Fall 2018

ARTS 263

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OBJECTIVES

This course introduces, through a series of directed projects, basic sculptural concepts and processes, both analog and digital, in a contemporary critical context. There will be a focus on understanding form and space, including direct modeling, digital design and scanning, 3D printing, mold-making and additive techniques.

Class time will be used for instruction of techniques, introduction of projects with images and other materials, studio work, critique and discussion of readings. Since class time is limited, you should expect to spend substantial time working outside of class to complete assignments. Projects will often have an additional component of drawing, documentation and also include readings, written responses and discussion. You will also be required to attend the Art and Art History Department Wednesday lecture series and when appropriate, attend other lectures, gallery and museum exhibits on campus and in the area.

By the end of the course, you will have developed a strong understanding of a range of sculptural strategies and acquired basic skills and knowledge in the selected materials and techniques. Further, you will be expected to have formed an awareness of conceptual and critical issues in current sculptural practice and contemporary art, establishing a foundation for further training and self-directed work in sculpture and other artistic disciplines.

EXPECTATIONS AND EVALUATION

You will be expected to attend every class. Excused absences are given only for illness or family emergency and you will be expected to make-up any work missed. Your final grade will be lowered one letter for every three unexcused absences. Unlike many of your other academic courses, studio classes are experiential and practice based – it is not practical, easy or often even possible to “make up” a missed class.

Assignments are due on the date indicated. Evaluation will be based on evidence of thoughtfully developed ideas, constructive experimentation, evidence of individual growth in development of skills and concepts, and care taken in the execution of the project.

Participation in class discussions and critiques will be factored into the grade. Be prepared to discuss your work in individual and group critique and expect to contribute to the discussion of other student’s work.

Final critique will be Thursday, December 20th, 900 – 1100 am
ARTS 263 “Sculpture: Surface and Form”             MW 920 – 1110 am
Prof. DeWitt Godfrey                             Ryan 205
dgodfrey@colgate.edu                             315-228-7593
Office Hours: Office Hours: M 330 – 430; T 100 - 400 or by appointment

ARTS lecture series, Wednesdays at 430 pm in Golden Auditorium unless otherwise noted

9/19
LaTanya Autry
Black Visibility Then and Now: The Prayer Pilgrimage for Freedom

9/19
Picker Art Gallery Opening Reception  600 - 800 PM
Embodied exhibition at PAG with live performance of Butterface by Jessica Posner

9/25 (TUESDAY) 415 PM
The Colgate Campus: Looking Forward and Looking Back
Robert McVaugh and James Bennett, Senior Associate at Michael Van Valkenburgh Associates and
Project Manager for the Upper Campus Landscape Master Plan

10/17
Tan Pin Pin  FMST Global Filmmaker (FMST)
Colgate/Flaherty Global Filmmaker-in-Residence Tan Pin Pin with Flaherty NYC Curator Dessane
Cassel

10/23 (TUESDAY) 415 PM
Paul Catanese
A Century of Progress; a Century of Sleep

10/24 Patricia White (FMST)
Sentimental Miseducation: Indie Women Directors Come of Age

10/31
Jessica Posner

11/7
Rebecca Schneider
Slough Media, Participants must pre-register by Oct. 31 by emailing Christian DuComb at
cducomb@colgate.edu

11/13  TUESDAY 4:15, THE ROBERT HO LECTURE ROOM (105 LAWRENCE HALL)
Laura Moure-Cecchini
Federico Baronello’s EUR_Libya (2012): Contemporary Photography and the Legacy of Fascist
Colonialism

11/14
John Ippolito
How to preserve 21st-century culture--and why most professionals get it wrong

12/5
Bogdan Achimescu
PROJECTS

As a rule, works will be critiqued when they are near completion, giving you an opportunity to respond to this feedback as you work towards completing your project. This may take the form of an individual or group critique. At any time, in or out of class, during office hours or by appointment I encourage you to seek me out for critical feedback, comment or advice on your projects.

TEXTS/READINGS

Readings are chosen to both support the practical work in the studio and to present larger issues concerning the practice, history, criticism and reception of art in contemporary culture. These will be available online or as handouts.

For all assigned readings, you will post required written responses to the Comments section in designated pages on the course site on the appointed due date. Feedback to these postings will in one or more of the following forms: online, in written form and through individual and/or group discussion.

PRACTICAL

I will be using Moodle. You should check the Course Site daily, posted there you will find announcements, news, revisions, updates, additional material, readings and assignments and forums to post required responses to readings.

Final critique will be Thursday, December 20th, 900 – 1100 am.

MATERIALS

Most basic course materials will be provided. Each student is required to have a 1GB portable storage device. Any additional material needs will be addressed for specific projects.
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<table>
<thead>
<tr>
<th>Project One</th>
<th>Surface &gt; Form</th>
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<tbody>
<tr>
<td>Start 9/3</td>
<td>Due 10/3</td>
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In the first part of this project you will observe and model an animal bone in clay. Emphasis will be placed both on the successful translation of observation into form, from building an armature to the surface treatment of the completed work and on self-observation via process. Drawing, 3D scanning and other forms of documentation will be used to as part of this close visual/formal analysis of surface/form. Students will be introduced to the 3D modeling software Rhino.

<table>
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<tr>
<th>Project Two</th>
<th>Composite &gt; Constructed</th>
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<tr>
<td>Start 10/8</td>
<td>Due 10/24</td>
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Using cardboard, wood and adhesives you will build up skins/surfaces based on natural geometries. These surfaces will become basis for new recombinant forms.

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<tr>
<th>Project Three</th>
<th>Duplicate &gt; Reproduce</th>
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<tr>
<td>Start 10/29</td>
<td>Due 11/14</td>
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We will explore Mold-making as a means to duplicate and create form, using rubber, plaster bandage and plaster from found objects.

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<tr>
<th>Project Four</th>
<th>Graft &gt; Fuse &gt; Chimera</th>
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<tr>
<td>Start 11/19</td>
<td>Due 12/12</td>
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Using 3D scanner, you will scan some surface/object/body and using 3D design software graft a new form to that surface; final product will be produced in part with 3D printer. During the course of the project, you will rework, modify and refine designs virtually and physically.

Final Exam/Critique

Final critique will be Thursday, December 20th, 900 – 1100 am.