



Maura Doern Danko

.....

## Newsletter #3

Early Summer 2021



Feels like we are in a long pause, and that things are in between.

I have a strong desire to paint long developed paintings, but my production has been shorter spurts of drawing that seem to be poking at an idea. I am inserting drawings that I have been working on throughout the late Winter and Spring. They emphasize a sort of ambiguity, searching and finding, and incorporate direct observation with a mix of references. Mediums like gouache, ballpoint and ink all intermingle.

In a normal semester, teaching tends to eclipse the creative production. During this Zoom-filled pandemic year, there is a higher degree. In Pittsburgh, I felt my work and my teaching had a more equitable exchange of footing. I am trying to reclaim that, but with a new perspective.

.....

There are about 30 drawings like this, that track bunches of stuff along the edges of my desk or next to the laptop while I am in a class via Zoom, watching impeachment trials, or Judy Woodruff.



In Drawing classes, I talk about the apparent indelibility of ink – and the shapeshifting of changes and adaptations one can manufacture, finding what is better suited to state what's perceived. This can happen with a certain push and pulling of thick or thin applications or restating a negative area with white gouache. In other words, it is possible to move along and change something that appears hard to change. This is a simple lesson, but an invaluable one.



**This reveals the random jumble that is part of life: these items appear as happenstance but are not necessarily coincidence. I am witness to these particular assortments because over a series of moments these objects have come together as a result of shared circumstances. So, this jumble is very realistic.**

Other perennial thoughts with this group: “how do I get there from here?” How do I start with what is near, give it credence, maintain that awareness and sensitivity (and consistency), and find my way through and around other objects to that area in the far distance? It is at once a random pathfinding and a disciplined approach to the long game.

Finding and Knowing: in drawing, I am in constant search, trying to find what is there – a footing, a dependable framework. And it is in the desire to know, or understand, where the terrain is. Literally.

The other batch of small drawings I have been working on are studies from film stills. We are watching a million things, everything is streaming. For an instant, a frame just looks so great – whether it is Gilmore Girls, a Ted talk by Shirin Neshat, or how-to videos on YouTube. They have all become resources.



[A Loud Rattle](#)

---

My objective for the summer is to take this all down the road further. Thanks for expressing interest in this newsletter. Be in touch. Stay safe. Get vaccinated.



[mauradoerndanko@gmail.com](mailto:mauradoerndanko@gmail.com)

New York