

Midterm Study Guide

Key Terms

Concept	Destination	Representation
Sign	Transmission (presentational/ representational/ mechanical)	Denotation
Signifier		Connotation
Signified	Noise	Anchorage
Sign vehicle	- - -	Relay
Representamen	Metaphor	Ideology
Interpretant	Simile	Transference
Icon	Metonym	Entailments
Index	Synecdoche	Reverberation
Symbol	Irony	- - -
Sender/addresser	Lies	Ekphrasis
Receiver/addressee	Depiction	Formal analysis



Conceptual Structures

Truth and Falsity	Center/ Margin	Detail: Fine / Course
Sameness and Difference	Foreground/ Background	Tone: Light / Dark
Wholes and Parts	Proximity/ Presence	Texture: Rough/Smooth
Subjectivity and Objectivity	Before/ After	Movement: Static / Dynamic
Appearance and Reality	Past/ Present/ Future	Arrangement: Organized /
Continuity and Discontinuity	Fast/ Slow	Disorganized
Sense and Reference		Transparency: Clear/ Unclear
Meaningful and Meaningless	Elements of Composition	Demandingness: Simple/
Problem and Solution	(Placement and Presence)	Complex

Visual Structures

Viewer/ Image	Number: Many / Few	Proximity: Together / Apart
Ideal/ Real	Size: Large / Small	Balance: Symmetry /
Given/ New	Color: Bright / Dull	Asymmetry
	Contrast: High / Low	
	Shape: Regular / Irregular	



Readings

Hall, Chapters 1 - 4
Barnet, Chapters 1-4
Barthes, *Rhetoric of the Image*
Lakoff and Johnson, *Metaphors We Live By*
Krauss, *In the Name of Picasso*

Questions to Prepare For

What is a sign? What determines the value of a sign?
How does a metaphor establish new meaning?
Discuss the importance of binary relationships to Saussure's model.
Discuss the concepts of arbitrariness, learned meaning, and a cultural base in relationship to the three basic forms that signs take, as identified by Pierce.
Why does Krauss argue that "Autobiographic Picasso" and "Positive identification" are problematic methodologies for analyzing works of art?