

Gabriella NÉMETH

***The Visual Rhetorical Figures
of the Giant Billboard „ARC” (Face) Exhibition***

Contemporary channels, forms and styles of human communication result in the increasing efficacy of the persuasive power of pictures. (Leiss et al., 1986; Phillips and McQuarry, 2003; Pollay, 1985) Some researchers claim that advertisers apply a set stock of pictorial elements for persuasion and they suggest a methodology that is appropriate for the prediction and evaluation of the possible consumer responses to these elements. (e. g. Mick 2003a, Scott, 1994b) Metaphors and schemes in the rhetorical tradition hold particular significance in expressing new perspectives and knowledge. Even though the rhetorical is constantly referred to as a means of verbal communication in contemporary theories, it opens new horizons onto the visual as well. My presentation strives to outline a categorial matrix based upon operations of meaning and rhetorical (figural) structuring. The envisaged analysis is going to be worked out on empirical material provided by the Giant Billboard of „ARC” Exhibition. The regular Budapest Giant Billboard „ARC” (Hungarian for "face") Exhibition officially organizes public exhibitions where civil applicants and organizations have the possibility to reflect on a given social or cultural issue by the creation of visual-verbal billboards. The exhibition was introduced in 1999 and since then it is organized annually.

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