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**CRITICAL ANALYSIS OF THE CONCEPT OF ART
IN CONTEMPORARY ART TEXTS**

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SUMMARY

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Critical Analysis of the Concept of Art in Contemporary Art Texts

This thesis investigates how art is conceptualised in writing about art and what this reveals about hegemonic ideologies underpinning the conceptualisation of art. The concept of art has been studied from many perspectives (i.e. economic, philosophical, cognitive, etc.) and the importance of texts describing, evaluating and interpreting contemporary artworks has been recognised by many authors (Carrier 1987, 2003; Danto 1981). These texts present representations and evaluations of artworks according to views or perspectives on what contemporary art is and, more importantly, what good contemporary art is. The influence of these texts in the art field depends on the cultural and symbolic capital of the writers as well as institutions or media behind them. This thesis revises the representation of the concept of art through the analysis of the notions used in the textual descriptions of the concept of art, the artistic practice and the art object. This work aims to identify key notions and conceptual relations used in the textual representation of the concept of art in contemporary art texts.

This thesis employs qualitative analysis which follows the stages of identification, interpretation and explanation. The identification and interpretation of the data makes use of a number of cognitive-linguistic constructs ('frame', 'image schema') as well as constructs from Discourse

Theory ('relation of equivalence' and 'relation of difference'). It studies two small corpora: four English broadsheet papers and four specialised art magazines (press reportage and magazine writing). NVivo10 was used to mark-up frames and the tags applied are termed nodes. The frames identified are interpreted and grouped in terms of broader notions that help the classification of the results found. These results are the basis of the explanation which speculates about the underlying ideologies behind the presentation of art in writing about art.

The most used group of frames used in the data shows the notions that have a tendency to occur and thus are considered relevant for the contemporary understanding of art and more importantly, they indicate the conceptual structures considered as producing quality in contemporary art. The findings show that positive evaluations of the concept of art are generated through the use words evoking image schematic notions of 'motion', 'force', 'linkage' and 'container'. The classification of frames showed that the aspects of art that are more frequently mentioned in the representation of art are communication and cognition. The most frequent frames that emerged from the data are: Living entities, Rite and Records. Findings also show differences between representations in the two sub-corpora, particularly in the reference to commercial aspects more popular in the Press sub-corpus and the use of the frame Detachment (which evokes the image schema PART-WHOLE) in the Magazine sub-corpus. This way the thesis studies the textual constitution of the representation of the concept of art through the use of notions and conceptual relations in order to examine the hegemonic representations of art in texts from important art institutions.

TABLE OF CONTENTS

List of Tables and Figures	iv
Chapter 1: Introduction	p.1
Chapter 2: On the Concept of Art	p.14
2.1 <i>Art</i> as keyword	p.15
2.2 Art as a modern concept	p.16
2.3 ‘Contemporary art’ as a theoretical discursive practice	p.19
2.4 Cognitive aspects of art	p.21
2.5 Art and Artwriting	p.23
2.6 The system of Art: Bourdieu’s Habitus, Symbolic Power and Discourse	p.25
2.7 Laclau and Mouffe’s Discourse Theory: Art as nodal point and empty signifier	p.29
Chapter 3: Discourse, Meaning and Representation	p.38
3.1 Critical Discourse Analysis: Ideology and Hegemony	p.38
3.2 Concept and meaning relations: Cognitive Semantics	p.46
3.2.1 Cognitive Semantics	p.47
3.2.2 Concept, domains and frames	p.48
3.2.3 Basic domains and image schemas	p.52
3.2.3 Conceptual Metaphor	p.55
3.3 Corpus approaches to art texts	p.57
3.3.1 International Art English	p.57
3.3.2 Words for Pictures: analysing a corpus of art texts	p.62
3.3.3 A Contrastive Corpus Analysis of Modern Art Criticism and Photography Criticism	p.63
3.3.4 Speaking of Art as Embodied Imagination: A Multisensory Approach to Understanding Aesthetic Experience	p.63

Chapter 4: Data Collection and Methodology	p.68
4.1 Small Specialised Corpus Study Overview of the corpus design: Artwriting2010	p.68
4.1.1 Criteria for selection of texts	p.70
4.1.2 Description of the corpus	p.74
4.2 Stages of Analysis	p.80
4.2.1 Identification	p.81
4.2.1.1 Identification of the frame involved in the concept of art	p.81
4.2.1.2 Identification of expressions that indicate attributes, traits or evaluations of the artistic activity	p.84
4.2.2 Interpretation	p.85
4.2.2.1 Interpretation of the expressions identified in terms of the frames evoked and semantic relations	p.85
4.2.2.2. Interpretation and comparison of the frequencies of the conceptual structures (frames, image schemas, basic domains and semantic relations) found in each data set	p.94
4.3 Explanation	p.94
Chapter 5: Analysis of the corpus	p.97
5.1 Identification	p.98
5.1.1 Identification of frame and frame elements participating on the concept of art	p.98
5.1.2 Identification of words and phrases representing the concept of art, artworks and the art practices in corpus	p.105
5.2 Interpretation	p.106
5.2.1 Interpretation of words and phrases evoking frames from FrameNet and semantic relations in the description of art, artworks and art practices	p.106
5.2.2 Interpretation of the frequencies between the sub-corpora	p.146

5.3 Explanation of the results	p.162
Chapter 6: Conclusions	p.176
References	p.191
Appendix	p.201

List of Tables and Figures

Diagram 1. Frames and frame elements in the lexical representation of the concept of art	p.100
Table 1. Number of running words in the Press sub-corpus	p.78
Table2. Number of running words in the Magazines sub-corpus	p.79
Table 3. Frames and their frequencies in the data	p.147
Table 4. Number of texts presenting frames expressing Communication aspects	p.152
Table 5. Number of sources presenting frames expressing Cognition aspects	p.153
Table 6. Number of sources presenting frames expressing Experience aspects	p.154
Table 7. Number of sources presenting frames expressing Commerce aspects	p.155
Table 8. Number of sources presenting frames expressing Evaluation aspects	p.156
Table 9. Number of sources presenting the frames Rite and Records	p.157
Table 10. Number of sources presenting frames related to MOTION	p.158
Table 11. Number of sources presenting frames related to FORCE	p.159
Table 12. Number of sources presenting frames related to LINKAGE	p.160
Table 13. Number of sources presenting frames expressing OPPOSITION	p.161
Table 14. Number of sources presenting frames related to CONTAINMENT	p.162

Chapter 1: Introduction

Most of the artworks and exhibitions produced nowadays in Western artistic practices are accompanied by texts which aim to describe, interpret and evaluate the works on display. These texts are usually produced by ‘authorized’ voices that offer their own particular views, and thus help moulding a widespread concept of art. This way, many objects, arrangement of objects or actions, are designated as ‘art’. By discussing artworks, these texts ‘measure’ the material production against a theoretical, often contested, notion of ‘art’. Evaluation is linked to the role the people who produce such art texts have in society, which gives them the authority of engaging in the social practice of writing on art. Therefore such issues as power and dominance linked to socially acknowledged expertise are at the centre of my consideration in this study. This thesis investigates how ‘art’ is conceptualised in writing about art and what this reveals about hegemonic ideologies underpinning the conceptualisation of art. This is to say, I look for the conceptual structures that ‘make up’ a broader notion or concept of art. The analysis makes use of a number of cognitive-linguistic constructs (‘frame’, ‘image schema’) as well as the concepts from Discourse Theory (‘relations of equivalence’ and relations of difference’) in the study of two small corpora (press reportage and magazine writing). The software NVivo10 was used to mark-up the frames evoked in the texts. The results from this analysis are then used as the basis for speculation about the underlying ideologies behind the presentation of art in writing about art.

Sharing the view of many authors who have highlighted the element of power and the role of discourse in the construction of the notion of art (Danto 1981; Burgin 1986; Carrier 2003), and following Critical Discourse Analysis (CDA) tenets, I argue that art texts represent art according to

culturally and socially grounded ideas which structure and value the notion or concept of art. CDA tenets include:

- CDA addresses social problems,
- power relations are discursive,
- discourse constitutes society and culture,
- discourse does ideology works,
- discourse is historical,
- a sociocognitive approach is needed to understand how relations between texts and society mediated,

Discourse Analysis is interpretative and explanatory and uses systematic methodology, CDA is a socially committed scientific paradigm (Fairclough and Wodak: 1997).

The concepts/ conceptual structures used in the representation of the notion of art reflect different views regarding what art is and should be. Through the description, interpretation and evaluation of works of art, these texts (and thus the institutions or media publishing these) present a 'legitimate' account of art which reflects the ideas generally perceived as most representative of the concept of art today. Regarding the relationship between textual production and art, Arthur Danto (1981) has highlighted the importance of interpretation, which takes the form of a text presenting the status of a work as a work of art (1981: 113,120-137). This is to say, that for an object to be identified as a work of art it needs a linguistic interpretation, which for example presents its place within art history or expands its theoretical aspects, and thus, gives meaning to the work. Philosophical discussions regarding the definition of art are usually devoted to finding the core qualities within works of art rather than issues of power and dominance dictating the qualities which make up artworks to be understood and valued as such. The

exception is Dickie (1971), the proponent of Institutional art theory, who is one of the few art theorists to speak about the power exerted by institutions in the definition of art. Dickie indicates: 'A work of art in the classificatory sense is 1) an artefact 2) upon which some person or persons acting on behalf of a certain social institution (the art world) has conferred the status of candidate for appreciation' (1971:101). This status is thus awarded through the linguistic expression produced by actors within the art world.

But why is it important to look at the textual/linguistic production bestowing the status of art to objects? The concept of art is relevant to such varied fields as the economic, social, cultural, and political because, on the one hand, the material production embodying it (i.e. artworks) can attain (extremely high) monetary value, and on the other, art and artworks are studied and presented in important institutions such as universities and museums, and form part of most (if not every) government's public policies. Now if we look closely at the changes in art practices over the past decades, these remain unprecedented and expectedly the writing around and about art follows such a revolutionary innovation. Contemporary artworks can take any form: the form of lights turning on and off,¹ classic artworks being painted over,² and eggs of paint coming out from an artist's vagina in front of a gallery,³ etc. This raises the question: what makes these objects or moments works of art, examples or instances of the notion contemporary art. On what criteria do people/institutions select and justify objects as deserving the label 'good art'? Two recent books, *What is Contemporary Art?* (Smith 2009) and *But Is it Art?* (Freeland 2001), deal with the many different theoretical and socio-cultural perspectives which give basis to contemporary art forms. The books' titles also show the uncertainty or reservation that contemporary art provokes in

¹ As in the Turner Prize winner 2001, Martin Creed's *Work n° 227, The lights going on and off* (2000).

² As Chapman Brothers' *Insult to injury* (2003).

³ As Milo Moire's *Plopeggpainting* (2014).

people who engage in a definition of art. For this reason a study of the representation of the concept of art in English-written media is particularly important as these are the channels through which descriptions, interpretations and evaluations of art are passed on to the wider English-speaking public. This issue leads to the questions that inform this study: what are the most frequent concepts/notions used in the representation of the concept of art? That is to say, what notions are at stake when an object or work of art is described, interpreted and evaluated as a piece of contemporary art? Is there a common thread through the various textual representations of artworks that explains how this label is applied and its value construed? The answers to these questions will show the underlying criteria applied to contemporary artistic production.

This thesis was born from the hypothesis that particular ways in which people write about art, which (due to the source publishing the text -i.e. institution/media and author- as well as the recurrence in their usage) contribute to the construction of hegemonic discourses regarding what is art, how should it be and what it should do. In other words, I postulate that the use and repetition of specific notions structure the current understanding and evaluation of artworks and art practices as representative of the concept of art. This study is informed by Fairclough's (1989, 1992, 1995, 2003, 2010) and Chouliaraki and Fairclough 1999) definition of discourse as social practice. From this perspective, discourse

is in a dialectical relationship with other social dimensions. It does not just contribute to the shaping and reshaping of social structures but also reflects them. As in social practice, discourse is in a dialectical relationship with other social dimensions (Jørgensen and Phillips 2002: 61; more on the definition of discourse in Fairclough's Critical Discourse Analysis is presented in Section 3.1).

In this thesis I bring to light the conceptual structures which assist the hegemonic representation of contemporary art in a small sample of English written media. This is carried out by means of a systematic textual analysis (the rationale of which is explained below) of the terms involved in the

description, interpretation and evaluation of the concept of art, artworks and art practices. This thesis tests the hypothesis that there are discourses within *artwriting* which provide guides and points of view regarding the application of the label 'art' to certain objects and practices. These views, expressed in texts, establish a 'situation of expectation' (Tannen 1985:326) for the reading and understanding of what art is and what an artwork does. I argue that due to the relevance of the institutions producing the data (in terms of their symbolic and cultural capital),⁴ the notions used to represent art will necessarily impact the readers' 'situation of expectation', i.e. what they can expect art to be, and more importantly, their construal regarding what good art is. From this perspective therefore, this thesis is a descriptive critical study of the notions used in the textual representation of art and offers insights regarding the underlying notions and the evaluations that are commonly and currently used in the representations of art in *artwriting*. The examination of the associations and prominence given to notions frequently use to describe, interpret and evaluate art will show underlying assumptions about what art is, the assumptions that can shape and prescribe the understanding and practice of contemporary art in Western society. In consideration of the issues discussed above, this study answers the following questions:

- 1) What are the main or most frequent notions and meaning relations representing the concept of art in small sample of current art texts from relevant British general press as well as relevant specialised art magazines?
- 2) What do the notions identified tell us about the representation of art, artworks and art practices in the studied media? Are there any differences between the representations found in the two sub-corpora?

⁴ See Section 2.6 for more on Bourdieu's ([1980] 1993a, 1993b, 19993c, 1987, 1986, 1984) symbolic and cultural capital.

3) And finally, is it possible to identify established discourses through the representations found?

The answer to the first question identifies the most frequent notions or conceptual structures (i.e. frames, image schemas, conceptual/meaning relations, etc. as presented in Chapter 3) emerging in contemporary representations of art. This way, I recognise conceptual structures underlying current representations of the concept art, artistic activity and art objects. Also, due to the regularity of these structures in the data, I am able to characterise current hegemonic discourses regarding what art is, and most importantly, what good art is. The answer to the second question (what do the notions found tell us about the representation of art?) sheds light on the features or characteristics positively attributed to art in the data studied, and the implicatures that arise from the lexical as well as grammatical choices in the texts. This question points to the interpretation of the results according to the possible implications of their usage in the description and evaluation of the concept art, artistic activity and art object. The analysis produced here explains how the representations found generate effects on the reader's expectations, acceptance and evaluation of new artistic practices and objects. At this point, I also look at the differences between the findings from the two sub-corpora (Press and art Magazine) and propose possible explanations for these differences. The last question aims to examine the manner in which the use of the notions identified in the data can support determinate ways of representing and valuing art, artistic activity and the artwork. Thus, this question intends to identify discourses (economic, political, academic, etc.) associated with the representations of art emerging from the data. The answer to this question also provides the basis for further research looking into to the reproduction or the innovation of discourses within the art field.

In a seminal contribution to the definition of the domain of CDA Teun A. van Dijk (1993) explains that this approach to discourse analysis is concerned with manifestations of dominance and inequality. We rarely associate art with issues of power and domination in mind as the arts seem to 'live' on a sphere in which the emphasis is put on the visual/aesthetic part of material production (i.e. artworks). The present investigation focuses on the dominance which is exerted on the audience/spectators through hegemonic discourses of art. The hegemony of a discourse is understood here in terms of the prevalence of specific elements in the representation of the concept of art, which are presented and interpreted as 'natural' or common sense. I believe that a sign of dominant official discourse can be recognized through the highlighting and positive evaluation of determinant characteristic in artworks when proposed by influential art institutions. This way, texts from these institutions produce hierarchies regarding what constitutes art as a concept and the characteristics associated with it in the evaluation of artistic practice. Thus, dominance is recognised as the result of the power exerted by art institutions, media and agents. This thesis proposes that through the use of conceptual structures and conceptual relations texts reproduce (or challenge) ideologies which define what art is and what it should be. It also argues that these notions can be identified through the study of the conceptual structures and meaning relations frequently used in real texts. These notions and relations would thus prompt meaning in the reader's construal of the concept of art.

The methodology of this study incorporates theoretical notions from Cognitive Semantics as well as Discourse Theory in order to properly address the question concerning the notions at work in the representation of the concept of art in texts. Stressing the similarities in the perspectives of both disciplines on the production of meaning - i.e. meaning is dynamic, modifiable and linked to the context where it is produced - I propose the operationalization of some of their theoretical

notions in order to carry out textual analysis. This way, notions such as 'frame', 'image schema', 'conceptual metaphor', 'relations of equivalence', among others, are used in the analysis of the textual representation of art in order to pinpoint frequent conceptual structures that project/ provide meaning to this notion. This study is exploratory and interpretative in nature; and although mainly qualitative methods are used in the analysis of the corpus, a quantitative approach accounts for frequencies of notions present in the two different sub-corpora of Press and Magazine texts, thus adding a comparative dimension to the study. The structure of the thesis consists of six chapters. Chapter 1 (this chapter) provides the introduction to the study, a brief theoretical context, influences and orientation of the present study.

Chapter 2 deals with several aspects concerned in the concept of art and its textual representation. The first section of the chapter presents the historical revision of the word *art* in Williams (1976) in order to show the nuances and changes that this term has gone through. The chapter continues to examine the theoretical implications of the concept art since modernity (de Duve 1996). It then looks at the emergence of criticism and the relationship between art and discourse, which determines intricate relations between aesthetic theoretical issues, against the backdrop of ideology, power and capitalism in postmodern artistic practices (Burgin 1986). The chapter introduces an account of the cognitive faculties attributed to art (Johnson 2007), to move on to the importance of the text genre *artwriting* (David Carrier's term 1987, 2003) that defines, informs, and structures our experience of art (2003:22). The following section deals with the sociological aspects involved in the art field, such as issues of taste and the means for the validation of culture studied by Bourdieu (1983, [1979]1984, 1986, 1987, [1980]1993a, 1993b, 1993c). Finally, I present a discourse-theoretical (Laclau and Mouffe 1985; Laclau 1988, 1993, 1996; Žižek 1989, 2002) approach to the notion of art which understands it as a central notion or

‘nodal point’; such notion involves a variety of notions depending on the contexts it appears in and it is open to new meanings and contestation. Needless to say a full discussion of the concept of art lies beyond the scope of this study.

Chapter 3 deals with linguistic issues related to discourse, representation and meaning. The first part of Chapter 3 is concerned with Fairclough’s Critical Discourse Analysis (1989, 1992, 1995, 2003, 2010; Fairclough and Chouliaraki, 1999) as he is one of its main theorists and his perspective on discourse provides the basis for the textual approach adopted in this study of *artwriting* practice and its representation of art. The second part includes a brief discussion of the notions of conceptual meaning, meaning composition and notions such as ‘frame’ (Fillmore 1975, 1977, 1982, 1985), ‘domain’ (Langacker 1987), and conceptual metaphor (Lakoff and Johnson 1980) from a Cognitive Semantics (CS) perspective. These notions contribute to the outline of the concept of art in terms of a knowledge structure which sets a horizon of expectations, that is to say, a perspective regarding what art is and how it should be. This is useful to the current study because CS provides a framework to identify the conceptual content used in the representation of the concept of art in contemporary art texts. The last part of Chapter 3 presents four studies that look at the way language is used in art texts. Similar to the present investigation, these studies identify the fact that texts describing, interpreting and evaluating artworks have special characteristics, i.e. share certain features such as the use of particular notions as well as lexicogrammatical patterns.

Chapter 4 presents a complete description of the corpus, the basis behind its choice, as well as an explanation of the methodology followed in its analysis. In particular, this study is based on a corpus of two sets of written texts that can be posited on a continuum from less to more specialised. The corpus consists of a first set of texts from four British broadsheet newspapers,

followed by a pool of four English written specialised art magazines with British circulation. The methodology consists of three main stages: identification, interpretation and explanation. The identification stage is divided in two sub-stages: first, the identification of the ‘frames’ evoked by the term *art* and others related to the concept of art (4.1.1), second, the identification of the ‘frames’ evoked by terms representing art in the texts (4.1.2). The interpretation stage is also divided in two sub-stages: first, the interpretation of the terms used in the texts as evoking determinate ‘frames’ and the classification of these according to aspects they share (such as image schemas or other elements in their definitions) (4.2.1), second, the comparison between the two sets of data (press and magazine) and possible reasons for the differences found (4.2.2). In the explanation stage I answer the three broad research questions presented above, and thus deal with the issues raised by the results of the analysis such as the social implications that can be inferred from these (4.3).

Chapter 5 presents the findings of the analysis of the corpus. The identification stage showed more than 120 frames evoked in the data. In the interpretation stage I classified most of these frames in eleven groups according to the notions these comprise (as mentioned in the last paragraph). The first four groups of frames are related to the image schematic notions of motion, force, linkage, and containment. The following four groups of frames are identified as sharing aspects involving: communication, experience, cognition and commerce. The following two groups are composed by first, frames involving evaluation, and second, frames (relatively frequent in the data) that make reference to ceremonial or metaphysical aspects, and frames that make reference to documentation or records. Lastly, I identify two more groups of frames and language uses that establish relations of equivalence or differences. The equivalence relations group gathers similes, the use of linguistic metaphors and the use of frames that characterise living entities. The

difference relations group gathers instances of lexicogrammar choices that indicate opposition or contrast (e.g. through the use of *rather than*, *in contrast to*, *but*, *yet*, etc.), the use of frames that indicate refusal or dispute, as well as notions that involved the image-schematic notion of counterforce (see Section 4.2.2.1).

Finally, in the explanation stage I answered each research question: first, I indicated the most frequent frames evoked in the data, second, I indicated how the evocation of frames related to image schemas as well as other notions help represent positive evaluations of art, how the evocation of certain frames highlighted aspects traditionally understood as part of the concept of art and offered some conceptual metaphors that can be interpreted from usages in the data. At this point I also indicated the differences between the results from the two sub-corpora and offered some thoughts regarding these differences. Answering the third research question, I recognised in the results usages that prompt traditional or established discourses on art such as the view of art as a fundamentally communicative action (Danto 1981, Johnson 2007), the reference to cognition and intellectual aspects as presented by modernist ideas, the view of art as experiential phenomenon (Dewey 1934) and finally, the capitalist (or post-capitalist) emphasis on commercial aspects in the art field.

Chapter 6, the conclusion, draws upon the entire thesis, tying up the various theoretical and empirical strands and summarising the main ways in which this study has contributed to a reflection on *artwriting* as text type and the representations of art. The findings of the textual analysis of a small corpus of art texts reflect part of the current representation of art produced by actors who have symbolic and cultural capital in the field. The reader should bear in mind that the

study is based on texts available in England during 2010. For this reason the results of this study are limited to the time and context of the texts examined.

In conclusion, following Fairclough's (1989, 1992, 1995, 2003, 2010) and Fairclough and Chouliaraki's (1999) definition of discourse as social practice, this thesis argues that the textual representations of art in are a matter of lexical and grammatical choices that shape and prescribe contemporary notions of art as well as the social practices and objects that result from it. Examples of these practices and objects are artworks and art practices which follow particular views regarding what is art, such as installations that aim to produce emotional experiences in the viewer or works that aim to examine materials or social contexts. It is thus contended that the textual analysis of the words used to represent the concept of art, artworks and art practices, in a corpus of recent art texts can provide evidence regarding the main notions underlying and shaping the contemporary understanding and evaluation of artistic practices and artworks.

The critical aspect of this study also recognises that the concept of art is (to an extent) an evaluative notion that is construed through hierarchical aspects which determine what is considered 'good' art, and which reflect the cultural, social or economic status attached to it. Also, the institutional setting in which art texts are produced and through which they are consumed (i.e. the institutions or media publishing the texts studied) are considered relevant power structures that validate specific views on art. For these reasons, the textual representation of art in texts from influential institutions is viewed as key to establishing values associated with the concept, as well as dominant in the current understanding and evaluation of artistic material production. This is particularly important in relation to new forms (i.e. objects) of contemporary art as their value and status is in fact officialised by established sources of symbolic and cultural power, such as the

writers (critics, artists, academics, etc.) and media institutions composing this corpus. This way, this thesis presents a study of the textual and discursive representation of art in texts from different media with British circulation and written in English (general British press and specialised British and international art magazines) and reveals the conceptual structures of current hegemonic discourses of art.

Chapter 2: On the concept of art

This chapter introduces different aspects or features of the concept of art and points towards the importance of the textual production accompanying artistic practices. To this purpose, Section 2.1 presents a historical semantic review of the word *art* as an important term or ‘keyword’ (Williams 1976; Bennett, Grossberg and Morris, 2005) whose meaning has varied through time, 2.2 examines the theoretical implications of the concept art since modernity (de Duve 1996). Section 2.3 acknowledges the ‘discursive’ dimension of the concept, i.e. the centrality of the discourse which accompanies artistic production and creates a ‘master discourse’ of art (Burgin 1986), while 2.4 looks at the cognitive aspects recognised in the concept of art by Johnson (2007). As part of the exploration of the discourse about art, section 2.5 presents the genre of *artwriting* (Carrier 1987, 2003) and its importance in the interpretation and evaluation of the concept of art. Section 2.6 deals with sociological aspects related to the concept of art and the art field examining the attribution of value and dispositions within the system of art as well as some of the key notions used in the description of this system such as *habitus*, *symbolic capital* and *cultural capital* (Bourdieu 1983, 1984, 1986). Finally, and in order to show the instability and power struggle involved in the definition of a concept of art, 2.7 presents the concept of art as a nodal point, i.e. a key notion which joins a field of knowledge, and as empty signifier, i.e. a notion whose meaning depends on other signifiers in its linguistic context and which is always open to new readings, through Laclau and Mouffe’s (1985) as well as Žižek’s (1989) Discourse Theory. Each of these approaches highlights the discursive character of the concept of art, in addition to the power issues that arise from the traditional understanding of art as a valuable practice.

2.1 Art as 'key' word

This section presents a brief historical semantic review regarding the term *art* in order to provide a better understanding of the origin and changes that this concept has undergone. The term *art* is an important word that in different contexts has different implications. Raymond Williams recognised *art's* significance and included it in his *Keywords: A Vocabulary of Culture and Society* (1976), which is 'the record of an inquiry into a *vocabulary*: a shared body of words and meanings in our most general discussions, in English, of the practices and institutions which we group as *culture* and *society*' (p.13). Williams understands 'keywords' as important words that bind certain activities and their interpretation. These words are significant and indicative of ways of thinking (p.13). He revisited in his text the uses of *art* in English, from the 13th century onwards, as well as its different connotations and changes in use throughout time. Although Williams points out that the original meaning of *art* refers 'to any kind of skill' (1976: 32), he indicates the appearance of a more specialised meaning in relation to 'the arts' noting the distinction of 'the liberal arts' (grammar, logic, rhetoric, arithmetic, geometry, music and astronomy) from 'the fine arts' (painting, drawing, engraving and sculpture). Also from the 13th century onwards, the figure of the artist becomes distinct from that of the scientist. He indicates that 'the emergence of an abstract, capitalized **Art**, with its own internal but general principles, is difficult to localize' (Williams 1976: 33. Bold in the original.). Williams points out that '[t]here are several plausible C18 [18th century] uses [of the capitalized Art], but it was in C19 [19th century] that the concept became general' (p.33). The concept of art is for him 'historically related to the development of CULTURE and AESTHETICS' (p. 33). Williams provides details regarding the historical emergence of certain uses of *art*, such as its association with the words *creative* and *imaginative* in late 18th century and early 19th century. He explains that '[t]he significant adjective **artistic** dates effectively from mC19

[middle 19th century]’ together with ‘**Artistic temperament** and **artistic sensibility**’ (p.33, bold in the original) and a clear contrast is established between *art* and other words:

It is interesting to notice what words, in different periods, are ordinarily distinguished from or contrasted with **art**. **Artless** before mC17 meant ‘unskilled’ or ‘devoid of skill’, and this sense has survived. But there was an early regular contrast between **art** and *nature*: that is, between the product of human skill and the product of some inherent quality. **Artless** then acquires, from mC17, but especially from lC18 [late 18th century], a positive sense to indicate spontaneity even in ‘art’. While **art** still meant skill and I N D U S T R Y (q.v.) diligent skill, they were often closely associated, but when each was abstracted and specialized they were often, from eC19 [early 19th century], contrasted as the separate areas of imagination and utility. Until C18 most sciences were **arts**; the modern distinction between *science* and **art**, as contrasted areas of human skill and effort, with fundamentally different methods and purposes, dates effectively from mC19 (Williams 1976:33-34, bold in the original).

A revised version of Williams’ *Keywords* published in 2005 has further contributed to the definition of the concept art, with a more up-to-date understanding of the term. In the *art* section of the book we find a brief summary of some of the new complexities raised by *art*’s definitions and meaning, which seem to be fundamentally attached to this concept, particularly since the emergence of the Avant-gardes. *New Keywords* (Bennett, Grossberg and Morris, 2005) explains that new artistic practices rejected or challenged the traditional forms and definitions of art. This way, the ambiguous keyword *art* becomes further problematic when used in the context of *contemporary* production that contests canonical aesthetic forms.

2.2 Art as a modern concept

Taking up from the changes in the understanding of the term *art* (seen in the last section), this section presents some of the new ideas defining the concept of art since Modernity. In *Kant after Duchamp*, de Duve (1996) presents an exhaustive analysis of the change of paradigm governing

aesthetics, a field of theoretical examination of the arts whose foundations were laid at the end of the eighteenth century and which shapes our contemporary understanding of art. De Duve recognizes in Marcel Duchamp the exemplary point of shift within the modernist trend, which involves a reflexive and 'enunciative turn' in artistic production, i.e. the conditions that allow to declare any object as a work of art. Duchamp's oeuvres, specifically his readymades ('ordinary manufactured objects that the artist selected and modified' Tomkins 1997: 158), although characteristic of Modernism, break with some of the artistic norms and principles prevailing in the visual arts at the beginning of the 20th century. Through a re-reading of Kant's *Critique of Aesthetic Judgment*, de Duve explains the paradigmatic place that Duchamp takes within art history in relation to the idea of the aesthetic judgment as reflexive and comparative. According to de Duve, Duchamp incorporates in his artistic practice a new proposal that breaks away from the modernist view of painting and conceives art as concept over matter, as choosing over creating, as generic over particular and as delay over gaze (as the viewer's experience of art now involves an interruption or deferral produced by the incorporation of factors such as the context in the appreciation of a work of art instead of only visual/aesthetic ones).

According to de Duve's account, core ideas such as progress and revolution are recognizably modern and apply to all areas of human activity, including artistic production and aesthetic appreciation. De Duve (1996) also claims that 'there can be no modernism at large' (p. 214), as it is only identifiable within particular artistic disciplines (its mediums). Claims concerning progress and revolution make sense within a self-referential (i.e. reflexive) discourse of modernity (and modernism, which is explicitly aesthetic, modernity is a broader characterization)⁵ and the rejection of certain aesthetic constraints. He explains this refusal of obliging to norms as a

⁵ See Pippin 1994.

response to the failures of modernity and to the assimilation of certain ideals into the cultural establishment. Thus, the Avant-garde, the first form of Modernism, is part of this modern tradition; it arises from it as rejection of certain rules or criteria and finally gets absorbed into/ by the artistic establishment.

Based on the analysis of Duchamp's readymades and their incorporation into art's tradition, de Duve explains that the enunciative conditions of art are its conditions of existence:

that a work of art *exists* as art in fact means that the statement "this is art" applies to it. That the statement in question be "this is art" (and not, for example "this is new" or "this is expensive") also means that the enunciative function is deployed in a particular field of the cultural formation- the artistic or aesthetic domain-where other enunciative regularities are noticeable, ones that specify this field by way of specific names (1996:391).

So if the conditions of existence of art in a specific cultural formation are '[g]iven (1) an object, (2) an author, (3) a public, and (4) institutional place ready to record this object, to attribute an author to it, and to communicate it to the public, the entity this formation calls work of art is possible, a priori' (1996:391). Thus, it is through the fulfilment of these enunciative conditions that 'art' can occur. De Duve effectively shows the change that Duchamp produced on the notion of art and how this transformation initiated the subsequent questioning of the concept of art leading to the discussion of a supposed crisis of art.⁶ So far I have presented some of the changes that the term *art* and the concept of art have gone through in order to provide an account of what is understood as art today. The following section shows the centrality of dominating discourses accompanying artistic production in the conception of art (Burgin 1986).

⁶ See Freeland (2001), Foster (1998), and Richter (1965).

2.3 'Contemporary art' as a theoretical discursive practice

This section aims to acknowledge the 'discursive' dimension of the concept of art, that is to say, to highlight the production of a 'master discourse' of art (Burgin 1986) that legitimizes artistic production. The section takes up the discussion on the crisis of the concept of art produced by Duchamp and the Avant-gardes (as seen at the end of Section 2.1 and Section 2.2) in order to move towards issues of dominance and power achieved by discourses on art. Burgin's (1986) focuses on the so called 'crisis of British art' and situates the crisis not in British art but in art criticism and the master discourse on 'art' it produces (p.140).

It is not easy to summarise all the historical and theoretical (philosophical, semiotic, psycho-analytic, social, etc.) aspects offered by Burgin (1986) in his explanation of the production of the master discourse of art or its 'common sense' (as he calls it) and the crisis it has been experiencing since the 1960s. In simple terms, however, Burgin explains that '[t]he master discourse which is the common sense of "Art" is in the thrall of an antique, "nominalist" view of language - believing that because there is a singular word, "art", then there must be some singular *thing*, some "essence", which the word names' (1986:159). He presents the many semantic, theoretical, historical and institutional issues which have produced hegemonic discourses such as Realism, Formalism, Expressionism, Romanticism and Modernism. Hegemonic discourses on art are understood as the dominant discourses that contribute to the understanding of the concept of art in a determinate manner, as for example the truthful representation of reality (the notion of hegemony and discourse is dealt in 2.7 and 3.1). When a discourse manages to sustain its particular values, hierarchies and social agents and to present them as if they were 'natural' and definite, we can say that we are in presence of a hegemonic discourse. Burgin's text shows the rich

and diverse ideological discursive practices (i.e. production of several discourses representing views regarding what art is) that support the notion of art and the current importance of the notions of representation and meaning in the concept of art. Burgin (1986) highlights the determining role of ideological discourses in the construal of 'art' as concept and explains:

[O]ur contemporary category, 'art', came into existence in the mid sixteenth century with the separation of *homo significans* from *homo faber* (a foregrounded of the semiotic, rather than the artisanal, aspect of art), and the recognition of art as a *theoretical practice*. This theoretical status of art was confirmed and consolidated in the discursive-institutional constructions of the eighteenth century (the academy, art history, criticism and so on) to form the foundations of the modern art institutions (p.203).

Burgin points out specific points of view regarding what constitutes art and explains that the seeming 'emergence' of theory in the late 1960s was simply a resurgence of the suppressed elements forming part of the ideologies of a reduced late-Romanticism. In his opinion, the fading of the ideologies composing what he called the 'common sense' of *art* was expressed as a 'crisis in criticism' in the mid -1970s. He indicates that the response to this crisis has been numerous, but

predominantly, there has been no response other than the automatic repetition of that vapid critical 'art-speak' which seems now to be an essential lubricant to the flow of money in the art market; amongst the critical opponents of such hack journalism [...] are to be found, mainly, proponents of a regressive-Utopian Romantic anti-capitalism... (1986:203-204)⁷

Thus, Burgin recognises the 'critical "art-speak"' (i.e. the vocabulary and discourses used and produced by and in the art world) as key in the expansion of the art market and to the recent production of critical discourses (some of which propose 'art' with moral and political ends).

Burgin ends his examination of the crisis of art with reference to current 'postmodern' times and

⁷ The text continues: '... in which art is seen as a potential pinnacle of purity in a sea of venality; it is from this position what we hear, for example, the strident moral denunciation of the present – the call to reconstruct an earlier, more spiritual age.' (Burgin 1986:204)

highlights the importance of the theories of representation in general for art: 'In our present so-called 'postmodern' era the *end* of art theory *now* is identical with the objectives of *theories of representations* in general: a critical understanding of the modes and means of symbolic articulation of our *critical* forms of sociality and subjectivity' (1986:204). This way, 'art' is now understood in terms of an analytical attitude towards the symbolic descriptions and interpretation produced by the individual within a society.

The last three sections have shown the manner in which the term *art* has passed from being a term signifying a general skill as well as specific practices and knowledge (as seen in Williams' account), to incorporate more problematic and complex issues in more recent periods (from the Avant-garde's ideas to theoretical constructs). This way, I have shown the manner in which the notion of art is today understood as 'contemporary art' through the incorporation of complex discourses and ideas considered representative of what art is. The next section looks at a different aspect involved in the concept of art: its capacity to produce meaning and the embodied basis of the aesthetic experiences produced by art.

2.4 Cognitive aspects of art

Having presented the historical aspects of the lexical item *art*, the issues which constitute art as a modern concept and the elements that contribute to the formation of theoretical discourses on 'contemporary art' I provide a brief account of art in the work carried out in cognitive linguistics by Johnson (2007). Johnson's view presents the centrality of meaning-making for the concept of art as well as for the notion of 'aesthetics' through the study of the effects of art on the viewer (audience). Johnson presents an exploration of the bodily basis of meaning, thought and language,

and, following Dewey (1934), posits art as an exemplar of human meaning-making (Johnson 2007:207-234). Johnson relates meaning and language to the notion of ‘embodiment’ based on the necessarily physical and corporeal component of the artistic experience. This section has presented the cognitive aspects and the production of meaning involved in the notion of art. The features offered here, although they do not deal issues of dominance (as discussed in 2.3), do point to fundamental capacities associated to the concept discussed.

Johnson examines the concept of ‘aesthetics’ and indicates that ‘[a]esthetics concerns all of the things that go into meaning-form, expression, communication, qualities, emotion, feeling, value, purpose and more’ (2007: 212). He explains that aesthetics is about the conditions of experience as such, and art is a culmination of the possibility of meaning in experience (2007: 212). Johnson quotes Gadamer’s view regarding the intimate relationship between art and experience:

Thus at the end of our conceptual analysis of experience we can see what affinity there exists between the structure of experience as such and the mode of being of the aesthetic. The aesthetic experience is not just one kind of experience among others, but represents the essence of experience itself [...]. In the experience of art there is present a fullness of meaning which belongs not only to this particular content or object but rather stands for the meaningful whole of life [...]. The work of art is understood as the perfecting of the symbolic representation of life, towards which every experience tends (Gadamer 1975:63).

Due to the bodily bases of aesthetic experiences, this experience is presented as equivalent to the experience of life, which provides meaning (emotional, rational, etc.) to each aspect that ‘emerges’ in daily life. Thus the aesthetic experience/aspect associated with art is identified not as related to ‘beauty’, but to the capacity of conveying meaning through sensory perception.

Understanding art as ‘meaning in experience’ means perceiving it as involving a state of mind rather than an actual thing; such state of mind is always mediated through its corporeal

foundation. Thus, the concept of ‘embodiment’ becomes central for both ‘meaning’ and ‘art’. As shown in 3.2.3., embodiment also supports the employment of the cognitive-semantic notion of ‘image schema’ to the analysis of ART. Johnson demonstrates the close relationship between meaning and art, because both are grounded in embodied experience.

Johnson explains that ‘[m]eaning is a matter of relations and connections grounded in bodily organism-environment coupling, or interaction’ (2007: 265), indicating the collaborative and collective process involved in meaning production. By pointing out that ‘[m]eaning is relational and instrumental’ (2007: 268), he indicates that meaning does not exist in itself, is not a constituting part of any word or object (such as, for example a work of art), rather it is a result of the connections produced between different elements, and, as we will see in the following section, it has an active role in social areas (such as power relations, etc.). The following two sections deal in more depth with the issues of power and power relations in the representation of the concept of art: the first (2.5) explains the influence of the text type *artwriting* in the contemporary evaluation of artworks and practices, and the second (2.6) presents sociological aspects involved in the validation of art within the field of art.

2.5 *Artwriting* and the concept of art

The importance and relationship of *artwriting*, i.e. texts describing, interpreting and evaluating art, to the definition of art has been acknowledged by scholars such as the philosopher and critic David Carrier. Carrier noted that ‘[a]rtwriting deserves scrupulous close study because it defines, informs, and structures our experience of art. Analysis of this writing is important because it enables us to understand the art world’ (2003: 22). Carrier presents Danto’s (1981) definition of

what an artwork is: an object is an artwork 'only under an interpretation' (Danto 1981: 125). The crucial point and the point of import to this study is that this interpretation of art can only be grounded on a verbal account (in order to be intelligible); as a result the artwork is intrinsically and unavoidably linked to a text. This fundamental connection between the verbal account and the artwork shows the importance that writing about art has in the understanding and evaluation of art. This becomes especially relevant when considering that the value of much contemporary art is yet to be established and the linguistic accounts about these works will contribute to determine their future social and economic valuation. Carrier identifies another central problem in this relationship between art writing and artworks; that 'artwriting is understandable only when we grasp its position in the art market' (Carrier 1987: 107). This indicates the complex relationship within an art system that merges artistic practice, art writing, taste, social and economic power, among many others elements and actors.

Carrier indicates that the role of the art writer, or critic, is to create a narrative that persuades the public to see works of art in a particular light, within a determinate tradition or against it, '[t]he critic who offers a persuasive analysis redefines the consensus [...]'. By convincing others in the artworld to accept their claims, these artwriters made statements that became widely accepted and so became true' (Carrier 1987: 127-128). Thus Carrier concludes that '[a]rtwriting is always a form of rhetoric, so the real distinction is not between suasive and plain accounts, but between more or less successful exercises in rhetoric' (1987: 129). From this it follows that the role of the art writer, usually backed up by a powerful institution, is fundamental in granting the 'art status', and therefore the economic, social and cultural value, to an artwork. This situation becomes somewhat problematic in the case of contemporary art, which does not have a fixed format or medium and making it difficult to clearly identify an object (or a situation or event in the case of

performance art) within a traditional art practice such as painting or sculpture. Also, according to current aesthetic theories, the artwork needs an interpretation - in terms of attribution of meaning (Danto 1981) or in terms of recognition by the 'artworld' (Dickie 1971, 1974) - to achieve this status. This way, Carrier (1987, 2003) presents a thorough account of the artwriting genre, which is characterised by identifying, interpreting and evaluating art, and as such, it is articulated through evaluative texts that assess the work's features in order to assign to it the label of 'art'.

2.6 The Art system: Bourdieu's habitus, cultural capital, symbolic power and discourse

After looking at the genre devoted to validate artworks and art practices (*artwriting*), this section looks at the sociological aspects involved in the production and validation of art texts. To this end, this section introduces the notions used by Bourdieu (1983, [1979]1984, 1986, 1987, 1990, [1980]1993a, 1993b, 1993c, [1992] 1996, 1998) in his analysis of power and influence in the field of art. Bourdieu draws attention to the correspondences between economic capital, which he terms 'legitimate', as it is grounded on visible and measurable parameters, and symbolic capital. The latter has the ideological function of legitimising forms of distinction and classification which are taken for granted, and thus conceal the arbitrary way in which the forms of capital are distributed among individuals in society (see Bourdieu 1986, 1987, 1998). Symbolic capital therefore relies on communication and discourse; it exists, develops and can be recognized only in intersubjective thinking. While economic and cultural capital exists through money, shares, examinations and diplomas; symbolic capital exists only in the 'eyes of the others' (Siisiainen 2003). On the other hand,

Cultural capital is associated with social class. It is the ability to act "cultured" by embodying the language, accents, and mannerisms of elites. It can be "objectified" in cultural goods such as art and literature that only those with cultural capital can

understand. Cultural capital can also be institutionalized as diplomas and other sort of credentials that confer status on those who hold them (Biggart 2008: 278).

Bourdieu's reading of aesthetics is based on socio-historical factors (such as the power held by specific cultural institutions or social agents). He rejects the eighteenth-century aesthetic concept of art as a neutral and universally transhistoric category of 'disinterestedness' that perpetuates the misrecognition of power and privilege inherent in it. Bourdieu explains that the attitude of disinterestedness and the ideal of the 'pure' gaze attributed to aesthetic experiences are grounded in traceable social structures of society (Grenfell and Hardy 2007:43). Bourdieu shows that aesthetic appreciation is always socially determined even while participants in the aesthetic discourse are encouraged to exhibit a disinterested and 'pure' gaze, which implies an 'ethos of elective distance from the necessities of the natural and social world' (Bourdieu [1979]1984:5). Bourdieu claims that this distance acts as a mark of distinction, since only a section of society (which possesses cultural or economic capital to a degree) is able to appreciate a work of art and participate in the discursive practices that support art. This is because only specific groups have the education to understand the codes used, as well as possess the economic stability necessary to appreciate artworks without the limitations of monetary calculation. Therefore, the ability to appreciate art depends on social and economic power which in turn allows this section of society to impose their taste and values, which legitimatises their domination (Grenfell and Hardy 2007:41).

Bourdieu explains that meaning and worth are constituted through the recognition of a *habitus*. He defines *habitus* as 'a system of schemata of production of practices and a system of perception and appreciation of practice' (Bourdieu [1980]1990:131). Through the study of art texts it is possible to identify the notions establishing contemporary art habitus (or the system of practice,

perception and appreciation of contemporary art practices) in the field of art. The notion of Field is defined by Bourdieu as 'a state of power relations among the agents or institutions' (1993a: 72f). This means: a) this state or status can and may be subject to change, and b) the agents or institutions participating hold certain power which is given to them by different means. Discourse presents and construes both the habitus and the field through its cognitive construction of reality.

Bourdieu defined the field of power as 'the set of relations of force between agents or institutions having in common the possession of the capital necessary to occupy the dominant positions in the different fields (notably economic or cultural)' ([1992] 1996: 215). The position of the institutions is different, due to both their geographical location and reputation; such a different positioning shapes the whole artistic field, its agents, consumers and production in general. These institutions work within different frames and guidelines. The notions of education, information, public space, display, culture, among many others, intersect with the individual aims and institutional perspectives. Fairclough (2010) points out the fundamental role of the institutions and warns us about the ideological aspects at work within them:

It is, I suggest, necessary to see the institution as simultaneously facilitating and constraining the social action (here, specifically, verbal interaction) of its members: it provides them with a frame for action, without which they could not act, but it thereby constrains them to act within that frame. Moreover, every such institutional frame includes formalizations and symbolizations of a particular set of ideological representations: particular ways of talking are based upon particular 'ways of seeing' (2010: 38).

Fairclough's 'ways of seeing' are related to Bourdieu's 'symbolic capital'. This capital is the value attributed to certain constituents of the field, possessed by

an appropriate authority to judge the value of objects and events, and grant legitimacy to other participants in the field and their products. Such authority is implicit; it is achieved when its decisions are accepted as legitimate and its unfounded origin is unquestioned;

and the unspoken rules establish what perceptions and claims are valid.’ (Bourdieu 1993c: 30).

These perceptions and claims are expressed through discourse; their value is only possible through their recognition as such by actors who possess cultural and symbolic capital and therefore is symbolically established. Accordingly, it is through discourse and the endorsement by the agents or participants of the field that symbolic capital is achievable: ‘The habitus continuously generates practical metaphors, that is to say, transfers...or, more precisely, systematic transpositions required by the particular conditions in which the habitus is ‘put into practice’ (Bourdieu [1979]1984:173).

Bourdieu expresses the relationship between the habitus and capital in the field through the following formula: ($\langle \text{habitus} \rangle \langle \text{capital} \rangle$) + field = practice. Thus, in his view practice is formed by this social relationship, embodied in the work of art. This is also a relationship of distinction, i.e. it is grounded in the social recognition of a symbolic value that is given by the members who take part and belong to the habitus in question: ‘every appropriation of a work of art which is the embodiment of a relation of distinction, is itself a social relation and, contrary to the illusion of cultural communism, is a relationship of distinction’ (Bourdieu [1979]1984: 227). This mark is the feature accompanying and determining the practice; it is part of its knowledge, its object, its producer and consumer. Its action crosses all these, imprinting them with an indicator of something else different than just aesthetic experiences. This distinction is not strictly attached to social class, as its name indicates; it is based on a difference, a peculiarity within the social. It is based on and, at the same time, aims to create a feature that separates it - object, artist, audience, institutions - from all the other practices and participants, and through which it gains an honorific place within society.

Bourdieu's notions and analysis thus support the importance of studying discourses from institutions that have cultural and symbolic capital. These discourses provide clues regarding the habitus institutions promote and that constitute the art field. The analysis of words and phrases used in texts from influential institutions to represent art, artworks and artistic practices, provide clues regarding the system of schemata of production of artistic practices and the system of perception and appreciation of these practices.

2.7 Art as nodal point/ empty signifier: Laclau, Mouffe and Žižek's Discourse Theory

The previous section presented the concept of art as participating on a system of power in Bourdieu's sociological approach. This section bridges the gap between a theory of power and representation and the representation of the concept of art in language. It relates art to notions from Discourse Theory (Laclau and Mouffe 1985; Laclau 1988; Žižek 1989), such as 'nodal point', 'empty signifier' and 'floating signifier' as well as presents the logic of equivalence and difference at work in the constitution of identity and political hegemony. Following Fairclough (2003, 2010), I argue that the concepts offered by Discourse Theory scholars contribute to discourse analysis, and thus to the analysis of contemporary discourses on art and the textual representation of the concept of art. This section also produces links to the following chapter, which deals with the notion of discourse and representation through the perspective of Fairclough's Critical Discourse Analysis. The theories presented here support the idea that discourses on art (shaped by writers and institutions possessing cultural capital) produce dominant views influencing the social understanding and evaluation of the concept of art. This section aims to show that the manner in which views regarding the concept of art become dominant is through the textual articulation of notions and conceptual relations.

The notions of 'nodal point', 'floating signifier' and 'empty signifier' are closely related as they point to different qualities which are held by the concept of art. The term 'nodal point' is based on the Lacanian term nodal points or *points de capition* (literally: quilting points) (Jørgensen and Phillip 2002; Laclau and Mouffe 1985; Žižek 1989) and refers to the words that organise a discourse around a reference point (or privileged central signifier). According to Žižek (1989) nodal points possess no density of meaning as they only acquire meaning through other signs (p.97). For this reason he calls nodal points 'empty signifiers'. Nodal points fix the meaning of a floating signifier, which is '[a] signifier that is overflowed with meaning because it is articulated differently within discourses' (Torfing 1999:301). 'Floating signifiers' are understood as non-linguistic signifier or signs whose meaning depends on the speaker and the manner these are articulated in discourse (i.e. through the production of equivalences and differences to other signifiers). Some classic examples of floating signifiers are 'race',⁸ 'order', 'gender', 'revolution', 'freedom', and 'democracy'. Laclau (1996) explains the 'emptiness' of the notion of 'order' in the following terms:

'Order' as such has no content, because it only exists in the various forms in which it is actually realized, but in a situation of radical disorder 'order' is present as that which is absent; it becomes an empty signifier as the signifier of that absence. In this sense, various political forces can compete in their efforts to present their particular objectives as those which carry out the filling of that lack. To hegemonize something is exactly to carry out this filling function. (We have spoken about 'order', but obviously 'unity', 'liberation', 'revolution', etcetera belong to the same order of things. Any term which, in a certain political context becomes the signifier of the lack, plays the same role. Politics is possible because the constitutive impossibility of society can only represent itself through the production of empty signifiers.) (p.44)

⁸ For a full account of 'race' as a floating signifier see Stuart Hall's speech 'Race: The Floating Signifier' (1997).

Phillips and Jørgensen (2002) explain the close relationship between nodal points and floating signifiers indicating that ‘whereas the term “nodal point” refers to a point of crystallisation within a specific discourse, the term “floating signifier” belongs to the ongoing struggle between different discourses to fix the meaning of signs’ (p.28). So although the notion of art can work as a nodal point and empty signifier because it organises many discourses (for example: art theory, art history, aesthetics, etc.). It also works as a floating signifier as there are differences between what artists and artistic movements believe and proclaim art to be. This is particularly evident in the contemporary usage of the notion of art, as it has no fixed signified, no paradigmatic or exemplary form of ‘the contemporary artwork’ in terms of style or material, as well as being subjected to many points of view (from artistic movements, criticism, academic, etc. all with an idea of what is art and what is good art). So not only can the word of art imply different meanings (from a skilful activity in any field as in ‘the art of lying’ or ‘the art of successful businesses’, to a specific manifestation or activity, such as in ‘conceptual art’, ‘Renaissance art’ or ‘Brazilian art’) but, as we saw in Section 2.2, any object can be considered ‘art’ if it fulfils the conditions of existence of art (i.e. if there is an object, an author, a public, an audience, and institutional place ready to record this object, to attribute an author to it, and to communicate it to the public). Also, and as seen in sections 2.3 and 2.4 respectively, art can be understood as an analytical attitude, which is produced by symbolic descriptions and interpretations created by an individual within a society, and, from a philosophic-cognitive perspective, art as ‘meaning in experience’. Consequently, the notion of art is not based on an impartial, independent signified (object or practice), but rather in a more abstract human capacity to create and produce interpretations, and thus it can also incorporate any type of object or practice.

Along similar lines Žižek (2002) notes the importance of an ‘emptiness’ or lack of definite meaning in the notion of art. He uses Malevitch’s painting ‘The Black Square in White Canvas’ to explain the notion of art in terms of an empty signifier. He explains the inclusion of ‘excremental objects’ (mutilated corpses, human faeces, etc.) in contemporary art scene as a result of the empty place in which the notion of (contemporary) art is based:

These objects are, for sure, out of place –but in order for them to be out of place, the (empty) place must already be there, and this place is rendered by “minimalist” art, starting with Malevitch. Therein resides the complicity between the two opposed icons of high modernism, Kazimir Malevitch’s “The Black Square on the White Surface” and Marcel Duchamp’s display of ready-made objects as works of art. The underlying notion of Duchamp’s elevation of an everyday common object into a work of art is that being a work of art is not an inherent property of the object. It is the artist himself who, by preempting the (or, rather, *any*) object and locating it at the certain place, makes it a work of art –this place as such, an empty place (or frame) with the proto-magic property of transforming any object that finds itself within its scope into a work of art. [...] The emergence of excremental objects that are out of place is thus strictly correlative to the emergence of the place without any object in it, of the empty frame as such (2002:64).

This way, the emptiness or lack within the notion of art (or the signifier art) allows it to be ‘filled’ with different notions which aim to be embodied through objects or practices according to the different views regarding what art involves (such as aesthetic appreciations, anti-aesthetic ones, imitation of reality, expression of inner/personal emotional state, institutional critique, social commentary, etc.). Once again it is discourse that structures and validates these perspectives.

According to Laclau and Mouffe, every particular discourse is an attempt to expand signifying chains which partially fix the meaning of the floating signifier (Laclau and Mouffe 1985:112). This means that discourses try to direct or dictate the meaning assigned to particular notions (art, democracy, freedom, etc.) through the creation of equivalential meaning, i.e. meaning that is produced through the production of equivalences or similarities between different signifying

elements. For example, notions such as ‘practice’, ‘work’, ‘representation’, and ‘expression’, when regarded from the perspective of a discourse of art, are all considered ‘artistic’ and thus convey a specific meaning. Thus, nodal points are the notions that create and sustain the identity of particular discourses by constructing a cluster of definite meaning.

According to Žižek, a nodal point is ‘not [...] simply the ‘richest’ word, the word in which is condensed all the richness of meaning of the field it ‘quilts’: the *point de capiton* is rather the word, on the level of the signifier itself, unifies a given field, constitutes its identity’ (Žižek 1989:95). So, for example, we can use of the term *art* in the description of any practice in order to express the possession of a skill, but when we use this term in order to define objects or (artistic) practices, as in ‘conceptual art’ or ‘Renaissance art’, the term establishes a very specific field with specific elements (which is constituted by partially or momentarily established elements such as artists, audiences, physical places in which physical objects are found such as galleries or museums, etc.). The elements are always open to contestation, for example, in the case of early artistic practices and object that tried to reproduce external (physical) reality, which later were contested through objects/images expressing internal emotional states. It is also interesting to note currently recognised artistic manifestations which are described as ‘non-art’ and ‘anti-art’ and which incorporate the rejection of notions typically associated with art.⁹ Cultural and economic value is also embedded in the notion of art, so much so that the term *art*, even when describing things or aspects outside the field of art, still represents something as proficient. It is through discourse that a series of more or less established elements (i.e. notions), such as ‘conceptual’, ‘expression’ or ‘decorative’ are considered part of the field of art. The meaning of

⁹ For more on the anti-aesthetic and non-art issues in contemporary art, see Foster 1998, Roberts 2010 and Richter 1965.

these notions is thus established through their incorporation within the field. In this way, nodal points are structures that organise discourse around a central privileged signifier or reference point. These points bind together a particular system of meaning or 'chains of signification' (or 'order of discourse'), assigning meaning to other signifiers within that discourse. Fairclough (2010) defines an order of discourse as:

a social structuring of semiotic difference –a particular social ordering of relationships among different ways of making meaning, i.e. different discourses and genres and styles. One aspect of this ordering is dominance: some ways of making meaning are dominant or mainstream in a particular order of discourse, other are marginal, or oppositional, or “alternative” (Fairclough 2010:265).

But if the notion of art is an empty signifier and does not possess a meaning in itself, how is art defined? How is its identity constituted? Laclau and Mouffe (1985) identify two logics operating in formulation of political identity in discourse: the logic of difference and that of equivalence. These logics derive from Saussure's identification of syntagmatic and paradigmatic relations at the level of the sentence and can be generalised to the formulation of any identity (which is expressed through discourse). The syntagmatic relation is the linear combination of linguistic units while the paradigmatic or associative relation is the substitution of one of the units for another one in terms of their parallel meaning or function. So while the first relationship is differential, i.e. each one of the terms/words contribute in a particular way to the overall meaning of the sentence, the second one is associative, i.e. is established by the recognition of the analogous purposes of the terms in question (Torfing 1999: 96-97). This leads Laclau (1988) to assert that 'if difference exists only in the diachronic succession of the syntagmatic pole, equivalence exists at the paradigmatic pole' (p. 256) and therefore, there cannot be any simple identity between the 'equivalential' identities since they are only the same in one aspect while being different in others (Laclau and Mouffe, 1985:128). Thus, Laclau expands Saussure's linguistic principles of analysis to all signifying systems

(Laclau 1993: 433). In this way, words and concepts, being discursive entities, are inscribed in both signifying chains which stress both their equivalential and differential value, and can be subject of analysis in terms of the two relationships, equivalential and differential, established in their contexts. Thus, the meaning of a particular element/notion is altered through the production and articulation of equivalences and differences with other elements/notions in discourse.

Laclau and Mouffe (1985) take on Gramsci's (1971) notion of hegemony as social consensus, which in modern societies is no longer achieved with recourse to violence or coercion. They explain hegemony in terms of 'the expansion of a discourse, or a set of discourses, into a dominant horizon of social orientation and action by means of articulating unfixed elements into partially fixed moments in a context crisscrossed by antagonistic forces' (Torring 1999: 101). This means that particular discourses, for example, Expressionist art (or Minimalist art, Arte Povera, etc.), bring together different 'unfixed elements' or notions such as 'expression', 'emotion', 'essence', 'life', 'nature', 'political', etc., and partially fix their meanings within the discourses. These meanings are contested by different forces (i.e. institutions, artists, critics, etc.) that propose different unfixed elements/notions as equivalent (and thus forming part of) the concept in question. Laclau and Mouffe (1985) explain that hegemony, like discursive closure, is achieved through 'articulation', that is 'any practice establishing a relation among elements such that their identity is modified as a result of the articulatory practice' (p. 105). Rear (2013) explains that an element is a sign within the discourse whose meaning has not yet been fixed (p. 6) and so the meaning of an element is only (momentarily) fixed within its context and will change as its context changes. So the meaning of 'expression' (or 'emotion' or 'life', etc.) when articulated in an equivalential (or differential) relation to 'art' will modify the identity of both notions through the production of similarities (or differences) between these elements. Art manifestos are a clear

example of a genre (and of course, art discourses) through which certain signifying elements are chosen as representatives or central in the constitution of art's meaning and practice. If these discourses are accepted by participants within the art field (artists, audiences, critics, etc.), they become more or less dominant in a determinate moment and context. Certain (and varying) forces (social, cultural, economic, etc.) interact and fix temporarily the meaning of a concept which is thus broadly or generally understood as a matrix of particular meanings. Rear (2013) explains the notion of 'articulation' and relates it to Fairclough's approach to discourse:

Articulation as a concept dissolves any strict demarcation between the three dimensions of text, discursive practice and social practice. Borrowing Laclau and Mouffe's terminology, Fairclough argues that articulation brings together shifting elements of the social and stabilises them into more or less relative permanences as moments of social practice. Moments are themselves transformed through articulatory processes by being brought into new combination with each other (Rear 2013:18).

Rear (2013) continues quoting Chouliaraki and Fairclough (1999)

'Thus the discourse moment of any practice is a shifting articulation of symbolic/discursive resources (such as genres, discourses, voices) which themselves come to be articulated into relative permanences as moments of (the moment of) discourse, and transformed in that process' (Chouliaraki and Fairclough 1999:21)

The notion of art, and particularly its contemporary understanding, stands out as a nodal point and floating signifier because it binds a whole field of practice and knowledge while at the same time produces discourses which continually contest the elements constituting it (at least what constitutes good art). It is easy to find different and highly structured discourses on art in the form of manifestos, theoretical or philosophical treatises, as well as criticism and journalist pieces.

In summary, the notion of art provides a basic structure which can be filled (stabilised) with a variety of notions/elements (such as 'representation', 'mimesis', 'expression', etc.). Discourse

Theory deals with the formulation of loaded concepts, such as art, contributing important insights regarding discourse domination. This chapter has presented semantic, historical, theoretical and philosophical perspectives regarding the concept of art and demonstrated the close relationship this notion holds with discourse. Consequently *discourse* in this study is understood as not only as defining what is encompassed by the concept of art but also as shaping the objects and human activities which are valued as representatives of art. Chapter 3 presents the theoretical approaches to discourse (Critical Discourse Analysis) and conceptual formation (Cognitive Linguistics), which provide the linguistic basis for the textual analysis of the representation of art in contemporary art texts as dealt in this thesis. I argue that the identification of elements and relations established among elements and the notion of art in the (linguistic) contexts of art texts can provide important clues regarding the contemporary constitution of dominant art discourses in important written media.¹⁰

¹⁰ Importance is given by cultural and symbolic capital.

Chapter 3: Discourse, Representation and Conceptual Meaning

This chapter introduces the theoretical foundations and key notions that support the analysis of the representations of the concept of art in texts on the subject of art. This first part of the chapter (3.1) introduces Fairclough's approach to Critical Discourse Analysis and its main assumptions and goals. It explains the key concepts of discourse, ideology and hegemony and relates them to the Discourse Theory notions (Laclau and Mouffe's 1985; Laclau 1988, Laclau 1993; Žižek 1989) presented in the previous chapter. The second part of the chapter (3.2) discusses key concepts in the field of Cognitive Semantics such as 'frame', 'domain', 'conceptual metaphor', among others, which provide the theoretical basis for the textual analysis of the notion of art. Consequently, Cognitive Semantics and Discourse Theory provide the notional set-up for the textual analysis carried out in this thesis that revolves around how the concept of art is currently represented in art texts available in 2010 in Britain. The final section of this chapter (3.3) presents a brief literature review of four studies which have dealt with language use in art texts in order to show previous research on the subject.

3.1 CDA: Discourse, Ideology and Hegemony

This thesis investigates how art is conceptualised in writing about art and what this reveals about hegemonic ideologies underpinning the conceptualisation of art. The analysis is critical because it aims to identify the conceptual structures representing art in relevant media circulating in Britain during 2010 influencing the way we think and evaluate art. This research assumes that the use of determinate conceptual structures (notions related to other notions) by influential people (such as critics, academics, artists, etc.) within powerful institutions, produces determinate discourses, i.e.

ways of representing the world, which influence (to a degree) the way audiences perceive artworks. 'Critical' in this context therefore refers to the presence of an ideological component in the way a discourse about art is construed in society and the way art is represented. This study is informed by Norman Fairclough's (1989, 1992, 1995, 2003, 2010) Critical Discourse Analysis (CDA) views on discourse, power and dominance. Fairclough indicates that '[r]epresentation is clearly a discursive matter, and we can distinguish different discourses, which may represent the same area of the world from different perspectives or positions' (2003:26).

I examine representations of art in order to pinpoint the different perspectives or positions underlying the texts by influential media. I assume that the texts analysed present perspectives or positions regarding what art is, what it does, and if particular artworks are valuable or not. I assume that the media producing the texts (due to their cultural and symbolic capital) offer representations of art widely available and acknowledged within the art field and thus the findings of the analysis are illustrative of generalised ways of representing art in contemporary texts. Accordingly, this thesis identifies accounts which correspond to instances of specific discourses, that is to say, perspectives (within press and art magazines) representing the concept of art and practice of art. As Fairclough (2003) notices, the term discourse can be used 'abstractly, as an abstract noun, meaning language and other types of semiosis as elements of social life, and more concretely, as a count noun, meaning particular ways of representing part of the world' (2003:26). It is this second concrete meaning that I have adopted in this study. Regarding the CDA approach to discourse, Fairclough (2003) explains its connection to Systemic Functional Linguistics as it looks at the content expressed in the texts, the social relations it enacts and the connection texts have with their contexts:

'Functional' approaches to language have emphasized the 'multi-functionality' of texts. Systemic Functional Linguistics, for instance, claims that texts simultaneously have

'ideational', 'interpersonal', and 'textual' functions. That is, texts simultaneously represent aspects of the world (the physical world, the social world, the mental world); enact social relations between participants in the social events and attitudes, desires and values of participants; and connect texts with their situational contexts (Halliday 1978, 1994). Or rather, people do these things in the process of meaning-making in social events, which include texturing, making texts (Fairclough 2003:26-27).

This way, CDA is fundamentally linked to action in the social world and is explicitly socially committed to exposing dominance (Van Dijk 2001: 96). According to CDA, control is exercised through a prevailing discourse that can be evidenced through the analysis of real texts. Fairclough stresses the ideological component of any discourse and indicates the dialectical relationship between the underlying ideological structures and the event, i.e. the particular outcome:

In using the term 'discourse' I am claiming language use to be imbricated in social relations and processes which systematically determine variations in its properties, including the linguistic forms which appear in texts. One aspect of this imbrication in the social which is inherent to the notion of discourse is that language is a material form of ideology, and language is invested by ideology.

Also inherent to discourse is the dialectical relation of structure/event discussed above: discourse is shaped by structures, but also contributes to shaping and reshaping them, to reproducing and transforming them. These structures are most immediately of a discursive/ideological nature - orders of discourse, codes and their elements such as vocabularies or turn-taking conventions – but they also include in a mediated form political and economic structures, relationships in the market, gender relations, relations within the state and within the institutions of civil society such as education (2010:58-59).

Therefore social practices – such as art practices – interact with multiple social structures (e.g. institutions, groups of people, etc.) through the production of texts which shape discourses embodying their values and beliefs. The complexity and amount of interactions between the members of the field (in this case: the art field, i.e. institutions and agents such as artists, collectors, critics, academics, etc.), as well as the linguistic structures configuring the field, blur the conscious and unconscious associations produced between social and linguistic structures. This complex interaction creates a fantasy of openness and independence between the social actors,

institutions and linguistic structures. In other words, the interactions produce the idea that, for example, artistic practices are distinct and independent from the social actors within the field of art, such as collectors, critics or journalists. Discourses are formed by the relationships between social actors and institutions, as well as made manifest through their linguistic production.

Fairclough sees discourse as a complex blend of three elements: social practice, discoursal practice (which involves text production, distribution and consumption) and text. He indicates that the analysis of a specific discourse must encompass each of these dimension and their interrelations (2010: 59). CDA's hypothesis is that important connections exist between the features composing texts, the ways the texts are composed and interpreted, and the nature of the social practice (2010: 59).

Thus, the close examination of textual features as well as the social context in which the texts were produced sheds light on the discoursal practices that inform and are informed by social practices. The use of particular notions and lexical associations produces the normalization of certain discourses (for instance, gender stereotypes), that is to say, the way people speak (or write) about certain things (e.g. the market, immigration, women, etc.) become the customary or normal way of viewing different topics. Therefore through the identification of textual features encouraging associations and hierarchies, it is possible to 'denormalise' discourse and bring to the fore the ideological processes that lie behind those hierarchies and structures of meaning in texts. Fairclough's view of language as a material form of ideology, draws on Gramsci's (1971) notion of ideology as 'a conception of the world that is implicitly manifest in art, in law, in economic activity and in the manifestations of individual and collective life' (Gramsci 1971: 328). Althusser's (1971) view of this concept as 'implicit and unconscious materialization of ideologies in practices (which contain them as implicit theoretical 'premisses'[sic])' (2010 :62) is also very close to Gramsci's view

of language. Fairclough explains that '[f]or Gramsci, ideology is tied to action, and ideologies are judged in terms of their social effects rather than their truth values' (2010:62). For this reason the production of discourse is deemed to be an active process which produces social and material outcomes. Accordingly, Chiapello and Fairclough (2002) understand ideology as 'a system of ideas, values and beliefs oriented to explaining a given political order, legitimizing hierarchies and power relations and preserving group identities' (p. 187). In other words, textual elements index discourses that reflect the values, hierarchies, power relations and group identities which are legitimised as system of ideas. This leads to a vision of society as a complex blend of unstable constantly renovating forces with hegemonic struggle occurring in many areas and institutions of civil society -such as education, trade unions and family - provoking possible disparities between different levels and domains (Fairclough 2010: 61). Fairclough explains the concept of hegemony as

leadership as well as domination across the economic, political, cultural and ideological domains of society. Hegemony is the power over society as a whole of one of the fundamental economically defined classes in alliance (as a bloc) with other social forces, but it is never achieved more than partially and temporally, as an 'unstable equilibrium'. Hegemony is about constructing alliances, and integrating rather than simply dominating subordinate classes, through concessions or through ideological means, to win their consent (2010: 61).

Thus, for Fairclough hegemony, as a result of momentary consensus, is at the centre of constant struggle around points of greatest instability between different social actors. The distinct classes and alliances create, maintain or break alliances and relations of domination/subordination, which take economic, political and ideological forms. Despite the fact that any discourse is in constant struggle to take up the centre (which is never definite and whose meaning and forces can always be contested), hegemonic discourse manages to generate consensus, acceptance and legitimacy of dominance (Herman and Chomsky 1988) Gramsci (1971) explains the term hegemony as in cases in which the thoughts of the dominated are influenced in such a way that they accept

dominance, and act in the interest of the powerful out of their own free will. For example, through the highlight of a work's commercial value or through the attention on works that become bestsellers, a writer could be expressing an unconscious desire to be accepted and valued within a class or group, or showing his incapacity to think on the subject in different terms than the offered by the hegemonic discourses. Making use of the concept of hegemonic discourse I aim to identify the ways in which texts sustain dominant values and hierarchies, and present them as if they were the natural and only ways to speak and evaluate 'art' (for example, through the use of textual elements such as lexical items, clauses and clusters).

Fairclough (2003) pays attention to discourse theorists Laclau and Mouffe's characterisation of the logic of equivalence and difference in political hegemonic struggle and production of social identities and highlighted the relevance of these notions for discourse analysis. Similarly Chouliaraki and Fairclough (1999) stress the relevance of Laclau and Mouffe's views for discourse analysis:

Laclau and Mouffe provide valuable resources for theorising and analysing the openness and complexity of late modern social life – they capture the instability and flux of social practices and identities, and the pervasive dissolution and redrawing of boundaries, which characterise late modernity...[W]e regard Laclau and Mouffe as providing valuable conceptual resources for the analysis of change in discourse – in particular their conceptualization of 'articulation' and 'equivalence/difference' (Chouliaraki and Fairclough 1999:124).

Fairclough observes that Laclau and Mouffe's two logics of equivalence and difference that contribute to establish meaning relations are textually created between clauses and sentences.

Fairclough (2003) indicates that they 'are respectively tendencies towards creating and proliferating differences between objects, entities, groups of people, etc. as equivalent to each other'(p.88). Given these premises, I take the relations of equivalence and difference to be crucial in the processes of classification and categorization, and thus with regard to the present study,

central in the classification of an object (or practice) as art. As seen in sections 2.3, 2.4 and 2.5, saying that something is ‘art’ or ‘not art’ entails a judgment based on conventions and taste, not on any objective account of physical qualities or categorisation criteria.¹¹ Furthermore, in the case of contemporary art, it incorporates elements which are specifically indicated as ‘non-art’ or ‘anti-art’. In terms of categorisation, certain aspects/features within the concept of art can also be emphasised by (the linguistic choices of) influential actors in the field through their frequent mentioning, and thus contribute to the social and cultural relevance assigned to these elements. For example through their manifestos artistic movements express different ways of representing the concept of art, by means of the articulation and hierarchies of art’s aspects. This way, manifestos are discourses that express perspectives and values held by actors (artists) in the field.

With regard to the relations of difference and equivalence in Laclau and Mouffe (1985), and as mentioned in section 2.7, the theoretical precedent is Saussure’s ([1916]1960) concept of syntagmatic and paradigmatic relations. Syntagmatic relations are the linear combination of linguistic units in *praesentia*, while paradigmatic ones are the substitution of one of the units for another one in terms of their parallel meaning or function (hence relations *in absentia*). These relationships are created textually in the account of any concept. Regarding these relations Fairclough explains:

Thus classification and categorization shape how people think and act as social agents. Equivalence and difference are in part textual relations, and it is fruitful to ‘operationalize’ this rather abstract theoretical point in text analysis, looking at how entities of various sorts (people, objects, organizations, and so forth) are differentiated in texts, and how differences between are collapsed by ‘texturing’ relations of equivalence between them. With respect to semantic relations between clauses and sentences, the former involves the contrastive relations (which may be formally marked by conjunctions ‘but’, ‘instead of’ and sentences adverbial like ‘however’) (2003: 88).

¹¹ The same occurs with any act of identity through self or other categorization.

The issue of classification and categorization bring us back to the thrust of critical discourse analysis: the matter of textual choices. Kress (1990) indicates that the concept of choice is central in CDA approach to discourse as '[i]n a functional grammar, such as Halliday's (1985), language is theorized as consisting of systems of linguistic features linked in networks mapping both optional and obligatory co-selections of features' (1990:87). Kress explains that although 'the requirement to make a selection is obligatory; the kind of selection made is relatively less so' (Kress 1990: 87). This way, although that selection is limited by the social position of the speaker/writer and linguistic conventions, there is always a degree of choice. This choice allows the speaker/writer to express a mood (e.g. interrogative, declarative or imperative) as well as content through the selection of a determinate vocabulary that he or she considers appropriate to represent an idea or point of view.¹² This way, for Kress the notion of 'choice' captures and reflects degrees of power and control at stake in an interaction, as well as the potential degrees and characteristics of real—not determinate—action which are available to participants in linguistic interactions, whether spoken or written (Kress 1990:88).

As is presented in Chapter 4, the methodology of analysis in this study includes Fairclough's discussion of Laclau and Mouffe's logics of equivalence and difference by tracing lexical units (such as *but*, *yet*, among many others) which contributes to the representation of the concept of art through the creation of equivalences with or differentiations from other notions. The following section presents some theoretical notions from Cognitive Semantics, which will also assist the analysis of the representation of the concept of art.

¹² See van Leeuwen (1996: 32-70) for an account of representational choices in the representation of social actors.

3.2 Concepts and meaning relations: Cognitive Semantics

After examining the relevant literature regarding the concept of art and its relation to textual production (Chapter 2), and having presented the critical approach supporting the analysis of the textual representation of the concept of art (section 3.1), it is necessary to provide the theoretical background for the understanding of concepts and conceptual knowledge. Notions from Cognitive Linguistics, particularly from Cognitive Semantics (CS), are useful to the current study because provide a framework to identify the conceptual content used in the representation of the concept of art in contemporary art texts. Notions such as ‘frame’, ‘domain’, ‘image schema’ and ‘conceptual metaphor’ are included in order to achieve a better understanding of the process of conceptualization and meaning production. These notions are useful in the textual analysis of the representation of art in the data because they are consistent with the discourse-theoretical tenets identified in section 2.7 and to which this thesis subscribe. Consequently both theoretical approaches share the understanding of concepts as being open, contingent and articulated through their contextual relations to other concepts.

This section opens with a brief summary of Cognitive Semantics’ (CS) understanding of conceptual meaning and then focuses mainly on three theories and notions which share views on meaning composition: Frame Semantics developed by Charles Fillmore (1975, 1977, 1982, 1985), the theory of domains by Ronald Langacker (1987), and conceptual approach to metaphor by Lakoff and Johnson (1980). Each one of the notions presented contributes to the outline of the concept of art in terms of a knowledge structure which sets a horizon of expectations, that is to say, a

perspective regarding what art is and how it should be. Notions such as ‘frame’ and ‘domain’, as well as the cognitive phenomena ‘conceptual metaphor’ are used in this thesis to pinpoint conceptual structures and relations used in the representation of the concept of art in contemporary texts. Due to the nature of the data, i.e. texts aimed to interpret, describe and evaluate artworks and exhibitions, I assume that the texts studied produce and reproduce views or discourses on art.

3.2.1 Cognitive Semantics

Cognitive Semantics (CS), within Cognitive Linguistics (CL), studies patterns of conceptualisations and assumes that language reflects certain fundamental properties of the human mind. CS sees meaning as a manifestation of conceptual structure, which is to say, as composed by different notions and sub-notions. There are four key assumptions of CS: conceptual structure is embodied, semantic structure is conceptual structure, meaning representation is encyclopaedic and meaning construction is conceptualisation. According to the authors working in CS (Talmy 2000; Langacker 1987; Fauconnier and Turner 2002; Johnson 1987; Lakoff and Johnson 1980; Lakoff and Turner 1989; Croft and Cruse 2004), the meaning of a concept incorporates all the knowledge available regarding a lexical item. This knowledge is called encyclopaedic. Encyclopaedic knowledge is dynamic; this means that while there is a relatively stable central meaning associated with a word, there is an encyclopaedic network of knowledge which is accessed through the word. This knowledge is cumulative and modifiable; that is to say, it can be changed or enriched by life experiences. From this perspective a word provides access to a conceptual system, which acts as a large inventory of structured knowledge or ‘frames’ (Fillmore 1985). Word meaning therefore is connected to all the meanings that are related or linked to it by context or use. Cognitive

semanticists reject the idea of a distinction between semantic and pragmatic meanings; CS perspective considers both semantic aspects of lexical items (such as other terms closely related to the items in question) as well as the pragmatic aspects of their interaction with their linguistic context (such as lexical collocation and usage event) in the constitution of a particular meaning in a communicative event. Following these tenets, I believe that the analysis of the words and semantic relations used in the representation of art in determinate contexts (such as the art texts from relevant art media and press studied in this thesis) provides indications of the systems of knowledge behind these representations.

The phenomenon of ‘contextual modulation’ (Croft and Cruse 2004) arises when a particular aspect of the encyclopaedic knowledge associated with a lexical item is privileged due to the discourse context, and thus, the meaning of a word is ‘constructed’ in real time as a result of contextual information. The conceptual relationship Conceptual Metaphor (discussed later) is considered here as a process of contextual modulation of a lexical item. This is the case because this conceptual relation is central in the meaning associated with lexical items through the mapping of characteristics from one domain to another.

3.2.2 Concept, domain and frame

This section presents CS’s understanding of concept, domain and frame. Concept is described by Clausner and Croft (1999) as ‘a basic unit of mental representation’ and ‘the most basic theoretical construct of cognitive semantics’. In their words:

The centrality of concepts is one of the distinguishing features of cognitive semantics, in contrast to formal semantics for instance. This is because the meaning of a linguistic expression is equated with the concept it expresses. Concepts may correspond to

categories such as *bird* or *justice* as well as individuals such as *George Lakoff* (in formal semantic terms, linguistic expressions may denote intensional objects) (Clausner and Croft 1999:2).

Clausner and Croft indicate that it is only possible to understand concepts in 'a context of presupposed, background knowledge structures' called 'domains' (p.2). They explain that the term domain is used for essentially the same theoretical construct by Langacker (1987) and Lakoff (1987) and both were influenced by Fillmore's work on semantic frames (Fillmore 1975, 1977, 1982, 1985). According to Clausner and Croft the term frame 'highlights the semantic supporting function of domains for concepts, and also the hypothesis that domains have a structure that is more than a list of experientially associated concepts' (1999:2).¹³

Before providing more details regarding the notion of domain and frame, it is useful to indicate a central theoretical principle in CS which involves the relationship between semantic representations in the mind and the world experienced by speakers. Clausner and Croft explain:

The principle here is that the mind is an active participant in the creation of semantic structure, and conceptualizes or construes the experiences of the speaker in the world in certain ways. The same experience may be conceptualized by speakers in different ways. The hypothesis of cognitive semantics is that much of language- in particular grammatical inflections and constructions but also lexical items- can be described as encoding different conceptualizations of experience (Clausner and Croft 1999:2).

Research in CS is dedicated to the analysis and classification of various kinds of 'construal' which are conceptualization processes or construal operations. This is relevant for this research as it analyses how selected lexical items and grammatical inflections in the representation of art reflect the construal operations within the minds of the texts producers and their points of view regarding the concept of art.

¹³ For an account of the variation of terms for theoretical constructs in CS see Chart 1 in Clausner and Croft (1999:4).

Going back to theoretical constructs, the concept of frame or schema appears in different fields of study such as artificial intelligence (Minsky 1975), discourse studies (Tannen 1979), psychology (Barsalou 1992, Bartlett 1932: 197-214, 300-304, 311-314) and sociology (Goffman 1974), and it is central to cognitive linguistics as it provides a model of meaning which is not closed and static, but which takes into account cognitive and pragmatic relations (Van Dijk 1977; Fillmore 1975). As Tannen (1985) explains, frames are ‘structures of expectations’ and thus the notions associated with a frame can change through time. The term frame, in Tannen’s words (1985), refers to ‘knowledge structures in the mind which influence and account for the comprehension (...) and production (...) of discourse’ (p. 326). A classic example of a frame is RESTAURANT which brings to mind the different actors which can be involved (e.g. waiters, customers, cooks, etc.), other elements or objects (food, money, tables, etc.) or actions (inquiring about items on the menu, bringing the food, paying, etc.). For Partington (1998) a schema is

[t]he form component of a “form-meaning pairing” which shares some of the qualities of a fixed phrase but which also contains variable parts capable of capturing context dependent information. (. . .) A schema is built up in the mind by repeated experiences of situations of a similar type, say “going to the restaurant”, which then becomes general background knowledge and also serve to supply general expectations of what can happen and how people should behave in that situation. A linguistic schema is constructed in an analogous way, by the brain being exposed to many instances of a particular language structure, which is stored as a whole and becomes a model for production, but which also contains knowledge of which elements are variable according to context (p. 22-23).

In addition to Tannen’s (1985) and Partington’s (1998) definition of frame and schema I also take into consideration the CS understanding of frames as non-linguistic but conceptual wholes (Koch 1999: 146), and its characterisation as complex conceptual structures or knowledge structures. Koch (2012) indicates that a frame ‘constitutes a horizon of contiguities, i.e. our encyclopaedic expectations which are grounded on the contiguities that connect concepts or constituents of

more complex concepts, especially types of situations' (p. 262) and defines them as 'non-accidental networks of contiguities' (p. 149), thus implying that their contiguity responds to cultural and social conventions.

Barsalou (1992) indicates that frames are complex conceptual structures used to 'represent all types of categories, including categories for animates and objects, locations, physical events, mental events and so forth' (p.29). According to this view, frames are the basic mode of knowledge representation. For Barsalou these structures are continually updated and modified due to ongoing human experience, and are used in reasoning in order to generate new inferences.

Among the many authors who deal with the notion of frame, I focus on the work of Fillmore (1975, 1977, 1982, 1985; Fillmore and Baker 2001) because his theory of meaning, Frame Semantics, inspired the creation of an online frame database called FrameNet, central for the coding of the data studied in this thesis (details in Chapter 4). Fillmore calls frames the network or structured system of knowledge. In his view a semantic frame is a schematization of experience, a knowledge structure, which is represented at the conceptual level and held in long-term memory (1985:223). Frames are related to the elements and entities associated with a particular culturally rooted scene from human experience. He adopts the terms figure (or profile) and ground (or base) from Gestalt psychology, 'figure' being the highlighted substructure within the 'ground', which is the underlying matrix of relevant cognitive domains that is required or evoked in order to make sense of a given expression. Thus the base or ground acts as a context for the 'figure' or 'profile' (Hilferty 2001:22). Langacker (1987) and Fillmore (1985) exemplify this figure/ground relation with the word *hypotenuse* (1985:228) pointing out that the meaning of this term can only be correctly understood if it is framed within the conception of a RIGHT TRIANGLE.

According to Fillmore (1982), the notion of frame is related to the ‘motivating context’ in which the frame is embedded. He points out that ‘knowing that a text is, say, an obituary, a marriage proposal, a business contract, or a folktale, provides knowledge about how to interpret particular passages in it, how to expect the text to develop, and how to know when it is finished’ (p. 117). Hence, knowing that a text is a piece of *artwriting* also provides some guidance or regulation regarding what can be inferred or construed from it (i.e. we know that it will provide a description, interpretation and evaluation of artworks and/or art practices). The text type *artwriting* can include multiple subtypes such as essays, journalistic articles and reviews. Thus, *artwriting* texts could also be considered as part of a frame of *artwriting*, that is to say, the overall notion of what it is to write about art (i.e. describing, interpreting and evaluating art). So, the notion of frame represents a complex knowledge structure, which allows understanding, for example, of a group of related words. In CS frames are usually noted in small capitals.

3.2.3 Basic domains and image schemas

This section provides further specifications regarding the notion of ‘domain’ and introduces ‘image schemas’ and their importance in the understanding of conceptual meaning. As will be presented in Chapter 4, these notions also play a role in the methodology of analysis followed in this thesis. Langacker (1987) defines domains as ‘necessarily cognitive entities: mental experiences, representational spaces, concepts, or conceptual complexes’ (Langacker 1987:147). Accordingly, ‘domains’ are conceptual structures of varying levels of complexity and organisation, ‘[t]he only prerequisite that a knowledge structure has for counting as a domain is that it provides background information against which lexical concepts can be understood and used in

language' (Evans and Green 2006: 230). Thus, domain is a different term for Fillmore's frame, but adds a few indications: while Fillmore acknowledges that concepts can be structured in terms of multiple frames, Langacker argues that this is actually the typical arrangement. The domain 'matrix' is the range of domains that structure a lexical concept. This way, Langacker addresses an additional level of conceptual organisation that although implicit in Fillmore's work, was not explicitly presented in his theory of Frame Semantics. This relates to the distinction between 'basic domains' and 'abstract domains' which rests upon the notion of experiential grounding or embodiment. Basic domains such UP, DOWN, FORCE, HEAT derive directly from the nature of our embodied experience. These notions emerge from our physical experience and thus their understanding is readily accessible to our bodies and thus we require less abstract notions to represent them. Other domains, such as MARRIAGE, LOVE, or MEDIEVAL, are more abstract and complex in nature because they require other elements in order to be comprehended. For example the frame MARRIAGE comprises many sub elements like BRIDE, GROOM, COMMITMENT, etc. These domains are more abstract in the sense that they are less physical or material and their understanding involves a broader background knowledge which can be expressed as a matrix of domains (or subdomains) despite that they are also ultimately derived from embodied experience.

So, concepts presuppose the domains against which they are understood, and thus it follows that there is a hierarchy of complexity leading ultimately to domains that do not presuppose anything else. Basic domains are related to the notion of 'image schemas' although they imply a different level of complexity. Clausner and Croft (1999) indicate that 'image schemas' are best analysed as a special type of domain and demonstrate that many properties are shared between these two types of theoretical constructs (p.2). According to Langacker (1987), basic domains derive from directly embodied experiences that are pre-conceptual in nature. Here we find sensory experiences such as vision, which contributes to two basic domains: COLOUR and SPACE

(kinaesthetic perception, is also involved in the SPACE), PITCH, which arise from hearing experience, TEMPERATURE, PRESSURE and PAIN, which arise from the experience of touching. Subjective experiences give rise to EMOTION and TIME, among others. Despite the connections between basic domains and image schemas, they appear to have a different level of complexity (as in the case of CONTAINER, which includes the basic domain of MATERIAL OBJECT and SPACE). Image schemas are discussed by Lakoff (1987), Lakoff and Turner (1989), Johnson (1987) and Hampe (2005) and it is argued that they have psychological reality (Clausner and Croft 1999:13). Krzeszowski (1993) shows the axiological considerations in image schemas claiming that these must incorporate the additional parameter PLUS-MINUS (p.310) and demonstrates that certain evaluation patterns in language are based on image schemas such as LINKAGE (PART-WHOLE) and CONTAINMENT. Image schemas are schematic, i.e. '[t]hey represent schematic patterns arising from imagistic domains, such as containers, paths, links, forces, and balance that recur in a variety of embodied domains and structure our bodily experiences' (Lakoff 1987:267; Johnson 1987:24-25). According to Talmy (1972, 1977, 1983) image schemas structure our bodily experiences and to Lakoff (1987) and Johnson (1987), by means of metaphor, they also structure our non-bodily experience (Lakoff 1987:453; Johnson 1987: 29). Both basic domains and image schemas derive from sensory and perceptual experience as we interact with the world. Image schemas are likely to contribute to the domain matrices of a wide range of concepts, while basic domains can have a narrower distribution within the conceptual system.

3.2.4 Conceptual metaphor

The final notion presented in this review is a relation between conceptual structures called ‘conceptual metaphor’. This conceptual relation also informs the methodology of this thesis. Lakoff and Johnson (1980) explain that conceptual metaphor is a key conceptualization that make possible to understand the relations construing domains in context. They explain that conceptual metaphor is conceptual in nature, that is to say, a word evokes another word that maps or projects structures derived from one ‘source’ domain to another ‘target’ domain. According to Lakoff and Johnson, a conceptual metaphor is the result of the conventional association of one domain with another. A metaphorical link between two domains consists of a number of distinct correspondences or mappings by a ‘vehicle’. The metaphor vehicle corresponds to the word which ‘call in’ or evokes the source domain, or in other words ‘[t]he metaphor vehicle ... provides properties that can be attributed to the metaphor topic’ (Glucksberg and McGlone 1999: 1541-1558). The properties (domains or subdomains) activated will depend on the context of the utterance in conceptual metaphor.¹⁴ Conceptual metaphor is the conceptual relation ‘X understood in terms of Y’. It is interesting to mention the work of Charteris-Black (2004) who studies conceptual metaphors integrating critical linguistics, cognitive semantics and corpus studies. He believes and, I think, convincingly demonstrates that conceptual metaphors ‘both reflect and determine how we think and feel about the world’ (p. 253).

In conclusion, the notions of domain, frame and conceptual metaphor are central to the production of conceptual meaning. This cognitive-semantic background in combination with the CDA perspective establishes the general understanding of a concept and provides the basis for the

¹⁴ See also Fauconnier 1997.

analysis of the concept of art in contemporary *artwriting*.¹⁵ The notions and theories summarised in this chapter provide a broad context for the critical analysis of art as a concept and its construction through discourse (both in terms of the discursive practices expressed through texts and in terms of underlying viewpoints regarding the elements which constitute the concept). By looking at the conceptual structures constituting the textual representation of art in relevant publications, this thesis studies the meaning structures (notions) and their organisation in the representations of the knowledge structure 'art' in a determinate period and context. This thesis aims to portray the manner in which art is understood in terms of the elements and concepts found in the data. The following chapter deals with the methodology used in the examination of contemporary (2010) *artwriting*. This is carried out through the identification of frames evoked by words used to represent the concept or domain of art. I use the term frame at this specific point because I make use of the database of Fillmore's project FrameNet in order to provide taxonomies for the notions evoked by the words in the texts. Then I interpret the frames found in the data to identify which ones correspond to features or characteristics typically associated with the concept of art. I also pay attention to other conceptual relations such as relations of equivalence, relations of difference, conceptual metaphor, among many others. Chapter four deals in detail with all the textual elements examined as well as all the stages followed in the analysis of the data. The following section presents a brief summary of four corpus studies related to the concept of art in order to show a brief summary of previous work carried out on the subject of language used in art texts.

¹⁵ For a very well documented contribution of Cognitive Linguistics to CDA see Hart and Lukeš (2007) and Stockwell (2000).

3.3 Corpus approaches to art texts

This section presents a brief literature review of four corpus studies examining different forms of texts about art (press releases, painting captions and artists' biographies, art criticism and stories produced by gallery goers). These studies analyse language use in art texts by focusing on issues such as stylistics (3.3.1), the development of content technologies (3.3.2), the comparison of features between sub genres of *artwriting* texts (3.3.3) and the use of language that reflect embodiment (i.e. image schemas) in stories of art appreciation (3.3.4). This review of four studies presents different views regarding art texts and the language used in this type of texts.

3.3.1. International Art English

The first study in this review is an essay by the American artist David Levine and the art critic and sociology PhD student at Columbia University Alix Rule (2012) published in the online American journal *Triple Canopy*.¹⁶ By analysing a corpus of art press releases the authors propose that the language used in these texts is 'a unique language' that has 'everything to do with English, but is emphatically not English' (Levine and Rule 2012). Although this sentence seems nonsensical, as the language used in the texts studied is clearly English, it implies that the way in which it is used breaks with the norms of English language to become *International Art English*. The corpus analysed was published in *e-flux* (a listserv that sends out approximately three press releases per day about contemporary art events worldwide). With the assistance of *Sketch Engine*, a computer

¹⁶ http://canopycanopycanopy.com/issues/16/contents/international_art_english. Last accessed on the 12/02/2013.

programme for corpus analysis, Levine and Rule look into the distinctive aspects of the press releases. According to Levine and Rule:

IAE has a distinctive lexicon: *aporia*, *radically*, *space*, *proposition*, *biopolitical*, *tension*, *transversal*, *autonomy*. An artist's work inevitably interrogates, questions, encodes, transforms, subverts, imbricates, displaces—though often it doesn't do these things so much as it serves to, functions to, or seems to (or might seem to) do these things. IAE rebukes English for its lack of nouns: *Visual* becomes *visuality*, *global* becomes *globality*, *potential* becomes *potentiality*, *experience* becomes ... *experientiability* [sic].¹⁷

Although not all the examples provided by Levine and Rule work (*visuality* and *potentiality* are nominalised nouns, and *global* is an adjective), the textual analysis they carried out shows the use of a special type of vocabulary used in these texts and the use of the suffix *-ity* to express a condition or state. They also indicate that the use of 'prefixes like *para-*, *proto-*, *post-*, and *hyper-* expand the lexicon exponentially and Germanly, which is to say without adding any new words.' They also note the use of ordinary words 'take nonspecific alien functions' (for example, "[r]eality", writes artist Tania Bruguera, in a recent issue of *Artforum*, 'functions as my field of action'). Levine and Rule notice that *[r]eality* occurs four times more frequently in the e-flux corpus than in the British National Corpus (BNC), a corpus that registers British English usage in the second half of the twentieth century.

The journal *October* is identified as having the genealogical roots of IAE. This journal is said to have introduced and translated French poststructuralist texts onto art writing. This French influence is said to be also shown in IAE style:

¹⁷ Online article, no page number provided.
http://canopycanopycanopy.com/issues/16/contents/international_art_english Last accessed on the 12/02/2013

Many of IAE's particular lexical tics come from French, most obviously the suffixes *-ion*, *-ity*, *-ality*, and *-ization*, so frequently employed over homier alternatives like *-ness*. The mysterious proliferation of definite and indefinite articles—"the political," "the space of absence," "the recognizable and the repulsive"—are also French imports. ... French is probably also responsible for the prepositional and adverbial phrases that are so common in IAE: *simultaneously*, *while also*, and, of course, *always already*. Many tendencies that IAE has inherited are not just specific to French but to the highbrow written French that the poststructuralists appropriated, or in some cases parodied (the distinction was mostly lost in translation). This kind of French feature sentences that go on and on and make ample use of adjectival verb forms and past and present participles. These have become art writing's stylistic signatures.¹⁸

With regard to IAE syntax, Levine and Rule identify a high frequency of adverbial phrases such as 'radically questioned' and double adverbial terms such as 'playfully and subversively invert.' The pairing of related and opposed terms is also indicated as essential to IAE, whether in particular parts of speech ('internal psychology and external reality') or entire phrases. The authors also show the reliance on dependent clauses: 'IAE prescribes not only that you open with a dependent clause, but that you follow it up with as many more as possible, embedding the action deep within the sentence, effecting an uncanny stillness. Better yet: *both* an uncanny stillness *and* a deadening balance.'

Levine and Rule also identify The Frankfurt School as a great influence on *October* and thus on IAE:

its legacy can be located in the liberal use of *production*, *negation*, and *totality*. *Dialectics* abound. (*Production* is used four times more often in the e-flux corpus than in the BNC, *negation* three times more often, *totality* twice as often. *Dialectics* occurs six times more often in the e-flux corpus than in the BNC; at 9.9 instances per million, *dialectics* is nearly as common to IAE as *sunlight* to the BNC.)

¹⁸ Online article, no page number provided

http://canopycanopycanopy.com/issues/16/contents/international_art_english Last accessed on the 12/02/2013

In this paper, issues of power appear when the authors deal with subject of authority. Levine and Rule say that '[a]uthority is relevant here because the art world does not deal in widgets. What it values is fundamentally symbolic, interpretable. Hence the ability to evaluate—the power to deem certain things and ideas significant and critical—is precious'.¹⁹ The paper also highlights the intellectual and academic background of *October*.

Levine and Rule also deal with the 'extreme' uses of the stylistic features which make art writing to take the form of a very special language use (which is humorously associated by the authors with a form of Avant-garde and poetry). The authors present the possibility of the 'implosion' of this sort of English, that is to say, its disappearance due to their intellectually presumptuous and overcomplicated style. They remind the reader that even if this particular style of writing disappears, the cultural power embedded in it will necessarily produce another style not to be understood by the masses: 'If IAE implodes, we probably shouldn't expect that the globalized art world's language will become neutral and inclusive. More likely, the elite of that world will opt for something like conventional highbrow English and the reliable distinctions it imposes.'

An interesting response to this essay (which also resonates with the critical approach of the present study) is an article by Mostafa Heddaya (2013), 'When Artspeak Masks Oppression'²⁰ published online in Hyperallergic.com.²¹ In his brief article Heddaya (2013) explains the dominance issues at stake in the use of a language (i.e. vocabulary and grammar) and adds that 'thanks to International Art English, the artist can still appear vaguely subversive and the host state

¹⁹ Online article, no page number provided

http://canopycanopycanopy.com/issues/16/contents/international_art_english Last accessed on the 12/02/2013

²⁰ Heddaya 2013

²¹ Hyperallergic 'is a forum for playful, serious, and radical perspectives on art and culture in the world today' in <http://hyperallergic.com/66348/when-artspeak-masks-oppression> Last accessed on 03/05/2015

committed to openness, a mutual saving of face. The genius of IAE is that the propagandists can sit back and watch the hits roll in'. By focusing on the case of the United Arab Emirates' (UAE) art scene, Heddaya highlights the political and social oppression 'apologized' through artspeak (he describes the talk of an associate curator of Middle Eastern art at the Guggenheim Abu Dhabi as 'a subtle instrument of human rights abuse apologetics').²² Heddaya explains that through the use of IAE, artists, critics and curators can both use the power brought by seemingly 'subversive' works while also not get involved with a real struggle against power as this language use abstracts and obscures power relations in art. This study shares Heddaya's critical concern and studies language use in art text in order to pinpoint conceptual structures which legitimize art, artworks and art practices as sources of value. Within the studies presented in this section Levine and Rule's (2012) is the closest to the present one as it looks at *artwriting* corpora in order to find stylistic aspects which characterise art texts. Both studies are critical in the sense that they look at power relations (e.g. the influence of certain institutions such as *October* journal on art texts) and the possible outcomes of the textual usages found. The difference with my study is that Levine and Rule work from a corpus-linguistic approach which focuses on purely stylistic features of art texts, i.e. textual elements that characterise art texts as a genre. On the contrary, the present thesis looks closely to the language used in art texts in order to identify the linguistic choices of highly respected media represent the concept of art and its value through the evocation of conceptual structures..

²² Online article, no page numbers provided

<http://hyperallergic.com/66348/when-artspeak-masks-oppression> Last accessed on 03/05/2015

3.3.2 Words for Pictures: analysing a corpus of art texts

The paper ‘Words for Pictures: analysing a corpus of art texts’ was part of the International Conference of Terminology and Knowledge Engineering, in 2002. In this paper Salway and Frehen (2002) analyse a corpus of art texts from art galleries (precisely painting captions and artists’ biographies) in order to ‘examine evidence for a special language of art and to evaluate the use of such a corpus for organising and accessing visual information in an on-line art gallery’ (p.2). The study is interested in understanding the ways art experts ‘articulate their knowledge about art’ as well as ‘develop[ing] content technologies to assist in accessing digital libraries’ (p.7). The premise of Salway and Frehen’s approach is that ‘the subject matter of paintings, and other knowledge about art, is systematically articulated in experts’ texts using a *special language*.²³ Hence the authors apply corpus linguistic techniques to study the lexicogrammar of the ‘*special language*’ (p. 3) of art and ‘to evaluate the use of a collateral text corpus for indexing images and building a knowledge-base in a digital library of art’ (p.3). The analysis produced showed evidence of the special language of art exemplified in the abundance of terminology and limited lexicogrammatical patterns. These elements are useful in the development of digital libraries. Some textual usages (such as the terms *depict* and *convey*) support the development of automatic annotation of paintings at different levels of subject matter, and other cues (such as the use of *influence by* and *inspired by*) to in order to extract facts about paintings. I believe that my own study departs from the same intuition regarding certain ‘specificities’ of the way art is textually described. But while Salway and Frehen’s (2002) study tracks down the use of specific terms and lexicogrammatical patterns in order to produce a digital library, the present study tries to identify notions used in

²³ Underlined and italics in original

these texts that can be interpreted as producing a discourse regarding what art is or what art should be.

3.3.3 A Contrastive Corpus Analysis of Modern Art Criticism and Photography Criticism

This study focuses on the linguistic features that make up the genre of criticism. The authors Huellender and McCarthy (2011) analyse two corpora of art critiques, photography critique and modern art criticism, with the aim of finding distinctive lexical features that make them distinct genres. They analyse the data with two computational tools. The *Gramulator* is a computational contrastive analysis software that allows to identify lexical features that are indicative of specific texts (McCarthy, Watanabe, and Lamkin 2012 (GPAT: McCarthy 2010), a software that analyses texts for language elements specific to either the science or narrative genre. Their analysis showed the Modern Art Criticism corpus contained ‘language that is a form of hedging, abstracting or setting up a contrast’ (2011:352). Their results suggest great differences in the lexical features, structural format and genre consistency in the two corpora. The great language variety demonstrated by the authors sets a starting point for a more in depth analysis of the conceptual structures underlying these usages.

3.3.4 Speaking of Art as Embodied Imagination: A Multisensory Approach to Understanding Aesthetic Experience.

The last article in this review looks at the discourse of art from the perspective of the consumer experience. Joy and Sherry (2003) address the connection between embodiment and consumer experiences ‘in order to elucidate the contours of the aesthetic experience –not just the process of

thinking bodily but how the body affects the logic of our thinking about art' (2003: 256). The authors highlight the book *The Experience Economy* (1999) and its influence in market research and indicate that since the twenty first century, the market has changed from selling products to selling an experience. By looking at the definition of the noun *experience* ('the apprehension of an object or emotion through the senses or mind' in the American Heritage Dictionary) and the verb *experience* ('to participate in personally, undergo'), the authors indicate that the highlighted element of experience is the sensorial and corporeal. They use three frameworks to clarify their understanding of the embodied mind: Merleau-Ponty's (1962) concept of the embodied existence, Lakoff and Johnson's (1999) theory of image schemas and Fauconnier and Turner's (2002) discussion of conceptual blending and modulation, which is also based on Lakoff and Johnson's work on image schemas (Joy and Sherry 2003:260). Pointing out the lack of research on the body, Joy and Sherry aim to bring light into unconscious embodiment processes shaping peoples' reasoning. To this end, the authors present a range of consumer literature on embodiment and distinguish two different levels of embodiment awareness: conscious or phenomenological.

Joy and Sherry's (2003) methodology was informed by the following elements of 'ethnographic account: extended experiential participation in a specific cultural context, systematic data collection, and recording on natural setting' (Arnould 1998, Arnould and Wallendorf 1994, Joy 1991, Stewart 1998)' (2003:261). The authors gathered the data over 11 months of field work that included taking notes taking, keeping field diaries, using visual material and conducting interviews (p. 261). The informants were chosen mainly due to their age, gender, frequency of their visits to museums, their knowledge of art and their ability to speak English (p.262). Joy and Sherry's research closely analyses testimonies or 'consumption stories' of museum goers (curators and visitors) and the description of subjective judgments in terms of primary metaphors (e.g. touching

is knowing, forces have impact/causes are forces, emotions relating to surprise are powerful, emotion as an opposing physical force, achieving a purpose is getting a desired object, etc.), schemas (such as container, attraction, motion and balance), bodily orientation and sensations. Following Lakoff and Johnson's (1999) concept of image schema and Fauconnier's (2002) conceptual blending, Joy and Sherry argue that metaphors serve as vehicles from moving less-than conscious thought into the realm of consciousness, where they can be analysed and understood more fully (2003:279).

Joy and Sherry's study aims to correct 'the producer's perspective of consumption that dominates the discourse of experience' and shows 'how research on the sensual creation of meaning can add dimensionality to existing research on the mere recovery of meaning, becoming, in turn, a springboard for more detailed exploration of embodied apprehension'(p.280). By looking at 'the experience-rich field of art', the authors claim they are able to detect physical devices of consciousness that consumers employ not only to convey but to generate their 'phenomenal worlds' and to broaden the understanding of the bodily basis ('the carnal cornerstones') of consumption (p.280).

Of the studies discussed in this review of studies on art texts, this last one is the most different in its proposed goals (to understand and improve marketing strategies for consumption), but also the only one that looks into the conceptual basis which structures thinking and thus writing about art.

This section has discussed four different studies dealing with language use in art texts. The aim of those studies is to shed light on stylistic, contrastive and cognitive aspects of language use in the description and understanding of artworks. These studies tend to focus on the stylistic issues at

stake in forms of *artwriting* or look at language use in order to achieve goals such as developing content technologies or understanding processes that shape reasoning. The approach taken in this thesis is different from those presented in the above section in the following ways: it combines linguistic analysis of art text corpora and critical perspectives adopted from cognitive linguistics, sociology, and discourse analysis.

In summary, this chapter has presented the main theories which provide the basis for the study of discourse, meaning construal and dominance in this thesis (CDA and its use of notions from Discourse Theory, CS), and finally, has discussed examples of corpus studies dealing with art texts. This way, the chapter has presented the key notions which serve as the basis for the coding and classification of the data. The goal of this thesis is to present a workable use of specialist Cognitive Semantics terminology for discourse analysis. Accordingly, this study offers a critical study of the concept of art and notions such as frame, domain, and conceptual relationships provide a language that makes it possible to identify the notions which are more frequently used in authoritative publications (i.e. institutions and writers possessing cultural and symbolic capital).

The following chapter presents the details regarding the constitution of the corpus (Section 4.1) and the methodology followed in the textual analysis (Section 4.2). As is explained in Chapter 4, I use the term frame to refer to the notions evoked by words in the data because the labels used are obtained from the website NetFrame, a database containing frames identified by Fillmore and his team in the University of Berkeley. Accounting for the frequencies of the frames used in contemporary art texts allows me to identify the most salient aspects representing art. The ‘salience’ of particular aspects in the data should also reflect the dominance of these aspects in contemporary discourses on art. This way, this thesis aims to shed light on the notions producing

dominant (hegemonic) representations of art offered by the influential institutions included in the corpus.

Chapter 4: Data collection and Methodology

This chapter introduces the data collected for the textual examination of contemporary representations of the concept of art and the methodology used in its analysis. This study is framed within CDA as well as Corpus Assisted Discourse Studies (CADS) and uses the qualitative analysis tool NVivo10 in the examination of real texts. Section 4.1 presents the corpus, which is composed by the Press sub-corpus and Magazines sub-corpus, as well as the criteria used in its compilation. Section 4.2 introduces the methodology followed in the textual analysis of the corpus and explains how NVivo10 assisted the investigation. This includes the three stages of the qualitative analysis carried out on the data: identification (4.2.1), interpretation (4.2.2) and explanation (4.2.3). Through this methodology, this study identifies textual elements representing the concept of art in a particular timeframe. Due to the cultural and symbolic capital that the institutions producing the texts possess, it is assumed that the representations offered by these texts can have an effect on the readers' construal of the concept. Therefore, I argue that through the study of the texts included in the corpus we can obtain clues regarding the network of social practices or orders of discourse controlling the selection of notions and exclude others in the representation of the concept of art in influential media.

4.1 The corpus

The present research rests on the understanding that a critical study of any concept should be based on real data, that is natural language use, and not data that have been assembled in order to support a particular model or hypothesis. Being a critical study, this investigation examines real

social usage in order to understand the ideological implications in the textual representation of the concept of art in influential publications (social institutions). This is achieved by using a corpus.

Corpus is defined as any large collection of texts that is representative of a particular text type.²⁴ Corpus data are searched for textual cues that can be interpreted as significant for the text type (in the case of the present study, *artwriting*). The corpus constitution must aim to be balanced and representative, that is, it should try to cover a 'wide range of text categories which are supposed to be representative of the language or language variety under consideration' (McEnery, Xiao and Tono 2006: 16). The corpus is thus collected and sampled,²⁵ i.e. the texts are selected in order to be illustrative of a particular institutional setting, subject matter, time period, etc. The texts composing the corpus of this study are reviews, articles (texts on particular artists, art trends or artworks) and essays. Due to the close reading that each text required this thesis works with a relatively small corpus in relation to traditional corpus studies standards. The attention paid in the media selection, to the time setting, the subject matter, and the text variety makes this corpus a valid sample of texts for the interpretation and explanation of usages in the representation of the concept of art in relevant and influential contemporary *artwriting*. This corpus is examined through three stages: identification, interpretation and explanation which are described in detail in Section 4.2.

24 'For most corpora, representativeness is typically achieved by balancing, i.e. covering a wide variety of frequent and important text categories that are proportionally sampled from the target population. Claims of representativeness and balance, however, should be interpreted in relative terms and considered as a statement of faith rather, than as fact, as presently there is no objective way to balance a corpus or to measure its representativeness.' (McEnery, Xiao and Tono 2006: 21)

25 A corpus is 'typically a *sample* of a much larger *population* [...] a sampling unit may be a book, periodical or newspaper. The population is the assembly of all sampling units while the list of sampling units is referred to as a *sampling frame*.' (McEnery, Xiao and Tono 2006: 19).

In order to study the representation of the concept of art in a corpus of contemporary *artwriting* I collected texts dedicated to the description, interpretation and evaluation of art and artworks from influential institutions in the art world. Because these text types can take forms as diverse as articles that appear in newspaper cultural pages, reviews in the general press, papers in academic journals, and even whole books dedicated to the question of ‘what is art’, the two sub-corpora gathered for this study are representative of important institutional settings (media) with different levels of circulation and audience. These are texts from broadsheet newspapers and specialised art magazines. A range of text categories were covered, i.e. reviews, essays, articles, which are characteristic of the language variety in the institution/media studied. The following section presents the criteria for selecting the particular medias/institutions included in the study.

4.1.1 Criteria for selection of texts: geographic, temporal context and institutions/media.

a. Geographic context

This context refers to the place in which the texts analysed were obtained. England, and particularly London, is generally accepted as having great cultural influence and economic dominance in artistic production globally. A prolific cultural centre that congregates artists from around the world, as well as from all around Great Britain, London has been recognised in the past as the capital of the art world (Lawson 2007: 43). This fact results in a great amount of textual production delivered by different media. Most newspapers— broadsheets as well as tabloids— include a section on art or cultural events taking place in the city and institutions. Thus, the city

works as a dominant space of access to the texts and discourses on art from around the world.²⁶

For this reason, the texts available in London include representations of not only British art but international art also.

b. Temporal context

In order to create a sample that provides a snapshot of recent production of *artwriting* this study gathers texts published or accessible on-line to the public during the time frame January 1st – December 31st 2010. The year 2010 is important in political and economic terms as two years have passed by since the beginning of the European economic crisis; deficit reduction and budget cutting were key issues for every EU government. The art world didn't escape the crisis. In Britain there was much uncertainty coming from the budget cutting in many sectors and the public funding of Arts sector was one of the most affected. The coalition government formed by the alliance between the Conservative party and Liberal Democrats imposed severe cuts in investment and in the funding to the Arts sector (Arts Council England (ACE) is having its budget cut by almost 30% in the government's Spending Review. BBC News. 20 October, 2010. Also, Arts Council spared - but UK Film Council is to go. Brown, *The Arts Desk*, 27 July 2010).

After 10 years of the celebration of the new millennium and more than 30 years from the beginning of the so-called 'postmodernity' it is relevant to look at today's representation of art in terms of the conceptual elements (ideas, notions), its underlying assumptions and appraisals.²⁷

Postmodernity is here understood as the period after Modernity, which is closely related to

²⁶ The two magazines included in the corpus are international magazines available in London.

²⁷ For more on postmodernity see Eagleton 1986:131-47, Jameson 1993, Habermas 1981, Harvey 1990, Bauman 1992.

Jameson's (1991) notion of 'late capitalism' and Fairclough's (2003) 'New Capitalism'. This is a new era of capitalism born from the postwar boom in the United States in the late 1940s and early 1950s. The term 'postmodernity' can involve different aspects (such as 'postmodernism' that is limited to cultural and artistic aspects), but in general terms, it corresponds to the current historical moment which is defined by a new form of capitalism. In Fairclough's terms New Capitalism

has been taking place since the 1970s in response to a crisis in the post-Second World War model ('Fordism'). This transformation involves both restructuring of relations between economic, political and social domains (including the commodification and marketisation of fields such as education which become subject to the economic logic of the market), and the re-scaling of relations between scales of social life- the global, the regional, e.g., the European Union, the national, and the local (2010: 281).

Taking into consideration the transformations mentioned above, it is interesting to study art texts produced/available in 2010 in order to identify the usage of notions as well as meaning and conceptual relations characterising aspects within the art field. In this way it should be possible to evaluate the manner in which the characterisations found that represent the concept of art reflect (or do not) the new relations (economic, political and social) emblematic of the current time period.

c. Media

A wide variety of media and institutions is involved in linguistic production on the topic of contemporary art. These include academic institutions such as universities (through academic journals or other types of publications accompanying exhibitions carried out in them), exhibition centres (both public and private), and mass media such as television programs, newspapers and magazines. From this wide array of institutions I have chosen to gather and analyse two types of

written media: broadsheets newspapers and specialised magazines. The aim is to cover two different levels in a continuum of text distribution, i.e. texts available to broad and non-expert audiences (broadsheets) and texts available to more specialised readers (art magazines). Thus, four broadsheets and four specialised art magazines have been chosen for the analysis in order to examine the representation of the concept of art within a sample of texts directed to the general public (lay reader) as well as to a particularly art-erudite audience (such as academics, art students, artists, curators, experts and art aficionados, among others).

The media forming both sub-corpora have a fundamental role in the circulation of material regarding the exhibitions and art events (such as Biennales and fairs) taking place in the most important galleries in Britain and the world. Written media, like any other contemporary industry, are supported by specific markets and advertising is one of the main sponsors. The degree of influence that market trends have, as well as the levels of cultural and symbolic capital that these media bear, will necessarily have an effect on the public's perception of the contents presented. The reasons a newspaper publishes an article or review are usually the relevance of the exhibition site (i.e. recognised art institutions, like the Tate Modern or The Royal Academy), interest on the subject/theme of the work (e.g. special collections or topical exhibitions) and the display of work of new or renowned artists from all around the world. The textual description of art events generates in the reader an overall idea and evaluation of the kind of art presented, thus eliciting reactions such as possible visits.

4.1.2 Description of the corpus

a. Press

Four main broadsheets circulating in England were chosen for the Press sub-corpus: *The Guardian*, *The Telegraph*, *The Independent* and *The Financial Times*. These broadsheets were selected because they have more cultural and symbolic capital than publications such as tabloids. In 2010 *The Guardian* had a daily circulation of about 286,496 (average between February-July), *The Financial Times* 391,702. *The Telegraph* 685,370 and *The Independent* 186,760.²⁸ Texts were collected through the search of the word *art* in the search engines within the newspaper's own website archives. Articles and reviews that contained the words *art* were checked manually in order to make sure that the texts corresponded to what is identified as *artwriting* in this study (i.e. texts that identify, interpret and evaluate works of art) and not, for example, articles on *the art of gossip* or *the art of writing best sellers*. The text types included in the sample are articles and reviews.

One text per newspaper per month was selected with the intention of incorporating texts from different moments in the year. The selection was made as follows: one text from the beginning of the week (Monday to Thursday) and then one text from the weekend (Friday to Sunday) alternating from month to month (i.e. from January a text from Monday to Thursday was selected, from February a text from Friday to Sunday, and so on). This ensured that the texts from the working days of the weeks as well as the weekends were equally represented. The selection

²⁸ *The Guardian*. 13 August 2010. ABCs: National daily newspaper circulation July 2010.

according to these criteria yielded 12 texts per newspaper, giving a total of 48 texts in the Press sub-corpus.

b. Magazines

Four relevant art magazines in terms of their distribution in the UK as well as their status as specialised art media were selected. These are: *Frieze*, *Art Monthly*, *Art Review*, and *Artforum*. Texts from the magazines' websites were downloaded and when not available on-line, articles were digitised by scanning the printed issues. The text types included in this corpus are articles, interviews and reviews. Texts excluded from the sample include lists (e.g. 'top ten lists') and guides.

Frieze is based in London and it was founded in 1991 by Amanda Sharp and Matthew Slotover with the artist Tom Gidley. The magazine includes essays, reviews and columns focused on contemporary art, 'by today's most forward-thinking writers, artists and curators' and it 'is the leading magazine of contemporary art and culture' (About, *Frieze.com*). *Frieze* is published eight times a year. The magazine, as well as the *Frieze Art Fair*, is owned by Matthew Slotover and Amanda Sharp. *Frieze* magazine has a circulation of 25,000 (*Sharjahart.org*) and according to the *Frieze Media Kit 2014*, has a readership of 73,205 which is distributed as follows: 1/3 in the UK, 1/3 in the US and Canada and 1/3 in Europe (excluding UK) and the rest of the world (*Frieze.com*). This document also characterises *Frieze* readers as:

Sophisticated and discerning, highly educated, art world professionals, taste makers and influencers from all creative industries, high net worth art collectors, tech savvy, over 73% carry a tablet or a smart phone, invested in culture, 98% visit museums and art galleries regularly, travel frequently for business and pleasure, and are heavy consumers (*Frieze.com*).

Art Monthly is a London-based magazine on international contemporary art with a special focus on British art. It was founded in 1976 by Jack Wendler (a former gallery owner) and the publisher Peter Townsend, and it is Britain's longest-established contemporary art magazine. The magazine includes articles, editorial opinion columns, news briefings, exhibitions and book reviews, among other occasional items such as artists' profiles, interviews and reports from special events (conferences, fairs, festivals, etc.). The magazine is published ten times a year, with double issues in the summer and winter. It had a circulation of approximately 6,000 during 2010 (Taggart 2009).

Art Monthly website introduces the magazine in the following terms:

Art Monthly is the UK's leading magazine of contemporary visual art. Published ten times a year, it keeps you in touch with today's fast-moving art world through in-depth features, interviews with leading lights, profiles on rising stars and up-to-the-minute coverage of trends from independent critics.

In addition to the extensive reviews section covering exhibitions and books, *Art Monthly* is the only magazine with regular columns on artists' books and multiples, new media, auction activity and legal issues. It is the first with news and views.

If you want to get closer to the ideas behind new art, you need to read *Art Monthly* (About, artmonthly.co.uk).

Art Review is an international contemporary art magazine. It was founded in 1946 and is based in London. *Art Review* publishes nine issues a year and has a circulation of 35,000. It is regarded one of the world's leading international contemporary art magazines (About. *ArtReview* 2015). According to its website, *Art Review*:

is dedicated to expanding contemporary art's audience and reach. We believe that art plays a vital role in inspiring a richer, more profound understanding of human experience, culture and society today. Aimed at both a specialist and a general audience, the magazine features a mixture of criticism, reviews, reportage and specially commissioned artworks, and offers the most established, in-depth and intimate portrait of international contemporary art in all its shapes and forms. (About us, *ArtReview* 2015)

The last art magazine in the corpus is *Artforum*, which is also an international contemporary art magazine, founded in 1962 by John P. Irwin, Jr. The magazine is widely known as a decisive voice in its field (Interview with Ingrid Sischy and Anthony Korner (Audio). KPFA FM. March 1982).

Published ten times a year, from September to June, including an annual summer issue, *Artforum* is characterized by a 10½ inch square format and each cover is devoted to the work of an artist. It publishes articles, contemporary art and books reviews, columns and advertisements from galleries from around the world (Mandarino 2010). In the documentary book *Seven Days in the Art World* (2008) Sarah Thornton refers to the magazine in the following terms: ‘*Artforum* is to art what *Vogue* is to fashion and *Rolling Stone* was to rock and roll. It’s a trade magazine with crossover cachet and an institution with controversial clout’ (Thornton 2008:145). The book *Challenging Art: Artforum 1962-1974* (2000) published by Soho Press accounts for the early history of the publication. By the summer 2010 *Artforum* had a circulation of 31,225 copies (The Brant Foundation Art Study Center. 2010; Press Kit Artforum Summer 2010) and 50,000 subscribers (Seed 2010). Although *Artforum* is based in New York, it has international coverage, notoriety and, a wide circulation in the UK, and therefore it has been included in this study. The sample of texts does not aim to represent a British English or American English because the writers producing the articles included in the magazine sub-corpus come from different countries.

One text from each issue from each of the art magazines presented here was chosen, that is to say, one text from each printed issue available for sale or on their website during 2010, giving a total of 38 in the magazines sub-corpus. In spite of the attempt to select texts in the two sub-corpora that are (as much as possible) balanced in terms of word-token count, moment in time and text variety (articles and reviews), a difference in the number of tokens was inevitable. The text types included in the magazines sample are articles, reviews, monographs, editorials and

interviews. Tables 1 and 2 present the media, dates and number of running words of each text included in the Press and Magazines corpora.

Table 1. Number of running words in the Press sub-corpus

The Guardian Date	Number Word- tokens	The Telegraph Date	Number Word- Tokens	The Independent Date	Number Word- tokens	The F Times Date	Number Word- tokens
13/01	394	28/01	493	07/01	626	06/01	980
27/02	2,232	27/02	369	13/02	1,516	27/02	872
18/03	540	01/03	798	16/03	660	18/03	668
24/04	152	24/04	692	25/04	808	24/04	475
12/05	473	04/05	463	13/05	1,282	20/05	866
19/06	1,015	05/06	1,136	19/06	963	19/06	339
21/07	537	21/07	440	20/07	994	20/07	796
07/08	1,075	27/08	695	07/08	891	27/08	958
22/09	540	15/09	613	09/09	539	30/09	912
16/10	975	15/10	454	16/10	814	08/10	1,286
15/11	1,684	29/11	584	04/11	590	16/11	942
18/12	543	10/12	633	18/12	1,104	10/12	1,355
Total txts: 12	10,160	Total txts: 12	7,370	Total txts:12	9,540	Total txts: 12	10,449
						Total number of texts in sub-corpus: 48	37,519

Table 2. Number of running words in the Magazine sub-corpus

<i>Art Monthly</i> Issue – Title	Number Word- Tokens	<i>Art Review</i> Issue	Number Word- Tokens	<i>Artforum</i> Issue	Number Word- Tokens	<i>Frieze</i> Issue	Number Word- Tokens
Dec 09- Jan 10	2,689	Jan-Feb	555	January	1,883	Jan- Feb	1,514
February	2,056	March	811	February	1,001	March	758
March	2,158	April	3,365	March	997	April	668
April	2,529	May	902	April	877	May	1,704
May	1,287	Jun-July- Aug (summer)	669	May	1,892	Jun-Jul -Aug	2,188
June	896	September	718	Jun-Jul- Aug (summer)	2,228	September	6,179
July-August	1,541	October	593	September	1,926	October	828
September	754	November	506	October	975	Nov-Dec	685
October	914	December	1,451	November	1,951		
November	1,262			December	1,447		
Dec 10- Jan 11	2,689						
Total texts:11	17,347	Total texts: 9	9,570	Total texts:10	15,177	Total 8	14,524
						Total number of texts in sub-corpus: 38	56,618

The importance of the media composing the corpus in terms of international coverage and circulation provides the basis to suppose their cultural and symbolic capital in the art field. Based on these facts it is possible to assume that the representations these media offer play an important role in the construal of the concept of art. Section 4.1 has presented the details regarding the composition of the corpora examined in this study of the representation of the concept of art. The following section introduces the methodology used in the textual analysis of the corpus.

4.2 Stages of Analysis

The textual analysis of the database consists of three main stages: identification, interpretation and explanation. The first stage, identification, is divided into two sub-stages, the first being the identification of the core notions involved in the concept to be analysed. This sub-stage entails the identification of the frames and frame elements evoked by a lexical term representative of the concept under analysis. In this case, as is presented in chapter 5, the information is obtained from FrameNet website through the search of the lexical item and key word *art* as well as other frames related to art (Physical_artworks, Artistic_style and Aesthetics). The second sub-stage involves the identification of expressions (words, phrases and sentences) and meaning relations such as equivalence (similarity, comparisons and figures of speech as metaphors and personifications) and difference (opposition and contrast), that describe or indicate attributes, traits or evaluations of the concept of art, the artistic activity and art object. This is followed by the interpretation stage which first involves the interpretation and coding of the words and phrases identified in the previous stage in terms of the frames they evoke (as identified in the FrameNet website) and their classification according to conceptual content they share. This means interpreting the frames identified according to notions shared in their definitions, relations to traditional image schemas or relations of equivalence and difference found in the corpus. The second sub-stage involves looking at the frequencies of frames identified and comparing the two sub-corpora. The final stage of the methodology (4.3.) involves answering the three research questions guiding the study (What are the main or most frequent notions and meaning relations representing the concept of art in the data? What do the notions identified tell us about the representation of art, artworks and art practices in the studied media and are there any differences between the representations found in the two sub-corpora? Is it possible to identify established discourses through the representations found?) and to

explain possible social effects of the representations found in the data. This involves looking at the effects that the frames and conceptual relations found in the corpus can plausibly have in the in the construal of the concept of art. As mentioned in the introduction of this chapter, the qualitative analysis is assisted by NVivo10, a computer software that offers a platform for storing the source texts, coding sections of the data (words or text fragments) and organising these data in folders (Nodes) representing different subjects or themes.

4.2.1 Identification

This stage is divided into two steps: the first is the identification of the frames and frame elements recognised in the FrameNet as part of the concept to be analysed, in this case art, through the search of the lexical item *art* as well as other frames that are closely related to the concept of art. The second step involves the identification of words and expressions that indicate attributes, traits or evaluations of the artistic activity and object as well as the identification of meaning relations such as difference (opposition and contrast) and equivalence (comparisons and figures of speech such as similes, metaphors and personifications). The details of both stages are presented below.

4.2.1.1. Identification of frames and frame elements in the concept of art

The first step in the present critical analysis of the concept of art is to set a preliminary ground for the understanding and coding of the words, expressions or texts fragments identified as representing the concept. The examination and comparison of the key notions textually construing any concept starts from the identification of its skeleton, i.e. the basic elements which are traditionally understood as part of it. This way, the textual analysis focuses on specific frame

elements of the concept studied and identifies the elements within the frames composing the given concept. The study makes use of the FrameNet website (<https://framenet.icsi.berkeley.edu/fndrupal/>), the database created by Fillmore's team that provided the information regarding the frames and frame elements typically involved in the understanding of a concept. The information found on the FrameNet²⁹ website provides guidance regarding the frame and frame elements associated with lexical units (such as *art*):

FrameNet is based on a theory of meaning called Frame Semantics, deriving from the work of Charles J. Fillmore and colleagues (Fillmore 1976, 1977, 1982, 1985, Fillmore and Baker 2001, 2010). The basic idea is straightforward: that the meanings of most words can best be understood on the basis of a semantic frame: a description of a type of event, relation, or entity and the participants in it. For example, the concept of cooking typically involves a person doing the cooking (Cook), the food that is to be cooked (Food), something to hold the food while cooking (Container) and a source of heat (Heating_instrument). In the FrameNet project, this is represented as a frame called Apply_heat, and the Cook, Food, Heating_instrument and Container are called frame elements (FEs). Words that evoke this frame, such as fry, bake, boil, and broil, are called lexical units (LUs) of the Apply_heat frame. Other frames are more complex, such as Revenge, which involves more FEs (Offender, Injury, Injured_Party, Avenger, and Punishment) and others are simpler, such as Placing, with only an Agent (or Cause), a thing that is placed (called a Theme) and the location in which it is placed (Goal). The job of FrameNet is to define the frames and to annotate sentences to show how the FEs fit syntactically around the word that evokes the frame. (<https://framenet.icsi.berkeley.edu/fndrupal/about>)

As explained in the last sentence of the above quote, FrameNet defines frames according to the elements which compose them. The present study is concerned with the concepts contributing to

29 The FrameNet project is continually building a lexical database of English that is both human- and machine-readable, based on annotating examples of how words are used in actual texts. From the student's point of view, it is a dictionary of more than 10,000 word senses, most of them with annotated examples that show the meaning and usage. For the researcher in Natural Language Processing, the more than 170,000 manually annotated sentences provide a unique training dataset for semantic role labelling, used in applications such as information extraction, machine translation, event recognition, sentiment analysis, etc. For students and teachers of linguistics it serves as a valence dictionary, with uniquely detailed evidence for the combinatorial properties of a core set of the English vocabulary. (<https://framenet.icsi.berkeley.edu/fndrupal/about>) Accessed on 13/05/2015

the representation of the concept of art rather than with the syntactic arrangement of frame elements around the lexical item evoking a frame *per se*; however, I refer to the FrameNet database because as well as offering a point of departure in the analysis of the concept (art) it provides a taxonomy for the coding of expressions that contribute to the representations of art. Through the preliminary identification of the main frames and frame elements participating in the concept of art (Craft, Field, Physical_artworks, Artistic_style and Aesthetics, as will be presented in Section 5.1.1) it is possible to interpret and relate the frames evoked by lexical items present in the texts to notions that are conventionally considered parts of the concept of art. Thus it is possible to identify the notions that emerged from the analysis of the data (i.e. frames evoked by lexical items used in the data) as parts of the concept or as a different concept that projects meaning onto the concept. The identification of the frame elements (of the frames) evoked by the term *art* helps to determine the aspects or features that are part of the concept of art and to track the features which are more extensively used in the data. I argue that the frequencies of lexical items evoking frame elements can show characteristics within the concept of art that are considered more significant and appropriate in the description of art, artistic activity and artwork (by the media included) in the corpus. Thus, the frequent repetition of frame elements in the descriptions of the concept of art, artistic activity and artworks, shows the emphasis put in those frame elements and can serve as evidence of dominant representations of art. The frame and frame elements identified in FrameNet are described (in Section 5.1.1) in a diagram representing all the frame elements belonging to the concept studied. The following section deals in detail with the manner in which the textual analysis of the data was carried out.

4.2.1.2. Identification of words or text fragments describing and evaluating the concept of art, artworks and art practices.

In the second identification stage each text is reading carefully the art texts identifying the words, phrases or sentences that describe or give attributes to a) art as a concept, b) art as an activity and c) art as an artwork (art object). These words or fragments are coded in a Node folder in NVivo10. When a word, phrase or sentence is understood as describing the art concept, activity or object, it is coded in terms of the evoked frame as identified in FrameNet. I have not coded cases in which the author is clearly speaking only about the artist. For example, a writer might mention something about the artist's life or personality, as in:

‘Strunz's eureka moment as an artist came when she was studying painting at Germany's Karlsruhe State Academy in the mid-90s, and saw Robert Smithson's crystalline sculpture *Untitled* 1964–65.’ (Skye Sherwin, *The Artist of the Week*, *The Guardian*, 13/01/10).

This fragment describes an event related with the artist's biography and thus the words involved are not characterising the concept of art, the artistic activity or a particular art object. Because I am interested in what makes an artwork and art practice “good” I focus the analysis on words (verbs, adjectives, adverbs) as well as fragments (linguistic metaphors, questions, similes, etc.) that provide evaluations of the art described and not just describe the physicality of the work. In this way, a word will be coded and accounted for only when it provides a positive or negative judgement about the concept of art, as well as artworks and art practices. As explained in the following section, this stage is connected to the interpretation stage in which the words, phrases or sentences are interpreted and coded according to the information found in the FrameNet website.

4.2.2 Interpretation stage

4.2.2.1. Interpretation of words and phrases in terms of frames in FrameNet and semantic relationships

The interpretation and coding of the data involved the close examination of the linguistic contexts of, of course *work*, *art*, *artwork*, and *work of art*, but also other words that refer to particular instances of art objects, such as *it* (used as reference to an artwork), *painting*, *sculpture*, *video*, *installation*, *photo*, etc. It is important to note the use of linguistic metonymy in many texts in which we find the use of the name of the artist when referring to her/his work. Another linguistic metonymy occurs when writers discuss the whole exhibition as if it were one work of art. So, the first interpretation stage entailed examining lexical items representing the concept of art, the artistic activity and the art object (e.g. *art*, *work*, *artwork*, *it*, *painting*, *sculpture*, *project*, *film*, etc.) and the way that these contribute to the representation of the concept through the evocation of frames, semantic relations and difference and equivalence relations. As previously noted, this part of the interpretation stage occurs almost simultaneously with the identification of words and phrases previously mentioned. This is because the identification and coding of a lexical item or phrase requires the evaluation of the sense in which the term or phrase is being used, i.e. how it characterises the concept, activity or object of art. Consequently, words identified as representing the art concept, the artistic activity and the art object are searched in the FrameNet website in order to identify the frames they evoke. Frames' descriptions were checked to make sure that the meaning offered in FrameNet corresponds to the meaning intended in the text.

Due to the way specific words are used (e.g. figurative) they may not be found within the frame alternatives offered in FrameNet, and sometimes more than one frame is identified by a particular word depending on its context of use. Words that did not correspond to a frame available in FrameNet, were searched in the *Oxford English Dictionary* in order to find a suitable name for the folder representing the frame evoked by those particular words in the text. NVivo10 allows coding of expressions (words, phrases or sentences indicating attributes or traits that are evaluative of the artistic activity and/or the work of art) into folders called Nodes. Nodes in NVivo10 represent themes, places, people or other areas of interest, and in this research, Nodes represent notions such as frames, image schemas, basic domains and frame elements as well as meaning relations such as difference (opposition, contrast and comparisons), equivalence (similarity, and figures of speech as metaphors and personifications), interrogations used in the linguistic context of the lexical item representing the concept, activity or artwork (*art, work, artwork, it* -when referring to an artwork-, *painting, installation*, etc.). Node folders representing basic domains (Colour, Emotion, Colour, Pitch, Temperature, etc.) and semantic relations such as causation (reason, consequence, purpose), additive (*and*), conditional (*if*), elaboration (exemplification, rewording), contrastive/concessive (*but, yet*) were also created. The identification of relations of equivalence and difference followed a simplified version of Jeffries' (2010:58-59) model of equivalence and opposition. Thus, intensive relational equivalences between X and Y (X is Y, X seems Y, X became Y, X appears Y, Z made X Y, Z thinks XY, Z caused X to be Y), appositional equivalences (X, Y, (Z) etc.) and metaphorical equivalences (X is Y; the X of Y, X is like Y) are coded in folders called 'Equivalence' and 'Linguistic metaphor' depending on the content expressed. Phrases expressing opposition such as negated opposition (X is not Y, some X, no Y, plenty of X a lack of Y, etc.), concessive opposition (despite X, Y, X yet Y, X still Y, etc.), explicit opposition (X by contrast with Y, X as opposed to Y, etc.), contrastives (X, but Y), complementaries (e.g. dead/alive, male /female,

right/wrong), gradable antonymy (e.g. hot/cold, rich/poor, long/short), converses (e.g. buy/sell, husband/wife, borrow/lend), directional or reversive opposition (e.g. pack/unpack, arrive/depart) (Jeffries 2010: 55-57) are all coded in a node called Opposition. Finally nodes are examined in order to identify the features that stand out in the representation of art in the data.

A great part of the qualitative work in this study entails working out the Nodes folders where the text fragments are stored. NVivo10's allows the researcher easy access to the sources to un-code and recode texts as well as running queries that could fill gaps in the researcher's capacity. For example, after reading and coding many texts, new texts could show that the coding of a lexical item within a node is not quite right, so the researcher can go back to those texts, un-code and code in a different node or check if there are other meanings to the same word that should have been put attention to and then, if necessary, create a new node. NVivo10 thus allows the researcher to create, revise, change, merge and eliminate created Nodes and thus improve the categories used in the classification of words or text fragments. When a term is frequently coded within a frame from FrameNet, NVivo10 also allows running queries to check the whole data for terms (included stemmed words and synonyms) identified in FrameNet as typically evoking the frame that the researcher could have missed and which may also be used in the representation of art or artworks.

After the whole corpus has been coded, the frames are classified according to the relationships they hold to traditional image schemas, basic domains, as well as conceptual content that they might have in common. Some of these relations are very obvious, as for example, LOCOMOTION (SOURCE-PATH-GOAL) involves three core frame elements in the frame Motion, Source, Path, and

Goal.³⁰ The basic domain EMOTION is incorporated to the Emotion Directed frame as both involved emotions experienced as results of a stimulus. Other relations are not so evident, as for example, the many frames which involve aspects of communication or commerce. I have related frames and classify them according to shared features such as, for example, the description of agents involved in an action as a 'Addresser/Addressee', a 'Cognizer' or an 'Experiencer', as well as other meaning relations found in the corpus (equivalence and difference).

I am not concerned with, and have not coded in the study, descriptions that provide specifications of components of artworks such as colours, materials and size, unless these characteristics are being portrayed as raising or producing the value of the work. In summary, the words and phrases which characterise the concept of art, the artistic activity or the art object as valuable in some way are coded in terms of the image schemas, basic domains, frames and sub-frames they evoke.

I now present several excerpts in order to exemplify how they were coded:

It's not outrage or polemical opposition that drives the work, but an icy, uncanny materialisation of the reality of the time, regardless of our opinion of it: Britain was broken, and she was going to 'cure' us – whether we wanted to be the patient, or not. In this sense, Hamilton's vision anticipates the full spectacularisation of politics that now dominates. (Charlesworth, Reviews UK, *Art Review*, May 2010)

In this fragment an installation by Richard Hamilton is described as 'driven' by the embodiment or the becoming into material of a British historical moment. This *materialisation* of reality is identified as the force that *drives the work*, in contrast to *outrage or polemical opposition*. The term

³⁰ Some entity (Theme) starts out in one place (Source) and ends up in some other place (Goal), having covered some space between the two (Path).

materialisation was searched in FrameNet and coded in a Node representing the Coming_to_be³¹ frame which gathers all instances in which lexical items (or phrases) evoked this frame in the representation of the concept, artistic activity or artwork. The term *materialisation* evokes the Coming_to_be frame because it describes a change of state in which an element achieves a material form. The *materialisation* is described as *icy* and *uncanny*. The term *icy* is coded in the Node representing the TEMPERATURE basic domain and *uncanny* in the folder representing the Idiosyncrasy frame. The 'Idiosyncrasy' folder reunites lexical items that evoke '[a] certain Idiosyncrasy [that] belongs to an Entity distinguishing it from other entities'.³² Also, the *icy, uncanny materialisation of the reality of the time* is said to 'drive' (*drives*) the work, and thus, the art object is described as part of a process of movement. The word *drives* is searched in FrameNet database and the Cause_Motion³³ frame is identified as evoked by it. The term is thus coded in a Node which gathers all the instances evoking this frame when representing the art concept, the artistic activity and artworks. The example above also shows an instance of the linguistic metonymy in which a part of what produced the installation/art work (in this case *Hamilton's vision* i.e. the artist's idea) stands for the whole artwork. *Hamilton's vision* (i.e. the artwork), is thus said to *anticipate*, that is, deal with an historical situation beforehand; it forestalls *the full spectacularisation of politics that now dominates*. The word *anticipation* is identified in FrameNet as evoking the Expectation frame ('Words in this frame have to do with a Cognizer believing that some Phenomenon will take place in

31 The Coming_to_be frame is defined as: "[a]n Entity comes into existence at a particular Place and Time which may take a certain Duration_of_endstate, have a Cause, or be formed from Components"
https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Coming_to_be

32 The lexical items that can evoke this frame include, but are not limited to: *certain (adjective)*, *idiosyncrasy (noun)*, *idiosyncratic (adj.)*, *oddity (noun)*, *particular (adj.)*, *peculiar (adj.)*, *peculiarity (noun)*, *uncanny (adj.)*, *unique (adj.)*, *weird (adj.)*.

33 The definition of the Cause_Motion frame is: 'An Agent causes a Theme to undergo translational motion. Although different members of the frame have different degrees of profiling of the trajectory, the motion may always be described with respect to a Source, Path and/or Goal. In contrast with Placing, the final state of motion is not universally profiled, although individual instances of an LU may emphasize the Goal.' https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Cause_motion

the future. Some words in the frame-e.g. *foresee.v.*- indicate that the Phenomenon is given as true, while others do not'³⁴) and it is coded within a folder representing that frame.

The following sentence presents an example of the use of opposition in the description of an artist's activity:

Duchamp's art was about ideas; Orozco's is about the lack of new ones. (Ariella Budick, The Emperor's old shoe box, *The Financial Times*, 06/01/2010)

In this sentence, the term *art* can stand for both the artistic practice and the artwork produced by the artists. Accordingly, the artistic activities and art works of the two artists mentioned are opposed through the presentation of their differences. This whole sentence is coded in the 'Opposition' Node which gathers all the instances expressing opposition, antagonism or conflict in data.

Two examples of explicit equivalences made between art and other notions (*art as sign* and *art as experience*) are present in the following example:

By confronting semiotic artifice with the authenticity of bodily experience, Banner's work has progressively traced one of the key shifts in art since the early 1990s – from the dominance of semiotic theories of art as sign, to the resurgence of interest in aesthetic theories of art as experience. (Charlesworth, Reviews UK Fiona Banner, *Art Review*, October 2010)

In this example the artist's work is represented as *confronting semiotic artifice with the authenticity of bodily experience* and *progressively traced of the key shifts in art (...)*. The verb *confront* is

34 <https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Expectation>

understood here as an opposition between *semiotic artifice* and *the authenticity of bodily experience* and thus it is coded in the 'Opposition' Node. The verb 'trace' (*traces*) is coded in the Node standing for the Leaving traces frame which is defined as 'A piece of Evidence [that] indicates that an Event occurred [sic], or metonymically, Entity had formerly existed, in a Location' (https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Leaving_traces). The term *progressively* is also coded in the Node representing the Cause_Change_of_Position_on_a_Scale frame, which is defined in FrameNet as:

Consist[ing] of words that indicate that an Agent or a Cause affects the position of an Item on some scale (the Attribute) to change it from an initial value (Value_1) to an end value (Value_2). The direction of the change (Path) can be encoded as well as the magnitude of the change (Difference). The rate of change of the value (Speed) can optionally be indicated as well as a second scale (Co_Variable), which the values are correlated with (https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Cause_change_of_position_on_a_scale).

Another frame coded in this example is Undergo_Change frame evoked by *key shifts in art*. This frame is defined as 'An Entity changes, either in its category membership or in terms of the value of an Attribute. In the former case, an Initial_category and a Final_category may be expressed, in the latter case an Initial_value and a Final_value can be specified' and it is generally evoked by the following lexical items: *change.n*, *change.v*, *changeable.a*, *metamorphosis.n*, *plummet.v*, *shift.n*, *shift.v*, *swing.v*, *transform.v*, *transformation.n*, *transition.n*, *turn.v*, *veer.v* (https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Undergo_change). A complete description of each of the frames found in the data is offered in Chapter 5.

The interpretation of the possible relations of frames in relation to image schemas entails examining their definitions and their conceptual connections. For example I have grouped the frames Cause_motion, Motion, Change_position_on_scale, Expansion, Process_end, Activity_start, among

others, as conceptually related to the image schema LOCOMOTION (SOURCE-PATH-GOAL). These frames are grouped because they involve the notion of a movement along a determined trajectory.

An example of the interpretation of a conceptual relation found in rhetorical effects is the following extract in which an artwork is personified, that is to say, represented with human characteristics:

If Bernadette can be read as a metaphor for the way in which the frontier post of governmentality is embodied in each of our individual, subjective struggles with the codes of society — **a territory that contemporary art is very much at home with** — it follows that the British Art Show, held every five years as an ‘overview of **the concerns of art today**’, and thus by definition exclusionary, is in fact an institution of the state itself (albeit a minor cultural one) which contributes to this disciplinary matrix (Zor Shearmah, Review British Art Show 7, *Art Monthly*, December 2010); my bold.

Among other representations of the video installation *Bernadette* (e.g. as *metaphor for the way in which the frontier post of governmentality is embodied in each of our individual, subjective struggles with the codes of society*), contemporary art is said to be comfortable (*very much at home with*) with a *territory* (i.e. the metaphor previously mentioned) as well as having *concerns*.

The last part of this stage involves, whenever possible, to show the conceptual relations of equivalence which map elements (i.e. features) from one frame into art in the form of conceptual metaphors. An example of a conceptual relation found is present in the last paragraph of the data offered (Zor Shearmah, Review British Art Show 7, *Art Monthly*, December 2010), in which the personification of art maps characteristics from a human being (such as being comfortable, or, *at home with* something) into the artwork. This way, the personification of art is based on the conceptual metaphor: art is a human being.

4.2.2.2. Interpretation and comparison of the frequencies of the conceptual structures (frames, image schemas, basic domains and semantic relations) found in each data set

This stage involves examining the most frequent frames in each sub-corpus and interpreting the possible reasons for these usages. After inferring the way in which the frames and semantic relations previously identified represent art, it is necessary to look at the differences in the usages found in the data. This sub-stage then aims firstly, to identify the number of occurrences of the frames found in order to recognise the most prominent and secondly, to examine the differences between the two sets of data and consider possible reasons that could explain these differences.

The frequencies are examined in terms of their overall presence in the sources, that is to say, I mainly focus my attention on the number of sources in which frames, semantic relations and rhetorical effects are found and not the total number of occurrences of each frame, semantic relation and rhetorical effect. The reason for this choice is not to over-represent the presence of frames as there are great differences in the length of the texts included. So, for example, a particularly long text could represent art through a large number of terms evoking communicative aspects. This could over-represent certain frames over others which occur more evenly; that is to say, frames that are present in a greater number of texts, but due to their length they use less words evoking them. By focusing on the number of source texts rather than single occurrences, I can trace the overall presence of the frames found across the texts.

To summarise, the interpretation stage involves identifying the words and expressions (nouns, adjectives, verbs, comparisons, linguistic metaphors, etc.) used to describe the concept of art, the artistic activity and the artwork. These words and their contexts are coded in Node folders with the

assistance of the qualitative analysis software NVivo10. Node folders are named according to the frame evoked in the data. Text queries are then run in order to check the data for other lexical units evocative of frames (as found in FrameNet) which may also be used in the representation of the concept of art, the artistic activity and the artwork). Later the frames found are classified in terms of the relations they may hold to image schemas and other notions in their definitions, and interpreted as conceptual content that presents works of art with value. Finally, a basic quantitative account is carried out of the presence of frames across the texts and a comparison of these in both sub-corpora.

4.3 Explanation

The explanation stage is concerned with the influence that the frequent representations of the concept of art as well as the conceptual relations found in the corpus can have in the social world. It also looks at the external influences that the representations found may also respond to. In other words, explanation involves evaluating the meaning that the notions and meaning relations found in the data embed into the concept of art as well as the discourses (economic, theoretical, political, etc.) that can be traced in (i.e. as possible causes) the usages found. This study argues that due to the cultural capital of the media composing the corpus, the identification of the frames, image schemas, basic domains, sub-domains and meaning relations found sheds light on the key notions structuring the main and dominant contemporary discourses on the concept of art. In this way, the explanation is 'concerned with the relationships between interaction and social context- with the social determination of the process of production and interpretation, and their social effects' (Jeffries 2010: 11). Thus, in the last stage it is necessary to interrogate the results regarding the

intentions and the consequences that these may have on the audience's construal of the notion of art. With this in mind, I return to the research questions and try answering these through the findings in the data:

1) What are the main or frequent notions and meaning relations representing the concept of art in current art texts from relevant British general press and specialised art magazines? The answer to this question must summarise the findings from the identification and interpretation stages and present the conceptual structures (frames, frames elements, image schemas and basic domains) and meaning relations (semantic relations and conceptual relations) underlying representations of the art concept, artistic activity and art objects in the data.

2) What do the notions identified tell us about the representation of art, artworks and art practices in the studied media? Or in other words, how can the representations identified influence the readers' construal of the notion of art as well as support or encourage a particular type of art as valuable? Are there any differences between the representations found in the two sub-corpora? The answer to this question presents the interpretation of the findings according to the implications of the notions and meaning relations used in the description and evaluation of the concept, activity and art object. Due to the relevance of the media studied, it is possible to draw conclusions about a dominant view regarding what 'good art' is or the elements that may contribute to 'good artwork'. The differences between the findings from the two sub-corpora are delved into here.

3) Is it possible to recognise 'established' discourses in the representations found? The answer to this question examines the manner in which the use of the notions identified in the data can support known or recognised ways of representing and valuing art, artistic activity and the artwork.

In this way this study also intends to identify discourses (economic, political, academic, etc.) supporting the representations of art found in the data as well as reproduced by them. As a result this study can also provide the basis for further research looking into to the reproduction or the innovation of discourses within the art field.

Chapter 4 has presented, firstly, the corpus gathered for the textual analysis of the representation of the concept of art in influential media, and secondly, the methodology used in order to carry out the analysis of this data. Chapter 5 begins with the identification of the frames that constitute the concept of art and continues with the complete qualitative analysis of the data through the steps offered here.

Chapter 5: Analysis of the corpus

This chapter presents the three stages followed in the analysis of the *artwriting* corpus. As explained in chapter 4, the first stage of identification is divided into two sub-stages: the identification of frames and frame elements present in the concept under study (art), followed by the identification of the lexical items (words, phrases and sentences) that contribute to the textual representation of the concept of art, the artistic activity and the artwork in the data. The second stage involves the interpretation and coding of these lexical items in terms of the frames they evoke. The use of semantic relations and rhetorical effects in the representation of art is also coded at this stage. These conceptual structures (frames and semantic and conceptual relations such as opposite or contrasting terms among others) are classified according to notions they share, such as image schemas, reference to a 'Cognizer', 'Addresser/Addressee' or 'Experiencer' in their definitions or the idea of evaluation and relations of equivalence or difference. Attention is also paid to the overall frequency of the semantic and conceptual structures identified and the sub-corpora are compared on that basis. Finally, the third stage involves the explanation of the results found in the data in terms of the dominant representations of art as well as the possible causes and effects of such representations.

5.1 Identification

5.1.1. Identification of frames and frame elements in the concept of art

This section presents the identification of key notions that are part of the concept of art. This step is important for two reasons: first, the concept of art (discussed in Chapter 2) is very complex and subject to change. So in order to obtain a better understanding of the conceptual elements involved in this concept today, this study focuses on the notions that are currently present in the representation of art. Secondly, the identification of notions fundamentally related to the concept of art allows tracking the presence of these notions in the data, and thus which notions are most frequently highlighted. Highlighting is here understood as an ideological process in which in the writer/speaker chooses and favours certain elements, among the many at his/her disposal, in order to represent a given concept in a way that he/she feels more representative of it (more on this in Section 5.2).

Diagram 1 (below) identifies the frames and frame elements evoked by the term *art* as well as other frames I have considered closely related to the notion of art using the information available in FrameNet website. This website includes a database providing word senses through the identification of their frames. FrameNet includes core frame elements (FEs) which are semantic elements consistently present within the frame (but which can be textually implicit or explicit), while non-core FEs are elements that are not essential to the understanding of the frame. Core elements are portrayed as black squares and non-core frame elements as blue rounded squares.

In the production of Diagram 1, first, I looked at the two frames evoked by the lexical unit *art* (in FrameNet): **Fields** and **Craft**. I then searched the terms *painting*, *artist*, as well as FrameNet's frame list and identified the frames that are fundamentally related to the concept of art: Artistic_style, Aesthetics, Physical_artworks, and Create_physical_work. I then identified their frame elements and included them in the diagram. The frame **Craft** is defined in FrameNet as a particular Activity, performed conventionally or habitually by more than one Practitioner within a Culture and described in terms of its methods

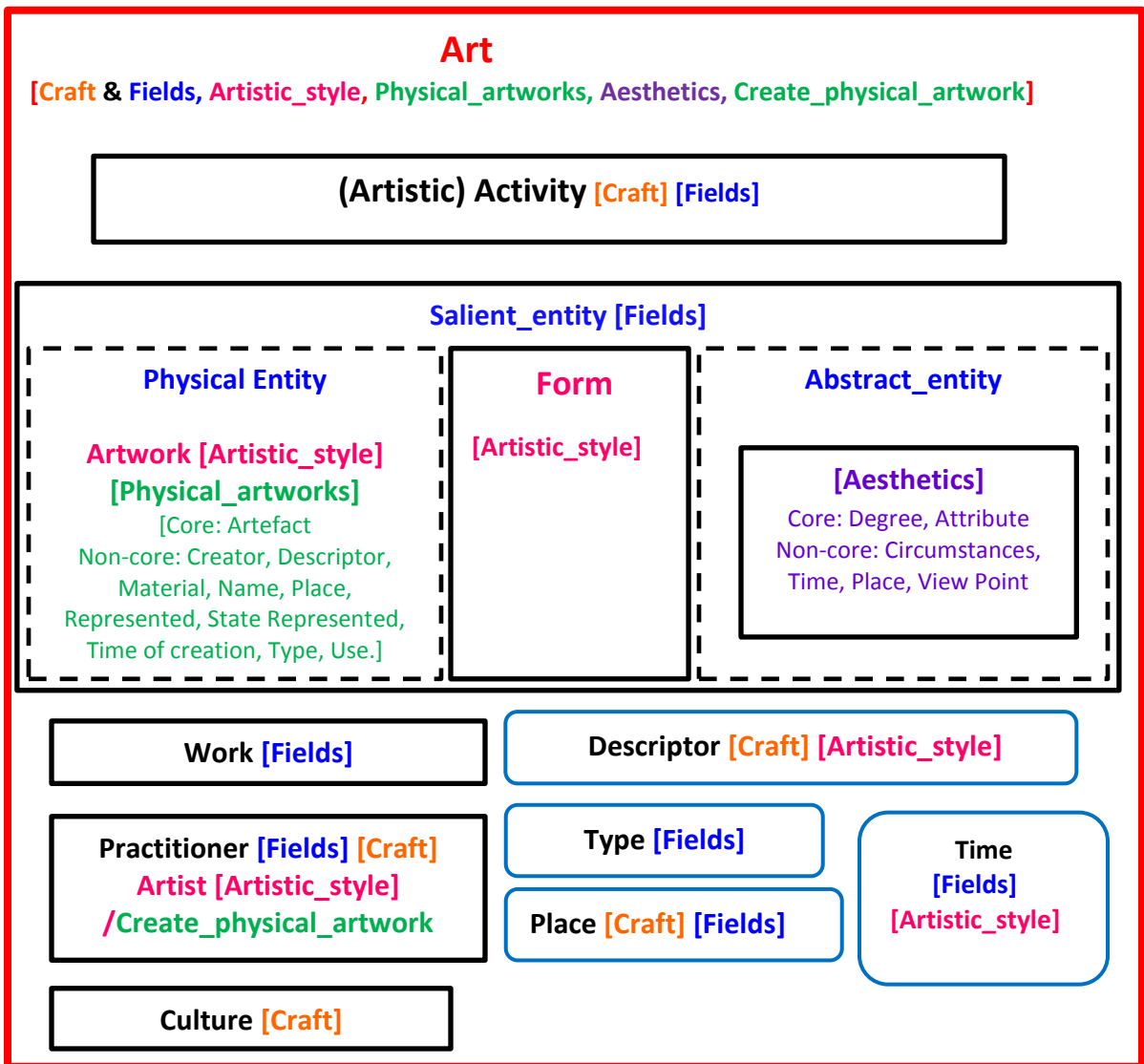
(<https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Craft>). And **Fields** is defined as: 'an individual or group (Practitioner) or a part of their work life (Work) defined professionally by the Activity that they typically engage in. Alternatively, the Activity may be indicated by a Salient_entity conventionally associated with it'

(<https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Fields>). Thus, Craft and Fields include the core FEs Activity and Practitioner, as both frames require a 'practitioner', someone (or group) to perform an action (Activity). In the case of Craft, the activity is defined in terms of convention or habit, and in the case of Fields interpreted as a profession. The core FE Practitioner is defined in Fields as '[i]ndividual, group or organization that engages in the Activity as part of their profession' while in Craft it refers to the person '[w]hose activity is at issue'. The FE Practitioner corresponds to the core FE Artist in the frame Artistic_style where is defined as the '[p]erson who creates artwork with a particular recognizable form'.

The frame Artistic_Style is defined in terms of the lexical units (LUs) that evoke it: '[t]his frame contains LUs that express the Form which a piece of Artwork represents. The Form may also represent the entire body of an Artist's work. The Form may be further characterized by the Time of some Artwork's creation or other Descriptors'

(https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Artistic_style). The core FE Artwork is described as '[a] created artefact that is created by an Artist and has a unique Form as perceived by some judge'.

Diagram 1. Frames and frame elements in the lexical representation of the concept of art



In Diagram 1 the red square represents the concept of art, which includes all the frames and frame elements found in FrameNet which I considered inherently related to this concept. For the sake of clarity these frames are marked in different colours (orange for Craft, blue for Fields, pink for Artistic_style, purple for Aesthetics and green for Physical_artworks) and positioned between square brackets. Black squares represent frames elements; blue rounded squares represent non-core frame elements. The dashed black line indicates the connection between the Physical Salient_entity, the Artistic Form and the Abstract Salient_entity (More details about this connection are included in the diagram later in this section). The Practitioner FE corresponds to the Create_physical_artwork frame ('A Creator creates an artifact that is typically an iconic Representation of an actual or imagined entity or event. The Representation may also be evocative of an idea while not based on resemblance.'

https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Create_physical_artwork).

The non-core frame element Place, in Craft, describes 'the location where the Practitioner engages in the Activity' and in Field, this FE 'marks expressions that indicate the Place in which the Activity is performed'. Accordingly, the FE Culture (in Craft) accounts for the culture from which the (Artistic) Activity is produced. The non-core FE Time in Fields is defined as '[t]he Time when the Practitioner engages in the Activity' and in Artistic_style, as '[a] description of when the Artwork was created'. The non-core FE Type (in Fields) is outlined as '[t]he subfield of the Activity that the Practitioner is engaged in'. Finally, the non-core FE Descriptor (in Craft) is stated as '[e]xpressions that indicate attributes, traits or evaluations of the Activity' and in the frame Artistic_style as '[a] characterization of the Form that the Artwork resembles'.

The physical entity characteristically associated with the (Artistic) Activity clearly involves the art object and corresponds to the core FE Artwork in the Artistic_style frame, as well as being a frame in itself: Physical_artworks (green in the diagram). The frame Physical_artworks is defined in FrameNet as '[a] physical object, the Artifact, is produced by a Creator to stimulate the perceptions, emotions, or cognition of an audience [...] in many cases, the created Artefact is intended to represent an actual or imagined entity or event, the Represented. The Represented may be specifically shown in a particular state (State_of_represented)'

(https://framenet2.icsi.berkeley.edu/fnReports/data/frameIndex.xml?frame=Physical_artworks).

In view of the definition of the frame Aesthetics , i.e. '[a]n Entity is judged to be sensually pleasing or intellectually interesting to a (generally implicit) Judge', I have integrated the frame Aesthetics into the Abstract_entity since 'the Abstract_entity characteristically associated' to the artistic activity is related to the act of judging a set of characteristics as 'sensually pleasing or intellectually interesting', and like any action, it involves a capacity or faculty to judge something as sensually pleasing or intellectually interesting.

Regarding the difference between Field and Craft, FrameNet indicates that Field has the core FEs Salient_entity and Work while Craft has the core FE Culture. Culture (in Craft) is defined as '[a] Culture within which the Activity is performed' while the FE Work (in Fields) is outlined as a phase in a practitioner career that is spent in the Activity'. The FE Salient_entity is defined as: '[a] physical or Abstract_entity that is characteristically associated with the Activity'. As mentioned in Diagram 1 I have divided the Salient_entity (black square) according to its two characteristics: the Physical Salient_entity and the Abstract_entity. I have placed the core FE Form (of the Artistic_style frame) between the Abstract and the Physical Entity because, considering that Form is defined as 'a style that characterizes an Artwork (or an Artist, metonymically) and can be

recognized by a judge', this FE can act as the link or connection between the Physical and the Abstract_entity. This is because Form is the basis of the style, that is to say, it is the characterisation of the material form where the features or physical properties of the artwork appear. The form is the shape of the artwork and thus, it presents the features that stimulate perceptions, emotions or cognition in an audience. The Form then also accounts for the characteristics evaluated as a pleasing or interesting in the object (as seen in the definition of the frame Aesthetic). The broken black line in Diagram 1 indicates this connection.

Considering the institutional view of the definition of art (Dickie 1974, 1984), the 'Abstract_entity characteristically associated with the activity' would correspond to judging an activity (and/or object) as art by a person or group of people (the 'artworld') due to characteristics perceived as 'sensually pleasing or intellectually interesting'. Also since Danto's (1981) view of art as interpretation (i.e. the view that an object is an artwork 'only under an interpretation' Danto 1981: 125), the notion of art seems to reside in the capacity of the viewer to interpret the object/activity as art.³⁵ Because any object potentially has the capacity to lend itself to this particular kind of interpretation, for example by being contextualized as art (as in the case of Duchamp's *Fountain*), it is reasonable to suppose that interpreting an object or activity as art requires that the contextualization results in a physical or intellectual stimulation (i.e. the contextualization needs to be judged as 'sensually pleasing or intellectually interesting'). Consequently, classifying an object or activity (e.g. performance art) as art entails judging it in terms of its capacity to produce sensorial or intellectual stimulation. This stimulation results in an interpretation which may be expressed in linguistic form through different genres of artwriting (journalism, critique, academic writing, etc.).

³⁵ See Section 2. 5, for a brief account of Dickie's institutional view of art and Danto's interpretation view.

In order to identify the aspects fundamental to the concept of art, I examine the definitions of the core FEs participating in the frames previously mentioned (Craft, Fields, Artistic_style, Aesthetics, and Physical_artworks). First, I focus on the characteristics attributed to the artwork: the Physical_artworks frame is described as 'represent[ing] an actual or imagined entity or event, the Represented'. That is to say, the Artwork stands for something else, it signifies or produces new meaning through the re-presentation of an 'an actual or imagined entity or event'. The second feature attributed to the Artwork is that it 'stimulate[s] the perceptions, emotions, or cognition of an audience'. In view of these capacities, I recognise two aspects involved in the judgement of an entity as art: one related to the prompting of senses and the body ('perceptions and emotions') and the other provoking mental or intellectual aspects ('cognition'). These two aspects, the sensorial and intellectual appreciation, correspond to the characteristics assessed by a 'judge' in the Aesthetics frame ('[a]n Entity is judged to be sensually pleasing or intellectually interesting').

On the basis of the features attributed to the Artwork and Aesthetics frames I propose three aspects that are fundamentally related to, or necessary parts of, the concept of art: the capacity to represent and thus to produce a message, the capacity to motivate the senses, and finally the capacity to draw the intellectual properties of an audience. I call these aspects 'capacities' because they involve the faculty to produce an outcome, they generate something else: a representation or message, stimulation of the senses and a stimulation of the mind.

Another necessary part of the concept of art which has not been indicated yet is the core FE Work (in Fields). This FE points to the (Artistic) Activity performed as a professional occupation which generates a Physical Entity (or Artwork). This Physical Entity can be sold or commercialised as a

source of income for the Practitioner. This aspect is also an important part of our contemporary understanding of the concept of art. The production of a message, stimulation of the senses, stimulation of the mind and the commercial aspects related to art can all be understood as parts of the concept. I come back to these four aspects (representation, motivation or stimulation of the senses, motivation of the intellect, and commercial return) in the explanation stage, Section 5.3, in which I relate them to the frames found in the data. The frequent allusion to these aspects in the representation of art shows the highlighting of these features and thus sheds light on the importance given to them by the media studied.

In order to limit and focus the textual analysis, this thesis looks only at words, phrases or sentences which describe the frame elements: Artistic Activity, the Artwork and the concept of art. This research establishes grounds for further studies on the representation of different frame elements such as the Art Practitioner (Artist) as well as Culture or Types of art production.

In summary, this stage involved the search for notions typically involved in the concept of art through the identification and connection of frames related to art in FrameNet. This stage thus has aimed to recognize the different frames which are habitually evoked in the description of art with the intention of achieving a clear idea of the conceptual elements that form the concept studied.

5.1.2. Identification of words and phrases representing the concept of art, artworks and art practices in the corpus

The following stage of the analysis involves the qualitative analysis of each text in the corpus in order to identify the words and phrases which characterise the concept of art, the artistic activity

and the art object (e.g. *art, work, artwork, it, painting, sculpture, project, film*, etc.). As discussed in the Methodology, the identification of words and phrases is immediately followed by the coding of those words in NVivo10. Such an identification and coding of words and phrases describing the concept of art, artistic practices and art objects results in the interpretation of these words in terms of the frames they evoke. As explained in Chapter 4, I use mainly FrameNet as the source of labels or categories to tag the textual items that occur in the corpus. NVivo10 allows coding of these expressions (words, phrases or sentences indicating attributes, traits or that are evaluative of the artistic activity and/or the work of art) in folders called 'Nodes'. Nodes in NVivo10 represent themes, places, people or other areas of interest, and in this research, nodes denote theoretical constructs such as frames, image schemas, basic domains and other semantic and conceptual relations identified in the representation of art.

5.2 Interpretation stage

5.2.1. Interpretation of words and phrases evoking of frames from FrameNet and semantic relationships in the description of art, artwork(s) and art practice(s)

In this stage I examine the most frequent frames identified in both sub-corpora. As mentioned in the previous stage, immediately after the identification of words, phrases or sentences characterizing art's concept, activity or object, it is necessary to interpret and code these in terms of the frame that they evoke.³⁶ After carefully reading and coding the whole corpus, I describe and

³⁶ As presented in Chapter 4, words are searched in the FrameNet website and the frames descriptions checked to make sure that the meaning in that context corresponds to the one used in the texts studied. When words do not reflect any frame available in FrameNet, then the *Oxford English Dictionary* is checked in order to code the term with a suitable name which can represent the frame evoked in the text.

interpret again the possible relationships between these frames, image schemas, semantic relations, rhetorical effects, and art's aspects (as identified in 5.1.1). Finally I provide examples from the data for the reader. Due to the large number of frames identified, and in order to summarise these results, I relate these frames according to their connection to image schemas,³⁷ basic domains, elements (notions) shared within their definitions and conceptual relations established through their use (i.e. relations of equivalence and difference). This way I produce twelve groups containing the related frames which are most frequent in the data. Section 5.2.2 includes Table 3 with all the frames and their frequencies in the data. The Frame index in the Appendix provides the relevant definitions of each frame found in the corpus as found in FrameNet's website.

The first four sections include the frames which involve image-schematic notions FORCE (Force, Section i), LINKAGE (UNITY-MULTIPLICITY) (Link Section ii), CONTAINMENT (Containment, Section iii) and LOCOMOTION (Motion, Section iv). The following four sections were obtained by looking at the elements shared in the frames definitions: frames which categorize the agents involved in an action as 'Addresser/Addressee' are grouped and explained in the section called Communication (v), the ones that referred to the agent involved as 'Cognizer', in the section Cognition (vi), frames which referred to the agent as 'Experiencer' are grouped in Experience (vii). The frames implying commercial aspects are grouped in the Section Commerce (viii). These are followed by the frames evoking notions that imply evaluation (Evaluation, Section ix). The following group gathers two frames which are also frequently (see exact frequencies in Table 3, Section 5.2.2) used in the representation of art in the data: Rite and Records (Section x). Finally, the two last sections

³⁷ The names of basic domains and image schemas have been taken from Evans and Green 2006, Table 7.4, 'Partial inventory of basic domains' (p.234), and Table 6.3, 'A partial list of image schemas' (p.190).

present frames and other semantic relations which I have interpreted as presenting relations of equivalence (Section xi) and relations of difference (Section xii). I discuss each group separately, explain their characteristics (i.e. why I have classified them as a group), indicate the frames included in the group as well as the terms from the data identified as evoking each frame. I describe the most frequent frame from each group, provide an example from the data and explain the criteria underlying the interpretation of every frame found in that text fragment. NVivo10 allows nodes to be grouped under other nodes, so that head nodes (nodes grouping other nodes) incorporate sub-nodes (frames evoked in the data). In order to show the multiple frames co-occurring in the representation of art, artworks and art practices, I include all the frames identified in the example offered and a brief description of the interpretation process. Frequencies of frames and differences among sub-corpora are dealt with in the second part of this section (5.2.2).

i. **Force**

All the frames included in this section imply the notion of a force or energy applied on to art, artworks and art practices. The analysis of the data showed several instances of words and phrases which involve different aspects of force. The image schemas identified within FORCE are: ENABLEMENT, COUNTERFORCE, COMPULSION, BLOCKAGE, ATTRACTION, RESISTANCE, REMOVAL, and DIVERSION. The most frequent image schema among these is FORCE (ENABLEMENT) and the words and phrases suggesting it were coded in different sub-nodes representing the frames evoked by the words (as identified in FrameNet). The words and phrases from the data are presented in parenthesis following the name of the frame. These frames were grouped within a head node representing the image schema **FORCE (ENABLEMENT)** as they all involved the notion of a force which assists, facilitates or allows actions to take place. Frames (from Frame Net) identified as

related to the image schema FORCE (ENABLEMENT) are (including the words and phrases evoking the frames in the data presented in parenthesis): **Exertive_force** (*driving force, powerful (4)*³⁸, *full power, power of, energy, effective, act, intent, power (2), force (4), effort, energies, charge (2), recharged, charged, reinforces, forged, facilitates, underpinning, action and pushes*), **Coming_to_be** (*development (3), developing, develop, developed, develops, become (6), becomes (6), becoming, emerges, emerged, materialisation, painting coming to life, unresolved states, and gives forms*), **Cause_to_start** (*foster, breeding ground, influential, incited, prompted by, provoke, to set up, insistent call for, rebooted, responsible, originated, provocative, promote, transformed into the seed of, impetus*), **Cause_motion** (*drives (2), drive (2), throw, paved the way*), **Capability** (*potential (9), ability, garner, capacity*), **Impact** (*clash, collision (2), crash, collusion and impact*) and **Leadership** (*governing, authority (2)*) (See Appendix for frame definitions from FrameNet). Within the node (representing the frame) **Capability** I included two more frames evoked in the data: **Means** (*tools, allows (2), approach (2), method, and tool*) and **Tool_purpose** (*function and designed, functioning, function (4), functions (2), functionless, tactics, equipped, functioned, in operation and use (2)*) as they involve elements which assist the capability of an agent or device.

I interpret the two other frames identified in the data, **Seeking_to_achieve** (in the data: *seeks, seeking, pursuit*) and **Suasion** (in the data: *convincing, persuasive*) as also conceptually related to the image-schematic notion of a force which enables movement, processes, etc. This because the actions involved in these frames demonstrate an active effort to obtain a goal on the part of an individual. This effort can be understood as a force which comes from within the individual whose actions allow him/her to reach an aim or influence someone.

³⁸ Numbers in parenthesis indicate multiple occurrences of the term in the data.

In the sub-node **Exertive_force**³⁹ are coded all the words which represent art, artworks and practices as employing a force. An example of a text evoking this frame from the Magazines sub-corpus is:

Given that our cultural and physical landscape is manifestly littered with objects – and there is no indication that this accretion is sliding to a halt – a restored intellectual depth and **emotional charge**, even if it is constructed, could be the necessary condition for objects to survive in our imaginations. Garcia Torres admits as much about his interest in the legacies of Conceptual art, which he has revisited in research projects such as What Happens in Halifax Stays in Halifax (in 36 slides) (2004–6) (Vivian Rehberg, *Object Relations*, *Frieze*, June–August 2010).

In this excerpt, the academic and a contributing editor of *Frieze*, Vivian Rehberg, who is Chair of Critical Studies at Parsons Paris School of Art + Design, talks about the abundance of objects surrounding us every day. She indicates that, in the artist's opinion there are two necessary conditions 'for objects to survive in our imaginations' and thus, implicitly, to become artworks 'a restored intellectual depth and **emotional charge**'. The word *charge* is interpreted as evoking the image schema FORCE (ENABLEMENT), as well as the frame Exertive_Force, as it entails notions of power and energy, which in juxtaposition with the term *emotion* is understood as a force that causes emotional effects in the viewer. The term *emotional* evokes the Emotion_directed frame, which is closely related to the basic domain Emotion. More regarding the Emotion Directed frame is presented in the Experience Section (vi). By indicating that the objects 'survive in our imagination' the artist García Torres is also evoking the Death_or_Alive frame in their representation (of the objects). In this paragraph Rehberg also refers to some of the work produced by the artist García Torres as 'revised [the legacies of Conceptual Art] in **research** projects'. The terms *revised* and

³⁹ FrameNet's definition of Exertive_Force is: 'An Entity is able to exert a Force of the Magnitude specified by the target.'

research involve the notion of examination and thus both terms evoke the frame Scrutiny (also explained later in the Cognition Section vii). The other condition mentioned, *intellectual depth*, evokes the Mental_Property frame as it describes an attribute related to rational or intellectual aspect of human life. Also, the term *depth* evokes the Dimension frame which is closely related to the CONTAINMENT (CONTAINER) image schema as it suggests the depth dimension of a container. This image schema is evaluative as terms such as *depth* or *profound* are generally considered valuable in opposition to *shallow* and *flat*.

At this point it is important to remember that the purpose of the coding of the data is to identify general notions representing the concept of art, artworks and art practices and not to annotate data according to their semantic roles.⁴⁰ In this study FrameNet is used as the main source for the data coding; however terms that entail very close notions or terms and which are thought to provide similar descriptions and interpretations regarding art may be gathered under the same frame (I discuss the pros and cons of using FrameNet for the coding in this study in the Conclusion of the thesis). For example, the only occurrence of *should* ('Abramovic believes that original work should be copyrighted' Performance art in the marketplace, *Financial Times*, 8/10/10) is not coded in the Exertive_force frame as the term does not suit FrameNet's definition ('the application of a force of a magnitude specified by the target'). The word *should* is identified in FrameNet as evoking the Desirable_event frame. Another example is the word *intent*,⁴¹ which is identified in FrameNet as

40 'A semantic role is the underlying relationship that a participant has with the main [verb](#) in a [clause](#)' (Payne 1997).

41 Importantly, such writings were from the start presented alongside formal **pronouncements of intent**: for instance, Cardboards, 1959, a group of found, flattened boxes; and Bag, 1959, a clear plastic bag, also found, filled with cast-off packing materials and fabric. (Melanie Gilligan, Gustave Metzger, *Artforum*, February 2010).

The 'immersive turn', however, forms a new paradigm of exhibition-making, as the motives behind it are far more complex than **unalloyed artistic intent**, having developed in parallel with institutional attempts to

evoking the Purpose frame. I have coded the usages of *intent* as evoking the Exertive _orce frame as these involve a forceful action performed to achieve a goal through certain means. I have also included the terms evoking the Tool_purpose frame within the group of frames suggesting the notion of Force. I have grouped these notions in order to summarise the function of the notions used in the representation of art, artworks and art practices.

ii. Link

All the frames included in this section imply connection (connecting different elements or the connection existing between them) and includes the frames related to the image schema UNITY-MULTIPLICITY, within which the following schematic notions have been identified: LINKAGE, MERGING, SPLITTING, ITERATION, COLLECTION and PART-WHOLE. The most frequent aspect within the UNITY-MULTIPLICITY image schema found in the data was LINKAGE. The words and phrases suggesting this image schema also evoke specific frames related to LINKAGE. The frames (from FrameNet) identified as related to LINKAGE are (the words and phrases from the data are presented in parenthesis): **Connectors** (*the link between, interface, interfacing, connection, ties, the chasm that exists between, crossover, juxtaposition, intersections, connects, piece together, connections, bridge, conduits between, bridge the gap, between the body and design, and as the bridge between*), **Attaching** (*links, in conjunction with, conjunction, a relation to a given form, coalesced, links, conflating two signals, reconnects, weaves together, links the distant past with the present,*

attract audiences by using commercial methods. (Kathy Noble, The New Décor Issue 134, *Frieze*, October 2010).

In case you didn't get the reference, this was a re-enactment of the Witte Fietsenplan (White Bikes Project), an anarchist eco-action from 1960s Amsterdam, staged here by a Glaswegian environmental art group called NVA. For all its good nature, the happening had a **serious intent**. (Charles Darwent, Glasgow International Festival of Visual Art, *The Independent*, 25/04/2010).

marriage, coming together, art-designed crossover, juxtapositions, and juxtaposition),

Cognitive_connection (*leaps effortlessly between public and private desires and conceptual plateaus, understanding relations, breaches through which such encounters and compositions may be accessed, the political and its relation with artistic practices, connection between the circulation and storing of images and ideas, draws unlikely connections between the experiences, relationship between, connections between, the associations he makes between ideas and his archive of images, somewhere between traditional animation and a fractured nightmare, the relationships their work often holds with, plot multiple pathways from past to present, and sense of connection*),

Social_connection (*relationship to, interaction, social interaction, our relationship to artefacts, intimacy, and intimate (4)*), **Connecting_concepts** (*correlation between imagination and information, relationships between artist, artwork, context and audience, metaphorical connection, relationships between politics and art, its troubled but dynamics relationship to art, and layered and endlessly associative*).

All the words and phrases representing art, artworks and art practices as the link or union between separate elements or aspects have been coded in the sub-node Connectors. The following sentence is an example from the Press sub-corpus in which the Connectors frame is evoked:

The vacuous gesturalism of much contemporary conceptual and installation art has made it difficult to criticise designers who set themselves up as conduits between art and industry. (Edwin Heathcote, Ron Arad at Barbican Art Gallery, *Financial Times*, 27/02/2010)

In the example above, the writer Edwin Heathcote describes the practice of designers as *conduits*, that is to say, as connectors between two fields: art and industry. For this reason this example is coded in the Connectors node. Heathcote tells us that it is difficult to criticise this practice (that connects art and industry) because there is much contemporary conceptual and installation art using a *vacuous gesturalism* and thus evokes the Gesture frame (*gesturalism*) which, as explained

later, is related to the notion of Communication. The word *vacuous* evokes the image schema CONTAINMENT (FULL-EMPTY) in which notions related to emptiness are considered negative while notions related to full are considered positive.

Another frequent frame related to the image schema is UNITY-MULTIPLICITY (MERGE) is

Cause_to_amalgamate. Words and phrases evoking this frame are: *merges* (2), *merge*, *unify form and content*, *blurs the cultural boundary*, *union of form and content*, *compel unity*, *yoking of form and content*, *unification of art and life*, *commingling it*, *blurring the line*, *indistinguishable in the mix*, *conflate*, *to blur the border*, *separate elements welded*, *a synthesis of*, *a mixture of*, *combine*, *combines*, *combined*, *combining* (2), *blurring the lines between*, *fuse*, *[b]lending*, *blending*, *erasing distinctions*, *super-hybridity*, *amalgamation*, *integration of disciplines*, *hybrid aspect of art*, *merged*, *integration of former opposites*, *this space straddle the line between art and interior design forming a Utopian exercise in totality*⁴², *at once*, *a cross between*, *melds*, *fusion* and *mixture*. The use of this frame represents art, artworks and artistic practices as capable to unify different aspects and thus it produces a positive evaluation of the concept, object and practices.

iii. Containment

This section presents all the frames evoked in the data which entail the notion of containment, i.e. a bounded space which can enclose something else as well as the content it contains. Within the image schema CONTAINMENT there are different aspects: CONTAINER, IN-OUT, SURFACE, FULL

⁴² Straddle: n. The action of walking, standing, or sitting with the legs wide apart, v. a) To spread the legs wide apart in walking, standing, or sitting; to stride *about*. b) To stand or stride *across*, *over* (a wide space, etc.), *from* one stepping place *to* another at a distance; to sit astride *on*, *across*. (OED) In the example above I have considered 'straddle' as evoking amalgamation because this action is said to be performed between the 'line' of art and design, so it 'straddles' between two fields and it is described as an 'exercise in totality'. This action thus involves the idea of unifying these fields.

EMPTY, and CONTENT. The most frequent aspect within the CONTAINMENT image schema found in the data was CONTAINER. FrameNet identifies the Containment_relation_IS frame with the image schema CONTAINMENT and is defined as: 'Image Schema based on a particular perspective on Containment which profiles the Container as the Landmark and the Interior as the Profiled_region, which serves to locate the Trajector.' The image schema CONTAINMENT is also defined in FrameNet as: 'Basic Image Schema: has a Container, Interior, Exterior, Boundary, and an optional Portal'.

Frames (from FrameNet) identified as related to CONTAINMENT are (including the words and phrases evoking the frames in the data presented in parenthesis): **Interior_profile_relation** (*within abstract art, not the place of Alfredo Jaar in art, integrated itself into the work, space in which, into artistic practice, thrown in, within art's symbolic and financial economies, into the standard narratives of Minimalism, dipping in and out, 'in' or 'out' of the artworld, so far out of, outsider art, coming in, delve into, outside the definition of art*), **Containing** (*immerse, immersive installations, containment, outsider art, imbued with, coming in from the margins*), **Containers** (*repository, fortress, overarching structure, material confines of art objects, cocoon*), **Dimension** (*profound flat, shallow*), **Openness** (*unfold*), and **Inclusion** (*incorporate*). The frames **Abounding_with** (*overworkings, teeming, loaded, rife, over-egged, floods, full of, surplus, occupies the entire space, filled with, overloaded, inanities of scale, infest, load of*), and **Emptying** (*drained, cleanse, stripped-to-the bone, hole at the heart, vacuous, devoid, and lack*) are included in this group and both relate to the image schema IN-OUT: CONTAINMENT (FULL-EMPTY). Other words evoking elements within CONTAINMENT (CONTENT) are: *content* (3), *injecting truth, inserting, invested, imbues, pour on top, incorporating, absorbed into and, inject*. Examples of words evoking SURFACE are: *surface, contours of art, terrain, boundaries, sharpness, slick, and edgy*.

All words and phrase that make reference to art, artworks and art practices as a vessel containing something else (i.e. something is said to be ‘within’ art, artworks and art practices) have been coded in the sub-node Interior_profile_relation. An example from the Press sub-corpus evoking the Interior profile relation frame is:

Performance art is, however, finally coming in from the margins with a flood of prestigious exhibitions and museum initiatives that throw new light on a medium often seen as a relic of the 1970s (Gareth Harris, Performance art in the marketplace, *Financial Times*, 08/10/10).

In the example above the art journalist Gareth Harris describes performance art as *coming in from the margins* and thus evokes a containment space from which performance art is said to move from the borders towards the centre. This way, Harris expresses the centrality that this type of art is achieving (thus also it is an evaluative representation of art through the use of an image-schematic notion). This type of art practice is also represented as involved in a movement and thus evokes the frame Motion, as explained in the next section.

iv. Motion

This section gathers all the frames evoked in the data which involve the notion of movement from one place to another, the change of physical position in time or a process involving a change from one state to another. The notion movement underlying all the frames found here involves the image schema LOCOMOTION. Within the LOCOMOTION image schema we find two different types of movement: SOURCE-PATH-GOAL and MOMENTUM. The first involves the motion from one point (the source) through a path towards a goal or end point. The second movement MOMENTUM makes reference to the power or energy involved in the movement, and for this reason it is very close to the FORCE image schema.

The nodes representing frames identified and grouped within the node Motion, ordered by frequency, are: **Motion** (*approaching, coming in from, internal movement, departure, approach, bringing, steady stream, to hail, moving, stream-of-consciousness, runs through, comes from, journey from, pilgrimage, ride, to move, to carry, takes you back to, move, physically moving, stream, sprawl out, moving, crossing into, transdisciplinary, dynamic, carrying contemporary art into the public, reached into the past, transporting, a journey, moves far way, displacing, circulation, back on to the path, into the future, ever-extending, journey of discovery, to guide me back, to bring the, leading in multiple directions, the trajectory, to traverse, trajectories, revolves around* (2), *toggles back and forth, go further, flow of, come across, leaps effortlessly, departing from, revolving around, dynamics, spins off from, far-reaching, moves among, keeps returning, following, has begun to slip, oscillates between, approach, dynamics, approach to, carries, poured on, dissipated by, straddle the line, and take superficially comparable routes*), **Progress** (*development* (8), *developments, artistic progression, develop* (5), *developing, developed* (8), *work in progress, progress, mature* (2), *breakthrough into, and improve*), **Undergo_change** (*shift, shifts* (3), *shifted, transforming* (3), *transformed* (3), *transformation, transformative, turned, turning point, twist, metamorphosis, mutating, turns into, turn out, turned into, turning them into, becoming, redemptive properties of art, reinvention, converts, art abstracts these, life-changing, morphed with, reconfigure, recomposing, modulated, and changing*), **Change_position_on_a_scale** (*push the boundaries, progressively* (2), *progressions, elevate, elevates, elevated* (2), *adds more, in the ascendant, increase, increasing, increasingly, the rise of, it falls back upon, grandeur, dwarfed, took ... to another level, lower key, incremental, reached, deduction, emerged, decline, rise, rising, reducible, reduced, intensifies, altered, expanded, narrowing, diminishes, higher and wider, extends, growing, status, downplay, super-hybridity, accelerating, politics of intensity, transcends the limits, multiplying the existing value, most advanced, and escalation*), **Change_of_phase** (*condense* (2),

transcendent, alchemy, evolved, freezing, reified, degradation, diffuses, defuse, condensing, crystallise, abstracts, purified, summation, dematerialization, and passes its imagery through a high-art filter), **Activity_start** (*swing from... through, launched, launching, begins to (2), beginning, initiate, lays foundations, broached, and activated*), **Path_travelled** (*traces (4), traces, circulation, trajectory, and the path of artistic practice*), **Subjective_influence** (*drives, to spring straight from, and influential*), **Change_of_leadership** (*freedom from classical order and sense of space, co-opted, and co-option*), **Process_end** (words evoking this frame were only found in Press: *It's the end of and Is it the end of*), **Expansion** (*increasing and sprawl out*).

All the words and phrases representing the concept of art, the art object or the artistic activity through the suggestion of movement or taking part of a physical movement have been coded in the node representing the Motion frame. I have also coded here references to the frame Mass_motion due to their closeness in meaning to Motion. An example of the identification and interpretation of a phrase evoking the frame Motion in Press sub-corpus is the following excerpt:

And for those of us who find the 21st-century hard-going at times, an age of spin and information overload, isn't there comfort to be had in an art that **takes you back** to the absolute incontrovertibles? (Alastair Smart, Art Reviews Martin Creed at Fruitmarket Gallery, *Telegraph*, 27/08/2010)

In this example the art writer Alastair Smart characterises the art of Martin Creed as work that *takes you back to the absolute incontrovertibles* and thus it evokes a physical movement produced in the viewer who is 'taken back' by the artworks shown. Also, by asking *isn't there **comfort** to be had* Smart also evokes the frame Feeling as it describes a state of wellbeing produced through art.

v. Communication

The head node 'Communication' gathers all the frames which make reference to communication, as well as cases when the agent involved in the action is described as Addressee or Addresser of a message. The frames identified as evoked in the data are: **Communicate Categorization** (*depict* (3), *represent* (2), *definition*, *depiction*, *The artwork, for him, is defined by its context*, *symbolise*, *visual poetry*, *symbolism*, *metaphoric potency*, *sign*, *semiotic*, *signifies*, *to represent*, *semiotic baggage*, *symbolic*, *the practice of 'design' even when we name it 'art'*, *reference*, *redefine*, *portray*, *represent*, *forms of art or expressions in representation which attempt to fix meaning*, *representation* (2), *describe*, *notions*, *they synecdochically represent*, *define*, *description*, *cast*, *meaning*, *depict*, *symbolic content*, *represented*, *describe*, *allegorical symbol*, *allusions and connotations*, *representation*, *symbolic potential*, *symbolic lexicon*, *symbolically*, *represents*, *allegorical*, *represent*, *connotation*, and *symbolic and discursive*), **Statement** (*proclaim*, *suggestive*, *convey*, *pointed to*, *indicating*, *cultural expression*, *suggest* (4), *suggesting*, *suggestive* (3), *creative statement*, *explains*, *declaration*, *narrated*, *narrative*, *narratives*, *propose*, *recounted the story*, *stories*, *statements*, *indicating*, *indicate*, *reclaim*, *manifesto*, *address* (2), *addressed*, *propose*, and *presentation of information*), **Questioning** (*question* (12), *questions* (4), *questioning*, *questioned* (2), *critique*, *ask*, *asks*, *asked*, *asking* (2), *But is it art?*, *Is it art?*, and *Is it the end of art?*, *unquestionably*, *what were they metaphors for?*, *interrogation*, *Is art in fact...?*, *What is contemporary art?*, *What...was the point?*, and *Does researching, reconstructing and re-interpreting objects amount to an aesthetic revolution?*), **Topic** (*proclaim*, *convey*, *pointed to*, *indicating*, *cultural expression*, *suggest*, *creative statement*, *explains*, *declaration*, *concerned with* (3), *narrative* (6), *overview*, *issues* (4), *concerns* (4), *address concerns*, *narratives* (3), *concerned* (2), *refer to the past*, and *address*), **Linguistic_meaning** (*meaningless*, *ambiguity*, *ambiguous* (2), *little apostrophes*, *exclamation marks and commas*,

*meaning, and language (3), read, register, periphrases, significance, synonymous, signifiers, metaphorical connections, ascribe meaning, reading it, complicated meaning, reading, word, connotations, unintelligible, reading between the lines, terms like super-hybridity, language, common language, and grammar), **Convey _importance** (highlighted (2), highlight (2), highlights, to highlighting (2), pointed to, overshadowed, drawing attention, emphasises, points to, reveal what is usually unseen, refuses to let it fade, emphasizing, emphasis (2), further emphasizes, emphasizes (3), punctuated, points to the, shifting the focus toward their contextual frameworks, drawing our attention to), **Communication** (superb communicator, respond, propaganda, it still has something to say, message, convey, response (2), response to a debate, speak for themselves, communicate, respond to, metaphor, herald, respond to, and decoded as signals), **Gesture** (signalled, gesture (3), gesturalism, hinting, gestural, and hints), **Attributed _information** (reference (2), references (4) and sources), **Speak_on_Topic** (lecture (2), speechify, address, addressing, and lessons), **Telling** (tell (2), meta-commentary, comment (2), and told), **Discussion** (debate, problematize and argument), **Text** (subtext, fictions, fictions, biography and poetic), and **Request** (calls to action, invoke and to call for action).*

All the words and phrases that describe art, artworks, and artistic practices as elements within communication (such as linguistic categories) are coded in the Communicate categorization sub-node. The following excerpt is an example of the frame Communication categorization in the Press sub-corpus:

This show includes new work exhibited for the first time, and demonstrates Hambling's increasing boldness of approach, economy of colour and gesture, sense of rhythm and sensuality, and Hokusai-like ability **to depict** the upward thrust of curving waves. (Jackie Wullschlager, Visual arts, *Financial Times*, 24/04/10)

In this example the writer Jackie Wullschlager tells us that an artist is capable of ‘depicting’, i.e. of describing or representing the movement of an ocean’s waves. Through this term the writer expresses what the works can achieve. By saying that the work shown ‘demonstrates Hambling’s increasing boldness of approach, economy of colour and gesture, sense of rhythm and sensuality, and Hokusai-like ability’ the writer also evokes the frames: Frugality (through the term *economy*), Change position on a scale and Expansion (through the term *increasing*), Stimulus_focus (through the phrase *sense of rhythm and sensuality*), Daring (*boldness of approach*), Similarity (*Hokusai-like*) and Capability (*ability*). All these frames assist the positive evaluation of the works of the artist in question. The phrase *sense of rhythm* also brings to mind the PITCH basic domain as it refers to an audible feature. The verb *demonstrates* also evokes the Evidence frame and thus represents the works exhibited as proof of the positive characteristics mentioned (and which evoke the mentioned frames).

vi. Experience

The head node ‘Experience’ gathers all the frames involving emotional responses and in which the agent involved in the action is referred to as an ‘Experiencer’. These frames recall the basic domain EMOTION. These frames are: **Emotion_directed** (*concerns* (7), *concerned* (4), *disturbing* (3), *unease* (2), *breathtaking* (2), *emotional change* (2), *interest*, *sensitive*, *mind-blowingly*, *revulsion*, *pleasure*, *frustrating*, *astounds*, *attractive kind of nostalgia*, *dreadful*, *affective*, *oppressive*, *disquieting*, *intrigued*, *intriguing*, *underwhelmed*, *seduce*, *seductive*, *likably perverse*, *disarmingly*, *disconcerting*, *provocative*, *pleasures*, *fascination*, *dreadfully*, *pained nostalgia*, *sensitivity*, *aesthetic wonder*, *intriguingly*, *captivates and unnerves*, *unsettling*, *intensively psychological*, *frightening*, *nervous*, *sensitive*, *mourns*, *emotional response*, *angry*, *intense emotional terrain*, *cheerfully amoral*,

*disquietingly, compelling, you are left feeling some sympathy, provocative, infantilising, always self-scuppering and in turns amusing and exasperating, super-hybridity as inherently good, sexy or liberating. It's often depressing, depressing, and thrillingly), **Feeling** (experience (9), sadness, sad, melancholy, melancholic, feel/s (6), feelings (2), feeling of being unnerved, sensation, sense of dread, comfort, haptic experience, experience (5), embodied sense, sense (7), bear, sense of nostalgia, concerns, it felt precipitous and situational, emphatic sense of the fundamental contingency, uncomfortable, and left a lingering taste of nostalgia), **Ineffability** (abracadabra, magic (2), magical (2), magically, conjure up, conjured up, conjured, conjures, enchanting (2), haunting (2), spectral (2), ghosted, prestidigitations, vision, and haze), **Stimulus_focus** (gratifying, sensuality, fun, interesting, intriguingly, experienced, entertainment (2), playful (2), enigmatically, entertaining, thought-provoking, curious, funny, charm, depressing, and intriguing), **Give_Impression** (seem/s (5), seemed (2), seemingly (2), looks like, appearance, appears (2), flavour, and looking), and **Desiring** (opening out to each other, hunger (2), desire, and desires).*

The node **Emotion_directed** groups all the words and phrases in the corpus which describe art, artworks and art practices as producing an emotional response or as experiencing an emotional response. An example of the frame **Emotion_directed** from the Press sub-corpus is:

Joana Vasconcelos blackly mocks our obsession with fashion, and mourns the popular passing of traditional family values. (Florence Waters, Art Review, *The Telegraph*, 21/07/10)

In this example the journalist Florence Waters describes the artist (and metonymically the artwork and artistic practice) as performing two communication-related actions: mocking and mourning.

The difference between these terms is that *to mourn* or *mourning* entails an emotion, while 'mocking' is related to a judgment and for that reason I have coded it in a node representing the frame **Judgement_communication**. The **Judgement_communication** frame has been grouped with

others involving the notion of judgment or assessment in a head node called Evaluation, which is explained later on in this chapter.

I included in this section the basic domains found in the data because their embodied basis relies on the embodied experience of the world and thus on an agent who is the 'Experiencer'. I have added the extra node TASTE representing a basic domain to Evans and Green's (2006) list of basic domains because in the description of art or its effects in the viewer there are several occurrences of terms related to taste. Examples from the data evoking this basic domain are: *artificial flavour, sugary, disgusting, bitterly, taste, exquisite, sweetness* and *a slice of* (as this evokes a piece of some edible). In the EMOTION node folder I coded the words that, in reference to art, describe aspects of the Affective system. Words calling in EMOTION in the data include: *concerns* (7), *concerned* (3), *emotional* (4), *depressingly, depressing, angry, cheerfully, feel, mourns, mind-blowing, sensitive, sublime, and sad*. In the PITCH field were coded the words that, in reference to art, describe aspects of the auditory system. Examples from the data are: *register, dissonance, canters, resonantly, tone, resonates* (3), *rhymes, sound, echo, echoes* (2), *echoed, jarring, muted, cacophonous, chimed, rhythm, overtones, tuned, and lower key*. In COLOUR were coded all the words that describe aspects of the visual system and not only the terms which strictly relate to colours. Examples from the data are: *blinding, glimpses, vision, illuminates, visualises, seen, opaque, shimmering* (2), and *colourful*. Examples from the data of the TEMPERATURE basic domain (related to the Tactile system) are: *seethe, icy, chilling, and fiery*. Examples from PRESSURE (related to the pressure sensors in the skin, muscles and joints) are: *smooth off, touch, touches on, and touched*. Examples from ODOUR (related to the olfactory system): *smells, redolent* and *whiff*; from TIME (related to temporal awareness): *to inhabit in microcosm the past fifty years all at once*, as well as the words *contingent* and *timely*. No words representing SPACE (i.e. aspects

representing the visual system, as well as motion and position sensors in the skin and vestibular system) or representing PAIN (i.e. allusion to the detection of tissue damaged by nerves) were found in the data.

vii. Cognition

I have grouped in the Cognition node folder all the frames which make reference to intellectual or mental aspects in the representation of art as well as the frames in which an agent involved in the action is identified as 'Cognizer'. The frames included in this group and found in the data are:

Scrutiny (*explore/s* (17), *exploration/s* (13), *exploring* (9), *explored* (2), *examine, re-examining, examines, examined, examining, study* (4), *studies* (3), *trace, looking at, scrutiny, revises, scrutiny, inquisitive, probing, critique, critiques, investigation, investigations, investigating, inquiring, inquiries, research* (3), *self-reflexive, laboratory, searching, revisionist, researches, researching, and critically addresses*), **Evoking** (*recalling, recall* (4), *brings to mind, recalls* (3), *act of remembrance, memorialises, a reminder* (2), *reminiscent of, suggestive of, memories, suggest* (3), *suggested, evoked, as if, evokes, summons and homage*), **Evidence** (*reveal* (8), *demonstrates, revealing, revealed* (4), *reveals, revelation, self-revelation, discover, reflected, attest, confronted, exposes, makes things visible, giving visibility, holding up a mirror to mankind, to crystallise, illustrates, evinced, expounds, bring to the light, evidenced, unearth the secret, unveils, bring light to, demonstrates, evidence* (3), and *exposing*), **Categorisation** (*pragmatic outcome, render, interpreting, interpretation* (2), *interpretations* (3), *re-interpreting, designate, embraced a new notion, the notion of "contemporary art", typologies, epistemological authority, high-minded rubric, conceptual roots, eschewing thought or theory, account, and diagram of energies*). Due to the closeness in meaning and for the sake of conciseness I have included within the frame

Categorization evocations to the frame Type (*strain of, a kind of (3), a new kind, a form of, and of a sort*) and Exemplar (*model, examples, and the embodiment of*). Other frames within the head node Cognition are: **Cogitation** (*reflection, thinking, insights, modes of thought, thinking, reflect upon, knowledge production, thought-experiment, thoughtful, train of thought, and reflect (2)*), **Mental-Property** (*rational, mental processes, intellectual, cognitively map, genius, thoughtful, lunacy, wit, cunningly, mind-blowing, clever, supra-sensible, and astutely*), **Experimentation** (*prove, proves, experimentation (3), tests, testing, speculative, experiment (2), experiments (2) and test out*), **Grasp** (*understanding (2), understood, intelligible, comprehend, and understanding*) and **Awareness** (*ideas (4), idea, visualises (2), holding up a mirror to mankind, and aware (2)*). Within this last node I have included references to the frames **Certainty** (*sure, believe, inconclusive, uncertain, believe, uncertainty and certainty*), **Leaving_traces** (*traces, traced (2), and trace (2)*) and **Becoming_aware** (*perceived, discern, and discover*).

The **Scrutiny** node folder gathers all the words or phrases representing the concept of art, artwork, artistic practice, exhibitions' (exhibition's standing by metonymic relation as the whole of individual art works) with capacity and/or intention to analyse, examine, and study a certain aspect of reality or of the concept itself. This way, the capacity to examine evokes the Scrutiny frame. This frame is related to the intellectual motivation which I have identified as part of the concept of art (see last part of Section 4.1.a). The following excerpt from *The Guardian* is an example of the evocation of Scrutiny in Press sub-corpus:

If Moore's shelter drawings marked the point at which demand first outstripped supply, they also touched a depth of communal experience neither he nor anybody else had explored before (Hilary Spurling, Review: Tactility and turbulence, *The Guardian*, 27/02/2010).

By using the word *explored* the writer Hilary Spurling evokes the frame Scrutiny to describe what Moore's shelter drawings have done for the first time, i.e. exploring a *communal experience*. She indicates that the work *touched a depth of communal experience* and thus evokes the basic domain PRESSURE (*touched*) and the frame Feeling (*experience*). The basic domain PRESSURE represents the drawings with the embodied capacity to touch deeply or strongly shared experiences. This can also be understood as a subtle personification as it involves the capacity to physically reach people's experiences. Through the evocation of Scrutiny, PRESSURE and Feeling, Spurling represents the value of the works based on the close examination of collective experiences. Also, by specifying in the beginning of the sentence the economic merit of the mentioned drawings, by refereeing to their *demand* exceeding their *supply* the writer also evokes the frame Commerce_scenario to characterise Moore's drawings.

viii. Commerce

The head node 'Commerce' gathers all the frames which describe commercial aspects related to the production of art. Although the words coded in this node do not always strictly represent the notion of art, the artwork or the art practice, they do express an aspect which is part of the concept: their professional activity which produces an income for the practitioner as well as the monetary value that a piece of artwork can achieve in the market. The frames related to commerce and the words and phrases (and numbers) evoking these frames identified in the data are: **Commerce_scenario** (*commodity culture, marketplace, copyright, copyright payments, products, shop, industry, market* (6), *art market* (3), *commercial* (7), *valuable, prices* (5), *commercial value, marketing, demand, supply, prices paid, price tags, commodification* (2), *commoditisation, and commerce, artwork/advert, capitalism, Price, economy and financial economies*), **Commerce_sell** (*selling* (4),

sells, sell (4), sales, income, sale, auction (2), earn, commodity, and sell), Money (\$162,000, \$21,400, \$118,354, \$202,970, thousands of dollars, £20,000 cheque, 95,000-450,000 pounds (150,000-700,000 dollars), 110,000-510,000 euros, \$85,000, more than \$1m a piece, capital (3), money (3), \$500 per five-piece), Commerce_buy (buy (3), acquisitive, buying, affordable, expensive, buyers, purchase, bought, affordable, purchased), Economy (economy art, economic) and Commerce_pay (pay).

All the words and phrases that represent the art concept, artworks and artistic practices as part of an economic exchange are coded in the Commerce scenario frame. The following excerpt from *Artforum* shows the evocation of the frame Commerce scenario in relation to contemporary art practices:

To mention just a few familiar yet central features of the current dispensation: the blurring of the lines between art and advertising, the exponential development of “creative industries” dominated by the media and entertainment corporations, and the reduction of cultural institutions into entertainment centers—all these can only be understood in the context of the post-Fordist stage of capitalism. (Chantal Mouffe, Interview Chantal Mouffe, *Artforum*, Summer2010)

In the excerpt above, the philosopher Chantal Mouffe describes the merging (*the blurring of lines*) of two separate fields: art and advertising. The practice of advertising is clearly aimed to sell commodities and thus it evokes the frame Commercial Scenario. By stating this union, Mouffe indicates the close relationship and interaction between art and commercial activities in contemporary art practices. She also mentions *creative industries* in relation to art, which are particular types of commercial enterprises. The phrase *blurring the line* evokes the Cause_to_amalgamate frame which is related to the image schema UNITY-MULTIPLICITY (MERGE). Mouffe explains that this combination of art and commerce can only be comprehended as the

result of contemporary forms of capitalism which go beyond the traditional commercial initiatives and subsume other practices.

ix. Evaluation

The head node 'Evaluation' groups all the frames which make reference to an evaluation or assessment of features of art, artworks and art practices. Due to the nature of the corpus analysed (i.e. texts partly aimed to be evaluations of works of art or exhibitions), the high frequency of words evoking the frames included is not surprising. The nodes representing frames grouped in the Evaluation node (by order of frequency) are: **Attributes** (*slick; darkly; dark* (4); *robust; eerily; weaker; banal; fantastical; playfully; sly; crude; amorphous; clumpy; playful* (2); *thoughtful; dadaesque; complex; intricate; coolly; enduring; polemical; angry; urgent; precise; intriguing; wicked; dizzyingly; strong; auto-destructive; ancillary quality; enigmatic; obscurely ominous; cheerfully amoral; meticulous; sensual; formally curious; phantasmagorical; unexpectedly material; ambitious; ingenious; multifaceted; subtly but disquietly acidic colours; fiery; complex; dramatic; unabashed smattering; exaggerated; layered and endlessly associative; ambivalent; playful;; intimate; striking; horrible; muted; pristine*), **Aesthetics** (*elegance* (2), *beauty* (5), *beautiful* (4), *beautifully, sublime* (3), *elegant* (3), *lovely* (2), *hideous, ugly, and hideously*), **Candidness** (*truth* (4), *truly, truthful, earnest, verity, authentic, explicitly, sincere, earnestness, disingenuousness, earnestly, blunt, coyness, evasion, and discreet*), **System_complexity** (*complex* (10), *simple, simplify, reducible, complex and intricate, simple, reducing, and simplistic*), **Assessing** (*one of a kind, value* (6), *marvellous, execrable, quality, not gone unacknowledged, wonderful, significance, ideal, the most authentic, timely, the most intimate, most constructive, extraordinary, relevant, and great*), **Judgement_communication** (*critiquing, simplistic one-liners, ironic, ironically, critiques, critique,*

load of blather and baloney, mocks, and mocking), **Attitude_description** (*playfully; sly; playful; dadaesque approach; optimistically; coolly; wicked; enigmatic; cheerfully amoral; formally curious; playful; ambivalent; fiery; [s]inister, incomplete and ongoing, speculative, tangential, vaguely conspiratorial; and dark and almost dreadful*), **Duration_description** (*eternal, temporary, ephemeral, remains the longest way, enduring, perpetual, ephemeral, and extended*), **Success_or_failure** (*succeed, successful, failure, success, manage to (2), miss, successful, adequate*), **Opinion** (*rather it is kinetic in that it..., embodied subjectivity, take on (5), vaguely positive sense, orthodoxy, and take political sides*), **Idiosyncrasy** (*uncanny (2), quirky, weird (2), unearthly nature, eccentric*), **Usefulness** (*useful, usefully, proactive strategies triggering entrepreneurial, pragmatic, off-duty, use*), **Frugality** (*sterner, economy (2), and earnestly*) , **Importance** (*significance (2), status signifier, and significant*), **Age** (*a new kind of portraiture, new link between the new and the old, new forms of connections, new and original, a new notion of art, leading somewhere new, and so stale*), **Distinctiveness** (*aspect, typologies, characteristic, and signature pieces*), **Deserving** (*worthly*), and **Strictness** (*indulges*). It is interesting to note that terms which would normally evaluate human beings, such as *truthful, coyness, pragmatic or ironically* are used to refer to artworks. These usages produce personifications in which human evaluations are mapped onto art objects and practices. I come back to the personification of artworks in the section on equivalence relations (xi).

The **Attributes** node gathers the words (mainly adjectives) and phrases which provide qualities or attributes to the artworks, artistic activity and art concept in the data. The quality of a piece of work is also expressed through terms such as *enduring* which highlights its duration in time, an emotional or physical effects such as *sensual or cheerfully*, and *intriguing*. An example from the Magazines sub-corpus containing the frame Attributes is below:

The ancillary quality of these objects highlighted the processes in industrialized capitalism whereby things (and people) are deemed either valuable or disposable. (Melanie Gilligan, Gustav Metzger, *Artforum*, February 2010)

In the sentence above the artist Melanie Gilligan indicates that it is *[t]he ancillary quality* of the artworks⁴³ that *highlighted the process in industrialized capitalism*. The phrase describing the type of objects composing the artwork evokes the frame Attribute, which through its subsidiary or subordinate characteristic emphasises *the process of industrialized capitalism* (and thus also evokes the Commercial_scenario frame as a subject dealt with in the artwork).

x. Other frames

I have included in this section two other frames which are relatively frequent (i.e. used over 15 times in each sub-corpus) in the representation of art, artworks and art practices: **Rite** and **Records**. Please see Table 1 for the exact frequencies of frames in the data. The following section (5.2.2) compares the overall presence of frames in both sub-corpora. I have coded in the node **Rite** (representing the Rite frame) all the words and phrases found in the data which describe art, artworks and art practices using terms involving aspects related to religious beliefs. The words and phrases coded in **Rite** in the Press sub-corpus are: *sacredness, a relic (2), relics, redeeming, pilgrimage, and a shrine to*. The words and phrases coded in **Rite** in the Magazines sub-corpus are: *redemptive, ritual, procession, consecration, altar, true icon, sanctum, sacred, altarlike spectacle, blessing, iconic, A Chapel of Extreme Experience, devoted, invoke, and This goddess incarnate*. The

⁴³ This 'ancillary quality' is mentioned in the context of a stage within Metzger's artistic production which mixed written manifestos and objects: 'Gustav Metzger began a new phase of his career when, in 1959, he wrote his manifestos of "auto-destructive art," aiming to harness the destructive powers of modernity for aesthetic experimentation. Importantly, such writings were from the start presented alongside formal pronouncements of intent: for instance, Cardboards, 1959, a group of found, flattened boxes; and Bag, 1959, a clear plastic bag, also found, filled with cast-off packing materials and fabric.' (Melanie Gilligan, Gustav Metzger, *Artforum*, February 2010)

uses of terms evoking Rite provide art with characteristics of highly regarded practices, such as worship and the realm of sacredness.

The below text fragment from the Magazines sub-corpus evokes the frame Rite:

With Banner's Harrier and Jaguar (2010), the triumphal classicism of the Duveen Galleries, all Ionic capitals and cornices, conspires with the warplanes to play out a sort of **sacred, altarlike** spectacle of ever-extending allusions and connotations, on the subject of the aesthetics of power, the power of aesthetic over reasoned experience and the way art abstracts these into its own institutional limits. (J.J. Charlesworth, Review: Fiona Banner, *Art Review*, October 2010)

In the review above, the critic Charlesworth describes as *sort of sacred, altarlike* the interaction between the work of the artist Fiona Banner and the space in which this is exhibited thus evoking the Rite frame. The terms *a sort of* and *like* also evoke the Similarity frame and thus there is an equivalence produced between something holy and the place of worship with the interaction between the artwork and the place where it is displayed. The interaction between the work and the exhibition space in the overall effect caused in the viewer is described through the term '*conspire*' which evokes the Collaboration frame. The use of *play out* to describe what this interaction causes evokes the Performers_and_roles frame. The movement represented by the use of *ever-extending* evokes the Motion frame (related the image schema LOCOMOTION (SOURCE-PATH-GOAL)), and *allusions and connotations* evokes the Representing frame. Charlesworth also evokes the Exertive_force frame by indicating that the subject of the artwork (and exhibition) is *the aesthetics of power* and *the power of aesthetics over reasoned experience*. Finally, by indicating that art **abstracts** these [powers] *into its own institutional limits*, the critic evokes the Change of Phase frame, as to *abstract* involves changing from one material form to another conjectural or theoretical appearance.

The last frame I have coded in the node **Records** gathers all the words and phrases which refer to art, artworks and art practices as involved in the recording or documentation of any events or phenomena (I have included in this node the words evoking the frame **Documents** due to the closeness in their meaning). The words and phrases coded in **Records** are *record, recorded, a record of, recording, archive (2), archival, documentary, biography, information doc, chart (2), charting (2), charted, charting, charts, diary, memorial, documenting, documentation (2), documented (2), map (2), maps, indexes, and testament*. The use of words evoking Records in the representation of art characterises it as a means to document or register part of the world. For this reason this frame can also be related to the Evidence frame.

An example of a text fragment evoking the **Records** frame from the Press sub-corpus is:

This free exhibition in the National Gallery's Sunley Room is an invitation to plot multiple pathways from past to present. It **charts** developments within Bridget Riley's 50-year career as a painter; and by including works from the National's collection it also teases out some of the ways she has, in that time, drawn on the art of the Old Masters for example and for inspiration. (Andrew Graham-Dixon, Reviews: Bridget Riley, *The Telegraph*, 29/11/10)

In the example above, the art historian Andrew Graham-Dixon, uses the verbs *charts* and *plot* (as the spectator's reaction to the exhibition) to describe the graphic action performed by an exhibition (and the works displayed there) and thus evokes the Records frame (as the action produces a material outcome which registers a movement). The description of the exhibition as *an invitation to plot multiple pathways from past to present* evokes the Request frame (*invitation*) and Quantified_mass frame (*multiple*) which is related to the image schema LINKAGE (UNITY-MULTIPLICITY). The phrase *from past to present* evokes the Motion frame and the LOCOMOTION (SOURCE-PATH-GOAL) image schema as it represents a movement from one point to another. Other frames evoked are: Progress, in the term *developments* and Inclusion by *including*. The phrase

teases out evokes the image schema CONTAINMENT (IN-OUT), as it refers to the action of pulling out insights from the artist's work.

xi. Relations of equivalence: Similarity, Metaphors and Personification

This section gathers all the nodes I have interpreted as representing relations of equivalence. Following Laclau and Mouffe (1985), I understand relations of equivalence as correspondences produced between two distinct elements, areas or fields through the production of similarities or connections between these elements. I argue that relations of equivalence can be identified through the textual formulation of parallels or through drawing similarities between art, art objects or art practices and other fields.

The first manner I have identified through which resemblances are produced is by the use of words or phrases evoking the Similarity frame. Words and phrases evoking the Similarity frame are : *like a contemporary equivalent, like a, like the man himself, to be a kind of, like someone, child-like images, became like, like stage sets, resembles (2), equated, like, like a vessel, sort of, functions almost like stage sets, amateur-like techniques, functions like a projection, it's like witnessing, like the evidence, were not unlike, wavelike, it looked like, and looks suspiciously like*. The terms included here can also express a physical similarity between art works and other notions (objects or images) and thus articulate equivalence relations between them.

A textual example evoking the Similarity frame is the following:

But two works — one screenprinted, one oil paint — about ENIGMA decoder Alan Turing reveal the extent to which Fullerton's portraits, far from straightforward copies, have in fact been subtly manipulated. The screenprint **looks like** a reproduction from a familiar media

photo, albeit scaled up and printed across nine imperfectly aligned sheets that give it the air of an identikit wanted poster. (Jennifer Thatcher, Review: Michael Fullerton Columbia, *Art Monthly*, October 2010)

In this example the freelance writer and project coordinator for the 2011 Folkestone Triennial Jennifer Thatcher describes a screen print through its resemblance to a more common medium, a photograph, treated with some technical devices, i.e. made bigger and printed in a specific manner. The phrase *give the air of* also indicates the similarity between the screen print and an *identikit wanted poster*. Through the articulation of these similarities the writer is able to provide a physical description of an artwork that changes the features of an original image portraying a historical character.

Another example of relations of equivalence representing artworks is the comparison found in the following excerpt in which the writer Brian Dillon tells us that elements in a photograph evoke mutilated parts of a human being (*like limbs torn from their sockets*). The writer has thus produced a similarity between the photographed object and a suffering body. In this sentence Dillon also highlights the opposition of elements used in the work (*juxtaposition of images of construction and ruin*), which are said to recall another artist's work also dealing with places seemingly stuck between two opposing scenarios (*utopia and catastrophe*):

Ferreira has photographed the sites where the houses once stood—in one case, the reinforced-concrete pillars of the Maison are still extant, **like limbs torn from their sockets**, while the juxtaposition of images of construction and ruin recalls nothing so much as Robert Smithson's Passaic, New Jersey: a half-imaginary place stranded between utopia and catastrophe. (Andrew Graham-Dixon, *Modernologies Contemporary Artists Researching Modernity and Modernism*, *Artforum*, January 2010)

Besides the production of similes, another way of producing equivalence relations is the use of metaphors. For example in the sentence below, the writer Sally O'Reilly uses the verb *blooms*, an action performed by a fungus, to describe the effect produced by the objects composing in an art

exhibition. The comparison *like fungal culture* reinforces the equivalence realised between the artworks and living plants or fungus:

Step into the space behind, and the dissipated narrative is backed up by an array of objects, texts, videos, sound, mess and matter **that blooms like fungal culture**. (Sally O'Reilly, Profile: Laure Prouvost, *Art Monthly*, November 2010)

In the example above *blooms* and *fungal culture* suggest the **Biological_entity** frame which, I maintain, relies on an underlying conceptual metaphor: Art is a Living Entity. I have also considered as equivalences the use of expressions which are based on conceptual metaphors, that is to say, expressions that map characteristics from one frame onto art, artworks or art practices. An example of the use of metaphorical expressions is the use of personification based on the conceptual metaphor Art is a Living Entity. In this conceptual metaphor the aspects from living entities are mapped or projected onto art. Personifications are sometimes carried out through the use of words evoking the **Biological_entity** frame and **Dead_or_live** frame (within which I have also included evocations to the **Death** frame due to its closeness in meaning to **Dead_or_alive**) in the description of art. Words evoking the **Dead_or_alive** frame in the data include: *its progenitors, come to life, living structures, brought the artist's public art to life most vividly, forms of life, resuscitation, brought back to life, something quite alive, lived one life, reanimations, coexist, bring to life, embodied, seems to breathe, to survive, hidden lives of objects, lively (2), demise, with heart and soul, larger-than-life, and inject soul and personality*.

An example of personification from the Magazines sub-corpus is:

For me, the most convincing works in the exhibition are those, like Bernadette, which explore the politics of subjectivity and unpack the apparatus of power relations and sexuality. However, **these works do not sit comfortably** within the art-historical framework constructed by the curators, which 'pays particular attention to the ways that artists use history to illuminate the present'. (Zor Shearmah, Review: British Art Show 7, *Art Monthly*, December 2010-January 2011)

In the text fragment above Zor Shearmah, an independent writer and curator, indicates he believes that the *most convincing works* are the ones that (as the work ‘Bernadette’) *explore the politics of subjectivity and unpack the apparatus of power relations*. The verb *explore* evokes the Scrutiny frame as it involves paying close attention to a specific aspect. The description of the works as *convincing* also evokes the Suasion frame. By continuing the text using *[h]owever*, the writer makes a concession to the value or appreciation of the artworks through the personification of these representing them as *not sit[ting] comfortably* within the framework of the exhibition. By giving the works the animal or human ability to rest or in this case not to rest comfortably, the artworks are imbued with an embodied feeling familiar to the readers. In the description of the curator’s framework for the exhibition, the artistic activity is characterised by the ability to *illuminate* the present, and thus evokes the visual system which I have coded in a Node folder representing the COLOUR basic domain.

There are also metaphors used in the description and interpretation of art, artworks and art practices. Two of these are presented in the example below, both from the same text by Chus Martínez, chief curator at the Museu d’Art Contemporani de Barcelona. Martínez attributes to a work of art *the force of battle cry* and the capacity to remain as *lover’s words* (this force is given by characteristics that through the words *narrative* and *tropes* evoke the frame Communication):

Both Brecht and Godard abide in Parole’s interrupted narrative and its self-reflexive filmic tropes, but—or exactly because of this—**the work possesses the force of a battle cry while it lingers like a lover’s words**. [...]

Art can be a great laboratory for understanding relations that are based not in identification or recognition but in new encounters and compositions. (Chus Martínez, Review: Whitney Biennial, *Artforum*, May 2010)

In the second sentence, Martínez also describes art through a metaphor in which the art practice or the concept of art is given characteristics of the physical place in which research takes place. In this

way, the curator maps notions related to the Scrutiny frame, such as research, study and understanding, in the relationships between different elements produced in artistic practices. In the following example, Dominic Eichler, a contributing editor of *Frieze*, equates installations to the practice of reading, which is interpreting something not immediately evident (*between the lines*).

Looking at the installation (which oscillates between coming together and falling apart) is an exercise in reading between the lines. (Dominic Eichler, Cut it Out, *Frieze* Issue 131, May 2010)

Here the writer evokes the cognitive activity involved in the understanding of a piece of work as well as the communicative aspect suggested by the term *reading* (that evokes the Linguistic:meaning frame). Eichler also describes the installation as being in a continuous movement between two opposed states, thus evoking the Motion frame as well as Opposition. I deal with the node Opposition in the following and final group of nodes.

Equivalences between art and other frames or fields are also produced through the use of the conjunction *as*. We have several representations of art through explicit equivalences to another concept in the data. These are: *art as sign*, *art as experience*, *'culinary art' as art*, *art as escapism*, *Critical Art as Meta Practices*, *ethics as art or action*, *consumption as art*, *[F]ood as art*, and *support structure as art*.

An example of this relation of equivalence in context is:

The recent project Monsoon of Code, 2009–, is an open call for programmers to develop websites in support of CAMP's endeavors, including the creation of an inventory of everything the group has collected over the past three years, from computer cables and random connectors to terabytes of data. On first glance this may look like housekeeping in disguise, but the ultimate goal of Monsoon of Code is to create a library in which all this material can be made publicly available. **This is support structure as art.** (Kaelen Wilson-Goldie, *Artforum*, Openings CAMP, November 2010)

In this example, through the use of the operator *as*, the Beirut-based art critic Kaelen Wilson-Goldie produces a parallel between art and *support structure*. In this case, *support structure* refers to a library/inventory which is aimed to support the art group CAMP. According to Wilson-Goldie, this group produces a different sort of installations/experiments and aims to contribute to the debate on activist strategies and the legacy of leftist politics. The equivalence produced between art and *support structure* also evokes the frame Records, previously presented. The following text excerpt presents the relationship established between a television commercial and the artwork produced by collaborating artists:

After Honda created their acclaimed Cog advert in 2003, using the same chain-reaction narrative as Peter Fischli & David Weiss's well-known film *Der Lauf der Dinge* (The Way Things Go), 1987, the artists complained: 'We've been getting a lot of mail saying 'Oh, you've sold the idea to Honda.' We don't want people to think this. We made *Tier Lauf der Dinge* for **consumption as art.**' (Anna Dezeuze, Ad Men article, *Art Monthly*, February 2010)

In the example above Anna Dezeuze, a postdoctoral fellow at the Smithsonian American Art Museum, quotes the relation of equivalence produced by two artists who indicate their work of art is an example of interpreting art as consumption. This equivalence connects the notion of commerce and its associated idea of consumption to the artist practice. In the following example the art writer Skye Sherwin tells us about the effect produced by certain works of art, deducing, with some hesitation (*if*), the meaning or sense produced by this art:

In addition to winding through his famously pongy, gossamer caverns, gallery-goers will get to walk barefoot through a giant "nylon vessel", lounge on vast cushions, and submerge themselves in his "sculpture pool". **If this is art as escapism, it seems an innocent one, inviting a happy tumble back into childhood pleasures with creative play and sensory adventures.** (Skye Sherwin, This week, *The Guardian*, 19/06/10)

Sherwin expresses the possible equivalence of art and escapism, that is to say, artistic practice understood as a way to escape reality. The term *escapism* suggests both the physical movement of getting away as well as an emotional distraction from a situation, hence it evokes the Feeling and

Motion frames. Through the terms *happy*, *pleasure* and *sensory* and the expression *tumble back into childhood*, the writer also describes the effect of the works through the evocation of Feeling and Motion.

Another way of producing a relation of equivalence involving art is the equation of aspects within art. For example, in the following excerpt, the art historian Deborah Schultz represents the work of the artist Susan Stockwell as ‘equating’ two opposed aspects (*external landscape* and *internal body*). In her words the internal body/external landscape dichotomy is manifested as comparable to the artist’s work through the construction of equivalences (the suggestion of similarities) between the River Thames and a part of the human body (the use of opposing terms is discussed in the following and last section):

The external landscape is equated with the internal body in Susan Stockwell’s new site-specific commission *River of Blood*, 2010, a vinyl map on the large front window of the building in which the shape of the River Thames is filled with roads represented in blood red to suggest human arteries. (Deborah Schultz, Review: *New Mappings*, *Art Monthly*, July Aug 2010)

In the following example we find two relations of equivalence representing art (*art as sign* and *art as experience*) and the contrast between these:

By confronting semiotic artifice with the authenticity of bodily experience, Banner’s work has progressively traced one of the key shifts in art since the early 1990s – from the dominance of semiotic theories of art as sign, to the resurgence of interest in aesthetic theories of art as experience. (J.J. Charlesworth, Review: *Fiona Banner*, *Art Review*, October 2010)

Here, the critic J.J. Charlesworth represents the work of Fiona Banner as contrasting (*confronting*) two different theories of art which evoke two different frames: the phrase *bodily experience* evokes Feeling and *semiotic artifice* evokes Communication. The verb *confronting* here is coded as Opposition. These frames are evoked again in the following sentence by the two theories of art

mentioned: *semiotic theories of art as sign* and *aesthetic theories as experience*. By saying that the work *progressively traces one of the key shifts in art*, the critic is also representing the work as performing an action which follows changes (in art) gradually; thus Charlesworth evokes the Undergo_change and Change_position_on_a_scale frames.

Other equivalences identified in the corpus include text fragments in which aspects related to art are related to areas which would not immediately seem to belong to art unless viewed from an ideological stance. For example, when the philosopher Jacques Rancière indicates:

the debate on the work of art is, at the same time, a kind of political debate. Are you authorised to present this or that image? What is the implication of making this image?' [...] (Rancière, *Art Review*, Rancière Interview, April 2010)

He takes on the issue of power and constructs a relation of equivalence in the discussion on art and politics. Rancière continues discussing this view of art later in the text saying: *There is the idea with many artists and curators that they are doing politics; that the practice of art and the practice of the curator are a way of redistributing the relation between the objects. The idea that any installation, in a way, is a political gesture*. In this way, the philosopher presents the idea that art is equal to politics, so artistic activity is a political activity.

Finally, other statements producing relations of equivalences are comparisons made between artists' works to objects produced by children, such as:

"Is it art?" "My kids could do better than that" - but those who really know about art would say they are really good paintings. (Tracy Emin in *The Telegraph*, 05/06/2010)

My five-year-old could do that. (Alaistar Smart speaking about the work of Martin Creed, *The Telegraph*, 27/08/2010).

These are understood as relations of equivalence because on the one hand, Emin's statement equates the comments associating the artworks to children's works with people who don't know about art (as *those who really know about art* will appreciate the works). On the other hand Smart's statement that Creed's work is something a child could do expresses a frequent (conveyed by the terms *dogged, entire*) negative characterisation of his art (*the criticism that's dogged Creed's entire career*) as extremely simple, bordering on childish and light-hearted.

xii. Relations of difference: Opposition, discussion, questioning and COUNTERFORCE

This section gathers all the nodes which I have interpreted as representing the notion of 'opposition'. The notion of opposition is representative of the logic of difference identified by Laclau and Mouffe (1985). I understand relations of difference as distinctions, discrepancies or oppositions produced between two elements, areas or fields. I have identified as relations of difference several ways in which the expression of distinction is manifested in texts. This can take the form of an explicit opposition of elements through the use of such expressions as *rather than, contrary to, in contrast, but, yet, however, neither, non, ambivalence, dismissal, although, starkly at odds*, etc. Opposition is also achieved through the juxtaposition of contrasting elements (antonyms or words expressing divergent meanings) in the description of art, artworks and art practices, and finally, through the use of words that evoke frames which include notions of dispute, confrontation or disparity.

Frames identified in the data involving confrontation are: **Hostile_encounter** (*struggle, confrontation* (2), *struggle against, confronting, defied*), **Quarrelling** (*controversies, provocative, 'transgression against', contentious, risqué, controversial* (2), *shock value, transgressive, brash*,

*“shocking” or “controversial”, argue), **Resolve_problem** (dealing, deal with, respond to, atone, and no solution), **Predicament** (problem, mess (2), jam) and **Difficulty** (challenge, challenges, challenged, struggle against).*

Within the frames I related to the head node ‘Communication’, I identified two that involve the opposition to a point of view or statement: Questioning and Discussion (the words evoking these frames in the data are provided in the Communication section). Many of the words expressing opposition evoke the image schema FORCE (COUNTERFORCE) as they convey the idea of a force opposing something.

An example of the evocation of the frame Difficulty is the following:

Although we can find examples of artists working with maps in the first part of the 20th century – from the 1929 surrealist map of the world, in which the size of each country was altered depending upon its perceived spiritual and creative values, to Joaquín Torres-García’s Inverted Map of South America, 1943, which **challenges** conventional perceptions of the north as superior – it was in the second half that maps were more extensively explored in art. (Deborah Schultz, *Art Monthly*, Review: New Mappings, July-August 2010)

Here, the art historian Deborah Schultz uses the verb *challenges* to describe the action performed by an artist’s work. Through the use of this word Schultz represents the position of a difficulty or opposition towards *conventional perceptions*. Thus the verb *challenges* evokes the Difficulty frame as it defies a traditional view, and thus it presents a struggle in the understanding or perception of maps. I relate this frame to the schematic notion of COUNTERFORCE because a difficulty implies the forceful opposition to a traditional standpoint/point of view. This challenge is also considered to present a relation of difference, i.e. a discrepancy from a traditional perspective of maps. The phrase *the size of each country was altered depending upon its perceived spiritual and creative*

values evokes the *Change_position_on_a_scale* frame. The phrase *extensively explored* evokes the *Scrutiny* frame.

For the analysis of relations of difference in the data in NVivo10, I produced a node called

Opposition. This node gathers the words or phrases reflecting two opposing elements being highlighted or put together to represent contrasting or conflicting elements. It is important to note that the term *opposition* is identified in FrameNet as evoking the **Taking_sides** frame and is defined as follows: ‘A Cognizer has a relatively fixed positive or negative point of view towards an Issue. A Side in a debate concerning an Issue or an Action of a Side may stand in for the Issue. The Cognizer's Degree of alignment may also be specified’.⁴⁴ I have preferred to label the node as *Opposition*, because the lexical units found in the data that referred to artworks or art in terms of a cognizer presenting a particular view on an issue are metonymical references to the artist’s standpoint on an issue. Other words evoking this frame refer to a position taken by the writer (who has viewed the artwork or exhibition) and not to the description or interpretation of the work. I have not coded words that evoke the *Taking_sides* frame because the focus of this study is the representation of artworks and not artists or writers/critics. Thus; the words evoking *opposition* are coded in a Node labelled *Opposition*, as I considered it to be more illustrative of the characterisation of the artworks discussed in the texts.

An interesting use of opposed ideas is the representation of artworks as presenting two conflicting notions at once, as in: *both sensual and sinister; both grotesque and sensual; that wanted to be both witty and serious, theatrical and deadpan, socially responsible and frivolous; both liberating and*

⁴⁴ The lexical units that evoke the *Taking_sides* frame are: *against. prep, back. v, backing .n, believe (in). v, endorse .v, for. prep, in favor. prep, opponent .n, oppose. v, opposition [act].n, opposition [entity].n, part .n, pro. adv, side .n, side .v, support .v, supporter .n, supportive .a*

ominous; The effect is wonderfully curious and funny – and hideously repellent at the same time; He looks both at one with the scene and estranged within it; and both hideous and raunchy.

Other examples expressing opposing ideas are the following: *the quietly compelling attraction of an utterly bland object are, of course, manifold; Duchamp's art was about ideas; Orozco's is about the lack of new ones; was the key to seeing the emptiness of the room, just as a single sound is needed to manifest silence; Orozco is trying to have it both ways: gratifying the acquisitive nature of the art world and critiquing its traffic in inspiration at the same time; He wants to reveal a room's emptiness, even as he provides the means to fill it how is it possible to speak of buying and selling, or collecting, an art form that has no object, only a process and an experience?; collectors have to re-educate themselves, so that the idea [behind a piece] becomes as sought after as a physical object; Its basic contrasts are between the glorious evening light, the dead animal slung across the withers of the horse, and the youth of the trophied girl; was utterly different in detail but curiously similar in effect; removing the clothes from a sitter known to be attentive to his own clothing made a proper study and a fair one; transforming the passive viewer into active participant; not as utility but as statement; Neither art nor industry; of high-mindedness and earthiness; banal and fantastical; close relationship new forever distant; the familiar and the unfamiliar; understandings and misunderstandings, securities and insecurities; paradoxically quaint and raunchy; both pre-scripted and improvised performances; frees us from history as it drags us in; full degree of seriousness the age-old subject deserves, while at the same time shamelessly acting the goat; makes familiar appear strange and uncanny'; collision of ancient and modern; provoke such unease with such ease; This surface smoothing-off is the opposite, you could say, of Collishaw's person; between the utopian and the cynical, between critical and detached aesthetics; [d]espite her apparently casual [...] Prouvost avidly observes cinematic conventions; [m]egalomania and insecurity are indistinguishable; both*

absent and everywhere represented; [t]he external landscape is equated with the internal body; paradoxes of perceived interiority; “painting” absence into the surface; nuanced ambivalence; such defamiliarizing tactics feel all too familiar; captivates and unnerves; polemical platitudes; very good bad; juxtaposition of images of construction and ruin; place stranded between utopia and catastrophe; grid connects him to but also distances him from; hides his sense of order in plain sight; oscillates between coming together and falling apart; expresses simultaneously the desire to let go of property...while keeping existing property relations [...] completely intact; integration of former opposites or their uneasy coexistence, also by persistence of the divide between above and below.

In the following example Anna Dezeuze describes as an apparent equivalence between the artwork and an ad produced by a *visual similarity* but which actually hides an opposition between these:

Since both the artwork and the ad showed people holding handwritten signs to set up a revealing contrast between the sign-holder’s appearance and his or her statement, **this visual similarity suggested** that they shared the same concept. **However, Volkswagen had in fact turned the concept on its head** by hiring actors to hold up signs that said precisely what ‘someone else’ wanted them ‘to say’, **unlike the spontaneous, and sometimes painfully honest, confessions** by strangers whom Wearing had met in the street. (Anna Dezeuze, Ad Men article, *Art Monthly*, February 2010)

In the example below, Christopher Townsend, professor in the department of media arts, Royal Holloway, University of London, speaks about the condition of art, particularly about the production of silver cutlery by the artist John Gerrard. The academic indicates that the low price of the artwork (in comparison to the traditional video art of the artist) and its usefulness as actual cutlery can *detract* or lessen its condition of artwork making it closer to design that ‘proper’ art:

Indeed, even if you are laying the table for six it still comes in below the cost of the artist’s videos, though the multiplication of the objects into such absolute utility might rather detract from their status as artwork in the domain of design. (Christopher Townsen, Product Placement Article, *Art Monthly*, Dec 09 Jan 10)

In summary, this section has presented the most frequent nodes that emerge in the data analysis. The close textual analysis has identified and interpreted the frames evoked by words and phrases that describe the concept of art, artworks and art practices as well as conceptual relations produced in these descriptions. The following section presents all the nodes representing frames identified and their frequencies in the data and compares the frequencies of these in the two sub-corpora.

5.2.2 Interpretation of the frequencies of the frames between sub-corpora

This section presents a comparison of the frequencies of frames identified and interpreted in the data. The twelve tables below indicate the number of sources (articles, reviews, etc.) evoking frames and highlighting the differences between these results in the two sub-corpora. Each table presents the groups of frames that emerged from the analysis in the previous section with the aim of showing the differences between the use of general notions in the description, interpretation and evaluation of art in both sub-corpora. Table 3 below presents all the frames identified in the data, organised according to the groups presented in the previous section, the number of texts in which they appear and their total number of occurrences in the data.

Table 3 includes all the frames identified in the data, the number of sources (texts) in which they occur and the total amount of times these occur. Names in capitals refer to the Head Nodes, i.e. groups that include the Nodes representing the frames below them. The numbers in the columns next to the head nodes are the sum of all the frames included in them. Frames that I have classified within other frames are indented in consecutive position (after the frame to which it is related to).

Table 3. Frames and their frequencies in the data

Name frame or group (in capitals)	Number of texts	Number of references
COMMUNICATION	69	248
Communicate _categorization	27	47
Questioning	27	38
Statement	25	30
Linguistic_meaning	20	25
Topic	19	28
Convey_importance	18	25
Communication	16	16
Gesture	7	8
Attributed_information	6	7
Speak_on_topic	6	6
Telling	6	6
Request	4	4
Discussion	3	3
Text	3	5
EXPERIENCE	67	170
Emotion_directed	40	65
Feeling	33	47
Ineffability	15	19
Stimulus_focus	14	18
Give_Impression	10	18
Desiring	3	5
MOTION	66	226
Mass_motion	37	70
Change_position_on_a_scale	26	43
Expansion	2	2
Under_go_change	24	33
Progress	23	29
Change_of_phase	19	24
Activity_start	8	10
Path_travelled	7	8
Subjective:influence	4	4
Change_of_leadership	2	3
Process_end	2	2
EVALUATION	63	219
Attributes	30	56
Aesthetics	16	22

Name frame or group (in capitals)	Number of texts	Number of references
Candidness	15	19
System_complexity	15	17
Assessing	14	20
Attitude_description	13	14
Judgment_communication	9	9
Duration_description	8	8
Success_or_failure	8	9
Idiosyncrasy	7	8
Opinion	7	10
Usefulness	5	10
Age	5	7
Frugality	4	4
Distinctiveness	4	4
Importance	4	4
Deserving	1	1
Strictness	1	1
COGNITION	61	216
Scrutiny	36	80
Evidence	23	39
Evoking	22	27
Categorization	16	19
Type	7	8
Exemplar	2	3
Cogitation	10	11
Mental_property	10	12
Awareness	9	10
Certainty	6	6
Leaving traces	5	5
Becoming_aware	2	4
Experimentation	8	13
Grasp	4	5
COUNTERFORCE	56	122
Opposition	43	90
Quarrelling	12	13
Hostile Encounter	5	6
Resolve Problem	5	5
Predicament	4	4
Difficulty	2	3
FORCE (ENABLEMENT)	49	104

Name frame or group (in capitals)	Number of texts	Number of references
Exertive_force	19	28
Coming_to_be	17	24
Cause_to_start	16	19
Capability	11	14
Tool_purpose	12	16
Means	3	5
Impact	7	7
Cause_motion	6	6
Leadership	3	3
Seeking_to_achieve	3	3
Suasion	2	2
LINKAGE	49	122
Cause_to_amalgamate	22	40
Connectors	17	19
Attaching	14	15
Detaching	10	12
Cognitive_connection	9	13
Collaboration	8	8
Social_connection	7	9
Relating_concepts	5	6
CONTAINMENT	39	54
Interior_profile_relation	13	14
Containing	7	7
Taking_captive	7	8
Abounding_with	6	7
Openness	4	6
Containers	3	3
Emptying	3	3
Dimensions	3	3
Ingestion	2	2
Inclusion	1	1
COMMERCE	33	96
Commerce_scenario	23	43
Commerce_sell	10	19
Money	10	14
Commerce_buy	9	15
Economy	4	4
Commerce_pay	1	1
Records	18	27

Name frame or group (in capitals)	Number of texts	Number of references
Rite	16	21
Dead_or_alive	14	23
Performers_and_roles	12	16
Similarity	11	16
Expectation	10	18
Political	9	11
Omen	7	8
Completeness	6	6
Infrastructure	6	6
Participation	5	5
Quantified_mass	5	5
Substance	5	7
Being_located	4	6
Mirror	4	4
Emanating	4	4
Excreting	1	2
Competition	3	3
Daring	3	3
Giving	3	5
Intentionally_act	3	3
Toxic_substance	3	3
Agriculture	2	2
Plants	2	2
Imitating	2	2
Possession	2	3
Compliance	1	1
Destiny	1	1
Pollution	1	1
Protecting	1	1
Weapon	1	2

Below I present tables 4 to 14. These tables include only the number of sources (texts) in which the frames were identified but not include the total number of coding references. This is because, depending on the subject/theme of the text as well as its length, some frames can be repeated within a text on many occasions. In order to not over represent the usage of frames, I decided to account for the number of texts in which the frames occur rather than the number of times a

frame is evoked. The first column presents the frame name, the second and fourth column shows the number of texts where the frame occurred and the third and fifth column shows the percentage of these occurrences in the texts from each sub-corpus. This allows the tables to provide a good indication regarding the differences in the evocation of frames in each sub-corpus. Considering that the texts in the Magazines sub-corpus tend to be longer than the ones in the Press sub-corpus, a larger amount of frames are expected to be evoked. Table 4 below offers the number of sources presenting frames related to Communication in the the representation of the artistic activity, art object or art concept in each sub-corpus. Table 5 offers the number of sources presenting frames suggesting the idea of Cognition in representations of art in each sub-corpus. Table 6 offers the number of sources presenting frames suggesting the idea of Experience and Table 7 the number of sources presenting frames suggesting Commerce in the representation of art in both corpora. The number of sources presenting frames expressing evaluation aspects is summarised in Table 8, while Table 9 gives the number of texts for the frames Rite and Records. Tables 10, 11, 12, 13 and 14 present the number of texts for frames classified according to the image schemas they involve: MOTION, FORCE, LINKAGE, COUNTERFORCE and CONTAINMENT, respectively.

Table 4. Number of texts presenting frames expressing Communication aspects

Communication	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Communicate_category	12	25 %	15	39,5%
Statement	11	22,9 %	14	36,8 %
Questioning	8	16,7 %	19	50 %
Linguistic_meaning	7	14,6 %	13	34,2 %
Attributed_information	5	10,4 %	1	2,6 %
Convey_importance	5	10,4 %	13	34,2 %
Gesture	5	10,4 %	2	5,2 %
Telling	5	10,4 %	1	2,6 %
Communication	5	10,4 %	11	28,9 %
Topic	3	6,2 %	16	42,1 %
Text	2	4,2 %	1	2,6 %
Request	1	2,1 %	3	7,9 %
Discussion	1	2,1 %	2	5,2 %
Speak_on_topic	0	0 %	6	15,8 %
Total:	70	145,8 %	117	307,9 %

Table 4 presents the number of texts from each sub-corpus and the percentage of these occurrences that evoke Communication aspects Table 4 shows that the frames expressing Communication aspects in the description, interpretation and evaluation of art are much more frequent in the Magazines sub-corpus (being present in 307,9% of these texts) than in the Press sub-corpus. This difference in frequencies can be partly explained by the larger size of the texts composing the Magazine sub-corpus, but the much greater number of texts using words evoking communication may be an indication of the importance of this type of vocabulary in the description, interpretation and evaluation in the specialist media. In any case, aspects involving communication are the most frequent in this sub-corpus.

Table 5. Number of sources presenting frames expressing Cognition aspects

Cognition	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Scrutiny	19	39,6 %	17	44,7 %
Evoke	12	25 %	10	26,3 %
Mental_property	8	16,7 %	2	5,3 %
Categorization	7	14,6 %	9	23,7 %
Evidence	5	10,4 %	18	47,4 %
Cogitation	4	8,3 %	6	15,8 %
Experimentation	3	6,2 %	5	13,2 %
Certainty	3	6,2 %	7	18,4 %
Awareness	2	4,2 %	3	7,9 %
Type	0	0 %	7	18,4 %
Exemplar	0	0 %	2	5,3 %
Leaving_traces	0	0 %	5	13,2 %
Becoming_aware	0	0 %	2	5,3 %
Grasp	0	0 %	4	10,5 %
Total:	63	131, 3%	97	255,3 %

Table 5 includes all the frames I previously related to the notion of Cognition. The table also shows us a rather larger number of frames used in the Magazines sub corpus (255,3% of the Magazines sub-corpus show evocation to Cognition in comparison to a 131,3% in the Press sub-corpus). As previously mentioned, because the texts included in the Magazines sub-corpus are generally longer than the ones in the Press sub-corpus, there is a larger chance of texts using words evoking frames. For this reason no definite conclusions can be drawn about the differences between the sub-corpora. It is interesting to note the use of words evoking a different frames related to Cognition such as Type, Exemplar, Leaving_traces, Becoming_aware and Grasp in the Magazines sub-corpus. The lower number of frames related to cognition in the Press sub-corpus can partially be explained by the size of the texts composing the Magazine sub corpus, but also due to a more sophisticated language use in this corpus.

Table 6. Number of sources presenting frames expressing Experience aspects

Experience	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Emotion_directed	22	45,8 %	18	47,3 %
Feeling	14	29,1 %	19	50 %
Stimulus_focus	11	22,9 %	3	7,9 %
Ineffability	9	18,8 %	6	15,8 %
Give_impression	5	10,4 %	5	13,2 %
Desiring	1	2,1 %	2	5,3 %
Total	62	129,1 %	53	139,5 %

Table 6 presents all the frames indicating aspects of Experience and the number of sources identified as evoking these frames in both sub-corpora. Despite the fact that the texts in the Magazine sub-corpus contain more words than the ones in the Press sub-corpus, frequency of frames related to Experience is very close (only 10% difference despite that magazine texts have 300 to 800 words more than the Press ones) . This tendency of texts from magazines to use vocabulary that is more focused on cognitive and communicative aspects rather than emotional or related to embodied experience may be explained by the audiences to whom these texts are aimed. While texts from the press are intended to be read by a wide variety of readers, texts from magazines are intended for specialised readers who have the specialised knowledge to understand art in more abstract and complex terms.

Table 7. Number of sources presenting frames expressing Commerce aspects

Commerce	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Commerce_scenario	13	27,1 %	10	26,3
Commerce_buy	7	14,6 %	2	5,3 %
Commerce_sell	6	12,5 %	4	10,5 %
Money	5	10,4 %	5	13,2%
Commerce_pay	1	2,1 %	4	10,5 %
Total	32	66,7 %	25	65,8 %

Table 7 presents all the frames related to the notion of Commerce and the number of sources evoking these frames in both the Press and Magazine sub-corpora. The frequency of frames related to the notion of Commerce is slightly smaller in the Magazine sub-corpus than the Press sub-corpus (65,8% compared to 66,7%), despite the larger number of words in the Magazine sub-corpus. Although only a larger database could establish beyond doubts, this difference may show that Press texts have a tendency to express more commercial aspects than texts published in art magazines and could be an indication of the importance given to monetary issues in the press. These results will be dealt with in the Explanation stage (5.3).

Table 8. Number of sources presenting frames expressing Evaluation aspects

Evaluation	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Aesthetics	12	25 %	4	10,5 %
Attributes	8	16,7 %	22	59,9 %
Judgment_communication	8	16,7 %	1	2,6 %
Assessing	6	12,5 %	8	21,1 %
Candidness	6	12,5 %	9	23,7 %
System_complexity	5	10,4 %	10	26,3 %
Idiosyncrasy	5	10,4 %	2	5,3 %
Duration_description	3	6,3 %	5	13,1 %
Distinctiveness	2	4,2 %	2	5,3 %
Usefulness	2	4,2 %	3	7,9 %
Success_or_failure	2	4,2 %	6	15,8 %
Desiring	1	2,1 %	0	0 %
Frugality	1	2,1 %	3	7,9 %
Strictness	1	2,1 %	0	0 %
Attitude_description	1	2,1 %	12	31,6 %
Opinion	0	0 %	7	18,4 %
Importance	0	0 %	4	10,5 %
Age	1	2,1 %	4	10,5 %
Total	64	133,3 %	104	273,7 %

Table 8 presents all the frames which are used in the data in order to represent evaluations of the concept of art, artworks and art practices, as well as the number of sources in which these frames are use and their overall presence in both the Press and Magazines sub-corpora. It is interesting to note a much higher frequency of terms evoking Attitude_description (*playfully; sly; playful, dadaesque approach; optimistically, coolly, wicked, enigmatic; cheerfully amoral; dark and almost dreadful, etc.*) in the Magazine sub-corpus because these attributes point to a human response or reaction. Through the use of these terms (evoking Attitude_description) we are given a picture of the manner in which the artworks are felt by the spectator. Another interesting difference is the

lower frequency of words evoking Aesthetics in the Magazine sub-corpus compared to the Press.

This is an indication of a more complex vocabulary in the evaluations produced within the Magazines.

Table 9. Number of sources presenting the frames Rite and Records

Other frames	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Rite	6	12,5 %	10	26,3 %
Records	9	18,8 %	9	23,7 %

Table 9 shows the number of sources in both Press and Magazine sub-corpora presenting at least one evocation of the frames Rite and Records. While Rite is found in slightly more texts, the frame Records is found the same number of times. The next five tables show the number of sources that present at least one of the most frequent image schemas in both sub-corpora.

Table 10. Number of sources presenting frames related to the image schema MOTION

MOTION	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Motion	16	33,3 %	21	55,2 %
Undergo_change	12	25 %	12	31,6 %
Progress	10	20,8 %	16	42,1 %
Change_position_on_a_scale	10	20,8 %	13	34,2 %
Change_of_phase	5	10,4 %	14	36,8 %
Path_travelled	2	4,2 %	5	13,2 %
Process_end	2	4,2 %	0	0 %
Subjective_influence	2	4,2 %	2	5,3 %
Activity_start	1	2,1 %	7	18,4 %
Change_of_leadership	1	2,1 %	1	2,6 %
Expansion	0	0 %	1	2,6 %
Total	61	127,1 %	92	242,1 %

Table 10 presents the number of frames related to the image schema MOTION in both Press and Magazine sub-corpora. The results show that there are more frames evoked in the Magazines sub-corpus. Because the use of frames evoking movement present positive evaluations of the works of art (i.e. movement is perceived as something positive in the descriptions of art and artworks), the numbers shown here tell us about greater appreciation of art in terms of it as a motor and cause of impact in the audiences.

Table 11. Number of sources presenting frames related to the image schema FORCE

FORCE (enablement)	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Cause-to_start	9	18,8 %	7	18,4 %
Exertive_force	9	18,8 %	10	26,3 %
Impact	6	12,5 %	1	2,6 %
Coming_to_be	5	10,4 %	12	31,6%
Capability	4	8,3 %	7	18,4 %
Cause_motion	4	8,3 %	2	5,3 %
Tool	2	4,2 %	10	26,3 %
Suasion	1	2,1 %	2	5,3 %
Seeking_o_achieve	1	2,1 %	2	5,3 %
Means	1	2,1 %	2	5,3 %
Leadership	0	0 %	3	7,9 %
Total	42	87,5 %	55	144,7 %

Table 11 shows the number frames related to the image schema FORCE (enablement) in both Press and Magazines sub-corpora. This table also shows that the use of the image-schematic notion of force as a positive evaluation of artworks and art is more common in the Magazines sub-corpus.

Table 12. Number of sources presenting frames related to the image schema LINKAGE

LINKAGE	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Cause_to_amalgamate	7	14,6 %	15	39,5 %
Cognitive_connection	6	12,5 %	3	7,9 %
Connectors	5	10,4 %	15	39,5 %
Attaching	4	8,3 %	10	26,3 %
Social_connection	4	8,3 %	3	7,9 %
Collaboration	1	2,1 %	7	18,4 %
Relating_concepts	0	0 %	5	13,1 %
Detaching	0	0 %	10	26,3 %
Total	27	56,2 %	68	178,9 %

Table 12 shows the frames I have considered to be related to the image schema LINKAGE in sources from both Press and Magazines sub-corpus. I have included the Detaching frame (evoked by *dissociation of the made from the maker; a fusion of documentary and fictional material which cuts between archival footage, animation and scripted voice-over; the connection between art and artist has been irredeemably breached; deconstructs'; disjointed; dismantle; the deconstruction of the notion of "contemporary art"; grid connects him but also distances him; anti-work aesthetic, an undoing of documents and images, and the breaking of objects and schemata down; dismantling; accelerating the amalgamation of sources and contexts to an extent that they are atomized and transformed into the seed of the next idea*) as this suggests the opposite effort, that is to say, to separate instead of join together. The Detaching frame is only evoked in the Magazine sub-corpus, thus showing a different way of representing and evaluating artworks and art practices. This usage may express more complex interpretations and explanation about artworks which can only be achieve in longer texts or texts aimed to more specialist. Table 12 also shows that the use of these frames is more than double in the Magazine texts and thus we can infer that there is a greater tendency in those texts to use notions related to linkage to represent artworks and practices in the

Magazines. Tables 10, 11 and 12, show that the Magazine texts tend to represent positive aspects of art through the use of words that evoke the image-schematic notions of MOTION, FORCE and LINKAGE.

Table 13. Number of sources presenting frames expressing OPPOSITION

OPPOSITION	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Opposition	25	52,1 %	18	47,4 %
Quarreling	9	18,8 %	3	7,9 %
Hostile_encounter	3	6,3 %	2	5,3 %
Predicament	3	6,3 %	1	2,6 %
Resolve_problem	1	2,1 %	4	10,5 %
Difficulty	0	0 %	1	2,6 %
Total	38	79,2 %	29	76,3 %

Table 13 presents the frames that have been identified as expressing the opposition of forces or notions as well as the node Opposition (that included the use of contrasting notions) in both sub-corpora. We can also observe here that opposing terms as well as notions evoking opposing forces are slightly less frequent in the Magazine sub-corpus. This result contradicts the general tendency according to which more frames tend to occur in the Magazine sub-corpus. The use of words that evoke opposition may occur more frequently in the Press sample because they are efficient at condensing meaning through the juxtaposition of differing notions within a range of options (for example, with the use of terms such as *both* and *yet*).

Table 14. Number of sources presenting frames related to CONTAINMENT

CONTAINMENT	N° of occurrences in Press	% of occurrences in Press	N° of occurrences in Magazines	% of occurrences in Magazines
Containing	4	8,3 %	3	7,9 %
Interior_profile	4	8,3 %	9	23,7 %
Taking_captive	4	8,3 %	3	7,9 %
Ingestion	2	4,2 %	0	0 %
Openness	2	4,2 %	2	5,3 %
Abounding_with	2	4,2 %	4	10,5 %
Emptying	1	2,1 %	2	5,3 %
Inclusion	1	2,1 %	0	0 %
Containers	0	0 %	3	7,9 %
Total	20	41,7 %	26	68,4 %

Table 14 shows the frames related to the CONTAINMENT image schema and the number of sources in both Press and Magazines sub-corpora in which the frames were identified. The comparison of the two sub-corpora shows that the use of frames involving CONTAINMENT is slightly more common in the Magazines sub-corpus. As previously mentioned, the difference in length of the texts from the sub-corpora does not allow drawing any conclusion regarding the use of words evoking containment.

5.3 Explanation of the results

The explanation stage involves inferring the way in which the identified frames, semantic relations and rhetorical effects represent art and thus provide grounds for the reader to construe a particular view of the concept, activity and object of art (for example through the use of associations and oppositions). This last stage is effectively carried out through the answer to the three research questions guiding this study. These answers relate the results from the data analysed to their social implications; that is, they allow us to draw inferences about the possible reasons for using these

concepts as well as the effects that they may produce on the reader. As mentioned in chapter 4, this stage is concerned with the influence that the most frequent representations of the concept of art can have in the social world, as well as the influences (i.e. the possible causes) that those representations may be responding to. The explanation involves evaluating the meanings that the notions and relations found in the data ascribe to the concept of art as well as to the discourses (economic, theoretical, political, etc.) that can be traced in the usages found in the texts. The identification and analysis of the frames shed light on the key notions structuring the dominant contemporary discourses on the concept of art as it reflects the usages of English written media, which possess cultural capital. I now respond the research questions guiding the thesis:

1. Which are the main notions and meaning relations representing the concept of art in current art texts from general British press to relevant specialised art magazines?

Through a close reading of the data I identified the frames and semantic relations used in the representation (i.e. description, interpretation and evaluation) of the concept of art, artworks and art practices in a corpus of 48 texts from four well-respected British broadsheet newspapers and 38 texts from four (English medium) influential art magazines. The Index of Frames in the Appendix contains the list of frames found and their frequencies (total number of references and number of sources where they were identified). I classified these frames according to the elements that they share, such as underlying or implied image schemas or broader notions that can encompass them. By this means I have obtained four groups of frames which are closely related to image-schematic notions. The first group is related to the image schema FORCE (ENABLEMENT) and includes the frames: Exertive_force, Cause_motion, Cause_to_start, Capability, Means, Tool_purpose, Impact, Coming_to_be, Seeking_to_achieve, Suasion and Leadership. The second group of frames is related

to LOCOMOTION (SOURCE-PATH-GOAL) and includes the frames Activity_start, Change_of_leadership, Change_of_phase, Change_position_on_a_scale, Expansion, Motion, Path_travelled, Process_end, Progress, Subjective_influence, and Undergo_change. The third group of frames is related to LINKAGE and includes the frames: Attaching, Cognitive_connection, Connectors, Cause_to_amalgamate, Collaboration, Detaching, Relating_concepts and Social_connection. The fourth group of frames is related to CONTAINMENT and includes: Containers, Emptying, Containing, Interior_profile_relation, Abounding_with, Inclusion, Openness, Taking_captive and Ingestion.

Other frequent frames were classified according to four aspects related to art: the need of an addresser/addressee agent or the production of a message, an agent who cognises (examines, understands, etc.) or the action of cognising, and the experience of a sentient being. Finally, frames that involve commerce or commercial aspects were presented. Apart from the frames classified as part of these four broad aspects, the Rite and Records frames were identified as some the most frequently used in the data.

Two conceptual relations have also been considered in the data analysis: equivalence relations and difference relations. Conceptual relations of equivalence have been interpreted as the associations produced between art and other frames through the use of words that mark a similarity (such as *like*), linguistic metaphors, the mapping of characteristics from the frames Biological_entity or Dead_or_alive in personifications, Rite or Records, and the use of *as*.

The use of frames such as Hostile_encounter, Quarreling, Predicament and Difficulty in the representation of art have been classified as presenting relations of difference as these suggest the

idea of an opposition. The use of terms presenting oppositions and contrast in the description and interpretation of art has also been included in this group. The use of frames and representations making use of relations of difference also involves the image schema COUNTERFORCE as these frames represent a force that goes against another notion or perspective.

2. What do the notions identified tell us about the representation of art, artworks and art practices in the texts examined? Or in other words, how can the notions found in the data for the representation of art, artworks and art practices trigger interpretations and evaluations of the concept of art in the reader? Are there any differences between the two sub-corpora?

In the first place, the analysis of the data showed that the use of image schemas in the texts studied is evaluative; that is to say, the frames based on image-schematic notions provide mainly positive evaluations of the concept of art, artworks and art practices. The use of the image schemas FORCE, LINKAGE, MOTION and CONTAINER in the production of positive evaluations support Krezeszowski's (1993) study on the axiological value of schemas. Krezeszowski demonstrates the positive association of several notions related to the image schemas PART-WHOLE, CENTER-PERIPHERY, LINK, CONTAINER, SOURCE-PATH-GOAL, BALANCE, as well as ORIENTATIONAL schemas in the formation of positive evaluations (1993: 313-15). I have shown that the use of notions involving force, movement, containment, linkage as well as counterforce generally involves positive representation of features of artworks and/or art practices.

In Section 5.2.1, v, vi, vii, and viii, I classified in four different groups the frames most frequently used in the data which do not so evidently suppose image-schematic notions but that presuppose

related concepts: Communication, Experience, Cognition and Commerce. Each group also relates to the notions identified in Section 4.1 as constitutive aspects of the concept of art based on the analysis of the frames and frame elements related to art found in FrameNet. These frames were: Artistic_style, Physical_artworks and Aesthetics. I connect the capacity to 'represent' ('an actual or imagined entity or event') of the Physical_artworks to the communicative frames found, because the artwork produces a re-presentation, a description and interpretation, thus produces a new message. The second feature attributed to the Artwork in FrameNet is to 'stimulate the perceptions, emotions, or cognition of an audience'. In view of this stimulation capacity, I recognised in the prompting of senses and the body ('perceptions and emotions') a relation to experiential aspects mentioned in the data and the provoking mental or intellectual aspects ('cognition') to the cognition aspects also found there. I also related these two aspects, the sensorial and intellectual appreciation, to the characteristics assessed in the Aesthetics frame ('[a]n Entity is judged to be sensually pleasing or intellectually interesting'). Finally, I associate the frame element Work (in Fields), which points to the (Artistic) Activity performed as a professional occupation, which generates the production of a Physical Entity (or Artwork) that can be sold or commercialised as a source of income for the Practitioner, to the commercial aspects evoked in the textual representation of the data. For this reason I consider reference to frames evoking communication, experience, cognition and commerce as highlighting aspects of the concept of art. Thus, the use of these frames in the representation of art is not a way of mapping features into the concept of art but rather emphasising elements which constitute our contemporary understanding of the concept. Thus the use of notions related to communication, experience, cognition and commerce are not a way of providing meaning to the concept of art, artwork(s) and art practices , but a way of interpreting what art does and highlighting what it is meant to do and how it is achieved through the work. For this reason these aspects can be understood as sub-domains of art.

Looking at the use of frames such as Rite and Records in the data, as well as the description of art through personifications and the use of words evoking living entities (Dead_or_alive frame, etc.); I conclude that these frames establish equivalence relations with art. This is the case because characteristics or elements of frame Rite, Records and Living_entities are mapped or projected onto the concept of art. In this way, representing art as possessing *redemptive properties*, or viewing an artist's practice as *a ritual* or *a procession*, maps notions from the frame Rite to the concept of art attaching to it an air of sacredness and importance. In the same way, if the art *charts* or *registers* a particular phenomenon, the work is being given the particular capacity to record (related to the frame Records), as well as a degree of usefulness and importance, particularly in our so-called 'Information age'. Likewise, the representation of artworks as living entities projects notions that we consider as most important, such as autonomy, movement and life into the artwork and practice. Thus, using terms that suggest human or living entity features and capacities to describe art endows art objects with action and purpose. In these cases, the mapping projects notions and produces similarities between the frame and the concept of art. For this reason the parallels produced can be translated into the underlying conceptual metaphors: Art is Rite, Art is Records and Art is a Living Entity.

The most significant differences between the usages in the two sub-corpora are the lower frequency of terms evoking the experience aspects and commercial aspects in the Magazines sub-corpus. This is interesting because most frames and groups classified tend to be found more frequently in the Magazines sub-corpus. As previously mentioned, the larger amount of frames used in this sub-corpus may be explained by the fact that the length of the magazine texts allows longer descriptions and interpretations of the artworks and art practices, and therefore evoke more

frames. Consequently the lower frequency of terms evoking Experience or Commerce must respond to particularities of the media's representations. In other words, in texts from the press we find more mentions of commercial aspects of art. On the one hand, this may be a way of appealing to the power related to economic capital and thus also support the space that is being given to the work/artist in the publication. On the other hand, in the more erudite art magazines the commercial aspects of works of art may be considered a sign of a materialistic and simplistic view of works of art, and thus avoided when is not fundamental in the description, interpretation or evaluation of a work.

The differences in the occurrences of words evoking Experience aspects is likely to respond to the type of reader expected for the different sub-corpora: the use of vocabulary and descriptions that is directed to a wider, less erudite readership in the Press can then be compared to the more 'refined' or specialist readers of Magazines. These results resonate with Leeuwen's (1996) comments regarding the use of reference to immediate experience. Following Bourdieu and Bernstein, Leeuwen (1996) has noted which social actors from a lower or 'less educated' class tend to use references to immediate experiences while 'higher' classes tend to use a language that tends to be more elaborated, abstract and universal:

For Bourdieu (1986) concrete reference to immediate experience is linked to the habitus of the working class, that is, to the principles that lie behind their appreciation of art, music and literature, behind their moral and political judgements and so on. 'Distance, height, the overview of the observer who places himself above the hurly-burly' (Bourdieu 1986: 444), on the other hand, is linked to the habitus of the dominant class, the bourgeoisie, and Bourdieu approvingly quotes Virginia Woolf's dictum that 'general ideas are always Generals' ideas'. From this perspective, he says, specific reference is a 'blind, narrow, partial vision' (Bourdieu 1986: 444). In a similar vein, Bernstein (e.g. 1971: 197) has argued that 'elaborated codes' give access to 'universalistic orders of meaning', while restricted codes give access to 'particularistic orders of meaning', and that access to these codes is class-determined. (Leeuwen 1996: 47)

Thus, Leeuwen's remarks correspond to the use of notions in newspaper and magazines as in the first sub-corpus there is more extended use of experience-related notions while the notions used in art magazines tend to evoke more complex frames related to communication and cognition. The use of more notions, or rather, the evocation of more frames in the Magazine sub-corpus also supports the idea that more complex descriptions are being produced in this sub-corpus. An example of this is the frame Detaching, absent in the Press sub-corpus, which describes more multifaceted relations and interactions produced through artworks.

3. Is it possible to recognise any 'established' discourse through the representations found?

This question aims to identify discourses about what constitutes valuable art. The first view I have identified involves the representation of art through words evoking communication and thus indicates communication as a fundamental aspect within art. The communicative capacity of art has been identified by Danto (1981) and Johnson (2008), as discussed in Chapter 2. Other authors go so far as defying art as language (see Smith 1995; Hagberg 1995). Communication seems to constitute a fundamental aspect of the concept of art through the capacity of producing meaning. Thus, this feature involves an ontological discussion about the concept of art and its ability to produce meaning from and through a material manifestation (e.g. an object, a play, music, etc.). So in order to consider something as art, the sensory perception of an object/image/scene/sound would necessarily have to produce an intellectual and/or an emotional response (something that is thought about or something that is felt) in the viewer. Meaning would then correspond to the manifestation of intellectual or emotional outlooks on the part of the artist which is delivered through his/her work. Artworks are also considered as expressions of these intellectual/emotional perspectives which at the same time provoke new meaning in each spectator. The new meaning here refers to the new readings, interpretations or emotions produced by and in each viewer, and

the acknowledgement of these responses as the result of an artistic experience. The difference between artistic meaning and other types of meaning, for example, the meaning produced by an ordinary text and an artistic text, would then reside in the capacity of the second one to elicit emotional responses as well as intellectual ones. From the perspective of the institutional view of art, the categorisation of something as art would also be the result of an interpretative process that identifies an object as part of a determinate art institutional setting. In other words, the understanding of something as art involves reading its meaning according to the contextual elements that constitutes it as an art object (e.g. its exhibition in an art museum or gallery or its acknowledgement by the art world).

Another aspect identified in the analysis of the corpus is the tendency to describe and interpret art, artworks and art practices through terms that evoke frames related to cognition, i.e. words that are related to thought, reason and understanding. The great number of occurrences of these notions in the data shows that they are fundamental in the contemporary understanding of art. Now it is necessary to ask: What perspective can we identify as supporting the notion of art as an intellectual and inquisitive practice? A possible explanation for this representation is the relation of contemporary forms of art practices to modernist approaches to art. As seen in Section 2.2, modernist approaches consider the notion of art as possessing a self-reflexive condition, i.e. they consider art as being self-critical in its mediums and regulating ideas, as well as being self-referent. This means that art is a notion which addresses itself as a concept and its manifestation as a physical object, i.e. the artwork. Through philosophical and academic enquiry, the ideas passed on from modernity allow further exploration of art's guiding principles, the defiance of its core and different elements or features, as well as the relationship it holds with the world. The notion of cognition allows incorporating many different areas of the social – such as ethics, politics and philosophy –

into the art field. Peter Osborne (2000) has emphasised the great influence of philosophy on the conception of modernist art as well as the power philosophy endowed it:

The discursive conditions for this transference of cultural authority were established by Greenberg, in the idea of modernist art as a self-critical art which explores the definition of its medium. (This notion of self-criticism was already an explicit philosophical idea, borrowed directly from Kant's critique of reason.) The social conditions lay in the expansion of growing cultural and political radicalism. The generation of New York artists who came to prominence in the 1960s was the first group of artists to have attended university. Their reaction against the anti-intellectualism of the prevailing ideology of the artworld – which was at once a reaction against its social conservatism – was profound. The result was a double-coding of 'philosophy' across the cultural fields – artistic and philosophical – which introduced a constitutive ambiguity into the position of philosophy within the artistic field itself. (2000:89)

Osborne identifies in the idea of modernist art (and the support given to the ideals involved in it by the critic Greenberg) the authority, and thus power, of the notion of self-criticism and examination. He also contextualizes the socio-historical moment (expansion of cultural and political radicalism as well as artists going to university) leading to a strong inclusion of philosophy and the idea of rational examination, in artistic practice. According to Osborne (2000), Conceptual art is the result of these factors and he goes as far as indicate that all contemporary art is 'postconceptual' art and explains the basis of conceptual art in the following terms:

[C]onceptual art is not just another particular kind of art, on the sense of a further specification of an existing genus, but an attempt at a fundamental redefinition of art as such, a transformation of its genus: a transformation in the relationship of sensuousness to conceptuality within the ontology of artwork which challenges its definition as the object of a specifically 'aesthetic' (that is, 'non conceptual' or quintessentially 'visual' experience). Conceptual art was an attack of the art object as the site of a look. That Conceptual art appears now as one particular kind of art among others is testimony to the fact that is moment has passed, that its challenge has faded. That a large amount of art amidst which it appears, appears differently to the way in which art appeared before Conceptual art, attest to its enduring effect. (2000:87)

I hold that the extended use of words and phrases evoking notions related to cognition respond to the imprint Conceptual art had in the way we understand and value contemporary artistic practice.

The Conceptual art movement put such emphasis on this particular aspect of art that even after its disappearance in the 1970s it was impossible not to consider the 'idea' behind any form/type of contemporary art. Conceptual art also disregarded aesthetic aspects of art, what can have a relation to other aspect identified in the data in the representation of contemporary art: experience.

Although present in the Magazine sub-corpus, experience is less frequent in these texts. This may also be a sign of the prevalence of a dominant discourse closer to the one expressed by conceptualists rather than a discourse promoted by notions such as 'aesthetic experience'. One of the key authors that describe art in terms of an experience is John Dewey (1934). This exceptional type of experience is associated with the importance of the senses in cognition through the appreciation of the artwork.

Regarding the notions related to commerce, the close qualitative analysis supports the idea of the market as fundamental in contemporary practice. Although less present in the Magazine sub-corpus than the Press sub-corpus, several texts deal with the issues raised by the importance of the market in contemporary artistic practice. An example of a text dealing with the issue of commerce and the market is 'Performance art in the market place' (*Financial Times*, 08/10/10). Here the renowned performance artist Abramovic talks about the issue of the 'commoditisation' of artworks and defends a change in the perception of performance art and the art market. The art writer Gareth Harris indicates the paradox involved in buying and selling works with no physical object and presents Abramovic's view that art does not necessarily include a commodity or object and that art can exist only as an idea:

Anyway, how is it possible to speak of buying and selling or collecting, an art form that has no object, only a process and experience? (...)The stripped-to-the-bone element of performance art has, says Abramovic, chimed with the post-clash of austerity. "It is the end of material culture and the commoditisation of art. It's not possible just about buying a painting and nailing it on a wall," she insists. (...) [Abramovic] "the concept of collecting

contemporary art as to change, collectors have to re-educate themselves, so that the idea [behind a piece] becomes as sought after as a physical object.” (Performance art in the marketplace, *Financial Times*, 8/10/10)

Abramovic proclaims ‘the end of material culture and the commoditisation of art’ and encourages a change of perspective. This *end* conflicts with the description given by Nancy Spector (deputy director of the Guggenheim Museum), who indicates an attitude closer to the market in contemporary artists:

I think a younger generation might begin to copyright their performances. But I can’t image artist from the 1970s, who were anti-market, retroactively copyrighting material. (Performance art in the marketplace, *Financial Times*, 8/10/10)

Spector thus presents an opposed view on the matter indicating that the younger generation of artists as more responsive to the commercial aspects related to their practices. The reference to commercial aspects in texts from the data (in 32 texts out of 48 in Press and in 25 texts out of 48 in Magazines) shows the importance of this aspect in contemporary art practices.

Finally, the identification of representations of art, artworks and art practices through words evoking living entities indicates the underlying conceptual metaphor Art is a living entity. Through these metaphors faculties that belong to human as well as other living beings are mapped onto art, such as autonomy, i.e. the capacity to be an independent and self-sufficient. A living being is also considered ‘dynamic’ as it develops and changes with time and is also considered multifaceted as it involves different aspects at different stages of its development. These aspects represent art as an entity which ‘lives’ in a constant relation with its physical, social and cultural context. Using ‘human being’ to project meaning into art tells us about the importance given to art, as ‘life’ is probably a most valuable concept as it represents the indispensable condition for possessing a sense of reality or social recognition. Life is usually seen as an end in itself and thus having intrinsic value. In the case of human life, its value and the respect it demands are

acknowledged in political terms through the Human Rights Declaration. An example from the data which evidences the importance given to the notion of life and the relation given to art is the following:

The curators further state that the Obama campaign's activist slogan "Yes we can" has become the "Yes I can" of the contemporary artist, a mantra supposedly referring to the personal undertaking of every artist to "conquer something bigger than life." Such enthusiastic statements are too easy on the ears to prompt insight. After all, **there is no such thing as bigger than life**. (Chus Martínez, Artforum, Review: Whitney Biennial, May 2010)

In this review, Chus Martínez (chief curator at the Museu d'Art Contemporani de Barcelona) explicitly exposes the supposed aim of contemporary artist to *conquer something bigger than life*, but which the curator rejects by stating that *there is no such thing as bigger than life*. Although this example is not a personification nor does it present the underlying conceptual metaphor Art is a living entity, it demonstrates the use of the notion of life as a provider or source of value. For this reason I argue that the association Art is a human being endows art with many positive connotations, which reinforces the notion of art as fundamental in human life, and deserving a great deal of respect and esteem.

In summary, this chapter has presented the three stages of analysis of a corpus formed by 48 texts from British broadsheet papers and 48 texts from art magazines. The first stage consisted in two sub-stages: the identification of frames involved in the concept of art and then the identification of words and phrases representation of the concept of art, artworks and art practices. The second stage involved the interpretation of the data and it was also divided in two sub-stages: first the interpretation of words and phrases in terms of the frames they evoke and their classification according to related notions as well as equivalence and difference relations. The second interpretation sub-stage looked at the frequencies of frames in the two sub-corpora and draws

conclusion regarding the differences in their usages. The final stage, the explanation stage, involved answering the three research questions. The first question presents a brief summary of the main notions used in the representation of art in the data; the second question the manner in which the notions found in the data can trigger interpretations and evaluations of the concept and interprets the differences between the frames found in the two sub-corpora. Finally, the third question looks at 'established' discourses or perspectives regarding what is art through the representations found in the data.

The analysis presented in this thesis has aimed to operationalize the notions from CS (such as frame, conceptual metaphor and metonymy) as well as the conceptual relations proposed by Laclau and Mouffe (1985) (equivalence and difference) in order to identify the key concepts used to represent and evaluate art today in two types of media available in Britain in 2010: newspapers and art magazines. This way this study produces an analysis of the concept of art that is both cognitive (in terms of identifying the conceptual structures which construe and evaluate this concept) and political (in terms of identifying dominant conceptual structures grounding the contemporary understanding and evaluation of the concept in art discourses produced by powerful institutions).

Chapter 6: Conclusion

This chapter presents the conclusions obtained from the textual analysis of a small corpus of contemporary *artwriting* from authoritative institutions available in England in 2010. This chapter provides a reminder of the theoretical foundations and aims of the study. Then it examines the results presented as well as the answers to the research questions guiding the study. It presents a summary of each chapter composing this thesis and, finally, reflections regarding the methodology used and the reach of the findings. By means of a lexical investigation this thesis identified the most frequent frames and relations of equivalence and difference used to represent the concept of art. It interpreted words and clauses as evoking frames and classified these according to the aspects they share. Attention was paid to conceptual relations of equivalence through the creation of similes or by mapping one domain onto another- and difference –i.e. the highlighting of differences between related elements as well as the use of contrasting notions.

Following CDA tenets, this thesis understands representation as an active process of ideological selection of terms considered appropriate in the description, interpretation and evaluation of a concept. This thesis opened by presenting the importance of texts produced in order to describe, interpret and evaluate art and the power these texts hold within the field of art. This power is a reflection of the cultural and symbolic capital the media possess in the field and achieved through the representations the texts put forward. Concepts from Cognitive Semantics as well as Discourse Theory have been used critically to pinpoint the notions that in talking about art may produce dominant ways of representing it. Dominance is understood in this thesis in two ways. Firstly, the influence of the text producers leads to suppose that the texts studied and the representations of art in them are invested with symbolic capital and thus can shape the readers' understanding and

evaluation of artworks and artistic practices. Secondly, the frequent use of words evoking particular notions shows tendencies in the representation of the concept of art, artworks and artistic practices. The study of large numbers of art texts (artwriting) written by influential institutions can thus provide insights regarding the dominant (more frequent) ideas used in the evaluation and characterisation of “good art”. This thesis aimed to point in that direction by analysing a small sample of these texts by studying a corpus composed by texts from relevant British general press and influential art magazines. The results of the analysis are the product of a detailed account of all the frames evoked in the description, interpretation and evaluation of art, artworks and art practices. These frames were classified and the most frequent frames and groups of frames were explained and exemplified. Although limited to the texts analysed, the identification, interpretation and explanation of the results provided insights regarding frequent ways in which relevant English written media represented the concept of art during 2010. These representations contribute to our understanding of the production of contemporary hegemonic discourses concerning what art is and which qualities or features characterise ‘good art’. For example, because texts by critics from the international art magazine *Artforum* repeatedly highlight the ‘explorative’ purpose of artworks (e.g. exploration in terms of the material used, ideas examined, social aspects of visual representations, etc.), the audiences reading these texts are likely to consider ‘exploration’ as a key aspect in a piece of artwork. So, due to the widely accepted relevance of the institutions and actors producing the texts studied (critics, academics, journalists, artists, etc.) in the international art field, we can assume that their use of terms implying ‘exploration’ in the reviews and articles could, for example, stimulate artists to produce work aiming to ‘explore’ other elements (e.g. materials, spaces, social conventions, etc.). While this is not unexpected, the value of this work is that it has provided linguistic evidence to support this intuition.

Chapter 1 introduced the study and presented the research questions guiding the thesis, its theoretical context as well as aims and orientation of the study. The three main research questions guiding this dissertation were: what are the main or most frequent notions and meaning relations representing the concept of art in current art texts from relevant British general press as well as relevant specialised art magazines? What do the notions identified tell us about the representation of art, artworks and art practices in the studied media and are there any differences between the representations found in the two sub-corpora? And, is it possible to recognise established discourses on art in the representations found?

Chapters 2 and 3 presented extensive examinations and discussion of the two main issues supporting this study: the importance of the textual representation of the concept of art and its relation to discourse. Chapter 2 first introduced the term *art* as key word standing for a concept whose meaning has change through time (Williams 1976), then it presented the elements that constitute art as a modern concept (de Duve 1996), then introduced the concept of ‘contemporary art’ as a theoretical discursive practice (Burgin 1986). Subsequently this chapter presented the cognitive aspects identified in relation to the concept of art (Johnson 2007), after that, it presented Bourdieu’s sociological analysis of the art field and the role of cultural institutions in artistic appreciation (Bourdieu [1980]1993a, 1993b, 1993c, 1987, 1986, [1979]1984, 1983), followed by the genre of *artwriting* and the importance of textual interpretation in the evaluation of the concept of art (Carrier 1987, 2003; Danto 1981). The chapter closed with the presentation of the notion of contemporary art as a nodal point and empty signifier (Laclau and Mouffe 1985;

Žižek 1989), which requires a textual context in order to attain meaning. All the theories and authors here presented show the changes that the notion of art has gone through in time and the textual, cognitive, and institutional aspects behind the contemporary notion of art.

Chapter 3 discussed the theoretical approaches to discourse taken up in this study. The first part dealt with CDA's account of representation, discourse, ideology and hegemony, while the second covered the views of cognitive semantics on meaning constitution and the notions used in the textual analysis of the data. The notions presented here provided the tools for enquiring in the ways in which art is currently represented by important media texts. The last part of Chapter 3 included a review of previous studies looking at language use in art texts in order to provide background knowledge regarding the previous investigations on the matter.

Chapter 4 was divided into two parts: the first part presented a complete account of the two sub-corpora studied; the second part explained each stage of the methodology used in the investigation of the representation of the concept of art. The data gathered for study provided a sample of texts from influential general press and specialized art magazines available in Britain during 2010. The year 2010 was considered interesting as 10 years of the celebration of the new millennium and more than 30 years from the beginning of the so-called 'postmodernity' have passed. The second part of the chapter introduced the three steps followed in the analysis of the data: identification, interpretation, and explanation. It also presented the use of the software *NVivo10* which assisted the qualitative analysis. This software allowed the coding of the words and phrases involved in the representation of the concept of art, artworks and art practices. *NVivo10* allowed the comparison of the occurrences of the conceptual structures (frames) evoked in the two sub-corpora.

Chapter 5 presented the manner in which the three steps of analysis -identification, interpretation and explanation- were followed and the results obtained. The interpretation stage was divided in two sub-stages: In section 5.1.1 I produced a diagram in order to graphically show the different frames and frame elements that form part of the concept of art and its description. These frames were identified in FrameNet through the search of words such *art*, *artist* and *painting*, as well as the review of the Frame Index. This way, frames such as Craft, Fields, Artistic_style, Physical_artworks and Aesthetics, as well as their elements, were connected according to their definitions. There I recognised the frame Aesthetics as corresponding to Fields' core frame element Salient_entity. This because the 'abstract entity' that is characteristically associated with the artistic Activity, and which is expressed by core element Form (in Artistic_style frame) is to 'judge [an Entity] to be sensually pleasing or intellectually interesting'. By looking at the definition of the frame Physical_artworks ('A physical object ... is produced... to stimulate the perceptions, emotions, or cognition of an audience') its core element, the Artifact (which 'is intended to represent an actual or imagined entity or event, the Represented'), I obtain three fundamental characteristics of art: the capacity to communicate (to represent), to experience (to stimulate perception and emotions) and to produce cognition (to stimulate cognition). The identification of the core frame element Work also indicates that the commercial aspect of art is part of the concept and not an element that can be understood as separate from the artistic activity. This way, it is through the discussion of these characteristics that the assessment of art is carried out in artwriting.

The second part of the identification involved closely examining each text and coding the words and phrases which describe, interpret or evaluate art (artworks and art practices) according to the

conceptual structures (frames and basic domains), as well as other rhetorical effects (comparisons, similes, linguistic metaphors, etc.) evoked by them. This way it was possible to identify the words and phrases used in the textual representation of art in order to account for the most frequent conceptual structures used. This stage overlapped with the following stage, the interpretation stage, as the identification of the words and phrases representing art involved their interpretation and coding according to the frames evoked by them. The interpretation stage was also divided in two sub-stages: the first was interpreting the words and phrases as evoking frames from FrameNet and classifying them according to common aspects such as notions concerning image schemas, notions related to communication, cognition, experience or commerce, as well as relations of equivalence or difference. Linguistic metaphors and similes were identified as relations of equivalence and the use of opposing terms as relations of difference. Finally, frequencies were calculated taking into consideration the number of texts in which a particular frame occurred and not the amount of times each frame was identified in the data. This was because the length of the texts was diverse (particularly between the texts from the Press and Magazine sub-corpora) and thus longer texts dealing with particular artworks could misrepresent the presence of particular notions.

The results obtained showed the main or most frequent notions and meaning relations representing the concept of art in the sample. The findings from the two sub-corpora indicated that positive evaluations of art, artworks and art practices in the texts sample were carried out mainly through the use of five image-schematic notions (in order of frequency): LOCOMOTION, FORCE, COUNTERFORCE, LINKAGE, and CONTAINMENT. The extensive reference to the image schemas mentioned can be considered an indication of how writers from the general press and magazines studied represent valuable artworks. The terms identified as evoking COUNTERFORCE

correspond to words (verbs, prepositions, juxtaposed adjectives, etc.) that describe opposition or challenge to ideas as well as contrasting features. The use of notions evoking COUNTERFORCE suggests a dominant contemporary understanding of art as a concept which entails opposition and tension. This representation and understanding of art can be a reflection of a hegemonic rhetoric about art expressed by writers who feel at ease with the use of notions involving paradox, oxymoron and conflict. I have argued in the interpretation stage (section 5.2) that this usage can be contextualised in the history of art as a result of the persistence of modernist Avant-garde discourses, which in 2010 are still part of a hegemonic discourse of contemporary art. Dewey's recognition of the necessity of the concepts of opposition and struggle to achieve expression in art supports the findings from this study: 'There is no expression without excitement, without turmoil' (Dewey 1934: 64). In this statement Dewey draws attention to two key elements in the process of art production, the force involved in the idea of 'excitement' and counterforce involved in the idea of 'turmoil', which is concerned in the production of artistic expression. Also, the use of oppositional notions emerging from this investigation echoes the findings in Rule and Levine's (2012) study on International Art English, which presents the pairing of complementary or opposing terms in the description of artworks. This usage also supports the findings of Hullender and McCarthy (2011) in terms of the presence of contrastive features in Modern Art Criticism corpora.

The most frequent characteristics of art used in the description and interpretation and evaluation of the artworks in both Press and Magazine sub-corpora were the notions that suggested communicative aspects/features followed by cognitive aspects, and experiential aspects (although the difference between the amount of words referring to cognitive and experiential aspects in the press was only 1, i.e. 63 words evoking frames related to cognition and 62 experience in press,

while in the magazines the difference was 44, i.e. 97 words related to cognition but only 53 had words evoking frames related to experience). Both sub-corpora showed reference to commercial aspects although this was more frequent in the Press sub-corpus (32 texts mentioned commercial aspects in press and 25 in magazines). The results of this study provide evidence of the importance given to communicative and intellectual aspects in today's understanding of contemporary art as well as the differences in the aspects of art highlighted in the two different sub-corpora (Press using terminology that evokes experience as well as referring to commercial aspects of art more frequently than magazine texts).

The interpretation stage also included the identification of relations of equivalence (which include metaphors, similes, etc.) and difference (which include the use of oppositional notions as well as the contrast between notions). The analysis of relations of equivalence in which features were mapped from one frame onto art was carried out through the articulation of the following conceptual metaphors: Art is a Living Entity, Art is a Rite and Art is a Record. The identification of frames showed the frequent representation of art in terms of a living entity through the mapping of characteristics from living entities and human beings, such as life, autonomy and dynamism onto art. I see the frame Living Entity as having its basis in the image schema FORCE as the features mentioned (life, autonomy, dynamism, etc.) require the basic notion of a force to make life, autonomy and dynamism possible. The conceptual metaphors offered in the Chapter 5 (Section 5.1.2, xi): Art is a Living Entity, Art is Rite and Art is Records, state the underlying representations of art which are carried out through the mappings of particular characteristics from frames (i.e. *alive*, *redeeming*, *documents*) onto the notion of art. This way for example, the mapping or projection of elements from Rite onto art shows the association of metaphysical and selective aspects involved in the frame (such as spiritual elements and distinction from other groups, customs or beliefs) to the

notion of art. The extended use of words evoking Living_entity tells us about the great value given to art in the texts studied as life, and particularly human life, tends to be considered as valuable and an end in itself, worth preserving, etc.

Other relations of equivalence are found in the form of similes (e.g. *art as sign*, *art as experience*, '*culinary art*' *as art*, *art as escapism*, *Critical Art as Meta Practices*, *ethics as art or action*, *consumption as art*, *[F]ood as art*, and *support structure as art*). At least three of these equivalences_ *art as sign*, *art as experience* and *consumption as art*- endorse the results showing communication, experience and commerce as key in the representation and understanding of art. The use of the equivalence of 'art as x' seems to be a very frequent feature of the representation of art. There are many examples of this description of art in terms of another concept (or a particular aspect of art). Some of these include philosophical positions regarding what art is, such as: *art as language* (see Smith 1995: 132-139; Hagberg 1995), *art as experience* (Dewey 1934), *art as therapy* (Botton and Armstrong 2013), *art as concept* (in conceptual art), etc. Each one of these notions project certain features (e.g. emotion, a message, an idea) considered central for the constitution of 'good art' within a particular view.

After the first interpretation stage (i.e. the coding of terms and phrases evoking frames and their classification) the second interpretation sub-stage, this looked at the differences between the two sub-corpora. The main differences were the higher reference to commercial aspects and experiential aspects in the Press sub-corpus and the use of frames related to the notion of detachment (related to LINKAGE image schema) present only in the Magazine sub-corpus. The data also showed that more frames were used in the representations from the Magazine sub-

corpus. The frames only found in the magazine sub-corpus were explained in terms of the length of the texts as well as the specialist audiences to whom the texts are aimed. This was because longer texts allow longer and complex descriptions using more words evoking more frames and analysing the features of the works described.

In the explanation stage each of the research questions was answered. The first answer summarized the main notions used in the representation of art; the second discussed the effects that these representations may have in the evaluation of art of the readers. The frames mapped onto art provide clues regarding the predispositions of text producers and the hierarchies they offer to their audiences. Bourdieu ([1979]1984) links 'taste' to cultural hegemony, rejecting the idea of an innate preference for, for example, a determinate type of art. 'Taste' is in turn conditioned by the hierarchies that people and institutions holding symbolic capital endorse. Following Bourdieu's ideas it is possible to assert that the frequent reference to the image schemas, frames and aspects within art that emerged in the data are signs of the taste of the writers from the general press and magazines studied. The lexical choices they make in the representation of art tell us about current dominant/hegemonic tastes within those institutions (e.g. the focus on intellectual and communicational aspects of art).

The final research question aimed to discover textual evidence identifying aspects that belong to established discourses on art. The idea was to recognise the views that may have influenced the representations of art found in the texts and that may be influencing readers (see the manner in which I see domination in the texts above). This is not a simple question to answer as the representations identified in the texts refer to a mutable and heterogeneous concept. Different views regarding what makes art good seem to be presented without necessarily such views

competing with one another. Despite this difficulty the overall frequencies of frames as well as the equivalence produced through the use of *as*, as in *art as sign* or *art as experience* give clues regarding aspects of art that are also present in established discourses on art. For example, the extended use of works evoking communication can be related to discourses that see art mainly as presenting characteristics of a type of language or as a type of sign. Another example is the frequent mapping of notions such as 'dynamism' and 'autonomy' which reproduces the modernist discourse that portrays the artwork as an autonomous object with an 'internal life' of its own (Burgin 1986: 1). Also within the modernist discourse we find the idea of art as a self-reflexive practice, that is to say, a practice that studies its own regulating ideas and methods. The use of words evoking cognitive aspects produced through art can also be a sign of the importance of art's capacity to reflect about/on its own condition as well as other aspects involved in artistic creation (such as , for example, the life of the artist or the material conditions of artistic production) found in modernist discourse. In Section 5.2, I indicated that the use of language referring to immediate experience in the press probably aims to reach a broader variety of readers instead of only the higher classes or erudite audiences (see Leeuwen 1996). This usage can also respond to the influence of Dewey's discourse on art as an experience.

The fact that art is represented as a commodity or evoking commercial aspects in more than half of the texts included in the corpus (and even in a larger ratio in in the Press sub-corpus) shows that the capitalist ideology is an important part of the contemporary discourses on art (particularly in discourses intended for the wider masses). In the Magazines sub-corpus the mentioning of commercial aspects is less frequent and thus we can assume that for art magazines the commercialisation of artworks is less relevant than, for example, the specific messages that

artworks can express. Another explanation for this is that a capitalist approach to art can be seen as 'inferior' or 'vulgar' in texts targeted to specialist audiences.

As previously mentioned, the results also showed a large number of texts representing art through opposite and controversial aspects. The used of opposition legitimises ambiguities and ambivalences; also such legitimisation allows the incorporation of new elements into the tradition and thus makes it possible for the whole art system to keep developing (as a living entity that is born and grows), multiplying (through the incorporation of different element as seen in the frames evoking LINKAGE) and producing profit (as part of the commercial world).

It is useful to give one last thought to the methodology adopted in this study and reflect on how it has contributed to identifying the representation of the concept studied. The use of FrameNet's database for the search of frames evoked by the terms describing, interpreting and evaluating art proved to be a valuable source of labels or categories for the coding of the data. It is also important to note that the categories that FrameNet provides are also very specific as they are intended for semantic role labelling for applications such as information extraction, machine translation, event recognition, sentiment analysis, etc.⁴⁵ and not for critical examinations of particular concepts. I have solved this problem through the grouping of frames which also contemplate notions such as image schemas, basic domains and aspects within the description of the frames in FrameNet (e.g. references to addresser/addressee, Cognizer, etc.). The main advantage of the methodology used in this study is that it allows identifying conceptual structures concepts and conceptual relations present in texts.

⁴⁵ See <https://framenet.icsi.berkeley.edu/fndrupal/about>

The study of art texts and the representation of the concept of art in these is not easy or straightforward as these texts are incredibly varied in types/genres (e.g. articles, reviews, etc.), style and topics. This thesis has operationalized constructs such as ‘frame’, ‘image schemas’, ‘basic domains’, and ‘conceptual metaphor’ from Cognitive Semantics, as well as ‘relations of equivalence’ and ‘relations of difference’ from Laclau and Mouffe’s (1985) Discourse Theory in order to identify structures that reappear in the representation of art. These constructs have proved to offer an efficient tool for the textual analysis and classification of the data. The account of the frequent notions used in the data brings up the dominating groups of semantic structures. I have shown in all transparency the criteria and parameters I used in the analysis so the reader can easily follow the process behind my interpretation and reading of the data. This way, this study offers a systematic qualitative analysis that is replicable. Regarding the limitations of the current study, a number of caveats need to be noted regarding the methodology I have followed. Firstly, the use of notions from Cognitive Semantics and Discourse Theory present difficulties as they are highly theoretical and belong to very specific areas of study. This means that the analysis of the data in terms of the presented constructs (i.e. frames, image schemas, relations of equivalence and difference, etc.) does not establish exact matches between constructs and words/phrases identified and that there is a somewhat subjective component in the classification and interpretation of the data. This methodological issue can be improved through the incorporation of one or more researchers in the study of set of texts. There are drawbacks associated with the use of qualitative analysis based on a single researcher’s reading. For this reason a qualitative analysis of the data (the formulation of nodes and coding of the data) performed in parallel by different analysts is highly recommended in order to overcome biased results. This way, differences and inconsistencies in the analysis can be approached and discussed appropriately. Secondly, it is important to note that the significance of the findings is circumscribed to the

context studied and cannot be generalised to other contexts (temporal/cultural/social) or media. For this reason, the generalisability of these results is subject to certain limitations. For instance, they are restricted to the time and place (culture, geography, social groups, etc.) of the corpus. Notwithstanding these limitations, the results suggest a clear tendency to represent art through the use of the image schemas LOCOMOTION, FORCE, COUNTERFORCE, LINKAGE and CONTAINMENT in the texts studied. Here art is also frequently described through terms that evoke living entities, rites and records as well as through the mentioning of art's communicative, cognitive, experiential and commercial aspects. Although the present study was based on a relatively small corpus of 94,237 running words, the results of the analysis show useful insights into the representation of art in two kinds of published texts addressed to different audiences.

This thesis provides a starting point for research exploring texts from different institutions and cultures about art. Other research could expand the analysis through a diachronic approach, that is to say, the study of texts on art from different time periods; the results could be compared with the findings presented in this study and thus differences in discourses on art from different periods could be explored. Other investigations could focus on more specific terms within the frame which might be of interest for the researchers such as the representation of artists or particular forms of artistic production (e.g. paintings, sculptures, installations, etc.) as well as other text genres (e.g. monographs).

In conclusion this work contributes to existing knowledge of the concept of art by providing an account of the different elements constituting the contemporary meaning of this notion in corpora. *These elements (i.e. conceptual structures) are part of the 'system of perception and appreciation of practice' (Bourdieu 1990:131) or habitus of contemporary British and international*

art media. The current findings add substantial information to our understanding of what is currently most frequently associated with and highlighted within the concept of art in texts aimed at describing, identifying and evaluating art. The analysis of texts from different institutions/media also helps distinguish the differences in the description of art by comparing the differences in choices that these texts producers make through their texts.

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Appendix: Frame Index⁴⁶

1. Abounding_with: 'A Location is filled or covered with the Theme. The Location is realized as the External Argument, and the Theme either as PP complement headed by with, in or of. NB: This frame does not include uses of adjectives like paved when they merely specify the Type of some location, as in 'paved and unpaved roads'. LUs:⁴⁷ *filled.a, full.a, gilded.a, glazed.a, heaped.a, hung.a, injected.a, jammed.a, jostling.a, lacquered.a, lined.a, littered.a, ornamented.a, overcrowded.a, overfilled.a, painted.a, panelled.a, paved.a, piled.a, plastered.a, replete.a, rife.a, smeared.a, splattered.a, splattered.a, sprinkled.a, strewn.a, studded.a, stuffed.a, surfaced.a, swarm.v, swarming.a, teem.v, teeming.a, throng.v, thronged.a, thronging.a, tiled.a, varnished.a, wallpapered.a.*
2. Activity_start: 'An Agent initiates the beginning of an ongoing Activity in which he will be continuously involved'. LUs: *begin.v, beginner.n, commence.v, enter.v, get started.v, initiate.v, launch (into).v, neophyte.n, open.v, set about.v, start.v, strike up.v, swing (into).v, take up.v.*
3. Aesthetics: 'An Entity is judged to be sensually pleasing or intellectually interesting to a (generally implicit) Judge'. LUs: *beautiful.a, elegant.a, fair.a, handsome.a, hideous.a, lovely.a, smart.a, tasty.a, ugly.a.*
4. Age: 'An Entity has existed for a length of time, the Age. The Age can be characterized as a value of the age Attribute, or a Degree modifier may express the deviation of the Age from the norm. The Expressor exhibits qualities of the age of the Entity'. LUs: *age.n, ancient.a, elderly.a, fresh.a, mature.a, maturity.n, new.a, of.prep, old.a, oldish.a, young.a, youngish.a.*
5. Agriculture: 'In this frame an Agriculturist cultivates Food. The location or Ground where the Food is cultivated by the Agriculturist is often expressed'. LUs: *cultivate.v, farm.v, farming.n.*
6. Assessing: 'An Assessor examines a Phenomenon to figure out its Value according to some Feature of the Phenomenon. This Value is a factor in determining the acceptability of the Phenomenon. In some cases, a Method (implicitly involving an Assessor) is used to determine the Phenomenon's Value'. LUs: *appraisal.n, appraise.v, assess.v, assessment.n, evaluate.v, evaluation.n, grade.v, judge.v, rank.v, rate.v, reappraisal.n, reappraise.v, value.v, weigh.v*

⁴⁶ Frames definitions and examples of lexical units (LUs) are obtained from the FrameNet website. Definitions from the *Oxford English Dictionary* online are marked with OED in parenthesis.

⁴⁷ 'LUs' stands for 'lexical units'

6. *Attitude_description*: 'The lexical units in this frame are descriptions of a Cognizer's Attitude about or outlook on a *State_of_affairs*'. LUs: *dark.a, hopeful.a, hopeless.a, negative.a, optimistic.a, pessimistic.a, positive.a*.

7. *Attributed_information*: 'A Proposition is attributed to a Speaker or a Text'. LUs: *according to.prep, on authority of.prep, source.n, viewpoint.n*.

8. *Attributes*: 'An Entity has a particular Attribute with some Value. This frame is primarily for inheritance'. There are no lexical units identified for this frame in Frame Net.

9. *Awareness*: 'A Cognizer has a piece of Content in their model of the world. The Content is not necessarily present due to immediate perception, but usually, rather, due to deduction from perceivables. In some cases, the deduction of the Content is implicitly based on confidence in sources of information (believe), in some cases based on logic (think), and in other cases the source of the deduction is deprofiled (know)'. LUs: *aware.a, awareness.n, believe.v, cognizant.a, comprehend.v, comprehension.n, conceive.v, conception.n, conscious.a, consciousness.n, hunch.n, idea.n, ignorance.n, imagine.v, know.v, knowledge.n, knowledgeable.a, presume.v, presumption.n, reckon.v, supposition.n, suspect.v, suspicion.n, think.v, thought.n, understand.v, understanding.n, unknown.a*.

10. *Becoming_aware*: 'Words in this frame have to do with a Cognizer adding some Phenomenon to their model of the world. They are similar to Coming-to-believe words, except the latter generally involve reasoning from Evidence. The words in this frame take direct objects that denote entities in the world, and indicate awareness of those entities, without necessarily giving any information about the content of the Cognizer's belief or knowledge. These words also resemble perception words, since creatures often become aware of things by perceiving them.' LUs: *chance (across).v, chance (on).v, come (across).v, come (upon).v, descry.v, detect.v, discern.v, discover.v, discovery.n, encounter.v, espy.v, fall (on).v, find (oneself).v, find out.v, find.v, happen (on).v, learn.v, locate.v, note.v, notice.v, observe.v, perceive.v, pick up.v, recognize.v, register.v, spot.v, spy out.v, tell.v*.

11. *Being_located*: 'A Theme is in a stable position with respect to a Location.' LUs: *find.v, lie.v, located.a, sit.v, situated.a, stand.v, twenty.n, whereabouts.n*.

12. *Biological_entity*: 'This LUs in this frame refer to biological entities labeled by the FE Organism. An Organism is described as something that can be alive, or have naturally occurring biological processes and functions, however the concept of life is often used metaphorically for non-organic entities which resemble or act as if they have organic life. LUs: *human.a, life.n, lifeform.n, organism.n*.

13. Candidness: ‘This frame contains adjectives and nouns that describe the truth or sincerity of communication. These words, analogously to behavior-evaluating words, can apply either to Speakers or to the Messages they produce. They can occur with about-PPs expressing Topic.’ LUs: *blunt.a, bluntness.n, candid.a, candour.n, circumspect.a, coy.a, devious.a, discreet.a, dishonest.a, disingenuous.a, earnest.a, earnestness.n, evasive.a, explicit.a, forthcoming.a, forthright.a, forthrightness.n, frank.a, honest.a, honesty.n, ingenuous.a, open.a, outspoken.a, secretive.a, sincere.a, straight.a, straightforward.a, true.a, truthful.a.*

14. Capability: ‘An Entity meets the pre-conditions for participating in an Event. A Degree modifier may be included to indicate by how much the Entity exceeds or falls short of the minimum requirements.’ LUs: *ability.n, able.a, can.v, capability.n, capable.a, capacity.n, potential.a, potential.n, power [statistical].n, power.n, unable.a.*

15. Categorization: ‘A Cognizer construes an Item as belonging to a certain Category. In this process, the Cognizer may either passively perceive the Item and note that it fits the Criteria for a Category, or, alternatively, actively examine the Item for certain Criteria that define a Category (or set of Categories). Most members of the frame can also describe a resulting cognitive state of the Cognizer with respect to the Item and Category which no longer requires the current perception or consideration of the Item. A few LUs (e.g. *peg.v, pigeonhole.v*) do not readily allow stative interpretation, and a few LUs (e.g. *deem.v, regard.v*) only allow stative interpretation.’ LUs: *bracket.v, categorization.n, categorize.v, category.n, class.v, classification.n, classify.v, conceive.v, consider.v, construe.v, count.v, deem.v, define.v, identify.v, interpret.v, interpretation.n, peg.v, perceive.v, pigeonhole.v, read.v, regard.v, render.v, see.v, stereotype.v, translate.v, typecast.v, understand.v, view.v.*

16. Cause_to_amalgamate. ‘These words refer to an Agent joining Parts to form a Whole. (The Parts may also be encoded as Part_1 and Part_2.) There is a symmetrical relationship between the components that undergo the process, and afterwards the Parts are consumed and are no longer distinct entities that are easily discernable or separable in the Whole.’ LUs: *admix.v, amalgamate.v, blend.v, bring together.v, coalesce.v, combination.n, combine.v, commingle.v, compound.v, conflate.v, consolidate.v, flux.v, fold.v, fuse.v, intermix.v, join.v, jumble.v, lump.v, meld.v, merge.v, merger.n, mix.v, pair.v, throw together.v, unify.v, unite.v.*

17. Cause_impact: ‘An Agent causes an Impactor to make sudden, forcible contact with an Impactee, or manipulates two (or more) Impactors so that they make mutual forcible contact.’ LUs: *bang.v, clang.v, clash.v, clatter.v, click.v, clink.v, collide.v, crash.v, graze.v, hit.v, jab.v, plow.v, ram.v, rap.v, rattle.v, run.v, rustle.v, slam.v, slap.v, smack.v, strike.v, thud.v, thump.v.*

18. Cause_to_start: ‘A Cause, animate or inanimate, causes a process, the Effect, to begin.’ LUs: *actuate.v, arouse.v, bring about.v, call forth.v, create.v, elicit.v, engender.v, excite.v, generate.v, incite.v, instigate.v, kindle.v, motivate.v, produce.v, prompt.v, provoke.v, set off.v, spark.v, stimulate.v, stir up.v, trigger.v.*

19. Cause_motion: 'An Agent causes a Theme to undergo translational motion. Although different members of the frame have different degrees of profiling of the trajectory, the motion may always be described with respect to a Source, Path and/or Goal. In contrast with Placing, the final state of motion is not universally profiled, although individual instances of an LU may emphasize the Goal. Some words in this frame do not emphasize the Manner/Means of causing the motion (*transfer.v*, *move.v*). For many of the others (*cast.v*, *throw.v*, *chuck.v*, etc.), the Agent has control of the Theme only at the Source of motion, and does not experience overall motion. For others (e.g. *drag.v*, *push.v*, *shove.v*, etc.) the Agent has control of the Theme throughout the motion; for these words, the Theme is resistant to motion due to some friction with the surface along which they move. (They thus differ from the words of the Bringing frame in that they are supported by this surface, rather than a Carrier.) This frame contrasts with the following frames which talk about an Agent changing a Theme's position with respect to a landmark (either Source or Goal): In Placing, the figure (Theme) is profiled as the object, and ends up on the ground (Goal). The focus is on the final stage of motion, in which the Theme ends up at the Goal, and usually stably remains there.' LUs: *attract.v*, *cast.v*, *catapult.v*, *chuck.v*, *drag.v*, *draw.v*, *drive.v*, *drop.v*, *fling.v*, *force.v*, *haul.v*, *hit.v*, *hurl.v*, *jerk.v*, *knock.v*, *launch.v*, *move.v*, *nudge.v*, *pitch.v*, *press.v*, *propel.v*, *pull.v*, *punt.v*, *push.v*, *rake.v*, *roll.v*, *run.v*, *scoot.v*, *shove.v*, *slam.v*, *slide.v*, *stick.v*, *throw.v*, *thrust.v*, *toss.v*, *transfer.v*, *tug.v*, *yank.v*.

20. Certainty: 'This frame concerns a Cognizer's certainty about the correctness of beliefs or expectations. It only includes uses where a Cognizer is expressed.' LUs: *believe.v*, *certain.a*, *certainty.n*, *confidence.n*, *confident.a*, *convinced.a*, *doubt.n*, *doubt.v*, *doubtful.a*, *dubious.a*, *know.v*, *positive.a*, *skeptic.n*, *skeptical.a*, *skepticism.n*, *sure.a*, *trust.v*, *uncertain.a*, *uncertainty.n*, *unsure.a*.

21. Change_of_leadership: 'This frame concerns the appointment of a New_leader or removal from office of an Old_leader. The Selector brings about the change in leadership, for example, by electing or overthrowing a leader. Some words in the frame describe the successful removal from office of a leader (e.g. *depose*, *oust*), others simply the attempt (e.g. *uprising*, *rebellion*).' LUs: *appoint.v*, *coronate.v*, *coup.n*, *crown.v*, *depose.v*, *dethrone.v*, *elect.v*, *election.n*, *enthronement.v*, *freedom.n*, *independence.n*, *install.v*, *insurrection.n*, *mutiny.n*, *mutiny.v*, *oust.v*, *overthrow.n*, *overthrow.v*, *rebellion.n*, *revolt.n*, *revolt.v*, *revolution.n*, *revolutionary.n*, *rising.n*, *take over.v*, *throne.v*, *topple.v*, *uprising.n*, *vest.v*.

22. Change_position_on_a_scale: 'This frame consists of words that indicate the change of an Item's position on a scale (the Attribute) from a starting point (Initial_value) to an end point (Final_value). The direction (Path) of the movement can be indicated as well as the magnitude of the change (Difference). The rate of change of the value (Speed) is optionally indicated. Another scale (Correlate), which the values are correlated with, is indicated if it is not the default correlate (namely, absolute time). LUs: *accelerated.a*, *advance.v*, *balloon.v*, *climb.v*, *contract.v*, *contraction.n*, *decline.n*, *decline.v*, *decrease.n*, *decrease.v*, *depressed.a*, *depression.n*, *diminish.v*,

dip.v, double.v, down.prep, drop.v, dwindle.v, edge.v, elevated.a, elevation.n, escalation.n, explode.v, explosion.n, fall.n, fall.v, fluctuate.v, fluctuation.n, gain.n, gain.v, grow.v, growing.a, growth.n, hike.n, increase.n, increase.v, increasingly.adv, jump.v, lower.v, move.v, mushroom.v, plummet.v, reach.v, rise.n, rise.v, rocket.v, shift.n, shift.v, skyrocket.v, slide.v, soar.v, swell.v, swing.v, triple.v, tumble.n, tumble.v.

23. Cogitation: 'A person, the Cognizer, thinks about a Topic over a period of time. What is thought about may be a course of action that the person might take, or something more general.' LUs: *brood.v, consider.v, consideration.n, contemplate.v, contemplation.n, deliberate.v, deliberation.n, dwell.v, give thought.v, meditate.v, meditation.n, mull over.v, muse.v, ponder.v, reflect.v, reflection.n, ruminate.v, think.v, thought.n, wonder.v.*

24. Collaboration: 'Partner_1 and Partner_2 or a group of Partners work together in some Undertaking. The Partners are taken to be of equal status even when expressed disjointly.' LUs: *affiliated.a, associate.n, collaborate.v, collaboration.n, collaborator.n, collude.v, collusion.n, confederate.n, conspiracy.n, conspire.v, cooperate.v, cooperation.n, in cahoots.a, in league.a, jointly.adv, partner.n, partner.v, team up.v, together.adv, work together.v.*

25. Coming_to_be: 'An Entity comes into existence at a particular Place and Time which may take a certain Duration_of_endstate, have a Cause, or be formed from Components.' LUs: *appear.v, arise.v, coalesce.v, come into existence.v, come to be.v, develop.v, development.n, emerge.v, evolution.n, evolve.v, form.v, materialize.v, spring up.v, take shape.v.*

26. Commerce_buy: These are words describing a basic commercial transaction involving a Buyer and a Seller exchanging Money and Goods, taking the perspective of the Buyer. The words vary individually in the patterns of frame element realization they allow. For example, the typical pattern for the verb BUY: Buyer buys Goods from Seller for Money. LUs: *buy.v, buyer.n, purchase [act].n, purchase.v, purchaser.n.*

27. Commerce_sell: These are words describing basic commercial transactions involving a buyer and a seller exchanging money and goods, taking the perspective of the seller. The words vary individually in the patterns of frame element realization they allow. For example, the typical patterns for SELL: SELLER sells GOODS to BUYER for MONEY. LUs: *auction.n, auction.v, retail.v, retailer.n, sale.n, sell.v, seller.n, vend.v, vendor.n*

28. Communicate_categorization: 'A Speaker communicates a message stating an Item's membership in a Category, i.e., asserts that the Item has the defining characteristics of the Category. Alternatively, the message is conceived as communicated by a Medium.' LUs: *cast.v, characterization.n, characterize.v, define.v, definition.n, depict.v, depiction.n, describe.v, description.n, make out to be.v, paint.v, portray.v, redefine.v, redefinition.n, represent.v, representation.n, treat.v.*

29. Communication: ‘A Communicator conveys a Message to an Addressee; the Topic and Medium of the communication also may be expressed. This frame includes no specification of the method of communication (speech, writing, gesture, etc.). The frames that inherit the general Communication frame can add elaboration to the Medium in a variety of ways (in French, on the radio program, in a letter) or to the Manner of communication (babble, rant, shout, whisper).’ LUs: *codeword.n, communicate.v, communication [act].n, communication [entity].n, contact.n, convey.v, indicate.v, password.n, say.v, share.v, signal.v, speech.n*.

30. Competition: ‘This frame is concerned with the idea that people (Participant_1, Participant_2, or Participants) participate in an organized, rule-governed activity (the Competition) in order to achieve some advantageous outcome (often the Prize). Rank and Score are different criteria by which the degree of achievement of the advantageous outcome is judged.’ LUs: *challenge.n, compete.v, competition.n, competitive.a, competitor.n, play.v, player.n, rival.n, rivalry.n*.

31. Completeness: ‘A Whole, an entity with a substructure, is assessed for whether or not it has all the necessary parts that are defined for it or for an entity of its kind. The entity can be a concrete physical thing, an abstract thing, or a process with goals or sub-goals.’ LUs: *complete.a, completeness.n, full.a, incomplete.a, total.a*.

32. Compliance: ‘This frame concerns Acts and State_of_Affairs for which Protagonists are responsible and which either follow or violate some set of rules or Norms.’ LUs: *(in/out) line.n, abide (by).v, adhere.v, adherence.n, breach.n, breach.v, break.v, by-pass.v, circumvent.v, compliance.n, compliant.a, comply.v, conform.v, conformity.n, contrary.a, contravene.v, contravention.n, disobey.v, flout.v, follow.v, honor.v, in accordance.a, keep.v, lawless.a, noncompliance.n, obedient.a, obey.v, observance.n, observant.a, observe.v, play by the rules.v, submit.v, transgress.v, transgression.n, violate.v, violation.n*.

33. Containers: ‘This frame covers entities which are prototypically conceived of and created to fulfill the function of containing--i.e. Containers that contain objects or substances, the Contents. This can be expressed as a complement, and includes potential or intended contents. A Container may also have an Owner, a current Relative_location, Material from which it is constructed, a method of Construction, and a Type. Note the connection between words in this frame and those in the Filling, Emptying, and Fullness frames.’ LUs: *amphora.n, ampule.n, ashtray.n, backpack.n, bag.n, barrel.n, basin.n, basket.n, beaker.n, bin.n, bottle.n, bowl.n, box.n, briefcase.n, bucket.n, can.n, canister.n, canteen.n, capsule.n, carafe.n, carryall.n, cart.n, carton.n, cartridge.n, case.n, cask.n, casket.n, casserole.n, cauldron.n, censer.n, chalice.n, chest of drawers.n, chest.n, coffer.n, coffin.n, container.n, cooler.n, crate.n, creamer.n, crock.n, crucible.n, cruet.n, cup.n, cuspidor.n, cylinder.n, decanter.n, dish.n, dispenser.n, drawer.n, drum.n, duffel bag.n, empty.n, envelope.n, etui.n, flagon.n, flask.n, folder.n, glass.n, goblet.n, goldfish bowl.n, grail.n, hamper.n, handbag.n, haversack.n, hopper.n, hot-water bottle.n, jar.n, jeroboam.n, jigger.n, jug.n, keg.n, knapsack.n, ladle.n, locker.n, magnum.n, mailer.n, mug.n, overnigher.n, pack.n, pail.n, pannier.n, pipette.n, planter.n, pot cooking.n, pot.n, pouch.n, punch bowl.n, purse.n, ramekin.n, reservoir.n, reticule.n,*

rucksack.n, sack.n, safe.n, salver.n, samovar.n, sarcophagus.n, satchel.n, snifter.n, spittoon.n, spoon.n, stein.n, suitcase.n, tank.n, teaspoon.n, thermos.n, tin.n, toilet bowl.n, tumbler.n, tun.n, tureen.n, urn.n, valise.n, vase.n, vat.n, vial.n, vivarium.n, wallet.n, wine bottle.n.

34. Containing: 'In this frame a Container holds within its physical boundaries the Contents.' LUs: *contain.v, hold.v, house.v, store.v.*

35. Convey_importance: 'Through a Message, a Speaker (sometimes encoded metonymically by a Medium) communicates the relative importance of the state of affairs denoted by the Message.' LUs: *emphasize.v, stress.v, underline.v, underscore.v.*

36. Daring: 'An Agent performs some Action which is considered imprudent. This frame is distinct from Attempt in that the danger that the Agent puts themselves in by performing the Action is profiled. The danger is not spelled out, but generally the Action has a possibility or likelihood of causing social or physical harm to the Agent.' LUs: *audacious.a, audaciousness.n, audacity.n, chance.n, chance.v, dare.v, hazard.v, risk.n, risk.v, venture.v.*

37. Dead_or_alive: 'A Protagonist is in the dynamic, maintained state of being alive or has exited this state.' LUs: *alive.a, dead.a, dead.n, deceased.a, late.a, life.n, lifeless.a, live.v, living.a, living.n, nonliving.a, undead.a, undead.n* / Death 'The words in this frame describe the death of a Protagonist. A Cause of death may also be expressed obliquely.' LUs: *asphyxiate.v, croak it.v, croak.v, death.n, deace.v, demise.n, die.v, drown.v, end.n, expire.v, kick the bucket.v, mortality.n, pass away.v, perish.v, starvation.n, starve.v, suffocate.v, suffocation.n, terminator.n.*

38. Deserving: 'The existence of a State_of_affairs is sufficient reason for taking an Action . The agent who is justified in taking the suggested Action is not part of the immediate scene, however.' LUs: *call.v, deserve.v, grounds.n, justify.v, merit.v, warrant.n, warrant.v, worth.a.*

39. Desiring: 'An Experiencer desires that an Event occur. (Note that commonly a resultant state of the Event will stand in for the Event.) In some cases, the Experiencer is an active participant in the Event, and in such cases theEvent itself is often not mentioned, but rather some Focal_participant which is subordinately involved in the Event.' LUs: *ache.v, ambition.n, aspiration.n, aspire.v, care.v, covet.v, covetous.a, crave.v, craving.n, desire.n, desire.v, desired.a, desirous.a, dying.a, eager.a, fancy.v, feel like.v, hanker.v, hankering.n, hope.n, hope.v, hunger.n, hunger.v, hungry.a, in hopes of.prep, in the hope of.prep, interested.a, itch.v, loath.a, long.v, longing.n, lust.n, lust.v, pine.v, raring.a, reluctant.a, spoiling.a, thirst.n, thirst.v, thirsty.a, urge.n, want.v, wants.n, will.n, will.v, wish (that).v, wish.n, wish.v, yearn.v, yearning.n, yen.n, yen.v.*

40. Destiny: 'An State_of_affairs will come to hold with respect to a Protagonist at some future time. The Protagonist is not conceived of as having control over whether the State_of_affairs will hold: obscurely related previous actions or circumstances, or some hidden power may have

already determined that it will occur.’ LUs: *destined.a, destiny.n, doom.n, doomed.a, fate.n, fated.a, fortune.n, in the cards.adv, kismet.n, lot.n, predestined.a, stars.n, the breaks.n*.

41. Detaching: ‘The Detaching frame covers two situations: a scene in which somebody causes one thing to be physically detached from something else; or a scene in which somebody causes two things to be disconnected from each other. In the first, the frame includes an Agent who detaches an Item from a Source, creating an asymmetric relationship between the Item and the Source. In the second, the Agent attaches two Items to each other, where each serves as a Source relative to the other, creating a symmetric relationship between the two Items. Note in both cases, after the removal of the connector, the Items that were formerly attached re-appear as the two separate or potentially separate entities that they were throughout.’ LUs: *decouple.v, detach.v, unchain.v, undo.v, unfasten.v, unhinge.v, unhitch.v, unhook.v, unmoor.v, untie.v*.

42. Discussion: ‘Two (or more) people (the Interlocutors, also encodable as Interlocutor_1 and Interlocutor_2) talk to one another. No person is construed as only a speaker or only an addressee. Rather, it is understood that both (or all) participants do some speaking and some listening--the process is understood to be symmetrical or reciprocal. This frame differs from the Chatting frame in that the Interlocutors have a particular question that they are attempting to decide or understand.’ LUs: *communicate.v, communication.n, confer.v, conference.n, consultation.n, debate.n, debate.v, dialog.n, discuss.v, discussant.n, discussion.n, exchange.n, interlocutor.n, meeting.n, negotiate.v, negotiation.n, parley.n, parley.v, talk (to).v, talk over.v, talk.n*.

43. Distinctiveness: ‘A Feature of an Entity serves to distinguish the Entity from other members of its type which have a different value for the Feature. Note that the Entity is often implicit.’ LUs: *aspect.n, characteristic.a, characteristic.n, characterize.v, distinct.a, distinctive.a, marked.a, signature.a, signature.n, trademark.a, trademark.n*.

44. Documents: ‘Words in the frame refer to any Document that has a legal status. Some Document empowers the Bearer of the Document to execute the Right. Others indicate the Obligation of the Bearer. Still others show the identity or Status of the Bearer.’ LUs: *accord.n, affidavit.n, agreement.n, authorization.n, brief.n, certificate.n, charter.n, confirmation.n, contract.n, contractual.a, deed.n, deposition.n, diploma.n, document.n, finding.n, identification.n, lease.n, license.n, opinion.n, orders.n, papers.n, passport.n, permit.n, ruling.n, subpoena.n, summons.n, testament.n, testimony.n, title.n, treaty.n, visa.n, warrant.n, will.n, writ.n*.

45. Duration_description: ‘An event or state (here termed an Eventuality) or time-Period is described in terms of the Degree to which its duration diverges from a standard. As is usual for gradable attributes, the standard of comparison is normally based on the expected duration for the type of Eventuality or Period. (In conjunction with the comparative construction, the standard may also be based upon an explicit value.)’ LUs: *abiding.a, brief.a, chronic.a, enduring.a,*

ephemeral.a, eternal.a, extended.a, interim.a, lasting.a, lengthy.a, long.a, momentary.a, perpetual.a, persistent.a, rapid.a, short.a, sustained.a.

46. Emotion_directed: 'The adjectives and nouns in this frame describe an Experiencer who is feeling or experiencing a particular emotional response to a Stimulus or about a Topic. There can also be a Circumstances under which the response occurs or a Reason that the Stimulus evokes the particular response in the Experiencer.' LUs: *abashed.a, affronted.a, agitated.a, agitation.n, agonized.a, agony.n, alarmed.a, all about.prep, amused.a, amusement.n, anger.n, angry.a, anguish.n, anguished.a, annoyance.n, annoyed.a, anxious.a, appalled.a, ashamed.a, astonished.a, astonishment.n, astounded.a, baffled.a, bafflement.n, befuddled.a, bewildered.a, bewilderment.n, bitterness.n, blue.a, bored.a, boredom.n, chagrin.n, chagrined.a, concern.n, concerned.a, contented.a, covetous.a, crestfallen.a, cross.a, crushed.a, dejected.a, dejection.n, delight.n, delighted.a, demolished.a, depressed.a, desolate.a, despair.n, despondency.n, despondent.a, devastated.a, disappointed.a, disappointment.n, discomfited.a, discomfiture.n, disconcerted.a, disconcertion.n, disconsolate.a, discouraged.a, discouragement.n, disgruntled.a, disgruntlement.n, disheartened.a, dismay.n, dismayed.a, disorientation.n, disoriented.a, displeased.a, displeasure.n, disquiet.n, disquieted.a, distress.n, distressed.a, downcast.a, downhearted.a, ecstatic.a, elated.a, elation.n, embarrassed.a, embarrassment.n, embittered.a, enraged.a, exasperated.a, exasperation.n, excited.a, excitement.n, exhilarated.a, exhilaration.n, fascinated.a, fed up.a, fed-up.a, fine.a, flabbergasted.a, flummoxed.a, flustered.a, frightened.a, furious.a, fury.n, glee.n, gleeful.a, glum.a, glumness.n, gratification.n, gratified.a, grief-stricken.a, grief.n, grim.a, happy.a, harried.a, heartbreak.n, heartbroken.a, horrified.a, horror.n, humiliated.a, incensed.a, inconsolable.a, indignant.a, infuriated.a, interest.n, irate.a, irked.a, irritated.a, jubilant.a, livid.a, low-spirited.a, lugubrious.a, mad.a, miffed.a, miserable.a, misery.n, mortification.n, mortified.a, mournful.a, mourning.n, mystification.n, mystified.a, nervous.a, nettled.a, nonplussed.a, offended.a, OK.a, outrage.n, overjoyed.a, overwrought.a, peeved.a, perplexed.a, perplexity.n, perturbed.a, petrified.a, pleased.a, puzzlement.n, rattled.a, relaxed.a, resentful.a, revolted.a, revulsion.n, riled.a, ruffled.a, sad.a, saddened.a, sadness.n, shocked.a, sickened.a, sore.a, sorrow.n, sorrowful.a, startled.a, stressed.a, stunned.a, stupefaction.n, stupefied.a, sympathetic.a, sympathize.v, sympathy.n, terror-stricken.a, thrilled.a, tormented.a, traumatised.a, unsettled.a, unsympathetic.a, upset.a, vexation.n, vexed.a, weebegone.a, worried.a, wretched.a.*

47. Emptying: 'These are words relating to emptying containers and clearing areas of some substance or items. The area or container can appear as the direct object with all these verbs, and is designated Source because it is the source of motion of the Theme. Corresponding to its nuclear argument status, it is also affected in some crucial way, unlike Source in other frames. Some words in this frame, such as empty, may also occur with Path or Goal expressions,' LUs: *bone.v, cleanse.v, clear.v, core.v, debone.v, debug.v, decontaminate.v, decontamination.n, deforest.v, defrost.v, degrease.v, delouse.v, denude.v, descale.v, devein.v, disarm.v, disarmament.n, disembowel.v, divest.v, drain.v, empty.v, emptying.n, evacuate.v, eviscerate.v, expunge.v, expurgate.v, flush.v, gut.v, peel.v, pit.v, purge.v, rid.v, scalp.v, seed.v, skin.v, stalk.v, stone.v, strip.v, unload.v, void.v, weed.v.*

48. Evidence: 'The Support, a phenomenon or fact, lends support to a claim or proposed course of action, the Proposition, where the Domain_of_relevance may also be expressed. Some of the words in this frame (e.g. argue) are communication words used in a non-communicative, epistemic sense.' LUs: *argue.v, argument.n, assure.v, attest.v, confirm.v, contradict.v, corroborate.v, credence [lend].n, demonstrate.v, demonstration.n, disprove.v, evidence.n, evidence.v, evince.v, from.prep, illustrate.v, imply.v, indicate.v, mean.v, point.v, proof.n, prove.v, reveal.v, rule out.v, show.v, substantiate.v, suggest.v, support.v, tell.v, testify.v, verify.v.*

49. Evoking: 'Some Stimulus causes a Cognizer to think of a prior Phenomenon due to its perceived similarity.' LUs: *bring to mind.v, call to mind.v, conjure.v, evocation.n, evocative.a, evoke.v, put in mind (of).v, recall.v, remind.v, reminder.n, ring a bell.v, suggest.v.*

50. Emanating: 'In this frame an Emission emanates from a Source along a Path or to a Goal.' LUs: *discharge.v, emanate.v, excrete.v, exude.v, issue.v, radiate.v, secrete.v.*

51. Excreting: 'An Excreter excretes Excreta.' LUs: *belch.v, burp.v, defecate.v, evacuate.v, fart.v, pee.v, perspiration.n, perspire.v, piss.v, puke.v, regurgitate.v, retch.v, shit.v, spew.v, spit up.v, sweat.n, sweat.v, take a piss.v, throw up.v, urinate.v, void.v, vomit.v*

52. Exemplar: 'This frame concerns a specific subset of Instances of a Type which are evaluated in terms of their similarity to a conceptual prototype of the Type. The judgment of exemplariness may be made along a certain Domain.' LUs: *epitome.n, exemplar.n, image.n, model.n, paragon.n, prototype.n, true.a.*

53. Exertive_force: 'An Entity is able to exert a Force of the Magnitude specified by the target.' LUs: *easy.a, mighty.a, power.n, strong.a, weak.a.*

54. Expansion: 'An Item changes its physical size. The Size_change of an Item may be explicitly indicated or characterized in terms of Initial_size and/or Result_size. In the default case, expansion is along all dimensions, but sometimes the Dimension of expansion is incorporated or made explicit.' LUs: *contract.v, contraction.n, dilate.v, enlarge.v, enlargement.n, expand.v, expansion.n, explosive.a, grow.v, inflate.v, lengthen.v, shrink.v, spread.v, stretch.v, swell.v.*

55. Expectation: 'Words in this frame have to do with a Cognizer believing that some Phenomenon will take place in the future. Some words in the frame (e.g. foresee.v) indicate that the Phenomenon is asserted also to be true, while others do not.' LUs: *anticipate.v, await.v, expect.v, expectation.n, foresee.v, foreseeable.a, predict.v, predictable.a, prediction.n, premonition.n, unexpected.a, unforeseeable.a, unpredictable.a, wait.v.*

56. Experimentation: 'An Experimenter conducts an Experiment based on a Hypothesis. This Experiment contains a Control_group or Controlled_individual which is compared with a

Treatment_group or Treated_individual in order to determine the Result.’ LUs: *control group.n, control.n, experiment.n, experiment.v, hypothesis.n, study.n, subject.n, test.v, treatment.n*.

57. Feeling: In this frame an Experiencer experiences an Emotion or is in an Emotional_state. There can also be an Evaluation of the internal experiential state. LUs: *emotion.n, experience.v, feel.v, feelings.n, full.a, sense.n*.

58. Frugality: ‘The words of this frame describe how a Resource_controller spends money or other Resources for a particular purpose . They can be applied to the Resource_controller or to their Behavior in particular instances. These words indicate a judgment of how conservatively the Resource_controller guards their Resource.’ LUs: *austere.a, austerity.n, economical.a, economy.n, extravagant.a, frugal.a, frugality.n, husband.v, parsimonious.a, parsimony.n, penny-wise.a, profligacy.n, profligate.a, scrimp.v, sparing.a, spartan.a, spendthrift.n, squander.v, thrift.n, thrifty.a, waste.v, wasteful.a*.

59. Gesture: ‘The words in this frame have to do with non-verbal communication. Topic is not normally expressed with these words. This seems to be related to the absence of a verbal code in cases of gestural communication. Topic can be viewed as a partial characterization of a Message, but such partial characterization is either difficult or irrelevant in the absence of a verbal code.’ LUs: *beckon.v, gesticulate.v, gesture.v, motion.v, nod.v, signal.n, signal.v, wave.v*.

60. Give_impression: ‘In this class of perception words, a Phenomenon, typically expressed as External Argument, and its perceptual characteristics are given some description. This may be a Characterization describing purely perceptual properties, an Appraisal (i.e. positive or negative judgment) or an Inference about some non-perceptual property based on the Perceiver_passive's perception. LUs: *appear.v, feel.v, look.v, reek.v, seem.v, smell.v, sound.v, stink.v, taste.v*.

61. Giving: ‘A Donor transfers a Theme from a Donorto a Recipient. This frame includes only actions that are initiated by the Donor (the one that starts out owning the Theme). Sentences (even metaphorical ones) must meet the following entailments: the Donor first has possession of the Theme. Following the transfer the Donor no longer has the Theme and the Recipient does.’ LUs: *advance.v, bequeath.v, charity.n, contribute.v, contribution.n, donate.v, donation.n, donor.n, endow.v, fob off.v, foist.v, gift.n, gift.v, give out.v, give.v, hand in.v, hand out.v, hand over.v, hand.v, leave.v, pass out.v, pass.v, treat.v, volunteer.v, will.v*.

62. Grasp: ‘A Cognizer possesses knowledge about the workings, significance, or meaning of an idea or object, which we call Phenomenon, and is able to make predictions about the behavior or occurrence of the Phenomenon. The Phenomenon may be incorporated into the wider knowledge structure via categorization, which can be indicated by the mention of a Category. The Cognizer may possess knowledge only in part and this may be expressed in a Completeness expression. The Cognizer may also be realized as a cognitive-emotional Faculty that is conceived of as having understanding. Note that the knowledge may have been acquired either from instruction or from

the Cognizer's own experimentation, observation, or mental operations. Words in this frame are frequently used metonymically to denote the transition into the state described above.' LUs: *apprehend.v, comprehend.v, comprehensible.a, fathom.v, follow.v, get.v, grasp.n, grasp.v, graspable.a, incomprehensible.a, intelligible.a, see.v, understand.v, unintelligible.a.*

63. Idiosyncrasy: 'A certain Idiosyncrasy belongs to an Entity distinguishing it from other entities.' LUs: *certain.a, idiosyncrasy.n, idiosyncratic.a, oddity.n, particular.a, peculiar.a, peculiarity.n, uncanny.a, unique.a, weird.a.*

64. Imitating: 'An Agent displays a Characteristic of a Standard in his or her own way of behaving.' LUs: *ape.v, copy.v, imitate.v, mimic.v.*

65. Impact: While in motion, an Impactor makes sudden, forcible contact with the Impactee, or two Impactors both move, mutually making forcible contact. LUs: *bang.v, brush.v, bump.v, chatter.v, clang.v, clash.v, clatter.v, click.v, clink.v, clunk.v, collide.v, collision.n, crash.n, crash.v, crunch.v, glancing.a, graze.v, hiss.v, hit.n, hit.v, impact.n, impact.v, knock.v, patter.v, splash.v, plop.v, plow.v, plunk.v, rap.v, rattle.v, run.v, slam.v, slap.v, smack.v, smash.v, strike.v, thud.v, thump.v, tinkle.v, touch.v.*

66. Importance: 'A Factor affects the outcome of an Undertaking, which can be a goal-oriented activity or the maintenance of a desirable state, the work in a Field, or something portrayed as affecting an Interested_party. A Reason may be given for the importance of the Factor. The Degree of importance may also be specified.' LUs: *acute.a, considerable.a, count.v, critical.a, crucial.a, decisive.a, epic.a, fundamental.a, import.n, importance.n, important.a, instrumental.a, key.a, landmark.n, main.a, major.a, pivotal.a, priority.n, serious.a, seriously.adv, significance.n, significant.a, vital.a.*

67. Inclusion: 'A Total has a Part, either as a member of an aggregate or as a constituent part of a simple entity.' LUs: *contain.v, exclude.v, excluding.prep, have.v, include.v, including.prep, inclusive.a, incorporate.v, integrated.a.*

68. Ineffability: 'A Stimulus inspires a feeling of awe and interest in a (generally implicit or generic) Experiencer due to desirable qualities which are difficult to explain. Alternatively, the Attribute of the Stimulus may be described instead.' LUs: *ineffability.n, ineffable.a, je ne sais quoi.n, magic.a, magic.n, magical.a, magicalness.n.*

69. Infrastructure: 'A group of entities exist (as an infrastructure) such that a particular type of Activity is either enabled or facilitated. The entities may or may not have been organized specifically for the Activity. The infrastructure is constituted by Resources that can be made use of by Users, and the infrastructure may be specified for its Place or Possessor.' LUs: *base.n, infrastructure.n.*

70. Ingestion: ‘An Ingestor consumes food or drink (Ingestibles), which entails putting the Ingestibles in the mouth for delivery to the digestive system. This may include the use of an Instrument. Sentences that describe the provision of food to others are NOT included in this frame.’ LUs: *breakfast.v, consume.v, devour.v, dine.v, down.v, drink.v, eat.v, feast.v, feed.v, gobble.v, gulp.n, gulp.v, guzzle.v, have.v, imbibe.v, ingest.v, lap.v, lunch.v, munch.v, nibble.v, nosh.v, nurse.v, put away.v, put back.v, quaff.v, sip.n, sip.v, slurp.n, slurp.v, snack.v, sup.v, swig.n, swig.v, swill.v, tuck.v.*

71. Intentionally_act: ‘This is an abstract frame for acts performed by sentient beings. It exists mostly for FE inheritance.’ LUs: *act.n, act.v, action.n, activity.n, actor.n, agent.n, carry out.v, conduct.v, deed.n, do.v, doing.n, engage.v, execute.v, measures.n, move.n, perform.v, step.n.*

72. Interior_profile_relation: ‘A Figure is located in the interior (the Profiled_region--see Locative_relation frame) of the Ground. Some members of this frame indicate the plexity of the Ground, as either single-entity gestalt (inside), two-entity or bi-partite gestalt (between), and multiple-entity or multipart gestalt (among, amid), while others are maximally general (in).’ LUs: *amid.prep, among.prep, between.prep, in among.prep, in between.prep, in.prep, inside.prep, outside.prep, within.prep.*

73. Judgement_communication: ‘A Communicator communicates a judgment of an Evaluatee to an Addressee. The judgment may be positive (e.g. praise) or negative (e.g. criticize), and this is indicated by the semantic types Positive and Negative attached to the lexical units. This frame does not contain words where Evaluatee and the Addressee are necessarily the same.’ LUs: *acclaim.n, acclaim.v, accusation.n, accuse.v, belittle.v, belittlement.n, belittling.n, blame.v, blast.v, castigate.v, censure.n, censure.v, charge.n, charge.v, cite.v, commend.v, commendable.a, commendation.n, commendatory.a, condemn.v, condemnation.n, critic.n, critical.a, criticism.n, criticize.v, critique.n, critique.v, damn.v, decry.v, denigrate.v, denigration.n, denigrative.a, denounce.v, denouncement.n, denunciation.n, denunciative.a, denunciatory.a, deprecate.v, deprecation.n, deprecative.a, deprecatory.a, deride.v, derision.n, disparage.v, disparagement.n, disparaging.a, dump.v, excoriate.v, excoriation.n, execrate.v, execration.n, execrative.a, extol.v, gibe.v, hail.v, harangue.n, harangue.v, kudos.n, laud.v, laudable.a, laudatory.a, malediction.n, maledictory.a, mock.v, mocking.a, pin.v, praise.n, praise.v, rave.v, recriminate.v, recrimination.n, remonstrance.n, remonstrate.v, reprehend.v, reprehension.n, ridicule.n, ridicule.v, rip.v, scathing.a, scoff.v, slam.v, tout.v.*

74. Leadership: ‘These are words referring to control by a Leader over a particular entity or group (the Governed) or an Activity. The frame contains both nouns referring to a title or position (e.g. director, king, president), and verbs describing the action of leadership (e.g. rule, reign). With verbs, it is possible to mention the Role played by the Leader (often a name of a leading position, e.g., king).’ LUs: *administer.v, administration.n, authority.n, baron.n, bishop.n, boss.n, caliph.n, captain.n, CEO.n, chair.v, chairman.n, chairperson.n, charge.n, chief executive officer.n, chief.n, chieftain.n, command.n, command.v, commandant.n, commander.n, commissioner.n,*

congressman.n, crown prince.n, despot.n, dictator.n, diplomat.n, director general.n, director.n, doyen.n, doyenne.n, drug lord.n, duchess.n, emperor.n, empress.n, executive.n, general.n, govern.v, government.n, governor.n, head.n, head.v, headmaster.n, high-priest.n, imam.n, kaiser.n, khan.n, khedive.n, king.n, lawmaker.n, lead.v, leader.n, leadership.n, legislator.n, legislature.n, maharaja.n, major general.a, mayor.n, minister.n, mogul.n, monarch.n, officer.n, official.n, overlord.n, pasha.n, power [govt].n, power [rule].n, premier.n, preside.v, president [non-political].n, president [political].n, presidential.a, prime minister.n, prince.n, principal.n, queen.n, rector.n, regime.n, reign.v, representative.n, rule.n, rule.v, ruler.n, run.v, satrap.n, secretary.n, senate.n, shah.n, sheik.n, sovereign.n, spearhead.v, state.n, sultan.n, superintendent.n, supervisor.n, suzerain.n, tsar.n, tsarina.n, tyrant.n, vice-captain.n, vice-chairman.n, vice-president [non-political].n, vice-president [political].n, vice-principal.n, viceroy.n, vizier.n.

75. Leaving_traces: 'A piece of Evidence indicates that an Event occurred, or metonymically, Entity had formerly existed, in a Location.' LUs: *trace.n*.

76. Linguistic_meaning: 'A linguistic Form has a particular Meaning, possibly restricted to a particular Context. Some linguistic Forms, nouns and nominal expressions, also can refer to an object in the real or an imagined world, a Referent.' LUs: *ambiguous.a, denotation.n, denote.v, designate.v, extension.n, intension.n, mean.v, meaning.n, monosemous.a, non-referential.a, polysemous.a, reading.n, referential.a, sense.n, vague.a*.

77. Mass_motion: 'A Mass_theme, generally made up of many individuals, moves from a Source to a Goal with some Path.' LUs: *crowd.v, flock.v, flood.v, hail.v, parade.v, pelt.v, pour.v, rain.v, roll.v, shower.v, stream.v, swarm.v, teem.v, throng.v, troop.v*.

78. Means: 'An Agent makes use of a Means (either an action or a (system of) entities standing in for the action) in order to achieve a Purpose. (This frame may be broadened to include non-agentive intermediate actions.)' LUs: *approach.n, by.prep, course of action.n, means.n, mechanism.n, method.n, modus operandi.n, nuts and bolts.n, on.prep, procedure.n, process.n, recipe [cooking].n, tactic.n, technique.n, way.n*.

79. Mental_property: 'The adjectives and nouns in this frame are all based on the idea that mental properties may be attributed to a person (Protagonist) by a (usually implicit) Judge on the basis of that person's Behavior, as broadly understood. Though on a conceptual level these words always attribute mental properties to people, they may be applied to Protagonist's Behaviors as well, with the understanding that the Behavior is revealing a (usually temporary) property of the Protagonist responsible for it. For example, while we may speak of a stupid person, we may also speak of a stupid thing to say/do/think. In addition, we may mention both the Protagonist and the Behavior (...)' LUs: *absent-minded.a, absurd.a, absurdity.n, acquisitive.a, astute.a, astuteness.n, brainless.a, brilliance.n, brilliant.a, broad-minded.a, bull-headed.a, canny.a, carefully.adv, careless.a, carelessly.adv, carelessness.n, common sense.n, crackers.a, crafty.a, crazy.a, cunning.a, curious.a,*

cynical.a, daft.a, diligent.a, dim.a, dim-witted.a, discerning.a, discernment.n, enlightened.a, enlightenment.n, foolish.a, foolishness.n, forgetful.a, foxy.a, idiotic.a, ill-advised.a, inane.a, inattentive.a, ingenious.a, insightful.a, insightfully.adv, intelligent.a, irrational.a, ludicrous.a, moronic.a, naive.a, narrow-minded.a, narrow-mindedly.adv, nonsensical.a, perceptive.a, perceptively.adv, reasonable.a, ridiculous.a, sagacious.a, sage.a, sense.n, sensible.a, shrewd.a, smart.a, stupid.a, stupidly.adv, suspicious.a, unreasonable.a, wise.a, wit.n.

80. Money: 'Money is a medium used for exchanging goods and services. It is in most cases issued by a government (its Creator) in the form of coins and banknotes. Particular amounts of it may have a designated or planned Use, or may have come from some Origin.' LUs: *capital.n, cash.n, dinero.n, dough.n, funds.n, money.n, sterling.n.*

81. Mirror: (OED) refl. 'To be reflected in, or as in, a mirror'.

82. Motion: 'Some entity (Theme) starts out in one place (Source) and ends up in some other place (Goal), having covered some space between the two (Path). Alternatively, the Area or Direction in which the Theme moves or the Distance of the movement may be mentioned.' LUs: *blow.v, circle.v, coast.v, come.v, drift.v, float.v, fly.v, glide.v, go.v, meander.v, move.v, roll.v, slide.v, snake.v, soar.v, spiral.v, swerve.v, swing.v, travel.v, undulate.v, weave.v, wind.v, zigzag.v.*

83. Omen: 'One phenomenon, the Predictive_phenomenon is an indication of the future or current (but still uncertain) existence of another phenomenon, the Future_phenomenon. There is no Cognizer present on the scene, in distinction to the Expectation frame where a Cognizer takes (the equivalent of) Predictive_phenomenon as evidence for (the equivalent of) Future_phenomenon. Many words in this frame also allow a slightly different understanding, whereby Predictive_phenomenon provides clues as to the good or bad Outcome of an expected Future_phenomenon. Instead of Future_phenomenon an Interested_party that will be involved in the Future_phenomenon may be mentioned. In both construals, the two phenomena are asymmetrical and consequently they have no joint syntactic realization.' LUs: *announce.v, augur.v, betoken.v, bode.v, forebode.v, foreshadow.v, foreshadowing.n, foretell.v, foretoken.n, foretoken.v, harbinger.n, herald.v, omen.n, ominous.a, portend.v, portent.n, prefigure.v, presage.n, presage.v, promise.n, promise.v, promising.a, threaten.v.*

84. Openness: 'A Useful_location is accessible to some (possibly generic) Theme despite a potential Barrier, or is not accessible because of the Barrier.' LUs: *closed.a, dark.a, open.a.*

85. Opinion: 'A Cognizer holds a particular Opinion, which may be portrayed as being about a particular Topic.' LUs: *belief.n, believe.v, expect.v, feel.v, figure.v, hold.v, opinion.n, sense.n, suppose.v, take.n, think.v, view.n.*

86. Participation: 'An Event with multiple Participants takes place. It can be presented either symmetrically with Participants or asymmetrically, giving Participant_1 greater prominence over

Participant_2. If the Event is engaged in intentionally, then there is typically a shared Purpose between the Participants. It is, however, possible that an expressed Purpose only applies to Participant_1.' LUs: *concerned.a, embroiled.a, engage.v, entangled.a, entanglement.n, involved.a, involvement.n, participant.n, participate.v, participation.n, party.n, player.n, take part.v*.

87. Path_travelled: 'A Path, a series of connected locations, is traversed by a Theme, moving under its own power or under the influence of a physical force. The Path may be described in various terms depending on whether it is bounded or not. If it is bounded, the Path may be identified by its Endpoints, which may be presented separately as Source and Goal.' LUs: *circuit.n, course.n, orbit.n, path.n*.

88. Performers_and_roles: 'A Performer has a certain Role in a Performance and plays their part by following the directions in the Script for that particular Role.' LUs: *act.v, appear.v, as.prep, be.v, character.n, co-star (in).v, co-star.n, co-star.v, feature.v, lead.n, part.n, play.v, role.n, star (in).v, star.n, star.v*.

89. Plants: 'The LUs in this frame refer to biological entities other than human beings and animals, which are labeled by the FE Plant.' LUs: *tree.n*.

90. Point_of_dispute: 'The answer to a Question is under discussion in a Group, which still has a difference of opinion among its members. The prominence of the Question relative to others can be indicated by a Status expression.' LUs: *concern.n, issue.n, question.n*.

91. Political: (OED) 'Adj. a. Of, belonging to, or concerned with the form, organization, and administration of a state, and with the regulation of its relations with other states.'

92. Pollution: (OED) 'a. trans. To render impure by contact or mixture; to corrupt, defile, pollute, sully, taint, infect'.

93. Possession: 'An Owner has (or lacks) a Possession.' LUs: *assets.n, belong.v, belongings.n, custody.n, definite possession.n, effects.n, got.v, have got.v, have.v, lack.n, lack.v, lacking.a, own.v, owner.n, ownership.n, possess.v, possession of goods.n, possession.n, possessor.n, property.n, want.n, want.v, wanting.a*.

94. Predicament: 'An Experiencer is in an undesirable Situation, whose Cause may also be expressed.' LUs: *bind.n, fix.n, jam.n, mess.n, misfortune.n, pickle.n, pinch.n, plight.n, predicament.n, problem.n, scrape.n, trouble.n*.

95. Progress: 'An Entity changes from a Prior_state to a Post_state in a sequence leading to improvement.' LUs: *advance.n, advance.v, advancement.n, burgeon.v, develop.v, development.n, improve.v, maturation.n, mature.v, progress.n, progress.v, stagnate.v*.

96. Protecting: ‘Some Protection prevents a Danger from harming an Asset.’ LUs: *bulwark.n*, *cover.n*, *guard.v*, *insulate.v*, *protect.v*, *protection [entity].n*, *protection [event].n*, *safeguard.n*, *safeguard.v*, *secure.v*, *shelter.n*, *shelter.v*, *shield.n*, *shield.v*.

97. Quantified_mass: ‘This frame contains transparent nouns (and some adjectives) denoting quantities of a Mass or of Individuals. As opposed to aggregate words such as group, set, these Quantity do not have a status as Wholes on their own. Initially, at least, we annotate both Quantity of Masses and of Individuals in this frame, though we may split the frame along these lines later on.’ LUs: *a bit.n*, *a few.art*, *a little.n*, *a lot.n*, *abundance.n*, *all.a*, *amount.n*, *any.a*, *avalanche.n*, *billions.n*, *both.a*, *deal.n*, *degree.n*, *deluge.n*, *dose.n*, *dozens.n*, *fair.a*, *few.a*, *few.n*, *flood.n*, *handful.n*, *heap.n*, *hundreds.n*, *load.n*, *many.a*, *many.n*, *mass.n*, *measure.n*, *millions.n*, *mite.n*, *modicum.n*, *mountain.n*, *multiple.a*, *myriad.n*, *no.a*, *number.n*, *numerous.a*, *oodles.n*, *ounce.n*, *pile.n*, *pinch.n*, *plethora.n*, *quantity.n*, *raft.n*, *scads.n*, *scores.n*, *several.a*, *several.n*, *shitload.n*, *smattering.n*, *stream.n*, *thousands.n*, *ton.n*, *torrent.n*, *touch.n*, *trace.n*, *trickle.n*, *wave.n*.

98. Quarreling [sic]: ‘A group of Arguers (also expressible as Arguer1 and Arguer2) express incompatible opinions or beliefs about an Issue.’ LUs: *altercation.n*, *argue.v*, *argument.n*, *bicker.v*, *bickering.n*, *disagreement.n*, *disputation.n*, *dispute.n*, *fight.n*, *fight.v*, *quarrel.n*, *quarrel.v*, *quibble.v*, *row.n*, *row.v*, *spat.n*, *squabble.n*, *squabble.v*, *tiff.n*, *wrangle.n*, *wrangle.v*, *wrangling.n*.

99. Questioning: ‘The words in this frame have to do with a Speaker asking an Addressee a question which calls for a reply (as opposed to making a request which calls for an action on the part of the Addressee)’ LUs: *ask.v*, *grill.v*, *inquire.v*, *inquiry.n*, *interrogate.v*, *interrogation.n*, *query.n*, *query.v*, *question.n*, *question.v*, *questioning.n*, *quiz.v*.

100. Recollection: (OED) ‘Senses relating to the action or process of commemorating, recollecting, or remembering’.

101. Records: ‘A Record that contains a permanent account of Data. This Record may be maintained by a Recorder for a certain Entity.’ LUs: *book.n*, *journal.n*, *log.n*, *record.n*, *recording.n*.

102. Representing: ‘An Entity represents some Phenomenon through its existence and/or defining characteristics. Sometimes a Cognizer, a people or group of people who believe in the representation, is expressed.’ LUs: *be symbol.v*, *symbolize.v*.

103. Request: ‘In this frame a Speaker asks an Addressee for something, or to carry out some action.’ LUs: *appeal.n*, *ask.v*, *beg.v*, *beseech.v*, *call.n*, *call.v*, *command.n*, *command.v*, *demand.n*, *demand.v*, *entreat.v*, *entreaty.n*, *implore.v*, *instruct.v*, *invitation.n*, *invite.v*, *order.n*, *order.v*, *petition.n*, *plea.n*, *plead.v*, *request.n*, *request.v*, *suggestion.n*, *summon.v*, *tell.v*, *urge.v*.

104. Resolve_problem: ‘An Agent resolves an outstanding Problem by finding its solution, explanation, answer, etc. Alternatively, some non-agentive Cause may resolve the Problem. The

Means, Degree, Time and Place may also be expressed.’ LUs: *address.v, answer.n, clear up.v, correct.v, deal.v, do something about.v, fix.v, get a handle.v, handle.v, resolve.v, result.n, solve.v, work through.v.*

105. Rite: ‘This frame concerns rituals performed in line with religious beliefs or tradition.’ LUs: *anoint.v, baptism.n, baptize.v, bar mitzvah.n, bless.v, blessing.n, christen.v, christening.n, circumcise.v, circumcision.n, communion.n, confession.n, confirm.v, confirmation.n, consecrate.v, consecration.n, eucharist.n, evensong.n, exercise.n, initiate.v, initiation.n, mass.n, ordain.v, order.v, ordination.n, pray.v, prayer.n, rite of passage.n, rite.n, ritual.n, sacrament.n, sacrifice.n, sacrifice.v, service.n, unction.n, vesper.n, vigil.n, worship.n.*

106. Scrutiny: ‘This frame concerns a Cognizer (a person or other intelligent being) paying close attention to something, the Ground, in order to discover and note its salient characteristics. The Cognizer may be interested in a particular characteristic or entity, the Phenomenon, that belongs to the Ground or is contained in the Ground (or to ensure that such a property of entity is not present). Some words in this frame allow alternate expressions of the Ground and the Phenomenon’ LUs: *analyse.v, analysis.n, analyst.n, analytic.a, assay.v, check.v, comb.v, double-check.v, examination.n, explore.v, eyeball.v, frisk.v, go [through].v, inspector.n, investigate.v, investigation.n, look.v, monitor.v, monitoring.n, once-over.n, perusal.n, peruse.v, probe.v, pry.v, ransack.v, reconnaissance.n, reconnoitre.v, rifle.v, rummage.v, scan.v, scour.v, scout.v, scrutinize.v, scrutiny.n, search.n, search.v, sift.v, skim.v, spy out the land.v, study.n, study.v, surveillance [entity].n, surveillance.n, survey.n, survey.v, surveyor.n, sweep.n, sweep.v, unmonitored.a.*

107. Seeking_to_achieve: ‘An Agent intends and takes steps towards bringing about a State_of_affairs or, metonymically, towards acquiring a Sought_entity.’ LUs: *pursue.v, pursuit.n, seek.v.*

108. Similarity: ‘Two or more distinct entities, which may be concrete or abstract objects or types, are characterized as being similar to each other. Depending on figure/ground relations, the entities may be expressed in two distinct frame elements and constituents, Entity_1 and Entity_2, or jointly as a single frame element and constituent, Entities. The similarity may be based on appearance, physical properties, or other characteristics of the two entities. However, no such Dimension has to be specified explicitly. The Entities may be like each other to a greater or lesser Degree. Rather than specifying the Dimension of difference, a Differentiating_fact may be mentioned.’ LUs: *alike.a, differ.v, difference [count].n, difference.n, different.a, discrepancy.n, discrepant.a, disparate.a, disparity.n, dissimilar.a, dissimilarity [mass].n, dissimilarity.n, distinct.a, distinction.n, image.n, like.a, like.n, like.prep, mimic.v, parallel.n, resemblance.n, resemble.v, ringer.n, similar.a, similarity [count].n, similarity [mass].n, spitting image.n, take after.v, unlike.a, unlike.prep, variant.n, vary.v, very image.n.*

109. Social_connection: ‘A mutual social and personal relationship that keeps people involved in each other's lives comprises a Connection of Individual1 to Individual2 or between Individuals.’

LUs: *bond.n, close.a, closeness.n, connected.a, connection.n, intimate [setting].a, intimate.a, link.n, linked.a, tie.n.*

110. Social_interaction_evaluation: 'In this frame an Evaluee is judged by a (usually implicit) Judge to be of a certain character based on her or his Behavior towards other human beings; a specific Affected_party may be overtly mentioned along with the Degree to which the Evaluee behaves appropriately towards others. The Behavior alone may be mentioned with the understanding that these behaviors characterize a property of the unmentioned Evaluee. The Evaluee's Behavior may be in the context of a Topic.' LUs: *affable.a, amiable.a, atrocious.a, barbaric.a, boorish.a, chummy.a, churlish.a, civil.a, compassion.n, compassionate.a, considerate.a, cordial.a, courteous.a, cruel.a, cruelty.n, diplomatic.a, discourteous.a, disrespectful.a, friendly.a, genial.a, good.a, good-humored.a, good-natured.a, gracious.a, horrible.a, ill-mannered.a, impertinent.a, impolite.a, impudent.a, inconsiderate.a, insensitive.a, kind.a, mature.a, maturity.n, mean.a, nice.a, pleasant.a, polite.a, respectful.a, rude.a, rudeness.n, smart.a, sociable.a, spiteful.a, sweet.a, tactful.a, thoughtful.a, thoughtfulness.n, thoughtless.a, uncivil.a, unfriendly.a, ungracious.a, unkind.a, warm.a.*

111. Speak_on_topic: 'A Speaker addresses an Audience on a particular Topic. The Audience is generally passive, although for many types of address (including academic talks and press conferences), a discussion or question-answer period is virtually always required.' LUs: *address.n, address.v, deal.v, discuss.v, expatiate.v, expound.v, go on.v, hold forth.v, lecture.n, lecture.v, pontificate.v, preach.v, ramble.v, sermonize.v, tell.v.*

112. Statement: 'This frame contains verbs and nouns that communicate the act of a Speaker to address a Message to some Addressee using language. A number of the words can be used performatively, such as declare and insist.' LUs: *acknowledge.v, acknowledgment.n, add.v, address.v, admission.n, admit.v, affirm.v, affirmation.n, allegation.n, allege.v, allow.v, announce.v, announcement.n, assert.v, assertion.n, attest.v, aver.v, avow.v, avowal.n, be like.v, caution.n, caution.v, claim.n, claim.v, comment.n, comment.v, concede.v, concession.n, confirm.v, conjecture.n, conjecture.v, contend.v, contention.n, declaration.n, declare.v, denial.n, deny.v, describe.v, detail.v, exclaim.v, exclamation.n, explain.v, explanation.n, gloat.v, hazard.v, insist.v, insistence.n, maintain.v, mention.n, mention.v, message.n, note.v, observe.v, pout.v, preach.v, proclaim.v, proclamation.n, profess.v, promulgation.n, pronouncement.n, proposal.n, propose.v, proposition.n, reaffirm.v, recount.v, refute.v, reiterate.v, relate.v, remark.n, remark.v, report.n, report.v, say.v, smirk.v, speak.v, state.v, statement.n, suggest.v, talk.v, tell.v, venture.v, write.v.*

113. Stimulus_focus: 'In this frame either a Stimulus brings about a particular emotion or experience in the Experiencer or saliently fails to bring about a particular experience. Some words indicate that the Stimulus is characterized by the experience it is likely to evoke in an Experiencer and for these, the Experiencer may rarely be present. There may also be a Degree to which the Stimulus affects the Experiencer and Circumstances under which the experience occurs. There may also be a Comparison_set to which the Stimulus is compared and a Parameter that indicates

the area in which the Stimulus has its effect.' LUs: *abominable.a, absorbing.a, aggravating.a, aggravation.n, agonizing.a, agreeable.a, alarming.a, alienating.a, amazing.a, amusing.a, annoyance.n, annoying.a, appalling.a, astonishing.a, astounding.a, baffling.a, beguiling.a, bewildering.a, bewitching.a, blood-curdling.a, boring.a, bothersome.a, breathtaking.a, calming.a, captivating.a, charm [count].n, charm [mass].n, charming.a, cheering.a, chilling.a, color.n, comforting.a, comical.a, confusing.a, consoling.a, cool.a, dear.a, delight.n, delightful.a, depressing.a, devastating.a, disagreeable.a, disappointing.a, discomfiting.a, discomforting.a, disconcerting.a, discouraging.a, disgusting.a, disheartening.a, disillusioning.a, dismaying.a, disorientating.a, displeasing.a, distasteful.a, distressing.a, disturbing.a, dreadful.a, droll.a, dull.a, earth-shattering.a, electrifying.a, embarrassing.a, embittering.a, empty.a, enchanting.a, encouraging.a, engrossing.a, enjoyable.a, enraging.a, entertaining.a, enthralling.a, exasperating.a, exciting.a, exhilarating.a, fascinating.a, formidable.a, frightening.a, fulfilling.a, full.a, funny.a, galling.a, ghastly.a, gratifying.a, gripping.a, hair-raising.a, harrowing.a, heartbreaking.a, heartening.a, heart-rending.a, heart-stopping.a, heart-warming.a, hilarious.a, humorous.a, impressive.a, infuriating.a, insulting.a, interesting.a, intimidating.a, intriguing.a, invigorating.a, irksome.a, irritating.a, jaw-dropping.a, jolly.a, maddening.a, mind-boggling.a, mind-numbing.a, mortifying.a, mystifying.a, nerve-racking.a, nice.a, offensive.a, pacifying.a, pathetic.a, perplexing.a, pitiful.a, placating.a, pleasant.a, pleasing.a, pleasurable.a, poignant.a, reassuring.a, recreation.n, relaxation.n, relaxing.a, repellent.a, rest.n, revolting.a, rich.a, rousing.a, sad.a, saddening.a, satisfying.a, scary.a, shocking.a, sickening.a, side-splitting.a, sobering.a, solemn.a, soothing.a, spine-chilling.a, spine-tingling.a, startling.a, stimulating.a, stinging.a, stirring.a, stressful.a, strike a chord.v, striking.a, stupefying.a, surprising.a, suspenseful.a, tear-jerking.a, tedious.a, terrifying.a, thorny.a, thrilling.a, tiresome.a, tiring.a, tormenting.a, touching.a, traumatic.a, traumatising.a, troublesome.a, troubling.a, unexciting.a, unfulfilling.a, unfunny.a, unnerving.a, unpleasant.a, unpleasing.a, unsettling.a, uplifting.a, upsetting.a, vexation.n, vexatious.a, vexing.a, white-knuckle.a, worrisome.a, worrying.a.*

114. Strictness: 'These adjectives describe the degree of strictness or tolerance of an Agent, usually with regard to another person (the Controllee) and often with regard to a particular Issue. The strictness/lenience with respect to the Issue may be manifested in (expressed by) an Agent or by some Medium (e.g., laws), or by some behavior of the Agent, i.e., the Controlling_act.' LUs: *authoritarian.a, indulgent.a, lenient.a, liberal.a, severe.a, strict.a, tolerant.a.*

115. Suasion: 'A Speaker expresses through language his wish to get the Addressee to act and as a result the Addressee forms an intention do so. There is no implication that the Addressee actually acts upon the intention formed. In the case of convince and persuade, the act that the Speaker wishes the Addressee to perform can be the adoption of a belief, which may be expressed as a that-clause or as an of-PP complement. This frame differs from Attempt_suasion in that in Suasion, the Addressee has changed their mind in accord with the Speaker's wishes, whereas in Attempt_suasion, the only implication is that the Speaker communicates with the intent of changing the mind of the Addressee.' LUs: *convince.v, dissuade.v, motivate.v, persuade.v, sway.v.*

116. Subjective_influence: 'An Agent, Situation or Entity has an influence on a Cognizer. The influence may be general; or it may be manifested in the Cognizer's engaging in an Action as a consequence of the influence; or the Cognizer may be influenced in how they carry out a Behavior that they are engaged in already. Alternatively, a Product may be specified whose production or design was influenced by the Cognizer's experience of the Situation or Entity. The mediation of the Cognizer's psyche distinguishes this frame from the Objective_influence frame, where dependent events occur automatically given the appropriate kind of influencing force. In this frame, by contrast, a Cognizer may perceive an influence yet not respond to it in any way.' LUs: *drive.v, effect.n, galvanize.v, impact.n, impact.v, influence.n, influence.v, influential.a, inspiration.n, inspire.v, motivate.v, push.v.*

117. Substance: 'This frame concerns internally undifferentiated Substances.' LUs: *aluminum.n, atropine.n, calcium.n, cement.n, chemical.n, gas.n, glass.n, iron.n, juice.n, liquid.n, material.n, metal.n, methane.n, mud.n, oil.n, ore.n, oxygen.n, paper.n, petroleum.n, plutonium.n, sand.n, solid.n, uranium.n, water.n, yellowcake.n.*

118. Success_or_failure: 'An Agent has attempted to achieve a Goal, and the actual outcome of the Agent's action has been resolved, so that it either specifically matches the Agent's intent (e.g. success) or does not match it (e.g. failure).' LUs: *ace.v, fail.v, failing.n, failure.n, get there.v, manage.v, miss.v, pull off.v, succeed.v, success.n, successful.a, unsuccessful.a.*

119. System_complexity: 'A System is perceived as complex depending on the intricacy of the interconnectivity of its parts or components. These individual parts or components do not function as frame elements in this frame, even though they are implied by its definition. A Dimension may also be defined which situates the System within a certain domain.' LUs: *byzantine.a, complex.a, simple.a.*

120. Taking_captive: 'An Agent begins preventing a Captive from moving despite a tendency or desire on the part of the Captive to do so.' LUs: *capture.n, capture.v, secure.v, take captive.v.*

121. Telling: 'A Speaker addresses an Addressee with a Message, which may be indirectly referred to as a Topic.' LUs: *advise.v, apprise.v, assurance.n, assure.v, brief.v, confide.v, inform.v, notification.n, notify.v, tell.v.*

122. Text: 'A Text is an entity that contains linguistic, symbolic information on a Topic, created by an Author at the Time_of_creation. It may be a physical entity that is made of a certain Material etc. It may be constructed for an Honoree.' LUs: *account.n, article.n, autobiography.n, ballad.n, benediction.n, biography.n, book.n, booklet.n, brochure.n, bulletin.n, chronicle.n, comedy.n, diary.n, drama.n, edition.n, editorial.n, elegy.n, epic.a, epic.n, epigram.n, epilogue.n, epistle.n, essay.n, eulogy.n, exemplum.n, fable.n, fanzine.n, festschrift.n, fiction.n, grimoire.n, hagiography.n, haiku.n, handbook.n, hardback.n, history.n, imprecation.n, issue.n, journal.n, lay.n, letter.n, life.n, limerick.n, list.n, literature.n, lyric.n, mag.n, magazine.n, manual.n, manuscript.n,*

material.n, meditation.n, memoir.n, missive.n, monograph.n, mystery.n, newspaper.n, novel.n, novelette.n, novella.n, obituary.n, ode.n, pamphlet.n, paper [article].n, paper [newspaper].n, paperback.n, periodical.n, poem.n, poetry.n, publication.n, record.n, report.n, rhyme.n, saga.n, screenplay.n, script.n, sermon.n, song.n, sonnet.n, speech.n, spellbook.n, tetralogy.n, thriller.n, tome.n, tract.n, tractate.n, tragedy.n, treatise.n, trilogy.n, volume.n, whodunit.n, writings.n.

123. Tool_purpose: 'A living entity intends a Tool to be able to fulfill a generic Purpose. The material from which the tool is created can be something natural or something manmade, including another tool.' LUs: *function.n, use.n.*

124. Topic: 'A stretch of linguistic discourse or a Text that a Communicator produces has a Topic that it is about.' LUs: *about.prep, address.v, concern.v, concerning.prep, cover.v, discuss.v, dwell (on).v, on.prep, refer.v, regard.n, regard.v, regarding.prep, subject.n, theme.n, topic.n, treat.v.*

125. Toxic_substance: 'A Toxic_substance causes death or harm when introduced into or absorbed by a living organism, the Victim. The Toxic_substance may be specified to be produced by or contained in a Toxin_source. The Toxic_substance may affect the Victim as a whole or a particular Body_part (understood here to include organs and other sub-systems). A Degree of harmfulness can be specified and the Toxic_substance may develop its effect only under particular Circumstances.' LUs: *poison.n, poisonous.a, toxic.a, toxin.n, venom.n, venomous.a.*

126. Undergo_change: 'An Entity changes, either in its category membership or in terms of the value of an Attribute. In the former case, an Initial_category and a Final_category may be expressed, in the latter case an Initial_value and a Final_value can be specified.' LUs: *change.n, change.v, changeable.a, metamorphosis.n, plummet.v, shift.n, shift.v, swing.v, transform.v, transformation.n, transition.n, turn.v, veer.v.*

127. Usefulness: 'An Entity aids in the successful completion of a Purpose. Its Degree of utility may also be expressed. Some of the lexical units in this frame (e.g. great, good) can only express permanent, generic states of the Entity.' LUs: *effective.a, excellent.a, fantastic.a, fine.a, good.a, great.a, ideal.a, ineffective.a, marvellous.a, outstanding.a, perfect.a, splendid.a, strong.a, super.a, superb.a, terrific.a, tremendous.a, useful.a, utility.n, valuable.a, value.n, wonderful.a, work.v.*

128. Weapon: 'A Weapon is an artifact created specifically to cause harm or damage. In some cases, a Use, Material of construction, Part or Type may be more narrowly specified.' LUs: *AK-47.n, arms.n, arsenal.n, artillery.n, assault rifle.n, atomic bomb.n, atomic weapon.n, ballistic missile.n, biological weapon.n, biological.a, bomb.n, bow.n, BW.n, cannon.n, chemical weapon.n, chemical.a, club.n, crossbow.n, CW.n, dynamite.n, EFP.n, explosive.a, explosive.n, firearm.n, flame-thrower.n, forty-four.n, garrotte.n, gat.n, grenade.n, gun.n, handgun.n, icbm.n, knife.n, machine-gun.n, mine.n, missile.n, mortar.n, mustard gas.n, nerve gas.n, nuclear weapon.n, nuclear.a, ordnance.n, pistol.n, plastic explosive.n, revolver.n, rifle.n, rocket.n, RPG.n, Scud-B missile.n, Scud-B.n, Scud-C missile.n, shell.n, shooter.n, shotgun.n, six-shooter.n, small arms.n, spear.n, strategic nuclear*

*weapon.n, strategic.a, sword.n, twenty-two.n, warhead.n, weapon of mass destruction.n,
weapon.n, weaponry.n, WMD.n.*