

Dr. Charissa N. Terranova

UT Dallas Spring 2010

AHST 3318-501 Contemporary Art

The Conceptual Turn

JO 4.614 Thursday 7:00-9:45

Office locations: JO 5.504

Centraltrak: The UT Dallas Artists Residency

800 Exposition Ave.
Dallas, TX 75226

Meetings by Appointment

terranova@utdallas.edu

meaning ['mi:nɪŋ], *s.* die Bedeutung
(*significance, connotation*); der Sinn.
meaningless ['mi:nɪŋlɪs], *adj.* bedeutungslos.

Description

This course is a lecture survey of the history of conceptual art. Each meeting will require reading prior to class and will consist of a slide lecture and discussion.

The goal of this course is threefold. First, a careful study of conceptual art through lectures and a slide survey reveals the idiosyncracies, complexities and depth of the term “conceptual art.” Second, rather than focusing on the brief period of high conceptualism that unfolded 1966-1972, this course seeks to understand conceptual art in terms of the *longue durée*, that is in terms of longer and deeper history that begins roughly in 1950 and continues into the present. Third, the course seeks to rethink conceptual art in terms of sensibility rather than style. While most art historians and artists would agree that conceptual art is not a style, its designation as a “movement” limited in time and proscribed by the years 1966 to 1972 continues to follow the logic of stylistic paradigms in the writing of art history. In rethinking conceptualism in terms of the “conceptual turn,” this course seeks to understand the manner in which conceptualism is a sensibility, process of decision-making and attitude that emerged after WW II and is grammatical within contemporary art practice in the 21st century.

Goals

- Gain knowledge of Conceptual Art: the artists and art works
- Rethink Conceptual Art in terms of a sensibility rather than style
- Rethink Conceptual Art in terms of the “conceptual turn”
- Better understand the role of Conceptual Art in present practices of contemporary art

Readings

You are required to attend every lecture that is scheduled on the syllabus and complete the assigned reading prior to class. The reading assignments are located in Tony Godfrey's *Conceptual Art* (London: Phaidon, 1998), which is available for purchase on-line at Amazon.com and at the bookstore on campus, and online at Docutek. For on-line readings, please go to the following website and enter the password “painting”:

<http://utdallas.docutek.com/eres/coursepage.aspx?cid=745>

Course Images and Documents

All course images and documents are available at www.charissaterranova.com.

Gallery Visits and Written Assignments

There are two short written assignments that are organized in conjunction with exhibitions in the DFW metroplex. One is at the Modern Art Museum of Fort Worth and the other is at Centraltrak: The UT Dallas Artists Residency at 800 Exposition Ave in Fair Park. For each, you must write a 750-word account that explains how the works of art in the exhibition function as conceptual art. The essays are due on the following dates:

- Assignment #1 Due Thursday February 11, 2010 on *FOCUS: Gardar Eide Einarsson* at the Modern Art Museum of Fort Worth
- Assignment #2 Due Thursday April 1, 2010 on *Transitive Pairings: Body Object* at Centraltrak: The UT Dallas Artists Residency

Each essay must comply with the following requirements:

- straightforward, simple, and clear language; grammatically correct sentences; paragraphs that transition one to another; correction punctuation and spelling; logical organization
- 750 words
- double spaced, 10 or 12 pt. font
- standard margins

Tips: In terms of writing style, please avoid the passive voice, hyperbole and cliché. Simplistic and unfounded descriptions of art, such as "it is beautiful," "he is a genius," or "this is an amazing masterpiece," are banned from this writing assignment. Your textbooks will be helpful to you. Though it is not mandatory, you are welcome to do extra research on the artists. In preparation for these written assignments you should familiarize yourself with the art criticism of the New York Times. It is the voice and stance of the critic (art, architecture, film and book) that you will assume for this writing. Remember that plagiarism is grounds for expulsion from the university. The written assignments must be submitted in paper: **I do not accept electronic documents.**

Exams

There are two exams in the course: a mid-term on Thursday March 4 and a final at 7 pm, Tuesday May 11. The first will be an in-class quiz consisting of two slide identifications and an essay. The second and final exam will be cumulative. It will consist of slide identification, multiple choice, fill-in-the-blank and matching. The exam material will be culled from the lectures, reading assignments and class discussions.

NOTE ON DATES: There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late papers.

Grading

Your grade in the course will be calculated from the following percentages:

- Written Assignments = 40%; 20% each
- Midterm Quiz = 20%
- Final Exam = 40%

Field Trip Policies: Off-Campus Instruction and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations that govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, A to Z Guide, which is provided to all registered students each academic year. The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the Rules and Regulations, Series 50000, Board of Regents, The University of Texas System, and in Title V, Rules on Student Services and Activities of the university's Handbook of Operating Procedures. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work. Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-I.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's Handbook of Operating Procedures. In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called "the respondent"). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent's School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean's decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester's end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of F.

Disability Services

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m. The contact information for the Office of Disability Services is: The University of Texas at Dallas, SU 22, PO Box 830688, Richardson, Texas 75083-0688, (972) 883-2098 (voice or TTY), disabilityservice@utdallas.edu. If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to

coordinate your accommodations. It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Religious Holy Days

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated. The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment. If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

Policy on Make-ups, Lateness, and Attendance

Students are expected to attend all class sessions. If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. You are allowed two unexcused absences, after which your grade will be lowered one half grade. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an "A" paper will become a "B" paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments. Make-ups for the final exam will require substantial justification. Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work.

Course Schedule

Sensibility and Effect

January 14

Subject: Sensibility over Style; the Duchamp Effect; Neo-Dada

Reading: Godfrey, 4-52

January 21

Subject: Fluxus, Rosalind Krauss, Post-medium Condition, Broodthaers; Dematerialization of Art

Reading: Barthes, Death of the Author, *Image, Music, Text*, 142-48 DOCUTEK

Godfrey, 53-120

Surface and Paint

January 28

Subject: Rothko, Newman, Pollock, Fontana, Klein; Nouveau Realism; COBRA; Buren Mosset Parmentier Toroni

Reading: Roland Barthes, "From Writing Degree Zero," *A Barthes Reader*, 31-61 DOCUTEK

Godfrey, 121-144

February 4

Subject: Pop: Dick Hamilton to Andy Warhol

Reading: McLuhan, *Mechanical Bride*, Preface, v-vi DOCUTEK

Barthes, *Mythologies*, 109-117 [26th printing, c. 1992] DOCUTEK

Godfrey, 144-184

February 11

Subject: Warhol in the 1980s, David Salle, Gerhard Richter, John Pomara, Lisa Yuskavage, John Currin, Takashi Murakami, Inka Essenhigh, Franz Ackermann, Jessica Stockholder

Reading: Thomas Lawson, "Last Exit Painting," *Artforum* 20, no. 2 (October 1981): 40-47 DOCUTEK

Barry Schwabsky, "Painting in the Interrogative Mode," in *Vitamin P: New Perspectives in Painting*, pp. 6-10 DOCUTEK

Written Assignment #1 Due

Space, Real Estate and Architecture

February 18

Subject: Happenings: Pollock and Kaprow, Oiticica, Stella, Minimalism. and Installation Art

Reading: Alan Kaprow, *Essays on the Blurring of Art and Life*, (From "The Legacy of Jackson Pollock" to "Manifesto") 1-83 DOCUTEK

Godfrey, 185-278

February 25

Panel on Photography in Jonsson Performance Hall 7:30: Attendance mandatory!

March 4

1. Subject: Archigram, SuperStudio, Real Estate: Gordon Matta Clark and Hans Haacke, Bernard Tschumi

Reading: Simon Sadler, *Archigram: Architecture without Architecture*, 10-89. DOCUTEK

2. Subject: Situationism, Pneumatics: 1968 in France, Ant Farm

Reading: Jean-Louis Violeau, "Utopie: In Acts," *The Inflatable Moment: Pneumatics and Protest in '68*, 37-59 DOCUTEK

Guy Debord, *Society of the Spectacle*, "The Commodity Spectacle," 18-26 [fragments 25-53]; "Territorial Domination," 93-100 [fragments 165-179] DOCUTEK

Mid-term Quiz

March 11

Subject: Architectural Theory, Postmodernism and Deconstruction in Architecture, Tschumi, Eisenman, Liebeskind

Reading: Charles Jencks, *The New Paradigm: The Language of Postmodernism*, 1-52 DOCUTEK

K. Michael Hays, "Desire," *Architecture's Desire: Reading the Late Avant-Garde*, 1-22 DOCUTEK

March 18

Spring Break

March 25

Rachofsky House Visit

Time, Kinetics and Open Systems

April 1

Subject: Performance, Gilbert and George, Feminism. Kinetic Sculpture, Land Art

Reading: Jack Burnham, *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of This Century* (New York: George Braziller, 1968) 218-274. DOCUTEK

Godfrey, 279-298

Written Assignment #2 Due

April 8

Subject: Video and New Media Art

Reading: Michael Rush, *Video Art*, "Video and the Conceptual Body," 63-124 DOCUTEK

Language and Pictures

April 15

Subject: Seth Siegelaub, Sol LeWitt. Robert Barry, Dan Graham, Art & Language

Reading: Alberto Alberro, Conceptual Art and the Politics of Publicity, 1-6; 26-54. DOCUTEK

April 22

Subject: Words in Painting: Rene Magritte/Picasso/Braque; Pop (review), Joseph Kosuth, John Baldessari, Christopher Wool, Pictures Generation

Reading: Douglas Crimp, "Pictures," *October*, no. 8 (Spring 1979): 75-88. DOCUTEK

Godfrey, 343-376

April 29

Subject: Photoconceptualism, Bas Jan Ader, Ger Van Elk, Bas Jan Ader, Jan Dibbets, Jeff Wall,

Reading: WJT Mitchell, *What Do Pictures Want?* 5-56 DOCUTEK

Godfrey 299-342

Final Exam

7 pm Tuesday May 11