**GLASS ART 1—LAU 2017**

**MOSAIC PORTRAIT: HEARTS TO COMPASSION**

Mosaic Due Date: end of first quarter (exact date TBD)

“…Hearts to Compassion.” Do you recognize this phrase? What does it mean to you? How do you find compassion for others—especially for those whose perspectives may vary from your own?

Imagery can inspire, educate and create connections between the viewer and the subject. The more complete an image or portrayal of a person, the better we understand them and their distinct experience as an individual. Without a complete picture, we run the risk of filling in the blanks with assumptions, clichés, and stereotypes.

What does it mean to make (or attempt to make) a “complete” and accurate image of someone? This task may be impossible. Because our own perspectives and experiences affect the way we interpret other people, any portrait that we create, will also contain elements of our own experiences and ourselves. And that’s where things get interesting.

For this project, you will create a mosaic portrait of a person who has contributed to the advancement of equity and/or diverse representation in any given field (art, science, sports, war veteran). You will research your subject, with the goal of finding a way to appreciate their perspective. In selecting your subject, adhere to the following two criteria.

**Avoid selecting someone you already admire or know a lot about. Learn about someone new.**

**Find a subject who is DIFFERENT from you in at least one of the following ways: class, race, religion, gender, politics, able-bodied status.**

If you don’t know where to begin your research, see the attached list of suggestions. The list is not exhaustive, but can serve as a starting place.

You will research and provide details about your subject and you will present to the class a short oral presentation, and mosaic portrait of that person. Be prepared to tell us what you have learned about your subject that relates to compassion (Why do they care about what they care about? What do you have in common with your subject?). Remember, compassion is not the same thing as feeling sorry for someone. We’ll discuss this more in class.

Feel free to research names from the following list. This is NOT an exhaustive list. It is just a starting point. There are many important names that are not on this list. If the name of the subject you want to portray does not appear here, just let me know so that I can help you think about whether or not you have a “researchable” subject in mind. If you are having a hard time finding someone who is interesting to you, think about searching for people who are prominent in a field that interests you, such as BASEBALL, or FASHION, or AEROSPACE ENGINEERING, or MUSIC.

**REMEMBER, you are required to select someone who has contributed to equity in their field, and who identifies differently from you in at least one way**. For example, your subject’s race, religion, gender, ability, or ethnicity will be different from your own. This creates an opportunity to think about how these differences can shape our individual experiences.

Happy researching!

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| **Sample lists of possible subjects** | | |
| **Politicians**  Harvey Milk  Olympia Snowe  Elizabeth Warren  Kay Bailey Hutchison  Tammy Duckworth  Shirley Chisolm  Nikki Haley  Colin Powell | **Advocates and Activists**  Kate Sheppard  Wilma Pearl Mankiller  Rosa Parks  Aruna Roy  Dolores Huerta  Lucy Stone  Baghat Singh Thind  Mahnaz Afkhami  Malala Yousafzai  Laura M Esquivel  Sarah Deer  Yuri Kochiyama  Bayard Rustin  Chad Griffin  Angela Davis | **Visual Artists**  Frida Khalo  Chuck Close  Mary Cassatt  Lee Bontecou  Joan Mitchell  Barbara Hepworth  Wangechi Mutu  Maya Lin  Julie Mehretu  Cindy Sherman |
| **Athletes**  Anne Wafula Strike  Billie Jean King  Chris Mosier  Jackie Robinson  Alejandro Albor  Dat Nguyen  Roman Gabriel  Junichi Kawai  Sulley Muntari  Serena Williams  Jeremy Lin | **Writers**  Tony Kushner  Audre Lorde  Chrystos  Jessica Valenti  Alice Walker  Anne Moody  Maxine Greene  Sandra Cisneros  Maya Angelou  Martin Duberman  Lady Murasaki | **Other Professions**  Lynn Conway (Engineer)  Richard Isay (Psychiatrist)  José Sarria (Performer)  Leonard Matlovich (War Veteran) |

*A Special Note: Mosaic portraits have a rich history in memorialization of the deceased. If there is someone in your family, or in your immediate community who has passed away within the last year, you may select them as your subject. Please be prepared to make a presentation of your work, including a brief biography of that person, contributions they made to their family or community, and how that person affected you personally.*

Monday, September 18th: Decide on your subject (we’ll have some time in the library to do research).

Monday, September 18-Thursday, September 21: Select an image to work from and prepare that image for transfer (some days in the library, using your iPad and library printers).

Monday, September 25th: Have your prepared image in class, ready to start your mosaic.

Your Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_\_\_\_

**After you have conducted your preliminary research, and come up with a few thumbnail sketches of possible compositions (remember to include a border), please answer the following questions:**

1. Who have you chosen as the subject for your mosaic portrait?

2. Consider the images that you might use as the inspiration for your mosaic, what do these source images convey about the person? A portrait made from a graduation photo will have a very different feel from a portrait made from a family-album photo or a candid snapshot. You may also choose to create your own image (from scratch), rather than use an existing photograph as the foundation.

3. What color palette will you use? What emotions/ideas will these colors communicate to the viewer?

4. What (if any) elements of your image will line up according to the rule of thirds? Are you being careful to frame your subject in a way that does not crop them in an awkward way?

5. What will be in the background?

6. What kind of border will frame your composition?

7. Will you include text in your image?

Thumbnail sketches help artists to pre-visualize their composition options. Experiment with placement and size of the figure. Experiment with background imagery and borders. Think about the rule of thirds and whether or not the figure looks “cut off.” Will you include text in your composition? From these sketches, determine your composition. If you want more paper, let me know!

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**A Note on Patience:**

It is important to understand that mosaic work is a slow process. It takes focus and patience to successfully plan and make a mosaic. Rushing through a project will only cause avoidable accidents, shoddy craftsmanship, and unsatisfactory work. This is an opportunity to practice patience with yourself, and with the process. This project will be completed by the end of the first quarter.

**Timeline/Procedure (estimated 34 class periods)**

* Day 1-2—Intro/history/sample of mosaic, Safety, Glass handling
* Day 3-5—Research days, including visual research
* Day 5 onward—Mosaic procedure instruction.
  + Paint and prepare panels
  + Make preliminary sketches for transfer (“light-and-dark value mapping”)
  + Transfer image onto board (**very lightly and in pencil!**)
    - Remember that the mosaic does not need to be photo-realistic!
    - Be aware that if you are planning on using clear glass, that if your pencil marks aren’t done very lightly or erased well enough, they will show through.
  + Tutorials on cold-working equipment
  + Cut and arrange tesserae (multiple days)
  + Grout- at least two layers (2 days)
  + Clean glass (partial day)
  + Write artist’s statement
  + Formal critique of a peer’s mosaic
* Interspersed throughout the project will be in-progress critiques and discussions

**Skills:**

* Glass shaping/cutting
* Graphite image transfer
* Glass scoring
* Gluing
* Consistent grout spacing
* Power tools: band saw, ring saw, lapping wheel, lathe
* Grouting

**Design Concepts:**

* Layout/Design
  + Picture Space
  + “Rule” of Thirds
  + Border
  + Composition
  + Color
  + Scale
  + Balance
  + Unity

**Vocabulary**

**Thumbnail Sketch:** a small and informal sketch that aids in making decisions about layout and other design ideas.

**Mosaic:** the art of creating images with an assemblage of small pieces of colored glass, stone, or other materials. It may be used in decorative art, fine art, or of cultural and spiritual significance as in cathedral ceilings and floors. Small pieces, normally roughly cubic, of stone or glass of different colors, known as tesserae, are used to create a pattern or picture.

**Tesserae** (pronounced "tessera"): a Latin/Roman word meaning "cube." These cubes are the basic building blocks of Mosaic and consist of a number of materials, including glass, ceramic, marble, stone, pebbles—virtually anything can be used to do a mosaic and any combination of materials can be used.

**Opus:** the organization of the tesserae is known traditionally as the "opus." By being familiar with, and understanding the results of using various opuses, one can pre-visualize the ultimate outcome/look of their work. In music or literature, an opus is a complete piece of work or composition.

**Picture Space:** this is the sense of depth portrayed in an artwork (foreground, middle ground, back ground).

**“Rule” of Thirds:** this is one method of establishing balance in a composition.

**Composition:** this is the arrangement of elements in a work of art.

**Scale:** this refers to the relative sizes of different parts of a composition.

**Unity:** this refers to an aesthetic sense of completeness and belonging of all components within a composition.

**Opacity, Translucency, Transparency:** these words relate to the amount of light that is visible through a material such as glass.

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| Mosaic Opus Techniques | | | |
| **Opus Regulatum:** A regular patter of tesserae, like a grid; all tesserae align both vertically and horizontally.  Description: pus regulatum tiles  Description: http://www.mosaic-tile-art.com/images/mosart1.jpg | **Opus Tessalatum:** Tesserae form vertical or horizontal rows, but not both.  Description: essellatum mosaic  mosart3 | **Opus Vermiculatum:** A single row, or several rows, of tesserae following an outline of a shape. The effect is a little like a halo, highlighting the subject and providing contrast against a background with tesserae laid in a different style.  Description: pus vermiculatum  mosart5 | **Opus Musivum:** This is an effect rather like ripples on a pond, with repeated rows of tesserae which spread out to fill a background to the edges of the mosaic area.  Description: http://shops.ecorner.com/WebRoot/ecdb4/Shops/specialtyartglass/MediaGallery/Opus_0020_Musivum.jpg  mosart6 |
| **Opus Palladianum**: A random placement of irregular mosaic tesserae.  Description: pus paladanium  mosart4 | **Opus Sectile:** This is a technique where, instead of being made up of lots of individual tesserae, shapes in a picture are made from larger, specially cut, pieces (perhaps of tile or stone).  Description: pus sectile lobster  mosart2 | **Opus Classicum:** This technique combines opus tessellatum with opus vermiculatum. This technique creates a very strong, sharp and clear image.  opus_classicum_mosaic  mosart7 |  |

**Resources:**

<http://www.mosaic-tile-art.com/mosaic.html>

<http://www.thejoyofshards.co.uk/index.shtml>

<http://www.bamm.org.uk/>

<http://en.wikipedia.org/wiki/Mosaic>

<http://www.huffingtonpost.com/entry/the-artist-behind-controversial-michael-brown-sculpture-explains-her-motivations_55a7cce2e4b04740a3df1aed>

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| GLASS CUTTING TOOLS and COLD-WORKING MACHINES | | |
| **Scoring Tool** or Self-oiling Cutter  Used for scoring glass. Use with straightedge for longer cuts. | http://www.bullseyeglass.com/products/media/catalog/product/cache/1/image/5e06319eda06f020e43594a9c230972d/0/0/007008-TOOL-M-EACH-W01.jpg  **Running Pliers**  A tool for breaking glass along a line that has been scored from one end of the glass to the other. Use with scoring tool | http://www.bullseyeglass.com/products/media/catalog/product/cache/1/image/5e06319eda06f020e43594a9c230972d/0/0/007006-TOOL-M-EACH-W01.jpg  **Grozing Pliers**  Used to break thin strips of scored sheet glass and nibbling away at rough edges. Use with scoring tool. |
| **Circle Cutter** with ball-bearing head  Used for scoring circles and arcs. Use with running pliers. | http://www.hartleywilliams.com.au/flame-working-tools/img/004.jpg  **Tile Nippers**  Hand-held tool for cutting glass in irregular shapes. | http://www.bullseyeglass.com/products/media/catalog/product/cache/1/image/5e06319eda06f020e43594a9c230972d/0/0/007271-TOOL-M-EACH_3.jpg  **Straightedge** with rubber anti-skid pad  Used for enduring straight scoring lines down the length of a standard glass sheet. |
| wheel  **Lapping Wheel**  Used for grinding and polishing glass. Useful for creating flat facades. USE WATER | http://www.deltaonelapidary.com/photos/AR4012.jpg  **Glass Lathe**  A machine used in conjunction with wheel grinders to shape and polish glass surfaces. USE WATER | http://www.contractorsdirect.com/core/media/media.nl?id=4059&c=494083&h=711056bff8edca131a5a  **Ring Saw**  A motorized saw for cutting glass- cuts in all directions, grinds as it cuts. USE WATER |
| MK_Diamond_158252_MK_Diamond_158252_MK_145_1_2_Horsepower_4_1_2_Inch_Wet_Tile_Saw_Save_price  **Tile Saw**  Used for cutting straight edges on thick glass. USE WATER | ../../../../Screen%20Shot%202017-09-12%20at%205.13.36%20PM.png  **Band Saw**  Used for cutting tight curves and concave curves. USE WATER |  |