SCULPTURE CARVING AND MODELLING

COURSE CODE: IFA 1119

COURSE NAME: FUNDAMENTALS OF SCULPTURE

Course Description

This course introduces the basic concepts in sculpture as a medium that deals primarily with mass in space. Sculpture is conceived both as an object as well as a subject. Attention is paid to the aspect of function follows form.

Course Objectives/Aims

a) To appreciate individual interests as well as the cultural diversity that each student bring to the Sculpture Course.

b) To build a forum for debate through which every student will become increasingly professional and articulate in their questioning.

c) To build a resource that will enable students realise their creative potential as professional sculptors.

d) To appreciate and respect the different sculpture materials.

Course Outline

Week 1: The Sculptor's Studio Space

- Students are introduced to the Sculpture Studio and shown the basic materials, equipments, tools as well as studio storage facilities.
- Studio Ethics are discussed.
- Questions like what is sculpture, why sculpture, where is the place of sculpture in the social/political life etc are discussed.
- A brief history about sculpture in Uganda is also given.
- Discussion on what gives sculpture its vitality as well as its formal characteristics namely; mass, space, line and form before placing it in its social and political setting.
- Discussion on both traditional and contemporary African Sculpture and how this fits within a wider global context.

Week 2: Preparing the Tools and Materials

- Preparing Ball Clay, which is the primary material for a sculptor.
- Preparing clay-modelling tools from wood/bamboo, metal etc.

Week 3: sketching and construction

Sketching and construction of basic shapes in sculpture. These include cylinders, cones, spheres, cubes, rectangles, pyramids, etc .

Week 4: Assembling.

- Skills in manipulating clay are introduced

- Assembling of the assortment of shapes to create balanced sculptural forms. At this stage, the subject matter portrayed is not important.

Week 5: Discussion

Display discussion and assessment of the sculpture works developed on the basis of balance, technical expedience, visual impact and creativity

Week 6: Sketching and application

Sketching and application of basic shapes to develop a sculpture of one's choice Independence of thought is emphasised **Week 7-8: Continuation** Continuation of the task above

Week 9: Discussion

Display, discussion and assessment of the work produced on the basis of understanding of the material, clarity of the idea/subject matter and balancing of forms.

Week 10-11: Sketching and application

- Further sketching and application of the concept of basic shapes to develop a sculpture of one's choice; this time, with an individualised signature.

- Varying textures, colours and sizes are encouraged. (Floral and or animal motifs could be referenced).

Week 12: Discussion

Discussion of the work produced on the basis of understanding of the material, clarity of the idea/subject matter, balancing of forms maturity of idea and creativity.

Week 13 and 14: Conclusion

Generation of an art work(s) (model) that takes on board the basic concepts of sculpture as discussed and elaborated above.

Week 15 Discussion

Display, discussion and assessment of the work developed on the basis how the students has taken on board and made use of the different aspects of the semester one course; Introduction to Modelling course.

Methods of Teaching/Delivery

- Theoretical lectures (power points) and practical demonstrations
- Guided and individual/independent studio engagements
- Trips to places of relevance
- Flexible peer group discussions **Mode of assessment**

Course work 40 per cent (for details see the individual course units above).

End of Semester Examination: Theory examination 10 percent Practical Examination: 40 percent
Reading/reference material

1. Clementine Delliss, 1995; *Seven Stories About Modern Art in Africa,* White Chapel Gallery, London.
2. Eric Shanes, 1989: *Brancusi,* Abbevile Press, Inc., New York.
3. Herbert Read , 1994: *Modern Sculpture,* Thames and Hudson.
4. Jonathan Kingdon, 1962; *ROHO II,* Makerere Printery, Kampala
5. York Ladslas Segy, 1975: *African Sculpture Speaks,* Da Capo Press Inc, New York.
6. N'Gone Fall and Jean Loup Pivin, 2002: *An Anthology of African Art:* The Twentieth Century D.A.P/Distributed Art Publishers Inc, New York, 2002.
7. Rita Gilbert, 1988: *Living With Art,* R. R Donnley and Sons, Willard, Ohio
8. Sydney Littlefield Kasfir, 1999: *Contemporary African Art,* Thames and Hudson London
9. Terry Fenton 1986: *Anthony Caro,* Thames and Hudson, Ltd London
10. Tuck Langland, 1994: Casting in Metal, Lost Wax Method