

## Special Issue

# Studies on Semiotics of Art

### Message from the Guest Editor

Semiotics theory provides a framework for understanding how humans use signs to create meaning associated with the world. As Virve Sarapik has recently pointed out, there are at the moment roughly four trending analyses in the semiotics of art: (1) art as representation (pictorial image), the analysis of which deals with issues of iconicity, problems of representation, etc., and the identification of constituents of meaning (subject matter and content of the work); (2) code theory and the language of art, which enters into the debate regarding whether art is a language and whether a linguistic model is applicable to a semiotic analysis of a work of art; (3) semiotic analysis of the functions of art, where aesthetic function is connected with aesthetic value and is seen as a constitutive element of a work of art; and (4) integral analysis of artistic culture, which aims to examine the entire aggregate of sign systems as united by culture, to ascertain their number, their hierarchy, their mutual influence, or their functional correlation, both synchronically and diachronically.

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### Guest Editor

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### Deadline for manuscript submissions

closed (31 December 2023)



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### Message from the Editor-in-Chief

*Arts* welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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### Editor-in-Chief

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