

Tracing the Index (CAA, Los Angeles, 22–25 Feb 12)

Los Angeles, Feb 22–25, 2012

Mirjam Wittmann

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Tracing the Index - in Art History and Media Theory

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Historically, the index-concept harks back to Charles Sanders Peirce, yet it has remained a pivotal element in a variety of discourses. Since Rosalind Krauss introduced the index to characterize appropriative strategies in American art of the 1970's, the term has gained momentum, especially in the theory of photography. The index makes an essential point of departure to investigate art historical and theoretical issues of reproduction, trace, and touch in a triple way: as a heuristic paradigm in image history, as a category of image production, and as a phenomenon of material and media culture. We invite contributions analyzing the 'index' from a variety of angles. It is the aim of our panel to shed more light on historical and contemporary concepts of 'indexicality': between text and image, theory and practice, performativity and preservation. Papers may address indexical matters and/or strategies in the (visual, performing, verbal) arts, from the Renaissance up to now.

Panel 1

Claire Farago

Towards an Archeology of the Index

Noa Turel

Saint Veronica Iconography and the Indexicality Paradigm 1350-1650

Birgit Hopfener

Negotiating Indexicality in Chinese Moving Image Installations

Brendan Fay

The Monochrome and the Blank Photograph

Hagi Kenaan

Trace and Disappearance

(Discussant: Lisa Saltzman)

Panel 2

Nathaniel Jones

The Mistaken Index in the Agentive Image

Evan Neely

The Grammar of Autobiographical Indication. Cy Twombly's Practice as a Painter and Photographer

James Nisbet

Anti Form, Active Matter, and the Formation of Art History's Ontological Index

Joris van Gastel

Indexicality and Extending the Artistic Mind into the Workshop: The Case of the Baroque Bozzetto

Alesandra Kokoli

The Human Voice as Uncanny Index in Contemporary Art: Notes on The Last Silent Movie (2007)

Reference:

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