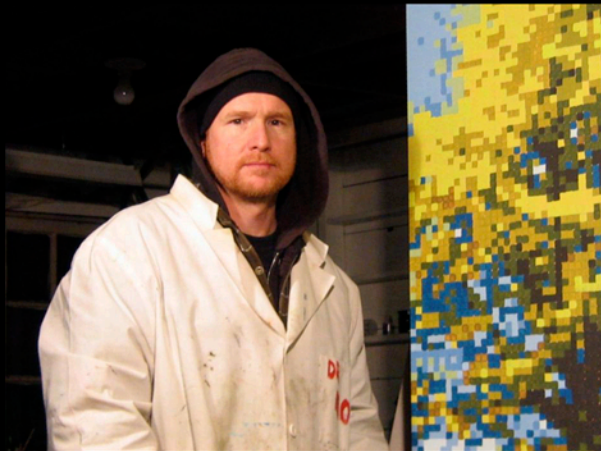


PRINCIPALS
OCCUPATIONAL
MISFEASANCE
ACCIDENTS

0-1020-GRS

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This book documents the studio work of Mo Morales during the Spring semester of 2010 while enrolled in the Masters of Fine Art in Applied Craft and Design program at Pacific Northwest College of Art in association with the Oregon College of Art and Craft.



PNCA+OCAC MFA AC+D Sp2010

The completion of the first of two years in this program is bitter-sweet. On the one hand, it is a relief to be free of a demanding program of critical and creative inquiry. On the other hand, it is the process of executing well-crafted work that brings me so much satisfaction.

In review, I feel I have learned and grown a lot. This year was, for me, breaking new ground in discerning that which is important to me creatively. Also, the entrepreneurial component of the program has helped sharpen my commercial vision.

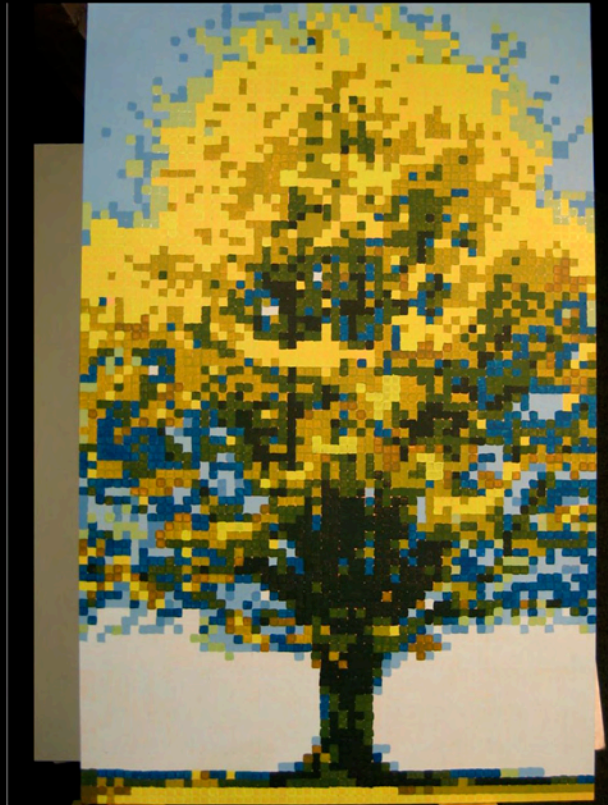
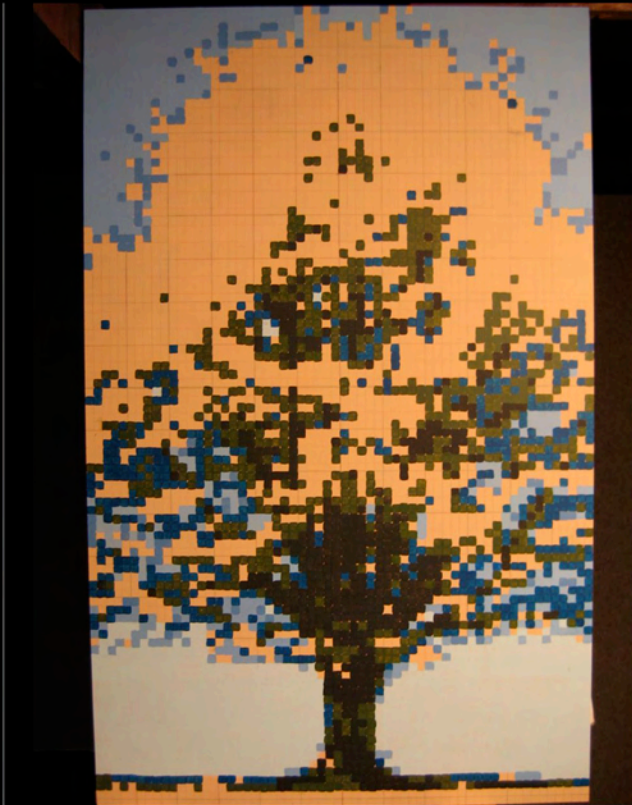
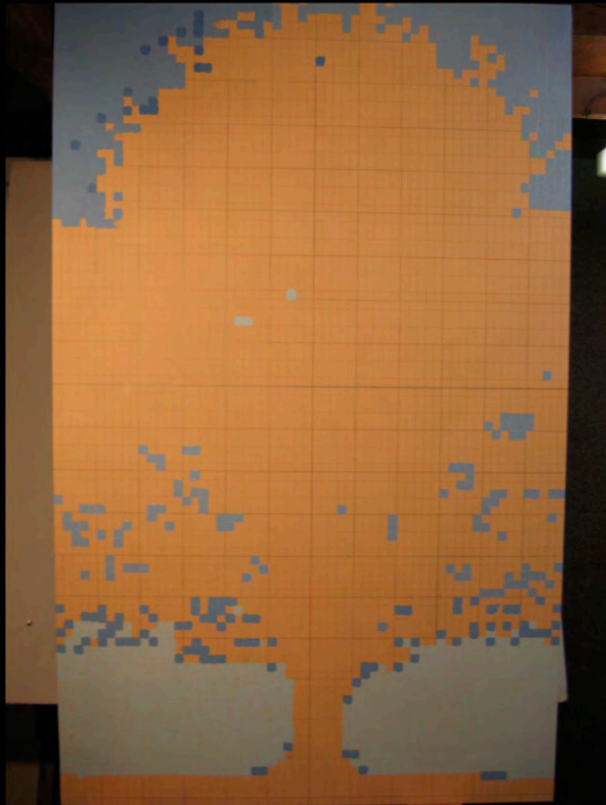
This year was not easy—remarkable growth never is. But I feel more ready than ever to focus seriously and intently on producing extra-ordinary achievements in the year to come.

Mosaic Painting: Council Crest Tree

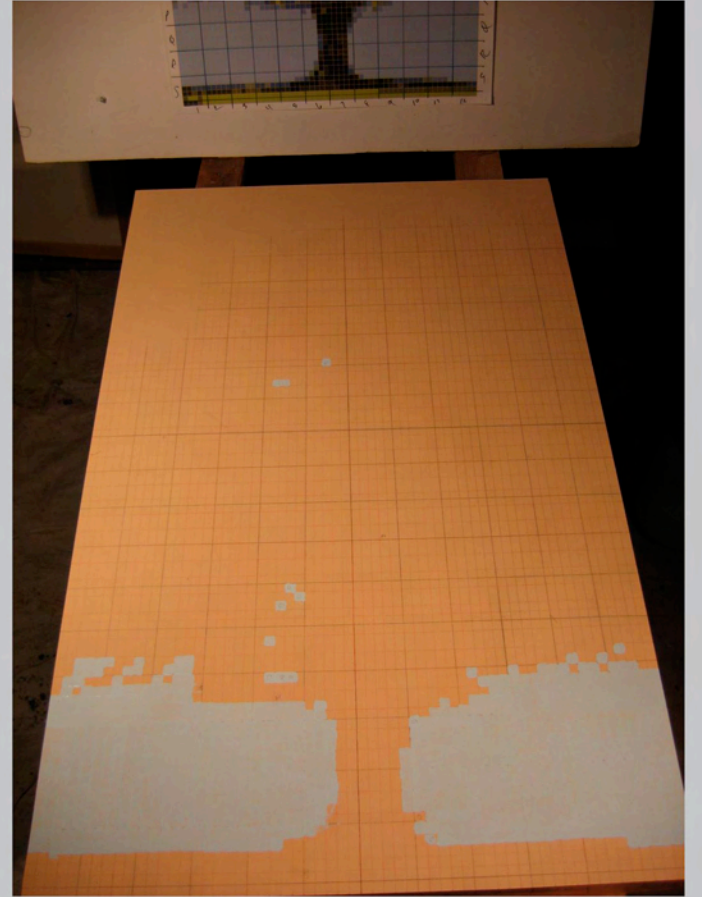
I was commissioned by my attorney to make a painting for her downtown office. The composition is related to nature scenes I executed in this style with mosaic tiles in China prior to attending the program. The process is a prime example of transmediation wherein a work is wholly translated from medium to medium in the process of its creation. The image of the tree was photographed on film, printed on paper, digitally scanned and manipulated, then reprinted on paper. This new image was represented by hand and eye with acrylic paint on board in a mimetic technique inspired by the dot-matrix or ink-jet printer.

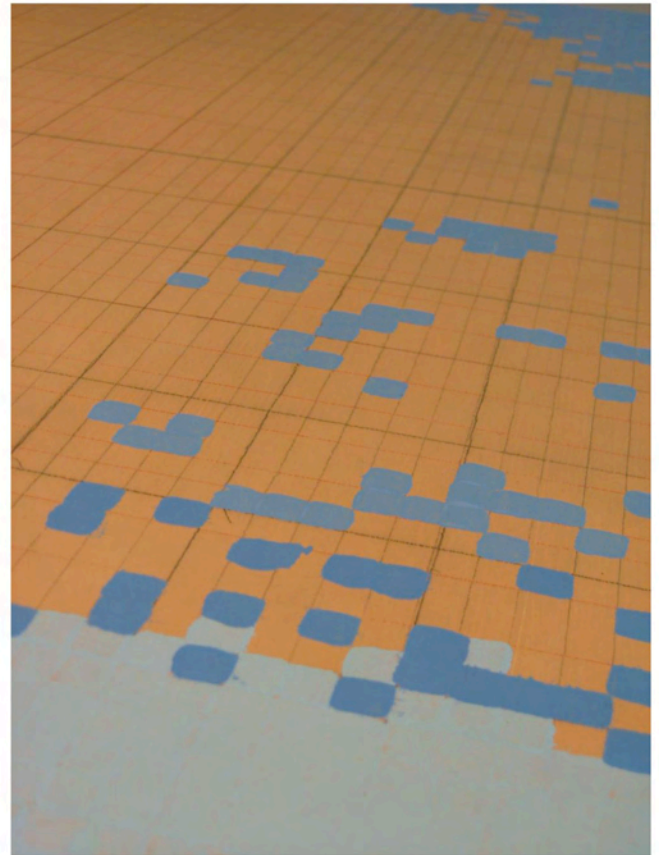
A computer was used to analyze the color information and develop a palette of 10 discrete colors of specific hue and value. An underpainting of warm flesh-tone was first applied to the board before dividing the surface into a grid of 1/2 inch squares. Special stamp-like brushes were fabricated from wood and felt to dab the paint precisely. Plotting the location of each color, the entire field of 5,760 pixels was painted one square at a time.

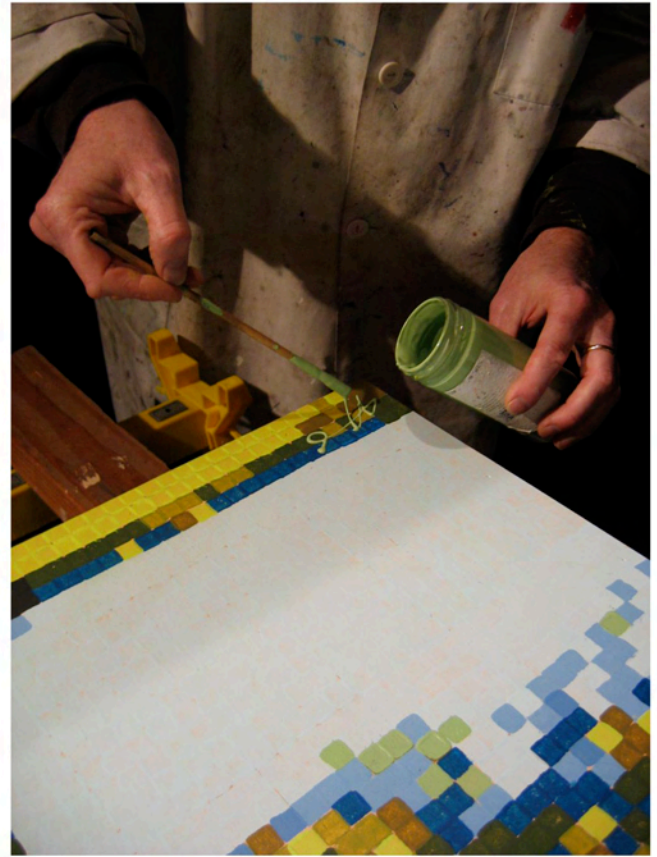
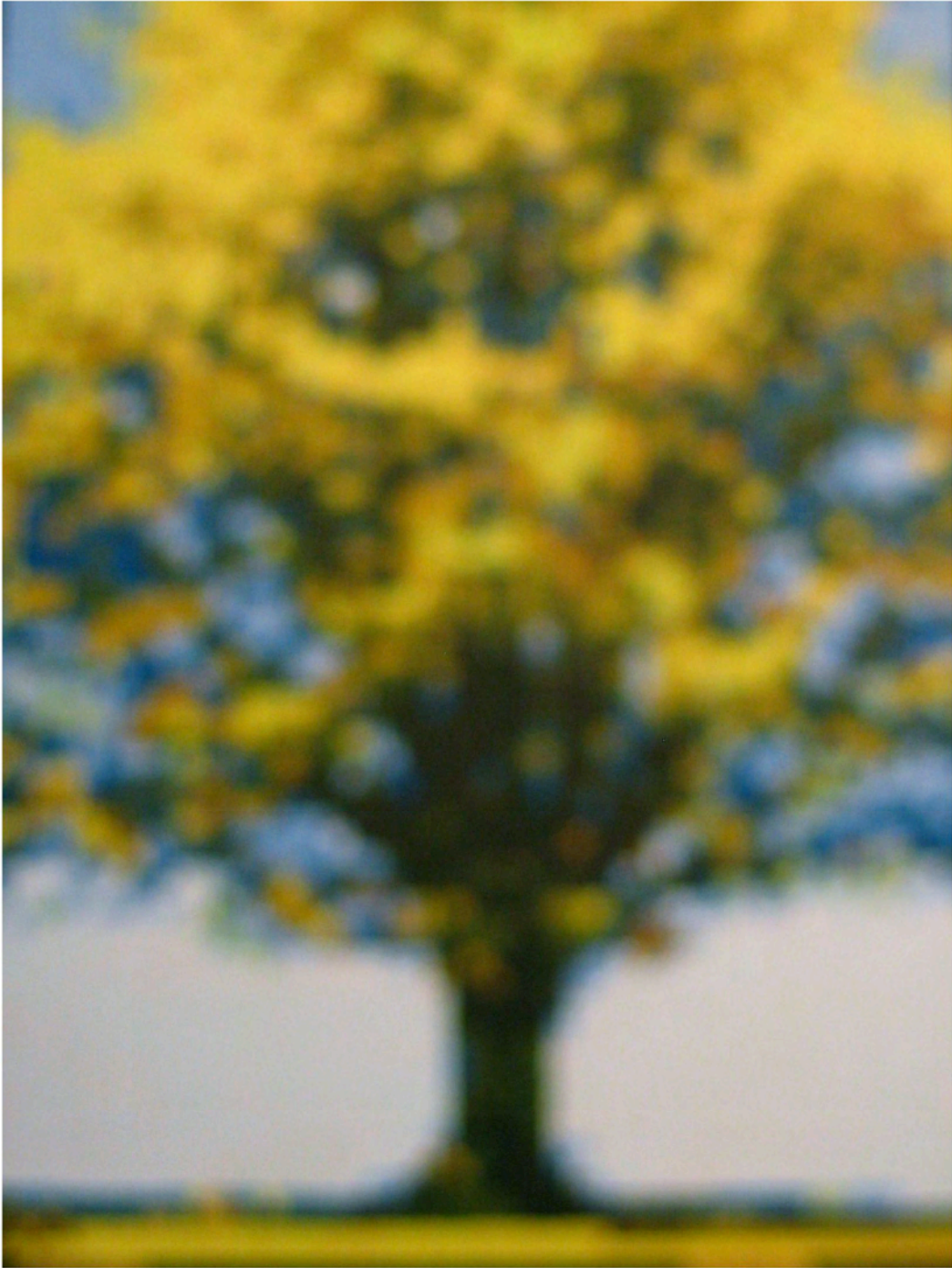
Project hours: 56

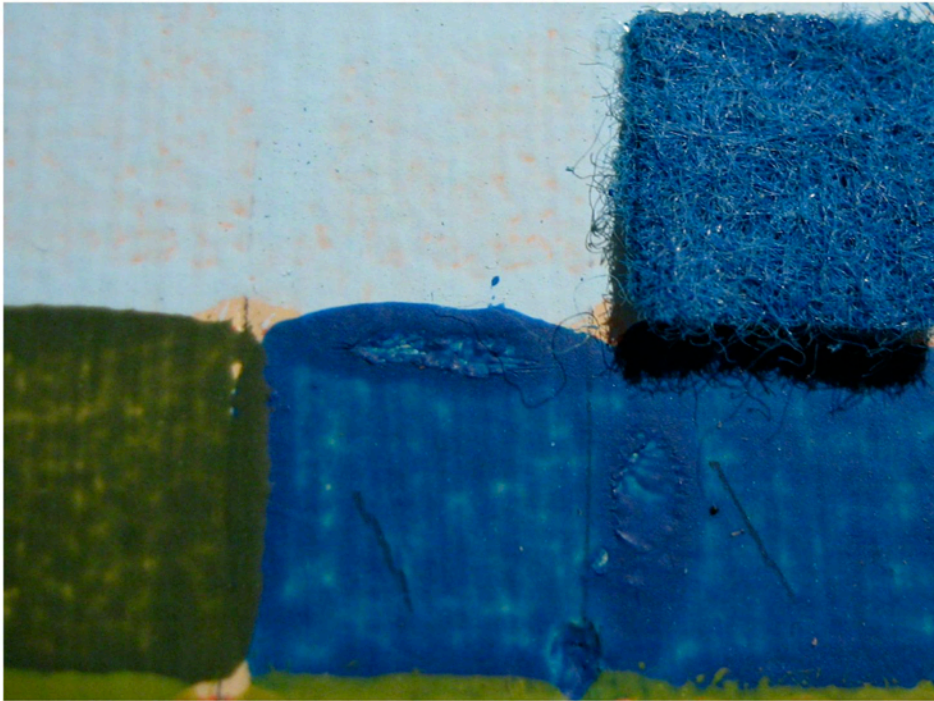


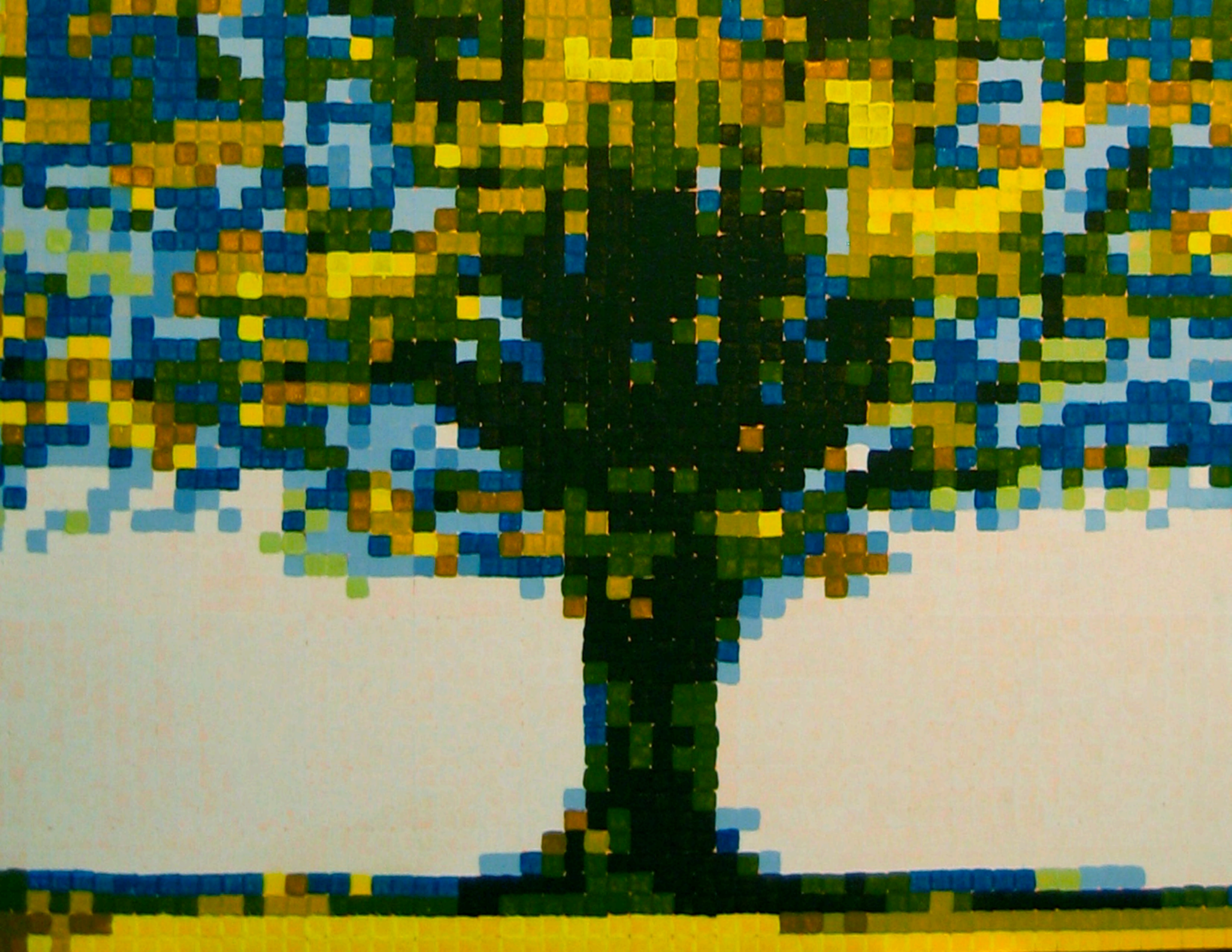












Uliko Studio: Protection Textiles

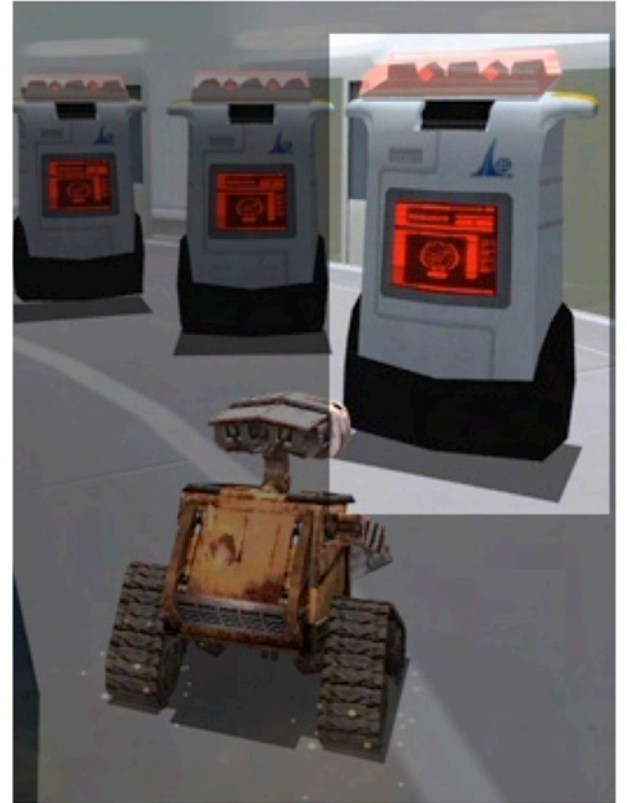
A local textile design studio located in Beaverton invited me and four colleagues to create sculptures showcasing the products of Asian textile brands they represent here in the U.S.

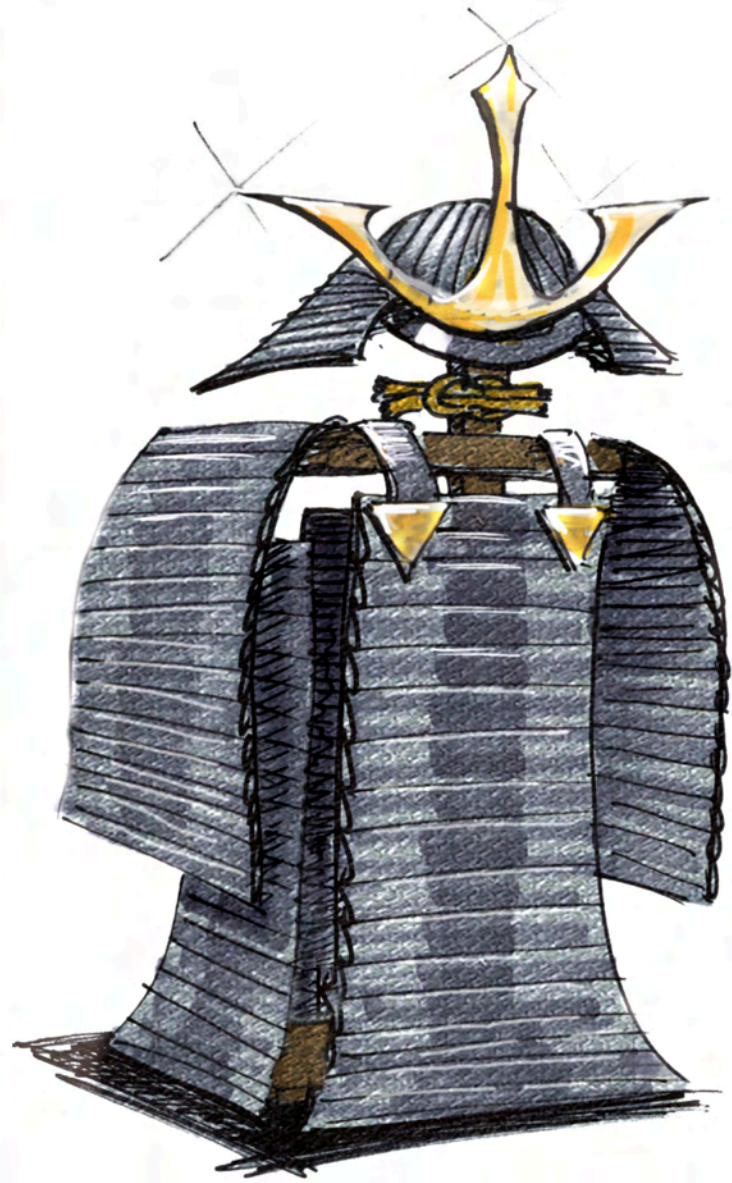
Each of us was given an attribute to communicate, I was assigned “protection.” I was given a palette of abrasion-resistant and semi-impenetrable fabrics to work with. My initial intent was to create a bullet-proof burqa from Kevlar®. Proving to be too provocative, I proposed a design primarily inspired by samurai armor and the sentry robots from the Disney film Wall-E.

The work was well-received and complimented the all-black installation space quite well.

Project hours: 43
Budget: \$100 Actual: \$0







100214

NEST: Serialized Pewter Plaques

I was approached by an architect practicing in Georgia to design and fabricate a series of sixteen serialized plaques intended to historicize fifteen new eco-friendly cottages. The design concepts originated as electroformed type on hardwood. Due to time and budget constraints, however, the final design proposal called for plaques of cast pewter.

The process began with computer-based sketches which were used to laser-etch a six-and-a-half inch by four inch acrylic panel. From that positive form, a silicone mold was created which was subsequently used to cast molten pewter into. Finishing included chemical oxidation, wire brushing, drilling and counter-sinking, engraving, and sealing. The laser and engraving work was outsourced to a local trophy fabricator.

Project hours: 42

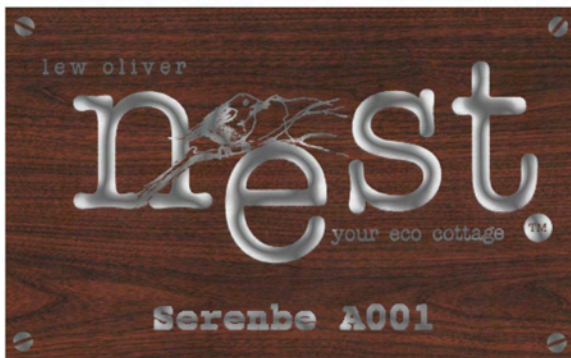
Budget: \$50/ea Actual: \$55/ea

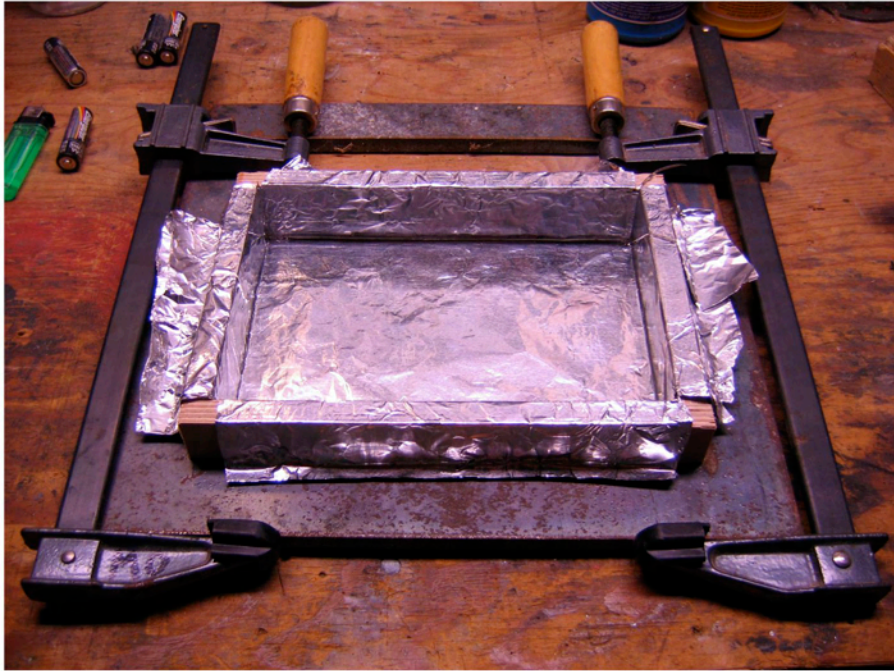
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Nest

your eco cottage

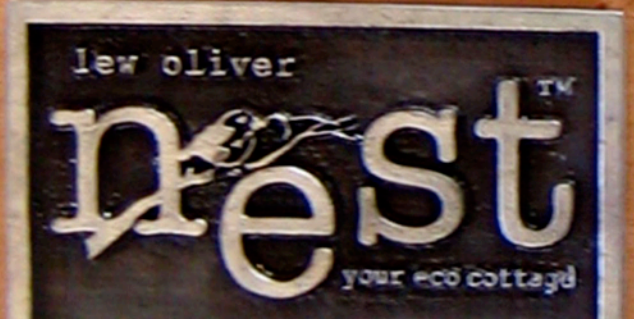
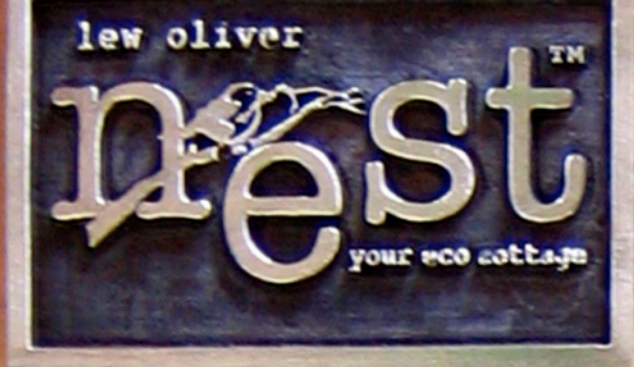












Gala: Lit Kinetic Sculpture

With my colleague Christina Connant, I designed and built a set of four, four-armed kinetic sculptures for the annual PNCA Gala. This fundraising event is attended by 500 of Portland's most influential people from the art, craft, design and education fields.

Constructed of tubular aluminum, latex, acrylic, wires, batteries, and Light Emitting Diodes, each arm is precisely positioned and balanced along a vertical rod. This enables the arms to rotate freely about the axis in the manner of binary galaxies. The theme "Constellation of Creativity" was well represented by the design which evoked a center (the PNCA school) and its creative partners in the surrounding Portland metro area.

Project hours: 59
Estimate: \$800 Actual: \$982







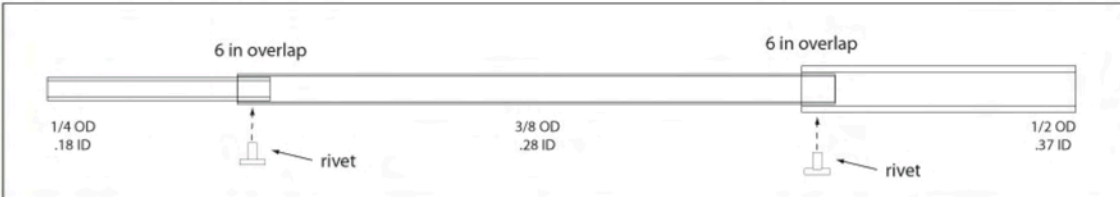




SCALE DIAGRAM



CONSTRUCTION DETAIL

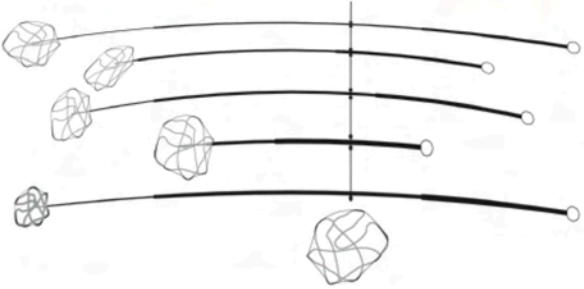


ELECTRICAL DETAIL

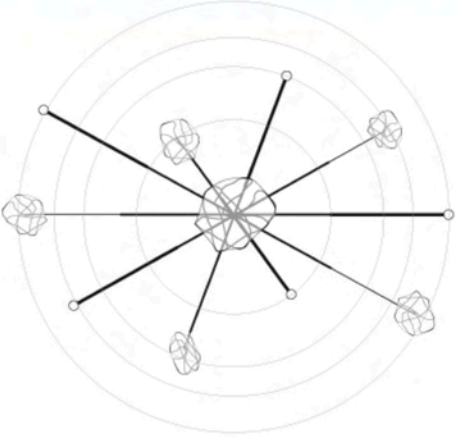


WHITE TRANSLUCENT FABRIC AROUND ARMATURE
CONST: TBD

PROFILE VIEW SHOWING VERTICAL AND HORIZONTAL MASSING



BOTTOM VIEW SHOWING ORBITS AND RADIAL MASSING



BILL OF MATERIALS for 1 ARM ASSEMBLY

1	1/4" x 3' aluminum tubing	\$3.59
1	3/8" x 6' aluminum tubing	\$9.68
1	1/2" x 3' aluminum tubing	\$14.18
2	1/8" rivet	\$.10
1	3" clear acrylic globe	\$4.35
1	AA battery holder	\$1.19
2	AA bateries	\$1.00
3	5mm Bright White LED	\$3.00
12'	26ga. straned electrical wire (black)	\$0.60
12'	26ga. straned electrical wire (red)	\$0.60
TOTAL 1 ARM		\$38.29
20 ARMS TOTAL		~\$800.00

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PNCA Gala 2010 - Suspended Sculptural Lighting Proposal





PNCA MFA AC+D Sp10

Studio Practices by Mo Morales