COURSE CODE: IFA 2220

COURSE NAME: SCULPTURE CARVING AND MODELLING III Course Description

This course builds from that of Semester I above. It extends a practical and theoretical inquiry into themes and materials. It explores further possibilities in different materials. Drawing is still an essential feature of the course.

Course Objectives/Aims

These remain the same as those of Semester I above namely:

1 Developing sculptural ideas/concepts from personal research in form of notes and drawings.

2 To learn different techniques and methods in drawing for sculpture, searching for the relationship between drawing and sculpture

3 To translate ideas/concepts in drawing to marquettes in various sculptural materials and techniques.

4 To produce a final individual sculpture works in selected materials

Course Outline Week 1: Carving.

Discussion with examples the concept of carving: emphasis on the process of cutting away to reveal the sculpture trapped in a material is a key aspect of this course. This calls for careful planning because the unlike clay, materials for carving are inflexible and therefore do not forgive. The importance of designing the idea/motif based on the size and physical characteristics of the material will be stressed. This calls for giving due prominence to drawings and developing Marquettes. Important artists in Uganda and elsewhere who have worked with carving processes will be consulted.

Week 2 and 3: Carving Plaster of Paris.

Understanding the characteristics of Plaster of Paris. Identifying Plaster of Paris debris for carving, or creating them by letting plaster set in a prepared space. Using simple metallic tools to carve Plaster. Staining it with appropriate colour as and when necessary.

Week 4, 5and 6: Carving Wood

Understanding the characteristics of Wood. Identifying the right wood for carving. Preparing wood carving chisels. The skill of carving Wood from rough to the final usually smooth surface quality will be imparted. Options of polishing, charring, staining or even plating the wood sculpture with metal sheets to conclude the sculpture will be highlighted.

Week 7: Carving Soap.

This is a material that will be limited in usage to small sculptures, perhaps the size of Marquettes. Unlike the other carvable materials, soap is flexible and can therefore close to clay.

Week 8: Course work critique

Review of the students' work. Evidence of technical competence, will be highlighted and rewarded. Clarity of subject matter will be equally important.

Week 8 and 9: Clay Modelling

Further exploration of Clay. Forming clay slabs and folding them into figurative and or abstract ideas in both relief and three-dimensional sculptures. Exploiting the potential of clay to pick up a variety of surface textures. Speaking with these textures.

Week 10: Course work critique

Review of the students' work. Search for the visual impact of the sculpture resulting from the creative use of clay.

Week 11 and 12: Conceptual Sculpture

Enlarging the students' Sculptural experiences by introducing them to new languages in Sculpture. Students will reclaim discarded materials assemble them together and give them a new identity. They will use this language to articulate social, political arguments by employing familiar objects in surprising unfamiliar ways. Artists that have worked in this fashion will be referenced.

Week 14: Course work critique

Review of the students' work. Evidence of contribution to the Sculpture vocabulary via unconventional sculpture.

Week 15: Kiln Management

Firing the green ware to a terracotta finish. Polishing as and when necessary. **Learning outcomes**

Students will be able to acquire skills in manipulating a variety of Sculpture materials and processes. They will also be able to contextualise their work within varied spaces. They will be firmly grounded in the discipline and therefore think independently and coherently. They will exhibit eloquence in articulating their concepts visually.

Methods of Teaching/Delivery

Lecture sessions supported by power point presentations, demonstrations, visits to relevant places. These will include museums, galleries, parks ancestral shrines etc...

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. Ann Elliot and Sue Hubbard (20020 (, *Sculpture at Goodwood; a vision for twenty- first century British sculpture,* Sculpture at Goodwood, UK .

2. Lea Vergine (2007), When Trash Becomes Art; *Lea* Vergine.SkiraEditore, Italy.

3. Michaela Unterdorfer 2002, *Works in Marble; Louise Bourgeois,* Prestel Verlag, Berlin, Germany

4. Heinz Ullrich & Dieter Klante (1971), **Creative Metal Craft,** , HarperCollins Distribution Services,

5. Neal Beneza 1995, Sculptures and Drawings: *Stephan Balkenhol,* Smithsonian Institution, Washington DC.

6. Mark Rosenthal (2004), *Actions, Vitrines, Environments; Joseph Beuys,* Menil Foundation, USA

7. Peter Norgaard Lansen (1996) *125 Years of Danish Sculpture,* Statens Museum

8. Barry Midgley (1982), *The Complete Guide to Sculpture, Modeling and Ceramics Techniques and Materials,* North Light Books, Ohio, USA

9. Virginia Button (2007), *The Turner Prize,* Tate Publishers, London UK.

10. James Lingwood (2004), *Susan Hiller; Recall (selected works) 1969-2004,* Balitic Gates head, UK.