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D. Cole, *Labrynth*, 2012
Paint on canvas; 12x3'



My work is a series of experiments. As my professor once told me, “Learning is knowing the logic of process.” While I’m constantly interested and affected by different artists, most of my influence comes from writers. Words have always been my trigger for my art. They run through my mind and then turn into pictures or colors or general forms. However, with my work, I often come across artworks that I will be inspired in terms of meaning or process.

My process for my most recent work, “The Art of Losing,” was an exploration in the materials I wanted to use. With painting, I tend always to decide early on what colors I will incorporate and then just start painting. With this installation, all I knew was that I wanted to use words; telling a story of the way that I think. I think in quotes and pages, and somehow they stick in my head more than anything else. This project is about my memory and the daily struggle I have trying to remember past events from years

D. Cole, *The Art of Losing*, 2012
Paper, ash, thread, ink; 12x5'



detail, D. Cole, *The Art of Losing*

ago to that morning. I decided first to soak pages of books that I didn't think I would read again in a container full of tea. As I was laying the pages to dry, I realized that one of the books I had chosen was perfect in illustrating my concept: *The Seven Sins of Memory*. I chose pages of the book that particularly interested me and began to annotate: poems, quotes, striking words, anything that told how I felt about my condition. From there, I wanted to play with the idea of "unraveling," so I sewed each page together carelessly, creating a long column of each thought and symptom I have. Wanting to further explore the process of memory loss, I then became fascinated with the idea of burned pages. I began to burn the unused tea soaked pages, phonebook pages, maps, and encyclopedias. Each represented a lost memory: a person, a place, an event, a lesson, and a journey. These built the base, creating my past. They were already lost. Each memory was now ash and severed from the thread loosely connecting my present and my future. It was all unraveling and everything not yet lost was in danger of catching fire which illustrates my constant fear of every part of me being taken over by the flames.

Some of the effects of my project were unintentional, like the slow swaying of the column of my present and future. I enjoyed this because when approaching the hanging pages, it became difficult to read everything at first glance. The concept of making the decision to stay and understand or leaving because it isn't worth your time has become an underlying theme in much of my work. The placement's dramatic lighting was also accidental but definitely contributed deeply to my intent.



detail, D. Cole, *The Art of Losing*



detail, D. Cole, *The Art of Losing*