Language and Literature (specialized in Linguistics) in the School of Philosophy and Theology in the School of Theology both at Aristotle University of Thessaloniki and he holds a master's degree in “Semiotics, Culture and Communication”. He has participated in conferences on Semiotics and he has published papers in international scientific journals.



20. Alin Olteanu

I am in the future: a reconsideration of semiotic boundary

Semiotic theories often endorse a rigid concept of identity and, as such, of *otherness* as implied by a hard construal of (semiotic) boundary. I agree with Petrilli and Ponzio (2005) that semiotics needs to discard *binarism* in favour of a dialogical and pluralist view on meaning, as supported by Charles Peirce’s pragmatism. I argue that this avoids “making strangers”, using Bauman’s (1995) phrase, by deeming *identity* a misplaced epistemological interrogation in semiotics. The notion semiotic boundary stems from the distinction between a *proximal* and a *distal* locus of meaning, that is, a signifying and a signified phenomenon (Brandt 2011; see Jakobson 1965). Supposing that the relation between these two is one of *opposition* or *strong distinction* implies perceiving semiotic systems as clearly distinguished and closed. To illustrate, if meaning consists in making a *distal locus* accessible by substituting it with a *proximal locus*, then interpretation is determined by the arbitrariness of representation. The system of representation entirely determines circumstantial interpretation.

By taking semiotic boundary as its analytic concept, cultural theory is prone to falsely distinguish between cultures. If *boundary* is construed as clear and distinct, *identity* is clear and distinct, too. If *identity* is clear and distinct then *identity* can be preserved. For this reason, hard versions of cultural relativism, which rely on the premise that identities are clearly distinguishable, favour notions of boundary provided by semiotic theories that operate on clear distinctions between sign systems. This view enables a concept of culture as a closed sign system and contends that *a culture* (in the singular) is an empirical research object. This is the

ideological concept of culture that early (American) anthropology inherited from European Romanticism. Currently, as also informed by the cognitive sciences and evolution theory, cultural theories show caution towards claims of correspondence between language, culture and cognition (Levinson 2003; Eagleton 2000). Supposing strong correlations among these leads to falsely presuming distinctions among social groups, justifying concepts such as *nation*. Following the same European academic tradition as early American anthropology, Saussure's celebrated *semiology* is one of the main culprits that has left semiotics with a strong concept of boundary. Like in classic American anthropology, in the structuralist vein of semiotics, *boundaries* create *opposition* or *difference*. I agree with Gal and Irvine (2019) that Charles Peirce's semiotics can provide a more inclusive view on culture than structuralism, and that it can better corroborate with current anthropological and cognitive views. In this approach, the *proximal* does not merely substitute a *distal locus*, but the two mediate and, as such, shape each other, triangulated in and through an interpretation (Brandt 2011; Danesi 2008). Moreover, *proximal* and *distal* are not prior to or independent of the interpretation that binds them. On this account, as interpretation does not cease to reshape *proximal* and *distal*, the Self is continuously producing itself, semiosically. As *Self* is always situated in the future, *identity* appears as an epistemologically misplaced interrogation (Andacht, Michel 2005; Raggatt 2010).

Alin Olteanu is a Postdoctoral Researcher at the Käte Hamburger Kolleg Cultures of Research, at RWTH Aachen University. His work is rooted in semiotics generally and, as such, it branches out towards diverse research topics. Particularly, he has published prolifically in the semiotics of education. Currently, he is interested in developing semiotic approaches within Science and Technology Studies. Right now he is transitioning to his new position as Associate Professor at Shanghai International Studies University.



21. Georgios Markou

Otherness as an Artistic Brand: Exploring Antonio Vassilacchi's Identity as L'Aliense in Renaissance Venice

This paper explores the concept of 'Otherness' as a pivotal theme in the artistic branding of Antonio Vassilacchi, the Melian painter known as L'Aliense (literally 'The Other') in Renaissance Venice. Vassilacchi's oeuvre exhibits a nuanced engagement with Otherness, spanning cultural and social dimensions. Employing an interdisciplinary approach drawing from art history, cultural studies, and sociology, this study probes how Vassilacchi's identity as a Greek immigrant in Venice shaped his artistic practice and contributed to the formation of his artistic brand. Through analysis of select artworks and unpublished archival documents, this paper uncovers Vassilacchi's strategies in navigating Otherness to carve a place for himself in the competitive artistic scene of Renaissance Venice.

Georgios Markou is Assistant Professor at the Department of Fine Arts at Cyprus University of Technology. In 2018, he obtained his PhD at the University of Cambridge and subsequently held postdoctoral fellowships at the Seeger Center for Hellenic Studies at Princeton University, at the British School at Rome and at the University of Cambridge. Through the integration of

textual and material evidence, his forthcoming book *Mediterranean Synthesis: Art and Identity of Venetian Cyprus* offers new insights to refine concepts of fluid identity, where individuals projected cultural characteristics that were traditionally thought of as oppositional. Foregrounding the fundamental role of exiled artists as agents of artistic innovation, Markou's Leverhulme-funded project "Art and Exile: Biographies of displacement in the Early Modern Mediterranean", questions recent models of cultural exchange, and brings marginalized traditions and geographies into relation with major artistic centres. Amongst his future publications is an edition of the Greek marginalia in El Greco's library and a monograph on the Melian painter Antonio Vassilacchi called L'Aliense.



22. Simona Stano

Eating Otherness: A Semiocultural Perspective on Food and Migration

Food habits, by revealing our taste, express our identity, as well as our sense of — and relation to — otherness (see in particular Lévi-Strauss 1965; Back 1977; Bourdieu 1979; Fischler 1990; Stano & Boutaud 2015). In fact, selecting, cooking, buying, as well as sharing and representing food are acts through which the systems of values, principles and expectations involved by specific ideas of one's own and others' identity are circulated, enforced, and sometimes even transgressed (see in particular Eckstein 1980; LeBesco & Naccarato 2008; Stano 2023). In this respect, it is particularly interesting to focus on migrations, as they contribute to shape and inform food practices both in the arriving and sending community, activating processes of transformation that continuously re-shape and re-define the involved identities and alterities. Finding, preparing and consuming food, together with feeding others, are some of the most pressing concerns migrants face, and these processes can function either as a mechanism of security, empowerment and affiliation with others, or as a way to marginalisation and uncertainty (see Abbots 2016; Greco 2016). The analysis of specific case studies will allow us to reflect on such dynamics from a semiocultural perspective, highlighting the meaning-making processes associated with the processes of "translation" (see in particular Lotman 1992; Sedda 2012; Stano 2015) entailed by particular migrants' food practices and discourses, also relating to crucial issues such as gender, power, and memory.

Simona Stano is Associate Professor of Semiotics at the University of Turin (UniTo, Italy) and vice-Director of the Centre for Interdisciplinary Research on Communication (CIRCe). She served as Senior Researcher at the International Semiotics Institute (ISI) from 2015 to 2018 and collaborated as Visiting Research Scholar with various universities around the world, including the University of Toronto (Canada, 2013), Universitat de Barcelona (Spain, 2015-2016), Kaunas University of Technology (Lithuania, 2015-2018) and New York University (United States, 2019-2021). Prof. Stano deals mainly with the semiotics of culture, food, corporeality, and communication studies, and has published several papers, edited volumes (including special issues of top semiotic journals such as *Semiotica*, *Lexia* and *Signata*), and three monographs (*Eating the Other. Translations of the Culinary Code*, 2015; *I sensi del cibo. Elementi di semiotica dell'alimentazione*, 2018; *Critique of Pure Nature*, 2023) on these topics. In 2018 she was

awarded a Marie Curie Global Fellowship for a research project (COMFECTION, 2019-2021) on the semiotic analysis of food communication.



23. Alikı Apostolidou

Unveiling Meanings in an Urban Public Landscape in Athens Through Metonyms

The presentation explores the relationship between language, social structures, and meaning-making in a public urban space of Athens, after a significant event, a murder of a student 15 years ago and still impact the population life until today. In our case, the two street names - placed next to each other are Tzavella/Messologiou 1st positioned in 1884 by the government and Grigoropoulos 1st positioned in 2008 by citizens next to the 1st street name. The first is part of Greek history and the second part of the collective memory of the 20th century. We investigate how the citizens contribute to the shaping of different meanings based on toponyms-from Ancient Greek ὁδός 'road', and ὄνομα 'name',- (Room 1996: 49). The act of assigning names to streets can be either arbitrary or intentional of sociocultural signification. Through this process, toponyms create points of reference that extend beyond their spatial utility infusing the urban landscape with layers of historical and cultural meaning (Ferguson 1998: 386-397). The urban landscape works as a text therefore the case study focuses to identify signs and meaning and deduce codes that help us to 'read' that 'text'. (Duncan 1990:20) For our analysis we choose the textual device of metonymy that allow landscape to convey messages and reproduce social order (Linström, Palang, Kull 2011: 75) Metonymy, as highlighted by Radden and Kövecses, refers to a cognitive process where one conceptual entity, often referred to as the "vehicle," facilitates mental access to another conceptual entity, termed the "target," within the same cognitive model (1999, p. 21, in Panther, Thornburg 2007, p. 239). Within the context of street names, conceptual metonymies operate as a mechanism through which the linguistic sign becomes a vehicle, connecting the immediate geographical location (target) with the broader socio-cultural or historical, association.

Metonymy, as elucidated by Lakoff and Johnson (1980, p. 36), involves using one entity to refer to another. Examples of the metonymic findings based on Lakoff and Johnson's are in our case: A) PLACE FOR EVENT -The street Messologi refers to the Siege of Messologi 1825-1826. B) EFFECT FOR CAUSE - Alexandros Grigoropoulos is a street name -Effect is the decision of the citizens to put a new toponym because of the shooting in this place. C) EFFECT FOR CAUSE - This place provide memory and historical information to urban life and give a stimulus to the meaning-making process of the pedestrians of the area as a metonymic reference point for protests and demonstrations against police brutality -Δεκεμβριανά-. This research, elaborate on the social-political event, emphasising the metonymies at work with clear anchorage in urban semiotic theoretical approaches. The persistence of the citizens to keep both street names the street name, , is an expression of power from the citizens. The aftermath of shooting remains a poignant chapter in Greek contemporary history, raising questions about the intersections of socio-political dynamics, law enforcement practices, and the role of civic engagement in shaping the course of societal change.

Aliki Apostolidou is a Research & Teaching Assistant in the department of Linguistics and Cognitive Semiotics at RWTH University of Aachen teaching among others Cognitive Semiotics and Cognitive Semantics from 2022 until today. She holds a master's degree with distinction, in Semiotics, Culture and Communication which she completed at Aristotle University (Thessaloniki), in 2022. Her bachelor's degree is in History and Ethnology, specializing in ethnography and fieldwork. Her educational background is based on training in the inclusion of people with disabilities in social groups and developing educational tools for multiculturalism in educational environments. Her professional background is in language education on different ages as well in marketing and advertisement. She has been an active member of the Hellenic Semiotic Society since 2013 and founding Member of Alumni and Students of AUTH "Semiologos" (2021- present).



24. Dia Evagorou

The Representation of Angela Merkel as the "Other" in News Texts on the Greek Crisis: A Social Semiotic Critical Discourse Analysis

This study examines how news texts about the Greek financial crisis construct the image of German Chancellor Angela Merkel, utilizing a framework that combines Fairclough's sociocultural approach to Critical Discourse Analysis (CDA) with systemic-functional linguistics, particularly transitivity analysis, and van Leeuwen's theory of legitimization. Fairclough's CDA provides tools to decode the language used in news articles, revealing underlying ideologies and power dynamics that shape social practices and identities. SFL (Halliday, & Matthiessen, 2014), with a focus on transitivity, examines how language represents processes, participants, and circumstances, revealing how agency, power, and responsibility are distributed in texts. Van Leeuwen's theory of legitimization offers insights into how discourse strategies justify, rationalize, and naturalize social practices and roles. By combining the strength of these three social semiotics frameworks, this study explores how linguistic structures contribute to the construction and legitimation of social roles and actions in discourse.

The findings indicate that despite Greek politicians or people were expected to be otherized in these narratives, the research intriguingly finds that Chancellor Merkel herself is often otherized. Specific discursive strategies, such as transitivity patterns, metaphors, and lexical choices are employed to depict Merkel in ways that emphasize disalignment and otherness. For example, Merkel is frequently positioned as the actor in material processes that are framed as decisive and authoritative, thereby legitimizing her actions through authorization and rationalization. Conversely, when negative outcomes are discussed, responsibility may be deflected or attributed to broader circumstances, highlighting the moral and rational evaluations underpinning these representations. This cross-linguistic comparative research aims to elucidate the mechanisms through which media discourse constructs social identities and power relations, contributing to the broader discourse on the socio-political implications of media representations. It showcases how media representations can perpetuate prejudices and alter socio-political circumstances by examining linguistic features and legitimization tactics. This work enhances the field of media studies and social semiotics by offering a detailed comprehension of how linguistic semiotic resources are involved in the creation of the concept

of the "Other." The results emphasise the importance of analysing media texts in order to reveal the socio-political consequences of how they portray things.

Dr. Dia Evagorou presently is a researcher in Demotec EU H2020 programme and also deals with International Collaboration at the Cyprus University of Technology. She formerly served as the University's Spokesperson. Dia earned a doctoral degree in Language, Discourse, and Communication from King's College London. Her primary research focuses on Discourse Analysis, Linguistics, and Communication Research. The focus of her PhD research is on using a combination of corpus tools and discourse-analytical approaches to examine language use in media communication. The research is conducted using a mixed-method approach and involves analysing data from many languages. Her research focuses on the multidisciplinary applications of Discourse Analysis, specifically examining the relationship between language and ideology in various communicational contexts. She also explores strategic and corporate communication, as well as the need for critical linguistic awareness in education. In addition, she has had positions as an editor in many Cypriot media outlets, focusing on language, education, and culture.



25. Christiana Karayianni and Yiannis Skarpelos

Pixels and Politics: Decoding the Imaginary Rollercoaster of the Cyprus Peace Process on Twitter through the Lens of Otherness

This paper seeks to explore the intricate semiotic landscape of images posted on Twitter during periods of intensive negotiations for the Cyprus problem. Employing a computational analysis framework, our study aims to unravel the visual discourse of otherness embedded in these images, shedding light on the socio-political dynamics and underlying messages conveyed by users within the digital realm. As a platform for public expression, Twitter serves as a rich source for examining how visual elements contribute to the semiotics of conflict resolution.

The Cyprus problem, marked by historical, political, and cultural complexities, has been a longstanding issue with multiple negotiations and unsuccessful efforts of resolution. The semiotic and otherness aspects of the visual content shared on Twitter during times of intensive peace efforts however remain unexplored. Our approach integrates computational methods to analyze the images, employing techniques such as image recognition and network analysis to discern patterns and trends in the digital visual discourse. Our analysis, includes a dataset of 3840 images posted on Twitter during the intensification of negotiations on the Cyprus problem, September 2016 – July 2017. Leveraging computer algorithms, we categorize and classify images based on content, messages conveyed, and key visual elements. Additionally, network analysis is employed to explore the connections between users and the propagation of certain visual narratives within the Twitter ecosystem. This research contributes to the field of semiotics by providing a novel perspective on the semiotic dimensions of otherness within the conflict resolution in the digital age. By computationally analyzing the images shared on Twitter during periods of intense negotiations for the Cyprus problem, we aim to uncover hidden pattern of meanings, symbolisms, and sentiments around the concept of

otherness that influence public opinion and contribute to the overall discourse surrounding the conflict. By revealing the semiotic strategies employed by different stakeholders during critical negotiation phases this study will offer insights into the impact of digital visual narratives on public perception, thereby enriching our understanding of the role of social media in shaping discourses related to complex geopolitical issues. This paper proposes an innovative exploration of the semiotic dimensions of the concept of otherness within the context of the Cyprus problem by combining semiotics with computational methods, we aim to contribute to the broader understanding of the role of visual discourse in shaping public opinion and discourse during conflict resolution processes.

Christiana Karayianni has an interdisciplinary educational background which combines media and cultural studies together with art and that is what defines her approach as a scholar. She holds a PhD in Media & Cultural Studies, University of Sussex, UK (2011). Christiana pursued her BA (Hons) in Graphic Design from the University of the West of England and continued her education in London at the University of the Arts, London College of Communication, from where she received an MA with a specialisation in Interactive Media. Since 2005, she teaches media, journalism and art-related courses at Frederick University in Cyprus. She is a member of the Editorial Board of the Journal of Human Rights and Constitutional Studies and a regular reviewer in international academic journals, as an expert in the field of Media and Cultural Studies in Cyprus. Christiana joined academia due to her strong interest in producing research that would contribute to social change. Born in Cyprus she developed a critical stance towards the suppressing forces in the Cypriot society that impose and construct meanings according to their political, financial and personal interests. A suppression that consequently deepens the gap between the Greek and Turkish Cypriot communities instead of diminishing it, and that is why Christiana is committed to research that exposes social injustice and amplifies the voices of resistance.

Yannis Skarpelos studied Sociology and holds a PhD in Visual Cultural Studies. He is teaching at the Department of Communication, Media and Culture since 1996. His interests are focusing on the sociological and semiotic visual analysis. The last decade his research is focused on computational analysis of big visual data, videogames and social network analysis. He has written the books: *Terra Virtualis: The Construction of Cyberspace* (Nefeli, 1999), *Historical Memory and Greekness in Comic Books* (Kritiki, 2000), *Image and Society: From Documentary Photography to Visual Sociology* (Topos, 2012) and *The Uncertain Signs* (Topos, 2019). He has also edited the volume *Digital Games: Philosophical, social and cultural aspects* (Oasis, 2019). He has also written chapters in edited volumes and papers in journals. During the last five years he has published:

Skarpelos, Y. (2018) *Big Visual Data in Social Sciences*, in C. M. Stuetzer, M. Welker & M. Egger (eds.), *Computational Social Science in the Age of Big Data: Concepts, Methodologies, Tools, and Applications*, Köln: Herbert von Halem Verlag.

Roinioti, E., Pandia, E., Skarpelos, Y. (2017) Sociability by Design in an Alternate Reality Game: The Case of The Trail, in A. Garcia, G. Niemeyer (eds), *Alternate Reality Games and the Cusp of Digital Gameplay*, Bloomsbury.

Skarpelos, Y. (2017) *Towards a Quantitative Visual Semiotics?* in Kr. Bankov (editor in chief), *New Semiotics Between Tradition and Innovation*, NBU Publishing House & IASS Publications.

His research activities include the creation of Panteion University eclass, the project TRIPMENTOR Interactive Tourist (funded by the “Research-Create-Innovate” program), INTERMEDS: Intercultural Mediators (funded by Erasmus+), and RIPEC: Research for Innovative Practices in Emergency Management of Erasmus Community (funded by Erasmus+). He is the founder and head of the New Media Lab of the Department since 1999, and has been associate chair and chair of the Department, member of the Panteion Senate, and of the Research Committee. He is a member of the International Visual Sociology Association, and has acted as a member of its Board during 2002-2005 and 2012-2018. He is also a member of the Hellenic Semiotic Society and an associate member of its board since 2019.



26. Evgenia Pagani

Otherness as a Key to Cross-Media Publishing

In the modern era, the information transformation and the high speed of its transmission are responsible for the diversity at all levels, both in the formats and content of modern and traditional media — from print to digital and beyond. An effective cross-media publishing system is generally required for the adaptation of the media content to different distribution channels, managing the content as a 'neutral' medium clearly separated from its structure and format until its final production. In this hybrid environment of modern communication, technology allows users to access the same content in several media, consistent and rapidly, according to their needs and daily habits. Furthermore, cross-media materials often incorporate visual elements, typography, and layout choices to reflect the richness of human experience, allowing a wide variety of perspectives, cultures, and identities to be expressed. By embracing otherness, cross-media publishing provides interactive and immersive experiences and invites audience engagement in innovative ways using technology and multimedia storytelling techniques. This work explores the connection between “otherness” and cross-media publishing projects and provides opportunities for exploring, engaging, and communicating about the intersections between technology (digital format) and nature (printed format). The approach is based mainly on expressing the general cultural attitudes and social concerns of the relationship between human beings, technology, and nature. The present study is expected to help us understand how editors can celebrate diversity and promote inclusiveness in an interactive and multidimensional learning experience.

Dr Evgenia Pagani is a postdoctoral researcher at the Department of Graphic Design and Visual Communication of the University of West Attica. She holds a PhD in Children’s Publishing from the Department of Primary Education of the NKUA and a degree in Graphic Arts Technology from the TEI of Athens. She holds a Master of Arts in Publishing from the Oxford Brookes

University in England. She is also a member of the Hellenic Graphic-Media Research Lab - GRAPHMEDLAB of the Department of Graphic Design and Visual Communication of the UNIWA. Her research areas include premedia technologies and cross-media publishing.



27. Elly Vintiadis

My species and other animals: animals, empathy, and the way forward

Animals, like human animals, try to live and flourish in a world they have found themselves in. Due to a mix of ignorance and human exceptionalism we treat animals in ways that are often morally abhorrent and this not only affects them but also has serious repercussions in our own lives. Though it is becoming increasingly clear that we need to (urgently) expand the moral community to include, at least, non-human animals, there is reluctance to do so. In light of this, some authors have argued for a turn towards empathising with animals in order to change the status quo. In this talk I will address the problematic relationship between human and non-human animals looking at a possible way forward. A main contention will be that though an attempt to empathise with animals might be helpful for our changing attitudes toward them, this is not as straightforward as is often assumed, and that in order to re-orient our narratives what is needed is more complex and necessitates bottom-up but also top-down initiatives.

Elly Vintiadis is associate lecturer of philosophy at Deree – the American College of Greece and co-director of the *Demographics in Philosophy Project* which aims to address the underrepresentation of women in philosophy and to increase diversity in philosophy departments. In her research she explores a range of philosophical topics, ranging across the metaphysics of mind (naturalism, emergence and explanation), the philosophy of psychiatry (mental disorders and the nature of their dependence on the social environment), epistemology, metaphilosophy and animal ethics. Her latest publications include *Brute Facts*, (Oxford University Press, 2018), *Τα Ζώα και Εμείς (Animals and Us – EPBooks, 2020)* and *Philosophy by Women* (Routledge, 2020).



28. Katarzyna Machtyl

In a dialogue with nonhuman subjects. Semiotics of the hybrid plants

The main thesis of the talk is that biosemiotics has significantly changed the way the dyad nature-culture is perceived in the epoch of Anthropocene and in so doing the artificial opposition of nature and culture has been rejected. Considering culture as a part of the nature has resulted in a nonanthropocentric view on both: semiosis (sign processes) and the subject. To put it briefly, semiosis processes has been recognized in the entire nature as coextensive with life, and the notion of subject has no longer been limited to human subjects only. The biosemiotic view informs art and humanities by offering the notion of the natural subject, which is characterized by agency, freedom, and ability of making choices. In the broader plan, it offers a new understanding of the environment, which is considered as a subjective place dwelled by subjects in contrary to objective nature. In the paper I refer to selected (bio)semiotic concepts, especially that of semiobiosphere – as it was introduced by Susan

Petrilli. The second theoretical axis concerns ethical issues. Here I refer to Petrilli's and Augusto Ponzio's semioethics and related notions of biosemiotic dialogue, reciprocity, and coexistence. In this context the issue of responsibility can be discussed - being responsible for the biosphere considered as a living whole means being responsible for the whole planet and all living beings – both human and nonhuman.

These theoretical remarks are juxtaposed here with the artistic project by Polish visual artist Diana Lelonek *Wasteplants Atlas* (2021), demonstrating the interdependency of humans and nonhumans. *Wasteplants Atlas* is a new kind of herbarium – a collection of artistically photographed hybrid objects, i.e., plants living on posthuman settings, like waste dumps. It presents the effects of human activity on certain species of plants. Landfills and post-industrial slag heaps are the spaces Lelonek is fascinated with the most. She is interested in plants' capacity to adapt to new "unnatural" environment and, as a result, to create so-called hybrid wasteplants. What is interesting, this project is realized on the crossing paths not only of sciences (esp. biology) and humanities, but also visual art (photography). There are then two main perspectives the *Wasteplants Atlas* is to be considered in the talk. The first one is ethics-related: plants are treated here as subjects, the Others with whom the biosemiotic dialogue may be conducted and those human subjects are responsible for (Ponzio's and Petrilli's semioethics; the issue of environmental crisis). The second concerns the visual and artistic side of the project: Lelonek is a photographer and took pictures of the previously collected wasteplants. Thus, the viewer is confronted with artistic photographs. At the same time, the question of nonhuman art arises: to what extent the wasteplants are living art works themselves and to what are they the creation of the photographer. The visual aspect of the *Atlas* is considered in the talk as well.

Katarzyna Machtyl, PhD – is a cultural semiotician, Doctor of Philosophy in Cultural Studies, Assistant Professor in the Department of Cultural Semiotics of the Cultural Studies Institute at Adam Mickiewicz University in Poznań, Poland. A member of the International Association for Semiotic Studies, Nordic Association for Semiotic Studies, International Society for Intermedial Studies, the Polish Semiotic Society and the Polish Society for Cultural Studies. Her research interests include general theory of semiotics, cultural semiotics, biosemiotics, contemporary semiotic discourses, and nature-culture relation in the view of semiotics. She is the author of research papers and co-editor of collected volumes on visual semiotics, ontological status of visual sign systems, history and theory of semiotics, biosemiotics, and existential semiotics. Her recent book is „Semiotyki obrazu. Reprezentacje i przedmioty” [“Semiotics of an Image. Representations and Objects”] (2017).



29. Dimitris Savva

Echoes of Empathy and Destruction: Crafting 'Watering' and 'Black Watering' in Response to Underwater Sound Pollution

The paper examines the development of the live-electronics sound performances 'Watering' and 'Black Watering', focusing on their exploration of underwater sound pollution and its

impact on marine life. The paper begins with a discussion on underwater sound pollution, highlighting its adverse effects on marine ecosystems and the proposed solutions from the scientific community. Subsequently, it delves into the creative process behind 'Watering' and 'Black Watering', detailing various sonic practices employed. This includes the recording of underwater sounds in the Black Sea and their integration into the performances, as well as the live generation and manipulation of water and air sounds using a straw, water tank, software, and MIDI controllers. Furthermore, the paper examines the endeavor to empathize with marine species affected by underwater sound pollution, discussing how this empathetic approach shapes the structure and content of the performances. It then explores the methodological framework guiding the performances' development, emphasizing the integration of performance scores with structured improvisations to explore the sonority, musicality, and performativity of water and air sounds. Finally, the paper reflects on the presentation of "Watering" in various settings, assessing its potential to evoke empathy among audiences towards species affected by pollution.

Dimitris Savva is an electroacoustic music composer, a live-electronics performer, a researcher, and an educator. He holds a Bachelor's degree (with distinction) in music composition from Ionian University, a Master's degree (with distinction) in Electroacoustic Composition from the University of Manchester, and a PhD degree with a fully funded scholarship from the University of Sheffield. His electroacoustic compositions have been featured in 86 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Several of his compositions have won prizes in competitions such as Metamorphoses 2012, 2014, 2018, and Iannis Xenakis 2018. Ten of his works have been published on collective records, including Metamorphoses 2012-14-18-20, Anthology of Contemporary Music from Greece, and CIME 2020. As a composer, Dimitris has collaborated with artists across various mediums, including contemporary dance, video art, installation art, documentary, and VR projects. He is also a live-electronics performer, having participated in ensembles such as asabe, as well as solo performances including "Watering". As an educator, particularly as an adjunct lecturer, Dimitris has taught courses in Electronic/Electroacoustic Music and Sound Arts at the Department of Multimedia and Graphic Arts of Cyprus University of Technology, and Sound Art at the Department of Fine Arts.



30. Konstantinos Avramidis

A Participatory Community Mural in Kaimakli: Reflections on "Empathy" and "Otherness"

The presentation offers a reflective account of a participatory community mural produced in Kaimakli district in Nicosia, Cyprus. The mural — a collaboration between local street artist Twenty-Three and the author in the context the Empact Programme — took place in September 2023 and engaged members from both communities across the divide (Greek-Cypriots and Turkish Cypriots) in activities aimed at challenging "otherness" through exploring "empathy" and an exploration or shared experiences. Despite its volatile definition, "otherness" here refers to a double conceptual/physical division: the culture-nature and the Greek-Turkish

Cypriot separation. The theme and iconography of the mural address issues of social and environmental sustainability in the divided city of Nicosia. It focuses on promoting interspecies inclusivity as well as undermine the notion of borders on the island. The starting point is migratory birds that consider Cyprus as their home, symbolizing the interconnectedness of all beings whilst challenging the conceptual and physical existence of borders. Geographically, the wall of the mural is in close proximity to the United Nations-controlled buffer zone. Kaimakli district is demographically and historically characterised by displacement, refugeedom and compassion. Thus, this imagery and socially-engaged approach serves as a reminder of the power of empathy in nurturing unity within the community and cultivating an ecological ethos. The participation was open to everyone following a public call released in the context of the 'Pame Kaimakli' annual festival that promotes inclusivity and social sustainability.

Given that urban environments are political spaces where rights are expressed and duties of citizenship are enacted, issues of belongingness —inclusion and exclusion— are contested and constantly in the making. Thus, shared social and cultural practices that enable imaging, imagining and articulating a collective urban vision have the capacity to built moments of a common 'urban citizenship' identity that moves beyond dominant narratives of national identity and citizenship. By bringing together residents from both sides, they were able to express concerns about the future of their common home: the city of Nicosia. The mural represents a collective effort, reflecting the participants' values towards building a more inclusive society whilst turning them from observers of their city to active co-creators. The mural —together with the associated workshop activities— brings street art into tactical urbanism research methods. It is framed by critical questions regarding practices that promote urban citizenship and sustainability such as co-creation, social participation and research by creative means. The methodology combines architectural and artistic practices, involving urban walks, tracing urban micro-histories, and collaborative workshops to foster urban awareness and an understanding of diverse perspectives. The aim of this presentation is to contribute to the discussion about the role that community-engaged creative practices play in bringing together disconnected urban communities by cultivating a shared —socially and environmentally— sustainable future.

Konstantinos Avramidis is a Lecturer in Architecture and Landscapes at the University of Cyprus. He holds a DipArch from the Aristotle University of Thessaloniki, an MSc in Architecture and Spatial Design from the National Technical University of Athens with distinction, and a PhD in Architecture by Design from the University of Edinburgh. He has taught extensively at various institutions in Greece and the UK, most recently at Drury University and the University of Portsmouth. He co-founded the architectural design research journal *Drawing On* and co-edited *Graffiti and Street Art: Reading, Writing and Representing the City* (Routledge, 2017) and *Kessariani 22: Histories and Projects* (Themelio, forthcoming).



31. Ilaria Mazzoleni

[The Art of] Thinking like a Mountain: Inquiry in Nature, Art & Habitat

The presentation delves into the realm of interdisciplinary environmental exploration within Nature, Art, Habitat Residency (NAHR), a non-profit organization based in Italy and California. NAHR serves as an eco-laboratory, fostering collaboration across various disciplines such as arts, design, architecture, anthropology, natural sciences, and literature. Since its inception in 2016, NAHR has welcomed artists, scholars, and professionals to delve into the Taleggio Valley in Italy, with a recent expansion to the Santa Ynez Valley in California since 2021. Through residencies, participants embark on a deep inquiry into ecosystem functions, biodiversity and otherness, aiming to produce novel interpretations inspired by nature. The overarching goal is to support empathic exploration and sustainable practices, generating artistic works and creative solutions for coexistence in the Anthropocene era, or, as Aldo Leopold stated, "Thinking like a mountain."

The presentation introduces "Transect of Coexistence: Inquiry into Nature, Art & Habitat," NAHR recently released book where scholars and creatives reflect on global current environmental challenges through the lens of both macro and micro environments. Each ecological element highlighted in the book—Woods, Water, Rocks, Grasses, Animals, and Soil—is explored through diverse perspectives, discussing the rhizomatic connections between nature *and* culture and fostering collaborative inquiries. The polyphony of voices the book portrays emphasizes a path forward, outlining future vision and actions as well as showcasing the work of the many scientific and creative minds scholars that journeyed with NAHR in the past ten years. The collaborative intersection of practice and field base research offers valuable models for development. By sharing the work of NAHR, we aim to demonstrate how collaborative efforts yield possibilities that shape eco-practices within and between disciplines. Ultimately, the success of cross-cultural investigations fosters empathy and generates sustainable 'Empact,' providing a framework for enhancing environmental consciousness through interactions between the arts and local ecology.

An architect, educator, author, and NAHR Founder. Her research focuses on sustainability and biomimicry, where innovation in architecture and design is inspired by the processes and functions of nature. Her built and conceptual work in the fields of sustainable architecture and biomimicry has been published internationally. Mazzoleni has been a faculty member at the Southern California Institute of Architecture (SCI-Arc), CalPoly Pomona, and CalArts in Los Angeles. Mazzoleni has authored and published the book *Architecture Follows Nature - Biomimetic Principles for Innovative Design* (CRC Press, 2013) and co-authored and edited *Transect of Coexistence: Inquiry into Nature, Art & Habitat* (ListLab, 2024).



32. Shion Yokoo

The Presence and Construction of The Other in Contemporary Performing Arts

The paper discusses the presence and construction of Otherness-The Other and its effective utilization in contemporary performing arts with an example of a piece, "How the Land Lies,"

themed on immigration. Performing arts present a structural Otherness, involving the oftentimes live presence of performers and spectators. The classic definition of theatre by Peter Brook (1996: 7) states: "A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." It suggests theatre and performing arts as an extension of the theatre existentially require The Other, who looks or is being looked at. Juri Lotman (1990) proposes the dichotomy between a meaningful text and a non-meaningful auditorium, where a stage action is a text to be read by spectators in an auditorium. Some cases of performing arts, especially contemporary performing arts, challenge this structure. Audience participation, performative installation, and site-specific performances are possible approaches performance creators take. Theoretically, a theatre researcher and semiotician, Erika Fischer-Lichte (2015: 11), has pointed out the events of performances, including the simultaneous existence of "the one and the other." These attempts cannot achieve complete independence from Otherness as art is considered as such precisely because of this quality. A Russian Formalist literary theorist Viktor Shklovsky (2009), suggests the concept of *ostranenie* (estrangement) as an essence of art, which is closely connected to the perception of artistic expression as "long" and "laborious" for the audience to perceive enhanced experiences.

Laura Cemin and Bianca Hisse have created a piece of contemporary performing arts named "How the Land Lies (2022)," which focuses on human migrations and the influences of languages on the body in correlation with the former. According to the themes, the project has traveled around several European countries so far and recruits local performers with immigration backgrounds. As an immigrant in Estonia and a performing artist, I was selected to be one of the five performers in the Estonian version of this production. Besides the structural Otherness, the performance inclines to utilize it conceptually. Immigration directly relates to Otherness-The Other since immigrants are forcefully minorities in an immigrated society, in which they are likely to be treated as The Others and identify themselves accordingly. Because of the concept, the structural binarity of Self and The Other is further accentuated: spectators-locals-majority / performers-immigrants-minority. The performance attempts to direct the spectators' attention to the existence and struggles of immigrants by utilizing the presence and construction of Otherness-The Other.

Shion Yokoo (1995) expresses herself and the surrounding in (performing) arts in a humane and honest way, exploring theatricality and anti-theatricality in both theoretical and practical terms. Originally from Japan but currently residing in Estonia, she obtained a bachelor's degree in dance art from the Viljandi Culture Academy, Estonia in 2022 and is currently pursuing her studies in semiotics (MA) at the University of Tartu. Yokoo-Ruttas has directed a solo production titled "Anti-Theatricality's Appearances in the Estonian Contempbesides number of smaller projects.



33. Jacopo Castaldi

What does the Other look like? A critical multimodal analysis of the representation of otherness in British television programmes about Ukrainian Displaced People.

As of June 2023, 179,500 Ukrainian refugees had arrived in the UK on government visa schemes following the Russian invasion of Ukraine in February 2022 (UK Government, 2023). Unlike with previous, non-European conflicts, the UK government provided three different visa schemes which, although not completely unproblematic in their set up and implementation (Tomlinson, 2022; Miller *et al.*, 2022), provided a more positive treatment of refugees by the UK government than it had been offered to other refugees up that point, for example Afghani ones (Bejan *et al.*, 2023). Amongst the reasons for the novel, positive institutional outlook to Ukrainian Displaced People (UDP), scholars have highlighted identitarian factors, i.e. a 'closeness' in ethnic, religious, cultural and national values between Western countries and UDP, as well as geopolitical justifications, i.e. the threat of Russian imperialism (Esposito, 2022; Parusel and Varfolomieieva, 2022; Ramji-Nogales, 2022). In the British media reports of the Ukrainian conflict, some television programmes focussed on UDP, their journeys through Europe and their lives once in the UK. Based on the factors highlighted in the literature cited, two *others* can be postulated to exist in the media-constructed relationship between the UK and the social actors in the Ukrainian conflict: the UDP as refugees and Russia as the invading force.

This paper aims to explore how these two *others* are constructed multimodally by analysing programmes broadcast on British television that focussed on the Ukrainian diaspora, and by exploring the discourses and narratives used to discuss the phenomenon. A Multimodal Critical Discourse Analysis lens (e.g. Kress and van Leeuwen 2001; Machin and Mayr, 2012) applied to documentary films (Castaldi, 2021, forthcoming), is employed for this purpose. Approaching UDP and Russia as *social actors* (van Leeuwen, 1996) the preliminary results of this on-going project suggest how, on the one hand, the UDP *other* is represented as *akin* to the in-group (i.e. the British) while, on the other hand, the Russian *other* is represented as *alien* to the in-group. The aim of the analysis is not to highlight a difference in treatment between the representation of UDP and other refugees, but to show how the *refugee/other* can be multimodally constructed in a positive way. The goal of the project is, therefore, to support the design of a media semiotics blueprint for the positive representation of refugees and migrants more broadly.

Dr Jacopo Castaldi is a Lecturer in the Centre for Language and Linguistics at Canterbury Christ Church University. His main research interests are Critical Discourse Studies, Multimodality, mass-mediated communication, and the semiotic and cognitive aspects of manipulation, with a focus on the interactive experiences of audiences and on meaning interpretation. His first monograph, titled *Multimodality, Ideology and Manipulation: BBC Travel Documentaries and the Illusion of Empire* will be published in the Routledge Studies in Multimodality.



34. Georgios Sklavounakis

'My Biggest... Is Me': Female Otherness in Popular Music Videos

Kristeva's concepts of the 'abject', of the 'rejected' and of the 'invalid', as well as the concept of 'the other' per se have been utilized in various analyses both in academia and in the media in order to dissect the key meanings of cultural products both in film and on television. Such examples include the 2023 film *Barbie*, the 2019 film *Parasite* and 2012's *Argo*, as well various case studies in the horror and science fiction genres. However, a sector of audiovisual cultural products which is largely under-researched is that of the music video. Therefore, we would like to propose a research piece on how the phenomena of doppelgängers and/or alter egos function in music videos. To elaborate on this, we are going to examine a number of popular music videos, and group them according to their similarities and differences. Our main research question would be 'How is the concept of *otherness* depicted in the form of alter egos and/or doppelgängers in pop music videos by female artists?'. Given the fact that our sample will consist exclusively of cultural products created by female artists, we will utilize several theories derived from the fields of gender and women's studies. Case studies we would like to focus on include videos by Madonna ('Die Another Day'), Mariah Carey ('Heartbreaker'), Avril Lavigne ('Girlfriend'), Britney Spears ('Hold It Against Me'), Little Mix ('Confetti'), Taylor Swift ('Anti-Hero', 'You Belong with Me' and 'Look What You Made Me Do'), Kelly Rowland ('Commander'), and Destiny's Child ('Lose My Breath'). We are going to point out the contrast between the songs' performers and their alter egos both in terms of their external appearance, as well as in terms of their perceived personalities. In other words, we are going to compare signs such the outfit, hairstyling and accessories of visually depicted performers and their alter egos in context of the formers' leitmotifs. It is vital to take into account each video's circumtext while recognizing it as a 'piece of a puzzle' concerning the performer's public relations activities, and as a cultural product that belongs in the broad spectrum of the film art form. To elaborate on our previous statement, we will also incorporate theories on the function of the music video as both an art form and as part of a song's or album's promotional cycle.

Georgios Sklavounakis recently obtained his second Master of Arts in Semiotics, Culture and Communication at the Aristotle University of Thessaloniki. He completed his Bachelor's studies in Journalism & Mass Communications in the top 3 of his cohort, while he received a scholarship from the Botsis Foundation for the Promotion of Journalism for his first Master of Arts in Digital Media, Communication and Journalism; both at the same University. He has been a member of 'SemioLogos' (Association of Postgraduate Students and Graduates of Semiotics of the Aristotle University of Thessaloniki) since 2023, and in 2024 he was elected to serve as the Association's treasurer. He is currently working as a communications instructor in post-secondary education, and his academic interests revolve around various sectors such as the sociology of popular culture, cultural studies, music video studies, and digital anthropology.



35.Vassilis Vamvakas, Pari Georgiou and Elisavet Kokonidou

The «other» adulthood: A semiotic approach to adolescent violence in videos on social media platforms

This paper attempts to analyze what today's adolescents "communicate" through actions of violence that they post, reproduce and comment on social media. The phenomenon of collective or individual violence of adolescents in Greece has been increasing in recent years, although it was not an unknown condition in the past. The new element is that these acts, instead of existing in the half light of deviant behavior, are presented with proudness on social media by the offenders or observers as symbols of superiority, humor, or identification with specific standards of masculinity or vigilantism.

A series of violent videos which are produced by adolescents and uploaded on social media, the commentary they attract as well as their reproduction in the news media compose our research material that will be analyzed in its textual and visual parts.

In video clips of both symbolic and physical violence of adolescents, we can detect:

1. New connotations of otherness that tries to imitate the brutal world of the adults
2. The shocking convergence of producing and consuming images of violence by some teenagers
3. The intertextual way the real violence being performed by teenagers applies various motives of violent scenes from popular fiction, sports, video games music etc.
4. The social and cultural scenery of violent acts by adolescents that signify the fierce disruption of those public spaces and social institutions that are supposed to support their peaceful maturation (school, places of entertainment, markets etc).
5. The bullying practices that attack and stigmatize identities that the offenders find abnormal, disturbing or threatening on sexual, national, cultural or other terms
6. The impression that violent behavior is unpunished nowadays or the only way to find your own right

In addition by analyzing, the commentary that these incidents attract on social media and online news platforms we can map:

1. The modes of hate speech or disapproval that the scenes of violence provoke
2. The modes of metaphorical or other informal dramatization that bullying is framed
3. The discursive modes of stigmatization of the offenders or the victims of bullying
4. The modes of moral panic or acceptance that adolescent violence produces in the contemporary public space

The young age often becomes a reason for constructing a dangerous or/and attractive otherness. In the cases that we examine the violent scenes reproduced on social media are not only metonymic evidence of the loss of (legal, social, moral) limits. It is also a proof that in a society that passed through a tense period of bipolarism and radicalization (decade of economic crisis), the adolescents reproduce various modes of aggressive behavior, either constructing their uneasy subcultures or expressing their distrust to social institutions and conventions. At the same time the strange trend to exhibit their deviant practices in public can be translated in semiotic and psychoanalytical terms as a «cry» for surveillance, the «law of the father» they lack in their daily life.

Vassilis Vamvakas is professor of Sociology of Communication at the Aristotle University of Thessaloniki.

Pari Georgiou is a MA graduate of Aristotle University of Thessaloniki.

Elisavet Kokonidou is a PhD student at the Aristotle University of Thessaloniki.



36.Hakan Karahasan

The Other as an Imagined Entity: A Semiotic Reading on the Construction of the Other in Cyprus

As Saussure claims in *Course of General Linguistics*, every sign refers to another sign, different from itself. An individual realises that s/he exists, thanks to other beings, and other things around him/her. As the definition of other can be summarised as ‘anyone or anything that is not me,’ one could argue that the only way for one to understand one’s existence is through the other. The same notion can be seen in societies and communities in the sense that some common elements make ‘us’ as ‘us’ and the differences make ‘them’ as ‘them.’ In his seminal work, *Imagined Communities*, Benedict Anderson argues that nations are ‘imagined political entities’ and nationalism presupposes a notion of us versus them. That way of thinking can be seen in all kinds of signs. In Cyprus, a country that has a troubled contemporary history, the construction of us and them is being fabricated in different ways. In other words, two opposing nationalisms (Greek and Turkish) continue to clash and (co)-exist through different signs. Not just through flags and visual signs but also through stories, narratives, monuments, etc. In light of these, this paper is a semiotic reading of the construction of the other in Cyprus, by focusing on official narratives. How do official narratives of Greek and Turkish Cypriots imagine the other? The paper will show different examples (visual, textual, etc.) of how official sources not only shape the meaning of a sign but also how they redefine the meaning.

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37. Έλενα Σάββα Λαζαρίδου

Αναπαραστάσεις εθνικών ταυτοτήτων στον διαφημιστικό λόγο. Συγκριτική ανάλυση διαφημίσεων μεταξύ Ελλάδας και Ιταλίας

Οι διαφημιστικές καμπάνιες εμπεριέχουν πολύ συχνά πολιτισμικά στοιχεία και πτυχές της κοινωνίας ή ομάδων και ατόμων που αλληλεπιδρούν μεταξύ τους. Εμπνέονται συνήθως από κουλτούρες, τοπικές παραδόσεις, αξίες και έθιμα μιας κοινωνίας. Πολλές και πολλοί κριτικοί της σύγχρονης καταναλωτικής/λαϊκής κουλτούρας ισχυρίζονται πως ο πραγματικός αντίκτυπος της διαφήμισης βρίσκεται στο πολιτισμικό κλίμα της κοινωνίας (Leavis and Thompson, 1993). Προσεγγίζοντας τη διαφήμιση ως πολιτισμική πρακτική, σκοπός της παρούσας μελέτης είναι η συγκριτική διαπολιτισμική ανάλυση διαφημίσεων μεταξύ της Ελλάδας και της Ιταλίας να ώστε να γίνει αντιληπτό πώς μέσα από τα διαφορετικά κοινωνικο-πολιτισμικά περιβάλλοντα στην Ιταλία και στην Ελλάδα οι διαφημίσεις δεν μεταφέρουν αντιλήψεις μόνο για ένα προϊόν αλλά κατασκευάζονται εκδοχές της κοινωνικής τους πραγματικότητας. Ειδικότερα, ως πρακτικές κοινότοπου εθνικισμού (Billig 1995), οι διαφημίσεις κατασκευάζουν εθνικές ταυτότητες και, μεταφέρουν αντιλήψεις για τον εθνικό εαυτό. Ο Barthes (1977) μέσα από την διαφήμιση των ζυμαρικών *panzani* που ανέλυσε, αναφέρει πώς η ιταλικότητα (*Italianicity*) του διαφημιζόμενου προϊόντος κατασκευάζεται από το όνομα του προϊόντος, τα χρώματα της διαφήμισης (κόκκινο, πράσινο, άσπρο), που παραπέμπουν στην ιταλική σημαία, αλλά και τα απεικονιζόμενα λαχανικά (ντομάτες, πιπεριές, κρεμμύδια). (Barthes, 1977:48). Για την ανάλυση των τρόπων με τους οποίους αναπαρίστανται οι εθνικές ταυτότητες στον διαφημιστικό λόγο, θα χρησιμοποιηθεί ένα αναλυτικό πλαίσιο που προτείνεται από τη Stamou (2018) και που έχει εφαρμοστεί και σε εθνικές ταυτότητες (Στάμου, 2020). Το πλαίσιο αυτό επιχειρεί τη σύνθεση προσεγγίσεων ανάλυσης ταυτοτήτων όπως αναπτύχθηκε από τις Κριτικές Σπουδές Λόγου (Reisigl & Wodak, 2001) με προσεγγίσεις διεπιδραστικής ανάλυσης ταυτοτήτων από την κοινωνιοπολιτισμική γλωσσολογία (Bucholtz & Hall, 2005). Σκοπός της παρούσας μελέτης είναι να αναδείξει πώς κατασκευάζονται οι εικόνες του εθνικού εαυτού των χωρών που μελετώνται μέσα από τον διαφημιστικό λόγο και πώς διαμορφώνονται οι εκδοχές της ελληνικότητας και της ιταλικότητας αντίστοιχα των χωρών Ελλάδας και Ιταλίας. Οι οπτικοακουστικές διαφημίσεις που θα αναλυθούν θα είναι από τον τομέα της διατροφής μέσα από το βρώσιμο και το πόσιμο είδος της, διότι η διατροφή φέρει έντονο πολιτισμικό φορτίο.

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Thessaloniki», (Ocula 28, Public Art and Spazi Urbani 2023). She is a member of the Hellenic Semiotic Society (HSS).



38. Κώστας Νικολός

30 χρόνια Friends: δεν χαλάνε οι μυθολογίες για μια φίλια ρε

Η παρούσα εργασία εστιάζεται στη σημειωτική μελέτη και ανάλυση των χαρακτήρων της δημοφιλούς αμερικάνικης τηλεοπτικής σειράς *Friends* (1994-2004). Πρόκειται για ένα, με σημειωτικούς όρους, άκρως αναγνωρίσιμο κείμενο το οποίο σημάδεψε καταλυτικά μια ολόκληρη εποχή καθώς αποτέλεσε μια εμβληματική πολιτισμική αναφορά. Διόλου τυχαία συνεχίζει μέχρι σήμερα να αναβιώνει και να γνωρίζει μεταστοιχειώσεις σε όλο το φάσμα της pop culture ενώ ακόμη γίνεται υποκείμενο / αντικείμενο νοσταλγικών προσεγγίσεων και αναπαραστάσεων. Εν προκειμένω επιχειρείται η πανοπτική μελέτη και διαύγαση των ριζωματικών τρόπων και πρακτικών με τους οποίους συγκροτείται σημειωτικά, πολυτροπικά, αισθητικά και κοινωνικό-πολιτικά η σειρά *Friends* σε επίπεδο χαρακτήρων, συνολικά μέσα από τις τηλεοπτικές της αναπαραστάσεις. Σε αυτό το πλαίσιο αξιοποιείται θεμελιωδώς η κληρονομιά του R. Barthes καθώς επιστρατεύονται οι σημειωτικές προσεγγίσεις του για τη ρητορική της εικόνας, τις συνδηλώσεις, τις μυθολογίες κ.α. Σε κάθε περίπτωση η δημοφιλής κουλτούρα αποτελεί ένα ευρύτατο πολιτισμικό πεδίο στο οποίο εγγράφονται μια σειρά από έργα τέχνης, ταινίες, παραστάσεις κ.α. Πρόκειται για ένα πλαίσιο στο οποίο διασυνδέονται, επικοινωνούν και επαναοριοθετούνται διαφορετικές κουλτούρες, ετερογενείς ταυτότητες, πολυπολιτισμικοί κώδικες και ασύμμετρα δίκτυα επικοινωνίας με ενδιάθετα συστήματα ιδεολογιών, αξιών και κανόνων.

Ως εκ τούτου και η τηλεοπτική σειρά *Friends* διακρίνεται και συντίθεται δομικά από τέτοια χαρακτηριστικά που την πλαισιοθετούν αναπόδραστα στο πεδίο της pop culture. Αξίζει να διευκρινιστεί ότι η συγκεκριμένη σειρά είναι ιδιαίτερα ανοιχτή και με εξαιρετικά πολλά ανακλητικά στοιχεία (κυρίως από την αμερικάνικη κουλτούρα) με αποτέλεσμα να ευνοείται η διαρκής παραγωγή πολλαπλών, διαφορετικών ερμηνειών και ύστερων μεταφράσεων ανάλογα με το πολιτισμικό κεφάλαιο του αποδέκτη – θεατή. Μέσα από τη σημειωτική ανάλυση αναπτύσσεται ένας ενεργητικός [ανά]στοχασμός σε σχέση με τις κομβικές έννοιες του υποκειμένου, της ταυτότητας και της αντίστοιχης μυθολογίας που αναδύονται τόσο μέσα από τις αναπαραστάσεις της σειράς *Friends* όσο και στις ευρύτερες πολιτισμικές και κοινωνικές εκφάνσεις τους.

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39.Αθανάσιος Βύρας

Μία σημειωτική προσέγγιση στις ελληνικές μουσικό-επιτελεστικές πρακτικές του διαγωνισμού Eurovision την περίοδο της οικονομικής κρίσης. Η περίπτωση του “ορα” και του “watch my dance”

Η παρούσα έρευνα πραγματεύεται το ζήτημα της κατασκευής και προώθησης ενός τουριστικά εξαγωγίμου εθνικού brand, το οποίο είναι αποτέλεσμα της εδραίωσης των ελληνότροπων σημείων των μουσικών επιτελέσεων του διαγωνισμού Eurovision. Υπό αυτό το πρίσμα, μελετώνται δύο περιπτώσεις επιτελέσεων που στρέφουν το βλέμμα τους και στον εσωτερικό πληθυσμό. Πρόκειται για τις συμμετοχές των πρώτων χρόνων της οικονομικής κρίσης της χώρας (2009-2010), οι οποίες έχουν συν τοις άλλοις μια επιπρόσθετη αποστολή αυτή της τόνωσης του ελληνικού κοινού αισθήματος. Πρόκειται για μια σημειωτική ανάλυση των επιτελεστικών και συνθετικών πρακτικών οι οποίες φέρουν έντονο το πληροφοριακό φορτίο ελληνικότητας και του υβριδισμού. Ο διαγωνισμός Eurovision αποτελεί παράλληλα και ένα εργαλείο πολιτισμικής διπλωματίας της κάθε χώρας, το οποίο λειτουργεί ως μέσο άσκησης της λεγόμενης «ήπιας δύναμης», με σκοπό την οικονομική και κοινωνική της ανάδειξη. Πιο συγκεκριμένα, διαπιστώνεται ότι οι δύο μελετώμενες ελληνικές επιτελέσεις κατασκευάζουν σκόπιμα αναπαραστάσεις που προκαλούν στους τηλεθεατές συνειρμικούς συσχετισμούς με το αρχαιοελληνικό παρελθόν, περνώντας ταυτόχρονα το μήνυμα της περηφάνειας, της αξιοπρέπειας και της δύναμης που χρειάζονταν ο Έλληνας την συγκεκριμένη χρονική περίοδο. Για την επίτευξη του παραπάνω σκοπού, οι δημιουργοί αυτών των επιτελέσεων χρησιμοποιούν γνώριμα μουσικοχορευτικά μοτίβα, τα οποία υπαγορεύουν τη διασύνδεσή τους με κείμενα της δημοφιλούς κουλτούρας, μέσω των οποίων επικοινωνήθηκε ο τρόπος έκφρασης των Ελλήνων στο παγκόσμιο κοινό. Παράλληλα δίνεται μεγάλη έμφαση ώστε να προβληθεί η μουσική αυθεντικότητα της χώρας, ως αποτέλεσμα της διατήρησης και συνέχισης της ελληνικής παράδοσης. Στο πλαίσιο αυτό, οι δύο μελετώμενες επιτελέσεις χαρακτηρίζονται από το στοιχείο του μουσικού υβριδισμού (έθνικ ήχος), έτσι ώστε το τελικό συνθετικό αποτέλεσμα να αποτελεί ένα εύπεπτο προϊόν για τους Ευρωπαίους τηλεθεατές. Η αυθεντικότητα, η εξωτικότητα κι ο ερωτισμός αποτελούν κύρια στοιχεία που απαντώνται συχνότερα στις μελετώμενες επιτελέσεις και αποσκοπούν στην ικανοποίηση που επιζητούν οι Βορειοευρωπαίοι στον ελληνικό νότο.

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40. Δημήτρης Νεοφώτιστος

Ετερότητες, δυαδικότητες και πολυσημειωτικότητα: το δίπολο «πρωτευουσιάνου» - «χωριάτης» μέσα από τον τηλεοπτικό λόγο της ελληνικής κωμωδίας

Η ελληνική κωμωδία αποτέλεσε διαχρονικά μέσα στην ιστορία του ελληνικού κινηματογράφου ένα είδος πρωτίστως λαϊκό, καθώς απευθύνεται σε ένα ευρύ κοινό και υπηρετεί αυτό που θα ονομάζαμε λαϊκό πνεύμα. Ως είδος της μαζικής δημοφιλούς κουλτούρας αναπαράγει στερεότυπα και αντιλήψεις που αντανακλούν την ελληνική κοινωνία. Εξάλλου, ο κόσμος της κωμωδίας είναι ο κόσμος που ο θεατής επιδιώκει να δει κάτι που αναπαράγει την πραγματικότητα στην οποία ζει και δεν ανατρέπει συμβάσεις και ιδεολογίες. Η ιδιωτική τηλεόραση επιβεβαίωσε τον λαϊκό χαρακτήρα της κωμωδίας, καθώς ως πεδίο που απευθύνεται στο ευρύ κοινό αναπαράγει σχεδόν πιστά τα στερεότυπα της ελληνικής κωμωδίας, ενσωματώνοντας στις νέες τάσεις που εισέρχονται στο ελληνικό τηλεοπτικό τοπίο και παραδοσιακά σχήματα (Βαμβακάς & Πασχαλίδης, 2023).

Ένα από τα βασικά στερεοτυπικά θέματα που αναπαράγει η ιδιωτική ελληνική τηλεόραση, όχι μόνο στα πρώτα χρόνια της αλλά και μεταγενέστερα, είναι η αντίθεση ανάμεσα στην εικόνα του «πρωτευουσιάνου» και του «χωριάτη». Ο διαφορετικός πολιτισμικός κώδικας που συνέχει τις δύο ομάδες γίνεται συχνά θέμα διαφόρων τύπων κωμωδίας, κυρίως της κωμωδίας καταστάσεων, με σαφή πρόθεση την ανάδειξη μιας ετερότητας, που αποκλίνει από την κυρίαρχη κοινωνική και πολιτισμική νόρμα. Θύμα της ετερότητας στη δεδομένη περίπτωση καθίσταται η εικόνα του «χωριάτη», που μπορεί να ταυτιστεί με την εικόνα του βάρβαρου, του «πρωτόγονου» ιδωμένου από τη σκοπιά του πολιτισμένου «πρωτευουσιάνου» (Sonesson, 2000). Στη συγκεκριμένη παρουσίαση θα επιχειρήσουμε να αναδείξουμε το στερεότυπο αυτό, μέσα από ένα corpus ελληνικών σειρών κωμωδίας που καλύπτουν το χρονικό φάσμα από τη δεκαετία του 1990 έως και στις ημέρες μας. Στόχος μας είναι να δείξουμε πώς αναπαρίσταται αυτή η ετερότητα μέσα από τη συνέργεια λεκτικών και μη λεκτικών σημειωτικών στοιχείων, ποια ιδεολογία συνυφαίνεται γύρω από τις αναπαραστάσεις τόσο της εικόνας του «ηγεμονεύοντος» πολιτισμένου πρωτευουσιάνου όσο και του «ηγεμονευόμενου» απολίτιστου χωριάτη και κατά πόσο μετασχηματίζονται με το πέρασμα των ετών.

Ο Δημήτρης Νεοφώτιστος είναι υποψήφιος διδάκτορας του τμήματος Γαλλικής Γλώσσας και Φιλολογίας του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης αντικείμενο έρευνας την διασημειωτικότητα στον ελληνικό κινηματογράφο. Είναι απόφοιτος του ίδιου τμήματος όπως και κάτοχος πτυχίου και μεταπτυχιακού διπλώματος του τμήματος Ελληνικής Φιλολογίας στο ίδιο Πανεπιστήμιο. Τα ερευνητικά του ενδιαφέροντα καλύπτουν το φάσμα των πεδίων της Σημειωτικής και του Πολιτισμού, της Σημειωτικής στον κινηματογράφο και της διασημειωτικής μετάφρασης.



41.Κωνσταντίνος Αργιανός

Ο «εθνικός Άλλος» και η ελληνική αρχαιότητα κατά την πρώιμη μεταπολεμική περίοδο στην Ελλάδα: Οπτικές και κειμενικές αναπαραστάσεις

Η δεξιά πρόσληψη της ιστορίας, που επικράτησε στην Ελλάδα μετά τη λήξη του Δευτέρου Παγκοσμίου Πολέμου και του Εμφυλίου Πολέμου, υιοθέτησε το ουσιολογικό αφήγημα της αδιάσπαστης συνέχειας του ελληνικού έθνους· ένα αφήγημα που ανιχνεύεται και στη μνημονική πολιτική για τη δεκαετία του 1940 στον ελληνικό δημόσιο χώρο. Πιο συγκεκριμένα, μετά τη λήξη του Εμφυλίου (1949) ανεγείρονται δεκάδες μνημεία στην Αθήνα και αλλού, στα οποία κυριαρχούν η αποθέωση των Ελλήνων στρατιωτών, που πολέμησαν στα ελληνοαλβανικά σύνορα (1940-1941), και οι αναπαραστάσεις αλληγορικών γυναικείων μορφών ενδεδυμένων με αρχαιοελληνικά ενδύματα. Τα εν λόγω μνημεία, διαμέσου των θεματολογικών, εικονογραφικών και τεχνοτροπικών αναφορών στην ελληνική κλασική αρχαιότητα, συνέβαλλαν τόσο στον μύθο της συνέχειας της ελληνικής ιστορίας όσο και στο ιδεολόγημα της δεξιάς Εθνικοφροσύνης. Παράλληλα, το Εθνικό Απελευθερωτικό Μέτωπο (ΕΑΜ) και οι λοιπές αριστερές αντιστασιακές οργανώσεις που έδρασαν την περίοδο της Κατοχής (1941-1944) εξοβελίζονται από τη δημόσια μνήμη, καθώς προσλαμβάνονται από την κυρίαρχη ιδεολογία ως «εχθροί του έθνους» και «ανθέλληνες», οι οποίοι επεδίωκαν όχι την απελευθέρωση αλλά την «μπολσεβικοποίηση» της Ελλάδας.

Πρόκειται για ένα εξόχως αντικομμουνιστικό αφήγημα, που ανιχνεύεται και στη χρήση των όρων «Εαμβούλγαροι» και «Σλαβοκομμουνιστές»· όροι που κυριάρχησαν για δεκαετίες στον ελληνικό δημόσιο λόγο αναφορικά με τους έλληνες κομμουνιστές. Με άλλα λόγια, την υπό συζήτηση περίοδο οι έλληνες αριστεροί προσλαμβάνονται από το κυρίαρχο ιδεολόγημα της Εθνικοφροσύνης όχι μόνο ως μια πολιτική αλλά και ως μια εθνική ετερότητα.

Σε αυτό το ψυχροπολεμικό συγκείμενο, η κυρίαρχη (δεξιά) ιδεολογία επιστρατεύει τον αρχαίο ελληνικό πολιτισμό προκειμένου να "αναμορφώσει" τον «εθνικό Άλλο». Πιο συγκεκριμένα, υποχρεώνει τους αριστερούς πολιτικούς κρατούμενους στη Μακρόνησο, να κατασκευάζουν «Παρθενώνες» και άλλα ψευδοαρχαιοελληνικά τέχνηρα και κτίσματα. Επομένως, κατά την μετεμφυλιακή περίοδο στην Ελλάδα η Δεξιά αυτοαναγορεύεται μόνη νόμιμη κληρονόμος και θεματοφύλακας του αρχαίου ελληνικού πολιτισμού. Από την άλλη μεριά, μια σειρά από οπτικά και κειμενικά παραδείγματα της ίδιας περιόδου καταδεικνύουν ότι οι έλληνες αριστεροί κάθε άλλο παρά απορρίπτουν τον αρχαίο ελληνικό πολιτισμό. Κάτι τέτοιο εντοπίζεται τόσο σε γλυπτά που φιλοτεχνούν αριστεροί καλλιτέχνες (όπως π.χ. ο Θανάσης Απάρτης) όσο και στην εικονογράφηση κομμουνιστικών εφημερίδων, όπως για παράδειγμα ο *Ριζοσπάστης*. Επιπλέον, οι αναφορές στην αρχαία Ελλάδα εντοπίζονται και σε αριστερά έντυπα της εποχής, όπως π.χ. στο φυλλάδιο *Σλαβικός κίνδυνος» ή αμερικανοκρατία και εθνικός αφανισμός;* Εκδοτικό «Ελεύθερη Ελλάδα», 1947). Λαμβάνοντας υπόψη τα παραπάνω, η παρούσα ανακοίνωση θα επιχειρήσει να διερευνήσει τις οπτικές και κειμενικές αναπαραστάσεις της ελληνικής αρχαιότητας από την ελληνική Δεξιά και Αριστερά τις δεκαετίες 1940 και 1950. Πιο συγκεκριμένα, διασταυρώνοντας την ιστορία της τέχνης με τις σπουδές μνήμης και τη σημειωτική, θα εξετάσω τη σημασία των αναφορών στον αρχαίο ελληνικό πολιτισμό από τον «εθνικό Άλλο» κατά την περίοδο του πρώιμου Ψυχρού Πολέμου. Παράλληλα, θα διερευνήσω τις πιθανές υφολογικές, εικονογραφικές και θεματολογικές

συγκλίσεις και απόκλισεις που ανιχνεύονται στην αντιπαραβολή «δεξιών» και «αριστερών» αναπαραστάσεων του αρχαίου ελληνικού πολιτισμού την υπό συζήτηση περίοδο.

Ο Κωνσταντίνος Αργιανός είναι διδάκτορας Ιστορίας της Τέχνης του Πανεπιστημίου της Βιέννης. Σπούδασε Ιστορία στο Ιόνιο Πανεπιστήμιο και Ιστορία της Τέχνης στα Πανεπιστήμια της Κρήτης και της Βιέννης. Είναι μεταδιδακτορικός ερευνητής στη Σχολή Καλών Τεχνών του Πανεπιστημίου Ιωαννίνων και μεταδιδακτορικός συνεργάτης στο Ερευνητικό Πρόγραμμα «Wars – Πόλεμοι. Μνημεία για τον Πόλεμο και την Αντίσταση: Τεκμηρίωση και ιστορική προσέγγιση των δημόσιων μνημείων από το 1945 έως σήμερα», που χρηματοδοτείται από το Ελληνικό Ίδρυμα Έρευνας και Καινοτομίας (ΕΛΙΔΕΚ). Διδάσκει Ιστορία της Τέχνης στο Τμήμα Καλών Τεχνών του Τεχνολογικού Πανεπιστημίου Κύπρου και στην Κρατική Σχολή Ορχηστρικής Τέχνης.



42. Jukka Mikkonen

Art and the Changing Climate

In the public discourse on the climate crisis, an oft-repeated saying is that we have the knowledge and the tools, and now we need to change our societies and cultures. Furthermore, it is commonly assumed that factual knowledge does not motivate change, and that appeals to emotions and imagination are needed to influence people's thoughts and behavior. Therefore, literature and the arts have also been mobilized to fight against the climate crisis. Armies of art scholars, philosophers, psychologists, sociologists, and communication theorists, to mention some, have proposed that the arts could significantly contribute to pro-environmental attitudes and behavior; many natural scientists have echoed this opinion. The task of examining the experiential dimensions of climate change – what it will be like to live in a radically altered world – has been delegated to artists. And surely, artworks that explore environmental themes might help us fundamentally rethink our values and desires and the cultures that produce them. Yet, the scholarly industry around art and climate change is full of unfounded optimism. Little attention has been given to the possibility that artworks might also distort the audience's understanding of the complexities of both environmental crises and sustainability transformations. Too often views on the transformative value of art also ignore the complexity and ambiguity of artworks, portraying art as merely a dramatic form of climate communication. In my presentation, I will critically explore the impact of art on pro-environmental attitudes and behavior. I will argue that art has distinctive value, but too much weight should not be placed on its instrumental benefits.

Dr Jukka Mikkonen is a Senior Researcher in Philosophy at the University of Jyväskylä, Finland. He has published extensively on the philosophy of literature and the aesthetics of nature. Currently, he is working on a research project on the role of aesthetics in environmentalism. His latest publications include *Philosophy, Literature, and Understanding: On Reading and Cognition* (Bloomsbury, 2021) and *The Cognitive Value of Philosophical Fiction* (Bloomsbury, 2013).



43. Evangelos Kourdis

Translating the same into another: intericonicity in film posters in English language

Intericonicity as a translational phenomenon has been studied from very early through the prism of the semiotics of translation theory (Sonesson 1996, Kourdis & Yoka 2014) a subfield of both translation studies and semiotics. This field has highlighted the importance of the transmutation of information load in the same and different semiotic systems especially after the publication of Jakobson's seminal article on linguistic aspects of translation (Jakobson 1959). This paper examines intersemiotic (intericonic) translations of film posters in the same linguistic system, English, from 2015-2024. These are English-language film posters for which more than one film poster is printed and in which the main linguistic message, the film title, remains the same, but the iconic message changes. This production of new film posters, new advertising texts, for the same film may affect any intersemiotic translation between the main linguistic message and the iconic message of the poster which is considered from the film industry an additional value in advertising. It is, however, an increasingly common practice among film promoters. The paper will try to justify these choices by film makers of the selection of new iconic messages by also presenting informants' views on this cultural phenomenon.

Evangelos Kourdis is a Professor in Translation Semiotics at the School of French Language and Literature, Faculty of Philosophy, Aristotle University of Thessaloniki. He received his Ph.D. in Theories and Sciences of Language and Communication from the Faculty of Philosophy, Aristotle University of Thessaloniki, a DEA in Semiotics from the University of Rouen, and a Master degree in Sociolinguistics from the Faculty of Philosophy, Aristotle University of Thessaloniki. He is Director of the Laboratory of Semiotics (AUTH SemioLab) and of the Joint Master Programme "Semiotics, Culture and Communication" of Aristotle University of Thessaloniki, an International Collaborator at the Semiotics and Visual Communication Laboratory (SVC Lab) and the Language and Graphic Communication Research Lab (LGCR) of the Department of Multimedia and Graphic Arts of Cyprus University of Technology, and Review Editor of Punctum-international Journal of Semiotics. His research interests include Sociosemiotics, Sociolinguistics, Language Ideology, Social Dialectology, and Cultural Communication. He is the National Representative for Greece in the International Association for Semiotic Studies, and Vice President of the Hellenic Semiotics Society, founding member of the Hellenic Society for Translation Studies and delegate in Greece of the Société d'Etudes des Pratiques et Théories en traduction (SEPTET, France).



44. Anastasia Toliou

Intersemiotic Translation in Cinema: The case of Lolita

Cinema is a vast subject and there is more than one way to approach it. Overall, this is a fact and, as such, raises issues of aesthetics, sociology and semiotics. Whether good or bad, each film is above all a piece of cinema, in the same way as we refer to piece of music. As an anthropological fact, cinema has a certain configuration, certain structures and fixed figures, which deserve to be studied directly. (Metz) From a semiological point of view, a certain

configuration is the intersemiotic translation which is quite famous in the cinematographic world. Roman Jakobson, who essentially referred to an intersemiotic translation, defined translation as a form of indirect speech, because it concerns two equivalent messages in two different codes. This presentation attempts to study the concept of intertextuality and intersemiotic translation between the film *Lolita* (1962) directed by Stanley Kubrick and its re-release by Andrian Lyne (1997). Both films are adaptations of Vladimir Nabokov's novel of the same name, written in 1955.

Anastasia Toliou is a PhD Candidate and Researcher at the School of Film on the Faculty of Fine Arts at the Aristotle University of Thessaloniki. She has graduate from the Department of French Language and Literature of the Aristotle University of Thessaloniki's School of Philosophy and she also holds a postgraduate diploma of the cross-departmental programme 'Semiotics, Culture and Communication' of the same university. Ms Toliou is also an Independent Researcher at SemioLab's Media Semiotics Research Group and her research interests include Semiotics of Theatre and Cinema based in Gender, Identity and Feminism Issues. She works as a French Language Teacher in private schools and as Educational and Commercial Consultor for a publishing house specialising in French education books.



45. Inna Livytska

Emotions go first and words only follow...: on mimicry of emotions in narrative discourse

In the presentation, I will argue about the main style-forming function of the agency of the narrating subject that imitates a certain type of emotion aligned with a definite emotional situation (ES) on a macro-level of the text. This imitation of emotions relies on mimicry, defined as the imitation or copying of an action or image. Thus, a human emotion represents a model for imitation, finding its representation in agency (verbal and non-verbal communication of the subjects). Though coming from a purely biological domain; poetics makes use of the term "mimicry" to refer to the poetic processes underlying meaning creation at micro and macro levels of fictional discourse. Ascribing the qualities of intentionality and purposefulness to all the elements of the poetic system it becomes necessary to shed the light on the poetic devices supporting the agency of the speaking/narrating subject at the levels of micro and macro organization of the fiction discourse. Therefore, the focus of the analysis will represent the types of the narrating subject, its subject-object correlation related to the kind of discourse produced (narration, description, reflection), and the sequence of embedded narratives, outlining the narrative deictic center and narrative perspective. The fictional "mimic" of the emotion embodied in a narrative text will define the type of human emotion modelling realized on three semiotic levels: semantic, syntactic and pragmatic.

Inna Livytska, PhD. in Philology, Associate Professor of the English Language, a Post-doctoral Alexander von Humboldt Research Fellow at the Institute of English, American, and Romance Studies, RWTH Aachen, member of the Aachen Centre for Cognitive and Empirical Literary

Studies (ACCELS), Austrian research foundation fellow at Vienna University, Institute of English and American Studies (2015), International scholar at Chico State University (California, US), SUSI Program (2012). Her expertise is narrative agency and biosemiotic approach to fiction and non-fiction narrative discourse interpretation.



46. Nicolas Chiappucci

An impersonal semiotic analysis of the relationship with the “other” in Proust’s Recherche du temps perdu

According to Deleuze (1964, *tr. it.*, p. 8), Proust’s work is not based on the exposition of memory but rather on learning through signs. However, the realization of the protagonist’s subjectivity, a focal point of the work, begins with the relationship with the others. Without introspection, the superficial narrative structure, if not directed towards a narrative program consist of becoming the protagonist a writer, it seems just an exposition of an aristocratic, bourgeois at time, daily life of late 19th century. Yet, the aesthetic grip, as noted by Greimas (1987), consist in the introduction of an element of irregularity in the usual perception of the world, highlighting its unknown aspects and resemanticizing it. It is this trait of relation with others that gives to *Recherche* a strong dimension of introspectiveness which change the perception of environment. However, in terms of enunciation, it is possible to adopt an innovative perspective, compared to the schematic depth of the Greimasean generative plane, capable of accounting for the modulation of enunciation through the presence of others. By adopting an impersonal enunciative perspective (Paolucci, 2020), we can grasp different enunciative instances in which the Proustian character perceives his subjectivity based on the position he occupies in the enunciative scene: in Proust’s *Recherche*, enunciation can be only defined from the set of reciprocal propositions found in the predicative scene. Let’s provide an example: *Seul, je pouvais penser à elle, mais elle me manquait, je ne la possédais pas; présente, je lui parlais, mais étais trop absent de moi-même pour pouvoir penser. Quand elle dormait, je n'avais plus à parler, je savais que je n'étais plus regardé par elle, je n'avais plus besoin de vivre à la surface de moi-même.* (Proust, 1923, p. 70)

Here, the Proustian protagonist realized himself in a triadic semiotic movement where, each time, a fundamental piece is missing. Present only in thought, he thinks about the beloved but unites with her only through thought, while she is absent. If she is present and he speaks to her, the protagonist is too absent from himself to speak (he's too busy catering to her to think fully about the relationship), the “interpretant” is missing. When Albertine sleeps, he no longer needs to pretend through a mask to interact with her, while can only think about her without interacting. Subjective identification, in Proust, depends on the absence of the other, which in the act of enunciation entails a taking of subjectivity. There is always a perspective that does not entirely leave room for another perspective but modulates it through its own. If the *Recherche* consists of the continuous display of the character's semiosis, which induces, deduces, and abduces in relation to people he encounters and places he finds himself, the work embraces the Peircean perspective of *Synechism*. The subject is nothing but an ensemble of practices around which he lives in his relationship with humanity, which involves the

emergence of his identity that, in a participatory way, consists in the aesthetic grasp found in Proust.

Nicolas Chiappucci is a recent graduate with a master's degree in Semiotics from the University of Bologna, Italy, with a thesis on Roland Barthes and the Fragments of a Love Discourse. He has delivered individual lectures in University settings on topics related to falsehood and counterfeiting. His interests lie in cognitive semiotics and issues of falsehood and counterfeiting. Currently, he is preparing for admission to a Ph.D. program in semiotics.



47. Maria Papanthymou

Exploring 'Otherness' in Beauty Industry: Ideal Standard Versus Authentic Self and Natural Beauty Versus Artificial Beauty

In recent years, the beauty industry has undergone significant changes, influenced by evolving social, technological, and cultural dynamics. Historically, beauty products aimed to alter appearances, typically to align with prevailing standards of perfection. Traditionally, beauty was synonymous with goodness, and any deviation was seen as a flaw. Today, however, the concept of beauty has expanded; it is now more inclusive and layered, embracing natural looks, authenticity, and diversity, while also celebrating individual personality. Yet, this broadened understanding raises questions: What exactly is 'natural beauty'? Female-focused magazines abound with tips on achieving a 'natural beauty look' through makeup or electronic devices. Moreover, this era prompts reflection on the constancy and flexibility of human personality—what defines 'me' versus 'the other'? Such questions complicate communication within the beauty sector, often making it appear illogical and insincere. This paper presents the findings from several case studies conducted by the author with various beauty brands. We analyze existing examples of advertising and product design from different countries and propose methods for honest and holistic communication, grounded in a semiotic analysis of contemporary beauty culture.

Maria Papanthymou holds PhD in Social Psychology and a Master's in Advertising and Public Relations from the State University of Management in Moscow, Russia. She co-authored the book *Visual Images in Social and Marketing Communication*, published in 2009. Maria's career spans over 25 years, blending roles in both the commercial and academic sectors. Until 2022, she served as an Associate Professor at the State University High School of Economics in Moscow, where she taught applied semiotics and communication, and supervised student dissertations. In the commercial realm, Maria headed research departments at leading communication companies, including Publicis and BBDO. Her experience covers a broad spectrum of qualitative and quantitative research methods. Since 2009, Maria has specialized in applied semiotics, collaborating on projects with top international research firms and semiotic consultancies such as Space Doctors, Sign Salad, Creative Semiotics, Ipsos, and Kantar, in addition to working with local clients. In 2022, Maria relocated to Greece where she now conducts independent research and organizes events for the semiotics community, continuing

to contribute to the field with her deep expertise and passion for understanding and utilizing signs and symbols in communication.



48.Aspsia Papadima

Gendered Symbolism in Advertising: Masculine Representations in Lipstick Promotion

The enduring tradition of lip coloring among women underscores its profound ideological significance across history. Initially devoid of gender associations, makeup, including lip coloring, has served various roles in human civilizations, from concealment to ritualistic practices. The cultural construction of beauty has been heavily influenced by entrenched societal norms and the beauty industry's relentless promotion of idealized standards. Despite facing both acclaim and critique over time, lipstick remains a top-selling beauty product, showcasing resilience even in times of economic hardship and conflict. This study aims to explore socially constructed gender traits and the evolving portrayal of masculinities in a selected sample of lipstick advertisements, utilizing theoretical frameworks such as advertising and gender theories, alongside semiotic analysis. Within the broader context of gender studies, discussions on masculinity representation encompass concepts like "hybrid masculinity" and "soft masculinity", both reflecting shifting societal attitudes towards masculinity and challenging conventional notions of male identity. Reflecting on the trend of gender-inclusive makeup, the research investigates contemporary depictions of men in lipstick advertisements, analyzing their alignment with popular culture and the role of advertising in challenging traditional gender norms.

Aspsia Papadima is an Associate Professor in the Department of Multimedia and Graphic Arts at Cyprus University of Technology. She is the founder and coordinator of the Language and Graphic Communication Research Lab (www.lgcr.com). Formerly, she worked as a graphic designer in creative and advertising agencies in Greece and as an art director in the field of advertising in Cyprus. She works both as a graphic design consultant and a graphic artist. Her design work has been awarded in global competitions and exhibited locally and abroad. Her research interests include the representation of Cypriot-Greek in written discourse, typographic and linguistic landscapes, semiotics, gender representations, and advertising. She is the author of the book "Coffee and the Coffee Shop: Coffee Culture and Coffee-Shop Semiology in Cyprus" ("Ο καφές κι ο καφενές: η κουλτούρα του καφέ κι η σημειολογία του καφενέ στην Κύπρο"). She is a member of the International Association for Semiotic Studies (IASS-AIS), the Hellenic Semiotic Society, and the Cyprus Association of Graphic Designers and Illustrators (CAGDI).



49. Konstantinos Digkas

City branding and social media: Using alternative campaigns to reach new audiences

In recent years, cities are inventing new ways to attract different types of consumers and tourists. Thus, they try to rebrand and refashion their identity through their branding campaigns and promotional videos. Information technology has become a key instrument for government officials to disseminate relevant, timely information (Lin et al., 2020; Wang et al., 2020). The local authorities or local tourism organizations make use of digital technologies to promote and rebrand a city, thus attracting younger audiences. Furthermore, websites provide a platform for a city to create a visualized identity. Similarly, social media channels are becoming an important and popular means for municipal managers to broadcast information and engage the public (Bennett & Manoharan, 2017). This paper explores how cities are alternatively promoted via social media and especially on YouTube. It will analyze the recent rebranding campaign of Thessaloniki that was prepared by Thessaloniki's Tourism Organization and was entitled *City break off the beaten track* along with other recent promotional videos of the city. Hence this paper aims at exploring how cities are represented in digital media and in which ways they try to attract a younger, more technologically savvy audience. Through a multimodal framework, it will describe the recent campaign of Thessaloniki in view of identifying how the city's identity is reconstructed, and which facets of its branding are being presented.

Konstantinos Digkas is a PhD candidate at the Department of Graphic Arts and Multimedia of Cyprus University of Technology. His research focuses on city branding and digital media. He is a member of the *Semiotics and Visual Communication Lab* and of the thematic network on the semiotics of digital worlds (Hellenic Semiotic Society). His research interests revolve around place branding, city identity and sustainability, digital marketing and green marketing.



50. Eirini Papadaki and Giorgos Chatzelenis

The tourist as Other: Mediations of tourists' images through popular culture and the mass media

Some years ago, people wondering around places, gazing at their surroundings, taking photographs of everything that caught their eye, were instantly labeled "tourists". Tourists were seen by locals as the "gazers", the "camera-holders". Today cameras are replaced by mobile phones, hidden in the visitors' pockets or backpacks, making it harder for locals to identify them by visible signs. In some anthropological studies, tourists are characterized as the "intruders" and in other cases the "savers" from a community's economic fallout. For contemporary marketing, tourists are themselves "marketers", "influencers", "sign creators", circulating content from the visited place and influencing other potential visitors. Tourists have also been characterized as an "army of semioticians", "the agents of semiotics" (Culler, 1981), due to their need to decode places, destinations, cities and cultures. They are interested in everything as a sign, "an instance of typical cultural practice" (Culler, 1981). "Semiosis is deeply rooted in tourism and the mediation of symbolic markers through mass media, school books

and more recently social media has created a rather rich ‘language of travel’ syntax” (Papadaki, 2023). In previous research (Papadaki, 2023) I have analyzed how tourists are interested in all things foreign, the unfamiliar, different from their everyday surroundings and usual practices, the “Other”. In this paper, the semiotic analysis follows an opposite path. Instead of examining the objects of the “tourist gaze” as signs of the destination’s “authenticity” or “otherness”, I will focus on the tourists themselves as “Others”, in the various frameworks of their appearance, but mainly focusing on their images through popular culture and the mass media.

The main research questions are: Which are the signs and symbols seen in tourists’ mediations? How are tourists portrayed through popular culture, the mass media and the products of the Cultural and Creative Industries (CCIs)? Which are the main codes and symbols drawing on the tourists’ syntagma of signs? For the purposes of the specific research, a corpus of 20 films was studied, covering a period of 20 years (2003-2023), starting from Coppola’s “Lost in Translation” (2003), to Sornaga’s “Monsieur Morimoto” (2007), Woody Allen’s “Vicky, Christina, Barcelone” (2008) and “Midnight in Paris” (2012), Mupphy’s “Eat, Pray, Love” (2010), “The Travel Man” (2015), Ontenniente’s The Camping Trilogy (2006, 2010, 2016), Tyldum’s “Passengers” (2016), Seidl’s “Safari” (2016) to Mattila’s “Carnival Pilgrims” (2020) and Green’s “Aftersun” (2022), among others. The films are analyzed with the semiotic theories and models of Barthes, Greimas and Metz, in an attempt to highlight the myths and opposition of concepts around the notion of the “tourist” in the film language.

Eirini Papadaki 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. She has worked for the Chamber of Fine Arts of Greece (Greek Ministry of Culture), has organized and supervised audience research and many research projects, and has researched subjects such as communication strategies formation in the context of various cultural and creative industries and their synergies, as well as their semiotic dimensions. Her recent research projects focus on the digital path of cultural communication and the role of the CCIs in tourism development and destination branding. From 2007 until 2018 she was an assistant professor at the Department of Music Studies, University of Ioannina, while since 2022 she works as an assistant professor in Communication, Mediation and Cultural Industries at the Department of Business Administration and Tourism of the Hellenic Mediterranean University. Her research interests include cultural management, cultural communication, visual semiotics, cultural and creative industries, branding (persons/artists, organizations, destinations), technoculture and digital communication, mediation practices (mass & new media, CCIs) and tourism.

Giorgos Chatzelenis holds a MA on Management of Cultural Organisations from Hellenic Open University and has recently started working on a PhD thesis on the mediation of museums through the film industry. He works as an artwork conservator at the Acropolis Museum, a film critic and a writer. He has written the books: "Kathimeranoitotita", "Entefthen", "Valanevontas" and "Valkaniefthes" (all in Greek).



51.Charalambos Margaritis

Horror Sui: John Carpenter's The Thing and the horror of the self

John Carpenter's 1980 horror film *The Thing* presents the story of a group of scientists who discover a dormant alien lifeform in the ice. They accidentally release it and soon realise that it behaves as a parasite, occupying a host, perfectly replicating their form, biology and personality and subsequently replacing them, dispensing with the original and taking their place until a next host is needed. This presentation examines the theme of identity substitution in the film. By juxtaposing it with other narrative cases such as Fedor Dostoevsky's *The Double*, Sean Ellis' *The Broken*, Daniel Goldhaber's *Cam* and considering known and established concepts, mainly from psychiatry, such as the Capgras and Fregoli syndromes - as well as other similar pathologies that fall within the scope of Delusional Misidentification Syndromes (DMS). We then propose the concept of *horror sui*, a term intended to describe a theoretical framework for a narratological genre that encompasses cases of narratives where the main characters are replaced by identical others *within their own body*. These others, therefore, cannot be adequately described as *doppelgangers* or the *alter egos* and this replacement does not constitute a simple case of identity theft (natural or supernatural). *Horror sui* refers to cases of an *ontological* substitution. In *horror sui* someone - or something - replaces the very internal particularity we call self or soul. Narratives that fall under this description offer themselves as explorations of the nature of identity, individuality and the body and mind dualism. Carpenter's film is paradigmatic for this exploration and serves as an ideal case to demonstrate that the themes that fall within *sui horror sui* have not been sufficiently explored by existing literature on narratives and that, as a concept, it can provide rare insights of analysis.

Charalambos Margaritis is a visual artist, animation director and researcher from Paphos, Cyprus. He is a graduate of the National Superior Fine Arts School of Paris. He currently lives and works in Paphos, where, in 2015, he co-founded Kimonos Animation Studio, which specializes in the production and coproduction of animated films, many of which have been selected and awarded in several animated film festivals around the world. He is a member of the Special Teaching Staff of the Department of Multimedia and Graphic Arts of the Faculty of Fine and Applied Arts of the Cyprus University of Technology, where he currently teaches animation and art history. He is also conducting his PhD research in experimental narrative techniques in animated film.



52.Maria Katsaridou

Playing with Otherness: Semiotics of Alterity in Video Games

In an era marked by rapid technological advancements and shifting cultural landscapes, video games have emerged as a significant site for the exploration of Otherness. This paper examines the semiotic processes within video games that construct, negotiate, and deconstruct the concept of the Other, focusing on how video games reflect, perpetuate, and challenge societal norms and stereotypes related to race, gender, ethnicity, and beyond. Specifically, it investigates how video games, as interactive digital media, create immersive experiences that either reinforce or subvert traditional dichotomies of Self vs. Other. It explores the role of

avatars, in-game choices, environmental storytelling, and narrative branching as tools for embodying and empathizing with the Other, thereby offering unique insights into the construction of identity and alterity. Additionally, this paper assesses the implications of virtual encounters with the Other in fostering empathy or entrenching stereotypes, highlighting the potential of video games to serve as a medium for critical cultural discourse in the Anthropocene. Applying Greimasian semiotic analysis in conjunction with game studies theory, this research examines contemporary video games such as *Tell Me Why* for its thoughtful portrayal of transgender identity, *Spiritfarer* for its exploration of death and the afterlife from empathetic perspectives, *Disco Elysium* for its deep dive into political ideology and personal identity and *The Last of Us Part II*, offering a complex narrative on revenge, grief, and the cycle of violence from multiple perspectives.. These case studies illustrate the complex ways in which digital texts contribute to the ongoing conversation about Otherness. In conclusion, the paper argues that video games, by virtue of their interactive nature, hold a unique potential to question and expand the boundaries of how the Other is conceptualized and engaged with in the digital age, suggesting new directions for both semiotic research and video game development.

Maria Katsaridou is a post-doctoral researcher at the Department of Audio and Visual Arts of Ionian University of Corfu, Greece. Her post-doctoral research focuses on interactive art and interactive narratives. She is a Visiting Professor of Semiotics of Interactive Narrative at the Interdepartmental Postgraduate Studies Program Master in Semiotics, Culture and Communication of Aristotle University of Thessaloniki, Greece. She has given invited lectures and participated in many international conferences and she has published many articles and book chapters. She has published a book on the French animator and director Sylvain Chomet: *Sylvain Chomet's Distinctive Animation: From The Triplets of Belleville to The Illusionist* (2023, Bloomsbury Academics.).



53. Marianna Abrahamyan

Social semiotics in the field of film production

Film increasingly reinforces its cultural claims to represent the past. This paper analyzes the contemporary media culture and the idea that the most significant historical events are often transformed into the product of a spectator experience that shapes and transforms the subjectivity of the individual, replacing history with an "experimental" collective memory (Burgoyne 2003). According to research made by historian and sociologist Rainer Zitelmann (2022), Czechs exhibit a positive attitude towards capitalism. This paper analyzes whether such prevailing social attitude can be seen in the Czech film production and what cultural memory associated with the depiction of Czech life under the capitalist state system it leaves to both future and current generations of Czech society. The aim is to show the approach of social semiotics which can be used to analyze how the ideology of capitalism permeates into the film culture of Czech society, specifically in the period since the establishment of its independent republic in 1993. The theory of social semiotics deals with meaning in all its forms, where the source and generator of meaning is the social environment and social interaction (Kress).

According to social semiotics, culture is a system of interrelated and socially meaningful practices that enable us to understand people and their actions not only through open communication but also through other forms of meaningful activity (Lemke 2005).

Mgr. Marianna Abrahamyan is a student of the PhD program Semiotics and Philosophy of Communication at the Charles University in Prague. Her research interests include the role of media in society; film semiotics; and the connection between film and language.



54.Loukia Kostopoulou

The subversive nature of slowness in Wim Wenders's Perfect Days: An intermedial approach

From the very beginning of cinema, avant-garde artists experimented with the notion of motion and stillness. These artists—who later became filmmakers—endeavoured to give movement to static geometric forms, thus giving the audience the impression, or rather, the illusion of motion. In their creative experiments, they produced art forms that are known as moving paintings or visual music, combining the qualities of several art forms in their work. In the first two decades of the twentieth century, several avant-garde painters, influenced by Cubism, Constructivism and Futurism, contacted experiments with static forms and their possible transformation into moving images. But as moving images advanced, motion became the mainstream and slowness was considered an arthouse film feature.

In slow cinema, the dialogue is usually scarce since the plot is not the main focal point. Contrary to practices of commodification that are prevalent in mainstream cinema, slow cinema has as its main goal to stretch the boundaries of the spectator and infuse in them a certain degree of alertness or unease. In these experimental practices, the so-called “slow” directors resist the idea of the spectator’s immersion in the narrative. These directors leave space to the audience to imagine the setting, the actions, thus leaving space to the creation of image readers rather than image consumers (Koutsourakis 2012). In this way, as Koutsourakis aptly describes, the spectator is not degraded to a mere consumer of images and ready-made conclusions by worshiped auteurs. On the contrary, the audience is left to decide on their own and reflect on the film. As Flanagan in his influential article explains, this canon is characterized, among other features, by a “pronounced emphasis on quietude” (2008). Exemplary of this feature are several slow films in which dialogue is almost inexistent. Slow cinema is not only linked to a sense of prolonged duration of shots but also with the experimentation with the contemplative nature of cinema as portrayed for instance in Lav Diaz’s and Carlos Reygadas’s films. In their films, the directors place emphasis on the scenery and the beauty of nature at various moments of the day. Another feature is an excessive focus on the quotidian and the mundane, as is the case of Chantal Akerman’s film *Jeanne Dielmann* or the emphasis on a transcendental or contemplative quality, as portrayed in Alexander Sokurov’s films. The topic of slow cinema is more intricate and complex than what one would expect; it is not a mere reaction to mainstream cinema or an opposition to a fast-moving cinematic culture or, to a broader sense, to a fast-moving lifestyle. It is rather a global cultural phenomenon that is linked both to an aesthetic preference and to an institutional inclination. This paper sets out to explore the

subversive nature of slow cinema, as encountered in the recent film directed by Wim Wenders, *Perfect Days*. The filmmaker emphasizes a contemplative notion of slowness with the intent to prioritize reflection over action, quietude over motion. To this effect, the paper will draw on multimodal semiotic methodology to explore several scenes of the film and make relevant observations on the use of silence and slowness in cinema and in this movie, in particular.

Loukia Kostopoulou is a Senior Teaching and Research Fellow at the School of French, Aristotle University of Thessaloniki, Greece. She is the author of *Intermediality in European Avant-garde cinema* (Routledge, 2023), co-editor of *The Fugue of the Five Senses and the Semiotics of the Shifting Sensorium* (Hellenic Semiotic Society, 2019), *Transmedial Perspectives on Humour and Translation: From Page to Screen to Stage* (Routledge, 2023) and two other edited collections on translation and transmediality (Routledge and Palgrave). She has published several articles, special issues and book chapters on experimental cinema and intermediality and is currently co-editing a collection on transgression in cinema.



55.Artemis Eleftheriadou

Visions of Cyprus, The artists' photobook: A potent space

Photography is perhaps one of the most widely used mediums to document and depict facets of cultural, political or social production over the past centuries. Yet, within the contemporary dialogue in the theory of photography, it is generally understood as a practice of mediation. Always generated in reference and in accordance, both to the gaze of the viewer and the creator, photography's subjective nature enables multiple readings of images that are intentionally or unconsciously telling of ideas that go beyond formal depiction and retinal perception.

In an effort to explore various perceptions and visions of Cyprus and Cypriot identity, the presentation will focus on a selection of photographic books spanning from the initial photographic depictions of Cyprus in 1878 by John Thomson, to contemporary examples of artists' photobooks. Geographically situated on the furthest boarder of the Eastern Mediterranean, culturally bridging Europe and the Middle East, and historically balancing the contested politics of Greece and Turkey, Cyprus -an island in flux, is perpetually caught between boarders. Although not uniquely so, pinning down Cyprus' identity becomes continuously elusive and vague, yet compelling and challenging. In some cases, the selected books portray manifold conflicting or revealing imaginings of Cyprus, driven by predominant ideologies and political agendas of their time, and in others they question, deconstruct or suggest new versions of Cypriotness in the wider international sphere. The presentation focuses on the power of the contemporary artists' photobook, closely looking into two case studies where post-colonial debates on Cypriot identity are brought to light. Aspects of context, contend and formal qualities are activated and by visual acts of selection, omission, juxtaposition, erasure and text placement, the artists' photobook, -as another curated archive- becomes an intriguing medium communicating complexed and powerful ideas. Under this light, the photographic book is no longer an innocent display album, but an autonomous space where significant issues

have been debated over time. More importantly, the sum of these photographic books, becomes the material evidence of documentation that in its entirety may offer new insights on contemporary ideas on issues of identity.

Artemis Eleftheriadou (F) is an Associate Professor at the Arts and Communication Department at Frederick University, Cyprus. She focuses on the fields of art history and interdisciplinary visual communication. Eleftheriadou is a member of the board of directors of the International Association of Photography and Theory (IAPT) (photographyandtheory.com) and editor of IAPT Press since 2018. She has authored a number of articles in international art publications and art directed/edited a selection of contemporary art publications. As a curator she handled a number of exhibitions and projects that took place in local and international venues. Her most recent publications and projects include the book chapters 1. (Co)-Presence with the Past Using Emerging Technologies in Contemporary Art: Institutional Critique Re-envisioned, in *Museums and Technologies of Presence*, ed. Shehade M., Stylianos-Lambert T., Routledge, 2023 2. The Dig, The Fragment, and The Archive: The Archaeological Imaginary in Greek-Cypriot Contemporary Art in *Contemporary Art from Cyprus*, ed. Stylianos E., Tselika E., Koureas G., Bloomsbury, UK, 2021; the artists' books 1. *One Hundred Fifty Eight Attempts for Revision*, Nicolas Lambouris, ed. Eleftheriadou A., IAPT Press, Cyprus, 2022, 2. *The Island of Aphrodite Vol II*, Theopisti Stylianos-Lambert, Nicolas Lambouris, ed. Eleftheriadou A., IAPT Press, 2020 and the paper *Visual Infotainment in the Political News: A Cultural Approach in the Post-truth Era*, (co-author), *MedieKultur*, SMID, Denmark, 2019.



56. Caroline Glowka

Green marketing and Othering on TikTok

Green marketing is a practice of promoting products or services that are eco-friendly and meet the demand for sustainable consumption. As environmental concerns continue to gain traction globally, many fashion brands are increasingly leveraging digital platforms to showcase their sustainability efforts. TikTok, an influential platform attracting audiences to lifestyle-related video content offers unique possibilities for fashion brands to employ the sustainable imaginary through green marketing strategies. However, the effectiveness and implications of green marketing strategies, particularly in the context of TikTok, remain underexplored. Drawing on theories of green marketing, consumer behaviour, and social identity, this research investigates how sustainable fashion brands implement green marketing strategies on TikTok, shedding light on an escalating trend of employing alternative, sustainable lifestyles to align with values of environmentally conscious consumers. The focus of the study is on the construction of alternative lifestyles and identities through the phenomenon of "othering", wherein certain lifestyles are presented as superior to mainstream consumerist behaviours. To investigate the practices employed by fashion brands a content analysis of TikTok videos is employed. The findings reveal that green marketing on TikTok often employs tactics of othering, framing sustainable lifestyles as belonging to an exclusive, superior group while implicitly stigmatizing conventional consumerist behaviors. This othering process is facilitated through various means, including the use of aesthetic cues, narrative framing, and influencer endorsements.

Additionally, emotionally resonant positioning strategies that leverage the fulfilment derived from altruistic behaviours and belonging within eco-conscious communities are found to be commonly employed in the construction of othering lifestyles. It seems that the phenomenon of othering serves fashion brands to drive engagement to emotion-based content and tap into their desire for connection and symbolic benefits of sustainable behaviours.

Dr Caroline Glowka is a Lecturer in Digital Marketing at Lincoln International Business School at the University of Lincoln, UK. At LIBS Caroline coordinates two leading modules in digital marketing. She is a Chartered Institute of Marketing Member and Harvard Business School certified educator. Additionally, Caroline is a results-driven PR and digital marketing professional with over 10 years' experience in the industry. She earned her PhD degree from the University of Gdansk. Prior to joining the University of Lincoln, Caroline has taught at the British Applied College and the University of Gdansk. Caroline is a recipient of the University of Lincoln Innovation Grant (2023/2024) and the University of Lincoln IRF Grant (2023/2024). Her research interests focus on brand experience management, sustainable marketing, digital marketing, and visual communication.



57.Lora Nicolaou, Grigoris Kalnis, Savvas Christodoulides, Byron Ioannou

Open spaces morphology and nature–interface with human interaction

A great deal of research is stressing the different values of nature through multiple perspectives, as the world is facing rapid urbanization, with almost 60% of the population expected to be living in urban areas by 2050 with increased number of people being disconnected from nature. These soaring urbanization rates make vital the understanding of nature-people interactions within urban areas. Healthier, more humane, and eco-friendly cities, along with recent challenges associated with pandemics, climate changes disasters, the vitality of nature in cities is clearer, smarter, and associated with aspirations of local populations. Expecting greener and/or open spaces to automatically provide better health outcomes is an unfounded assumption with often grave implications on planning practice which assumes the notion of open space being necessarily positive. Furthermore, disentangling notions of health interpretations of the contribution of open space in different urban, climatic, cultural, and economic contexts is another important aspect in need of investigation. Learning about nature-people interactions within cities leads towards a better understanding of healthier and more socially responsive and eco-friendly cities. The paper uses literature review to investigate the relation between the morphology and nature of green spaces, which is not the same across geographies, while it could lead to different accessibility, usage and values associated with urban nature.

Lora Nikolaou is an architect, with postgraduate work in urban design and a qualification as a town planner. She was the Director of Urban Strategies at DEGW (London) (1998-2009). In parallel she held the positions of the Head of Research for the Urban Renaissance Institute (URI) at the University of Greenwich, UK (2004 -10). She is now, a Professor at Frederick University, Department of Architecture, Cyprus, a co-founder of UPDU (Urban Planning and

Development Unite, Frederick University), and has established her own design and strategic briefing / masterplanning consultancy. Lora taught in the past and parallel to her practice work, at Oxford Brooks University (JCUD) (1989- 2000). She is an elected member of ETEK since November 2023 representing Planners in the Central Committee. Her particular interest is the interpretation of user's needs & preferences in a way that can intelligently inform design and integrated strategies. Recent work includes city strategies for Dublin, Rotterdam, Cambridge, Utrecht, Hereford, London and Nicosia, a number of estate strategies & master planning projects for a wide range of sectors such as health, education and residential sectors and building concept design for a number of commercial, cultural and educational buildings. Empirical research covers a wider range of issues from the implications of density on housing quality and urban character, to workplace strategies and the review of skills and project management's structure on the ability of organisations to deliver regeneration. Publications cover an equally wide range of topics from the debate around Tall building in the context of the European city, employment space briefing and regeneration delivery mechanisms.

Grigoris Kalnis, is an Assistant Professor at the Department of Architecture, School of Engineering, at Frederick University (FU) where he is teaching the studios of Urban Design and Cultural Landscapes on the Diploma level and Sustainability assessment tools for the Urban Environment on the master's level. He studied architecture at the National Technical University of Athens (NTUA). He followed postgraduate studies in Urban Design (MSc in Urban Design) at Bartlett School of Architecture, UCL, and obtained his PhD in Architecture (Urban Design) at the University of Cyprus (UCY). He worked in architectural offices in Hellas, UK and Cyprus where he involved in several architectural, urban design and urban planning projects. He taught the studio of Architectural Design and the course of Theory of Urban Design at UCY and worked at the Centre of Documentation for Architecture and the City at NTUA. He is a co-founder of UPDU (Urban Planning and Development Unit) at Frederick University and he has been involved in several research projects regarding the cultural characterization of urban cores, the sustainable development of degraded urban, public spaces, the planning of large-scale open areas, and the architectural design of sustainable and inclusive public spaces. He was a member of the Famagusta Study Advisory Group regarding Urban Planning Approach and an advisor of ETEK on Public Consultation issues. He also involved in various urban design workshops regarding the redevelopment of marginal public spaces in major Cypriot cities and participated in several European architectural competitions where he received different awards.

Savvas Christodoulides lives and works in Nicosia. He studied at the National School of Fine Arts of Toulouse [1981-86] and at the University of Provence from where he received his PhD [2000-2006] from the faculty of Arts et Lettres. He has participated in numerous exhibitions, including the Venice Biennial [1996], the Athens Biennial [2009] and the Biennial of Sao Paulo [2012]. His latest solo exhibition took place at Eins Gallery (Limassol) in March 2021. He has published papers on art. In 2016 he edited the volume Andreas Chrysochos - Texts on Art and in 2016 the volume Dear koumparos - 12 letters of Christoforos Savva to Costas Economou. Recently (March 2021) he published the volume Considering colors through Michalis Pasiardis poetry. In

January 2017 he curated the exhibition Landscapes - Selection of the State Gallery at Evagoras Lanitis Center in Limassol and in April 2017 the exhibition Rooms to contemplate at the Bank of Cyprus Cultural Foundation in Nicosia. In May 2019 he curated the exhibition Pentadakytylos / Contem-poraries at A. G. Leventis Gallery in Nicosia. As a professor, he teaches art and theory of art and architecture at the School of Architecture / Frederick University, Nicosia, Cyprus.

Byron Ioannou is the Head of the Department of Architecture at Frederick University, and the lead of the Urban Planning and Development Unit. He studied Architecture and Urban & Regional Planning at the National Technical University of Athens and Planning Law at Leeds Beckett University. His recent professional and research experience focuses on housing, sustainable urban mobility, density and sprawl, public space, urban green, planning law, and inclusive settlements. His portfolio includes award-winning proposals dealing with waterfront regeneration, public space design, and master planning. He is part of the European Local Climate Plans Initiative.



58. Eva Korae and Konstantina Niina Achilleos

Redesign Design: The making of the others

This study delves into the often-overlooked realm of rejected designs, shedding light on their untapped potential and intrinsic value within design practices. While rejected designs are typically seen as failures or setbacks, this paper aims to reframe perceptions and celebrate the insights they offered into sustainable product design and making. The project that is being analyzed is a collection of corporate gifts that were designed and prototypes created based on the axes of sustainability, locality and the visual identity of the Cyprus University of Technology. Controversies occurred along the very fundamental aspects of the project, turning it into a study of production chains and representation. By examining the semiotics and design decisions of a corporate gifts product line made for the guests of the Cyprus University of Technology, this paper makes hypotheses into why the university never ordered a second batch and even refrained from promoting the final products on social media. The particular research will focus on discovering how mainstream impressions of beauty and the Anthro-scene become an obstacle in our efforts as makers to practice sustainable making.

Eva Korae (female) has been teaching in tertiary education since 2003 and in 2022 she was elected Assistant Professor at Cyprus University of Technology. She is a hands on maker who designs and exhibits contemporary products in Cyprus and Europe, for which she has won awards. She is a graduate of Fab Academy (Fab Lab Amsterdam) and an active supporter of the maker movement, contributing to the organization of MGA Makerspace, her department's makerspace (mgamakerspace.com) and Makers Will Make Open Access Makerspace (makerswillmake.com) for the community of Limassol, Cyprus. Recently she begun to explore green ways of making through the re-introduction of pre-industrial techniques into contemporary systems of production. She is particularly interested in how mainstream impressions of beauty and the Anthro-scene become an obstacle in the establishment of

sustainable processes. Additionally in how design thinking methodologies may be implemented to contribute to social change. She writes, publishes and presents studies in international academic conferences with an emphasis on her perspective as a maker.

Konstantina Niina Achilleos combines her background in Fine Arts and Handicraft in her practice, in the mountains of Cyprus where she is based. Achilleos studied sculpture at the Academy of Arts of Turku University of Applied Sciences and Sámi Handicraft & Culture at Sámi Education Institute in Inari. Co-founder of the Dio Dio Collective, a creative symbiosis that mobilizes local handicraft traditions to deal with today's global problems of environmental & social sustainability. Research associate at Cyprus University of Technology, studying and creating sustainability through craft at a local scale.



59. Danae Ioannou

Animalistic archetypes of femininity: The Otherness of female sexuality in Fashion Imagery

The depiction of female sexuality in fashion iconography is connected with the idea of the Animalistic. Through the centuries, we can find several examples of how femininity was identified with the representation of the Woman as a hybrid with animalistic characteristics or/and behaviors. Having as starting point the mythological paradigms and the way they depict the hybridic nature of *womanimals* (Medusa, Sphinx), we analyze archetypes of womanhood, such as Aphrodite, the Witch, The Mermaid, while we present the connection between femininity, eroticism and animal nature. Particularly, we are going to examine how fashion artistically integrates the relationship between feminine and animalistic nature-the Monstrous, the Horrific, the Oversexualized- all of them being aspects of the feminine Otherness and balancing between the dipole of Fear and Desire (finding Disgust in-between). In order to understand this relation, we are going to analyze examples from contemporary fashion history, which “embroiders” the notion of woman with animalistic symbolism, reinforcing the identification of femininity and the Other.

Danae Ioannou is a PhD Candidate in Cyprus University of Technology, Department of Fine Arts and her research is focused on Fashion Theory under the scope of Aesthetics and Analytic Philosophy. Her main research interests are: Everyday Aesthetics, Negative Aesthetics, Philosophy of Fashion, Theory and History of Fashion & Fashion as an Art. She received her BA in History and Theory of Art from Athens School of Fine Arts (ASFA) and her MA Fashion Studies from Stockholm University. She has two published papers on grotesque fashion and the emotion of disgust in *Popular Inquiry* and *Zone Moda Journal*. In 2024, she became the Programme Leader of the BA Fashion Design & Marketing in Mediterranean College of Athens.



60.Savvas Xinaris and Omiros Panayides

Visual Narratives of Conflict: Exploring the theme of war in Poster Design: Insights from the 2nd Cyprus Poster Triennial

Posters, in the annals of conflicts throughout history, have emerged as a medium that can be both a propaganda narrative tool and a rebel against the act of war. They are ephemeral yet powerful forms of visual communication, capable of conveying ideologies and complex narratives, and inspiring social change through their political influence. Poster design exhibitions, in particular, play a crucial role in this narrative. They provide a democratic platform for all designers to take a stance, with a primary focus on themes such as conflict and war. These exhibitions serve as a voice for the 'others', the outsiders of a conflict, allowing them to express their opinions and visualize their stances through direct or experimental work. Our research, conducted against the backdrop of the 2nd Cyprus Poster Triennial, held in Cyprus in 2022, takes a comparative approach. We analyze posters depicting the theme of war, not only those selected for the main exhibition but also those that were rejected or censored by the organizing committee. With a specific focus on entries centring on the war in Ukraine, we present a series of visual references and other relevant information. Our analysis involves a content analysis and the study of semiotics found on selected posters, allowing us to explore the correlation between the positions of states and the stances of their citizens. Within this context, we also address issues such as censorship and propaganda in relation to the portrayal of war in poster design.

Savvas Xinaris is a faculty member in the Arts and Communication Department at Frederick University, Cyprus, where he has served since 2007. He is a graphic designer based in Nicosia, Cyprus, since 2004 and is a founding member of the Cyprus Association of Graphic Design & Illustration Design (CAGDI).

Omiros Panayides is an Assistant Professor at the Cyprus University of Technology. His research pivots around book arts, zines, typography, social design and the preservation of visual communication in Cyprus through the graphic design of printed matter.



61.Sonia Andreou

The shifting portrayal of Dissociative Identity Disorder in mainstream film posters

There is no denying that cinema is an incredibly potent medium, capable of reaching a vast and diverse audience and shaping views on a multitude of social issues. However, mainstream cinema has been noted for creating enduring genres and tropes that may fuel harmful representations of mental disorders, perpetuating stigma and tying them with violence and danger. Despite calls for inclusive cinema from mental health advocates since the 1970s, the representation of mental health disorders has continuously exploited popular stereotypes and assumptions. In this paper, we analyse the evolving depictions of Dissociative Identity Disorder (DID) on mainstream film posters, from their earliest appearances to the present day. We focus on how these representations have changed over time, reflecting shifting cultural attitudes

toward mental health and illness. Drawing on semiotic analysis considering both verbal and non-verbal messages, we aim to examine the visual language used in mainstream film posters to represent DID and its associated themes. By examining dissociative disorders through the lens of motion pictures and their posters, we aim to stimulate dialogue for the creation of thought-provoking stories that are not only imaginative and emotionally resonant, but also portray these individuals and the notion of mental health equitably and realistically.

Dr Sonia Andreou is an Adjunct Lecturer at the Department of Multimedia and Graphic Arts, Cyprus University of Technology and a Research Associate of CYENS Centre of Excellence (Cyprus). Her research interests include semiotics and visual communication, graphic design and the application of emerging technologies in its practice.



62. Georgios Liamadis

Critical Design as a Tool to Explore Otherness

In today's diverse and interconnected world, the concept of "otherness" holds significant relevance. Otherness refers to the perception of individuals or groups as different from oneself or the dominant social norms. It encompasses various dimensions such as culture, ethnicity, gender, sexuality, ability, and more. Understanding and engaging with otherness is crucial for fostering empathy, challenging biases, and promoting inclusivity. Critical design emerges as a powerful tool in this endeavor, offering a platform to examine, question, and reimagine societal perceptions and structures. According to Kenya Hara, design is fundamentally about asking the right questions. Indeed, the essence of design lies in its ability to challenge the status quo and envision alternative possibilities. At its core, design is about questioning how things could be otherwise—the most critical inquiry in the creative process. This mindset is intrinsic to design methodology, where ex-formation, i.e. transforming the known into the unknown thus leaving space to the Other, plays a central role. Moreover, Critical, Conceptual, Speculative and other forms of non-affirmative design, go beyond conventional problem-solving approaches by provoking thought, stimulating discourse, and envisioning alternative futures. At its core, critical design seeks to interrogate assumptions, challenge conventions, and prompt reflection on the underlying values and ideologies shaping our world. By employing speculative scenarios, artifacts, and narratives, critical designers confront issues of otherness and encourage audiences to confront their own biases and prejudices.

One of the key strengths of critical design lies in its ability to disrupt dominant narratives and amplify marginalized voices. Through design interventions, practitioners can highlight the experiences and perspectives of individuals and communities often overlooked or marginalized within mainstream discourse. By foregrounding the narratives of the "other," critical design invites viewers to confront their own positionality and reconsider preconceived notions of normalcy and difference. Regarding its evolution and flexibility, the semiotic code of design holds a position between the code of language and the code of art. Like language, design utilizes slowly evolving signs, where the relationships between signifiers and signifieds remain relatively stable, but like art, it can redefine and differentiate these relationships. Thus, two

codes are distinguished: a traditional one filled with clichés, and a modern one, filled with neologisms and deviations from the established. Critical design, with its emphasis on challenging conventions and fostering new interpretations, aligns more closely with the code of art. Nevertheless, critical design confronts the challenge of hermeneutics—the inherent ambiguity and plurality of potential interpretations. This ambiguity is not a limitation but rather an invitation for engagement and dialogue. Critical designers embrace the multiplicity of meanings inherent in their work, recognizing that it encourages diverse perspectives and stimulates critical thinking. Through a series of thought-provoking artifacts and scenarios regarding diverse areas of contemporary discourse such as culture, ethnicity, gender or sexuality, this paper aims to highlight the key role of critical design as a powerful tool to explore Otherness and interrogate the complex dynamics of identity, power, and representation.

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 the Excellence Award for academic achievements from the Research Committee of the AUTH.



63. Jesús Barrientos Mora

Letterform otherness in the Mexican blackletter

The cultural essence of cities is reflected in their visual environment, largely shaped by graphic design. This panorama allows the people's customs, convictions, and traditions to stand out and contrast with the trends and canons of the design world. These vernacular styles are often overlooked as mere manners, but they are essential to the overall aesthetic. An excellent example of this lies in the Mexican Blackletter, a unique and fascinating tradition passed down through generations of sign painters. The style is a hybrid of lettering styles found in manuals, old manuscripts, official documents from the viceroyalty of New Spain, and an unapologetic need for expression. This "post-modern Mexican blackletter hand" has spread throughout the country, and it represents a cultural amalgamation of all things European and American, ancient and new, from the countryside to the big cities. In developing countries, graphic design has a social issue of imposing foreign perspectives on locals, neglecting their cultural interests and identity. Recognition and respect for their culture are essential for their well-being. It is

crucial to address this issue and ensure that graphic design reflects the values and identity of the locals. This presentation recognises the uniqueness of Mexican Blackletter, a thriving tradition that resists the notion of mindlessly following first-world design trends. By transforming European influences into something now distinctly Mexican, this style asserts cultural independence and embraces local identity.

Jesús Barrientos Mora is associate professor at BUAP (Benemérita Universidad Autónoma de Puebla) and since 2014 research fellow to the *Scaliger Instituut*, at the Universiteit Leiden. Author of the book *Legado de los Elzevir* (2017) and certified in Typeface design (University of Reading, 2018), he has lectured in several institutions like the Dublin Institute of Technology (2015), Warsaw Academy of Arts (2016), Universidad Nacional Autónoma de México (2017), the University of Birmingham (2018), the Sheffield Hallam University (2019) and the Sorbonne Université (2023). He runs Talavera Type, foundry with published and awarded typefaces in different parts of the world.



64.Yorgos Taxiarchopoulos

My nativeland is human: Electric shadows and luminous images in space. The sanctity of the artistic archive, as the significant Other, in the wake of digital memory

A presentation of the interactive video installations a) *My Native land is Human*, 2001-2002, by Yorgos Taxiarchopoulos and b) *Les archives de Coeur*, 2008, by Christian Boltanski. Yorgos Taxiarchopoulos presented for the first time in 2001 at the Ecole des Beaux Arts in Paris, as part of the Biennale of European Artists "Germination 13" where he represented Greece and the Athens School of Fine Arts, his digital interactive work "My Native land is Human". It is a process of presenting an archive of the Self, the significant Other, which is created and projected in real time at the same time in a specially designed space (art installation) on the occasion of the existential question-answer of the artist to himself: "- Who am I?" - the shadow of my memory that is constantly being reconstructed...", which he addresses and communicates through the work to the viewers, subjecting them to the process of realizing the significant Other and his role within Creation.

At the same time, with this project, he wins the prize from the French House, Louis Vuitton and with a scholarship he studies in the atelier of Christian Boltanski (2002-2003). It is a pioneering work of art for its time, in the implementation of which he collaborated with the microcomputing department of the National Technical University of Athens with a group of PhD researchers in the construction of the project's software.

In 2005, Boltanski created the project *Le Coeur* (video installation) and in 2008 he extended it by creating the project *Les archives de Coeur*, which he presents in Japan at the time when his former student returns from there, back to Greece after a one-year stay at CCA Kitakyushu's international research program. Taxiarchopoulos and Boltanski maintain communication and life-long contact until the end of the great master's life in 2021. In the presentation, the

project's extensions are projected and Art is proclaimed as the only Social space in which Otherness harmoniously coexists with Identity within in the Mystery and the Unspeakable of our Psychology. As Giorgio de Quirico also characteristically mentions, "There is far more mystery in the shadow of a man facing the sun than in all the religions of the present, past, and future combined." I will try to touch this mystery in the presentation on semiology in Art through specific examples.

Yorgos Taxiarchopoulos was born in 1972 in Athens and spent his childhood and teenage years in the historic district of refugees from Asia Minor, Kaisariani. His first studies are BA in Economics, at the New South Wales University in Sydney, Australia and then, he studied Painting at the Athens School of Fine Arts. Soon he was internationally recognized for his artworks and among other things he was selected and received the first prize by the French house, Louis Vuitton Moët Hennesy, in the 8th International competition in Paris where he went from 2001 to 2003 and studied Art and Multimedia in the atelier of Christian Boltanski at the Ecole Nationales Superieure des Beaux Arts in Paris. In 2004, he was admitted to the Master's Program of ASKT with a scholarship from IKY which he completed in 2006 and in 2007-2008 he was selected and participated in the international research program of CCA Kitakyushu in Japan with a scholarship from the Japan Foundation and the B&E Goulandris Foundation. Subsequently, he worked for 12 years as Director of Production, Operations, Art Logistics, and as General Director at Art-Athina (2005-2017), organized the historical exhibition of EETE in Technopolis, Gazi, "The Human Figure in Art" (2009— 2010), was an external scientific associate and lecturer at ASKT (2008-2014), founding member and consultant/director at Art-Thessaloniki and TIF-Helexpo, Executive Director of the Hellenic Cultural Foundation in Cyprus and President of EUNIC Cluster Cyprus. At the present stage, he is a member of the Expert Registry of EL.ID.EK. (Hellenic Foundation for Research & Innovation) and director of the Municipal Arts Center of Limassol - Papadaki Warehouses, while he is also the Founding Director of ACEY Europe - Arts & Culture Community (AMKE) which prepares European programs for the role of Culture in the sustainability of natural resources , etc. His research work has so far been reflected in publications, international conferences and presentations in Greek and English with two published/illustrated novels and two contributions to scientific books. His works of art are in well-known collections and public places in Greece and abroad.



65. Stella Christofi

The rejected body as other. Images of "abnormal" bodies in modern and contemporary art

The word "normative" appeared in 1759 to express the function of social norms (Canguilhem, 1978). Starting with the distinction of the social model of impairment and disability in the late 1990s, the interest in disability research turned to the body (Hughes, 2002a). The social body is the model until its opposite appears (Siebers, 2008). Western cultural understanding has given rise to the employment of the social model of disability for the body and harm (Hughes 2008). The body, as mentioned in the work of M. Merleau-Ponty, "The Phenomenology of Perception" (1962) is the main component of identity. The physical capabilities of the body determine the

development of its social, cultural capabilities. At the same time, the diseased body creates a worn-out identity that is therefore a source of disparaging information about the self (Goffman, 1963).

Mary Douglas (1973) argues that there are two kinds of bodies: the biological and the social. The physical body (Entwistle, 2000) is always social, it exists as a material phenomenon, but it is culturally interpreted (Makrynioti, 2004). It is not socially neutral and is integrated into society by acquiring knowledge based on normative cultural models and requirements around the body. The theory of rejection as mentioned in Malacrita (2009), is mainly associated with the work of Kristeva Julia (1982). Contempt is a threat to life, identity and order. It is a source of horror and revulsion that "must be excluded from the site of the living subject" (Creed 1993). Arguing that disability has a rich but hidden role in art history is not to say that disability has been excluded. The experience and symbolic meanings of disability are socially constructed and mediated by people with disabilities. It also categorically counters the categorization of images as "positive" and "negative" for images that are complex and misleading, internally contradictory, and always subject to revision and twisting through interpretive approaches. Disability is rarely acknowledged, even if this is often a factor that makes the works as superior examples of aesthetic beauty (Siebers, 2006). The representation of pain and the wounds of diseases on the human body provokes reactions of rejection, fear and disgust that leads to the distance between the work and the viewer. This kind of monolithic body terrifies and negotiates the uncertainty of our own body (Miglietti, 2003). The research shows the representations of abnormal, disabled bodies in art, engaging the contemporary social, cultural approaches of disability and the rejected body. As, there is an interrelated relationship between the political significance of art that evokes oppression and is the later point of tragedy in disability culture (Hevey, 1992).

She studied at the Athens School of Fine Arts with a scholarship from I.K.Y Cyprus (2006-2011) and at Paris 8 University de Saint Dennis. She followed Master studies at the School of Human Sciences of the National and Kapodistrian University of Athens with a scholarship from I.K.Y Cyprus. She continued with second master studies "Fine Arts and Landscape" at the Department of Fine and Applied Arts of U.W.M. She is a PhD candidate in the Department of Fine Arts of A.S.F.A. She has participated in solo and group exhibitions in Greece, Cyprus, Italy, Germany and Romania, such as the Biennale Chisinau (2013, 2015), Florence Biennale (2013), Rosa Luxemburg Stiftung Berlin (2017). She gave lectures at International Conferences in Greece, Cyprus, Berlin, Lithuania and Malta. She has participated in art workshops and artist residencies in Cameroon (2009), Syros (2015), Athens (2015), Nicosia (2021) and Jordan (2021). Her works are in public and private collections in Greece, Cyprus and Italy (Lucciano Benetton Collection). She lives and works in Athens.



66. Poppy Aristidou and Nektarios Rodosthenous

Postmodern Banksy: Intertextual “splatters” of out-groups in 21st century street art

This presentation will explore postmodern works of the political activist Banksy. His art, has the intrigue of a good coffee table read to some, while also being a discourse on semiotics and visual communication. As an artist who is constantly inspired by recent social, cultural and historical contexts, he reflects the *zeitgeist* of our era through performance art, murals, paintings or narratives that – in his opinion – are ephemeral yet are not merited being put on paper. Banksy seems to challenge a long-held notion of high-art Vs Low art, as his works are “highly” postmodern, both due to having cultural capital, while also being considered as low art (as form some critics “Graffiti art is not real art”). His activism is not profit-driven, as some of his works are doomed to be lost, stolen or are self-destructive, sometimes in the form of performance art. Yet, “despite his negative attitude towards the sale of art”, some of his works illustrate “the insane dimensions of the art market” (The Banksy Museum, Krakow 2024).

As an upstander, Banksy’s work invites active audiences to engage their brains in order to decode his texts, while also constructs an intentional approach of representing reality, in which he subverts a number of stereotypes (Dyer and Perkins) and interpellates the viewer through accurate references on themes, real images, logos, concepts and signifiers of Gilroy’s and Said’s “the other” and of otherness (i.e. war, out-groups, slavery, UFOs, climate crisis, Brexit and through his famous countertypes of animals). A brief mention of his site-specific works will remind the reader of the importance of location in social activism (with some other references and connotations to recent texts and installation artists). Take a seat. Be witness.

Poppy Aristidou (b. 1978, Nicosia -Cyprus), is a lecturer in the Applied Multimedia program, under the Department of Design & Multimedia, at the University of Nicosia(2003-present day). Taught courses in story boarding, 2d animation, interaction design and special effects. She holds an HND Degree in Graphic & Advertising Design from Frederick Institute of Art & Design (Cyprus), a BA Degree in Graphic Design, from the University of West of England (UWE Bristol, UK), and an MA Degree in Interactive Multimedia from Bath Spa University College (Bath School of Art and Design, Bath, UK). Her main interests/specializations and research areas include interaction design, visual storytelling, 2d animation, animation techniques, motion graphics, and virtual reality(VR) environments. Aside from her teaching responsibilities, she has been involved in various exhibitions, research collaborations(a most recent in virtual reality motion tracking in VR), taught applied multimedia workshops in various education sectors, art directed projects, start-up mentoring, , core member in organizing international conferences;TEDX, University of Nicosia based in Cyprus, participated in a Comic Convention in Malta representing Cyprus, and mostly contributing to society creating promotional graphic work for various awareness campaigns, such as Run In Colour5k Marathon Run supporting children with cancer.

Ο Νεκτάριος Ροδοσθένους ξεκίνησε να ασχολείται με τη μουσική από μικρή ηλικία όπου ασχολήθηκε με το πιάνο, την ηλεκτρική κιθάρα, βυζαντινή μουσική και το τραγούδι. Υπηρέτησε στη στρατιωτική μπάντα της Εθνικής Φρουράς Κύπρου (ΣΜΕΦ) από το 2004-5.

Σπούδασε μουσικολογία και κλασική σύνθεση όπου και έλαβε BA Music (2005-8) και MMus Composition (2008-9) από το πανεπιστήμιο του Λίντς (University of Leeds). Αφού παρέδωσε την διδακτορική του έρευνα στο Μουσικό Θέατρο στη συνέχεια αποφοίτησε από το πανεπιστήμιο της Υόρκης (University of York), τον Ιανουάριο του 2016. Οι συνθέσεις του περιλαμβάνουν συνεργασίες με τον Θεατρικό Οργανισμό Κύπρου (καλοκαίρι 2014), τη θεατρική ομάδα Persona (2020-23), το Σατιρικό Θέατρο (2021), το φεστιβάλ χορού no_body (DanceHouse, Κύπρος 2014, 2015, 2018, 2019), το Moving Silence Festival (Βερολίνο/Κύπρος, 2014-2023), το Young Composers Meeting 2016 (Apeldoorn, Ολλανδία 2016), Mediterranean Bodies (Αθήνα, Παρίσι 2016), το μικρό Φεστιβάλ Αρχαίου Δράματος (Μάιος 2016), το Buffer Fringe Festival (Λευκωσία, 2014 και 2016) και το φεστιβάλ Αρχαίου Ελληνικού Δράματος (Ιούλιο 2015). Είναι ο καλλιτεχνικός διευθυντής του διαπολιτισμικού σχήματος o/f [or] (τα μέλη του οποίου προέρχονται από Πολωνία, Χονγκ Κόνγκ, Η.Β., Κύπρο και Ελλάδα), του πειραματικού εθνικ 'Trio NeRo' (Φέγγαρος 2015, Φεστιβάλ Ξαρκής, Windcraft Festival 2016, Πάφος 2017, Αξιοθέα 2018, Άρτος 2019) και του χορό-μουσικού σχήματος 'klinisch getestet'. Ακόμη, λειτουργεί σαν σύμβουλος/trustee του διεθνή οργανισμού Conductive Music Project, που είναι βασισμένο στο Λονδίνο, καθώς και σαν συντονιστής για προγράμματα Erasmus+ τα οποία έχουν βραβευθεί με την Ευρωπαϊκής Ετικέτα του Erasmus+ KA2 - Creative Teaching and Learning.

Σαν μουσικό-παιδαγωγός, ο Νεκτάριος εργάστηκε στο ευρωπαϊκό πρόγραμμα του Sistema Cyprus (καλοκαίρι 2021) νηπιαγωγικό σταθμό Lions International Clubs για μουσική και κίνηση με παιδιά 3-5 ετών (2014-15), με το Ίδρυμα Άρτος και το Παιδικό Πανεπιστήμιο ως εκπαιδευτής μουσικής και ήχου σε παιδιά από 6 έως 12 ετών (2014-17), και στην Αμερικανική Ακαδημία Λάρνακας όπου διδάσκει Μουσική και Media Studies (2016-). Τον 2015 έλαβε μέρος στο διεθνές φεστιβάλ Ostrava Days 2015 όπου και διδάχθηκε από τους Alvin Lucier, Christian Wolff, Phill Niblock, Peter Ablinger, George Lewis, Rolf Riehm, and Richard Ayres. Τον Φεβρουάριο του 2016 ήταν ένας από τους 16 συνθέτες που επιλέγηκαν για το Young Composers Meeting στο Apeldoorn της Ολλανδίας. Από το 2015, είναι επιστημονικός συνεργάτης και διδάσκει Μουσική Τεχνολογία στην Εκπαίδευση (MA) στο Ευρωπαϊκό Πανεπιστήμιο Κύπρου καθώς και σαν επιβλέπον καθηγητής για πτυχιακές που έχουν να κάνουν με την μουσική τεχνολογία στην εκπαίδευση αλλά και με τις επιπτώσεις του Covid19 στη σύγχρονη ελλαδική και κυπριακή πραγματικότητα. Σαν συγγραφέας έχει γράψει ποιήματα που έχουν εκδοθεί στην εφημερίδα *Φιλελεύθερος*, στα περιοδικά *Avant Garde*, το περιοδικό *Cadences*, το περιοδικό *Ακτή*, *Νέα Εποχή*, την εφημερίδα *Πολίτης* και στον ιστότοπο *poiein.gr*. Το πρώτο του θεατρικό έργο επιλέχθηκε να παρουσιαστεί από τον Θεατρικό Οργανισμό Κύπρου τον Μάρτιο του 2018. Σαν παραγωγός, ο Νεκτάριος δημιούργησε παραστάσεις θεάτρου, χορού και μουσικής για διάφορα φεστιβάλ παραστατικών τεχνών στη Κύπρο και στο Ηνωμένο Βασίλειο. Από το 2019 ασχολείται ως καλλιτεχνικός παραγωγός με την παραγωγή, τον συντονισμό και την διεκπεραίωση διαφόρων events για διεθνείς εταιρείες (FML Shipping Company).



67.Samaneh Eshraghi Ivar

Urban Heritage in the Context of Cultural Sustainability: A Case Study of the Imam Reza Holy Shrine in Mashhad

This study explores the integration of Peircean semiotic frameworks into visual communication strategies for urban heritage preservation, focusing on the Imam Reza Holy Shrine in Mashhad. Employing qualitative methods and an interpretive approach, the research investigates how semiotics enhance cultural sustainability by analyzing visual materials related to the shrine. Peirce's triadic model guides the exploration of interpreter and object communication in representations, unraveling implicit cultural narratives. The study contributes novel insights into enhancing urban heritage communication and fostering a sustainable connection between cultural narratives and diverse audiences.

As a Semiotic Researcher and Architect, I have dedicated my academic career to understanding the intricate relationship between cultural symbols, urban landscapes, and human perception. My Ph.D. thesis, titled "Reading the Urban Landscapes: Exploring Cultural Symbols in the context of cultural sustainability. A Case Study of Old City Mashhad, Iran," served as a culmination of my academic journey. Through this research, I delved into the semiotic analysis of cultural signs, aiming to bridge the gap between visual symbols in architecture and human interpretation. In addition to my academic pursuits, I have gained valuable experience as a lecturer at Near East University, Cyprus, where I have been able to impart knowledge and engage with students on topics related to architecture, semiotics, and cultural sustainability. Furthermore, I take pride in my active participation in six international conferences over the last three years, where I have contributed to discussions surrounding the intersection of semiotics, architecture, and cultural signs. My academic background, coupled with my practical experience and research contributions, positions me as a dedicated and knowledgeable academic professional committed to advancing the understanding of cultural symbols and their impact on urban landscapes.



68.Nikos Bubaris

Kinesthetic narratives: bringing together people, technologies and many 'others'

In my presentation, I discuss locative media as distinct practices of relating media users and technologies to the environment. Nowadays, locative media mostly concern mobile applications of mixed reality in which the activation and the content of information are location-specific. In this sense, location, far from being an object of media spectacularization experienced from a distance, emerges as a knot that entangles the physical movement of people, technologies, non-human organisms, material and natural elements. Moreover, since walking is a common practice of performing locative media works, the formation of location as a knot of interweavement moves across space, and changes over time. In my talk, I elaborate on the above issues by introducing the theoretical and design tool of "kinesthetic narratives" which foregrounds sequences of physical movement as a basic intersensorial mode of making sense of locative media works.

Nikos Bubaris is Associate Professor of Creative Media at the Department of Cultural Technology and Communication at the University of the Aegean in Greece. His research interests lie at the intersection of media studies, cultural theory and sound studies. He has several publications on locative media, sound arts and cultures, content design and user-interface design. He has produced various sound and multimedia works for art, museum and cultural exhibitions and performances.