COURSE CODE: IFA 3120

COURSE NAME: SCULPTURE CARVING AND MODELLING IV Course Description

This course will examine and analyse some key aspects of modernism and post modernism in Sculpture for both exterior and interior purposes. While it will embrace general sculptural issues of concern for all sculpture students, it will also critically address individual students studio needs. It will be divided into five major topics as follows:

- Theories of Sculptural modernism and post modernism
- Development of sculptural concepts for studio research
- Independent studio experimentation research

Course Objectives/Aims

- To help students to develop the capacity for individual interpretation of Sculptural concepts and ideas
- To encourage students to use studio acquired sculptural knowledge to meet the artistic demands of the society in which they live
- To impart knowledge that can prepare students to se up sculptural studio studio/practices for self-employment

Course Outline

Week 1: Theoretical background

Lecture on the social underpinnings of the Sculpture in Uganda. The influence of Western art on the Ugandan contemporary Sculpture. How Sculpture in Uganda draws on and relates with other disciplines of art.

Week 2 and 3: Theories of Sculptural Modernism and Post Modernism

Lecture on concepts of Sculptural Modernism and Post Modernism and their effects on the development of Sculpture in East Africa. Examination of various Modernism and Post Modernism at the Margaret Trowell School of Industrial and Fine Arts.

Week 3,4,5,6 and 7: Sculptural Studio concepts for Studio Research

Drawing inspiration from exterior and interior environments within the students' surroundings for Sculpture formulation. Transforming theoretical ideas into sculptural forms.

Week 8,9,10,11,12,13,14 and 15: Studio Sculptural designing process

Development of skills involved with generation of ideas as a central component in the process of Sculpture. The role of sketches and marquettes in the development of three-dimensional concepts and skills in exploring a wide range of permanent and impermanent materials

Learning Outcomes

Students would have gained confidence in talking and writing about their work. They will be able to account for all steps they take in the execution of their projects. They will be able to write business/sculpture projects that can win funds. They will be able to plan and organise their personal and professional lives.

Methods of Teaching/Delivery

Lectures, writing project proposals and following them, library and electronic research, peer group discussions, study trips to museums, galleries and practicing Sculptors.

Mode of assessment

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

<u>End of Semester Examination:</u>

Theory examination 10 percent

Practical Examination: 40 percent

Reading/reference

Clementine Delliss, 1995; *Seven Stories About Modern Art in Africa,* White Chapel Gallery, London.

Eric Shanes, 1989: *Brancusi,* Abbevile Press, Inc., New York.

Herbert Read , 1994: *Modern Sculpture,* Thames and Hudson.

Jonathan Kingdon, 1962; *ROHO II,* Makerere Printery, Kampala

York Ladslas Segy, 1975: *African Sculpture Speaks,* Da Capo Press Inc, New York.

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.

Rita Gilbert, 1988: *Living With Art,* R. R Donnley and Sons, Willard, Ohio Sydney Littlefield Kasfir, 1999: *Contemporary African Art,* Thames and Hudson London Terry Fenton 1986: *Anthony Caro,* Thames and Hudson, Ltd London Tuck Langland, 1994: Casting in Metal, Lost Wax Method