

The Masks We Wear



[Marie Rime](#)

Problem

Create a large (at least 3 feet in one direction), wearable mask with cardboard. (See Strategy section below for details.) **YOU HAVE TO CREATE VOLUME + SHAPE to express your ideas, not just applied color +textures to create an illusion of forms. AVOID FLAT SURFACES.**

Objectives

- Exploration of 3D form possibilities with planar form.
- Creative problem solving.
- Experimentation with documentation and process.
- To encourage refinement of craft.

Research (2 Parts Due: Video response + Maquette)

Part 1:

Watch both videos and respond:

Dr. Beth Harris and Dr. Steven Zucker, "Light, time, and transcendence," in Smarthistory, September 25, 2018, accessed June 9, 2020,

<https://smarthistory.org/seeing-america-2/skyscape-sa/>

And

[Sarah Sze: How we experience time and memory through art](#) | TEDtalks | 13:51 minutes

Using FredLearn, write at least 250 words about something you found interesting or inspiring from the research above or the artists linked below. You are welcome (and encouraged) to dig further into any of the artists and write about that. What drew you to that work? Was it the material, the level of craft, or the concept or something else? How can that influence your project? (One of the things that I want you to focus on this semester is to identify what inspires you or what engages you. Please use the writing as a way to articulate what you discover.)

Part 2:

Explore artwork related to your concept or idea generation. Create a small model of your mask to test out materials and forms. It may be easier to make a model using paper or cereal boxes. The model does not have to look like your large mask, it is a place to experiment / play / learn / explore / fail. Be certain that I have seen your model and given you credit for completion.

Materials

Cardboard as the primary structure but any materials can be used. I encourage you to use the vast array of recycled materials available (cut them, shape them, use multiples...)

You are welcome to paint your mask, but you do not need to unless you feel it needs / deserves it. Please note: in David Janssen's Mask Presentation, he requires that his students paint their masks - I do not require paint but you can paint it if you choose and it supports your concept. But remember to have the form (the materials) create all of the shapes & elements. Paint can be used to emphasize, not to decorate.



Wayne White

Strategy

Masks are typically defined as objects that cover the face, head, and neck. Found in almost every continent on this earth, humans have placed both social and cultural importance on masks, using them in storytelling, dances, and often in spiritual ceremonies. Many of these

masks were used for rituals, celebrations, admiration and intimidation in war/battle, for protection and to reveal something unique about our humanity. Masks have been used to excite, worship, express, arouse, evoke, awaken, hide, protect, reveal, consume, expand, move, celebrate, scare, surprise, and even torture.

For this project, we will put our own spin on the form, material and construction methods used to create a large wearable mask of your own. No matter your formal design approach, you are challenged to create visually arresting final works. First, you will make a decision about a concept / style of mask that you wish to create.

Look to masks throughout the history of different cultures, helmets, mascots, puppetry, artist Nick Cave, artist Wayne White, artist Aldo Lanzini, "outsider" art, craft movement, bobble heads, caricatures, circus', secret societies, death masks, and special effects makeup artists.

Next, collect photographic images of yourself and/or other printed references of masking that you find interesting + challenging. As you construct, pay close attention to the unique shapes of your planar forms and the way the edges come together. **YOU HAVE TO CREATE VOLUME + SHAPE to express your ideas, not just applied color +textures to create an illusion of forms. AVOID FLAT SURFACES.**

Use the sketchbook to plan! Consider how you will wear this. On your head? On your head + shoulders? What other ways can this be worn? PLEASE CONSIDER THE DISPLAY EARLY!

The challenge for this project is to not just re-create a form/figure/face that you are already familiar with. You are challenged to create something unique and informed by your sketching and research. None of the following clichéd/overused responses will be accepted for this project:

- no characters from comic book/graphic novels
- no serial killers
- no video game characters/avatars/fortnite characters /2Ksports players, etc
- no anime characters
- no Disney anything

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- no characters from novels
 - no Jim Henson Co. properties (Sesame Street, Muppets, etc)
 - No butterflies, carnival masks, dragons or other potentially cliché subjects: try to avoid clichés (see this list of [clichés in art](#)).

Documentation

Post at least 3 images of your sculpture on FredLearn.

Reflection

Using FredLearn, write a reflection about your experience with this project. Please write about 250 words (significantly less will receive a grade reduction.)

What does it make you curious about? Is this a way of working that you enjoyed or found frustrating (or both)? One thing I want to encourage you to pay attention to in all of your classes is where you find joy. Was there something about this project, your process, the materials or the methods that you enjoyed? What worked well? What would you like to improve?

Artists / Cultural References

[Mask Presentation](#) by David Janssen NOTE: He requires paint/color, I do not.

[MRS HEREDIA'S ART ROOM](#)

[Nick Cave](#) (and [Art 21 Segment](#) on Nick Cave)

[Jeroen Cremers](#)

[Magnhild Kennedy](#)

[Aldo Lanzini](#)

[Marie Rime](#)

[Wayne White](#)

[Cardboarders Worldwide](#)

[Bread and Puppet](#)

[Michael Curry Design](#)

[Tracy Featherstone](#)

[Rebecca Horn](#), Rebecca Horn: [Body Art, Performance, and Installations](#) (worth reading)

[Mummenschantz](#)

[Pat Oleszko](#), short article: [Pat Oleszko: Fool for Thought](#)
[Sitraka Rakotoniaina](#)

Examples & How To

[Appalachian Puppet Pageant's Giant Puppet Making 101 Building Manual](#) (Great stuff)

The Puppeteers Cooperative: [68 Ways to make really big Puppets](#)

Instructables:

[Creating a Giant Pageant Puppet](#)

[10 Foot Tall Grim Reaper Costume & Puppet](#)

[8' Jack Skellington Puppet](#)

Due Date

See class schedule for due date. Project is due at the beginning of class on the due date.

Source

This project was developed by [David Janssen Jr.](#) David and I participate in a project share site called: <https://www.whatdowedonow.art/> it was created by friends at the beginning of the pandemic.

More Below

ORTHOGRAPHIC

- Key views of 3D object drawn in 2D
- the way you draw + sketch this shows how forms + objects are organized in space
- **5 Key Views**
 - Top
 - Left side
 - Front
 - Right side
 - Rear

DRAWING



front



Rear



Right



Left



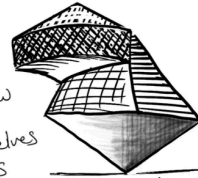
Top



3/4 view!

SOLIDS

- * Solids can be hollow and/or dense
- * Solids express themselves in all 3 dimensions



Experiment with SHAPES

combine shapes



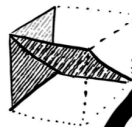
These are Planes sketched HERE
* PLANES CAN INTERSECT



PLANES CAN BEND



PLANES can MAKE SHAPES

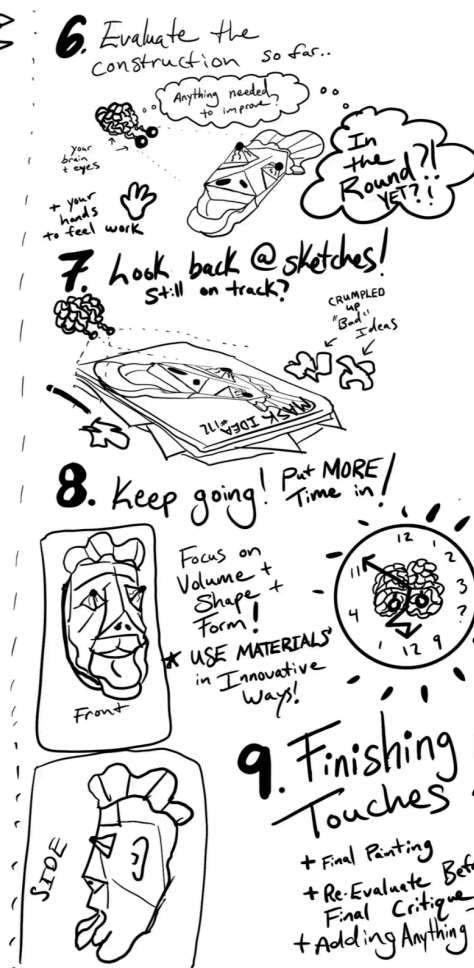
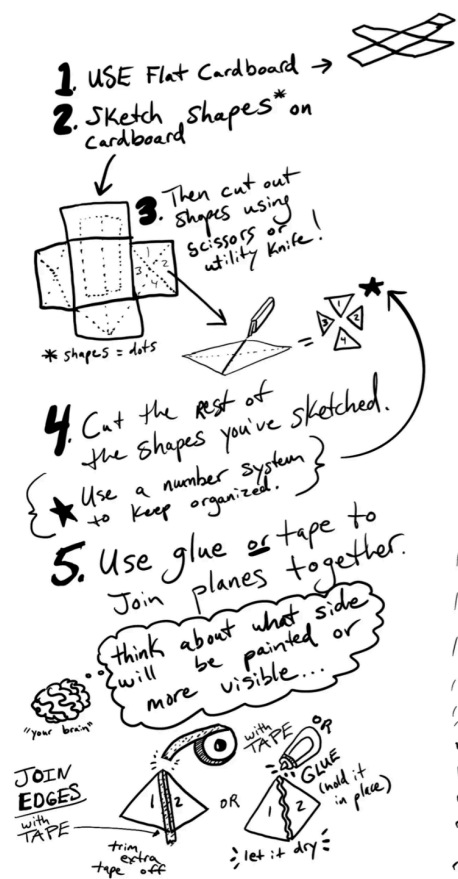


EDGES

* When two planes meet & the outside limits of a plane

These two planes meet + have outer limits too!







PLANAR FORMS



control planes + edges
glasses? & hat?
material for beard/hair?

hollow



bottom view

SELF
Portrait
Idea
#1

MATERIALS

Exacto + Scissors
Cardboard
Tape + Glue
Paint
wood? wire?
Soft material?
felt + cloth...



future self?



more cartoonish?

Antlers?



exaggerated?



MASCOT?

Beard all over face?
smol hat?
tiny eyes + mouth
low ears
big ole glasses

front

?



3 1/2 ft?
?

habits
- same shirts
- creative?

side



t-shirt beard?

wtf?

different glasses?

multiple hats?

3/4



t-shirt beard?



[Magnhild Kennedy](#)