



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-573-ConceptualArt

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes			
Writing Intensive:		No		
Honors		No		

2.0 Course information:

Course title:	Conceptual Art
Credit hours:	3
Prerequisite(s):	None
Co-requisite(s):	None
Course proposed by:	Clarence Burton Sheffield, Jr.
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

√	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to: 2039-440 Conceptual Art
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
	New

2.b Semester(s) offered

Fall	√	Spring	√	Summer		Other	
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

This course is available to all CIAS undergraduate students.

Students who might elect to take the course:

This course is available to all RIT undergraduate students.

3.0 Goals of the course

To provide students with an in-depth knowledge of the movement known as Conceptual art which emerged in the 1960s, and became a global phenomenon.

4.0 Course description

Course number: ARTH-573

Long Course title: Conceptual Art

Short Course title: Conceptual Art

Co- and Pre-requisites: None

Course 3, Lab 0, Credit 3 (Semester offered Fall or Spring)

This course examines the widely influential mid-1960s art movement that questioned the fundamental nature of art itself by renouncing the material art object as well as the phenomenon of art making. The definition of art as well as its institutional framework was thereby expanded, and the idea, concept, or intellectual dimension of the work was underscored. Students will be acquainted with the philosophical foundations and critical implications of this global movement across a wide spectrum of works and practices (paintings, performance, installations, books and texts, photography, film, and video) and its relevance to contemporary concerns

5.0 Possible resources (texts, references, computer packages, etc.)

Possible Texts:

- 5.1 Alexander Alberro and Blake Stimson, eds., Conceptual Art: A Critical Anthology (Cambridge, MA: MIT Press, 1999)
- 5.2 Tony Godfrey, Conceptual Art (New York: Phaidon, 1997).
- 5.3 Michael Corris, ed., Conceptual Art: Theory, Myth, and Practice (NY: Cambridge University Press, 2004).
- 5.4 Peter Osborne, ed., Conceptual Art (New York: Phaidon, 2002).
- 5.5 Alexander Alberro, Conceptual Art and the Politics of Publicity (Cambridge: MIT Press, 2003).

Possible Optional Texts (on library reserve)

- 5.6 Alexander Alberro and Patricia Norvell, eds., Recording Conceptual Art (Berkeley: University of California Press, 2001).

- 5.7 Gregory Battcock, ed., Idea Art (NY: Dutton, 1973).
- 5.8 Martha Buskirk and Mignon Nixon, ed., The Duchamp Effect (Cambridge: MIT, 1996).
- 5.9 Michael Corris, ed., Conceptual Art: Theory, Myth, and Practice (New York: Cambridge University Press, 2004).
- 5.10 Thierry De Duve, ed. The Definitively Unfinished Marcel Duchamp (Cambridge: MIT, 1991).
- 5.11 Lucy Lippard, Six Years: The Dematerialization of the Art Object (Berkeley: University of California Press, 1997).
- 5.12 Joseph Masheck, ed. Marcel Duchamp in Perspective (Englewood Cliffs: Prentice-Hall, 1975).
- 5.13 Ursula Meyer, Conceptual Art (NY: E.P. Dutton, 1972).
- 5.14 Robert C. Morgan, Art into Ideas: Essays on Conceptual Art (NY, 1996).
- 5.15 Michael Newman and Jon Bird, ed., Rewriting Conceptual Art (London: Reaktion Books, 1999).
- 5.16 John Roberts, The Impossible Document: Photography and Conceptual Art in Britain 1966-1976 (London: 1997).
- 5.17 Scott Rothkopf, Mel Bochner Photographs, 1966-1969 (New Haven: Yale University Press, 2002).

Exhibition Catalogues:

- 5.18 Richard S. Field, ed., Mel Bochner: Thought Made Visible 1966-1973, exh. cat. (New Haven: Yale University Art Gallery, 1995).
- 5.19 Douglas Fogle, ed., The Last Picture Show: Artists Using Photography 1960-1982 exh. cat. (Minneapolis: Walker Art Center, 2003).
- 5.20 Howard N. Fox, Eleanor Antin, exh. cat. (Los Angeles: LACMA, 1999).
- 5.21 Claude Gintz, ed., l'art conceptuel, une perspective 2nd ed., (Paris: Musée d'Art Moderne de la Ville de Paris, 1989).
- 5.22 Anne Goldstein and Anne Rorimer Reconsidering the Object of Art 1965-1975 exh. cat. (Los Angeles: The Museum of Contemporary Art, 1995).
- 5.23 Luis Camnitzer, Jane Farver and Rachel Weiss, Global Conceptualism: Points of Origin 1950s-1980s exh. cat. (New York: Queens Museum of Art, 1999).
- 5.24 Kynaston L. McShine, Information exh. cat. (NY: MoMA, 1970).
- 5.25 Helen Molesworth, Work Ethic exh. cat. (Baltimore: Baltimore Museum of Art, 2003).
- 5.26 Frédéric Paul ed., Douglas Huebler "Variable," etc. exh. cat. (Limoges: F.R.A.C., 1993).
- 5.27 Seth Siegelaub, January 5-31, 1969 exh. cat. (New York: Seth Siegelaub Gallery, 1969).

Essays And Articles:

- 5.28 "Conceptual Art and the Reception of Duchamp," October 70 (Fall

1994), 127-146.

Films To Be Shown:

- 5.29 Martha Rosler, “Semiotics of the Kitchen” (1975)
- 5.30 John Baldessari, “Baldessari Sings Lewitt” (1972) videotape, black and white, 15 minutes.
- 5.31 Anna Mendieta, selected excerpts.
- 5.32 Bruce Nauman, “Pulling Mouth,” videotape, black and white, 8 minutes, (1969).
- 5.33 Robert Smithson, “Spiral Jetty” (1970) videotape, color, 32 minutes.
- 5.34 Eleanor Antin, “Representational Painting” (1971) videotape, black and white, silent, 38 minutes.
- 5.35 Marina Abramovic, “Art is Beautiful, the Artist Must be Beautiful” videotape, (1975)
- 5.36 William Wegman, Selections (1970-1978)
- 5.37 Lawrence Weiner, “Blue Moon Over,” 2001, color videotape, silent, 5:14 minutes.

6.0 Topics (outline):

- 6.1 Introduction and Visual Overview; What is Conceptual, Information, or Idea Art? Historical Precursors, Ideological Catalysts, and Intellectual Foundations.
- 6.2 Marcel Duchamp and the Duchamp Effect
- 6.3 Minimalism and Conceptualism [Sol Lewitt, Carl Andre, Hollis Frampton]
- 6.4 Conceptual Artist’s Books and Ephemera [Dieter Roth, Edward Ruscha, Jeff Wall, Yoko Ono, Lawrence Weiner, Joseph Kosuth, Mel Bochner, Don Celender]
- 6.5 The Dematerialization of the Object [Lucy Lippard]
- 6.6 Erasure, Negation, Indifference and Aesthetic Withdrawal [Robert Morris, Lee Lozano, Teh Ching Hsieh, Baldessari]
- 6.7 Instruction/Performance/Documentation [Ana Mendieta, Hannah Wilke, Eleanor Antin, Ukeles, Vito Acconci, Douglas Huebler, Gilbert and George]
- 6.8 Conceptual Art and Photography [Hollis Frampton, Douglas Huebler, John Baldessari, Mel Bochner, Bruce Nauman, Edward Ruscha, Dan Graham, Jeff Wall, Vibeke Tandberg, Victor Burgin, John Hilliard, Vito Acconci, the Bechers, Sherrie Levine, Gillian Wearing]
- 6.9 Politics, Ideology, and the Institutional Critique [Fred Wilson, Michael Asher, Hans Haacke, Mary Kelly, Daniel Buren, Martha Rosler]
- 6.10 Feminism
- 6.11 De-Skilling, Amateurism, the Non-Refined [Fischli and Weiss, Peter Land]
- 6.12 Failure [Bas Jan Ader, Peter Land, Bruce Nauman]
- 6.13 Global Conceptualism: Beyond the North American Paradigm [Bas Jan

Ader, Marcel Broodthaers, Art and Language, Ian Burn, Hamish Fulton, High Red Center]
6.14 <u>Global Conceptualism: continued</u> [Lygia Clark, Hélio Oiticica, Cildo Meireles, Ana Mendieta]
6.15 <u>Neo-Conceptualism and Institutional Critique</u> [Bruce Nauman, Barbara Krueger, Sherrie Levine, Roni Horn, Tracy Moffet, Gillian Wearing, Damien Hirst, Fischli and Weiss, Felix Gonzalez-Torres]
6.16 <u>Conclusion</u>

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify and critically evaluate key artists of the 20 th century whose work has been informed by Conceptual art.	Exams and Quizzes
7.2 Identify and cogently discuss the key critical issues that ground Conceptual art.	Exams and Quizzes
7.3 Critically analyze a central problem related to Conceptual art and its broader historical context.	Exams
7.4 Correlate the theoretical, philosophical and historical contexts of Conceptual art with major artists, designers and architects.	Exams

8.0 Program outcomes and/or goals supported by this course

8.1 Enable students to understand the form, function and meaning of key works of art, architecture and design from the 20 th century, their historical context, and the ideological issues that they address.
8.2 Stimulate and reinforce critical thinking, reading, writing, speaking and research skills that may be applied to the contextual analysis of works of art, architecture and design and, in fact, the entire world of objects and images. Such skills will be of capital importance in whatever field the student should chose to work in.
8.3 Enable students to develop a broad familiarity with modern visual culture and necessary skills to evaluate it, and to question its significance.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
<i>Communication</i>		
√	Express themselves effectively in common college-level written forms using standard American English	Critical response papers
√	Revise and improve written and visual content	Critical response papers
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American Sign Language or English-based Signing)	Brief individual and group presentations
	Comprehend information accessed through reading and	Critical

√	discussion	response papers and written exams
<i>Intellectual Inquiry</i>		
√	Review, assess, and draw conclusions about hypotheses and theories	Critical response papers and written exams
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Critical response papers and written exams
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Critical response papers and written exams
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Critical response papers and written exams
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
	Identify contemporary ethical questions and relevant stakeholder positions	
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Critical response papers and written exams
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Critical response papers, written exams, brief in-class quizzes

10.0 Other relevant information

10.1 Classroom with DVD, VCR, and equipped for Powerpoint projection via laptop.