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music". Seeing oneself and others "dressed up" was enormously important in building collective identity and reinforcing a sense of dignity that was perpetually being assaulted (Kelley 1994) and that means joining a silent protest and Katutura became the epic centre for resistance against the apartheid South Africa's illegal occupation of Namibia.

With the hard-won freedom and independence in 1990, apartheid's Katutura became "a place where we stay" (Pendleton 1996). With the dispossession, discrimination, and rigid segregated apartheid policies gone, the Katutura township today provides opportunity for social and cultural integration, economic upliftment, the reinvigorated of the shared value of ubuntu through music, food, and fashion. Under the theme of "uniting cultures through fashion", the Katutura Fashion Week is an example of changes that are bringing out "peripheral beliefs" that are worth for their novelty, rarity and provides a sense of cultural identity in which styles are created, contested, and deaccented in Katutura. There, where the word lifestyle (Landowski 2004, 2012) acquires meaning with fashion understood as forms of life (Fontanille 2015) nothing more than one of the many forms of life (Simmel, 1957). Katutura as Babylonian is many languages, but a common lifestyle, a unity of culture in an increasingly diverse world (Fabbri & Calabrese 2010), as we will show in our paper.

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Burlesque costume semiotics

The costume design is treated as the main element in the construction of the character and characterization of the Burlesque feminine element, it's development being an integrated part of a process whose result is a significant translation of the artist's individual identity.

The present study aims to understand the semiotic aspects in the aesthetic construction of the Burlesque figure, for that, the costume will be segmented into three categories-glamour, fetish, deconstruction-and analyzed according to Peircean semiotics in order to understand how does the Burlesque performance participates in the characterization of the feminine individuality.

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The mask fetish: the impossibility of facing the world without fantasy

In the last months, the mask fetish has spread through celebrities such as Madonna, Kim Kardashian, Evan Mock, and Kenny West and brands like Balenciaga, Moschino, and Louis Vuitton. An essential popular daily and mandatory item from the last two years has risen resignified, questioning the blurred barrier between fashion and fetishism and the fact that people need something else to support their identities in the contemporary world. Using the semiotic analysis methodology developed by Santaella (2000; 2002) and Perez (2004) based on the General Theory of Signs of C.S. Peirce, we aim to analyze some recent fashion appearances (celebrities' lifestyles, fashion shows, luxury brands, etc.) of masks. Analyzed as signs of our zeitgeist, or spirit of the time, these masks and fetishist elements reveal important values shared in the collective unconscious, putting the fashion system as one of the most crucial meaning producers to understand our society. Besides that, the symbolic recurrences of unique masks and other fetishist signs allowed us to identify a fashion trend that explores the human need to expand the fantasy between four walls to everyday life. Thereby, colors such as black and red, spikes, leather, latex, vinyl, and BDSM repertory elements travel beyond the imagination and start becoming popular wardrobe items. Will it be?

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Signs of the grotesque in fashion: the materiality of the body in the immateriality of digital media

The grotesque appears as a subversion of the classic figurations of the body, valuing the bodily links with the material universe, exciting the spectator's gaze from shock (SODRÉ; PAIVA, 2014). These expressions are seen as a counterpoint to the predominant manifestations on digital platforms; rescuing otherness amid the smooth character, with a lack of negativity or resistance from these environments (HAN, 2019), but still conserving the visual refinement characteristic of luxury fashion. It is in this context that we present the main objective of this work: to understand the manifestations of the grotesque in luxury fashion as a sensitivity that highlights the materiality of the human body, while still inserted in the immateriality of digital media. These expressions are analyzed in the light of a context marked by the infiltration of art in the social fabric and in the dynamics of production and consumption, artist, transaesthetic capitalism (LIPOVETSKY; SERROY, 2015). The approximation between art and fashion is contemplated to understand its transforming perspective and questioning the sensitivity of a given time (GAGO, 2016; ADVERSE, 2012); Furthermore, fashion is seen as a place for debates on issues of beauty, harboring the ambiguities of this place in the contemporary world (ECO, 2004; SANTAELLA, 2014). Within this panorama, Gucci, an Italian luxury brand, presents itself as an interesting object of analysis to deepen the understanding of these issues in the context of consumer studies (MCCRACKEN, 2003; PEREZ, 2016b, 2020), following the precepts of semiotics. by Charles S. Peirce (1997).

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Dressed for carnival and between carnivals

Through a hybrid methodology that brings together Pier Paolo Pasolini's Semiology of Reality, tools of ethnography, fashion design and visual design, we present an investigation into the aesthetics of appearance of the Bate-bolas social group.