Pre-conference workshop with Lars Elleström (Linneaus University)

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Gertrude Stein --- intersemiotic transcreation of “The Good Anna” and “The Gentle Lena”
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Gertrude Stein's work is almost unknown in Brazil. Her disrespect to Aristotelian markings, linked to schematic continuities (crise-climax, beginning-medium-end, development of characters-intrigue-catharsis), substituted by radical cubist experiments, clearly prevented a wide dissemination of her work among us. The beginning of her experimental work is marked by “Three Lives” (1909), a book of three short stories, “The Good Anna”, “Melanchta”, and “The Gentle Lena”, about three different servants. The theme is banal and ordinary; events are substituted by the internal life of characters; the narrative structure is episodic and cyclic, specially in the first and in the last stories. Beyond that, the stories don't have climax and the ‘realism of the composition’ is more important than the ‘realism of the characters’, lessons learned from Cézanne. Here we focus on the graphic intersemiotic translation of the short stories “The Good Anna” and “The Gentle Lena”, by this group. The technical difficulties for graphic intersemiotic translation of Stein's work are remarkable, demanding a special kind of “creative translator”. Our approach is specially interested in what can be considered a creative transcreation of relevant formal aspects of Stein stories. Our aim is to present parcial results and explore similarities and differences between three different graphic intersemiotic approaches.

Two cases of intermediality in Brazilian photobooks.
Ana Paula Vitorio and João Queiroz

Our aim here is to analyse Silent Book by Miguel Rio Branco (2012) and Sí por Cuba by Tatiana Altberg (2005), focusing on how some material components like page divisions, temporal sequence of book manipulation, some elements of graphic design, and physical dimension redefine the meaning of the photographic images. Our theoretical framework here is basically based on the ideas of “medial border-crossings” (Irina Rajewsky), the “relation between different semiotic systems” (Jürgen Müller), and the “bridge between medial differences that is founded on medial similarities” (Lars Elleström).

Translation priorities: Lewis Carroll’s Alice seen from different perspectives
Lilian Moreira and João Queiroz

Alice’s Adventures In Wonderland and Through the Looking Glass And What Alice Found There, Lewis Carroll’s most famous books, have been widely intersemiotically transposed throughout the last 150 years. A number of illustration, plays, ballets, songs, movies, TV shows and others was made by renowned and lesser known artists. Two notable examples seem to have escaped more usual analysis: a famous TV series by Jim Henson, The Muppet Show, aired from 1976 to 1981, featuring puppets and a human guest, in which an episode from the fifth season starred Brooke Shields playing Alice in 1980; and 1988 film with a blend of stop motion animation by multiple prize winner Czech director Jan Švankmajer, called Neco z Alenky. We intend to compare these transpositions of Alice’s stories, in which translators choose seemingly distinct characteristics of the books, but both of fundamental importance to the source: (i) The oneiric ambience in which the story is set and the permissiveness that it creates, allowing nonsense, amorality and lack of objective, and (ii) Various linguistic games used in a humorous environment.
Photobooks as an intermedial phenomenon -- an analysis of “Palast der Republik”
Leticia Vitral and João Queiroz

Photobooks are publications mainly dedicated to explore the relationship between many semiotic systems such as photography, graphic design, verbal-symbolic systems, maps, among others. Our work will be developed under the perspective of the Peirce’s Philosophy of Signs and Intermedia Studies. This approach makes possible to analyze photobooks as a “combination of media,” where intersemiotic and mixed media texts alternate. This combination is defined as a mixture of texts, which use two or more systems of signs and/or media in such a way that the aspects of their signs become inseparable; and texts containing complex signs in different media that would not achieve self-sufficiency outside a specific context. Under this scope we are going to analyze some intermedial couplings in the photobook “Palast der Republik” made by Christoph Rokitta in 2008. This book shows the demolition process of the Palast der Republik, one of the main administrative buildings in the former German Democratic Republic in Berlin. Our aim is to show that every intermedial relationship between signs in this book emphasizes the experience of the ruin process in an unique way, creating an iconic effect from the one created by the object itself through different semiotic perspectives.

Media as cognitive niches
Pedro Atã and João Queiroz

This work relates the notion of media with that of cognitive niche, promoting an encounter between media studies, semiotics and cognitive science that sheds new light on the topic of the relation between different media, and between media and human cognition. At the basis of our approach is the Peircean conception of mind as development of signs, which reconceives the relation between human cognitive processes and their semiotic environment. The notion of cognitive niche is an extension to the notion of ecological niche that emphasizes the relation between organisms and their semiotic environment. We outline a model for investigating and describing media, considering: (i) the capabilities a medium offers to a potential mind -- the medium as a cognitive artefact; (ii) the rules, conditions and possibilities for action involved when using a medium -- the medium as a problem-space; (iii) the relationship between (i), (ii) and the broader semiotic environment where cognition happens -- the medium as a cognitive niche. According to our approach, media correspond to specific semiotic environments in which cognition acts, that embed the possibility itself for such action.