

# Pieces Articulated

By Dana Dallal

---









Table of

# CONTENTS

—	<b>06</b>	ARTIST STATEMENT
—	<b>08</b>	SHUT YOUR EYES
—	<b>10</b>	PROCESS
—	<b>14</b>	PIECES OF A WHOLE
—	<b>24</b>	PLACES TO PUT THINGS
—	<b>26</b>	CONTACT AND BIO
—	<b>28</b>	BIBLIOGRAPHY
—	<b>30</b>	APPENDIX



Figure. 2

## ARTIST STATEMENT

I create sculptural objects and functional vessels that contain personal memories. I use a broad and subtle palette of colored slip painted in layers to illustrate silhouettes of flowers and leaves. The botanical surfaces, with graphic, geometric elements recall time I spent in my family's floral warehouse, among tightly bundled blooms kept in cylindrical buckets and rectangular boxes. Memories are only accessible in bits and pieces, and are difficult to recreate as a whole. I layer images to communicate the poetic ephemeral world where memories come into sharp focus or recede into the background, obscuring or highlighting parts of our past. My work suggests the complex and multidimensional nature of memory, as it distorts and changes over time.





Figure. 3



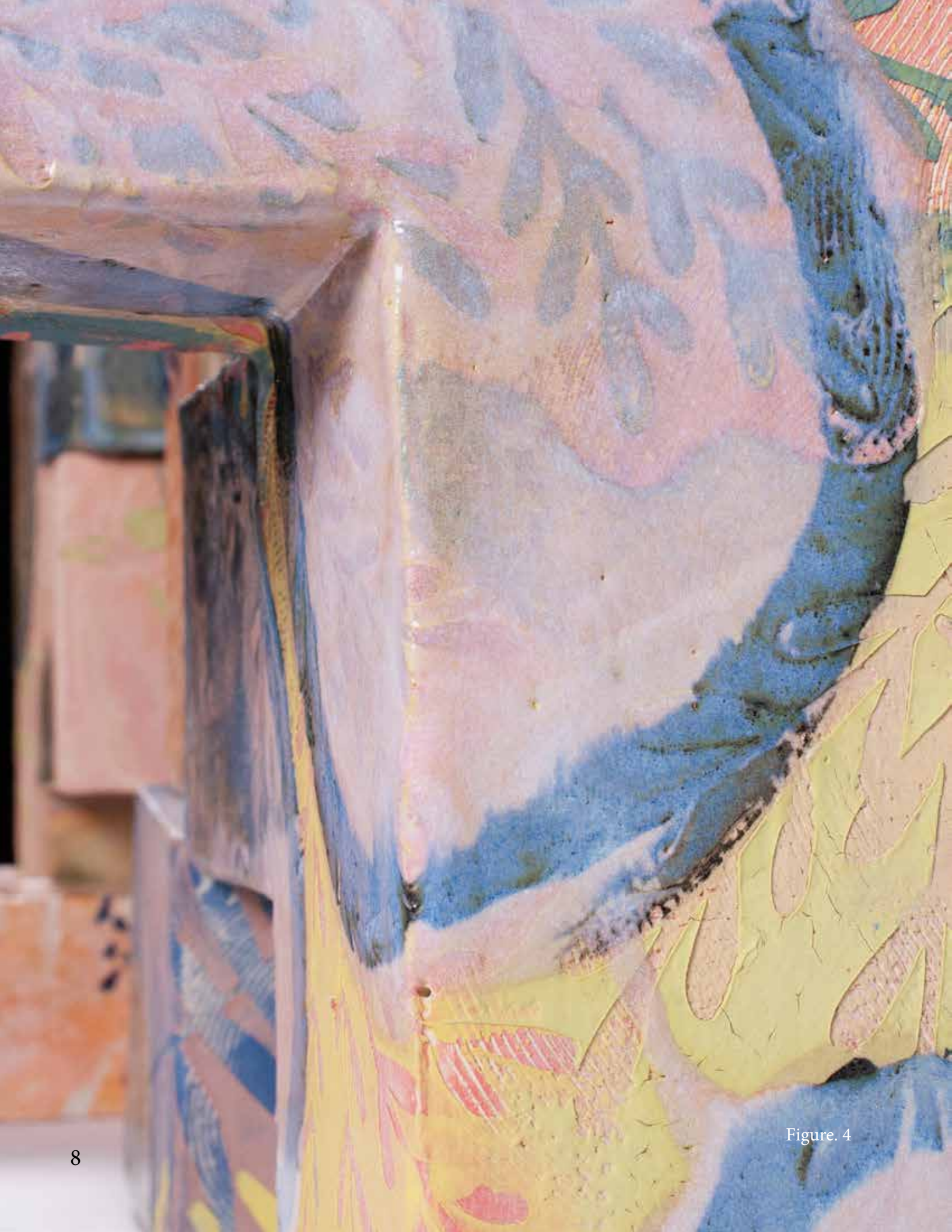


Figure. 4



# SHUT YOUR EYES

## *& Imagine*

The Warehouse may at first seem mundane and gray, with concrete floors and corrugated metal walls and huge industrial coolers. In fact, it is a sprawling, tangled wonderland of mazes made from floral shipping boxes stacked on the cooler tops. Ladders lead up to the roofs, where a cot is set up, ready to cocoon a tired child in the warmth and white noise the cooler engines produce while pushing out hot air to cool the cavities within.

Fallen petals litter the floor. They are collected with oversized metal dustpans, metal on concrete, the sound is a comforting scrape. Dumped into large pails to be disposed of, little hands reach in, grabbing what they can. These stolen petals are dried into tiny precious wrinkled treasures which are squirreled away into tin boxes, tucked into the drawers of those who appreciate the beauty of small things.

# PROCESS



Paper, Slips &  
Texture

Figure. 5



## “Feet First”

How to recreate the setting

Feet are first to come into a space. What is beneath them what does it feel like and sound like? Smoothed concrete is the basis of my surface. Directional smooth lines and scratch marks are seen from years of wear.



Figure. 6

## “A delicate crunching underfoot”

Sound as visual information

The sound of dried petals, crushing beneath my feet stands out in my mind. How do you visually invoke a sound?



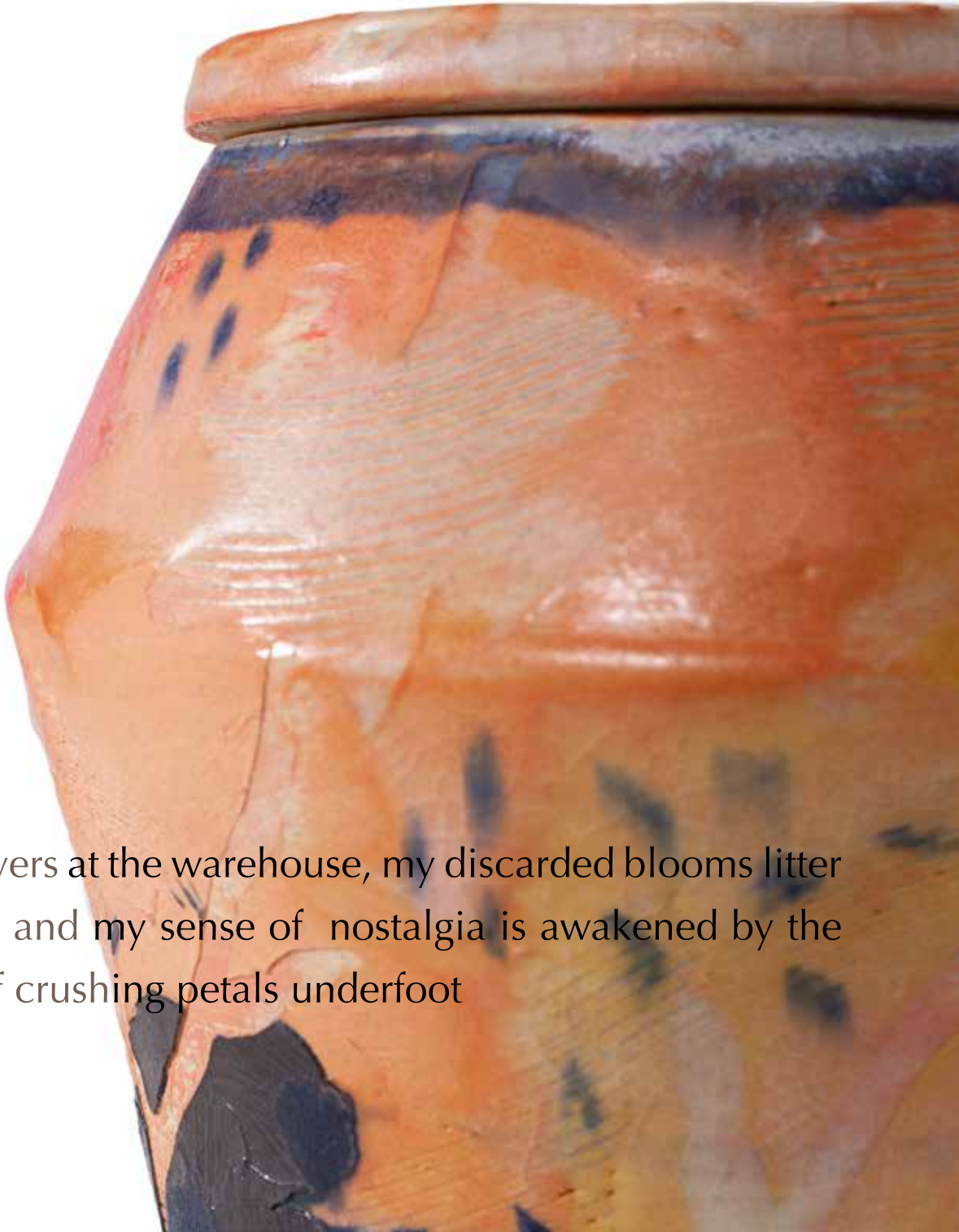
Figure. 7



Figure. 8 & 9



# Fallen Petals Litter the Floor like Confetti



Like flowers at the warehouse, my discarded blooms litter  
the floor and my sense of nostalgia is awakened by the  
sound of crushing petals underfoot



Figure. 10



# PIECES OF A WHOLE

Layered

Like memories  
distorted over time





Figure. 11 & 12







Figure. 13











Figure. 15 & 16







# PLACES TO PUT THINGS



Keeping objects is intrinsic to my practice. I have always held on to small things. A pile seems so neglected so these treasures need homes. Like our minds, memories get lost around the nooks and crannies and are hard to uncover under all the layers. Here little objects can find their own homes within the hidden corners of these lidded vessels.

I have collected rocks on travels, tickets and coins from faraway places. Overtime, I forget the trinkets I cherished enough to hide away. The memories attached to these objects are lost until I once again stumble upon them and the memory comes rushing back.



Figure. 17



Figure. 18

## CONTACT

E: [danadallal@gmail.com](mailto:danadallal@gmail.com)

W: [www.danadallal.com](http://www.danadallal.com)



## BIO

Raised, and based in Toronto Ontario, Dana Dallal is an emerging ceramic artist. Growing up, Dana spent countless summer days harvesting bounty from her grandparent's backyard, cycling around the town alone at too young an age and exploring every nook and cranny of her parent's fresh cut flower warehouse. When she wasn't exploring these magical places, she could be found inside her grandmother's workroom, sewing dresses for her dolls and Barbies from the tender age of six. Dana has a habit of becoming sentimentally attached to objects because to her they contain memories that would otherwise be lost. She currently uses the child sized table she learned how to sew on, as her nightstand.

Before studying ceramics at Sheridan College, Dana trained as a Fashion Designer at Toronto Metropolitan University and The London College of Fashion. She spent ten years working for luxury designer labels in the UK in a variety of creative roles. After returning to Canada with her young family, she started taking evening pottery classes and became completely engrossed. She quickly left her old career behind to pursue this new path. Dana's work now explores how personal memories become distorted over time. She creates sculptures and vessels that reference her colorful and creative childhood.

# Bibliography

Matisse, Henri. Jazz. New York: George Braziller, Inc, 1983. Print

Picasso, Pablo. Picasso Painter and Sculptor. New York: Harry N. Abrams, 1998. Print

Penrose, Roland. The Sculpture of Picasso. New York: The Museum of Modern Art, 1967. Print

Betty Woodman: Thinking Out loud. Public Production Goup, 1991. Vimeo, <https://vimeo.com/209317503>

Barni, Selva. "Betty Woodman NewYork/Florence." Purple, 2017  
<https://purple.fr/magazine/purple-25yrs-anniversary-issue/betty-woodman-new-york-florence/>



Figure. 19



# Appendix

---

FIG 1. Stencil Remnants, 2023

FIG 2. Flower Tower, 2022

FIG 3. Lidded Boxes, Detail, 2023

FIG 4. Pieces Articulated, Detail, 2023

FIG 5. Stencils on Concrete, 2023

FIG 6 & 7. Lidded Jars, In Progress 2022

FIG 8 & 9. Urns, Midnight and Tangerine, 2022

FIG 10. Piece 1, 2023

FIG 11. Piece 2, 2023

FIG 12. Piece 3, 2023

FIG 13. Piece 4, 2023

FIG 14. Pieces Articulated Grouping, 2023

FIG 15 & 16. Sunset Blossoms, 2022

FIG 17. Lidded Box Arrangement, 2023

FIG 18. Dana Dallah, 1990

FIG 19. Pieces Articulated, Detail, 2023

FIG 20. Flower Brick, Detail, 2023

FIG 21. Stenciled Tile, 2023

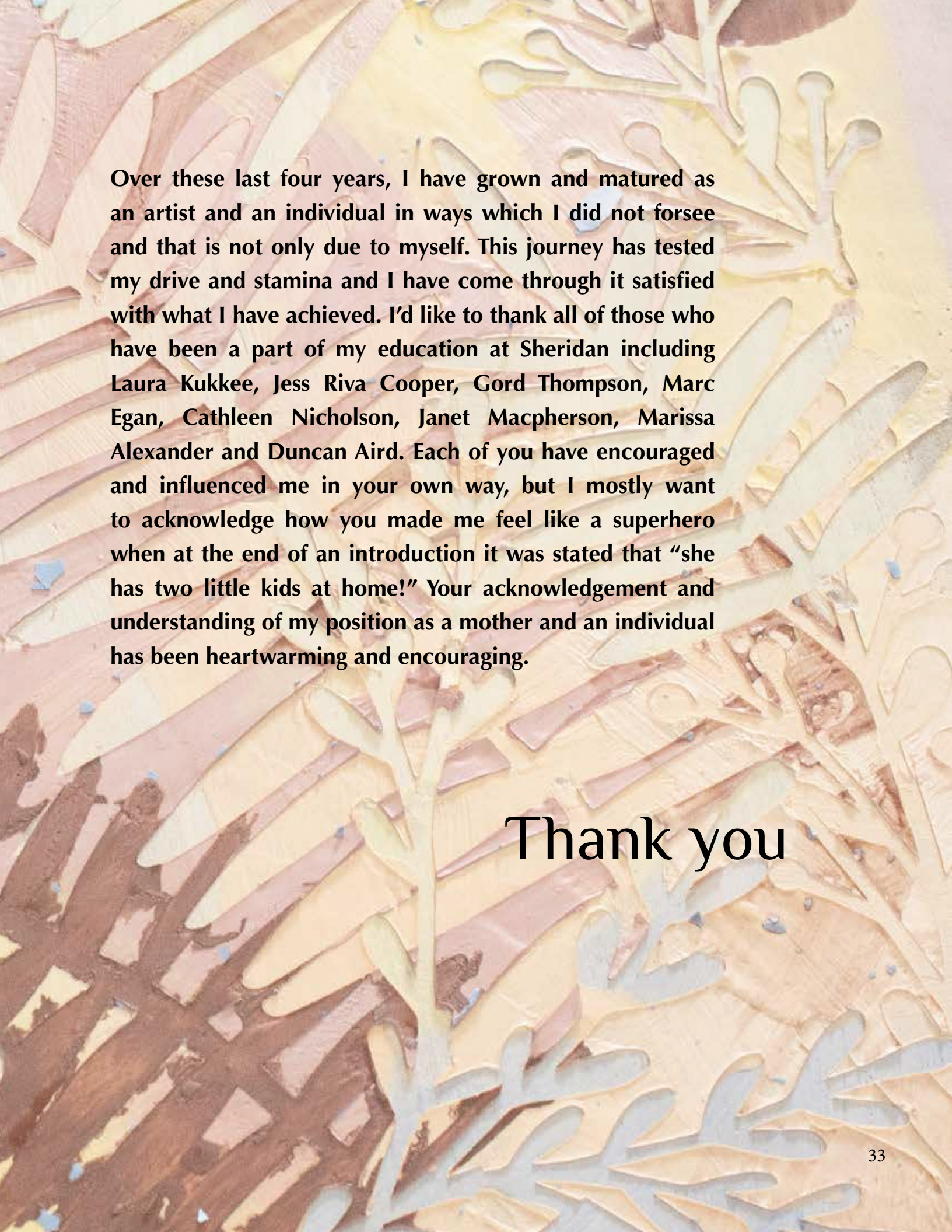
Figure. 20











Over these last four years, I have grown and matured as an artist and an individual in ways which I did not foresee and that is not only due to myself. This journey has tested my drive and stamina and I have come through it satisfied with what I have achieved. I'd like to thank all of those who have been a part of my education at Sheridan including Laura Kukkee, Jess Riva Cooper, Gord Thompson, Marc Egan, Cathleen Nicholson, Janet Macpherson, Marissa Alexander and Duncan Aird. Each of you have encouraged and influenced me in your own way, but I mostly want to acknowledge how you made me feel like a superhero when at the end of an introduction it was stated that "she has two little kids at home!" Your acknowledgement and understanding of my position as a mother and an individual has been heartwarming and encouraging.

Thank you

# Pieces Articulated