OFFICE NUMBER: TBD
OFFICE HOURS: By appointment
E-mail: Monica.Salazar@unt.edu
TA: Shoshanna McIntosh ShoshanaMcIntosh@my.unt.edu

COURSE DESCRIPTION: This course explores the history of conceptual art from Marcel Duchamp’s Fountain (1917) to the present. It focuses on the development and interpretation of conceptualism’s most relevant artworks and ideas as well their historical, social and cultural contexts.

REQUIRED TEXTBOOK:
Godfrey, Tony. Conceptual Art. Phaidon
Additional assigned texts will be posted on Blackboard.

RECOMMENDED READING:
Kristine Stiles and Peter Selz. Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings.

COURSE CONTENT: Once described as the lingua franca or common language of contemporary art, Conceptual art continues to challenge power structures of the art world, as well as social, political, and economic hierarchies. This course focuses on the history of Conceptual art from its origins in Marcel Duchamp’s Fountain to contemporary global expressions of conceptualism. Together, we will explore the most important discourses and debates surrounding Conceptual art, including commodification of art; art and language; and dematerialization.

COURSE OBJECTIVES LEARNING OUTCOMES:
By the end of the semester, students will be able to:
1. Identify salient artworks and ideas that are key in the history of conceptual art.
2. Interpret and apply concepts and terms that are crucial to conceptual art.
3. Analyze the ways in which conceptual art informs the art of today.
4. Conduct research on conceptual artists and communicate the outcomes of such research to the group.
5. Analyze texts closely.
6. Engage with the art community of the Dallas-Fort Worth area through various museum visits.

COURSE STRUCTURE: This class meets four days a week during five weeks in the summer. All readings are to be done prior to class, on the day assigned. Students are expected to actively and respectfully participate in all class discussions and group exercises. There are four museum visits scheduled for this course. These visits will take place during class hours on the days designated for each visit (see course outline). Each student is responsible for arriving at the determined museum on time for the class (10:00am).
Note: some students may find the information and images disturbing due to their explicit violent, sexual and political subject. By signing the agreement at the end of this syllabus, you are acknowledging your awareness of these themes and committing to fully participate in class.

**STUDENT EVALUATION (OR GRADING):** The following assignments and percentages will constitute your final grade for the semester:

- Participation---------------------------------10%
- Artist Presentation--------------------------20%
- Museum Visit Response 1-------------------20%
- Museum Visit Response 2-------------------20%
- Conceptual Piece Project--------------------30%

Total: 100%

1. **Participation** (10%): Student participation in class discussion is not only required, but also essential to your success in this course.

2. **Artist Presentation** (20%): Throughout the course, groups of three students will be responsible for conducting research on an assigned artist, and presenting the results of their research to the rest of the class. These small groups must investigate biographical information about the artist, information about the artist’s use of materials, process(es), as well as his/her preferred/recurrent themes. Presentations should be about 15 – 20 minutes and should explore the ways in which their artist’s work relates (or does not relate) to conceptual art. Each group will also lead a class discussion on how such work of art relates to conceptual art and to the concepts learned in class or through the readings. Each group member must participate in both the research and presentation of this project. The first day of class, the presentation date for each group will be assigned. Dates are not exchangeable. If a student misses his/her presentation, there will be NO make up opportunities for this assignment.

**Extra points will be awarded to those students who present without reading their material.**

3. **2 Museum Visit Responses** (20% each = 40%) Students are required to submit two museum visit responses for this class. For these responses, students must choose two of the four museum visits of the course and write a short paper (1-2 pages) that will be due on the Monday after each visit. This paper must be typed using Times New Roman font, size 12, and should be double-spaced with 1 to 1.25 inch margins. Students should use the Chicago Manual of Style format, including appropriate citations in the form of footnotes or endnotes and a bibliography when applicable. A hard copy of this assignment must be turned in on the Monday following that museum visit. LATE RESPONSES WILL NOT BE ACCEPTED.

Responses must include at least one quote from our readings. Quotes should be explained and developed in relation to the broad history of conceptual art and to a particular conceptual artwork or exhibition from our visit. Responses should be insightful and show the student’s understanding of the topics discussed in class and in our readings. In other words, your response should show you understand the concepts discussed in class and therefore, you are able to relate them to the artworks/exhibitions you are writing about.

Responses should also be an exercise of critical thinking. A good response must start by providing a brief description of the exhibition/artwork discussed. Since you only have 1-2 pages to write your response, you should focus on one main idea and develop it.

4. **Conceptual Piece Project** (30%): For the final assignment, students must create a conceptual artwork using their preferred media, which is due on Thursday, July 5th. These pieces must be inspired by a conceptual artist discussed in class, museum visits, or in the readings. Students must submit their piece (or a photograph of the piece) along with a one paragraph where they state which artist they chose for inspiration, why they chose
him/her, as well as their importance within the history of conceptual art. This paragraph should be typed and follow the formatting guidelines of the museum visit responses (see above).

**ATTENDANCE POLICY:** Attendance will be taken at the start of each class. Those students who arrive late must make sure they have been counted for the attendance of that particular class. One unexcused absence (it is a two hour class) will be allowed. Thereafter, each unexcused absence will result in the lowering your grade by five points.

**ADA Accommodation Statement:** In accordance with university policies and state and federal regulations, the university is committed to full academic access for all qualified students, including those with disabilities. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities. See **UNT Policy 04.015**.

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at [http://disability.unt.edu](http://disability.unt.edu). You may also contact them by phone at (940) 565-4323.

**Financial Aid Satisfactory Academic Progress:**
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit [http://financialaid.unt.edu/satisfactory-academic-progress-requirements](http://financialaid.unt.edu/satisfactory-academic-progress-requirements) for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**COURSE RISK FACTOR:**
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**Building Emergency Procedures:**
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of
your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Center for Student Rights and Responsibilities:**
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information. Cases of academic dishonesty will be referred to University authorities. See [UNT Policy 06.003](http://www.unt.edu/csrr).

**Acceptable Student Behavior:**
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [http://deanofstudents.unt.edu](http://deanofstudents.unt.edu).

*Disclaimer: The professor reserves the right to change the syllabus if and when necessary with or without notice.*
**Course Outline:**

**WEEK 1. Background/Influences**

Monday, June 4
Introduction & Syllabus
Artist Presentations will be assigned.

Tuesday, June 5

Wednesday, June 6
   “Paragraphs in Conceptual Art,” Sol Lewitt (Blackboard)

Thursday, June 7
Museum Visit: **Amon Carter Museum.** 3501 Camp Bowie Boulevard, Fort Worth, TX 76107-2631
Phone: 817.738.1933  [http://www.cartermuseum.org](http://www.cartermuseum.org)
(class meets at 10am, tour starts at 11am)

**WEEK 2. Dematerialization**

Monday, June 11
3. “False, Radical and Obdurate,” Godfrey
   Artist Presentation- Group 1: Fluxus

Tuesday, June 12
   “The Dematerialization of Art,” Lippard & Chandler (Blackboard)
   Artist Presentation- Group 2: John Cage

Wednesday, June 13
“Rematerialization,” Ramirez (Blackboard)
“Concerning the Article ‘The Dematerialization of Art’,” Atkinson (Blackboard)
Artist Presentation- Group 3: Lawrence Weiner

Thursday, June 14
Museum Visit: **Modern Art Museum of Fort Worth.** 3200 Darnell Street, Fort Worth, Texas 76107
Phone: 817.738.9215  [https://www.themodern.org](https://www.themodern.org)

**WEEK 3. Varieties I**

Monday, June 18
In-Class Film: *Herb and Dorothy*

Tuesday, June 19
Museum Visit: **Dallas Contemporary.** 161 Glass Street, Dallas, Texas 75207. Phone: 214 821 2522  [http://dallascontemporary.org](http://dallascontemporary.org)
Wednesday, June 20
5. “Who Were the Brain Police?,” Godfrey
   Artist Presentation- Group 4: Walter de Maria

Thursday, June 21
   “Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions,” Buchloh (Blackboard)
   Artist Presentation- Group 5: Ed Ruscha

**WEEK 4. Varieties II**

Monday, June 25
7. “The End?,” Godfrey
   Artist Presentation- Group 6: Hans Haacke

Tuesday, June 26
8. “Where Were They?,” Godfrey
   Artist Presentation- Group 7: John Baldessari

Wednesday, June 27
   Artist Presentation- Group 8: Marina Abramovic

Thursday, June 28
Tentative Museum Visit: **Dallas Museum of Art.** 1717 North Harwood, Dallas, Texas 75201
Phone: 214-922-1200   https://dma.org

**WEEK 5. Varieties III**

Monday, July 2
10. What is Your Name,” Godfrey
   “Introduction,” Editors of *Art-Language* (Blackboard)
   Artist Presentation- Group 9: Dan Graham

Tuesday, July 3
“Blueprint Circuits: Conceptual Art and Politics in Latin America,” Ramirez (Blackboard)
“Tucumán Burns,” Gramuglio & Rosa (Blackboard)
Artist Presentation- Group 10: Cildo Meireles

Wednesday, July 4
11. “Who Are the Style Police?,” Godfrey

Thursday, July 5
“Introduction: Neoconceptualism’s Various Labels,” Brandt (Blackboard)
**Conceptual Piece Project Due**
DUE JUNE 5TH – SIGNED HARD COPY

STUDENT ACKNOWLEDGEMENT:

I ________________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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