Student name: Group:

Art movement.....Conceptual ART XX, c.
Timeframe.....1960's – Present time
Topic Focus.....From Idea to Experience

Teaching material: The instructor will provide video materials for educational purposes. ~15'

Background Information: Conceptual Art (CA) emerged as a movement within contemporary art during the 1960s and 1970s. It is defined by its emphasis on ideas and concepts over the physical aspects of an artwork. In CA, the underlying concept or idea often holds greater importance than the visual or material qualities of the piece. A defining characteristic of Conceptual Art is its reliance on language. Many conceptual artists incorporate text or written language into their works as a means of conveying ideas. This might take the form of written statements, instructions, or even dialogues. Additionally, artists often utilize other media, such as photography, video, or performance, to explore their ideas.

Another significant feature of CA is its focus on the viewer's experience. Unlike traditional art, where the role of the viewer tends to be passive, Conceptual Art often requires active engagement. The viewer is invited to interact with the underlying concept or idea to fully comprehend the work. Moreover, CA challenges traditional notions of art and its purpose. It frequently questions the roles of the artist, the art object, and the art institution itself. Some conceptual artists have gone so far as to challenge the very definition of art.

Discussion Questions: What does Conceptual Art mean to you? What do you think it refers to? (10')

Main Activity: Conceptual Art encompasses diverse approaches, emphasizing language, social or political commentary, the body, or nature. Within this movement, we find various subgenres, such as body art, land art, process art, performance art, and arte povera. Notable figures in this domain include Sol LeWitt, Joseph Kosuth, Lawrence Weiner, the Art & Language group, Gilbert & George, and Dennis Oppenheim. At its core, conceptual art is about attitude: the intention of the artist and the reception by the viewer. Whether a piece is considered "art" depends on whether the receiver shares the artist's conceptual framework. Joseph Kosuth famously stated that conceptual artworks are analytical propositions presenting the artist's intentions and their definition of art. Similarly, LeWitt described these works as connectors of mental poles, transmitters of information that abandon the myth of likeness. Conceptual artists often frame their activity as semiotic research.

Activity Outline: Group Analysis of Conceptual Artworks (40 minutes)

- The instructor assigns four artworks to each group of four students.
- Students analyze the works, discussing and debating them within their groups.
- Focus on how each piece exemplifies the key principles of Conceptual Art, such as the use of language, the absence of materiality, and the primacy of ideas.

Class Activity: Groups present and share their findings through Google Slides.

Relevant texts: "*Paragraphs on Conceptual Art*" by Sol LeWitt (1967): A seminal essay outlining the foundational principles of Conceptual Art, emphasizing the primacy of the idea over its physical manifestation. "*The Dematerialization of Art*" by Lucy Lippard (1968): Explores how Conceptual Art challenges traditional notions of the art object, arguing that it is a response to the commodification of art in the marketplace.

1. Notes on CONCEPTUAL ART.

3. Key words, artists and artworks.

2. Notes on the characteristics of Conceptual Art.

4. Summary of the sesión. Conclusions.