# COURSE CODE: IFA 3222

# COURSE NAME: ADVANCED AND MODELLING

# Course Description

This course will amplify and conclude the issues raised in the course description of IFA 3120. It creates conditions that will allow a student ample space to think independently. In its open and flexible space, students are able to stretch the boundaries of their discipline and come and thereby make a singular contribution to the language of Sculpture and art in general. In this course, materials and processes are subverted as and when necessary and new information is generated.

## Course Objectives/Aims

* To help students to develop the capacity to be adaptive to changing studio situations.
* To encourage students to be increasingly questioning in the studio work in order to benefit from all possible information sources.
* To ensure that they keep in clear view the pulse and consciousness of the local and international communities which they are mandated to serve.
* To be entrepreneurs.
* The development of Sculptural ideas for Major Work.

### Course Outline

**Week 1 and 2: Independent studio experimentation/research (Project Work)**

Visiting spaces in and outside campus to identify social concerns and thereafter design appropriate sculpture of interventions. Emphasis on creating Sculpture while simultaneously keeping a critical eye on personal artistic development. (Students are encouraged to depart from conventional areas of Sculpture and explore more experimental media).

**Week 2 and 4: Sketches and Marquettes**

Making intensive and extensive drawings marquettes that will clarify a given project

# Week 5: Course work critique

Review of the students’ work. Evidence of search and contribution to the Sculpture vocabulary.

**Week 6, 7, and 8: Application**

Applying the preparatory drawings and marquettes

# Week 9: Course work critique

Review of the students’ work. Evidence of design process, application of researched data and success of the final product judged on the set objectives.

**Week 10, 11, 12: Development of Sculptural ideas for major work I**

Some aspects of the above project(s) would feed into the Major Work

Advanced creative study and research in various mediums which can be used for executing Major Work Projects. Developing Major Work concepts that address social and political concerns. This starts with writing a project proposal.

**Week 13, 14 and 15: Development of Sculptural ideas for major work II**

Resolving the key aspects of the proposed Major Work. Execution of the Major Work under the guidance of their proposals and lecturers. Preparing for the final exhibition. Identifying and preparing the works for the final exhibition.

# Learning Outcomes

Students will have a grasp of the discipline that can allow them to function as sculptors with certainty and confidence. They will be able to identify Sculpture opportunities and seize them. They will be flexible and able to adjust their creativity to fit into the changing labour market.

# 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.

# Reading list

* Art in Theory 1900-2000, An Anthology of Changing Ideas
* Uli Bier 1968, *Contemporary Art in Africa*
* Carlolyn Korosmeyer 1998: *Aesthetics: The Big Questions.*
* Peter Selz and Joshua C. Taylor 1996 *Theories of Modern Art*
* Sidney Littlefield Kasfir 1999*: Contemporary African Art*.
* Ronald L. Coleman*, Sculpture a basic handbook for students*
* Tony Birk, *The Alcemy of Sculpture*
* Richard Rome and Hamish Young, *Fine Art Metal Casting.*