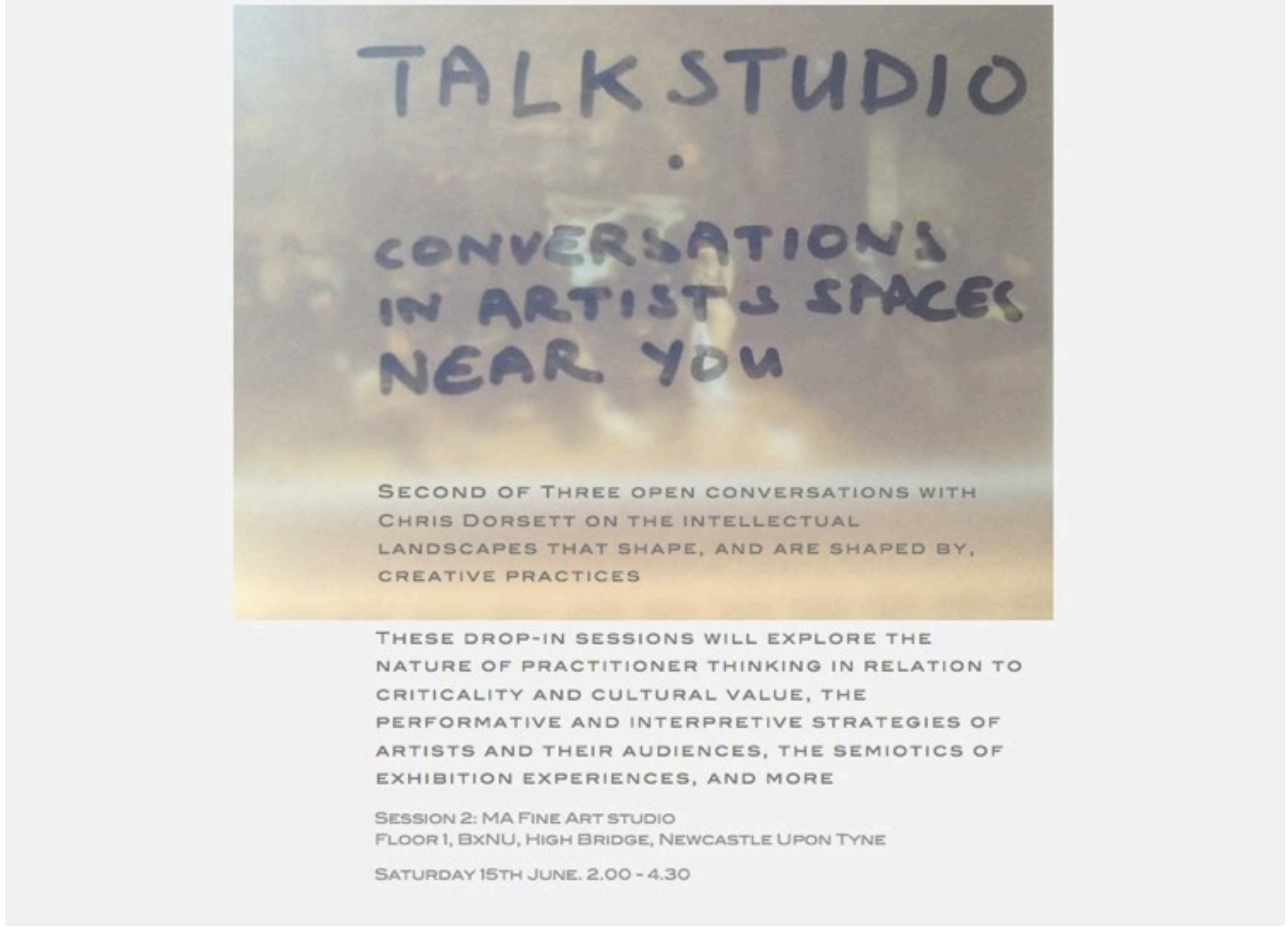
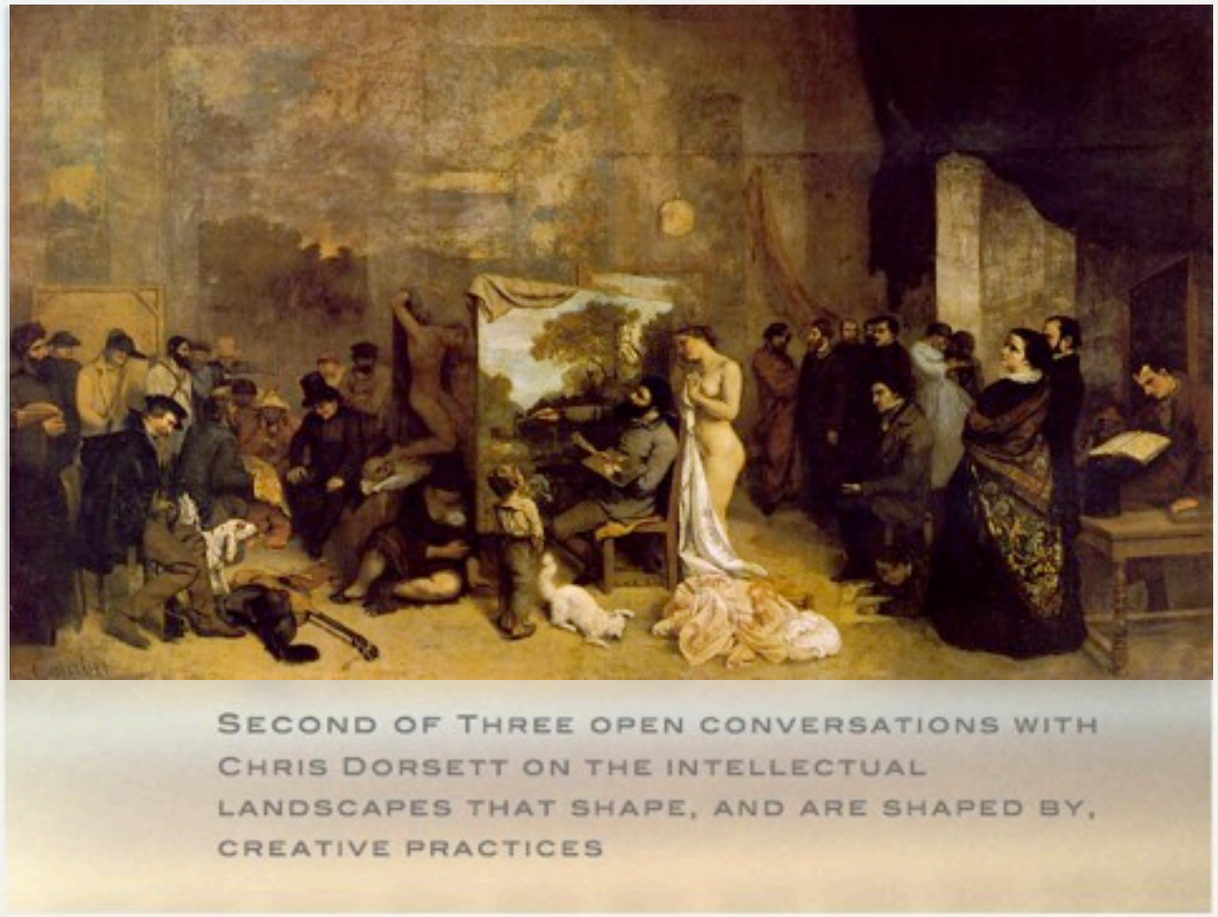


Charles Sanders Peirce

Ferdinand de Saussure

ontological and epistemological disputes about semiosis

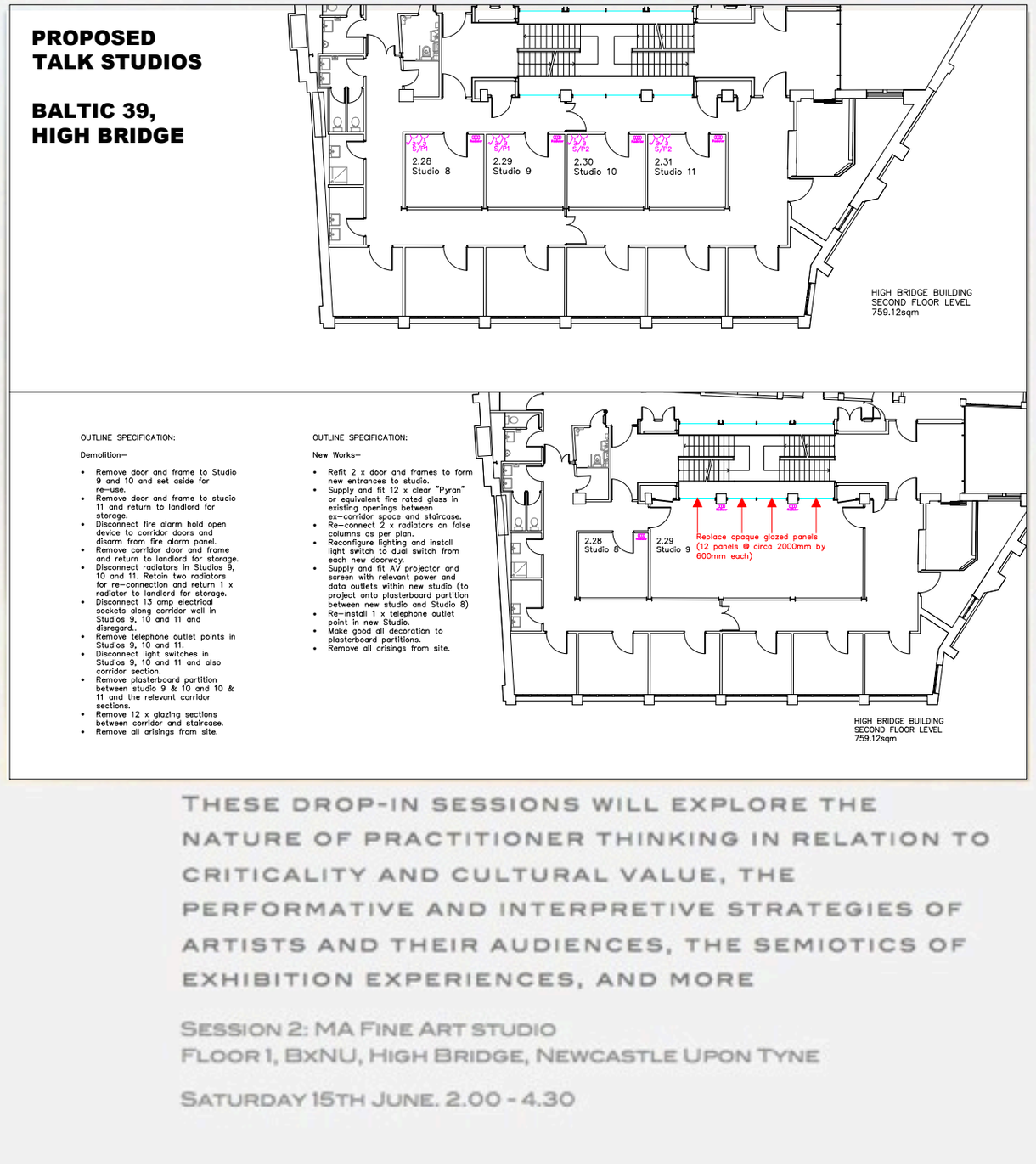


Gustave Courbet, *The Painter's Studio: A Real Allegory of a Seven Year Phase in my Artistic (and Moral) Life*, 1855

Charles Sanders Peirce

Ferdinand de Saussure

ontological and epistemological disputes about semiosis



THESE DROP-IN SESSIONS WILL EXPLORE THE NATURE OF PRACTITIONER THINKING IN RELATION TO CRITICALITY AND CULTURAL VALUE, THE PERFORMATIVE AND INTERPRETIVE STRATEGIES OF ARTISTS AND THEIR AUDIENCES, THE SEMIOTICS OF EXHIBITION EXPERIENCES, AND MORE

SESSION 2: MA FINE ART STUDIO
FLOOR 1, BXNU, HIGH BRIDGE, NEWCASTLE UPON TYNE

SATURDAY 15TH JUNE. 2.00 - 4.30

Charles Sanders Peirce
Ferdinand de Saussure
ontological and epistemological disputes about semiosis

Charles Sanders Peirce
Ferdinand de Saussure

ontological and epistemological disputes about semiosis

Charles Sanders Peirce
Ferdinand de Saussure

ontological and epistemological disputes about semiosis

the branch of metaphysics dealing with the nature of being.

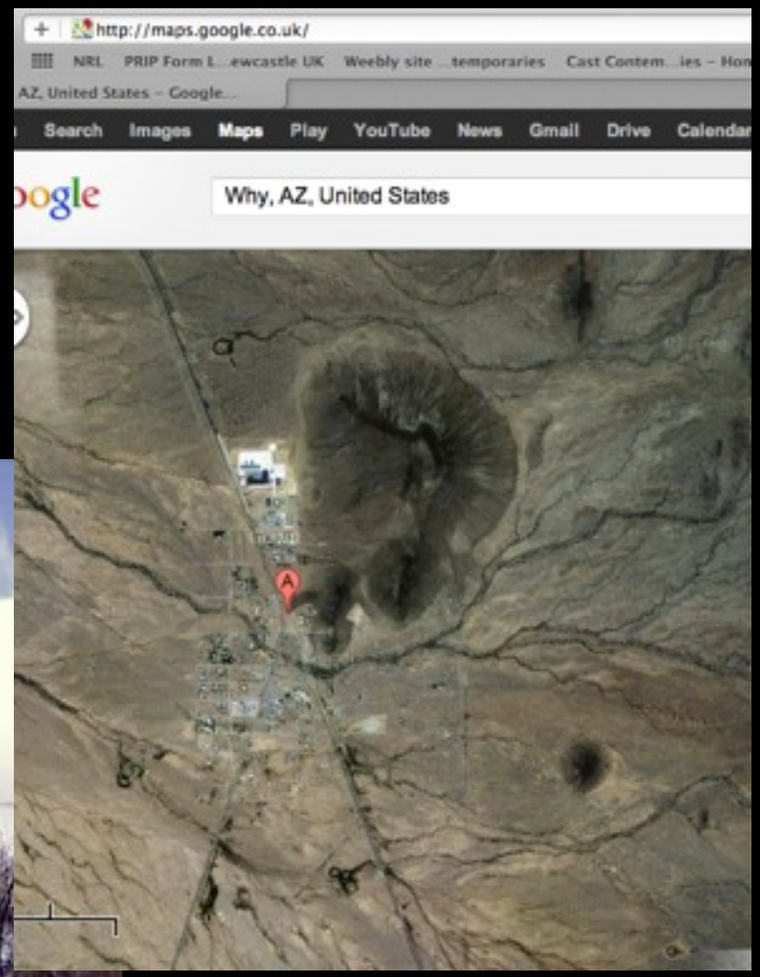
Charles Sanders Peirce
Ferdinand de Saussure

ontological and epistemological disputes about semiosis

the theory of knowledge, especially with regard to its methods, validity, and scope.

semiotics
theory of signs

placenames
provision names
facilities names



http://maps.google.co.uk/

SAUF RIVERAINS

warnings
instructions
understandings
counter-understandings

attention
significance

attention
historic significance

attention
diagnostic significance
counter-significance

recognition
significance
counter-significance

recognition
significance
counter-significance

http://www.bbc.co.uk/programmes/p00z44ff

Charles Sanders Peirce

triadic theory of object, sign and interpretant. A sign stands for something to something

inclusive range: the linguistic, the nonverbal and the ‘natural’

nonverbal and natural: consciousness not necessary condition of an interpretant (poke in the back). Hence biosemiotics.

triads includes arbitrary‘symbols’ but also ‘indices’ that are caused by physical connections and ‘icons’ that are the result of immediate acts of recognition.

Ferdinand de Saussure

dyadic critique of the priority of object to sign. No intrinsic relationship between object-sign, verbal sound-linguistic concept, etc.

reductive systemization our use of language (structuralism)

coupling of concept and sound is internal to the mind, independent of physical speech.

arbitrariness of dyads.

Charles Sanders Peirce

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Ferdinand de Saussure

celebrated course of lectures delivered at the University of Geneva between 1906 and 1911

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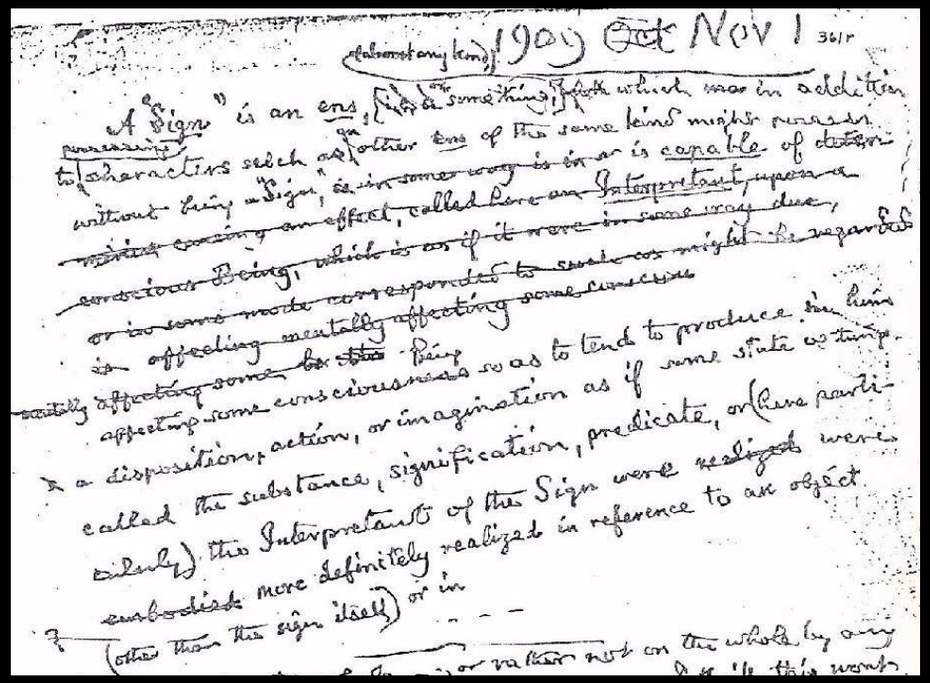
Charles Sanders Peirce

Ferdinand de Saussure



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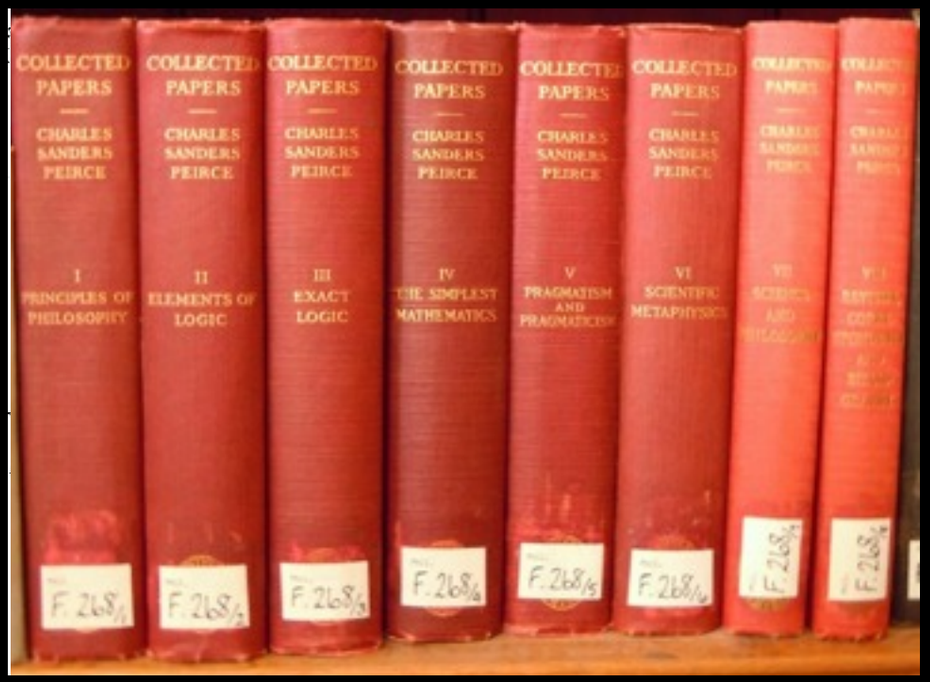
Charles Sanders Peirce

Ferdinand de Saussure



Peirce, C. S. (1931–58) *Collected Papers*, vols 1–6 C. Hartshorne and P. Weiss (eds), vols 7–8 A. W. Burks (ed.), Cambridge, Mass.: Harvard University Press.

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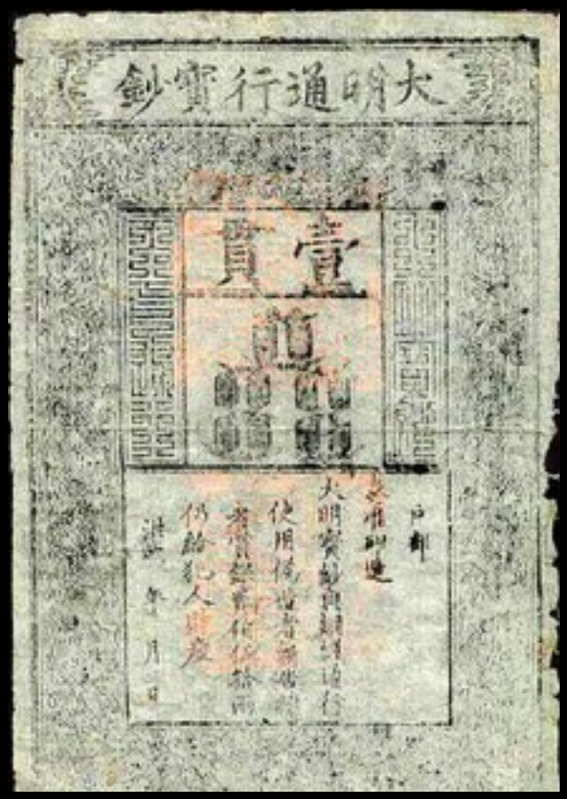
symbolic signs

placenames
provision names
facilities names

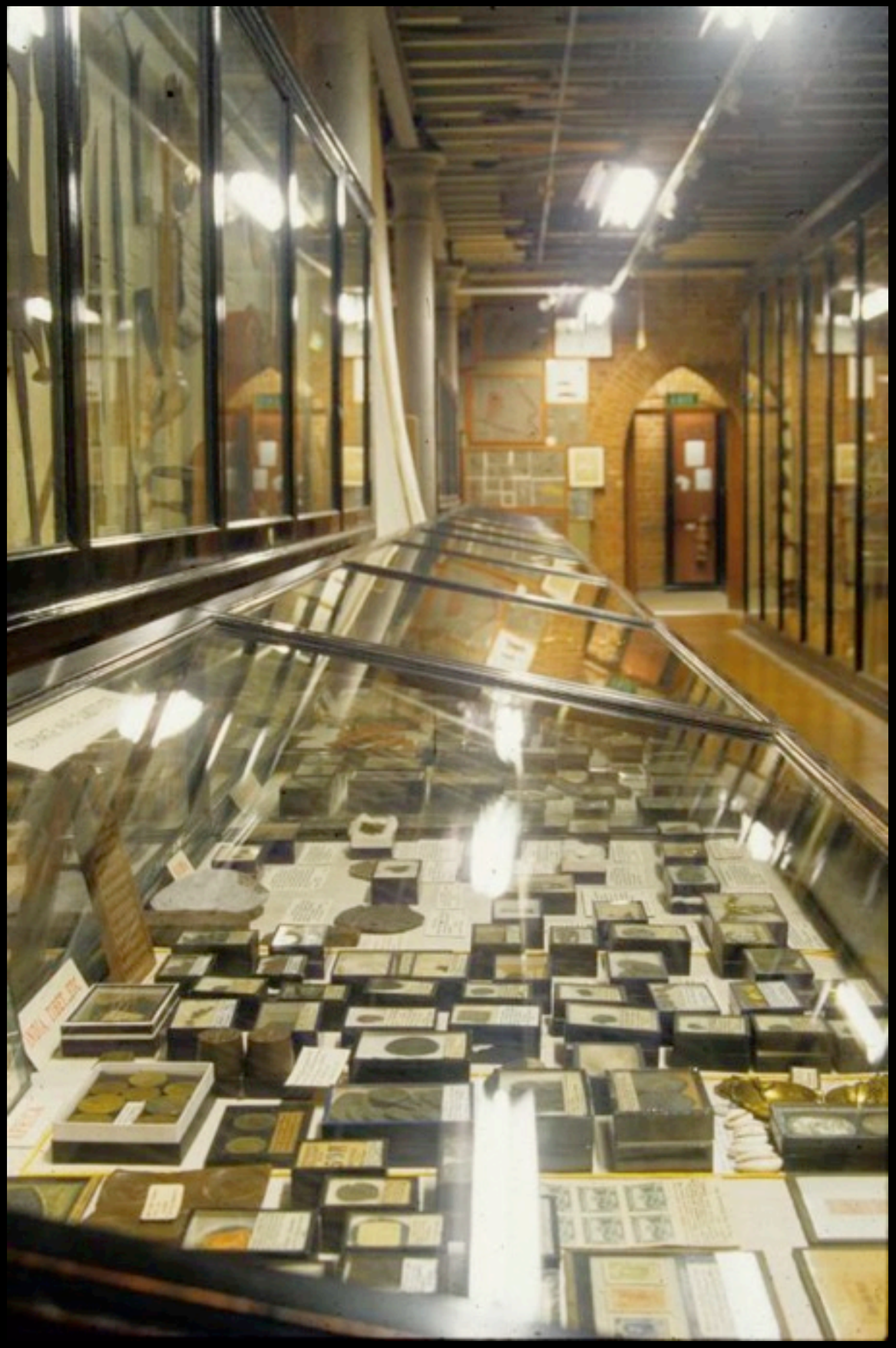


Great Ming Circulating Treasure Note

speech acts

indexical signs

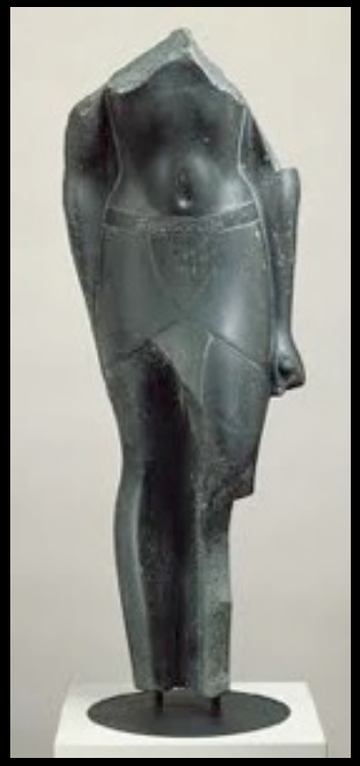
attention
significance

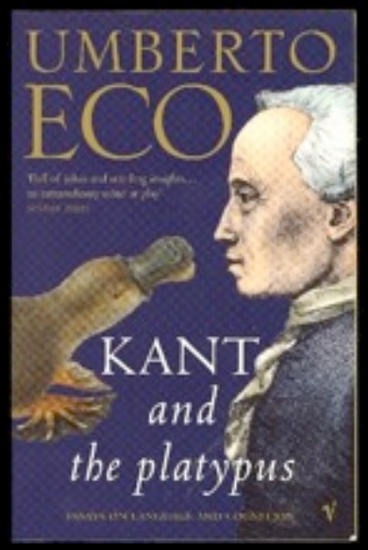


CONCORDIA MILITVM

iconic signs

recognition
significance
counter-significance





Eco, U. (1997) *Kant and the Platypus: essays on language and cognition*, London: Vintage Press.

that ought to be reflected upon anew today from a Peircean standpoint (1967b), his reaction was due to the fact that "hard-line" semiologists were interested in demythologizing—as they used to say then—all productions of realistic illusion and in revealing all that was artifice, montage, and pretense in the cinema.[11] And that is why we had come to individuate at all costs the presence of analyzable "linguistic" entities in films too, and I cite my own pages (1968: B4, 1.5–1.9)[12] on triple articulation in the cinema, pages unfortunately still translated and republished in various anthologies but not worth rereading, unless for documentary purposes.

By way of an example of a path that certainly led somewhere but not in the direction intended, I would mention the attempt to reduce the analogical to the digital, i.e., to demonstrate that those hypoiconic signs that appeared to be visually analogous to their objects could also be broken down into digitalized units and were therefore translatable into (and producible by means of) algorithms. I am proud to have posed a problem that might have seemed an irrelevant technicality in the sixties but—in the light of computational theories of the image—is of the maximum importance today. But at the time the observation had rhetorical value only, because it suggested that the aura of "unsayability" surrounding hypoicons could be reduced. From a semiotic point of view this did not solve anything, because to assert the digital translatability of the image to the expression plane does not eliminate the question of how an effect of likeness comes about on a cognitive level.

6.5 Likeness and similarity

The other path was to prove more productive. Since the notion of likeness seemed vague and in any case circular (that which looks-like is iconic, and that which is iconic looks-like), it had to be dissolved in a network of procedures to produce similarity.[13] What the rules of similarity were was revealed to us by projective geometries, the Peircean theory of graphs, and the elementary concept of proportion itself. But this did not eliminate the problem of perceptual iconism, and of how an element of primary iconism—"likeness" in

the sense of Peircean Likeness, the very basis of perceptual constancy—can survive even in the perception of hypoicons (based on criteria of similarity).

Taking their cue from Palmer (1978), May and Stjernfelt (1996: 195) propose the example as shown in figure 6.1:

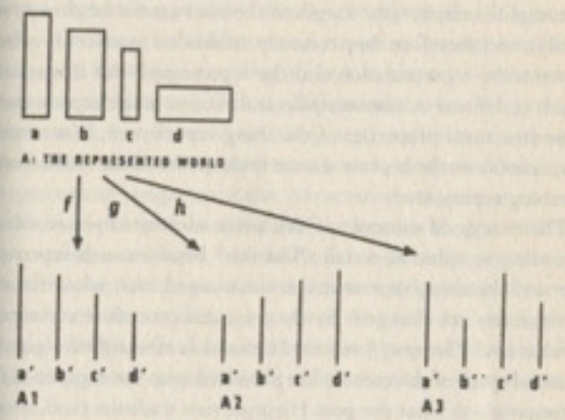
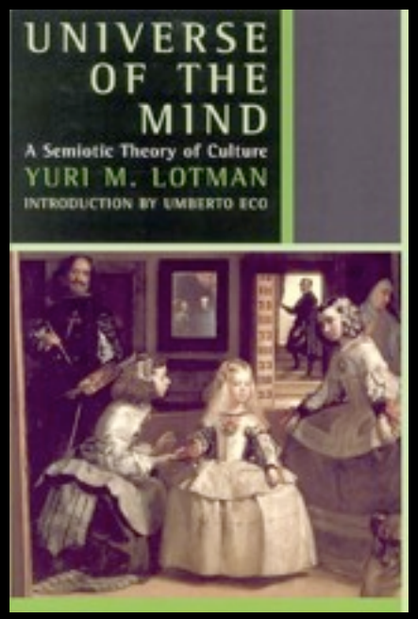


Figure 6.1

Imagine a world represented only by the objects a–d (it is not necessary to establish whether this is a real universe or a possible world inhabited by abstract entities). Consider A1, A2, and A3 as three different "iconic" representations of this world (incidentally, these would have every right to be considered as three interpretations of the world, just like those discussed in 1.8). Each of these three representations adopts a single criterion for establishing similarity: by expressing the property of being "higher than," the criterion *f* (applied to A1) pertinentizes only the relations in terms of height between the four figures in the world, and this is why *d* is represented in *d'* by a vertical line, abstracting from the undoubted property of breadth or horizontality that *d* shows in relation to the other three figures. The criterion *g* (in A2) again pertinentizes relations of height, but by representing the property of being "shorter

The concept **semiosphere** was first coined by Juri Lotman in 1982 and is now applied to many fields, including cultural semiotics, biosemiotics, zoosemiotics, geosemiotics, etc. The idea is treated fully in the collection of Lotman's writings published in English under the title "Universe of the Mind: A Semiotic Theory of Culture" (1990).