Fall 2018

ARTS 406

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DESCRIPTION

Through the course of the semester you will produce an independently conceived project, culminating in a group exhibition at the Clifford Gallery. Through studio work, research, critiques, writing, and presentations, you will come to a deeper understanding of the impulses, ideas, and histories that animate you as an artist. Through collective conversations in critique and in the studio we will create a supportive and challenging learning environment, encouraging each member of the class to produce the work they truly want to make, at the highest level possible. You should emerge from the class with a strong sense of your voice as an artist and understanding of your process will outlast the class.

Electric Dress, 1956, Atsuko Tanaka
STUDENT OBJECTIVES
Your primary task in this course is to complete an independently generated project. This emphasis on independent studio practice will help you develop your distinctive artistic voice, as well as provide you with opportunities to learn to present your work in a coherent and engaging manner. You will also expand your technical, historical, and theoretical understanding of art.

COURSEWORK
In addition to regular critiques / studio visits, students will
- Make presentations
- Write on their own work and the work of others
- Attend the Art and Art History Lecture series
- Put together a final portfolio
- The course will culminate in a group exhibition accompanied by gallery talks, where students present their work in finished form.

Please be prepared to take notes in class, during critiques, presentations and demonstrations.

At the end of the semester interested students may apply to work on an honors eligible project in the spring semester, taking the form of an independent study with their thesis advisor. An Honors Project may be a substantial reworking of the Thesis Project, or it may be a discrete project that meaningfully engages the central questions and ideas raised by the Thesis Project. The key is that the Honors Project builds on work completed in the fall semester and can therefor dig deeper and be more ambitious.

ATTENDANCE + PARTICIPATION
Class attendance is necessary for individual and group development. Your contributions of opinion, analysis, information and discovery are essential to an exciting studio class. Your attendance and participation in the lab, discussions and critiques is necessary, expected and required. Attendance will be taken at the beginning of every class meeting, including lab days.
- More than three absences will lower your course grade.
- More than four absences may result in failing the class.
- Two late arrivals are the equivalent of one absence, as are two early departures.
- Failure to fulfill the basic requirements of class participation (studying for another class, failure to bring necessary work, etc.) may constitute an absence.
- Attending critiques are essential, they provide a valuable and unrepeatable context for receiving feedback on your work.
- Missing critique is grounds for failing a project.

Whenever possible prior notice should be given for missed classes. Lectures and demonstrations will not be repeated. Absent students are responsible for keeping up with all assignments and material covered. If you are absent contact a classmate to see what you missed.

The personal use of all electronic devices during class is strictly prohibited. This includes personal music players; talking, texting, checking email on phone, etc. All such devices must be turned off except when their use is directly relevant to the course, and only with prior approval. Medically necessary electronic devices (such as hearing aids) are exceptions.
EVALUATION
Grades will be based on the following criteria:

55% Production of a cohesive and engaging independent project
15% Capacity to present on and contextualize work (as made evident in writing / presentations)
15% Contributions to group discussions and critiques
15% Consistent attendance, participation, and engagement in coursework

Please Note
This syllabus is subject to change with advanced notice.

IMPORTANT DATES:

WEEK 2
Monday, September 10
Artist Research

WEEK 3
Monday, September 17
Project Proposals due

WEEK 6
Wednesday, October 10
Artist Statement first draft due

WEEK 7
Monday, October 15 and 17
First Group Critiques

WEEK 9
Monday, October 23 and Wednesday, October 25
Trade Studio Visits

WEEK 11
Monday, November 12 and Wednesday, November 14
Group Critique (dress rehearsal)

WEEK 14
Wednesday, December 5
Begin Install

WEEK 15
Wednesday, December 12
Exhibition opens at Clifford gallery

Gallery Talks will take place December 15 - 17

Final Portfolio due on or before December 21
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