

Aleksandar Pantić

**CREATIVE PRACTICE OF MOSAIC ART,  
THE HERITAGE WITHIN**

MA Thesis in Cultural Heritage Studies: Academic Research, Policy, Management.

Central European University

Budapest

May 2018.

# **CREATIVE PRACTICE OF MOSAIC ART, THE HERITAGE WITHIN**

by

Aleksandar Pantić

(Republic of Serbia)

Thesis submitted to the Department of Medieval Studies,  
Central European University, Budapest, in partial fulfillment of the requirements  
of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,  
Management.

Accepted in conformance with the standards of the CEU.

---

Chair, Examination Committee

---

Thesis Supervisor

---

Examiner

---

Examiner

# **CREATIVE PRACTICE OF MOSAIC ART, THE HERITAGE WITHIN**

by

Aleksandar Pantić

(Republic of Serbia)

Thesis submitted to the Department of Medieval Studies,  
Central European University, Budapest, in partial fulfillment of the requirements  
of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,  
Management.

Accepted in conformance with the standards of the CEU.

---

External Reader

Budapest  
May 2018.

# **CREATIVE PRACTICE OF MOSAIC ART, THE HERITAGE WITHIN**

by

Aleksandar Pantić

(Republic of Serbia)

Thesis submitted to the Department of Medieval Studies,  
Central European University, Budapest, in partial fulfillment of the requirements  
of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,  
Management.

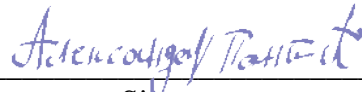
Accepted in conformance with the standards of the CEU.

---

External Supervisor

I, the undersigned, **Aleksandar Pantić**, candidate for the MA degree in Cultural Heritage Studies: Academic Research, Policy, Management declare herewith that the present thesis is exclusively my own work, based on my research and only such external information as properly credited in notes and bibliography. I declare that no unidentified and illegitimate use was made of the work of others, and no part of the thesis infringes on any person's or institution's copyright. I also declare that no part of the thesis has been submitted in this form to any other institution of higher education for an academic degree.

Budapest, 21. May 2018.



---

Signature

# Abstract

The study is formed as multidisciplinary, theoretical, academic discussion about mosaic art and its` referent creative practice made from trilateral perspective. This concerns the problematics of practice of artistic creation, transfer of knowledge and, cultural and historical interpretations and evaluations of mosaic art equally.

The purpose of the study is to offer the proposal for understanding and interpretation of heritage of the creative practice of mosaic art, from the standpoint of present-day mosaic creation practitioners. While two main goals of study are:

- To examine and to reconcile the understandings of the heritage of mosaic art and heritage of mosaic creation practice in contexts of visual art studies, cultural heritage studies and art education.
- To propose a model of heritage of mosaic creation practice, taken from the perspective of mosaic creators by realizing of how the heritage of mosaic art, and heritage of mosaic art creation practice are related to contemporary mosaic design and contemporary mosaic creation practice.

Main results brought by this study are:

First, the study itself is the proposal of the model of understanding and interpretation of heritage of the creative practice of mosaic art taken from the standpoint of present-day mosaic creation practitioners.

Second, there are three critical Insights about phenomenology of mosaic art and phenomenology of mosaic creation practice summarized by the study, these are:

- Mosaic artists and artisans find that the critical part of mosaic art heritage is the body of knowledge and experiences related to the mosaics creation. This knowledge is represented and embodied as the system of mosaic design, while the creative experience of each mosaic maker is individualized and unique. Both, the body of knowledge and the body of experience are mutually interconnected and culturally and historically grounded.
- The existence, historical persistence, active use, and specific character of the mosaic design system combined with creative experience, allows novel artistic solutions to be created within the bounds of formal aesthetical and technical properties of the mosaic art-form. This setup defines the mosaic as distinct traditional visual art practice and as distinct visual art-discipline equally.
- Transfer of the knowledge and experience of mosaic creation practice between individuals, groups, communities, and generations, makes guarantee of existence, persistence, and continuity in using of mosaic creation practice in human civilization across time, space and cultures.

Concerning the methodology, the conducted research was based on, on researcher`s extensive artist-professional experience in creating mosaic artworks and in teaching mosaic art to the students as well as on theoretical and practical examination and analysis of sources and data relevant to study subject, their mutual interrelations, and their relations to their referent socio-cultural and historical contexts.

Study has its meant for being used as guidelines or as assessment to help scholars, researchers, educators and activists, in designing various educational forms and programs for teaching mosaic art, as well as in developing various programs and projects dedicated to the heritage of creative practices of visual arts in general.

# Acknowledgements

Many special thanks for the help and support that I received for developing and delivering this study goes to my supervisors prof. Gerhard Jaritz and prof. Jozsef Laszlovszky;

Special thanks for giving me support in being persistence at working on the study and having understanding for time-consuming process of writing of the study goes to my beloved wife Stana and to my beloved daughter Jovana.

Special thanks for providing me willfully with the first-hand research material and data, and with optimal conditions for conveying the research that was necessary for delivering this study goes to my Mosaic Art course students and to my mosaic course teaching assistants from the Center for Fine Arts` Education Šumatovačka in Belgrade, Serbia.

Many thanks also goes to my fellow CEU colleges, students who attended the CEU mosaic workshop and, to my fellow student colleges from Cultural Heritage Studies program, who shared with me the experience of studding the program.



# Table of Contents

Abstract .....	i
Acknowledgements .....	iii
Table of Contents .....	iv
List of Captions .....	viii
INTRODUCTION .....	1
Application of the Study .....	1
Research Background, Subject and Goals of the Study .....	2
The Research Questions and the Structure of the Study .....	4
CHAPTER 1 - THEORETICAL FOUNDATIONS AND CRITICAL APPARATUS OF THE STUDY .....	7
Configuration and Limitations of the Research .....	7
Epistemological Position of the Researcher .....	7
Cultural, Ideological and Political Bias .....	8
External and Internal Development of Mosaic Cultural Expression .....	9
Professional, Scholar, and Scientific Systematizations and Terminology: .....	11
Academic Institution, Context and Affiliation: .....	12

Organizational and Financial Conditions: .....	12
Major Methodological Problems and Approach.....	12
The Conceptual Framework of the Study .....	14
Data Presentation .....	21
The Focus of the Research.....	22
Main Methodological and Epistemological Tools .....	27
Theoretical Support.....	27
Mosaic as a Field of Cultural Reproduction .....	33
The Research Sources .....	36
Actual Creative Practices of Mosaic Art .....	40
Mosaic Courses and Workshops (curriculums, programs, reports).....	40
You-Tube Channels Dedicated to the Mosaic Creation .....	42
Internet-Based Publications Dedicated to the Mosaic Art.....	42
Visual and Material Sources and Evidences about Mosaic Creation Process .....	43
Mosaic Works, Artworks, Decorations and Items.....	43
Academic, Scientific and Professional Editions and Editorials about Mosaic Art.....	44
Conclusion .....	45
CHAPTER 2 - MOSAIC AND ITS` CONTEMPORARY CULTURAL HABITUÉ .....	46
Historical Legacy of Mosaic Art.....	46
Mosaic in the context of contemporary religious, heritage-orientated cultures.....	50

Mosaic and the Art-World .....	52
Art Education, Visual arts` Studies and Visual-Arts Academia .....	55
Contemporary Visual Arts` Market, Artistic Research and Avant-Guard.....	56
Mosaic in Cultural-Heritage World .....	58
Mosaic artworks preservation and conservation studies and practices:.....	59
Mosaic in the Context of UNESCO`s Cultural Heritage Policies .....	59
Mosaic Artists as Mosaic Heritage Bearers .....	63
Conclusions.....	65
CHAPTER 3 – MOSAIC AS CREATIVE PRACTICE .....	67
Tangible and Intangible Aspects of Mosaics Production .....	67
Dimensions of Mosaic Creation Practice.....	69
Context Dependence: .....	70
Human creativity:.....	70
Learning, sharing and transferring knowledge and skills: .....	71
Handmade Production.....	73
Production Modes of Mosaic Practice .....	75
Conclusions.....	78
CHAPTER 4 - MOSAIC AS ARTFORM.....	80
System of Mosaic Design .....	84
Modular Construction (Modularity) .....	86

Creative Elements of Mosaic Design.....	87
Artistic Creation Process.....	88
Functional Elements of Mosaic Design .....	89
Relationship with Architecture .....	90
Formal Elements of Mosaic Design.....	94
Mosaic Modulus (module):.....	95
Traditional Mosaic Module`s Materials.....	96
The Interstice: .....	99
Andamento and Tiling: .....	101
The Opus:.....	103
Mosaic Image Surface Formal Qualities.....	104
Technical Elements of Mosaic Design .....	106
Conclusions.....	112
CONCLUSION.....	114
Rethinking creative-artistic traditions.....	114
Mosaic as Cultural Phenomenon .....	117
The Closing Statements .....	121
BIBLIOGRAPHY.....	122

# List of Captions

TABLE 1: SCHEME OF ANALYTICAL STRUCTURE OF THE STUDY	5
FIGURE 1: CONCEPTUAL FRAMEWORK OF THE STUDY	21
TABLE 2: MANIFESTATIONS OF MOSAIC ART HERITAGE	24
TABLE 3: SCHOLAR AND ACADEMIC, THEORETICAL FOUNDATIONS FOR CONSTRUCTING ARGUMENTATIONS IN THIS STUDY	29
FIGURE 2: MOSAIC AS FIELD OF CULTURAL (RE)PRODUCTION	35
TABLE 4: LIST OF TYPES OF RESEARCH SOURCES USED FOR THE STUDY	37
TABLE 5: HISTORICAL DEVELOPMENT OF MOSAIC ART - A NUTSHELL REVIEW	47
FIGURE 3: MOSAIC AND GLOBAL MASS-MEDIA DISCOURSE ABOUT ART	50
FIGURE 4: COMPARISON OF MEDIEVAL AND CONTEMPORARY ORTHODOX CHRISTIAN ECCLESIAL MOSAIC ART	51
FIGURE 5: DIVERSITY OF INDIVIDUAL ARTISTIC EXPRESSIONS IN NEO-BYZANTINE ECCLESIAL MOSAIC ART- STYLE	51
FIGURE 6: MAIN SUBJECTS OF INTEREST OF PRESERVATION AND CONSERVATIONAL STUDIES	59
FIGURE 7: MOSAIC CREATION PRACTICE - INFOGRAPHIC	69
TABLE 7: REGIMES OF MOSAIC CREATIVE PRACTICE	75
TABLE 6: MOSAIC PRACTICES ACCORDING TO CRITERIA OF CREATIVITY	76
TABLE 8: RELATIONSHIPS BETWEEN REGIMES AND MODES OF MOSAIC CREATION	77
TABLE 9: BASIC DIFFERENCES BETWEEN THE PRACTICES OF VISUAL ART AND VISUAL ART'S CRAFTSMANSHIP	79
TABLE 10: MOSAIC AS TRADITIONAL VISUAL ARTS` PRACTICES - MAIN CHARACTERISTICS	79
FIGURE 8: HISTORICAL CONSISTENCY OF MOSAIC AS VISUAL ARTS` FORM	82
FIGURE 9: THE MOSAIC DESIGN SYSTEM - CONCEPTUAL MAP	85
FIGURE 10: EXAMPLES OF MODULARITY	87

FIGURE 11: THE DYNAMICS OF ARTISTIC CREATION PROCESS	88
TABLE 11: FUNCTIONAL ELEMENTS OF MOSAIC DESIGN	90
FIGURE 12: MOSAIC AND ARCHITECTURE	93
FIGURE 13: SIMILARITIES BETWEEN THE STONE WALL AND THE MOSAIC SURFACE.	94
TABLE 12: TRADITIONAL MOSAIC MATERIALS	98
FIGURE 14: THE INTERSTICE	100
FIGURE 15: ANDAMENTO AND TILING	102
FIGURE 16: EXAMPLES OF USE OF OPUS IN MOSAIC	104
FIGURE 17: FORMAL QUALITIES OF MOSAIC IMAGE SURFACE	105
TABLE 13: TYPICAL METHODS OF MOSAIC CREATION	108
FIGURE 18: TYPICAL MOSAIC MAKING TOOLS	108
TABLE 14: PROCESS ALGORITHM OF MOSAIC CREATION	109
FIGURE 19: MOSAIC'S PHYSICAL CONSTRUCTION AND STRUCTURE	111
TABLE 15: MULTITUDE OF MEANINGS OF TERM MOSAIC	118
TABLE 16: HERITAGE-DEVELOPMENT BALANCE IN MOSAIC ART	119
TABLE 17: HERITAGE FUNDAMENTALS OF MOSAICS' CREATION PRACTICE - A MOSAIC CREATOR'S VIEW	119
TABLE 18: HERITAGE OF MOSAIC ART CREATION PRACTICES - MOSAIC CREATOR'S VIEW	120

# INTRODUCTION

This study is developed as theoretical proposal dedicated to the examination and explanation of how creative and heritage aspects of mosaic art are interconnected and how they impact each-others. The study is based on a combination of multidisciplinary practical and theoretical research taken in domains of present and past mosaic art creation practices, contemporary mosaic art education practices, art history and cultural heritage studies alike. Both, the research taken, and the presented results are approached and processed in a syncretic way, through combining artist`s and scholar`s perspectives, experiences and knowledge. While the purpose of the study is to offer the proposal for understanding and interpretation of heritage of the creative practice of mosaic art, from the standpoint of present-day mosaic creation practitioners. Considering the form of the study, it could be understood as multidisciplinary, research project that addresses problematics in the fields of mosaic art creation and design in relation to mosaic art heritage

## Application of the Study

The study provides some guidelines to help in designing various education forms for teaching mosaic art. Besides, the study also may be used as assessment for the development of various programs, projects and practices dedicated to the education and heritage of other traditional art practices. Considering the target users` groups, the study has is meant for professional artists, art educators, heritage professionals, social and cultural activists, as well as all other scholars, researchers or students interested in the topic.

## Research Background, Subject and Goals of the Study

The main motifs for delivering this study are the author's professional concerns and interests in two distinctive areas of research and professional endeavor:

- Creative practices in visual and applied arts, specifically those related to design and handmade creation of static 2D and 3D artworks by using traditional and pre-modern artistic techniques, materials and media. Those creative practices are also characterized as *traditional art and artistry practices*, with *mosaic art* as its typical example.<sup>1</sup>
- The development of art education programs, focused on aim of fulfilling human needs for self-development, and self-realization through using means of artistic creation and expression.

The synergy of those two, lead me to a development of several years-long, professional, research project of creating and designing educational agenda that deals specifically with transfer of artistic knowledge and experience concerning traditional visual arts' creative practices. The focus of this agenda was designing and conveying long-term mosaic-art learning course for mature students (19+ years of age).

Along with the development of the project, the need for students' learning to use both, traditional and novelty approach when creating and designing mosaic artworks turns to be one of the major importance. At the practical level of daily art-teaching, within the context of mosaic art course, this is resolved through teaching the students system and principles of mosaic design,<sup>2</sup> and engaging them in working with traditional and contemporary concepts and methods of mosaic creation alike.<sup>3</sup> In aim to apply this educational practice efficiently and

---

<sup>1</sup> Along with mosaic other typical examples of such artistic practices are sculpturing in stone and clay, fresco and oil paintings, encaustics, premodern tempera etc.

<sup>2</sup> Dierks, Leslie. *Making Mosaics: Designs, Techniques & Projects*. Lark Books, 2004.

<sup>3</sup> Kelly, Sarah, Juliet Docherty, Anne Read, and Rosalind Wates. *Complete Mosaic Handbook: Projects, Techniques, Designs*. Firefly Books, 2004.



purposefully, I took an extensive studying of the subject of mosaic art and its` referent creative practices from the trilateral perspective. This concerns the problematics of practices of artistic creation, transfer of knowledge and cultural and historical interpretations and evaluations of mosaic art equally. In addition, within my research, I am also developing the knowledge of know-how the heritage of traditional visual arts can be best used within the contemporary art creation and education practice. Consequently, I want to go deeper, in understanding of what the heritage of traditional art and artistry practices actually is, or at least what it should be. This setup of my studying interests defined the research subject of this study as: *Heritage and novelty aspects of contemporary mosaic within the context of art education practice.*

While two main goals of the study are:

- I. To examine and to reconcile the understandings of the heritage of mosaic art and heritage of mosaic creation practice in contexts of visual art studies, cultural heritage studies and art education.
- II. To propose a model of heritage of mosaic creation practice, taken from the perspective of mosaic creators by realizing of how the heritage of mosaic art, and heritage of mosaic art creation practice are related to contemporary mosaic design and contemporary mosaic creation practice.

These two main goals of the study are defined upon my careful examination of what has been written and published within official and internet accessible academic art and heritage, English language-based discourse about the subject of the study. In the 3-years long research I made so far, I did not manage to find any officially published text, book or article that explicitly addresses the subject of this study in the way that it is addressed here. Therefore, I believe that the following study can provide the decent contribution to the scholar discourse of contemporary treatment and evaluation of so called traditional, visual arts` practices with

mosaic art as one of its` typical representatives. Likewise, the study itself, in a condensed way, presents the research and the research results of stated subject, I made so-far.

## **The Research Questions and the Structure of the Study**

To make the goals of the study feasible, research proposals and presentation meaningful and, research results usable, the study is organized and resolved around analyzing cultural phenomenon of mosaic throughout four different perspectives, these are:

- Mosaic as concept (mosaic as a subject of general humanities interest; procedural scholar and academic approach)
- Mosaic as cultural expression (mosaic and research-relevant socio-cultural contexts; art-world and heritage-world)
- Mosaic as creative practices (visual art-practices and anthropological approach)
- Mosaic as visual-art form (visual arts studies and practices approach)

As an author of this study I found these four perspectives of approaching the issue of mosaic art as most convenient way to illustrate and to explain the phenomenon of mosaic art itself, and the distinct problematics that study deals with. Therefore, for each of these four perspectives there are separate chapters of the study dedicated. Meanwhile, subject-matter is explained and analyzed through attempts of answering or addressing of several research questions that are crucial for understanding the given perspectives. Finally, answers offered, and conclusions made in each chapter are brought together in the conclusion chapter of the study to answer and to fulfill the two, previously mentioned research goals.

Beside the main research line, the study also deals with some questions that are not crucial regarding the study`s purpose and goals, yet important and actual regarding contemporary general, academic, political, policy and economic discourse related to the topic of visual arts,

cultural heritage, and sustainable social and cultural development. Therefore, I found necessary to touch upon these questions too, while not going into their detail analysis.

Table1, in a condensed view displays the scheme of analytical structure of the study. It lists all the research questions and shows their relations to four stated perspectives of mosaic interpretation and chapters where they are discussed.

*Table 1: Scheme of Analytical Structure of the Study*

RESEARCH QUESTION AND ANALYTICAL STRUCTURE OF THE STUDY	
Interpretational Perspective and study chapters	Research Questions
<i>Mosaic as a concept</i>  <i>(chapter 1)</i>	What are major theoretical prepositions used for delivering this study?
	What are major methodological problems and what methodology is used for processing the study?
	What are academic and cultural positions of the researcher (author of the study)?
	What are the major concepts and terms that this study deals with and how they are understood and interpreted in the study?
	What are the major research sources, why and how they are selected?
	What limitations and problems were encountered during the research?
<i>Mosaic as Cultural Expression</i>  <i>(chapter 2)</i>	What is relationship between the heritage of mosaic art in general and the heritage of mosaic art creation/production practice, and why they are different?
	How mosaic art is understood in the context of post-modern global art(market)-world?
	How mosaic art is understood in the context of post-modern global heritage(market)-world?
	Why are mosaic heritage bearers?
	What is the character and identity of community of mosaic art creation heritage bearers?
	How visual-arts studies and cultural-heritage studies interpretations of mosaic can be reconciled?

	What is the character of mosaic art creation practice?
<i>Mosaic as Creative Practice</i> (Chapter 3)	<p>Why and how transfer of artistic knowledge and experience is important for the mosaic art creation practice and its heritage?</p> <p>What is the difference between practice of mosaic art creation and practice of mosaics production?</p>
<i>Mosaic as Visual- Arts` Form</i> (Chapter 4)	<p>What is the system of mosaic design?</p> <p>Which aspects of mosaic design system has a heritage character and why?</p>
<i>Conclusions of the study, research results</i> (Conclusions)	<p>How mosaic is understudied and interpreted in this study?</p> <p>What are traditional visual arts` practices?</p> <p>Why is meaningful to introduce the notion of traditional visual arts in contemporary visual arts and cultural heritage studies discourse?</p> <p>What are developmental perspectives of traditional visual arts practices?</p> <p>What are relationships between heritage and novelty in the process of mosaic art creation?</p> <p>What is the mosaic-practitioners` interpretation of mosaic heritage?</p>

# **CHAPTER 1 - THEORETICAL FOUNDATIONS AND CRITICAL APPARATUS OF THE STUDY**

As the title of this chapter suggests, the following chapter is completely dedicated to presentation and explanation of the academic and scholar critical apparatus that is assembled and used for modeling and delivering this study. Thus, this chapter presents and provides basics for all discussions and analysis presented later. In the same time, as it was already mentioned in the introduction, this chapter also provides the explanation and interpretation of mosaic as epistemological concept. Furthermore, within this chapter, the researcher`s positions and the limitations, scales and focus of the research are also presented and explained. Finally, in the section of the text that concludes this chapter, the summary of all important points delivered in the chapter is provided.

## **Configuration and Limitations of the Research**

Several impactors of distinctive character have configured the research concept of this study, hereby they are presented by the order of their importance.

### **Epistemological Position of the Researcher**

This study originates from the epistemological, practical and creative experience of the person who is predominantly practical creator by its psychological profile and visual artist by its vocation, profession, education and choice. Therefore, the subject matter of the study is

understudied, interpreted and analyzed from the position of practitioner of artistic creation, more precisely the practitioner of mosaic art. Epistemology, knowledge and interest about the subject matter, that emanates from such a position is considerably different from ones held by social or humanities' theoretician or researcher, and probably even more away from the position of the researcher who is interested in legislative, policy and managerial dimensions of visual arts' heritage.

### **Cultural, Ideological and Political Bias**

Author of this study has his social, cultural and educational backgrounds formed outside of the world of developed neo-liberal, global-aspiring economy, and outside of Anglo-Saxon cultural, educational and academic tradition. Therefore, interpretations and evaluations presented in this study does not follow strictly pragmatic school of thought, nor do they follow common economic, managerial, legislative, policy or activism focused approaches in processing the subject of this study. However, the study does admit and supports facts about economical, industrial, market, social and political values of arts and humans' creativity, but these values and dimensions are not concerned as subject of research here. Instead, social, political, and cultural attitudes regarding general and specifically artistic creativity of humans', that this study advocates are:

Humans' creativity is one of the most valuable biological and cultural assets of humankind in its' historical and in its' eschatological perspective alike. Not because it is genuine, strategic recourse usable for generating economic growth, but because it is primary phylogenic and ontogenetic characteristic of humans as beings, and because it is valuable tool of humans' individual self-realization. Or to put it in more evolutionary and behavioral perspective for those who favor this approach:

The abilities of handmade creation of tools, items and devices by processing and transforming raw objects and materials, along with the ability of creating visual symbols and metaphors,

using them for communication and self-expression, and finally transferring this knowledge between individuals, groups and generations are unique evolutionary advantages of humans' species.<sup>4</sup> I hold the opinion that this just stated is what so-far defines humankind as distinct kind of beings in geological and in the cosmological perspective, and therefore it is worth of being valued.

### **External and Internal Development of Mosaic Cultural Expression**

To keep the direction of my research steady, beforehand the theoretical foundations of this research were formed, I need to choose whether I will treat the historical, social, economic and cultural dynamic of mosaic cultural phenomenon from the external or from the internal research perspective. As the researcher and author of this study I am recognizing two distinct yet interconnected regimes of development of mosaic as a cultural expression (field of cultural reproduction):

- **External development** means economic, social and cultural development of the field in general. It is achieved through means of market, cultural transfer, exchange and through means of economic, social and cultural visibility and importance of one creative practice in the given cultural habitus. Within the infographic presented under figure 2, external development is associated with entrees such are: “Global and Local Context” field with all its' subentries, “transfer and consumption practices” under the field of “Practices” and “Products and Services” group of entries under the “Outcomes” field. To be more concrete, in case of contemporary mosaic industry, the external development means fostering various economic, social and cultural activities that support and promote mosaic art. Typical examples of those would be: Mosaic exhibitions, auctions, promotions and market building; public art and participatory art

---

<sup>4</sup> Roughley, Neil. *Being Humans: Anthropological Universality and Particularity in Transdisciplinary Perspectives*. Walter de Gruyter, 2000.

projects using mosaic art-forms; Mosaic-art fairs, conferences and symposiums; Development and introduction of mosaic-art collections or mosaic creation sites, and so on. Furthermore, external development also means the development of a system of educational facilities and programs that support the learning of mosaic-art, the development of scientific and scholarly researches regarding mosaic art and so on.

- **Internal development of mosaic artistic practice** refers to the question how mosaic as traditional visual-art form and art practice evolves and develop regarding general historical and contemporary chainages in visual arts. To what extend do contemporary artists repeat or change already existing and established formal, visual and aesthetical or stylistic mosaic solutions, or did they go beyond this established and known experience in pursuing and searching new expressions and solutions.

Although internal and external development are mutually interconnected, and they dialectically impact each other, this study considers and find the question of the internal development of mosaic creation practice more important than the question of external development for two reasons:

**1) The internal development of creative practices configures the practice itself:**

New artistic ideas and solutions within one artistic practice keeps this practice alive and provides it with the identity of artistic practice. If these novel solutions are so different from the established art form, then they create a completely new artistic practice. On the other hand, if there are no novel solutions but only the reproduction of already established ones, then artistic practice becomes craftsmanship (reproductive practice) or it dies out completely as a creative practice.



## 2) Internal development configures social and cultural evaluation of one creative practice:

In the art world, the existence of internal development has profound consequences regarding the evaluation of what is concerned creative and original enough to be evaluated as artistic at all. Due to the ultimate creative nature of arts, and because of a broader cultural, historical, social and economic context of modernity and post-modernity, the attitudes that the contemporary global art-world community has toward its heritage are controversial and diverse. Subjectivity in the evaluation of artworks' qualities results in a constant debate and reassessment of what may or should be concerned as artful and creative. Still, the general tendency is that artworks made by using traditional artistic techniques and methodologies, such as mosaic art is, if not supported with moderate creativity and originality of the idea they communicate, creation purpose or artistic expression, are regarded as such that lack higher artistic qualities, although mosaic works themselves may have been made very skillfully.

### **Professional, Scholar, and Scientific Systematizations and Terminology:**

Diverse linguistic and cultural regions and different scholar, academic and professional fields hold a different terminology for naming the same items and concepts relevant to the subjects of Arts and Cultural Heritage and consequently the Mosaic Art. Beside the occasion that this makes researchers' work hard, due to terminology confusion, it also shows existence of significant differences in cultural understanding, interpretation and evaluation of the whole subject in general.<sup>5</sup> Probably the most intricate example for this is different classification and evaluation of character of mosaic art in Western-European and Anglo-American versus middle and eastern European, and Mediterranean cultural regions. Unlike in Anglo-Saxon scholar

---

<sup>5</sup> Edgar, Andrew, and Peter Sedgwick. *Cultural Theory: The Key Concepts*. Routledge, 2007.

tradition where mosaic art is classified as a kind of decorative art technique or form of artistry,<sup>6</sup> in middle and eastern European tradition and on Mediterranean, mosaic is evaluated as fine art discipline or painting technique, equal to the fresco, oil colors` or aquarelle paintings.<sup>7</sup>

### **Academic Institution, Context and Affiliation:**

Due to academic context and profile of CEU CHS MA program, research and study of the subject was developed as theoretical rather than practical-artistic one.

### **Organizational and Financial Conditions:**

Time and financial limitations did not allow me to access and to consult some specific books and articles I found relevant for the subject of my research, neither I had a chance to make the research visitations to the important contemporary world centers of mosaic art education such are the Ravenna Mosaics School and Chicago Mosaics School.

## **Major Methodological Problems and Approach**

The general complexity of dealing with the mosaic art theoretically, comes from its` creative practice character and due to its` direct relation to the socio-cultural fields of art-world and heritage-world industries and their respective phenomenologies and epistemologies.<sup>8</sup>

Artistic creation is humans` activity that exercise and uses forms and methods of thinking and working that are considerable different from those used in domain of science, while both, the concept of the art and art-world and the concept of cultural heritage and heritage-world are context dependent, as well as socially and culturally constructed categories.<sup>9</sup> Thus, scientific

---

<sup>6</sup> “Cambridge International AS and A Level Art and Design (9704).” Accessed December 2, 2017. <http://www.cambridgeinternational.org/programmes-and-qualifications/cambridge-international-as-and-a-level-art-and-design-9704/>.

<sup>7</sup> “[Accademia Di Brera | Sito Ufficiale Dell’Accademia Delle Belle Arti Di Brera Milano.” Accessed December 2, 2017. <https://www.accademiadibrera.milano.it/it/corsi/1407/250/1/2016>.

<sup>8</sup> Bourdieu, Pierre. *The Social Structures of the Economy*. Polity, 2005.

<sup>9</sup> Thornton, Alan. *Artist, Researcher, Teacher: A Study of Professional Identity in Art and Education*. Intellect Books, 2013.

methods are not applicable to the process of artistic creation, nor unified, analytically and normatively correct theories of art and heritage exists.<sup>10</sup>

Paradoxically and opposed to this “liquid ground” situation, the research sources relevant to mosaic-studding are numerous, diverse, and relatively easy to access.<sup>11</sup> Also, paradigm of factual and practical knowledge about mosaics is well developed and systematized and, it is almost a professional common in domain of fine and applied arts.<sup>12</sup> This is because the practice of making mosaics, is trans-historically and trans-culturally used and known for centuries.<sup>13</sup> Therefore, if the research in domain of mosaic art is to be pointed more to the practical than to the theoretical perspective, plentitude of possibilities exists. The major are the opportunities for artistic creation using mosaics as art-medium and art-form of artists` choice. Next to this, are opportunities offered by the domain of applied scientific researches conveyed in fields of archeology, art history and art conservation.

Unlike in case of artistic creation and applied sciences, researches that deals with a general phenomenology of mosaic art and with the knowledge synthesis in this field, are facing twofold problem:

On the one hand, the fluid and non-exact character of episteme of art and heritage makes attempts of claiming any unified, universal and standardized explanations regarding the subject obsolete. On the other hand, the existence of many research sources of exact and factual character makes work on synthesis and systematization of knowledge related to the mosaic art a long, hard and tedious work. Finally, the existence of already well systematized knowledge about the subject makes the inventions of some new scientific theory about mosaic art a

---

<sup>10</sup> Klinke, Harald. *Art Theory as Visual Epistemology*. Cambridge Scholars Publishing, 2014.

<sup>11</sup> Reader might catch the idea of richness of material available for studding by simple consulting internet search with key word “Mosaic Art” or by looking at bibliography of this study.

<sup>12</sup> King, Sonia. *Mosaic Techniques & Traditions: Projects & Designs from Around the World*. Sterling Publishing Company, Inc., 2003.

<sup>13</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

difficult goal to achieve. Due to just stated, my standpoint is, that it was not meaningful to process this study through uses of common exact-positivistic, quantitative, statistical and analytical approach except in cases of analysis of factual sources that are researched. Even in this case I rather used qualitative and comparative then statistical, procedural and quantitative analyses. Therefore, my primary epistemological tools were dialectical and critical thinking applied in examination of questions, problems and sources that were processed during the research. Thus, the main methodologic and epistemology challenge of this study was overcoming the trap of so-called Raven paradox.<sup>14</sup> Meaning, to use the results derived from researching mosaics in concluding, hypothesizing and interpreting concepts of art and heritage at the more general level, or calming some definite and closed conclusions. I intend not to search for any definite and only truth in this study, but rather to assemble and to propose a distinct hypothesis which can be disputed, criticized and developed further by myself and by all interested members of academic community alike.

For all above mentioned, I believe, that the ontology of this study strives for balance amongst objectivity and subjectivity while on the level of epistemology, my position is critical realism inevitable encompassing considerable interpretative approach. Therefore, per my opinion, the standpoint of the whole study is primarily one of post-structuralist kind.

## The Conceptual Framework of the Study

As a researcher and author of this study, I agree with those scholars whose hold the opinion that the notions and concepts of *art*, *heritage* and *creativity* are value based, cultural and historical context depended and socially constructed.<sup>15</sup> Meaning that different personalities and

---

<sup>14</sup> "Raven Paradox - Hempel's Logic Example and Inductive Reasoning." Accessed April 15, 2018. <https://explorable.com/raven-paradox>.

<sup>15</sup> Herskovits, Melville Jean. *Cultural Relativism: Perspectives in Cultural Pluralism*. Random House, Vintage Books, 1972.

groups from diverse cultures and ages, interprets and values different things as art, find different things from the past important and worth honoring and, define and values different issues as creativity. This situation demand that any propositions for explaining concepts of *artistic heritage* and *artistic creation* needs to be formed as *open and fluid concepts*, rather than definite and uniform one.<sup>16</sup> Contrary to this, the idea of *what mosaic is*, is less relative due to distinct and recognizable form of mosaic artworks` construction and its` tangible/physical character.<sup>17</sup> Therefore, mosaic is taken as root concept for approaching terms of art, heritage and creativity as more fluid and abstract categories.

Notion and term of *mosaic* in English as well as in other European languages has four common meanings:<sup>18</sup>

- a) Traditionally it denotes the specific type of construction of material image (picture) or visual decoration that is assembled from multitudes of small stone, glass or ceramics pieces.
- b) Contemporary, it refers to any type of visual image or visual pattern (material and non-material alike) constructed out of multitude of relatively small, somewhat similar but different elements that are composed in a way to form a one coherent visual whole.
- c) As adjunction, it denotes the process of making or creating the mosaic image, pattern or decoration (traditional and contemporary alike).
- d) Finally, in its` extended meaning, term mosaic denotes a type or model of structural and formal design (not exclusively related to images and visual decorations and patterns),

---

<sup>16</sup> Readers who are interested to learn more about this problematic may consult: Smith, Paul, and Carolyn Wilde. *A Companion to Art Theory*. John Wiley & Sons, 2008. As well as: Carroll, Noël. *Theories of Art Today*. Univ of Wisconsin Press, 2000.

<sup>17</sup> King, Sonia. *Mosaic Techniques & Traditions: Projects & Designs from Around the World*. Sterling Publishing Company, Inc., 2003.

<sup>18</sup> "Definition of MOSAIC." Accessed November 24, 2017. <https://www.merriam-webster.com/dictionary/mosaic>.

where multitude of relatively small and somewhat similar but diverse elements are used to build a one coherent whole.

Those basic dictionary entries implies three remarks that helps in better understanding concepts of art, heritage and creativity.

**1) Term “mosaic” is used to denote diverse, although interconnected concepts.**

In case of scholar and professional discourse, diverse uses of the term “mosaic”, overrides context, meaning and pragmatics of discourse and creates different interpretations and understandings on the epistemological level.<sup>19</sup> This study considers this occurrence as a critical issue due to its direct connection with treatments of subject of mosaic within fields of different studies and industries. Therefore, by following the character, topic and the subject of the study, differences and similarities in understanding and interpretation of mosaic between cultural-heritage and visual-arts studies are going to be addressed, examined, and analyzed at the first place. Finally, study will offer some propositions regarding merging and intersecting these two somewhat different standpoints of understanding, interpreting and treating of mosaic.

**2) Among all four meanings, only the third one refers the distinct form of humans` creative work.**

Meaning that the process of mosaic creation differentiates from the processes of creating other items. Character and specificities of mosaic creation practices are also the major interest of this study. Therefore, the respective part of all the research encompassed by this study is dedicated to phenomenology of mosaics` making creative practices because it creates bridge between cultural-heritage and visual-arts studies standpoints about mosaic.

---

<sup>19</sup> Habermas, Jürgen. *On the Pragmatics of Communication*. MIT Press, 2000.

**3) Finally, all four meanings of term *mosaic* are derived, and they refer to the specific model of structural, constructional and formal design.**

This model is the factual and the distinct property that separates mosaic from any other form of human-made items.<sup>20</sup> Thus, it makes the foundation for understanding why mosaic is distinct visual-arts` form, how the system of mosaic formal, structural and visual design is formed and, how it functions regardless of all mosaics` historical, local and individual expressional, stylistic or applicational varieties.<sup>21</sup> By following this reasoning, respective part of this study is dedicated to presentation and explanation of mosaic design system and its relevance to mosaic creative practices, mosaic heritage, mosaic as cultural expression and mosaic as visual-arts` form.

Now, by connecting all concepts involved and combining them with the theoretical references that are listed in the tables 2 and 3, some distinct interpretations of key terms and concepts can be provided. Following paragraphs explains this in more detailed way.

- 1) **Considering the concept of artistic creation and artistic creativity**, this study interprets and understands it as one among different forms and manifestations of humans` creative abilities.<sup>22</sup> More specifically, *artistic creativity* is the one that stands in direct relation with creations of various visual, aesthetical representations, expressions and communicational forms.<sup>23; 24</sup> Those cultural-creative practices of

---

<sup>20</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

<sup>21</sup> Dierks, Leslie. *Making Mosaics: Designs, Techniques & Projects*. Lark Books, 2004.

<sup>22</sup> Solso, Robert L. *Cognition and the Visual Arts*. MIT Press, 1996.

<sup>23</sup> Jobson, Daniel J. *Spatial Vision Processes: From the Optical Image to the Symbolic Structures of Contour Information*. National Aeronautics and Space Administration, 1988.

<sup>24</sup> Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. Harvester Press, 1981.; Zantides, Evripides. *Semiotics and Visual Communication: Concepts and Practices*. Cambridge Scholars Publishing, 2014.

humans are bases for forming historical, social and cultural paradigms of *The Art, Fine Arts and Visual Arts*.<sup>25</sup>

2) **Considering the concept of cultural transmission**, it is understood and interpreted same way as it is used within the discourse of social and cultural anthropology.<sup>26</sup> The term refers to phenomena and processes of transfer of information's, values, beliefs, knowledge and experiences cross-culture or within one cultural or social group and personally, between individuals alike.<sup>27</sup> For this study, *the process and phenomena of learning and education in visual art is the specific manifestation of cultural transfer that is of crucial interest*.<sup>28</sup> The reason for this, is occasion that the learning is a basics for creative humans` behavior.<sup>29</sup> Consequently, the articulation of the human potentials and impulses for artistic creation, expression and communication are to be made through:

- Transfer of knowledge and experience related to creation of visual and artistic expressions.<sup>30</sup>
- Actual practice of use of visual intelligence (visual perception, reception, interpretation, communication and expression)
- Actual practice of creation and design of visual art forms (aesthetic perception, response and expression through creating visual forms).<sup>31</sup>

---

<sup>25</sup> Kleiner, Christin J. Mamiya Fred S. *Gardner's Art Through the Ages: 11th (Eleventh) Edition*. Wadsworth, 2000.

<sup>26</sup> Broomans, Petra, Sandra van Voorst, and Karina Smits. *Rethinking Cultural Transfer and Transmission: Reflections and New Perspectives*. Barkhuis, 2012.

<sup>27</sup> Ellen, Roy, Stephen J. Lycett, and Sarah E. Johns. *Understanding Cultural Transmission in Anthropology: A Critical Synthesis*. Berghahn Books, 2013.

<sup>28</sup> Hickman, Richard. *Critical Studies in Art and Design Education*. Intellect Books, 2005.

<sup>29</sup> Spivey, Nigel. *How Art Made the World: A Journey to the Origins of Human Creativity*. Basic Books, 2006.

<sup>30</sup> Lytton, Hugh. *Creativity and Education*. Routledge, 2012.

<sup>31</sup> Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press, 2004.



- Research and analysis of visual communication, form and expression (understanding, using and explaining assets of visual culture).<sup>32</sup>

3) **Considering interpretation and understanding of concept and notion of *Art* and *Visual Arts***, this study takes the anthropological theories of *cultural universals* and *human conditions*<sup>33</sup> as explanatory and purposeful. According to the theory of *cultural universals* and *human conditions* theory, *art* is understood as a cultural feature, a specific form of cultural expression of humans. It realizes and manifests a prime human` need of expressing, communicating and creating aesthetical and symbolic qualities of one`s outer and inner world alike. Furthermore, art as a cultural and communication feature is present across all ages and all human communities. However, it has numerous, diverse and ever-changing forms, as well as different meaning and values regarding times, regions, cultures and individuals. As a trans-historical and trans-cultural feature art has its contemporary and past part. The past of art provides platform for forming and constructing *art heritage(es)*.

4) **Considering the notion and concept of *cultural heritage***, this study follows simple and elegant explanation of what cultural heritage is, offered by David Lowenthal in his seminal work *The Heritage Crusade and the spoils of History*.<sup>34</sup> According to this explanation, *what people find important to keep from the past for the future, is to be understood and interpreted as a heritage*. In addition, according to Lowenthal, there are two more crucial issues that defines heritage; the process of *heritage transmission and exchange* and, *how heritage is formed and manifested across cultures and communities*. Breathily explained, it means that the *knowledge, experiences, ideas, values, practices and beliefs as intangible, and artworks and other tangible remains of*

<sup>32</sup> Kepes, Gyorgy, S. Giedion, and S. I. Hayakawa. *Language of Vision*. Literary Licensing, LLC, 2012.

<sup>33</sup> Roughley, Neil. *Being Humans: Anthropological Universality and Particularity in Transdisciplinary Perspectives*. Walter de Gruyter, 2000.

<sup>34</sup> Lowenthal, David. *The Heritage Crusade and the Spoils of History*. Cambridge University Press, 1998.

*art from the past, are the bases for constructing the heritage of arts in the present. In addition, the process of forming and constructing of heritage is constant and on-going one. It changes throughout times and cultures and it directly depends on cultural transmission related to the knowledge and experience of artistic creation, understanding and valuation of art. Consequently, the concept of artistic heritage is to be interpreted as all possible artistic-related issues from the past that might have or have had a meaning and value in the present times for the diverse groups and individuals involved with arts. Furthermore, this explanation is also fully applicable to the concept of the mosaic art heritage, since the mosaic is one of distinct disciplines of visual arts.<sup>35</sup> Finally, the concept of *Heritage of Mosaic Art Creation Practices* refers specifically to the issues from the past that are relevant for the present-day mosaic making practice.*

Finally, upon this setup, it is possible to connect the concepts of art, heritage and creative practices with concept of mosaic in one coherent system that can be explained through using three distinct manifestations of mosaic phenomenon these are:

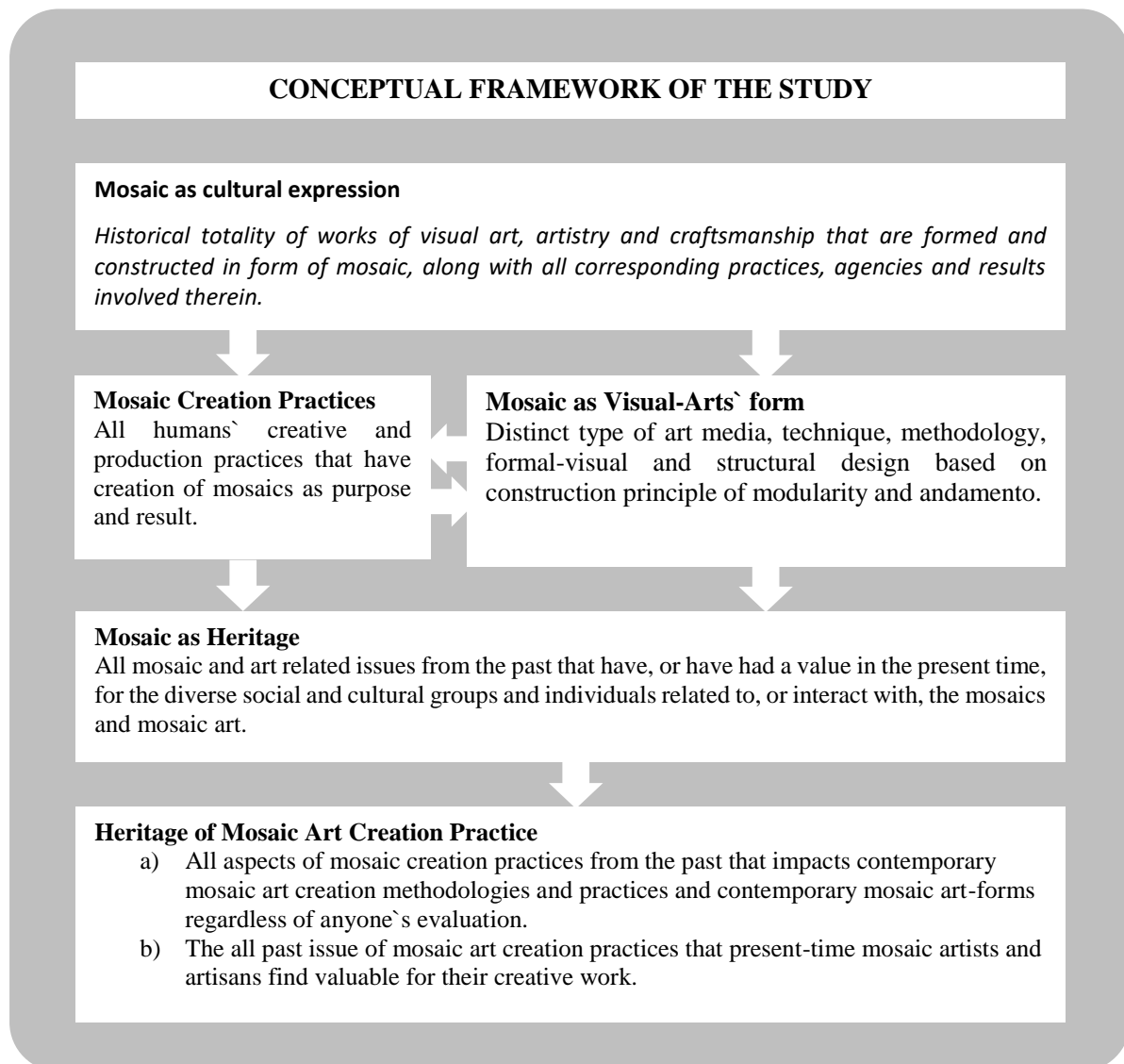
- Mosaic as a form of cultural expression
- Mosaic as a form of humans` creative practices
- Mosaic as form (expression/media) of visual arts

As a mini conclusion of this section, figure 1 shows the conceptual relationship framework used in this study.

---

<sup>35</sup> Author of this study holds the opinion that mosaic is a distinctive visual-art discipline, visual-art form, artistic media and technique. However other art scholars, experts and theorists might hold different opinions. For further information regarding this, readers may consult: Sandywell, Dr Barry. *Dictionary of Visual Discourse: A Dialectical Lexicon of Terms*. Ashgate Publishing, Ltd., 2012.

Figure 1: Conceptual Framework of the Study



## Data Presentation

The important aspect of the research process were my attempts of purposeful systematization, visualization and presentation of complex data clusters and their relationships` configurations in aim of making the subject matter more understandable to myself and to the readers of this study alike. Vast amounts of qualitative data were processed in needs of arriving to the correct observations and conclusions about some phenomenological or structural occurrences of mosaic cultural phenomenon. For me, the most meaningful way to systematize, structure and

to present these data, was through designing various structural and relational infographics and tables. Within the text of the study, the captions that marks tables are annotated as *table* while captions that marks infographics are annotated as *figure*.

Beside the data tables and infographics, study also contains some photographs of mosaic tools and photo-reproductions of mosaic artworks. Both are used as visual illustrations that supports the subject matter discussed in the text. All photographs are taken from the internet, and they belong to the full public domain. None of these photographs requires explicate authors` permission for being use for the non-commercial proposes. While majority of these photographs even do not have their authors signed nor referenced either.

## The Focus of the Research

By using *The Routledge Research Companion to Heritage and Identity*<sup>36</sup> as guidelines and propositions for analyzing and understanding phenomena of cultural heritage, in the table 2, labeled as: “*Manifestations of mosaic art heritage*”, I am proposing and presenting the list of numerous aspects of mosaic art heritage that I find relevant for its` profound understanding. The table is intended to list the numerous different mosaic heritage features and this way, to point at the complexity of structure and connections formed by them.

As the table shows, the aspects, manifestations and tools of mosaic heritage are diverse, numerous and they are distributed all over contemporary epistemological habitué. Thus, the issue of heritage of mosaic art can be analyzed, approached and interpreted almost from any academic or cultural perspective. By following the subject and claims of this study the issues of mosaic heritage will be processed by taking the perspective of mosaic practitioner.

---

<sup>36</sup> Howard, Peter. *The Routledge Research Companion to Heritage and Identity*. Routledge, 2016.

Therefore, among all listed manifestations of mosaic heritage, this study finds those of critical importance.

- Individual artists, artisans and other mosaic practitioners as mosaic-creation heritage bearers
- Actual and past creative, production and education practices of mosaic art
- Mosaic artworks
- Mosaic creation related knowledge repositories (mosaic tools, materials, handbooks, textbooks, informational articles, records, notes, artists` sketchbooks, notebooks etc.)
- Mosaic-art related knowledge-transfer social agencies (art education institutions, artists` communities and associations, cultural and heritage institutions, endowments and communities).

The reasons for this choice is the author`s research-informed opinion that above listed manifestations are:

- 1) The conditional-one for establishing and maintaining the transmission (knowledge and heritage) chain of mosaic creation practice.<sup>37</sup>
- 2) Sufficient for assembling universally-agreed interpretation and understanding of the heritage of creative practices of mosaic art.<sup>38</sup>

The argumentation for supporting these two claims is provided throughout the whole study and it is stated in the study`s conclusions in a more condensed and explicit manner.

---

<sup>37</sup> Berliner, David. "New Directions in the Study of Cultural Transmission." In *Anthropological Perspectives on Intangible Cultural Heritage*, edited by Lourdes Arizpe and Cristina Amescua, 71–77. SpringerBriefs in Environment, Security, Development and Peace 6. Springer International Publishing, 2013. [https://doi.org/10.1007/978-3-319-00855-4\\_6](https://doi.org/10.1007/978-3-319-00855-4_6).

<sup>38</sup> Kuutma, Kristin. "Concepts and Contingencies in Heritage Politics." In *Anthropological Perspectives on Intangible Cultural Heritage*, edited by Lourdes Arizpe and Cristina Amescua, 1–15. SpringerBriefs in Environment, Security, Development and Peace 6. Springer International Publishing, 2013. [https://doi.org/10.1007/978-3-319-00855-4\\_1](https://doi.org/10.1007/978-3-319-00855-4_1).

Table 2: Manifestations of Mosaic Art Heritage

MANIFESTATIONS OF MOSAIC ART HERITAGE		
MAIN ENTRY	SUB-ENTRIES	EXPLANATION
human agents	Mosaic heritage bearers and “Creative heroes” of mosaic art	Living and past mosaic artists and artisans from around the world and Important mosaic artists from the present and past time.
	Mosaic art audience	users, consumers, patrons, commissioners
	mediators of mosaic art	curators, art scholars and experts, heritage tourism professionals, art dealers, agents and gallerists. Mosaic art instructors.
	Supporters	experts and professionals from industries that supports mosaic art or use mosaic art for their own assorted reasons.
social agencies	art education institutions	art schools, art faculties, universities, academies and institutes. Mosaic art studios, workshops, groups and teams.
	relevant art market and art industry institutions	galleries, art fairs, auctions, art markets and shops; arts, crafts, design and architectural studios, workshops and agencies; art symposiums, conferences, contests etc.
	relevant heritage and culture agencies	museums, collections, sites, heritage-protection, heritage policy and management orientated agencies and services
	relevant support agencies	tourism industry, stonemasonry industry, mosaic materials production; legal, social and administration bodies, agencies and services.
practices	Creative and production practices of mosaic art	actual creative and productive work of artists; Knowledge and experiences of mosaic artists and artisans, creative process in mosaic art, traditional and religious forms of mosaic art production
	Economic and social practices of mosaic creators (producers)	symposiums, exhibitions, promotions, meetings, art fairs, contests, auctions, commissions, publications, marketing, mosaic artworks trade
	Educational practices regarding mosaic art	specialized educational programs, courses, workshops, classes and traditional forms of knowledge transfer.
	cultural traditions related to mosaic heritage bearers	Various general and local, historical and contemporary traditions, rituals, customs, narratives, legends and values related to mosaic art and artists, their teams, studios, workshops, work and profession.

**knowledge transmitters**

social and cultural practices of usage and evaluation of mosaic art and mosaic artworks.

mosaic art and artworks as public, urban, environmental, architectural, sacral and monumental artforms. Mosaic art and artworks as environmental, urban and architectural design and decoration; mosaic artworks as works of visual art. Mosaic as visual art media, technique and discipline. Mosaic artworks as historical sources. Mosaic art as a cultural, creative and artistic practice. Mosaic artworks as cultural heritage and tourist attractions.

Social, economic and cultural practices indirectly connected to the mosaic art

mosaic tools and material production industry and market, Crafts and DIY movements; urban, architectural, interior and garden design industry; visual arts` markets; art history, cultural history and historical sciences research; studies of visual culture, material culture, media and communication. Studies of history of technology...

Human/nature interactions related to the mosaic art

Natural materials and objects that mosaicists choose and picks for making mosaics, landscapes and other natural or spatial surrounding that mosaicists choose to place/install their mosaics in. etc.

Modern and contemporary knowledge and information sources and databases related to the mosaic art.

books, textbooks, handbooks, instructions, manuals internet sites and portals, magazines, TV shows, articles, journals, documentary movies etc.

Mosaic art education nodes

specialized art schools and art institutes, art university programs, traditional and contemporary mosaic art studios, courses and workshops, mosaic making art-groups and art-teams; public and cooperative mosaic art making projects.

Historical, documentary sources related to the mosaic art

artists' sketchbooks, sketches, drawings, planes, templates, and other visual documents related to mosaic making process; mosaic making tools, mosaic materials, instructions, treaties, manuals, planes, visual records, archaeological remains of mosaic making tools and materials etc.

historical sources and documents and their collections indirectly related to the mosaic art.

chronicles, contracts, maps, notes, records, diaries, letters, legal documents, images

contemporary sources of knowledge indirectly connected to the mosaic art

Books, articles, journals, documentary movies and podcasts, TV shows, internet portals and sites dealing with issues in art history, history, culture, art, tourism, heritage etc.

Architectural, monumental, public, environmental and urban mosaic ensembles, monuments, decorations and single mosaic artworks

Portable (gallery format) mosaic artworks and their collections.

galleries, museums, endowments and other artworks' collections types.

**artworks and artefacts**

Objects and artworks of applied art decorated with mosaic or created as mosaics and their collections.

galleries, museums, endowments, private collections and other artworks' collections types.

Archaeological remains of mosaic artworks, ensembles and decoration.

archeological and museum Collections and artefacts that represents physical evidences, traces and remains of mosaic production.

Geographic and urban, sites, places, structures and objects that encompass mosaics ensembles, monuments, single mosaic artworks or mosaic architectural, urban and environmental decoration.

**spaces, places and environment**

Architectural objects and other built structures that carries mosaics ensembles, mosaic artworks or mosaic decoration.

Places, spaces, structures and objects that serve as mosaics making workshops and studios

Archaeological sites, structures and objects that encompass mosaics or their remains

Archeological sites and features related to the mosaic production.



## Main Methodological and Epistemological Tools

Historical and contemporary development of mosaic, challenge researchers in overcoming traditional, single-disciplinary, art-grounded interpretation of mosaic being just a historically established media, method or technique of artistic creation. Different fields of human endeavors, approaches, interprets and process the knowledge about mosaic differently, respective to their specific interests and epistemologies. This results diverse understandings, evaluations and systematizations of mosaic-related knowledge, across different scholar fields, schools of thoughts, industries, markets, cultural traditions and communities. Since this study, examines the phenomenon of mosaics creation through approaching and interpreting it from the three interconnected but different research positions (mosaic artist, heritage researcher, art-educator), the differences in subject interpretation between them needs to be identified and reconciled somehow. For this reason, I adopted and developed few knowledge-systematization and focus-of-the-research-holding tools. Two following sections of the text explains them properly.

### Theoretical Support

In aim of supporting the trans-disciplinary character of this study thus, grounding it equally inside and outside of visual-arts studies, the academic discourse of post-modern humanities is consulted for finding adequate theoretical supports and references for the argumentations developed and presented here.

After a careful examination and selection, I assembled a cluster of several different, prominent, modern and post-modern scholar theories to form the theoretical and analytical framework for the discussion and elaboration over the stated study's topic, subject, goals and their referent problematics. This cluster of theories is shown in the table 3.

Each single table entry (1-st table column) represents one single or few of akin, relevant scholar theories. Each entry is accompanied with few short comments (2-th table column) which briefly

offers causes for selection of the theory or highlights some theory's ideas that I found important. Finally, in the last table column, the relevant academic references for each entry were provided.

All selected theories are taken from the several academic areas or disciplines that are somehow referent to the subject matter of this study. Most relevant among those are Visual Arts studies, Anthropology, Psychology, Philosophy, Semiology and Communication studies, while the main criteria for their selection were:

- How successful, resilient, relevant and commonly accepted through out times they prove to be.
- To what degree they are relevant to problems, themes and inquires I am concerned with, in this study.

Some of those theories are taken the same as they are formally published and accepted by the academic community. Some others among selected, I choose to use only partially or, as a form of modification of their original proclaim. In case of later-ones, modifications were made to serve the process of reasoning better. However, those customizations of original hypothesis were based on consulting relevant sources and on combining of two or more relevant ideas about subject with the original theory. Since this thesis does not provides a place, to develop a detail explanations and argumentations, about why and how I diverged and accommodate theories in question; I have no options but to ask readers to follow their individual opinions about my reasoning and to accept, reject or criticize it accordingly.

Table 3: Scholar and Academic, Theoretical Foundations for Constructing Argumentations in this Study

CLUSTER OF SELECTED SCHOLAR THEORIES		
I. Knowledge field: Philosophy and Aesthetics		
THEORY	COMMENT	REFERENCE
<p>Martin Heidegger's School of aesthetics: "Aesthetics and Post-Aesthetics"</p> <p>(Martin Heidegger, Nick Zangwill, Hans-Georg Gadamer)</p>	<p>Heidegger's approach to the aesthetics: Emphasizing ontology, unity of subject and object and dialectic instead analytics, rationalism and positivism.</p> <p><i>Citation:</i></p> <p>"If reality is to be defined by a subject who captures a world in their sensual experience, then aesthetics provides the language for dealing with it, therefore aesthetics is no longer a theory of art but a model of how an experiencing subject engages with a world and gives it meaning and value... This kind of aesthetic discourse is appropriate to a new kind of work that generates an ontological question about how something is in 'being'?"</p> <p>In his <i>Metaphysics of Beauty</i>, Zangwill makes next propose:</p> <p>Instead of Asking: What Art is? Question to be asked is: What Art should be?</p> <p>Gadamer argues that the ways of knowing in sphere of arts are not comparable with those in sciences. Post-Aesthetic theory emphasizes metaphysical dimension of arts which is my personal intellectual and artistic preferences.</p>	<p>"Heidegger's Aesthetics", The Stanford Encyclopedia of Philosophy (Fall 2015 Edition), Edward N. Zalta (ed.), URL: <a href="https://plato.stanford.edu/archives/fall2015/entries/heidegger-aesthetics/">https://plato.stanford.edu/archives/fall2015/entries/heidegger-aesthetics/</a>.</p> <p>Zangwill, Nick. <i>The Metaphysics of Beauty</i>. Cornell University Press, 2001.</p> <p>Gadamer, Hans-Georg. <i>The Relevance of the Beautiful and Other Essays</i>. Cambridge University Press, 1986.</p>
<p>John Dewey: "Art as Experience"</p>	<p>Creative process is what is valuable, art is interaction between artist, artwork and audience.</p> <p>This will be one of the main-to-use theories for my thesis since concept of <i>Art as Experience</i> is closest to the concept of <i>Art as a Practice</i>, which I want to promote in the thesis.</p>	<p>Dewey, John. <i>Art as Experience</i>. New York: Tarcher Perigee, 2005.</p>
<p>Platonic/Neoplastic theory of forms</p> <p>(Classic Greek Philosophy, Neo-Platonists, German Classic Idealism and later successors)</p>	<p>These are the root explanations of visual design, formal aesthetics and aesthetical expression in human culture.</p> <p>Theory of platonic forms was the historical long-standing support for the European artists from antient, medieval and early-modern times, it provides sense of continuity and by this supports my arguments for heritage dimension of arts</p>	<p>Elliott, Raymond Kenneth. <i>Aesthetics, Imagination and the Unity of Experience</i>. Ashgate Publishing, Ltd., 2006.</p>

## II. Knowledge field: Sociology, Psychology and Anthropology

THEORY	COMMENT	REFERENCE
Human Universals/ Cultural universals/ Human condition theory; Theory of symbolic culture	Cultural commons of symbolic culture (human conditions) among else are: language and cognition, aesthetics, art, religion, ritual, myth and ethic, social interactions and relationships.	Roughley, Neil. Being Humans: Anthropological Universality and Particularity in Transdisciplinary Perspectives. Walter de Gruyter, 2000.
Emile Durkheim, George Murdock, Claude Lévi-Strauss, Donald Brown, Clifford Geertz and others)	For my thesis, this theory is of ground importance because it provides anthropological and general cultural supports for ideas I am proposing here.	Geertz, Clifford. <i>The Interpretation of Cultures</i> . Basic Books, 2008.
cultural, social, and symbolic forms of capital the cultural reproduction, the habitus, the field; Pierre Felix Bourdieu	Bourdieu's theory of Fields of Cultural Reproductions, provides excellent model for interpreting and understanding cultural phenomenon of mosaic within the wider social. Economic, cultural and historical context.	Bourdieu, Pierre. <i>The Field of Cultural Production: Essays on Art and Literature</i> . Columbia University Press, 1993.
		Solso, Robert L. Cognition and the Visual Arts. MIT Press, 1996.
Humanistic and gestalt Psychology; Structural Information theory  (numerous scientists)	Biological, physiological and psychological foundations of art. Studies and theories of visual perception and cognition, artistic expression and creativity.  Those knowledge and theories gives physiological, sensorial and cognitive explanation of processing of visual information and in this way, it supports my standpoints that aesthetic interaction with the world are biological need and property of humans, and therefore art is not just cultural but also biological heritage of humankind.	"Psychology of Art and Aesthetics - Psychology - Oxford Bibliographies - Obo". Accessed March 23, 2017. <a href="http://www.oxfordbibliographies.com/view/document/obo-9780199828340/obo-9780199828340-0002.xml">http://www.oxfordbibliographies.com/view/document/obo-9780199828340/obo-9780199828340-0002.xml</a>  Peter A. <i>Simplicity in Vision: Multidisciplinary Account of Perceptual Organization</i> . Cambridge University Press, 2014.

### III. Knowledge field: Visual and Applied Arts

THEORY	COMMENT	REFERENCE
<p>Theory of visual form and design</p> <p>(Bauhaus, Arts and crafts movement, Rudolf Arnhem, Ernest Gombrich, Herbert Reed, Johannes Iten, Vasyli Kandinsky, Paul Klee, Russian avant-garde...)</p>	<p>Studies of visual form, principles and elements of arts and of formal (visual) design.</p> <p>Important for this thesis because continuity in concern with modeling of visual and material form is main visual arts and formal-aesthetics trait.</p>	<p>Arnheim, Rudolf. <i>Art and Visual Perception: A Psychology of the Creative Eye</i>. University of California Press, 1954.</p> <p>Kepes, Gyorgy, S. Giedion, and S. I. Hayakawa. <i>Language of Vision</i>. Literary Licensing, LLC, 2012.</p> <p>Pipes, Alan. <i>Foundations of Art and Design</i>. Laurence King Publishing, 2003.</p> <p>Wong, Wucius. <i>Principles of Form and Design</i>. John Wiley &amp; Sons, 1993.</p>
<p>Art-World theory and Institutional theory of Art</p> <p>(Arthur Danto, Pierre Bourdieu, Georg Dicki, Houvard Becker, David Graves)</p>	<p>Theoretical bases for positioning art in actual social, economic and cultural contexts of modern and postmodern humans' world while providing necessary framework for researching of ontology related to stated context.</p> <p>In this thesis Art-world theory will be extensively used as a general social, economic and cultural context for discussing art issues.</p>	<p>Graves, David. <i>The New Institutional Theory of Art</i>. Common Ground Publ., 2010.</p>
<p>Cluster Concept theory of art and its later revisions</p> <p>(Bery Gaut, Dutton Denis, Longworth, Francis, Andrea Scarantino)</p>	<p>Cluster Concept theory with its important upgrades in form of disjunctive theory and naturalist theory, offers opportunity to be used as a great procedural tool for inquiring and examining conditions for something being work of art. It works as a complement to the institutional theory, since not all artists and artworks actively partaking in artworld. Therefore, an additional tool is needed for evaluation of artistic qualities.</p> <p>In this thesis, a specific form of disjunctive cluster concept theory designed by myself will be used for analytical definition of the concept of artistic practice.</p>	<p>Dutton, Denis. "A Naturalist Definition of Art." <i>The Journal of Aesthetics and Art Criticism</i> 64, no. 3 (2006): 367–377.</p> <p>Longworth, Francis, and Andrea Scarantino. "The Disjunctive Theory of Art: The Cluster Account Reformulated." <i>The British Journal of Aesthetics</i> 50, no. 2 (April 1, 2010): 151–67.  <a href="https://doi.org/10.1093/aesthi/ayq001">https://doi.org/10.1093/aesthi/ayq001</a>.</p>

Medium specific  
arts/Medium  
specificity/Post  
medium conditions  
theories

1776 Gotthold  
Ephraim Lessing  
(Purity of media):  
Clement Greenberg-  
(Medium Specificity);  
Bary Gaut (Medium  
specific framework);  
N. Katherine Hayles,  
Rosalind Krauss  
(post-medium  
conditions of medium)

This theory emphasizes importance of physicality and materiality of artwork in the context of creative process, and evaluation of artistic qualities.

In my thesis, this theory deserves special attention due to its close connection with thesis topic, subject and problematics. In general, this theory directly supports my claims of importance of artistic medium and artistic methodology. However, since the theory in its original form is problematic I will use its modified form. Modifications are made by myself.

Krauss, Rosalind. "The Guarantee of the Medium." *Writing in Context: French Literature, Theory, and the Avant Gardes*, Eds. Tiina Arppe, Timo Kaitaro, and Kai Mikkonen, *Collegium* 5 (2009): 139–45.

Fried, Michael. *Art and Objecthood: Essays and Reviews*. University of Chicago Press, 1998.

#### IV. Knowledge field: Visual Semiotics, Visual communication and Media

THEORY	COMMENT	REFERENCE
		Zantides, Evripides. <i>Semiotics and Visual Communication: Concepts and Practices</i> . Cambridge Scholars Publishing, 2014.
Visual Rhetoric/ semiotics/ Theory of symbols/ Languages of Art	Those theories are important because they explain visual communication and expression and, complement aesthetic and theory of visual form and design.	Eco, Umberto. <i>A Theory of Semiotics</i> . Indiana University Press, 1976.
Claude Lévi-Strauss, Ferdinand Saussure, Roland Barthes, Umberto Eco, Nelson Goodman	In this thesis, visual semiology focused theories will be used only as additional and indirect support for the argumentation.	Barthes, Roland. <i>Mythologies: The Complete Edition</i> , in a New Translation. Farrar, Straus and Giroux, 2013.
		Goodman, Nelson. <i>Languages of Art: An Approach to a Theory of Symbols</i> . Harvester Press, 1981.
Communication Pragmatics (negotiated meaning)	Providing insight in the very process of visual communication. Important as much as theories of visual semiology.	Kelly, James. <i>Handbook of Visual Communication: Theory, Methods, And Media</i> . Vol. 12. Accessed March 25, 2017. <a href="https://www.academia.edu/9370225/Handbook_Of_Visual_Communication_Th">https://www.academia.edu/9370225/Handbook_Of_Visual_Communication_Th</a>
Roman Jakobson, Pearce, Cronen, Marshal McLuhan, Denis McQuail,	In this thesis, they will be used as additional support of the main claim that Arts are practices.	

McQuail, Denis, Peter Golding, and Els De Bens. *Communication Theory and Research*. SAGE, 2005.

Habermas, Jürgen. *The Theory of Communicative Action: Reason and the Rationalization of Society*. John Wiley & Sons, 2015.

Habermas, Jürgen. *On the Pragmatics of Communication*. MIT Press, 2000.

## Mosaic as a Field of Cultural Reproduction

I used the Bourdieu's theory of field of cultural reproduction as helpful tool in better understanding of similarities and differences of interpretation and evaluation of the mosaic within its` two related socio-cultural and socio-economical contexts, the Art-world (Art-industry) and The Cultural Heritage World (Cultural Heritage industry).<sup>39</sup>

By taking in concern epistemological opportunities offered by the fields of cultural reproduction theory, I am proposing a reader to consult the infographics presented at figure 2.

The infographic refers to the hypothetical socio-cultural field of mosaic art at the global scale and in its` known historical continuity and presence. The infographics is assembled and designed by the author of the study upon the model of Bourdieu's seminal work on theory of cultural reproduction. However, it does not follow Bourdieu's propositions about the model of social/cultural fields and its` schematic representation exactly but rather overtly. This is because unlike in the Bourdieu's example which refers to a field of literary art in France in the

---

<sup>39</sup> Bourdieu, Pierre, and Jean-Claude Passeron. *Reproduction in Education, Society and Culture*. SAGE Publications, 1990.

second half of XIX century; my goal with this infographic is to show relationships between components of the whole cultural phenomena of mosaic art rather than to analyze relationships and structure of socio-economic power, involved agents, genres and forms of mosaic cultural expression.<sup>40</sup> Being aware that the infographic is just a rough approximation, and that the other scholars might disagree with me about approach, structure and modeling presented, I am looking forward to leave the question of infographics` relevance and accuracy opened for further discussion, research and examination. Yet, according my opinion, the infographic displays all the relationships and components of the cultural phenomenon of mosaic art that needs to be taken in account in analyzing the phenomenon. The following section of text explains some critical aspects of reading and understanding the infographic.

- The infographic is organized and assembled out of four main fields (groups), these are:
  - *Global and local context* refer to a wider social, cultural, economic and political habitué of contemporary world that is most relevant to the mosaic.
  - *Subjects* are individuals, groups and other social structures involved
  - *Practices* are all related activities that subjects are doing within the context
  - *Outcomes* are the results of practices, that subjects are taking in relationship to the context.

Each of those four sections contains different sub-sections and sub entries that will be discussed in more details in study`s chapters.

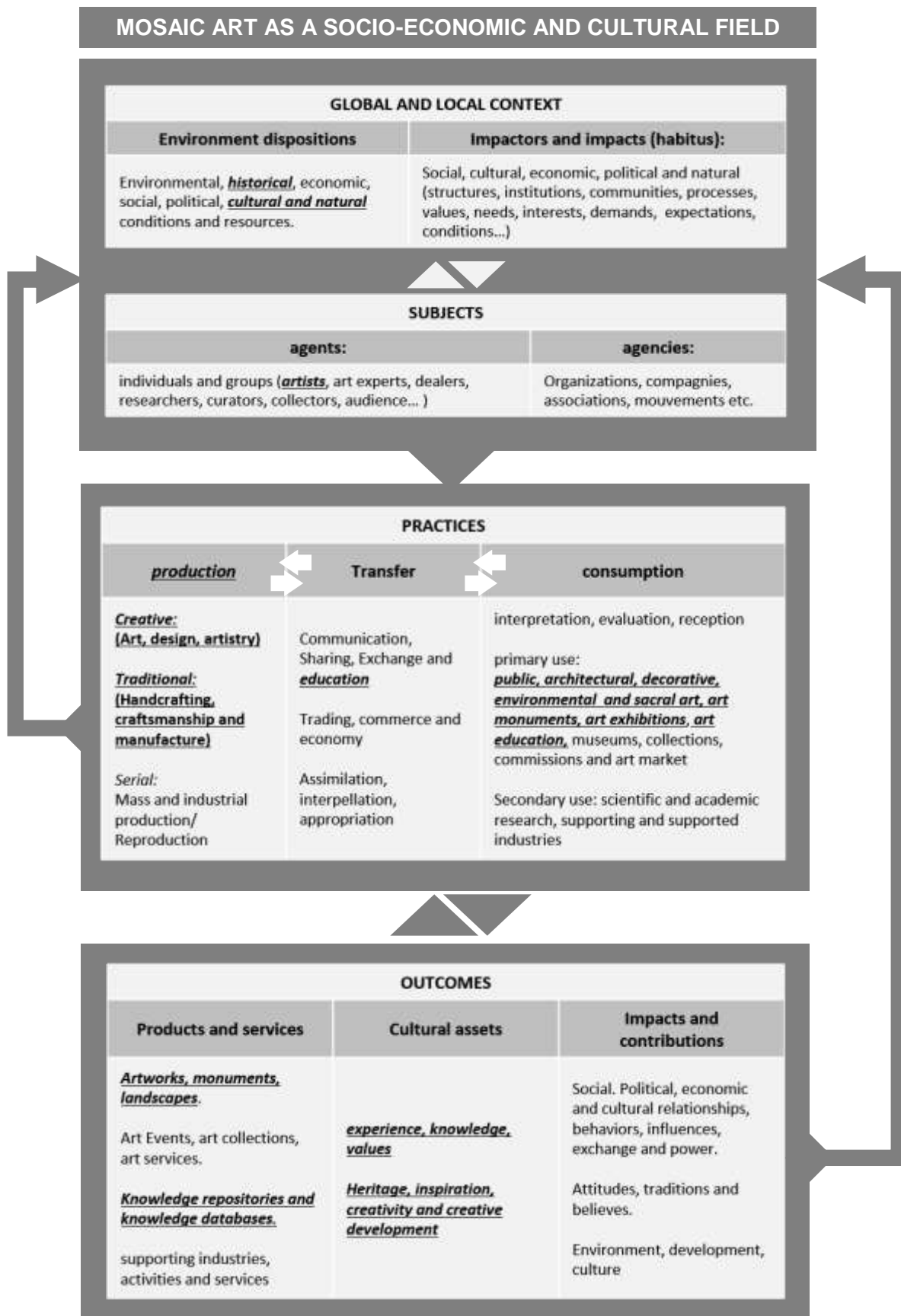
- Arrows and dark grey areas shows how those 4 major groups and their subsections are organized and interconnected in terms of their mutual impact. As it is visible, the connections are recursive (two-directional). This is because all components of the field are mutually and dialectically interconnected

---

<sup>40</sup> Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. Columbia University Press, 1993.



Figure 2: Mosaic as field of cultural (re)production



- The general dynamics of the infographic can be understood as follows: The global and local context together with subjects configures practices. Practices, along with subjects and with the context creates outcomes. While outcomes return their impacts to all fields (global and local context, subject behavior, structure and practices alike).

Now by using and applying the model of mosaic as a field of cultural reproduction presented in the infographic, it was possible for me to examine and to analyze the phenomenology of mosaic and its cultural and other habitués in more systematic manner.

## The Research Sources

Because mosaic, is trans-historically and trans-culturally used and known for centuries,<sup>41</sup> the knowledge about mosaic creation practices is long-term existing and, it is almost a professional common in domain of fine and applied arts.<sup>42</sup> Consequently, the research sources relevant to mosaic-studying are numerous, diverse, and relatively easy to access.<sup>43</sup> Therefore, the important step in my research was to select and to systematize the sources that are most relevant and most reliable to my research. Beside the content relevancy to the research subject that was a basic criterium for selection, some other criteria were also used.

For choosing scholar articles and books to consult, the criteria were based upon amount of academic referencing and reviews` evaluations of each consulted item. Likewise, criteria for choosing internet-only published texts and video recordings relevant for this study, were formed upon number of views, likes and positive comments received from the internet users for each source. Finally, criteria for choosing mosaic artworks and examples of mosaic creation

---

<sup>41</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

<sup>42</sup> King, Sonia. *Mosaic Techniques & Traditions: Projects & Designs from Around the World*. Sterling Publishing Company, Inc., 2003.

<sup>43</sup> Reader might catch the idea of richness of material available for studding by simple consulting internet search with key word "Mosaic Art" or by looking at bibliography of this study.

practice was the relevance of their formal and visual design to the issues that are discussed in the study.

For the resources research processing methodology, I decide to select a cluster of several methods for qualitative analyses that are complementary and appropriate to be used when working with both, the live and the recorded culture text.<sup>44</sup> I intend to structure, compose and combine them in two mutually orchestrated groups. The first group is assembled as composition of four different methods: Concept, Historical, Contextual and Formal analyses. This group is used for the source analyses considering the recorded cultural texts. The second group of methods is also composed from 4 analytical methods: Interpretative Text Analysis, Discourse Analyses, Close Reading and the Narrative inquiry. This group of methods is used for the analyses of live cultural texts. Research results extracted through the orchestrated use of these two group of methods were compared between themselves and with common knowledge in the field, to create argumentation support for the proposition claimed in this study. Overview of sources groups is presented in the table no.4, while the more detail explanation about how each distinct source group was used in the research are provided after the table.

*Table 4: List of types of research sources used for the study*

LIST OF THE RESEARCH SOURCES ACCORDING TO THEIR CHARACTER	
SOURCE TYPE	SOURCE ITEMS
<b>Actual creative practices of mosaic art</b>	Personal, professional artist experience in creating mosaics
	Mosaic creation experience of my students and assistants
	Professional Artistic experience in mosaic creation of my colleagues
<b>Mosaic courses and workshops</b>	Mosaic School in Fruoli, Italy ( <a href="http://scuolamosaicistifriuli.it/">http://scuolamosaicistifriuli.it/</a> )

<sup>44</sup> Bachmann-Medick, Doris. "Culture as Text: Reading and Interpreting Cultures." *Travelling Concepts for the Study of Culture 2* (2012): 99.

(curriculums, programs, reports)	Mosaic Art School Ravenna, Italy ( <a href="http://mosaicschool.com/art/">http://mosaicschool.com/art/</a> )
	The Chicago Mosaic School, USA ( <a href="http://chicagomosaicschool.com/">http://chicagomosaicschool.com/</a> )
	S.I.S.A.M Scuola Internazionale Studi d'Arte del Mosaico e dell' Affresco ( <a href="http://www.sisamravenna.it/index.html">http://www.sisamravenna.it/index.html</a> )
	Mosaic Studio Šumatovačka (Belgrade Serbia) ( <a href="http://www.sumatovacka.rs/articles/view/42/93/mozaik.html?menu_id=89">http://www.sumatovacka.rs/articles/view/42/93/mozaik.html?menu_id=89</a> )
<b>You-Tube channels dedicated to mosaic creation</b>	I-C-Mosaics ( <a href="https://www.youtube.com/channel/UC3k6ePTxqEOG0vXOFYfROGg">https://www.youtube.com/channel/UC3k6ePTxqEOG0vXOFYfROGg</a> )
	Roman Mosaic Workshops ( <a href="https://www.youtube.com/user/musivarius65/featured">https://www.youtube.com/user/musivarius65/featured</a> )
<b>Mosaic related news and information</b> (Internet-based publications)	Mosaic Art Now ( <a href="http://www.mosaicartnow.com">http://www.mosaicartnow.com</a> )
	SEE Mosaics, South-East European Mosaics ( <a href="http://www.seemosaics.org">http://www.seemosaics.org</a> )
	Mosaic Atlas ( <a href="http://mosaicatlas.com/">http://mosaicatlas.com/</a> )
	Mosaico - Living Mosaics ( <a href="https://blog.mozaico.com/">https://blog.mozaico.com/</a> )
	BAMM - British Association for Modern Mosaic ( <a href="http://www.bamm.org.uk/">http://www.bamm.org.uk/</a> )
	MOSAICA - Art Mosaic Fabricator ( <a href="http://mosaika.com/projects/">http://mosaika.com/projects/</a> )
	Mused ( <a href="http://www.mused-mosaik.de/en/">http://www.mused-mosaik.de/en/</a> )
<b>Visual and material sources and evidences about mosaic creation process</b>	Mosaic works in the process of creation. (Mosaic Studio Šumatovačka, students` works)
	Tools and materials used in contemporary mosaic creation.
	Findings and remains of tools and materials used for mosaic creation in the past. (archaeological and historical museum's collections)
<b>Modern and Contemporary mosaic works, artworks,</b>	Mosaics as public and environmental art
	Architectural mosaics (artworks, decorations, furnishings)
	Portable mosaics (gallery formats mosaic artworks)

<b>decorations and items.</b>	Mosaic surface decorations (decorative, household and luxury items, mosaic furnishing, mosaic jewelry etc.)
	Modern and Contemporary ecclesial mosaics (orthodox and roman-catholic churches, chapels and cathedrals)
	Modern and contemporary Islamic mosaics (Mosques` mosaic wall decorations)
<b>Mosaics as archaeological findings, monuments and museum exhibits)</b>	Gamzigrad-Romuliana, Palace of Galerius (Serbia) ( <a href="http://whc.unesco.org/en/list/1253">http://whc.unesco.org/en/list/1253</a> )
	Sirmium, Roman Imperial Palace (Sremska Mitrovica, Serbia) ( <a href="http://zavodsm.rs/project/mozaici-carske-palate/?ltr=lat">http://zavodsm.rs/project/mozaici-carske-palate/?ltr=lat</a> )
	Risan, Roman Mosaics, Natural and Culturo-Historical Region of Kotor, Montenegro) ( <a href="http://www.risanmosaics.me/en/">http://www.risanmosaics.me/en/</a> ); ( <a href="http://whc.unesco.org/en/list/125">http://whc.unesco.org/en/list/125</a> )
	PaleoChristian and Byzantine Monuments of Thessalonica, Greece ( <a href="http://whc.unesco.org/en/list/456">http://whc.unesco.org/en/list/456</a> )
<b>Academic, Scientific and professional editions and editorials about mosaic art</b> (books, articles and official internet sites of dedicated institutions. The detail list of all these is provided within the bibliography)	Scholar Books - Art history, mosaic history, cultural history, history of technology and technical culture.
	Articles - Mosaic conservation, preservation and archaeology
	Contemporary handbooks, textbooks, manuals and tutorials explaining mosaic creation
	historical handbooks, textbooks and manuals related to arts, technology and craftsmanship. (their modern and contemporary academically and scholarly prepared editions)
	The Getty Conservation Institute ( <a href="http://www.getty.edu">http://www.getty.edu</a> )
	International Committee for the Conservation of Mosaics ( <a href="https://iccm-mosaics.org">https://iccm-mosaics.org</a> )

## **Actual Creative Practices of Mosaic Art**

Most of the practical knowledge about mosaic creation used to support this study, is taken from my fifteen-years-long, personal, professional experience related to art-creation, especially to teaching and creating mosaics. Within this body of experience, creation of contemporary ecclesial mosaics and contemporary gallery-formatted mosaics are the two most prominent aspects.

Equally important contribution to this study research came from the creative and mosaic-learning experience of students who attends my mosaic classes in the Center for Fine Arts` Education Šumatovačka in Beograde. During the last 8 years, from the beginning of the mosaic-learning course onward, my students and me were in opportunity to test numerous, intricate mosaics` creative solutions and designs, and to face diverse technical and creative problems. Students` diverse and unique, creative personalities along with the ongoing classes, constantly brings unusual, fresh and original ideas and specific creative problems. This way, the whole study group myself included, benefits from sharing the new knowledge and experience gained through the creative experiments conveyed during the mosaic-learning course.

Finally, exchange of experiences and knowledge with my mosaic-artists` colloques enforces and widens my creative, artistic, crafting, technical and teaching knowledge.

## **Mosaic Courses and Workshops (curriculumums, programs, reports)**

There are three reasons of strategic importance why I choose to research this type of sources.

- 1) The main proposal of this study - *the concept of mosaic design system* is constructed upon my research of knowledge transfer within the context of contemporary institutional mosaic-art learning. By comparing curricula and programs of several art-education institutions operating within different setups and upon different concepts, it turns out, that all of curricula and planes contains several distinct elements that are

common base for learning mosaic making. This occurrence become the base for assembling mosaic design system brought and proposed by this study, and it also serve as a major argument for supporting study`s propositions.

- 2) The cultural heritage studies consider transfer of knowledge as one of major tools in sustaining and safeguarding traditional craftsmanship, artistry and other traditional forms of knowledge.<sup>45</sup> Taking mosaic in account, as in any other art or craft discipline, quality of knowledge transfer is crucial for its` sustainability and for its` future and heritage as well.
- 3) As art-education professional, I took the mosaic as major subject that I tech to students, also I have extensive experience in creating mosaics as professional artist.

The actual choice of art-education institutions, whose planes and curricula I took for the research was made upon three major criteria:

- How accessible for me was their educational materials.
- How credible these institutions are?
- How visible they are at the internet.

While the specific reasons for choosing institutions are following:

- In a case of three Art Faculties in Belgrade, I took their mosaic course curricula because I was studding Art at Belgrade university of Arts, therefore I have a personal experience of how mosaic art courses are held there, and what their curricula looks like.
- In case of Center for Fine Arts Education Šumatovačka, I teach mosaic course there, it is authorized course, meaning that I-myself, assembled and designed the course curriculum, teaching methodology and lessons planes.

---

<sup>45</sup> Sefton-Green, Julian, Pat Thomson, Ken Jones, and Liora Bresler. *The Routledge International Handbook of Creative Learning*. Routledge, 2011.

- In case of two Mosaic Art Schools in Ravenna, I choose them because they are credible mosaic teaching institution that emphasizes traditional aspects of mosaic techniques, expressions and styles.
- In case of Mosaic School in Fruoli, I choose it because its` students artworks are of high artistic quality.
- In case of Chicago Mosaic School, I choose it, because of its excellent internet presentation and visibility, quality of students` artworks and variety in educational forms it offers.

### **You-Tube Channels Dedicated to the Mosaic Creation**

You tube is a global phenomenon of bottom-up knowledge sharing. This form of knowledge transfer is extremely important for reasons that will not be discussed here. Considering this study, I was very curious and interested in getting myself acquainted with knowledge about mosaic creation that can be gained from You-Tube and comparing it with the knowledge I received during my art studies at university. Among the number of different mosaic-making related channels and videos, I choose upper-listed two, because they are preferably aimed on hobby-class mosaic learning students, yet showing high-quality didactical, and artist-professional attitude of their authors.

### **Internet-Based Publications Dedicated to the Mosaic Art**

I research this type of sources in aims of

- Forming overall image of what is actual situation at the mosaic art market in the developed-world.<sup>46</sup>
- To what extent and in what fashion mosaic-creation related topics are presented there.

---

<sup>46</sup> I am intentionally using term developed-word, (not term global), because the sources I research are English-language based, in this way the situation that they reflect is more correlated with the developed-countries part of the global mosaic art market.



Specific criteria for choosing the publications were:

- The range of mosaic-art related topics that publication covers.
- The character and the mission of the publication
- Reliability and referentiality of the publication.

### **Visual and Material Sources and Evidences about Mosaic Creation Process**

(material records, various documents, video footages and photos, actual material artworks, tools and artifacts connected to the mosaic creation.)

This category of research sources is valuable for studying and analyzing various specificities, differences and variants in mosaics creation, depending on local cultural and historical traditions.

Processing and analyzing those type of resources requires researcher to have at least basic knowledge and experience regarding mosaic creation and in art history alike. In case of this study specifically, focus of my research interests regarding the sources in question were to determine the main regional and historical differences in using mosaic tools and to see how use of different mosaic tools in the creation process impacts formal and structural differences of mosaic forms and expressions.

### **Mosaic Works, Artworks, Decorations and Items.**

Due to their exact, tangible, visual and material character that keeps and offers the information and data of factual and comparable kind, the mosaic artworks themselves are the primary and simultaneously, the most relevant research sources for the subject of studying historical and contemporary development of mosaic art creation and designs. In addition, mosaics are accessible because they are evidently present and interactive with, the humans` historical and present-day living environment. Mosaics are situated in public spaces as monuments or as public, architectural, sacral, ambient and environmental artworks or decorations. Also, there

are a plenty of historical mosaic artworks within archeological and heritage sites, along with historical mosaic artworks housed by museums or by other art collections. Aside from public, sacral, monumental, heritage and historical mosaics, there is extensive body of global, contemporary, artistic, architectural, industrial and traditionally handcrafted mosaic production. It also serves as valuable study resource.

### **Academic, Scientific and Professional Editions and Editorials about Mosaic Art**

The contemporary studies in domains of archeology,<sup>47</sup> and art-history, focused on mosaic artworks, makes constant adding of new portions of knowledge, to the already detailly systematized episteme about historical development of mosaic art.<sup>48</sup> Likewise, development of new methods in domain of mosaics` preservation helps in gaining more profound understanding of past and present mosaics` creation processes and practices.<sup>49</sup> Moreover, contemporary artistic, creative researches that uses mosaics as a medium of artistic expression reveals new insights in creative and expressional possibilities of mosaic as art medium on daily bases.<sup>50</sup>

Within this group of sources there is a subgroup encompassing the repository of scholarly knowledge that is not directly connected, but it is referent to my topic. The typical elements in this subgroup are:

- Old, historical, art handbooks, treaties, and tractates known and analyzed so far
- Books, articles and other scholar documents and records from fields of art history, culture history, history of education, art theory, cultural studies, media studies, anthropology, ethnology, communication studies, education studies and philosophy.

<sup>47</sup> Fagan, Brian M., and Charlotte Beck. *The Oxford Companion to Archaeology*. Oxford University Press, 1996.

<sup>48</sup> "Lessons Learned: Reflecting on the Theory and Practice of Mosaic Conservation." Accessed December 2, 2017.

[http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/lessons\\_learned\\_reflecting.html](http://www.getty.edu/conservation/publications_resources/pdf_publications/lessons_learned_reflecting.html).

<sup>49</sup> "ICCM Foundation." Accessed December 2, 2017. <https://iccm-mosaics.org/>.

<sup>50</sup> Hunkin, Tessa. *Modern Mosaic: Inspiration from the 20th Century*. Firefly Books, 2003.

## Conclusion

- Hereby presented research and resulted study are configured and limited by the several impactors. Most critical among them are: Epistemological and cultural bias of the researcher and researchers` determination to approach the subject of the study from the internal development perspective of mosaic art.
- The main research focus of this study is the issue of transfer of experience, knowledge and skills related to the mosaics creation as a critical and basic mean of safeguarding and developing of heritage of mosaic art creation practices.
- The study is formed as theoretical discussion about its` research subject. Likewise, the discussion itself is formed upon the cluster of solid-standing scholar and philosophical theories that are current in contemporary scholar, academic and professional discourse of humanities, heritage studies and visual arts` studies.
- Main research methods that were used in the research and in the development of the study were dialectical and critical thinking, qualitative analysis of information and data as well as thoughtful and detailed systematization and structuring of concerned and consulted information and sources in aim of deducting some distinct conclusions by following connections and relationships that are shown by the systematization and classification of information and data.
- The noticeable side-results of the research and the study are different tables, infographics and illustrations relevant to the research subject matter created and designed by the author of the study.
- For conveying the research taken, a waste amount of relevant and diverse sources was consulted and analyzed. The substantial among these, were art-educational practices and publications related to mosaic art.

## CHAPTER 2 - MOSAIC AND ITS` CONTEMPORARY CULTURAL HABITUÉ

As it is already stated, this study among else, is intended to deal with questions of interpretation(s) of mosaic-art heritage(es) and mosaic-art present and future development alike. Thus, by having in mind proposition of mosaic as a field of cultural reproduction presented in the previous chapter, the following discussion is aimed on explaining position of mosaic art in relation to fields of contemporary cultural habitué most relevant to it. Therefore, in this chapter, the historical perspective of mosaic art and its` interpretation and evaluation within the contemporary art-world and within contemporary heritage-world will be discussed first. Then within, and as result of the discussion, some questions and problems important for this study will be raised. Finally, at the end of the chapter, the proposition of alternative approach in interpretation of the mosaic is presented.

### Historical Legacy of Mosaic Art

In the chapter 1, it is already mentioned that the mosaic has been a subject of academic and scholar interest for a long time.<sup>51</sup> The result is existence of waste body of knowledge about history of mosaics accessible through scholar literature, books, articles, dedicated internet sites, arachnological mosaic remains and historical mosaic artworks. The most important aspect of historical legacy of mosaic art in relation to this study is that the very existence of such

---

<sup>51</sup> *On the Art of Mosaic: Antient and Modern*. publisher not identified, 1847.

extensive, factual knowledge about mosaic past significantly impacts evaluation and understanding of mosaic in the present days` and for the near future times. To emphasize some fundamental interconnections and relationships between factual historical legacy of mosaic-art with two contemporary socio-cultural contexts most relevant to a mosaic, the art-world and the heritage-world respectively, table 5 displays some elementary information about historical development of mosaic art without going into details.<sup>52</sup>

Table 5: Historical Development of Mosaic Art - A Nutshell Review

HISTORICAL DEVELOPMENT OF MOSAIC ART - REMINDER REVIEW	
<b>Mosaic Beginnings</b>	The oldest, so far known, archeological remains, that art-history does regards as an example of the first mosaics is a specific type of wall covers (decoration) known as <i>clay cone mosaics</i> . <sup>53</sup> These findings are about 5000 - 6000 years old and they are found in ancient Mesopotamian city of Uruk. From that time, onward, mosaics emerges in various forms across human cultures and historical ages. <sup>54</sup>
<b>The Antient World</b>	During the age of ancient world, mosaic gradually developed as artistry and fine craftsmanship technique. On the antient middle and near east, it was used as a wall cover and for decorating luxury and ritual items. In antient Egypt and Phoenicia, a special technique of using small mosaic glass tiles for modelling luxury utensils was developed. Hellenic and Roman civilisations used mosaics extensively as functional and decorative wall and floor covers in residential and in the public architecture. Along with this, more durable version of mosaics was used as urban pavements covers. One of the most famous mosaic art locations was Pergamum (now Turkey), where the first school of mosaic art was born under the master artist Sosos. <sup>55</sup>
<b>Late Antiquity</b>	Christian culture and non-Christian religious cultures (Judaism, Mithraism, Persian Arianism etc) alike, from late antique/early medieval age adopted mosaic technique respective to their specific inventories of visual symbols and representations. <sup>56</sup>

<sup>52</sup> Groot, Jerome de. *Consuming History: Historians and Heritage in Contemporary Popular Culture*. Routledge, 2016.

<sup>53</sup> Moorey, Peter Roger Stuart. *Ancient Mesopotamian Materials and Industries: The Archaeological Evidence*. Eisenbrauns, 1999.

<sup>54</sup> Guides, Approach, David Raezer, and Jennifer Raezer. *Ancient Mosaics of the Mediterranean*. Approach Guides, 2011.

<sup>55</sup> Dunbabin, Katherine M. D. *Mosaics of the Greek and Roman World*. Cambridge University Press, 1999.

<sup>56</sup> Guides, Approach, David Raezer, and Jennifer Raezer. *Ancient Mosaics of the Mediterranean*. Approach Guides, 2011.

<b>Early Medieval period (I)</b>	Medieval Christendom and culture, especially the Byzantine Empire and its` cultural circle inherited antient-world`s mosaic`s profound uses. Only in this case the purpose was designing luxury and monumental visual representations of Christian motives and symbols in sacral and royal architecture. Therefore, the antique mosaic techniques were modified and developed to serve its medieval way of use better. Most of art historians and theorists agree that the mosaic was one of the most prestigious art techniques in early medieval times. <sup>57</sup>
<b>Early Medieval period (II)</b>	Along with the early medieval Christianity, the Islamic civilizations and cultures developed their own variant of mosaic art. Unlike in Antient and Christian Mediterranean where small pieces of stone and glass tesserae or pebbles were tilled together in strips, lines and shapes to form visual figures and compositions, Islamic mosaics are composed from ceramic tiles. Tiles are handmade shaped, so they come in variety of geometric shapes and colors to form diverse and complex visual, geometric patterns. Assorted optical qualities of tiles` surfaces enriches aesthetic qualities of these mosaics. <sup>58</sup>
<b>High Medieval period</b>	Parallel with European, Mediterranean and Middle-East medieval age, antient South-American and Middle-American civilizations and cultures developed their own concept of mosaic. Range of various precious materials were custom shaped and used for assembling mosaics` wall covers or for modeling and decorating ritual and luxury objects. <sup>59</sup>
<b>High and Late Medieval period</b>	Historical expansion of Christianity and Islam during the medieval period transferred culture of mosaic creation toward great Asian civilizations, Persia, India and China. Due to cultural interactions they developed their own, specific variations of mosaics. <sup>60</sup>
<b>Early Modern and Modern Age</b>	During the Early modern era (XV - XX century), due to development of new visual-art and visual communication media and expressions (oil paintings, optical perspective, print-press. Poster and photography...), mosaic become marginalised artistic practice. During the all early-modern period, it was mainly used as architectural decoration or as an artistry technique for conveying wall murals that were stylistic imitations of oil paintings` designs. Aside from this, mosaic develops as a decorative art form. <sup>61</sup>
<b>XX-th Century</b>	XX century brings mosaic revival as modernized and developed art form and art discipline. <sup>62</sup> The pioneers of this revival were Catalanian Architect Antonio Gaudi, Famous French painter Henry Matisse, Italian futurist painter Gino Severini and Mexican muralist Diego Rivera.

<sup>57</sup> James, Liz. *Mosaics in the Medieval World: From Late Antiquity to the Fifteenth Century*. Cambridge University Press, 2017.

<sup>58</sup> Degeorge, Gérard, and Yves Porter. *The Art of the Islamic Tile*. Flammarion, 2002.

<sup>59</sup> Saville, Marshall H. *Turquoise Mosaic Art in Ancient Mexiko*. BoD – Books on Demand, 2012.

<sup>60</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

<sup>61</sup> Gabriel, Jeanette Hanisee, and Gilbert Collection. *Micromosaics*. Philip Wilson in association with The Gilbert Collection, 2000.

<sup>62</sup> Hunkin, Tessa. *Modern Mosaic: Inspiration from the 20th Century*. Firefly Books, 2003.

As the table shows, there are ages of significant presence, use and development of mosaic in the human civilization. As a result, the position and use of mosaic as art-medium, along with some other traditional art practices in contemporary culture is rather interesting. Based on the research and on analyses of relevant sources, this study finds that contemporary mosaic art is characterized with two major contradictions:

- 1) While clearly demonstrating capability of being successfully used for creating novel artistic solutions, thus showing the qualities of one contemporary visual arts` discipline,<sup>63</sup> within the contexts of religious and heritage-orientated cultures, mosaics are still used for designing and creating artworks that are standardized in terms of their formal and aesthetical concept, style, content, meaning and iconography.<sup>64</sup> Text subsection “Mosaic in the context of contemporary religious, heritage-orientated cultures” explains it.
- 2) Although during the recent few decades mosaic has become popular art discipline, facing a renaissance of a kind, within the hi-end global art-market and within the general, popular discourse about art, mosaic takes only a marginal place.<sup>65</sup> To support this claim, I suggest readers to try a simple test explained under the figure 5.

Both of those stated contradictions are directly connected with the dynamics of internal developmental of contemporary mosaic art which is mainly characterized by the interaction between heritage nature of its` formal design and contemporary use of mosaic visual arts` media for expressing the novel artistic concepts and ideas. As it will be shown by the end of this chapter and throughout the whole study. This specific internal, developmental dynamics of contemporary mosaic art does not pose any problem or obstacle, but on the contrary, per my

<sup>63</sup> Hunkin, Tessa. *Modern Mosaic: Inspiration from the 20th Century*. Firefly Books, 2003.

<sup>64</sup> James, Liz. *Mosaics in the Medieval World: From Late Antiquity to the Fifteenth Century*. Cambridge University Press, 2017.

<sup>65</sup> “Mosaic Art NOW | An Online Resource for the Very Best in Contemporary Mosaic Art, Thinking, and Events.” Mosaic Art NOW. Accessed May 22, 2018. <http://www.mosaicartnow.com/>.

opinion, it creates the mosaics' ultimate cultural value. The two following subsections of the text explains these two stated contradictions in more detailed manner.

Figure 3: Mosaic and Global Mass-media discourse about Art

Open two tabs in the internet browser and set the search option on images on both. For the search on the first tab, type in *mosaic art masterpieces* or some similar phrase with the same meaning. While on the second one, type in *masterpieces of art*. The results follow; Under the first tab your browser will display dozens of images of historical and contemporary mosaic artworks alike. While in the second tab, it is highly likely that you will find only one or none of the mosaic artworks among the first 100 or even first 200 images displayed. Taking in consideration all drawbacks of this snapshot examination, it shows that there is an obvious global corpus of historical and contemporary mosaic artworks and significant, active, global community of mosaic artists and audience; practicing the culture of making, sharing, exchanging, trading, using and enjoying knowledge, skills, experiences, values and artworks of the mosaic art. Despite to this, the actual popularity of mosaic art and actual interest of global English speaking community for the internet-based information about mosaic art is less than 1% of the total amount of public interest of global English speaking community for the information regarding art in general.

### **Mosaic in the context of contemporary religious, heritage-orientated cultures**

Within the context of contemporary Orthodox Christian ecclesial art (so-called New Byzantine Art), and in the context of contemporary Islamic musk's' design; The art-styles,<sup>66</sup> narrative and visual symbols, motives and contents are designed, developed and defined as form of contemporary repetition, interpretations or recreations of forms that are already in use for centuries.<sup>67</sup> Since the author of this study is far more familiar with the Neo-Byzantine than with Neo-Islamic art the former will be taken as displaying example. Orthodox Christian churches holds attitude that medieval Byzantine ecclesial art is aesthetical and symbolic ideal of the Christian art for all times.<sup>68</sup> Therefore, the tendency in contemporary ecclesial art is to follow and develop Byzantine artistic traditions. However, this development needs to be situated within the iconographical, stylistic and aesthetical boundaries drawn by the legacy of Byzantine ecclesial art. Thus. the Christian-Orthodox churches from present times, in most cases are

<sup>66</sup> Hattstein, Markus, and Peter Delius. *Islam: Art and Architecture*. Innovative Logistics Llc, 2013.

<sup>67</sup> James, Liz. *Mosaics in the Medieval World: From Late Antiquity to the Fifteenth Century*. Cambridge University Press, 2017.

<sup>68</sup> Belting, Hans, and Edmund Jephcott. *Likeness and Presence: A History of the Image Before the Era of Art*. University of Chicago Press, 1996.



designed and decorated to reassemble the style of developed late-byzantine ecclesial art (IX-XIV century AD). Figure 4 roughly illustrates this.

Although, this approach to artistic creation seems restrictive and problematic in relation to the issues of freedom of expression and creativity brought by contemporary civilization. It still manages to provide some space for individual, original and authentic aesthetic and artistic expressions, as it can be seen on the figure 5.

*Figure 4: Comparison of Medieval and Contemporary Orthodox Christian Ecclesial Mosaic Art*

#### COMPARISON OF MEDIEVAL AND CONTEMPORARY ORTHODOX CHRISTIAN ECCLESIAL MOSAIC ART



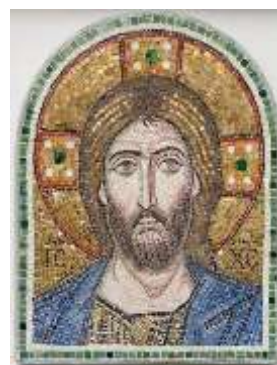
Theotokos, mosaic, XIV c. AD. Hagia Sofia



Face of the Angel, Mosaic workshop Minsk XXI c. AD.

*Figure 5: Diversity of individual artistic expressions in Neo-Byzantine ecclesial mosaic art- style*

#### EXAMPLE OF DIVERSITY OF NEO-BYZANTINE INDIVIDUAL ARTISTIC EXPRESSION



## Mosaic and the Art-World

Beyond its` rich historical legacy, during the recent few decades, mosaic as form of artistic expression and as creative hobby, facing a renaissance of a kind.<sup>69</sup> It became globally accepted as valuable art media and form of creative expression among professional and hobby artists alike. Interesting occurrence related to this trend is that this popularity and acceptance of the mosaic happens irrespectively to the diverse cultural, religious or ethnical backgrounds of its` worldwide scattered practitioners.<sup>70</sup> In addition, as far as research that I made for the purposes of this study shows, the growing popularity of mosaic was not initiated by any direct, political, policy or developmental agenda engagement or implementation, but it rather came as a bottom-up cultural and social process.<sup>71</sup> The factual indication that confirms the trend I am talking about is the emerge of numerous mosaic schools and national or local mosaic artists` associations that are established during last few decades worldwide without help of any significant top-down designed public campaign that popularizes mosaic art.<sup>72</sup> In addition, mosaic is also noticeable used as a popular creative activity for socially-engaged and participatory-art centered projects and activities, creative workshops and creative hobby courses.<sup>73</sup> Yet, despite to all this prosperous development, as I already mentioned, this study finds that within the global hi-end art market and within general, public discourse about arts brought by the mass-communication media, mosaic is a kind of marginal form of artistic expression Per my opinion, reasons why mosaic art is somewhat marginalized within contemporary art-world hi-end market and within popular discourse about art are complex and diverse. Some of the most important are:

---

<sup>69</sup> "MOSAIC Experiencing a Significant Contemporary Revival - Stone & Tile India." Accessed April 12, 2018. <http://stonetileindia.com/?p=2058>.

<sup>70</sup> "Contemporary Mosaics: Mosaic Innovators." *Helen Miles Mosaics* (blog), March 6, 2017. <http://helenmilesmosaics.org/contemporary-mosaics/mosaic-innovators/>.

<sup>71</sup> Robertson, Dr Iain J. M. *Heritage from Below*. Ashgate Publishing, Ltd., 2012.

<sup>72</sup> "Mosaic Art NOW | An Online Resource for the Very Best in Contemporary Mosaic Art, Thinking, and Events." Mosaic Art NOW. Accessed May 22, 2018. <http://www.mosaicartnow.com/>.

<sup>73</sup> "Mosaic Intervention, Santiago Chile, January of 2014." BIGBANGMOSAICS. Accessed May 22, 2018. <http://bigbangmosaics.com/chile.html>.

- Early modern uses of mosaic as technical and decorative art technique rather than as media of visual arts` expression equal to paints-based painting techniques creates modern traditions of understand and evaluation of mosaic as form of artistry instead as art media or art form.<sup>74</sup>
- Extensive use of mosaic in the earlier and newer history as a visual medium that was used to create artistic symbols of political and ideological power of various communist, fascistic, authoritarian and totalitarian regimes and ideologies implies pejorative connotation toward monumental art-forms such mosaic is.<sup>75</sup> The contemporary, politically, socially and economically, higher developed communities whose voices and values dominates the global popular and advanced scholar discourse about culture, shows the reserved attitude toward left and far right political ideologies and agendas. On the top of it, parliamentary, liberal democratic political communities have clearly critical attitude toward authoritarian and totalitarian social and political regimes and cultures.<sup>76</sup> In contrast to this, as a rule, exactly, totalitarian and authoritarian regimes and cultures of XX century were most reluctant in using monumental artistic media and forms for designing their public art and artistic symbols of their social and political power.<sup>77</sup>
- Static, monumental and exclusive character of mosaic artform opposes conceptual, dynamic and minimalistic art-forms, favored by post-modern art-world.<sup>78</sup> In addition,

<sup>74</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

<sup>75</sup> Rasmussen, Mikkel Bolt, and Jacob Wamberg. *Totalitarian Art and Modernity*. Aarhus University Press, 2010.

<sup>76</sup> Golomshtok, Igor. *Totalitarian Art: In the Soviet Union, the Third Reich, Fascist Italy and the People's Republic of China*. Overlook Duckworth, 2011.

<sup>77</sup> Rapelli, Paola. *Symbols of Power in Art*. Getty Publications, 2011.

<sup>78</sup> Kleiner, Christin J. Mamiya Fred S. *Gardner's Art Through the Ages: 11th (Eleventh) Edition*. Wadsworth, 2000.

large amount of XX century artistic production tends to challenge traditional and established cultural, artistic and creative models and values.<sup>79</sup>

- Tedious, expansive and time-consuming mosaic artwork production/creation process is not aligned with popular consumeristic economic and cultural behavior.<sup>80</sup> Why wasting time and money on making mosaics if there are numerous aesthetically equally valuable solutions that can be created with far less time and money invested.

In contrast to the upper-listed, there are also several reasons why mosaic recently is facing its great revival at the global visual arts` and crafts industry scene These are:

- The general technological, economic and informational development have made variety of different information about mosaic artworks and their creation, as well as plenty of various mosaic materials affordable and accessible to the wide population of artists, artisans and crafters worldwide.
- The popularity of the heritage-centered cultural productions and consumptions, during last few decades probably helped in pointing peoples` attention at the heritage and historical values of mosaic as traditional, long-standing art-form.<sup>81</sup>
- Last but not the least, the emerge of so called creative economy at the end of XX century largely supports and evaluates individuals `creative initiatives.<sup>82</sup>

Upon all above mentioned, the general and common discourse of contemporary visual-arts` world, evaluates mosaic art as part of broader artistic heritage of traditional art disciplines in positive and pejorative sense alike.<sup>83</sup> Besides the upper listed reasons, the global, contemporary art-world community has unbeguile and diverse attitudes toward its` heritage anyway. This

<sup>79</sup> Carroll, Noël. *Theories of Art Today*. Univ of Wisconsin Press, 2000.

<sup>80</sup> Henry, C. *Entrepreneurship in the Creative Industries: An International Perspective*. Edward Elgar Publishing, 2007.

<sup>81</sup> Harrison, Rodney. *Heritage: Critical Approaches*. Routledge, 2013.

<sup>82</sup> Howkins, John. *The Creative Economy: How People Make Money from Ideas*. Penguin Books Limited, 2013.

<sup>83</sup> At the semantic level, this recognition and acceptance of mosaic heritage is denoted by using adjectives such are: traditional, typical, old or classical art (or artistic) forms, practices, techniques and disciplines. Chilvers, Ian. *The Oxford Dictionary of Art*. Oxford University Press, USA, 2004.

emanates a constant debate and reassessment of what may or should be concerned as artful and creative, and which artistic expressions are unimaginative artistic reproduction.<sup>84</sup> This kind of dynamic is common and expected to be found in the highly creative field of cultural production such the art is, and it is most obvious when comparing differences in mosaic evaluation within the different social manifestations of visual arts. The following few subsections of the text discusses this in more details.

### **Art Education, Visual arts` Studies and Visual-Arts Academia**

Within the domain of visual-arts studies, mosaic is recognized and evaluated as a distinct visual-arts` form, artistic medium and art-creative methodology as well as historical art technique and a valuable contemporary visual art discipline that makes the integral part of complex field of studies of Visual Art practices and theory alike.<sup>85</sup> Within this framework, mosaic artworks and mosaic artists from the past and present times are the subject of interest of art historians and art theorists. Likewise, present and past times mosaic creative practices are primarily a subject studied and researched by mosaic artists and artisans. Therefore, studying the present and the past of mosaic creation practice is generally incorporated in art-education systems in two ways:

- Mosaic as artistic technique or media in the context of common art-education is used as a didactical tool for building general creative and technical artistic skills and for learning and practicing formal visual modeling.<sup>86</sup>

<sup>84</sup> Boden, Margaret A. *The Creative Mind: Myths and Mechanisms*. Psychology Press, 2004.

<sup>85</sup> Mills, Teresa. *The Mosaic Artist's Bible: 300 Traditional and Contemporary Designs*. Trafalgar Square Books, 2017.

<sup>86</sup> "Cambridge International AS and A Level Art and Design (9704)." Accessed December 2, 2017. <http://www.cambridgeinternational.org/programmes-and-qualifications/cambridge-international-as-and-a-level-art-and-design-9704/>.

- At higher levels of art-education, or within the context of specialized art courses, mosaic is learned and thought as visual arts` practice, media and discipline in its own rights.<sup>87</sup>

### **Contemporary Visual Arts` Market, Artistic Research and Avant-Guard**

Contemporary, theoretical, practical and creative researches in the domain of Visual Arts are mostly focused on artistic, experimental, subjective, discursive, philosophical and socio-political concerns.<sup>88</sup> In line with that, contemporary art expressions have a significantly fluid, dynamic, hybrid and multidisciplinary character. This relies on XX century avant-garde art principles of radical creativity. It means that contemporary artistic expressions and practices shows a tendency and capacity of inventing novel forms of visual art expressions, or questions and challenges already existed one. As a result, contemporary art expressions are not designed upon use of formal-visual opportunities offered by known artistic media or technique, such the mosaic is, but rather on diverse, original visual design ideas, and on conceptual principles.<sup>89</sup> This model of creativity utilizes for its medium literally anything that serves its` purposes. Even the very character of visibility is often transgressed in favor of semantic or multimedia expressions.<sup>90</sup> That stands in a sharp contrast with the tangible, static, representational and monumental character of mosaic art. Therefore, the general tendency is, that artists` personalities and ideas that stood behind created artworks are regarded as more important than aesthetic, formal or artistic expressions built upon use of aesthetical and formal properties of art-media, technique, methodology or practice.<sup>91</sup> For this reason, artworks created in traditional artistic techniques and methodologies, such as mosaic art is, if not supported with

<sup>87</sup> “[ Accademia Di Brera | Sito Ufficiale Dell’Accademia Delle Belle Arti Di Brera Milano.” Accessed December 2, 2017. <https://www.accademiadibrera.milano.it/it/corsi/1407/250/1/2016>.

<sup>88</sup> Klinko, Harald. *Art Theory as Visual Epistemology*. Cambridge Scholars Publishing, 2014.

<sup>89</sup> Hickman, Richard. *Critical Studies in Art and Design Education*. Intellect Books, 2005.

<sup>90</sup> Smith, Paul, and Carolyn Wilde. *A Companion to Art Theory*. John Wiley & Sons, 2008.

<sup>91</sup> “Institutional Theory of Art and the Artworld.” Accessed February 24, 2017. <http://faculty.georgetown.edu/irvinem/visualarts/Institutional-theory-artworld.html>.

moderate creativity and originality of the artist's idea, message or expression, are regarded as those that lack higher artistic qualities, although artworks themselves may have been made very skillfully.

This conflict between the novel artistic ideas and inherent opportunities for artistic expression offered by art-media themselves is not a new issue in the artworld. Firstly, it was raised during the fourth and fifth decade of XX century by several influential art historians, theoreticians and artists in the USA as *the problem of the aesthetic of the art medium*.<sup>92</sup> The question is whether the formal, physical and aesthetical properties of the art medium creates and contributes the creation of artistic value of the artwork, or only the creative idea and its successful deliverance is what makes this value. It seems that this initial debate was favored the value of original creative idea over the inherent aesthetical potentials of the art medium.<sup>93</sup> However, the debate has its prolonged existence at the margins of the mainstream academic discourse about visual arts all the way to the end of XX century with no actual resolve.<sup>94</sup> Therefore, now there are two schools of opinions about the aesthetical and artistic value of the formal structure of the artwork and physical properties of its` medium. Major-one, which is the mainstream, does concern the formal and the physical properties of artwork as minor compared to the power of original and authentic idea that is brought through the artwork. Minor-one holds the opinion that formal and physical properties of artworks and the way how they are used by the artist, gives significant contribution to the aesthetical and artistic value of the artwork. This debate and the problem of medium specificity is one with the critical importance in analyzing and understanding traditional visual arts` disciplines. As a rule, all typical traditional visual arts` disciplines are heavily relied on their media, methods and techniques of their use. Therefore, in this case the

---

<sup>92</sup> Costello, Diarmuid. "On the Very Idea of a Specific Medium: Michael Fried and Stanley Cavell on Painting and Photography as Arts." *Critical Inquiry* 34, no. 2 (2008): 274–312.

<sup>93</sup> Balotskiy, Aleksey. "Berys Gaut's Failed Revival of Medium-Specificity," 2012.  
[http://digitalcommons.trinity.edu/cgi/viewcontent.cgi?article=1001&context=phil\\_honors](http://digitalcommons.trinity.edu/cgi/viewcontent.cgi?article=1001&context=phil_honors).

<sup>94</sup> Krauss, Rosalind. "The Guarantee of the Medium." *Writing in Context: French Literature, Theory, and the Avant Gardes*, Eds. Tiina Arppe, Timo Kaitaro, and Kai Mikkonen, *Collegium* 5 (2009): 139–45.

whole theory of medium specificity is meaningful and can be a fruitful heuristic tool in understanding of the phenomenology of traditional visual arts media. Contrary to this, majority of contemporary art experts, curators and art institutions of influence on global art stage are more concerned to promote and to discuss new and emerging art media and practices, then the traditional one.<sup>95</sup> Therefore, it is hard for the contemporary mosaic artworks to be among the top of the concurrency on the contemporary hi-end art market, where conceptually developed art forms gain exclusive value. Despite to this situation, minor but steady number of contemporary artists worldwide practice mosaic as theirs` art-medium of choice, while some among their artistic creations gains world recognized masterpieces values.<sup>96</sup>

## Mosaic in Cultural-Heritage World<sup>97</sup>

As far as cultural heritage studies are developed, it turns out that the socio-economic, socio-political, policy and cultural-management engagements are the major tools of the trade regarding heritage preservation, safeguarding, development and sustainability.<sup>98</sup> Along with that, Cultural Heritage Studies` research is mostly attached to the positivistic and pragmatic scholar traditions, emphasizes performative, functional and applicational values of some distinct theoretical concepts. Finally, heritage(es) themselves are taken as they are proclaimed by distinct cultural groups or communities.<sup>99</sup> This study finds that these two common - cultural-heritage-policy and cultural-heritage-management approaches are not suitable for explaining

<sup>95</sup> "Postmedia Discourses." Accessed February 27, 2017.

<http://www.mikro.in-berlin.de/wiki/tiki-index.php?page=Postmedia+Discourses>.

<sup>96</sup> "Mused – Views, News & Facts on Mosaic Art and Craft." Accessed May 22, 2018.

<http://www.mused-mosaik.de/en/>.

<sup>97</sup> Stanziola, Javier. "Modelling the Heritage World: Economic, Legal and Political Considerations." *International Journal of Heritage Studies* 4, no. 3–4 (January 1, 1998): 168–76. <https://doi.org/10.1080/13527259808722234>.

<sup>98</sup> Harrison, Rodney. *Heritage: Critical Approaches*. Routledge, 2013.

<sup>99</sup> Smith, Laurajane. *Uses of Heritage*. Routledge, 2006.



the model of heritage of mosaic creation practices as it is viewed from the mosaic creators' perspectives. The following sections are meant to discuss this problem.

### **Mosaic artworks preservation and conservation studies and practices:**

At present, the heritage dimensions of arts are extensively researched and used for the museology, conservation and restoration purposes.<sup>100</sup> These studies and practices, however, are not focused on bringing new artistic content through using traditional art media and techniques, but on safeguarding, restoring or reproducing artworks and art styles already created and existent. Thus, mainly technical and technological aspects of traditional mosaic making practices are researched for mosaic conservation purposes leaving the artistic part of creative process for artists to perform, and for art historians, anthropologists and psychologists to research. Figure 6 shows some typical aspects of mosaics that are main subjects of interest of preservation and conservational studies.<sup>101</sup>

*Figure 6: Main Subjects of Interest of Preservation and Conservational Studies*

#### **MAIN SUBJECTS OF INTEREST OF PRESERVATION AND CONSERVATIONAL STUDIES.**

- Present physical conditions of historical and contemporary mosaic artworks and their remains
- Physical conditions and agencies that affects mosaics during the time of their existence
- Technology, methodology, techniques and methods used for mosaics` creation
- Methods and solution for preservation, reparation, reconstruction or restoration and protection of mosaics and their remains.

### **Mosaic in the Context of UNESCO`s Cultural Heritage Policies**

The UNESCO-s` polices are created on a strategic, global level, they address cultural heritage as a broad concept which is specifically focused on political, ethnical or religious communities

<sup>100</sup> Fladmark, J. D. *Heritage: Conservation, Interpretation and Enterprise*. Routledge, 2014.

<sup>101</sup> "Mosaic Conservation Technician Training." Accessed May 22, 2018.

[http://www.getty.edu/conservation/our\\_projects/education/technician\\_training/](http://www.getty.edu/conservation/our_projects/education/technician_training/).

and minorities. Therefore, within the cultural expressions paradigm, visual and applied arts and their disciplines, practices and art-forms therein (mosaic as one of typical representatives) are split and distributed among several different policy categories. Major, additional, critical distinction between UNESCO's and common interpretation and approach to the mosaic is use of the concept of Art. While within common mass-media discourse, and within common art-world discourse, mosaic is typically considered as form of art or artistry, the UNESCO's heritage discourse avoids use of terms art and artistic or use them carefully due to their polyvalent meanings. Texts of UNESCO's strategic policy documents rather use the term cultural expressions. This is category much wider than art.<sup>102</sup> Beside cultural expressions notion, there are some several other heritage and art related concepts and policies developed by the UNESCO. The following paragraphs briefly comments how each of those UNESCO-defined categories are related to the mosaic art and other traditional artistic practices in general.

- 1) **UNESCO's Global Strategic Development Goals:** Concerns art as cultural and economic activity of humans that has a role in building of general values of cultural development, diversity, freedom of cultural expressions, cultural identity, knowledge and so on. However, Arts are not main concern of any of 17 UNESCO's SDG-s.
- 2) **UNESCO's Declaration on Cultural Diversity (2005):** It lists artistic production and other economic and social activities formed around arts as one among several types of creative and cultural industries that are of equal and crucial importance for the future development. In the same time, not emphasizing or separating arts over other aspects of culture. Declaration on cultural Diversity encompasses the Intangible parts of visual-arts' heritage, thus to say knowledge, practices, experiences and values within the concept of cultural expressions. Subcategory of cultural expression closest to the artistic

---

<sup>102</sup> "UNESCO Universal Declaration on Cultural Diversity: UNESCO." Accessed May 14, 2017. [http://portal.unesco.org/en/ev.php-URL\\_ID=13179&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html).

practices is creative expression. In UNESCO's strategic documents, creative-expressions are directly associated with the concept of contemporary creative industries. However, this is an overly broad concept that encompasses all fields of humans' creative endeavors, with IT, technology, science and social innovations as its' forefronts. Within this constellation classical arts' disciplines such as painting, sculpture and others are only mentioned along the way.

- 3) **Declaration on Intangible Cultural Heritage (2003):** UNESCO's intangible heritage category closest to traditional artistic practices is traditional craftsmanship. Although concepts of traditional craftsmanship and traditional artistic practices overlap, they are not interchangeable terms for several reasons. The main one is that unlike in the case of traditional craftsmanship, where the artistic creative dimension is not the primary cultural value that is addressed by UNESCO's policy, in the case of art heritage, the creative and artistic dimension of the production practice are fundamental.
- 4) **Tangible Cultural Heritage:** Safeguarding and development for the tangible aspects of art heritage are concerned through the usage of several powerfully developed policies such as: world heritage sites, memory of the world and movable cultural properties.<sup>103</sup> Yet, tangible heritage is only exponent of knowledge and culture of the past times not the practices, knowledge and intangible cultural value itself.
- 5) **Authorship and copyrights:** Since the issues of modern and contemporary arts are primarily connected to individual authors and phenomenon of authorship, the UNESCO has established declarations that address and regulates the legal concept of authorship and copyrights on the global level. However, UNESCO's authorship and copyright

---

<sup>103</sup> "Standard-Setting Instruments." Accessed April 13, 2018  
[http://portal.unesco.org/en/ev.php-URL\\_ID=12024&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=12024&URL_DO=DO_TOPIC&URL_SECTION=201.html).

policies are meant to protect one's creative capital, not the transmissions of common disciplinary knowledge that freely flows between generations and individuals.

- 6) **UNESCO recommendation on the status of artists (1980):** It is the only strategic-level official document concerned directly with the issues of art. This recommendation concerns social, political and economic status of artists in society and consequently to their creative, artistic and social engagement and practice. Because like journalists and human right defenders, UNESCO concerns artists for being social agencies of democratization, cultural development and cultural exchange, political, cultural and social freedom and else. Therefore, UNESCO recommends to state parties to make special legal and even constitutional regulations considering support and protection of political, social and economic position of artists in the society. However, the document is almost 40 years old. Besides, it stands isolated from general UNESCO concerns and, it is only a recommendation. I find this as a pity, because a document has a potential to build a powerful global policy agenda, similar to the one that regards the freedom of information and position of journalists.

By taking in concern above listed, it can be notified that none of UNESCO's strategic documents define traditional artistic practices as distinct heritage category. Instead, this form of heritage is only implicated within other heritage categories with a wide margin of unregulated space left. This situation is the main reason this study did not take the existing UNESCO's Cultural Heritage paradigm as a basic preposition for the research taken hereby.

## Mosaic Artists as Mosaic Heritage Bearers

As it is concluded in the previous section, the categories of intangible cultural heritage and their safeguarding policies, strategies and practices, introduced and concerned by UNESCO, are established in relation to cultural and minority identities of the communities of ICH bearers. As opposed to this, art heritage which encompasses mosaic art, establishes and supports personal, professional, social and so-called *neo-tribal* identities of its bearers.<sup>104</sup> The social and cultural phenomenon of *neo-tribes* is one of the crucial social agencies that impacts cultural and creative impetus in the XXI century world.<sup>105</sup> It is not just a nice scholar conceptual construction but actual social reality. One even superficial inquiry at, for example global *You-Tube on-line podcast* can provide the viewer, the clear insight in existence of multitude of diverse cultural tribes. Individuals from all over the world are connecting themselves by on-line sharing love and passion for their personal cultural preferences, interests, professions or hobbies.<sup>106</sup> In the case of mosaic art, it not just on-line community of multitude of different isolated groups scattered across the world doing the same thing of mosaicking. It is an international active community. For example, national and local associations of mosaic artists from all over the world cooperate between themselves by organizing symposiums, exhibitions, public and participatory mosaic art projects. Members of this global mosaic artists' cultural tribe are not necessarily all professional artists. Professionals are mixed with hobbyists or semiprofessionals in mosaic art. Artists and creatives who uses mosaic art for their creative practice only occasionally are also part of this. The only certain issue which connects thousands of hundreds of individuals from all over the globe are their shared interest in practicing mosaic art.<sup>107</sup> This is new form of cultural identity, not a professional-one, but one that is cultural-

<sup>104</sup> Hardy, Anne, Andy Bennett, and Brady Robards. *Neo-Tribes: Consumption, Leisure and Tourism*. Springer, 2018.

<sup>105</sup> Ridderstrale, Jonas, Jonas Ridderstråle, and Kjell Nordström. *Karaoke Capitalism: Daring to Be Different in a Copycat World*. Greenwood Publishing Group, 2005.

<sup>106</sup> Maffesoli, Michel. *The Time of the Tribes: The Decline of Individualism in Mass Society*. Sage, 1996.

<sup>107</sup> Oliva, Achille Bonito. *Art Tribes*. Rizzoli International Publications, Incorporated, 2002.

practice formed. In addition, the global mosaic-makers cultural tribe is just one, among many others, new, different, global, cultural-practice based tribes. The models of connections and organization of mosaic artists' communities are diverse. They are constituted on international, national, regional and local level. Furthermore, the criteria of practicing specific style, form, concept or technique of mosaic could be also base for organizing and establishing artistic communities.<sup>108</sup> Upon all this, social dynamics and character of artists' *tribal communities* is different compared to social and cultural phenomenology of communities formed around ethnic, religious or minorities identities, which is typical concerns of UNESCO's intangible cultural heritage policies. This opens a question of how cultural identity of contemporary cultural tribes is constructed when compared with more traditional types of cultural identities such are national, religious or ethnic one?

According to research made in this study, answer to this question is that the identity of mosaic-makers global, cultural tribe is formed upon shared knowledge and experience of mosaic creation. As it will be shown in the following chapters, the body of knowledge of mosaic creation is factual, defined and verifiable. Thus, it is something that can be shared, recognized and transferred between groups, individuals and generations. Consequently, it is something that can form a base for construction of specific professional, vocational or in general cultural identity.<sup>109</sup> The body of knowledge about mosaic creation is not closed but on the contrary, open epistemological system that can be edited, transformed and further developed depending on cultural and historical contexts and interactions while in the same time its' core is persistent and stable cluster of clearly defined and distinct design principles. Those principles define the mosaic as distinct visual art form and they are universally applicable to any real or hypothetically existing mosaic work.<sup>110</sup>

---

<sup>108</sup> Oliva, Achille Bonito. *Art Tribes*. Rizzoli International Publications, Incorporated, 2002.

<sup>109</sup> Howard, Peter. *The Routledge Research Companion to Heritage and Identity*. Routledge, 2016.

<sup>110</sup> Mills, Teresa. *The Mosaic Artist's Bible: 300 Traditional and Contemporary Designs*. Trafalgar Square Books, 2017.

## Conclusions

By taking in consideration the whole discussion presented in this chapter, it can be summarized that the mosaic as an art-medium in contemporary, global, artworld is proven of being capable to provide artists with opportunities to express themselves in authentic, genuine and creative way in both contemporary and traditional art-habitué alike. In addition, mosaic is appreciated as a valuable and skill-demanding artistic discipline and technique within art-academia and art-education circles. However, in contrast to this, mosaic is practiced by a relatively small percentage of professional artists` and artisans` population worldwide and enjoyed by a relatively small amount of visual-arts` audience therein. Along with that, compared with other, numerous and diversified, traditional and current, contemporary visual-arts` practices, mosaic is on the periphery of overall and popular public interest in visual arts.

Only, recently, due to increased, interests in creative self-expression activities among wider global, developed part of the world population, mosaic as creative hobby engages new practitioners of social and cultural profiles different from art-professionals. This situation is new cultural disposition that opens interesting social, cultural and economic sustainable-development perspectives for the mosaic as a form of global creative culture expression, and for the global community of mosaic creators therein.

On the other hand, as far as the heritage world is concerned, the domain of mosaic-art conservation is well established, developed and it is the common endeavor within the global art-conservation industry.<sup>111</sup> However, when it comes to the global heritage policy initiated by UNESCO, mosaic as part of the cluster of traditional (heritage based) art practices are not explicitly concerned. This pose questions of how historical continuity in application of some artistic practices is recognized, interpreted and evaluated within the cultural heritage industry.

---

<sup>111</sup> "Mosaic Conservation Technician Training." Accessed May 22, 2018.  
[http://www.getty.edu/conservation/our\\_projects/education/technician\\_training/](http://www.getty.edu/conservation/our_projects/education/technician_training/).

Whether the monuments, museum specimens, great historical art-styles, artists` names and cultural heritage sites are the only issues exposed to the cultural heritage industry interest. How it is possible that the whole aspect of human culture connected with the waste body of knowledge of how to create art is overlooked by the heritage industry and by the heritage studies.

By bringing all these tendencies together it can be concluded that both, cultural-heritage and contemporary visual-arts scholar and professional, discourse respectively, somehow omits to gain the full understanding of creative practices of mosaic. Fortunately, the both, Visual-Arts and Cultural Heritage studies alike, irrespectively to their claims, epistemology and methodologies shares the same interests in humans` creative practices and their social and cultural values. This provides the common ground for reconciling these differences by introducing and providing understanding and interpretation of mosaic creation practices from within the practice itself.



## **CHAPTER 3 – MOSAIC AS CREATIVE PRACTICE**

This chapter is dedicated to discussion of mosaic as a form of creative practice. Beside the occasion that that mosaic is distinct art-form and cultural expression, the practice of mosaic creation itself is the feature that the mosaic artists and artisans are interested the most. As it will be shown in this chapter, the creation practices of mosaic are a complex feature, it is composed of body of knowledge about how to create mosaic along with body of personal and creative- community experience of the creation process. Both, the body of knowledge and the body of experience are cultural context grounded to some extent, thus they are different from person to person and from community to community. The transfer of body of knowledge and of body of experiences between individuals, groups, communities and generations of mosaic artists and artisans are crucial for the existence and configuration of the mosaic creation practice itself, and for its` future and heritage alike. Furthermore, the creation practice itself can be conveyed in a several different regimes organized around the issue of creativity. Finally, as it will be shown, all these aspects partaking in defining the notion and concept of mosaic art creation practice. Therefore, as a conclusion of this chapter the definition markers of what this study concerns as mosaic art creation practice will be presented.

### **Tangible and Intangible Aspects of Mosaics Production**

Mosaic artworks are perceivable physical outcomes of the mosaic creation process. More accurate, mosaic artworks are material/physical evidence, records and traces of creative act and activity that took place. In a broader cultural, historical, social and economic contexts mosaic

works are interpreted and evaluated in a multitude way. To mention only some of most common, mosaics are:

- Items with symbolic values (Symbols and expressions of cultural, aesthetical, artistical and religious views and value-system; Symbols of cultural identity; Symbols of social, economic and political status, wealth or power).
- Items with documentary and heritage values (Sources of knowledge and information about past times, testimonies of past times` cultures; monuments, historical artworks...).
- Items with aesthetical and artistic values (artworks, visual designs and decorations, expressions and testimonies of historical, regional, local and individual creative, artistic and artistry practices)
- Items with technical and technological values (Human-made material and physical structures and constructions, expressions and testimonies of distinct craftsmanship, technology, technical methodology, structural and formal design)
- Trading commodities (arts and crafts industry products)

Meanwhile, within the context and discourse of mosaic making practice, the very existence of mosaic artworks and their unique, perceivable formal aesthetic, structural and technical qualities and properties plays an essential role in transferring knowledge and experiences of the mosaic production practice. By analyzing finished artworks from the past and present times, mosaic makers and practitioners can learn and understood aesthetical and technical principles and creative concepts used by artists who made them, and how production (creation) process was most probably configured. However, studding mosaic artworks alone is not sufficient for successful learning of mosaic creative practice because the personal creative experience cannot be shred and transferred through artworks. Due to their distinct dialectical relation, practice of creation of mosaics is not interchangeable with mosaic artworks created by it. Moreover, in the

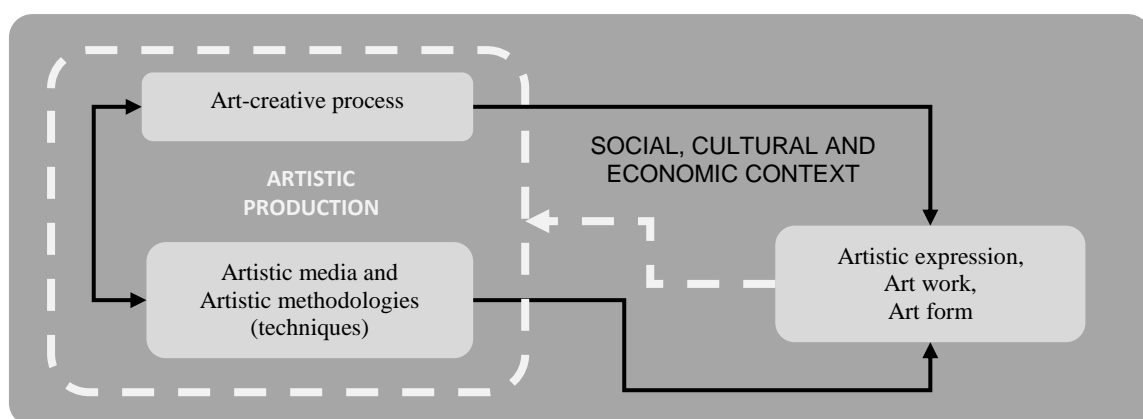
context of mosaic creative practice, created mosaic artworks means far more than being just information transmitters about technology, cultural worldviews and aesthetical values of past times; They have specific cultural value as artworks - unique physical, human-made artefacts and expressions, not intended to be reproduced.

Finally, if the metaphor us to be used, it can be sad that the act of creation of mosaic and its` materialized, perceivable manifestation are the two sides of the same coin. If both are not present, and if one does not have the relevant knowledge about both sides of the coin, the coin cannot be clearly classified and identified.

## Dimensions of Mosaic Creation Practice

Mosaic creation practice has a complex and multilayered character and phenomenology. At least, several important general aspects are to be recognized here. These are historical, cultural, economic, social, political, creative, anthropological, artistic and heritage based. The following infographic (figure 7) illustrates how all these aspects are structured and interconnected while the following paragraphs comments the aspects of the presented infographic.

Figure 7: Mosaic Creation Practice - Infographic



### **Context Dependence:**

Every practice of humans is context bounded, so the same goes to the creative practices. Meaning that the historical, regional (spatial), cultural, social, economic and environmental constraints and circumstances impacts every aspect of any creative or production practice too. Thus, when analysing any production practice, each aspect of its context needs to be taken in consideration because the cultural values and features are formed from the interactions between practice and context.

### **Human creativity:**

Creativity is a persistent and distinct phylogeny characteristic of humans and it manifests in numerous different ways in almost all fields of human endeavour. Therefore, creativity is rather interpreted not as one overall phenomenon, but through its various forms of manifestations within the culture.<sup>112</sup> Furthermore, creativity is a perceivable and comprehensive form of human behaviour and labour.<sup>113</sup> Thus, any creative practice, in order to be recognised as such, needs to have some perceivable or comprehensive manifestation or outcome.<sup>114</sup> The character of this outcome helps in distinguishing those human practices that emphasize a creative component from the ones that show a more reproductive character. Both, the creative and the reproductive dimension of any human practice are interconnected at the basic level. Every (re)production practice has creative insight as its starting point and can include a creative component along the course (innovations, refinements and additions). Similar goes for the opposite situation, every creative practice has its` creative and its` productive dimension.

---

<sup>112</sup> Cultural expressions, innovations, arts, science, philosophy, religion, communication and social traditions

<sup>113</sup> Although it might be not recognized as such in all cases

<sup>114</sup> However, this does not mean that the outcome is always of a tangible, or immediately perceivable nature.

### **Learning, sharing and transferring knowledge and skills:**

No cultural practise could be maintained and developed without the learning, sharing and transferring skills and knowledge relevant to it. It is universal criterion applicable to any field of human endeavour. However, specifically concerning historical and cultural dimension of various human practices it is a crucial. Sharing and transferring of knowledge between individuals, generations, cultures and communities sustains and develops cultural practice in question.

Because the role of transfer of knowledge and experience is vital for conducting and developing one creative practices the following subsections explains and elaborates this importance more dentally.

### **Connections Between Creativity, Education, Knowledge and Heritage in Mosaic Art:**

Mosaic artistic practice as a subject of study precisely and equally addresses issues of creativity, knowledge and heritage alike. Art education, and creative research practices have a syncretic character and capability of encompassing, combining and dealing with different and diverse subjects of inquiry on specific way.<sup>115</sup> Therefore, both art creation and education have exceptional potentials to be used as ultimate tools for supporting and questioning creativity-knowledge-heritage relationships.<sup>116</sup>

### **Connection between heritage, knowledge and education:**

Knowledge of art-creation provides artists with the sense of cultural, professional and personal identity and thus, it builds artists` vocational and professional communities. By learning how to create mosaics, students also learn about mosaics` heritage. Likewise, transfer of knowledge,

---

<sup>115</sup> Daichendt, G. James. *Artist-Teacher: A Philosophy for Creating and Teaching*. Intellect Books, 2010.

<sup>116</sup> Jagodzinski, Jan. *Visual Art and Education in an Era of Designer Capitalism: Deconstructing the Oral Eye*. Springer, 2010.

experience and skills of how to create mosaic artworks by using principles of mosaic design maintains the heritage of mosaic-art creation practices.<sup>117</sup>

### **Connection between heritage and creativity in arts**

Creativity is one of main art`s values and therefore creativity itself is art`s heritage per se. While in the case of traditional artistic practice and with the traditional art-form, such mosaic art is, creativity and heritage are connected through the practice of creation of new and original artworks by using knowledge and experiences of past artistic creations of various mosaic forms.

### **Connection between art education and creativity**

Within art education process, creative and learning component cannot be separated not functionally nor organizationally.<sup>118</sup> Learning mosaic art is dialectic and dynamic process that consists of three components:

- 1) Receiving and interiorizing knowledge (practical and theoretical alike),
- 2) Testing received knowledge through creative practice
- 3) Harmonizing and researching relationship between individuals' creative ideas and pursues and learned creational methodologies and strategies.

### **How art education is related to the development and to the heritage of mosaic art?**

Education serves both, the heritage and the development of mosaic art practices alike. It safeguards intangible artistic heritage of mosaic art by transferring knowledge and experiences about artistic production throughout community(es), cultures and generations. Simultaneously, it supports development of mosaic art practice through dissemination of knowledge about it. This implies that:

---

<sup>117</sup> Techniques, mediums, méthodologies, styles, genres etc.

<sup>118</sup> Daichendt, G. James. *Artist-Teacher: A Philosophy for Creating and Teaching*. Intellect Books, 2010.

- The more individuals doing the mosaic art creation, the more diversified and new knowledge of mosaic art production will be generated. This in return will create more of new layers of heritage of mosaic art production.
- The more the individuals shares and owns knowledge and experience (heritage) of mosaic artistic production, the less are the chances that this knowledge will be lost or abundant.

### Handmade Production

In most of traditional and industrially underdeveloped societies (communities), hand-work production was, and is a technologic and economic constrain. As such, it is not a matter of cultural value or appreciation. Exceptions are master-crafts, where high level of skills, knowledge and creativity of the artisans, and superb technical, functional, ergonomic and aesthetical qualities of their products are highly evaluated. In contrast to this, handcraftsmanship as form of creative and artistic practice receives high cultural value in present-time post-industrial economies for several reasons:<sup>119</sup>

- 1) Post-industrial societies are privileged with the freedom from using human physical/hand labour as production and technology constrain. This left a wide space for handcraftsmanship in general to become humans` activity of choice, not the activity of necessity. Consequently, the artistic and other human creative pursues are stimulated and emphasized through performing a handcraftsmanship as creative and artistic practice.
- 2) Technical and aesthetical exquisiteness of handmade items was and is a matter of appreciation in almost every culture so far, regardless of historical age.<sup>120</sup>

---

<sup>119</sup> In the past the craftsmen's skillfulness was the aspect that was highly positively culturally and socially evaluated, not the craftsmanship as such.

<sup>120</sup> Main question here is what is the technical and aesthetical exquisiteness that is appreciated in different cultures, not whether the appreciation exists?

- 3) High evaluation of handcrafted products in post-modern society is also a matter of humans` relationship with material items they produce and use.<sup>121</sup> Humans realize and experience their personal identities on many ways. One among these, is the interaction with items. Speaking of contemporary culture, the items are usually industrial products, a piece in a large series of identical pieces. It is not easy to derive satisfactory sense of ones` identity expression and realisation from the interaction with such characterless items.<sup>122</sup> Therefore, creating, owning or using a handcrafted or otherwise hand customized items is valid opportunity for self-expression.<sup>123</sup>
- 4) Although the physical, bodily engagement is the important component, the full value of handcraftsmanship labour is realised in case where one individual, or the small group of closely related individuals are directly involved in working activity (project/task) they perform, and when have the full control over it (planning, decision-making etc). Since in this case, the level of personal involvement and participation is highest, the person is rewarded with the unique, fulfilling and memorable experience of self-realization achieved through the work.
- 5) Handmade production of artefacts and artworks is also valuable as cultural, social or political expression. Deliberately choosing to handmade create the item or image in era of digital (re)production is a strong social, symbolic and cultural message and statement. It announces variety of cultural and political positions and attitude of the creator and demands for special reading and interpretation of items made by plain handwork. In addition, handmade creation of artefacts and artworks, unless it is not performed to imitate or to fit some already defined model, results in a creation of original and unique visual forms. Very much like natural persons` handwriting.

---

<sup>121</sup> Hebdige, Dick. *Hiding in the Light: On Images and Things*. Psychology Press, 1988.

<sup>122</sup> unless item in question is not a symbol of status, capital or power

<sup>123</sup> Hebdige, Dick. *Hiding in the Light: On Images and Things*. Psychology Press, 1988.



Imperfections and specific gestural elements, sometimes even visible mistakes which are typical consequence of handwork, considerable contributes to the artefact's unique and specific aesthetic qualities.

- 6) Finally, post-industrial, consumeristic cultures, also treat and evaluates handcrafted items as souvenirs that reassembles remote or exotic times, places and cultures. Thus, they may serve as objects of memory, or emotional and mood triggers.

## Production Modes of Mosaic Practice

Historical development of humans' creative practices, cultural impactors and conditions of contemporary civilisation and global economy together resulted existence of several distinct but mutually interconnected regimes and modes of mosaic practices. Each of them is conducted with different motives and serves different purposes. Table 6 presents classification of mosaic practice according to criteria of use of creativity, while table 7 presents classification of mosaic practices according to criteria of its purpose. Likewise, table 8 presents how regimes of mosaic practices in both tables are mutually interconnected.

*Table 6: Regimes of Mosaic Creative Practice*

REGIMES OF MOSAIC CREATIVE PRACTICE	
Type of regime (model)	explanation
Mosaic art as individual studio-art practice (novel mode)	Artists and artisans may choose mosaic as art-form, medium and methodology of their creation choice. Their practices may be realized as personal artistic expression, artistic researches, artworks of applied art, decoration designs, commercial artistic products etc.
Contemporary Monumental-Mosaics Design (novel mode)	mosaic artworks and mosaic decorations as architectural, environmental and public-art

<p>Mosaics as form of religious expression (religious visual representations, symbols and decorations)</p> <p>Interpretative and reproductive modes</p>	<p>Both, Christianity and Islam respectively to their theological, cultural, religious and aesthetical contexts, regards mosaic art technique as symbolically important due to its traditional use and historical connection with their religious pasts. In case of Christianity emphasize is on the connections with art of Early-Christianity and of Byzantine era. In case of Islam, the emphasize is on the connection with Arabian Caliphates period (VI - XII century AC).</p> <p>Therefore, mosaic is one of the desirable choices of artistic techniques when it comes to designing church murals, decorative church floors or portable icons in case of Christianity or mosaic and tiling wall decorations in case of Islam.</p>
<p>Mosaic as traditional craftsmanship:</p> <p>Interpretative and reproductive modes</p>	<p>This is still a present practice in Italy, North Africa, or the Near East and in Orthodox Christian communities. There are mosaic workshops and studios not producing original artistic mosaic artworks, but numerous reproductions and variations of mosaics by using historical and traditional templates.</p>
<p>Mosaic as form of folk and naïve art or as a creative hobby</p> <p>Novel, interpretative and reproductive modes</p>	<p>Some artisans may use traditional mosaic decoration techniques and forms for their work as inherited knowledge or as a technique of choice.</p>

Table 7: Mosaic Practices According to Criteria of Creativity

CLASSIFICATION OF MOSAIC PRACTICES ACCORDING TO CRITERIA OF CREATIVE APPROACH	
type	explanation
Novell mode	<p>Refers to the creation of unique, original and genuine artworks aimed for being evaluated on prime art and artistic designs markets. Generally, it can be exercised in two ways:</p> <ol style="list-style-type: none"> <li>Creation of unique, original and authentic artworks not intended to be reproduced.</li> <li>Creation of genuine artworks - prototypes, models or templates intended to be used for the further reproduction.</li> </ol>
Interpretative Mode	<p>This is a creation of artworks, on the unique or individualized way, while reassembles, reinterprets or refers to already known artistic solutions and models. Interpretation has the likeness or clear association to its reference, but in the same time, due to its distinct formal-visual and technical/physical characteristics, it can be clearly differentiated from the reference/prototype and from the other interpretations alike. This mode of mosaic creation is aimed for the prime and secondary art markets and cultural heritage market. It is also used as a mosaic creation learning method. Interpretative mode of artistic creation has two variants:</p> <ol style="list-style-type: none"> <li>Creation of unique artworks by taking other, already existed or known artworks as a source of inspiration or as a reference or base for the new creation which formally resembles its prototype.</li> <li>A template/canon guided creative work, where the results of the creation are not intended to match the exact likeness of the template or prototype but rather to follow some accepted model or canon of distinct artistic genre, style or type.</li> </ol>

Reproductive Mode	<p>Reproductive mode stands for creation of instances and reproductions of taken models, prototypes or templates. Unlike in the case of interpretation practice, here the goal is to follow the model or template precisely and exactly. Reproductive production mode does not include creative engagement but still requires high level of crafting skill and knowledge of technique, medium and methodology. Sometimes it includes possibility of varying minor formal characteristic of the model such are the size, colours, textures, patterns or shades. This mode of mosaic production is aimed for craft and souvenir markets.</p> <p>Three sub-categories of the reproductive production mode can be recognized:</p> <ul style="list-style-type: none"> <li>• The hand-made creation of reproductions of the model by striving to the exact repeating of the model's formal-visual and technical characteristics.</li> <li>• The hand-made creation of a single reproduction of the original by exact coping of all and detailed original's formal, technical and physical characteristics.</li> <li>• The hand-made creation of items by precise following of information and instructions provided by a defined template.</li> </ul>
Reconstructive and restorative mode	<p>In this case, productive and creative affords are focused not on the production of the new artworks but on the restoration of the hypothetical whole of sometimes existed artwork upon its presently existed remains and known data about its original likeness. This mode of mosaic production is aimed at cultural heritage preservation and museums market. Reconstructive and restorative mode of artistic practices is not to be confused with what is known as a stylistic restoration. Stylistic restoration falls under the interpretative and reproductive mode of the mosaic practices.</p>
Serial (industrial) production of mosaics	<p>Although, industrially made mosaic wall decorative panels are products purposed with emphasized aesthetic qualities, they are results of industrial and serial production. Therefore, their phenomenology significantly differs from handmade mosaic creation. Industrial production of architectural decorative mosaics is well established during last three decades. Human creative component is in the visual and aesthetic design part, while the assembling process is automatized. Artist/designer creates original visual, decorative, mosaic patterns and their variations by using specialized computer software. Digital templates prepared this way are used as instruction software for the machine assembling of decorative mosaic panels. These panels are commonly used in masonry, architecture, furnishing and housing industry for mosaic wall decorations are that are easily installed on building walls. In addition, the mosaic tesserae that are used for industrial mosaics production are also serial, industrial product, therefore much more uniform in their visual characteristics than natural or handmade manufactured mosaic materials.</p> <p>Depending of the level of production process automation, some stages of the process might be performed manually. However, this manual work is not of creative but rather of technical character (sorting, packing, installing etc.).</p>

Table 8: Relationships Between Regimes and Modes of Mosaic Creation

RELATIONSHIPS BETWEEN REGIMES AND MODES OF MOSAIC CREATION					
	Individual studio-art practice	Contemporary Monumental-Mosaics Design	Mosaics as form of traditional religious expression	Mosaic as traditional craftsmanship	Mosaic as form of folk and naïve art or as a creative hobby
Novell mode	X	X	-	-	X

Interpretative Mode	X	X	X	X	X
Reproductive Mode	X	-	X	X	X
Reconstructive and restorative mode	not applicable				
Serial (industrial) production of mosaics	not applicable				

## Conclusions

Mosaic art is process and product centered cultural practice. In fact, the identity of mosaic art alone is defined by the specific character of the mosaic production process. Persistence and continuity in using this essentially unchanged, and significantly recognizable process of materialization of mosaics throughout centuries, should be understood and evaluated as a specific heritage of the mosaic art. Two most important recommendations regarding understanding and interpretation of mosaic creation practices would be:

- To understand and treat mosaic as art form and as traditional handcraft practice equally.
- To define the identity of mosaic making practice as a form of distinct, traditional artistic handcraft practice.

According to this conclusion, and upon the discussion presented in this chapter, two following tables (9 and 10) are assembled to show summarized specificities of mosaic art as traditional visual arts` creative practice.

Table 9: Basic differences between the practices of visual art and visual art's craftsmanship

<b>BASIC DIFFERENCES BETWEEN PRACTICES OF ARTS AND PRACTICES OF CRAFTS</b>	
<b>art</b>	<b>craft</b>
Unique, genuine and original products	Template/model (instruction) leaden products
Product is final (no further processing)	Product may not be final (may allow/require further processing)
Intentional and creative examination and research of methodology that is used for production	Application of learned and known production methodology
Creative approach to product design	Reproductive approach to production

Table 10: Mosaic as Traditional Visual Arts' Practices - Main Characteristics

<b>SPECIFIC PROPERTIES AND CHARACTER OF MOSAIC AS TRADITIONAL ARTISTIC PRACTICES:</b>
Outcome of the practice is always original, unique or genuine product of humans' creative work
Created artworks/outcomes of the practice are always material objects or structures.
Creative process is clearly concerned with formal (aesthetic, symbolic) and artistic qualities of the product.
Technical, ergonomic, formal and artistic qualities are interconnected and supports each-other
Process of materialization of artwork is handmade done.
Process of materialization of the artwork is critical component of the creative process (provides a room for creative expression itself).
Artistic expressions (artworks) are designed within bounders of recognizable art-form (mosaic for example)
The presence of a tracible historical continuity in use of art form (methods, materials, techniques, design principles)
Formal and technical components of design have significant role in artwork's creation
Creative process can be structured to support both intrinsic and extrinsic creative motives alike.
Creative process allows limitless diversity of variations and solution regarding personal artistic expressions despite technical and formal constrains caused by using defined artistic form.
Mosaic as art practices has trans-historical and trans-cultural presence and use in civilization

## CHAPTER 4 - MOSAIC AS ARTFORM

The Art is a heavily disputed, complex and controversial epistemology concept, cultural phenomenon and social construct, which remains opened, fluid and highly discursive and changeable throughout times so far. In the same time, it is one of the most precious aspects of the culture and civilization of the Human Kind, considered for one among crucial forces of the cultural production, development and change. Because of its ultimate cultural values and its fluid opened character, it is more appropriate to think about The Art as about the diverse occurrences and models of The Arts in the different ages, regions, cultures or cultural conditions. By accepting this position, informed researcher of the relevant field can clearly recognize, describe and separate multitude of distinct and different art-forms and art-models in relation to each other. This also shows that noticeable number of this distinct art-forms and art-models exists as separate and steady categories for a span of times. One of the most obvious example of this is the mosaic art.

By following above presented reasoning, this chapter analyses and presents the distinct specificities and the phenomenology of the mosaic as visual-arts` form. The purpose of this is to:

- Introduce the cluster of basic features that are essential for defining mosaics, as art form in its historical and cross-culture perspective.
- Show which of those features shows the heritage properties in relation to the mosaic creation practices and to the mosaic as art-form.

As a form of introduction to the content of this chapter, I suggest readers the comparison of the character of the mosaic artworks presented in figure 8, with the character of a few famous

modern and contemporary, conceptual masterpieces like Marcel Duchamp's *Bicycle Wheel*, Joseph Kosuth's *One and Three Chairs*, Andy Warhol's *Brillo Box*, Dan Graham's *Present Continuous Past(s)* or Marina Abramović *Artist is Present*.<sup>124</sup>

The presented examples of mosaics are intentionally chosen as depictions of portraits, due to eliminating potential confusion of diversity of artistic genres with diversity of artistic expressions, styles and designs. The example shows that contrary to contemporary, conceptual art-forms that in terms of their formal properties represents artistic expressions and solutions that are genuine regardless or despite to the actual and existing art-heritage, mosaic art creation practices search authenticity, originality and uniqueness of artistic expression by using its own distinct and historically persistent art-form (a.k.a. its` legacy and heritage).<sup>125</sup> Thus, no matter how original, innovative and creative some contemporary mosaic artworks may be, the same, distinctive, small, steady and recognizable set of visual and constructional principles of design are used as a base for the mosaics creation. In addition, these basic principles of mosaic design have persistent historical continuity, while simultaneously they show noticeable transformations from their first origins all the way to their contemporary creative solutions.









Contemplating the presented example, the mosaic as art-form can be explained as: *The art of searching and knowing the best way to shape, use and combine multitude of physically and visually individual micro-forms on one surface to make identifiable, meaningful and aesthetically modelled visual information/expression out of them.* This definition is assembled upon structural and functional analysis of the mosaic art-form. This type of analysis is common and firmly grounded methodological procedure within the extensive and developed corpus of knowledge about visual culture, visual arts and visual, technical and functional design.<sup>126</sup>

<sup>124</sup> "MoMA | MoMA Learning." Accessed February 4, 2018. [https://www.moma.org/learn/moma\\_learning](https://www.moma.org/learn/moma_learning).

<sup>125</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

<sup>126</sup> Pipes, Alan. *Foundations of Art and Design*. Laurence King Publishing, 2003.

Figure 8: Historical Consistency of Mosaic as Visual Arts` Form

MOSAIC - CONSISTENCY OF THE ART FORM			
Prehistory	Antient age	Medieval age	Modernity
			
Head of Dionysios; <sup>127</sup> Pebble floor mosaic in Pella, Macedonia, II c. BC	"Mona Lisa of Galilee" <sup>128</sup> Greek-Roman mosaic; II c. AD; Sepphoris, Israel	Detail <sup>129</sup> from the Basilica de San Marco, XIV c. AD, Venice Italy	micro-mosaic brooch; <sup>130</sup> 1800-1820 Antonio Aguatti; Italy
XX and XXI centuries			
			
Mosaic Portrait: Cristiano Ronaldo (O Orgulho de Portugal) Azuleyos tiles mosaic, Artist: Charis Tsevis <sup>131</sup>	Mosaic portrait; 2016; opalescent glass; <sup>132</sup> artist: Gerald Davidson	Mosaic Portrait: Mosaic Face1 mosaic smalti Artist: Helen Milles <sup>133</sup>	Portrait mosaic stone tiles Artist: Student's work Faculty of Fine Arts Bigrade University, Serbia

<sup>127</sup> "Head of Dionysos - My Favourite Planet." Accessed March 28, 2017.

<http://my-favourite-planet.de/english/europe/greece/macedonia/pella/pella-photos-011.html>.

<sup>128</sup> "Mosaics of Sepphoris." Accessed March 28, 2017.

<http://www.biblewalks.com/Sites/SepphorisMosaics.html>.

<sup>129</sup> "Mosaics in the Basilica Di San Marco, Venice (11th-13th Centuries)." Accessed March 28, 2017.

[http://www.wga.hu/html\\_m/zgothic/mosaics/6sanmarc/](http://www.wga.hu/html_m/zgothic/mosaics/6sanmarc/).

<sup>130</sup> "Antonio Aguatti Micromosaic of Beatrice Cenci | Collectors Weekly." Accessed March 29, 2017.

<http://www.collectorsweekly.com/stories/150620-antonio-aguatti-micromosaic-of-beatrice>.

<sup>131</sup> "Charis Tsevis - Cristiano Ronaldo: O Orgulho de Portugal." Accessed June 23, 2018.

<https://tsevis.com/cristiano-ronaldo-o-orgulho-de-portugal>.

<sup>132</sup> "Glass Mosaic Portrait - Mixed Media Art - by Gerald Davidson." Houzz. Accessed March 29, 2017.

<http://www.houzz.com/photos/22279790/Glass-Mosaic-Portrait-mixed-media-art>.

<sup>133</sup> "Mosaic Face1." Helen Miles Mosaics (blog). Accessed June 23, 2018. <http://helenmilesmosaics.org/making-mosaics-general/ancient-mosaic-faces/attachment/mosaic-face1/>.



It is backed up by the developed body of knowledge brought by art history and aesthetics and history of crafts and technical sciences.<sup>134</sup> It is also supported with the empirical facts about visual perception brought by the physiology, psychology and cognitive science studies.<sup>135</sup> Finally, a wide opus of popular, professional and scholar literature about mosaic exists and, it is used in this study along with other sources to support and help offered argumentation.

Upon the presented example and the proposed definition, it can be stated that the mosaic art along with other traditional visual and applied art disciplines,<sup>136</sup> shows specific characteristic derived from one major advantage and one equally important disadvantage. The advantage is the uniqueness of mosaic art form and the diversity of its uses and values, while the disadvantage is the fixed character (identity) of this same art form due to its recognizable uniqueness.<sup>137</sup> The consequence of this, is the existence of cluster of distinct, historically developed, interconnected mosaic creation methodologies that taken together makes the system or technology of designing mosaics or *the design system of the mosaic art*.

Mosaic art design can be understood as historically accumulated, systematised knowledge-experience paradigm regarding creation of mosaics. It equally implies methodologies, technology, materials, processes, creative ideas and work of mosaic makers as well as their thinking of purposes and conditions for mosaic works creations. Structured examination of design system in mosaic art allows precise definition and separation of components, which are unique and typical only for the mosaic art in comparison to visual and technical design features that are common and shared across the wider specter of traditional, visual art disciplines.<sup>138</sup>

---

<sup>134</sup> Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.

<sup>135</sup> Sherrod, Allen. *Visual Design Fundamentals*. Cengage Learning, 2009.

<sup>136</sup> In the further text synonyms like traditional arts or traditional art practices/disciplines/forms will also be used.

<sup>137</sup> Jagodzinski, Jan. *Visual Art and Education in an Era of Designer Capitalism: Deconstructing the Oral Eye*. Springer, 2010.

<sup>138</sup> Dondis, Donis A. *A Primer of Visual Literacy*. MIT Press, 1974.; see also: Staley, Bretta Reed. *The Seven Elements of Art*. CreateSpace Independent Publishing Platform, 2016.

Among the global community of mosaic art students and mosaics` creation practitioners, the knowing of principles of mosaic construction and design is a preconditional skill for successful creation of any mosaic and, it is the core, common knowledge of the mosaic-making trade.<sup>139</sup> Yet the highly individualized character of the artistic practices as well as historical and cultural dynamics, causes different artists`, artisans` and scholars` groups, individuals, traditions and cultures to hold numerous, similar but somewhat different interpretations and applications of mosaic design principles.<sup>140</sup> This diversity is quite consistent with the distinct epistemological character of artistic creation, and with the general phenomenology of relativistic and context-driven, reception and interpretation of art`s qualities and values.<sup>141</sup> Therefore, this study did not analyze nor evaluates all these different interpretations of mosaic design principles. Instead, the study offers its` own distinct proposition (interpretation) for the mosaic design principles` systematization. This proposal can be questioned, tested and discussed by any mosaic art practitioner or scholar interested. The following sections of this chapter discusses this proposed mosaic design principles in more detailed way.

## System of Mosaic Design

In short, mosaics` design can be interpreted as a composition of four interconnected different aspects, with their respective sub-aspects each, these are:

- Creative elements of mosaic design
- Formal elements of mosaic design
- Technical elements of mosaic design

---

<sup>139</sup> King, Sonia. *Mosaic Techniques & Traditions: Projects & Designs from Around the World*. Sterling Publishing Company, Inc., 2003.

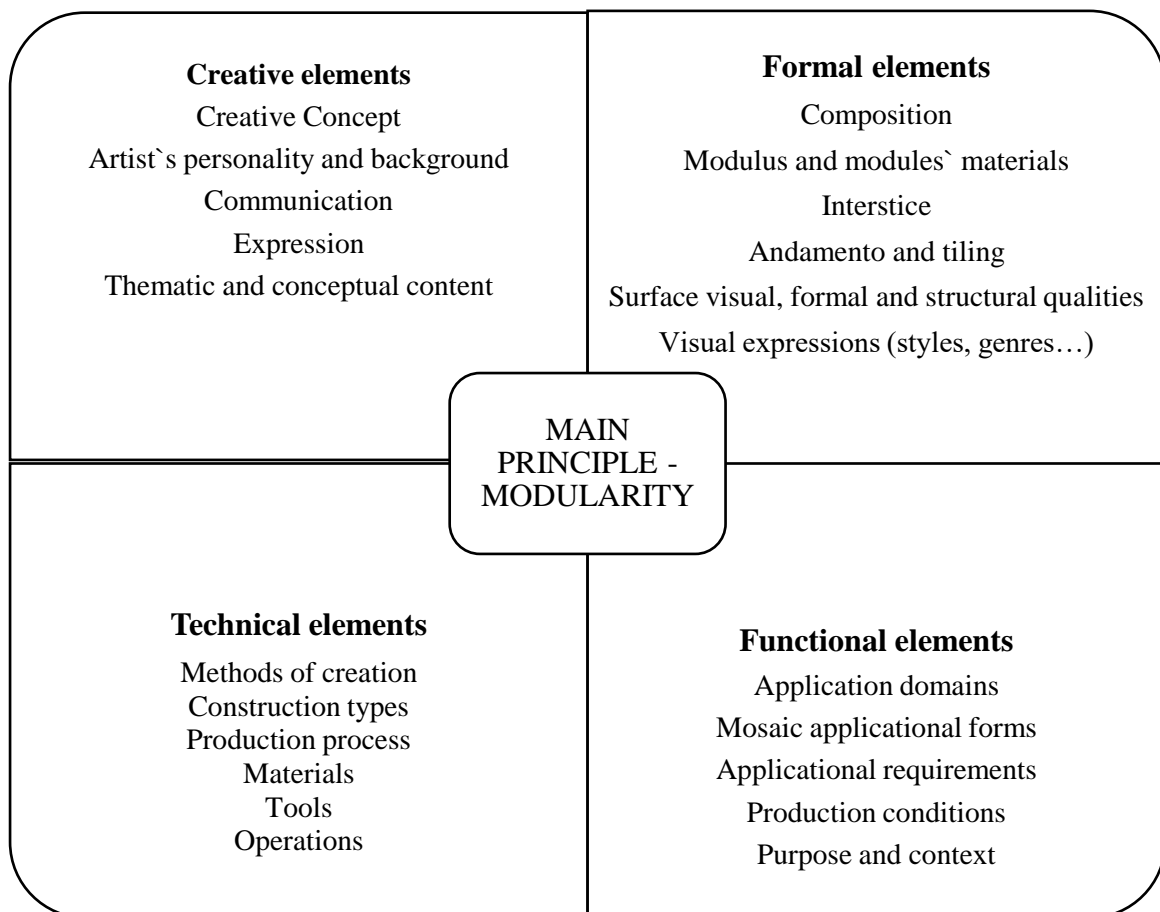
<sup>140</sup> To support these claims, I suggest readers to consult the bibliography used as a support for research and for assembling of this study.

<sup>141</sup> Bateson, Paul Patrick Gordon, and Paul Martin. *Play, Playfulness, Creativity and Innovation*. Cambridge University Press, 2013.

- Functional elements of mosaic design

Although within the actual process of mosaic making those 4 aspects are inseparable and completely interviewed, it makes sense to use them as categorization criteria, when discussing mosaic creation process and mosaics` design system. To the readers` understanding of mosaic design system and its components and features, figure 9 depicts basic *mosaic design 'map'* in the form of simple infographic. Further content of this chapter is organised according to the presented infographic.

Figure 9: The Mosaic Design System - Conceptual Map



## Modular Construction (Modularity)

The fundamental principle of image creation within any mosaic artwork is the modular construction.<sup>142</sup> Multitudes of independent small particles called mosaic modules are combined on the surface to form the image. This approach to the image forming is a distinctive characteristic of mosaics and therefore it defines the whole of artistic and a crafting practice of mosaic creation alike. Regardless of all changings that the mosaic creation practice went through its long history, the modular principle of image construction remains a constant hallmark and defining fundamental of the mosaic technique. Moreover, it reassembles some important symbolic meanings.

Modularity is one among universal phenomena and principles of how matter and the being are formed. It can be recognised within different aspects of nature. For example, the matter is formed upon modular assembling of quantum physics particles. Molecular structure of DNA and cellular structure of living organisms are also modular in their character. The fabric of macro universe has modular construction as well. Human-made objects and structures also use the principle of modular construction extensively. The most obvious examples are found in masonry practice and, in the industrial production. Concerning traditional arts and crafts, most obvious examples of usage of modularity concerns practices of ornamental decoration, weaving, basketry and jewellery making, mosaics and tiling. While, specifically within the field of visual arts, lot of techniques and methods in use, shows the modular character. For example, stippling and crosshatching drawing techniques, and the paintings` techniques of

---

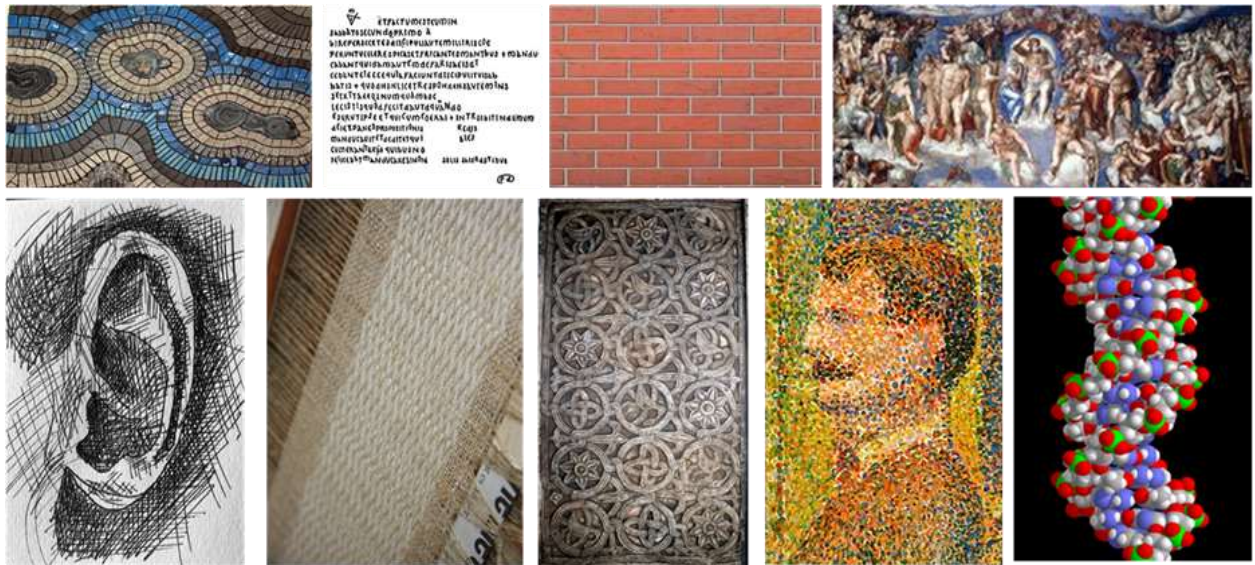
<sup>142</sup> Modularity in its basic meaning denotes the situation of *having multitude of separated or independent parts that can be connected or combined in different ways to form various objects and structures.*

“Definition of MODULAR.” Accessed October 31, 2016.

<http://www.merriam-webster.com/dictionary/modular>

pointillism and colour dabbing are some of the most obvious. Figure 10 showing several interesting examples of presence of modularity in different human-created forms and objects.

*Figure 10: Examples of Modularity*



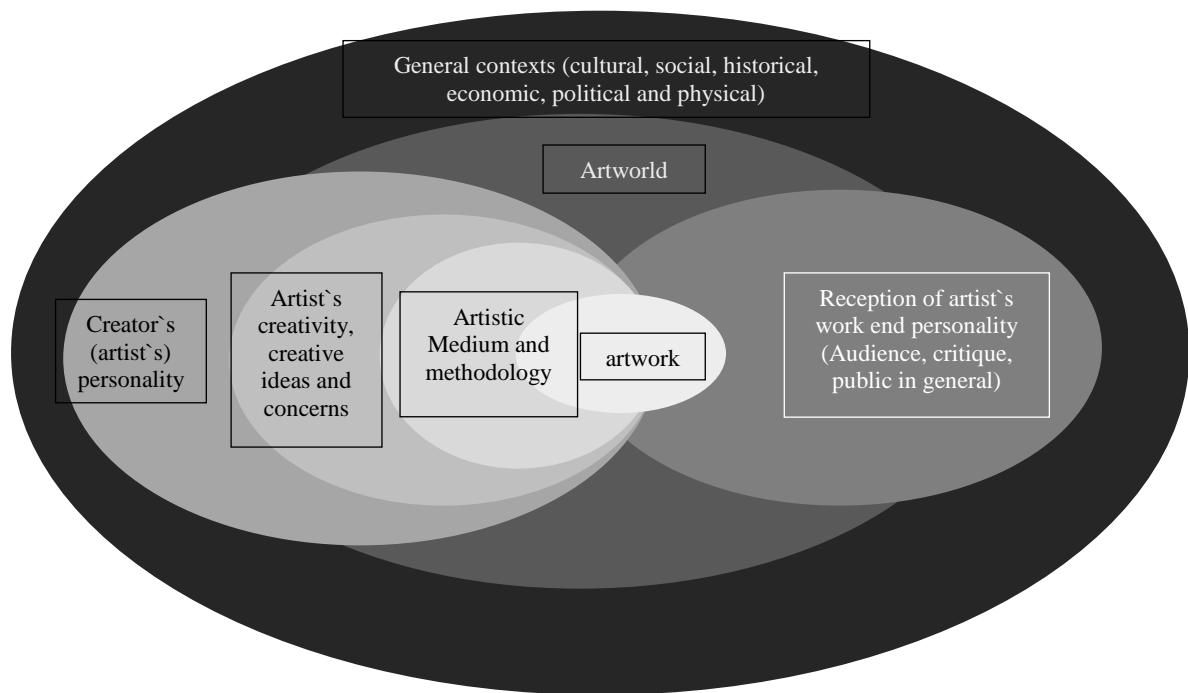
## Creative Elements of Mosaic Design

Primarily, issue related to the creative aspects of mosaic design is the artistic creation process per se. In term of its structure and phenomenology, the process of artistic creation of mosaic, fits the general model of creative process related to any other visual arts` discipline or artistic media. Still, due to emphasized applied character of mosaic, in relation to general creative process in visual arts, mosaic creation requires balanced used of creative, contemplative and pragmatic thinking. Likewise, mosaic as art-form has ability to be used as mean of pure artistic expression and as a mean of applied artistic expression equally. Following sub-sections comments this.

## Artistic Creation Process

Artistic creation process can be interpreted as dynamic composition of all impactors involved and important for the properties of the artwork(s) that is created in the process. These impactors are presented by the infographic in the figure 11. There are five different but interconnected categories.

*Figure 11: The Dynamics of Artistic Creation Process*



### 1) Personal psychological traits of artist

This implies artists' general intentions, thoughts, attitudes, values, preferences, emotions, impressions, reactions, interactions, interpretations, behaviors, habits responses and character, as well as his/her knowledge, skills and experiences about the world.

### 2) The creative concept

This implies artists' creative interests, motivations, creative ideas, intentions and thoughts, as well as his/her creational philosophy and personal preferences, attitudes, styles and tropes of aesthetic and symbolic expression and communication. This also

implies those physical, psychological, bodily, medical, economic and social conditions relevant to creational process which are configured, controlled or controllable by the artist.

### 3) **Artistic Knowledge, skills and experience:**

This implies artists` informed and structured engagements of methods, methodologies, mediums, materials, actions, skills, strategies, operations, techniques, tools, processes, principles, treatments and procedures that are necessary for artwork to be created in desired way.

### 4) **Context**

This implies all diverse cultural, societal, social, economic, historical, spiritual, political, physical, psychological and medical conditions and agencies which stands beyond the artist`s control but interacts with artist and with the process of artwork creation and impacts them.

## **Functional Elements of Mosaic Design**

For the centuries, mosaic was the art media considered natural to be used with architecture and for the public art purposes. However, the late modern age introduction of design and engineering as new types of creative industries, along with extensive development of mass production in fields of process, architecture, graphic and media industry have made mosaic art along with some other traditional art practices just an old fashioned, laborious and expansive way to bring the aesthetic and communication experience into the public, urban or architectural space. Although Mosaic art is no longer important to be used as visual media that serves social, communicational or political power needs, like it was the case in pre-modernity. In the present times it serves perfectly as a form of public, architectural and monumental art and as a mean of individual artistic expression. In addition, mosaic is also in common use for designing the

decorations for the household items, interiors, garden and urban furnishings and spaces, while the practice of creating portable, studio forms and formats of mosaic artworks, convenient for gallery exhibitions become popular during recent several decades, extending the application domains of mosaic art.

Table 11 shows the short summery of how mosaic is used in present time, while following subsections of the text clarified some additional aspect of functional elements of mosaic design

*Table 11: Functional Elements of Mosaic Design*

FUNCTIONAL ELEMENTS OF MOSAIC DESIGN	
Forms of mosaics:	Forms of Mosaic Applications
Visual images and surface designs (artworks, decorations and other artistic and aesthetical expressions)	Mosaic as item
Visual symbols and signs	Mosaic as image
Artefacts (household items, jewelry, other decorative items, ritual and symbolic items)	Mosaic as surface or structural decoration
Surface covers for masonry work (walls, floors, pavements, ceilings, roads, streets, squares, facades etc.)	Mosaic as architectural application

## Relationship with Architecture

The works of architecture and other build structures and works of traditional visual, monumental art forms share some common properties. Significant among them is concern with the issues of space as such, spatial relationships and space configuration and materiality.<sup>143</sup> Because of this, architectural and art spaces are experienced as simultaneous, joint, interweaved, shared, harmonized or opposed, they can support each other's identities, recognitions and aesthetic qualities in countless number of ways. A numerous historical and

<sup>143</sup> Spatial forms and relationships, experience of space, shaping impressions and representations of space and space itself as well.



contemporary examples of this relationships between the architectural and the visual art aesthetic, shows that some artistic forms, techniques and media are experienced to be in a “natural” harmony with architectural forms and spaces opposed to some others which are experienced as more detached and independent form the architectural space which situates them.<sup>144</sup> This differentiation originates in human`s ability for comprehending ontological and relational principals, such in this case are the inclusion and similarity. To put it simple, some art forms, media and techniques are better harmonized with the architectural spaces because they are both created and treated as integral or integrated part of the design of the architectural object (structure), or because they share the same or the similar construction principals and construction materials with the architectural objects they are related too.

In case of mosaic art, at least, when their application within the architecture is regarded, the both of upper stated reasons are at stake. Antique, medieval and most of modern mosaics that are saved until present times are conceptually inseparable from the floors, walls or ceilings of the architectural structure they are embedded. Most of those architectural structures, which have mosaics, are and were planned, and build with the idea that the mosaic will be applied on to their walls and the other way around. The mosaics that are embedded in architectural

---

<sup>144</sup> Art forms, techniques and media, perceived as well harmonized or even integrated within architecture are recognized as so-called “monumental art forms”. If those art forms are more decorative in character or in their service to architectural form, they are recognised as decorative art forms or as architectural decoration. Both, the monumental art and the architectural decoration together makes a large body of diverse artistic and artisan`s creative practices which composition may vary significantly, depending of age, culture and region. Taken for a classic (traditional one), are those ones who originated and have been developed before modernity. This typically encompass:

- Stone, wood and ceramic sculptures, reliefs, carvings and other 3D ornamental architectural decorations made in these materials;
- Artworks and decoration made of or made in various types of plasters. (Reliefs, ornaments, patterns, terrazzo, stucco...)
- Various forms of Mosaic artworks, mosaic decorations and tailings (walls, floors, pavements and ceilings mosaic and tiling cover)
- Artworks and decorations made by using intaglio, marquetry and gilding techniques.
- Artworks and decorations made by using coloured and patterned glass (stained fuzzed and molten glass, windows, screens...)
- Various types of mural painting, ornamental, and wall painting decoration techniques.
- Finally, the artworks and architectural decorations made by using metal could be also added here (brass, bronze, iron, steel, cooper...)

structures are usually designed with the intention to make a harmonious whole with the architecture. This conceptual relationship between mosaic and architecture forms and spaces, benefits the mosaic artworks and the architectural structures mutually, revelling and emphasizing aesthetic values of both. Through this, an additional aesthetical experience and qualities of the space and the ambient are formed. (See examples, figure 12). In this respect, some intangible heritage aspect of the mosaic-making practice derived from this, is the importance of keeping and maintaining the practice of designing and creating mosaics that are directly related to the architectural spaces and structures.<sup>145</sup> Looking from the heritage point of view, it is rather a matter of contemporary global state of mosaic art, which brings the question of architectural and monumental mosaics making practice in focus. Namely, the contemporary mosaic art production of portable (architecture independent) mosaic artworks are far more affordable to the mosaic makers than the practice of creation of architectural and monumental mosaics. Therefore, the portable mosaics production is practiced an-mass, among the individual mosaic makers, while the architectural mosaics, although significantly presented in contemporary global mosaic art practice, are not a daily basis type of practice of majority of contemporary mosaic art practitioners worldwide. Yet another issue is diversity of interior and monument design solutions developed and offered in the global art and design market. This place the use of artistically designed, handmade, architectural mosaics in marginal market position. Therefore, I found more important to emphasize the monumental and architectural mosaics making practice as a heritage safeguarding issue and concern over other types of mosaics. Another important factor of mosaic and architecture harmonization, concerns materials and construction principles used and applied in mosaics making. To put it simple, if mosaic artwork is to be observed as a physical construction than, it's similarity with the

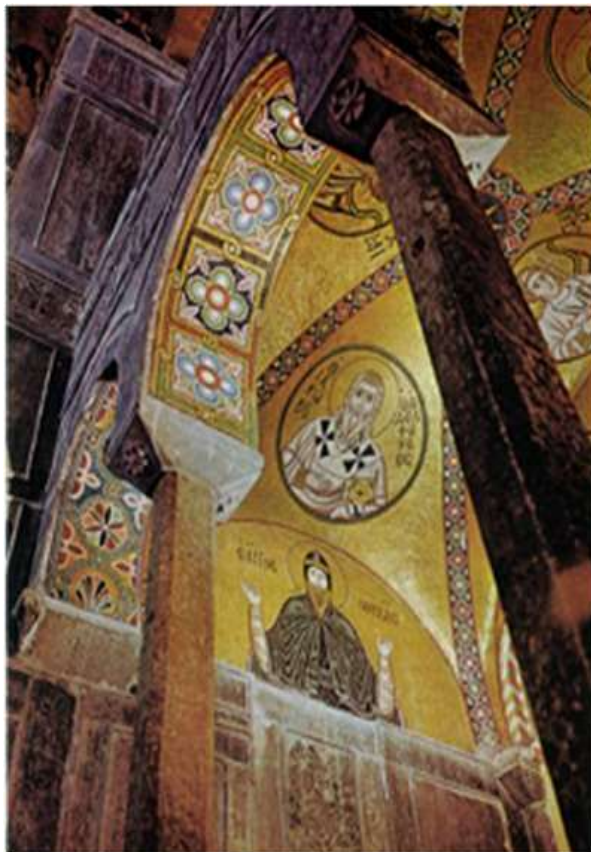
---

<sup>145</sup> This does not mean that mosaics which are designed as a free standing, architecture independent artworks should not be equally regarded as a mosaic art heritage.

physical concept of solid built wall is obvious. They both share similar structure and similar structure and similar building materials. In fact, mosaic as material and constructional form is derived from the practice of making (constructing) walls floors and pavements in ancient times.

Figure 12: Mosaic and Architecture

## MOSAIC AND ARCHITECTURE



Byzantine Ecclesial wall- mosaics, Hosios Loukas monastery, Fokida, Greece, XI century AD<sup>147</sup>



Contemporary flor mosaic, "River of Life" 2010, artist: Gary Drostle, client: University of Iowa, USA, facility: Iowa University, students' campus<sup>146</sup>



Contemporary urban space mosaics, Puente Alto, Chile. 2010-2014  
artist: Isidora Paz Lopez and her team<sup>148</sup>

<sup>146</sup> "The River of Life." Gary Drostle (blog). Accessed June 24, 2018. <http://www.drostle.com/portfolio/the-river-of-life/>.

<sup>147</sup> Centre, UNESCO World Heritage. "Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios." UNESCO World Heritage Centre. Accessed June 24, 2018. <https://whc.unesco.org/en/list/537/>.

<sup>148</sup> "Update from the Mosaic Mecca of South America: Puente Alto & Isidora Paz López." Mosaic Art NOW. Accessed June 24, 2018. <http://www.mosaicartnow.com/2013/03/update-from-the-mosaic-mecca-of-south-america-puente-alto-isidora-paz-lopez/>.

Main difference is, that instead being aimed for constructional and supporting functions (like the walls are), the mosaics are meant and designed primarily to communicate and to express aesthetical values and cultural meanings, while they technical and sometimes constructive functions within the architecture are of secondary importance. Visual example presented under figure 13, helps better understanding of what was just stated.

*Figure 13: Similarities between the stone wall and the mosaic surface.*



## Formal Elements of Mosaic Design

There are six essential elements of visual design qualities and characteristics of mosaic image:

- Modules (tesserae)
- Interstice,
- Andamento
- Tiling,
- Opus
- Surface qualities (facture, texture, relief, visual pattern composition, colour composition)

Among those six, *modules (tesserae)*, *interstice*, *andamento* and *opus* are unique and typical only for the visual design of mosaic images while tiling and surface modelling are elements of

visual image design that are shared across other art disciplines and techniques. Each one of those six-listed mosaic image design elements respectively, have its own specific meaning and function yet; they are all interconnected and inter-influence each other's. Therefore, they are explained together, under the one section of the text. All six of those elements are developed as the consequences of modular construction of the image surface in mosaic art. In term of their function, in a nutshell, they represent the body of diverse methods and operations that mosaicists use to arrange the spatial and visual layout of mosaic modules on the mosaic surface to form the readable image with some intentional, expressional and aesthetic qualities.

### **Mosaic Modulus (module):**

The *mosaic module* (Lat. *modulus*) or *tesseract* is a basic construction particle of the mosaic image surface. Beside the fact that the mosaic image is formed as a modular (cellular) formation, mosaic modules themselves carries some specific visual qualities and properties which also significantly contributes to the distinct and specific character, identity and to the formal visual qualities of the mosaic art. From the point of formal aesthetic and visual design, as individual particles, each modulus have distinct and defined physical identity in terms of its shape, outlook, visual and aesthetical qualities. This means that each mosaic modulus represents one individual, complex, micro-visual form. To form the final mosaic image, those forms need to be combined with others of its kind in appropriate way. In case of traditional mosaics, the situation is even more complicated because the modules are solid, three-dimensional pieces, typically in cubical, polyhedron or spherical, regular or irregular shapes. On top of this, in most cases, the material structure and visual qualities and characteristics of each modulus are not homogenous. Consequently, the surface of any side of any modulus is a distinct visual microform, which can be used in process of making mosaic image. This exponentially multiplies the aesthetic choices that artist can or need to decide. Therefore, the crucial step in the process of mosaic creation is the selection and preparation of modules. It is

the organic and integral part of the mosaic creation. The mosaic artist is the agency who deliberately decides the choices of materials, used to process the modules out of it. Then, which among the processed modules will be used for the mosaic creation, and how they will be used and shaped to serve its purpose best. The aesthetical and technical properties of each distinct modulus significantly impact the artist's choices, decisions and actions during the creative process because different properties are needed for different purposes and concepts of mosaics or for the different artists' intentions. Whilst, during the very process of the mosaic creation, the specific characteristics of each individual modulus will decide its place and use within the mosaic image composition. As for the conclusion of this sub-section, all above mentioned means that, the artist's skills, knowledge and abilities regarding work with mosaic modules are essential and indispensable part of the mosaic creation practice. If this is to be considered in the framework of mosaic heritage discourse, then it can be sad, that the using of principle of modularity and artist's knowledge, skills and experience concerning how to choose, use and to shape mosaic modules are some of the general and fundamental intangible heritage assets of the mosaic art.

### **Traditional Mosaic Module's Materials**

The importance of modulus usage in mosaic creation process is directly connected with the visual, physical and material properties of each single modulus used for the creation of the mosaic. Although each mosaic modulus is a distinct visual micro-form, usually the multitude of modules are processed out from the one larger, single piece of same material which not necessary need to be homogenous in its structure but still shows some distinct visual and technical characteristic. Therefore, discussing mosaic modulus aesthetical and technical properties simultaneously means discussing technical and aesthetical properties of diverse materials that mosaic makers use to create their mosaic modules. Consequently, and similarly to the conclusion made in previous sub-section, the necessity of having appropriate knowledge,

skills and experience regarding mosaic making materials are equally important for the mosaic making practices and its practitioner as having knowledge and skills about working with the mosaic modules. In fact, those two are completely interconnected.

However, when heritage aspects of mosaic making practice are concerned with the question of usage of materials the problem appears. On the one hand, maintaining the traditional ways of doing something is exclusive and valuable heritage asset. On the other hand, imposing tradition over novelty, in any artistic discipline, is the recipe to immediate limiting and degrading the innovation potentials of that art practice. In this regard, the use of traditional mosaic materials is the heritage issue for the mosaic art practices, but it should not be regarded as identity marker of the mosaic making practices in general, because the creative approach to the use of materials is one of crucial principals that can provide the mosaic-creating practice with innovative artistic qualities, values and character. Therefore, the prioritisation and compromising of these two colliding criteria, somehow needs to be made. In this respect, my standpoint is that the advantage needs to be given to the creative and innovative approach. Yet, maintaining, safeguarding and the further development of usage of historically proven mosaic-making materials is important because of at least four reasons:

- 1) Learning the process and practice of mosaics creation by using traditional methods and materials are important knowledge and skills developmental step for any mosaic student.
- 2) Each material has its own specific aesthetic properties and qualities, and it is arguable that the creative opportunities that could be derived from this are almost limitless.
- 3) The mosaic artworks created in traditional mosaic materials (stone, smalti, ceramics, glass), are one of the most obvious and the most iconic features of mosaic art, recognized as typical public image of the whole art discipline, among the global audience.

- 4) Using of the traditional mosaic materials contributes and supports the additional heritage values and qualities to the mosaic creation practice.

To make the discussion about usage of various mosaic materials from the heritage point of view more understandable, the short overview of comparison of contemporary and traditional materials used for making mosaic modules is presented in the table 12.

According to known historical and archaeological facts, throughout the course of history, several different groups of materials proved to be the commonly and successfully used for the purposes of making mosaic modules. Some of them more frequently than others, in relation to the region, culture, age, style and type of mosaics. Without going in to details, the following table lists the basic types of mosaic modules materials typically used before the second half of the 20-th century. Indications of the frequency and of the extensions of the material usage are also presented in the table. Parallel to the traditional materials there are a list of some of the most frequently used contemporary types of material for the mosaic making. However, the list is non-exhaustive since new innovative solutions are constantly added to the existing body of mosaics.

*Table 12: Traditional Mosaic Materials*

TRADITIONAL MOSAIC MATERIALS		
Main types	Sub-types	Frequency and scale of use
Natural mineral deposits (rock, stones and other natural inorganic materials)	Stone Pebbles	Used occasionally for floor mosaic surfaces; rarely and exceptionally for walls and items; common material in Hellenistic mosaic tradition.
	Natural stones and rocks (marble, slate, limestone, basalt, granite, travertine...)	used frequently for floors and walls; occasionally for items; common material for Roman and late antique mosaics traditions
	Natural glasses (volcanic glass, obsidian, meteorite glass, vitrified sands)	used occasionally for inlays and accents on wall mosaic and for items; less common on floor mosaics; common material for ancient Central and South America`s mosaics tradition.
	Semiprecious natural stones, crystals, gams and jewels	used rarely and exceptionally, mostly for luxurious mosaic items or as inlay or accent on wall and floor mosaics; common in emblemata mosaics production in Roman empire, in luxury mosaics production in renaissance and for the far east mosaics traditions.



Naturally mineralized organic materials	Plant's and animal's peels, shells and crusts	Used commonly for items decorated with the mosaics; typical for some of traditional African masks decoration techniques and for vernacular and ancient jewellery.
	Mother of pearl, pearls, corals and sea shells	Used occasionally, mostly for mosaic items (commonly used for this purpose in Byzantine and early medieval mosaic tradition)
	Fossilized natural resins (amber, jantor...)	Used exceptionally for luxuries mosaic items
	Ivory, horns and bones	Used occasionally, mostly for mosaic items (Roman and Byzantine traditions)
	Plants and animals petrified fossils	Used rarely and exceptionally mostly as inlays or accents. More typical for contemporary mosaics
Ceramics	Glazed and unglazed ceramic tiles and pieces of different quality and hardness	Used regularly in all forms of mosaics, specifically in Islam mosaic art tradition.
	Broken Pottery and broken tableware	Used occasionally as inlays and assets. More typical for contemporary mosaics
Glass	Mosaic smalti/mosaic (glass) paste	Used frequently for all types of mosaics; most extensively in Byzantine mosaic art traditions
	Stained colour glass	Used frequently for all types of mosaics; more extensively on ancient middle east and later in late medieval and renaissance mosaic tradition.
	Cane glass and millefiori glass	Used occasionally and exceptionally mostly for mosaic items and mosaic jewellery. More typical for contemporary mosaics
	Glass beads and pearls	Used occasionally and exceptionally mostly for accents and inlays and as mosaic jewellery. More typical for contemporary mosaics.
Metal	Plumb, Tin, Iron, Brass, Bronze and Copper	Used occasionally and exceptionally mostly as a support mosaic material for inlays and assets. Also present in contemporary mosaics.
	Silver and Gold,	Used occasionally in the form of gold or silver mosaic glass paste; Most extensive use in Byzantine, Gothic and renaissance mosaic art.
Other processed materials	Enamel and jewellery pieces, coloured plaster modules, wooden modules.	Used occasionally or exceptionally, in different cultures and times.

### The Interstice:

The interstice is an organic consequence of the modular principle of making mosaic image. Layout and composition of modules in the mosaic image, shapes the visual content that is dominant, while the interspace between modules makes the mosaic interstice, which is perceived as subservient visual feature. Shape and visual composition of the interstice is a kind of direct imprinted or the negative image of the modular image. Hypothetical human observer

of one mosaic image uses both, the image that is formed out of modules and the image that is formed by the interstice to comprehend the mosaic image (not speaking of meaning of the image but on its formal-visual features and content). This principle of visual comprehension is like the one that is the biological characteristic of sense of sight that some insects such the fly and the bee have. The simultaneous existence of the modular image and of the interstice image on the mosaic surface makes human eyes and brain to see the mosaic image as a cellular structure, visual content is recognised because of the difference in those two images. Our eyes and brain constantly alter the perception, while looking at the mosaic artwork.<sup>149</sup> This is the reason why the mosaic image looks vibrant, dynamic and soft. Important additional feature of the mosaic interstice is that in some cases it can have the visual role of the image construction, outline or of drawing. Interstice also contains and shows important records about visual and creative thinking of the mosaic creator. Figure 14 shows a reproduction of the mosaic artwork that represents a convenient example of importance and role of the mosaic interstice.

*Figure 14: The Interstice*



<sup>149</sup> Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press, 2004.

### **Andamento and Tiling:<sup>150</sup>**

In short, andamento and tiling are the terms that stands for the skill of composing and fitting mosaic modules mutually within the mosaic image for the specific visual design, impression, expression, visual rhetoric or effect to be achieved. More specific, Andamento stands for visual design of lines and streams of rows of modulus in mosaic image, while tiling stands for the skill or knowledge of how to design a surface pattern and shape within the mosaic image out of mosaic modules. From the point of view of general formal visual aesthetic and design, and even broader from the point of general formal aesthetic the following relations stands: The andamento is closely connected with the modelling and composing of rhythm, alternations and variations of colour, texture, shape and size of mosaic modules within the one single row (line/stream) of modules as well as with the shape, character and dynamics of the lines (rows). Meanwhile, tiling implies design of aesthetic elements such are rhythm, pattern, gamut, gradient, transition, texture and ornament applied on designing of a surface by using different opportunities for combining and tiling mosaic modules to compose and define shapes, figures and patterns and their internal and external relationships and values. In the process of mosaic creation, andamento and tiling are so interconnected that they almost define one another. Andamento creates surfaces on the mosaic image while tiling impacts and dictates the composition of andamento. Therefore, mosaic makers do not functionally separate andamento and tiling while working on mosaic creation. However, during the learning process, or when analysing formal composition of mosaic image, andamento and tiling can be, and in some cases, even need to be separated as two different elements of mosaic image visual design. Andamento and tiling are the heart of mosaic visual design. Similarly, to other art disciplines there is no specific rules considering usage of andamento and tiling that would guarantee for

---

<sup>150</sup> Some contemporary mosaic art handbooks and mosaic making instructions explains and treats the andamento and the tiling together as a one single concept under the term Andamento, however in this study this will not be the case.

any mosaic art work to be aesthetically successfully designed. In practice, there are only more and less successful examples and models of mosaic visual design. Mosaic artist is the one who needs to comprehend and to achieve aesthetically pleasing or successful design through engaging his/her creativity, personal sense and experience of aesthetic and through learning, practising and experimenting with different opportunities that andamento and tiling can offer for each and single case of mosaic artwork individually. Images presented under the figure 15 shows some typical examples of mosaic andamento and tiling.

Considering general intangible heritage aspects regarding tiling and andamento, it is mostly about the safeguarding and securing the free process of transfer of knowledge and experiences of mosaic visual design methods and the usage of specific mosaic-art profession vocabulary among mosaic makers community(es). However, upon this background, one distinct heritage feature stands out. This is the specific cluster of different historic mosaic visual design styles commonly recognized and used since ancient antique age onward, known as *opus*(es) in mosaic art. Within mosaicists' terminology it is known as term "opus".

Figure 15: Andamento and Tiling



Portable mosaic, "White Noon" 2007. artist: Virginia Gardner<sup>151</sup>



Portable Mosaic: "Coded Message 51423" y.2010 artist: Sonia King<sup>152</sup>



mosaic mural: "Colored Gecko" artist: Brett Campbell<sup>153</sup>

<sup>151</sup> "Portfolio 2005-2015." Virginia Gardner. Accessed June 24, 2018. <https://virginiamosaics.com/>.

<sup>152</sup> "Coded Message 51423." *Sonia King Mosaic Artist* (blog). Accessed June 24, 2018. <http://mosaicworks.com/gallery/fineart/coded-message-51423/>.

<sup>153</sup> "Colored Gecko Mosaic Mural." *Brett Campbell Mosaics* (blog). Accessed June 24, 2018. <http://www.mosaics.com.au/mosaic-art-galleries/coloured-gecko-mosaic-mural/>.

## The Opus:

*Opus* is a Latin term for *work*, but in the case of mosaic art it refers to different, distinctive methods of forming visual and construction styles of mosaics image surface as they were developed and, in standard use in ancient Greco-Roman world and, later in European mosaic art history throughout times. Today, term *opus* is scarcely used among mosaic makers worldwide. Different sources and authors offer different interpretations and classifications of mosaic styles. Some classifications relay on names of opuses as they were used in historical sources,<sup>154</sup> while others stands for more flexible, regional, local or individual versions or interpretations of original names or otherwise, are the mosaic styles introduced during the modern-age mosaic art practices.<sup>155</sup> In contrast to the visual design of particular mosaic artwork, which needs to be developed individually and specifically for each piece by its creator(s), opuses are recognisable, already elaborated, developed and in a way standardised (canonised) methods and models of styling of the andamento and tiling. Principles of using of opuses can be learned by mosaicist through analysing of typical existing and known examples, and through practicing making mosaics according to these established and known typical models. Being skilful in using various opuses still do not guarantee to mosaic maker achieving a successfulness in visual design of mosaic. However, knowing the opuses, their design principles and how to use them, is important mosaic art learning and heritage asset. Mosaic artworks made with the visual design of usage of some of classical mosaic opuses results in distinctive and recognizable mosaic forms. In addition, practising of usage of traditional mosaic opuses are useful learning step toward creating novel and individualized visual mosaic designs.

---

<sup>154</sup> For example, Famous classic source: Vitruvius' *De Architectura* mentions and describes some of typical Roman mosaic techniques such are: Opus tessellate, Opus musivum, Opus vermiculate etc. Source: "The Project Gutenberg eBook of Ten Books on Architecture, by Vitruvius." Accessed January 15, 2017. [http://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page\\_46](http://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page_46).

<sup>155</sup> For example, reader can compare explanation of mosaic opuses offered by those two mosaic artists:

a) "The Opus – English Version." Mosaique Castellane. Accessed January 15, 2017.

<http://mosaiquecastellane.com/the-opus-english-version/>.

b) "Mosaic Style." Accessed January 15, 2017. <http://www.mosaicmakers.co.uk/mosaicstyle.html>.



Furthermore, skilful and talented mosaicist can use classical (traditionally known) opuses in combination with contemporary mosaic visual design styles and his/her personal creative solutions, to create unique mosaic artworks of high aesthetical qualities. Following examples (figure 16) shows some prominent and typical forms of traditional mosaic opuses:

Figure 16: Examples of use of Opus in Mosaic



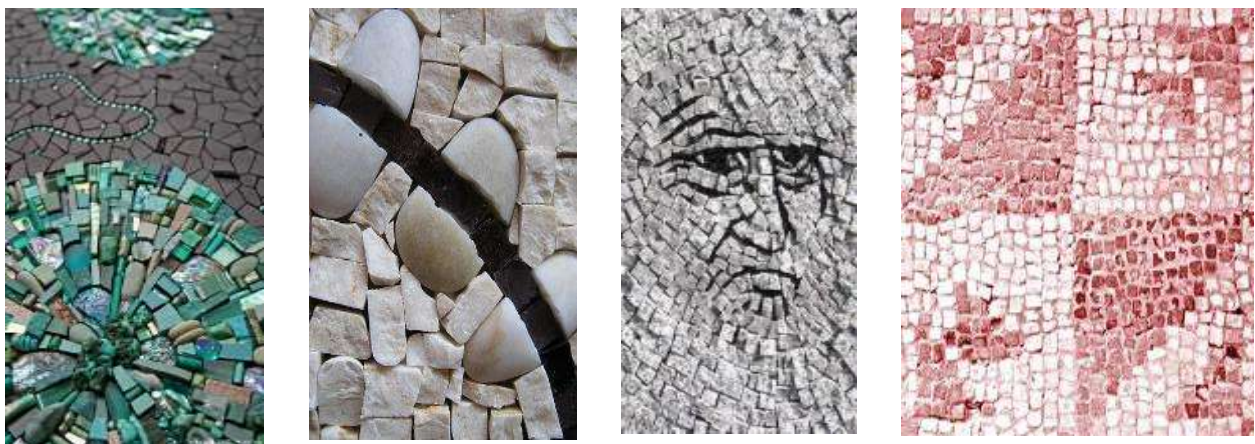
Heritage aspect of use of traditional (classic) mosaic opuses is obvious due to their historic cultural value. However, the problem of conflict between traditional and innovative way of doing mosaics also emerges here. If mosaic opuses are to be understood, used and followed as ultimate artistic or aesthetic value it could and probably will result in unimaginative reproductions of already known artistic solutions and styles. This kind of approach does not create ultimate visual art. Sometimes it even leads to a souvenir-like or even to kitsch aesthetic solutions. Again here, like in the case of usage of traditional and contemporary mosaic making materials, it is up to mosaicists alone, to decide and to tune the balance between tradition and novelty in their creative practice.

### **Mosaic Image Surface Formal Qualities**

Last but not the least important item which belongs to this group of 6 elements of mosaic visual design is *the design of visual and tactile dynamic of the mosaic image surface*. While interstice, andamento, tiling and opus are connected to modelling of 2D visual forms and their dynamics, surface modelling is concerned with stimulation of autonomous sensorial qualities and

impressions that could be experienced through the sense of sight, touch and through the change of spatial standing point of the mosaic image beholder in relation to the spatial position of mosaic image surface. This visual and tactile dynamics is achieved through placing of mosaic modules under different angles and in variety of their highs, sizes and textural qualities. This type of modelling interacts with the light reflections, creation of dynamic shadows, forming of various 3D textures, patterns and reliefs on the mosaic image surface. All these elements (texture, light, pattern, relief, shadow) are standard elements of general visual design, however, here in case of mosaic design, because of the modular construction of mosaic image the ways and methods of their use are specific and recognisable for the mosaic images. In this regard, these elements of visual design are to be concerned as shared across various artistic disciplines when taken individually, but taken as an interconnected whole, in the context of mosaic visual and technical design they act as specific, recognizable design element which could be taken as identity marker for the mosaic making practices. Images in figure 17 shows some interesting examples of design of mosaic surface dynamics.

*Figure 17: Formal Qualities of Mosaic Image Surface*



Like in the case of interstice, andamento and tiling the heritage dimension of surface dynamic design in case of mosaics is mostly about free transfer of knowledge and experiences connected to this.

## Technical Elements of Mosaic Design

Aside from their aesthetic and artistic dimension, mosaics are also handmade material objects. As such, they need to be studied and understood as physical products of humans' technical knowledge, crafting experience and manual work. When looking specifically at the historical development of mosaic as a production (crafting) technique, it is developed to support the possibility of use of visual modular construction of mosaic image surface that is typical for the mosaic art. Therefore, essential purpose of mosaic technical construction is to support construction of mosaic image by providing it with means of permanent placing. So, to say with solid support surface and binder (glue) which will hold tesserae in place (Figure 19). Furthermore, technical aspects of mosaic design and of mosaic production also partake in the identity of mosaic art-form and mosaic making practices equally as other aspects of mosaics' design did. One of the good examples of this are the tools, materials and operations that contemporary mosaic artists use for making mosaics today (figure 18). Many of those tools, materials and operations are very much like the ones that were used for mosaic making in pre-modern times. This is not a consequence of any deliberate or unwilling conservatism of mosaic creators, but rather the functional way of achieving desired recognizable and characteristic structure and outlook of the mosaic artworks. Therefore, technical principles of mosaics' design are historically developed and customised to serve the mosaic making in five major ways:

- To provide physical stability, durability and resilience of the mosaic work as a material object/construction.
- To provide the physical and constructional characteristics of mosaic works that are purposeful for its function and form.



- To support and serve artists` creative and expressional concepts and ideas in best possible way.
- To partakes and to complement conceptual, functional and visual mosaic design qualities.
- To support and to maintain the unique constructional and visual identity of mosaic art form.

Simultaneously those technical characteristics of mosaic design are configured by three main factor groups, these are:

- Modular-constriction character of mosaic art from.
- Physical properties of materials that are used for mosaic making.
- Technical opportunities, limitations, innovations and requirements that are at stake regarding the process of mosaic creation.

Because of this, technical methodologies of mosaics` creation are limited to several well-developed, known and defined production models (tables 13 and 14), while results and outcomes of the production process are predictable and typical in terms of their constructional, formal and physical properties. In short, the whole phenomenology of mosaics` making techniques fits the general phenomenological model of traditional medium-based artistic practices. It does not mean that the practices of mosaic making is conserved and feezed at one stage of its technical development. Fortunately, within the technical framework of artistic discipline the number of possible variates and opportunities for technical and visual design of mosaics are practically limitless. On the top of it, technical, technologic, engineering and industrial innovations as well as inventions of new tools, materials and computerised image processing exponentially widens the technical and creational opportunities that artists have on their disposal. Mosaicists introduces new technical and technologic solutions in mosaics` creation on daily basis. Yet, innovations and technological development of technical aspects of

mosaics creation alone, are not sufficient to provide mosaic works with artistic qualities. Again, intentional and informed use of artistic creative thinking is needed to accomplish the art-condition state of mosaic work and, this is relatively independent from any technical, technological or scientific development.

Table 13: Typical Methods of Mosaic Creation

FOUR METHODS OF MOSAICS` CREATION		TYPE OF MOSAIC IMAGE ASSEMBLING	
		“modulus` faces up”	“modulus` faces down”
TYPE OF MOSAIC SUPPORT	Permanent, fixed	<i>Direct application method</i>	-
	Permanent, portable	<i>Direct application method</i>	<i>Direct reversed application method</i>
	transfer (Temporary, portable)	<i>Direct transferable application method</i>	<i>Reversed transferable application method</i>

Figure 18: Typical Mosaic Making Tools

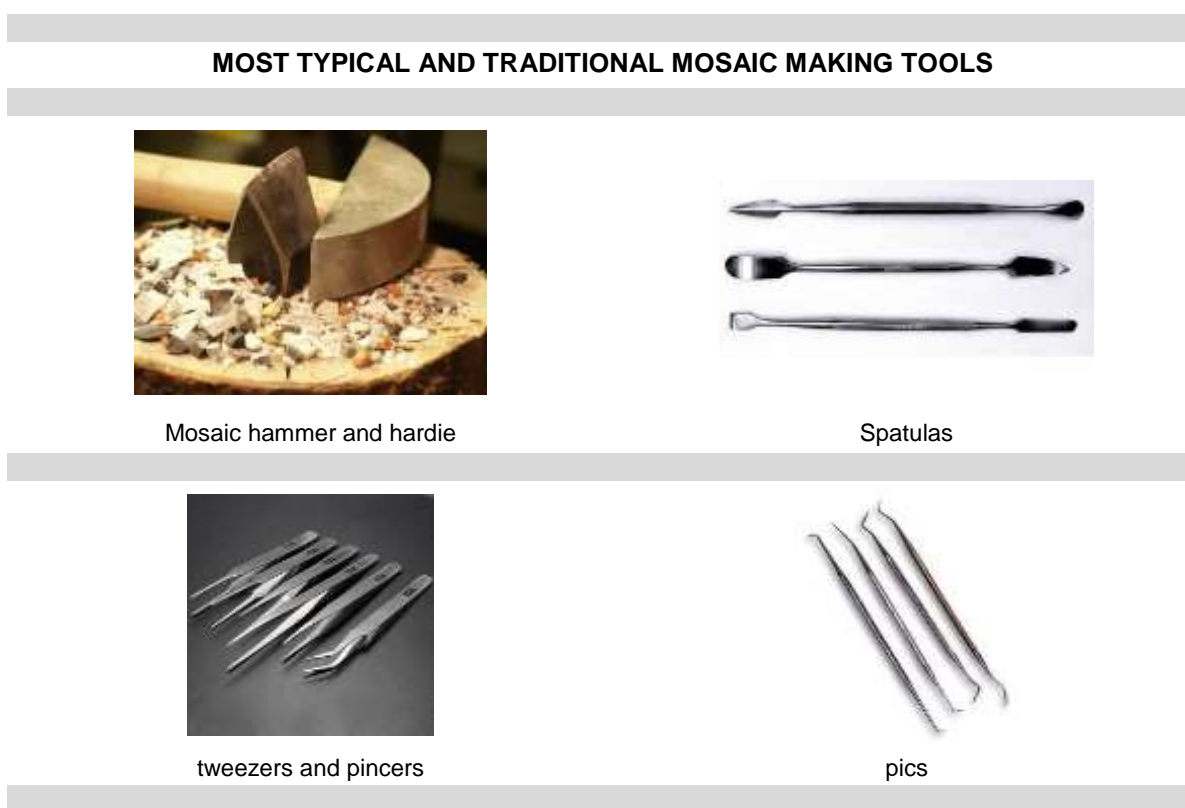


Table 14: Process Algorithm of Mosaic Creation

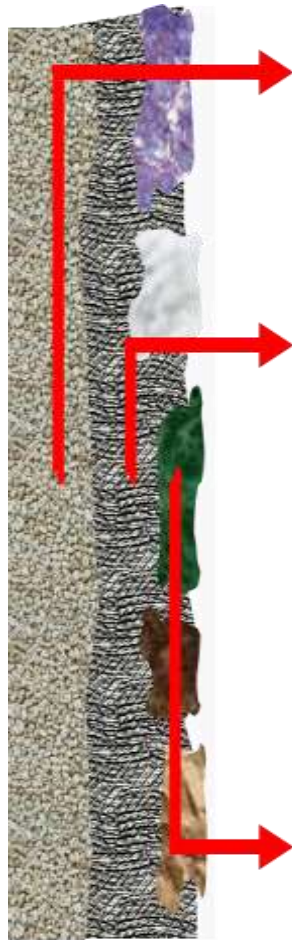
GENERAL PROCESS ALGORITHM OF MOSAICS PRODUCTION		
phase I	INITIAL CREATIVE IDEA	
	creative thinking	
	inspiration	
	aesthetical response	
	recording the initial creative idea (sketches, notes etc.)	
	Defining conceptual and functional design of the mosaic artwork (purpose, form and application of mosaic artwork)	
V		
phase II	PREPARATIONS FOR MOSAIC PROCESSING	
	Development of creative idea and mosaic design planning (creating templates, charts and plans of mosaic assembling)	
	Planning the process of mosaic production (steps of the process)	
	Choosing and purchasing/finding appropriate materials and tools	
	Preparing and processing materials	
V		
Phase III	PROCESSING THE MOSAIC	
	step	comment
	Assembling mosaic image	(in the case of use of direct application method of mosaics` making this step is mosaic image application in the same time.)
	Casting and molding the mosaic	(this step is conveyed in case of use of direct reversed application method)
	Transfer of the assembled mosaic image to its permanent support	(this step is conveyed in case of use of direct transferable and reversed transferable application method)
	Flipping of assembled mosaic image	(this step is conveyed in case of use of direct reversed and reversed transferable application method)
	Application of the assembled mosaic image on its permanent support	(this step is conveyed in case of use of direct transferable and reversed transferable application method)

V	
<b>Phase IV</b>	<b>FINISHING THE MOSAIC</b>
	Cleaning mosaic image surface
	retouch
	binding the mosaic
	fixing the mounted edges (in case of mosaics that are mounted on permanent support)
	framing mosaic artwork (optional, in case of mosaics that are portable images)
V	
<b>Phase V</b>	<b>PRESENTING MOSAIC TO AUDIENCE</b>
	Arrangement of cooperation with gallery, museum, public space, auction, art-fare, online selling, commissioners etc.
	Organizing exhibitions and other promotional events and activities
	Forming the necessary documentation about the artwork (catalogue entry, authors` contract, transaction receipt etc.)
	Dissemination, secondary and post-production (articles, blog entries etc.)

Figure 19: Mosaic's Physical Construction and Structure

### GENERAL SCHEMATIC REPRESENTATION OF THE MOSAIC ARTWORK OBJECT CROSS-SECTION

This sketch illustrates general case of mosaic work construction, although different variations in structure exists and possible. In this general case, three separate, yet interconnected layers, which makes the unity of mosaic physical body, can be identified.



#### The support layer:

Solid, firm, stabile, inert and porous surface structure that is meant to receive and to supports the mosaic construction. Ideal mosaic supports are walls, floors, ceilings, panels and solid objects of various kinds.

#### The binding layer:

One or more coats of gluing-sealant material (usually some kind of permanent dryable plaster, glue or sealing paste), in some cases firmed by fittings additions. The binding layer is meant to receive mosaic modules (tesserae), to hold them permanently on the place and to connect them permanently to the mosaic's supporting layer. Binding layers may differ in their thickness, composition and properties from a case to a case.

#### Image-forming layer:

This layer forms the outer, visible surface of the mosaic. This is a discrete structure formed out of the multitude of separate mosaic image building units commonly called modulus or tesserae. The modules are embedded in (dipped/soaked) or pasted on to the binding layer in such a way to create a surface which shows some distinct, recognizable image (pattern, ornament or visual representation). In some cases, next behind the image forming layer some fittings support may be applied.

## Conclusions

As it is shown, a distinct type of structural design- the modular construction is common basics of any mosaic irrelevant to age, art style, region, context or creator. The Modular construction impacts the mosaic design principles. The presented discussion also shows that the principles of mosaic design are structured and mutually interconnected in a manner that they create a specific *mosaic design system*. This design system is defined by the coherent composition of: *art-form, artistic (modeling) media, artistic methodology and artistic applications*.

However, the system of mosaic design is regularly subjacent to a questionings, reexaminations and polemics due to specific character of artistic-episteme and due to the existence of numerous, controversial and border-case, mosaic-relevant artworks which questions the issue of clarity in defining mosaic as an art-form.<sup>156</sup> Despite to this situation, this study holds the position that the knowing and using the system, is the core of any mosaic creation practices and therefore, it is a base for:

- Defining mosaic as distinct visual art form and distinct visual-art discipline;
- Creating, designing and developing numerous and diverse historical, regional, local and individual artistic styles, expressions and forms and applications of mosaic;
- Understanding the heritage of creative practice of mosaics-making;
- Providing useful methods for supporting mosaic`s art-form identity, heritage and its future development alike.

Due to the properties of its design system, the mosaic as visual-arts` form is defined by its` factual heritage, as a distinct artistic discipline, distinct class of artworks and distinct form of artistic creation practice. This interpretation can be more preciously formulated as follow:

---

<sup>156</sup> Sutton, Tiffany. *The Classification of Visual Art: A Philosophical Myth and Its History*. Cambridge University Press, 2000.

Mosaic art-form is defined by several specific and basic design principles that creates a distinct system of mosaic design. This system of mosaics design is the identity marker of mosaic art-form and the factual heritage of practices of mosaic art creation. Use and application of the system of mosaics design do not violate possibilities for bringing artistic innovation and novelty. Finally, system of mosaic design is the core knowledge of mosaic making practices and provides a base for successful and sustainable transfer of knowledge, skills, and experiences relevant for the practices of mosaics` creation.

# CONCLUSION

In this, concluding section of the study the results, findings and conclusions of the research that is conducted are presented and summarized in a condensed way. While detail conclusions referring the district problems and questions are situated at the end of each chapter in their concluding sections, Here, the more general approach to conclusions is applied.

## Rethinking creative-artistic traditions

The actual global cultural, social and economic paradigm is, among others, characterized by three powerful cultural constructs tightly related to the topic of this study. Those are *creativity, knowledge and heritage*,<sup>157</sup> all three of them presently experiencing moderate economic and cultural growth by becoming both strategic development goals and strategic resources for global development alike.<sup>158</sup> This is how post-modern cultural, technological, economic and political development caused new fields of creative and artistic inquiries to open. Thus, global cultural landscape of humans` creative practices in the present times changes rapidly. Art market is far more concerned to promote and to sell conceptual and interdisciplinary art projects and expressions that transgress common boundaries of visual arts` than to promote traditional visual arts` forms and disciplines. Therefore, art universities are more focused on how to teach students the abilities and skills of inventing, developing and applying new and novel creative strategies rather than how to master technical and creative skills of formal design and

<sup>157</sup> Appadurai, A. "Disjuncture and Difference in the Global Cultural Economy." *Theory, Culture & Society* 7, no. 2 (June 1, 1990): 295–310. doi:10.1177/026327690007002017.

"UNESCO and Sustainable Development Goals." *UNESCO*, September 23, 2015. <http://en.unesco.org/sdgs>.

<sup>158</sup> Daniel Araya and Michael A. Peters. *Education in the Creative Economy: Knowledge and Learning in the Age of Innovation* (place: Peter Lang, 2010).



materialization of their artworks. Meanwhile, contemporary global creative culture witness confluence of traditional art disciplines, with traditional handcrafts` practices, religious, folk and naïve arts. In contrast to historical, social and economic conditions where handwork production was or, still is necessity; in contemporary, developed world of digital and mass production, it is not the case anymore. This freed from necessity, opens new opportunities and provides new meaning, qualities and values for the genuine human`s handwork production practices. Consequence is the process of transformation and merging of traditional handcrafts in to traditional artistic practices and other way round. Good evidence for this is a recent decision of international art forum to acknowledge woodworking creative practices as art discipline. Despite to all this chainage, the UNESCO`s strategic documents related to the cultural heritage are not configured for recognizing specific phenomenology of heritage practices of visual arts and addressing it as a distinct heritage category therein.

All this bring necessity of rethinking and reassessing concepts and bounders of typically established visual arts` and cultural heritage forms, regimes and disciplines. Concept of *Traditional Visual Arts Practices* may be something that describes and configures field of historical artistic practices and their heritages in the contemporary world better than hitherto used classifications. Looking at the relationships: *artistic practice – traditional artistic practice – crafting practice*, it turns out that the traditional artistic practice and traditional hand-craftsmanship have at least two main identity markers in common, these are:

- The occasion that new creative and artistic solutions are created within the boundaries of established and known visual and technical forms.
- The occasion that the works that results from the traditional artistic or hand-craftsmanship practice are handmade-produced, genuine, physical items that reveals unique and original aesthetical and symbolical expressions of their users and creators.

Upon this reasoning it may be prospective considering the introduction of the specific form or category of humans` creative expressions in to the scholar discourse related to visual arts, cultural heritage and creativity studies. The concept of *Traditional Visual Arts Practices*. This concept in general should encompass these categories of creative practices:

- Historically established art disciplines (techniques, practices, art forms like mosaic, drawing, painting, stone and wood carving, intaglio, enamel, stained glass, pottery etc.)
- Religious and ritual art forms and practices
- Traditional folk-art forms and practices and naïve art
- Traditional craftsmanship.

The *Traditional Visual Arts Practices* as distinct category of creative and artistic expressions also has its` distinct communities and profiles of practitioners, alias its cultural transmitters and its heritage bearers. There is a huge creative potential in global community of non-professional art practitioners. Creative individuals from non-artistic professions who are hobby artists or art lovers, shows to be excellent bearers of traditional arts creation methods in present-day world. The non-professional artist lacks knowledge and skills regarding creative, promotion and communication strategies that professional artists have, this force them to focus their efforts on using proven and known creation methods for expressing their artistic and creative self's. In this situation, they are reluctant to deal with, and to use the traditional art disciplines and media, because of opportunity of using defined and accessible body of knowledge about how the works in the traditional art media are created. Therefore, the general interests for learning and using traditional artistic media are much higher among non-professional then among professional artists. This offers a new ground for safeguarding of traditional arts along with mosaic art, through development and application of various non-formal or semi-professional educational and promotional projects and programs regarding traditional arts, targeting communities of non-professional and professional artists worldwide. In this respect, this study

also can be understood as a kind of assessment, for establishing and designing such projects and programs.

## **Mosaic as Cultural Phenomenon**

By recalling all the research conducted by this study as well as general scholarly and artistic knowledge,<sup>159</sup> I would explain mosaic as cultural phenomenon (expression)<sup>160</sup> with a complex character and structure. It is a form of humans` creative, technical and aesthetic practice, form of visual communications` media and form of expression of humans` aesthetic, visual and technical culture simultaneously. Moreover, mosaic can be (and often it is) exercised and used as a distinct form of visual arts` practice, visual art-discipline, artistic media or artistic technique as well.<sup>161</sup> Beside the mosaics` practical, cultural manifestations there are also several different conceptual meanings attributed to the mosaic as a term. To summaries the complex meaning of the term mosaic, table 15 lists all interpretations of term mosaic used in this study.

As visual art-form, mosaic has a capacity for answering diverse cultural necessities and expressing contemporary, traditional and individual artistic values and concepts alike. Therefore, in contemporary visual arts` studies and practices it is evaluated as demanding and prestigious visual art discipline. Therefore, mosaic can be characterized as typical, traditional visual arts` form and visual arts` media. The following is the list of main reasons that impacts such characterization:

- Antient origin,
- Long-term historical presence
- Extensive use in the past,

---

<sup>159</sup> "Mosaic | Art." Encyclopedia Britannica. Accessed February 5, 2018. <https://www.britannica.com/art/mosaic-art/Introduction>.

<sup>160</sup> "UNESCO Universal Declaration on Cultural Diversity: UNESCO." Accessed May 14, 2017. [http://portal.unesco.org/en/ev.php-URL\\_ID=13179&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html).

<sup>161</sup> Carroll, Noël. *Theories of Art Today*. Univ of Wisconsin Press, 2000.

- Emphasized physical-material nature of mosaic artworks
- Handmade creation process
- Recursive and continuous use of distinct model of structural and formal design

However, the most significant feature of phenomenology of mosaic art is the dialectics between its regenerative and its creative component. These structures the actual dynamic of mosaic creation practices, as well as its` heritage, present and future perspectives alike. Table 16 illustrates this in a clearer way.

*Table 15: Multitude of Meanings of term Mosaic*

TERM MOSAIC IN THIS STUDY IS UNDERSTOOD AND IT DENOTES (DEPENDING OF THE CONTEXT)	
1.	A distinct form of cultural, artistic, aesthetical and symbolic expression
2.	Art-form in visual arts, artistic medium and technique in visual arts
3.	Distinct visual arts` discipline.
4.	Distinct form of historical and actual creative, artistic, artistry or craftsmanship practices
5.	Cultural marker for some historical epochs and cultures.
6.	Communication media
7..	Distinct classes of human-made items (artefacts, artworks, image projections, surface decorations) that resembles principle of mosaic structural design.
8.	Model (type) of material, optical and visual design (composition) referring items, surfaces, visual patterns and images that are assembled (built) out from multitude of relatively small, similar elements that are composed in a way to form one coherent whole.
9.	Model (type) of structural design referring constructions and patterns that are assembled (built) out from multitude of relatively small, similar elements that are composed to form one coherent whole.

Entering the realm of heritage issues, this study is not meant to analyze nor to propose how the heritage of mosaic art creation should be preserved, safeguarded, promoted, managed or developed, instead it tries to answer the questions of understudying the concept of heritage of mosaic art creation practices from the standpoint of potential mosaic creator. The cluster of critical questions and therein deducted answers that refers understanding heritage of mosaic creation practices from the mosaic practitioners position are presented in tables 17 and 18.

Table 16: *Heritage-Development Balance in Mosaic Art*

HERITAGE-DEVELOPMENT BALANCE IN MOSAIC ART		
question	answer	reason
What makes the successful balance between tradition (heritage) and development of mosaic artistic practice?	<p>Continuity in practicing creation of mosaic art form and continuity in sharing and transferring relevant experiences and knowledge derived from these creative practices.</p> <p>Impetus of searching and developing new creative solutions.</p> <p>Impetus of gaining knowledge relevant to the past, present and future creative practices of mosaic art.</p> <p>Intention for establishing and fostering creative and constructive dialogue between development and the tradition.</p>	<p>Mosaic art technique (medium) allows creation of diverse and novel artistic expressions without decomposition of typical, recognizable and unique mosaics' art-form identity.</p> <p>Transition of Knowledge about past and present times mosaics creation allows development and existence of mosaic art-form while simultaneously safeguarding its constructional, formal and visual identity.</p>

Table 17: *Heritage Fundamentals of Mosaics' Creation Practice - A Mosaic Creator's View*

HERITAGE FUNDAMENTALS OF MOSAICS' CREATION PRACTICE	
feature	explanation
Existence of defined design system and continuity in its use	makes mosaic traditional visual artistic discipline
Historical and contemporary knowledge/experience paradigm of mosaics creation and actual practices of mosaics creation	Makes intangible heritage of mosaic art
Heritage markers of mosaic art are	<p>Modular visual surface construction,</p> <p>System of mosaics' formal visual design,</p> <p>Usage of traditional materials and methodologies,</p> <p>Recognizable ways of applications,</p> <p>Recognizable working tools,</p> <p>Historical legacy of mosaic art</p>

Table 18: *Heritage of Mosaic Art Creation Practices - Mosaic Creator's View*

HERITAGE OF MOSAIC ART CREATION PRACTICES - MOSAIC CREATOR'S VIEW			
no.	question	answer	way of finding the answer
1	<b>What the heritage of mosaic art practices is?</b>	The body of knowledge, skills and experiences of how to create mosaics	Looking the way how creative practices of mosaic art in its` past and present forms is understood and interpreted by mosaic art practitioners, artists and artisans, while simultaneously taking in concern knowledge and insights about formal-aesthetics and formal-design provided by development of visual-arts` studies
2	<b>How creativity, development, knowledge and heritage are interconnected in the case of mosaic art?</b>	Knowledge about mosaic creation is mosaic creation heritage. Through active use, application and development of this knowledge, the mosaic as art expression, art form and art discipline also developing.	By proposing understanding and interpretation of mosaic through use of conceptual framework encompasses analysis of mosaic as: -Expression of humans` creativity and creational culture - Artistic practices - Visual-arts` form - Cultural phenomenon (Field of cultural reproduction)
3	<b>What is critical regarding safeguarding heritage of mosaic art practices?</b>	Keeping and developing the transfer of knowledge and experience about mosaic art creation between generations, individuals, groups and communities.  Keeping and developing the creative approach to the practices of mosaic creation	Researches and studies in domains of creative practices of mosaic art, visual arts, cultural heritage, historical sciences and humanities.
4	<b>How heritage of mosaic art practices is different from the forms and categories of heritage defined by UNESCO`s strategic documents?</b>	The body of knowledge, skills and experiences related to the creative practices of mosaic art is tied to the vocational and professional and creative profile of individuals. Therefore, it is not directly dependent on religious, ethnical, national, cultural or other identity categories typically concerned by UNESCO.	Examination of trans-historical, trans-cultural, global and vocational character of mosaic as cultural expression.

## The Closing Statements

As for the closing statement of this study, I believe that the main point and finding of this whole research can be expressed and summarized by the following paragraph:

Looking from historical and formal-aesthetic perspective, *Mosaic Art* is one of the most persistent and most consistent among traditional art forms and practices. Its styles, expressions, and applications vary and develop regarding ages, cultures and artists, but the core principles and methodologies of its formal, technical and visual creation remain recognizable and typical over time.<sup>162</sup> In fact, the specific visual form and construction of mosaics define the whole art-discipline itself. Therefore, learning, knowing and practicing the principles of mosaics` design, and finally, sharing this knowledge and experience, have a crucial role in mosaic art development. At the same time, this knowledge and experience also creates the major part of the intangible heritage of mosaic art; whereas the synergy between artistic creativity, knowledge, skills, and experience turns the practice of mosaic creation into the practice of creating mosaic art.<sup>163</sup>

My main tools for revealing, testing and processing this proposition, was to combine artistic, educational and heritage perspectives when teaching, examining and analyzing the process of learning mosaics creation as well as by analyzing examples of various mosaic artworks from diverse cultures, regions and ages. By applying this approach, I believe, I arrived to, and shape a specific, coherent and meaningful interpretation of mosaic creative practices episteme, while not simple repeating what is already done in relation to the described research setup.

---

<sup>162</sup> Isotta Fiorentini Roncuzzi and Elisabetta Fiorentini, *Mosaic: Materials, Techniques and History* (Ravenna: MWeV, 2002).

<sup>163</sup> Hereby I am following Hans-Georg Gadamer`s and Nick Zangwill`s philosophical proposition that Art is creative activity more concerned with metaphysics and aesthetics (Unlike other humans` creative activities that are concerned with producing new knowledge, solving problems or making useful objects). For more information see:

1. Gadamer, Hans-Georg. *The Relevance of the Beautiful and Other Essays*. Cambridge University Press, 1986.
2. Zangwill, Nick. *Aesthetic Creation*. Oxford University Press, 2012.

# BIBLIOGRAPHY

- “| Accademia Di Brera | Sito Ufficiale Dell’Accademia Delle Belle Arti Di Brera Milano.” Accessed December 2, 2017.  
<https://www.accademiadibrera.milano.it/it/corsi/1407/250/1/2016>.
- “Antonio Aguatti Micromosaic of Beatrice Cenci | Collectors Weekly.” Accessed March 29, 2017.  
<http://www.collectorsweekly.com/stories/150620-antonio-aguatti-micromosaic-of-beatrice>.
- Appadurai, A. “Disjuncture and Difference in the Global Cultural Economy.” *Theory, Culture & Society* 7, no. 2 (June 1, 1990): 295–310.  
<https://doi.org/10.1177/026327690007002017>.
- Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press, 2004.
- Bachmann-Medick, Doris. “Culture as Text: Reading and Interpreting Cultures.” *Travelling Concepts for the Study of Culture* 2 (2012): 99.
- Balotskiy, Aleksey. “Berys Gaut’s Failed Revival of Medium-Specificity,” 2012.  
[http://digitalcommons.trinity.edu/cgi/viewcontent.cgi?article=1001&context=phil\\_honors](http://digitalcommons.trinity.edu/cgi/viewcontent.cgi?article=1001&context=phil_honors).
- Barthes, Roland. *Mythologies: The Complete Edition, in a New Translation*. Farrar, Straus and Giroux, 2013.
- Bateson, Paul Patrick Gordon, and Paul Martin. *Play, Playfulness, Creativity and Innovation*. Cambridge University Press, 2013.
- Belting, Hans, and Edmund Jephcott. *Likeness and Presence: A History of the Image Before the Era of Art*. University of Chicago Press, 1996.
- Berliner, David. “New Directions in the Study of Cultural Transmission.” In *Anthropological Perspectives on Intangible Cultural Heritage*, edited by Lourdes Arizpe and Cristina Amescua, 71–77. SpringerBriefs in Environment, Security, Development and Peace 6. Springer International Publishing, 2013. [https://doi.org/10.1007/978-3-319-00855-4\\_6](https://doi.org/10.1007/978-3-319-00855-4_6).
- Boden, Margaret A. *The Creative Mind: Myths and Mechanisms*. Psychology Press, 2004.
- Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. Columbia University Press, 1993.
- Bourdieu, Pierre, and Jean-Claude Passeron. *Reproduction in Education, Society and Culture*. SAGE Publications, 1990.
- Bourdieu, Pierre. *The Social Structures of the Economy*. Polity, 2005.



- Broomans, Petra, Sandra van Voorst, and Karina Smits. *Rethinking Cultural Transfer and Transmission: Reflections and New Perspectives*. Barkhuis, 2012.
- “Cambridge International AS and A Level Art and Design (9704).” Accessed December 2, 2017. <http://www.cambridgeinternational.org/programmes-and-qualifications/cambridge-international-as-and-a-level-art-and-design-9704/>.
- Carroll, Noël. *Theories of Art Today*. Univ of Wisconsin Press, 2000.
- Centre, UNESCO World Heritage. “Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios.” UNESCO World Heritage Centre. Accessed June 24, 2018. <https://whc.unesco.org/en/list/537/>.
- “Charis Tsevis - Cristiano Ronaldo: O Orgulho de Portugal.” Accessed June 23, 2018. <https://tsevis.com/cristiano-ronaldo-o-orgulho-de-portugal>.
- Chilvers, Ian. *The Oxford Dictionary of Art*. Oxford University Press, USA, 2004.
- “Coded Message 51423.” *Sonia King Mosaic Artist* (blog). Accessed June 24, 2018. <http://mosaicworks.com/gallery/fineart/coded-message-51423/>.
- “Colored Gecko Mosaic Mural.” *Brett Campbell Mosaics* (blog). Accessed June 24, 2018. <http://www.mosaics.com.au/mosaic-art-galleries/coloured-gecko-mosaic-mural/>.
- “Contemporary Mosaics: Mosaic Innovators.” *Helen Miles Mosaics* (blog), March 6, 2017. <http://helenmilesmosaics.org/contemporary-mosaics/mosaic-innovators/>.
- Costello, Diarmuid. “On the Very Idea of a Specific Medium: Michael Fried and Stanley Cavell on Painting and Photography as Arts.” *Critical Inquiry* 34, no. 2 (2008): 274–312.
- Daichendt, G. James. *Artist-Teacher: A Philosophy for Creating and Teaching*. Intellect Books, 2010.
- Daniel Araya and Michael A. Peters. *Education in the Creative Economy: Knowledge and Learning in the Age of Innovation* (place: Peter Lang, 2010).
- “Definition of MODULAR.” Accessed October 31, 2016. <http://www.merriam-webster.com/dictionary/modular>.
- “Definition of MOSAIC.” Accessed November 24, 2017. <https://www.merriam-webster.com/dictionary/mosaic>.
- Degeorge, Gérard, and Yves Porter. *The Art of the Islamic Tile*. Flammarion, 2002.
- Dewey, John. *Art as Experience*. New York: Tarcher Perigee, 2005.
- Dierks, Leslie. *Making Mosaics: Designs, Techniques & Projects*. Lark Books, 2004.
- Dondis, Donis A. *A Primer of Visual Literacy*. MIT Press, 1974.

- Dunbabin, Katherine M. D. *Mosaics of the Greek and Roman World*. Cambridge University Press, 1999.
- Dutton, Denis. "A Naturalist Definition of Art." *The Journal of Aesthetics and Art Criticism* 64, no. 3 (2006): 367–377.
- Edgar, Andrew, and Peter Sedgwick. *Cultural Theory: The Key Concepts*. Routledge, 2007.
- Ellen, Roy, Stephen J. Lycett, and Sarah E. Johns. *Understanding Cultural Transmission in Anthropology: A Critical Synthesis*. Berghahn Books, 2013.
- Elliott, Raymond Kenneth. *Aesthetics, Imagination and the Unity of Experience*. Ashgate Publishing, Ltd., 2006.
- Fagan, Brian M., and Charlotte Beck. *The Oxford Companion to Archaeology*. Oxford University Press, 1996.
- Fiorentini Roncuzzi, Isotta, and Elisabetta Fiorentini. *Mosaic: Materials, Techniques and History*. Ravenna: MWeV, 2002.
- Fladmark, J. D. *Heritage: Conservation, Interpretation and Enterprise*. Routledge, 2014.
- Fried, Michael. *Art and Objecthood: Essays and Reviews*. University of Chicago Press, 1998.
- Gabriel, Jeanette Hanisee, and Gilbert Collection. *Micromosaics*. Philip Wilson in association with The Gilbert Collection, 2000.
- Gadamer, Hans-Georg. *The Relevance of the Beautiful and Other Essays*. Cambridge University Press, 1986.
- Geertz, Clifford. *The Interpretation of Cultures*. Basic Books, 2008.
- "Glass Mosaic Portrait - Mixed Media Art - by Gerald Davidson." Houzz. Accessed March 29, 2017.  
<http://www.houzz.com/photos/22279790/Glass-Mosaic-Portrait-mixed-media-art>.
- Golomshtok, Igor. *Totalitarian Art: In the Soviet Union, the Third Reich, Fascist Italy and the People's Republic of China*. Overlook Duckworth, 2011.
- Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. Harvester Press, 1981.
- Graves, David. *The New Institutional Theory of Art*. Common Ground Publ., 2010.
- Groot, Jerome de. *Consuming History: Historians and Heritage in Contemporary Popular Culture*. Routledge, 2016.
- Guides, Approach, David Raezer, and Jennifer Raezer. *Ancient Mosaics of the Mediterranean*. Approach Guides, 2011.

- Habermas, Jürgen. *The Theory of Communicative Action: Reason and the Rationalization of Society*. John Wiley & Sons, 2015.
- Habermas, Jürgen. *On the Pragmatics of Communication*. MIT Press, 2000.
- Hardy, Anne, Andy Bennett, and Brady Robards. *Neo-Tribes: Consumption, Leisure and Tourism*. Springer, 2018.
- Hebdige, Dick. *Hiding in the Light: On Images and Things*. Psychology Press, 1988.
- Henry, C. *Entrepreneurship in the Creative Industries: An International Perspective*. Edward Elgar Publishing, 2007.
- Harrison, Rodney. *Heritage: Critical Approaches*. Routledge, 2013.
- Hattstein, Markus, and Peter Delius. *Islam: Art and Architecture*. Innovative Logistics Llc, 2013.
- “Head of Dionysos - My Favourite Planet.” Accessed March 28, 2017.  
<http://my-favourite-planet.de/english/europe/greece/macedonia/pella/pella-photos-011.html>.
- Herskovits, Melville Jean. *Cultural Relativism: Perspectives in Cultural Pluralism*. Random House, Vintage Books, 1972.
- Hickman, Richard. *Critical Studies in Art and Design Education*. Intellect Books, 2005.
- Howard, Peter. *The Routledge Research Companion to Heritage and Identity*. Routledge, 2016.
- Howkins, John. *The Creative Economy: How People Make Money from Ideas*. Penguin Books Limited, 2013.
- Hunkin, Tessa. *Modern Mosaic: Inspiration from the 20th Century*. Firefly Books, 2003.
- “ICCM Foundation.” Accessed December 2, 2017.  
<https://iccm-mosaics.org/>.
- “Institutional Theory of Art and the Artworld.” Accessed February 24, 2017.  
<http://faculty.georgetown.edu/irvinem/visualarts/Institutional-theory-artworld.html>.
- Jagodzinski, Jan. *Visual Art and Education in an Era of Designer Capitalism: Deconstructing the Oral Eye*. Springer, 2010.
- James, Liz. *Mosaics in the Medieval World: From Late Antiquity to the Fifteenth Century*. Cambridge University Press, 2017.
- Jobson, Daniel J. *Spatial Vision Processes: From the Optical Image to the Symbolic Structures of Contour Information*. National Aeronautics and Space Administration, 1988.
- Kelly, James. *Handbook of Visual Communication: Theory, Methods, And Media*. Vol. 12. Accessed March 25, 2017.

[https://www.academia.edu/9370225/Handbook\\_Of\\_Visual\\_Communication.Theory\\_Methods\\_And\\_Media](https://www.academia.edu/9370225/Handbook_Of_Visual_Communication.Theory_Methods_And_Media).

Kelly, Sarah, Juliet Docherty, Anne Read, and Rosalind Wates. *Complete Mosaic Handbook: Projects, Techniques, Designs*. Firefly Books, 2004.

Kepes, Gyorgy, S. Giedion, and S. I. Hayakawa. *Language of Vision*. Literary Licensing, LLC, 2012.

King, Sonia. *Mosaic Techniques & Traditions: Projects & Designs from Around the World*. Sterling Publishing Company, Inc., 2003.

Kleiner, Christin J. Mamiya Fred S. *Gardner's Art Through the Ages: 11th (Eleventh) Edition*. Wadsworth, 2000.

Klinke, Harald. *Art Theory as Visual Epistemology*. Cambridge Scholars Publishing, 2014.

Krauss, Rosalind. "The Guarantee of the Medium." *Writing in Context: French Literature, Theory, and the Avant Gardes*, Eds. Tiina Arppe, Timo Kaitaro, and Kai Mikkonen, *Collegium* 5 (2009): 139–45.

Kuutma, Kristin. "Concepts and Contingencies in Heritage Politics." In *Anthropological Perspectives on Intangible Cultural Heritage*, edited by Lourdes Arizpe and Cristina Amescua, 1–15. Springer, Briefs in Environment, Security, Development and Peace 6. Springer International Publishing, 2013.  
[https://doi.org/10.1007/978-3-319-00855-4\\_1](https://doi.org/10.1007/978-3-319-00855-4_1).

"Lessons Learned: Reflecting on the Theory and Practice of Mosaic Conservation." Accessed December 2, 2017.  
[http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/lessons\\_learned\\_reflecting.html](http://www.getty.edu/conservation/publications_resources/pdf_publications/lessons_learned_reflecting.html).

Longworth, Francis, and Andrea Scarantino. "The Disjunctive Theory of Art: The Cluster Account Reformulated." *The British Journal of Aesthetics* 50, no. 2 (April 1, 2010): 151–67.  
<https://doi.org/10.1093/aesthj/ayq001>.

Lowenthal, David. *The Heritage Crusade and the Spoils of History*. Cambridge University Press, 1998.

Lytton, Hugh. *Creativity and Education*. Routledge, 2012.

Maffesoli, Michel. *The Time of the Tribes: The Decline of Individualism in Mass Society*. Sage, 1996.

McQuail, Denis, Peter Golding, and Els De Bens. *Communication Theory and Research*. SAGE, 2005.

Mills, Teresa. *The Mosaic Artist's Bible: 300 Traditional and Contemporary Designs*. Trafalgar Square Books, 2017.

“MoMA | MoMA Learning.” Accessed February 4, 2018.

[https://www.moma.org/learn/moma\\_learning](https://www.moma.org/learn/moma_learning).

Moorey, Peter Roger Stuart. *Ancient Mesopotamian Materials and Industries: The Archaeological Evidence*. Eisenbrauns, 1999.

“Mosaic | Art.” Encyclopedia Britannica. Accessed February 5, 2018.

<https://www.britannica.com/art/mosaic-art/Introduction>.

“Mosaic Art NOW | An Online Resource for the Very Best in Contemporary Mosaic Art, Thinking, and Events.” Mosaic Art NOW. Accessed May 22, 2018.

<http://www.mosaicartnow.com/>.

“Mosaic Conservation Technician Training.” Accessed May 22, 2018.

[http://www.getty.edu/conservation/our\\_projects/education/technician\\_training/](http://www.getty.edu/conservation/our_projects/education/technician_training/).

“MOSAIC Experiencing a Significant Contemporary Revival - Stone & Tile India.” Accessed April 12, 2018.

<http://stonetileindia.com/?p=2058>.

“Mosaic Face1.” *Helen Miles Mosaics* (blog). Accessed June 23, 2018.

<http://helenmilesmosaics.org/making-mosaics-general/ancient-mosaic-faces/attachment/mosaic-face1/>.

“Mosaic Intervention, Santiago Chile, January of 2014.” Bigbangmosaics. Accessed May 22, 2018.

<http://bigbangmosaics.com/chile.html>.

“Mosaic Style.” Accessed January 15, 2017.

<http://www.mosaicmakers.co.uk/mosaicstyle.html>.

“Mosaics in the Basilica Di San Marco, Venice (11th-13th Centuries).” Accessed March 28, 2017.

[http://www.wga.hu/html\\_m/zgothic/mosaics/6sanmarc/](http://www.wga.hu/html_m/zgothic/mosaics/6sanmarc/).

“Mosaics of Sepphoris.” Accessed March 28, 2017.

<http://www.biblewalks.com/Sites/SepphorisMosaics.html>.

“Mused – Views, News & Facts on Mosaic Art and Craft.” Accessed May 22, 2018.

<http://www.mused-mosaik.de/en/>.

Oliva, Achille Bonito. *Art Tribes*. Rizzoli International Publications, Incorporated, 2002

Pipes, Alan. *Foundations of Art and Design*. Laurence King Publishing, 2003.

“Portfolio 2005-2015.” Virginia Gardner. Accessed June 24, 2018. <https://virginiamosaics.com/>.

“Postmedia Discourses.” Accessed February 27, 2017.

<http://www.mikro.in-berlin.de/wiki/tiki-index.php?page=Postmedia+Discourses>.

Rapelli, Paola. *Symbols of Power in Art*. Getty Publications, 2011.

Rasmussen, Mikkel Bolt, and Jacob Wamberg. *Totalitarian Art and Modernity*. Aarhus University Press, 2010.

“Raven Paradox - Hempel’s Logic Example and Inductive Reasoning.” Accessed April 15, 2018. <https://explorable.com/raven-paradox>.

Ridderstrale, Jonas, Jonas Ridderstråle, and Kjell Nordström. *Karaoke Capitalism: Daring to Be Different in a Copycat World*. Greenwood Publishing Group, 2005.

Robertson, Dr Iain J. M. *Heritage from Below*. Ashgate Publishing, Ltd., 2012.

Roughley, Neil. *Being Humans: Anthropological Universality and Particularity in Transdisciplinary Perspectives*. Walter de Gruyter, 2000.

Sandywell, Dr Barry. *Dictionary of Visual Discourse: A Dialectical Lexicon of Terms*. Ashgate Publishing, Ltd., 2012.

Saville, Marshall H. *Turquoise Mosaic Art in Ancient Mexico*. BoD – Books on Demand, 2012.

Sefton-Green, Julian, Pat Thomson, Ken Jones, and Liora Bresler. *The Routledge International Handbook of Creative Learning*. Routledge, 2011.

Sherrod, Allen. *Visual Design Fundamentals*. Cengage Learning, 2009.

Smith, Laurajane. *Uses of Heritage*. Routledge, 2006.

Smith, Paul, and Carolyn Wilde. *A Companion to Art Theory*. John Wiley & Sons, 2008.

Solso, Robert L. *Cognition and the Visual Arts*. MIT Press, 1996.

Spivey, Nigel. *How Art Made the World: A Journey to the Origins of Human Creativity*. Basic Books, 2006.

Staley, Bretta Reed. *The Seven Elements of Art*. CreateSpace Independent Publishing Platform, 2016.

“Standard-Setting Instruments.” Accessed April 13, 2018 [http://portal.unesco.org/en/ev.php-URL\\_ID=12024&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=12024&URL_DO=DO_TOPIC&URL_SECTION=201.html).

Stanziola, Javier. “Modelling the Heritage World: Economic, Legal and Political Considerations.” *International Journal of Heritage Studies* 4, no. 3–4 (January 1, 1998): 168–76. <https://doi.org/10.1080/13527259808722234>.

Sutton, Tiffany. *The Classification of Visual Art: A Philosophical Myth and Its History*. Cambridge University Press, 2000.

“The Opus – English Version.” *Mosaïque Castellane*. Accessed January 15, 2017. <http://mosaiquecastellane.com/the-opus-english-version/>.

“The Project Gutenberg eBook of Ten Books on Architecture, by Vitruvius.” Accessed January 15, 2017.

[http://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page\\_46](http://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page_46).

“The River of Life.” Gary Drostle (blog). Accessed June 24, 2018

<http://www.drostle.com/portfolio/the-river-of-life/>.

Thornton, Alan. *Artist, Researcher, Teacher: A Study of Professional Identity in Art and Education*. Intellect Books, 2013.

“UNESCO and Sustainable Development Goals.” UNESCO, September 23, 2015.

<http://en.unesco.org/sdgs>.

“UNESCO Universal Declaration on Cultural Diversity: UNESCO.” Accessed May 14, 2017.

[http://portal.unesco.org/en/ev.php-URL\\_ID=13179&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html).

“Update from the Mosaic Mecca of South America: Puente Alto & Isidora Paz López.” Mosaic Art NOW. Accessed June 24, 2018. <http://www.mosaicartnow.com/2013/03/update-from-the-mosaic-mecca-of-south-america-puente-alto-isidora-paz-lopez/>.

<http://www.mosaicartnow.com/2013/03/update-from-the-mosaic-mecca-of-south-america-puente-alto-isidora-paz-lopez/>.

Wong, Wucius. *Principles of Form and Design*. John Wiley & Sons, 1993.

Zangwill, Nick. *Aesthetic Creation*. Oxford University Press, 2012.

Zangwill, Nick. *The Metaphysics of Beauty*. Cornell University Press, 2001.

Zantides, Evripides. *Semiotics and Visual Communication: Concepts and Practices*. Cambridge Scholars Publishing, 2014.