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西方文论中国问题高层论坛
Chinese Issues of Western Literary
Theories High Level Forum

本会议受上海大学国家高端外专项目支持
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中国当代艺术与比较符号学 国际研讨会

Contemporary Arts in China

— A Comparative Semiotic Overview —

International Symposium

会议时间: 2018.9.25-26

会议地点: 东区文学院楼306室

主 办:

意大利都灵大学传播学跨学科研究中心

上海大学批评理论研究中心

上海大学中国语言文学高原学科

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西方文论中国问题高层论坛

——Contemporary Arts in China - A Comparative Semiotic

Overview – International Symposium

Agenda

(本会议受上海大学国家高端外专项目支持)

Conference No.1 & Opening Ceremony 第一场 & 开幕式			
Host: Zeng Jun 主持：曾军			14：00—15：30
ZENG Jun 曾军	Shanghai University 上海大学	A Narrative Analysis of Temporality Symbols: a Case Study of Three Chinese Novels in Recent Years 时间性符号的叙事分析：以近年来中国三部小说为例	
Massimo LEONE 马西莫·里昂	University of Turin 意大利都灵大学	“Multitude and Meaning” 诸众与意义	
Coffee Break 茶憩（合影）			15：30—15：45
Conference No.2 第二场			
Host: Liu Xuguang 主持：刘旭光			15：45—17：30
Simona STANO 西蒙娜·斯塔诺	University of Turin 意大利都灵大学	Tasting Culinary Art: The Aesthetics of Chinese Food Between the East and the West 品尝烹饪艺术:中西美食的美学	
Wang Jiajun 王嘉军	East China Normal University (China) 华东师范大学	“The Rap of China” and hip-hop’s cultural politics 《中国有嘻哈》与嘻哈的文化政治	
Discussion 讨论			
September 26 九月二十六日			
Conference No.3 第三场			
Host: Sun Xiaozhong 主持：孙晓忠			8：30—10：00
PENG Jia 彭佳	Sichuan University 四川大学	Alien masculinity and femininity: On the gender hierarchy revealed by horse as a cultural metaphor 异质的男性化和女性化:马作为文化隐喻所揭示的性别等级	
Mattia THIBAUT 马蒂亚·蒂博	Tampere University of Technology,Finland 芬兰坦佩雷理工大学	“Taming Play. Experiments and Ideologies of Gamification from US, EU and China” 驯服游戏：来自美国、欧盟和中国的游 戏化实验和意识形态	
Coffee Break 茶憩			10：00—10：15
Conference No.4 第四场			
Host: Miao Tian 主持：苗田			10：15—12：00

Gabriele MARINO 加布里尔·马里诺	University of Turin 意大利都灵大学	“On the Musical Si(g)nification or The musical <i>Marco Polo</i> : A Semiotic Inquiry in the Perception of Chinese Music in Western Countries” 论音乐的意义或音乐片“ 马可波罗”：西方国家对 中国音乐理解的符号学探究	
Zhao Kuiying 赵奎英	Nanjing University 南京大学	Art as Presencing Sign : A New Exploration on Semiotics of Arts 艺术作为出场符号——艺术符号学新探	
Discussion 讨论			
Lunch Break 午餐			
Conference No.5 第五场			
Host: Li Xiaodi 主持：李孝弟			14: 00—15: 45
Lei Han 韩蕾	Shanghai Jiaotong University 上海交通大学	Cina’s calling on China: A Perspective of Cultural Semiotics 《中国》对中国的呼唤——文化符号学的角度	
Bruno SURACE 布鲁诺·萨雷斯	University of Turin 意大利都灵大学	Ellipses and Amnesias: Poetics and Figures of Time in Contemporary Sinascape 省略与遗忘：当代“中国景象”里的诗学与图像时代	
Coffee Break 茶憩			
Conference No.6 & Closing Ceremony 第六场 & 闭幕式			
Host: Massimo LEONE 主持：马西莫·里昂			15: 45—17: 30
GAO Yan 高燕	Fudan University 复旦大学	Empty Mirror as a Metaphor: in the case of TV series ‘ <i>Nothing in the Mirror</i> ’ 空镜作为一种隐喻:以电视剧《空镜子》为例	
Zhou Haitian 周海天	Shanghai University 上海大学	Mimetic Desire or Productive Work: The Semiotic Analysis of Two Science Fictions in the 21st China 模仿欲望或生产性作品：21 世纪中国两部科幻小说中的符号学分析	
Discussion 讨论			



A Narrative Analysis of Temporality Symbols: a Case Study of Three Chinese Novels in Recent Years

Zeng Jun

Shanghai University, China

"Temporality symbols" has definite narrative value. Through the narrative analysis of "temporality symbols" of three influential Chinese novels, this text presents the different time consciousness and the cultural significance in recent years. These three novels are *Various Flowers* by Yuchen Jin, *Tiny Times* by Jingming Guo, and *The Three-body Problem* by Cixin Liu.

Keywords

Temporality symbols, narrative analysis, Chinese novel

Bio

Jun Zeng is a professor of the college of Liberal Arts, Shanghai University, China. He has received his PhD from Nanjing University. His research interests include cultural critical theory, visual cultural studies, Bakhtin studies, as well as contemporary cultural criticism of China.



时间性符号的叙事分析： 以近年来中国三部小说为例

曾 军

上海大学，中国

摘要：“时间性符号”具有一定的叙事价值。通过对三部极富影响力的中国小说中的“时代性符号”进行叙事分析，本文展现了近几年里不同的时间意识和文化意义。这三部小说分别是金宇澄的《繁花》、郭敬明的《小时代》和刘慈欣的《三体》。

关键词

时间符号，叙事分析，中国小说

简介

曾军，中国上海大学文学院教授。他曾在南京大学获得博士学位。研究方向为文化理论与批评、视觉文化研究、巴赫金研究以及当代中国文化批评。



Multitude and Meaning

Massimo LEONE

University of Turin, Italy

Natural languages contain several words to designate an ontology characterized by multiplicity. Each of them refers to it with a different slant; in English: host, horde, mass, swarm, just to mention some examples.

The arts represent multiplicity too: paintings both in the western and in the eastern arts have long depicted crowded scenarios, populated by myriads of objects, minerals, plants, animals, and, of course, people.

The essay will compare representations of multitudes in the western and in the Chinese arts, in order to pursue two objectives: 1) describe the cross-cultural aesthetics of the multitude: a specific meaning and sensorial pleasure, indeed, emerges from representing a mass of similar objects co-existing in the same spatio-temporal semiotic field; 2) explore how this cross-cultural aesthetics is specified in each culture, with particular attention to present-day China.

Bio.

Massimo Leone is Professor of Semiotics, Cultural Semiotics, and Visual Semiotics at the Department of Philosophy, University of Turin, Italy. He is Shanghai University National High-end Foreign Expert. He graduated in Communication Studies from the University of Siena, and holds a DEA in History and Semiotics of Texts and Documents from Paris VII, an MPhil in Word and Image Studies from Trinity College Dublin, a PhD in Religious Studies from the Sorbonne, and a PhD in Art History from the University of Fribourg (CH). He was visiting scholar at the CNRS in Paris, at the CSIC in Madrid, Fulbright Research Visiting Professor at the Graduate Theological Union, Berkeley, Endeavour Research Award Visiting Professor at the School of English, Performance, and Communication Studies at Monash University, Melbourne, Faculty Research Grant Visiting Professor at the University of Toronto, "Mairie de Paris" Visiting Professor at the Sorbonne, DAAD Visiting Professor at the University of Potsdam, Visiting Professor at the École Normale Supérieure of Lyon (Collegium de Lyon), Visiting Professor at the Center for Advanced Studies at the University of Munich, Visiting Professor at the University of Kyoto, Visiting Professor at the

Institute of Advanced Study, Durham University, Visiting Professor at The Research Institute of the University of Bucharest, Eadington Fellow at the Center for Gaming Research, University of Nevada, Las Vegas, Fellow of the Käte Hamburger Kolleg „Dynamics in the History of Religions Between Asia and Europe“ (Bochum, Germany), Visiting Senior Professor at the Internationales Forschungszentrum Kulturwissenschaften, Vienna, and High-End Foreign Expert and Visiting Professor at the University of Shanghai, China. His work focuses on the role of religion in modern and contemporary cultures. Massimo Leone has single-authored seven books, *Religious Conversion and Identity: The Semiotic Analysis of Texts* (London and New York: Routledge, 2004; 242 pp.), *Saints and Signs: A Semiotic Reading of Conversion in Early Modern Catholicism* (Berlin and New York: Walter de Gruyter, 2010; 656 pp.), *Sémiotique de l'âme*, 3 vols (Berlin et al.: Presses Académiques Francophones, 2012), *Annunciazioni: percorsi di semiotica della religione*, 2 vols (Rome: Aracne, 2014, 1000 pp.), *Spiritualità digitale: il senso religioso nell'era della smaterializzazione* (Udine: Mimesis, 2014), *Sémiotique du fondamentalisme : messages, rhétorique, force persuasive* (Paris: l'Harmattan, 2014; translated into Arabic in 2015), and *Signatim: Profili di semiotica della cultura* (Rome: Aracne, 2015, 800 pp.), edited thirty collective volumes, and published more than four hundred articles in semiotics and religious studies. He has lectured in Africa, Asia, Australia, Europe, and the Americas. He is the chief editor of *Lexia*, the Semiotic Journal of the Center for Interdisciplinary Research on Communication, University of Turin, Italy, and editor of the book series “I Saggi di Lexia” (Rome: Aracne) and “Semiotics of Religion” (Berlin and Boston: Walter de Gruyter). He directs the MA Program in Communication Studies at the University of Turin, Italy.



诸众与意义

马西莫·里昂

意大利都灵大学

自然语言包含有几个词，用以表示具有多重意义的本体。每一个都有不同的倾向义；举几个例子，在英语中:host, horde, mass, swarm。

艺术中也有表现多重性的例子:油画在西方和东方艺术中一直描绘拥挤的场景,它由许多物体,矿产,植物,动物,当然,还有人。

这篇文章将比较西方和中国艺术中诸众的表达,为了追求两个目的:1)描述诸众的跨文化审美:一个特定的意义和知觉的快乐,的确,出现代表大量的相似对象,它们共存在同一时空符号学领域;2)探究这种跨文化美学是如何在每一种文化中被具体说明的,特别是在当今的中国。

个人简介: 马西莫·里昂, 意大利都灵大学哲学系符号学、文化符号学和视觉符号学教授, 上海大学国家高端外专。曾毕业于锡耶纳大学的传播学, 并获得巴黎七大的文本和文献的历史和符号学 DEA, 都柏林圣三一学院文字和图像研究的哲学硕士, 索邦大学宗教研究博士, 弗里堡大学艺术史博士。他的著作侧重于宗教在现代和当代文化中的作用。著有七本书, 编辑三十卷, 在符号学和宗教研究领域发表了四百多篇文章。他曾在非洲、亚洲、澳大利亚、欧洲和美国讲学。他是意大利都灵大学传播学跨学科研究中心的符号学杂志 Lexia 的主编, 也是“*I Saggi di Lexia*” (罗马:Aracne)和《宗教符号学》(柏林与波士顿:Walter de Gruyter)系列丛书的编辑。领导意大利都灵大学传播学硕士项目。



Tasting Culinary Art: The Aesthetics of Chinese Food Between the East and the West

Simona Stano

University of Turin

Chinese cuisine is known and especially praised for the attention it pays to every aspect of food, “from its palatableness to its texture, and from its fragrance to its colourfulness; until, as in other works of art, proportion and balance are instilled in every dish” (Feng 1952, our emphasis). Within its huge variety — including gastronomic traditions originating from various regions of China, as well as from Chinese people living in other countries —, in fact, such a cuisine strongly emphasises the aesthetic dimension of food, in relation to both its preparation and consumption: “no description of Chinese food and eating habits would be complete without reference to the pleasure which Chinese through the ages have associated with preparing food and with eating” (Roberts 2002). This acquires further importance if we consider the extensive spread of Chinese food around the world and its consequent hybridisation with other foodspheres, including Western gastronomic traditions. References to the extremely rich literature on Chinese food cultures and detailed analyses of relevant case studies — with specific reference to the collective imaginary of Chinese cuisines between the East and the West — will allow us to explore the aesthetic values associated with Chinese culinary arts, also relating to the philosophical reflection on taste and its judgement.

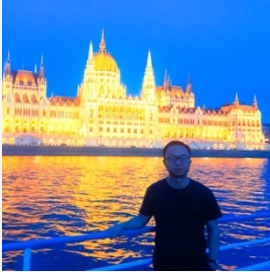


品尝烹饪艺术:中西美食的美学

西蒙娜·斯塔诺

都灵大学

中国菜因其对食物全方位的关注而世界闻名，并受到了特别的赞扬，“色香味俱全;像其它艺术作品一样，每道菜中都灌注着比例均衡的思想”(Feng 1952, our emphasis)。在其非常多的种类里—包括来自中国各个地区的饮食传统,以及来自生活在其它国家的中国人—实际上,这样的美食在食材准备和消费中十分强调菜肴的审美维度:“任何有关中国菜和饮食习惯的描述几乎都与中国古往今来准备食材和享受美食的乐趣有关”(罗伯茨, 2002)。如若考虑到中国菜在世界范围内的广泛传播及其与西方烹饪传统在内的其他菜系的杂交,这种审美需求就变得更加重要。关于中国饮食文化中丰富的文学内涵和相关案例的详细分析——具体参考东西方之间对中国菜系的集体想象——将让我们探索中国烹饪艺术的审美价值,这与味觉的哲学反思和判断也相关。



“The Rap of China” and hip-hop’s cultural politics

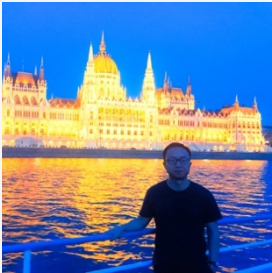
Wang Jiajun

East China Normal University
(China)

The success of reality shows: "The Rap of China" relies on a certain balance between the "real" and "show". The key to achieving this balance is the creed of hip-hop: "keep it real", which catered to the public's appeal for "personality". Hip-hop culture has a long tradition of political resistance, and the "noise" it creates can also be regarded as a subculture's resistance to mainstream culture. However, "The Rap of China" carried out a subtle depoliticization of hip-hop, making the show without resistance, and everything was presented as entertainment effect. Firstly, It passed a rigorous political review to the participants and performance; secondly, it especially emphasized "technical" dimension of Rap and weaken its "expressive" dimension. After excluding the dimension of resistance, the rappers from "The Rap of China" are even hard to resist the "pan-moralism" in online public opinion. This kind of compromise is the only way for China's hip-hop to move from "underground" to "mainstream." However, it is unfair to criticize it only from a dualism of politics-commerce, entertainment-personality. There are no fundamental conflict between the materialism of hip-hop and its commercialization. Commercialization is also the important pusher for the politicization of hip-hop, and hip-hop itself has revolutionized the entertainment industry. Hip-hop itself contains plenty of paradox, so we need to jump out of the framework of dualism to analyze it. For today's China, the greatest significance of hip hop is to provide young people in a age of lack experience with the means and enthusiasm to express their experience, which is itself a kind of cultural politics.

Key-words: “The Rap of China”, hip-hop, cultural politics.

Bio: Dr. Jia-Jun Wang is an Associate Professor of Department of Chinese language and literature, East China Normal University. He is also an Associate Senior Editor of *Theoretical Studies in Literature and Art*. He earned his doctorate in East China Normal University in 2015, and has been a exchange doctoral student in Regent College (Canada). His studies focus on Contemporary French Thought, Judaeo-Christian Theology and Aesthetics, Ethics in Literature, especially in Levinas's thought about ethics and literature. He has published *Schopenhauer and the theory of the sublime* (2015), and translated Sean hand's *Emmanuel Levinas* into Chinese (2014). He has also published many articles in the journals such as *Literary Review*, *Literature& art studies*, *Logos and Pneuma: Chinese Journal of Theology*.



《中国有嘻哈》和嘻哈的文化政治

王嘉军

华东师范大学

《中国有嘻哈》爆红的原因在于在真人秀的“真”和“秀”之间达成了某种平衡，其中关键在于嘻哈的“保持真实”这一信条正好迎合了大众对于“个性”的诉求。嘻哈文化本身制造的“噪音”，可视为一种亚文化对主流文化的抵抗。不过，《中国有嘻哈》通过强调技术性而淡化表达性等方式，对嘻哈进行了去政治化。剔除了抵抗性之后的嘻哈，就连舆论中的“泛道德主义”都很难抵抗。这种妥协是中国嘻哈从“地下”走入“主流”的必经之途。但仅持一种政治与商业二元对立的视角对其进行批判也有失公允，嘻哈自身所包含的物质至上主义与商业化并不矛盾，商业化也恰是使嘻哈政治化的推手。嘻哈本身包含诸多悖谬，需要我们跳出二元对立框架进行分析。对于今日中国而言，嘻哈最大的文化政治意义在于为经验贫乏时代的青年提供了表达经验的热情和手段。

关键词：《中国有嘻哈》，嘻哈，文化政治

简介：王嘉军，华东师范大学中文系副教授，《文艺理论研究》副编审，2015年在华东师范大学获得博士学位，加拿大英属哥伦比亚大学维真学院交流博士。主要研究领域为法国当代思想与文艺理论，犹太-基督教神学与美学思想，文学伦理，特别是列维纳斯关于伦理与文学的思想。曾出版《叔本华与崇高理论》（2015），曾翻译西恩·汉德的《导读列维纳斯》（2014），在多本权威期刊中发表许多文章，例如《文学评论》、《文艺研究》、《道风：基督教文化评论》。



Peng Jia

Alien masculinity and femininity: On the gender hierarchy revealed by horse as a cultural metaphor

Institute of Semiotics and Media Studies, Sichuan University

As pointed out by Paul Bouissac, symbols of gender are reinforced in animal shows for the roles of animals and their trainers follow the established stereotypes. Horse, a wild/domesticated animal beyond categorization, is decorated in the way as chorus girls dress themselves and thus become symbols of women who are hard to tame and sexually available. Chinese horse shows are not only the narrative on how the empire conquers women and other nations/tribes, but also a myth how a privileged and advanced culture incorporates the magical power of nomads. The paintings and poems on horse help to establish such a myth and a gender hierarchy in Chinese ancient society.



异质的男性化和女性化:马作为文化 隐喻所揭示的性别等级

彭 佳

四川大学，符号学和媒体研究所

正如保罗·布伊萨克(Paul Bouissac)所指出的，性别符号在动物表演中得到了强化，因为动物和驯兽师的角色都遵循着既定的模式。马，一种超越了分类的野生/驯养动物，以歌舞团女演员的装扮被打扮，所以变成了成为难以驯服并获得性别的女性符号。中国的马展（马术表演）不仅讲述了帝国如何征服女性和其他民族/部落，而且还讲述了一个关于特权和先进文化如何合并游牧民族神秘力量的神话。关于马的绘画和诗歌在中国古代社会中建立了神话和性别等级。



Taming play: Experiments and ideologies of gamification from US, EU and China

Mattia THIBAULT

Tampere University of Technology, Finland

Abstract:

Playfulness is scary. It is powerful and uncontrollable, and it questions the social order of everyday life. For this reason, every culture sets more or less strict boundaries around it. If banishing play is probably impossible, history is full of attempts of regulating it, of containing its disruptive force within specific boundaries of time or space – let's think of Bakhtin's work on carnival.

Even in modern days, moral panic often accompanies new forms of games. It happened with role-playing games in the 1980s, and it became particularly strong with digital games. The latter are often accused of causing mass-shootings in America – despite the fact that scientific literature seems to indicate otherwise. New AR (augmented reality) games such as Pokémon Go have caused great debates around their possible harmfulness in Europe and have been subject to an evaluation of potential security and safety risks in China, where the authorities were concerned about possible threats to geographical information security. Other games, such as Tencent Games' *Honor of Kings* have been criticized for being addictive and of being "poison" for young people.

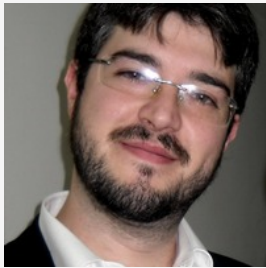
Nevertheless, in the last decade a new concept arose: that of gamification, indicating the attempt to use games and game elements in "serious" situations in order to convey values or modify behaviours. If the idea is not completely new – attempts of harnessing play's might can be found throughout all history – but today is gaining an unprecedented traction. Already in 2002, the US Army published *America's Army*, a propaganda game meant to acquaint US citizens with the corp. Similarly, the Communist Party of China is sponsoring the development of a game entitled *Chinese Heroes* intended to infuse patriotism to the players. Other games and gamified applications wish to incentivise healthy behaviours, such as Jane McGonigal *Superbetter*, or find their place in museums like *Learning from Lei Fen*, in Shanghai or *Father and Son* at the archaeological museum of Naples.

But is it really possible to tame such a thing as play, subversive and ever-changing by nature? What are the limits of gamification in this regard? This paper, grounded on the semiotics of play, aims to provide a possible answer to these questions.

Key-words: Play, digital games, gamification, propaganda, limits of play.

Bio

Dr Mattia Thibault is a Postdoctoral Researcher at Tampere University of Technology (Marie Skłodowska Curie IF). He worked as research fellow at Turin University, where, in 2017, he earned a PhD in Semiotics and Media within SEMKNOW, the first pan-European doctoral program on semiotics, and has been visiting researcher at Tartu University (Estonia), The Strong Museum of Play (Rochester, NY, US), and Helsinki University (Finland). His research interests revolve around the semiotics of play and the cultural relevance of games while his current research focuses on establishing an interdisciplinary framework for urban gamification. He has presented and organized numerous talks, conferences, and activities dedicated to these topics and he has published many peer-reviewed articles and edited several volumes, among which: *Gamification urbana: letture e riscritture ludiche degli spazi cittadini* (Aracne, 2016), *Virality, for an Epidemiology of Meaning* (with Gabriele Marino, 2018, monographic issue of the journal Lexia) and *I discorsi della fine*.



马蒂亚·蒂博

驯服游戏:美国、欧盟和中国的 游戏化实验和意识形态

芬兰坦佩雷理工大学

玩兴是可怕的。它是强大而不可控制的，它也质疑日常生活的社会秩序。因此，每一种文化都或多或少地给自己设定了严格的边界。如果不可能禁止游戏，历史就会对其进行规范其游戏规则，在特定的时间或空间范围内限制其破坏性力量——让我们想想巴赫金的“狂欢化”作品。

即使在现代社会,道德恐慌经常伴随新形式的游戏。上世纪 80 年代,角色扮演游戏就出现了这种情况,而数字游戏则表现得尤为突出。后者经常被指责在美国造成大规模枪击事件——尽管科学文献似乎表明事实并非如此。像“口袋妖怪”这样的 AR (增强现实) 游戏在欧洲引起了激烈的争论,围绕它们可能会对欧洲造成危害,并且在中国也面临着潜在的安全和安全风险的评估,当局担心地理信息安全可能受到威胁。其他游戏,如腾讯游戏《王者荣耀》也被批评为让人上瘾,是年轻人的“毒药”。

然而,在过去十年里出现了一个新的概念:游戏化,它指的是为了传达价值观或修正行为,在“严肃”环境下试图使用游戏和游戏元素。如果这个想法不是全新的——在整个历史上都可以找到利用游戏的尝试——但是今天却得到了前所未有的关注。早在 2002 年,为了让美国公民了解美国陆军,美国陆军就发布了一款宣传游戏《美国陆军》(America's Army)。同样,中国共产党也在支持开发一款名为《中国英雄》(Chinese Heroes)的游戏,旨在向玩家灌输爱国主义思想。其他游戏和游戏化应用程序,比如 Jane McGonigal Superbetter, 希望鼓励健康行为,或者在博物馆中占有一席之地,例如在上海的“向雷锋学习”,或在那不勒斯考古博物馆的“父与子”。

但它真的可以驯服这种如同游戏一样颠覆性和不断变化的天性吗?在这方面游戏化的限制是什么?本文以游戏符号学为基础,旨在为这些问题提供一个可能的答案。

关键词: 游戏, 数码游戏, 游戏化, 宣传, 游戏的限制

简介: *Catastrofi, Disastri, Apocalissi* (Aracne, 2018 with Vincenzo Idone Cassone and Bruno Surace).

马蒂亚·蒂博, 坦佩雷技术大学(Marie Skłodowska Curie IF)的博士后研究员。他在都灵大学(Turin University)担任研究员并于 2017 年完成 SEMKNOW(第一个泛欧洲符号学博士项目)获得符号学和媒体博士学位,并在塔尔图大学(爱沙尼亚)、玩乐博物馆(Strong Museum of Play)(美国纽约罗切斯特)和赫尔辛基大学(芬兰)担任访问研究员。他的研究兴趣围绕游戏的符号学和游戏的文化相关性,而他目前的研究重点是建立一个跨学科的城市游戏化框架。他提出并组织了多次谈话、会议和活动致力于这些主题,并且已经出版了许多同行评议的文章,编辑几卷,其中有: *Gamification urbana: letture e riscritture ludiche degli spazi cittadini* (Aracne, 2016), *Virality, for an Epidemiology of Meaning* (with Gabriele Marino, 2018, monographic issue of the journal Lexia) and *I discorsi della fine. Catastrofi, Disastri, Apocalissi* (Aracne, 2018 with Vincenzo Idone Cassone and Bruno Surace).



On the Musical Si(g)nification or The musical Marco Polo: A Semiotic Inquiry in the Perception of Chinese Music in Western Countries

Gabriele MARINO

University of Turin, Italy

Thanks to a series of case studies ranging from classical music (Giacomo Puccini's *Turandot*), to Modernist avant-garde (John Cage, Giacinto Scelsi), and contemporary popular music (John Zorn's *Naked City*, protest singer-songwriter Cui Jian, underground performer Yan Jun, techno producer Tzusing), investigated through literature review and textual analysis, as well as interviews (author and musical entrepreneur Sean White alias Zhang Changxiao), the paper aims at addressing the perception of Chinese music and its influence in Western cultures, with particular regards to the Italian context. At least four main discursive tropes are being found: "blurriness", "derivation", "extremeness", and "technique".

Keywords:

China, cultural mediation, musical genres, popular music, semiotics

Bio

Gabriele Marino is an Italian semiotician and digital marketer. He has been dealing with music, online viral phenomena, and market research, working with universities, research institutes, and private companies. He is currently Post-Doc at the University of Turin, with the ERC project "NeMoSanctI: New Models of Sanctity in Italy (1960s-2010s)" led by Jenny Ponzo. Website: gabrielemarino.it.



论音乐的意义或音乐片“马可波罗”： 西方国家对音乐理解的符号学探究

加布里尔·马里诺

意大利都灵大学

摘要：由于一系列的案例研究：从古典音乐(普契尼的《图兰朵》)到现代前卫音乐(约翰·凯奇, 贾钦托·谢尔西)，再到当代流行音乐(约翰·佐恩的“裸体城市的忧郁”，叛逆创作型歌手崔健，地下（摇滚）表演者颜峻，电子制作人 Tzusing)，通过文献综述和文本分析进行调查以及访谈(作家和音乐策划人 Sean White, 中文名叫张长晓)，本文旨在探讨对中国音乐及其对西方文化影响的理解，特别是对意大利文化的影响。发现至少四种主要的话语修辞：“模糊”、“派生”、“极端”和“技巧”。

关键词：中国，文化协调，音乐流派，流行音乐，符号学

简介：加布里尔·马里诺是一名意大利符号学者和数字市场工作者。他一直在做音乐、网络病毒现象和市场研究，与大学、研究机构和私人公司合作。他目前是都灵大学的博士后，参加了由珍妮·庞佐主持的 ERC 项目“NeMoSancti:意大利神圣的新典范(1960 -2010 年)”。个人网页：gabrielemarino.it.



Art as Presencing Sign : A New Exploration on Semiotics of Arts On the Musical Si(g)nification or The musical Marco Polo: A Semiotic Inquiry in the

Zhao Kuiying

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In today's researches of semiotics of arts, one standpoint insists that art is a representation sign in the sense of Pierce's semiotics. In the view of Pierce's representational semiotics, "sign" is same to "representamen", which means that the thing that stands for the object is absent. And the three parts of Pierce's Semiotics, the sign, the object and the meaning is not to be present at the same time, thus the meaning of sign always exists outside the sign. To attribute art to representation sign, which is not only challenged by both art theory and practice in the contemporary context, but also causes paradox of semiotics and difficult problems of artistic meaning. In essence, art is not a absence representation sign, but an appearing presencing sign. As a presencing sign, art is not a stand for an absent object, but a appearing or showing of its own existence and relevant meaning. It is a meaningful or signification sign practice occurring in a specific time and place. In here, the existence and the meaning of sign is simultaneous presence and is an integral generation. Proposing the concept of "presencing sign" can not only help to better understand the nature of art sign, the ontology of art, can also help to better understand the characteristics of art sign related with the presencing activities of characters, such as thingness, eventness, displayness, embodiment, fieldness, and so on.

Keywords

art sign, presencing sign, representation sign, appearing sign, Pierce, Semiotics of Arts

Bio-note

Kuiying ZHAO is a professor at the School of Arts, and the deputy dean of the School of Arts, Nanjing University. Her main research interests include art theory, semiotics of arts, western aesthetics, linguistics and poetics, ecolinguistics and ecological literacy and cultural theory. She is currently in charge of the funded project (Nanjing university "Double-First Class" construction "hundred-level" project 南京大学双一流建设百层次项目) titled "interdisciplinary research among major issues of the art semiotics and art theory".



艺术作为出场符号 ——艺术符号学新探

Art as Presencing Sign : A New Exploration on

赵奎英

南京大学

摘要：在有关艺术是不是符号，艺术是什么性质符号的争论中，一种观点认为，艺术是皮尔斯符号学意义上的再现符号。再现符号是对某种不在场对象的代替，符号、对象与意义是不能同时在场的，符号的意义处于符号之外，符号只是一种工具和载体，它本身是不参与意义生成的。把艺术归于再现符号不仅受到当代语境中的理论与实践的双重挑战，而且还会造成难以解决的符号学悖论和艺术意义难题。艺术本质上不是一种再现性的不在场符号，而是一种显现性的出场符号。艺术作为出场符号，它不是对某个不在场对象的代替，而是对自身存在及相关意义的显现，是在特定时间和场所中发生的有意义或意味的符号实践。在这里，符号、存在和意义是同时出场、不可分割、一体生成的。出场符号概念的提出，不仅可以有助于更好地理解艺术符号的本质、艺术活动的本体，还可以更深入更直观地理解艺术符号与“人物”“出场”活动相关相类的物质性、动作性、展示性、具身性和场域性等特征，从而使艺术基本理论研究得到真正推进。

关键词： 艺术符号 出场符号 再现符号 显现符号 皮尔斯 艺术符号学

简介：

赵奎英，南京大学艺术学院教授，南京大学艺术学院副院长。她的主要研究领域包括艺术理论、艺术符号学、西方美学、语言学和诗学，生态语言学和生态文学文化理论，现在主持有南京大学双一流建设百层次项目——“艺术符号学和艺术理论主要问题之间的跨学科研究”。



Cina's calling on China in the Cultural Revolution: A Perspective of Cultural Semiotics

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The Italian director Michelangelo Antonioni was notorious both in China and in Europe in 1970s for directing the documentary film *Cina* [Chung Kuo], which showed no affinity with European left wings' artistic taste and little debt to Chinese government's ideological investment of the Cultural Revolution; while Antonioni was highly praised by the French semiotician Roland Barthes for his critique of universal meaning and motivated the latter's trip to China two years later. The case of *Cina*'s calling on China in a specific time reveals the semiotic boundaries of heterogeneous cultures, as well as heterogeneous semiospheres between artistic texts and politic texts. Under the perspective of cultural semiotics, also with recourse to Barthesian semiotics, this paper attempts to analyze these semiotic boundaries, so as to reply to the problematics of universality versus heterogeneity in cultural semiotics.

Keywords

Cina, Cultural Semiotics, the semiotic boundary of heterogeneous cultures, semiotics of alterity, the critique of meaning

Bio-note

Lei HAN is an assistant professor at the School of Humanities, Shanghai Jiaotong University. Her main research interests include various branches of semiotics, western literary theories and comparative literature. She is currently in charge of the funded project titled "The relationship between contemporary French literary theory and classic poetics" (Fund No. 16YJCZH025) for junior scholars of the Social Science and Humanities of the Ministry of Education, P.R.C.



《中国》对中国的呼唤 ——文化符号学的角度

韩 蕾

上海交通大

摘要：20 世纪 70 年代，意大利导演米开朗基罗·安东尼奥尼(Michelangelo Antonioni)执导的纪录片《中国电影》(Cina [Chung Kuo])在中国和欧洲都声名狼藉，这部纪录片没有表现出欧洲左翼的艺术审美，也很少映衬中国政府在特殊时期的意识形态投入;安东尼奥尼对大众意义的批判受到了法国符号学家罗兰巴特的高度赞扬，并推动了罗兰巴特两年后的中国之行。

《中国》在特定时期对中国的呼唤揭示了异质文化的符号学边界，以及艺术文本与政治文本的异质符号学边界。本文试图从文化符号学的角度出发，以罗兰巴特符号学为切入点，分析这些符号学的边界问题，以回答文化符号学中普遍性与异质性的问题。

关键词：《中国》，文化符号学，异质文化的符号学边界，异性性符号学，意义的批判

简介：韩蕾，上海交通大学人文学院的副教授，主要研究方向为符号学众分支、西方文学理论和比较文学。教育部社会科学与人文学科青年学者，主持“当代法国文学理论与古典诗学的关系”(资助编号:16YJCZH025)基金项目。



Ellipses and Amnesias – Poetics and Figures of Time in Contemporary Sinascape

Bruno SURACE

University of Turin, Italy

Seen from a Western perspective, contemporary Chinese cinema seems to be characterized by two interrelated dimensions: a positive tendency to formal experimentation and a stimulating – and maybe symptomatic – obsession with issues related to time. The purpose of my paper is to investigate the relationship between these two features utilizing a comparative approach, which aims to outline the formal and thematic specificities of contemporary “Sinascape”, a neologism taken from Gary G. Xu.

Time as an aesthetic object pervades Chinese cinema across genres and atmospheres, from drama to comedy, from thriller to documentary. Despite the differences between these kinds of movies, the theme conceals a sort of common key, which can be used to interpret Chinese culture and tastes. I will attempt to provide the semiotic schemes for comprehending how time is quantitatively and qualitatively created in a corpus of movies, also comparing them to their ideal counterparts in Western cinematography in order to pinpoint the reciprocal formal specificities.

Red Amnesia (闖入者, Wang Xiaoshuai 2014) in the beginning seems to be a thriller based on a story of stalking, but then reveals a substratum related to the problems of memory and time, as does Caché (2005), directed by Austrian Michael Haneke. Mountains May Depart (山河故人, Jia Zhangke 2015) splits itself in a sort of dialectic between past, present and future, and reflects on the trauma of separation, as happens with different modalities in the Belgian film Mr. Nobody (Jaco Van Dormael 2009). Black Coal, Thin Ice (白日焰火, Diao Yinan 2014) combines the feel of noir movies with the materiality of time, with more or less explicit references to Orson Welles' The Third Man (1949) and other classical Western thrillers. Kaili Blues (路边野餐, Bi Gan 2015) is set in a magical place, Dang Mai, where past and future interact becoming one, as happens, for instance, in The Lake House (Alejandro Agresti 2006). A Touch of Sin (天注定, Jia Zhangke 2013) juxtaposes four different space-times, uniting them with a violence which is highly metaphorical, as happens, for example, in the postmodern splatter of Quentin Tarantino. Mrs. Fang (Wang Bing, 2017) follows in a documentary frame the life of a woman affected by Alzheimer's disease, with a slow rhythm which clashes with the frenzy of modern life, configuring two times that interface by reflecting on the importance of memory, as happens in the fictional American movie Still Alice (Richard Glatzer and Wash Westmoreland 2014).

At the end of my paper the peculiarity of time in contemporary Sinascape will emerge, both from a stylistic and a symbolic point of view.



省略与遗忘：

当代“中国景象”里的诗学与图像时代

布鲁诺·萨雷斯

意大利都灵大学

从西方视角来看，当代中国电影似乎有两个相互关联的维度：一是对规范实验的积极倾向，二是对与时间有关的问题的刺激——也许是症候性——的痴迷。这篇文章的目的是利用比较的方法来研究这两个特征之间的关系，从而概述当代“Sinascapes”（取自 Gary G. Xu 的新词：《中国景象》）的形式和主题的特殊性。

从戏剧到喜剧，从惊悚片到纪录片，时间作为一种审美对象在中国电影的各个流派和环境无处不在。尽管这些类型的电影有所不同，但主题隐藏了一种共同的关键词，它可以用来诠释中国文化和审美。我将尝试提供符号学的方案来理解在电影语料库中时间是如何在数量和质量上被创造出来的，并将它们与西方电影摄影中理想的对等物进行比较，以精确地找出相互对应的形式特殊性。

《闯入者》（王小帅 2014）一开始似乎是一个基于骚扰跟踪故事的惊悚片，但后来却揭示了与记忆和时间问题相关的底层内核，正如由奥地利导演迈克尔·哈内克拍摄的电影《隐藏摄影机》（2005）一样。《山河故人》（贾樟柯 2015）将自身分裂为过去、现在和未来的一种辩证关系，并反映了分离的创伤，同样也以不同形式发生在比利时电影《无姓之人》（雅克·范·多梅尔 2009）。《白日焰火》（刁亦男 2014）将时间的物质性与黑色电影的感觉相结合，或多或少明显借鉴了奥森·威尔斯的《第三人》（1949）和其他古典西方恐怖片。《路边野餐》（毕赣 2015）场景设置在一个神奇的地方——荡麦，在那里过去和未来交汇在一个点，这种故事也同样发生在诸如《触不到的恋人》（亚历杭德罗·阿格雷斯蒂 2006）的电影中。《天注定》（贾樟柯 2013）将四个不同的时空并置，将它们汇合在高度隐喻的暴力场景中，这也同样发生在昆汀·塔伦蒂诺的后现代作品中。《方绣英》（王兵，2017）以纪录片的框架，跟拍一位受阿尔茨海默病摧残的女人的生活，它是用与现代生活的狂热相冲突的慢节奏记录，通过反思记忆的重要性两次建构那个画面，这也同样发生在虚构的美国电影《依然爱丽丝》（理查德·格拉泽和沃什·韦斯特摩兰，2014）。

在我文章的结尾部分，将从文体和象征的角度，揭示当代“中国景象”的时代特征。



Gao Yan Haitian

Empty Mirror as a Metaphor: in the case of TV series ‘Nothing in the Mirror’

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Using mirror as a metaphor for the state of life and self-construction is a universal phenomenon in human culture. The temporal dimension of mirror is the present, while the spatial dimension of mirror is presence. Mirror is often used as a narrative strategy in contemporary visual culture, especially the film and television work, which in accordance with the characteristics of time-space in postmodernity. By analyzing the TV series ‘*Nothing in the Mirror*’, we can find the new meaning of mirror as cultural symbol.

Keywords

‘*Nothing in the Mirror*’, space, self-construction, cultural symbol

Bio

Gao Yan is an associate professor of Center for Art Education at Fudan University in Shanghai, China. She has received her PhD degree from Fudan University. Her research field mainly focuses on visual culture and aesthetics of films & TV series.



高 燕

空镜作为一种隐喻： 以电视剧《空镜子》为例

复旦大学

用镜子来比喻生活状态和自我建构是人类文化中普遍存在的现象。镜子的时间维度是现在，而镜子的空间维度是存在。镜子在当代视觉文化中经常被用作一种叙事策略，尤其是影视作品里，它符合后现代性的时空特征。通过对电视剧《空镜子》的分析，我们可以发现镜子作为文化符号的新含义。

关键词：《空镜子》，空间，自我建构，文化符号

简介：高燕，（中国上海）复旦大学艺术教育中心副教授。曾在复旦大学获得博士学位。研究领域主要是影视作品的视觉文化和审美。



Mimetic Desire or Productive Work: The Semiotic Analysis of Two Science Fictions in the 21st China

Zhou Haitian

Shanghai University

Science fictions are one of the most prominent manifestations of Semiotics theories in 20 century, which generally claimed that meaning(value) roots in the relations among representaments (signifier).However, there is more profound source that constitutes the relations of representaments and provides the understandability of science fictions. Meaning of world as subject is preexistent that decides the line between mimetic desire and productive work of science fictions. In the way, the quest of signified builds a bridge over Semiotics and Hermeneutics. Therefore, the discussion between mimesis and production of science fictions in the 21st China would trigger the investigation and criticism of the foundation of Semiotics.

Keywords

The foundation of Semiology, Science fictions in China; Mimetic and Productive

Bio

Zhou Haitian is a lecture of Literature Department, Shanghai University, China. She has earned doctorate in Literature from Fudan University. Her research focuses on Comparative Poetics, Hermeneutics, exegesis of "Thirteen Classics"



周海天

上海大学

模仿欲望或生产性作品： 21 世纪中国两部科幻小说中的符号学分析

摘要：在二十世纪，科幻小说是符号学理论最突出的表现之一，它通常强调意义(价值)植根于表征物(能指)间的关系。然而，还有更深刻的根源能构成表征物的关系，并提供科幻小说的可理解性。世界作为主体的意义是先于存在的，它决定了模仿欲望与科幻小说生产性创作之间的界线。在此过程中，追求“所指”架起了符号学和解释学的桥梁。因此，21 世纪中国科幻小说中的模仿与生产之间的讨论，将引发符号学基础的研究与批判。

关键词：符号学基础，中国科幻小说，模仿与生产

简介：周海天，（中国）上海大学文学院讲师。她曾在复旦大学获得文学博士学位。她的研究领域是比较诗学、诠释学、《十三经》注释