COURSE CODE: IFA 2120

COURSE NAME: SCULPTURE CARVING AND MODELLING II

Course Description

This course enables the student a to experience further a range of practical and theoretical knowledge and extend the possibilities of the discipline. The course allows for planning a sculpture from a mental picture, through a drawing, marquette and to the final product. It also permits exploration of a variety of sculpture production techniques and methods in modelling clay, and plaster, carving wood, stone and plaster, building in cement as well as casting in plaster and cement.

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: Individual projects based on self motivation of a subject of individual choice.

A lecture on the source of ideas for inspiration by using power point presented by the lecturers and others. Sources will include books, web, galleries and our surroundings. The students will use the knowledge gained from the lectures and their 1st year Sculpture and Modelling to propose their individual projects. Sculptures will be designed bearing in mind the impact they will create in their final home and vice versa.

Week 2: Drawing for Sculpture

Students will develop skills in using different methods and techniques in drawing for sculpture (charcoal, chalk, pens, computer drawing). They will develop ideas/concepts for individual projects,

Week 3: Appreciating the role and necessity of Marquettes.

Students will build clay marquettes from ideas/concepts in drawing gained in week 1 and 2 for individual projects.

Week 4: Course work critique

Examining the path and level of development evidenced by the working process- Drawings and Marquettes

Week 5: Armature Construction

Extending the Marquettes into different materials. Referencing the Drawings and Marquette(s) to build an armature for a Sculpture Project. Students will learn about scaling, bending and joining iron bars by tying or welding, shrouding iron bars with chicken mesh and building a sculpture with Cement, Plaster and Paper Mache.

Week 6 and 7: Project One: - Building a Sculpture in Paper Mache.

Using the armature experience from week 5, students will be build a Paper Mache Sculpture. They will pay attention to soaking of the paper to create paper pulp, mixing of the glue with paper pulp and application of this mixture on the armature to create a sculpture. Application of appropriate colours will also be highlighted.

Week 8 and 9: Project Two: - Building of a Sculpture in Cement

Using the armature experience from week 5, students will be build a Sculpture in Cement. They will pay attention to mixing of cement-sand ratios as well as mixing of oxides for colour harmony.

Week 10: Course work critique

Examining the students' working process, technical competence, rendering as well as clarity of subject matter.

Week 11: Welded Sculpture I

Examining the characteristics of welded sculpture. Exploring the concept of scavenging through junk for sculpture materials. Visiting spaces where scrap can be obtained. Selecting and purchasing scrap to create sculpture.

Week 12 and 13. Welded Sculpture II

Welding scrap to generate sculpture. Recognising the option of combining metal with other materials.

Week 14: Course work critique

Examining the students' working process and technical competence. Focus on ability of student to recognise and identify complimentary parts that can lead to a meaningful sculpture.

Week 15: Continuing with individual dialogue/monologue in Sculpture. Reviewing of the work from the beginning of semester and putting final touches.

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