Conceptual Art
Jacob Stewart-Halevy, Fall 2015

Description:
This seminar traces the history of conceptual art from its origins in the Historical Avant-Gardes to its apex in the 1960s and 1970s and its aftermath in contemporary art. We will address the paradigmatic forms of conceptual art -- the document, the aleatory, the procedure, seriality -- through close analysis of key artworks, primary sources, and exhibitions in a wide range of contexts. These include the legacies of Mallarmé, Duchamp, and Cage; the invention of the conceptual art movement through its seminal journals; case studies on Conceptualism in Eastern Europe and Latin America; the relationship between "dematerialized" art and immaterial labor; and the history of the mediums (painting, sculpture, photography, video, dance, film, and poetry) in the movement's wake.

Requirements and Reading Materials:

A. Lively and interactive participation in class; a 15 minute presentation introducing one of the week’s subjects; one proposal for a conceptual art project; a research paper (15 pp.) on the topic of your choice relating to materials of the course.

B. You should have your paper topic formally approved no later than November 1st. Readings will be available through the online Trunk system as PDFs. Come see me the week before you deliver your presentation so I can point you to further background readings and materials if necessary.

Weekly Schedule:

Week 1: Prehistory -- Modernism, The Avant-Gardes, and Conceptual Art
1) Gustave Flaubert, Bouvard and Pécuchet (Selections)
2) Stéphane Mallarmé, Coup de Dés
3) Alphonse Allais, Album Primo Avrilesque
4) Marcel Duchamp, Apropos of "Readymades"

Week 2: Indeterminacy
1) John Cage Grace and Clarity
2) Henry Flynt, Concept Art
3) Christine Kozlov, Compositions for Audio Structures
4) Hélio Oiticica, Position and Program
Week 3: Repetition
1) Dan Graham, *Homes for America*
2) Dick Higgins, *Boredom and Danger*
3) Mel Bochner, *The Serial Attitude*
4) Michael Baldwin, *Remarks on Air-Conditioning: An Extravaganza of Blandness*

Week 4: Manifestoes
1) Sol LeWitt, *Sentences on Conceptual Art*
2) Joseph Kosuth, *Art after Philosophy*
3) Seth Siegelaub et. al, *Xerox Book*
4) Lucy Lippard and John Chandler, *The Dematerialization of Art*
5) Ian Burn, *Conceptual Art as Art*

Week 5: Antiform, Process Art, Postminimalism
1) Piero Gilardi, *Primary Energy and the Micro-Emotive Artists* and other reviews of the exhibition: *Arte povera più azioni povere*
2) Robert Morris, *Antiform*
4) Harald Szeemann ed., *When Attitudes Become Form*
5) Allan Kaprow, *The Shape of the Art Environment*

Week 6: Street Works and Performance
1) 0-9 Journal #5, #6 and *Street Works Supplement*
3) Lee Lozano, *Dialogue Piece, Real Money Piece*
4) John Perreault, *Art On the Street*
4) Erving Goffman, *Relations in Public* (Selections)

Week 7: Institutional Critique
1) Marcel Broodthaers, *Collected Writings*, (Selections)
2) Daniel Buren, *It Rains It Snows, It Paints*
4) Lawrence Alloway, *The Art World Described as a System*

Week 8: Amateurism, Deskilling, Immaterial Labor
1) Art & Language, *We Aimed to be Amateurs*
2) John Baldessari, *Ingres and Other Parables; Post Studio Art Assignments*
3) William Wegman, *Booths*
4) Helen Molesworth, *House Work and Art Work*
5) Matthew Jesse Jackson, *Managing the Avant-Garde*
Week 9: Art and The Counter Culture
1) Herbert Marcuse, *Art in a One Dimensional Society*
2) Ian Burn, *The ‘Sixties’: Crisis and Aftermath (or Memoirs of an Ex-Conceptual Artist)*
3) Fredric Jameson, *Periodizing the Sixties*
4) Fred Turner, *From Counterculture to Cyberculture*, (Selections)

Week 10: Systems Art, Happenings
1) Oscar Masotta, *I Committed a Happening*
2) Julio Cortazar, *Hopscotch* (Selections)
3) Olivier Debroise, *Looking at the Sky in Buenos-Aires*
4) Jack Burnham, *Systems Art*

Week 11: The Mediums after Conceptual Art
1) Jeff Wall, *Marks of Indifference: Aspects of Photography in, or as, Conceptual Art*
2) Izabel Graw, *Conceptual Expression*
3) Rosalind Krauss, *Sculpture in the Expanded Field*
4) Craig Dworkin, *No Medium* (Introduction)

Week 12: Historicizing Conceptual Art
2) Jean-Hubert Martin, *Magiciens de la Terre* (Selections and Commentary)
3) Terry Smith, *One and Three Ideas: Conceptualism Before, During, and After Conceptual Art*


Week 14: Is Contemporary Art Conceptual Art?
Readings/Field Trip TBD