

## **From Visual to 'Envisioned' Semiotics: Multimodality Meets Mobility**

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The rise of the world wide web, digital imaging and graphic user interfaces in the late 1990s precipitated an intense interest in the fields of sociolinguistics and discourse analysis in visual semiotics and multimodal communication (Kress 2009; Kress and van Leeuwen, 1996). In many ways, the more recent rise of mobile digital communication, supported by digital video cameras and social media platforms such as Instagram and Snapchat, presents a challenge to more traditional 'grammars' of visual communication, forcing analysts to engage more fully with the ways multimodal meaning emerges from techno-somatic entanglements in which the most important communicative resource is not what is seen but communicators' embodied experience of seeing it. This paper calls for an approach to digital visual communication which combines social semiotics with post-phenomenology (Ihde, 2001), with the aim of helping us to understand how both affective and rhetorical dimensions of visual communication work together in contexts as diverse as Snapchat stories and videos of police shootings. Such an approach, I argue allows us to attend both to the intersubjective, embodied aspects of the communication of 'seeing', and to the social and political aspects which govern who, under what circumstances, has the 'right to see' (c.f. Mirzoeff, 2011).

### **References**

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