

MOSAIC ART NOW

Exhibition in Print 2011

SAMPLE ARTICLE

Each artist selected for the Exhibition in Print 2011 will be awarded a four-page article in Mosaic Art NOW 2011 Exhibition in Print. Within that four pages will be:

- An Artist Statement
- Jurors' Comments
- Full and detail photos
- Descriptions of each mosaic

The following pages present an article similar to the ones that will appear in the Exhibition in Print. It is based on the Ann Gardner article that appeared in the 2010 edition of Mosaic Art NOW and provides excellent examples of an artist statement and commentaries on the mosaics.

All photographs are presented here with the permission of the artist. These photographs and mosaic designs are the copyrighted property of Ann Gardner and cannot be reproduced without the permission of the artist.

For more information about the Exhibition in Print 2011, go to:
<http://www.mosaicartnow.com>



Ann Gardner

Seattle, Washington, USA

Juror Comments

Bernice Steibaum

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I use glass mosaic extensively, because it infuses color and light into my sculptural work.

Colored glass reflects light with a luminosity unlike any other material, such as paint, powder coating, or resin. Cut into small squares with each piece placed at a slightly different angle, my glass mosaic catches light in a unique way, adding texture and complexity to a surface — it creates a shimmering skin.

I fabricate most of the mosaics in my studio. It is a simple process: colored sheets of glass are backed with different metal foils and then cut into small pieces. Small pieces allow me to apply flat glass onto complex curves; the curves allow the glass to catch the changing light of the day; the metal foil reflects the light back to the viewer.

When I am approached for a commission, a few of my considerations include the following: who will use the space, what is the light quality, who works in the space, how will a piece affect the surrounding architecture, and what will the scale of the piece be in relationship to that architecture?

I am very committed to using durable, low-maintenance materials. My goal is to ensure that neither my materials nor my ideas become dated.

Whether I create a sculpture for a private or a public commission, I am interested in the same issues: I want my work to elicit an emotional response, such as celebration, quietness, or calm, and facilitate a connection to that response for the viewer.

DUSK (left, detail right)

Glass, steel; 79 h x 39 w x 3 d inches.

Dusk evokes the experience of light at a specific time of day. The eight circles differ slightly in their coloration — coloration that depicts the light just before sunset. The glass in this piece has been acid — etched before cutting to capture the softness and the subtle differences in the light at this time of day. This is a wall piece, but it catches the light in a unique manner because each of the eight circles has a slightly convex shape.



LEBEG

Glass, steel, terrazzo floor;
78 h x 16 w x 16 d feet.
Photography by Russell Johnson

Lebeg (a Hungarian word that means “slight movement in the air”) is a hanging mosaic mobile that was created for a 100-foot-tall space in the main entrance of the Washington State Convention Center in Seattle.

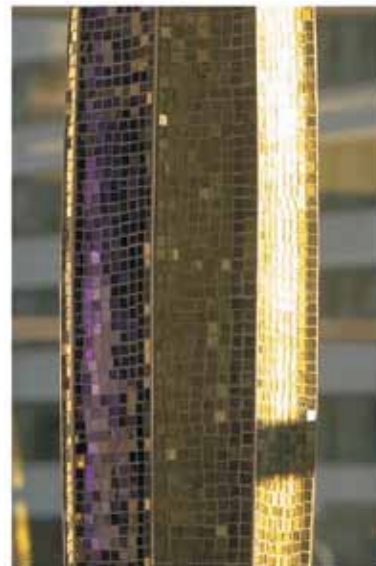
Nine 12-foot-long pendants are hung at different heights. The mosaic glass covers the pendants; one side of each pendant is a dark olive green, and the other half of each pendant brings a color from nature in Washington State into the busy life of downtown Seattle.

The top of each pendant is a metal cone that is fabricated with an interior ball bearing designed to move in the event of earthquake.

The floor is made from terrazzo whose circles reflect each color of the pendants above.

Lebeg provides color and texture for a viewer who is close to the piece or at a distance. Attached to a motor that moves it very slowly in the space, this piece offers viewers on four levels the opportunity to “slow down” their pace in the hustle and bustle of the convention center. The metal leaf that backs the mosaic glass reflects the light and provides a star-like quality as the piece slowly moves in the space.

The enormous glass windows of the Convention Center allow *Lebeg* to reflect light throughout the day. The images in the accompanying photograph show how the glass catches ambient light with a very different effect at nighttime.



DANZA DEL CERCHIO

Glass; 11 h x 48 w inches.
Photography by Russell Johnson

This is one of my first exterior mosaics and also the first mosaic I constructed with Franz Mayer in Munich. The inspiration for this piece was taken from a series of monoprints I had previously made.

I chose these prints for a couple of important reasons. First, I felt the color would contrast the rainy weather in Seattle. Second, I wanted to explore creating transparency when using a material (smalti) that is opaque and solid. *Danza del Cerchio* has subtle variations in the different hues of each color. These slight variations help create the effect of transparency, as if one color overlays another.

I have since worked on a number of projects with Franz Mayer, and it has been a delight to do so. We have successfully worked together translating my ideas into mosaics. We share photos of progress and when necessary, I travel to Munich and collaborate on site at Franz’s studio.

I am currently finishing another large exterior sculpture in Seattle that Franz Mayer and I have created together.

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