8th Budapest Visual Learning Conference

COMMUNICATION – CULTURE – CONSCIOUSNESS

Abstracts

Szerkeszti Benedek András és Nyíri Kristóf
Edited by András Benedek and Kristóf Nyíri

MŰEGYETEM 1782

8th Budapest Visual Learning Conference

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Visual Learning Lab Papers No. 7 (2018/1)

Edited by András Benedek and Kristóf Nyíri

The back cover of the present booklet displays the mission statement of the Budapest Visual Learning Lab, formulated in October 2009. Since then, the VLL has held regular monthly research seminars and organized seven international conferences, publishing seven selected and edited collections of papers. The 2018 Budapest conference, VLC8, should contribute to the recognition that the pictorial turn in education is about to happen – indeed it should contribute decisively to making it happen.

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Time	Room A: "Felolvasó terem"	Room B: "Kisterem"	Room C: "Elnöki tanácsterem"	Room D: "Képes-terem"	Room E: "Bolyai terem"
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Opening Ceremony: Honorary Speakers

László LOVÁSZ was born March 9, 1948 in Budapest. His fields of research include combinatorial optimization, graph theory, theoretical computer science. He played a central role in the process of systemization of combinatorial theory and graph theory. – His mathematical gift led to early achievements solving several open problems, writing a paper at the age of seventeen and publishing it in a famous mathematical journal, and winning gold medals in the International Mathematical Olympiad competition for three consecutive years (1964, 1965, 1966). He received the degrees Candidate of Math. Sci. (Hungarian Academy of Sciences, 1970); Dr. Rhr. Nat. (Eötvös Loránd University, Budapest 1971); Dr. Math. Sci. (Hungarian Academy of Sciences, 1977). – Until 1975, he had worked at Eötvös Loránd University, and then he went on to chair the Department of Geometry at the University of Szeged between 1975 and 1982. In 1982, he returned to Eötvös Loránd University, where he established the Department of Computer Science. During the 1990s, Prof. Lovász was a professor at the Department of Computer Science at Yale University, and until 2006 he was a collaborative member of the Microsoft Research Center. After his return to Eötvös Loránd University he served as the director of its Mathematical Institute (2006–2011). – He was awarded the Brouwer Medal in 1993, the Wolf Prize in 1999, the Bolyai Prize in 2007 and Hungary's Széchenyi Grand Prize (2008). He received the Advanced Grant of the European Research Council (2008). He received the Kyoto Prize for Basic Science (2010). – He served as president of the International Mathematical Union between 2007 and 2010. In 2014, he was elected President of the Hungarian Academy of Sciences.

Dr. János JÓZSA is Rector of Budapest University of Technology and Economics. He is Head and Professor at the Department of Hydraulic and Water Resources Engineering. His main research interest is the hydrodynamics of surface waters including interface processes, measuring and modelling wind-induced lake currents and sediment motion, measuring and modelling flow, mixing and sediment transport in rivers with compound channel, modelling floodplain inundation.

Educational Theory and Practice in the Visual Age

András BENEDEK

A New Paradigm in Education: The Priority of the Image

The talk re-interprets the paradigm by Comenius (*Orbis Pictus*) in the 17th century and its impact on education within the framework of to-day's pedagogical thinking. The impact exerted by visual effects on learning-generated epochal impulses in a number of theoretical and practical experiments (Arnheim, Ferguson, Nyíri) will be analyzed. One of the special dimesions of the transformation going on in education and pedagogy these days, which is perceivable by ICT applications becoming more and more commonly used, is that we strive to apply images more explicitly than ever before. In fact a new type of multi-modality, offering effective methodological utilization in current teaching and learning, is taking form. We can and must use consciously this new possibility which has info-communication potentials and is available by the students practically anytime and anywhere. The talk summarizes the main findings of our researches (Benedek, Molnár, Nyíri and Veszelszki) conducted during the past decade, demonstrating that it is possible to use images creatively and in a methodologically well-grounded way in open structures. The paradigm of open content development (OCD) may give new pedagogical answers to the tensions being present in everyday education.

András BENEDEK, born 1950, is Professor of Education at the Department of Technical Education, Budapest University of Technology and Economics, and DSc of the Hungarian Academy of Sciences. From 1976 to 1979 he studied systems analysis and acquired a PhD at the Academy of Pedagogical Sciences on a scholarship in Moscow. His research activities recently focus on Visual Learning and Open Content Development (OCD), introducing new conceptual elements within the framework of a pedagogical-methodological project at Hungarian Acad-

emy of Sciences. In the spirit of the Vocation and Educational Training system improvement, there is a special approach to open content development, which moves from a rigid system of central content formation towards a more dynamic content innovation, where both teachers and students can participate through cooperative techniques, this approach having a strong visual character. In the up-to-date info-communication technological (ICT) environment a new pedagogical opportunity appears: the Open Access principle and its adoption in a wider context of practice have stirred up pedagogical thinking, amounting to a trend of radically opening up education. András Benedek was the co-founder of the Visual Learning Lab (www.vll.bme.hu) at Budapest University of Technology and Economics in 2009. To date he has published approximately 150 papers on human resource development, including the essays "New Vistas of Learning in the Mobile Age" (in Kristóf Nyíri, ed., *Mobile Understanding: The Epistemology of Ubiquitous Communication*. Vienna: Passagen Verlag, 2006), "Mobile Learning: New Horizons and Unstable Summits" (in Kristóf Nyíri, ed., *Engagement and Exposure: Mobile Communication and the Ethics of Social Networking*, Vienna: Passagen Verlag, 2009), and "Visual Education: Old and New Dilemmas" (in Benedek–Nyíri, eds. *The Power of the Image*, series VISUAL LEARNING, vol. 4, Frankfurt/M.: Peter Lang Edition, 2014). E-mail: benedek.a@eik.bme.hu.

István BESSENYEI

Curriculum Innovation and Visual Learning

Despite the prevalence of ICT, the book remained the core media at schools. Due to the plurality of cognition and communication opportunities, the book culture of schools is under pressure to legitimize the old learning forms, because of fears about the disintegration of tra-

ditional structures in the school. That is why the myths of book culture are diligently cultivated in schools.

The underrating of the educational significance of ICT (secondary orality) and the appreciation of the educational significance of printed educational architectures (as the last central school education monopoly) can be attributed to this. The didactic innovations that could be tailored to the needs of multimedia-socialized students (query-based learning, gaming, knowledge sharing, connectivism, visual learning) are strongly opposed. There is no room for visual learning forms or for the sensual cognition possibilities of the new networked environment. Systems based on unified educational inputs – and those that strive for ideological monopoly – reject output steering based on free choice and plurality of contents and methods, and insist on cognitive linearity. Rather than taking advantage of the various communication, tradition-transfer and learning cultures in a complementary way, they tend to demonize or block new developments. As a consequence, the school remained a provincial "typographic domain". "Transmedial socialized nomads" do not find their place in this world, even if they can be the ideal subjects for accepting and acquiring new abilities, for example:

- play – the capacity to experiment with one's surroundings as a form of problem-solving;
- performance – the ability to adopt alternative identities for the purpose of improvization and discovery;
- simulation – the ability to interpret and construct dynamic models of real-world processes;
- appropriation – the ability to meaningfully sample and remix media content;
- multitasking – the ability to scan one's environment and shift focus as needed to salient details;
- distributed cognition – the ability to interact meaningfully with tools that expand mental capacities;
- collective intelligence – the ability to pool knowledge and compare notes with others toward a common goal;
- judgment – the ability to evaluate the reliability and credibility of different information sources;
- transmedia navigation – the ability to follow the flow of stories and information across multiple modalities;

- networking – the ability to search for, synthesize, and disseminate information;
- negotiation – the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

István BESSENYEI (b. 1943) has a PhD in educational sociology. He was senior researcher at the National Institute for Public Education in Budapest. His areas of research include the relationship between the economic and educational system, the theory and role of e-learning, the impact of informatization and globalization on the world of schools. He has been teaching at several universities, among others in Germany and in Austria. E-mail: istvanbess@gmail.com.

Jean-Rémi LAPAIRE

Performativity as Understanding: Building the Case for a Visual-Kinetic Pedagogy of Grammar and Literature

We are born wrigglers and babblers but soon grow into social vocalizers and movers *performing language* on the socio-cognitive stage (Birdwhistell, *Kinesics and Context*, 1970; Schechner, *Performance Theory*, 1988). The selves we "present" (Goffman, *The Presentation of Self in Everyday Life*, 1959; Goffman, *Interaction Ritual*, 1967), the concrete and abstract meanings we "manu-facture" in everyday speech (Streeck, *Gesturecraft: The Manu-facture of Meaning*, 2009) are part of a vocal-gestural system that allows us to physically engage in *symbolic action* (Kendon, *Gesture: Visible Action as Utterance*, 2004), shape and display objects of conception (McNeill, *Hand and Mind: What Gestures Reveal about Thought*, 1992; McNeill, *Gesture and Thought*, 2005; Langacker, *Cognitive Grammar*, 2008), register, perform and transform our world experience (Jousse, *L'Anthropologie du Geste*, 1969). As this is done,

schematic kinetic imagery is produced that contributes to "visual think-ing" (Arnheim, *Visual Thinking*, 1969) and fuels thought (Goldin-Mead-ow, *Hearing Gesture: How Our Hands Help Us Think*, 2003). As ordi-nary human beings, teachers share all these basic semiotic skills and use them like everybody else in a spontaneous way, without giving much conscious thought to the processes at work. But teachers are more than ordinary speakers: they are professional public speakers who should strive to develop a greater awareness of the rich visual-kinetic potential that lies in their hands, while engaging the sensing and moving bodies of their students in a more controlled way.

This presentation reports two experiments that were carried out with graduate students of English literature and undergraduate students of English linguistics at a French university. The former were asked to essentialize a complex work of fiction (at the textual level), then perform a kinaesthetic characterization of the "residue", by giving visual-kinetic shape to the entities and events that had been preserved. As participants engaged in creative forms of "choreographic thinking" (Forsythe, "Syn-chronous objects as a choreographic object", (https://www.youtube.com /watch?v=uQdZBOVYLdI, interview, 2009) and processing, performa-tivity became inseparable from understanding. The study shows that the visual-kinetic pedagogy that was used produced higher levels of motiva-tion, involvement and most of all comprehension, and that students truly found themselves "emboldened by embodiment" (Lindgren–Johnson, "Six Precepts for Research on Embodied Learning and Mixed Reality", *Educational Researcher*, 2013). The presentation closes with a brief evo-cation of a second experiment: using authentic eye movements, facial expressions and postural shifts to explain the form and function of past-tense forms in natural languages.

Jean-Rémi LAPAIRE is a research professor of cognitive linguistics, movement theory and multimodal pedagogy at Université Bordeaux Montaigne, France. He has designed and tested blended learning spaces and multimodal teaching strategies that integrate movement, drawing, film, com-puter work and reflective journaling. Among his many publications are: "Visuo-Kinetic Explorations of Gram-mar", in Benedek–Nyíri, (eds.), *Images in*

Language, Frankfurt/M.: 2011; "Living Speech – or the Bodily Life of Language", in collaboration with Jean-Magnard and Melissa Blanc, 2015; "From Ontological Metaphor to Semiotic Make-Believe: Giving Shape and Substance to Fictive Objects of Conception with the 'globe gesture'", *Signo*, 2016. E-mail: jrlapaire@u-bordeaux-montaigne.fr.

Veronika PELLE

From Paper to Screen:
Bringing the Video Essay into Education

In the last couple of years, an increasing number of videos produced by lay or semi-professional film enthusiasts have emerged on the various video-sharing websites, exploring, analyzing or simply celebrating cinematic work. These short online videos are remakes of original works of art for specific purposes: their authors cut together footage from one or more films in order to reveal new insights about them, which is often accompanied by the narrative storytelling of the author. This new approach to (cinematic) art does not only represent an utterly new form of commentary and discourse, but it also creates an entirely new genre: the video essay. While the primary purpose of these works is mainly of artistic character, video essays have started to appear as a relatively new but all the more popular practice even within scholarly, academic and educational contexts, carrying the potential of taking over the role of good old forms and genres of teaching and learning. The aim of the talk is to explore the phenomenon around the emergence of this new powerful genre, language, discourse and educational practice, by flashing examples of current good practices and exploring the educational potential of video essays in a visual age.

Veronika PELLE is an Assistant Lecturer at the Institute of Behavioural Sciences and Communication Theory at Corvinus University of Budapest and an External Lecturer at the National University of Public Service. Besides, she practices as an Expert on Digital Literacy Development at the National Media and Infocommunications Authority in

Budapest. Her research interests focus on the theory and practice of media and digital literacy as well as formal and informal media education. She is the co-author of *Médiabefolyásolás – Az új kislexikon* (Media Influence – The New Small Encyclopaedia, 2016) and the editor of *Developing Media Literacy in Public Education: A Regional Priority in a Mediatized Age* (2016), an international conference volume based on a year-long IVF research, mapping the state of media literacy in public education in the V4 region. Her recent publications include the "Hungarian National Report on the State of Media Literacy" (with Annamaria Neag, 2016) and "The Challenges of Conceptualizing Social Media Literacy" (Tavaszi Szél Konferenciakötet, 2015). E-mail: veronika.pelle@uni-corvinus.hu.

Urszula JARECKA

Managing Visual Overflow and Media Education

This paper is devoted to showing and explaining the problems in using new media technologies in education, especially in history teaching. Visual rhetoric is treated here as a double blade weapon for propaganda practices. Undoubtedly, the expansion of visual culture through the internet is the sign of culture changes at the beginning of the 21st century. Under the conditions of convergence culture, images in forms such as pictures, memes, photographs, short videos, documentaries, and feature movies, are used as the base for the narratives of different goals. History, a part of classical education, nowadays is also the great source of mass entertainment, and new propaganda fields open with the new platforms of social influence.

Overflow of images, lack of control connected with the collapse of traditional journalism can be the great opportunity to popularize al-

ternative visions of history and propaganda as well. Limited control of internet sites content from specially hired units is treated as a censorship practice. The paper will present how visual rhetoric is abused to propagate a distorted vision of some historical events, tragedies, etc. (images of war, atrocities, Holocaust are good examples here).

Urszula JARECKA, Ph.D., sociologist of culture, is associate professor at the Institute of Philosophy and Sociology, Polish Academy of Sciences in Warsaw. Since 1998 she has been teaching sociology of culture and audiovisual culture. Her sphere of interest is visual culture: the nature of media in the 21st century, media and war propaganda, the rhetoric of popular discourse, the development of convergence culture. Urszula Jarecka is author of numerous articles on media discourse and changes in contemporary mediasphere due to new technologies. She wrote several books, including *Propaganda wizualna słusznej wojny* (Visual Propaganda of Just War), 2008. E-mail: ujarecka@ifispan.waw.pl.

Joanna KĘDRA

Towards Assessment of Visual Literacy Skills in Higher Education

The practice of assessing visual literacy among learners is important due to the institutionalized pedagogy that requires particular material outcome of the teaching process, such as the course grades. While educators should help students to become better informed critical consumers of visual culture, visual pedagogies still gain minor attention in higher education curricula. Moving towards more visually oriented higher education prompts new challenges of assessing visual outcomes of the learning process as well as students' abilities in visual literacy. Based on the review of visual literacy definitions, visually literate individual should

be able to: (i) interpret or analyze images and visually mediated communication as well as evaluate visual information, (ii) create or use images (or visual messages), (iii) learn and think visually that includes searching skills, considering copyright and ethical issues and (general) understanding of images as modes of communication.

Measuring visual literacy skills can prove the hypothesis that today's digital natives are not actually visually literate even though they are constantly exposed to images in the networked digital environment. This may also provide evidence to support the call for introducing teaching *with* and *about* visuals in higher education.

Joanna KĘDRA, PhD, is Independent Postdoctoral Researcher in Finland. In her doctoral dissertation she developed four models for interpretation of journalistic photographs to be used in visual education. Her research interest is in visual literacy, visual research methods, visual communication and photography. She is currently working on a co-edited book on visual pedagogies. Her publications discuss visual literacy, visual interpretation and novel approaches to the interpretation of photographs. She also teaches cross-disciplinary courses on photography and visual research methods. E-mail: joanna .lucja.kedra@gmail.com.

Dóra HORVÁTH – Attila COSOVAN – Zita KOMÁR

#Visual #Communication #Development
Visual Communication Project Integrated into the
Education of Future Economists

The questions we plan to answer in our presentation are: How to integrate and implement visual learning methods into the non-visual learning sphere of higher education? In which ways do we need to support students' development of visual thinking in order to unlock the potential of the brain? Is there a way of transforming contemporary educational

theory, tools and methods, into radically new types of learning strategies that aim to open up to visual methods of understanding and help to produce outcomes of creative thinking (which is immanent to primordial human thinking and mental processing)?

In recent years, higher education has become affected by the rise of visual culture, but still there is a gap between the mere use of "visual aids" (as educational tools) and visual thinking, which is a strong ability of understanding and adapting to the demands of a more complex, more creative and more visual culture. Therefore, our presentation aims to stretch the idea of "development integrated visual communication" and its potential outcomes in education by introducing a case study (representing innovative exercises and methods based on the improvement of visual thinking, interests and skills).

Dr. Dóra HORVÁTH, PhD, is associate professor at Corvinus University of Budapest, Institute of Marketing and Media, head of the Department of Marketing, Media- and Designcommunication. Her areas of research include diffusion of new technology in personal communication, designcommunication, co-creation, projective research techniques. Her areas of education involve: strategic and creative planning of marketing communication, design management, advertizing management. Participant and WP leader in the FP7 Cre8tv.eu project. E-mail: dora.horvath @uni-corvinus.hu.

Dr. Attila COSOVAN, PhD, is associate professor at Corvinus University of Budapest, MMDC. He is a designer artist, with his company Co&Co holds several international design awards such as Red Dot (http://coandco.cc/eredmenyeink). Attila Cosovan is first author of designcommunication, DIS.CO (https://issuu.com/cosovan/docs/ca_dis co_web), a complex creative design methodology. As an artist, he contributes to the multidisciplinary education of future economists, by implementing design and artistic approaches into teaching. His areas of research include design-

communication, integration of design methods in education, leadership and scientific research. E-mail: attila.cosovan@uni-corvinus.hu.

Zita KOMÁR is Assistant Lecturer at the Marketing-, Media- and Designcommunication Department, Marketing and Media Institute, Corvinus University of Budapest, and also a guest lecturer at BCE Institute of Behavioural Sciences and Communication Theory, Metropolitan University and ELTE. She is a doctoral candidate, her doctoral thesis and research focuses on investigating the shared segments of Rhetoric, Gender Studies and Marketingcommunication, introducing the innovative discipline of Feminine Rhetoric. Research fields and interests: rhetoric; visual culture and rhetoric; gender studies; marketingcommunication; cultural studies. E-mail: zita.komar@uni-corvinus.hu.

Dénes ZARKA

Online Collaborational Practice for Active Learning in the Visual Age

According to the Bruges Communiqué "Supporting vocational education and training in Europe", to meet the challenges of increased unemployment of young people, global competition, Europe's aging society and shortage of skills, education organizations need to *network and collaborate* to achieve inclusive education and training services: diversification of learners, the opening up of education, the preparedness to merge international and intercultural learner groups and to provide learning services for work-based learners.

The VOCAL project (http://www.vocalerasmus.eu) is responding to this need by training teachers to develop their skills to adapt their "traditional" curricula towards more collaborative and more intercultural activity focused online modules. But how does this upcoming educa-

tional practice respond to the needs of the visual age? Based on VOCAL project findings, the presentation is analyzing the synergy of this online collaborative educational practice with *visual learning and thinking*.

Dénes ZARKA is an instructional designer. He has been working as director at the Centre for Learning Innovation and Adult Learning of Budapest University of Technology and Economics since 1997. He worked as Project Manager at the Budapest Training Technology Centre in 1992–1997. His current work includes managing ODL projects, planning and developing of distance education and e-learning courses and service systems related to the developed, adapted learning materials (network of tutors, specification of courses, staff, tutor training, sale). He often gives methodological lectures and conducts workshops on content development. Furthermore he is experienced with ODL and ICT research, corporate relations and market research. E-mail: zarkakis@edu-inno.bme.hu.

Emanuel JANNASCH

Visual Tools for Nuanced Thinking

Binary and polarized ways of thinking don't account for blurry realities and may exaggerate ideas of belonging and exclusion. Logical and discrete-mathematical diagrams are based on sharp distinctions that can reinforce unhelpful thinking. But awareness of this possibility allows us to rebuild and re-deploy such visual tools to enrich our patterns of thought.

Set diagrams show how categories can overlap, but their boundaries are still uncompromising. Alternate methods of drawing fuzzy sets are presented, each in its own way instructive. They validate the law of the excluded middle, but invite wiser application. The possibility of defining categories by loci rather than boundaries arises, even where the loci are not themselves "inhabitable". Spiral set boundaries inspired by Peirce are simultaneously dichotomous and fuzzy.

Linear continua between points are multivalued but still polarized. Reorganizing such diagrams into two-dimensional plots can reveal combinations of attributes that suppress. Colour solids illustrate the wealth of possibility – besides greyness – that populate the space between polar extremes. Loosely, this brings to mind the LGBTQ graphic, but more rigorous analogies can also be developed.

All these and related heuristics can be used to provoke critical reflection and to build multifaceted thought.

Emanuel JANNASCH studied architecture at Cornell and Dalhousie universities. He worked for leading architects, but, with some thirty art-direction credits, his own design practice emphasizes cinema. He has taught design to filmmakers at universities and professional associations across Canada and abroad. He now teaches at the Dalhousie School of Architecture. Here he pioneered a course that uses visual semiotics and ergonomics to train non-specialized students in reading and orchestrating visual information. He is currently investigating the pedagogical dimensions of video games and virtual reality. Affiliations include the Canadian Communication Association and the Society for Teaching and Learning in Higher Education. E-mail: Emanuel.Jannasch @dal.ca.

Childhood Studies Research

Orsolya ENDRŐDY-NAGY

The Victory of Images in Childhood Studies

The focus of the presentation is to examine recent Childhood Studies researches and share with the audience the core idea that pictures can be seen as coded texts regarding depictions of children throughout history.

Regardless the era, time, region, ethnicity and gender, researchers have the right to analyse images and texts in an equal measure in their studies. The goal is to give an overview of Childhood researchers' recent work, results which were gained with the help of visual analysis and iconography. Last but not least we hope that this new field will be one of the well-appreciated subdisciplines of Childhood Studies. The aim of the presentation is to explain how we read images, and to suggest research perspectives of the visual research method. It is focusing on possible research outcomes when working with images and texts at the same time. It also strives towards an understanding of the deeper meaning of attitudes toward children in a chosen picture.

The paper itself provides an example of a research method in visual analysis. It will show some evidence of how many aspects and how many layers we can extract, read and understand in one single picture, carefully chosen from Pieter Brueghel the Elder's work as a example of criticism of schooling, child-rearing, and one of the first examples of caricature.

Orsolya ENDRŐDY-NAGY, PhD, is an Associate Professor at Eötvös Loránd University, Budapest, Hungary, at the Department of Education / Faculty of Primary and Pre-school Education. Her research interests are Iconography, Childhood Studies and Cross-cultural comparative analysis. In 2016 she became Associate Editor of *International Journal of Image*, vol. 7. Won Doctoral Scholarships of ELTE University (2010–2013), HIF (USA) Fellowship (2014), Scholarship of the President of Eötvös Univ. (2016), New national excellence Program (ÚNKP-17-4). Her first monography was published in 2015 by Eötvös Publishing, *Conceptions of Childhood in the Renaissance – An Iconographic Analysis*. Her latest publication was on "Images and Iconography in Cross-Cultural Context", discussing Japanese ukiyo-e prints. E-mail: endrodyorsolya@gmail.com.

Gabriella DARÓCZI

Steeping in Fiction – in Connection with Illustrated and Interactive Books Created for Children 4–10

My talk is on how illustrated books for children enable them to become immersed in the fictional. Applying J.-M. Schaeffer's formula I suggest that we have to do here with an endogenously-based capability. This capability is the precondition of speech and language acquisition, and also of the emergence of symbolic thinking. By analyzing specific publications I'll demonstrate that on the part of the book's designer understanding the nature of this capacity is essential for creating aesthetically well-formed illustrations. The continuity of children's activity can be maintained if the illustration provides them with the text-like features and functionality of an "as-if" situation (symbolic play), and also narrative coherence. A good visual narrative has to take into account children's age characteristics just like a textual narrative does. Illustration has to offer to children on a quite fundamental level the possibility of empathy in order to enable them entering into, and inhabiting, the fiction. It is not surprising that today on the bookmarket the brand of interactive books is very much increasing. The question is whether the kinetic and acoustical effects projecting concrete quasi-experiences into the imaginary space have a real diegetical function or are simply vehicles of effects for effects. In other words: do children encounter, from an interreferential aspect, good fiction; or is it just trash they meet? I aim to point at possibilities and impossibilities of good fictional experience by presenting some especially interesting instances of illustrated and interactive books.

Gabriella DARÓCZI, PhD, is an Associate Professor at Eötvös Loránd University, Budapest, at the Department of Hungarian Language and Literature, Faculty of Primary and Pre-school Education. Her main field of research is the issue of reception in children's literature. E-mail: gabrielladaroczi.nono@gmail.com.

Judit HORTOVÁNYI

Free-hand Drawings as Self-expression:
What Are the Messages of Adolescents' Drawings?

My research in the field of Art Education is adolescents' self-expressive drawings. I found that when students were given a suitable topic, free-hand drawings supported the apperception of self-knowledge, without any digital visual tools. Free-hand drawings do not require any special equipment; we only need a pencil and a sheet of paper. So they provide an opportunity in the education of socially disadvantaged or minority students, too. In particular, they display the typical visual experience characteristics of Zingaro/Romani and non-Romani adolescents as a group. Through Art Education it is possible to learn how the formal marks of free-hand drawings can be used as a tool to convey internal contents. Thus students can utilize the vigorousness of the lines, the colours, the tint, or the composition, consciously, as a tool of self-expression, beside the subject matter of the drawings.

In my presentation I introduce the 5-Symbols Art Task Series I have developed. This is a projective drawing task tailored for pedagogical practice, and its aim is to facilitate students' conscious self-expression. It contains five given symbols (the ship, house, heart, tree, and an optional symbol), and through individual shaping and depiction of them, students share their personal experience, their inner world with the community. In my talk I present a number of examples of 5-symbols drawings, pointing to the messages these teenager products express.

Judit HORTOVÁNYI is an Art and Visual Culture teacher in a secondary school in Hungary, and gives a course of lectures at Moholy-Nagy University of Art and Design in Budapest. She studied sociology at Eötvös Loránd University (ELTE) in Budapest (2000–2004), and until 2011 she attended the Doctoral School of Education at ELTE. She obtained her PhD degree in spring 2017. Her research field is the application of projective drawings in pedagogical practice. E-mail: judit.hortovanyi@gmail.com.

Art Education

Andrea KÁRPÁTI

Education through Art or Communication through Visual Culture
Co-Creation of the Language and Pedagogy of Vision in Contemporary Schools and Beyond

Sir Herbert Read, and the art education innovation movement he launched in the 1950s, revolutionized the field through building poetic connections between personality traits and creative output of children. In the following decades, Victor Löwenfeld and hundreds of followers meticulously described "stages of artistic development" that drew the conceptual map for a fine arts oriented perception of child art. In the seventies, when Brent Wilson (Löwenfeld's successor at Pennsylvania State University) published his iconoclastic views about the rich and uncharted lands of visual culture of the young (the first paper entitled "Little Julian's Impure Drawings"), the language of vision has already become a dominant mode of expression and youth seemed to master it first.

The paper will show how Visual Culture Learning Communities (studied in six countries representing four continents) changed adult interpretations of media, modes of rendering, cultural codes and visual heritage to be acquired. These peer learning communities produce demoscene and fan art, turn social media into news channels and streets into art scenes, have introduced visual culture in education through their practice, inspiration and example: "Visual culture" as a school discipline has been introduced in Canada, the U.S., Finland and in Hungary almost at the same time.

Andrea KÁRPÁTI, PhD, DSc, is Professor and Chairholder of the UNESCO Chair for Multimedia in Education at ELTE University, Budapest, Hungary. She graduated as an art historian and teacher of English language and literature. She is head of the Visual Culture Research Group of the Hungarian Academy of Sciences and ELTE University. Her

current project is Moholy-Nagy Modules – teaching the visual language of the 21th century, a curriculum design and assessment project with five higher education institutions and 25 schools. Andrea served as Vice President of InSEA, Executive Board member of EARLI (European Association for Research on Learning and Instruction) and is member of the European Network of Visual Literacy. Her research foci: sociocultural study of traditional / digital visual expression of children and youth (sub)cultures, assessment of visuospatial skills and abilities. E-mail: andrea.karpati@ttk.elte.hu.

During the 8th Budapest Visual Learning Conference, a poster exhibition directed by Andrea Kárpáti will take place:

MOHOLY-NAGY VISUAL MODULES
TEACHING THE VISUAL LANGUAGE OF THE 21TH CENTURY

AN EXHIBITION

This poster exhibition features contents and methods of the "Moholy-Nagy Visual Modules" – an art and design education innovation project of the *Visual Culture Research Group of the Hungarian Academy of Sciences and ELTE University*. Innovative educational theories and practices of the Hungarian masters of the German arts and crafts college, the Bauhaus, are utilized in curricular modules that map four areas of the discipline called "Visual culture" of the Hungarian Core Curriculum: Visual communication, Visual media in art education, Environmental education and design and Contemporary visual arts (http://vizualis kultura.elte.hu/en).

Six Hungarian universities (ELTE, Eszterházy Károly University, the Hungarian University of Fine Arts, the University of Nyíregyháza and Pécs, and Pallas Athene University) and art educators of 36 schools teach the curricular modules and present works of their students here. The skills structure and the assessment system of the project is based on the *European Visual Literacy Framework* (http://envil.eu) and supported by the eDIA online diagnostic assessment system of Szeged University, MTA-SZTE Research Group on the Development of Competencies).

The talks by Andrea Kárpáti and Jean-Rémi Lapaire
will be chaired by András Patkós:

András PATKÓS (b. 1947) is professor emeritus at the Institute of Physics, Eötvös Loránd University, Budapest, and Member of the Hungarian Academy of Sciences. A theoretical physicist having actively contributed to several subjects of quantum field theory, like cosmological phase transitions and stability of the ground state of the standard model. A book summarizing his research in the past two decades has been published recently (Antal Jakovác and András Patkós, *Resummation and Renormalisation in Effective Theories of Particle Physics*, Springer Int. Publ., Switzerland, 2016). Since the 1990s he has been continuously involved in the discussion of the questions concerning science education both on national and European levels. At present he coordinates the activity of the Content Development Pedagogy Research Program of the Hungarian Academy of Sciences. E-mail: patkos@galaxy.elte.hu.

Annamaria CONTINI – Lorenzo MANERA

Visual Metaphors, Art Education and Pedagogical Practices in the Visual Age

The growing interest in metaphor has acted as a stimulus to research its multimodal and visual dimensions, as noted by Forceville in his recent paper "Visual and Multimodal Metaphor in Advertising: Cultural Perspectives". In particular, metaphorical creativity and visual metaphors' perception are fields of research recently addressed with interesting results, notably relevant in Kövecses's most recent book "Where Metaphors Come From" – along with attempts aiming to construct an integrated theoretical model of visual metaphor processes, as proposed in the Šorm and Steen paper "Processing Visual Metaphor. A Study in Thinking Out Loud". Furthermore, a networked view of the conceptual structure of visual metaphor has been conceived in Serig's paper "A Conceptual Structure of Visual Metaphor": jointly with the discussion of the aforementioned conceptualizations, the visual metaphors' relevant consequences on art education and pedagogical practices in the Visual Age will be the focus of the hereby-proposed talk.

Annamaria CONTINI, PhD, is associate professor of Aesthetics at the University of Modena and Reggio Emilia. Her research interests include the cognitive power of metaphor and its applications in education, creative art processes and their relationships with learning creative processes, the development of children's creativity through digital storytelling, the transformations of art and aesthetic experience in multicultural societies. She has participated in national and international conferences, publishing studies both in Italy and abroad, for example: R. Cardarello – A. Contini (eds.), *Parole immagini metafore*, Parma: Junior, 2012; A. Contini, *Esthétique et science du vivant*, Paris: L'Harmattan, 2015. She is project manager of the European project "Stories". E-mail: annamaria.contini@unimore.it.

Lorenzo MANERA holds a master degree in pedagogy and is currently attending the Doctoral School in Human Sciences at the University of Modena and Reggio Emilia. He is part of the Italian research unit for the European project "Stories" (http://www.digitalstorytelling.eu/en) and, as pedagogical adviser, collaborates with the Reggio Children – Loris Malaguzzi Centre Foundation for the ministerial research project "The Educating City: teaching and learning processes in cross-media ecosystem" (http://www.cittaeducante.it /SitePages/sito/en_index.aspx). E-mail: manera.lorenzo1@gmail.com.

Colleen FITZPATRICK

Crowther on Drawing & Painting: Implications for Education

We live in a visual culture which is changing rapidly. The material practices of painting and drawing continue despite a digital age which gains unprecedented momentum. Therefore it has never been timelier to examine the place of drawing and painting in education. Crowther argues that drawing and painting are products of gesture and have an ontological subconscious. They tell us basic truths about how we inhere in the world and create aesthetic space in a unique way exemplifying key aspects of how embodied subjects inhabit space. Crowther elucidates how art is a social practice which not only transforms reality but also fosters an aesthetic empathy through mutual regard and visual possibilities. This paper utilizes Crowther's theory, including the concepts imagination, style, and the autographic nature of gesture, to argue for the importance of these practices in education. Children and adults alike benefit from engaging with and exploring the world directly through embodiment. The discussion concludes that despite the value of digital technology, the new visual culture must not leave behind embodied art practices which have created aesthetic space for thousands of years that

enhance the consciousness of self and others with which we share the world.

Dr. Colleen FITZPATRICK obtained her PhD from the Department of Philosophy at NUI Galway, the focus of which was mindfulness and painting in relation to the philosophy of Mikel Dufrenne. She currently teaches undergraduate philosophy students at NUI Galway. Her research focuses on philosophical aesthetics and phenomenology, particularly in relation to Eastern philosophies and painting. She also holds a BA and an MA in psychology from University College Dublin and a BA in fine art from the Galway-Mayo Institute of Technology, Co Mayo. Colleen is also a practising visual artist and an instructor of yoga. E-mail: collfitz3t@ yahoo.com.

László BEKE

The Concepts of Image and Idea: A Comparative Terminological Study in the Field of Art Theory
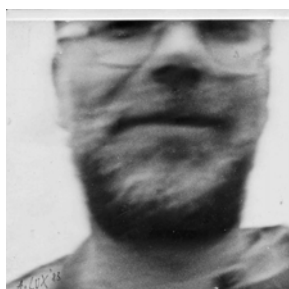
English being the *lingua franca* of art theory, as in other sciences too, a Hungarian art historian as me has a lot of problems with translation. For instance in the case of a book of mine, entitled *Elképzelés* ("imagination") collecting early Hungarian *conceptual art* works from 1971, it became a subject of discussion: why not apply the translation "idea"? The discussion ended in a compromise: *Imagination/Idea*. Or another example: the distinguished Hungarian poet and painter, Lajos Kassák, invented a new art gender in Vienna in the early 1920s, the (German) "Bildarchitektur" (Hungarian: "képarchitektúra") which is hard to translate into English: "image architecture" or "picture architecture"?

My proposal would be a comparison of basic art terms in different languages – a linguistic analysis and a game at the same time, invented more than 20 years ago, giving the definitions and etymologies

of a word (e.g. "art" or "image") in at least two or three languages, then translate them mutually, translate again and again, until new meanings and interpretations emerge.

The presentation will enumerate some notions like "image", "picture", "vision", "spectacle", "concept", "notion", etc., in as many languages as possible, risking even a breakdown because the results become more and more complicated. During my talk I will use only a blackboard and chalk, but it is obvious that the process could be a model for a relatively simple computer translation software.

László BEKE is Professor of Art History in the Department of Fine Arts Theory at Hungarian University of Fine Arts, Budapest, Hungary. His main research interests include post-contemporary, contemporary and 19–20th century art, history and theory of media. Main publications: *Műalkotások elemzése* (Analysis of Art Works, Budapest: Tankönyvkiadó, 1986); *Művészet/elmélet* (Art/Theory, Budapest: Balassi, 1994); *Médium/elmélet* (Medium/Theory, Budapest: Balassi, 1997); *Dadaizmus-antológia* (An Anthology of Dadaism, Budapest: Balassi, 1998); *Imagination/Idea: The Beginning of Hungarian Conceptual Art* (Budapest: tranzit.hu / Zürich: jrp/ringier, 2015). E-mail: beke.laszlo@btk.mta.hu.

The plenary talk by László Beke
will be chaired by Attila Horányi:

Attila HORÁNYI is the director of the Art and Design Theory program at Moholy-Nagy University of Art and Design. He has an MA in Art History and a PhD in Aesthetics, both from Eötvös Loránd University, Budapest. His areas of research include modernist art and art theory, design theory, and the philosophy of art and art history. He is currently completing a monograph on the autonomy of art, and a collection of published and unpublished essays. Besides teaching and researching he enjoys writing reviews for

various art magazines. Presently he serves as the president of the Hungarian Section of AICA, the International Association of Art Critics.

Multimedia Content Development

György MOLNÁR

How Mobile Smart Devices, Multimedia, as well as Specific Content Development Support the Learning Process and Influence Learning Outcomes

Due to the amortization of knowledge in the constantly changing world of today's information society, the new phenomena of the paradigm shift in pedagogy have become conspicuous. The ever-changing economic and social environment also plays a significant role. This process is clearly supported by the rapid development of digitalization, internet penetration, and Web 2.0 and new media tool systems.

The everyday use of new technologies, more specifically the use of mobile and multimedia ICT tools in the specialization stage of learning processes is of great importance and provides a theoretical basis for our research. This is supported by a number of international surveys (Open Up Education), which can systematize today's situation for Hungarian applied research. Based on these, we can build our research on the educational background of a Bring Your Own Device (BYOD) approach new media tool system (that is, without the need of a particular infrastructure).

In the context of this research, the talk will compare the efficiency of the organization of educational processes. On the one hand, processing knowledge based on traditional education methods, or on the other hand, based on experience-based, pedagogy-based multimedia tools. The study presented in the talk explores the first part of the

research, where the ICT-based use of the target group is built up, mostly among X-generation correspondent and Y and Z generation regular students. The planned size of the sample in both cases is approximately N = 150. It is hoped that the teaching technique and the methodological culture change based on these results will in fact help students learn more effectively.

György MOLNÁR, PhD, is Associate Professor, Vice Dean at the Faculty of Economic and Social Sciences, General Director and Head of Department at the Department of Technical Education, Budapest University of Technology and Economics. Has studied Engineering and Informatics, as well as Educational Science, at the same university (MSc 2000, Engineer in Electrical Engineering; PhD 2008, Pedagogy). He is a certified engineer-teacher. His fields of research include the basic aspects of ICT, the methodological and innovative issues of vocational teaching which have enabled him to research new, atypical and electronic teaching-learning paths. E-mail: molnar.gy@eik.bme.hu.

The talk by György Molnár
will be chaired by Dean Tamás Koltai:

Dr. Tamás KOLTAI, Dean, Faculty of Economic and Social Sciences (GTK) of Budapest University of Technology and Economics (BME), works as professor of production and operations management at the Department of Management and Business Economics since 1983. For 10 years he also taught operations management in the Business School of the Central European University as adjunct professor. He was a Visiting Scholar in the Michigan Business School for one academic year, and he worked as visiting professor at the University of Seville in Spain for three years. Professor Koltai has a master degree in mechanical engineering and a PhD in industrial engineering. He is head of the Production Management

Group of his department. He also works as editor in chief of *Periodica Polytechnica* which is a scientific peer-reviewed journal of the faculty of Management and Social Sciences. His research areas are cost analysis of manufacturing and service operations and mathematical modeling of manufacturing and service systems. He published several papers in *International Journal of Production Economics*, *Omega*, *International Journal of Production Research*, *European Journal of Operational Research*, *Production and Operations Management* and in *Computers and Industrial Engineering*.

János HORVÁTH CZ.

Microcontents – Visual Content Management in a Networked World

"Words Divide, Pictures Unite." – Otto Neurath's thought is more timely than ever. The ability to understand and apply images and visual items is becoming widespread, especially among younger generations. They are the ones who live in an overwhelming (visual) information flow of the World Wide Web. Due to their changed information-gathering and knowledge-processing habits new teaching methods and tools should be innovated to educate these young people.

The world of microcontents is one of these new educational innovations. In my presentation, I introduce the ecosystem, theory and practice of microcontents. In addition, I point out what visual content management methods can be used with icon-based marking technology for microcontents. Finally, I put forward my point that by icon technology, knowledge networks can be formed and developed between large quantities of microcontent units, and thus a local knowledge domain can be realized.

János HORVÁTH CZ., born 1975, is assistant lecturer at the Department of Technical Education, Budapest University of Technology and Economics. He has MSc degrees as Electrical Engineer (2000),

Certified Engineer-teacher (2002), Economic-Engineer (2009). His research interests are focused on the role of knowledge networks in education; web and educational technology; microcontents and knowledge assets from the pedagogical point of view. Further information: www.horvath czjanos.hu. E-mail: horvath.cz.j@eik.bme.hu.

Kinga BIRÓ

New Dimensions of Learning

The line between virtual reality, augmented reality, mixed reality and many other technological realities is blurred and these phenomena can be grouped under the term artificial reality. This paper describes artificial reality, and how it can be used efficiently in the classroom.

The technology referred to is still developing. It is not simply a tool, but it allows a student to explore, experience or be involved, as if they were actually present in the environment. The educational experiences using the technology will be entertaining, enjoyable and motivating. This technology is a part of the students' lives. In a world where students consume media, virtual reality helps the educators to teach students about new ways of constructing narratives. The integration of virtual reality and 360 degree video feature allows students to meet some of the skills and experiences provided by the new technologies.

Virtual or augmented reality brings new possibilities. An application capable of visualizing content materials in an AR is truly educational. Materials can be made more interesting. One of the tasks of teachers is to motivate students, and with the use of smartphones and other smart devices this seems manageable. What is impossible in real life due to the laws of physics can become reality in a virtual environment. With the help of smart devices, a new and interactive world can be explored around us. It is capable of portraying real lifelike or non-existent (3D objects, people, videos or experiments) materials in the physical space in real time that unravels great potential in everyday teaching. In the world where students are sophisticated consumers of

media, virtual reality helps educators teach students about new ways to construct narratives.

Kinga BIRÓ is a chemical engineer teacher, environmental engineer. She is currently a PhD student of the PhD School of Psychology at Budapest University of Technology and Economics. Her main research interests include modern mobile ICT tools supported by virtual and augmented learning environments. As of September 2017 she is a member of the Faculty of Economics and Social Sciences at BUTE. E-mail: biro.kinga@gtdh.bme.hu.

Scientific Visualization / Imaging

Luc PAUWELS

A Systematic Approach to Producing and Assessing Visual Representations for Scientific Discovery and Communication

Visual representations and visualizations serve a central role in "communicating" science, but even more so in generating scientific "knowledge" in the first place. This presentation focuses on the pivotal role of the visual resources within the different discourses of scientific data gathering, representation, conceptualization and scholarly and public communication. It attends to the rich and varied use of visual representations in and across different domains of scientific activity in terms of referents, technologies, goals and uses. It addresses a range of fundamental, but often ignored, intricacies of visual representational practices and possible ways to cope with them. This contribution revisits and expands upon my earlier work in scientific visualization through introducing, (re)defining and applying a range of (new) concepts and terms to further disentangle the complex processes involved in the production and usage of visual

materials for scientific purposes and communicative purposes in general. A central feature of this new approach is the translation and summation of the many aspects and observations into a more practical model that can be used to guide the production of new materials, or as a tool to interrogate the usefulness of existing visual representations for distinct purposes.

Luc PAUWELS is Professor of Visual Research Methods at the University of Antwerp, Director of the Visual & Digital Cultures Research Center (ViDi) and Vice President of the International Visual Sociology Association. He published widely on visual research methodologies, visual ethics, family photography, web site analysis, anthropological filmmaking, visual corporate culture, urban culture, and scientific visualization, in peer reviewed international journals. Books include: *Visual Cultures of Science* (UPNE, 2006), *The Sage Handbook of Visual Research Methods* (2011, together with E. Margolis), and *Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology* (Cambridge University Press, 2015). E-mail: luc.pauwels@uantwerpen.be.

Catherine ALLAMEL-RAFFIN – Jean-Luc GANGLOFF

How to Classify Images Produced in Natural Sciences?

Images of different kinds are widely used in natural sciences. An ethnographic study in a nanoscience laboratory suggests a classification of such images into three categories: (1) Primary images produced by instruments which acquire data that are converted by a specialized algorithm into a depiction of the object. (2) Secondary images which spring from primary images and retain their foundational data. Their production requires computer graphics programs specialized in image processing. (3) Computational simulation images representing computational output as form. Each category of images fulfils different epistemic functions.

For instance, computational simulation images can be used as an alternative to real experimental processes; they can help to explain and to predict physical processes and may constitute an aid for decision making in case of controversial results produced by different instruments. Such imaging practices entail their own set of problems: for example, computational simulation images may contain false information or lose some relevant information. We will discuss some strategies used by scientists to face these difficulties. A discussion of the type of images that are inserted in the final publications shows that researchers do not aim at absolute truth, but rather at robustness – i.e., a convergent network of evidence.

Catherine ALLAMEL-RAFFIN is associate Professor of philosophy and history of science at the University of Strasbourg, France. She is member of the *Institut de Recherches Interdisciplinaires sur les Sciences et la Technologie* (Strasbourg, France), and the *Laboratoire d'Histoire des Sciences et de Philosophie–Archives Henri Poincaré* (Nancy, France). She has extensively worked on the production and functions of images in scientific investigation processes, especially in astrophysics, nanosciences, and pharmacology. Recent publications include: "The Meaning of a Scientific Image: Case Study in Nanoscience" (*Nanoethics*, 2011) and "Interpreting Artworks, Interpreting Scientific Images" (*Leonardo*, 2015). E-mail: catherine.allamelraffin@unistra.fr.
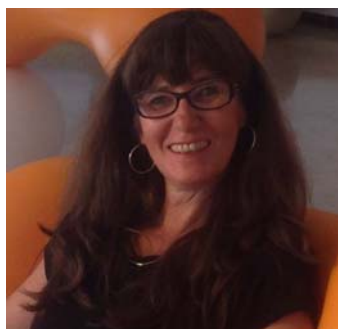
Jean-Luc GANGLOFF is a philosophy teacher. He is member of the *Institut de Recherches Interdisciplinaires sur les Sciences et la Technologie* (Strasbourg, France), and of the *Laboratoire d'Histoire des Sciences et de Philosophie–Archives Henri Poincaré* (Nancy, France). He is presently interested in issues related to science representations. Recent publications (in collaboration with Catherine Allamel-Raffin) include: "Robustness and Scientific Images" (*Characterizing the Robustness of Sciences*, Sprin-

ger, 2012) and "Some Remarks about the Definitions of Contingentism and Inevitabilism" (*Science as It Could Have Been*, University of Pittsburgh Press, 2016). E-mail: gangloff@unistra.fr.

Peter NEUMAN

The Surprising Usefulness of an Intuitive, Visual Approach to Quantum Field Theory

Quantum field theory, the quantum theory of fields constitutes the base of elementary particle physics, which is rightfully considered to be one of the most successful physical theories both because of its unprecedented accuracy and predictive power. Quantum Field Theory was born through relying on two profoundly counter-intuitive physical theories of the 20th century, quantum mechanics and special relativity. Richard Feynman introduced a visual, diagrammatic approach in the late 1940s, the so-called Feynman diagrams to help performing calculations (and finding meaningful results) in quantum field theory. His approach that is still used today, is not only a useful tool for determining physical quantities (e.g. scattering probabilities, etc.), but can also be viewed as a visual, intuitive representation of quantum field theoretical processes. Partially because of their visual nature, Feynman diagrams may be considered as thought experiments related to quantum field theoretical events, processes. I propose a framework within which these quasi thought experiments can be studied, and the approach will serve as a case study of the ongoing debate about the epistemological status of thought experiments.

Peter NEUMAN is a graduate student at the Department of Philosophy and History of Science, Budapest University of Technology and Economics. Trained as a physicist (ELTE and MIT), he spent two decades of his life in business, mainly finance, telecommunication and information technology. Five years ago he enrolled the Philosophy

PhD programme of BME. He expects to receive his degree in the Spring of 2018. His main interest and research focus is foundations of physics, simulations, thought experiments. He also takes part in the Department's educational activity, teaching the subject Art of Negotiations. E-mail: peter.neuman@filozofia.bme.hu.

Piotr KOZAK

What Is an Image?

In the talk I will discuss two main topics – the issue of the representative function of images, i.e., what makes images refer to the world, and the issue of the criterion of correctness, i.e. what is an epistemological criterion to assess the accordance between an image and the world. I will argue that both issues are connected, i.e., answering the second question demands answering the first.

I will present three possible strategies answering the aforementioned questions: (1) images and only images share some syntactical features (Goodman, *Languages of Art*, 1968; Kulvicki, *On Images: Their Structure and Content*, 2006; Kulvicki, *Images*, 2013); (2) images and only images share some semantical features (Peacocke, "Depiction", *The Philosophical Review*, 1987; Butts, "Rules, Examples and Constructions: Kant's Theory of Mathematics", *Synthese*, 1981; Abell, "Canny Resemblance", *Philosophical Review*, 2009); (3) images and only images point at perceptual competences of a viewer (Walton, *Mimesis as Make-Believe: On the Foundations of the Representational Arts*, 1990; Walton, "Depiction, Perception, and Imagination", *The Journal of Aesthetics and Art Criticism*, 2002; Lopes, *Understanding Pictures*, 1996; Lopes, *Sight and Sensibility*, 2005; Nanay, "Taking Twofoldness Seriously: Walton on Imagination and Depiction", *Journal of Aesthetics and Art Criticism*, 2004; Nanay, "Is Twofoldness Necessary for Representational Seeing?", *British Journal of Aesthetics*, 2005; Nanay, "Philosophy of Perception – The New Wave", in Nanay, ed., *Perceiving the World: New Essays on Perception*, 2010). Yet, I will argue that all three strategies are fallible.

At the end I will present a counter-proposal. Basing on an analogy with geometrical objects, I will argue that a better understanding of what an image is becomes possible when one does not focus on the results of some actions, i.e. pictures or works of art, but on the very actions, i.e. some operations that stay behind of the results. Strictly speaking, I will argue that in order to understand the nature of an image one has to see it as a set of some operations and perceptual competences that enable constructing tokens of a certain type.

Dr. Piotr KOZAK is an assistant professor of philosophy at the University of Bialystok, Poland. Interests: epistemology, philosophy of mind, aesthetics. He is the author of *Co to jest myślenie? Pojęcia, sądy i percepcja w perspektywie Kantowskiej* (What is Thinking? Concepts, Judgments and Perception in Kantian Perspective, Warszawa: Wyd. Naukowe Scholar, 2015) and *Sztuka i myśl* (Art and Thought), Warszawa: NCK, 2016. E-mail: piotr.kozak1@gmail.com.
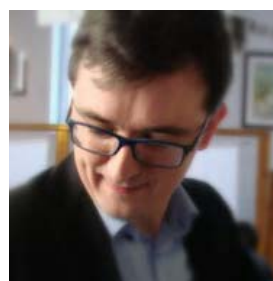
Vilmos VASS

The Coherency between Visualization and Creative Knowledge Transfer

The aim of the talk is to analyze the relationship between visualization on the one hand, and the creative transfer of knowledge on the other, especially concentrating on the psychometric, cognitive, personal and social approaches of creativity research. The focus of the presentation is to explain the multiple connections among creative personal components (Guilford), the process of creative development (Csíkszentmihályi) and the different types of knowledge structuralization and representation under the umbrella of divergent thinking and flexible interpretation (Dewey, Finke–Ward–Smith, Sternberg). The first part of the presentation focuses on the contextual and conceptual dimensions of the topic.

The second part provides some scientific and practical examples of the 4C model (Beghetto–Kaufman). Finally, in the concluding part, I will raise some quesions and dilemmas about the deeper meaning and understanding of the role of attitudes concerning the coherency between visualization and creative knowledge transfer.

Vilmos VASS is habilitated Associate Professor of Education Science and a teacher of Hungarian language and literature, history and pedagogy. He has been teaching in schools and universities for 35 years. He is a board member of several national and international associations. Between 2004 and 2010 he was a member of the EU Key Competences Cluster. He is member of the Editorial Board of 11 national and international journals. He now works at the Budapest Metropolitan University, Hungary, and J. Selye University, Komarno, Slovakia. He is the author or co-author of nearly 200 Hungarian and English language publications, with a citation index of 163. His research areas and recent publications are on learning-centred curriculum theory, new meaning of learning and creative knowledge transfer. E-mail: drvassvilmos@gmail.com.

Anat KIDRON

The Use of Visual Aids in Teaching History

One of the obstacles in teaching history is the difficulty in imagining the past. As a result, the use of visual means, especially images, is common in teaching this profession (photographs taken in modern times, and pictures of paintings and archaeological exhibits for teaching the earlier periods). In the past, visual means were perceived as illustrative aids only, and their use was limited.

Digital media enables change and development in the use of visual means. This change is reflected in the access to a wider range of visual means, access to virtual reality worlds, and students' ability to

develop visual means themselves. These abilities constitute the basis for the change in the use of visual means from illustrative ones, for the development of critical and historical thinking on various levels of cognition.

The proposed lecture will deal with the development of the use of visual aids in the teaching of history in the last fifty years in Israeli schools and in teacher training colleges. The paper will examine the extent to which teachers are exposed to the new possibilities inherent in these developments. Another question that will be examined is the gap between the degree of exposure to these utilities and the degree of their application in the didactic field – and the possible causes for this gap.

Anat KIDRON is Dean of the faculty of Humanities and Head of the Land of Israel Studies department at Ohalo Academic College of Education and Sport; Academic coordinator of the Schumacher Institute for the Study of Christian Activity in Palestine in the modern era, University of Haifa, formerly: Senior instructor for alternative pedagogy and teaching History as inquiry at the Israeli ministry of education and Chief developer of education programs at MUZA (Museum of Erets – Israel). E-mail: akidron@gmail.com.

Theo HUG

Visualizing Archival Material and Discursive Structures

In the wake of a series of boosts of visualization, new strategies, tools and practices have been developed after the "digital turn". Today, new forms and methods of visualization are opening up innovative perspectives for cultural institutions, academic work and science communication. In many disciplines and especially in transdisciplinary contexts like, for example, those bundled under the umbrella term "digital humanities" a variety of computational and algorithmic methods is being designed in order to visualize, study and evaluate digital material. Fur-

thermore, debates on methodological and epistemological issues of visualization are going on, too.

Starting from meta-theoretical considerations, selected aspects at the crossroads of visualizing different paradigms and paradigms of visualization are put up for discussion. This contribution aims at presenting contemporary options for visualizing academic archives beyond positivist or technology-driven shortcomings. In doing so, conceptual clarifications towards an image-supported, qualitative analysis of argumentative and discursive structures for both research and educational purposes are being outlined. Deliberations are illustrated using the example of the Ernst-von-Glasersfeld-Archive, which is part of the Research Institute Brenner-Archives at the University of Innsbruck.

Theo HUG is professor of educational sciences at the University of Innsbruck (Austria) and coordinator of the Innsbruck Media Studies research forum. His areas of interest include media education and philosophy of education, mobile learning and microlearning, research methodology and theory of knowledge, medialization and philosophy of science. He is the author and/or editor of several books on various aspects of media, communication, and education, and together with Josef Mitterer he is literary executor of the Ernst von Glasersfeld archive (see http://evg-archive.net). Since 2015 he is member of the European Academy of Sciences and Arts (EASA). Weblink: http://hug-web.at. E-mail: theo.hug@uibk.ac.at.

György SZABÓ – József Attila JANKÓ

Visualization of Demographic Facts

Society in general and certain sections of society are in need of specific implementations of the infrastructural domain beyond the elementary needs of individuals. The technical materialization of housing, the ac-

companying transportation, auxiliary utility networks, supplementary health, recreational, educational facilities should be determined by the societal needs differing in space and time. Due to the nature of the bureaucratic process of providing technical solutions to social expectations and due to the nature of the culture of the regional development, a more meaningful insight to socio-economic phenomena became necessary supporting such decisions. Capturing data has already been well developed, however harnessing real value out of Big Data still remained a challenge for the field. It is a forward-looking notion to interconnect relevant sources in order to facilitate data-driven decision-making with confidence.

We epitomize elements of historical visualizations of demographic facts approaching toward a more telling portrayal. We utilized geographic information technology to achieve our prescribed goal. Numerical statistical data were algorithmically distributed among patches of more relevant topographic elements. As a result, we gained demographic information of the districts of Budapest that provides better understanding of local differences enabling the infrastructural developments to address societal needs with less insufficiency.

Dr. György SZABÓ is associate professor and co-head of the Department of Photogrammetry and Geoinformatics at the Faculty of Civil Engineering at BME. His research interests cover a wide spectrum of geospatial and engineering fields – digital data capturing, spatial database systems, digital cartography, geo visualization, GIS management and urban modeling. He is secretary general of HUNAGI, and committee member of the professional institutions EUROGI and GSDI. E-mail: szabo.gyorgy@epito.bme.hu.
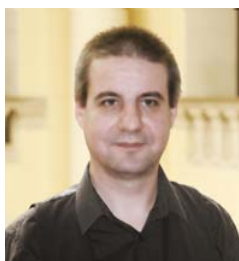
József Attila JANKÓ is a PhD student at the Department of Photogrammetry and Geoinformatics at the Faculty of Civil Engineering, BME. His research topic is modeling socio-economic, environmental and infrastructural phenomena in geographical information systems. His interest in geospatial information sci-

ence derived from his prior international professional experience in architecture. E-mail: janko.jozsef@epito .bme.hu.

Diagrammatic Reasoning

Amirouche MOKTEFI

Diagrammatic Reasoning: The End of Scepticism?

The usage of diagrams in mathematics has long faced scepticism. Since mathematical proofs were held to be formal and diagrams to be informal, there was no room that could be made for the latter within the former. Of course, one regularly meets with various charts and figures in mathematical books and textbooks. However, such diagrams were viewed as mere pedagogical and heuristic devices that one might use with benefit in the context of discovery but that are redundant and unreliable in the context of justification. This scepticism has confronted two main objections in recent philosophy of mathematics. On the one hand, it has been shown that rigorous formal diagrammatic systems can be designed. Hence, it is possible to incorporate diagrammatic proofs without abandoning the ideal of formal proofs that was championed by the "sceptics". On the other, it has been argued that mathematicians do not construct ideal proofs in their real practices and publications, but rather offer practical proofs that suffice to convince other mathematicians. Hence, diagrams do not need to be "formalized" in order to be integrated in proofs or to stand as "acceptable" proofs. These developments certainly help to fight the prejudice against diagrammatic reasoning in mathematics. However, there still is a need for an account that would incorporate these apparently opposed views within a coherent theory of proofs in mathematics. We will explore two ideas that might open the way to a reconciliation. The first simply consists in not equating diagrammatic reasoning and reasoning with a diagram. The second considers real (diagrammatic) proofs as practices that convey the possibility (rather than the actuality) of ideal formal proofs (whether diagrammatic or not). These bridges, if strengthened, would connect the sceptical, formal and practical views of diagrams and provide a net within which the variety of

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diagrammatic proofs and proving practices would find room in mathematics.

Amirouche MOKTEFI is Lecturer of Philosophy at Tallinn University of Technology, Estonia. He is a member of the Ragnar Nurkse Department of Innovation and Governance. He holds a PhD in the History and Philosophy of Science from the University of Strasbourg (2007). His research interests include science communication, the history of logic, visual reasoning, and the philosophy of mathematical practice. Main publications include *"What the Tortoise Said to Achilles": Lewis Carroll's Paradox of Inference* (with Francine F. Abeles, eds., London: The Lewis Carroll Society, 2016); *Visual Reasoning with Diagrams* (with Sun-Joo Shin, eds., Basel: Birkhäuser, 2013); *Définir l'Image Scientifique* (with Catherine Allamel-Raffin, eds., Limoges: Presses Universitaires de Limoges, 2011). E-mail: amirouche.moktefi@ttu.ee.

The plenary talk by Amirouche Moktefi
will be chaired by Gábor Palló:

Prof. Gábor PALLÓ, 1942 (PhD 1976, Technical University of Budapest), DSc, is Senior Consultant at the Visual Learning Lab, Budapest University of Technology and Economics. His fields of research include history of chemistry and physics, 20th-century history of natural sciences in Hungary, philosophy of science, history of migration of scientists, the relationship between science, politics and philosophy. Some recent publications: *Zsenialitás és korszellem* [Genius and Zeitgeist], Budapest: Áron Kiadó, 2004; "The Advantage and Disadvantage of Peripheral Ignorance: The Gas Adsorption Controversy", *Ambix*, vol. 57, no. 2, July 2010, pp. 216–30; "The Tacit Image: Michael Polanyi Revisited", in András Benedek – Kristóf Nyíri, eds., *How to Do Things with Pictures* (series VISUAL LEARNING, vol. 3), Frankfurt/M.: Peter Lang Edition, 2013, pp. 181–

189; *Early Responses to the Periodic System* (edited, with Masanori Kaji and Helge Kragh), Oxford Univesity Press, 2015; Gábor Palló – Miklós Müller, "Opportunism and Enforcement: Hungarian Reception of Michurinist Biology in the Cold War Period", in William deJong-Lambert – Nikolai Krementsov, *The Lysenko Controversy as a Global Phenomenon*, vol. 2: *Genetics and Agriculture in the Soviet Union and Beyond*, Palgrave MacMillan 2017, pp. 3–36. E-mail: Gabor.Pallo@ella.hu.

Lorenz DEMEY

The Role of Aristotelian Diagrams in Scientific Communication

Aristotelian diagrams visualize the elements of some logical, lexical or conceptual field, and the logical relations between them. The oldest and most well-known example is the "square of opposition", but throughout history, several larger, more complex Aristotelian diagrams have also been devised. The received view holds that these diagrams primarily serve as visual mnemonic devices, used to introduce novice students to the abstract discipline of logic. However, this view has become untenable, because today most Aristotelian diagrams are no longer found in logic textbooks, but rather in research-level papers/monographs from various disciplines (logic, linguistics, psychology, computer science, etc.).

I will therefore develop an alternative account of the scientific role of Aristotelian diagrams. These diagrams constitute an independent class, distinct from the causal/mechanistic diagrams used in natural science and the abstract diagrams used in mathematics. After discussing the implicit normativity of their rich history and the cognitive advantages of their multimodal nature, I argue that Aristotelian diagrams have a powerful heuristic potential. They enable researchers to draw high-level analogies between seemingly unrelated frameworks, and to introduce new concepts (by transferring them across frameworks). I conclude that Aristotelian diagrams primarily function as a unifying language for

research on logical reasoning (similar to the role of category theory in mathematics).

Lorenz DEMEY works at the Institute of Philosophy, KU Leuven (Belgium), and holds a Postdoctoral Research Fellowship from the Research Foundation – Flanders (FWO). He teaches courses on logic, argumentation theory and epistemology in the bachelor's and master's programs in philosophy and in law. His research interests are mainly situated in philosophical logic, with a special focus on logical geometry, i.e. the interdisciplinary study of Aristotelian diagrams. He has published extensively on the logical and visual-diagrammatic properties of these diagrams, on their historical and contemporary applications across various disciplines, and on their epistemological and heuristic roles in scientific practice. E-mail: lorenz.demey@kuleuven.be.

Jim BURTON

Iconicity and Diagrams for Navya-Nyaya

In this talk we look at the use of logical diagrams in a domain in which they have been relatively little used: Navya-Nyaya, which is a formal logic developed in India from the 11th century CE. We begin by surveying the use of diagrams in Indian logic via notions of well-matchedness and iconicity to analyze the contextual effectiveness of the various notations. We explore the requirements for diagrams designed to be iconic with respect to the distinctive forms of inference in Navya-Nyaya. Navya-Nyaya is fundamentally different from classical Western logic and from the meanings ascribed to "traditional" logical diagrams (e.g. Venn) which map topological space onto the semantic domain and may provide a "natural" representation of extension. Navya-Nyaya has an intensional, rather than extensional, flavour; what does an iconic visual

logic of intension look like? Spatial diagrams tend to focus on a single truth-bearing relation (e.g. subsumption) whereas Navya-Nyaya expressions convey arbitrary conceptual content. To what extent is the well-matchedness observed in, say, Euler diagrams constrained by the kind of information to be carried? The aim of our approach is to better understand the interactions between notation and meaning and shed light on the conceptual tools themselves.

Dr. Jim BURTON is a lecturer in Computer Science at the University of Brighton, UK. His research interests focus on diagrammatic reasoning and analyzing the effectiveness of visual logics from empirical, cognitive and philosophical perspectives. This multidisciplinary semiotic analysis aims to explore and understand the connections between notations and their meaning, as constructed and mediated by users. Currently, his methodologies include using Peircean semiotics to interpret the results of empirical studies of user performance with visual logics, and on close readings of the elements of notations such as those modern logics based on Euler diagrams. E-mail: J.Burton @brighton.ac.uk.

Anna SOMFAI

Déjà Vu? Visual Thinking and Imaging the Unimaginable

Diagrams and diagrammatic images provide a tool, alternative to words, for exploring philosophical and scientific concepts as well as the cognitive process that engages with them. Attempting to solve problems by experimenting with one's own thinking processes through the use of diagrams and doodles was not an invention of modern mathematicians. Medieval readers used the manuscript folio as well as pieces of scrap parchment or paper to visualize their own thoughts or the concepts of the texts with which they engaged. Diagrams can be used for combining or

summarizing concepts formulated in words or images, can be visually decomposed and reassembled in the process of exploration and explication, or can visually verify concepts and textual analyses. They can be borrowed and recycled in new contexts bringing with them their original connotations.

Manuscripts of ancient and medieval philosophical and scientific texts often contain a number of diagrams. These diagrams were copied with the texts in their original form or in variants as the texts were transmitted through the centuries. In this talk I shall explore through case studies the medieval readiness to explore, to learn, and to teach scientific and philosophical concepts by creating diagrams or re-visualizing the inherited visual material.

Anna SOMFAI teaches history and philosophy of science, medieval codicology and Latin palaeography at CEU and taught cognitive science at BME. Her research concerns visual thinking and the use of diagrams and diagrammatic images in medieval manuscripts of ancient and medieval philosophical and scientific texts. Her PhD dissertation (University of Cambridge) dealt with Plato's *Timaeus* and its commentary which made use of mathematical diagrams as an explicatory tool. Her research has since focused on the nature and role of visualizing philosophical and scientific concepts (University of Cambridge, Wellcome Institute, Warburg Institute, Max Planck Institute for the History of Science, Collegium Budapest). E-mail: Somfaia@ceu.edu.

François LOGET

Shaping Operations Like Images: Operation Diagrams in Ramus's Algebra

In his short treatise of algebra, Petrus Ramus proposes a specific way to write out the operations under the form of diagrams. These "operation

diagrams" constitute an original aspect of his mathematical writing. But they are also images aiming at helping the reader to memorize algorithms.

Beyond his *Algebra* and other mathematical treatises, Ramus published textbooks dealing with most of the disciplines taught at the University of Paris. These were published at a time when the printed book was to become the leading medium for the transmission of knowledge, and they were shaped to fit this purpose. Referring to W. J. Ong, who considered Ramus's work as representative of what he calls the "visualist turn" in Western culture, one can assume that these treatises were handcrafted by Ramus's printers to display knowledge and to help the reader to master it by reading. In Ramus's view, "operation diagrams", just like dichotomic tables, are visual instruments that allow the reader to learn from the book. My aim is, by studying "operation diagrams", to put into light connections between the printed book culture and the visualist culture that develop in the second half of the 16th century mainly for pedagogical purposes.

François LOGET is currently lecturer in history of science at the University of Limoges and a member of the Centre d'études supérieures de la Renaissance, University of Tours (CNRS UMR 7323). As an historian of mathematics, he focuses on Renaissance mathematics and recently studied some French treatises of algebra in the 16th century. E-mail: francois.loget@unilim.fr.

Visual Culture

Erik P. BUCY

People in Need: How Visual Portrayals of the Refugee Crisis Shape Understanding, Evoke Emotion, and Influence Support for Humanitarian Aid

In the fall of 2015 the image of 3-year old Alan Kurdi's body lying down on a Mediterranean beach set in motion one of the biggest outpourings of support for the Syrian war refugees in recent memory. Within days of its publication, the issue of the plight of the refugees shot to the top of the political agenda and expressions of compassion and public outrage at the fate of people trying to escape the protracted conflict monopolized the media agenda. Beyond the sensationalized headlines and momentary feelings that fade, what are the broader emotional, ideational, and policy consequences of routine exposure to visuals of displaced victims from war-torn areas – of *people in need*? In the wake of this incident, we conducted a series of large scale survey experiments in three European countries (Sweden, the U.K., and Germany) as well as the U.S. to investigate the effects of varying presentations and visual portrayals of refugees: children vs. adults, women vs. men, women and children in distress, and individual vs. group portrayals. Our framework for analysis is visual framing theory and hypothesized mechanism of support empathy-based altruism. Using multiple pictures for each victim type, we find that images of children – alone, in groups, and in distress – elicit the most sympathy and support for humanitarian aid. As expected, the effect of visuals is mediated by feelings of empathy, particularly for viewers who express low levels of social trust. The results of this ongoing work suggest that visual framing of displaced war victims does have an influence on public opinion, highlighting the importance of developing a more systematic and nuanced understanding of the role of news visuals in coverage of international crises.

Erik P. BUCY (PhD, University of Maryland) is the Marshall and Sharleen Formby Regents Professor of Strategic Communication in the College of Media and Communication at Texas Tech University. He is the author of *Image Bite Politics: News and the Visual Framing of Elections* (with Maria Elizabeth Grabe, Oxford, 2009) and editor of the *Sourcebook for Political Communication Research: Methods, Measures, and Analytical Techniques* (with R. Lance Holbert, Routledge, 2013). His research interests include visual and nonverbal analysis of political news, user engagement with digital technologies, and public opinion about the press. From 2009 to 2016 Bucy was the editor of *Politics and the Life Sciences*, an interdisciplinary journal published by Cambridge University Press. He has held visiting and research appointments at Dartmouth College, UCLA, Oxford University, and the University of Michigan, and has consulted for industry as vice president of research for SmithGeiger LLC. During the summer of 2017 he was a visiting fellow at the Reuters Institute for the Study of Journalism at Oxford University. E-mail: erik.bucy@ttu.edu.

The plenary talk by Erik Bucy
will be chaired by András Falus:

András FALUS (born 1947), PhD, DSc, med. habil. Professor of Immunology and Genetics at Dept. Genetics, Cell and Immunobiology, Semmelweis University, Budapest. Member of the Hungarian Academy of Sciences and Academia Europeae. Former President of the Hungarian Society of Immunology. Founder of the Hungarian Biobanking system. Member of the Henry Kunkel Society of Rockefeller University, NY. Founding Editor of *Immunome Research*, board member of Autoimmunity and *Cellular Molecular Life Sciences*. Chief Editor of *Magyar Tudomány* ("Hungarian Science", official periodical of the Hungarian Academy of Sciences). Founder of EDUVITAL, a nonprofit Health Educational Society. Interests: epigenetics, im-

munogenomics, microbiome, systems biology. Fellowships: Odense (1980-81), Boston (1984-86), Osaka (1989), Bern (1991). Peer reviewed journal articles: 396, books: 8, book chapters: 23. Total citations: near 10.000. E-mail: falus.andras@med.semmelweis-univ.hu.

James E. KATZ

The Visual Turn in Mobile Communication: Notes from the Travel Experience as Seen through American Eyes

Considering the trajectory of their technological development, it may be seen that mobile communication devices are increasingly devoted to acquiring, processing, and interpreting visual data. One result of this trajectory is that the touristical experience has changed dramatically both in terms of behavioural routines and interpersonal connectivity. Although commemoration of the travel experience, and making available "the distant" to those in the present-nearby, is a practice of long-standing, mobile technology has democratized and accelerated the practice with the effect of transforming the touristical setting and the traditional "touristical gaze". New norms have arisen to address the proliferation of mobile-based visual technology in the touristical experience. One of these is the placing of the self and the group within the experiential space and touristical frame, most typically characterized as the infamous selfie. Yet despite its quotidian nature, the process of the selfie is a rich entryway to the human psyche and structures of social organization.

Using interview and historical data along with a survey of students and a nationally representative sample of U.S. adults, these issues are explored. As part of the exploration, interest in and reactions to various futuristic augmented reality and autonomous technologies are discussed. So too is the question of what it is that people really seek from their communication technologies while on vacations: isolation, selective availability or perpetual contact?

James E. KATZ, PhD, is the Feld Family Professor of Emerging Media at Boston University's College of Communication, where he directs the Center for Mobile Communication Studies and the Division of Emerging Media Studies. He also holds a distinguished professorship at Peking University's School of New Media in Beijing. With Juliet Floyd, Katz is co-editor of *Philosophy of Emerging Media: Understanding, Appreciation, Application* (Oxford University Press), which includes contributions from Kristóf Nyíri and Zsuzsanna Kondor. His newest book on journalism and the search for truth, also under Oxford's imprint, is scheduled for publication in late 2018. Among Katz's other books are *Magic in the Air: Mobile Communication and the Transformation of Social Life*, *Social Consequences of Internet Use: Access, Involvement, Expression* (with Ronald E. Rice), and *Handbook of Mobile Communication Studies*. Author of more than 100 scientific articles and papers, his publications have been translated into seven languages. E-mail: katz2020@bu.edu.

Anikó ILLÉS – Péter BODOR

Victory of Pictures of Pictures over Original Pictures?

Tremendous numbers of various copies of works of art are produced in digital and material format in our days. How do the easy access to these pictures of pictures influence people's relation toward the original art pieces?

Specifically, we analyze the attitude of youth on museum visits, the most common occasions for encountering original art pieces. Our study relied on Hungarian data of a cross-cultural survey on young people's museum visiting habits, attitudes and beliefs, certain characteristics of their personalities and in general, their perception of museums. Furthermore, qualitative techniques were also applied for complement-

ing survey data. We have conducted semi-structured interviews among young Hungarians on the issue of "What does a museum mean for young adults?"

The results show the variability of attitudes toward museums and the various types of museum perceptions depending on personal, social and educational factors. Qualitative analysis reveals a complex relation between appreciation of copies and intention to see original art pieces.

In the age of getting easily pictorial information on everything including the art, we need to know more on the perception of the institutions which are dedicated to the artistic experience. Our research indicates that the victory of the picture of picture – e.g. the digitalized copies of masterpieces – does not necessary mean the defeat of the originals.

Anikó ILLÉS, PhD habil., a psychologist and aesthete, is associate professor at Moholy-Nagy University of Art and Design Budapest, head of the Institute for Theoretical Studies, responsible for the teacher training programs (design and visual art teacher training MA and education through art postgraduate program). Her main research interest is about issues concerning visual culture, such as psychology of art (appreciation of artworks, creativity, analysing artworks), pedagogical aspects of art and museums, analysing visual images as a research method for several topics in the fields of education and social psychology (schooling, educational gap, perceived social mobility of children, national identity). She was one of the organisers of the 33rd World Congress of the International Society for Education through Art (InSEA) Budapest 2011. She took part in a European project on Innovative Teaching for Museum Strategies (ITEMS) 2010–2012. E-mail: anikoilles@mome.hu.

Péter BODOR is a psychologist and works at Eötvös Loránd University, Department of Sociology, Budapest, Hungary. His research interests focus on the intersection of micro-sociology and a social constructivist psychological framework. His publications, in international and national scientific journals, include papers on the linguistic superego, on the social construction of gazing, where social determi-

nants of seeing are investigated empirically with eye-tracker, and a monograph on emotion and emotional development in and through language use. Currently he is working on the discursive construction of identity, memory and emotions with the aims to reconstruct the conversation-alists' various identity, remembering and emo-tional claims. E-mail: pbodor@tatk.elte.hu.

Ágnes VESZELSZKI

"Vision Fulfills by Emptying the Mind":
On Online Motivational Messages

Motivational messages combining images and texts represent a signif-icant portion of content shared on Facebook, the social networking web-site which reached two billion users in June 2017. I have studied image–text relations in connection with digital communication since 2010 (info-graphics, memes, emoticons and reaction gifs, hashtags and images, pro-files and profile images, visual trolls) and this work is now comple-mented with the examination of wisdom messages. These text-based im-ages can be considered as a special subtype of internet memes: although their primary aim is the same (to spread through shares), while memes achieve this with humour, surprise and novelty, motivational messages engage users with their banality which makes them seem generally ap-plicable. The veracity and original source of such messages are difficult, if not impossible, to check (and, indeed, many users do not even try to check the correctness of alleged quotations). My hypothesis is that this asymmetry in information, which could well be regarded as a manipu-lative strategy, puts the user who creates the image-text into a dominant or even opinion-leader position. The paper sets out to examine the verbal and visual (non-verbal) means of achieving communication dominance (as a kind of information power) by posting motivational messages. The

visual elements (image, font, text formatting) are indispensable factors in the "success" of motivational messages circulating on social media: these image-text combinations also prove the victory of the pictorial turn. I owe the title of this talk to Kristóf Nyíri.

Ágnes VESZELSZKI, PhD, is an Associate Professor in Hungarian Linguistics and Communication at Corvinus University of Budapest and editor of the online periodical *Filológia.hu* (Hungarian Academy of Sciences). Research fields: the impacts of info-communication technology on the Hungarian language (digilect), image-text relationship, interdisciplinary connections between marketing and linguistics. Her publications include "Image and Self-representation" (VISUAL LEARNING, vol. 1, 2011); "Connection of Image and Text in Digital and Handwritten Documents" (VISUAL LEARNING, vol. 2, 2012); "Promiscuity of Images: Memes from an English-Hungarian Contrastive Perspective" (VISUAL LEARNING, vol. 3, 2013); "Information Visualization: Infographics from a Linguistic Point of View" (VISUAL LEARNING, vol. 4, 2014); "Emoticons vs. Reaction-Gifs: Non-Verbal Communication on the Internet from the Aspects of Visuality, Verbality and Time" (VISUAL LEARNING, vol. 5, 2015); most recently: "#time, #truth, #tradition: An Image-text Relationship on Instagram: Photo and Hashtag" (VISUAL LEARNING, vol. 6, 2016); "Verbal and Visual Aggression in Trolling" (VISUAL LEARNING, vol. 7, 2017); *Digilect: The Impact of Infocommunication Technology on Language* (De Gruyter, 2017). Website: www.veszelszki.hu. E-mail: agnes.veszelszki@uni-corvinus.hu.

Elke DIEDRICHSEN

On the Semiotic Potential of Internet Memes

The meaning of linguistic signs is based on conventions of usage (see esp. Wittgenstein, *Philosophical Investigations*). According to Eco (*A Theory of Semiotics*, 1976), a linguistic sign is a cultural unit, as the sign emerges and is shaped within and through culture. With internet culture, we are experiencing a new dimension of sign usage that comes with its own conditions and possibilities for communication and sign creation. One very popular phenomenon brought about by internet culture is Internet Memes. The term builds on Richard Dawkins' 1976 definition of a "meme" as a unit that is the cultural equivalent of a biological gene. An Internet Meme is a visual schema for content that can take multiple forms, and that goes "viral" by being shared rapidly via the world wide web. Memes frequently appear in the form of image macros with a caption text. Each image is associated with a certain topic or mood that can be adapted to individual situations by usage of the text. Internet memes therefore are complex constructions with conventionalized rules for usage. The paper will provide an analysis of the semiotic potential of these image-text combinations in terms of Peirce's notions symbol, icon and index.

Dr. Elke DIEDRICHSEN is a linguist based in Dublin. She has worked in several universities across Germany, and as a linguistic project manager in the IT industry in Dublin. She is now an independent researcher and a member of the Computational and Functional Linguistics Research Group at the Institute of Technology Blanchardstown (ITB), Dublin. Dr. Diedrichsen has widely published about functional linguistics, constructions as grammatical objects, NLP and pragmatics, including many articles exploring the semiotic, cultural and interactional potential of Memes as cultural objects. A book publication on that topic is in preparation. E-mail: e.diedric@googlemail.com.

Ian GROSVENOR – Gyöngyvér PATAKI

"Look at me": The Enigma and Value of "Found" Photographs for the History of Education

In 1998 Frederic Bonn and Zoe Deleu found some photographs in a street in Paris and so began the LOOK AT ME Project. Today their collection of 'lost, forgotten, or thrown away' photographs can be found online at http://look-at-me.tumblr.com/about. LOOK AT ME represents just one of an ever expanding number of sites which present nameless images, without connection to the people they show, or the photographer who took them. These collections include, for example, a facebook group called Lost and Found, the Museum of Found Photographs, an open to the public Flickr page that pools members' found photos and commercial sites which are organized so as to attract the interest of collectors. "Found" photograph collections have been used to investigate the idea that art resides not so much in the production of ideas as in their conception. The Russian photographer Anastasia Rudenko, for example, has used "found" sexualized photographs of Russian policewomen to explore complex themes of identity, power, dominance and self-representation (http://anastasiarudenko.com, cf. *British Journal of Photography*, "Lost and Found", May 2014). Others have claimed that "found" photographs offer "something of an index for the metrics of intimacy" (Frankham, "Mission Impossible", *Collected Magazine*, 2014). But what is the value of such collections of recovered lost, unclaimed, or discarded photographs for historical research? How can we critically engage with such collections?

Indeed, is it even possible to make sense of an incomprehensibly huge, rapidly expanding virtual archive of historical knowledge of which none of us can ever hope to become familiar with more than a tiny fraction, when as Michel Frizot has written that "for the eye, every photograph is an enigma". For Frizot, the human gaze directed at a photograph reveals an enigma which in turn echoes the eye's own questions (Frizot, "Every Photograph is an Enigma", Paris: *Maison Européene de la Photographie*, 2015). John Berger has also pointed to an "abyss" between the moment recorded in a photograph and the moment of looking and

that "an instant photographed can only acquire meaning in so far as the viewer can read into it a duration extending beyond itself", and it is when we find a photograph meaningful that we lend "it a past and a future" (Berger, *Understanding a Photograph*, 2013). This paper will use a collection of found photographs discovered during visits to Riga and Budapest between 2013 and 2016 to consider the questions raised above by exploring the problems associated with the enigma of the "found" image and the natural desire of the viewer to find meaning and thereby granting "found" images a "past and a future".

Ian GROSVENOR is Professor of Urban Educational History at the University of Birmingham, England, and has responsibility for City and Cultural Liaison. His books include *Assimilating Identities: Racism and Education in Post 1945 Britain* (1997); *Silences and Images: The Social History of the Classroom* (1999) with Martin Lawn and Kate Rousmaniere; *The School I'd Like* (2003), *School* (2008), and *The School I'd Like: Revisited* (2015) all with Catherine Burke; *Materialities of Schooling* (2005) with Martin Lawn; *Children and Youth at Risk* (2009) with Christine Mayer and Ingrid Lohmann; and *The Black Box of Schooling: A Cultural History of the Classroom* (2011) with Sjaak Braster and Maria del Mar del Pozo Andres. He was Secretary General of the European Educational Research Association 2008–2012 and is a Fellow of the Royal Historical Society. E-mail: I.D.Grosvenor @bham.ac.uk.

Gyöngyvér PATAKI is a subject librarian in Health and Educational Sciences and a research fellow at the University of Debrecen, Hungary. She studied biology, philosophy, sociology, and education and is particularly interested in the relationship between education, democracy, and citizenship. She investigates transnational academic spaces and changing patterns of academic and civic community engage-

ment. More recently, she has developed from her work on the transformative power of communities an interest in the concept of cultural learning. Her most recent published work: Gy. Pataki & I. D. Grosvenor, "Learning through Culture: Seeking 'Critical Case Studies of Possibilities' in the history of education", *Pedagogica Historica – Special Issue on Cultural Learning*; Gy. Pataki, **"**Novel Forms of Research Governance and their Possible Impact on the Future of Educational Research", *European Educational Research Journal,* 14/1 (2015), pp. 56–64. E-mail: pataki.gyongyver@gmail.com.
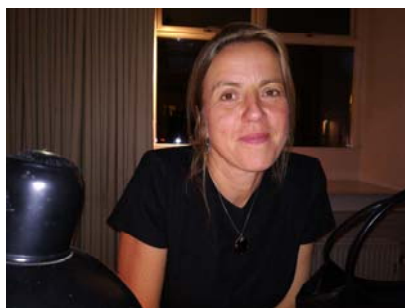
Izabella GREXA

Photography and Autobiography

Today we live in a visually dominated world. We communicate and express ourselves largely through photos in the network of social media and we are influenced by pictures. We save countless photographs on the computer. But what could the pictures of people from the past mean? What can photos tell us about the past?

In my talk, I am presenting pictures from the life a working class woman taken between 1942 and 2008. The presentation seeks to accomplish two goals. First to provide a glimpse into the life of a working-class single woman and her milieu and secondly the function of the private photos. I will introduce and interpret the photograph heritage of this working woman, which contains about 200 snapshots. The interpretation will be supported by her colourful written memoir. This personal photograph collection serves as a historical source. The pictures also provided the resources for her recollection while writing her memoir.

Izabella GREXA, born 1980, is assistant at the Section of Philosophy and Historical Sciences (Section II) of the Hungarian Academy of Sciences. She has a MA degree in history (2006) and a cultural organizer BA (2004). Her research concentrates on the opportunities and limits of the life of women during the

Kádár regime in Hungary, expecially the marginal (worker)women's social status and the representation of women poverty. E-mail: grexaiza @gmail.com.

Brian NOLAN

On the Complicated Relationship between (Irish) Culture and Language

This talk examines the nature of the complicated relationship between culture and language, and how culture informs language usage. In our analysis, we differentiate between culture and civilization, and motivate a definition of culture that includes *artefact*, *language*, *world view* and the *way of life* of a community. We examine the application of language in the service of culture (including artefacts such as paintings, poetry and text), using examples from within the Irish cultural narrative and linguistic-landscape, and how we categorize our world through language. Within this analysis, we also ask: "what exactly is language?", highlighting approaches to characterizing language in the functional-cognitive space sensitive to culture issues. Many artists, for example Twombly and Basquiat, use text directly in paintings as a cultural linguistic semiotic. Correspondingly, poets, such as Seamus Heaney, use rich imagery in language. Our cultural sense entails our knowledge about cultural norms, beliefs and values of human society, a community, a nation, and our generalized knowledge about the language system that we use in our social and communicative interactions. Therefore, our cultural knowledge includes ontology, representation, reasoning, cultural schemata, cultural metaphors and cultural conceptualizations. We address the question of how functional-cognitive linguistic theories characterize the cultural connection.

Dr. Brian NOLAN is Head of Informatics and Creative Digital Media at the Institute of Technology Blanchardstown Dublin, in Ireland. His linguistic work has been in functional-cognitive linguistic models and he has published extensively internationally, including: *The Structure of*

Modern Irish: A Functional Account (Equinox, 2012), *Linking Constructions into Functional Linguistics* (Benjamins, 2013), *Language Processing and Grammars* (Benjamins, 2014), *Causation, Transfer and Permission* (Benjamins, 2015), and *Argument Realisation in Complex Predicates and Complex Events* (Benjamins, 2017). Dr. Nolan is a Fellow of the Irish Computer Society. E-mail: brian.nolan@gmail.com.

Stephanie KOGLER – Jonathan David SCHÖPS

Celebrating the Imperfection of the Human Body – How Performative Assemblages (De-)stabilize the Network of the Digitalized Fashion Market – The Case of American Apparel

This study enhances our understanding of how a brand and consumers (de-)stabilize the network of digitalized fashion market on Instagram by their visual practices. Contemporary consumer culture evolves increasingly around visual consumption (Marwick, "Instafame: Luxury Selfies in the Attention Economy", *Public Culture,* 2015; Presi – Maehle – Kleppe, "Brand Selfies: Consumer Experiences and Marketplace Conversations", *European Journal of Marketing*, 2016; Rokka – Canniford, "Heterotopian Selfies: How Social Media Destabilizes Brand Assemblages", *European Journal of Marketing* 2016). Prior literature conceptualized visual consumer culture on Instagram as forms of narcissism, fame seeking, bragging, and publicity-seeking (Arvidsson – Caliandro, "Brand Public", *Journal of Consumer Research*, 2016; Marwick; Presi et al.; Rokka and Canniford). Accordingly, recent research finds that consumers use brands in a rather instrumental manner. Yet, brands may use social media platforms, especially Instagram, to engage with consumers and collaboratively form a network by means of hashtags applied to visuals. This study is interested in network dynamics within the digitalized fashion market – that is, how a brand and its consumers on

the one hand stabilize the network of the brand, and on the other hand destabilize the mainstream network of the digitalized fashion market by their visual practices. Using a netnographic approach we examine how the brand American Apparel and its consumers visually co-create an assemblage of the human body that deviates from ideological aesthetics. We draw on assemblage (DeLanda, *A New Philosophy of Society: Assemblage Theory and Social Complexity,* Continuum, 2006) and performativity theory (Butler) to illustrate how these two actors revise a new aesthetic of the human body that celebrates its imperfect nature, and in turn, counters the often superficial and inauthentic body culture of Instagram.

Stephanie KOGLER studied International Economic and Business Studies at the University of Innsbruck and at NEOMA Business School in Rouen (France). She joined the Marketing and Branding Team at the Department of Strategic Management, Marketing & Tourism at the University of Innsbruck as a PhD Candidate and Research Assistant in October 2016. Her current research interest is centered on Consumer Culture Theory within the context of social media focusing on brand reputation created by external and internal members of a brand. In her research she focuses on researching visual materials from social media platforms like Instagram and applies visual analysis methods. E-mail: Stephanie.Kogler@uibk.ac.at.

Jonathan David SCHÖPS is Research and Teaching Assistant at the University of Innsbruck School of Management. After his undergraduate studies in Sports Management, and Management and Economics, he graduated from the University of Innsbruck with a Master Degree in Strategic Management. He majored in Branding and joined the Marketing and Branding Team as a PhD Candidate in October 2015. His current research is located in the field of Consumer Culture Theory, with a focus on visual social media platforms, especially Instagram. Thus, applying visual methods to con-

temporary consumption-related phenomena are central in his doctoral thesis. E-mail: Jonathan.Schoeps@uibk.ac.at.

Rita Lisa VELLA – Anna Chiara SABATINO

The New Body of Medial Images in The Urban Space
Audio-Visual Techniques, Virtual and Augmented Reality

The paper aims to discuss the role of augmented and virtual reality technologies in the urban space. Nowadays, the spatial experience is more and more structured through multi-layered information, both geographical and coded. The locative media are reshaping the human experience developing virtual-augmented reality narratives. Understanding the cinema as a living medium, we intend to outline how this organ interacts with audio-visual technologies used to represent and rebuild urban life in a virtual environment or, the poetics of the augmented space. This study analyses users' experiences and explores what factors contribute to create the relationship between the cinematic apparatus and the bodies it contains and shows.

Throughout the article, urban storytelling is reconceptualized as the result of the dynamics in between the city-users and the devices, whose codification techniques are strongly linked to the contemporary experience of cinema and its last trend of relocation, assemblage, expansion and performance. The authors will analyze practical cases in both perspectives: static, in terms of visualization and relation between city-image and digital space (the perception theme); dynamic, in terms of uses of the city and actions on the city (the experience theme).

Rita Lisa VELLA is a third-year PhD Student in Communication Science at University of Salerno. Her research is focused on digital devices and practices in urban life (supervisor: Prof. Filippo Fimiani). She held seminars and workshops at the "*Visual Communication*" course (Prof. Guelfo Tozzi) at University of Salerno. She also works at LUISS Guido Carli as Teacher Assistant for the "*Marketing Communication and New Media Languages*" course (Prof. Paolo Peverini). She participated in na-

tional and international workshops and conferences with works on the issues of space and information design: "*Mapping the informal organization through the urban activism: the case of self-organized spaces in the city of Naples*" (ARS'17, Naples); "*Life and death of Big Data. The semiotic contribution from data mining to interpretation*" (XLIII AISS Conference, Bologna, 2015); "*The guerrilla gardening in Rome. A semiotic perspective for Tor Bella Monaca*" presented at an international conference (Embassies of Brazil, Rome, 2013) and published in "Roma in divenire tra identità e conflitti", Isabella Pezzini (ed.), 2016. E-mail: rvella@unisa.it.
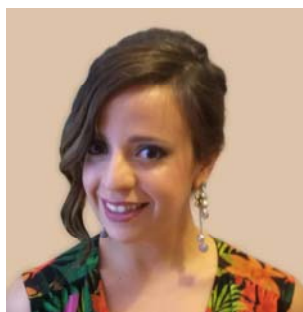
Anna Chiara SABATINO is a PhD student in Communication Science at University of Salerno. Her studies are focused on cinema and new technologies, contemporary documentary and visual anthropology; her thesis research outlines how videotherapy treat mental and neurological illness (supervisor: Prof. Filippo Fimiani). She wrote and directed some documentary movies, such as *La voce di Collemaggio* (2012) and *Contatto* (2015). She published *L'ultima macchina: Storie naturali di Primo Levi* (2017) and held seminars and workshops of filmmaking at *Salerno Literary Festival* and at *Aesthetics and Images Theory* course at University of Salerno (Prof. Fimiani). E-mail: asabatino@unisa.it.

Yossi GALANTI

Art vs. Design

Since the rise of Modernism its founders have misunderstood the nature of abstraction (cf. Avital, *The Confusion between Art and Design, Brain Tools vs. Body Tools*, 2017), resulting in the blurring and even erasing of

boundaries between the different visual disciplines: fine art, graphic design, architecture and industrial design. Today we are facing an ever-growing flood of visual products, some real and others virtual in all media. Their production on the one hand and how they are seen/evaluated on the other are arbitrary as there are no consistent appraisal guidelines. This situation has led to a shattered understanding of cultural products and their role. The outcome of this has implications not only on our interpretation of reality but also on the nature of visual products and their quality.

This presentation attempts to firstly define art, mainly figurative, as a paradigm that employs brain tools and secondly to contrast it with design (of objects) which are created as body tools. It suggests a method of understanding visual culture and its different creations as well as proposes an educational approach that puts emphasis on the distinction between art and design.

Acknowledging the differences between these visual disciplines will contribute to assessing them correctly and will have a crucial role towards the advancement of art and design in a visual culture.

Yossi GALANTI, born 1965 in Jerusalem, affiliated with Hadassah Academic College, works and lives in Jerusalem. Yossi received his professional training in Photography at Hadassah College of Technology, Jerusalem, where he now works as a senior lecturer of digital photography, video editing, and visual anthropology (The Photographic Communication Dept.). In 2001 he received an MA in Contemporary Arts from the University of Liverpool. As an active photographer and artist he has participated in many group and solo shows in Israel and abroad. His works are part of private and public collections, including: The Israel Museum, Jerusalem. E-mail: glissoy@gmail.com.

Irma PUŠKAREVIĆ

The Culture of Typography:
Combining Rhetorical Resources with Typeface Design

To sustain more effective verbal information exchange environment, communication channels have used metadiscourse. However, writing techniques have evolved. The majority of the content which relied on words, sentences, and paragraphs, is today realized, not through linguistic resources, but through layout and typography. As a discipline, typography is considered a visual manifestation of verbal language. Stripped of linguistic connotations, typography becomes an abstract visual element, ready to take on any "dress" a rhetorically charged context presents it with. As technology expands, the visual rhetoric of typography plays a far greater role in educational and professional communication. To put it in words of Stanley Morison, "The act of organizing a piece of printing so that its correct presentation may be achieved requires, in the first instance, a sense of method. To be valid this method must conform to right observation, thinking and reasoning." Therefore, an educational framework that assimilates the contemporary visual language of typography into a communication process, needs to reflect the culture it resides in – the graphic culture. In this paper, I will argue the key benefits of a framework that would aid general visual literacy and provide a platform in which the rhetoric of typography moves towards a more demanding and visually literate digital audience.

Irma PUŠKAREVIĆ has graduated from the Department of Graphic Engineering and Design at the Faculty of Technical Sciences, University

of Novi Sad. She is currently a teaching assistant at the Department of Graphic Engineering and Design covering the subjects of graphic design and typography. Her academic research is directed toward advertising, typography and visual rhetoric. Her main interest is the argumentative power of typography. She has published over 30 papers in scientific journals, as well as in the form of conference papers. She is a coauthor of a

supplementary textbook *Typeface and Typography Practicum*. She is a member of the Association of Artists of Applied Arts and Designers of Vojvodina (UPIDIV – a representative association in the culture of Vojvodina). E-mail: irma.puskarevic@ gmail.com.

The Visual Mind

Philipp STOELLGER

As Turns Go By:
New Challenges after the Iconic Turn

May the "vision be fulfilled" and the iconic turn be victorious – the question remains, what now? What might come after the iconic turn, even if it has been victorious? Which challenges follow upon the iconic turn?

1. Time for Pensiveness

One may challenge the idea of victory and fulfillment: not only because in several sciences the iconic turn is still to come (theology, philosophy, life sciences?), but as well because the new empowerment of "the image" is ambiguous. The power of the image is tremendous, but pensiveness and iconic criticism are quite slow and delayed.

2. May We Tell a Story of Victory?

In a historical (or phylogenetic) perspective, iconicity has always been "victorious". If one looks at politics or religion, iconicity or visuality was always the leading and prominent mode of communication: images as presence-makers, as power-media, as icons of glory and gods. Word and concept have always been delayed – like in the phylogenetic development (see Tomasello). The reasons for this dominance of "the image"

may be its particular *power*. The power of images (what I would call "*Deutungsmacht*") is irresistible and omnipresent (such as if the image would posses some attributes of God).

That is why word and concept as delayed media tend to criticize and "master" the image. Philosophy's and theology's histories are stories of the self-empowerment of the word and concept against the image – like David against Goliath. And the self-image of conceptual sciences is of course set to be victorious over "pristine" images. That is why the "victory of the iconic turn" resembles "Goliath strikes back". Always and from the very beginning more powerful, images stroke back and strike back against the weak forms of word and concept. But this striking back is in a way a necessary destruction of the self-empowerment of word and concept.

(By the way: the story would become more complex and appropriate if "the number" would be taken into consideration. The iconic turn against word and concept may be overruled by the more and most powerful medium of digital communication: the number. May it be that behind the struggle of word and image the number became at last the really dominant medium? We are confronted with "big data", but rarely with "big images". We live in the realm of algorithms. May the image be as strong as the numbers – or even more?)

3. Challenges after the Iconic Turn

As the turn goes by and becomes history (of science), one decisive challenge will be: which methods do we have (to develop) for the "work on images"? That is the challenge for building up a methodology which can deal with the leading intuition of the iconic turn.

Usually we refer to *historical* and *empirical* methods. To interpret an image would mean to tell its (hi)story, and to do empirical research on its production, techniques, effects etc.

a) One challenge is *methodology*: Do we need more than history and empiricism? What about hermeneutics, phenomenology, semiotics, iconic criticism etc.?

b) The subsequent challenge is "doing *theory*": which concepts, distinctions and questions do we use?

c) As images are always "embedded", it is a challenge how to deal with *combinations and chiasms* like "image and word", "and number", "and πρᾶγμα", "and music", etc. We need new perspectives on the

multimodality and interferences of iconicity with verbality, scripturality and embodiment, etc. That would mean to address the chiasms of deixis and lexis. I would name it *differential analysis* of the interferences between iconic and verbal modes of communication: how iconicity and non-iconic modes of communication are crossed over. That is, look for crossings and interferences.

d) May it be the case that a wider horizon "after the iconic" turn is a turn to *mediality*? As "media philosophy" is a young discipline still "in the making", it might be an appropriate setting for embedding image theory.

Philipp STOELLGER, born 1967, is Professor of Systematic Theology: Dogmatics and Philosophy of Religion at Heidelberg University and Fellow at the Marsilius Kolleg in Heidelberg. He was speaker of the graduate college "Deutungsmacht" at the University of Rostock in 2014 and he founded the Institute for Iconicity (Institut für Bildtheorie) in 2007. His main fields of research are Christology and anthropology, hermeneutics, phenomenology, philosophy of religion, and image and media theory. Some main publications: *Metapher und Lebenswelt: Hans Blumenbergs Metaphorologie als Lebenswelthermeneutik und ihr religionsphänomenologischer Horizont* (Tübingen: Mohr Siebeck, 2000); *Passivität aus Passion: Zur Problemgeschichte einer categoria non grata* (Tübingen: Mohr Siebeck, 2010); *Deutungsmacht: Religion und belief systems in Deutungsmachtkonflikten* (ed., Tübingen: Mohr Siebeck, 2014); *Bild und Tod: Grundfragen der Bildanthropologie* (ed., 2 vols., Tübingen: Mohr Siebeck, 2016). – Further information: www.uni-heidelberg.de/fakultaeten/theologie/einrichtungen /ts/faecher/st/dogmatik.html. Email: ps@wts.uni-heidelberg.de.

The plenary talk by Philipp Stoellger
will be chaired by Tamás Fabiny:

Bishop **Tamás FABINY** was born on 5 February 1959. He pursued his university studies in Budapest and Chicago and earned his PhD degree in Erlangen with Prof. Jürgen Roloff on *Dramaturgy and Communication in Jesus' Parables*. He has been a university professor of New Tes-

tament studies at the Lutheran Theological University in Budapest since 2005 and has participated in a number of conferences and academic events in Hungary and abroad. He has published seven books so far. – Between 1996 and 2006 he worked as the editor and director of church programmes with the Hungarian channel, Duna Television. – He was elected bishop of the Northern Diocese of the Evangelical Lutheran Church in Hungary in 2005. In addition to his service in the diocese, he oversees media work, diakonia and international and ecumenical relations on the level of the whole church. He is still actively involved in media work and regularly appears in television and radio programs as a moderator or a guest. He has been the producer of the *Luther* animation series released in Hungary for the 500th anniversary of the Reformation. – In 2017 he was elected presiding bishop of the Evangelical Lutheran Church in Hungary. – His international responsibilities included serving as the Vice President for Central and Eastern Europe of the Lutheran World Federation (2010–2017). He has been the acting chair person of the Christian–Jewish Society (since 2006). – Bishop Tamás Fabiny is married to his wife Katalin, who is a high school teacher of German, English and Religion, and they have three children.

Gyöngyvér HORVÁTH

Narrative Image and the Visual Mind

The understanding of any narrative depends on the mind. With oral and verbal narrative we have to use our visual imagination to bring both actions and their settings to life. With a visual narrative, such as panel painting, or film, the faces of the heroes are given to us, but we have to imagine what happened between, before or after the scenes, because the storyline may be less explicit. Art theoreticians and artists from the Re-

naissance suggested various ways to depict stories, either to enhance their understanding and enjoyment, or to help adjusting them to the aesthetic ideas of the era. The key concepts, such as variety, repetition, the choice of the most suitable moment, or the extension of the temporal unit presumed knowledge on human perception that was not available at a time. Recent developments in digital image making technology enabled some clarification on the complex processes of perception in painted scenes and visually presented narratives. The concepts of art theory found their counterparts in neuroscience in the phenomenon of neuroplasticity, mirroring neurons, scene perception, gist of scene, or face and object recognition. Revealing the parallelisms between art historical concepts and recent findings in neuroscience on scene perception is the objective of my lecture.

Gyöngyvér HORVÁTH is an art historian and independent researcher. After completing her MA in art history at Eötvös Loránd University, Budapest, she obtained a doctorate in 2011 from the School of World Art Studies and Museology, University of East Anglia, UK. She was an Assistant Professor of art history (2008–2013) at Moholy-Nagy University of Art and Design, Budapest, and also taught courses at ELTE and Pázmány Péter Catholic University. Her research focuses on the phenomenon of visual narration in painting. Currently she is working on a book *Narrative Art History* examining the historiography and methodology of the research on visual narration within art history, narratology and semiotics. This project was supported by the research grants of Dumbarton Oaks (2013), Collegium Hungaricum, Wien (2013) and Princeton University (2014). E-mail: horvathgyongyver@gmail.com.

Daniel L. GOLDEN

Narrative Knowledge beyond the Pictorial Turn

Between the *linguistic* and the *pictorial* "turns" in epistemology we may recall a third one that might be called the *narrative* one. In the 1970s and 1980s there was an increasing interest in narrative knowledge coming from such different disciplines as psychology, pedagogy, anthropology, history etc. From Jerome S. Bruner to Arthur C. Danto, from Paul Ricoeur to Hayden White, from Jean-François Lyotard to Richard Rorty many scholars underlined the importance of narrative knowledge. (Actually, W. J. T. Mitchell himself has edited a volume *On Narrative* in 1981.) The basic observation here is, as Bruner formulated it, that we organize our experience and our memory of human happenings mainly in the form of narrative – stories, excuses, myths, reasons for doing and not doing, and so on.

In my paper I will examine how these allegedly primordial ways of conceiving the world can work together? Are narrative structures linguistically determined, or is there a completely separate realm for visual patterns as well? Can we have visual narration without using any kind of verbal explanation? What changes did the pictorial turn made in the techniques, forms and contents of storytelling? Finally, what are the perspectives for narrative knowledge in the century of visual communication?

Daniel L. GOLDEN (1974) is a research fellow in the Institute of Philosophy at the Research Centre for the Humanities of the Hungarian Academy of Sciences. His main fields of interest are media philosophy, pragmatism and the philosophy of science. His publications include several papers in English and in Hungarian on different aspects of the digital turn in the history of culture; most recently "Visual Management of Time", in András Benedek and Ágnes Veszelszki (eds.), *In the Beginning was the Image: The Omnipresence of Pictures: Time, Truth, Tradition,* Frankfurt/M.: Peter Lang, 2016, pp. 51–57. E-mail: Golden.Daniel@btk.mta.hu.

Orsolya PUTZ

Which Mind is More Visual: Hungarian or English?

How does our mind operate? Do we think in the form of images or words? These questions have been addressed by several scholars of diverse disciplines and numerous theories have been formulated as answers to them. The issue is still heavily debated.

My presentation aims to explore how *everyday people* think about their mind. It is intended to identify the lay theory of the mind within the framework of cognitive linguistics. The conceptualization of our mind and mental activities are represented by language, hence related concepts (e.g. MIND, THOUGHT, UNDERSTANDING) are studied. Expressions are investigated to find out if they suggest that our mind is visual or that we think in the form of words. Lay theories of the mind in English and in Hungarian are compared.

It is hypothesized that 1) everyday people think that our mind is visual. 2) There are (near universal) metaphors of the MIND connecting to visual acts (e.g. UNDERSTANDING IS SEEING) shared by both English and Hungarian speakers. 3) Hungarian metaphors of the visual MIND are more elaborated than the English ones.

Dr. Orsolya PUTZ is an assistant lecturer in the Department of American Studies of Eötvös Loránd University. She holds a PhD in cognitive linguistics. Her main research interests are: cognitive and cultural linguistics, cognitive metaphor theory, automatic metaphor identification, theories of the mind, the concept of the NATION in English and in Hungarian. E-mail: putz.orsi@gmail.com.

Szilvia FINTA

Language of the Heart
Forms of God's Communication with Man by Pictures
in the Hebrew Scriptures
and the Usage of Pictures in Rabbinic Reasoning

Within the Hebrew Scriptures the heart (*lev*) is a man's main thinking organ, which according to some scholars is the same as the mind. I side with the contrasting view: the heart and the mind are not the same, and while the mind is working with rational concepts, the heart is thinking by pictures (metaphors, parables, performances, symbols etc.). The meaning of pictures is not as definable as the meaning of concepts, at the same time we "know" – or at least we guess – their meaning and act according to them.

First of all in my presentation I will offer a sketch of biblical anthropology and give a definition of heart. Then I would like to speak about the types of images in the Hebrew Scriptures. In the third part of my presentation I will demonstrate the role of pictures in the rabbinic argumentation, and analyze the different types of them. Finally I would like to propose different ways in which we can find out the meaning of a picture. The aim of my presentation is to answer the question: Why is it so important for man to be spoken to him by pictures, and why are the pictures able to make people act?

Szilvia FINTA holds an M.A. in Philosophy from Eötvös Loránd University, a B.A. in Theology from Saint Paul Academy, Budapest, an M.A. in Jewish Cultural History, and a PhD in Judaic Sciences from Jewish Theological Seminary – University of Jewish Studies, Budapest. She is an assistant professor at Saint Paul Academy and is a lecturer at ELTE in the fall semester, 2017. Her current research interests include the principal subdisciplines of Analytic Philosophy vs. Biblical / Rabbinic Theology (for example Logic, Philosophy of Language, Theories of Metaphor, Philosophy of Mind, etc.), exegesis (Rabbinic Midrash) and Jewish Philosophy. E-mail: szfinta@szpa.hu.

Marcin TRYBULEC

Picture Perception beyond Symbolic Consciousness

The modern familiarity with pictures as representational media constrains the ability to understand borderline cases of picture perception (i.e. picture perception by young kids or by Paleolithic man) because researchers made a representational fallacy, i.e. they unconsciously attribute modern adult's awareness of the distinction between sign and reality to young kids or Paleolithic humans.

I will claim that the debate about picture perception between ecological psychology and constructivist theory displays the representational fallacy identified by L. Malafouris in the social sciences. I will argue that both the ecological and the constructivist approaches silently assume that awareness of referential relation between picture and reality is inherently inscribed in all episodes of picture perception.

In order to answer the question how to describe picture perception independently of symbolic consciousness, I will refer to research developed in cognitive semiotics on picture perception by kids under 2 years of age. The developmental processes of differentiation between symbol and reality which takes place among children between 18–24 months of age described by Piaget can shed some light on the nonrepresentational experience of pictures. The studies of interaction with pictures among children younger than 18 months revealed that they treat realistic pictures as if they were real objects.

Marcin TRYBULEC works as adjunct professor at the Maria Curie-Skłodowska University in Lublin, Poland. His areas of research cover philosophical and methodological dimensions of literacy theory, epistemology of media, situated cognition. He wrote a book in Polish: *Media and Cognition: Conceptual Problems in Literacy Theory*. His papers in English appeared in *Pragmatics & Cognition*, *Dialogue and Universalism*, *Avant – Journal of Philosophical-Interdisciplinary Vanguard*, and *Poznan Studies in the*

Philosophy of the Sciences and the Humanities. E-mail: marcin.trybulec @poczta.umcs.lublin.pl.

Zsuzsanna KONDOR

Perceiving and Organizing the World

In my talk I will attempt to delineate the process of how human culture could have emerged out of hominid groups, *i.e.*, what conditions were needed in order to become capable of shaping the world in the broadest sense. I will suggest that this capacity is based on communicational processes which are built upon perceptual skills, the possibility of conscious processing, a certain failure in genetically driven pruning of neuronal networks, and last but not least, sociability. I will emphasize that although linguistic expression is rather ocularcentric and cognitive metaphor theory relies heavily upon image-schemas, visual processing alone cannot satisfy the primordial conditions that make the evolution of linguistic capacity possible.

In my argumentation, against the background of Merleau-Ponty's distinction between physical, biological and human order, I will rely on Humphrey's evolutionary theory of consciousness as compared with Graziano's conception of consciousness as it is based on *social attention*, and relate the latter to the *social brain hypothesis* as Merlin Donald applied it; Ramachandran's *synesthetic bootstrapping theory* as it provides the neuronal basis of cross-domain mapping, and the philosophy of perception.

Zsuzsanna KONDOR is Senior Research Fellow at the Institute of Philosophy, Research Centre for the Humanities of the HAS. Main fields of research: philosophy of communication and images, philosophy of mind, and theories of consciousness. Her publications include "Theoretical Controversies – Terminolo-

gical Biases: Consciousness Revisited" in *Studies in Logic, Grammar and Rhetoric*, 2015; "Do We Have a Visual Mind?", in A. Benedek – K. Nyíri (eds.), *Beyond Words*, 2015; *Enacting Images: Representation Revisited* (ed.), 2013; "Representations and Cognitive Evolution: Towards an Anthropology of Pictorial Representation", in *Journal of Interdisciplinary Image Science*, 2013; *Embedded Thinking: Multimedia and the New Rationality*, 2008. E-mail: kondorzs@gmail.com.

Antonia SOULEZ

Applying Concepts: The Technical Background of Perceiving Meaning

I will stress the visual dimension of using concepts as scripts in description. The Fregean source is well-known. What seems important is the "graphematics" that constitutes the basis of a perceptual approach to the meaning of language through grasping features in view of drawing charts of ramified interrelations.

Interpreters suggest this visual conception could be traced back to Peirce's iconic conception of thought or a Leibnizian strategy of grasping meaning with characters requiring a sensitivity to signs "for thought" rather than "of things". Wittgenstein's as well as Otto Neurath's approaches to language show a predilection for family resemblances kinships and the absence of community of form at the basis of structural qualities. Let's add the absence of an ancestor in conceptual genealogy and thereby an horizontal mode of displaying aspects that corroborate the idea of a first order kind of syntax without levels nor foundations. Such adepts of "Sign-Thought" (Otto Neurath, Wittgenstein) who have equally been concerned with aspects although for antithetic purposes, have advocated an activity of "applying" concepts in a anti-platonic sense that excludes a preexisting ideal norm governing conceptual use. Such a conception of application is not rooted in metaphysics, but in technical practices involving decision-making for the sake of constructing a language as an institution.

Antonia SOULEZ is Professor Emerita of philosophy (University of Paris). She passed from Greek philosophy to contemporary approaches to logic and language, focusing first on the The Vienna Circle she introduced in France, then on Wittgenstein. Editor of *Manifesto of the Vienna Circle* (2nd ed. Vrin, 2010), she later on worked in the CNRS to accomplish a book on Helmholtz's theory of dissonance (Vrin, 2011). In addition to Proceedings and editions of Wittgenstein's middle philosophy (Dictations) she published *Comment écrivent les philosophes* (Kimè, 2003), *Au fil du motif, autour de Wittgenstein et la musique* (Delatour-France, 2012), and recently *Dethroning Being: Is Wittgenstein an Antiphilosopher?* (Lambert-Lucas, 2016). Last year she obtained a senior-grant from the Bogliasco Foundation for advanced studies to prepare a seminar on "Semantic alienation" at the Paris College International de philosophie this coming year. Among her institutional activities: she has been member of the Institute of history of science in Paris, co-director of the College international de philosophy (2001–2004), and led a seminar in Paris Maison des sciences de l'homme for several years. E-mail: antonia.soulez@wanadoo.fr.

Jens Dam ZISKA

Depiction and Instantiation

This paper advances a new interpretation of the illusion theory of depiction. It argues that pictorial representations are not illusory because it seems to us as if we see their image subject face-to-face. Instead, pictorial representation involves illusion, because the image object that we see is illusory. To develop this interpretation, we need to appeal to the idea that the difference between veridical and illusory experiences is that illusory experiences are not fully instantiated. Pictorial representations give rise to similarly uninstantiated experiences, I shall argue. When we

see a figure in a painting, only some of the properties that our experience ascribes to the figure have any worldly instantiation. Depth, light, shade, texture, and movement are all qualities which we may see in a painting, but typically they are not possessed by the painting itself. If this is right, pictures have an ontological status which makes them amenable to competing persuasive aims. As uninstantiated semblances of the things they depict, pictures possess both the capacity to approximate to the appearance of things, but also to do so in a misleading way. As semblances, they present us with a vision of what they depict, but as uninstantiated semblances, they cannot themselves vouch for the truth of that vision.

Jens Dam ZISKA read for an MA degree in philosophy at the University of St Andrews before earning BPhil and DPhil degrees from the University of Oxford. He is currently a postdoctoral fellow at the Kunstakademie Düsseldorf where he is working on a research project on picture theory. E-mail: jens.dam.ziska@gmail.com.

István CZIGLER

A Non-Conscious Visual Memory
and Its Role in Detection of Environmental Changes

In everyday life people experience detailed, coloured images for previously seen scenes. In sharp contrast, in the absence of focal attention to a particular spatial location, we do not recognize fairly large changes between subsequent visual events (the change blindness phenomenon). On the basis of results using the measurement of event-related brain activity we argue that in contrast to the insensitivity to non-attended changes, there exists an implicit memory system capable of the identification of changes within sequential visual events. This memory functions as a "primitive intelligence", sensitive to changing visual features (colour, orientation, spatial frequency, etc.), conjunction of features (objects), perceptual categories (e.g. symmetry), and higher order categories like

facial emotions and gender. As a predictive system the implicit visual memory optimizes the perception of expected events, and at the same time it contributes to the attentive orientation towards the changing stimulation.

István CZIGLER, Institute of Cognitive Neuroscience and Psychology, Centre for Natural Sciences, Hungarian Academy of Sciences, is professor emeritus at Eötvös Loránd University, and former director of the Institute for Psychology, Hungarian Academy of Sciences. His main research interests are the psychology and neural mechanisms of visual information processing at automatic and attentional levels, and age-related changes of these processes. He published more than 100 papers on these topics, and edited the book *Unconscious Memory Representation in Perception* (John Benjamins, 2010). E-mail: czigler.istvan@ttk.mta.hu.

The talks by István Czigler, Marcin Trybulec, Zsuzsanna Kondor, and Antonia Soulez will be chaired by Delia Dumitrescu:

Delia DUMITRESCU is a Lecturer in Media and Cultural Politics at the School of Politics, Philosophy, Language and Communication Studies at the University of East Anglia. She obtained her PhD in political science from Ohio State University (2009) and has held positions at the University of Montreal and University of Gothenburg. She studies the content and impact of visuals in politics, and how the impact of visuals is moderated by verbal arguments. She is also interested in the interplay of emotions and cognition in political decision-making, especially when citizens are asked to make difficult decisions, such as those involving policy trade-offs. Her third research area is survey measurement. Her political communication work was published in journals such as *Political Communication*, *Party Politics*, and *Political Science Research and Methods* among others. More details about her professional life can be found on her website at https://sites.google.com/site/delia dumitrescu. E-mail: d.dumitrescu@uea.ac.uk.

György DARVAS

Cerebral Antisymmetries and Visual Perception

So-called cerebral asymmetries include a few dissymmetries and functional antisymmetries. The paper will discuss a part of the latter. It will discuss and systematize a series of antithetic functions of the human brain. From the aspect of visual learning, one of the most important is that while textual information is sequential, that means, it is left hemisphere dominant, visual information presumes spatial perception, that means, it is right hemisphere dominant. These two should be harmonized in school education. The paper will quote classroom experiments initiated and performed by Y. Agam, J. Hámori and J. Zsolnai. It will refer to examples related to teaching reading, arithmetics and music, as well as to formulation of physical theories. On the way to educational implications, aspects of brain research, philosophy and psychology will be treated. In summary, the paper formulates proposals how to apply more intensively visual culture in education by more effective exploitation of the right hemispheric capacities of pupils.

György DARVAS, PhD, took his degrees first in theoretical physics and then in philosophy at Eötvös Loránd University, Budapest. His main fields of study include multidisciplinary aspects of symmetry phenomena in physics, in other sciences in general, and in the arts, with emphasis on general theoretical, philosophical and educational approaches. He has been working as a research fellow / senior research fellow for the Hungarian Academy of Sciences for forty years. He read courses at Eötvös University, at Tsukuba University and Moscow Lomonosov University. Currently, he is director of the Symmetrion institute. He is the editor of the journal *Symmetry: Culture and Science* since its foundation in 1990. He was founder, and Secretary General for three terms, of the International Symmetry Association. He is the author of

more than three hundred publications. Most relevant among his books is a monograph on *Symmetry* (Birkhauser, 2007). E-mail: darvasg@iif.hu.

Tamar GERSTENHABER

Gilded Echoes of Grey in Oscar Wilde's Picture of Dorian Gray

In one of his letter to his editor, Oscar Wilde tells us that "the aesthetic movement produced certain colours, subtle in their loveliness and fascinating in their almost mystical tone", thus knotting music with colouring. And indeed, his famous novel, *The Picture of Dorian Gray*, is not only about a picture but itself written in a painterly style. In the novel, Wilde unfolds the destructive love story between a painter and a narcissistic youth who refuses to cede on his youth and beauty. This encounter echoes the love of a sonneteer for his beautiful youth, the basis for the first part of Shakespeare's *Sonnets*. Both Shakespeare and Wilde, then, link narcissism and art. In exploring this link, however, Wilde emphasizes not just art but specifically painting. What can Wilde, then, teach us, about the relation between narcissism and the image?

Taking a psychoanalytic position, my paper will suggest that Wilde's answer to this question in his novel points to what Freud called primary narcissism as the most archaic point of the formation of literary art. For Wilde, art is made through what early rhetoricians called the "colours of rhetoric", so as to enable the reader, as Shakespeare puts it in sonnet XXIII, to "hear with eyes".

Tamar GERSTENHABER is a PhD candidate at the School of Culture in Tel-Aviv University. She teaches at Tel-Aviv University's English and American Studies Department, and is also in psychoanalytic formation. She is a member of GIEP (Israeli Society of the New Lacanian School). E-mail: tamargers@gmail.com.

Béatrice DI PIZZO

The Aesthetic Dimension of Vocational Training

Vocational education and training (VET) in Switzerland is a strong tradition of education that as such has undergone a process of professionalization – thus kept in large scale its core element of an apprenticeship in a learning enterprise.

Although internationally the Swiss economy ranks among the most innovative ones and economists have pointed out the contribution of well-trained labour forces to its achievement, the impact of the seemingly anachronistic dual vocational training system and its capacity as a talent booster has only been revealed by Margrit Stamm in 2006.

In the past ten years, researchers in educational science examined the role of physical material in education along with a renaissance of phenomenology in philosophy and a larger consciousness about the corporeality of learning experience, which led to the hypothesis that the apprentices' ability of sensory perception in the working environment can be defined as an aesthetic dimension of vocational training.

An explorative study of twelve apprentices in a landscape gardeners training program shows its perception and the impact of the aesthetic dimension with regard to excellence and its contribution to innovation along with the necessity of introspection in order to develop consciousness and professional ethics of the students.

Béatrice DI PIZZO studied History, Art History and Political Philosophy at the University of Zurich. She taught for 15 years Art History and Aesthetics and became a college vice principal and head of department in vocational education. In 2011 she started lecturing on Rhetoric Communication at University of Applied Sciences Eastern Switzerland creating awareness for metacognitive aspects of aesthetic concepts and modelling. Her doctoral project in educational science defines an aesthetic dimension of vocational training

and ties consciousness with professional identity and ethics. E-mail: beatrice.dipizzo@bluewin.ch.

Orly NEZER

Enhancing Subject Matter through Art

One of the goals of teacher education is to provide in-depth knowledge and understanding of the subject matter. By exposing undergraduate students to an art course not focused on any one discipline, I found that through a process of in-depth inquiry the students were able to translate their knowledge to visual metaphors. In order to illustrate how art can be used to facilitate subject-matter knowledge, three cases will be presented. These will show how art enabled students to evaluate their own knowledge and how, through visual language, they were able to address many difficulties that they had in comprehending their field of expertise.

Orly NEZER is PhD Candidate at the Department of the Arts and Material Culture, Ben-Gurion University of the Negev, Israel; Lecturer at the Department for the Arts at the David Yellin College of Education, Jerusalem, and at the Levinsky College of Education, Tel Aviv; and a board member of the *1280°C Magazine for Material Culture* of The Israeli Ceramic Artists Association. She has written many articles on Israeli ceramics, some of them were published in *Ceramic Review*; *New Ceramics, The European Ceramics Magazine*; *Ceramics Technical*; *Ceramics: Art & Perception*; *The Website of Journal of Modern Craft* (October 20, 2013, http://journalofmoderncraft.com/author/orlynezer). E-mail: orlynezer@gmail.com.

Sign Languages

Graham H. TURNER

I Sign the Body Electric:
Accomplishing the Mission of Sign Language Studies

In the 1950s, a self-taught bagpiper and professional Chaucerian, William C. Stokoe (in the USA), and a Jesuit priest, Bernard T. Tervoort (in the Netherlands) began to overthrow the deeply-embedded set of presumptions that insisted upon human language being fundamentally auditory-acoustic in nature.

It took half a century for their analyses to be developed, discussed and digested such that signed languages, to which Stokoe and Tervoort had dedicated their careers, became widely accepted as complex, natural human languages.

The work of a second generation of sign linguists – across a whole range of linguistic, sociolinguistic, applied and interdisciplinary areas – has carried the argument from academic and social acceptance to legal recognition and empowerment.

A third generation now strides the land. Its agenda is celebratory and revelatory, foregrounding the potential of signing and the associated cultural ocularcentrism to re-wire consciousness and redefine human potential through an appreciation of language that manifests itself *as* a viscerally moving body.

In this presentation, the background from the 1950s to Scotland's breakthrough legislation to "promote" British Sign Language, passed in 2015, will be described.

The "signing body" has, quite suddenly, become desirable, and there is now legislative force behind the efforts, common to the generations, which would explore and harness signed language as a "public good".

Can this ideological shift be replicated globally, and above all, what can our species and our societies learn from their most concertedly visual citizens?

Graham H. TURNER joined the Department of Languages and Intercultural Studies as Professor and Director of the Centre for Translation & Interpreting Studies in Scotland in October 2005. He has advised the Scottish Government's Equality Unit and Parliament's Education & Culture Committee on British Sign Language (BSL) issues, and has a long history of invited expert input to the British Deaf Association, Signature and other key bodies. Beginning with his first published output in 1994 ("How Is Deaf Culture? Another Perspective on a Fundamental Concept"), Graham has explored key questions regarding optimising the protection and promotion of signing communities, and the significance of language for Deaf citizenship. Alongside this research, as editor of the journal *Deaf Worlds* and instigator of two groundbreaking Deaf Nation Symposia, he has since the late 1990s made a significant contribution to substantiating and strengthening a fresh paradigm in global thinking on sign language, ushering in the "Deaf Gain" analyses of the 21st century. E-mail: g.h.turner@hw.ac.uk.

Franz DOTTER

What Sign Languages Reveal about Visual Cognition

Users of languages produced in the visual channel by manual and non-manual articulators in three-dimensional space represent some aspects of visual cognition "easier" than spoken languages. This is – compared to the latter – due to the combination of

• complete visibility of articulators
• configuration and higher independence of articulators

- special function of articulators: coding with a high number of visually directly interpretable parameter values (instead of producing a unique acoustic stream, accompanied by gestural elements)
- the possibility of visual iconic and indexical coding
- a different relation between sequential and simultaneous coding

Assuming that visual cognition is scenic (cf. Cognitive Linguistics), sign languages represent the scene and relations between elements of the scene with a higher portion of simultaneous morphemes, adequately to the temporal structure of a perceived scene. Examples are the simultaneous coding of two objects in their spatial or activity relation to each other, verb and object, figure and ground (these codings demand participants already lexically introduced), verb and adverbial or epistemological/communicative components, and the iconic coding of source-goal relations and conceptual metaphors (cf. Pfau et al., eds., *Sign Language: An International Handbook*, 2012).

Franz DOTTER, born 1948 in Salzburg, Austria; Associate Professor for General Linguistics at the Alps-Adria University of Klagenfurt, Austria; retired since 2013. Dr. phil. 1975, habilitation on iconicity in syntax 1990. 1996–2013 head of the Centre for Sign Language and Deaf Communication (http://www.uni-klu.ac.at/zgh). Main interests: Typology and cognitive linguistics, sign languages, sociolinguistics of politics and minorities, text/discourse analysis, deaf education. E-mail: franz.dotter@uni-klu.ac.at.

Szilárd ENGELHARDT

A Way Out of Scientific Dualism:
Lessons from Sign-Spoken Bilingualism Research

Based on empirical data, the talk points out the shortcomings of scientific dualism as it has been applied to describe mouthings in Sign Languages. Arguments are made in support of an inclusive, non-dualistic scientific thinking in order to better understand these rather under-researched phenomena in sign linguistics.

There have been controversial scholarly approaches to find out whether the use of mouth movements belongs to sign languages or is merely a contact phenomenon in certain situations where a spoken language is also present. These approaches evolved around assumptions about sign languages which often evoke the idea of duality of spoken and sign language. However, this idea fails to capture the actual reality of bilingual signers.

The talk offers a holistic, inclusive perspective on sign-spoken bilingualism. According to it, elements from more than one linguistic systems (e.g. Hungarian and Hungarian Sign Language) are part of the actual linguistic repertoire of signers who make use of two languages dynamically to meet their socio-cultural needs. The case of mouthings obviously exemplifies that a dualistic view cannot provide a full picture of the complexity of linguistic expressions and draws our attention toward a more inclusive, holistic approach with which we can better understand the human language faculty.

Szilárd ENGELHARDT has been doing research on bilingualism and sign languages since his graduate years. He completed his doctoral studies at the University of Hamburg and is currently working as a postdoctoral research fellow in the Institute of Hungarian and Applied Linguistics of the Pannon University in Veszprém, Hungary. His research activities include the linguistic behaviour of Deaf bilinguals and the morphology of sign languages, especially in relation to the use of mouthings in Hungarian Sign Language. His respective papers advocate

a holistic view of bilingualism and the recognition of unique linguistic phenomena coming from the interaction between sign and spoken languages. E-mail: fska022@uni-hamburg.de.

Visual Semiotics

Tibor BÁRÁNY

Visible Content and Depictive Content: ## ## What Is Shown *and* What Is Implicated

In normal cases of pictorial communication the *visible* content of a picture (the content we would attribute to the picture on the basis of its perceptual properties) and *depictive* content (the content we actually communicate by the picture) can come apart. We can even imagine two pictures that are completely identical with respect to their visible content but completely different (viz. not sharing *any* properties) with respect to their depictive content. According to Catherine Abell ("Pictorial Implicature", *The Journal of Aesthetics and Art Criticism*, 2005) and others, the difference of the pictures' visible content and depictive content can (and should) be explained based on the difference between *what is said* vs. *what is implicated* when uttering a sentence. In my presentation I will argue that this analogy does not work: in the case of pictorial communication, we cannot stipulate an autonomous level of propositional semantic content – nor does it help if we allow the possibility that context-independent compositional meaning is not fully propositional.

Tibor BÁRÁNY is Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics. He earned his MA in Philosophy (2004) and his PhD (2012) at Eötvös Loránd Univer-

sity, Budapest. A former assistant research fellow in the MTA-ELTE Philosophy of Language Research Group (2008–2011), a postdoctoral researcher at Central European University ("What it is to be human" project, 2012–2014). His current research interests include theories of linguistic intensionality; speech acts; metaphor, irony; semantic and pragmatic theories of visual communication; ontology of artworks; aesthetic value. E-mail: barany.tibor@gmail.com.

Giuseppe LORINI

Three Kinds of Normative Drawings

If we investigate normative drawings, we can see that there are not just directive or deontic drawings, i.e. drawings that signal to people what they can or cannot, must or must not, do. From the point of view of normativity, we can distinguish three fundamental types of normative drawings: (i) *deontic (or regulative or directive) drawings*, (ii) *constitutive drawings,* (iii) *technical drawings*. This typology, based on a macro-typology of normativity, is of particular interest because it shows that the *realm of graphic normativity* cannot be reduced merely – as many times happens – to the *deontic realm* (i.e. the realm of regulative or deontic rules that qualify our actions in terms of "obligatory", "permitted", "forbidden", etc.). In this regard, a particularly interesting case is that of constitutive maps. These are maps that neither *describe* (objects) nor *prescribe* (behaviour), but instead *constitute* something. This is the case, for example, of maps drawn by legal authorities with the power to define the borders among nation-states.

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me (The Logical Value of Norms, Adriatica, 2003); *Oggetto e atto: Contributo alla Filosofia del diritto* (Object and Act: Contribution to the Philosophy of Law, Giappichelli, 2008); *Il senso e la norma* (Meaning and Norm, Giappichelli, 2016); *Anankastico in deontica* (Anankastic in deontics, LED, 2017). He is editor (with Lorenzo Passerini Glazel) of *Filosofie della norma* (Philosophies of Norms, Giappichelli, 2012); (with Michelina Masia) of *Antropologia della vendetta* (Anthropology of Revenge, ESI, 2015); (with Pier Luigi Lecis, Vinicio Busacchi, Pietro Salis and Olimpia Giuliana Loddo) of *Verità Immagine Normatività: Truth, Image, and Normativity*, Quodlibet, 2017). E-mail: lorini@unica.it.

Guglielmo SINISCALCHI

Visual Legal Order: Rules, Images, Power

Most of legal theories in the twentieth century have always asserted that rules are products of linguistic utterances and that they have nothing to do with "visual culture". In this paper I show, on the contrary, that the visual dimension is crucial to the understanding and the foundation of some legal-philosophical discourse.

If we want to outline a distinction between law and images we have to recognize the existance of both "visual rules" and "normative images". We have norms that are manifested through images and images that carry an undeniable normative strength. The relationship that binds images and law is always bi-directional, with the first direction pointing straight from the law to the image, and the second, *vice versa*. The first direction follows the steps of proper legal language. The second roams through the vast territories of meta-legal language. The second direction represents the open, ever changing set of all the images – symbols, emblems, geographical maps, pictorial and filmic representations – that generates some "coercive" force in the observer.

In this paper I do not explore the second direction; I limit myself to investigating the first way, asking two questions relevant to the construction of the legal order: Are there visual signs in normative language? And, if so, what function do they have?

Guglielmo SINISCALCHI is Assistant Professor in Philosophy of Law at University of Bari "Aldo Moro" and author of *Barocco giuridico: Osservatori, osservanti, spettatori* (Milan: FrancoAngeli, 2017), and several essays in the philosophy of normative language, semiotics of law and aesthetics of law. His research includes law and culture studies, law and film, visual jurisprudence, and law and images. E-mail: guglielmosiniscalchi@gmail.com.

Edna BARROMI-PERLMAN

Socio-Semiotic Analysis of Photographs of Kibbutz Youth Hikes in Israel between 1939–1959

Photographs of Jewish kibbutz youth hiking in the desert, climbing a cliff, in regiment, dressed in khaki, are connected to myths of adventurous heroic hikes. The photographs were constructed in order to create an ideal image of hikes, based on Zionist values of redemption of the land. These photographs participated in the construction and inculcation of heroic myths and legends in Israeli society and in the way in which they became ingrained and perpetuated in Israeli collective memory. These myths played part in the fabric of kibbutz education. The aim of the socio-semiotic analysis is to deconstruct the layers of meaning attached to them and uncover the origins of the legacies of youth hike photographs on kibbutz. To explore how they served the mechanisms of kibbutz pedagogy and to the intentional inculcation of values of love of the land, love of the country and conquest of the land, as a means of educating kibbutz youth. The analysis enables a reading of the overt and covert messages in the photographs. It explores whether the collective

reading by kibbutz society came at the expense of the freedom to document the hike from a personal angle. The study extends to landscape photography and the role it played in youth hike photographs. The study also expands to conventions of photography and their influence on the construction of photographs of youth hikes.

Edna BARROMI-PERLMAN, PhD, is a visual researcher. She received her PhD at the University of Sussex, and her MFA in Goldsmiths College in the UK. Edna is a researcher in the Institute for Research of the Kibbutz and the Cooperative Idea at the University of Haifa and a Research Associate at HBI, at Brandeis University in MA, USA. She researches family albums, kibbutz archives and uses of images in the media. Edna focuses on uses of photography in ideological societies and in education. Her current field of research is historical photographs in the Middle East. Edna is a lecturer at the Kibbutz College of Education, Technology and Arts in Tel Aviv. E-mail: Edna.Barromi@smkb.ac.il.

New Vistas in Cognitive Metaphor Theory

Zoltán KÖVECSES

New Extensions of Conceptual Metaphor Theory: How They Apply to Visual Metaphors

In the talk I approach visual metaphors from a conceptual metaphor theory (CMT) perspective (see, e.g., Lakoff and Johnson, *Metaphors We Live By*, The University of Chicago Press; 1980; Lakoff and Johnson, *Philosophy in the Flesh*, Basic Books, 1999; Kövecses, *Metaphor: A Practical Introduction*, 2nd ed., Oxford University Press, 2010). Re-

search employing CMT has made a lot of headway into the study of "pictorial metaphors" (see, e.g., Forceville, *Pictorial Metaphor in Advertising*, Routledge, 1996; Forceville, "Metaphor in Pictures and Multimodal Representations", in Raymond Gibbs, Jr., ed., *The Cambridge Handbook of Metaphor and Thought*, Cambridge University Press, 2008, pp. 462–482; Forceville, "Pictorial and Multimodal Metaphor", in Nina-Maria Klug and Hartmut Stöckl, eds., *Handbuch Sprache im multimodalen Kontext* [*The Language in Multimodal Contexts Handbook*], Mouton de Gruyter, forthcoming). Based on the findings of CMT-oriented work, I continue in the same direction. In particular, I address the issue of how CMT, which was formulated primarily on the basis of verbal metaphors, can account for visual metaphors.

In recent years, I have proposed an extended view of conceptual metaphors that has two essential components. First, it envisages conceptual metaphors on a variety of different levels of schematicity: the level of image schemas, domains, frames, and mental spaces (Kövecses, "Levels of Metaphor", *Cognitive Linguistics*, 28/2, 2017). I call this the "multi-level view of metaphor". Second, I suggested that many linguistic and conceptual metaphors emerge from certain contextual factors (Kövecses, *Where Metaphors Come From*, Oxford University Press, 2015). The various factors can be grouped into four large context types. In addition to what I term the bodily context (roughly corresponding to "embodiment" in CMT), there is also the situational, discourse, and conceptual-cognitive context. This is a "contextualist version of CMT". If these two extensions of, or additions to, CMT are valid, the challenge, as I see it, is to determine how they apply to visual metaphors commonly described in the literature.

Zoltán KÖVECSES is Professor Emeritus in the School of English and American Studies, Eötvös Loránd University. His research interests include metaphor, metonymy, emotion language, American English and culture, and the relationship between metaphoric conceptualization and context. Major publications: *Metaphor and Emotion* (Cambridge University Press, 2000), *American English: An Introduction* (Broadview Press, 2000), *Metaphor: A Practical Introduction* (Oxford University Press, 2002/2010), *Metaphor in Culture* (Cambridge University Press, 2005), *Language, Mind,*

Charles FORCEVILLE

The Affordances and Constraints of Genre: Visuals and Visuals-and-Words in Unusual Traffic Signs and "Traffic Signs"

The key idea of relevance theory is that communication is governed by the awareness, shared by a message's sender and addressee, that the former tries to be optimally relevant to the latter. Mass-communicative visuals and visuals-plus-texts are often rich in information, but are also claimed to run the risk of divergent interpretations by different individuals in the mass-audience. In this paper it is argued that relevance in mass-communicative texts is achieved to a considerable extent by the fact that interpretation is enormously constrained by their belonging to a specific genre. Correct genre attribution, in turn, is partly governed by text-internal signals (e.g. colour, form) and partly by pragmatic factors – specifically by when and where one comes across the text. The genre of traffic signs is a case in point. The heavily coded nature of such signs enables at least partial comprehension even of unfamiliar instances in this genre. Understanding for a given addressee depends on a combination of knowing the code and, in many cases, recognizing phenomena from everyday life. Given this basis, the genre-conventions can even be deployed to make rhetorical claims in non-traffic-related circumstances. Several of these latter will be shown and discussed.

Charles FORCEVILLE is associate professor in the media studies department at University of Amsterdam. He has extensively written on visual and multimodal discourse, specifically metaphor, in genres including advertising, documentary, animation, and comics & cartoons. Author of *Pictorial Metaphor in Advertising* (Routledge. 1996), he co-edited *Multimodal Metaphor* (2009) and *Creativity and the Agile Mind*

Alessandro CAVAZZANA

Imagining: The Role of Mental Images in the Interpretation of Visual Metaphors

Robyn Carston claims ("Metaphor: Ad Hoc Concepts, Literal Meaning and Mental Images", in *Proceedings of the Aristotelian Society*, vol. 110, 2010), as Donald Davidson does ("What Metaphors Mean", in *Critical Inquiry*, vol. 5, no. 1, 1978), that certain types of metaphor don't convey concepts, but evoke mental images. My idea is that the use of mental images (MI) is a promising way to sketch out a theory of visual metaphors. According to pictorialism, MI have a fundamental creative function in cognitive processes. The reasons for this are twofold: 1) MI have a spatial character and visual features; 2) this visual-spatial nature, not reducible to a propositional form, plays an important role in cognition. How does this happen? MI can be reinterpreted. More specifically, the content they express never corresponds with that used to create them; reinterpretation adds more information, that is the key of their cognitive peculiarity (R. Finke, S. Pinker, M. J. Farah, "Reinterpreting Visual Patterns in Mental Images", in *Cognitive Science*, 13, 1989). Visual metaphors are elliptic pictures (like verbal metaphors are elliptic sentences): they necessarily omit something, but they often supply clues to recover extra-iconic elements in order to allow the viewer to grasp their meaning. Once gained all the pieces, the interpreter – through an inferential process – will develop a content which will then take form in the mind's visual buffer, creating a mental image. Because of their reinterpretability, MI take some features from visual perception. In human vision, indeed, the

perception of an object activates a continuous interpretation mechanism that leads to an increase of information about the percept. And the same goes for visual metaphors: the inspection of the mental image caused by the elliptic picture will start a series of interpretive procedures which will provide those additional information that allow us to *imagine* the interaction between *target* and *source*.

Alessandro CAVAZZANA holds an MA in History of Art and is currently a PhD Candidate in Philosophy at Ca' Foscari University of Venice. His doctoral research focuses on visual metaphors and their connections with visual imagery and theories of perception. For the Academic Year 2017-2018 he is teaching assistant for the MA course of Aesthetics at Ca' Foscari University of Venice. In 2018, he is carrying out his PhD research at the University of Oxford under the supervision of Dr. Marianna Bolognesi. He took part as a speaker in national and international conferences (13th Annual Conference of the Italian Association for Cognitive Sciences, Turin 2016; 3rd British Society of Aesthetics PG Conference, Canterbury 2017; 24th National Conference of the Italian Society for the Philosophy of Language, Milan 2018) with talks on metaphor, visual metaphor and artwork interpretation. His recent publications are "The Cognitive Role of Metaphor in Arthur C. Danto's Approach", in *estetica. studi e ricerche*, vol. VII, no. 1 (2017), and "Pictures and/for Words: Visual Metaphor between Innocent Eye and Imagery", in *Rivista Italiana di Filosofia del Linguaggio*, vol. XII, no. 2 (December 2017). E-mail: alessandro.cavazzana@unive.it.
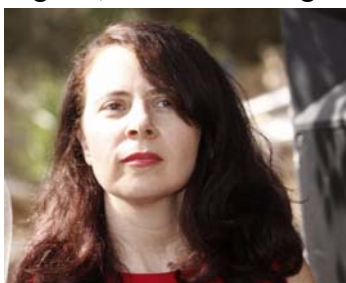
Michalle GAL

Visual Metaphors and Cognition:
Revisiting the Non-Conceptual

The paper analyzes the visual aspect of metaphors, offering a new theory of metaphor that characterizes its *syntactic structure, material composition and visuality* as its essence. It will accordingly present the metaphorical creating or transfiguring, as well as conceiving or understanding, of one thing as a different one, *as a visual ability*. It is a predication by means of producing nonconventional compositions – i.e., by compositional, or even aesthetic, means. This definition is aimed to apply to the various kinds of metaphors: conceptual, linguistic, visual, and material. It will thus challenge the definition of metaphor as a conceptual or linguistic phenomenon in nature that is based on its semantic mechanism, broad concepts, and cognitive value. Those definitions have been prevalent since the second half of 20th century, under the influence of the philosophy of language, and later of cognitive studies.

Quite a few theories characterized special kinds of image and objects as metaphors – formulated by Richards, Beardsley, Danto, Goodman, Hesse, Peacocke, Langer, Davidson, Rorty, Henle, Aldrich, De Man, Carroll, Arnheim, Mitchell, and Hausman. However, the paper shows that they still focus on the metaphorical meaning, like the conceptual and cognitive theories offered for example by Black, Lakoff and Johnson, Searle or Camp. Doing so they apply definitions of linguistic metaphor on the visual one. My argument takes the *opposite* theoretical step. Defining the visuality of metaphors as their essence, I will *present the visual metaphors as the paradigmatic ones*, whose mechanism ought to be applied to the different kinds of metaphors. Metaphorical mechanism is based on its aptness of form, configuration, syntactic arrangement, or material composition. Those terms, though not obvious, were chosen to present the qualitative traits of metaphor, its appearance, the metaphorical medium itself, as its essence. *Namely, even a conceptual metaphor is dependent on a structural categorization and perception of seeing or picturing one concept through a different one, which is enabled by the structural possibilities offered by the visual media.*

The paper will further suggest a stronger argument, logically conditioned upon the former: if metaphor is based on its composition, then it is actually based on its aesthetic qualities. Revealing the visuality of metaphors might have implications on characterizing cultural progress and intellectuality as aesthetically, rather than conceptually, oriented.

Dr. Michalle GAL is a senior lecturer in Culture Studies and Master Program, Shenkar College. Her main fields of publications and research include aesthetics and the philosophy of art and design and visual culture. She is the co-editor of *Art and Gesture*, and the forthcoming *Visual Hybrids* volumes. She is the author of *Aestheticism: Deep Formalism and the Emergence of Modernist Aesthetics* (2105, *Nature, Science and the Arts* series, Peter Lang Press). E-mail: michalle .gal@shenkar.ac.il.

Marek HETMAŃSKI

Conceptual and Blending Structures of Metaphorical Painting and Their Communicative Functions

The main aim of the paper is to answer the question: how effective (rhetorically and communicatively) are perceptual (pictorial) metaphors represented by symbolic (surrealistic) paintings. There will be analyzed, in reference to Lakoff and Johnson as well as Fauconnier's and Turner's theories, the metaphorical elements in distinguished paintings by Jacek Malczewski, and Jerzy Duda-Gracz. By comparing them with the verbal and literary figurative *tropes*, mostly from literature and cultural-political background, one can show how they are both suggestive and controversial (unintelligible) in communicating the ideas to the individual and/or group viewer. The answer to the question: on how universal themes and archetypes – e.g. political independence, burden of tradition

as well as national stereotypes and phobias – are both individually depicted and socially understood (encoded and decoded) is given. Is it really possible to construct the universal rules of metaphorical argumentation (visual and perceptual) in the fine arts independent of and/or opposed to verbal one? Special emphasis is finally put on the problem of sociocultural context of historically rooted perceptual metaphors and their underlying conceptual and blending schemas. Are they culturally independent and universally intelligible?

Marek HETMAŃSKI, PhD (1988), habilitated (2000), Maria Curie-Skłodowska University, is Full Professor of Philosophy and Cognitive Science at that University. Main disciplines he is interested in: epistemology, philosophy of mind, and theories of information and communication, in which he deals with such problems as: mutual correlations between technology, cognition and knowledge, as well as metaphoric confinement of ordinary, philosophical and scientific concepts. He has published and co-edited monographs and many articles on naturalized epistemology, the rationality problem, and philosophy of information, including *Epistemologia informacji* (*Epistemology of Information*), Copernicus Center Press, 2013; *Świat informacji* (*Universe of Information*), Difin, 2015; *Rationality and Decision Making: From Normative Rules to Heuristics*, Brill, 2017 (forthcoming). E-mail: marek.hetmanski@poczta.umcs.lublin.pl.

Xu WEN – Jin LIU

Visual Metaphor in Political Cartoons

Metaphor is ubiquitous in everyday life, not just in language, but in thought, action, and some other fields such as pictures, music and dreams. Metaphor in pictures (films, comics and cartoons) is called pictorial or visual metaphor. The past few decades have witnessed a large

number of studies in metaphor, both linguistic and conceptual, but little attention is paid to the investigation into metaphor in cartoons. This study grew out of a long-standing concern with how people understand cartoons, political cartoons in particular. Visual metaphor (as well as visual metonymy) is pervasive in political cartoons, but it is hard for us to understand it without common ground. This article has a tentative research into visual metaphor in political cartoons from the perspective of cognitive metaphor theory, sticking to the statement that our political conceptual system is fundamentally metaphorical in nature, but it is by no means obvious. One way to find out is by looking at political cartoons which are grounded in our social cognition and experience. Visual metaphor embedded in political cartoons is an important source of evidence for what that political conceptual system is like. So, the correct interpretation of visual metaphor in political cartoons can help us to learn and understand political conceptual system, political cartoons, and political ideology.

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Jin LIU, doctor and professor in linguistics, dean of School of Foreign Languages, Guizhou Normal University, Guiyang, China; major research interest includes cognitive linguistics and discourse analysis. E-mail: wyxylj@163.com.

Gerard Martin C. SUAREZ

Metaphors Made Live: Multimodality in Animation

This research analyzes a multimodal metaphor employed in Steven Universe, a recent American cartoon, under a cognitive linguistic framework. To be specific, it explores the show's phenomenon of "fusion" and makes use of a discourse analysis in order to show the various ways in which this phenomenon serves as a metaphor for cooperative relationships. The paper aims to fill a research gap in cognitive linguistic theory, specifically providing an analysis of multimodal metaphor in the television medium. Furthermore, the paper aims to add supporting evidence to show that metaphor is a pervasive phenomenon in everyday life. It finds that fusion is understood in terms of relationships leading to the conceptual metaphor FUSION IS RELATIONSHIP. Further, this conceptual metaphor is found to be a complex one, itself being structured by LOVE IS UNITY and LOVE IS AN ECONOMIC EXCHANGE.

Gerard Martin C. SUAREZ is a graduate of Tohoku University. He is a linguistics major that specializes in the field of cognitive linguistics. His research interests are in the areas of metaphor studies, cognitive grammar, mental space theory, the philosophy of language and polysemy. E-mail: si_gerard_ lng@yahoo.com.

Veronika JÁVOR-SZELID

Visual Metaphors in Folk Poetry

How do we express ourselves visually and verbally about the same concept? Do we employ similar conceptual mechanisms when we draw a picture and verbally describe a concept or do these two modes of self-expression require different cognitive tools? What aspects of the concept

in question are highlighted and downplayed when spoken about and illustrated? Can we find a pattern in the engagement of cognitive mechanisms (i.e. conceptual metaphors and metonymies, conceptual integration) in the visual and verbal modes of communication? Such questions will be discussed and attempted to be answered in this presentation on illustrated Hungarian folk and related popular poetry.

We know from previous research (e.g.: Szelid, *Love and Morality in the Moldavian Southern Csángó Dialect*, http://doktori.btk.elte.hu/lingv/szelidveronika/thesis.pdf, 2007) that the concept of "love" in Hungarian folksongs – a central concept in this genre – is not primarily expressed by metaphors of emotion, but rather by metaphors related to morality. "Love" metaphors of the folksongs are therefore three-dimensional. They consist of (1) a source concept: pictures of the environment, which themselves tell an innocent story; (2) a target concept: "sexuality" and "love" (that are metonymically related, the first being PART OF the second), which tell an intimate, personal story; (3) another, more general target concept: moral order, which tells the story of how the loving couple is part of a deeply religious society. The three dimensions present in the metaphors can also be called local, personal and social context. Whether and how these three dimensions/contexts can be found in the illustrations of the songs is one of the most puzzling parts of this analysis.

Veronika JÁVOR-SZELID is Assistant Professor in the School of English and American Studies, Eötvös Loránd University, Budapest. Her research interests lie in the relationship between language, culture and cognition. Her publications and research topics are on the regional and social varieties of language, the language of emotions and religious texts, and political communication. She has edited *Cognition and Culture: The Role of Metaphor and Metonymy* (Eötvös University Press, 2012) with Sonja Kleinke, Zoltán Kövecses and Andreas Musolff. E-mail: jszveronika@gmail.com.

Dóra Boglárka DENGYEL

Hungary from a Hungarian Perspective –
A Country's Metaphorical Conceptualizations
Based on the Hungarian National Corpus

No matter what language we speak, we rely on the use of conceptual metaphors to make sense of the world around us. Thus, we make sense of abstract concepts by understanding them – metaphorically – via more concrete ones. Conceptual metaphors vary both cross-linguistically and cross-culturally, and it is one of the goals of the cognitive linguistics enterprise to uncover how, in what ways – and why – these differences arise.

Defining (and describing) a country's national identity has always been a focal point for historians, writers, politicians etc. Nevertheless, there is no definition that is uniformly accepted. Instead of relying on what great thinkers associate Hungary with, the presentation will uncover how the Hungarian press understands it through its use of conceptual metaphors. The metaphors are identified via a bottom-up approach, by analyzing the first 1,000 random hits that contain the word "Magyarország" in the press subcorpus of the Hungarian National Corpus (MNSz2). As the press functions as an opinion leader, the metaphors that it uses also mould and reflect the public opinion about Hungary.

Dóra Boglárka DENGYEL is a second-year student of the Communication and Media Science Master's programme at Corvinus University of Budapest (CUB). She earned her Bachelor's degree from CUB, also within the same field; her BA thesis focused on the relationship between feminine rhetoric and science communication. After completing her Master's, Dóra is planning on continuing her studies in the Social Communication Doctoral School of Corvinus University, where she would like to investigate inter-cultural variations in metaphorical conceptualizations of national identity. E-mail: dengyel.dora@gmail.com.

Ágnes VIRÁG

Human Buildings

The investigation focuses on antropomorphism of architecture in contemporary fine art from a cognitive linguistic perspective. The phenomenon in which ARCHITECTURE is target while HUMAN BEING is source was described by Rosario Caballero and Philip Plowright. In their research they used architectural reviews as corpus material. Similarly, I argue for the relationship of these two concepts, but in this case ARCHITECTURE is the source and HUMAN BEING is the target domain. Metaphor identification is based on interviews made with artists who interpret their intentions for using antropomorphism in their works.

Following Bipin Indurkhya and Amitash Ojha I hypothesize that perceptual similarity at the level of colour, shape, texture, orientation, and a like between the source and the target image facilitates the comprehension of embodied metaphors. Embeddedness is a key concept in CMT (Johnson, *The Body in the Mind*, 1987; Lakoff & Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*, 1999) and it states nothing less than that human thinking relies on human bodily experiences. The artist links perceptual similarity to conceptual ones and contextualizes these.

My question is whether there is any systematicity in the relationship of the perceptual features of the two examined domains? What is the role of embeddedness beyond such conceptual metaphors as HEAD IS HOUSE, FACE IS WALL, BRAIN IS TOWER, and other related biological metaphors?

Ágnes VIRÁG is art historian and museologist in the Department of Fine Art, Katona József Museum of Kecskemét. Her research focuses on the metaphorical and metonymical representation of built environment in Central-European contemporary fine art. She is a PhD student in the Cultural Linguistics Program of the Linguistics Department in Eötvös Loránd University. She won the Kállai Ernő Art Critic Scholarship. Her

publications are found in the art newspapers *Műértő, Új Művészet*, and on the portal *museum.hu*. E-mail: agnesvirag84@ gmail.com.

Film Theory

Cynthia FREELAND

Embodied Vision in Film Theory

In this talk I will discuss recent directions in film theory that reflect research in the philosophy of mind on the links connecting multisensory perception, emotions, and imagination. Scholars from distinct theoretical traditions, including cognitive science and phenomenology, have begun emphasizing the role of *embodied vision* in our cinematic experience. I review some of the relevant work by Murray Smith (*Film, Art, and the Third Culture*, Oxford University Press, 2017), Bence Nanay (*Aesthetics as Philosophy of Perception,* Oxford University Press, 2016), Luis Rocha Antunes (*The Multisensory Film Experience*, The University of Chicago Press, 2016), Vivian Sobchack (*Carnal Thoughts*, University of California Press, 2004), and others. To illustrate, I will draw upon research on vision's links to taste and sound to discuss examples of what I call "gustatory cinema".


Cynthia FREELAND is Professor of Philosophy at the University of Houston. Her interests include ancient Greek philosophy, feminist theory, film theory, and aesthetics. She is author of *The Naked and the Undead: Evil and the Appeal of Horror* (Westview Press, 1999) and co-editor, with Thomas Wartenberg, of *Philosophy and Film* (Routledge, 1995). Her book *But Is It Art?* (Oxford University Press, 2001) has been translated into 14 languages. More recently she published *Portraits*

and Persons (Oxford University Press, 2010). She has participated in research groups at the University of Bergen, Norway, on *Plato and Poetry*, and the University of Adelaide, Australia, on *Art and Community*. She is past president of the American Society for Aesthetics (2015–2017). E-mail: cfreeland@uh.edu.

The plenary talk by Cynthia Freeland
will be chaired by Csaba Pléh:

Csaba PLÉH (b. 1945), is a Hungarian cognitive psychologist and linguist. He is distinguished visiting professor at Central European University, Budapest. Prof. Pléh is a full member of the Hungarian Academy of Sciences (HAS) and of the Academia Europae (London). He is founding president of CECOG (Central European CogSci Association). His main research interests are history of psychology, psychology of language, with special focus on the specificity of Hungarian, cognitive development and its impairments, the impact of new ICT on learning and human networks. He has had teaching and research positions at several Hungarian and foreign universities, including Univ. of Vienna, Univ. Lyon, Rutgers, Indiana Univ. and Stanford University. Some of his recent books are: Cs. Pléh – G. Csibra – P. Richerson, *Naturalistic Approaches to Culture* (2013); Cs. Pléh – L. Gurova – L. Ropolyi, eds*., New Perspectives on the History of Cognitive Science* (2013); Cs. Pléh, *History and Theories of the Mind* (2008). E-mail: Vispleh@ceu.edu.
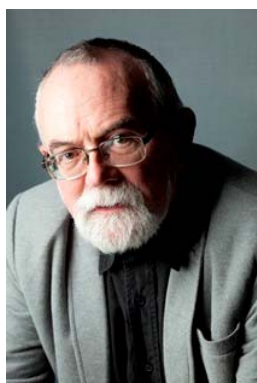
Pedro BRANCO

For Experimental Ethnographic Films
That **Think** *and* **Feel***:*
Lessons from Tim Asch's "The Ax Fight"
and Robert Gardner's "Forest of Bliss"

Anthropology has long incorporated filmmaking to its repertoire, notwithstanding contended debates apropos the aptness of images and sounds to independently create knowledge – hence, voice-over narration, title cards, and subtitled interactions/interviews were considered essential for a film to convey any scholarly meaning. However, while the primacy of word over image once decidedly governed the discipline's relationship to films, renewed interest in the senses by contemporary anthropology now seems to provide epistemological grounding to more experimental approaches to ethnographic filmmaking. But is it possible to devise a theoretical framework that moves beyond the senses and toward the realm of thought without capitulating to verbalism? Can experimental ethnographic films *think*, as well as *feel*?

Centered on the analysis of Tim Asch's "The Ax Fight" and Robert Gardner's "Forest of Bliss", this paper seeks to reorient the relationship between images, sounds, and words in ethnographic film – and in anthropology at large – at the intersection of semiotics, film theory, and the anthropology of thought. Ultimately, this paper defends that experimental ethnographic films be more systematically studied beyond a purely sensory paradigm in order to broaden and refine our understanding about rhetorical strategies specific to film and their appropriateness to the anthropological discourse.

Pedro BRANCO is a Brazilian filmmaker and art educator currently serving as Associate Consultant and Guest Lecturer at IRIS – University of Brasília's laboratory for visual anthropology –, of which he is also a founding member. He has participated in over 20 documentary and ethnographic films and taught various courses and work-

shops across Brazil, Honduras, Morocco, Pakistan, and the Maldives. His scholarly interests gravitate around frameworks of image-based research in the social sciences, particularly on the theoretical foundations of experimental visual anthropology and on photography and film-based participatory community projects. E-mail: kinobranco@gmail.com.

Daniel CONWAY

Visualizing the Alien Other:
Science Fiction and Genocide Studies

In this presentation, I defend the claim that teachers and scholars in the field of genocide studies may (and should) make productive use of popular films in the genre of science fiction. The films in question are especially useful in alerting viewers to the subtle and indirect ways in which an initial refusal of genocide on the part of a nonviolent populace may give way over time to a grudging acceptance of discrimination, segregation, violence, and other measures that promote the normalization of genocide. In short, I offer, we stand to learn a great deal about ourselves, including our unknown capacities for hatred and intolerance, from an examination of human encounters with alien others.

Drawing on several representative films in the genre of science fiction, I will demonstrate how unfamiliar *others* – e.g., aliens, androids, and avatars – are subjected to escalating degrees of suspicion, fear, intolerance, emotional/psychological distance, and hatred. I will be especially concerned to illuminate three contributing factors to the normalization of genocide: the use of language to enforce political disenfranchisement; the role of the new media in fabricating social and political crises; and the increased reliance on "experts" (and other authority figures) who assure ordinary citizens that measures leading to genocide are both reasonable and just.

In this presentation, finally, I will focus on four popular films in which the prospect of genocide receives serious philosophical treatment: *Blade Runner* (Scott, 1982); *Aliens* (Cameron, 1986); *District 9* (Blomkamp, 2009); and *Arrival* (Villeneuve, 2016).

Daniel CONWAY is Professor of Philosophy and Humanities and Affiliate Professor of Film Studies and Religious Studies at Texas A&M University. He lectures and publishes widely on topics pertaining to ethics, aesthetics, political philosophy, film, literature, religion, and genocide. His research has been supported by grants from the National Endowment for the Humanities, the Oregon Humanities Center, the Deutscher Akademischer Austauschdienst, the National Humanities Center, the Andrew W. Mellon Foundation, the Institute for the Arts and Humanities at Penn State University, the Melbern G. Glasscock Center for Humanities Research at Texas A&M University, and the USC Shoah Foundation. E-mail: conway@tamu.edu.

Connell VAUGHAN

The Changing Image of Learning and Imperial Space: The Jungle Book 1897-2016

Rudyard Kipling's *The Jungle Book* (1897) contains a sophisticated concern for the ethics of empire, yet it also offers an image of learning. Kipling's jungle classroom controversially maps a brutal and unforgiving space of empire in terms of law, order and responsibility. Repeated reworking's of *The Jungle Book* offer the possibility to see developing concerns in the representation of learning in the context of empire and post-colonialism. Focusing on the original and two popular adaptations, Wolfgang Reitherman's 1967 animated film and Jon Favreau's 2016 live animated film, this paper plots the shifting educational ethics and aesthetics of imperial space.

In each version, the jungle remains a space of learning where lessons required to negotiate empire are to be learnt. Where the original text stressed the felicitous space of the Indian jungle in the context of peak British rule, the 1967 film positioned the jungle as a nostalgic and exotic ideal space of clarity and justice in the context of the Vietnam War. The latest blockbuster version re-presents the jungle as a cynical and "tamed" postmodern zoo-like classroom in terms of ecological

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threats, propaganda, multiculturalism and technological concerns in the context of new political and economic patterns and global warming.

Dr. Connell VAUGHAN is a Philosopher and a Lecturer in Aesthetics and Critical Theory in the Dublin School of Creative Arts (DIT). He is an associate researcher with the Graduate School of Creative Arts and Media (GradCAM) and committee member of the European Society for Aesthetics and The Aesthetics Research Group. His research focuses on how challenges to aesthetic, educational and political institutional norms and narratives gain recognition over time. He has published on the avant-garde, public art, curation, vandalism, the canon, curriculum design, the essay, classroom aesthetics, national identity, soccer, contemporary aesthetic theory, art practice and policy. E-mail: connellvaughan@gmail.com.

Matthew CRIPPEN

Existentialism Cinematized and Emotionalized:
Practice and Theory in a Visual Age

In this paper, I discuss my experience of using the body horror film eXistenZ (1999) to concretize and teach existential ideas, ranging from the demise of the super-sensory to debates about fate versus freewill to Nietzsche's notion of yes saying, his concepts of the Apollonian and Dionysian and his idea of eternal recurrence. The movie especially focuses on embodied existence and highlights our discomfort with it – themes emphatically present in the work of Dostoevsky, Nietzsche and Merleau-Ponty, among others. As with pieces of fine art, photographs of cancerous organs on cigarette packages and indeed the works of luminaries such as Dostoevsky and Nietzsche – but very much unlike most treatises, textbooks and other educational writings – eXistenZ drives all

of this home on an emotional level. For example, while students have no problem with bodies getting destroyed, the movie's profoundly organic imagery elevates discomfort to a degree that some attempt to leave the classroom, thus highlighting widespread unease with corporeal life. Hence in addition to being useful in educational practices, the film suggests a theoretical reason that partly explains why multi-media teaching can be particularly fruitful. I accordingly conclude by discussing how visual techniques, by eliciting emotional responses, can jolt students into awareness of realities that often go unnoticed. At the same time, I caution against replacing arguments with mere emotional prodding, a longstanding problem and one very much characterizing the "post-truth" climate of today.

Matthew CRIPPEN is following leads from pragmatists, who progressed by wedding old and new ideas and developing interdisciplinary trajectories. Crippen's research integrates a number of schools and eras, including embodied cognitive science, phenomenology, Greek thought and more, while drawing resources from psychological, biological and occasionally physical sciences. Much of it also revolves around value theory, especially aesthetics but also ethics and politics, again with pragmatic approaches at its core. Matthew has published in top journals on American philosophy and aesthetics, and is in the midst of a book project with Jay Schulkin, titled *Embodiment, Neurobiology and Valuations of Life*. Now a researcher in the Einstein Group at Humboldt University's Berlin School of Mind and Brain, Matthew has also held professorships at the American University in Cairo and taught at York University. Outside of the academy, he has worked as a musician, mandolin and guitar instructor and gymnastics coach. E-mail: matthew jcrippen@gmail.com.

Anna BOTALOVA

Philosophy through Arts:
Visual Perception of the Haunting Philosophy
of Jacques Derrida

The paper explores the possibility of learning philosophical concepts through visual arts. While existing in a verbal mode, the philosophical concept cannot be communicated non-verbally. Or can it? The topic of this research addresses the relationships between perception and knowledge. Using the documentary film *Derrida* (Kirby Dick, Amy Ziering, 2002) as an example, we are going to show how major concepts of Derrida's philosophy, such as deconstruction, différance, metaphysics of presence, trace, hauntology, etc. may be transmitted through the film's structure and montage. The paper seeks for answers as to how we perceive, how we gain knowledge and what role visual arts play in these mechanisms.

Anna BOTALOVA is a senior undergraduate student in the Faculty of Liberal Arts and Science of Saint-Petersburg State University, Russia and Bard College, U.S. Her academic interests are focusing around Film Theory, Philosophy of Film and Philosophy of Aesthetics. Her studies concentrate on an interdisciplinary approach to visual arts through cognitive studies, philosophy and history of arts. E-mail: annabotalova3334@gmail.com.

Darina POLIKARPOVA

Towards a Cognitive Approach to Viewers' Perception in New American Film Theory: "Basic Levels" and Their Limits

In the mid-1990s a group of American philosophers turned to a new research direction called "post-theory" which offered several novel approaches for solving ordinary theoretical problems of film theory. Denying the productivity of the continental philosophical tradition in film studies, American philosophers N. Carroll, D. Bordwell, G. Currie proposed a radical reorientation towards Anglo-American philosophy of art and, in particular, towards a cognitive approach and narratology as basic methodologies for film theory. The possibility of applying these approaches to the analysis of the audience's perception of film consists of general ideas of intentional art that requires a response based on cognitive processes and produces concepts like *visual narration* and *erotetic narrative.*

At the same time, the tandem of cognitive approach and narratology leaves room for discussion and rethinking. First of all, the application's main object called movies is based on the simplest mechanisms of working with perception. This limited view suggests that the theoretical generalizations of the cognitive approach relate exclusively to the basic level of the movie's functioning, while experimental cinema becomes a supplier of various deviations from the basis and needs to be researched separately. So, we can suspect that the researcher's real interest lies beyond this delicate framework.

Darina POLIKARPOVA is a 23 years old master student in Saint-Petersburg State University, Department of Liberal Arts and Sciences. She specializes in contemporary film theory and aesthetics, especially in American analytical philosophy of film and art. She has already published several articles and made some presentations in this framework: about the post-theoretical approach which became

very popular in the mid-1990s, about the relationship between American film theory and the Anglo-American aesthetic tradition, about new methodologies based on cognitive approach and narratology. E-mail: darinet2711@mail.ru.

Visual Rhetoric

Petra ACZÉL

A New Rhetoric Again? Consolidating the Paradigm

A catch-all term for modern and postmodern intellectual ventures to revitalize and reformulate the ancient faculty, new rhetoric has never been a distinct paradigm of rhetorical theory or practice.

The word "new" has tended to mean the revival of interest in, rather than the rediscovery of, long forgotten features of rhetoric. So, the adjective has mainly served the fight for repositioning the discipline into the academic landscape, by broadening its scope in light of contemporary thought. New rhetorics – the initiators of which include I. A. Richards, C. Perelman, the Belgian Groupe μ, K. D. Burke, L. Ravasz and F. Christensen (among many others) – have striven to extend rhetoric's reference to the contemporary complex of social interactions, building up new frames for argumentation, social discourse, critical analysis and multi-medial communication. However, the proliferation of new rhetorics has been intersected – and for this time being, stopped – by the emergence of specific subbranches and applications of the discipline (e.g. visual rhetoric, captology). Scholars of rhetoric have seemed to withdraw from the formulation of a new coherent rhetorical theory – one that is new in terms of rediscovery rather than information. Thus, announcing the consolidation of the paradigm of new rhetoric sounds a less rewarding academic effort.

The present talk aims to beat the odds. On the basis of my previous papers written within the Visual Learning series, dedicated to visual, virtual and mediarhetoric, I plan to introduce new rhetoric as a paradigm for the rediscovery of hidden aspects of the rhetorical tradition. Drawing on analogies of precedential new rhetorics, with emphasis on the sensual and visual I endeavour to frame a/the new rhetoric, that is, a coherent, integrative contemporary interpretation of the ancient social science. Yes, a new rhetoric, again.

Petra ACZÉL is Professor and Head of the Institute of Behavioural Science and Communication Theory at Corvinus University of Budapest, as well as a member of the Social Communication Doctoral School at the same university. Her research interests focus on the theory and practice of rhetoric. She is author and co-author of seven books and numerous essays on verbal and visual argumentation, persuasive communication and (new) media communication. Her recent publications include contributions to the debate on "new rhetoric" and new media rhetoric, such as "Enchanting Bewilderment: Concerns for Visual Rhetoric" (in series Visual Learning, vol. 1, 2011), "Mediarhetoric: Complex Visual Literacy" (in series Visual Learning, vol. 2, 2012); "Visionary Rhetoric: Teaching Imagistic Communication" (in series Visual Learning, vol. 3, 2013); "Expressivity and Emotion in Visionary Rhetoric" (in series Visual Learning, vol. 4, 2014); "Ingenious Rhetoric: The Visual Secret of Rhetoricality" (in series Visual Learning, vol. 5, 2015); "Rediscovering the Visual in Rhetorical Tradition" (in series Visual Learning, vol. 6, 2016); "Beyond Persuasion – Rhetoric in a Virtual World" (in series Visual Learning, vol. 7, 2017). She is the chair and member of various Hungarian and international communication associations and boards. E-mail: petra.aczel@uni-corvinus.hu.

Valéria CSÉPE is Member of the Hungarian Academy of Sciences and the Academia Europaea. She served as Deputy Secretary General of the Hungarian Academy of Sciences, elected for two terms (2008–2014), being the first female in such a high position there. She worked as professor of cognitive psychology, and was founder of the Department of Cognitive Psychology at ELTE, between 1997 and 2014, directing there the PhD Program on Cognitive Psychology. Since 2014 she is a research professor of cognitive psychology and neuroscience in the Brain Imaging Centre of the HAS RCNS, established and equipped with the newest methods including MRI and an MR-EEG co-registration system. Her research group of Neurocognitive Development focuses on brain processes related to the development of spoken and sign language, reading acquisition, spatial navigation, music and probabilistic learning. She has more than 350 publications, including journal articles, monographs, edited books, book chapters and conference papers in English and Hungarian. Since 2016 she is president of the Hungarian High Education Accreditation Committee, a registered member organization of ENQA. As of 2017 she is responsible for the national curriculum redesign of the Hungarian public education, and member of the Education 2030 focus group of the OECD.

Vicky KARAISKOU

Visuality and Emotional Governance in the Public Sphere

This paper aims to underline the direct association among memory, image and knowledge, and discuss the role of visuality in emotional governance. It calls upon LeDoux's theory who claims that "emotion enters experience through representation", and sustains that, because of the "picture-superiority effect", the pivotal role of implicit memory and

priming in defining the "familiar" directly relates to the formulation of societal structures and the persistence of cultural patterns, norms, and collective behaviours.

The paper associates Panofsky's theory of reading artworks with neuroscientists' and psychologists' theories on memory, and expands it into the public sphere with an aim to bring to the fore issues of political rhetoric and power, and map dispositions of memory-maker agents and memory consumers. Neuroscientists and psychologists underline the interrelations among memory, identity (collective and individual) and images. They argue that we think with images; that visual stimuli are more efficient than linguistic in creating reactions; that are pivotal in the memory-making process because they render experience tangible; and that memory is susceptible to emotion.

Visuality is socially embedded and mediated, and "making sense" is a matter of perception. Thereof, "language" is a polysemantic system where visual and verbal modes are inextricably interrelated and co-depended, and offer to each other much more than a duplication of meaning.

Vicky KARAISKOU is Associate Professor of Art History at the Open University of Cyprus. Her research interests focus on the interactions between artworks and social milieu. Particular issues of research: human figure and public space; art and power; cultural memory; cultural and national identities; public sculpture; and commemoration. Her last book *Uses and Abuses of Culture: Greece 1974–2010* was published in English in 2015 by Cambridge Scholars Publishing. Her research program "Cyprus: land of memories, places of art" (concluded in 2013) explored public sculpture and commemoration, and their role in shaping national and cultural identities (official website http://publicart.ouc.ac.cy). E-mail: v.karaiskou@ouc.ac.cy.

Eszter DELI

Product, Process, Procedure – A New Perspective on Visual Rhetoric

"One picture says more than a thousand words" – as the widespread and quite trite adage goes. However, as every cliché, this proverb also encapsulates an elementary truth: it "*says more*". It *says* and does not show, depict or decorate; it *says*, so it alleges, states, and argues. Whatever our preconceptions are, it is indisputable that the visual has a greater power than the verbal. Gombrich's concern, however, is not unfounded: the "correct" understanding, interpretation, and decoding of an image depends on a number of factors which, although are implied parts of the picture, do not appear explicitly. The initial idea of the present talk was inspired by my curiosity to assess the controversies and the dichotomies surrounding visual rhetoric. How can it be that pictures are said to be incapable of conveying arguments? Why do scholars say that the propositional content cannot be grasped without a linguistic translation? It is because we have been dealing with the wrong questions; we have been debating whether there is visual argumentation or not, whether pictures decorate or not, whether they convince or not. This talk, however, strives to prove that the abovementioned debates are futile. Rather, visual rhetoric satisfies all three notions of argumentation: *product*, *process* and *procedure*, therefore it should not be considered a paradoxical enterprise, but rather as a flourishing, independent pursuit.

Eszter DELI is an Assistant Lecturer at the Institute of Behavioural Sciences and Communication Theory at Corvinus University of Budapest. She has also been an External Lecturer at Pázmány Péter Catholic University. Her main fields of research are visual rhetoric and the philosophy of images, especially in connection with catastrophe news. Some main publications: "Media Argumentation: A Novel Approach to Television Rhetoric and the Power of the News", in András Benedek – Kristóf Nyíri (eds.), *Beyond

Words: Pictures, Parables, Paradoxes, Frankfurt/M.: Peter Lang Edition, 2015; "Új ecset, új vászon: A modern képkorszak lehetőségei és kihívásai" ("New brush, new canvas: The vistas and challenges of the modern age of the image", *Visual Learning Lab Papers*, no. 1 [2016/1]); "Can Images Be Arguments? The Possibility of Visual Argumentation in the WWF Nature Conservancy Campaigns", in András Benedek – Ágnes Veszelszki (eds.), *Virtual Reality − Real Visuality*, Frankfurt/M.: Peter Lang Edition, 2017. E-mail: eszter.deli@uni-corvinus.hu.

Trischa GOODNOW

Omission as Silence: Extending a Theory of Invisuality

In a recent paper for the Budapest Visual Learning Lab, James J. Kimble and I proposed a theory of invisuality. We define invisuality as the role of absence(s) in constructing the meaning of a visual artifact. Initially we posited that there were three forms of invisuality: accidental, covert, and overt. In this paper I propose a fourth form, omission. The first three forms can be considered willful manipulations of images. Omission, on the other hand, is the willful leaving out of something expected in an image. To round out this additional form, I will examine a series of memorials from the Vietnam Veterans Memorial in Washington, D.C. to the Berlin Holocaust Memorial to consider how omission impacts the rhetorical force of these monuments. I will then draw conclusions about invisuality, memorials, and finally visual rhetoric. The addition of a theory of invisuality to the growing body of theory on the visual emphasizes the significance of the pictorial turn in understanding our world.

Trischa GOODNOW is a professor of Speech Communication at Oregon State University. Her publications include analyses of visual rhetoric appearing, for example, in *Visual Communication Quarterly*, *The Handbook of Visual Communication*, and *American Behavioral Sci-*

entist. Her most recent co-edited book with James J. Kimble is *The Ten Cent War: Comic Books, Propaganda, and World War II* published in January 2017. E-mail: tgoodnow@oregonstate.edu.

James J. KIMBLE

Vectors, Propaganda Imagery, and the Problem of Left-Right Directionality: An Exploratory Analysis

Kress and van Leeuwen in their *Reading Images* (1996) argued that an important realization of visual grammar is the manifestation of vectors in imagery. Such vectors are detectable lines that connect elements within a given image, revealing patterns of causality, relationships, or motion. While numerous scholars have adopted vectors as a means of visual analysis, there has so far been little connection of that concept to left-right directionality, the notion that the horizontal movement of ideas, whether to the left or to the right from the viewer's perspective, can connote a specific meaning. In this study, I examine 100 propaganda posters from the American home front in World War II to explore the interaction of the posters' vectors and their left-or-right directionality. The study concludes that with the recent growth of multimodal social media networks, a deeper understanding of vectors and the ways that they interact with the psyche is all the more urgent.

James J. KIMBLE (PhD, University of Maryland) is Associate Professor of Communication & the Arts at Seton Hall University. He researches domestic propaganda, war rhetoric, and visual imagery. He is known for his investigation into the identity of the "We Can Do It!" model (now commonly known as Rosie the Riveter). This research has been noted by National Public Radio, *People* magazine, and the television show *Mys-*

teries at the Museum – and has reached audiences in nearly twenty countries. Professor Kimble has served as a Fulbright Scholar in Croatia, and has been a Senior Fellow at the Rockwell Center for American Visual Studies. He has been recognized by the National Communication Association with the Gerald R. Miller award and the Karl R. Wallace award for outstanding scholarship in rhetoric and public discourse. In 2010, Seton Hall honoured him with the President's Award for Service to Students. Kimble is the author *of Mobilizing the Home Front: War Bonds and Domestic Propaganda* (2006) and *Prairie Forge: The Extraordinary Story of the Nebraska Scrap Metal Drive of World War II* (2014), as well as the writer and co-producer of the feature documentary *Scrappers: How the Heartland Won World War II.* His most recent book, co-edited with Trischa Goodnow, is called *The 10¢ War: Comic Books, Propaganda, and World War II* (2016). He is presently Book Review Editor for the academic journal *Presidential Studies Quarterly.* E-mail: James.Kimble@shu.edu.

Réka BENCZES

Visual Metonymy and Framing in Political Communication

At the start of the cognitive linguistics research movement, conceptual metonymy was mostly ignored in favour of its more conspicuous – and more spectacular – twin, conceptual metaphor. Over the years, however, there has been a growing interest in conceptual metonymy, which is now considered to be even more fundamental than metaphor. Despite its basicness, studies on metonymy are still more-or-less limited to the verbal mode (i.e., linguistic manifestations of conceptual metonymy) – in striking contrast to metaphor, which has been extensively studied outside of language, especially within the visual sphere.

The presentation aims to level out some of this discrepancy by analyzing visual metonymy and framing in an anti-EU television advertisement created by the Hungarian government in 2017. The analysis will endeavour to outline how the message is packaged by the multiple uses of visual (and multimodal) metonymies in order to "optimize the

effect–effort balance" (Forceville, "Metonymy in Visual and Audiovisual Discourse", in Ventola – Moya Guijarro, eds., *The World Told and the World Shown: Multisemiotic Issues*, 2009) and how these metonymies make salient some aspects of the target (while downplaying others) within a particular frame to best suit the communicator's – in this case the government's – communicational needs. As the analysis will show, visual metonymies in political advertisements can be highly contextualized, thus shedding light on the dynamic nature of metonymic meaning-making.

Réka BENCZES is Associate Professor at the Institute of Behavioural Sciences and Communication Theory, Corvinus University of Budapest, and an Affiliate at the School of Languages, Literatures, Cultures and Linguistics, Monash University (Melbourne). She is the author of *Creative Compounding in English* (John Benjamins, 2006), *Kognitív nyelvészet* (Cognitive Linguistics, Akadémiai Kiadó, 2010), co-author: Zoltán Kövecses, and dozens of articles on lexical creativity and cognitive word-formation. She has edited *Defining Metonymy in Cognitive Linguistics* (John Benjamins, 2011) with Antonio Barcelona and Francesco José Ruiz de Mendoza Ibáñez and *Wrestling with Words and Meanings* (Monash University Publishing, 2014), with Kate Burridge. E-mail: reka.benczes@uni-corvinus.hu.

Giulia MONTANARI – Javier TOSCANO

Towards a Critical Visual Rhetoric:
On the Politics of Visual Genres and Image Typologies

This contribution explores how political discourses are structured by visual means. Images are forms of communication not unconnected to language, but at the same time defined by their own rules. Therefore, a visual semiotics stands as a tool of first approach. Nevertheless, specific semiotic concepts have become insufficient to make sense of an ever-

increasing visual complexity, heralded by an "effet du reel" (Barthes) that diffuses clear-cut distinctions between intentions and facts.

In that sense, this research provides a contribution at the level of a visual rhetoric. By drawing upon the Documentary Method (Bohnsack), we argue how visual genres and image typologies can be rearranged, beyond their content matter, as rhetorical elements with a political effect. The specificity of visual material is acknowledged here by differentiating between recognizing visual objects and seeing the image as a social practice in itself, into which worldviews are inscribed.

As a final analytical step, we bring this structure back into a context-based analysis. Using examples from iconic images, we explore the possibilities of translating Habermas' action types to visual practices. The question will be discussed of how to adapt a linguistic-based approach to a visual communication rhetoric in order to shed light on different layers of social meaning inscribed into images.

Dr. Giulia MONTANARI is a German geographer. She worked as a social scientist at the University of Munich and at the Leibniz-Institute for Regional Geography in Leipzig. She developed research in the field of urban studies and in 2016 finished her PhD thesis, which dealt with discourses on everyday family life and space. She is interested in visual accounts of knowledge production and has been working on protest and its visual representation in the internet. From October to December 2017 she is a research fellow to the Benemérita Universidad Autónoma de Puebla, Mexico, where she studies visual discourses of street protests. E-mail: g_montanari@posteo.de.

Dr. Javier TOSCANO is a filmmaker and visual theoretician. He is a founding member of several art collectives in Mexico and Germany, with whom he works at the crossroads of social sciences, urbanism, film and artistic practices. He holds a PhD in Philosophy on a double program at the UNAM in Mexico and the Freie Universität in Berlin (DAAD Fellow 2009–

2010). He has been awarded post-doc fellowships in Paris (Université de Paris IV-Sorbonne, 2011–2012) and Berlin (FU Berlin, 2014–2016), and currently works at the Technical University of Chemnitz, Germany, on a project on the construction of identities through media platforms and devices. E-mail: tosgue@yahoo.com.

Wei-lun LU

Souls, Comrades and Puppets:
A Critical Metaphor Analysis of Chiang Kai-shek's
Early Wartime Rhetoric

The proposed study adopts a Critical Metaphor Analysis approach to Chiang Kai-shek's internal propaganda by investigating his New Year and National Day speeches in the 1950's. Chiang's internal rhetoric exhibits the following patterns – first, one of Chiang's important rhetorical features is his frequent metaphorical reference to the Communist China only as a "puppet" regime knowing nothing, with Russia as the mastermind. Second, idolizing the dead was a frequent rhetorical strategy for Chiang to impose his worldview onto his citizens; in his speeches there were frequent mentions of the souls in heaven of National Father and the forerunners, praising their achievements and their contribution to the country's glorious past, as a way of mobilizing the state. The third rhetorical strategy of Chiang is his invention of imaginary comrades within the "slaved China" waiting for the best time to overthrow the "bandits'" rule. On many occasions in his speeches, he addressed these imaginary agents as an indirect means of creating a false better impression of self and a lower image of the Communist Bandits. It is hoped that the presentation will help shed light on research of leadership rhetoric and Asian Studies with a conceptual metaphor approach.

Wei-lun LU is currently the Language Program Supervisor in the Center for Chinese Studies of Masaryk University in Brno, Czech Republic. Dr. Lu holds a PhD in Linguistics from National Taiwan University. Prior to his appointment at the Center, he was a Fulbrighter to Rice University (2009–10), U.S., Guest Researcher at Leiden University (2011–12), The Netherlands, Assistant Professor at National Taipei University of Nursing and Health Sciences (Fall 2012), and a Research Fellow in the English Department of Masaryk University (Spring 2013 – Fall 2015). He adopts a linguistic (discourse-analytic) approach to Chinese culture and thinking. His research specialization includes translation of world masterpieces and leadership discourse. E-mail: weilunlu@gmail.com.

Naoki KAMBE

Accumulating Affect: The Case of "I am Kenji" Movement

The visual-verbal nexus or how a visual image is related to an accompanying verbal text provides a basis for its interpretation as it helps establish a context or specificity of meaning. This paper examines the visual-verbal nexus of "I am Kenji" movement during the Japanese hostage crisis in 2015 in which a large number of self-portraits with a sign "I am Kenji" were posted online with hopes for the safety of Kenji Goto, a freelance journalist taken captive by the Islamic State of Iraq and Syria (ISIS). In particular, it attends to a visual frame or a self-portrait of one's face and a verbal frame or a sign/metaphor "I am Kenji" to articulate how affects were carried over to another context and accumulated via social networks, such as Facebook and Twitter. The author argues that the frame of face became an emotional register which resonated one's consciousness and that the metaphor "I am Kenji" transmitted not only one's affect but affects of prior signs/metaphors which expressed one's solidarity, such as *Je suis Charlie* ("I am Charlie"), "I am Trayvon Mar-

tin", and John F. Kennedy's speech *Ich bin ein Berliner* ("I am a Berliner").

Naoki KAMBE, after receiving his BA in Japan, went to the United States to work on his graduate degrees in Communication Studies. He received his MA from the University of Northern Iowa and his PhD from Wayne State University. He is currently an assistant professor in the College of Intercultural Communication at Rikkyo University (Tokyo) where he teaches courses related to communication, culture, and gender. His scholarly interests include visual rhetoric/argument, masculinities & nature, feminist pedagogy, and representations of Japanese culture. E-mail: kambe@rikkyo.ac.jp.

Reform and Continuity

István DANKA

Gamification: Old Wine in New Bottles

Online education is constantly facing serious challenges. No e-learning 2.0 technology (even not SL or MOOC) has proved to be successful enough in overcoming those challenges yet. A most recent hope for many is gamification, i.e., developing educational techniques that build on an analogy between educational environments and (video) games. The reason behind this idea is that a common factor the above-mentioned attempts missed to have was a resource of motivating students. Motivation via gaming could, so gamificationists argue, possibly help students get committed to their studies that may lead to a greater success in online education.

In my presentation, I shall claim that gamification is an old wine in new bottles. First, I shall demonstrate that a lack of motivation has been a common failure of most online educational forms indeed. Second, I shall defend gamification against some criticism regarding its motivational resources. So far, so good for gamification – but I shall also argue that it is a traditional educational idea: formative assessment that drives the success of gamification. Finally, I shall show that gaming does not conceptually entail formative assessment: their relation is contingent.

István DANKA, born 1978, is Assistant Professor at Budapest University of Technology, and Associate Professor at the John von Neumann University. He earned his MA in Philosophy at the University of Pécs, Hungary and his PhD at the University of Leeds, UK. A former junior researcher at the Research Institute for Philosophy, Hungarian Academy of Sciences, he held various research positions at the LMU Munich; Wittgenstein Archives, Bergen; and the University of Vienna. Philosophical problems with online education were in the focus of his PhD thesis, and have been an active research topic of his since then. E-mail: danka.istvan@gmail.hu.

Kristóf NYÍRI

A Hundred Years On
Dewey's **Democracy and Education** *Revisited*

For the past hundred years or so, sound education has become widely equated with "progressive education". The emblematic philosopher of progressive education in the 20th century was John Dewey. My talk will begin with an overview of the essential ideas of Dewey's pathbreaking essay "My Pedagogic Creed" (1897), as well as of those set forth in his *The School and Society* (1899), *The Child and the Curriculum* (1902), *How We Think* (1910), and those in his main work on pedagogy and so-

cial progress, *Democracy and Education* (1916). I will conclude this initial overview with drawing attention to Dewey's brief 1930 piece "How Much Freedom in New Schools?", and will point out that it took Dewey quite a time to mature, both as a thinker and as a person. His long and happy first marriage, with his wife an early and very extreme feminist, holding, also, at that time extraordinary views on child upbringing, clearly had a problematic effect on Dewey. By 1930, however – a widow, and past seventy – he became ready to repudiate the idea of "progressive education". Dewey now referred to "the one-sidedness of the idea of the 'child-centered' school", criticized schools that "indulge pupils in unrestrained freedom of action and speech, of manners and lack of manners", and raised the question "whether the tendency of progressive schools has not been to put emphasis upon things that make schooling more immediately enjoyable to pupils rather than upon things that will give them the understanding and capacity that are relevant to contemporary social life".

What Dewey however never understood, and what makes revisiting his work, at the present conference, especially urgent, is the fact that there is, beyond merely *verbal* thinking, which he was so critical of, and thinking embedded in *actions*, which he so very much espoused, such a thing as *visual thinking*. No sound education is feasible without a recognition of the significance of the visual – mental images, physical pictures, moving images, the logic of the pictorial. In contrast to his mentor William James, or say to James's colleague Thorndike, Dewey did never grasp what the visual dimension amounts to. And it is striking how all milestone 20th-century writings on education, in the wake of Dewey and of course under the impact of the linguistic turn, lost sight of the visual. In my talk, I will mention Paul Goodman's *Compulsory Mis-Education* (1964), Ivan Illich's *Deschooling Society* (1971), Allan Bloom's *The Closing of the American Mind* (1987), Seymour Papert's *The Connected Family: Bridging the Digital Generation Gap* (1996), Don Tapscott's *Growing Up Digital: The Rise of the Net Generation* (1998), all of them blind to the issue of visual learning, and will especially try to come to terms with Neil Postman's *The Disappearance of Childhood* (1982), a book in which the rise of the image is taken to amount to a cognitive collapse for those growing up in the late 20th century. Educational theory and practice – call them progressive, call them conservative – are today badly in need of taking note of the pictorial turn happening.

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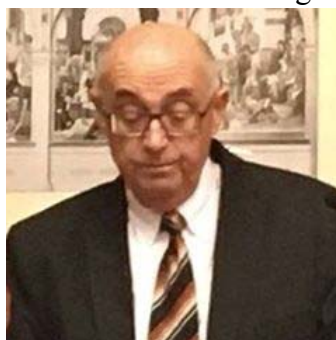
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No. 5 (1/2017): Virág Ágnes, "Forceville monomodális és multimodális metaforaelmélete" / Jávor-Szelid Veronika, "Szó – kép: A vizuális metafora a kognitív nyelvészet perspektívájából".

No. 6 (2/2017): W. Barna Erika, "Kézírás és képiség" / Nagy Zoltán, „Kézírás a neurológus szemével".

No. 7 (1/2018): VISUAL LEARNING: Communication – Culture – Consciousness. The 8th Budapest Visual Learning Conference Abstracts.

Mission Statement of the Visual Learning Lab

Although we naturally think in both words and images, educational theory has focused overwhelmingly on the verbal dimensions of teaching and learning. This is in part a reflection of the rise of book printing: pictures receded into the background, even in spite of efforts by Comenius and others to integrate them into texts created for educational purposes. In today's networked digital environment, however, images are easy to access, and can be handled just as smoothly as words. In response to the new challenges hereby created, the Department of Technical Education in the Budapest University of Technology and Economics has established the Visual Learning Lab (VLL), with the goal of furthering the use of visual technologies – including film, video, and interactive digital media – in the teaching and learning process, and of engaging in high-level research on all aspects of visual education.

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