The play of signs

Program

SEMIO TIC SO CI E TY of AMER I CA
THE SIGNS OF PLAY
The Play of Signs
2017

42nd Annual Meeting
Semiotic Society of America
October | 25 – 29 | 2017
Puebla, Mexico

Universidad Popular Autónoma del Estado de Puebla
SSA extends a special thanks to Marian Zielinski for the conference logo design and to the Department of Design at UPAEP for supporting the design and printing of this program and other promotional materials for the conference.
President’s Message:

I am delighted to welcome you to the 42\textsuperscript{nd} annual meeting of the Semiotic Society of America. This year we are hosted by The Universidad Popular Autónoma del Estado de Puebla (UPAEP) in Puebla, Mexico. We are especially grateful to SSA member, Dora Ivonne Alvarez Tamayo, and her colleagues at UPAEP for their hospitality and for the opportunity to bring SSA members to our first Mexican conference. The program committee, headed by Deborah Eicher-Catt, has done an amazing amount of planning to make this one of the best conferences in our long history of annual meetings.

This year’s conference theme, “The Signs of Play and the Play of Signs” highlights the interdisciplinary nature of semiotics and the lifelong importance of play, and many of the papers and panels address this theme. The juxtaposition of play and signs as well other important semiotic research brings scholars from a variety of disciplines to Puebla to share their ideas and to be part of a significant community of semiotic inquiry.

Two keynote speakers with many years of important publications give us food for thought: Dr. William Gomes is Professor of Psychology at Universidade Federal do Rio Grande do Sul, in Porto Alegre, Brazil. He uses semiotic phenomenology to consider emerging symbolic processes and human actions in his presentation, “How can ‘the play of signs and the signs of play’ become an attractive model for dealing with eidetic and empirical research?” Dr. Thomas Alexander, from Southern Illinois University at Carbondale in the United States, specializes in classical American philosophy and has published widely on the pragmatic tradition. In his presentation, “Mythos and the Semeiotic Reconstitution of Self, Culture, and World” he focuses on the human drive for meaning (the Human Eros) and identities of self, culture(s), and the world.

Special plenary talks and sessions are also of particular interest this year. Roman Esqueda is a Professor at the Universidad Autónoma Metropolitana Cuajimalpa in Mexico City, where he teaches courses in cognitive semiotics applied to design, communication, and AI. His plenary lecture, “Design Thinking as Play of Musement” focuses on the concept of design thinking and abduction. Finally, I’d like to highlight a very special plenary roundtable that celebrates our dear friend and colleague, John Deely, who passed away this year. Organized by Farouk Y. Seif, other participants in The Life and Work of John Deely (1942–2017): A Compassionate Human Being and an Exceptional Scholar include John’s wife, Brooke Williams Deely, Richard L. Lanigan, Myrdene Anderson, and Paul Coadley.
Thank you so much for your participation in this meeting. You are part of a playful and diverse community of scholars with common interests in the study of signs and sign systems. The SSA is a welcoming academic community committed to sharing ideas, providing feedback, and disseminating timely research. I look forward to your continued and enthusiastic participation in the Semiotic Society of America.

Cheers!

Deborah Smith-Shank, PhD
President, The Semiotic Society of America
Professor, Arts Administration, Education & Policy
The Ohio State University, USA
SSA Geographical Representation
of Over 120 Research Papers Submitted

Puebla, Mexico – October 25 – 29, 2017

### United States and International Participation

<table>
<thead>
<tr>
<th>United States</th>
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At a Glance…
Featured Speakers, Plenary Roundtable, Presidential Address, and Special Events

Thursday, October 26
9:30am. – 10:30am.  Opening Ceremony
Salón de Juegos

1:00pm. – 2:30pm.  Luncheon
1:30pm. – 2:30pm.  Keynote Address:  William Gomes, Professor of Psychology at Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil. How Can “the Play of Signs and the Signs of Play” Become an Attractive Model for Dealing with Eidetic and Empirical Research?

6:45pm. – 8:30pm.  Executive Board Meeting

Friday, October 27
11:45am. – 1:15pm.  Luncheon
12:15pm. – 1:15pm.  Presidential Address:  Deborah Smith-Shank, Professor of Arts Administration, Education & Policy, The Ohio State University Semiotics, Material Culture, and Arts-based Inquiry


6:30pm. – 8:00pm.  Noche Poblana (traditional Mexican music, dancing, and food)
Saturday, October 28

1:15pm. – 2:45pm.  **Luncheon**
1:45pm. – 2:45pm.  **Plenary Speaker:** Roman Esqueda, Professor, Universidad Autónoma Metropolitana Cuajimalpa, Mexico
                  *Design Thinking as Play of Musement*
7:00pm. – 8:30pm.  **Dinner Banquet**
7:30pm. – 8:30pm.  **Keynote Address:** Thomas Alexander, Professor of Philosophy, Southern Illinois University at Carbondale
                  *Mythos and the Semeiotic Reconstitution of Self, Culture, and World*

Sunday, October 29

9:30am. – 11:00am.  **General Business Meeting**
Salón de Juegos  **Closing Ceremony and Farewell**
Featured Speakers, Plenary Roundtable, and Presidential Address

Thursday, October 26

Keynote Address: 1:30pm. – 2:30pm. - Salón de Juegos

William Gomes, Professor of Psychology at Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil.

How Can “the Play of Signs and the Signs of Play” Become an Attractive Model for Dealing with Eidetic and Empirical Research?

Abstract: Advances in technology and faster access to multimedia have radically transformed the ways the communication scientist may operate, both conceptually and practically. These vast and challenging possibilities require creative and embodied means to deal with emerging symbolic processes and innovative human actions. Using semiotic phenomenology as a reflexive guide, I will argue that the play of signs as conscious experience offers a rich and effective way to treat different modes of appearances and their multiple reversals. The play of signs as conscious experience has the potential to provide a systemic and systematic model for empirical research. In turn, the signs of play as an experience of consciousness can lead us to an eidetic model that integrates ontological taxonomies in segmented theoretical fields. The resulting semiosis (framed as a critical consciousness) demonstrates how the triadic semiotic framework supports ontological hierarchy and epistemological interfaces, using artificial agents and virtual reality as examples. I will illustrate my arguments with data and capta from experimental phenomenology.

Biography: William B. Gomes (PhD., Southern Illinois University - Carbondale, 1983) is Professor of Psychology at Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil. His field of interest includes communicology, cognition, epistemology and history of psychology. He has conducted empirical studies on communicational aspects of family relationships, parenting styles, psychotherapy, and inner speech. In English, his work appears in books such as: The Oxford Handbook of the History of Psychology, Handbook of Counseling and Psychotherapy in an International Context, The Handbook of International Psychology, and International Counseling: Case Studies Hand-
book. He also has written for journals such as: Frontiers in Psychology, Psychology & Neuroscience, Qualitative Research in Psychology, Quality and Quantity, and Journal of Phenomenological Psychology. He has published 130 articles, 36 book chapters, and edited four books.
Deborah Smith-Shank, Professor of Arts Administration, Education & Policy, The Ohio State University

**Semiotics, Material Culture, and Arts-based Inquiry**

**Abstract:** This presentation will focus on ways semiotics can be of use in interrogating understanding of material culture objects, including art. By using research practices based within semiotics and by considering phenomena through semiotic lenses to discover underlying codes and myths, it is possible to interrogate the intersections of objects and human practices, the nature of our engagements with objects, and the contexts through which they engage us at both the affective and cognitive levels.

**Biography:** Deborah L. Smith-Shank is a Professor and former Chair of the Department of Arts Administration, Education and Policy at The Ohio State University. She is Emeritus Professor of Art at Northern Illinois University. She has taught art at all levels, K-Higher Education. Her artwork is self-referential while she was trained as a painter, her current work primarily uses mixed-media. Her research is involved with material culture and social justice examined through semiotic and feminist lenses. She has published and presented her work nationally and internationally. She is Past-president of NAEA’s Women’s Caucus and LGBTQ Caucus, she served on the Executive Board of InSEA for over a decade and is currently President of the Semiotic Society of America. With Karen Keifer-Boyd, she was co-editor and founder of *Visual Culture & Gender*, an international, freely accessed, multimedia juried journal (http://vcg.emitto.net/). She currently serves as Associate Editor of IJSVR (*International Journal of Semiotics and Visual Rhetoric*) and reviews for several other journals.
The Life and Work of John Deely (1942-2017): A Compassionate Human Being and an Exceptional Scholar

The intention of this Plenary Roundtable is to commemorate the exceptional life and the remarkable oeuvre of John Deely (April 26, 1942–January 7, 2017). It is impossible to separate John Deely’s personal traits from his professional contributions as a great philosopher and semiotician. The following plenary speakers focus on the integration of Deely’s life as a dear friend, a compassionate human being, and an exceptional scholar:

Farouk Y. Seif (Organizer) – Imaginary Dialogue with John Deely: Playing with Boundaries Across Space and Time

Abstract: We live in a world of fact and a world of fancy, in the Peircean sense, telling real and imagined stories. In this Imaginary Dialogue with John Deely I compose narratives that integrate actual quotations from his seminal work and imaginative interpretation of our numerous conversations that took place over the years. Visiting John in May 2016 at the La-trobe Hospital and grieving his passing on January 7 this year were two cathartic and emancipating experiences that developed into this dialogical narrative as a commemorative manifestation of the exceptional life and the remarkable oeuvre of John Deely. It is inconceivable to separate Deely’s personal traits from his scholarly contributions as a great philosopher, semiotician, and a compassionate human being who not only graciously persevered through the semiotic paradox of life and death, but also gregariously played with many boundaries across space and time.

Biography: Farouk Y. Seif, Ph.D., is Professor Emeritus, Antioch University Seattle, Washington. He has taught design for initiating and leading social/cultural change by focusing on the integration of design and semiotics. He has presented and published internationally over 30 transdisciplinary articles and monographs, urging semiotic reinterpretation of ancient wisdom for thoughtful reflections on contemporary life. He is a registered architect and a member of the America Institute of Architects, an artist, a Fellow of the International Communicology Institute, and the former Executive Director of the Semiotic Society of America.
Brooke Williams Deely – *John Deely from New Mexico to Mexico to the Universe*

**Abstract:** I offer random reflections on some traits of John Deely as a person that cannot be separated from his vocation as a philosopher at the cutting edge of history, beyond the boundaries of any one discipline or tradition. Hence, I wish to distinguish personal traits, including his dogged determination and his docility, in order to unite them in the integral wholeness of the man and his work, from his youth to his last days. In such reflections I will showcase our lived experience together when John was a Fulbright scholar in Mexico, where we wrote his opus, *Four Ages of Understanding*, with a canine Mexican street fighter seated lovingly by his side. Given the play of signs and signs at play in the universe, I reflect on Jacques Maritain’s own reflection on John: “He is a child”.

**Biography:** Brooke Williams Deely, Ph.D., is author of *Jacques Maritain: Antimodern or Ultramodern?* Her essays in semiotics include *History and Semiotics*, Toronto Semiotic Circle Publication, and the prefatory essay for the reprinting of Thomas Sebeok’s seminal book, *Contributions to the Doctrine of Signs*. She is co-editor of *Frontiers in Semiotics* and an editor for the Special Issue on History in 1991 of *Semiotica*. She taught semiotics for the 1983 ISISSS at Indiana University and in 1989 at Universidade de Minas Gerais in Brazil. Recently she has edited a major work, *John Paul II Speaks on Women*. Her children’s novel, *Soulmates: Worlds Apart*, speaks of her experience with John in relation to the Mexican people and to a fearsome dog who crossed all boundaries not for land but for love.

Richard L. Lanigan – *History and Discourse: The Memory and Memorial of John Deely*

**Abstract:** Émile Benveniste is famous for his description of the double articulation apposition (quadratic reflectivity, reflexivity, and reversibility) that is found in the French verb function, and, is named by him as the tropic aphorism: *l’histoire et discours* [history and discourse; history and story; public and private narrative; author and reader; memory and memorial]. These translations suggest the semantic richness of the Semiotic Square (Greimas) and Chiasm (Merleau-Ponty) that suggest the approach of my remarks about John Deely’s life and times that are both a memory and a memorial. I make use of the apposition among: Deely / Memory / Memorial. Memory is the evocation of experience that invokes consciousness, whereas memorial is the invocation of consciousness that evokes experience.
Biography: Richard L. Lanigan, Ph.D., is Distinguished University Scholar and Professor of Communicology (Emeritus) at Southern Illinois University, USA, and Executive Director and Fellow of the International Communicology Institute in Washington, DC, USA. His work is a focus on the Philosophy of Communicology (phenomenology, semiotics) and Intercultural Communicology, especially China—USA relations.

Myrdene Anderson – Another Page for “Between The Sheets”: Homage to John Deely’s “Historical Layering”

Abstract: John Deely reigned as SSA’s fairy godfather, nearly since its inception under the wing of Tom Sebeok in 1975. It’s not even possible to count the ways he rescued, basically single-handedly, the operations and productions of the Society over the decades. But I daresay what he considered his greatest gift would be the SSA Style Sheet (1984, 1986). And within the Style Sheet, John emphasized its mandate of “historical layering”. In 1991 I reflected on some aspects of the art, craft, and science of bibliography under the title of “Between the sheets: Bibliographic voice incorporating scale, grain, noise”. This paper builds on that, resuscitating the torturous birth of John’s document, as witnessed in phone calls in 1983 and 1984, summarizes John’s compulsive defense of “historical layering”, and relates his final amendment to the Style Sheet, boiling down to how we all must now annotate citations of his work: (1942–2017).

Biography: Myrdene Anderson, anthropologist, linguist, and semiotician (PhD in anthropology, Yale University, 1978) is Associate Professor of anthropology, Purdue University. She is the former President of the Central States Anthropological Society (1993-1994) and the Semiotic Society of America (1996-1997). Anderson’s research on Saami (Lappish) ethnology commenced in 1971 and continues today, joined by other projects such as artificial life, community gardening, real and metaphoric trash, island ethnohistory, and Peircean semiotics. (Co-)edited publications include “Refiguring Debris—Becoming Unbecoming, Unbecoming Becoming” (1994); “On Semiotic Modeling” (1991); “Cultural Shaping of Violence: Victimization, Escalation and Response” (2004); and “Consensus on the Peircean Concept of Habit” (2016). Other publications include “How qualification and quantification meet, or don’t, in ethnography” (2012); “Ethnography as translation” (1999); “Sharing G. Evelyn Hutchinson’s fabricational noise” (2000).
Paul Cobley – Human Understanding – The Key Triad

Abstract: This paper will argue that, among the many landmark formulations in Deely’s work—the idea of logic as semiotic, the postmodern moment (properly so-called), relation, physiosemiosis, the thorough recasting of objectivity and subjectivity, and the formulation of the notion of the semiotic animal, to name a few—the triad of sign/object/thing is truly original, is the most far-reaching contribution to semiotics and remains pivotal in understanding Deely’s oeuvre. Not only does it facilitate these other concepts but it also projects contemporary semiotics forward through its re-calibration of the human Umwelt in terms of mind-dependent and mind-independent being.

Biography: Paul Cobley, Ph.D., is Professor in Language and Media at Middlesex University. He is the author of a number of books, most recently Cultural Implications of Semiotics (2016) and Narrative 2nd edn (2014). He is co-series editor (with Kalevi Kull) of Semiotics, Communication and Cognition (de Gruyter Mouton), co-editor (with Peter J. Schulz) of the multi-volume Handbooks of Communication Sciences (de Gruyter), co-edits the journal Social Semiotics, and is associate editor of Cybernetics and Human Knowing. He is the 9th Thomas A. Sebeok Fellow of the Semiotic Society of America and is secretary of the International Society for Biosemiotic Studies.
Roman Esqueda, Professor, Universidad Autónoma Metropolitana Cuajimalpa, Mexico

Design Thinking as Play of Musement

Abstract: I will discuss the concept of design thinking and its claim that it is an expression of adductive thinking. Most of design thinking literature makes reference to Peirce’s abduction. Some of this literature is deeply influenced by the need for developing computational models of design processing. On the other hand, we see a very general and intuitive understanding of abduction. But in most of these cases abduction is isolated from three fundamental elements: semiosis, scientific discovery, and pragmatism. I argue that in order to develop an abductive understanding of design thinking, we need to consider other aspects of Peirce’s semiotic. I will present a case of adductive thinking in design thinking to illustrate my argument.

Biography: My research interests are cognitive semiotics, rhetoric of marketing, design, innovation and advertising. I have a doctoral degree in philosophy and I spent an academic year as a doctoral researcher at Indiana University, Bloomington (1991-92). I try to develop and prove my research in empirical contexts in marketing research and also in an interdisciplinary group of research in AI. My academic position is at Universidad Autónoma Metropolitana Cuajimalpa where I teach courses on cognitive semiotics applied to design, communication, and AI. I have written El Juego del diseño (editorial Designio, México), and many articles on my research areas.
Thomas Alexander, Professor of Philosophy, Southern Illinois University at Carbondale

Mythos and the Semeiotic Reconstitution of Self, Culture, and World

Abstract: I will discuss the human need or drive for meaning (which I call “the Human Eros” in my work) and how this centers on various central or core meanings that become embodied so as to constitute definitive identities--identities of self, of group or culture, and of world. I call these “mythoi” and not “myths” insofar as their key feature is their importance and value--”myth” carrying with it the association of “falsehood” especially “unscientific falsehood.” (From my point of view, science is loaded with its mythoi like everything else.) These mythoi must be embodied experientially and in cultural praxeis in order to renew and reconstitute a sense of meaning and value in existence. These mythoi employ tropes or cultural types as structural principles. Tropes themselves tend to group in various relational patterns and tensions that I call “constellations.” Much of the “play of signs” in cultural creation lies in exploring, clarifying, and even antagonizing these relations as ways of deepening the world of meaning.

Biography: I am a native of New Mexico and grew up with a vivid appreciation of the Native American and Hispanic cultures. This was augmented by my father’s and my grandfather’s interest in Native American culture. I obtained a doctorate in philosophy at Emory University, focusing on the thought of John Dewey. Most of my teaching career has been at Southern Illinois University at Carbondale. I am the author of John Dewey’s Theory of Art, Experience, and Nature: The Horizons of Feeling (SUNY Press, 1987) and The Human Eros: Eco-ontology and the Aesthetics of Existence (Fordham University Press, 2013).
1. “The Signs of Inference, the Play of Inference” – Spanish speaking
Chair and Organizer: J. Martin Castro-Manzano (Facultad de Filosofia y Humanidades, UPAEP, Mexico)
1:30 – 3:00 Friday (Trompo/Room 2)

Panel Abstract: The history of science reveals a recognition of the play of diagrams. Diagrams are signs that may be used to teach contents, explain ideas, model hypothesis, and perform inference. In this session, we propose a philosophical exploration of the inferential signs that shape our semiotic world of inference.

2. “Hermeneutics, Logic and the Aesthetics of Play”–Communicology
   Panel I
   “Sign Boundaries at Play in Lived Experience” – Communicology
   Panel II
Chair and Organizer: Isaac E. Catt (Duquesne University)
Panel I - 9:15 – 11:15 Saturday (Matraca/Room 4)
Panel II – 3:00 – 5:00 Saturday (Balero/Room 3)

Panel Abstract: Scholars on the two Communicology panels interrogate the intimate relationship of communication and play and particularly the playful performance of communication as process and event. The first two papers on Panel I focus on interpretation and logic and the second two analyze the aesthetics of play. Panel II consists of papers investigating cultural, social and personal boundaries that are both the source and consequences of discursive play.

3. “Biblical Literature and Theology”
Chair and Organizer: Gilad Elbom (Oregon State University)
2:45 – 4:15 Thursday (Trompo/Room 2)

Panel Abstract: The nature of this panel is essentially dialogic, with papers that explore different approaches to Scripture and theology. Michael Raposa uses Peirce’s “Neglected
Argument for the Reality of God” as an entry point into an ongoing investigation of the complex relations between nature, humanity, and the divine. Gila Naveh focuses on Gospel parables in literary, philosophical, and hermeneutical contexts, observing the ways in which the teachings of Jesus signify notions of knowledge, faith, and community. Gilad Elbom inspects Jewish and Christian apocalyptic visions, arguing that biblical and rabbinical literature constructs its own self-reflexive, intertextual, high-context doctrine of signs.

4. **“Musical Texture, Topics, Agency, Narrative, Emotion, (Expressive) Genre, and Tropes: Original Applications by Robert Hatten’s Students at the University of Texas at Austin**

   Chair and Organizer: Robert Hatten (University of Texas at Austin)
   - Panel I – 9:15 – 11:15 Saturday (Trompo/Room 2)
   - Panel II – 3:00 – 5:00 Saturday (Matraca/Room 4)

   **Panel Abstract:** These papers expand on ideas drawn from my theories of musical meaning, as presented in two seminars at The University of Texas. We explore my theoretical framework, developed over the last 35 years, for approaching the semiotic interpretation of music’s many meanings. Although the following papers address a wide range of musical issues, their common ground is a principled, semiotic approach to musical meaning, as elaborated in my three foundational studies (1994, 2004, and forthcoming).

5. **“Imaginings (IV): Vagueness unto Generality: Between the Concrete and the Beyond: The Possible and the Impossible”**

   Chair: Jennifer Johnson (Purdue University)
   Organizers: Donna West (SUNY-Cortland) and Myrdene Anderson (Purdue University)
   - Panel I – 9:30 – 11:30 Friday (Trompo/Room 2)
   - Panel II – 9:15 – 11:15 Saturday (Pirinola/Room 5)
   - Panel III – 3:00 – 5:00 Saturday (Trompo/Room 2)

   **Panel Abstract:** One more query about inquiry—whether incidental discovery or construed invention, from surprise to suspense, beyond finding the strange familiar and making the familiar strange, bumping up against dream, magic, pretense, possibility and impossibility, creativity—this symposium invites confessions from meta-disciplinary semiotic sorcerers. We reflect on contemporary issues surrounding abductive compulsions, consciousnesses,
and cosmologies alike: sense, perception, affect, hallucination, memory, IMAGININGS, whimsy, performativity, magic, interpretation, projection, inferences. Consider the push of the past, cognized/felt in Peirce’s notion of “virtual habit” (MS 620; MS 322), and in the pull of expectation, sometimes self-fulfilling prophecies (Rosen 1985). Consider the open permissive states of evolutionarily immature systems that some renew continually through fanciful projects, and more closed developmentally mature-onto-senescent systems that render quotidian existence predictable, even boring (Salthe 1993). These processes are intermittently fueled by semiosis precipitated via implicit abductions and specific images of episodes whose space, time and participants are bound as integrated action-propositions.

6. “Semiotics and Design, a Winning Gamble: Applied Semiotics to Design Processes (Bi-lingual)”
Chair and Organizer: Dora Ivonne Alvarez Tamayo (UPAEP, Mexico)
Panel I – 10:45 – 12:45 Thursday (Balero/Room 3)
Panel II – 4:30 – 6:30 Thursday (Balero/Room 3)

Panel Abstract: Puebla city is recognized as a ‘Capital of Design and Innovation’. Design implies a user-centered process oriented to solve specific problems in context, that involves symbolic, functional, pragmatic and aesthetic dimensions. It is desirable that designers would be experts in knowing the environments of signs in order to develop creative processes for generating achievable solutions. Semiotics would be a powerful tool to be applied in different design stages. Professors and students from UPAEP, present two thematic panels concerning applied semiotics to design process. These presentations focus on demonstrating, from different perspectives, that applied semiotics help to make decisions based on knowledge.
SSA Program Schedule 2017
Puebla, Mexico

Wednesday, October 25, 2017

10:00am – 7:00 pm. On-site Registration (UPAEP in the Centro de Vinculación lobby)

12:00pm. – 5:30pm. Tour of Puebla for early-bird arrivals

6:00pm. – 7:30pm. **Welcome Reception** (UPAEP in the Centro de Vinculación lobby)

7:30pm. Dinner on your own (see list of suggested restaurants)

Thursday, October 26, 2017

8:30am. - 5:00pm. On-site Registration (UPAEP in the Centro de Vinculación lobby)

8:30am. – 5:00pm. Book Exhibit (Salón de Juegos)

8:00am. – 9:15am. Breakfast (at hotel on your own)

9:30am. – 10:30am. **Opening Ceremony**
**Salón de Juegos** Chair: Dora Ivonne Alvarez Tamayo (UPAEP, Mexico)

Welcome from our local hosts:

Mtro. Emilio José Baños Ardavín: Rector

Mtro. José Antonio Llergo Victoria: Secretario General /
Secretary General

Dr. Mariano Sánchez Cuevas: Vicerrector Académico /
Academic Vice-Rector

Dr. Jorge Medina Delgadillo: Decano de Artes y Humanidades /
Dean of Arts and Humanities
Mtro. José Alberto Castañeda Merino: Director de la Facultad de Diseño / Director of the Faculty of Design

Mtro. Francisco Fernando Eugenio Urrutia Albisua: Vicerrector de Posgrados e Investigación / Vice-Rector of Posgraduate programs and Research

Dr. Pablo Nuño de la Parra: Director General de Internacionalización / General Director of Internationalization

Lic. Antonio Sánchez Díaz de Rivera: Director General de Vinculación / General Director of Linkage.

**Welcome Address:** Javier Clavere, Executive Director, Semiotic Society of America

**Opening Remarks:** Deborah Eicher-Catt, Chair, SSA 2017 Program Planning Committee

10:45am – 12:45pm. Concurrent 2-hour Sessions

**Trompo Room 2** The Semiotics of Teaching and Learning as Play

Chair: Mellissa Carr (Indiana University of Pennsylvania)

Mellissa Carr (Indiana University of Pennsylvania) - The Space Between: Exploring Student Agency through Rhetorical Listening

Michael Baker (University of Kentucky) – Teaching Music Fundamentals with the Glass Bead Game

Ana Sanchez (West Chester University) – Intersemiotic Translation: An Approach to Develop Reading and Writing Skills and Empower L2 Learners
<table>
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<tr>
<th>Room</th>
<th>Session</th>
<th>Chair</th>
<th>Presentations</th>
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<tbody>
<tr>
<td>Balero</td>
<td>Semiotics and Design, a Winning Gamble: Applied Semiotics to Design Processes – Panel I (bi-lingual)</td>
<td>Dora Ivonne Alvarez Tamayo (UPAEP, Mexico)</td>
<td>Dora Ivonne Alvarez Tamayo (UPAEP, Mexico) - Treasure Hunt: Navigating on Semantic Fields of Social Innovation (English)</td>
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<td>Maria Elena Razo Fabre (UPAEP, Mexico) - The Semiotics Behind the Game: Application, Development and Creation of Board Games for Designers (Spanish)</td>
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<td>Manuel Ponce de Leon (UPAEP, Mexico) – The Acrobat: A Game of Jumping Between Different Representations in Math Education (English)</td>
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<td>Denisse Hernandez (UPAEP, Mexico) – Tree Climbing Helps You Look Further: Componential Analysis (Spanish)</td>
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<td>Matraca</td>
<td>On Semiotic Theory – Spanish Speaking Panel</td>
<td>Paniel Reyes-Cárdenas (UPAEP)</td>
<td>Paniel Reyes-Cárdenas (UPAEP) - Biosemeiotics: A Pragmatist Paradigm for Biology</td>
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<td>Edgar Sandoval and Ricardo Laviada (Universidad Autónoma de la Ciudad de México) – Play and Self Control: The Semiotic Pragmatism</td>
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<td>Julian Fernando Trujillo Amaya (Universidad de Quebec at Montreal &amp; Universidad del Valle) – Peirce’s Pragmaticism and the Interpretans</td>
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<td>Carlos Raúl Nava González (Universidad La Salle, Mexico) and Jarushka Pomienka Fucikovsky de Grunhof Peñaloza (Instituto Franco Inglés de México, S.C.) - Imagination as a Cultural Codification and Interpretation Process</td>
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Andre de Tienne (Indiana University-IUPUI) - Play Impulse, Leap of Faith, and Critical Commonsensism: The Essential Game of Comparison within Semiosis

Karolina Sedivcova (Charles University, Czech Republic) – Aristotle’s Theory of Sign from the Perspective of de Anima

John Reid Perkins-Buzo (Southern Illinois University at Carbondale) – Total Eclipse: Play on a Semiotic Scaffold

Katya Mandoki (Universidad Autonoma Metropolitana, Mexico) – Peripatos: Playing with Signs

1:00pm - 2:30pm  Luncheon

1:30pm. – 2:30pm. Keynote Address – Chair: Isaac E. Catt

William Gomes (Professor of Psychology at Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil)

How Can ‘The Play of Signs and the Signs of Play’ Become an Attractive Model for Dealing with Eidetic and Empirical Research?

2:45pm. – 4:15pm. Concurrent Sessions

Trompo  Biblical Literature and Theology
Room 2  Chair: Gilad Elbom (Oregon State University)

Michael Raposa (Lehigh University) - Theology as Play, Inquiry, Praxis

Gila Safran Naveh (University of Cincinnati) – Parables as Praxis and
Semiosis
Gilad Elbom (Oregon State University) – Eschatological Semiotics in the Gospels

Balero Playing in the Digital World: Video Games, Emojis, and Writing
Room 3
Chair: Sean Atkinson (Texas Christian School of Music)

Sean Atkinson (Texas Christian School of Music) – Musical Tropes as Narrative in Video Games

Jennifer Blair (Northeastern Illinois) - Emojis Used as Nouns, Verbs, and Adjectives; Classified and Analyzed in a Peircean Framework

Drishti Magoo (Bergische Universität Wuppertal, Germany) – Examining Metaphors of Writing and the Self in the Diaries of Franz Kafka: A Semiotic Approach

Matraca The Politics of Immigration and Social Conflict
Room 4
Chair: Bianca Suarez (Universidad Manuela Beltrán, Colombia)

Sabine Kergel ((Freie Universität Berlin, Germany) – The Production of Differences: Institutional Positions of Immigrants

Rolf Hepp (Freie Universität Berlin, Germany) – Immigration, Strangers, Precarity

Bianca Suarez (Universidad Manuela Beltrán, Colombia) – Logic of Management and Production of Multimodal Semiotics

4:15pm. – 4:30pm. Coffee Break (lobby area)
4:30pm. – 6:30pm.  
**Concurrent 2-hour Sessions**

**Trompo**
**Room 2**

**The Interpretive Dimensions of Play and Work in Social Contexts**  
Chair: Hong Wang (Shippensburg University)

Susan Mancino (Duquesne University, USA) – Umberto Eco: Interpretive Play in the Library

Matthew Mancino (Duquesne University, USA) – Interpretive Responsibility and News Media: Umberto Eco’s *Numero Zero*

Hong Wang (Shippensburg University) – The Serious Nature of Relaxation

Kyle Davidson (University of Tartu, UK) – Hatsune Miku and the Crowd Sourced Pop Idol

**Balero**
**Room 3**

**Semiotics and Design, A Winning Gamble: Applied Semiotics to Design Processes – Panel II – Bi-lingual panel**  
Chair: Dora Ivonne Alvarez Tamayo (UPAEP, Mexico)

José Alberto Castañeda Merino (UPAEP, Mexico) – Mi Libro Mágico: Microsemiotics of Visual Signs (Spanish)

Claudia Rebeca Mendez Escarza (UPAEP, Mexico) – Think and Play…A Matter of Strategy Based on Semiotics (English)

Itzel Samantha Salud Calderon (UPAEP, Mexico) – Tell Me a Sign with a Happy Ending: Graphic Design for Childhood Diabetes (Spanish)

Concluding Panel Discussion – (English)
Matraca  Epistemology, Play, and Learning as Semiosis
Room 4  Chair: Priscila Borges (UnB – University of Brasilia)

Juliana Franco (UFERSA - Federal Rural University of the Semi-arid Region, Brazil) and Priscila Borges (UnB - University of Brasilia) – Peirce, Fixation of Belief and Epistemic Bubbles: A Framework to Think Internet Social Media

Genevieve Vaughan (International Feminists for a Gift Economy, USA) – Gifts and Infant Games: Implications for Epistemology

Dalibor Lostak (Charles University in Prague, Czech Republic) – The Play of Diagrams: Science as a Game with Certain Rules

Zdzislaw Wasik (Adam Mickiewicz University in Poznan, Poland) - Epistemology as a Semio-mathetic Interplay with Changeable and Variable Worlds of Living Systems

Pirinola  Cognition and Play as Semiotic
Room 5  Chair: Stéphanie Walsh Matthews (Ryerson University, Canada)

Stéphanie Walsh Matthews (Ryerson University, Canada) – Autism Spectrum Disorder and idealized Cognitive Models

Martin Svantner (Charles University, Czech Republic) – Peirce’s Late Semeiotic and the Play of Qualities and Embodied Cognition

Christopher Collins (University of St. Thomas) – Semiotic Hacking of the Brain

Adriana Gomez-Aiza (Universidad Autónoma del Estado de Hidalgo, Mexico) – Imaginary Findings
6:45pm. – 8:30pm. Executive Board Dinner/Meeting

6:45pm. Dinner on your own (see list of suggested restaurants)

Friday, October 27, 2017

8:30am. – 5:00pm. On-site Registration – (UPAEP in the Centro de Vinculación lobby)
8:30am. – 5:00pm. Book Exhibit (Salón de Juegos)
8:00am. – 9:00am. Breakfast (at hotel on your own)

9:30am. – 11:30 am. Concurrent 2-hour Sessions

Trompo Imaginings (IV): Vagueness unto Generality: Between the Concrete Room 2 and the Beyond: The Possible and the Impossible – Panel I
Chair: Jennifer Johnson (Purdue University)

Donna West (SUNY-Cortland) – Early Enactments as Submissions Toward Self Control: Peirce’s Ten-fold Division of Signs

Myrdene Anderson (Purdue University) and Katja Pettinen (Mount Royal University) – Doing Things with and without Words: Mindscapes, Bodyscapes, Landscapes: The Semiotics of Performativity

Kyra Landzelius (Independent Scholar) – “Mommy, I like you” – the Neuro-austic Speaks of Love

Devika Chawla (Ohio University) – Objects Suturing Memory, Affect, Emotion, Sense

Balero The Semiotic Play of Literature and Music – Panel I Room 3
Chair: Taylor Greer (Pennsylvania State University)

Valdenildo Dos Santos (UFMS/Purdue University) – “Surprise” as the
Trigger for Despair and Esteem in “The Power of Blood” by Cervantes
Chia-Yi Wu (Rutgers University) – A Tug of War Between Musical Topics

Taylor Greer (Pennsylvania State University) – Xanadu as Heterotopia: Charles Griffes’s Vision of the Musical Garden

William Dougherty (Drake University) – Mignon’s Lieder, by the Book

**Matraca**
**Room 4**

*Systems Theory, Biosemiotics, and Evolution*
Chair: Ted Baenziger (University of St. Thomas)

Elzbieta Magdalena Wasik (Adam Mickiewicz University in Poznan, Poland) – The Semiotic Self as a Creator/Actor and Consumer/Participant of the “Play of Musement” in the Ecology of Living Systems

Steven Skaggs (University of Louisville) – Systems Theory, Integrated Information Theory, and Peirce’s Triad

Geoffrey Owens (Wright State University) – Metaphor or Metonym? The Relationship between Biological and Cultural Evolution

Ted Baenziger (University of St. Thomas) – The Semiosic Orchid is a Curious Beast

**Pirinola**
**Room 5**

*On the Semiotic Playfulness of Art and Design – Bi-lingual Panel*
Chair: Jaime Jimenez (ESAV, Mexico)

Lizeth Rocio Rojas Rojas (Universidad Industrial de Santander, Colombia) and José Horacio Rosales Cueva (Universidad Industrial de Santander, Colombia) – Among Petals and Flights: Figurative Operations in the Construction of the Practical Scene of the Mural Painting in Santa Bárbara Temple, Tunja (Spanish)

Salvador Leon (ESAV, Mexico) – The Semiotics of Photography: Towards an Authentic Hermeneutics (English)
Luz Angelica Cepeda Gil (Universidad Industrial de Santander, Colombia) and Leidy Johana Monsalve Arias (Universidad Industrial de Santander, Colombia) – Emotional Design and Somatic Markers: Paradigms for the Determination of Social Signifiers (Spanish)

Jaime Jimenez (ESAV, Mexico) – SEMIOLOGY: What Can It Tell Us About Meaning in Art and Design? (English)

11:45am. – 1:15pm. Luncheon
Salón de Juegos

12:15pm. – 1:15pm. Presidential Address - Chair: Deborah Eicher-Catt

Deborah Smith-Shank (Professor, Arts Administration, Education & Policy, The Ohio State University)

Semiotics, Material Culture, and Arts-based Inquiry

1:30pm. – 3:00pm. Concurrent Sessions

Trompo Room 2
The Signs of Inference, the Play of Inference – Spanish Speaking Panel
Chair: J. Martin Castro-Manzano (Facultad de Filosofía y Humanidades, UPAEP, Mexico)

Juan Manuel Campos Benitez and Jorge Medina Delgadillo (Facultad de Filosofía y Humanidades, UPAEP, Mexico) – A World of Symbols: The Logica Memorativa of Thomas Murner

Roberto Casales Garcia (Facultad de Filosofía y Humanidades, UPAEP, Mexico) – Ontological Grounds of Leibniz’s Characteristica Universalis

J. Martin Castro-Manzano (Facultad de Filosofía y Humanidades, UPAEP, Mexico) – Logic Diagrams as Inferential Signs
Balero Writing, Drama, and Storytelling as Semiotic Play  
Room 3 Chair: Hongbing Yu (Nanjing Normal University, China)

Katherine Batchelor (Miami University) – Discovering Signs of Embodied Literacies: Dramatic Play and Revision in Middle School Writers in Warsaw, Poland

Hongbing Yu (Nanjing Normal University, China) – On Anti-Prediction Story-Telling: How to Spin a Yarn Without Making People Yawn

Silvia Barbotto Forzano (CAHAD of UADY, Circe of University of Turin) – Between Play and Art: Inventive Abduction of an Experimental Game

Matraca Semiotic Play, Ritual, and Religion  
Room 4 Chair: Brian Harding (Texas Woman’s University)

Massimo Leone (University of Turin, Italy) – The Cross and the Dice: A Difficult Semiotic Game

Brian Harding (Texas Woman’s University) - Frazer, Wittgenstein, Girard

Takuya Sakurai (Tokyo Denki University) – Shinto as a Sign of Play: A Semiotic Approach to Kagura

3:00pm. – 3:15pm. Coffee Break – lobby area

3:15pm. – 6:15pm. Plenary Roundtable: Chair: Farouk Y. Seif (Professor Emeritus, Antioch University Seattle, Washington)

Salón de Juegos

The Life and Work of John Deely (1942–2017): A Compassionate Human Being and an Exceptional Scholar
Video Presentation: “Celebrating the Life and Work of John Deely”

Roundtable Plenary Speakers:

• **Farouk Y. Seif** (Organizer) — *Imaginary Dialogue with John Deely: Playing with Boundaries Across Space and Time*

• **Brooke Williams Deely** — *John Deely from New Mexico to Mexico to the Universe*

• **Richard L. Lanigan** — *History and Discourse: The Memory and Memorial of John Deely*

• **Myrdene Anderson** — *Another Page for “Between the Sheets”: Homage to John Deely’s “Historical Layering”*

• **Paul Cobley** — *Human Understanding – The Key Triad*

6:30pm.- 8:00pm. **Noche Poblana** (Traditional Mexican Music, Dancing, and Food)
Salón de Juegos

8:00pm. Dinner on your own (see list of suggested restaurants)

**Saturday, October 28, 2017**

8:30am. – 5:00pm. **Book Exhibit** (Salón de Juegos)
8:00am. – 9:00am. **Breakfast** (at hotel on your own)

9:15am. – 11:15am. **Concurrent 2-hr Sessions**

**Pirinola**  **Imaginings (IV): Vagueness unto Generality: Between the Concrete and the Beyond: The Possible and the Impossible – Panel II**
Chair: Jennifer Johnson (Purdue University)

Adam A. Ferguson (SUNY-Binghamton) – Theorizing the “Heterosexual Queer”: Interpretants, Sexuality, and the Pre-Raphaelite Movement
Benjamin P. Jackson (Purdue University), Allison Godwin (Purdue University), and Adam Kirn (University of Nevada, Reno) – Dynamic Interpretants and Reactions to Diversity among First-year Engineering Students

Papia Bawa (Purdue University) – Imagining a Social Paradigm: Negative Social Irrigation and the United States’ State of Affairs

Elliot Gaines (Wright State University) – Semiotic Distinctions: Reality, Actuality, and Ideology in the Media

**Matraca Room 4**

**Hermeneutics, Logic and the Aesthetics of Play – Communicology Panel I**
Chair: Isaac E. Catt (Duquesne University)

Ronald C. Arnett (Duquesne University) – Play: Semiosis and Signification

Deborah Eicher-Catt (Pennsylvania State University-York) – Enchantment and the Play of A(musements)

Richard L. Lanigan (International Communicology Institute) – Communicology Chiasm: The Play of Tropic Logic in Bateson and Jakobson

Felicia Kruse Alexander (Southern Illinois University at Carbondale) – The Play of Signs in a New Mexico Landscape: Michael Mauldin’s *A’tsi’na: Place of Writings on the Rock*

**Balero Room 3**

**Art, Dance, and Festival as Creative Semiotic Play and Praxis**
Chair: Rebecca Farinas (Texas State University)

Rebecca Farinas (Texas State University) – A New Universality: Pragmatic Symbols of World Peace in Drawing and Dance

Damla Taymaz (University of Ayvansaray, Turkey) – A Semiotic Approach
Trompo Room 2  

Musical Texture, Topics, Agency, Narrative, Emotion, (Expressive) Genre, and Tropes: Original Applications by Robert Hatten’s Students at the University of Texas at Austin – Panel I  
Chair: Robert Hatten (University of Texas at Austin)

Robert Hatten – An Introduction: Fundamental Concepts for the Semiotic Interpretation of Musical Meaning

Steven Rahn – Rhythmic Saturation, Textural Continuity, and Introspection in Brahms’s Klavierstücke, Op. 76


Respondent: David Lidov (York University, Canada)

11:15am. – 11:30am. Coffee Break – lobby area

11:30am. – 1:00pm. Concurrent Sessions

Trompo Room 2  

The Semiotic Play of Literature and Music – Panel II  
Chair: Barry Stampfl (San Diego State University-Imperial Valley)

Clay Downham (University of Colorado, Boulder) – Eric Dolphy’s Out

Barry Stampfl (San Diego State University-Imperial Valley) – Panic, the Index, and the Symbol in Kohn’s How Forests Think

Daniel Thompson (University of Iowa) – A Reassessment of Nattiez’s Musical Semiology
Balero  Room 3  The Games of Language and Discourse – Bi-lingual Panel
Chair: Alain Perusset (Université de Neuchâe, Switzerland)

Alain Perusset (Université de Neuchâe, Switzerland) – What Kind of Strategies are Beyond Social Practices? (Spanish)

Baranna Baker (Independent Scholar) - The Art of Laughter and Play: A Semiotic Take on Milan Kundera’s work The Book of Laughter and Forgetting (English)

Matraca  Room 4  The Semiotic Play of Popular Culture – Panel I
Chair: Shaily Parihar (Purdue University)

Shaily Parihar (Purdue University) – The Car System: A Barthesian Reading of Top Gear

Sophie Ell (University of New Mexico) – Playing Bedouin: The Shifting meaning of Orientalist Imagery in 1980s British Pop Music Videos

Jayakrishnan Narayanan (Indian Institute of Technology Madras, India) – The Case of an Absent Code: The Semiotics of Visuals in Indian Classical Music Videos

Pirinola  Room 5  The Literary as Semiotic Play - Spanish Speaking Panel
Chair: Noé Blancas (UPAEP, Mexico)

Noé Blancas (UPAEP, Mexico) - “Naranja Dulce” (sweet orange). La Ronda and the Rite

Néstor González Páez (Fundación Vicente Huidobro / Universidad de Chile) – Play, Signs and Creation: The Invention of Landscape as Production of the Real in the Visual Poetics of Vicente Huidobro
Anayetzy Yuriria Marin Espinoza (Universidad de las Américas Puebla, Mexico) and Guillermo Carrera Garcia (Benemérita Universidad Autónoma de Puebla, Mexico) – Other Worlds, Other Areas in Dublinesca de Vila-Matas

1:15pm. – 2:45pm. Luncheon
Salón de Juegos

1:45pm. – 2:45pm. Plenary Speaker – Chair: Dora Ivonne Alvarez Tamayo

Roman Esqueda (Professor, Universidad Autónoma Metropolitana Cuajimalpa, Mexico)

Design Thinking as Play of Musement

3:00pm. – 5:00pm. Concurrent 2-hour sessions

Trompo Room 2 Imaginings (IV): Vagueness unto Generality: Between the Concrete and the Beyond: The Possible and the Impossible – Panel III
Chair: Jennifer Johnson (Purdue University)

Phyllis Passariello (Centre College) – Let Them Eat Funnel Cake: Donald Trump as Pathological Trickster

Jamin Pelkey (Ryerson University) – Between Dos Equis: Peirce, Einstein and the Diagrammatic Imagination

Floyd Merrell (Independent Scholar) – Everything—Nothing

General Discussion
Balero  Sign Boundaries at Play in Lived Experience – Communicology Panel II
Room 3
Chair: Isaac E. Catt (Duquesne University)

Frank J. Macke (Mercer University) – Playing Inside the Lines

Jacqueline M. Martinez (Arizona State University) – Communicology, Cultural Embodiment and the Limits of Eurocentric Thought in Contemporary US American Political Discourse

Lisa M. Anderson (Arizona State University) – Playful (Re)Signification: How Issa Rae’s *Insecure* Re-signifies South Central Los Angeles

Isaac E. Catt (Duquesne University) – The Poverty of Play in Pathological Precarity

Matraca  Musical Texture, Topics, Agency, Narrative, Emotion, (Expressive) Genre, and Tropes: Original Applications by Robert Hatten’s Students at the University of Texas at Austin – Panel II
Room 4
Chair: Robert Hatten (University of Texas at Austin)

Sarah Schoonhoven – Agency and Topical Foreshadowing in Hindemith’s Sonata for Bassoon and Piano

Thomas Yee – The Psychodynamics of Chronic Depression in Music: An Agentially-Enriched Narrative Reading of Beethoven’s “Kreutzer” Sonata, Op. 47, Movement 1

Chris Lennard – Bridging Stylistic Gaps: An Intertextual Analysis of Tropes in Alfred Schnittke’s First Symphony

Respondent: David Lidov (York University, Canada)
Pirinola Technology and Toys as Semiotic Play – Spanish Speaking Panel
Room 5

Chair: Abigail Villagran (UPAEP, Mexico)

Gerado Kloss (Universidad Autónoma Metropolitana Xochimilco, Mexico) – The Publisher and Technological Change: Useful Intermediary, Demon, Vampire, Bottler, Frame Builder?

Griselda Zárate (Universidad de Monterrey, Mexico) and Sahad Rivera (Otis College of Art and Design, USA) – Of Toys, Cultural Heritage and Globalization: The Collective Narrative Identity of Traditional Mexican Toys

Elizabeth Flores-Salgado (Benemérita Universidad Autónoma de Puebla, Mexico), Teresa Castineira Benítez (Benemérita Universidad Autónoma de Puebla, Mexico), and Michael Witten (Benemérita Universidad Autónoma de Puebla, Mexico) – The Use of Emojis and Other Multimodal Devices in *WhatsApp* Conversation

Abigail Villagran (UPAEP, Mexico) – Teaching Writing as Image: The Interplay of Multimodality

5:00pm. – 5:15pm. Coffee Break – lobby area

5:15pm. – 6:45pm. Concurrent Sessions

Trompo Discourse and Politics - Spanish Speaking Panel
Room 2

Chair: Erika Moreno (Universidad Autónoma de Bucaramanga, Colombia)

Mariano Dagatti (Universidad de Buenos Aires / CONICET, Argentina) – For a Semiotics of Political Discourse: Interpenetration, Heteronomy and Circulation

Eloíse Cruz De La Serna (ICSy H, BUAP, Mexico) - The Game of Modalization in Building an Identity Associated with Fibromyalgia Syndrome
Erika Moreno (Universidad Autónoma de Bucaramanga, Colombia) – Semiotics Approach to Social Discourses Around a Political Event of the Late Twentieth Century in Colombia

Matraca Room 4

The Semiotic Play of Popular Culture – Panel II
Chair: Rajeev Naidu (San Francisco State University)

Rajeev Naidu (San Francisco State University) – Music Revealed: Semiotic and Structural Analysis of Film Music in the Dark Knight Rises

Cassandra Collier (Arizona State University) – Drag Queens in Play: The Drag Queen as Sign in Contemporary Culture

Pirinola Room 5

Play as Transcendence: God, the Grave, and the Disembodied Self
Chair: Javier Clavere (Berea College)

Michal Karl’a (Charles University, Faculty of Humanities, Czech Republic) – Peirce’s Idea of God between his Early and Later Semiotics

Javier Clavere (Berea College) – From Gethsemane to the Grave: A Multimodal Analysis of the Passion Narrative Topics, Characters, and Spaces

David Lidov (York University, Canada) – Disembodiment: Games, Play, and Abstraction Transcend the Body

7:00pm. – 8:30pm. Dinner Banquet
Salón de Juegos

7:30pm. – 8:30pm. Keynote Address – Chair: Richard L. Lanigan, Executive Director of the International Communicology Institute

Thomas Alexander (Professor of Philosophy, Southern Illinois University at Carbondale)

Mythos and the Semeiotic Reconstitution of Self, Culture, and World
Sunday, October 29, 2017

8:30am. – 9:30am: Breakfast (at hotel on your own)

9:30am. – 11:00am. SSA General Business Meeting (Coffee service and light fare)
Salón de Juegos Closing Ceremony and Farewell

12:00pm. – 6:30pm. Tour of Cholula Pyramids and other archeological sites
Abstracts of Submitted Papers

Alexander, Felicia Kruse (Southern Illinois University at Carbondale) fkrusealex@siu.edu
The Play of Signs in a New Mexico Landscape: Michael Mauldin’s *A’tsi’na: Place of Writings on the Rock*
Composer Michael Mauldin’s string quartet *A’tsi’na* was inspired by the ruins of an ancient Zuñi city and its surrounding landscape. In celebrating a New Mexican sacred space, the piece aims metaphorically to communicate an “environmental essence.” “Though art includes descriptive gestures from our shared physical experience,” Mauldin maintains, “I feel [it] should distill and interpret that experience rather than just describe it . . . or randomly recreate it.” Mauldin’s compositional approach points toward a semiotically nuanced way of thinking about musical meaning rooted in our common experience as human organisms. My paper examines the iconic and indexical roles of musical gesture and voicing to convey embodied experience in and of landscape in the two most “playful” movements of *A’tsi’na*. I draw upon Peircean semiotic and Mark Johnson’s theory of the bodily grounding of metaphor to show how these movements exhibit and enact a “play of musical signs.”
Keywords: *A’tsi’na*, environmental essence, Michael Mauldin, play of musical signs

Alvarez Tamayo, Dora Ivonne (Universidad Popular Autónoma del Estado de Puebla) doraivonne.alvarez@upaep.mx
Treasure hunt: Navigating on Semantic Fields of Social Innovation
User-centered design processes imply an unavoidable social responsibility. In order to promote the education of a designer-innovator, it is necessary to set up a culture of innovation. On the other hand, design as a change factor, in terms of social wellness, demands an approach to social innovation. Although the polysemy character of the sign in culture prevails, it is important to recognize the emergent denotations and connotations from discourses of potential change makers. Therefore, the objective of this paper is to analyze the meanings associated to a culture of social innovations as to identify the factors that hinder and foster its inclusion in a design academic community. The Theory of Codes by Eco and the socio-semiotic principles for social discourse analysis by Angenot and Verón were used in this exploratory study. These findings represent the input to generate strategies for the establishment of a social innovation culture.
Keywords: social innovation, socio-semiotics, denotation, connotations, social discourse

Anderson, Lisa M. (Arizona State University) lmanderson@asu.edu
Playful (Re)Signification: How Issa Rae’s *Insecure* Re-signifies South Central LA
Since the days of the Watts riots in the late 1960s, South Central Los Angeles has represented a particular kind of urbanity – black, violent, and poor – in fiction and non-fiction representations. In the summer of 2016, the television comedy *Insecure* premiered on HBO. This paper argues that Rae’s choice to set the show in South Central, and by representing African Americans of different socio-
economic classes within the show, shifts “South Central” in the consciousness of the viewing public. Rae’s artistic choices in scripting, casting, and the mise-en-scene of the program challenge traditional narratives about African American lives.

Keywords: African American lives, socioeconomic classes, Watts riots, television comedy

Insecure

Anderson, Myrdene (Purdue University) myanders@purdue.edu
Doing Things with and without Words: Mindscapes, Bodyscapes, Landscapes: The Semiotics of Performativity
Performance and performativity permeate the life worlds of human and other living systems. At the most general level, performance can be understood as an act whereby something is done, materially or immaterially, and something is changed, almost magically, somehow and somewhere, within and/or beyond the actor(s). Such performative actions may be meaning-making in a Peircean semiotic sense, but performativity will not be limited to human agents, inasmuch as the process of semiosis is inherent to life itself. Like semiosis, performativity involves the bringing forth, or enactment, of meaning. We investigate the dynamics of performativity carried by linguistic means—through thinking and speaking, even through writing—but we are equally intent on situating performativity on either side of language to include feeling and the emotions on the one hand and actualized extra-linguistic behavior on the other, and beyond to other ecologies.

Keywords: performativity; meaning-making; language; agency; self-organization

Arnett, Ronald C. (Duquesne University) arnett@duq.edu
Play: Semiosis and Signification
This essay examines Gadamer’s understanding of play by considering each of his scholarly books, essays that he has devoted to play, and scholarship on Gadamer’s conception of play. Next to the term dialogue, I contend that play is the metaphor primary to Gadamer’s conception of philosophical hermeneutics. The essay explicates the horizon of this notion in Gadamer’s scholarship and creative responses to his work. Additionally, with evidence from Gadamer and others, I will articulate the reason for the privileged importance of play in his interpretive project. The final section explicates the semiotic significance of play in Gadamer’s work with particular attention given to the role of play in the infinite movement of semiosis and signification. This concluding section works from the coordinates of Richard Lanigan and his understanding of communicology, rendering clarity about the importance of play within Gadamer’s project.

Keywords: communicology, Gadamer, play

Atkinson, Sean (Texas Christian University School of Music) sean.atkinson@tcu.edu
Musical Tropes as Narrative in Video Games
The manipulation of musical topics as tropes is a game composers have played since the Classical era. Beethoven’s use of high-pitched metallic percussion during the 9th symphony lowered the dis-
course of the march, creating a trope that no longer symbolized the martial or regal, but instead the common person. Building off previous work by Hatten, Nuemeyer, and others, this presentation seeks to illuminate a narrative use of tropes in the world of video games. After discussing the defining features of a flying topic in films and video games, I highlight how the manipulation of those features creates tropes that not only manifest what Nuemeyer calls “cinematic, unstable, and creative” moments, but also serves to foreshadow the narrative of the game itself. Two video games are discussed in depth: The Legend of Zelda: Skyward Sword and Final Fantasy II (also known as Final Fantasy IV in non-US markets).

Keywords: music, topics, tropes, video games, multimedia

Baenziger, Edward (Semiotic Society of America) EJB@stthom.edu
The Semiosic Orchid is a Curious Beast.
The science of interspecific interaction, cooperative, symbiotic, or parasitic, is complex and poorly understood in many cases. The field of orchid biology (1) covers many aspects of paleobotany, biochemistry, genetics, ecology, and the botanical industry, beginning in the 2nd century B.C.E. and continuing today; (2) Biosemiotics can elucidate the multidimensional relationships of orchids with fungus, pollinators, pests, and humans. Using the philosophical insights of John Deely (3) and recent orchidology (4), we shall examine some biosemiosic processes in terms of interspecific signaling and interpretation, especially from the perspective of the plants themselves, based on genetic markers, environment, and species differentiation.

Keywords: biosemiotics, fungus, genetics, orchidaceae, pollinator, symbiosis

Baker, Baranna (Independent scholar) barannabaker@gmail.com
The Art of Laughter and Play: A Semiotic Take on Milan Kundera’s work “The Book of Laughter and Forgetting”
They say that laughter heals all woes, and it always is from a sense of play that pure, unadulterated laughter bursts forth. In Milan Kundera’s novel, The Book of Laughter and Forgetting (his first international hit), laughter—induced by play—transcends all boundaries, elevating its victims, helpless in its grip, up into the air and away from the turmoil of postmodern life under the toll of political strife. Here, unbridled laughter forms a triadic relationship between its participants’ lives and their ability to leave behind—to forget, if even so briefly—the darkness of their everyday existence. The ability to play, to laugh in the face of life, is pervasive and all-powerful, like all things semiotic in nature. Play, and the laughter it engenders, begins a spiral of semiosis that is both transcendent and transformational. It is from this semiotic perspective that Kundera’s novel will be explored.

Keywords: laughter; play; semiotics; Milan Kundera; postmodern
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Teaching Music Fundamentals with The Glass Bead Game

Hermann Hesse’s *The Glass Bead Game* (1943) describes a fictional society in which professional accomplishment is achieved through a game based on interdisciplinary associations, with relationships between music and other academic disciplines as a frequent touchstone for characters in the novel. The rules are simple and metaphor-based, often revealing deep connections between vastly different subject domains. Hesse’s description of gameplay has much in common with modern metaphor theory, especially Fauconnier and Turner’s notion of conceptual blending as expressed in *The Way We Think* (2002). Following a few prefatory remarks on its origin within Hesse’s novel, this paper will outline a model for the teaching of a collegiate-level music fundamentals course based on The Glass Bead Game drawing on conceptual blending theory, focusing on several associations between music and other intellectual, artistic, and scientific disciplines, and suggest a pedagogical program for the teaching of interdisciplinary associations within other academic music courses.

Keywords: Interdisciplinary studies, music theory, pedagogy, curriculum design

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Between Play and Art: Inventive Abduction of an Experimental Game

From the past to the contemporary time, art has always been a vanguard’s experience of the world: some time the experience is concentrated into the artist and its objects, but more and more as an itinerant game. Art and its experientiality have become shared in time and space, creating a sort of cosmology where the movement of stars, planets and bodies are creating and/or perceiving, proposing and/or absorbing, with the possibility of going over space and time. “Art – says Debord – has the work to keep out the experience of time to make it eternal.”

This paper starts with a theoretical approach to the principal theories of the games. Then a selected part of them will be related with the concepts of art; after that we’ll get closer to a proposal of a systemic model of Game-art typology and finally to the implementation and analysis of a pilot example.

Keywords: semiotic game; breath; processual art; inventive abduction; kumbhaka; experimentation

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Discovering Signs of Embodied Literacies: Dramatic Play and Revision in Middle School Writers in Warsaw, Poland

This paper highlights a naturalistic inquiry study, where I gathered student writing, photographs of dramatic play, and reflections of middle school students in a drama classroom at the American School of Warsaw in Poland, specifically focusing on revision strategies. I focused on students’ thinking concerning why/how they revise when transmediation (translation of knowledge between sign systems), specifically dramatic play, is part of writing. Research questions included: 1) What particular aspects of dramatic play affect students’ understanding of their writing and the writing process? and
2) What revision changes occur in students’ fiction/nonfiction writing by including dramatic play? Findings revealed that when students used dramatic play, they revised at a holistic level looking at their writing in an embodied way rather than creating surface-level revisions referred to as copy-editing. Dramatic play also assisted students in seeing their writing differently, considering writing as more than language-based, crediting successful revision to transmediation.

Keywords: embodied literacy, transmediation, dramatic play, revision in writing, educational inquiry

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Imagining a Social Paradigm: Negative Social irrigation and the United States’ State of Affairs

Drawing inspiration from Uexküll’s philosophy of Umwelt, I believe that a societal model is represented and influenced by the relationship between the society and its inhabitants, who are its components or organisms. I seek to extrapolate this belief to the current situation in the United States, as we suffer the throes of socio-political episodes, generated by the frenzied hubris of the privileged few who are ripping into the sanity thresholds of the many. I imagine this as the birth of a Negative Social Irrigation (NSI) paradigm, using the analogy of irrigation and terrain to establish the philosophical contexts of a socio-somatic phenomenon. When certain members or segments of society engage in destructive behaviors, it can be deemed as negative irrigation, where the consequences of such behaviors percolate down into the foundations of the societal landscape, potentially harming the roots of our social existence.

Keywords: episodes; politics; critical theory; umwelt

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Emojis Used as Nouns, Verbs, and Adjectives: Classified and Analyzed in a Peircean Framework

To date, linguists have primarily studied emojis used as attitudinal adverbials, i.e. used for emotional clarification at the ends of clauses and electronic messages. In the Peircean semiotic system, emojis used for clarification can be classified as indexical; a smiling face emoji used at the end of a message causes that message to be indexed under ‘happiness’. Recruiting via Facebook and email, I collected and analyzed 654 SMS (short message service) messages. This small sample shows evidence in that emojis used within clauses, as opposed to emojis used to clarify emotion at the ends of messages, are overwhelmingly used as nouns, verbs and adjectives. Furthermore, under a Peircean analysis of signs, emojis used as nouns, verbs, and adjectives within clauses are often used iconically, i.e. they resemble the object of the sign.

Keywords: emojis, iconic, indexical, Peirce, nouns, verbs, adjectives

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“Naranja Dulce” (sweet orange): La Ronda and the Rite

The book “Flor de juegos antiguos” –Flower of old games- (1941), by Agustín Yáñez includes two
stories: the first one is about a boy and his friends playing a ronda—a typical singing game from the Spanish Romance—and the second, related to the ronda itself. Both stories constitute a counterpoint in the actantial and symbolic levels because the boy updates the romance. “Naranja dulce and the farewell episode”, refers to the last carol played by a boy and his friend María de la Luz before to change her residence. It is remarkable the correspondence between the stories; María de la Luz represents the “sweet orange”, and the boy alludes the “cut lemon”. Updating of an ancient tale into a game for kids implies a double function as memory and rite. The analysis was developed from a semiotic actantial approach based on the premises of Greimas, Fontanille and Genette.

Keywords: Agustín Yáñez, ronda (carol), memory, rite, actantial analysis

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Peirce, Fixation of Belief and Epistemic Bubbles: A Framework to Think Internet Social Media

This paper takes into account the robot Tay to discuss fixation of belief, evolution and the generation of internet bubbles. Tay was an artificial intelligence developed by Microsoft to simulate a human being on social media conversations. The robot was projected to learn and evolve on talking by interacting online. However, in less than 24 hours, Tay started to send Nazi, sexist and racist messages. From Peirce’s ideas on fixation of beliefs and agapism, we are going to investigate the spread of ideas and possibility of their evolution on the internet. Some modes of fixation of belief appear to stimulate the emergence of epistemic and moral bubbles on internet social media. Tay may have got into one of these bubbles for not having being programmed as an inquirer according to Peirce’s fourth method of fixation of belief, and the same may happen to human beings in this context.

Keywords: C. S. Peirce, belief, epistemology, agapism, social media bubbles, Internet

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A World of Symbols: The Logica Memorativa of Thomas Murner

In Logica Memorativa by Thomas Murner (1475-c1537) we find a play of cards that represents Peter of Spain’s logic. The intention is to keep logic in memory by means of easily understood symbols. A man descending from a ladder represents descent, a logical operation that consists in eliminating quantifiers by means of chains of singular sentences. Murner uses objects of everyday life to explain his cards, from knives, pots and ladles to horses, dogs, cats, and unicorns. A rosary symbolizes a sentence, since it is composed of concatenated parts. However, there are symbols with Biblical resonances: a basket with loaves signifies distribution, and we can also see images of Samson and Delilah or Judith and Holofernes. Thus, cards are a set of signs that form a semiotic world that can best be understood if we take into account the diversity of sources that make up the medieval and renaissance tradition.

Keywords: logic, cards, memory, symbols, signs
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The Space Between: Exploring Student Agency through Rhetorical Listening
Teaching students academic discourse as a performative act (Butler) by using one’s identity toolkit (Gee) asks for an empathetic pedagogy. But, what is an “empathetic pedagogy”? Empathetic pedagogy is defined through Ratcliffe’s theory of rhetorical listening. By enacting rhetorical listening in the FYC composition classroom, the empathetic pedagogue is able to move students from a divided logos to a restored logos, a logos of reason and feeling. Within restored logos exists student agency. This paper discusses student agency and possible resistance as a rhetorical listening that restores logos to the FYC composition classroom, possibly moving the classroom toward a more equitable and democratic learning space.
Keywords: logos, rhetorical listening, restored logos, student agency, empathetic pedagogy, divided logos, student resistance

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Other Worlds, Other Areas in Dublinesca de Vila-Matas
Our object of study is difficult to understand due to its multiple intertextual relations. The quotation and allusion are the most visible mechanisms of the intertextual framework in the work of Dublinesca. There are also other references, other relevant voices in the construction of the text and its meaning. These elements have in our novel a leading role because they refer to objects within the same category: the literary. Likewise, we find connections with other networks such as cinema, music and painting, as well as other allusions and other quotes that refer to places of daily life of the character. Because of this, Dublinesca is an intertextual framework and its meaning is widened to the extent that the reader identifies other worlds and other voices. In Vila-Matas’s work the role of the reader whose figure is constantly evoked is highlighted.
Keywords: intertextual; mechanism; framework; references; text; Dublinesca

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Mi libro mágico: Micro-semiotics of Visual Signs
It is common writing and reading learning process starts from simple to complex elements; it means vowels, consonants and syllables. Something similar occurs with graphic language. From a micro-semiotic approach, it is necessary to learn the basic particles used to structure figurative signs. The objective is to facilitate the teaching-learning of graphic design and its analogy with the grammatical syntax of Spanish Language. As the same way of linguistics, visual discourses are compound by graphic vowels and consonants as well as graphic words that are equivalent to figurative signs. The analysis of plastic signs -form, color, texture, style, substratum, and material -based on Traité du signe visuel by Groupe μ shows that these components are implicit in any figurative signs production.
This perspective is relevant because it helps students to understand the graphic design language in a logical and structured way.

Keywords: visual semiotics, plastic signs, figurative signs, micro-semiotics, analogy, sintaxis

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The Use of Emojis and other Multimodal Devices in WhatsApp Conversations
WhatsApp has become one of the most popular means of instant communication that provides individuals the opportunity to send and receive text, audio, and visual messages. One of the most common devices used in this digital setting are emojis (Herring, 2007; Sampietro, 2016). The purpose of the present paper is to analyze emojis and other multisemiotic devices such as punctuation and font, as resources to lessen or strengthen the force of requests in WhatsApp conversations. Our study is based both on pragmatic theory (Brown & Levinson, 1987, Blum-Kulka, 1989) and multimodal interaction (Eisenlauer 2011, 2013; Kress, 2010). A total of 88 WhatsApp messages containing requests sent by 60 native speakers of Spanish who are members of two different groups were analyzed. Findings showed that emojis and other multimodal devices may carry out two different functions: Mitigating or strengthening requests, based on their position in the message and their sequential organization. Keywords: WhatsApp, emoji, request, speech act

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Logic Diagrams as Inferential Signs
Broadly speaking, a truthbearer is a fragment of some language that may be true or false: propositions, sentences, and statements are usually regarded as truthbearers. On the other hand, truthmakers are states of affairs in virtue of which propositions, sentences, and statements are true. The typical assumption is that the set of truthbearers and the set of truthmakers are disjoint: propositions, sentences, and statements may be true or false, but they are not true nor false by virtue of themselves; states of affairs may or may not happen in reality, but they are neither true nor false. This paper explores an alternative hypothesis: that logic diagrams are inferential signs (inference bearers) under the premise that such diagrams undercut the assumption that truthbearers and truthmakers are disjoint because logic diagrams behave both as truthbearers (insofar as they stand for propositions, sentences, or statements) and truthmakers (insofar as they are states of affairs themselves). Keywords: logic, truthbearer, truthmaker, diagrammatic reasoning, knowledge representation

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The Poverty of Play in Pathological Precarity
As a philosophy of living and science of care, communicology seeks to understand the structure and meaning of lived experience. While much is written on the precarity of modern life particularly concerning technology and the economics and social conditions of neo-liberalism, there is more to know
about the existential despair that is both precarity’s source and effect on everyday life. My analysis of the experience of precarity is through the conceptions of play in Charles Peirce, John Dewey and others. I place their work in the context of Pierre Bourdieu’s semiotics of field and habitus, and Matthew Ratcliffe’s phenomenological studies of “feelings of being”. My purpose is to expose the finite construal of the alienated self in modern life in contrast with the infinite communicative possibilities of well-being in playfulness.

Keywords: communicology, precarity, feelings of being, playfulness, Peirce, Bourdieu, Dewey

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Emotional Design and Somatic Markers: Paradigms for the Determination of Social Signifiers

The semiotic dimension of design offers a field in which to study, recognize, and research both human nature and behavior, as well as their relation to the layout and formation of tangible elements such as functional objects. This paper offers a review of the literature that compares two meaningful fields of design structured in the semiotic field: emotional design and neurodesign, both approached specifically from the topic of somatic markers. It is difficult to distinguish the extent to which these fields reach a common ground and where they start to diverge. With the purpose of establishing the limits of this similarity, a review of such literature was carried out in order to prove that these design fields have an independent construction which leads to the conclusion that they are, despite their similarity, based on different principles.

Keywords: neurodesign, somatic markers, emotional design, semiotic

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Objects Suturing Memory, Affect, Emotion, Sense

Objects, in their material presence, absence, and invocation, have their life and space in ethnographic fieldwork. Objects, notes Jane Bennet, have “thing-power,” which “gestures toward the strange ability of ordinary man-made items to exceed their status as objects and manifest traces of independence and aliveness” Objects, as things, can be sorted into a number of categories, from those that we make, those that we bring with us, those that are given to us, and yet others that emerge from and in the lives of our participants. Herein, I ruminate on the affective role of objects in the field and memories of the field. I tell stories of objects lost and found, present and absent in the stories of Partition refugees from the 1947 division of India into India and Pakistan. As sensory conduits that can be signs and signifiers, I ask, what do objects do for and with us?

Keywords: things; objects; signs; affect; memory; emotion

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From Gethsemane to the Grave: A Multimodal Analysis of the Passion Narrative Topics, Characters, and Spaces

In the narrative of the Passion of Christ, many elements interact in the creation of the story. Louis
Marin’s “The Semiotics of the Passion Narrative” approaches the analysis of the text in terms of its place, function, and the mediation of the narrative logic within a linguistic method. In this paper, the use of multimodal analysis will explore potential meaning and the realization of the semiosis process through a combination dependent on positioning, framing, and placement of different elements such as the Passion Narrative Topics or ‘subjects for theological discourse,’ a thesaurus of characteristic figures or characters, and a positional or temporal space within the narrative. This study will aim to construct a system to approach the text within the framework of multimodality. How real are the meanings created? How does multimodal analysis help to reveal the ideological work in the narrative?

Keywords: passion narrative, multimodal analysis, semiosis, religion

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Drag Queens in Play: The Drag Queen as Sign in Contemporary Culture

RuPaul, “Supermodel of the World,” has famously declared “drag will never be mainstream,” and reinforced the political subversive-ness of drag. Arguably, the Drag Queen has become a sign that exceeded its initial referent of “impersonating” a woman. However, it is important in this current political climate to reassess the figure of the Drag Queen. In this paper, I seek to excavate the cultural labor performed by the Drag Queen as Sign. How does the Drag Queen play with the boundaries of belonging? How does the Drag Queen resist being invoked, or work against projects that do not suit? I attend to tracing the Drag Queen as sign and her workings as she flits across from screen to embodiment and back again, dancing in and around currency and consumption in a queer performance.

Keywords: drag queen, drag, performance, queer, belonging

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Semiotic Hacking of the Brain

“Some things are better left unsaid”. Under the light of semiotic analysis, I integrate some recent neurophysiological and neurochemical developments in a manner that indicates a vector of human development as ‘agapastic evolution’. Perhaps the most playful sensations occur in our brains as the consequence of intellectual comprehension. Using this paradigmatic springboard, I will integrate multimedia analysis in such a way as to expose a potentially overlooked manner in which semiotics can advance human development. Premised on the value of messaging, the presentation allows a contraposition of metaphysics and semiotics noting the usefulness of detailed deconstruction of icons, indexes and symbols evaluating one example that can be construed as legisign, qualisign as well as sinsign. In the absence of conventional components in advertisement, one symbol will be analyzed for its potential to be a driver of the aim of the only variety of evolution that we as humans can control.

Keywords: empathicalism; technological imperative; agapism
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The Game of Modalization in Building an Identity Associated with Fibromyalgia Syndrome

The issue of identity occupies a central place in social and human studies since it not only gives definition to individuals but also represents a kind of performance that can seriously affect the health of people. In this paper, I present a case study—known as Fibromyalgia Syndrome—in which the above premise is tested. I primarily use the Historical Approach of Discourse (Wodak 2000), which propose three discursive strategies normally used to construct a kind of identity that lies behind this health problem, followed by a game of modalizations (Greimas and Courtés 1990) that fully explains the content of these discursive mechanisms.

Keywords: identity, life stories, discursive mechanisms: reference and preaching, modalizations

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For a Semiotics of Political Discourse: Interpenetration, Heteronomy and Circulation

The accelerated processes of mediatization of postindustrial democratic societies, from television to the Internet, have increased the challenges of political discourse to persuade its recipients (Verón, 2013, Carlón and Scolari, 2009, Escudero Chauvel and García Rubio, 2007). This paper intends to highlight two of them, considered fundamental: 1) the increasing interpenetration between different media systems (mass media and digital social networks) (Carlón, 2015, 2016); 2) the progressive heteronomy of the political field, due to its gradual erosion (Le Bart, 2003), the decentralization of political communication (Brants and Voltmer, 2007) and the development of new styles of political citizenship (Dalton, 2014). These challenges place semiotics on the need to revise their theoretical and methodological tools to investigate the modes of production, exercise and consumption of political practices.

Keywords: political discourse, interpenetration, heteronomy, decentralization, citizenship

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Hatsune Miku and the Crowd Sourced Pop Idol

Play is an exemplar of youth culture and youth is arguably synonymous with the Pop music genre. Hatsune Miku, the teal-haired J-Pop idol has had unprecedented success in Japan and America – opening for Lady Gaga, advertising Toyota, and creating a brand that spans everything from Manga to her own racing team. However, Hatsune Miku is the anthropomorphism of the Vocaloid software suite and performs as a hologram. This presentation seeks to explore (primarily via Peirce) how the mix of open source iconography, proprietary software suites, and fan produced songs (uploaded to a social video site and voted for by fans) is altering the future of music, focusing on the semiotic ramifications of modern cooperative (social), technological play. Software is downloaded, music is uploaded, different people can create videos for the songs without a single, original “Miku” visual concept – just a fan created lore or canon.

Keywords: Peirce, Vocaloid, social, internet, music, anthropomorphic
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Play Impulse, Leap of Faith, and Critical Commonsensism: The Essential Game of Comparison within Semiosis
This paper will show (1) how Schiller’s conception of the play impulse (Spieltrieb) allowed Peirce to replace Kant’s transcendentalism with “semioticism”; (2) how the notion of play allowed Peirce to move away from dogmatism and criticism to the required leap of faith that informed his early metaphysical fideism and mature critical commonsensism; and most fundamentally (3) how all of that is teleonomically supported by the mediating role of the process of comparison that is at the core of any process of interpretance as Peirce began defining it in 1867. The core of any process of inquiry relies on finding appropriate correlates that cast light on the object it focuses on. The playful core of that comparative and creative game resides in the risky identification of the optimal correlates most likely to solve mysteries. It relies on the “occult power” of musement to connect ideas so as to generate fruitful insights.
Keywords: Friedrich Schiller, Charles Peirce, play, interpretance, comparison, mediation, correlation, semiosis

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“Surprise” as the Trigger for Despair and Esteem in The Power of Blood by Cervantes
The first status of a “surprise” is its relation to an unexpected event, in which the surprised subject is startled because he/she is not aware of what will happen. The second one is its dual role since this “surprise” can be either positive or negative. Therefore, in this paper, I present “surprise” as the trigger of the actions around two main actant-subjects, Leocadia and Rodolfo and its results in their lives, from their spatial displacements in the exemplary novel by Miguel de Cervantes, The Power of Blood (1613-1614). Along the analysis of Leocadia, belonging to the hidalgos and Rodolfo’s behavior, belonging to the nobles, I suggest that “surprise” triggers other passions as despair and esteem, where honor and dishonor are involved as in Leocadia’s life. The theory used for such considerations is that one of the France School by Algirdas Julien Greimas and his followers.
Keywords: surprise, semiotic passion, The Power of Blood, Miguel de Cervantes

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Mignon’s Lieder, by the Book
Since their appearance in Goethe’s Wilhelm Meisters Lehrjahre, the four Mignon poems have been set to music hundreds of times. The novel was published in 1796, and until 1815, when Goethe published the poems separately, it was the only source for composers who set the poetry—composers, presumably, who had read the book. Even after 1815, we know some composers returned to the novel to augment their understanding of the poetry. Mignon is the enigmatic waif who hovers over most of the Lehrjahre, and each one of her poems marks a symbolic stage in her ultimately tragic transformation from abused orphan to angelic aspirant. I argue that in several settings, composers embrace more than the poetic text by cueing the novelistic context of the poetry; in other words, that
these settings deploy musical signs that refer to the character and characteristics of Mignon as part of their (dynamic) object.
Keywords: art song, Goethe, musical analysis, Peirce

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**Eric Dolphy’s “Out”**
An ardent force of 1960s avant-garde, jazz musician, multi-instrumentalist, and composer Eric Dolphy (1928-1964) developed systematic musical strategies for playing “out”, despite naïve or racist perceptions of his music as random, comical, or most famously “anti-jazz.” Regarding the pervasive metaphor of “out”, George Russell’s “Lydian Chromatic Concept of Tonal Organization” (1953, 1st ed. & 1959, 2nd ed.), the most influential music-theoretic treatise to arise from African-American musical communities, establishes a universe of tonal possibilities for musicians to explore, including conditions for “ingoing melodies” and “outgoing melodies.” Through its inclusive and experimental philosophy, Russell’s LCCOTO contributed to the technologies of performance and aesthetic agencies of African-American musicians and others. Based on my research with Dolphy’s personal music manuscripts (Eric Dolphy Collection at the Library of Congress), I demonstrate how Eric Dolphy devised novel strategies for playing “out” by extending both Russell’s theories and previous compositional and improvisational schemata.
Keywords: Eric Dolphy, improvisation, music theory, musicology, jazz, avant-garde

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**Enchantment and the Play of A(musements)**
Elsewhere (Eicher-Catt 2016 and 2017) I argue for understanding: 1) play as a semiotic process and, 2) the aesthetics of enchantment from the perspective of a potential semioethics. Herein, I interrogate the phenomenological experience of enchantment as a playful sign process. Drawing from Peirce’s ideas about the “play of musement” (indebted as he is to Friedrich Schiller’s exploration of our “play impulse”), I discuss enchantment as a form or habit of play. We discover that enchantments take primarily two forms depending upon the interpretants we communicatively construct. One is indicative of what Peirce describes as a “play of musement,” which fosters human learning and development. The other form is a result of a “play of a(musement),” which eventually leads to an inability to assess the relevance of perceived information and events. My analysis supports play historian Johan Huizinga’s premise that our forms of play have significant consequences for cultural life.
Keywords: aesthetics of enchantment, semioethics, Peirce, play of musement, semiosis

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**Eschatological Semiotics in the Gospels**
The rejection of empirical exactitude, typical of Talmudic debates, is often contrasted in the Gospels with the Hellenistic notions of scientific inquiry and the alleged superiority of verified knowledge.
As a product of rabbinical tradition, Jesus seems to distinguish between Hebraic hermeneutics and Greek philosophy. Teaching the basics of semiotics to fellow Jews, Jesus encourages an autonomous, independent, in-group reading of sign systems. He reminds his followers that the end of history will be signified by a cluster of phenomena listed in familiar apocalyptic texts: the Hebrew prophets, the Oral Law, and popular deuterocanonical books. Unlike low-context cultures (Hall 1976), where it is the responsibility of the producer of communication to ensure that the message is overt and clear, readers of biblical and rabbinical literature, according to Jesus, constitute a high-context audience. It is therefore the task of communication recipients to accept the inherent vagueness of the system, understand what is implied rather than explicitly stated, and decode certain signs as indicative of messianic times.

Keywords: bible, theology, Peirce, Jesus, god

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The cultural appropriation of indigenous motifs has been, as historian Philip Deloria (1998) demonstrates, an essential part of imperial expansion, which generates an ongoing need to assert the ruling nation’s identity. Contemplating the notion that such reductive borrowing results in—and indeed depends on—the exclusion and erasure of the dispossessed Other, this paper examines the use of Orientalist images in a selection of 1980s British pop music videos. How, it asks, are the white pop stars situated in relation to visuals of vast deserts, flowing veils, colorful bazaars, exotic brown bodies, and the still-beckoning mysteries of the formerly colonized landscapes? Centering the inquiry on gender positioning, the paper interrogates representations of women and asks how female artists in particular negotiate the seductive (yet dangerous) world of the subaltern, and how these gendered screen encounters reflect late 20th century constructs of British identity in the aftermath of the empire’s collapse.
Keywords: nation, identity, popular culture, Orientalism

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A New Universality: Pragmatic Symbols of World Peace in Drawing and Dance
Both the arts and aesthetics are temporally bound and changeable as we integrate practices and ideas. Both are also practical enterprises, raising questions such as how are actual practices and the making of art meaningful, and how, if at all, do creative practices better our world. I draw on the work of Charles S Peirce, who argued that changes in the world are brought about by compelling ideas embodied through evolutionary love. Interpreting his theories, I find drawing and dance can be organic and active pragmatic symbols, enlivening worldwide goals. Considering the practice and theoretical understandings of American Modern Dance at its origins, in connection with the then contemporary thinking and drawings of Peirce, raises new ground for propagating universal symbols of peace. I an-
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Theorizing the “Heterosexual Queer”: Interpretants, Sexuality, and the Pre-Raphaelite Movement

Dante Gabriel Rossetti’s poem “Jenny,” an extended reflection on his evening with a prostitute, frames a discussion, along with Swinburne and other members of the Pre-Raphaelite movement, of Victorian sexuality through art. The poem wavers between a dismissiveness of its title subject by the speaker, and a bizarre kind of tender affection—expressed in fleeting moments and backhanded comparisons with Greek deities, e.g., “For even the Paphian Venus seems/A goddess o’er the realms of love” (365-366). This created tension between women as pure keepers of the hearth and as objects of male sexual gaze permeates much of Victorian and American societies for much of the mid- to late-nineteenth centuries and beyond. Using Peirce’s theorization of the energetic/logical interpretant (1907: MS 318; 5.475), this paper will explore the notion of a “heterosexual queer,” outside of the boundaries of patriarchal heteronormative sexuality, while still maintaining some of its traditional(ist) appearances.

Keywords: Victorian poetry; Peirce; sexuality; embodiment; interpretant

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The Use of Emojis and other Multimodal Devices in WhatsApp Conversations

WhatsApp has become one of the most popular means of instant communication that provides individuals the opportunity to send and receive text, audio, and visual messages. One of the most common devices used in this digital setting are emojis (Herring, 2007; Sampietro, 2016). The purpose of the present paper is to analyze emojis and other multisemiotic devices such as punctuation and font, as resources to lessen or strengthen the force of requests in WhatsApp conversations. Our study is based both on pragmatic theory (Brown & Levinson, 1987, Blum-Kulka, 1989) and multimodal interaction (Eisenlauer 2011, 2013; Kress, 2010). A total of 88 WhatsApp messages containing requests sent by 60 native speakers of Spanish who are members of two different groups were analyzed. Findings showed that emojis and other multimodal devices may carry out two different functions: Mitigating or strengthening requests, based on their position in the message and their sequential organization.

Keywords: WhatsApp, emoji, request, speech act

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Peirce, Fixation of Belief and Epistemic Bubbles: A Framework to Think Internet Social Media

This paper takes into account the robot Tay to discuss fixation of belief, evolution and the generation
of internet bubbles. Tay was an artificial intelligence developed by Microsoft to simulate a human being on social media conversations. The robot was projected to learn and evolve on talking by interacting online. However, in less than 24 hours, Tay started to send Nazi, sexist and racist messages. From Peirce’s ideas on fixation of beliefs and agapism, we are going to investigate the spread of ideas and possibility of their evolution on the internet. Some modes of fixation of belief appear to stimulate the emergence of epistemic and moral bubbles on internet social media. Tay may have got into one of these bubbles for not having being programmed as an inquirer according to Peirce’s fourth method of fixation of belief, and the same may happen to human beings in this context.

Keywords: C. S. Peirce, belief, epistemology, agapism, social media bubbles, Internet

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Imagination as a Cultural Codification and Interpretation Process
Imagination is a basic and at the same time a very complex concept, and further than that, an idea of a surreal universe of phenomena, which occurs only in the mind of a single person. Each of us has a particular and single experience of imagination process which is related to culture and surrounding iconic expression as a visual cultural context. The main reason why this occurs is because humans have a symbolic mind as a perception tool developed by thousands of years of human brain evolution. New neurons are generated for specific functions to interpret or re-interpret the surrounding context such as color. Imagination fiscally does not exist, but the brain performs it as a beautiful experience. Beauty can only be seen inside us and interpreted in a personal manner by our brain. Beauty is more than an individual human concept; it is a universal concept.

Keywords: imagination, evolution, interpretation

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Semiotic Distinctions: Reality, Actuality, and Ideology in the Media
The potential for lies and misunderstandings of information and ideas distributed through media raises questions about the semiotic distinctions between reality, actuality, and ideology. Defining these differences depends on recognizing semiotic categories and the nature of media representations. Information and entertainment media represent stories and ideas in new contexts without being constrained by the natural limits of time and space. Contemporary media are ubiquitous, and global distribution transcends cultural boundaries. While audiences may assume non-fiction media to represent actual events and verifiable facts, entertainment programs are tacitly understood to be fiction and contain illusions even if they appear to be real. Culture and experience affect perceptions and the social impact of media. This study explores how media affects perceptions and experiences of what is real.

Keywords: deception, reality, actuality, ideology
Ontological Grounds of Leibniz’s *Characteristica Universalis*

One of the most relevant antecedents of contemporary symbolic logic was Leibniz’s *Characteristica Universalis*, a universal language that pretends to improve reasoning and scientific knowledge. This universal language, however, supposes that every sign that we use in reasoning has something that is not arbitrary, that is, certain proportion between the characters we use and the things that they express. If my hypothesis is correct, this relation or proportion has its ontological grounds in the expressive nature of monads. According to Leibniz’s theory of expression, every single monad is a living mirror of the universe, inasmuch as they possess a unique perspective of the entire series of beings that compose the world. Monads, in this way, not only express every single being in the universe, but also the relations between them. In this paper, I want to study the relation between Leibniz’s *Characteristica Universalis* and the expressive nature of monads.

Keywords. Leibniz, expression, universal language, monads, living mirror of the universe.

Dynamic Interpretants and Reactions to Diversity among First-year Engineering Students

As first-year engineering students experience their introductory engineering classes, they learn the skills and qualities necessary to become an engineer. The concept of “engineer” is refined through interactions with other students, professors, and the “engineer” culture. In this research project, teams of four were selected for study based on the diversity of team members (gender, race/ethnicity, international status, and disability status) as well their incoming attitudes about diversity. Within the signs constituting the dynamic interpretant for “engineer,” certain signs, such as the student’s gender and race/ethnicity, were connected to sociocultural structures of varying levels of privilege. We found three primary responses emanating from the ongoing interactions with diversity, and the resultant interplay with portions of the dynamic interpretant, each illustrating propositional, assertional, or absent/nonconsequential portions of the dynamic interpretant. The results show multiple ways in which engineering students’ dynamic interpretants change over a semester of teaming experiences.

Keywords: dynamic interpretant; engineering; students; habit change

Imaginary Findings

This research puts into question different cognitive strategies and communication processes based on visual interchange as this is considered a dominant experience in our daily life. How do we locate and dimension those processes and strategies is part of a general query that centers on an examination of three ‘naturalising’ premises that we tend to take for granted: a quasi-direct identification between visual registry and image, a quasi-arbitrary distinction between image and writing and a quasi-irreflexive split between visual from any other sensorial channel in regards to the registry of information. Such discussions are closer to an anthropological interrogation on a philosophy of language and signs
than anything else: orality, memory and corporeality become the counterparts of a narrow notion of image in a search to place multimodality and multiliteracy in historical and visual culture studies. Keywords: language, image, cognition, primary source, sensorial channel, memory

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Play, Signs and Creation: The Invention of Landscape as Production of the Real in the Visual Poetics of Vicente Huidobro

2017 marks the 100th anniversary of Vicente Huidobro’s *Horizon Carré* [Square Horizon], the first poetry book of the Hispanic-American avant-garde. It proposes a crossing between poetry and cubism: visual placement and spatiality of verses as calligrams. This paper exposes the semiotic aspects of Huidobro’s Creationism: the creation and montage of elements as the play of signs and the displacement of meaning/sense through the category of “landscape”; the poem renounces its romantic roots to create a distance from the mimesis of nature, favoring the free play of the written signifier (a “created” object) that communicates with substances of expression such as painting, engraving and drawing. Poetic language is redefined by the relationship between signs that are less related to an extratextual or “real” object, suspending the “natural” bond that joins signifier and signified. How does the play between space and word suspend all relationship to the “real world” and performs a Landscape?
Keywords: landscape, visual poetry, creation, play, performativity, signification, Vicente Huidobro, semiotics of arts

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Xanadu as Heterotopia: Charles Griffes’s Vision of the Musical Garden

The garden has a long and illustrious history, often described as a locus amoenus that combines natural beauty and emotional refuge. Yet, despite this litany of languor, there is also a lesser-known, parallel tradition of the garden where traditional pastoral associations are reversed and darker emotions like fear and aggression prevail. Taken together, these two traditions embody what Foucault calls a heterotopia, a place where utopian and dystopian visions coexist. In this paper, I explore The Pleasure-Dome of Kubla Khan (1919), a tone poem by Charles Griffes, the visionary, early twentieth-century American composer, which evokes this heterotopic garden. It is suffused with contradiction while still displaying an overall integrity. The work’s dramatic trajectory includes a languid idyll and an exotic waltz, culminating with a bacchanalian tarantella that never reaches fulfillment. In Griffes’s hands the heterotopic garden becomes a landscape of transformation that challenges as well as renews the topical tradition.
Keywords: pastoral, garden, musical topic, heterotopia, bacchanal
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Enacting Musical Expression: Exploring the Connections between Expressive Analysis and Embodied Cognition

This paper explores the potential convergence between enactivism, a branch of thought in embodied cognition, and approaches to expressive analysis in music theory using virtual agency (Hatten) and narrative (Almén). Enactivism claims that an organism actively constructs—enacts—its reality as its bodily capacities and needs directly shape how it engages with its environment, joining perception and action, and cognition and emotion (Thompson 2007). Drawing on examples from Chopin, I will show how enactivism brings two main insights to expressive agential analysis: 1) that interpreting musical elements as virtual agents and actions simultaneously enacts an virtual environment, and 2) that expression emerges out of the developing relationship between virtual self and enacted world. Furthermore, since stylistic properties often function as criteria for musical action and homeostasis, an enactive perspective can further clarify how prediction—arguably the heart of “stylistic competency”—shapes the analysis of musical agency, action, and situation.

Keywords: music, virtual agency, enactivism, embodied cognition, emotion, narrative

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Frazer, Wittgenstein, Girard

I will examine two responses to the discussion of ancient rituals in J.G. Frazer’s Golden Bough: Ludwig Wittgenstein’s and René Girard’s. Frazer is interested mainly in the theory he thinks underlay ritual practice, which he treats as arbitrary and senseless. Wittgenstein approaches ancient religion as a language-game with its own unique grammar and treats rituals as illocutionary speech acts. Girard interprets ancient ritual practices as codes; he holds that careful analysis can decode these rituals, revealing them as indexical signs. I argue for the consistency of both these approaches and while neither Wittgenstein nor Girard are widely read as contributing to semiotic theory, I conclude with a sketch of how the work of each thinker could contribute to a semiotics of religious practice.

Keywords: Wittgenstein, Girard, ritual, religion, semiotics, Frazer

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An Introduction: Fundamental Concepts for the Semiotic Interpretation of Musical Meaning

Introduction to six original papers by my students on music and meaning. I will set forth my theoretical framework, developed over the last 35 years, for approaching the semiotic interpretation of music’s many meanings. The explanation of concepts will roughly follow the sequence in which they are applied in the following six papers on music by Brahms, Hindemith, Chopin, Beethoven, Schnittke, and Dave Nada (his genre, Moombahton). I will explore how texture and topics provide initial grounding for virtual agential interpretations, which lead to larger narratives or expressive genres that guide trajectories of aesthetically warranted musical emotion, and ultimately support the tropological play among styles and genres in twentieth- and twenty-first-century music. Although the following papers address a wide range of musical issues, their common ground is a principled,
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Immigration, Strangers, Precarity

Braudel already pointed out that urbanization is directly linked to migrations and thus has a major influence on the development of “cities”. Simmel emphasizes that the stranger is fundamentally integrated into trade relations and the development of the cities. Michel Serres considers urban migration to be one of the most important restructuring tendencies of the twentieth century, since urban migration has reorganized society and socially individualized it in the sense of Durkheim. The dealing with refugees in German society is currently characterized by a welcome culture as well as by “Pegida” and burning refugee homes. This expresses lines of separation in the self-understanding of the population in Germany. In further steps, colonial experiences and ethnological patterns of interpretation can be analyzed in order to discuss the current refugee problem in a third step about transnational social spaces and precarisation.

Keywords: socio semiotics, stranger, society, work, integration, social structure, precarisation

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Tree Climbing Helps You Look Further: Componential Analysis

The human being is the result of his own experiences, everything that we perceive generates judgments which builds our character and filters the way we perceive our surroundings. That is why, in the design field, knowing how users of a product or service perceive their surroundings, allows generating graphic pieces that appeal to them. One effective way to achieve this, is the tool of componential trees by Umberto Eco, since it describes the significance that an expression has for its users. Once these perceptions are known, they are transformed into graphic sentences, that are later evaluated with the componential trees tool. To summarize, the componential trees facilitate the design process, helping to know the user’s perceptions to evaluate the functionality of the graphic pieces. Designing is like a game based on knowledge.

Keywords: componential trees, user-centered design, design process, perception

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A New Queer Trinity: A Semiotic, Genre Theory, and Auto-Ethnographic Examination of Reeling: The Chicago LGBTQ+ International Film Festival

This doctoral study examines the visual advertisements of The Chicago LGBTQ+ International Film Festival (a.k.a. Reeling), as exemplified by the annually-created festival POSTER. The analysis nav-
igates the 36-years of the festival’s existence, investigates the visual and narrative trends, and situates the posters among the various historical contexts of queer identity, socio-political advocacy, and LGBTQ+ cinema. My theoretical discussions of Reeling’s visual culture were informed by the practice of semiotics, film genre theory, and auto-ethnography. These methods were employed to answer the primary research question: How have the POSTER advertisements, as visual signifiers for The Chicago LGBTQ+ International Film Festival, symbolized their organization’s mission, represented queer identities, and engaged with the politically contested history of queer cinematic representation? As a queer woman and former Reeling intern, I fully recognize my invested and subjective engagement with the material alongside the theoretical contributions of other scholarly voices.

Keywords: queer, film, semiotics, genre, history

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Play, Festival, and the Symbolic – NW Folklife Festival in Seattle
This paper offers an analytical overview of the complexity of signs interwoven in the largest folk festival in the American Northwest, an “event” that involves music and dance practices of all ethnic communities residing in Seattle. It also looks at the festival as a sign by itself. These research questions are raised: What are the theoretical perspectives and approaches that will offer better understanding of the complexity of this festival with its many simultaneous happenings? If we look at this “event” more as a “happening” than what actually happens during this outdoor and indoor, four-day festival? What is fundamental organizing concept? What do participants and attendees believe that they are part of? This paper suggests that Seattle’s Northwest Folklife Festival may be perceived as a complex play, one that plays undeniably critical role in the community’s learning and development.

Keywords: festival, music, dance, play, community

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Dynamic Interpretants and Reactions to Diversity among First-year Engineering Students
As first-year engineering students experience their introductory engineering classes, they learn the skills and qualities necessary to become an engineer. The concept of “engineer” is refined through interactions with other students, professors, and the “engineer” culture. In this research project, teams of four were selected for study based on the diversity of team members (gender, race/ethnicity, international status, and disability status) as well their incoming attitudes about diversity. Within the signs constituting the dynamic interpretant for “engineer,” certain signs, such as the student’s gender and race/ethnicity, were connected to sociocultural structures of varying levels of privilege. We found three primary responses emanating from the ongoing interactions with diversity, and the resultant interplay with portions of the dynamic interpretant, each illustrating propositional, assertional, or absent/nonconsequential portions of the dynamic interpretant. The results show multiple ways in which engineering students’ dynamic interpretants change over a semester of teaming experiences.

Keywords: dynamic interpretant; engineering; students; habit change
Jimenez, Jaime (ESA V) jjcuanalo@gmail.com
SEMIOLOGY: What Can It Tell Us About Meaning in Art and Design?
We deal herein with Semiology, and ask ourselves “what can its state of the art tell us about the generation, transmission and interpretation of meaning in art and design?” We start with the hypothesis that semiology today, as a science, taking advantage of advances in the fields of neurophysiology of perception, evolutionary behavior psychology, gestalt psychology and, of course formal logic and semiology proper, can help us predict with high degree of statistical accuracy, the meaning the public will get at facing determined works of art or design. We’ve been developing for the last 16 years at ESAV, in Tijuana, theoretical models to explain and technological models to apply semiology to the production, transmission and interpretation of meaning in works of art or design, mostly in its visual aspects, but also in other. Here a synthesis of results contained in our latest book on this subject, currently at press.
Keywords: semiology; semiotics; semiotics of art; semiotics of design; art theory

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Peirce’s Idea of God between His Early and Later Semiotics
This paper gives account of Peirce’s semiotic thinking about God from the perspective of his lifelong dispute with Kant’s doctrine of the Ideal of Pure Reason. My examination will proceed upon showing how Peirce deals with Kant’s three theses presented in the Ideal, namely that (i) the idea of God is a necessary condition of the totality of objects’ determination (A573=B601ff.), but (ii) is at the same time empty, or “problematic”, i.e. non-representative (A328/B384), and (iii) knowledge of God is impossible (A578=B606ff.). Thus I explain Peirce’s early (1859, W 1: 37-43) argument that (contrary to ii) God is a possible object of representation, and later (1908, EP 2: 434-450) argument (against iii) for God’s reality, considering Musement, Peirce’s conception of experience and Objective Idealism. Finally, the question whether and in what way Peirce would accept (i) will be answered by analyzing his theory of Retroduction and Aesthetic Ideal.
Keywords: C. S. Peirce, I. Kant, ideal of pure reason, musement, retroduction

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The Production of Differences: Institutional Positions of Immigrants
The reforms of the labor market and the social system reinforce reservations about immigrants, since they put the previously applicable allocation mechanisms of the labor market out of force. In flexible labor markets, wages are driven downwards so that only migrants accept them. The dismantling of the social insurance system potentially worsens the situation of the natives, so that a conflict potential is integrated into the society, which can turn into hostility towards migrants. Thus, standing views the need-dependent system (co)created by the Social Democrats as the main reason for their defeat in the 2010 election. Savad perceives migration as a “universal phenomenon [always] within a local unity.” Despite the wide diversity of different migration situations, these generalizable characteristics can be identified, such as social, economic, cultural and ethnic variables that verify social conflict lines.
Keystone: socio semiotics, stranger, society, work, integration, social structure, precarisation
Kirn, Adam (University of Nevada at Reno) akirn@unr.edu
Dynamic Interpretants and Reactions to Diversity among First-year Engineering Students
As first-year engineering students experience their introductory engineering classes, they learn the
skills and qualities necessary to become an engineer. The concept of “engineer” is refined through in-
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of four were selected for study based on the diversity of team members (gender, race/ethnicity, inter-
national status, and disability status) as well their incoming attitudes about diversity. Within the signs
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absent/nonconsequential portions of the dynamic interpretant. The results show multiple ways in
which engineering students’ dynamic interpretants change over a semester of teaming experiences.
Keywords: dynamic interpretant; engineering; students; habit change

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The Publisher and Technological Change: Useful Intermediary, Demon, Vampire, Bottler,
Frame Builder?
Publishers have been admired and hated for centuries. To the romantic imaginary, they were vampires
sucking the blood of the poets; Goethe claimed that there should be a special hell for them, and Oscar
Wilde declared them “useful intermediaries.” Umberto Eco stated that their work was to “bottle up
the texts”. Today, when publishing industry seems doomed to “death by disintermediation,” Michael
Bhaskar points out that publishers place content within frames, through a series of commercial, tech-
nical and design decisions, ruled by sociologically constructed models, and the practical effects of
this work will not disappear, but will be reduced to filtration and amplification. In this paper, we will
expose that this frame-building work, which might define the survival of publishing in the digital age,
involves a pragmatic orientation that can be explained by rhetoric, and many interpretive tasks that
can be explained by interlinguistic, intralinguistic and intersemiotic translation.
Keywords: publishing, digital age, disintermediation, models, frames, sociology, rhetoric, semiotics

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“Mommy, I like you”: The Neuro-Autistic Speaks of Love
Love is surely the trickiest of signifiers, fast to heart (perhaps), but slippery to mentation. How do we learn
to “speak the unspeakable, scrute the inscrutable, eff the ineffable?” And how do we learn to simply let it go?
The river is mighty and it drains continents. Down to a word. But what a word! What whirls more
grandly the torrents of the strange and the familiar? But words flow differently for the neuro-autis-
tic... sensed and nonsensed to an/other compass. This paper rafts the words and actions—methodical
and stream-of-conscious—of my autistic son’s wrestling to connect the dots between sound and
sentiment, between object and abstraction vis-a-vis that episode we call “love”. Along the way, we paddle the linguistic waters of the pen-ultimate (un-referent): affection and the abductions it commands, captures, catapults… Whilst (likely upstream) we query the quizzical duplicity of quests for communicative precision versus tests of semantic surrender.
Keywords: language; love; affect; autism spectrum; meaning-making

Lanigan, Richard L. (International Communicology Institute) rlanigan@mac.com
Communicology Chiasm: The Play of Tropic Logic in Bateson and Jakobson
Gregory Bateson is famous for his description of the “double bind” in dysfunctional communication interaction. His principal example is the “nip versus bite” opposition that he observed when a human and a dog “play” (nip) and then play turns to “work” (bite). The model is a semiotic failure by not accounting for negation, i.e., “labor” (not-nip) and “leisure” (not-bite). Thus, if there is a double bind, there must be an apposition condition of single-bind (functional communication) in the system. The play/work versus leisure/labor distinction by combination goes back at least to Plato, and in modernity to Ernst Cassirer and Karl Bühler, but has it most strategic communicological development in Maurice Merleau-Ponty’s tropic logic thesis on Chiasm. My analysis illustrates the tropic logic by contrasting a fundamental metaphysical thesis that Being (Play—Work) and Having (Leisure—Labor) must be phenomenological (tropic) as a basis for Semiotics (logic).
Keywords: communicological chiasm, tropic logic, double-bind, Gregory Bateson, Roman Jakobson, play/work, phenomenology

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Play and Self-Control: Semiotic Pragmatism
In the work of Peirce, the topic play is essential because it is related to self-control as well as to habit. Play is the possibility itself in the act of thinking, as well as communicating what is thought in acts, behaviors and experiences. Play puts these three themes into a continuity under the habits. Habit is usually conceived as fixed rules for acting, but in habits rather than rules there is a constant play that places self-control as that ability to formulate a future. Play was considered by the pragmatism of James and Dewey a concrete and literal issue, that is, a ludic activity. For Peirce play is not a concrete activity; rather, play in Peirce is in relation to chance, as well as with the experience that escapes any institutional normativity. The purpose of the paper is to explore the difference in the conception of play of these pragmatisms.
Keywords: semiotic pragmatism, play, habit, self-control, Peirce, Dewey

Lennard, Chris (University of Texas at Austin, USA) christopherlennard@gmail.com
Bridging Stylistic Gaps: An Intertextual Analysis of Tropes in Alfred Schnittke’s First Symphony
While semiotic approaches such as topic theory have generally proven adept at offering interpreta-
tions of musical meaning, compositions that engage with the “polystylistic” techniques of the late twentieth century resist such interpretation. Such works utilize an atypically high number of codes, therefore generating interpretive gaps in semiotic space as listeners confront radically different stylistic cues. This paper attempts to bridge these gaps through consideration of the second movement of Alfred Schnittke’s Symphony No. 1. I draw upon Michael Klein’s theories of intertextuality and Robert Hatten’s theories of topics and tropes to propose that stylistic allusions can be recognized as topics that import a wide range of intertextual associations. Shared associations among diverse style types allow them to interact tropologically, and suggest hermeneutic interpretations of the work in question.

Keywords: music, polystylistism, topics, tropes, intertextuality, Schnittke

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The Semiotics of Photography: Toward an Authentic Hermeneutics

How can we know what a photograph means? What messages or codes exist semiotically that help us to interpret it? The mass consumption of images is reflected in the large number of contests, scholarships, galleries, museographic exhibitions and especially in advertising. What are the semiotic parameters that can be established for a reliable and clear judgment to discriminate one photo from another? For critics or judges, artists or the general public, this article seeks to answer these questions by proposing a semiotic analysis based on new advances in science, in the psychology of perception and neurobiology of vision; said methodology, currently being applied intensively at ESAV and used in the postgraduate studies of the present author, seeks to facilitate the understanding of the meaning—to improve the hermeneutics—of the photographic image in a systematic and objective way.

Keywords: semiotics, photography, hermeneutics, criticism, art

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The Cross and the Dice: A Difficult Semiotic Game

The prevailing attitude of Christianity towards gaming, and particularly towards gambling, is, in general, disparaging. The mendicant orders were generally against any kind of game. Saint Bernardino of Siena would condemn them with a vehemence that reminds one of present-day fundamentalists. In spectacular bonfires, he would burn not only female “vanities” but also instruments of gaming, such as chessboards, checkerboards, and, above all, cards, the new ‘obsession’ of early 15th-century players, for cards were increasingly diffused thanks to innovation in printing techniques. The paper will investigate the semiotic reasons for the difficult relation between Christianity and gaming. In particular, it will peruse the following hypothesis: Christianity is afraid of games because it actually shares with them some quintessential semiotic features.

Keywords: Christianity, games, play, gambling, morality
**Lindov, David (Canada, SSA) lindov@yourku.ca**  
**Disembodiment: Games, Play, and Abstraction Transcend the Body**  
Embodiment studies, strong after decades, remain a fount of vitality for semiotics. This work, connecting sophisticated representations to experiences of sensing and manipulating a physical body, sometimes neglects its opposite. The complementary moment is letting the body go. Semiotics needs to rediscover corporeality only because semiosis accomplished so much by disengaging the body, often via play, games and abstraction, an advancement quintessentially human though perhaps not uniquely. The bonobo, Kanzi’s sister, “Panbanisha... liked to pretend that she was taking bites out of pictures of food she saw in magazines,” Remarkably, no report here of frustration or anger. Is this ‘aufheben’ not like chess losing its links to warfare, or finance losing its representation of food and shelter?  
Keywords: semiotic theory, embodiment theory, play, abstraction

**Lostak, Dalibor (Charles University in Prague) lostak.d@gmail.com**  
**The Play of Diagrams: Science as a Game with Certain Rules**  
The importance of Peirce’s notion of diagram for his conception of scientific research is well known and cannot be understated. Diagrams are the kind of sign which allows us to “represent certain relations in such a form that it can be transformed into another form representing other relations involved in those first represented and this transformed icon can be interpreted in a symbolic statement” (MS [R] 339:286r). But what is the nature of this transformation and of this symbolic expression? I will argue that it is a certain type of play, a game whose rules limit the acceptable ways of transforming diagrams and their symbolic expression, yet leave plenty of space for experimentation and therefore discovery of new scientific truths. Furthermore, I will discuss the relation of this game to what Peirce calls “Pure Play” (CP 6.458) and show that they are indeed very much alike.  
Keywords: play, game, diagram, science

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**Playing Inside the Lines**  
This paper seeks to examine a particular aspect of the communicological dynamic of play and boundaries. Working from Gadamer’s existential concept of play as a dialogic expression, I will explore the human experience of limits, boundaries, edges, borders, sequences, divisions—everything that enables the limit conditions of civility, order, and reason. The existence of a grammar is vital to the function of both a language and a cultural system. But, as speakers and participants, we do not learn the language from the outside in. That is, we start speaking the language before we know anything about it. As well, often lines blur or liquefy by way of potent abductive moments, such as reverie, seduction, or artistic expression. The standpoint of this paper is both psychological and phenomenological. To this end, the paper will closely engage with the thinking of Bachelard, Merleau-Ponty, Jakobson, Bataille, and Foucault.  
Keywords: communicology, borders, divisions, dialogic expression, Gadamer, play
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Examining Metaphors of Writing and the Self in the Diaries of Franz Kafka: A Semiotic Approach
Kafka’s literary works have always occupied a special place in the arena of the world literature but his diaries are often treated by Kafka experts as secondary reading material. While taking up the semiotic approach for understanding the metaphors of writing in the Diaries of Kafka, an attempt would be made to analyze the ever-forming new literary texts in the Diaries. Keeping in mind the semiotic approach of Roland Barthes and Umberto Eco, the Diaries would be treated as such texts which are plural in nature. I shall also be bringing to focus the new writing metaphors, which are derived through Peirce’s idea of ‘Unlimited Semiosis’. While the meaning keeps shifting throughout the process of reading, for the analysis, a definite moment of this meaning mechanism is caught in between, where the theme of writing and its relation to the Writerly-Self are put to focus.
Keywords: unlimited semiosis, writing metaphors, diaries, writerly-self

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Interpretive Responsibility and News Media: Umberto Eco’s Numero Zero
This essay turns to Umberto Eco’s final novel, Numero Zero, which portrays a group of failed journalists joined together to form an unknowingly fake newspaper. The novel embraces the notion of play and exemplifies semiotic theory in its portrayal of interpretive possibilities that question the authenticity of reality and historical facts. The novel gains relevancy in light of ongoing discussions of fake news. This essay considers Eco’s 1967 call for “semiological guerrilla warfare” as a reminder of the necessity of interpretive responsibility in response to news media. This position is in stark contrast to his critique of “sports chatter” (1969) that passively consumes the viewer and comes to replace critical reflection about public issues that shape the questions of a given historical moment. The essay points toward an understanding of play as participatory interpretive responsibility positioning the interpreter on the field rather than looking on and commenting from the sidelines.
Keywords: Umberto Eco, Numero Zero, semiological guerrilla warfare, fake news

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Umberto Eco: Interpretive Play in the Library
Libraries are among the earliest sites for (re)inventing and (re)ordering knowledge from antiquity’s Library of Alexandria to the present day all-electronic BiblioTech in San Antonio, TX. In this capacity, the library falls victim to physical attacks on its material holdings and other forms of censorship such as burning and/or banning books. However, the library and its collection offer opportunities for interpretive engagement as one encounters what Umberto Eco (2013) terms “bookish echoes,” texts and signs preserved in the scrolls, codices, books, serials, microfilm, and other forms of library holdings. This essay turns to Eco’s portrayal of the “library as labyrinth,” emphasizing the infinite semiosis that characterizes the library experience, requiring a “playful” interpretive engagement between user and text (Radford, Radford, and Lingel, 2012, p. 745). The task of this essay is to understand
how to encounter bookish echoes with a spirit of play within the changing scene of the library. Keywords: Umberto Eco, library as labyrinth, interpretive play

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Peripatos: Playing with Signs
Probably based on Huizinga’s work, Roger Caillois proposed four categories of games he classified as agon or competition, ilinx or games of vertigo, mimicry or games of masquerade and imitation, and alea or games of chance. This classification is indeed interesting and helpful in penetrating further the dimensions of play. Despite the perfect symmetry of the Caillois system, it is necessary, however, to add another category of games overlooked by the author that I shall name “peripatos”, and that differs from mimicry by not being generated by imitation or “as if”, but by exploration or “what if”. The game peripatos as I propose it encompasses “games of invention, of riddles or puzzles”, mentioned by Huizinga as practiced in science and art, in the construction of theories and conjectures. Keywords: Caillois’s taxonomy, Huizinga, play, semiosis, peripatos

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Other Worlds, Other Areas in Dublinesca de Vila-Matas
Our object of study is difficult to understand due to its multiple intertextual relations. The quotation and allusion are the most visible mechanisms of the intertextual framework in the work of Dublinesca. There are also other references, other relevant voices in the construction of the text and its meaning. These elements have in our novel a leading role because they refer to objects within the same category: the literary. Likewise, we find connections with other networks such as cinema, music and painting, as well as other allusions and other quotes that refer to places of daily life of the character. Because of this, Dublinesca is an intertextual framework and its meaning is widened to the extent that the reader identifies other worlds and other voices. In Vila-Matas’s work the role of the reader whose figure is constantly evoked is highlighted. Keywords: intertextual; mechanism; framework; references; text; Dublinesca

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Communicology, Cultural Embodiment and the Limits of Eurocentric Thought in Contemporary US American Political Discourse
Merleau-Ponty’s masterful methodological work, *Phenomenology of Perception*, offers an account of cultural embodiment that has the capacity to usurp the deeply set presumptions of Eurocentric thought. This Communicological approach to cultural embodiment entails a radical rethinking of the relationship between the body as corporeal existence and our capacity for communication. This rethinking requires methodological practices that locate, without making static, the moment in which culturally shared signs and sign systems are taken up and recreated—or actualized—in the immediacy of our communicative engagements with self and others. The present work focuses on the
problematic of Eurocentric thought as it manifests in contemporary US American political discourse related racism, sexism, heterosexism, and violence. Political discourse rooted in Eurocentric thought is itself revealed to be inadequate for addressing the culturally embodied world in which racism, sexism, heterosexism, and violence are sustained.

Keywords: communicology, Eurocentric thought, phenomenology of perception, political discourse

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A World of Symbols: The Logica Memorativa of Thomas Murner

In Logica Memorativa by Thomas Murner (1475-c1537) we find a play of cards that represents Peter of Spain’s logic. The intention is to keep logic in memory by means of easily understood symbols. A man descending from a ladder represents descent, a logical operation that consists in eliminating quantifiers by means of chains of singular sentences. Murner uses objects of everyday life to explain his cards, from knives, pots and ladles to horses, dogs, cats, and unicorns. A rosary symbolizes a sentence, since it is composed of concatenated parts. However, there are symbols with Biblical resonances: a basket with loaves signifies distribution, and we can also see images of Samson and Delilah or Judith and Holofernes. Thus, cards are a set of signs that form a semiotic world that can best be understood if we take into account the diversity of sources that make up the medieval and renaissance tradition.

Keywords: logic, cards, memory, symbols, signs

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Think and Play… A Matter of Strategy based on Semiotics

Playing can be a matter of entertainment, luck and strategy. Strategic games mostly involve a thinking phase before actually moving a piece towards the goal. Graphic Design needs a research and thinking phase to start with when moving towards a specific goal. Part of this research includes understanding the context where an artifact will be designed. Analyzing similar graphic artifacts needs a measurement tool in order to obtain clear results. Two graduate classes read some chapters of the µ Groupe book, in its Spanish version, Traité du signe visuel: Pour une rhétorique de l’image, with two main purposes: a) to understand the plastic and iconic norms of the sign and b) to create this tool that will help to analyze the norms. The tool was developed, used and tested as part of the research phase. With these findings, they designed a new proposal for a selected artifact.

Keywords: plastic sign, analyzing tool, strategic design, context, graduate students

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Everything—Nothing

Possibly everything is nothing actualized; nothing actualized is possibly everything. Virtual habit is nothing actualized (within conscious mind) and everything possible (beyond non-conscious mind).
Beyond human thought, extrapolating to the AI singularity yields nothing, which is everything possible, and everything, which is nothing actualized. Jorge Luis Borges’s Library of Babel is all possibilities actualized, or everything, and no meaning possibilized, or nothing. Borges’s Aleph is every possible particularity generalized, and his Zahir is the serial negation of every possible ungeneralized particularity. A particularity singularized is the singularity generalized, and vice versa, devoid of all possible observers. All told, this is musement over an impossible magically realistic observer, and magic in the mind of an actual observer observing what cannot be observed. That is, everything possible is self-contained, self-reflexive, and self-sufficient; the would-be observer coupled with everything possible entails all possible parts making up a co-participatory whole: Peirce’s universal sign.

Keywords: actuality; ambiguity; magic; possibility; virtuality

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Emotional Design and Somatic Markers: Paradigms for the Determination of Social Signifiers
The semiotic dimension of design offers a field in which to study, recognize, and research both human nature and behavior, as well as their relation to the layout and formation of tangible elements such as functional objects. This paper offers a review of the literature that compares two meaningful fields of design structured in the semiotic field: emotional design and neurodesign, both approached specifically from the topic of somatic markers. It is difficult to distinguish the extent to which these fields reach a common ground and where they start to diverge. With the purpose of establishing the limits of this similarity, a review of such literature was carried out in order to prove that these design fields have an independent construction which leads to the conclusion that they are, despite their similarity, based on different principles.

Keywords: neurodesign, somatic markers, emotional design, semiotic

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Semiotic Approach to Social Discourses around a Political Event of the Late Twentieth Century in Colombia
The work presented below addresses a semiotics approach from Marc Angenot studies in his book Social Discourse (2012) to integrate certain points of view and opinions taken from the written press, literature and television around an event happened in Colombia Prior to the presidential elections of 1990. Angenot says that social discourse is the forced medium of historical rationality and it is all that is said, written and spoken in a certain society in a certain time. They are only social discourses but also become historical discourses. Here we will outline the notion of interdiscursivity as interaction and mutual influence of the axiomatic of discourse. If we speak of a national imaginary, it can oscillate between the hope of a better future and the hopelessness that situations that fill us with terror continue and beyond that will boom.

Keywords: social discourse; Colombia; semiotic approach; historical discourse
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Music Revealed: Semiotic and Structural Analysis of Film Music in The Dark Knight Rises
This paper seeks to illustrate how music can produce a variety of emotional and cultural responses while shaping a story. Musical phrases, or a series of melodic notes, are composed with the goal of eliciting emotional responses. In radio, television, and film, these phrases are used to identify certain characters and scenes through melodies. Using semiotics as a guide, I will analyze music in Nolan’s (2012) The Dark Knight Rises to demonstrate how melodic phrases produce an emotional message, craft storytelling, and how cultural responses are constructed, challenged, confirmed, or negotiated.
Keywords: semiotics, structural analysis, binary opposition, film score

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The Case of an Absent Code: The Semiotics of Visuals in Indian Classical Music Videos
This paper analyzes the semiosis of visuals in televised Indian Classical Music videos and how cultural and mythical connotations about this traditional form of music affect the signification of the accompanying visuals. Mediatized visualizations of Indian classical music have always been constrained by the universal cul-de-sac posed by the music’s impermeable aesthetic unspeakability or je ne sais quoi (Eco 1976), forcing the media to limit its selection to a preferred set of visuals for this genre of music. This paper argues that the individual sememes of music and these visuals do not have any existing codes connecting them and that their signification occurs through “cultural abduction”. Using Hjelmslev’s Commutation Test and the concept of Visual Imagery (Shobda and Juslin 2008), this paper deals with this Sign Play that the media is involved in and asks if a change in the accompanying visuals causes the audience to interpret the music differently.
Keywords: cultural abduction, aesthetic unspeakability, media semiotics, visual imagery, mythology, Indian classical music

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Imagination as a Cultural Codification and Interpretation Process
Imagination is a basic and at the same time a very complex concept, and further than that, an idea of a surreal universe of phenomena, which occurs only in the mind of a single person. Each of us has a particular and single experience of imagination process which is related to culture and surrounding iconic expression as a visual cultural context. The main reason why this occurs is because humans have a symbolic mind as a perception tool developed by thousands of years of human brain evolution. New neurons are generated for specific functions to interpret or re-interpret the surrounding context such as color. Imagination fiscally does not exist, but the brain performs it as a beautiful experience. Beauty can only be seen inside us and interpreted in a personal manner by our brain. Beauty is more than an individual human concept; it is a universal concept.
Keywords: imagination, evolution, interpretation
Parables as Praxis and Semiosis

Gospel parables, like many parabolic narratives in Midrash and Kabbalah literature, have an implied understanding of existence and experience and communicate in an indirect manner views about the nature of faith and unfaith that are being inscribed textually as “secret,” “hidden truth,” “revelation,” and other complex semiotic markers. Intentionally ambiguous structurally and linguistically, Synoptic parables are an effective semiotic tool Jesus uses to point an addressee toward a realm beyond the limits of this world, which Wittgenstein called “getting out of this world to be able to specify its limits” and Kafka termed “going over to a fabulous yonder.” This paper examines how parables signify and looks at the strategic interplay between “knowing,” “being asked to come,” and belonging to a unique semiotic community, as well as the praxis that aims to transform the addressee into a faithful disciple, oriented toward a divine promised kingdom. Clearly, “revealing hidden truths” on the one hand and utterances which remain “mystery” and “secret” on the other are not just hermeneutical conceit. These are complex signs that assign strategic positions in a hierarchical community of listeners/followers: belonging/not belonging, disciple/Pharisee, insider/outsider, knowing/not knowing.

Keywords: disciple, faith, linguistic markers, parable, semiosis, unfaith

Metaphor or Metonym?: The Relationship between Biological and Cultural Evolution

This inquiry explores the relationship between the biological theory of evolution, and the fact that human culture also seems to undergo a parallel processes of change, divergence and increase in complexity. Peirce observed that theories of biological evolution current in his day could serve as models for human cultural development and innovation. Though he did not use the term cultural evolution to describe this process, his view aligns itself with that of anthropologists who posit an analogy between the growth and development of human culture and those biological organisms and taxa. Sebeok goes further, suggesting that with the development of language, that highly sophisticated system of communication unique to human kind, cultural evolution represents a continuation, or even acceleration, of the semiosis that has taken place among non-human organisms. This paper explores theories of biological and cultural evolution, and their utility for understanding human semiosis as it pertains to culture.

Keywords: evolution, culture, semiosis

The Car System: A Barthesian Reading of Top Gear

In his Elements of Semiology, Roland Barthes informs us that all systems of sign fall under the general category of language and speech; clothes, food, cars, furniture, all belong to a system to signs. In Fashion System, Barthes doesn’t make an intellectual argument about clothing and fashion, but tells us that fashion behaves like language and shows what sustains it; what allows it to function the way
it functions. Taking cue from Barthes Fashion System, my paper attempts to (1) understand the signifying system of car, as seen in the UK’s TV show Top Gear – both as a plane of speech in Saussure’s terms and as an autonomous signifying system of language. (2) the rhetoric of the signifier and the signified of the world of Top Gear from a semiotic perspective.
Keywords: Roland Barthes, semiotics, Greimas, Top Gear

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Let Them Eat Funnel Cake: Donald Trump as Twisted Trickster
Peircian pragmatism shows connections between rationality and risibility; Peirce notes that “the method of our great teacher, Experience, is a system of teaching by practical jokes.” Panksepp suggests that “primal laughter” (and ultimately humor) evolved in the mammal brain to signal “readiness for friendly interaction.” Laughter is a social signal, an emotionally positive mechanism for enhancing one’s social sphere, powered by the brain. Also emanating from the social brain is the trickster, arguably a human universal, albeit taking many forms. Trickster can manifest as a shape-shifting con-artist who mediates and interprets the ambivalences of one’s world, spinning compelling narratives while simultaneously conning himself. Donald Trump qualifies as a trickster, an apparent master of the persuasive stories that construct not only his reality but also impinges on ours.
Keywords: trickster, humor, narrative, social brain

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Between Dos Equis: Peirce, Einstein, and the Diagrammatic Imagination
Among the many mysteries of the existence (and persistence) of imagination is its apparent worthlessness and uselessness on the ledgers of instrumental reason and immediate survival advantage. Could the Dos Equis beer label share deep congruence with the thought of Peirce and Einstein? At first such suggestions seem trivial and indulgent. Are they just a waste of time? Drawing on recent findings in the phenomenology of movement, and responding to contemporary problems of solipsism and instrumentalism, this paper provides a diagrammatic, aesthetic account of imagination to foster a better understanding of its emergent structure and process. The argument highlights the growth-oriented survival advantages of creative analogy, forging links with conceptual blending theory and Peircean process philosophy and citing multimodal evidence from poetry and graphic design, to material culture and theoretical physics to show that flights of imagination transcend the many self-other impasses intrinsic to (ultra)modernism—whether conceptual, self-absorbtive or interpersonal.
Keywords: embodied cognition; phenomenology of movement; diagrammatic thinking; creative analogy; thirdness

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Total Eclipse: Play on a Semiotic Scaffold
On August 21st, 2017, the total eclipse of the sun will transit almost directly over Southern Illinois
University in Carbondale, Illinois. Festive crowds will swell the town, local breweries and wineries will be pouring, and the region plans the making of a grand playtime. NASA and other scientific organizations will converge on the locale, exploring the rare conditions of solar eclipse. Jesper Hoffmeyer’s notion that semiosis may operate to provide scaffolding for biological development may apply to the phenomena around this celebration. Playfully observing from the virtual physiosemiosis of the eclipse itself, to the phytosemiosis at the time of the eclipse, entangled with the concurrent Umwelts of zoösemiosis, and finally to the anthroposemiosis shaping both a scientific meaning and human celebration of the event, I will trace how John Deely’s notion of the sign’s underlying extrinsic formal causality together with Peircean Thirdness enable the erection of such a semiotic scaffolding. Keywords: semiotic scaffold, physiosemiosis, solar eclipse, virtual reality, play

Perusset, Alain (Université de Neuchâtel, Switzerland) alain.work@live.com
What Kind of Strategies Are Beyond Social Practices?
In his philosophical writings, Ludwig Wittgenstein used to conceive social practices in terms of “language-games”. Indeed, a practice can be considered as a game to the extent that it’s an autonomous system having its own rules and uses. More specifically, a practice revolves around obstacles more or less concrete which must be overcome to reach the practical objective. With this in mind, we have to admit that the operator of a practice always adopts a strategy; a strategy being a way of circumventing an obstacle. Within the Greimasian Semiotic Circle, two important semioticians got interested in the study of the strategies: Eric Landowski (“Passions sans nom” 2004, ”Pour une Sémiotique du gout” 2013) and Jacques Fontanille (“Pratiques sémiotiques” 2008, “Formes de vie” 2015). Within the scope of our oral presentation, we’ll intend to detail four big families of strategies which might explain the motivation beyond any language-game, i.e. any practice.
Keywords: semiotics, strategy, practice, form of life

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Doing Things with and without Words: Mindscapes, Bodyscapes, Landscapes: The Semiotics of Performativity
Performance and performativity permeate the life worlds of human and other living systems. At the most general level, performance can be understood as an act whereby something is done, materially or immaterially, and something is changed, almost magically, somehow and somewhere, within and/or beyond the actor(s). Such performative actions may be meaning-making in a Peircean semiotic sense, but performativity will not be limited to human agents, inasmuch as the process of semiosis is inherent to life itself. Like semiosis, performativity involves the bringing forth, or enactment, of meaning. We investigate the dynamics of performativity carried by linguistic means—through thinking and speaking, even through writing—but we are equally intent on situating performativity on either side of language to include feeling and the emotions on the one hand and actualized extra-linguistic behavior on the other, and beyond to other ecologies.
Keywords: performativity; meaning-making; language; agency; self-organization
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The Acrobat, a Game of Jumping Between Different Representations in Math Education  
User-centered design can be aligned to semiotics (Peirce’s typology of signs) and mathematics education (Duval’s theory of registers of representation) to better understand the use of representation in the classroom when learning about mathematical objects and working with them. The intersection between these three disciplines seeks to understand two things: 1) how the teachers use representation in the mathematics courses and 2) how students develop the ability to work with these representations; in particular, the conversions from one register to another. To achieve the true understanding of mathematical objects, the user -student- needs to develop the ability to effectively jump, as an acrobat, between different kinds of representations. Hence, it is assumed that the teacher as a learning experience designer must consider the meaning construction process that happens when students work with representations in mathematics courses.  
Keywords: representation, information, mathematics education, registers

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Rhythmic Saturation, Textural Continuity, and Introspection in Brahms’s Klavierstücke, Op. 76  
Malcolm MacDonald (1990) characterizes the Intermezzi from Brahms’s eight Klavierstücke, Op. 76, as “intimate . . . introspective, suggesting a pause for thought.” This paper uses MacDonald’s brief descriptive profile as a springboard for constructing an expressive interpretation of Intermezzos nos. 4 and 6 from Brahms’s Op. 76. Drawing on Robert Hatten’s semiotic approach to musical meaning (1994, 2004), I argue that Brahms uses similarly saturated rhythmic textures as style types for different expressive ends. In Intermezzo no. 4, Brahms creates a charged sense of perpetual motion and restlessness by combining an active rhythmic texture with stagnant harmonic rhythm, suggesting an unproductive protagonist. Intermezzo no. 6, on the other hand, establishes a positively-valenced emotional space, evoking a sense of unsettled yearning and dream-like nostalgia by engaging in a dense rhythmic texture. These similar yet expressively distinct textural approaches thus lead to unique dramatic trajectories within overarching pastoral genres.  
Keywords: music, emotion, rhythmic texture, expressive genre, topics, Brahms

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Theology as Play, Inquiry, Praxis  
In his 1908 “Neglected Argument for the Reality of God,” Charles Peirce described the cognitive play involved in “musement” as being “nothing but an instance of the first stage” of any properly scientific inquiry. Moreover, the testing of some hypothesis generated in musement, he argued, would require the extended evaluation of its fruitfulness as an ideal shaping human life and practice. This paper utilizes Peirce’s article not as its subject matter but as a launching point for the development of a contemporary philosophical theology as theosemiotic (a project that I initiated in 1989 and one that
is nearing completion in a forthcoming book). The special point of emphasis for this discussion is the precise theory of inquiry that such a theology presupposes, with its roots in a playful form of semiosis and with specific forms of praxis to be identified as constituting its inductive phase. 

Keywords: theology, Peirce, semiosis, musement, inquiry

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The Semiotics Behind the Game: Application, Development and Creation of Board Games for Designers

This study case was developed considering the contributions that a gamification approach had in the learning process of the semiotic theory. Undergraduate design students struggle in understanding basic semiotic concepts and the way to apply them into the design process. To find playful ways of teaching in a semiotics’ course for designers, it was proposed the creation and use of a board game through two methodological bases: a) the studied authors in the course (Saussure - Morris in the analytics and Pierce - Eco for the production part) and 2) how their theories could be used in the user-centered design process. This study was carried out in two different universities. The board games designed were focused on solving problems such as time management and task organization. Thanks to gamification strategies, most of the students visualized themselves as designers able to understand the signs, the users, and their interpreting process.

Keywords: gamification, semiotics, user experience.

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Biosemiotics: A Pragmatist Paradigm for Biology

In this presentation, I aim to introduce the Peircean model of semeiotics as applied to the biological reality. Some surprising facts arise from this: (1) we discover that the triadic structure of signs applies even in situations where human language is not involved per se, but the rules of signs still apply, (2) the manifestation of life through the genome seems better understood as a code (a semeiotic system) than from the biochemical properties of the macro-molecules that compose it, hence, meaning that at the basis of life there is a primacy of something inmaterial, and (3) we show that explaining biology through semeiotics helps us understand and endorse further research programmes in this science.

Keywords: biosemiotics, Peirce, pragmatism, philosophy of biology, codes

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Of toys, Cultural Heritage and Globalization: The Collective Narrative Identity of Traditional Mexican Toys

Handcrafted toys have had a rich tradition as cultural products in Mexican cultural heritage. As such they are located in specific years, a defined period, as well as a geographical region; they respond to a social function in the community. Drawing from Lotman’s concept of semiosphere, Greimas’s notion of isotopy and Ricoeur’s narrative identity, this presentation aims to analyze these handcrafted
toys as cultural texts, based on two examples: kitchen clay toys and wooden truck toys. Of particular interest, it is the exploration of how handcrafted toys lose their relationship to social reality and become museum pieces (Benjamin 2005), as well as how globalization has influenced the making of toys. Each layer of meaning, each repetition, is added to the cultural memory condensed in the text, in this case, handcrafted toys, shaping in the way a specific collective narrative identity within the continuum of cultural dynamics.

Keywords: handcrafted toys, semiosphere, isotopy, narrative identity, globalization, cultural heritage

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Among Petals and Flights: Figurative Operations in the Construction of the Practical Scene of the Mural Painting in Santa Bárbara Temple, Tunja
The organized among figurative operations in visual speech are an analytical challenge to understand i) how each figure is made through the independently relationships in the constituents and ii) how the sense in the result image is determinate by the articulation of the superficial material where is enounce and belongs to a complex scene of semiotic interchange. A case is the mural painting in Santa Bárbara temple (Tunja, Colombia), where image reading is commanded by its disposition in a religious space; in this, the image reader answer an action program stablished by the course into the temple. The semiotics, face to this kind of cases, watch how the image and the space are articulated in a multimodal and syncretic process that converge in a practical scene.
Keywords: semiotics, culture, practical scene, mural painting, architectural space, figure

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Among Petals and Flights: Figurative Operations in the Construction of the Practical Scene of the Mural Painting in Santa Bárbara Temple, Tunja
The organized among figurative operations in visual speech are an analytical challenge to understand i) how each figure is made through the independently relationships in the constituents and ii) how the sense in the result image is determinate by the articulation of the superficial material where is enounce and belongs to a complex scene of semiotic interchange. A case is the mural painting in Santa Bárbara temple (Tunja, Colombia), where image reading is commanded by its disposition in a religious space; in this, the image reader answer an action program stablished by the course into the temple. The semiotics, face to this kind of cases, watch how the image and the space are articulated in a multimodal and syncretic process that converge in a practical scene.
Keywords: semiotics, culture, practical scene, mural painting, architectural space, figure

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Shinto as a Sign of Play: A Semiotic Approach to Kagura
This paper challenges the dominant view of religion as a sign system and argues that it prevents us from understanding nonwestern religious traditions. Such descriptions as “magic,” “shamanic,” and
“primitive” are used to make a boundary between western and nonwestern, Christianity and other religious traditions, in the intellectual history. Like other nonwestern religious traditions, however, Shinto, a Japanese indigenous religion praying for Kami (deities), is not simply primitive and illogical; rather it appears to be “areligious” and “aillogical.” To deconstruct the signed view of religion, this paper utilizes Jean Gebser’s critique of the perspectival mode of consciousness and deciphers kagura, a form of Shinto folk performing arts called “Kami’s play.” More specifically, I bracket the functional or structural understanding of kagura and elucidate how our understanding of kagura is semiotically constructed as a sign of play in order to add a nonwestern insight into the discussion of religion and signs.

Keywords: sign, religion, Shinto, kagura, Jean Gebser

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Tell Me a Sign with a Happy Ending: Graphic Design for Childhood Diabetes

Despite Mexican Health Department spending millions of dollars to care for people with diabetes, poor nutrition, lack of physical activity and sedentary lifestyle have become the main causes of this disease, especially in children. Even though diabetes type II is a complex problem, graphic design could contribute to motivate preventive actions. Based on microsemiotic principles of Groupe M, a user-centered design process was developed to generate a visual strategy oriented to Mexican children between 5 and 11 years old. The strategy consists in the use of an illustrated story that considered the code, perceptions and experiences of children and their parents. The objective is to encourage children to modify their habits and adopt a healthy lifestyle.

Keywords: diabetes, microsemiotics, storytelling, illustration

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Intersemiotic Translation: An Approach to Develop Reading and Writing Skills and Empower L2 learners

Intersemiotic translation in the language classroom can be a pedagogical tool to develop learner’s reading comprehension skills. The L2 learner as a translator needs to use micro and macro skills to read and decode the source text and encode the meaning into the target source (TS). Intersemiotic translation allows for the use of different modes to convey the message. The translator can use a source text and transfer the meaning by means of a poster, a song or a painting or reverse the process by transmuting a poster, a song, or a painting as the TS and transfer the message into the TS by means of a text. This multimodality allows L2 learners to use their creativity, imagination, background knowledge to transpose a message from one sign system to another.

Keywords: intersemiotic translation, multimodality, empower, reading, writing, skills
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Play and Self-Control: Semiotic Pragmatism
In the work of Peirce, the topic play is essential because it is related to self-control as well as to habit. Play is the possibility itself in the act of thinking, as well as communicating what is thought in acts, behaviors and experiences. Play puts these three themes into a continuity under the habits. Habit is usually conceived as fixed rules for acting, but in habits rather than rules there is a constant play that places self-control as that ability to formulate a future. Play was considered by the pragmatism of James and Dewey a concrete and literal issue, that is, a ludic activity. For Peirce play is not a concrete activity; rather, play in Peirce is in relation to chance, as well as with the experience that escapes any institutional normativity. The purpose of the paper is to explore the difference in the conception of play of these pragmatisms.

Keywords: semiotic pragmatism, play, habit, self-control, Peirce, Dewey

Schoonhoven, Sarah (University of Texas at Austin, USA)  sarah.schoonhoven@utexas.edu

Agency and Topical Foreshadowing in Hindemith’s Sonata for Bassoon and Piano
Composer Paul Hindemith’s Sonata for Bassoon and Piano is considered an example of the neo-classical style popularized in the 20th century. While Hindemith composed music using a variety of methods, this movement is perhaps one of his more tonal works; even though it is impossible to identify a traditional musical key, the piece is often referred to as “the Sonata in B-flat” for its prominent featuring of B-flat throughout the movements. Drawing on the semiotic theories of virtual agency (Hatten), musical topics (Ratner, Allanbrook), expressive genre (Hatten), and musical narrativity (Almén), I will demonstrate how the two-movement work can be seen as a cyclical work, who’s continuously returning musical topics give affective context to the agential narrative. The sonata’s dramatic trajectory begins pastoral, but is ultimately tragic; its moments of clarity and light are achieved through the work’s musical agency and re-imaginings of tonality which are signatures of Hindemith.

Keywords: music, virtual agency, topics, expressive genre, narrativity, Hindemith

Sedivcova, Karolina (Charles University)  karol.sedivcova@gmail.com

Aristotle’s Theory of Sign from the Perspective of De Anima
The paper deals with the question of how the reading of De Anima would affect the semiotic understanding of Aristotle. Traditionally, semioticians hold that Aristotle considered only sémeion to be the sign, not symbolon. In Aristotle’s words, theory of signs is based on the theory submitted in De Anima. Therefore, we explore first the notion of pathémata en téi psýchei and their sign-relation to ta pragmata. The main point of the paper is, that, opposed to traditional interpretations, representation of pathémata en téi psychéi by means of symbola is formally the same as the representation of ta pragmata by means of pathémata en téi psychéi. The difference between symbola and sémeia consists in different relation of form to matter. Whereas in sémeion the representative form is natural to the pathémata, in case of spoken sounds the representative form (which they share with pathémata)
is imposed on them conventionally.
Keywords: Aristotle, symbolon, sémeion, history of semiotics

Skaggs, Steven (University of Louisville) sxskag01@louisville.edu

**Systems Theory, Integrated Information Theory, and Peirce’s Triad**
This paper presents an overview of two popular systems paradigms, General Systems Theory (GST) and Integrated Information Theory (IIT), and investigates ways that Peirce’s conception of the sign fits or conflicts with them. The exercise raises questions about how well semiotics relates to late 20th and early 21st Century work in cognitive sciences, cybernetics and other programs that are built upon the primacy of relation.
Keywords: semiotic theory, systems theory, integrated information theory, consciousness, semiotic moment, semiosis

Stampfl, Barry (San Diego State University) bstampfl@mail.sdsu.edu

**Panic, the Index and the Symbol in Kohn’s How Forests Think**
Eduardo Kohn’s *How Forests Think* (2013) proposes “an anthropology beyond the human” theorized in terms of Peirce’s triad of sign types: icon, index and symbol. A key moment in the argument is advanced in the form of a personal anecdote, when Kohn tells the story of a panic attack he underwent when he was traveling in a bus in Ecuador after a mudslide-inducing storm. Related in the first chapter, the anecdote helps to explain the larger purpose of Kohn’s book as an attempt to ameliorate the potential psychological and spiritual dangers of symbolic thought, with its propensity “to jump out of the broader semiotic field from which it emerges, separating us, in the process, from the world around us” (44). For the study of trauma, Kohn’s story provides an intriguing, semiotic context for exploring the question of how “triggers” assume the power to elicit excessive anxiety.
**Keystone:** icon, index, symbol, Eduardo Kohn, anxiety, triggers

Suárez, Bianca (Universidad Manuela Beltrán) blancasuarezpuerta@gmail.com

**Logic of Management and Production of Multimodal Semiotics**
Multimodal discourse alludes to those resources available to the issuer on a continuum between gestures and orality. Herein, we used the semantic differential, which starts from the assumption that in each particular way of perceiving the world, there is a common cultural meaning that organizes the experience of reality. In relation to these shared symbolic dimensions, we focused on breaking down the meaning of certain significant acts into series of statements that place concepts in a particular position. In Colombia, in 2016, we designed a tool to measure the meaning of multimodal production, specially the acts of meaning of transmedia productions. We analyzed projects that received funds from the State of Colombia to show predictable patterns that can be found in calls and funds aimed at the production of culture. This calls for transmedia projects that are a request for expressions from a hegemonic position, seeking to impose a worldview.
Keywords: semiótica multimodal, análisis crítico del discurso, producción transmedial, actos de sentido, diferencial semántico
Švantner, Martin (Charles University, Czech Republic) svantner.m@seznam.cz
Peirce’s Late Semeiotic and the Play of Qualities and Embodied Cognition
In my planned presentation, I will focus on the problem of “onto/logical quality” considered from the semeiotic point of view, namely in Peirce’s Letters to Lady Welby. I would like to consider some consequences and problems of Peircean phaneroscopic concept of quality for the taxonomy and classification of signs on one hand and for the semeiotic theory of perception on the other (especially in comparison with U. Eco’s perspective on qualia as “bricks for the construction of cognitive types” presented in his Kant and the Platypus). In the second part of my paper I would like to analyze the question of qualia and Peirce’s conception of quality in the view of theory of embodied cognition.
Keywords: Peirce, Eco, qualia, embodied, cognition

Taymaz, Damla (University of Ayvansaray) damlataymaz@ayvansaray.edu.tr
A Semiotic Approach through Costume Design in the Triadic Ballet of Bauhaus Stage
This study analyses the Triadic Ballet costumes of the Bauhaus Stage by Oskar Schlemmer in the context of semiotics. The method was structured by the fundamentals of the general semiotics. Since any sign system should be analysed according to their idiosyncratic features, the study of costume semiotics was conducted also by the fundamentals of the stage semiotics. Primarily, costume as a representation of the dramatic character is a part of the unified stage signs. Costumes for the ballet were structured based on their forms and colours, because according to Schlemmer; they are the fundamental elements of abstraction for the design process. The structure of the Triadic Ballet costumes assists to the study for revealing its manufactured signs of abstracted and mechanised human representations. Mutual resemblances and differences of costume elements unveil the general structure and the rules of the language which regulates costumes of the Triadic Ballet.
Keywords: costume, stage, semiotics, the Triadic Ballet, Bauhaus

Thompson, Daniel (University of Iowa) thompsda88@gmail.com
A Reassessment of Nattiez’s Musical Semiology
In this talk, I argue that the musico-semiotic theories of Jean-Jacques Nattiez (1975, 1987, 1990), though riddled with contradiction, nonetheless provide the only basis for a post-structuralist understanding of musical semiosis. Dismissals of Nattiez’s work generally focus on his insistence on a “neutral” level of analysis (Hatten 1992), which frustrates the many phenomenological stances he attempts to adopt. The insight of Nattiez’s that should not be ignored, however, is the notion of music analysis as symbolic construction. This understanding serves as the basis for my critique of poietic analysis (examination of creative circumstances)—not only in Nattiez’s work but in the Jakobsonian semiotics of American music theory (Agawu 1991, Hatten 1994, Almén 2008). By reading Nattiez through Lacan, who suggests that the acquisition of language irreversibly brings the subject into the symbolic, I argue that a proper semiotic theory of music must tout the impossibility of poietic analysis.
Peirces Pragmaticism and the interpretans

Peirce's pragmaticism was conceived as a method of ascertaining the meanings of intellectual concepts. He argued that the only way to ascertain such meanings is through the study of interpretants, or proper significate effects of signs. The interpretant derives its meaning from its role in Peirce's theory of semiosis.

Thus, after characterizing the role of the interpretant in semeiosis, I will consider Peirce's division of interpretants. I will focus on the trichotomy of interpretants: emotional, energetic, and logical. According to Peirce, the ultimate logical interpretant is the concepts living definition, an interpretant which itself has no further interpretant. This, Peirce concludes, must be a habit which is a disposition to perform a certain operation, given some mental content. My central assumption is that Peirce's interpretants show us the meaning as a play with signs and this dynamic meaning is the semiotic basis of Peirce's pragmaticism.

Keywords: Peirce, pragmaticism, interpretant, semeiosis, signs, meaning

Gifts and Infant Games: Implications for Epistemology

Giving/receiving is fundamental. It forms a basic frame for communication and we use it as a lens for cognition (Vaughan 2015). It is now understood that children are born with active intersubjective minds (Trevarthen 2010). Neurological studies show that we unconsciously or pre-consciously select pertinent perceptions from a background of many others. Chiarcos et al. (2011: 15), in their work on salience, tell us that things seem to ‘pop out’ from a background, calling our attention to them. Adults also do this in ‘protoconversations’ and other games they play with babies, smiling, nodding, saying ‘boo’, playing peek-a-boo. They ‘pop out’ from the background, as gifts coming forward to be perceived as relevant. These early games provide enjoyable practice in recognizing salient external events, and tagging them with positive valences. They are prototypes for later games like throwing and catching balls, which also repeat the early schema of give-and-receive.

Keywords: giving/receiving, protoconversation, peek-a-boo, salience

Teaching Writing as Image: The Interplay of Multimodality

As students progress through college, they are faced with the challenge of finding their voice and negotiating their identities as writers within an academic discourse community (Bartholomae 1986). The traditional approach to teaching academic writing has served as gate keeper for these communities. However, Joseph Harris (1989) contests that it is not always a welcoming community and
claims that students should not be asked to leave their own discourse communities behind. Learning how to write in a particular genre for a particular audience could be better approached with the use of multimodal interplay. This paper acknowledges the place of students’ subjectivities in the construction of knowledge and its impact on textual coherence (Cannagarajah 1996) to propose a multimodal heuristic to teach and learn different academic writing structures as images.

Keywords: multimodality, academic writing, Cannagarajah, image

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Autism Spectrum Disorder and Idealised Cognitive Models

Based on empirical research, important discoveries on language production and language use in children diagnosed with Autism Spectrum Disorder (ASD) are contributing to a larger conversation on model making and meaning production. Idealised Cognitive Models (ICM) explain repeat and overarching models formed by the layering of Conceptual Metaphors (Lakoff, 1987; Danesi, 2006). ICMs are provoked through Sense-Implication (Sebeok et al., 2000) by way of abductive sense interference. ICMs can also be understood through interpretative-frames (Fillmore, 1985.) Since these frames can be acquired through repeated behaviours and social institutions, perhaps they may hold the key to unlocking some of ASD’s mysteries. This presentation will provide the data and research methods used to uncover some important facets of studying ICMs in children with ASD and propose a novel hypothesis on Cognitive Structures through meaning production practices.

Keywords: idealised cognitive models, autism spectrum disorder, meaning structures, ense-implication

Wang, Hong (Shippensburg University of Pennsylvania) howang@ship.edu

The Serious Nature of Relaxation

The interconnectedness of play and work is rooted both in their mutual contextualization and transgression, and in the lived experience of the sign interpreter that constructs the personal semiosphere that accommodates such contextualization and transgression. Applying Peirce’s concept of thirdness, this paper looks into the argumentative/reasoning process through which people may feel compelled to work their way into a restful vacation. It argues that such relaxation-as-work attitude is related to the symbolic representation of play as a social reality. In doing so, it highlights the significance of taking interpretant both as an advance sign and as the disposition or readiness of an interpreter to respond to a sign.

Keywords: Peirce’s thirdness, argumentative reasoning, interpretant, symbolic representation

Wasik, Elzbieta Magdalena (Adam Mickiewicz University in Poznan, Poland).
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The Semiotic Self as a Creator/Actor and Consumer/Participant of “the Play of Musement” in the Ecology of Living Systems

This paper tries to establish conceptual-methodological bridges and/or discursive interfaces between
philosophical positions of pragmatism and phenomenology in approximating the distinctions between the ego versus non-ego states of awareness/identity in semiotic terms and between the I and me in personal-subjective and individual-social dimensions of the self in psychological terms. Focusing on the human individual—who engages, alike other living systems governed by intraorganismic drives, in communicative behaviors, being purposeless for the satisfaction of survival needs, which solely aim at the realization of entertainment functions in interpersonal or interspecies relationships—it argues that the ecology-related becoming of oneself involves all levels of sign-production processes, from the uniquely human to social and cultural ones. Since to play is a purpose for itself and an end in itself, the development of the individual self to social self occurs through playing with others as an entertainer/”muser” and contributor to or partaker in the “musement”.

Keywords: semiotic self, ecology of living systems, the play of musement, intraorganismic drives, entertainment function

Wasik, Zdzislaw (Adam Mickiewicz University in Poznan, Poland). zdzis.wasik@gmail.com
Epistemology as a Semio-Mathetic Interplay with Changeable and Variable Worlds of Living Systems
While alluding to “the play of musement” widely known in semiotics, this paper will expose, against the background of static (meta)scientific epistemology as a theory of generalized knowledge about cosmic reality, the conception of dynamic psychophysiological epistemology of knowledge production as the processes of cognizing/knowing the functional circles that exist in the surroundings of individual organisms. It will merge the biosemiotic Umwelt theory with the cybernetic view of interplay between Mind and Nature where the living systems are seen as not only forming themselves and becoming but also as learning together with their ever changing and differentiating ecologies. Thus, the conviction about one real world, existing objectively, is replaced by the statement that there might occur multiplicity of virtual or fictitious worlds, cognized or constructed subjectively. Within such a framework, the rationalist epistemology of the critique of pure reason is counterpoised to empiricist epistemology of the critique of pure experience.
Keywords: psychophysiological epistemology, critique of pure experience, the play of musement, multiplicity of worlds, semio-mathesis

West, Donna E. (SUNY at Cortland) westsimon@twcny.rr.com
Early Enactments as Submissions toward Self-control: Peirce’s Ten-fold Division of Signs
This inquiry examines how play practices derive from gestural imperatives, ultimately renovating complexions of mind toward the final interpretant. Gestural imperatives (reach) begin to individuate undifferentiated images beyond hypoicons (EP 2: 273); afterward index and icon converge to assert propositions. Here dicisigns inform the image both as object substitutions and as episode builders. Later, enactments which imply arguments convince others to engage in similar behavior with “positively possible” solutions. These arguments compel others to adopt new habits of mind and action.
Object substitutions (emergent play) transcend hypoicons, representing implied propositions; while event enactments at 2;0 and thereafter (divergences from deferred imitations) constitute implied arguments. In 1906 Peirce proposes amplification of simple sign meaning to diverse sign users, such that interpretant potentiality is “much widened” (4.538); here “Seme” suggests predicates; and propositions acquire “Delome” status. Here enactments are endowed with subjunctive force—influencing another’s disposition and habits of self-control.

Keywords: Ten-fold division of signs; hypoicons; submissions; propositions; argument

Witten, Michael (Benemérita Universidad Autónoma de Puebla, Mexico).
michaelwitten1@yahoo.com
The Use of Emojis and other Multimodal Devices in WhatsApp Conversations
WhatsApp has become one of the most popular means of instant communication that provides individuals the opportunity to send and receive text, audio, and visual messages. One of the most common devices used in this digital setting are emojis (Herring, 2007; Sampietro, 2016). The purpose of the present paper is to analyze emojis and other multisemiotic devices such as punctuation and font, as resources to lessen or strengthen the force of requests in WhatsApp conversations. Our study is based both on pragmatic theory (Brown & Levinson, 1987, Blum-Kulka, 1989) and multimodal interaction (Eisenlauer 2011, 2013; Kress, 2010). A total of 88 WhatsApp messages containing requests sent by 60 native speakers of Spanish who are members of two different groups were analyzed. Findings showed that emojis and other multimodal devices may carry out two different functions: Mitigating or strengthening requests, based on their position in the message and their sequential organization.
Keywords: WhatsApp, emoji, request, speech act

Wu, Chia-Yi (Rutgers University) chiayi0322@gmail.com
A Tug of War Between Musical Topics
The recapitulation of the first movement of Schubert’s “Death and the Maiden” quartet is telescoped—the return of the opening tableau is immediately followed by the transition that leads to the second theme, with the primary theme shuffled into the coda. This structural peculiarity, which creates a much-abbreviated recapitulation followed by a powerful and dramatic ending, can be justified by examining the significant role musical topics play in shaping the formal structure of this movement. Considering the loaded significations of the theatrical topics in the quartet, I group them into categories that contribute to the creation of two opposing musical agents: a pleading protagonist and an aggressive oppressor. The tug of war between the agential topics along the tonal trajectory embodies a dramatic narrative, at the end of which thematic materials are rearranged to signify the tragic death of the protagonist.
Keywords: musical topics as signs, musical narrative, topical opposition, musical signs and deep structure
Yee, Thomas (University of Texas at Austin, USA) thomasbyee@utexas.edu
The Psychodynamics of Chronic Depression in Music: An Agentially-Enriched Narrative Reading of Beethoven’s “Kreutzer” Sonata, Op. 47, Movement I
Analyzing Beethoven’s “Kreutzer” Sonata using the lenses of virtual agency and musical narrativity reveals a failure of the tragic-to-transcendent expressive genre. Adopting a psychodynamic perspective yields an agentially-enriched narrative reading, highlighting a tragic flaw serving as an expressive premise for the musical discourse. The musical subjectivity cannot complete a positive or transcendent thought, but slips inexorably into the tragic. From a psychopathological perspective, this characteristic suggests chronic depression, a connection solidified by musical suggestions of rumination and alexithymia. The burgeoning practice of musical semiotics offers fresh insight into the “aboutness” problem from the philosophy of aesthetics. Specifically, interpretation combined with Julian Dodd’s (2014) concept of music’s displaying properties to attain referentiality enables music to be profound, pace Peter Kivy (1990). Even the Kreutzer Sonata, a tragic narrative displaying characteristics of chronic depression, offers crucial insight into aspects of life and may thus more than adequately warrant the description of profound.
Keywords: narrativity, expressive genre, psychodynamics, chronic depression, musical topics, aesthetics.

Yu, Hongbing (Nanjing Normal University, China) njnubrandon@126.com
On Anti-Prediction Story-Telling: How to Spin a Yarn Without Making People Yawn
One of the defining features of human beings is that we tell stories, and it is in the constant processes of story-telling, in the broadest sense of the term, that human bonds are created, sustained and transformed, and thus the human community becomes an existential possibility. Stories are semiotic in nature. Of all the salient features of nicely told and well-received stories, verbal and written alike, one necessary, albeit not necessarily sufficient, element that makes an instance of story-telling successful is anti-prediction, which in other contexts can be understood as the alternative term of the semiotic concepts anti-modeling and anti-identity construction, which I argue are two semiotic strategies that have been wittingly or unwittingly employed by all of us in our attempts to tell gripping stories. Drawing on relevant findings in neurosciences, anti-prediction story-telling also presupposes observations and/or analyses of the story receiver(s).
Keywords: anti-prediction, anti-modeling, anti-identity, semiotic story

Zárate, Griselda (Universidad de Monterrey, Mexico) griseldazarate@yahoo.com
Of Toys, Cultural Heritage and Globalization: The Collective Narrative Identity of Traditional Mexican Toys
Handcrafted toys have had a rich tradition as cultural products in Mexican cultural heritage. As such they are located in specific years, a defined period, as well as a geographical region; they respond to a social function in the community. Drawing from Lotman’s concept of semiosphere, Greimas’s notion of isotopy and Ricoeur’s narrative identity, this presentation aims to analyze these handcrafted
toys as cultural texts, based on two examples: kitchen clay toys and wooden truck toys. Of particular interest, it is the exploration of how handcrafted toys lose their relationship to social reality and become museum pieces (Benjamin 2005), as well as how globalization has influenced the making of toys. Each layer of meaning, each repetition, is added to the cultural memory condensed in the text, in this case, handcrafted toys, shaping in the way a specific collective narrative identity within the continuum of cultural dynamics.

Keywords: handcrafted toys, semiosphere, isotopy, narrative identity, globalization, cultural heritage
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# Downtown Restaurants

- Light-fare (self serve)
- Informal eating (a la carte service or buffet)
- Formal eating (tablecloths with service)

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<td>casadelmendrug0.com</td>
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<td>El Mural de los Poblanos</td>
<td>16 de septiembre 506 Col. Centro</td>
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<td>Mi viejo pueblito</td>
<td>Av 2 sur 112 Col. Centro</td>
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<td>01 222 232 6763</td>
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<td>2 norte 2 Col. Centro</td>
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<td>Entre tierras</td>
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<td>entretierrasiletse.at.at</td>
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<td>La zanahoria (vegetarian)</td>
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<td>La cúpula</td>
<td>3 sur 1501 Col. Centro</td>
<td>opentable.com.mx</td>
<td>01 222 211 6189</td>
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<td>Estoril</td>
<td>2 sur 708</td>
<td>estorilpuebla.com</td>
<td>01 222 246 3630 ext. 103</td>
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<td>8 oriente 5 Col. Centro</td>
<td>elviejorosario.com</td>
<td>01 222 232 7268</td>
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# Restaurants near the university

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<td>Av. Juárez 2507</td>
<td><a href="mailto:restaurante@university.com">restaurante@university.com</a></td>
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<td>Fri-Sat 13:00-1:00, D 13:00-19:00, Mon-Thur 13:00-0:30hrs</td>
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<td><a href="mailto:bisquetsobreg@university.com">bisquetsobreg@university.com</a></td>
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<td>restauratebst.com</td>
<td>01 222 688 4118 y 01 222 226 7346</td>
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<td>Mr. Pampas</td>
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<td>mrpampas.com</td>
<td>01 222 891 3753</td>
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<td>Av. Juárez 1725</td>
<td>lasilla.com.mx</td>
<td>01 222 246 4686 y 87</td>
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<td>La parroquia de Veracruz</td>
<td>Av. Juárez 1909</td>
<td>laparroquia.com /tienda</td>
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<td>porton.com.mx</td>
<td>01 222 232 9579</td>
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<td>Andiamo</td>
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<td>andiamo.com</td>
<td>01 222 249 1212</td>
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<td><a href="http://www.fishers.com.mx">www.fishers.com.mx</a></td>
<td>222 232 6036</td>
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<td>La ruta de los vinos</td>
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<td>laroutedesvins.mx</td>
<td>222 296 4978</td>
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Deborah Eicher-Catt, Program Planning Committee Chair, extends a heartfelt thank you to the members of the program planning committee: Dora Ivonne Alvarez Tamayo, John Reid Perkins-Buzo, Isaac E. Catt, Gilad Elbom, Adam Ferguson, Frank Macke, and Richard Currie Smith as well as to our “web-site wizard,” Farouk Seif, and to Javier Clavere for their guidance and support throughout the planning process.