

Course Description

The course will provide an induction space where each student will clarify their individual sculpture aspirations and define their work programme. From the beginning of the first year, all students will be encouraged to use the Drawing Studio and its facilities. Drawing is a fundamental activity in the Visual Arts and all students are expected to have examined its relevance to their individual work.

As students engage their studio practice based on their research topics, they will account for their different options and choices both thematically and working processes. Sculpture as a language of identification and self expression will be explored and examined.

Course Outline

Week 1:	Theoretical grounding.
Week 2 - 4:	Collecting and analysing the different sculpture materials and possible processes that may cohere with these materials.
Week 5:	Assessment I
Week 6-9:	Making studies/drawings and maquettes that respond to the proposed areas of research. Discussion of the proposed sculptures within a context for which they are intended.
Week 10	Assessment II
Week 11-14:	Further exploration of the thematic and formal content.
Week 15:	Assessment III

Learning Outcomes

Students would have developed a relationship between their research proposals and the studio work.

Mode of Delivery

Library research, individual studio experimentations, critiques, workshops, demonstrations

Mode of Assessment

Course work	40%
End of semester examination	60%

Suggested Reading List

1. Clementine Dellis, 1995: *Seven Stories about Modern Art in Africa*, White Chapel Gallery, London.
2. Eric Shanes, 1989: *Brancusi*, Abbeville 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*
11. Rychner, Rose Marie 1996: *Contemporary Art in Uganda*, Aschaffenburg: Kunsthaus Am Schloss, in cooperation with the Ugandan Artist Promotion Committee
12. Trowell Margaret
 - a. 1937: *African arts and crafts*. Longmans Green and Co. London
 - b. 1952: *Art teaching in African Schools*, Longman London
 - c. 1939 a) 'From Negro Sculpture to Modern Painting', *Uganda Journal*. Vol.6. (41), pp.169-175
 - d. 1939 b) 'The Uganda exhibition in London,' *Uganda Teachers Journal*. Vol. I, No I, pp.255-258.
 - e. 1940: 'The Development of Art and Indigenous Crafts in Uganda', Uganda
 - f. 1941: 'Some Royal Craftsmen of Buganda', *Uganda Journal*. Vol8 (2), pp.47-64.

- g. 1946a: 'Clues to African Tribal History' *Uganda Journal*. Vol.10 (2), pp.54-63.
 - h. 1946b: 'The Rosette Cylinder from Ntusi' *Uganda Journal*. Vol. 10 (2).
 - i. 1947: 'Modern African Art in East Africa', *Man*. No.47 pp.1-7
 - j. 1960a: *African Tapestry*. London, Faber and Faber
 - k. 1960b: *African Design*. London, Faber and Faber
13. Young C. Louis, 1990: *Contemporary African Artist, Changing Tradition*, Rockefeller Foundation New York
 14. Ssendo Pilkington 1992: 'Contemporary Painting in Uganda with Special reference to Three Artists of Meaning' *Uganda Modern Art: Fabian Mpagi Geoffrey Mukasa and Francis Nnaggeda*. Catalogue of exhibition at Galerie am Stubentor, Vienna, 22nd June 1992, Vienna Institute for Development and Cooperation.
 15. Mount, Marshall, W 1989: *African Art: The Years Since 1920*. New York: Da Cap
 16. Court Elsbeth, 1985: *Margaret Trowell and the Development of Art Education in East Africa*. *Art Education* (Nov. 1985), pp 34-41.