

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 3145 Sculpture: Form and Applications

No. of units: 3

Pre-requisite: VART 2145 Sculpture: Materials and Processes or VART 2147 Installation Art

Duration: 52 hours

Cluster: Sculpture

I.1. Course Description & Rationale (200–300 words):

Direct carving is a technique that has been utilized since the beginnings of civilization. The course will focus on such subtractive process and/or the use of reductive thinking as a creative tool to explore sculptural forms. Students will investigate how form can be revealed through different carving approaches and techniques.

In this course students will study the use of working models, templates as well as to work directly with the material to experience both systematic and intuitive methods for producing sculptural form. Students will also examine the application aspects of sculptural form in large scale public sculpture / environmental project through scaled models and appropriate visual presentation formats.

I.2. Course Content:

No.		Hours	%
1.	Idea development: - Variety of strategies for making sculpture with materials that may be carved (e.g. wood, stone, foam, wax etc...) - Small scale models and their use; - Use and production of templates and other drawing methods; - Sculptural form and its application in public space	12	23
2.	Techniques and tools: - Roughing out; - Carving by hand and with power tools (i.e. chiseling, shaving, sanding, sawing, drilling, cutting etc.); - Finishing Techniques for different carving materials (i.e. grinding, sanding, adhesion, texturing, polishing etc.)	12	23
3.	Course work production: - Working models and material studies; - Production of carving piece(s). - Visualization of applying the carving piece(s) into large scale public sculpture	28	54
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Identify significant historical and contemporary approaches of direct carving;
2.	Justify individual project direction as relevant in contemporary art context;
3.	Integrate artistic creativity and technical knowledge;
4.	Create well-crafted sculptural works with chosen material; and
5.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	9					
PILO1.2						
PILO2.1						
PILO2.2			9	9		
PILO2.3		9				
PILO3.1					9	
PILO3.2					9	

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Discussions on and exercises in subtractive thinking including visual presentation with the aid of AV media.	1, 5	4
2.	Development of models, and discussions on the reasons of various types of models	2, 5	6
3.	Demonstration of various tools and techniques for direct carving	2, 3, 4, 5	8
5.	Individual in-class projects	2, 3, 4, 5	22
6.	Critique/critical discussions overseen by the instructor done by students	2, 5	4

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Course work: The students have to produce two pieces of carving work within the course. The works will be assessed based on: - Structural quality and craftsmanship; - Willingness to engage in the techniques introduced; - Ability to apply techniques effectively to communicate idea - The consideration of applying the piece(s) into large scale public sculpture.	50%	2, 3, 4

2.	<p>Visual journal: The students are also required to keep a journal on their course activities. Exercises will be given and assessed to stimulate interaction with the journal and dialogue with the instructor.</p> <p>The journal will be assessed for:</p> <ul style="list-style-type: none"> - Ability to communicate students' understanding of the class, techniques demonstrated and general creative development by the inclusion of drawing, writing, picture taking and theoretical and practical research done; - Quality of entries, and time taken by student to present their ideas clearly and effectively. 	20%	1, 2
3.	<p>Professional attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

**More may be added.*

I.7. References (up to 10 books):

Baldini, Umberto. *The complete sculpture of Michelangelo*. London: Thames & Hudson, 1982.

Brancusi, Constantin. *Brancusi: the White Work*. Milano: Skira; New York: Rizzoli, 2005.

Cuffaro, Dan. *Process, Materials, and Measurements: All the Details Industrial Designers Need to Know But Can Never Find*. Beverly: Rockport Publishers, 2006.

Hedgecoe John. *A monumental vision: the sculpture of Henry Moore*. New York: Stewart, Tabori & Chang, 1998.

Kelly, James J. *The Sculptural Idea*. Long Grove: Waveland Press, 2004.

Liebson, Milt. *Direct stone sculpture: a guide to technique and creativity*. Atglen: Schiffer Publishing, 2001.

McMorrough, Julia. *Materials, Structures, and Standards: All the Details Architects Need to Know But Can Never Find*. Beverly: Rockport Publishers, 2006.

Noguchi, Isamu. *The Isamu Noguchi Garden Museum*. New York: H.N. Abrams, 1987.

Wagner, Anne Middleton. *Mother stone: the vitality of modern British sculpture*. New Haven; London: Yale University Press, 2005.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.