

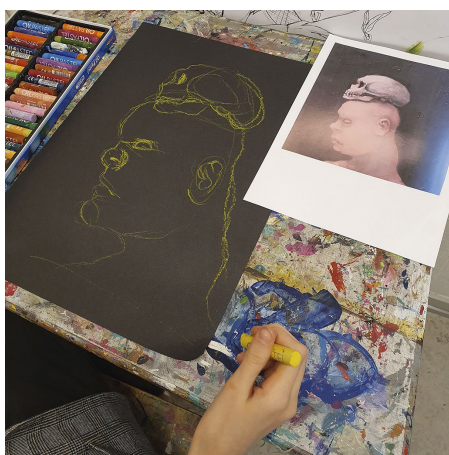


Des bustes en argile rouge

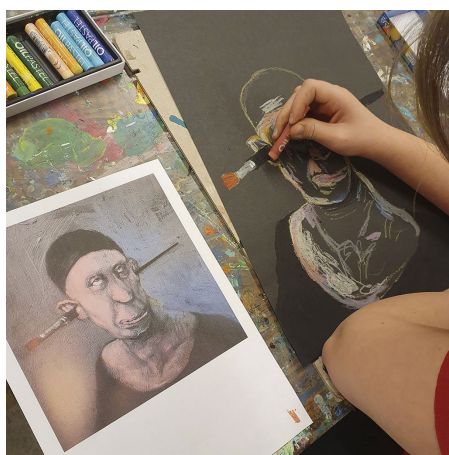
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Ceci est une introduction au projet 5ème-3ème de l'école d'art Herning School of Art. Les 'Fools' (fous) de l'artiste danois Michael Kvium sont connus et aimés par beaucoup. Ils ont leur propre look avec des traits déformés et exagérés, et ils sont souvent représentés avec une sorte d'accessoire sur la tête, qui met l'accent sur l'absurde et le grotesque. En préparation du projet de buste, chaque élève a étudié de nombreuses versions des peintures de fous ('Fools') de Kvium, et chaque élève a choisi le fous sur lequel il souhaite se baser pour travailler. Pour transformer un tableau en buste, les élèves doivent aussi faire preuve d'improvisation et de créativité, car les tableaux ne montrent pas le dos des bustes. Ce projet s'adresse aux élèves de 5ème-3ème (adolescents).

Comment faire



1
Draw templates for the bust in sketch form on black kraft paper with a light oil pastel. Use a print of your chosen "Fools" painting as inspiration. Remember that a typical detail of Kvium's "Fools" is that they wear a prop on their head. Draw the prop as well.



2
Continue working with the sketch and colour it in. Add a "stand" to the bust and further details for modelling later.



3
Allow 5 kg of red earth clay with chamotte for each bust. Start by modelling the raw figure with your hands without details or features. Press/pull the nose, chin or cheeks etc. from the lump of clay. Shape and attach the prop onto the "Fool's" head by scratching the clay and adding slip (clay dissolved in water) to the joint. Wrap the bust in an airtight plastic bag and let it rest/harden for a week.





4 Continue modelling and adding details using ribbon cutters and modelling tools in the now leather-hard clay. Hollow out the finished bust to ensure it can withstand the firing in the pottery kiln. Using a metal wire, carefully cut the top of the figure in a place where it is easy to assemble and repair again later.



5 Carefully hollow out with a ribbon cutter so that the sides are approx. 1.5 cm thick. Remember that there must be a hole all the way through the neck so that there are no air pockets in the bust. Hollow out the top like a "hat" and put on again gently. Make scratches beforehand and apply slip (clay dissolved with water) where the parts will eventually be assembled, smoothed out and repaired.



6 Let the pupils highlight details in the slightly damp clay figure with a white slip (liquid pipeclay). Now let the figure dry completely.



7 Add glaze to selected areas on the bust after firing (first firing) in a pottery kiln at approx. 1,000°C. You may paint on top of the slip to make bright colours stand out clearly. Finally, fire the busts in a pottery kiln at a glaze firing temperature of approx. 1,050°C.