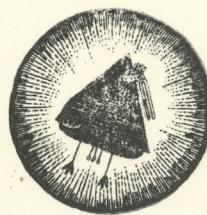


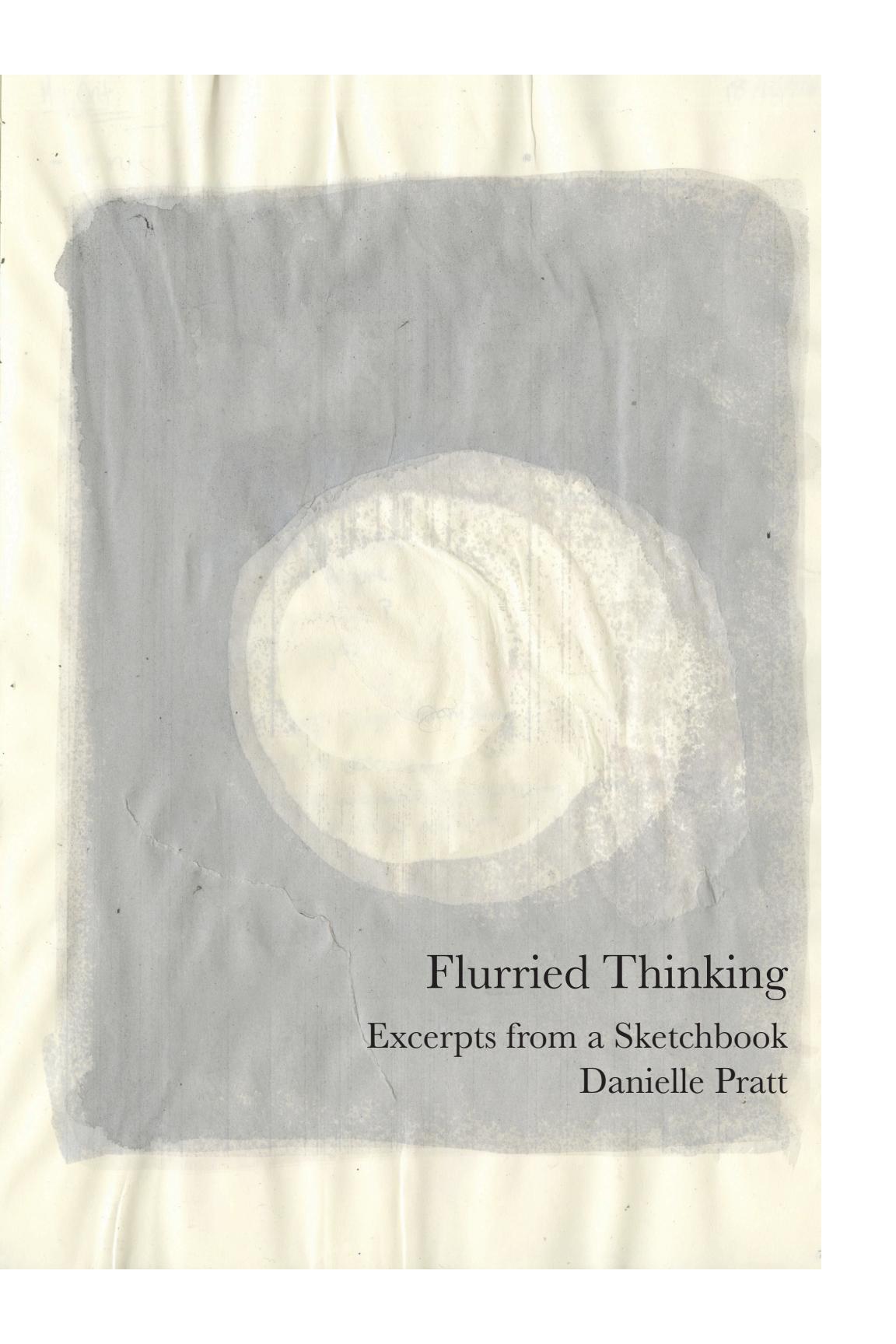
Name / Nom  
Adresse / Address

Danielle Pratt



A Thesis Book





Flurried Thinking  
Excerpts from a Sketchbook  
Danielle Pratt

12 tribes of Israel

Spiral → loss of culture, blood line. → star sculpture. → getting stuck into holes.

topography.

Joseph Yokum

offending people?

→ collab piece?

- information or lack of information

- varied line

- sensation, is that enough?

Tsao Tonbly - scraps of line hang in undefined space

Julia Mehrtens

artist starving themselves to death

last meal. - comfort pleasure food can give to you

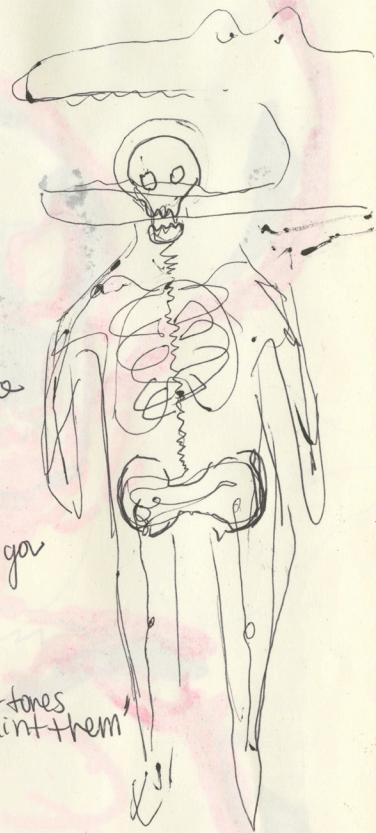
- black as anchor

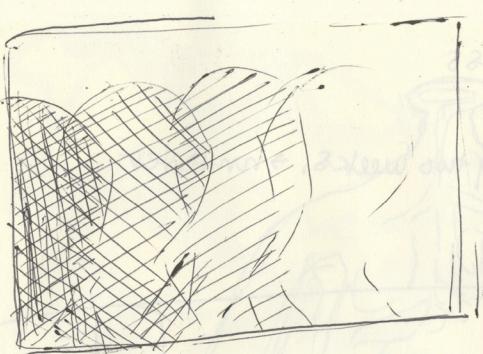
- literal death.

→ fluffy Banderstoner → kit held with serious undertones

→ if you throw ideas at them you gotta paint them

→ really dumb things,





### Crit

Lara Dona - environments for these figures.

Matthew Richie → mapping universe.

Fred Tomaselli

- experimenting more with environment  
↳ collage

- scale + simplicity → making rules in the making

- building from inside out  
↳ thinking more deeply

- parasite -

↳ clunky sci fi

Milton Resnik - genesis  
↳ video on youtube.

- mask drips = yes.

- looks painful → Francis Bacon

- Cline Barker Abarat

- simple yet specific imagery. - fluorescent glowing

- different ways in portraying parts. snakes → looks more fantasy  
↳ organs to show and not show - hybridising fantasy

- playing with scale

- millipede.

- isolated system.

- pictorial space -

Aboriginal Rock Paintings

- is something missing → what more could be brought into it → animals

↳ tape worm / snake = totems.

- darker colours?

- struck by lightning.

- baselitz - fast shown

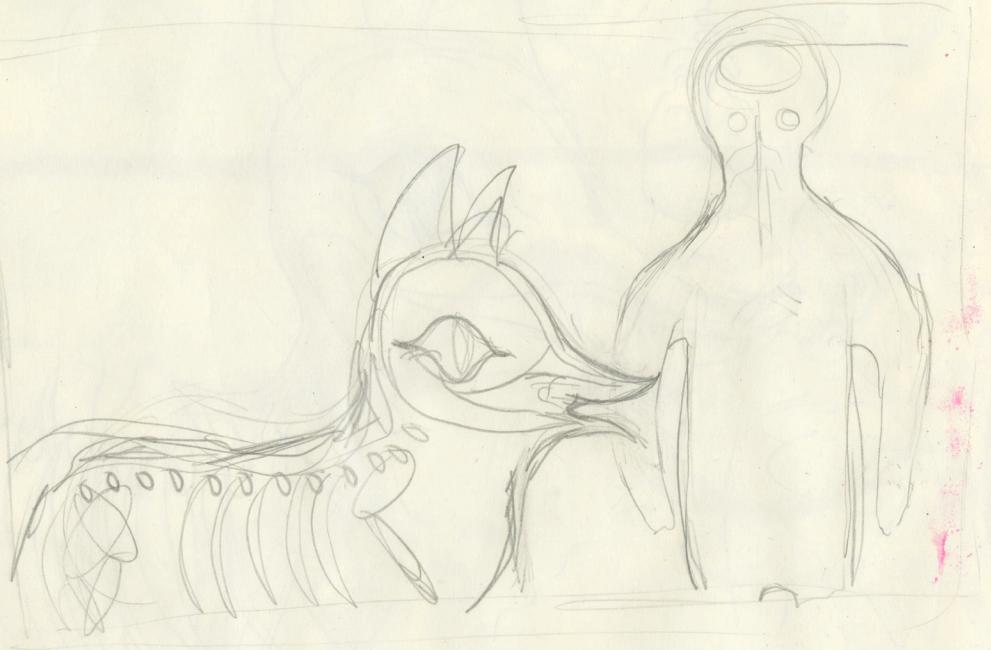
↳ exuberant and unapologetic

- another reductive method.

- more painting inside.

- emulsions - rock salt

These works are pseudo-scientific displays of organs housed in fields of layered color. The application of paint provides a semblance of clean and clear optics, but it becomes more of an organic drippy mess. Like humans we try but most always fail to reject or remedy our natural drips, spills and oozes.



I refrain from subscribing completely to a reference, relying on my general knowledge of anatomy to come through and using my imagination to fill in the gaps. I don't care to be completely faithful to a reference, if I use one, either. I prefer to follow with the flow of my hand to produce a form resembling human anatomy.

Holly Solomon gallery. → the place for weird shit. Joe Zucker painter  
from LA. weirdo

Too much is never enough..



Poker Playing Dogs?

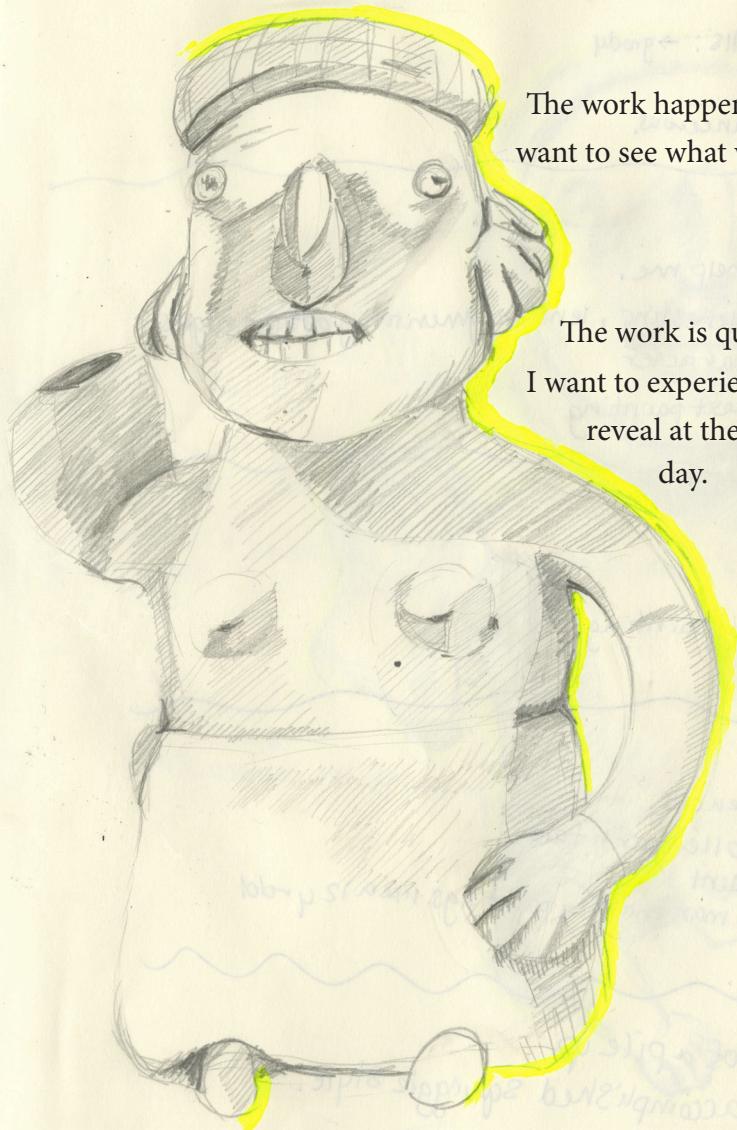
The construction of this book was inspired by Eva Kotakova's Pictorial Atlas of a Girl Who Cut a Library into Pieces.

ME

work with other media to create  
a series of small book +, each of which  
has a single, planar surface to allow  
for a smooth, flowing transition from  
page to page + from one media to another.

The work happens because I  
want to see what will happen.

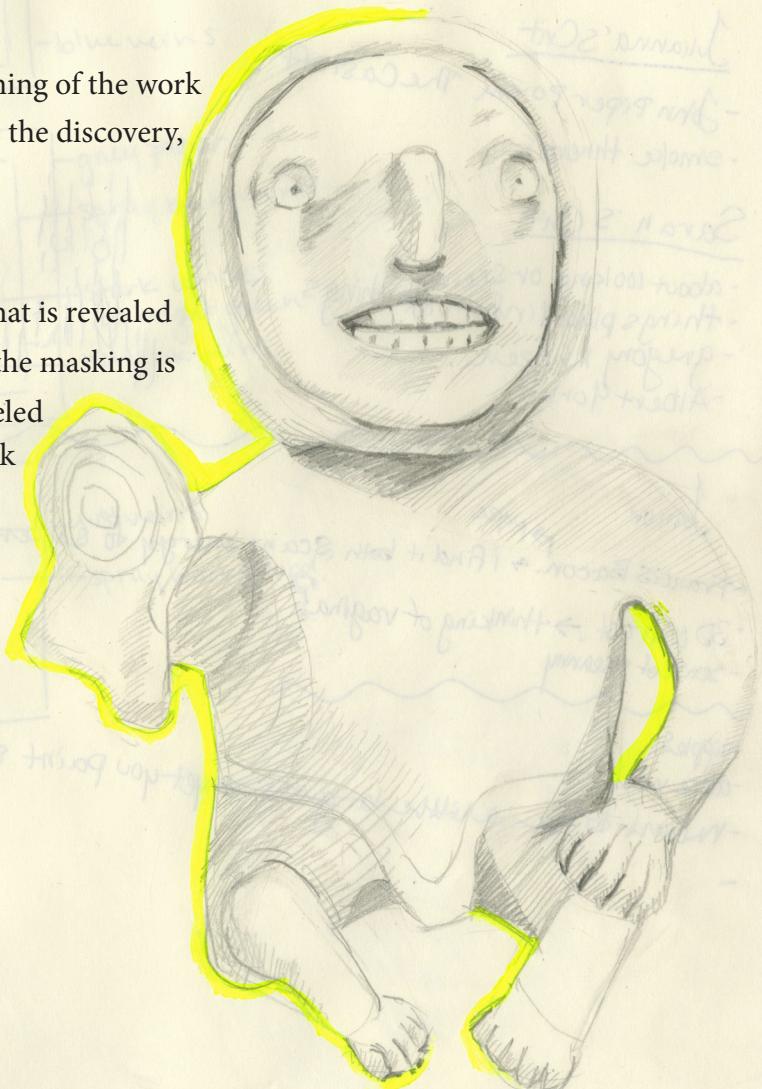
The work is quick because  
I want to experience the big  
reveal at the end of the  
day.



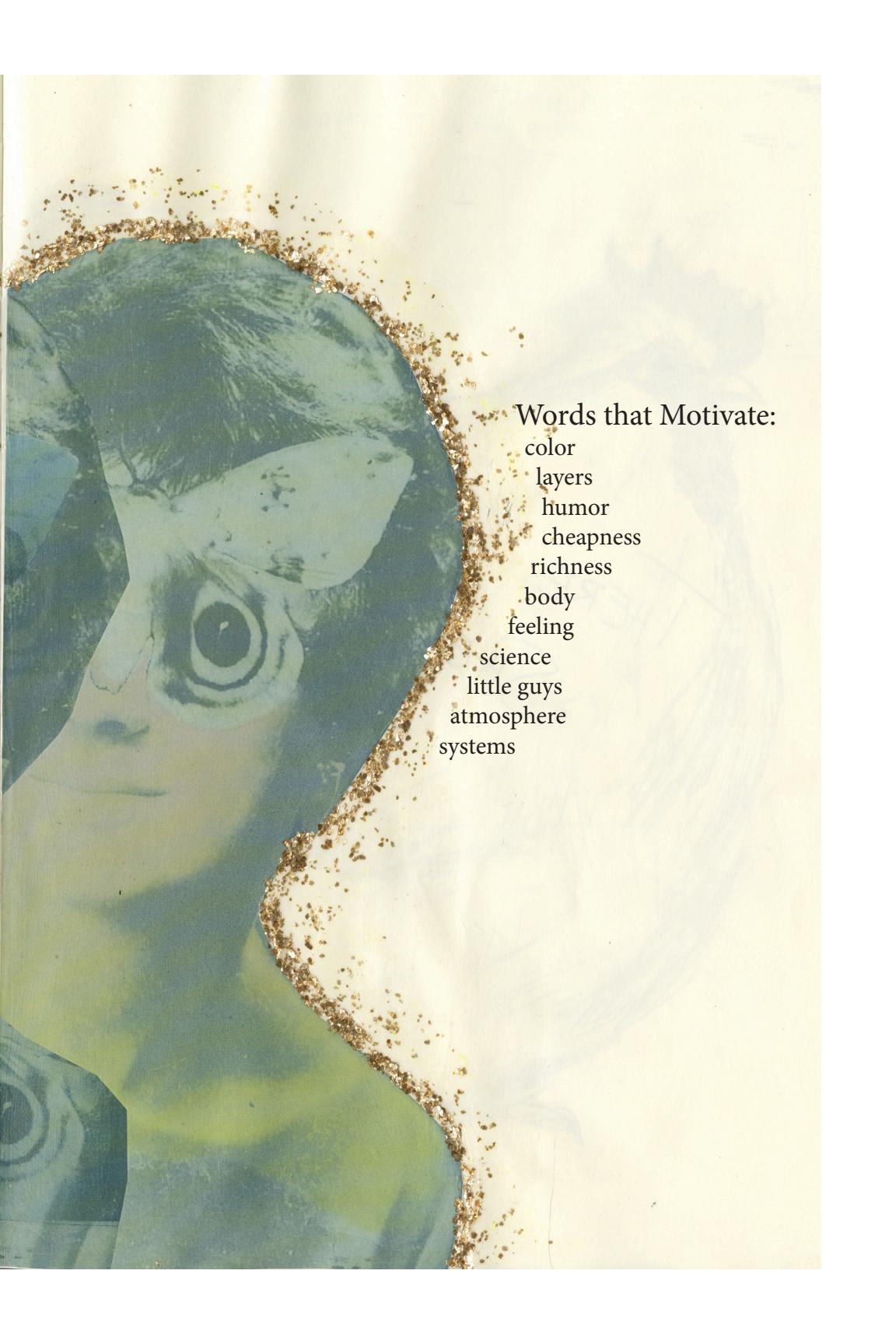
YOU

The meaning of the work  
is the discovery,

seeing what is revealed  
when the masking is  
peeled  
back







## Words that Motivate:

- color
- layers
- humor
- cheapness
- richness
- body
- feeling
- science
- little guys
- atmosphere
- systems

When it's foggy, there's nothing out this studio window. It's terrifying, it's just white. And when your face is right up against what you can't identify...The closer you get to something, the more abstract it is.

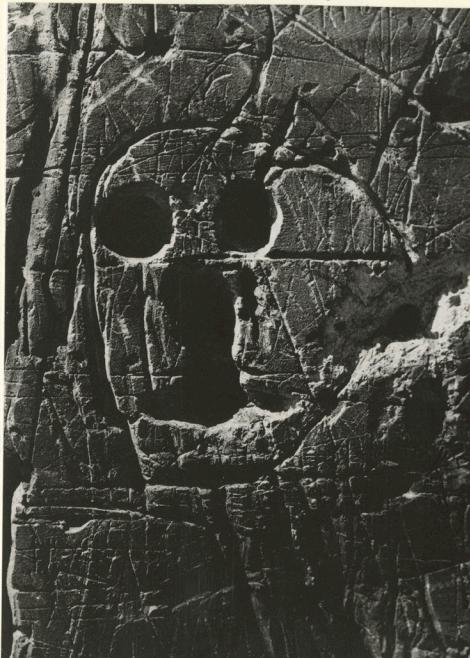
- Pat Steir

I over-indulge. I really just make work and I don't really think about it. I like to see the material move and breathe, and melt. I don't like things to stay static.

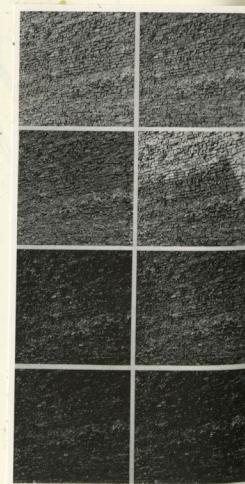
- Allison Schulnik

Shadow boxes become poetic theatres or settings wherein are metamorphosed the element of a childhood pastime.

- Joseph Cornell



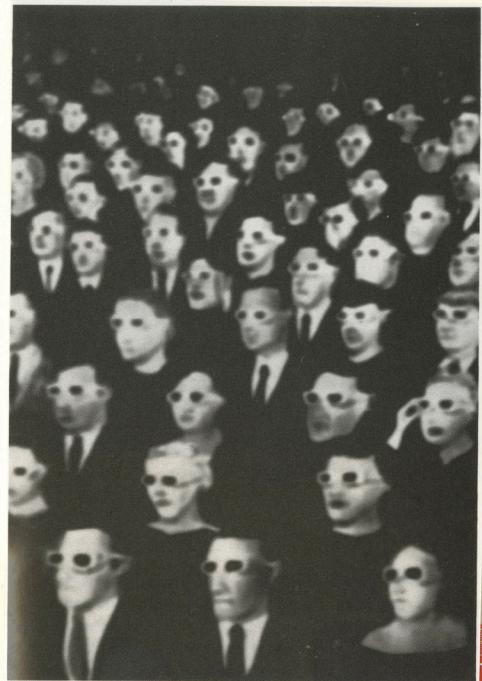
Brassai, *Tête de mort* (Head of death), c. 1950



Sol LeWitt, *Walls of the Lower East Side*

I was sitting in a chair and felt it pressing against me. I still have the drawings where I depicted the sensation of sitting. The hardest thing is to really concentrate on the feeling while drawing. Not drawing a rear end because you know what it looks like, but drawing the rear end feeling.

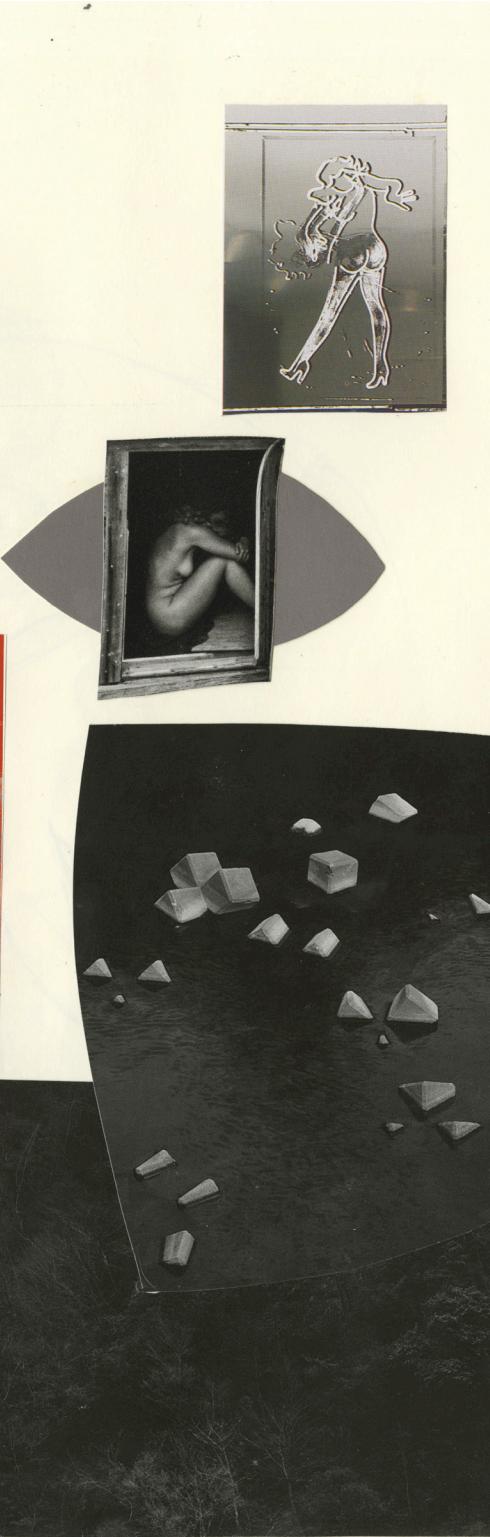
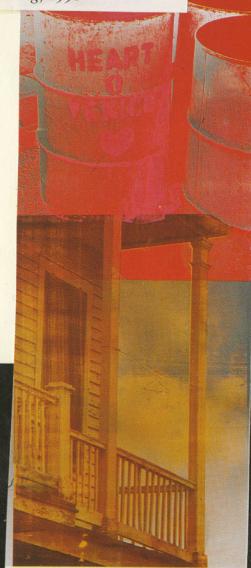
- Maria Lässnig



Vik Muniz, *Memory Rendering of 3-D Screening*, 1990



*Side*, 1979



In order of appearance:

The Organ Trail I  
The Organ Trail II  
The Organ Trail III  
The Organ Trail IV  
The Organ Trail V  
Bright Pink Sausages  
Purple Egg Veins  
Sparkle Bits  
The Organ Trail VI  
The Organ Trail VII

THERE  
SHE  
IS! 

The paintings are big, the shadow boxes are small.

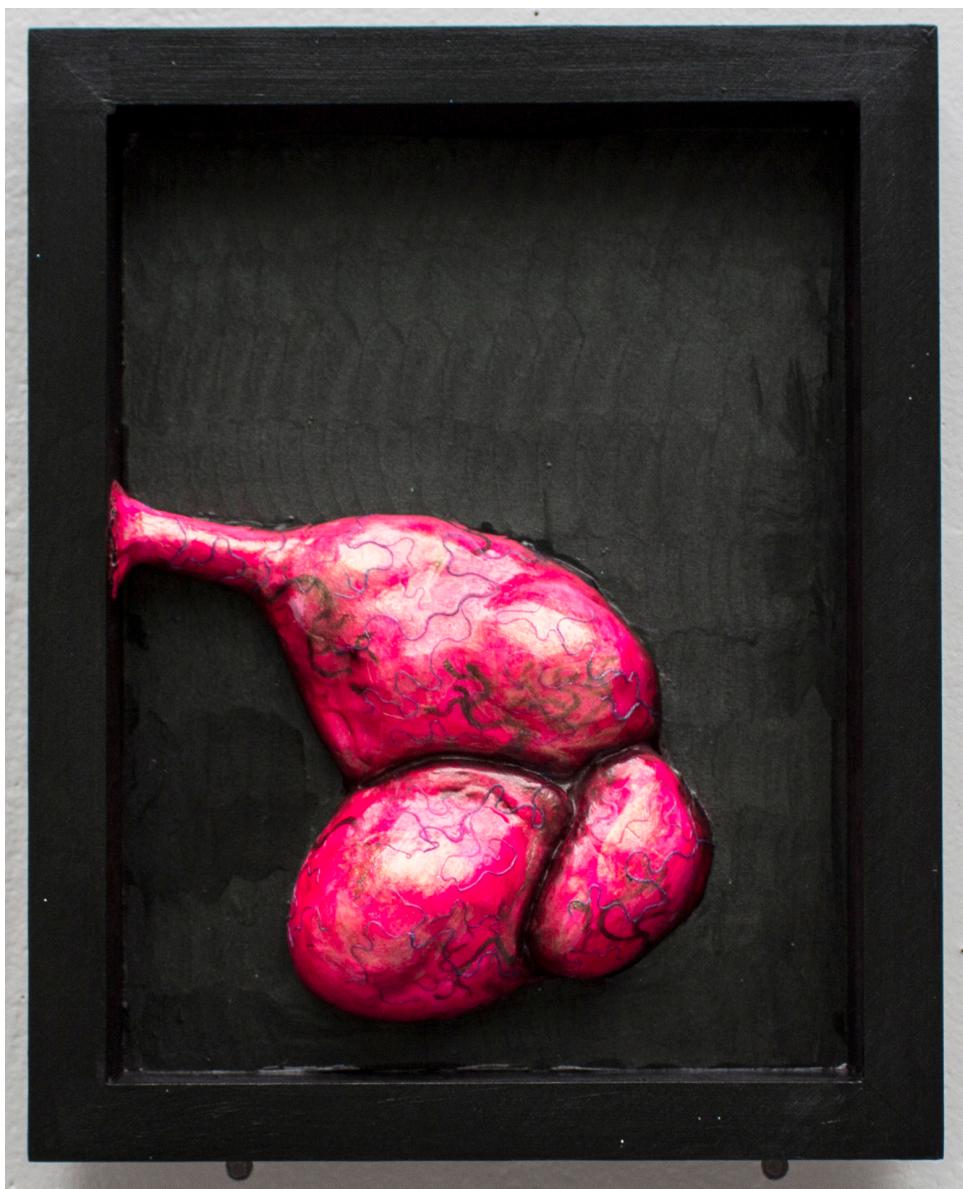




The Organ Trail I, air dry clay, glitter, thread and acrylic, 6x4 in



The Organ Trail II, air dry clay, glitter, acrylic, 6x6 in



The Organ Trail III, air dry clay, thread and acrylic 6x8 in



The Organ Trail IV, air dry clay, glitter, acrylic, 8x6 in



The Organ Trail V, air dry clay, glitter and acrylic, 6x6 in



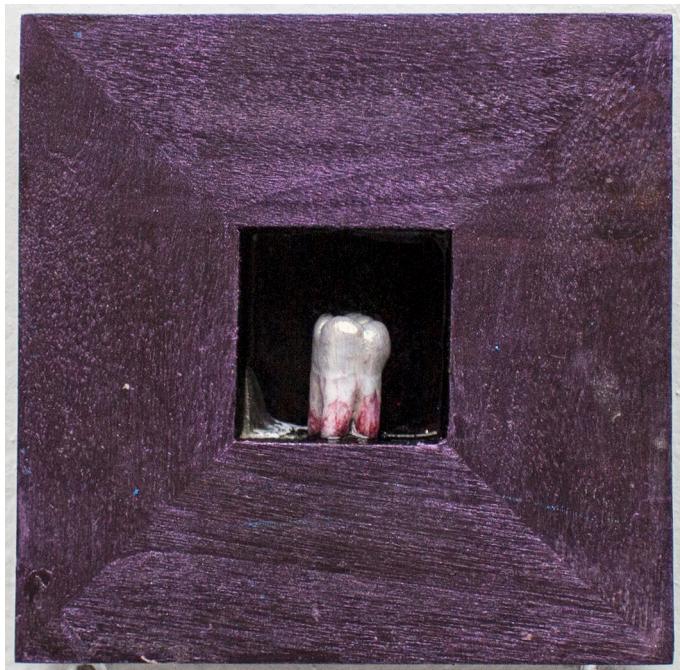
Bright Pink Sausages, acrylic and air dry clay on canvas, 4x4.5 ft



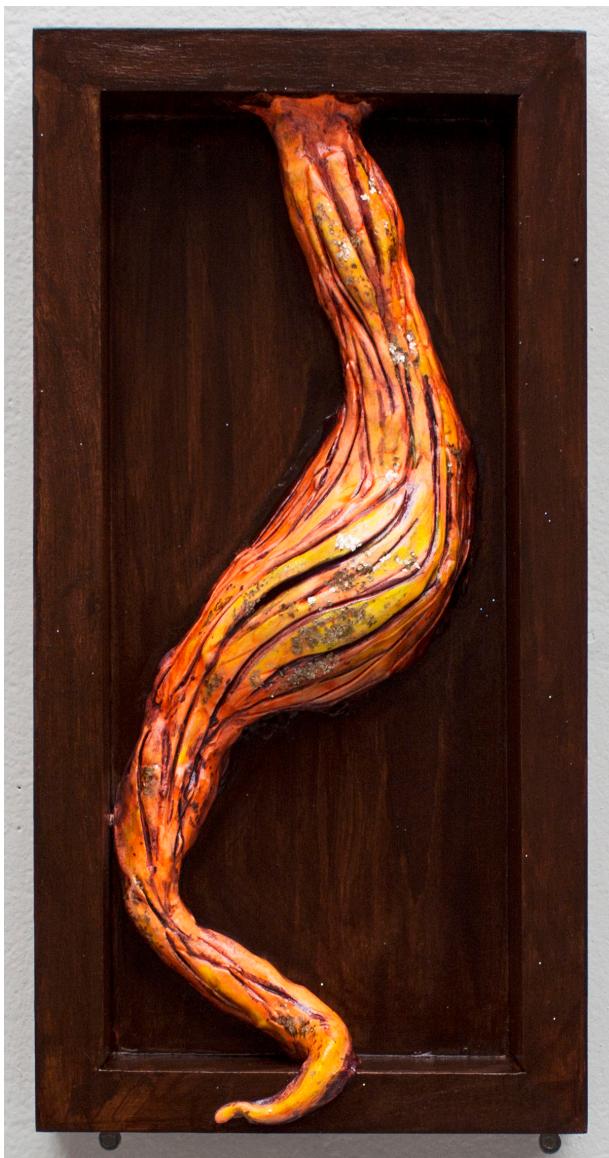
Purple Egg Veins, acrylic on canvas, 4x3 ft



Sparkle Bits, acrylic and glitter on canvas, 7x7 ft



The Organ Trail VI, air dry clay, acrylic 3x3 in



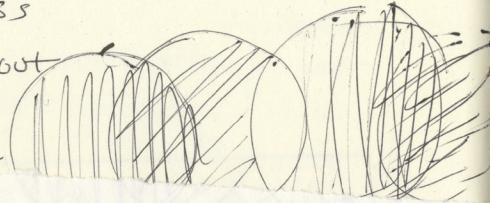
The Organ Trail VII, air dry claym glitter, acrylic  
4x 10 in

- stream of consciousnessness

- footnotes. → crossing things out

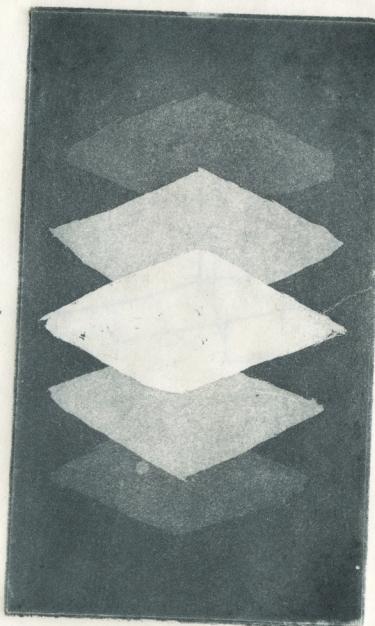
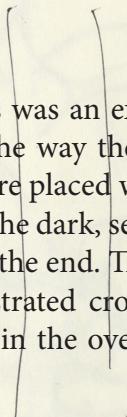
- Scale

- sculptures + paintings → how are they different, how are + similar

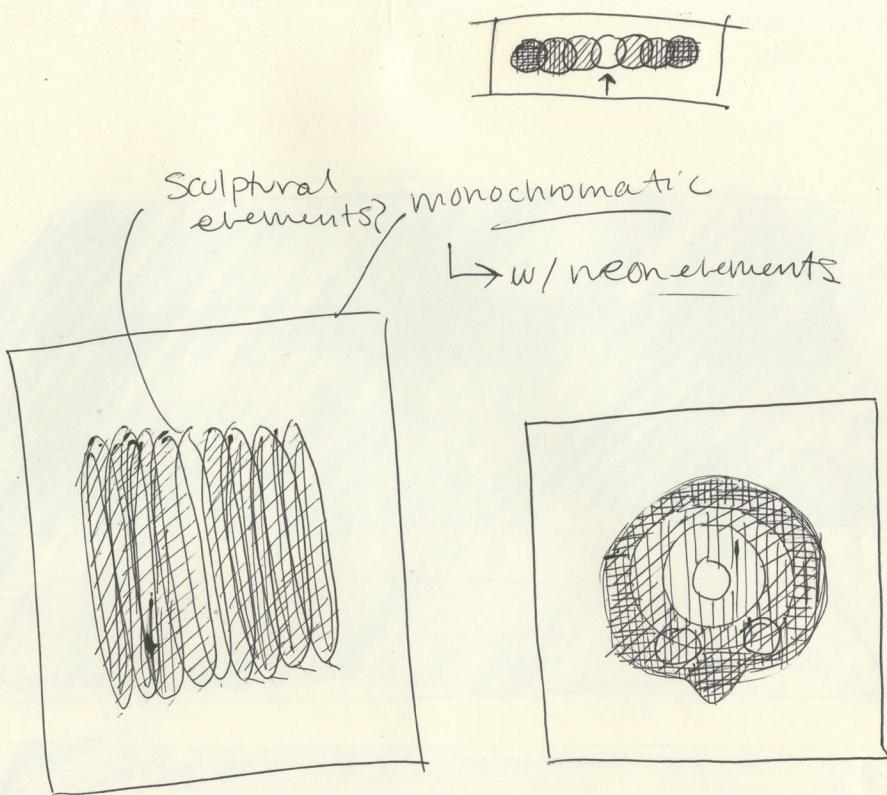


The thesis is inspired by misty visions of MRI scans and an emergence of form. The organs in the shadow boxes displayed next to the paintings are harvested from the figures. I stared at Bright Pink Sausages for a long time trying to reconcile the sculptural form to the painted surface. ~~Hopefully~~ it fits in its floating column.

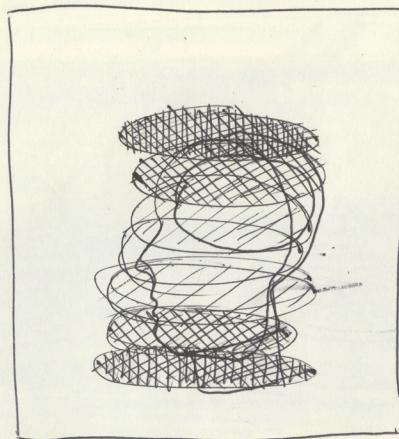
Purple Egg Veins was an experiment from the start. The way the masking and the figure were placed within layers was a shot in the dark, seeing what will come of it at the end. The last addition of an illustrated cross section brain fills a void in the overall piece.



The last work I did for this show, Sparkle Bits, is me. I might have made the shoulders a little lower than mine, but it's just my height. Looking far away from it, I look so much smaller than I think I look. Besides using only one fluorescent color, the colors are much more what I would wear or want to exist in, so this painting is a lot more like me than all the others.



Thinking about my work when it's all said and done, part of the work deals with the weirdness of seeing our body systems without skin or hair. These parts of us exist yet looking at them isolated from everything else seems so alien .



Sources From:

BOMB Magazine  
 Fecal Face  
 DB Art Magazine

Poker Playing Dogs.



[danielleprattart.com](http://danielleprattart.com)