VISUAL LEARNING:

Time – Truth – Tradition

6th Visual Learning Conference

ABSTRACTS

Visual Learning Lab,
Budapest University of Technology and Economics
November 13–14, 2015

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Time – Truth – Tradition
6th Visual Learning Conference

DATE:	November 13–14, 2015
VENUE:	1117 Budapest, Magyar tudósok körútja 2., Building Q, Wing A, 1st floor, Department of Technical Education, Room 139
ORGANIZER:	Visual Learning Lab, Budapest University of Technology and Economics
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EDITOR:	Dr. Ágnes Veszelszki

ABSTRACTS

ACZÉL, Petra (BCE, Hungary)
Rediscovering the Visual in Rhetorical Tradition:
Persuasion as Visionary in Suasory Discourse

Rhetorical tradition built in the verbal domain has long neglected its visual capacities and potentials. With persuasion in the centre of rhetoric's interest the lack of visual considerations has led to the present (misguiding) rule of the rational argumentation as core of the suasory speech. The planned talk—sixth in a series—aims to cast light upon the visual nature of persuasion and endeavours to frame a research program for testing theoretical ventures. Tradition will be tested within timely rhetoric that facilitates common truth through visual forces—this is how this present contribution of mine is tailored to fit the topic of VLL conference of 2015.

BARKÓCZI, Janka (BCE, PhD student, Hungary) **–**
DELI, Eszter (BCE, PhD student, Hungary)
The communication strategy of a national disaster news and negative
news

The narrative approach of the news genre suggests a plausible form of analysis of a significant segment of the mass media. The news, as story and as drama, is a mostly compact unit that is easy to handle and interpret with clear and unchanging structures. The form of the narrative may vary according to the nature of the news—hence, due to its internal logic a piece of political, sports, tabloid or even disaster news requires a different structure. The micro-dramaturgy of the news, by which we mean the spectacular relationship with the major forms of motion picture genres, helps the experienced consumers to adopt these media texts in a more natural and easy way. With the recognition of the genres the operation of the certain types of news will be more apparent, since the basic content elements are organised into a unique constellation along these styles. The discoverable genre framework of the news is the key moment of the positioning of our presentation, which raises valid questions about the time, truth and tradition of effective news making and information transmission.

BARNEY, Timothy (Richmond University, USA)
The Rhetorical Lives of Cold War Maps

With America's emergence as an international superpower in the wake of World War II, maps provided the strategic and ideological ground by which the ensuing Cold War would be fought. Specifically, the presentation traces how Cold War maps lived "rhetorical lives" in their processes of production and reception-designed through the collaborative practices of government, mass media, scientific agencies, and civic organizations, and serving the purposes of a host of different audiences over the course of their eventful circulations. The American Federation of Labor's CIA-sponsored 'Gulag'-Slavery, Inc. map of 1951, plotting the existence of slave labor camps across the Soviet Union, is used here to exemplify how Cold War institutions drew on the rhetoric of cartography to fix and define the U.S.S.R. as a "containable" area and to articulate the United States'

premium on spatial knowledge and surveillance. In the process, the case of 'Gulag'-Slavery, Inc. ultimately affirms how, despite their depiction of a seemingly fixed and bi-polar conflict, maps became central and vital markers of the Cold War's dynamic, active, and contested nature.

BENEDEK, András (BME, Hungary)
Sysbook as a Visual Learning Frame

The various disciplinary approaches of Visual Learning Conference series (2010–2014) have an impact on pedagogy, especially on education development. The original human visual communication plays a decisive role (Nyíri 2012, 2013), and the connective learning theory (Downes, Siemens) in the latest stage of the ICT development have opened new horizons. Based on previous VLL conferences and their synthesis (Benedek 2013, 2014), this lecture presents a concrete-implementation research. The Budapest University of Technology and Economics (BME), as the host institution of VLL, has developed in recent years Sysbook, the new type of curriculum design model. This system is designed to introduce the basic concepts of the theory and techniques of curriculum development in a clear expressive way. In addition to the traditional verbal and mathematical representation, describing the visual elements plays a significant role in this concept. The interaction of theoretical research and practical development is represented in the evolution process of the conference series.

BENEDEK, Andrew G. (MTA, Hungary)
Graph-based Knowledge Architectures – Their Time, Truth and Tradition

Within the various modes of visually rendered knowledge graph-based structures play a special role. They bridge visual and formal interpretation providing transparent syntax and semantics, and aid knowledge construction by visual operations for structuring computational and cognitive procedures at meta levels of abstraction. They are able to create new information by structuring information. Studying this phenomenon in a broader context, Johanna Drucker coined the term Graphesis for a "critical framework within which forms that are generally used for the presentation of information can be understood and read as culturally coded expressions of knowledge with their own epistemological assumptions and historical lineage."–These forms, in other words, have their Time, Truth and Tradition. I analyze Graph-based Knowledge Architectures along the lines of Drucker's historical epistemology for "knowledge production embodied in visual expressions." Time: This is the time. Knowledge Graphs and graph-based digital architectures are beginning to take shape and form new rhetoric of presentation in digital environments. The graph technology for describing entities and relations is applicable to assist domain users to design meta-models and visual notation allowing authoring, navigating, transforming, understanding, managing, and visualizing evolving knowledge models. They can be used for creating learning sequences using LAMS Authoring just as well as for software modeling, or organizing domain specific research objects or mental map preserving conceptualization in Mindgraph. Truth: According to the veridicality thesis (Dretske 1981, Grice 1989, Barwise and Seligman 1997, Graham 1999, and Floridi 2011) on semantic information which R. S. Wurman distinguished from Information Architecture, the latter has no semantic value in the framework of Truth-Conditional Semantics. Proposing a resolution to this problem, I extend Floridi's Correctness

Theory of Truth to visual interpretation describing the ways visual structures produce new information and argue that the organizing principles of graph architectures encode knowledge. Tradition: I outline the historical lineage of Graph-based Knowledge Architectures from the first known occurrence in Alcuin's De rhetorica et virtutibus of 9th century to current Knowledge Graphs which provide a dynamic way of knowing and point out that visual conventions co-evolve with experimental methods for conceptualizing.

Drucker, J. Graphesis: Visual Forms of Knowledge Production. Harvard University Press, 2014.

Floridi, L.: Semantic Information and the Correctness Theory of Truth, Erkenntnis, 2010, 74.2, 147–175.

CARRENO, Javier (Austria)
Husserl on the Right Timing of Depictions and Imagings

Two of Edmund Husserl's key contributions to the philosophy of representation are his account of images as accomplishments of a particular form of consciousness, and his critique of the traditional characterization of recollection, phantasy, and even the awareness of time as "imagistic." These contributions set the stage for Husserl to consider the relation of time to images and in particular to what he calls "depictions" and "imagings." With regards to the "depictions" of the plastic arts, Husserl shows that they do exhibit time, even if their representation does not measure up to the perception of time. In turn, for the "imagings" of the performing arts, Husserl proposes a doubling of our awareness of time as real and as fictive.

CRIPPEN, Matthew (The American University in Cairo)
Implicit Narrative, Images and Dewey's Aesthetics

In this paper, I draw on Dewey to discuss narrative and therefore temporality in images, and how narrative has long been crucial to learning—hence parables in religious and wisdom traditions. Yet notice that even paintings not conveying stories are "cinematic" in that they lead the eye in dramatic sequence, as filmmaker and theorist Sergi Eisenstein (1939) illustrated, and Dewey (1934) argued. I will particularly focus on how narrative supplies structure, unity and endurance, so things do not appear as isolated, fleeting bits, here now, gone an instant later. This brings about what Dewey called "an experience," which was his term for aesthetic experience. Despite being emphatically temporal—traditionally an objection—this narrative form of experience also satisfies criteria for intelligible appearance or eidos, which in non-philosophical ancient contexts suggestively meant the "visible form" or "look" of something, and in philosophical discourses, "truth" or "reality." Intelligibility is linked to learning, and following this admittedly abstract account, I will explore concrete examples to better grasp the role of narrative—or what Dewey understood to be aesthetic experience—in visual learning.

CSORDÁS, Hédi (BME, PhD student, Hungary)
Visual Arguments: Moving vs. Still Images in the WWF's Campaigns

Processing and cognition of images can be influenced by visual argumentation. But the degree of its impact depends on the type of images. We can distinguish moving (kinetic) and still (static) images. I will assess their potential communication value as well as the role they as argumentative contents play in the process of perception. The main message of a public service campaign is usually obvious,

but it can be realized different ways. This theoretical background will serve as a basis for a case study. WWF's mission is building a future in which people live in harmony with nature. They communicate this message mostly through still (as opposed to moving) images. The extent of recognition depends on the argumentation structure and the media environment. The most significant characteristics of moving images are short duration (30 seconds) and a highly heterogeneous audience. In order to reach the maximum effect, these advertisements must be noticeable, informative and persuasive. I have found that the first criterion is fully implemented, while the quantity and quality of the arguments are limited. Fields of use for still images are broader. Moreover, the time frame for processing content is longer, i.e., viewers have an opportunity to recognize complex argumentation schemes. I have examined more than 50 images and found that the most preferred argumentation structures are based on analogy and causality. The reconstruction process consists of three steps: first, identifying symbols which may constitute premises and a conclusion. Second, when the key statements are reconstructed, they have to be linked in order to form conductive arguments. Finally, the conclusion of the visual argument will become clear. I will argue that moving public service advertisements contain less argumentative structures because a reduced time frame for perception cannot allow complex and multimodal visual argumentation. In contrast, through their perception and surface, still images can accommodate that.

DANKA, István (BME, Hungary)
Which Way to Argue (For): The Visual, the Linguistic and the Symbolic

In the light of a recent Renaissance of diagrammatology and informal logic, I shall raise three objections against this widely held view, arguing that if there is a gap on the visual-linguistic-symbolic scale, it must be drawn between the latter rather than the first two. First, linguistic arguments are rarely sequential; their par excellence form is tree structure. Second, a clash between expressibility and clarity is not specific about visual arguments; it applies to linguistic representations of logical relations as well. Third, by examining whether visual logic represents logical structures properly, it is presupposed that the representandum is more appropriately captured by symbolic logic. Turning this argument upside down, it is symbolic logic that cannot appropriately represent visual arguments.

ENDRŐDY NAGY, Orsolya (ELTE, PhD student, Hungary)
Paintings and illuminated manuscripts as sources of History of Childhood

In my presentation I will introduce the possible Conceptions of Childhood in the Renaissance Era using paintings, illuminated manuscripts and old prints (incunabuli) as sources of the historical research. History of Childhood refers to the theory including views on children, children's lives, and child-rearing practices as well as environments and surroundings changing over time (from past to present). Paintings could help us to go through the interpretations of Childhood and the world of children. The research focuses on the interdisciplinary aspects, the methods of the analysis and the thematic aspects of the selected pictures. Using qualitative analysing methods such as semiotics, iconography, visual anthropology and visual sociology children can be seen as wondering, nosey, playful human beings in the Renaissance Era between 1455–1517 in Europe.

GIARDINO, Valeria (Laboratoire d'Histoire des Sciences et de Philosophie – Archives Henri-Poincaré, Nancy)
Space and action to reason: from gesture to mathematics

The goal of this talk is to argue that visualizations are widespread because they amount to cognitive advantages and that these advantages depend on humans' cognitive architecture, in particular on their capacity of "diagramming". By diagramming, humans recruit several systems already available for perception or action and establish an external connection between them, by means of a particular cognitive tool. One instance of diagramming would be gesture 'for the self', namely for reasoning and not for communicating, another the use of spatial representations in mathematics, as for example in topology.

GOLDEN, Dániel (MTA, Hungary)
Visual Management of Time

Time, as one of our most abstract concepts ever, have always produced major difficulties in getting settled for self-organizing attempts of human beings. Words proved to be insufficient to handle the problems of timing, tracking, and synchronizing our activities. The instruments used for these purposes from the very beginning inevitably built upon visual elements. Sundials, clockworks, time lines, calendars and time tables all make use of some visual components helping us to put the flow of time under control. The role of visuality there seem to be twofold: getting the abstract communicable on the one hand, and giving some powerful tools for manipulating it on the other. In my talk I shall investigate how much the philosophy of time, the analysis of certain visual representations of temporality, and the actual practice of time management can inform each other for a better understanding of the basically visual nature of time.

GOLINOWSKA, Karolina (Adam Mickiewicz University, Poznań, Poland)
The "Repair" of Culture

The last edition of Documenta festival in Kassel (2012) exhibited a particular installation piece of Kader Attia, entitled The repair from Occident to extra-Occidental cultures. The work itself, which used an incredible set of visual references, revealed a broad context of historical analyses, exposing the power relations as well. The title of installation aimed to express great ambiguity of what is usually considered as Occident (West) and extra-Occident (the non-western part of the world under the political and cultural influence of the West) Kader Attia created visual hybrids which evoked varied historical experiences, aesthetics judgements, social practises and inner social relations. Interestingly, his imagery was established through the act of visual appropriation of the universal culture. What is more, the repair which appears in the title may be interpreted in several different ways. However, as it is mentioned by Serge Gruzinski, it would be similar to the act of social reweaving - reconstructing what has become dependent or temporal in society. Consequently, the project confronts the problem of rewriting the history through the appropriated visual imagery. The question is, however, how far reaches the power of an image?

GOODNOW, Trischa (Oregon State University, USA)
I Know You Are, But What Am I?
The Visual (non)-Culture of the Selfie

Recent estimates suggests that over one million selfies are taken per day. Since the advent of photography, images have recorded countless iconic moments in time. Images from assassinations, human achievement, war and celebration are imprinted on the collective consciousness of the communities where photographs are made available. Equally important are the private photos that recount the days of our lives. Photographs from weddings, births, vacations or simple gather-ings call to mind the experiences that compose our individual consciousness. Into this fray of photographic memory making comes the selfie—when the photogra-pher is the subject. This paper examines the altered nature of the relationship between the photographer and subject. Drawing from the works of Aristotle, Burke and Perelman and Olbrechts-Tyteca, the analysis here examines the sub-ject matter of the selfie and categorizes the types of selfie and how these various types of selfies reflect the changing nature of visual culture and cultural memory. The paper then draws implications about photography and culture.

HAVASMEZŐI, Gergely (ELTE, PhD student, Hungary)
Images in the Hungarian Online News

"Contemporary journalism is shaped by the great variety of media environments that journalists not only can but also increasingly have to use", states Fondevila-Gascón (et al.). Online readers got used to images as self-standing content ele-ments – that images carry meaning which is decodable independently from the text and that they contribute to the content of the article equally with the text. So the most innovative online newspapers started combining text and images in new ways. However, there are sites that got stuck using images only in their conservative, illustrative role. This study analyzes the practices of the most visit-ed Hungarian online newspapers. It sets up two categories: that of the "tradi-tional" ones (who have a primary print version) and that of the "new" media (the "digital natives"). The analysis of the articles shows whether the leading Hungar-ian online newspapers use images in their new roles and whether there is a dif-ference between the practices of the two groups. The thesis is that there are quantifiably more images as self-standing content elements in the "new" media and that there are roles for images in the "new" media that don't even exist in "traditional" newspapers.

HORVÁTH, Cz. János (BME, Hungary)
Microcontent Generation Framework as a Learning Innovation

Young people of today's world establish a new kind of culture with regard to information usage patterns. The average time for information processing decreases, but the number of contents touched per time unit increases. Modern web 2.0 techniques create opportunities for involving in the online news and feeds. The economic rules seem to be valid also here: the value of abundant resources is very low. The inflation of information value contrary pursuit began an experiment, where we examine the possibilities of microcontent in developing of education. In support of university education we develop microcontent blocks (eg. BME SysBook project), which consist of independent, miniature parts. These parts are easy to use as the information carried within them can be graded by learning communities and university professors. A web 2.0 framework was created where users can produce own microcontent collections. These collections can be published and linked. Each microcontent and collection is assigned by a unique identifier; this fact guarantees the survival of copyright data. However, collections and their components (microcontent units) can be freely saved and copied to other collections.

JÁSZ, Borbála (BME, PhD student, Hungary)
The Development of Pictograms

If we go to work by public transport, just walk on the street or throw out the trash we always see pictorial signs. These pictograms become the status of natural mediator, the part of everyday life and they mean the same for everyone regardless of race, sex, age and earnings. This visual language was born at the beginning of the 20th century due to the work of Otto Neurath. Neurath was an economist and sociologist; and he intended to elaborate a universal language system (called ISOTYPE), following the "unity of science" idea of the Vienna Circle. The aims were visualizing the changes in society with graphical signs, educating the masses visually and revealing the socio-economic facts in plain, pictorial forms. The narrative or visual technique of zooming or changing of perspectives also could be one of these experimental conceptions. If we read a literary artwork or a daily article, or watch a movie or a late night television show, we can perceive many different perspectives. These dramatically or detachedly important perspectives – in their own traditions or with their own experimental attributes – give us the experience of visual art, literature or mass produced content. In this presentation I attempt to make a brief description about how we can notice and come to know the differences of the various perceptions and conceptualizations of space and time in the cultural history – just focusing on the (narrative or visual) zooming as a cultural technique. In my presentation I will examine how this visual language works, the criteria of which are readability, pictoriality and value neutrality for everyone in the world from the 1920s. I will also investigate how science and visual arts work together in transferring knowledge and visualizing information and data. I will explore a methodological analogy based on the application of primary forms, that can be identified in the architecture of Neurath's age, especially in Le Corbusier's architecture theory and built heritage.

CONFERENCE PROGRAM

Thursday, November 12, 2015	
18:00–20:00	WINE AND CHEESE

Friday, November 13, 2015	
OPENING ADDRESS	
9:00–9:30	Prof. Dr. Benedek LÁNG, Vice-dean, BME Dr. György MOLNÁR, Head, Department of Technical Education
PLENARY SESSION 1 Chair: Aczél, Petra	
9:30–10:10	KUSCH, Martin *Relativism and Scepticism*
10:10–10:50	NYÍRI, Kristóf *Towards a Theory of Common-Sense Realism*
10:50–11:10	COFFEE BREAK
SECTION 1 Chair: Carreno, Javier	
11:10–11:40	CARRENO, Javier *Husserl on the Right Timing of Depictions and Imagings*
11:40–12:10	CRIPPEN, Matthew *Implicit Narrative, Images and Dewey's Aesthetics*
12:10–12:40	DANKA, István *Which Way to Argue (For): The Visual, the Linguistic and the Symbolic*
12:40–13:30	LUNCH
POSTER SESSION 1: POSTER-STORM (5 min. / presentation) Chair: Veszelszki, Ágnes	
13:30–14:30	CSORDÁS, Hédi *Visual Arguments: Moving vs. Still Images in the WWF's Campaigns* ENDRŐDY NAGY, Orsolya *Paintings and illuminated manuscripts as sources of History of Childhood* GOLINOWSKA, Karolina *The "Repair" of Culture* HAVASMEZŐI, Gergely *Images in the Hungarian Online News* HORVÁTH, Cz. János *Microcontent Generation Framework as a Learning Innovation* JÁSZ, Borbála *The Development of Pictograms* KÁRPÁTI, Andrea – KOVÁCS, Hajnalka *Representing time and place in child art: a longitudinal study* PÁL, Dániel Levente *Zooming as a cultural technique* SCHREIBER, Ewa *Visions of unity in the musical thought of contemporary composers. Between time and space* VIRÁG, Ágnes *Relationship of TIME and BUILDING in Csaba Nemes' painting titled by Kádár's Weekend House*
SECTION 2 Chair: Deli, Eszter	
14:30–15:00	VESZELSZKI, Ágnes *#time, #truth, #tradition. An image-text relationship on Instagram: the hashtag*
15:00–15:30	BARKÓCZI, Janka – DELI, Eszter *The communication strategy of a national disaster news and negative news*

15:30–16:00	MOLNÁR, György – SZŰTS, Zoltán *Image Recognition by Human Computers.* *Scientific crowdsourcing in nonformal Education*
16:00–16:20	COFFEE BREAK

PLENARY SESSION 2
Chair: Szűts, Zoltán

16:20–17:00	ACZÉL, Petra *Rediscovering the Visual in Rhetorical Tradition:* *Persuasion as Visionary in Suasory Discourse*
17:00–17:40	BARNEY, Timothy *The Rhetorical Lives of Cold War Maps*

POSTER SESSION 2

17:40–18:30	All poster presenters
19:30–22:00	CONFERENCE DINNER

Saturday, November 14, 2015

PLENARY SESSION 3
Chair: Nyíri, Kristóf

9:30–10:10	KATZ, James E. *Selfies from communicational and psychological perspectives*
10:10–10:50	GOODNOW, Trischa *I Know You Are, But What Am I? The Visual (non)-Culture of the Selfie*
10:50–11:10	COFFEE BREAK

SECTION 3
Chair: Kárpáti, Andrea

11:10–11:40	BENEDEK, Andrew G. *Graph-based Knowledge Architectures—Their Time, Truth and Tradition*
11:40–12:10	KÁRPÁTI, Andrea – KIS-TÓTH, Lajos – RACSKÓ, Réka – BORBÁS, László *Visualising time in education through mobile ICTs devices*
12:10–12:40	GOLDEN, Dániel *Visual Management of Time*
12:40–13:30	LUNCH

POSTER SESSION 3

13:30–14:30	All poster presenters

SECTION 4
Chair: Benedek, András

14:30–15:00	KOMÁR, Zita *Feminine and masculine metaphors* *in the context of Hungarian political culture*
15:00–15:30	SZABÓ, Krisztina *Digital and Visual Literacy:* *The Role of Visuality in Nowadays Digital Reading*
15:30–16:00	BENEDEK, András *Sysbook as a Visual Learning Frame*

PLENARY SESSION 4
Chair: Katz, James E.

16:00–16:40	GIARDINO, Valeria *Space and action to reason: from gesture to mathematics*
16:40–17:20	KRÄMER, Sybille *Can a documentary film be a kind of testimony and bearing witness?*

CONFERENCE CLOSING

17:20–17:40	Concluding discussion
17:40–	FAREWELL – WINE AND CHEESE

First, preliminary version, Sept. 8, 2015.

KÁRPÁTI, Andrea – KIS-TÓTH, Lajos – RACSKÓ, Réka – BORBÁS, László
Visualising time in education through mobile ICTs devices

Visualization in 21th century education involves mobile imaging: animated infographics, filmmaking. Retooling and retraining are both necessary to prepare teachers and students for using technology familiar from private life also for teaching and learning. Consecutive, synergic infrastructure development and training through mobile computing and BYOD resulted in a breakaway from frontal teaching methods and teacher-centered instruction other digital devices failed to realise in European countries (Vuorikari et al. 2010, ESSIE 2012). In the course of ten years, in 2004–2014, three generations of mobile devices (e-paper, laptops and tablets) were introduced at the of the Eszterházy College and its laboratory schools, and their effects on teaching and learning documented (Kis-Tóth et al. 2014). Retooling education involved included the 1:1 access to mobile tools for teachers and learners. In-service training courses and personal or group e-mentoring (Kárpáti–Dorner 2012) in discipline-based teacher groups was continuously offered. Interdisciplinary competencies of both teachers and learners were developed through integrated arts and science projects. Dynamics of learning processes were captured by the Noldus Observer XT video-based interaction analysis software that provides data on changes of facial expressions also. From among usability studies of ten years of mobile learning projects, actions and attitudes of with dynamic visualizations will be summarized in this presentation.

KÁRPÁTI, Andrea (ELTE) **– KOVÁCS, Hajnalka** (EKF)
Representing time and place in child art: a longitudinal study

While most of the visual output of children and youth is created through digital devices and often involve movement, child art development still adheres to classic stages of static representation with few projects targeting digital creativity (e. g. Wiegelmann-Bals 2009, Shirky 2010). In a longitudinal study launched in 2014 by the Visual Skills Research Group at ELTE, the diagnostic assessment of spatial skills, symbolisation and visual communication of 3-14-year-olds is undertaken (Kárpáti–Babály–Budai 2013, 2014, Kárpáti–Simon, 2014). Four drawings with digital imaging (graphics software for tablet, laptop and interactive whiteboard) and also with traditional tools (pencil, felt tipped pen and chalk) are collected to compare the effects of media and theme on skills level. In this presentation, we show how time and place are represented by children aged 3-10 through the analysis of the task "Draw a Map of a Favourite Place". Their explanations were recorded to reveal underlying aspects of symbolization. Some findings: symbols of both time and space appear years earlier than described in classical models of artistic development; representation of temporal events is unrelated to drawing skills: it is a digital literacy component characteristic for the youngest cohort of the Y generation.

KATZ, James E. (Boston University, USA)
Selfies from communicational and psychological perspectives

In this talk, I analyze data from several different types of surveys to explore the selfie phenomenon. First I present cross-national characteristics of selfie production as revealed by computer algorithms which were developed by Lev Manovich and his group; these include data on gender and other demographic characteristics of people who post selfies. Through discussion of results of a 2015 survey of US college students, I develop further the communicational meaning of selfies. Finally, drawing on yet another source of data—a panel study conducted in 2014 by Daniel Halpern—an interesting association was found between the posting of selfies and the poster's loneliness. The significance of these findings is briefly explored from the viewpoints of psychology, communication, and philosophy.

KOMÁR, Zita (BCE, PhD student, Hungary)
Feminine and masculine metaphors in the context of Hungarian political culture

In the 20-21th century the woman as a rhetorician and the feminine as a re-definable value in the social, cultural context has again came into prominence: the modernization process has brought potential in the (re)interpretation of cultural-historical frames, opening new paths for the discipline of rhetoric as well as the analysis of the elements of visual rhetoric. My research in the specific field of visual rhetoric tries to examine the innovative thought: how the visual produces rhetorical speeches and how are visual outcomes produced by rhetoric? In my presentation, I'm willing to analyze the appearance of rhetorical and visual components in different, political speeches from male and female orators. According to this, my primary aim is to find and articulate the specific, feminine and masculine traits of speech-writing and the characteristics of rhetorical argumentation by a close examination of metaphors in the selected papers. My study has two bases: the presentation of the theoretical background and a research based on my recent quantitative survey. The goal of this background and a research is based on my recent quantitative survey. The goal of this investigation is: can the theoretical principles be detected by examining the selected (visual) elements? And if, how can we (can we?) create a „visual vocabulary" which could serve as a background to the differentiation of feminine and masculine types of oral speeches, arguments and rhetorical skills? As a sum up, the central of this research is the analysis of the not just visual, but rhetorical elements—especially the „revealing metaphors"—and the appearance of forms of cultural processing in rhetorical, historical and cultural contexts—nonetheless reflecting on the inter- and transdisciplinarity of rhetoric.

KRÄMER, Sybille (Free University Berlin, Germany)
Can a documentary film be a kind of testimony and bearing witness?

A witness offers subjective experiences about a situation which is irreversibly gone for the recipients of the witnessing. Testimony is not a proof; it does not create evidence. Does it mean that testimony is a kind of fiction, as Jacques Derrida tells us? Is testimony a problem of pure credence and not of knowledge and truth? This is discussed in comparing witnessing by a person and giving a 'picture of reality' by a documentary film. For both the recipient is confronted with the question: Could that be lying? The film 'Svjedok – The witness' (2012) by Haris

Bilajbegovic combines the testimonial and documentary mode. The sole survivor of a 1992 massacre in Bosnia tells what has happened to him and the other men, who all were executed by Serbian soldiers. The filmmaker realizes the story of the killing by moving pictures. Is this documentary film itself a kind of testimony? Our argument will be: Within personal witnessing it is a social relation in the second person perspective between the witness and his/her addressee that establishes truth-telling. With regards to the film Svjedoc its demand for truth is grounded in a social relation between the filmmaker and the Bosnian witness, which can be reconstructed in terms of a 'communitarian relation'.

KUSCH, Martin (Wien University, Austria)
Relativism and Scepticism

All forms of epistemic relativism commit themselves to the view that it is impossible to show in a neutral, non-question-begging, way that one epistemic system, i.e. one interconnected set of epistemic standards, is epistemically superior to (all) others. I shall call this view "No meta-justification". In this paper I shall discuss two currently popular attempts to attack "No meta-justification". The first attempt attacks No-metajustification by challenging a particular strategy of arguing for it: this strategy involves the ancient Pyrrhonian "Problem of the criterion". The second attempt to refute No-metajustification targets its meta-physical underpinning: to wit, the claim that there are, or could be, several fundamentally different and irreconcilable ESs.

MOLNÁR, György (BME, Hungary) **– SZŰTS, Zoltán** (KJF, Hungary)
Image Recognition by Human Computers.
Scientific crowdsourcing in nonformal education

The subject of our paper is the use of scientific crowdsourcing – citizen science in image recognition projects. Crowdsourcing is the revolution in work and data management as well as in science brought by the digital technologies of computing and communication. Since 2006 it has become a popular process of obtaining services, ideas, or content by soliciting contributions from a large group of people through ICT. Many important scientific projects have been accomplished this way. In our talk firstly we are going to introduce crowdsourcing in the context of information society, ubiquitous computing and Web 2.0. Then we shall look at the paradigm shift in scientific methodology caused by the advent of crowdsourcing. This brings us to the focus of our paper where we introduce the use of scientific crowdsourcing in image recognition. As we all know, computers and artificial intelligence is no match to the human eye. Later we will bring examples of citizen science crowdsourcing which is related to education: the Galaxy Zoo project: http://www.galaxyzoo.org/. In this case, users from all over the world try to classify galaxies. Finally we are going to bring some important issues and conclusions to attention.

NYÍRI, Kristóf (Hungarian Academy of Sciences; BME, Hungary)
Towards a Theory of Common-Sense Realism

The talk will present philosophy as a perennial enterprise the task of which is to mediate between common sense as formed by tradition and our natural dispositions on the one hand, and the results of science as evolving in time on the other. Philosophy, if fulfilling its task, is common-sense philosophy; common-sense philosophy meaningfully pursued will result in philosophical realism, and, conversely, any realism worthy of the name must be a common-sense one; while relativism & constructivism, if they go beyond saying the obvious, cannot be regarded but as mere delusions. I will argue that common-sense realism can be successfully defended if the cognitive significance of the visual is taken into account. I will discuss common-sense realism as (1) an ontological and epistemological stance, but (2) also a religious one, encompassing a set of spontaneous attitudes and beliefs falling, characteristically, into the domain of natural theology, as well as (3) a moral and political one, conceiving of the good life as that of humility and duty-fulfillment.

PÁL, Dániel Levente (ELTE, PhD student, Hungary)
Zooming as a cultural technique

After the fundamental theories about cultural techniques we are in very exciting theoretical era that includes inter- or multidisciplinary and also strange ideas on how we think, and on the other hand how these thoughts represent themselves. For example—just a few inspiring points of view and interpretation of how we could broaden the semantic field of the terminus technicus „cultural technique"— Michel Serres' concept of parasite, Sebastian Vehlken's zootechnological idea about swarming as a cultural technique or the articles of Sybille Krämer and Horst Bredekamp in the recent years. The narrative or visual technique of zooming or changing of perspectives also could be one of these experimental conceptions. If we read a literary artwork or a daily article, or watch a movie or a late night television show, we can perceive many different perspectives. These dramatically or detachedly important perspectives—in their own traditions or with their own experimental attributes—give us the experience of visual art, literature or mass produced content. In this presentation I attempt to make a brief description about how we can notice and come to know the differences of the various perceptions and conceptualizations of space and time in the cultural history— just focusing on the (narrative or visual) zooming as a cultural technique.

SCHREIBER, Ewa (Adam Mickiewicz University, Poznań, Poland)
Visions of unity in the musical thought of contemporary composers. Between time and space

For many listeners and artists, classical music repertoire embodies the idea of formal elegance, order and unity. The main image-schema typical for this period is the relation between the whole and its parts. However, in the second half of the twentieth century numerous composers associated with modernist currents were also guided by the idea of unity, even if formulated in alternative terms. Electronic music poses specific challenges for the theories of musical material and its organization. The digital analysis of instrumental sound also encourages reconsidering the relation between macro- and microform of musical work. Some composers argue that the temporal and spatial dimensions of music are unified

and interchangeable in terms of different scales of perception. Images derived both from traditional visions of nature (seed, germ) and contemporary physics (prisms, fractals, opposition of mechanic precision and chaos) also appeal to contemporary artists in their search for the accurate expression of unity. In my paper I will address the creative ideas of Edgard Varèse, György Ligeti, Karlheinz Stockhausen, Gérard Grisey, Jonathan Harvey and Rolf Wallin, among others, in order to reveal the visions of musical unity in terms of their temporal, spatial and visual characteristic.

SZABÓ, Krisztina (BME, Hungary)
Digital and Visual Literacy:
The Role of Visuality in Nowadays Digital Reading

Discussing the main notion of nowadays digital literacy many researchers try to find an answer to a question, namely what "text" means in the context of digital space. Doing my own research on digital literacy, reading strategies and new literary theories, I have realized that if we would like to find an answer, we should solve the problem of visuality. It is clear that the enormous amount of visual elements (pictures, graphics, icons, symbols, logos, various kinds of design elements, advertisements, even comics, gifs, animated pictures, embedded videos etc.) which turn up on almost every site has a significant importance on the reading processes. But what is this "significant importance"? Based on this question in my presentation I will focus on the role of visual elements in digital texts. Starting from the causes behind neglecting visuality in the history of reading, I will discuss the rediscovery of visuality and its relevance to the Digital Age. I will argue that we should examine both digital literacy and visual literacy at the same time in order to get a better understanding of digital reading processes.

VESZELSZKI, Ágnes (ELTE, Hungary)
#time, #truth, #tradition.
An image-text relationship on Instagram: the hashtag

A hashtag is a type of label or metadata tag primarily used on social networking websites and microblogging services. It makes it easier for users to find content of the same topic. Hashtags are created by inserting the hash character (#) in front of a word or unspaced phrase. The tagging system was initially popularized by Twitter, and later taken over by Instagram, Facebook and other social networking websites as well. Now hashtags are used in e-mails, internet forums, instant messaging and they even appear in spoken conversations. The expression itself has not only become a verbalized form in orality but has also triggered changes in nonverbal communication: sometimes people are actually making the hashtag sign with their hands (using the index and middle fingers from both laid over each other) rather than saying 'hashtag'. Searching on a hashtagged word on a social networking website will display all content so 16auhaus on that website. Due to this sorting and searching function, hashtags have become a common tool for social activism. Here are a few examples: #gastro, #swag ('cool'), #sundaymorning; #bestoftheday, #picoftheday, #worstnightmare, #firstworldproblem, #bringbackourgirls, #grexit. The presentation aims to examine the relationship between image and text (e.g. Instagram photo and hashtag) on the examples #time, #truth, #tradition in the light of Wittgenstein's following thought: „Now when we proposed to give the aspects of a drawing names, we

made it appear that by seeing the drawing in two different ways, and each time saying something, we had done more than performing just this uninteresting action; whereas we now see that it is the usage of the 'name' and in fact the detail of this usage which gives the naming its peculiar significance".

VIRÁG, Ágnes (KJKMK, Hungary)
Relationship of TIME and BUILDING in Csaba Nemes' painting titled by Kádár's Weekend House

The paper examines BUILDING as a conceptual category (Lakoff 1987) and a potential source domain within cognitive process. After describing the category with the help of a naive schematic model I argue the operative image schemas of the proper category which are based on embodied human experiences (Mandler 2014, Kimmel 2005, Hampe 2005, Lakoff, 1987). The research highlights a case study on Csaba Nemes' painting titled by Kádár's Weekend House (oil, canvas, 2009, Ludwig Museum – Contemporary Art Museum, Budapest) with cognitive linguistic tools from the aspect of TIME. The painting describes a real existing modern bauhaus weekend house in Balatonaliga in hyperreal-like style. Three research questions emerge: firstly can all the three methods – Kimmel's mental sketchpad analysis (Kimmel 2005), Forceville's multimodal metaphor analysis (Forceville 2009) and Fauconnier & Turner's blending (Fauconnier & Turner 1998) – be applied for the analysis? Secondly does it necessary to complete the analysis with the content examination of Nemes' metareflection on his own work? Thirdly what are the differences among the methods as for TIME concept? It can be hypothesized that the combined use of the image analysis methods give us a more complex picture on the function of TIME and its features in the conceptualization. I conclude the investigation with the results of the three analyzes which are based on the CONTAINERS OF PRESENT AND PAST; on the conventional metaphor 'IDEAS ARE BUILDINGS' and finally on the frame 'GOING FOR HOLIDAY'.

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Visual Learning: TIME – TRUTH – TRADITION

How do the visual and the temporal hang together, what are the relationships between image and time? What is visual truth, and how is it affected by the passage of time? How are images handed down, and what do traditions amount to, in the network age?

Contributions are invited from educational, communication, and media theorists, philosophers, linguists, psychologists, and other interested scholars on the following and related topics: educational theory and visual learning; resemblance, representation, reality; image and language; images and media theory; visual rhetoric; pictorial meaning; pictorial communication—visual imagery; visual intelligence; the visual mind; the image problem in the history of philosophy; visual argument; scientific visualization; visualization and higher education; images in the network age.

Series Visual Learning

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