Bio

 Mosaicist Rasha Salem interested in merging art techniques and producing new perceptions. Her PhD thesis discussing” Inspiration of the kinetic rhythm and its employing in the mural painting “. Master degree “Mural painting solutions in treating architectural defaults”. Moreover, she has a multimedia diploma and interior décor certificate. Also, she has worked with the city of Calgary in the public art in Alberta.

She loves mosaics, stained glass, trompe l’oeil. Passionate about cutting the marble as about creating the mosaic.  Making the tile’s shape for mosaics gives her one more opportunity to immerse herself in the joy of the process as she can create her own pieces of marble with the specific dimensions needed.

Most of these marble or glass tiles are used to create abstract mosaic assemblages as mosaic paintings, practical trays, back splashes or architectural accents.  Each tile is selected as it relates to color or texture to the next tile, all magically coming together to create the composition.

It doesn’t matter if it is a desert garden scene, a planned continuous pattern or a rich random abstract. when the final mosaic is revealed as the grout is cleaned away there is always a wonder of satisfaction.

Her design process is completely intuitive, integrating technique and vision. She is driven by the desire to work with a huge variety of tesserae. She collects materials from around the world, such as shells, mineral specimens, and unusual tiles, anything that captures her interest. The ideas about how to use these materials may percolate for years or may be immediately apparent.

She is particularly fascinated by the opposing goals of creating serenity from a complex blend of varying materials, shapes, interstices, scale, reflectivity, etc. Each tessera has to stand on its own. But it also must interact with the pieces around it in a particular way. So, while a piece may work in color and shape, it must also correctly handle light, create contrast in texture, move the eye in a certain way and so on. And putting down a new piece can change the relationships between the ones already in place. It makes the work slow but mentally engaging.

 She uses a variety of nippers, cutters and hammers to control each tesserae’s shape and scale and a grinder to grind edges if needed, and a marble cutting machine to control the mosaic tiles size and shape.

Creating with a broad range of materials raises the complexity beyond just cutting a piece to fit. She works to get every tessera right while managing its relationship to the next piece and the one before, all the time considering the work as a whole. Unlimited choices in scale and texture and reflectivity and spacing and more, keep her mind working on multiple levels at the same time. The work is engrossing and consuming and challenging and hard and she wouldn’t do anything else.

Merging architecture with mosaic is her favorite part of mosaic work or a 3D dimension sculpture or building can be filled with mosaics which will be transferred into a piece of art that will be an only one piece in each place depending on where it will be ,she had great ideas for the future of mosaics that contributes with the technology and the development of art itself .