COURSE CODE: IFA 1220

COURSE NAME: SCULPTURE AND MODELLING I

Course Description

Getting to grips with the language of sculpture through carrying out different exercises. Understanding and embracing the various dimensions of different sculpture processes and materials.

Course Objective/Aims

To prepare a student to appreciate the tasks, challenges and responsibilities of functioning as a sculptor through:

a) skills development,

b) appreciating the merits and limitations of the language of sculpture,

c) overcoming biases and stereotypes levelled against sculpture,

d) creatively and innovatively using sculpture to deal with social concerns,

e) acknowledging African Sculpture (past and present),

f) help students to plan and organise their exercises (projects)

g) recognising a successful and a weak sculpture. **Week 1:Tackling the figure**

Making studies of the human skull that will ultimately lead to modelling the human figure (the bust).

Week 2: Figurative modelling

Modelling the human skull paying particular attention to proportion **Week 3-4: Beefing Up**

Filling up the skull with muscles, skin etc... paying attention to anatomy, mood and resemblance.
Week 5: Relief

- Introducing the concept of Relief Sculpture (both low and high)
- Using the bust above to develop a relief sculpture in clay
- Taking moulds and making casts of relief sculptures

Week 6: Discussion

Display, discussion and assessment of the two exercises above on the basis of understanding the materials used, anatomy; accuracy in capturing the personality, mood and resemblance.

Week 7: Clay Casting

- Introducing simple casting processes.

- Creating a simple piece devoid of undercuts for simple casting purposes. **Week 8: Mould Taking**

Taking a mould off the clay piece and recovering the clay pieces using a) slip casting and b) slab-casting methods.

Week 9: Extending the clay recovering process

- Generating a composition(s) from an assortment of slab and slip casts.
- Exploiting the different clay textures to enrich the compositions.
- Voicing thoughts using the developed compositions.
- **Week 10: Discussion**

Displaying, discussion and assessment of the work produced on the basis of technical manipulation of the materials involved and message conveyance.

Week 11: Metal casting I

- Introducing the concept of Metal Casting (both sand and lost wax)
- Making wax patterns using the arts works produced in the previous exercise
- **Week 12: Metal Casting II**
- Building the Sprue and Gate systems on the wax pattern
- Investing the wax pattern in the investment material

Week 13: Kiln Management

- Loading of Green Ware into the kiln
- Firing the Kiln for terracotta finish
- Loading of investments into the kiln
- Firing the investment Kiln to burn out the wax

Week 14: Foundry Management

- Sorting out the metal
- Pouring in the melted metal
- Chasing and patinaring the sculptures **Week 15: Discussion**

Displaying, discussion and assessment of the work produced on the basis of technical competence. Adding final touches on the selected pieces as and when necessary.

Learning outcomes

By the end of the first year, the student should have grasped the basic concepts of sculpture. In as much as they still under the guidance of their lecturers, they should demonstrate that they have achieved independence of thought and perception through individual manipulation of materials and ideas to address key social concerns. They should also know and show that they are bringing to the course their rich cultural background and that they are contributing to the extension of the language of sculpture.

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

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