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 Canvas.

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.

COURSE STRUCTURE: This class meets once a week during the semester.
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.
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.

Late and Make-up Assignments:
Late work will NOT be accepted unless you have a documented, excused absence.
Students are responsible for notifying the instructor of their absence and checking for any missed work. Students must have a documented, excused absence in order to make up assignments.

Electronic Devices
For the duration of this class, please refrain from using ANY ELECTRONIC DEVICES—including earphones, earplugs, etc. In case you are forced to use a laptop or a recording device due to a disability, please bring to me your accommodation letter from the ODA office during the first week of class and I will be happy to make an exception for you. Cell phones, laptops and other electronic devices must be silenced and put away before the start of class. Please do not get up and leave during class except when absolutely necessary, such as an emergency need to use the facilities. There is no need to ask permission to leave. If you need to frequently stand up, please try to sit near the end of the rows, close to the walls so that you do not distract the class. If you are going to an extraordinary personal situation that requires you to keep your telephone active, please use silence mode. In case you really, urgently NEED to take a call, please leave the classroom discretely and respectfully. If a student does not comply to these requests, and his/her actions become disruptive to the class, I will ask him/her to leave. In case a student refuses to leave, a disciplinary report will be filed with the Dean of Students.

Student Behavior
This class will follow the university’s expectations of student conduct, found at https://policy.unt.edu/policy/07-012. Students are expected to speak respectfully to the instructor, TAs and their peers. 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.

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

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Artist Presentation</td>
<td>20%</td>
</tr>
<tr>
<td>Visit Response 1—Library Special Collections</td>
<td>15%</td>
</tr>
<tr>
<td>Visit Response 2—Fashion Collection</td>
<td>15%</td>
</tr>
<tr>
<td>Conceptual Piece Project</td>
<td>30%</td>
</tr>
</tbody>
</table>

Total: 100%

A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 0-59

Meaning of Grades:
A = Exemplary work: reads all required texts, works above and beyond in all areas, engaged in class, and asked pertinent questions; shows a mastery of the material beyond class expectations.
B = Good work: participates and is prepared for each class session, understands the concepts and ideas within the class but perhaps needs clarity on certain points.
C = Average work (this is the starting point for all assignments): knows material based on general knowledge, average work, gave enough effort to pass.
D = Passing, but Below Average Work: shows some understanding of material, but misunderstanding of other aspects of the content, missing assignments and tests, did not follow instructions, did not ask questions until assignment was due, missed multiple classes.
F = Poor work: subpar effort, possibly did not attend or access class for extended periods of time for various reasons, shows little understanding of the course material.

1. **Participation** (20%): 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 **Visit Responses** (15% each = 30%) Students are required to submit two visit responses for this class. For these responses, students must write a short paper (1-2 pages) and submit it through the Turnitin link on canvas on the date assigned. Do not wait until the last minute to submit your paper. LATE RESPONSES WILL NOT BE ACCEPTED. 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. 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 piece 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. These pieces must be inspired by a conceptual artist discussed in class, visits, or in the readings. Students must submit their piece (or a photograph of the piece) along with a one-page statement 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 our class visit responses (see above). All group members are required to participate in the research, writing, and presentation of this project. The Conceptual Piece Project consists of three parts:

*Proposal/Outline* (10%) – Due October 29
Halfway through the semester, each student is required to submit a proposal and an outline of their Conceptual Piece Project. This document should consist of a tentative title; a statement where they explain their inspiration, intent and goals for the piece.

*Conceptual Piece and One-Page Statement* (15%) – Due The day of Presentation December 3 OR 10.
Each student is required to turn in their Conceptual Art Piece along with a one-page statement that must incorporate the elements of the proposal as well as research on the artist and subjects referenced through the
conceptual piece. An image of the actual artwork must be attached to the statement in a separate page. This paper must be an insightful and cohesive text and must be uploaded through the Turnitin link in Canvas. It 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. An electronic copy of this assignment must be uploaded through the Turnitin link in Canvas on the assigned date.

Late papers will not be accepted.

Presentation (5%) – Due The day of Presentation December 3 OR 10

The last two sessions of class will be devoted to individual Presentations of the Conceptual Piece Project. These presentations should be between 5 and 7 minutes long. The goal of this presentation is that we all learn about each other and we reflect upon the different interpretations of conceptualism we learned in class. Please note that in order for a student to get credit for the Conceptual Piece Project, all three parts must have been completed in a timely manner. Therefore, if a student turns in one or two parts but fails to submit either the Proposal/Outline, the Conceptual Piece, the One-Page Statement, or fails to Present his/her project to the group, that student will get a “zero”.

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 three 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. 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 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 for further information. Cases of academic dishonesty will be referred to University authorities. See UNT Policy 06.003.

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.

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

Background/Influences

WEEK 1.
August 27
Introduction & Syllabus
Artist Presentations will be assigned.

WEEK 2.
September 3

WEEK 3.
September 10
“Paragraphs in Conceptual Art,” Sol Lewitt (Canvas)
Artist Presentation- Group 1: Fluxus

Dematerialization

WEEK 4.
September 17
3. “False, Radical and Obdurate,” Godfrey
Artist Presentation- Group 2: Lawrence Weiner

WEEK 5.
September 24
Visit: Fashion Collection Tour. TFC WSC1
“The Dematerialization of Art,” Lippard & Chandler (Canvas)
Artist Presentation- Group 3: Vivienne Westwood

WEEK 6.
October 1
5. “Who Were the Brain Police?,” Godfrey
Artist Presentation- Group 4: Walter de Maria
Visit Response 1 – Fashion Collection DUE

Institutional Critique

WEEK 7.
October 8
“Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions,” Buchloh (Canvas)
Artist Presentation- Group 5: Adrian Piper

WEEK 8.
October 15
**INDEPENDENT RESEARCH DAY – NO CLASS**
WEEK 9.
October 22
   Artist Presentation- Group 6: Hans Haacke

WEEK 10.
October 29
   Conceptual Piece Project Outline/Proposal Due
   Artist Presentation- Group 7: John Baldessari

WEEK 11.
November 5
SPECIAL COLLECTIONS VISIT - class will meet at 5:00-6:30pm
   Willis Library Room 250H
10. What is Your Name,” Godfrey
   “Introduction,” Editors of Art-Language (Canvas)
   Artist Presentation- Group 8: Dan Graham

Varieties

WEEK 12.
November 12
“Blueprint Circuits: Conceptual Art and Politics in Latin America,” Ramirez (Canvas)
“Tucumán Burns,” Gramuglio & Rosa (Canvas)
   Artist Presentation- Group 9: Cildo Meireles
Visit Response 2 – Willis Library Special Collections DUE

WEEK 13.
November 19
11. “Who Are the Style Police?,” Godfrey
   “Introduction: Neoconceptualism’s Various Labels,” Brandt (Canvas)
   Artist Presentation- Group 10: Marina Abramovic

Collecting

WEEK 14.
November 26
In-Class Film: Herb and Dorothy

WEEK 15.
December 3
Conceptual Piece Project Presentations

WEEK 16.
December 10
Conceptual Piece Project Presentations