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Gesellschaft
für Moderne Kunst
am Museum Ludwig
Köln

Trisha Donnelly: 2017 Wolfgang Hahn Prize

Award ceremony: Monday, April 24, 2017, 6:30 p.m.

Exhibition: April 25 – July 30, 2017

The Gesellschaft für Moderne Kunst am Museum Ludwig will present the 2017 Wolfgang Hahn Prize to Trisha Donnelly. With this prize, which has been awarded annually over the past twenty-three years, the organization will recognize the extraordinary oeuvre of this artist, who was born in 1974 in San Francisco and now lives in New York.

The prize includes the acquisition of a work or a group of works by the artist for the collection of the Museum Ludwig. An exhibition of Trisha Donnelly's work will also take place at the museum, and a catalogue will be published to commemorate the award.

The jury for the 2017 Wolfgang Hahn Prize included this year's guest juror Suzanne Cotter, director of the Serralves Museum of contemporary art in Porto; Yilmaz Dziewior, director of the Museum Ludwig; Mayen Beckmann, chairwoman of the Gesellschaft für Moderne Kunst; as well as Gabriele Bierbaum, Sabine DuMont Schütte, Jörg Engels, and Robert Müller-Grünow as board members of the Gesellschaft für Moderne Kunst.

Mayen Beckmann, chairwoman of the Gesellschaft für Moderne Kunst, offered the following statement on the selection of the artist: "The jury was enthusiastic about Trisha Donnelly's diverse work, which resists interpretation. With sculptures, drawings, performances, films, and photographs, she creates works that lead us as viewers into entirely different spheres of perception. Her consistency and radical approach to questions of aesthetics or reception were an important reason for honoring Trisha Donnelly with the Wolfgang Hahn Prize. This is very much in keeping with the spirit of Wolfgang Hahn, who saw the connection between life and art in the avant-garde."

Suzanne Cotter, director of the Serralves Museum of contemporary art in Porto: "The Wolfgang-Hahn Prize is one of the most inspiring awards for contemporary artists of its kind, and it is with enormous pleasure that the prize this year goes to Trisha Donnelly. Trisha Donnelly is without doubt one of the most compelling artists of our time whose work offers entirely new ways of experiencing and thinking about form, at once synaesthetic and disruptively transporting. As an artist she occupies a position of committed resistance to the easy appropriation of art as something contained and ultimately controllable. At the same time, the extraordinary generosity of her work, that touches on the visual – in particular the photographic – , the spoken, the aural and the physical, is electrifying in its permission"

Yilmaz Dziewior, director of the Museum Ludwig: "For us as an institution whose mission is to collect contemporary art, the presentation of the prize to Trisha Donnelly is excellent news. I have followed Trisha's work closely for years; she brings the problem that artists have long worked on – namely, what the very concept of an artwork means – into the future. Her independence and resistance to all forms of appropriation are essential elements of her work, as is her ability to adjust to the specific exhibition venue and context, only to overturn everything, to dispense with any context of meaning, and to directly appeal to the viewer. The Wolfgang Hahn Prize thus once again sets new standards by recognizing an extraordinary and pioneering artist."

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Art Guides

15 Shows Across Europe to Look Forward to in 2017

The new year has exciting things in store.

January 3, 2017



Trisha Donnelly, *UNTITLED*,
(2012). Courtesy of the artist,
Julia Stoschek Collection.

8. Trisha Donnelly at Museum Ludwig, Cologne, April 24 – July 30

As winner of the Museum Ludwig's 2017 Wolfgang Hahn Prize, the American artist Trisha Donnelly gets a solo show at the Cologne institution, which also coincides with Art Cologne 2017. Donnelly's radical approach is divisive, resisting easy categorization. Working in such diverse media as photography, drawing, sound, video, sculpture, performance, and installation, the conceptual artist does not allow explanatory texts to accompany her exhibitions. So it's hard to say what's in store for her solo show at Museum Ludwig, but it's sure to be a highlight of the year.

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ARTNEWS



Installation view of "Trisha Donnelly" at the Serralves Museum of Contemporary Art, Porto, Portugal, 2016.
© SERRALVES FOUNDATION, PORTO, PORTUGAL/FILIFE BRAGA

TRISHA DONNELLY WINS MUSEUM LUDWIG'S 2017 WOLFGANG HAHN PRIZE

BY Alex Greenberger

The Museum Ludwig in Cologne, Germany, announced today that Trisha Donnelly has won its 2017 Wolfgang Hahn Prize. The New York–based artist, who recently had a solo show at the Serralves Museum of Contemporary Art in Porto, Portugal, will now receive an exhibition at the Museum Ludwig. A sum of money, with a maximum amount of €100,000 (about \$106,000), is typically given to the winner, though the amount awarded to Donnelly was not specified in a new release.

Donnelly's work (some of which will now be acquired by the Museum Ludwig) takes a wide variety of forms—installations, photographs, performances, drawings, videos, and writings, often dealing with time and perception. Hers are typically slow works that demand patience and often rely on a knowledge of the space in which they're exhibited.

"Trisha Donnelly is without doubt one of the most compelling artists of our time whose work offers entirely new ways of experiencing and thinking about form," Suzanne Cotter, the director of the Serralves Museum, said in a statement. Cotter added, "As an artist she occupies a position of committed resistance to the easy appropriation of art as something contained and ultimately controllable. At the same time, the extraordinary generosity of her work, that touches on the visual—in particular the photographic—the spoken, the aural and the physical, is electrifying in its permission."

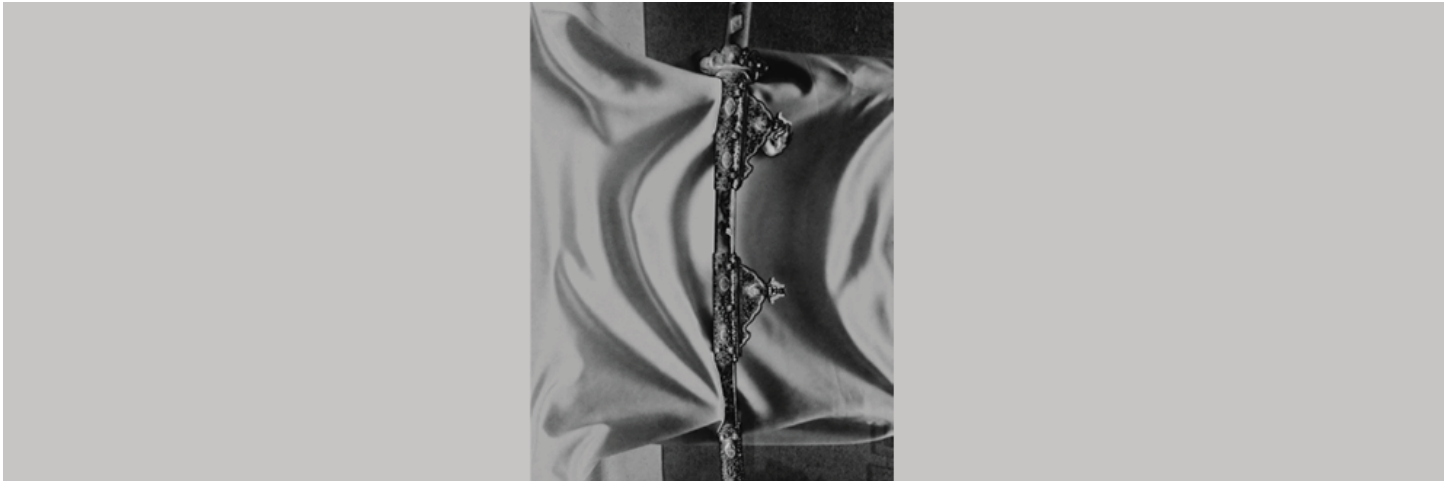
Cotter was a member of the prize's jury. She was joined by Yilmaz Dziewior, the director of the Museum Ludwig; Mayen Beckmann, the chairwoman of the Gesellschaft für Moderne Kunst; and Gabriele Bierbaum, Sabine DuMont Schütte, Jörg Engels, and Robert Müller-Grünow, all of whom are board members of the Gesellschaft für Moderne Kunst.

Donnelly's exhibition is currently slated to open on April 25. Until then, her work can be seen at "Less Than One," a show at the Walker Art Center in Minneapolis featuring work from the museum's collection.

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SERRALVES



TRISHA DONNELLY

FROM 01 JUL 2016 TO 10 SEP 2016

The second of a new exhibition programme which reaffirms the historic art deco building of Serralves Villas as a privileged location for artists. This will be the first exhibition in Portugal of the work of the American artist, Trisha Donnelly (San Francisco, 1974).

In Serralves, Donnelly will create an inspirational project based on the unique qualities of the Villa and its relationship with the surrounding gardens, thereby introducing subtle lighting and sound effects. Based in New York and one of the most influential artists of her generation, her artistic practice includes actions, photographs, video, sound and sculpted objects, wherein the artist removes all the autonomy and artistic stability from these media. Donnelly is best known for her site-specific exhibitions, wherein the architecture of the space becomes an integral part of the work, and for immersive installations in which the traditional boundaries between very different media are blurred and where abstraction and representation merge together, as demonstrated by her videos, absolutely anti-narrative works in which reality emerges. The experience of her exhibitions is intensely individual, wherein the act of understanding is replaced by a fluid association of ideas, which develops according to the synthesis of memories, insights and experiences that constitute the subjective outlook of each viewer.

Trisha Donnelly has staged solo exhibitions in some of the best-known artistic institutions, including the San Francisco Museum of Modern Art (2013); Portikus, Frankfurt (2010); the Museo d'Arte Moderna di Bologna (2009); Center for Contemporary Art, Kitakyushu (2009); the Centre d'édition contemporain, Geneva (2008); the Douglas Hyde Museum, Dublin (2008); the Institute of Contemporary Art Philadelphia (2008); the Renaissance Society, University of Chicago (2008); and the Museum of Modern Art, Oxford (2007? 08). In 2013 Donnelly participated in the 55th Venice Biennale. She was nominated for the Hugo Boss Art Prize in 2012 and awarded the prestigious photography prize from the LUMA Foundation in 2010.

The "Trisha Donnelly" exhibition is organized by the Serralves Museum of Contemporary Art, Porto, and curated by the museum's director, Suzanne Cotter.

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**PORTRAIT
TRISHA
DONNELLY**

**ALONGSIDE
EVERYTHING
ELSE**

Trisha Donnelly's work in photography, sculpture, and film works and the performance-like "demonstrations" take place across the wavelengths of materiality and context, inciting exchanges of meaning and energy between objects and situations. At the Venice Biennale in 2011, in a dilapidated outhouse behind the Arsenale, the New York-based artist showed a block of marble to a soundtrack of low-pitched ambient music. When the same piece was in the same place at the following Biennale, in 2013, repetition and the passing of time were suddenly as integral to the work as its heavy materiality. Indeed, Donnelly has repeatedly brought into question the limits of visibility as well as its potential. She has pushed it into spectacle with theatrical gestures (including the famous occasion when she showed up at her own opening atop a white horse), but has also stifled it altogether: a text in the Yokohama Triennale in 2008 informed visitors: "Trisha Donnelly is working in another time and another place." Yet, despite the repeated assertions of critics that Donnelly's practice is hard to classify, her work retains a razor-sharp relationship to objecthood. It is, so to say, inherently sculptural, in the way it occupies our minds and the world itself. Tenzing Barshee spoke to Suzanne Cotter, curator of the artist's upcoming exhibition at the Serralves Museum as well as of her landmark 2007 show at Modern Art Oxford.

Tenzing Barsbee: What was your first encounter with Trisha Donnelly's work?

Suzanne Cotter: I had invited Ralph Rugoff, who was the director at the CCA Wattis Institute in San Francisco at the time, to speak at Modern Art Oxford. He talked about a survey exhibition which included a single image by Trisha Donnelly. It was a still from an early video, which she had made when she was still at art school in Yale. I was quite struck by it, so I did a bit of research. By then, Trisha had done her infamous show at Casey Kaplan gallery (2002) in New York, where she rode in on a horse, ...

Can you describe the process that led to Donnelly's solo exhibition at Modern Art Oxford?

Trisha likes to come and spend time in a place to get a sense of what it needs. At Modern Art Oxford, which is housed in a former nineteenth-century brewery, she responded to the narrative qualities of the institution by making structural interventions to the gallery

spaces and bringing in different materials. There were photographic and sound pieces, drawings, marble carvings, and a huge drapery made of wood. There was also a large piece made of conifer branches that draped over the balcony structure in the largest – a sort of triple-height – space. On one hand, the show was spare, but on the other end it was incredibly tense. The artist Cerith Wyn Evans sent me an email saying, “Thank you, thank you. Trisha's exhibition is one of the most beautiful things I've ever experienced.”

When you talk about the narrative qualities, do you mean the institution's history, its cultural and sociopolitical implications?

Not really, it's more about sonic forms. Let's call them energy forms. Particular types of spaces have different energies. Light functions in a certain way, sound in another. The way your body moves through the space functions differently. Trisha worked against, with or across some of these qualities,

which could be as specific as a wall or window.

So we are speaking about architecture?

There are also other dimensions that are less tangible, but for her they nevertheless constitute a kind of material.

The narrative quality, to me at least, is suggestive of a certain coherence. With Trisha Donnelly's work it's sometimes unclear – especially from the documentation – whether there is a designed coherence between all the elements or if things stand autonomously and somehow deal naturally with one another in the space they're assembled in.

The way Trisha works with objects, these things can stand on their own. She is interested in generating possible narratives, but these can be entirely immaterial or abstract as an experience. How can I describe it? Trisha effects a transformation. By introducing different types of tensions into the space. Sometimes that might be through a lack of visibility. Shortly after we did that show in Oxford, Trisha

TRISHA DONNELLY, born 1974 in San Francisco. Lives in New York. EXHIBITIONS: Palais de Tokyo, Paris (solo) (opening in 2017); Serralves Museum of Contemporary Art, Porto (solo) (opening in July 2016); Images, Fridericianum, Kassel (2016); Apparat, Ballroom Marfa; Number Ten: Trisha Donnelly, Julia Stoschek Collection, Düsseldorf (solo); Air de Paris, Paris (solo); The Noing Uv It, Bergen Kunsthall (2015); Serpentine Gallery, London (solo) (2014); Galerie Eva Presenhuber, Zurich (solo); The Encyclopedic Palace, Venice Biennale; San Francisco Museum of Modern Art (solo) (2013); Les dérivés de l'imaginaire, Palais de Tokyo, Paris; Documenta (13), Kassel; Ecstatic Alphabets/Heaps of Language, MoMA, New York (2012). REPRESENTED BY: Casey Kaplan, New York; Air de Paris, Paris; Eva Presenhuber, Zurich

was part of an exhibition called “The World as a Stage” at Tate Modern that was looking at performative practices in contemporary art. Her intervention was to show a different photograph each day from a series titled “The Redwood and the Raven” (2004). The sense that something is present but not necessarily evident or visible is very much what contributes to a sense of continuity. That’s where her narratives are. The “demonstrations” (performances) are a good example. Clearly, various things have happened, but are you aware that they’re happening when they happen? Even when they’re happening, there’s the question: did they really happen?

And she manages to produce similar effects with physical materials.

Think of her presence in the two Venice Biennales (2011/2013), when she showed the carved pink marble fragment twice in succession. It was the hardest thing to find and a lot of people didn’t see it. Even the second time

it was shown, in the same place, people missed it. There is an interesting tension between the lack of visibility – or a lack of ease in which things are visible – and an inherent interest in theatre. These things that Trisha makes, if they’re structures or objects or drawings or what she calls sound forms, they are protagonists that follow a narrative.

You also included a pink marble piece in the Sharjah Biennale that you curated in 2011

It was right before Venice. Trisha called it “the pink baby” We installed it in the historic heritage area, which has been progressively restored recently. We used one of the most abandoned sections and showed the pink marble together with a sound form that connected to rather disheveled palm trees. It was similar to the Venice situation but it was a much smaller form, sitting amidst this long and unkempt grass, under sandy sky.

What can you say about Donnelly’s upcoming

exhibition at the Serralves Museum?

(laughter) I’m laughing because there are all sorts of possibilities of what can happen. In all honesty, I have no idea how it will look. I can say that Trisha really means to continue something which she’s elaborating with the film- and video-based works. We wouldn’t call them images, I feel safer calling them “different visual forms” It will be an interesting challenge to work with the Serralves Villa because it’s such a theatrical space. Trisha doesn’t want to overly exploit that theatricality. So we are thinking about something that can be more pared down to what there is.

But didn’t the theatricality of the space play a big role at Documenta 13, when she chose Kassel’s cinema Gloria (opened in 1954) as her venue?

I don’t know if it was all that theatrical. There was something deeply cinematic to the experience. I have a memory of going through the motions of going to the movies to see the latest

Hollywood release but then it was of course something quite different.

Can you make out a continuing narrative between her different projects in different places over the years?

We talk about narratives, but where is the beginning and where is the end of her work? Trisha isn't going to give it all to you. Her work is incredibly tough. She is interested in the idea of transferrals of energy and their thresholds: From the written word to drawings to sound waves to waves of electromagnetic radiation. Trisha talked about working with the instruments used for the marble carving almost as if she might be working with a pen or pencil on paper. In a way she is giving herself a seemingly impossible task. But I think this continuation of energy with form and with particular instructions and situations that have a temporal dimension to them, all of these things are — I would suggest the continuity is within the work.

Trisha Donnelly doesn't want to relinquish her position, her work and her practice as an artist into this readily packaged thing which can then perform as part of the whole market of contemporary art

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The question of theatre seems consistent too.

Yes, in 2007 she took part in "Il Tempo del Postino", curated by Philippe Parreno and Hans Ulrich Obrist at the Manchester International Festival. It was meant to be an exhibition as theatre. Trisha made this incredible piece, which involved huge three-dimensional forms and an opera singer, who performed an abstract libretto.

What is your favourite or most recent rumor you've heard about Trisha Donnelly?

I haven't heard any. The idea of the rumour is something that developed in critical and secondary writings into a red herring, it became misleading. I think Trisha got tired of it. For her it was problematic. People started associating the work with the irrational.

And the esoteric.

Yes, there are gendered connotations too. You wouldn't talk about male artists in this way.

Did the awareness of how people continued to mystify her work affect the artist in ways that

led her to change things, structurally?

No, but I think Trisha is not interested in: "Oh, did you see it?" "Did it happen?" To be frank, our conversations circled around, "Why do people use a certain kind of language? It doesn't make sense for my work." It's more a sense of wanting to resist pigeonholing. This is related to her resistance to publications. Trisha is truly — I give myself permission to use this term — badass. She doesn't want to relinquish her position, her work and her practice as an artist into this readily packaged thing which can then perform as part of the whole market of contemporary art. She doesn't want to compromise or be compromised.

Having read a number of texts on Donnelly's work by writers — from Bruce Hainley to John Miller (who was her teacher) — whom I'd credit with a lot of integrity, I find that many deal with similar issues when experiencing her work, basically battling an outer layer of illegibility or opaqueness to the work, returning to the same vocabulary: "The ephemeral", "the ambiguous", "the barely visible or

recognisable", "difficult to decode", and so on. Ultimately many people seem to consider it uncharacterisable. Do you agree with that?

No, I disagree. All the things that you just listed are characteristics of the work, which is what compels us. Those of us who are interested and are responsive to the work are conscious of its substance or the substantial nature of it. It's not that it is ungraspable because it's a film

or it's marble, very concrete . . .

. . . it's not ubiquitous but very specific in its moments of appearance: What, where and when.

Do you know whether the afterlife of her work is in any manner planned, constructed or designed, or is it left to be?

For me the afterlife is more the experience of the thing. It's funny. I'm looking at a text that I wrote for when Trisha was nominated for the Hugo Boss prize, where I use terms like: "postulate, pull, drag, contraction, interruption, return, rally, retreat." These actions and their forces are

present in the work. Afterlife, I don't know. I'm not sure. She is an artist who is less interested in producing a product than in producing an effect. Not so much affect but effect.

In her work she deals with the structure of belief that revolves around our experience of art in general. She doesn't make these structures visible in a cynical but rather in a subtle way – as when she played a recording in the Kölmscher Kunstverein for minutes after the opening of the gallery and minutes before its closing.

I realise there are certain assumptions that are made which really are not so relevant. Trisha's aware of the important work that has been done in the realm of institutional critique and its mechanisms or modes of activating critical ways of engagement. But she's as inspired by writers as she is by other artists' works. Trisha has a deep understanding and interest in civilisational histories of what we today call a work of art. What constituted an aesthetic experience? The constitution of

such an event, that aesthetic constellation or convergence, was not necessarily singular but was in fact contingent on a number of operations, which could have been anything from ritual sacrifice through to the performance of tragedy.

Would you say that she is mainly interested in these things as examples of human activity? That they are things we do and have done in time, in different places and under different circumstances, and so not really to be understood in terms of any spiritual or mystical interests on her part?

I'd keep it simpler. I'm saying she has a consciousness of a broader history that's not limited to the formalism that we have inherited from modernism on, or even from Western art. Trisha is interested in what constitutes a work of art and what its function might be. And this is considered in terms of the idea of coexistence: that the work of art and what's she's interested in making somehow have a life that coexists alongside everything else

that happens. So you have these co-existent forms that actually converge to perform a cultural meaning, from the most banal to the most transcendental – but it's much more objective. She's not saying that her work is transcendental.

But she also objectively looks at the transcendental as part of human experiences?

This is where it gets tricky. Don't try and put her in that category. I'm saying there's a clarity, lucidity and objectivity in what Trisha is doing that may touch upon these various aesthetic dimensions, historical and contemporary, in all sorts of ways. She's not a transcendentalist, she's not a shaman.

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ARTFORUM

BEST OF 2015: STÉPHANIE MOISDON



Trisha Donnelly, Untitled, 2014, digital image, dimensions variable.

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TRISHA DONNELLY (AIR DE PARIS, PARIS)

Donnelly exhibitions are rare sightings. This installation of video, projection, sound and drawing created the experience of an elliptical *dérive* through a world without references-only mirages, vibratile presences, indecipherable holograms-an emergence of forms as if prehistoric, solitary organisms. Beyond its evident beauty, her unique approach always raises fascinating questions about coding and language, memory and its effacement.

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ARTFORUM

CRITICS' PICKS

Trisha Donnelly

MATTHEW MARKS GALLERY

Los Angeles

September 26–November 7

by Olivian Cha

In Trisha Donnelly's work the deferral of meaning has become an aesthetic operation—one that extends beyond the site of display and into the systems of production and distribution that surround, and often define, the work of art. While one could identify the works in the show as photographs, videos, and drawings, the artist seems less concerned with anchoring artworks in their about-ness as much as suspending meaning in the margins of what is formally "on view." Here, unceremonious gestures—an exposed back door left slightly ajar or the hardcover book propping up a projector, for instance—become heavy with potential significance, occasionally inducing frustration but also moments of sublimity. The most poignant example is found in a black tarp that loosely covers a single skylight—the gallery's main light source. Controlled by the unpredictable choreography of wind, sunlight illuminates the room as wavy flicker or trapezoidal planes.

If the drastic shifts of light and raw borders of her photographs and projections emphasize the periphery, the edges of Donnelly's works embody a kind of softness and viscosity. In the frenzied vibrations and globular shapes, the artist's videos convey the liquid qualities of photographic emulsions and running water—the delicate tremor between darkness and exposure. There is also light jazz. Playing from a speaker-system inelegantly located in a back corner of the gallery, the exhibition's buoyant soundtrack recalls the cinema of Jacques Tati, set here against airport seats and the video *April, 2013*, a work that manifests the frenetic rhythm of Paul Sharits's flicker films but features geometric and diagrammatic forms evoking the electric insides of a sentient scanner. At some point the music momentarily shifts from pleasant melody to a strange spectral noise with sonar frequencies, locating us somewhere between the deep sea and the celestial unknown.

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LA WEEKLY

5 Free Art Shows You Should See in L.A. this Week

By Catherine Wagley
October 14, 2015

A dab of sunshine

There's no press release for Trisha Donnelly's current exhibition at Matthew Marks (the artist rarely releases information about her shows). What you see when you enter the gallery is a minimal, rectangular video involving moving water. It's projected behind the front desk, and the whole space is mostly dark. Most of the skylights in the main gallery are covered to make it easier to see the off-kilter video, which sometimes resembles a landscape, sometimes a computer program. But periodically, wind will blow up the tarp covering one of the skylights and sunlight will stream in. It's fleetingly thrilling, as it is when clouds part on a stormy day. 1062 N. Orange Grove, West Hollywood; through Nov. 7. (323) 654-1830, matthewmarks.com.

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Wallpaper*
THE STUFF THAT REFINES YOU

From Oslo with love: Erling Kagge's art collection goes on show
ART/ 1 JUN 2015 /BY WESSIE DU TOIT



Kagge has a special affinity for artist Trisha Donnelly. Pictured here is 'Untitled' (2007), 'Enamel on fabric,' and 'Portikus, Frankfurt am Main' installation (2010). Photograph courtesy of Astrup Fearnley Museum.

Around the waterfront in Oslo, you can experience what the director of Norway's Institute for Contemporary Art has called the city's 'dynamic moment'. Scaffolding signals a new wave of cultural destinations that will join existing gems such as the Opera House, the ambitious Ekeberg sculpture park, and a high concentration of artist-run spaces.

Beside the Oslofjord is the sweeping glass roof of the Renzo Piano-designed Astrup Fearnley Museum, which now houses an intriguing collection of contemporary art, titled Love Story. It belongs to Arctic explorer, lawyer, publisher, and all-round thrill-seeker Erling Kagge.

Having sailed repeatedly across the Atlantic, conquered the 'Three Poles' - North, South, and the summit of Everest - and reached the cover of Time magazine, Kagge began to seek challenges from the world of art. The result is a collection that emphasises youthful anarchy, pop euphoria, and probing post-conceptual artists.

Kagge's collection includes comprehensive bodies of Raymond Pettibon, Franz West, Tauba Auerbach, Trisha Donnelly, Sergej Jenson, Klara Lidén and Wolfgang Tillmans. In a book he has published for the exhibition, *A Poor Collector's Guide to Buying Great Art*, Kagge compares collecting to his exploits as an explorer. He likes to gamble on artists early in their careers, buying them in big quantities, and moving on when they become established.

The main theme of Kagge's collection is not a theme at all, but an unresolved quality. 'I find it difficult to love what I understand. Great art to me is strange', he says, 'I strongly believe you sometimes have to break rules to feel free'. He likes artists who embody their work, and has a special affinity for Trisha Donnelly: 'It is as though her personality has taken form'.

While most people who turn to collecting because they've done everything else have terrible taste, Kagge's boldness and curiosity have served him well.

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NUMBER TEN: TRISHA DONNELLY

OPENING: 6 FEBRUARY 2015, 7 P.M.

DURATION: 7 FEBRUARY 2015 - 31 JANUARY 2016

OPENING HOURS: EVERY SATURDAY & SUNDAY, 11 A.M. - 6 P.M.

The JULIA STOSCHEK COLLECTION is pleased to present, in its eighth year, its tenth exhibition with a selection of works by US-American artist Trisha Donnelly (born 1974).

The presentation comprises works from the collection ranging from moving image, photography, sound installation to sculpture. The ensemble is creating a space saturated with a potential for transformations and reconfigurations of the senses, of realities. In continually fluid interactions between the material and the immaterial Donnelly generates moments of absolute concentration.



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art
agenda

March 13, 2015

Trisha Donnelly

AIR DE PARIS, Paris
January 17- March 14, 2015

No text? At Air de Paris, the press release is nowhere to be seen. This recognizable signature of Trisha Donnelly's exhibitions is one of various measures to limit the documentation of her work: show and work titles are absent in the gallery space, and the dissemination of images outside it is very limited. This operation challenges a certain routine use of textuality as portal to interpretation. By forcing the viewer to move away from this process, the artist creates the conditions for the autonomy of the exhibition as experience. Stripped of text, the works are barren, and writing about them causes an embarrassing feeling of nudity. Nonetheless, these works call for a certain referentiality, but we have to look into the unbound, slimy matter of our memory in order to activate it.

On the night of the opening, viewers strolled in the dim, blueish light of Trisha Donnelly's videos, the droning chatter of the crowd intertwining with reiterative pings coming from one of them, located at the back of the gallery. Amid the shadows, a drawing on paper (all works untitled; all works 2014) was difficult to discern—a stirrup, or perhaps a stirrup bone. Somebody suggested to come back during the day.

Another vision. Light passed through a glass door and the drawing's lines of graphite became visible. The sound was clear in the gallery; all the colors were different. The significance of the light was tangible. The luminescence of the projected images revealed a structure within the gallery's architectural planes, just as light, in photographic processing, reveals an image. The images shuffled between a set of visible and invisible layers, reminiscent of one another like bodies are reminiscent of phantom limbs.

In the first video, a stream of clouds fades into a backwash of ripples in a trapezoid frame, like an inclined plane mirroring the sky. The same motif is reiterated on the rear wall of the gallery in a wide projected frame with rounded corners, calling to mind a rear-view mirror perspective. The animation of cloud and foam is pasted on top of a pixelated image of white, serpentine shapes, interspersing a long, black-and-white sequence showing an automated "dip-and-dunk" machine in progress, mechanically processing strips of film. The movement of spume, repeating itself in a vertical scroll, unveils the images underneath, echoing the work of the machine's chemical baths. Like a parallel axis of mirrors bookending the exhibition, the two videos refract blind images of a nonexistent sky, generating a complex field of reverberation of the gaze in the gallery space.

In between these two works, three looped animations feature abstract figures in movement: silvery lumps spreading, stretches of pearly lines twitching. The images remain flat but contain circular movements, rolling an undefined subject in and out. The motion within a still frame generates the appearance of a living process and gives the image an organic quality.

One of these videos features the evolution and transformation of this material substance over a misty violet mountainscape. The gray frame supersedes it and then shrinks to the size of a thumbnail, moving around in a quirky journey over the landscape. Appearing sporadically, it blinks, alters, and proceeds in tune with the pings of its soundtrack, like hints to a riddle. The composition recalls the rear-view of the cloud videos, but in an inverted way, as if it were an abstract organic form over an image of a landscape. It generates the opposite perception, as the gaze doesn't rebound; the images are centrifugal, focusing our intention on a repeating question that is impossible to answer.

Another vision, this time a projected still image at the center of the exhibition, which stands out like an altar in a cathedral. It invests the full height of the space with abstract shapes resembling parts of a camera. Traces like the pattern of marbling paper appear in the background and the iridescence of the pictured objects generates a beautiful gradation of colours. As in most of Donnelly's works, the shapes are elegant and delightful, but convey an eeriness in the difficulty of identifying the objects. All the images appear as provisional, like the gaseous state of water in the clouds, the foam, and the mist present throughout the exhibition. Liquidity connects the photographic and organic processes within the field of image production. In nature, foam and clouds are created when water is in contact with other matters, "impurities" so to speak: Donnelly's images stand at a threshold between an ethereal trajectory towards the sublime and the sliminess of their dirt and liquids. Her methodology is not necessarily to provide the viewer with an awareness of what is being watched; rather, to cause an awareness of the subjects' instability in the experience of seeing.

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ARTFORUM

CRITICS PICKS

Trisha Donnelly

AIR DE PARIS
32 rue Louise Weiss
January 17–March 14, 2015



Trisha Donnelly, *Untitled*, 2014, projection, dimensions variable.

With her mostly mute recent projections it becomes clear that noise is no mere synonym for sound for Trisha Donnelly but a constitutive aspect of any transmission. Featuring untitled works from this year and the last, this exhibition comprises six projections united by formal resonances and a hypnotic restructuring of time; their ambient light provides the only illumination for a single, demure drawing. Within the darkness glimmers a subtle approach to thinking through technological media and their relationship to language and experience.

In the longest of the looping videos we may recognize an outmoded “dip-and-dunk” film processor in action. That the dark, grainy footage paradoxically exposes the darkroom clearly appeals to Donnelly, whose show is punctuated by similar cognitive blips and flashes. Wave and cloud forms dominate, evoking analogies for signal and noise respectively. Crisp moving images are superimposed on low-resolution stills. Moiré patterns screen foggy valleys.

According to Hubert Damisch, clouds expose the limits of linear perspective as a representational system for painting. As a sign, the cloud’s lack of definable surface evades geometric description but is well suited to brushwork and the physical substance of paint. Donnelly is onto something similar with the way she sutures together vaguely photographic and cinematic materials in her projections. Her motifs are emblems of dynamic change. Unintended effects transfigure the signifier when it is filtered through the apparatuses that render technical images, loosening it from its representational function—as in the flash of light that solarizes a photograph developing in the darkroom. Interference becomes a generator of new forms. These days, we surf and save to the cloud with hardly a thought. In Donnelly’s luminous spaces, we’re left to our own devices to craft new metaphors for the information we register.

—Phil Taylor

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ArtReview

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Trisha Donnelly

The San Francisco-born artist is a virtuoso strategist,
finessing the slow reveal (or, indeed, no reveal)
to deliver work that is portentous, charged and enigmatic

by Martin Herbert

Late in 2007, I went repeatedly to Tate Modern's exhibition *The World as a Stage*, primarily to see one small black-and-white photograph — or, rather, a series of 31 small black-and-white photographs presented one at a time and, as per the artist's instructions, rotated daily: Trisha Donnelly's *The Redwood and the Raven* (2004). The experience of this staggered, witchy display, which documents the headscarf-wearing dancer Frances Flannery performing, against a tree in a forest, a dance called 'The Raven', choreographed to Edgar Allen Poe's eponymous 1845 poem, was borderline perverse: you couldn't grasp the moves, hear the poem or precisely remember the previous images you saw, so that the additive melded continually with the subtractive. (The raven in the poem famously answers queries with 'nevermore'.) You wanted more, aware that the more you got would equate to less. This, I already knew, was the American artist's conceptual wheelhouse: earlier that year, in Manchester, I'd seen her deliver a drum-pounding, soprano-screaming, incantatory performance, *The Second Saint*, at Hans Ulrich Obrist's and Philippe Parreno's performance-art extravaganza *Il Tempo del Postino*, a fully confident yet, for all its noise, muted display, ending with the fall of four black obelisks, that resides in my memory as a roaring blank abstraction.



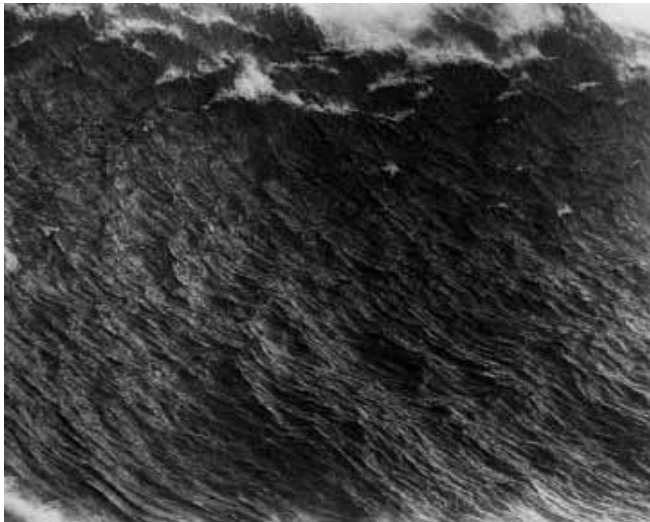
The Redwood and the Raven (detail), 2004

But then methodically parsing the actions, objects and images proffered by the forty-year-old, San Francisco-born Donnelly, who has now returned to London to London with a solo exhibition at the Serpentine Galleries, is not really the point. Thinking about them as interacting systemic units and conjectures about shaped reality, the fungible nature of space and time, and the strictures of art reception is more fruitful. Hers is a chess-playing art, one of timing and artfully mobilised viewer psychology; or at least that's where it starts. In her New York solo debut at Casey Kaplan in

2002, Donnelly rode into the opening on a white horse, dressed in Napoleonic garb, and, acting as ersatz courier, delivered the oration that the French emperor supposedly should have given at the Battle of Waterloo: 'If it need be termed surrender, then let it be so, for he has surrendered in word, not will. He has said, "My fall will be great but it will be useful." The emperor has fallen and he rests his weight upon your mind and mine and with this I am electric. I am electric.' (Eyewitness critic Jerry Saltz wrote that here Donnelly 'stole my aesthetic heart', while reckoning that the performance rather outweighed the show itself.)

By 2005, Donnelly didn't even require a real horse; stage-managed rumour was enough. At the opening of a show at the KÖlnischer Kunstverein celebrating a ma-

jor artist's prize she'd won, word 'got around' that another steed was waiting somewhere in the institution, that Donnelly would perform — and the artist, curator Beatrix Ruf remembers, left the preview dinner a few times to reinforce the idea. It never happened, but the very possibility coloured the event. This, in microcosm, is what Suzanne Cotter has called Donnelly's ideal of the 'uncontrived encounter,' something Donnelly herself calls 'natural use' and which is the carefully controlled outcome of so much of her work (which, in a gesture of imperial defeat that is also a gift, then abdicates control): a process that, though the description may sound hyperbolic, comes closer to a suggestion of opening up space and time, with visibly disproportionate means, than almost any of Donnelly's contemporaries. See, for example, *Hand That Holds the Desert Down* (2002), in which a black-and-white detail of one of the paws of the Great Sphinx at Giza flips, via titling, into a vertiginous recasting of gravitational reality, though a proposition whose supporting wires are blatantly evident.



Black Wave, 2002

Donnelly's art has prowled, avoiding resolution, around stomy transcendence from the outset: the first work of hers I remember seeing (and not being particularly struck by: her work has to accrete in the mind) was *Untitled (Jumping)* (1999), made before she graduated from Yale in 2000, in which she imitates, while moving in and out of the video frame, a variety of musicians in states of musical rapture. Her art since, which encompasses soundworks, actions, lectures, drawings, sculpture, photography and more video, continually stresses the possibility of - to quote the Bard - there being more in heaven and earth than is dreamt of in our philosophy. Or in our artworld, which has a schizoid relationship nowadays to the esoteric and occult, liking it when historical — Hilma af Klint, say — but not so much when offered without irony or a sense that certain ancient fires haven't yet gone out. The thematic framework Donnelly has set up charges even her most outwardly slim works with electricity and expansive portent. The Napoleon theme, for example, continued in *The Vortex* (2003), which featured a recording of the Slavyanka Russian Men's Chorus singing Lermontov's poem 'Borodino' (1837), named after a gruesome battle of the Napoleonic wars. What this added was perhaps just another line of code, though it also aimed at an experience of synaesthesia (see the anticipatory text 'The Vortex Notes,' 2002, which advised following the highest male

voice and feeling it 'compress like a photograph') and dragged a vast historical event into the artwork's orbit, resituating it in the twenty-first century as a question that is particular and also diffuse. Her sculptures involving carving into quartzite, she's said relate to 'the enacting of processes of loss in geological time: entertain that, and millennia fall away as you look.

Or, rather, they might. Again, it's characteristic of Donnelly's art that one simultaneously falls under the spell and has a sense, related to critique, of how the spell is

cast. What's likely is that no spell at all, or at best a pale shadow of a spell, is cast if this art is received secondhand, and here her work twists uncharacteristically polemical. In an age where so much art is experienced — if that's even the word — through online aggregators and through documentation, Donnelly's art insists on being taken in real time and real space, so that it can ask what those things even are. It's presumably to this end that she has given up doing interviews - we asked, and were politely rebuffed; a 2010 in-gallery interview she did with Anthony Huberman

apparently most often features the response 'pass,' with Donnelly playing tracks from her iPod in lieu of other answers — while her catalogues don't usually feature essays and her press releases can veer strongly away from the interpretative. when a visitor attending her 2002 Kaplan how requested more info, he or she would be played some electronic beats. The PR handout for her poised, codified-feeling 2010 exhibition at Portikus, Frankfurt, with its sequence of leaning incised marble reliefs, drawings and video, purports to be a press text but is a list of titles and media.

This matters: one might wish it to be exemplary, except that it is turf that Donnelly almost owns and that, to mix metaphors, would become hackneyed fast. So much art today, as we're all aware, comes with an accompanying explanation that actively disarms the viewing experience, rationalises it, and rationalising appears to be the last thing Donnelly wants: her art, in its myriad margin-directed speculations, says there's too much of that already, and not enough that, to paraphrase that horseriding ensign, really rests its weight upon your mind and mine. Think for a second about how few artists actually sustain this quality of tactical, shape-changing surprise and risk. David Hammons would be one, Lutz Bacher another; there are not that many others. Meanwhile galleries and fairs clog with frictionless production lines. Donnelly operates, conversely,



a continual transitive process, new works adjusting old ones, the full picture held back: *Black Wave*, a 2002 photograph of a wave about to crest, feels like it might be metonymic both in its minimal ominousness and its forceful incompleteness.

The last time Trisha Donnelly stole this viewer's aesthetic heart was in Berlin, at KW Institute's 2012-3 exhibition *One on One*, in which viewers were permitted solo encounters with works of art. Commandeering a high floor, Donnelly presented a suspended sculpture, a big, steel-framed, partly cracked tray held up with aeroplane cables, like a perpetual enigmatic experiment. I remember low lighting, I remember the variable tilting of the oblique tray and water in it, but mostly I remember that characteristic quality of insistent wordless proposition: disbelief suspended, the author as artist erased and replaced, prospectively, with, someone or something arcane and anxiety-making, and then the figure of Donnelly, manipulating the murky theatrics, returning to mind. As I write, several weeks before the Serpentine show's opening, the gallery website is playing a press release for the forthcoming show that features, unsurprisingly, no mention of any work; the press office informs us that Donnelly 'will transform the Serpentine's spaces through the use of objects and interventions, with newly conceived sculptural and performative pieces.' More than that? Pass. Nevermore. Cue beats.



An exhibition of work by Trisha Donnelly is on view at the Serpentine Gallery, London, through 9 November.

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SFMOMA Presents Solo Exhibition of Trisha Donnelly

Exhibition dates: March 09 - June 02, 2013

Release date: March 13, 2013

From March 9 through June 2, 2013, the San Francisco Museum of Modern Art (SFMOMA) will present *New Work: Trisha Donnelly*, the artist's first solo exhibition in San Francisco. Working across a wide range of media—video, sound, photography, drawing, and sculpture—Donnelly gives optical and sonic expression to that which lies just beyond the reach of visual intelligibility but is felt and present nonetheless. This exhibition, spanning two of SFMOMA's second-floor galleries, features new videos by Donnelly, shown here for the first time, that she has been working on for several years. In addition, a continually changing audio form is included titled *The Shield* (2007 – ongoing). In the videos, she forges a cycle fluctuating between still and moving states in an attempt to “bend motion into object.”

The exhibition is organized by Apsara DiQuinzio, former assistant curator of painting and sculpture at SFMOMA and now curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator at the University of California, Berkeley Art Museum and Pacific Film Archive.

About Trisha Donnelly

Born in San Francisco in 1974, Trisha Donnelly received a BFA from the University of California, Los Angeles in 1995 and an MFA from Yale University School of Art in 2000. She recently curated *Artist's Choice: Trisha Donnelly* at the Museum of Modern Art, New York, the tenth iteration of the *Artist's Choice* series. She has had solo exhibitions at Air de Paris, Paris; Casey Kaplan Gallery, New York; Eva Presenhuber Gallery, Zurich; Portikus, Frankfurt; the Museo d'Arte Moderna di Bologna; the Institute of Contemporary Art, Philadelphia; The Renaissance Society, Chicago; The Douglas Hyde Gallery, Dublin; Modern Art Oxford; Artpace, San Antonio; and Kunsthalle Zürich. Over the last decade, she has participated in many group exhibitions, including *Documenta 13*; *ILLUMInations*, 54th Venice Biennale; *The Quick and the Dead*, Walker Art Center; *Il Tempo del Postino*, Manchester and Basel, among others.

About SFMOMA's New Work Series

From its inception in 1987, SFMOMA's *New Work* series was conceived as an important vehicle for the advancement of new art forms. Artists such as Matthew Barney, Marilyn Minter, and Christopher Wool were given their first solo museum exhibitions through the program. Over the ensuing decade, *New Work* featured artists such as Glenn Ligon, Kerry James Marshall, Tatsuo Miyajima, Doris Salcedo, Luc Tuymans, Kara Walker, and Andrea Zittel, among many others. After a four-year hiatus, SFMOMA reintroduced the *New Work* series in 2004 and has since showcased work by Richard Aldrich, Phil Collins, Vincent Fecteau, Rachel Harrison, Lucy McKenzie, Wangechi Mutu, Anna Parkina, Mai-Thu Perret, R. H. Quaytman, Mika Rottenberg, Felix Schramm, Ranjani Shettar, Paul Sietsema, Katharina Wulff, and Alessandro Pessoli.

After June 2, 2013, when SFMOMA will temporarily close its building for construction on the museum's expansion proj-



Trisha Donnelly, *Untitled*, 2013; Courtesy the artist; © Trisha Donnelly

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Origin Myth

SARAH K. RICH ON TRISHA DONNELLY AT MoMA

TAKE ALFRED H. BARR JR.'S famous flowchart of Cubist and abstract art, ca. 1936, and bend it back so that it makes a long cylinder. Make sure the edges overlap a bit so Redon (that hermetic sensualist whom Barr shoved over to the sinister side of his graph, and whose influence he reduced to a dotted line) and Rousseau (the outsider whose hard edges somehow qualified him for positioning on the right-hand side, above the hyper-rational Constructivists) lie one atop the other. Take a long pin (ideally an Art Nouveau hatpin from 1900 that was made of a new metal alloy later essential for the production of satellites) and pierce the cylinder at the Redon-Rousseau intersection. Push through until the pointy end comes out at the dense cluster of lines where Orphism is snuggling up to such utopian developments as De Stijl, Suprematism, and the Machine Aesthetic. The objects in "Artist's Choice: Trisha Donnelly" at the Museum of Modern Art in New York can be plotted along that hatpin.

In Donnelly's installation, objects of utopian disappointments and expired modernities are staged in dense juxtapositions meant (seemingly without irony) to encourage their reinvigoration. Items drawn with enthusiasm from the museum's usually repressed stores of Symbolist painting, ornithological photography, and fin-de-siècle decorative arts share exhibition space with once-futuristic design specimens such as a pair of polarized sunglasses from

ca. 1946 (displayed near the floor) and a glass vase from 1978 (displayed on its side to look like a glistening eyeball proceeding through space, trailing its optic nerve like a comet's tail). Anachronistic stowaways that have been hiding in MOMA storage rooms for years have been brought out and made to shake hands with Donnelly's mystical modernism: A small, round Coptic tapestry from the seventh or eighth century rhymes in both spirit and form with the floating orbs of a Frantisek Kupka painting and with several large, colorful diagrams of microchips, whose dizzying and symmetrical depictions of circuitry work, under Donnelly's comparative power, as psychedelic technomandalas.

Walking through the exhibit, the viewer, like the hypothetical hatpin, traces slanted, oblique trajectories through the museum, even as she strikes through the core of the place: The three galleries Donnelly chose were on opposite ends of the museum and on two floors, so to visit the different spaces the viewer passes through, and thus connects, the center of the museum with the weird stuff the artist exhibits on the edges. Donnelly also establishes a four-dimensional vector through MOMA'S eccentricities and central traditions by way of the recorded audio tour. When visitors enter Donnelly's galleries with guides pressed to their ears, they are not privy to explanations of the show by the artist or by the curators Laura Hoptman and Cara Manes; rather, they hear the congenial voice of

View of "Artist's Choice: Trisha Donnelly," 2012-13, Museum of Modern Art, New York.



Eliot Porter, Osprey, Great Spruce Head Island, Maine, 1976, dye transfer print, 15 x 12".



MARCH 2013

Robert Rosenblum as he leads museumgoers through the rooms of MaMA's 1980 Picasso retrospective in a recording created for that show. Listening to Rosenblum's languid observations about *Two Women at a Bar, 1902*, while staring at Eliot Porter's photographs of birds in Donnelly's installation, the viewer suffers vertigo in the profound temporal disconnect enacted between the seen and the heard. The viewer is also haunted by the spaces of institutions past: In the floor plan of the post-2004 MoMA, the Gallery 4 about which Rosenblum spoke no longer exists-it is not the Gallery 4 in which Donnelly is exhibiting Porter's photographs, yet the art historian's voice makes the two spaces eerily coexist.

Archetypal themes and forms pass through and link the three galleries, too. This is where the exhibition makes an operatic show of art's strain for triumph and ostentatious defeat-a binary that has obsessed Donnelly ever since she appeared at Casey Kaplan gallery on horseback ten years ago to announce the surrender of Napoleon. The belief in universal archetypes alone expresses an expired

The exhibition makes an operatic show of art's strain for triumph and ostentatious defeat.

idea, but the specific archetypes she chooses tend to dramatize art's sway between heroic yearning and failure. Take, for example, the figure of the pyramid, which recurs from Massimo Scolari's delicate depiction of a floating pyramid to the triangular motifs of a Bruce Conner inkblot drawing to two black pyramidal air ionizers from the 1980s (one from the MoMA collection, the other purchased by the artist for inclusion in the show, where it is plugged in and purifies the room). These triangular solids act as cryptic keys with which one may unlock the exhibition. The pyramid's soaring tip versus its solid weighty base, its aspiration for immortality versus its rootedness in death-these establish the axis of both transcendence and collapse around which objects of the show pivot. Hence the room of Porter's photographs showing birds either nesting or in flight; hence Alessandro Becchi's *Anfibio Convertible Couch, 1971*, lying prostrate beside Joe Goode's stairway. Needless to say, such urgent symbolism is breathtakingly silly. Yet the exhibition manages to dazzle; it overwhelms (and maybe even uplifts) the viewer with the brilliant beauty of its overreaching. And with this exhibit Donnelly legitimately challenges (even as she enacts) Hegel's declaration that art, after a certain point (after the fall of Napoleon, as a matter of fact), no longer establishes a world in the highest sense. Who could have imagined that MoMA would be the place from which to excavate such Delphic possibilities? And now, how can one see that museum in any other light?

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Saltz, Jerry "The Best of the Basement" New York Magazine Online, December 9, 2012.

The Best of the Basement

Rooting through MoMA's century of deep storage for her "Artist's Choice" show, Trisha Donnelly reveals herself.



Odilon Redon, *Rocks on the Beach* (ca. 1883)
Photo: Courtesy of the Museum of Modern Art, New York

I don't often go to curator or artist walk-throughs of exhibitions. For a critic, it feels like cheating. I want to see shows with my own eyes, making my own mistakes, viewing exhibitions the way most of their audience sees them. Fresh. But I wouldn't have missed Trisha Donnelly's magical tour of her brilliantly visionary artist-choice exhibition, now up at MoMA. For me, Donnelly is a rare case of artistic love at first sight—one I still haven't gotten over, even though her work can be abstruse and hard to parse. I admire her work so much I've never spoken to her, afraid I'd act like some dorky fanboy.

My Donnelly love bloomed at 7 p.m. on April 5, 2002, when she rode into Casey Kaplan's 14th Street gallery on a white horse. She was costumed like some Napoleonic messenger. The small crowd stood agog as she gave a brief speech, ending with "The emperor has fallen, and he rests his weight upon your mind and mine, and with this I am electric. I am electric." By the time she rode out into the night, I was smitten. As it happens, Laura Hoptman, a MoMA curator, had been similarly dazzled by another Donnelly performance. "I was hooked irredeemably," she later wrote, adding, "This kind of artist love is rare for me." She eventually invited Donnelly to curate this show.

For the opening, a week after Donnelly had reportedly lost her home and much of her work to Hurricane Sandy, the artist came to MoMA and explained to a very small group of lucky onlookers, including me, how she chose what she chose out of the museum's vast collection. She said she was after "striking voices I couldn't let go of ... paths of encounters and building poetic structures ... images that go beyond the images themselves." One of the three permanent-collection galleries she's filled is devoted to the little-known mid-century photographer

Eliot Porter, who shot birds with cameras and techniques of his own invention. (He also documented newborn spiders and the life cycle of the mosquito.) Calling Porter “an amazing weirdo,” Donnelly pointed at pictures of birds feeding their young, nesting, and in mid-flight, and said, “That birds still exist now is a miracle. The speed of their lives is so different from ours ... There’s such an insanity and logic of birds.” Insanity and logic together are keys to Donnelly’s aesthetic. Pointing at a picture I hadn’t noticed before, she said, “That hummingbird is a heroic force.” I looked. Boom! It became a tiny god. Gesturing at a barn swallow twisting in midair, she observed, “Every bird Porter saw was a path ... when he shot images, lines between him and the bird exploded.”

Profuse paths, lines, and explosions ricochet in this exhibition. On the way into one of the galleries, Donnelly has placed a 1955 George Platt Lynes photograph of a naked man, seen from behind as he’s looking at an image. The rear end is perfect. At his hip is a cushion depicting a devil’s face. The artwork this Adonis looks at resembles a mirror. In fact, it’s a painting by Russian surrealist Pavel Tchelitchev, whose Hide-and-Seek was once among the most popular images in MoMA’s collection. It’s a tip-off to her thinking, a clue to understanding the show. Tchelitchev has fallen out of art-historical favor, and his work lives mainly in storage. Donnelly is plumbing ideas of unsanctioned and homoerotic beauty, and of unseen, forgotten, and overlooked art.

Another of her galleries contains a number of large grid images. I thought at first that they were minimalist drawings, or maybe drawings by the insane. It turns out these cosmic-looking diagrams are renditions from the mid-eighties of silicon micro-processors. Donnelly described them as “movements of paths of thought.” I gasped, and saw the warp of the world tapestry in them, maps that would contain multitudes, change life, move information at unimagined speeds, and create unfathomable possibilities. These drawings aren’t just invention or innovation. They’re great art.

Near those diagrams is a radiant 1938 painting by a forgotten American, Patrick J. Sullivan, a picture of figures standing on some forlorn orb looking up at a Van Gogh sky filled with shooting stars, planets, and other galactic phenomena. Donnelly talked about this painting “of the Holy Grail of art, the rotation of the planets, including the one you’re looking at and standing on.” I looked. She’s right.

In the remaining gallery are moments of aesthetic ecstasy. I sighed aloud at an intense, awkward 1942 masterpiece by Marsden Hartley that hasn’t been on view since MoMA was rebuilt. This impenetrable painting of white waves crashing on brown rocks as black clouds drift in a sooty sky reminds me why Hartley is my favorite prewar twentieth-century American artist.

Then another work I’d rarely seen: a waist-high 1966 carpeted object by lesser-known Joe Goode. It looks just like a staircase. Your parents would surely say, “Honey, this isn’t art, is it?” As Donnelly marveled that Goode had fabricated “a fact,” I saw this work in ways I’d never seen it before. In shows like Donnelly’s, we see the tantalizing tips of enormous artistic icebergs, representative pieces that open multiple visual thought-structures. As I’ve said in the past, MoMA didn’t apportion nearly enough space in its new building for its vital permanent collection. Bravo to Donnelly and the curators for fighting against their building’s infuriating limitations with electric efforts like this.

By Jerry Saltz

Artist’s Choice: Trisha Donnelly
Museum of Modern Art.
Through April 8.

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TRISHA DONNELLY

Cotter, Suzanne, M.O., The Hugo Boss Prize (Catalogue), 2012, p. 14-24.

M.O.

Suzanne Cotter

The artist Trisha Donnelly does not believe in “expressiveness.” Her work is a dictation, without function, for which ordinary description becomes problematic, an overburdening with meaning of something that demands a different type of record. By way of the visual, the spoken, the aural, and the temporal, Donnelly registers states that are beyond cognition but no less physical or real. In the place of images and objects, she offers up provisional forms and space-time scenarios. Presentations of work take the form of remnants that combine the solemnity of ritual and speculative projection associated with the incommensurable aspects of the natural and phenomenal world. It is a practice of agitating forces, an extravagant theater of portentous glamour that, at times, lurches into punk burlesque.

Donnelly’s interventions into the visual or aural sphere are about a type of presence that aspires to what the artist calls “natural use,” which is to say the normative condition of the uncontrived encounter. Driven by the necessity of a context or situation, they become tactical, challenging the familiar discourses of artistic production and reception and stretching notions of material and form. There are both rebellion and insistence in her withdrawals and her reliance on supposition. The eruption of a field of sound, the capturing of an impulse, the stumbling upon a situation or scenario suggest indexical forces and parallel worlds. In place of image, we find apparition. Donnelly’s iconography is one of heralds, guardians, gateways, planets, vortices, ocean waves, sphinxes, and states of transport, inflected with the stylized allure of Glenn Ford, Raffaella Carrà, and B-movie actresses. Brought into being as text, drawing, photography, video, carving, recorded sound, live readings, and physical demonstrations, each work is an iteration—an utterance, stop, or portal to another physical or imaginative realm, for which terms such as pulse, delay, pull, drag, contraction, interruption, return, rally, and retreat replace more traditional



Fig. 1 Untitled, 2010
Quartzite, 308.7 × 203.2 × 3.2
cm

aesthetic (or anti-aesthetic) descriptors. Written and spoken words become people, places, and things; a drawing is a luminous emanation or a lever to another cognitive realm; a photograph is a movement, a video a sculpture, a building a receiver.

An attempt to give form to transformative states drives Donnelly's fascination with both the technical and the technological, which she draws upon to generative cross-purpose. She has talked about sound as a type of video, of the still image as cinema, and of carving and cuts into quartzite or black limestone as the enacting of processes of loss in geological time. In Donnelly's world, time is fragmented—interrupted, suspended, repeated. A work is “an evening” in which its space is subject to processes of endless rehearsal. Sound, an electromagnetic waveform defined by time, is an essential part of her lexicon. Donnelly uses it to collapse and expand space into palpable form and narrative device, be it a transitional space of suspense, a shift from one scene to the next, in the spirit of a Western, or a ballroom in which “the music does go on and on until it is no longer true.”¹ The acoustic surge of cannon fire or the crashing timbre of bells ringing takes on a tidal force. Solid structures give way to compact or arcing reverberation.

Then there are the demonstrations, famed for the possibly seen and the near misses of a loyal following anxious to play witness to the rumored event. Verification is less significant to the work than the reality assumed through the registration—and misregistration—of speculative rhetoric that passes from one person to another. Speculation becomes established as fact, with transmission as its enactment. Many of those who follow Donnelly's art consider the slender disclosures she offers in her carefully choreographed appearances to be part of a self-styled persona that is in itself part of a larger and all-encompassing design. I would argue that it is precisely to evade the avid and overwhelming desire to consume and to contain her work that Donnelly's tacit and tactical introversion comes into force. This fiercely protective attitude is one of necessary indifference and of insistence on the possibility of art having equal reality with all else in the world. In referring to her interventions, be they unannounced demonstrations or within the framework of an exhibition, the artist uses the phrase “fluid file” to connote a condition in which the work is held in a state of partial commitment, only “existing if actualized from the cloud of one reality (time, situational, or locational) to the other.”²

Donnelly deftly activates these states of coexistence that operate between the perceptible and the imperceptible. Her art evades the presentational conventions of labels and signposts, both literal and figurative. Visitors to exhibitions in which Donnelly is said to be included are often left perplexed as to whether it is indeed so. And numerous collaborations, with writers, dancers, curators, and other artists, exist in rogue anonymity. Her drawings, partial, wraithlike, or charged afterimages, hover between the thing drawn and penumbral possibility. Happenstance and strange communion are essential parts of her *modus operandi*, like the encounter with a single large block of rose-colored marble that seems as if recently arrived from another world. A succession of precise cuts run vertically down its front facet like a monumental transmitter, while its rear aspect resembles the grimy back side of a body's manhandled flesh. It stands in a semiabandoned building, Kubrick-esque in both its cinematic impact and its alien presence, thrown into relief by a horizontal light shining through vast windows.

Several years ago, Donnelly gave a lecture about what for her constituted sculpture.³ It included the stone carvings of the Elephanta caves in India; photographs by the Peruvian Martin Chambi of a twelve-sided stone at an Inca site in Peru; the Aztec



Fig. 2 Untitled, 2007
Pencil on paper, 29.5 × 21 cm

pyramids as sites of sacrifice; the South African singer and civil rights activist Miriam Makeba recording a song accompanied by drums and a choir of male singers; and Jean Genet's radical enactment of portraiture in the transformation and transposition of his text “Rembrandt's Secret” (“Le Secret de Rembrandt”)⁴ into “What is left of a Rembrandt torn into four equal pieces and flushed down the toilet” (“Ce qui est resté d'un Rembrandt déchiré en petits carrés et foutu aux chiottes”).⁵

These choices by Donnelly are not arbitrary. In different and highly specific ways, each of the situations alluded to—spatial, visual, aural, textual—refers to the activated body and the self-transformative spectacle. They are energies in states of transit and transference. The sculptural, in Donnelly's universe, is not a discrete form but a battery, both a repository of energy and a physical assault on a (reciprocating) self. What interests Donnelly more than the beauty of the colossal stone head of a Hindu god is the fact that his eyes are closed to all who come into his presence.

The sculptural here is enacted in the space between the object of devotion and the observant in a mutual contract of encounter and celestial union. The ascending lines of a pre-Columbian pyramid are fulfilled by the gravitational pull of blood-soaked falling bodies. Genet's text, its title a reference to the writer's habit of disposing of his works, resulted from the author's revisiting his earlier Rembrandt essay following an encounter with an old man on a train some years previously. Typeset in two columns in which an account of an existential epiphany vies with his visceral analyses of the Dutch master's portraits, Genet's descriptions collapse the visual and the textual in a performative process of interference to the point of penetration.

Donnelly's literary tastes, while broad and at times widely eclectic, are often guided by authors whose works also embody states of transit. As well as Genet, she has drawn on impulses found in the writings of Jane Bowles, Isabelle Eberhardt, and

TRISHA DONNELLY

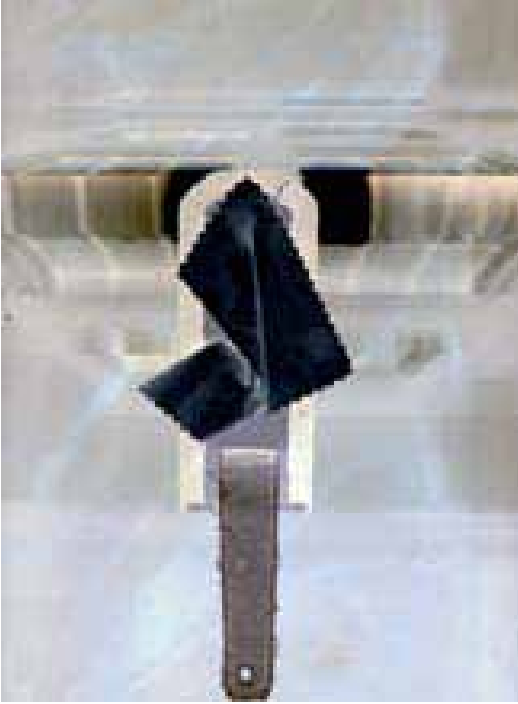


Fig. 3 Untitled, 2009
Digital video, 28 sec., looped

James Merrill, among others; time travelers, cross-dressers, and remarkable inhabitants and creators of extraordinary worlds. But if a conceptual circle is to be drawn in her work between the sculptural, text, and narrative, and definitions were to be pronounced, a further shift in our understanding occurs. What we might begin to see as sculptural, for all its conflation of multiple modes, is for Donnelly, in fact, preparation for the photographic. The photographic in this case refers to a heightened indexicality, not merely with regard to a printed or digitally rendered image as an index of a physical phenomenon but as the capturing of potential as pure transmission. Like the line that precedes the image, the cuts made into the travertine marble, the force of a giant wave, or, to cite another of Donnelly's sculptural exemplars, the man behind the veil in George Kuchar's film *Ascension of the Demonoids*, the photographic is the time of encounter; the future, the past, and the future that is past; the captor of fleshly existence, a state of transport, a passage of reverberating realities.

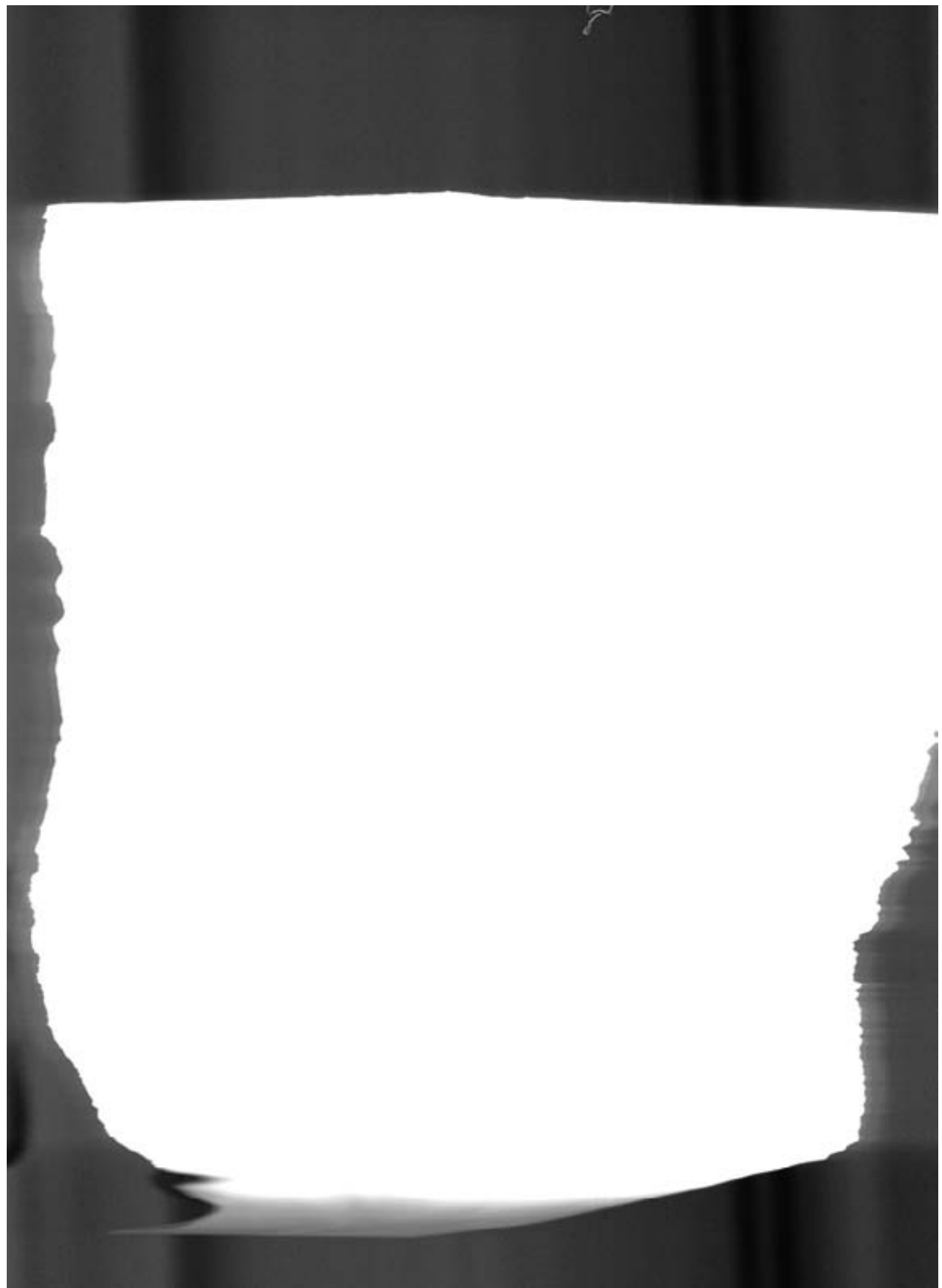
1
Trisha Donnelly, "Guide for Visitors," in Trisha Donnelly, exh. brochure, *Modern Art Oxford*, Oct. 6–Dec. 16, 2007.

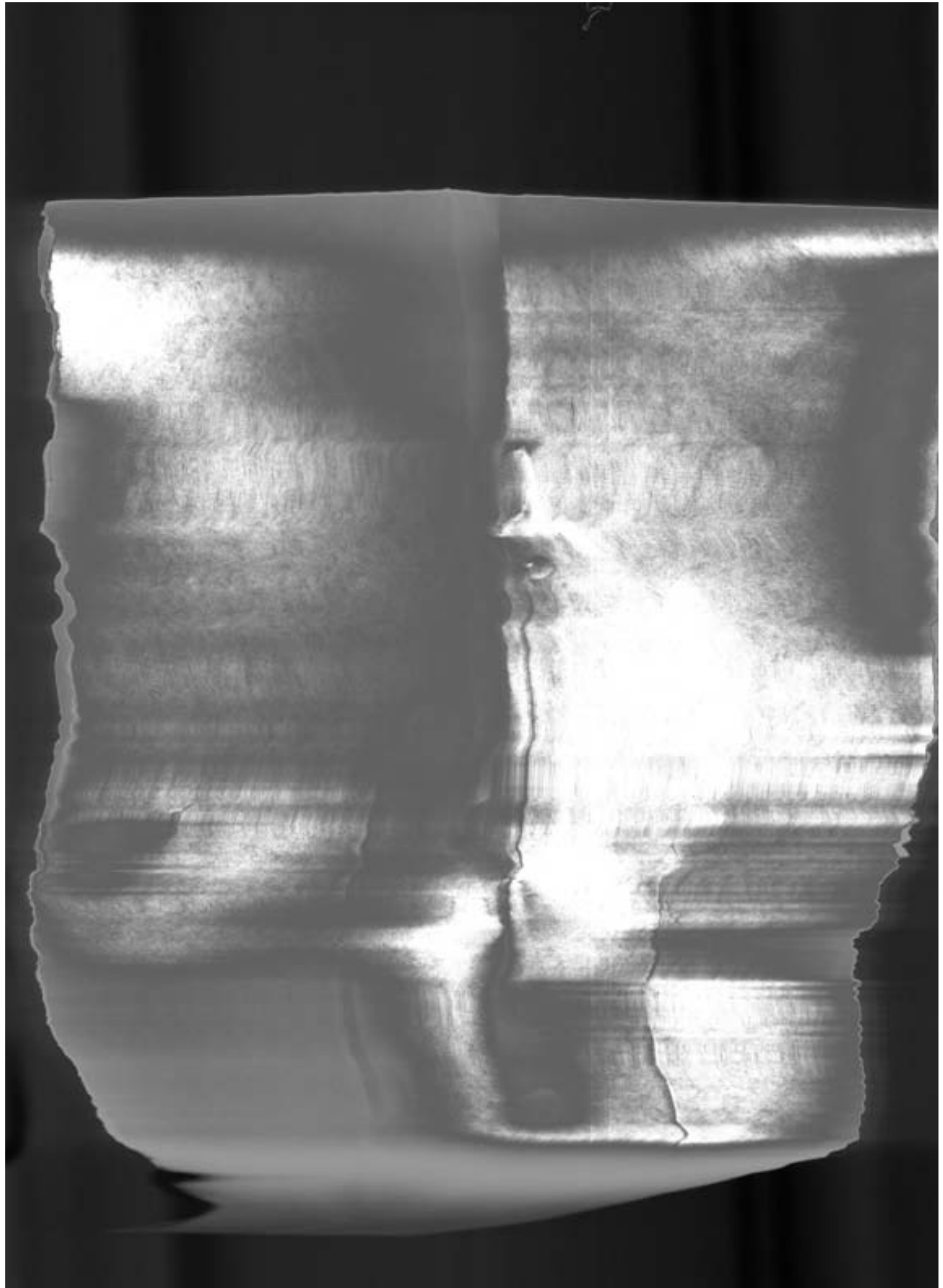
2
Donnelly, e-mail to the author, Feb. 2012.

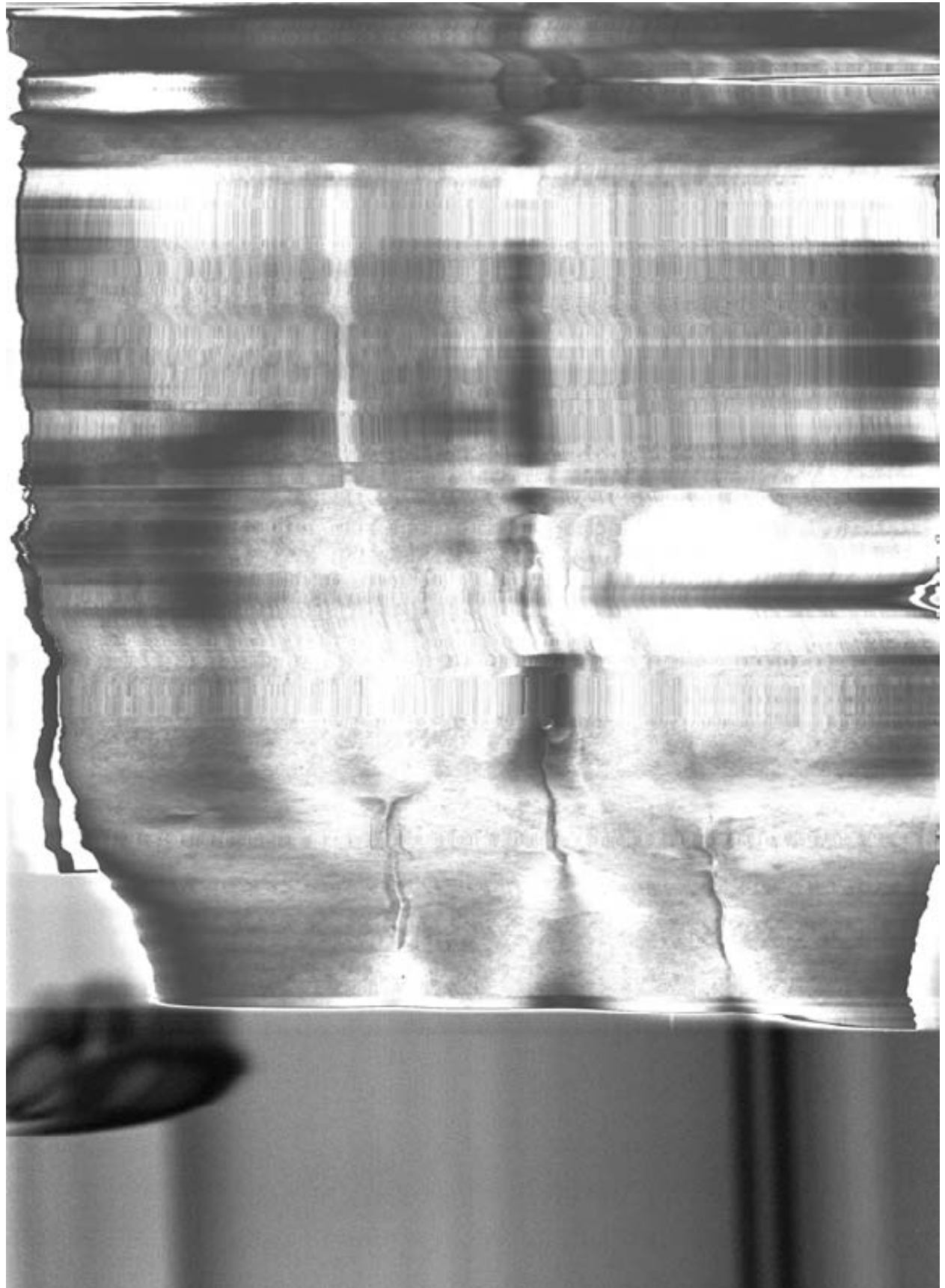
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Donnelly, conversation with the author, Feb. 2012.

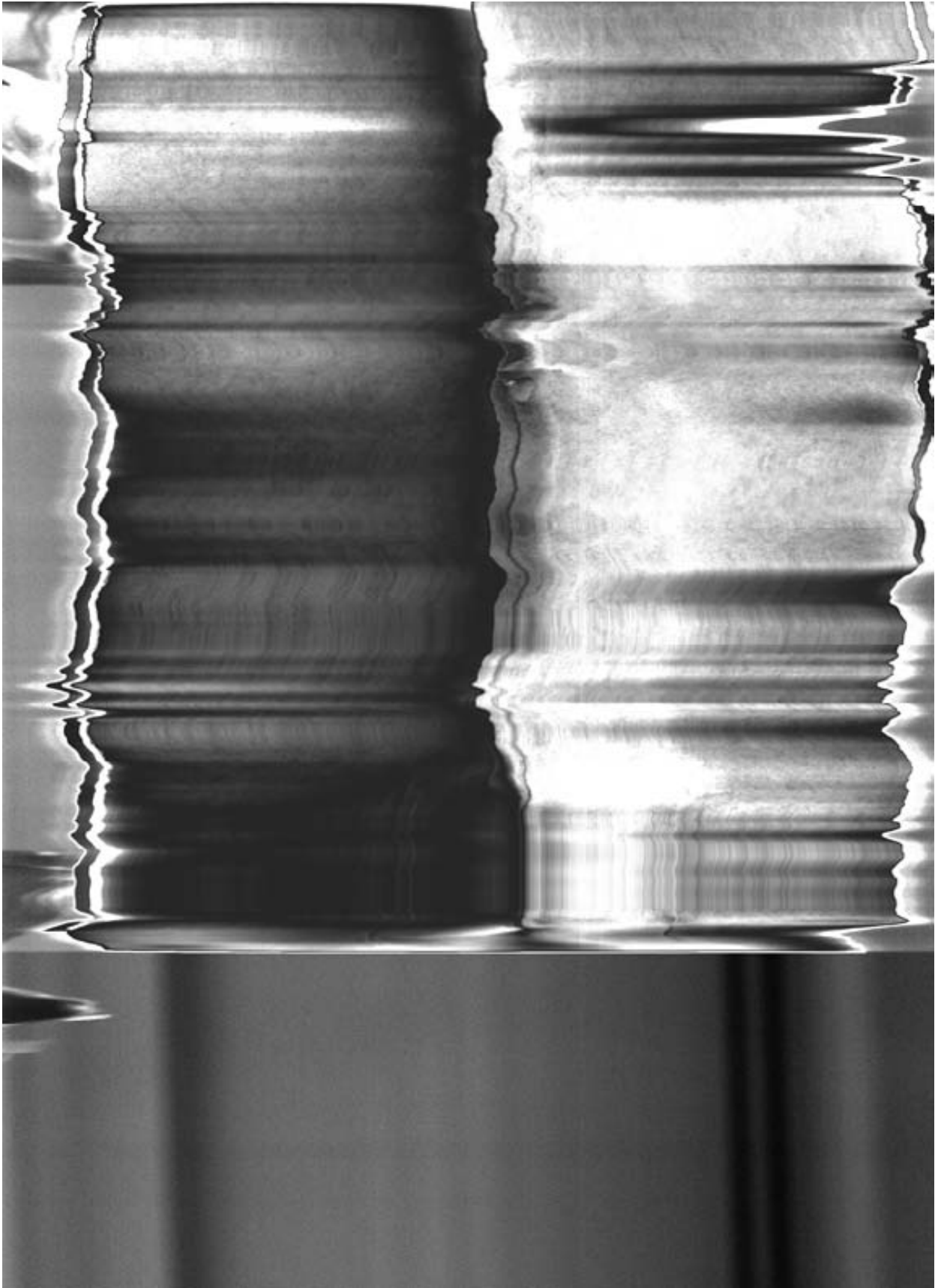
4
Jean Genet, "Le Secret de Rembrandt," *L'Express*, Sept. 4, 1958, pp.14–15. Repr. in *Oeuvres complètes*, vol. 5 (Paris: Gallimard, 1979), pp.31–38.

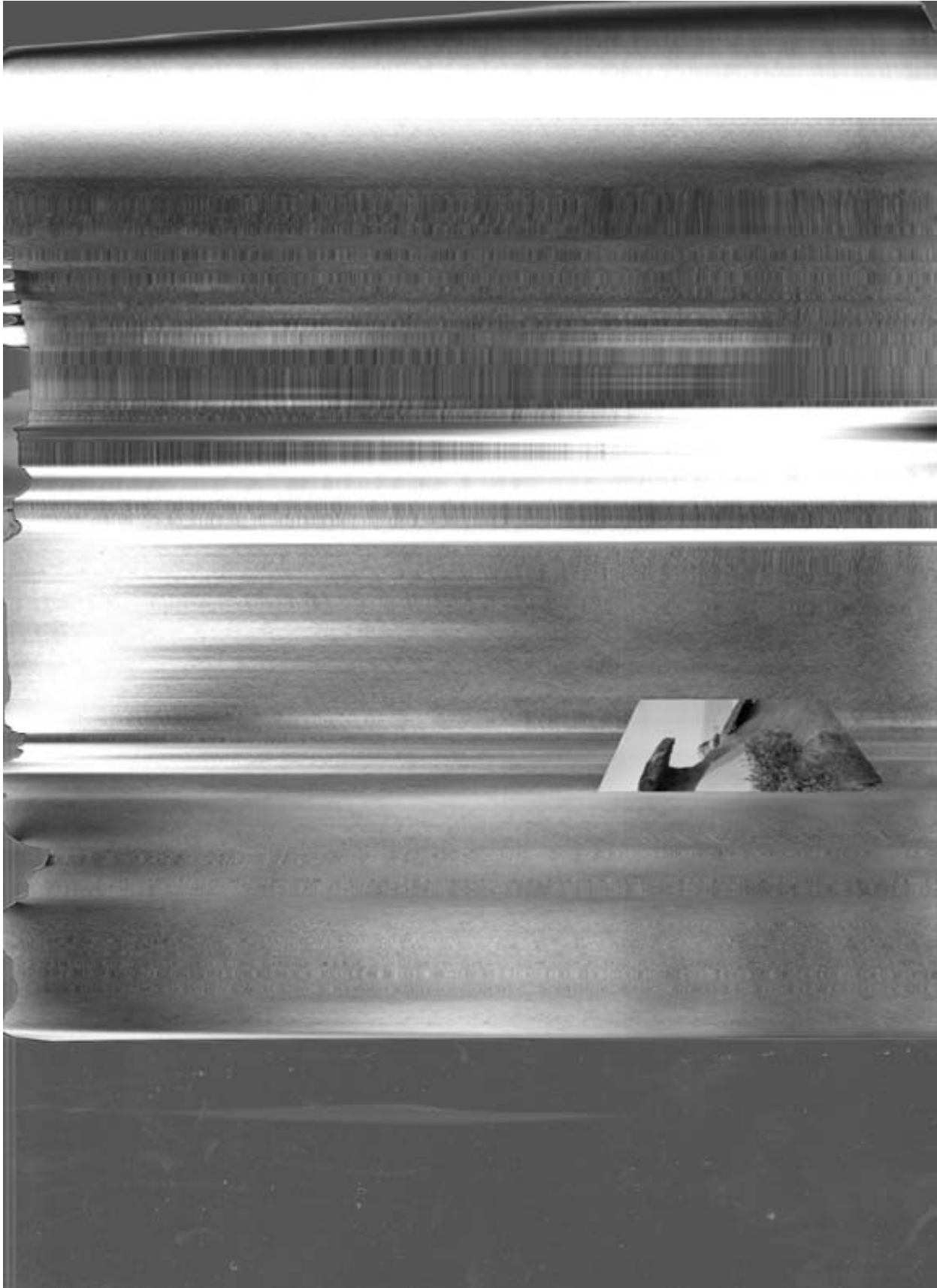
5
Genet, "Ce qui est resté..." *Tel Quel*, no. 29 (spring 1967), pp.3–11. Repr. in *Oeuvres complètes*, vol. 4 (1979), pp. 21–31.











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How Soon is Now, Edited by Griffin, Tim. Luma Foundation

Trisha Donnelly

Born in 1974 in San Francisco, USA.
Lives and works in San Francisco, USA.

Often describing her artistic practice as one that moves between actions and objects- featuring as it does performance and sculpture in addition to photography-Trisha Donnelly has become known for live presentations that go unannounced and undocumented and for installations that trump conventional expectations for exhibition-making. Such elusive traits have placed her among the most inscrutable artists working today and yet also in the company of the most compelling and evocative of her generation. To borrow the words of artist John Miller on the character of much artwork made by Donnelly's peers-who came of age at the turn of the millennium-this kind of iconoclasm seems "rooted in the incommunicability and opacity of Bas Jan Ader." Indeed, in the spirit of the 1970s California Conceptual artist, Donnelly's signature gatherings of objects across mediums tease the viewer with intimations of meaning, seeming at once at a far remove from comprehension and deeply romantic in their invitation to encounter the world anew. Such a desire to elide conventions plays out for Donnelly not only as her pieces obtain ambiguous status-never settling into legible parameters of genre, or even of originality versus appropriation-but also as the artist herself strains the logic of Conceptualism. One part rumor, one part rumination, Donnelly's work underscores both the cultural and cultish character of artistic discourse.

Donnelly received a BFA from the University of California, Los Angeles and an MFA from the Yale University School of Art. A featured artist in the 2011 Venice Biennale, Donnelly's work has also appeared in solo exhibitions at Portikus, Frankfurt Am Main, Germany (2010); Museo d'Arte Moderna di Bologna (MAMbo), Bologna (2009); the Institute of Contemporary Art, Philadelphia (2008); the Renaissance Society, University of Chicago (2008); Modern Art Oxford (2007); and Kunsthalle, Zurich (2006). She has also participated in the group shows "Il Tempo Del Postino" (organized by Art Basel, Foundation Beyeler, and Theater Basel, 2009); the International Triennale of Contemporary Art, Yokohama, Japan (2008); "Depth of Field: Modern Photography at the Metropolitan," the Metropolitan Museum of Art, New York (2007); and the 54th Carnegie International, Carnegie Museum of Art, Pittsburgh (2004). Donnelly received the LUMA Foundation prize as part of Recontres d'Arles (2010) as well as the Sharjah Biennial 10 Primary Prize (2011), and her work is included in the permanent collections of the Hammer Museum, Los Angeles; the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; and numerous other institutions.



Untitled, 2010. RC-Print, 10 x 5.5 in.

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The New York Times

Six Named as Finalists for Hugo Boss Prize by CAROL VOGEL

November 25, 2011

The Solomon R. Guggenheim Foundation has announced six finalists for its 2012 Hugo Boss Prize. The \$100,000 prize, named for the German men's wear company that sponsors it, is given every two years to an individual who has made an important contribution in contemporary art. In addition to cash, the winner is awarded an exhibition at the Guggenheim Museum in New York. The finalists are:

Trisha Donnelly, 37, an American artist living in New York and San Francisco whose photographs, drawings, videos, sound and performance pieces often deal with the meaning of time and language.

Rashid Johnson, 34, lives and works in Brooklyn. His photographs, sculptures and videos are about his personal memories, art historical sources, and notions of racial and cultural identity.

Monika Sosnowska, 39, lives and works in Poland, where she was born. At this summer's Venice Biennale she created a star-shaped installation of zigzagging brocade-covered walls as part of "Illuminations," the exhibition organized by the event's artistic director, Bice Curiger. Her installations often explore notions of the built environment.

Danh Vo, 36, a Vietnamese-born conceptual artist who lives and works in Berlin, melds autobiography with larger cultural issues, often using appropriated objects and images.

Tris Vonna-Michell, 28, is a British artist living in Stockholm who made quite a splash in 2009 with his audiotaped performance at the New Museum's show of young artists, "The Generational: Younger Than Jesus." His work often explores new ways of storytelling with recordings, documents and images.

Qiu Zhijie, 42, is a Chinese conceptual artist who lives and works in Beijing and Hangzhou. He produces sculpture, painting and prints; video and photography; and performance, work that often comments on political and social issues of contemporary China.

The winner, who will be announced next fall, will have a tough act to follow. Last year the award went to the German artist Hans-Peter Feldmann. Mr. Feldmann, now 70, caused quite a stir when instead of presenting a traditional show he covered a gallery at the Guggenheim, floor to ceiling, in 100,000 used \$1 bills. He said he had conceived of this Warholian act as a way "to show the quantity" of the prize.

Since its establishment in 1996, the Hugo Boss Prize has distinguished itself from other art awards because it has no restrictions on nationality or age. (Mr. Feldmann is the oldest winner thus far.) This year's international finalists are slightly younger, ranging in age from 28 to 42. (The youngest finalist last year was 31.) A five-person jury of museum directors, curators and critics — with Nancy Spector, the Guggenheim's chief curator, as chairwoman — each nominated five candidates.

In past years some artists have been little known, but this year's finalists have, for the most part, been included in significant exhibitions. As has been the case for several years now, no painters are on the list.

"We did discuss every type of artist," said Suzanne Cotter, a juror who is also curator of the Guggenheim museum planned for Abu Dhabi, when asked why there are no painters yet again. "What's distinctive about this year's list is that it reflects certain attitudes that are very much of the moment in the way artists approach art-making."

Those attitudes, according to Ms. Spector, tend to be a strong but subtle strand of political critique. "They are conceptually based," she said, adding that these artists embrace narratives of memory and history.

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ARTFORUM

Brussels

“After Images”

JEWISH MUSEUM OF BELGIUM

rue des Minimes 21

April 29–August 28



View of “After Images,” 2011. From left: Roe Ethridge, Moon, 2003–2008; Roe Ethridge, Red Diamondback, 2006; Roe Ethridge, Sunset #3, 2008. Center: Uri Aran, All This Is Yours, 2010.

This vast exhibition gathers a selection of work by thirty-four contemporary artists; many of the pieces are loaned from private Belgian collections. Curated by Fionn Meade and set in the rear of the museum’s complex, in a building that was occupied by the German Wehrmacht during World War II, the show opens up questions regarding the overload of visual representations in contemporary culture. Important works by a now historical generation of artists such as Sherrie Levine, and precursors including John Baldessari, are aptly included.

At times, the subtler works—such as those by Tom Burr and Christopher Williams—seem to be lost within the show’s theme, and could perhaps benefit from a more explicit contextualization. Jenny Perlin’s black-and-white 16-mm films *Notes* and *Inaudible*, both 2006–10, use image and sound to engage in critical writing with light that opens up readily to grasping its deeper level of meaning, implicating a Warburgian temporality of the “afterimage” as trace. Likewise many of the other pieces dwell on profound issues, such as memory and its operational processes. They initiate a perceptual process of information registration—both figurative and abstract—that fills the spectator with many uncertainties. Uri Aran’s *All This Is Yours*, 2010, comprises a table featuring a small television playing the end credits of *Black Beauty* (1979), scattered wood shavings, bits of cereal, a cookie, a broken fake coin, and two toy mice encased in glaze. Such confrontation between an absolute moment of happiness and widespread disorder disturbingly demonstrates how the specific setting within the Jewish Museum adds to the spectator’s need to come to terms with subtly evoked concerns about political and ideological conflict.

— Hilde Van Gelder

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aperture

Summer 2011



Trisha Donnelly, *The Hand that Holds the Desert Down*. 2002.
Silver Gelatin Print, 5 x 7"

TRISHA DONNELLY: THE ORBITER

In 1966 the unmanned space probe Lunar Orbiter 1 captured, for the first time in the history of photography, images of the lunar landscape and of the Earth from the perspective of another celestial body. On board the spacecraft, a specifically built 70-millimeter Kodak camera and an automated darkroom processed and prepared the photographs for Earth-bound transmission. The data traveled some 240,000 miles to reach its destination, incontrovertibly the longest distance at that moment in time that an image had traveled to reach its receiver. In this spatial and temporal passage, one can imagine, the invisible image signal was exposed to unknown and perhaps unknowable elements, before its eventual re-rendering as a perceivable image. A history of photographic images through the development of their transmission is a history that needs to be written—one that may illuminate as much about the motives of the perceiver as that of the one desiring to see.

Trisha Donnelly is an artist whose acute absorption in the processes of transmission, compression, and expansion not only gives new dimensions to artistic agency, but also signals a renewed role of the viewer.

This is a role that requires a willingness to take part in her artistic cosmology. Through images, gestures, sounds, sculptural objects (and so on), Donnelly's decade-long practice stretches the bounds of medium specificity. Within the elastic spectrum of elements in her artistic output, photography takes an anchoring role, often pointing toward notional potentialities, yielding at first glimpse a seemingly chimeric entryway into the imaginary field. In her second solo exhibition at New York's Casey Kaplan Gallery in 2004, amid large-scale drawings and video projection, was a minuscule black-and-white photograph of the Sphinx, cropped to emphasize the outreaching paw, titled *The Hand that Holds the Desert Down* (2002). Upon an initial encounter with this photograph, and after the mental registration of the ascribed title, the weight of the world becomes suddenly palpable; it underscored, albeit in a droll manner the undisclosed "material" that was present throughout the exhibition.

Starting in 2007 photographic works made on flatbed scanners began to appear in Donnelly's exhibitions. These were not singular pieces, but elements in larger installations (including her 2007 solo exhibition at Casey Kaplan).



Trisha Donnelly, Untitled II (Peralta.) 2007. Inkjet Print, 62-1/2 x 44"

Although the scanner produces an image that is similar to that produced by a lens-based camera, there are ontological differences between the two types. Light sensors built into the scan head sweep across the document placed on the scanner plate. The speed of the scan is often slow enough that any shift of movement on the glass will be perceptible. Movements rendered through this process are like striated trails, resembling the distortions that are produced in faxed images. Scanned images are also different from camera-based images in that they are direct, lens-less conversions of light (photons) into electric charges (electrons)—transformations of the physical world into digital, pixel-based facsimiles. The scanned image is a digitized index of this metamorphosis.

A series of twelve scanner-made works from 2007 titled

Satin Operator traces the rolling movement of a printed female figure perhaps some starlet, though her identity is not revealed to the viewer. When the images are seen as a sequence, the woman moves across the surface of the glass plate as though in a broken and staggered cinematic tracking shot, with details unfolding slowly, in fragmented succession. The figure seems trapped in an incantatory time lapse, forced to reside beneath the partition of the scanner glass.

There are obvious connections to aspects of performance, though it becomes difficult to discern whether it's Donnelly—the “operator” of the printed image and the scanner device—carrying out the performance in the time span of the scans. Or perhaps it is the young actress herself, operating within the constructed nether space within the scanner, attempting movement in the constricted space. These performative gestures taking place within the durational and spatial confines of the scanner bring to mind Bruce Nauman's early video works, demarcating any and all activities performed within the studio to be gestures of art, but necessitating some form of evidential record as a means of conveyance. Nauman's 1966 *Manipulating the T-Bar* shows the artist assiduously arranging and rearranging two pieces of rebar on the floor of his studio. Nauman's floor surface plays a seeming parallel to the scanner plate of Donnelly's photographs.

Like the reflected face of an actor in a brightly lit dressing-room mirror, the various objects placed in Donnelly's scanner-made still lifes seem to be floating in a suspended foreground, cascading into gradual darkness the farther they are from the light source. A scanner uses a specific lighting mechanism that is different from the refracted light through a camera lens.

Attached to the scan head are florescent or xenon lamps, which are the necessary light source used to illuminate the document placed on the scan plate during a scan interval. This movement of scanning across resembles walking in complete darkness, with torch in hand, where the amount of what you see is gradual, with your own movement through space building a successive accumulation of information. In Donnelly's *Untitled II/ (Peralta)* (2007), a white card floats in the center backed by a trumpet-like object, the arrangement hovering over a grayish morass. On the white card the word *Peralta* (an unfixed reference to the famed skateboarder Stacy Peralta and a Spanish town of the same name) is drawn in pencil appearing as if in a time lapse, an apparent visualization of the slow

transmitting pulses, a self-reflexive pronouncement to the image signal traveling through the scanning apparatus, conjuring Craig Owen's notion of “photography en abyme” a photograph containing the traces of its own making.

In 1990 Bernd and Hilla Becher received the Golden Lion, the prestigious prize for sculpture, at the Venice Biennale for their work *Typologien*, or *Typologies*. This was a selection of three photographic

projects including *Industrial Facades*, *Blast Furnaces*, and *Postwar Houses*, now well-known staples of the historical cannon. Although there is a long and rich history of sculptural ideas deployed through the photographic medium, the occasion of this award pointed further toward sculpture's exponential elasticity, carving out ever greater space in photography's already inherent ability, through demarcation and designation of the physical world and the things within it, to bring forth alternate possible considerations.

It might be said that the gestalt of Donnelly's practice, too, is rooted in the sculptural, and the scanner provides yet another experimental chamber where notions of the sculptural and investigations in materials can be hypothesized and perhaps manifested. Incorporated into installations, Donnelly's scanner photographs also serve as proxies for the studio space. Beyond the sculptural arrangement of objects taking up the foreground (or the scanner plate) in these images, traces of the artist's workspace loom behind. The backgrounds in these images suggest an opening up of the physical architecture, giving hints of another dimension.

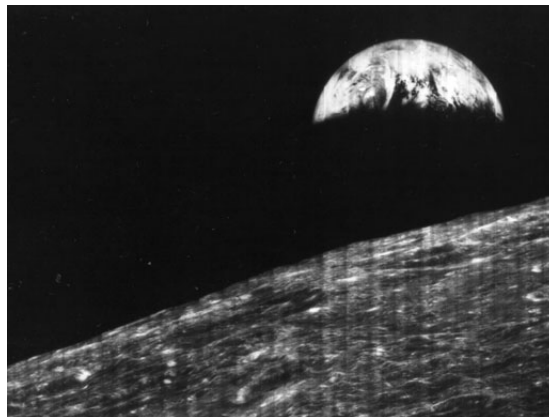


IMAGE: First view of Earth from Moon 1966.



Trisha Donnelly, *Satin Operator* (12) 2007. Epson Inkjet Print, 62-1/2 x 44"

exhibition space itself, but in the constant transposition between the here and there—there being the space where the artist (or operator?) works—sparking tension between the space the viewer is standing in and the space viewed, allowing the viewer to shift into the role of the operator.

In August 1966, amid an especially turbulent historical background (University of Texas shootings, protests against the Vietnam War catastrophic earthquake in Turkey), Lunar Orbiter 1 was sent on its reconnaissance mission to survey the lunar landscape, its main goal to find an appropriate landing site for the soon-to-begin Apollo program. In its short lifespan orbiting the Moon, it captured, processed, and transmitted nearly two hundred high-resolution photographs before its final impact with the lunar surface, where it was programmed to self-destruct. The image signals were recorded as files onto reels of analogue magnetic tape. Only a handful of these files were ever processed (though, because of technological limitations, not at the highest resolution the files were capable of); these were soon released, to the marvel of viewers, before public attention was diverted to the more

ambitious landing of Apollo and its crew. For two decades these tapes were stored in the NASA archives, until 1986, when the decision to discard them was contested by Nancy Evans, long-time archivist for the space program. Evans rescued and took over custodial storage of the tapes, and, after another twenty years, in 2006, secured funding to process and digitize the vast archive of never-seen images of the Moon. The latent image data thus remained entombed for nearly half a century, its material form never changing, as the temporal and historical context of their existence went through countless metamorphoses.

This long delay of visibility is a poignant, if oblique, counterpart to Donnelly's scanner-made photographs, where the vestige and process of its temporal passage cannot be shown but becomes intrinsically part of its makeup.

The most famous of these newly re-processed high-resolution images, released in 2008, shows the Earth rising above the lunar horizon, the striation of the pulse transmission clearly visible.

- ARTHUR OU



Trisha Donnelly, Untitled 2007. C-Print, 27-1/4 x 20-1/2"



Irisha Donnelly, *Untitled* 2010.

View of Earth from Moon: courtesy NASA; all other images courtesy the artist: Casey Kaplan. New York; and Air de Paris. Paris

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Trisha Donnelly

Casey Kaplan Gallery, New York, USA

During New York's inaugural 'Gallery Week' in May, Trisha Donnelly and curator Anthony Huberman sat before a crowd of eager visitors in Casey Kaplan Gallery. A projector illuminated a yellowish screen on the wall behind them, casting a similarly sterile glow as the fluorescent lights above. Huberman proposed some questions--'Where were you born?'; 'What is your favorite colour?'; 'What scares you?' - that sounded as though they were lifted from a dating website application form. Despite trying his best to chip away at Donnelly's reticence, Huberman gleaned very little from the artist; her answers, like her work, seemed to be covered with a gauzy veil. ('Pass' was her usual response.) Despite this, Donnelly did offer the visitors a very intimate look into her practice, one that was revealed via her iPod. She answered audience questions ('Can you talk a bit about the works in this show?') by playing tracks from The Optina Pustyn Male Choir of St. Petersburg--one song, entitled 'The Little Cuckoo', evoked giggles and bobbing heads around the room. And so Donnelly's magic was realized yet again; instead of lifting the veil or giving a concrete explanation, she offered an indefinable spatial and temporal plane, a place where the beholder is left with no guide other than the music and his own memory, intuition and experience.

Music and sound play a significant role in Donnelly's work. In this exhibition, her fourth with the gallery, a looped recording of tinkling bells created an aural sculptural space; like the delicate nature of the four marble sculptures that made up the rest of the show, the sound had an ethereal quality--you could hear it, but the source from which it came was impossible to define. A horizontal black portoro sculpture

(all works untitled, all 2010) lay low to the ground, propped up on blocks of unfinished wood, a columnar form carved into its centre. It faced a dusty-rose-coloured vertical work in travertine; in the quiet, wavelike din of bells that seemed as if they were coming closer and then receding, the space felt almost funereal--a quiet, peaceful scene.

Water and other elemental forms also inform Donnelly's practice, and the four works incorporate scoured shapes like the crests and troughs of waves. In the back room, a three-metre-high quartzite work loomed over the otherwise empty space, accompanied by a black and white photograph of a wave that had not yet crested. The smooth, glasslike surface of the water spoke to the smooth surface of the quartzite, the textured bubbling of foam speaking to the eroded central section of the sculpture.

In Donnelly's world, marble takes on a quality of lightness and delicateness. Through both the material as well as particular decorative embellishments, she evokes not only architecturally classical forms, but also an almost 'generic' feeling of antiquity. At the same time, her works appear to live outside any denoted time period: they seem timeworn but they feel current, even futuristic, all the same.

The character of the secretary has long played a part in Donnelly's work (in her Q&A with Huberman, she expressed her fascination with the popular 1980s Italian television show *Pronto Raffaella?*, in which presenter Raffaella Carra sits at a desk with an old rotary phone, answering her audience's questions). In the front room of the gallery, *The Secretary* - an appropriated 1950s wooden desk - was a deceptive opener. Upon leaving the show, you feel somewhat betrayed by the work because it seems only tangentially related to the rest of the pieces. However you come to understand its role, *The Secretary* grounded the exhibition in a real time and place, serving as the portal between real life (the street, the gallery, the reception area, the desk) and Donnelly's spiritual, perhaps mythical, interior space.

Marina Cashdan



Trisha Donnelly
Untitled
2010
Travertine
156x81x19 cm



Trisha Donnelly
Untitled
2010
Black portoro
17x179x60 cm

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September 2010

ARTFORUM

Trisha Donnelly
CASEY KAPLAN

Comb-like. This is the word Trisha Donnelly uses to describe (to divine?) the process through which sound (a Russian Men's Chorus) becomes sculpture. It appears in the typewritten text "The Vortex Notes," 2002, a guide of sorts related to her edifying 2003 demonstration *The Vortex: TAKE THE HIGHEST MALE VOICE, LISTEN AND TRACK IT THROUGHOUT THE RECORDING, THE SOUND CAN COMPRESS LIKE A PHOTOGRAPH. WHILE LISTENING, FLATTEN IT INTO AN OBJECT. IT'S A COMB-LIKE STRUCTURE.* Attempting, successfully, to evoke an experience of synesthesia via a visual eddy in the mind's eye, the short text collapses easy distinctions among media, producers, and audiences—a gambit central to Donnelly's practice. In this exhibition, there were four stone monoliths on view: One had a small, carved biomorphic relief; the others featured jagged, toothed, or feathered comb-like forms.



Trisha Donnelly, *Untitled*, 2010, travertine, 61 1/3 x 32 x 71/3".

Cut by hand and with a rotary blade, the works were extracted from blocks of quartzite, travertine, Black Portoro limestone, and Rose of Portugal marble, and were installed with enough distance between them that navigating to, from, and around these firm figurants, some on wooden blocks, impelled a contemplative stroll. Donnelly dimmed the fluorescent lights of the galleries with gray gels and altered the architecture to create a series of parallel entrances. The looped, icy sounds of a mechanical jingle-jangle (bringing to mind the blade) emanated from above. The stage was set, and yet the performance seemed to be over—but time is never linear in Donnelly's art.

Yet despite—or perhaps because of—this disordered temporality, the show elicited a distinct feeling of anticipation, an undercurrent one senses in her exhibitions, which functioned here like a distorted telegram from her previous output. The comb-like indentations made the works seem at once old and new, perhaps of a different world and waiting to go back to it. A black-and-white photograph of a wave appeared as a cipher, pointing to epic, geologic processes that also conjure a slow sense of expectancy: the sedimentation of limestone, limestone's metamorphism into marble, sandstone's metamorphism into quartzite, and water's erosion of stone. The image appeared as an analogue to "The Vortex Notes," here linking water and waves to metamorphic rock as the text connects sound waves to comb-like structures.

The most peculiar work stood near the entrance of the gallery, before the reception area. Facing the doors was a meticulous reproduction of a vintage wooden desk, a hub for information left vacant, transformed into an empty vessel. Absences were important: The emptiness of the desk echoed the show's lack, at the artist's request, of a press release; moreover, all of the works except for this one, *The Secretary*, 2010, are untitled. It is fitting that the art world's desire for publicity, for facts and details, should be met with this, a new kind of control center, which also seemed a rejection, and a refusal of sorts. Donnelly's no, however, is an undoubtedly important no: an art "against meaning," to apply an idea from a remarkable recent talk by David Joselit, of a kind "whose nature is dynamic—whose form literally changes state either through material transformation, temporal reenactment, or spatial dislocation." Such dynamism, in Donnelly's art, is often left in suspension, with a plethora of thoughts and ideas (hers and ours) fading in and out of focus. It seemed necessary to put some of these fragments into words as I passed the desk, its empty top inducing one last moment of expectancy, on the way out.

-Lauren O'Neill-Butler

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REVIEWS

Trisha Donnelly

By Marina Cashdan
Published: May 27, 2010

Casey Kaplan Gallery, New York
Through June 26, 2010



Trisha Donnelly's "Untitled," 2010. Rose of Portugal, 21.8 x 35 x 19 in.
Courtesy Casey Kaplan Gallery

Trisha Donnelly's current show at Casey Kaplan, her fourth with the gallery, is made up of the crests and troughs of waves, compression and decompression, coming and going — immaterial gestures creating mass in the space as significant as the physical mass of the four marble sculptures that make up the show. In Donnelly's world, marble, an ancient material (and one that takes form through atmospheric compression), takes on a quality of lightness and delicateness. Through both the material as well as particular decorative embellishments, Donnelly evokes ancient civilization, a subject that she often explores. At the same time, the works live outside of any denoted time period: they seem timeworn, but they feel current and futuristic all the same, leaving them in a space suspended and detached from time, another dimension entirely.

A horizontal black portoro structure (all marble works untitled and dated 2010) lies low to the ground. A columnar form is carved through its center. Its position and the imperfect quality of the structure — grooves, cracks and rough surfaces — which is propped up on blocks of unfinished wood, give it a human quality and facing the dusty-rose colored vertical travertine work across the room and in the wavelike din of bells that seem as if they're coming closer and then moving away, the room feels almost funereal — a quiet, peaceful scene. Like the delicate and spiritual nature of her physical sculptures, the sound too takes an ethereal form, existing in the room with weight but simultaneously difficult to pin down. You hear it, you sense it, but the source from which it comes is impossible to define.

In the back room, a ten-foot-high quartzite work looms over the otherwise empty space; a black-and-white photograph of a wave that has not yet crested accompanies it. The smooth, glasslike surface of the water in the photograph speaks to the smooth, glasslike surface of the sculpture. The textured bubbling of sea foam in the photograph speaks to eroded central part of the sculpture. The remainder of the room is bare and quiet, empty but full.

In the front room The Secretary — an appropriated wooden desk circa the 1950s — digresses from the marble works. The Secretary grounds the show to a real time and place, serving as the portal between reality — the street, the gallery, the reception area, the desk — and Donnelly's spiritual and mythical interior space.

source: <http://www.artinfo.com/news/story/34766/trisha-donnelly/>

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PRESS RELEASE, March 20, 2010

Trisha Donnelly

Opening 4/2/2010, 8 pm

Exhibition on view: 4/3-5/23/2010

Press conversation: Thursday, 4/1/2010, 11 am

Lecture: 3/31/2010, 7 pm, Städelschule, auditorium

PORTIKUS

Trisha Donnelly shows at Portikus:

Two drawings on paper:

Untitled, 2009, pencil on paper, 66.5 x 47.7 cm

Untitled, 2009, pencil and colour crayon on paper, 66.5 x 47.7 cm

A work with fabric and enamel

Untitled, 2007, enamel on fabric, 140 x 90 cm

Four large marble slabs with carved parts:

All: Untitled, 2009, Carved black and white Labradorite bianca marble, 280 x 180 x 3 cm

A smaller work made of marbel

A video work:

Untitled, 2009, video, 0:28 min, loop

A sound piece

Two prints

Trisha Donnelly, born 1974 in San Francisco, lives and works in New York

Exhibition (solo): 2009: Museo de Arte Moderna di Bologna (MAMbo), Bologna; 2008: Centre d'edition contemporain, Batiment d'art Contemporain, Geneva; Institute of Contemporary Art Philadelphia, Philadelphia; Renaissance society, University of Chicago; The Douglas Hyde Museum, Dublin; 2007: Modern Art Oxford, Oxford; Casey Kaplan, New York; 2006: Air de Paris, Paris; 2005: Artpace, San Antonio, Texas; Kolni cher Kunstverein, Cologne; Kunsthalle Zurich, Zurich; 2004: Casey Kaplan, New York; The Wrong Gallery, New York; 2002: Casey Kaplan 10-6, New York; Air de Paris, Paris

Group exhibition (selection): 2009: The Object of the Attack, David Robert Art Foundation, London; If Tempo del Postino, A Group Show by Hans Ulrich Obrist et Philippe Parreno, Theater Basel, Basel; La recherche, Air de Paris, Paris; The Quick and the Dead, Walker Art Center, Minneapolis; Desenhos A- Z, Coleccao Madeira Corporate Service, Museu da Cidade d Lisboa, Lisbon; No Sound, Aspen Art Museum, Aspen; Every Revolution is a Roll of the Dice, organized by Bob Nickas, Paula Cooper Galerie New York; 2008: Time Crevasse, Yokohama 2008 International Triennale of Contemporary Art., Yokohama; Meet Me Around the Corner, work from the Astrup Fearnley Collection, Astrup Fearnley Museum of Modern Art.o 10; Blasted Allegories, Werke au der ammlung Ringier, Kunstmuseum Luzern, Luzern; Self Storage, The Hardware Store Gallery, San Francisco, California; The artist is a mysterious entertainer, De Appel, Amsterdam; The Sound of Things: Unmonumental Audio, New Museum of Contemporary Art, New York City; Uncertain States of America, curated by Daniel Birnbaum, Gunnar B. Karan, Han Ulrich Obrist, Songhuan Art Center, Beijing; 2007: 00-05, L'histoire d'une decennie qui n'est pas encore nommee, Biennale d'Art Contemporain de Lyon, Institute d'Art Contemporain, Villeurbanne, Lyon, curated by Stephanie Moisdon and Hans Ulrich Obrist; Depth of Field: Modern Photography at the Metropolitan. The Metropolitan Museum of Art, New York; The World as a Stage, Tate Modern, London.

For further information and for guided tours please contact info@portikus.de

With thanks to Josef Dalle Nogare Collection, Bolzano, Air de Paris, Paris and Casey Kaplan, New York

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The Art of Tomorrow. Edited by Laura Hoptman, Yilmaz Dziewior, Uta Grosenick, Distanz, Verlag, Germany, 2010. 118-121

TRISHA DONNELLY

1974 geboren in San Francisco, CA, USA,
lebt und arbeitet in New York, NY, USA
1974 born in San Francisco, CA, USA,
lives and works in New York, NY, USA

2007 2nd Moscow Biennale of Contemporary Art - Footnotes on Geopolitics, Market and Amnesia

2006 4th Berlin Biennial for Contemporary Art - Of Mice and Men

2006 Whitney Biennial - Day for Night, New York

2003 50th International Art Exhibition / La Biennale di Venezia - Dreams and Conflicts. The Dictatorship of the Viewer

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Es erscheint aus mehreren Gründen merkwürdig, über die Arbeit von Trisha Donnelly in einem Buch über "Morgen" zu schreiben. Ich beginne mit einem von ihnen: In ihrer Kunst ist die Zeit ins Wanken gekommen. Sie ist niemals linear - manche würden sagen, es gibt darin keine Zeit, andere behaupten womöglich, dass es darin nichts als Zeit gibt. Doch dann gäbe es darin kein Morgen, oder nur ein Morgen - das ist schwer zu sagen, in der Zwischenzeit lässt sie die einfachen Unterscheidungen zwischen Medium und Produzent, zwischen Künstler und Publikum ins Leere laufen.

In ihrer New Yorker Ausstellung 2010 waren vier Monolithen zu sehen. Einer von ihnen hatte ein biomorphes Relief; die drei anderen wiesen gezackte, gezahnte oder gefiederte Formen auf. Die Arbeiten wurden aus Blacken von Quarzit, Travertin, Granit und rosafarbenem portugiesischem Marmor von der Künstlerin mit der Hand quasi chirurgisch geschnitten. Die Schwarz-Weiß-Aufnahme einer Welle, kurz bevor sie bricht, erschien als eine verschlüsselte Botschaft, eine Andeutung langwieriger geologischer Prozesse, insbesondere der Erosion von Gestein durch Wasser.

Die Fotografie erinnerte an eine Arbeit aus dem Jahr 2003 in Donnellys Ausstellung im Institute of Contemporary Art in Philadelphia, die ebenfalls direkt an der Wand befestigt war und die einen großen Felsen zeigt, auf den sanft eine Welle zurollt. Der Begleittext zur Ausstellung fuhrte an, dass das hervortretende Fragment an das Gesicht und den Torso einer Frau im Profil erinnerte, an einen auf der Wasseroberfläche treibenden Karper. Darunter hatte Donnelly ihre Idee in kursiver Schrift formuliert: "Dies ist ein Film, der nur ein Bild zeigt." Ihre Kunst handelt mit solchen (materiellen, formalen und konzeptuellen) Besonderheiten, wobei sie freie Interpretationen durchaus begrüßt. Dies hat manche Kritiker dazu geführt, Donnelly und ihre Produktion als rätselhaft und geheimnisvoll zu bezeichnen eine bequeme Lesart, die schlicht die Forderung nach Lesbarkeit und den Wunsch nach Bedeutung maskiert. Doch es ist gerade die Fähigkeit ihres Werks, sich - vielleicht durch solche Spielräume der Zeit - über diese Forderungen hinwegzusetzen, die Donnelly zu einer der wichtigsten Künstlerinnen unserer Zeit macht, die weder gestern noch morgen ist.

It seems odd to write about Trisha Donnelly's work

in a book about 'tomorrow', for several reasons. I will start with this one: time falters in her art. It is never linear—some would say there is no time; others might argue only time. But then there is no tomorrow, only tomorrow; it is hard to say. Meanwhile, she is collapsing easy distinctions between medium and producer, artist and audience.

Her exhibition in New York in 2010 featured four monoliths. One had a biomorphic relief; the three others featured jagged, toothed, or feathered forms. The works were extracted from blocks of quartzite, travertine, Black Portoro limestone, and Rose of Portugal marble, and were cut by the artist's hand, as though surgically. A black-and-white image of a wave about to break appeared as a coded message, a suggestion of epic, geologic processes, particularly water's erosion of stone. The photograph brought to mind a 2003 work from Donnelly's exhibition at Philadelphia's Institute of Contemporary Art, also affixed directly to the wall, which depicts a large rock with a wave moving gently towards it. The exhibition guide suggested that the protruding fragment recalls the shape of a woman's face and her torso in profile, a body floating on the surface of the water. Below, Donnelly had added her idea in italics: 'This is a film that maintains one image.' Her art trades in such specificities (material, formal, and conceptual), even as it welcomes generous interpretations. This has led some critics to label Donnelly and her output as enigmatic and mysterious—a lazy reading that simply masks a request of legibility and a desire for meaning. But it is her work's ability to move beyond this insistence, perhaps through this slippage of time, which makes Donnelly one of the most significant artists today, which is neither yesterday nor tomorrow.

Lauren O'Neill-Butler

PARIS

“We Are Sun-kissed and Snow-blind”

GALERIE PATRICK SEGUIN

“I love the authority of black. It’s a color that doesn’t compromise.... At once a color and a non-color. When light is reflected on it, it transforms it, transmutes it. It opens up a mental field all of its own.” We owe this entirely personal definition to the painter Pierre Soulages, the inventor of *outré-noir*, ultra black, whose work is on view all winter on the seventh floor of the Centre Pompidou. Meanwhile, elsewhere in Paris, Galerie Patrick Seguin was also playing with a color that is simultaneously a noncolor. Here, though, the subject was black’s immaculate counterpart: the gallery, partnering with Zurich’s Galerie Eva Presenhuber for the occasion, resembled a vast white monochrome. For the viewer who ventured to discover the thirty-two pieces shown (including works by Sylvie Fleury, Fischli & Weiss, Liam Gillick, and Martin Boyce—whose sculpture *We Are Sun-kissed and Snow-blind*, 2005, a white steel armature topped with a shroud, provided the title for the exhibition), the luminous intensity could be hard to take. From the walls to the ceiling and down to the floor, it was almost as if the exhibition in its entirety had been whitewashed with the paint that is typically smeared on the windows of stores closed for inventory.

All that was missing, to my mind, was one of the “painted objects” of the French artist Bertrand Lavier, who has used white-wash so well. Instead, from the horizon of this glaringly bright landscape, one was offered the beautiful tondos of Karen Kilimnik, including the snow queen causing a blizzard in Siberia, 2008; Urs Fischer’s petrified sculpture, a still life combining ski boots and a dead tree branch that one might find after an avalanche; the hand imprint left by Ugo Rondinone in the wall (*twelve sunsets, twenty nine dawns, all in one*, 2008); or the small *Untitled* video, 2008, by Trisha Donnelly. If white, like black, is often considered to be a noncolor (in the same way that a continuous sound spectrum is white noise), in this setting it seemed to exhaust the infinite spectrum of its declensions. At times it was matte and pale, crushed by its own symbolic weight, as in *Invisible Man*, 1999, a painting by Tim Rollins & K.O.S. that echoes Ralph Ellison’s novel; at others it sparkled and gleamed, for instance in Doug Aitken’s hypnotic neon walkabout, 2008. Exploring the many shades of pale, this collaborative exhibition (which opened during the FIAC art fair) also thumbed its nose at the myth of the discreet and unobtrusive gallery space. In presenting not just a white cube but a white cube squared, a pluperfect white cube that had absorbed even the works it was meant to enhance, “We Are Sun-kissed and Snow-blind” served as an ironic and elegant reminder that the supposed neutrality of exhibition spaces is but an illusion.



-Claire Moulène

Translated from French by Molly Stevens.

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MAMbo
Museo d'Arte Moderna di Bologna

Trisha Donnelly
curated by Andrea Viliani
21st February - 13th April 2009



The exhibition conceived by Trisha Donnelly (San Francisco, 1974) for MAMbo - the artist's first solo show to be hosted by an Italian museum - realizes itself as a critical and narrative solicitation of the museum's function as well as of its own spaces-times. The exhibition features a site-specific architectural intervention which ghostly modify the perception of the overall museum and moves from there to different directions, intervening even on the communication modalities of the exhibition itself. Nevertheless any analytical description of Donnelly's show at MAMbo can suffice as either an introduction to or a summary of it. Generated on another spatial and temporal plane (an audio video recording of the Baroque Teatro Anatomico at Bologna's Archiginnasio Ubrary), the show lies outside of and moves toward and beyond its own spatial area and temporal momentum, intercepting and shifting on other symbolic as well as physical planes.

Trisha Donnelly investigates the way in which our thoughts are formed, our convictions, our experiences which generally contrast with what we understand as real and with what we think of as imaginary, and explores the subtle link between sensible and hypothetical. Her videos, drawings, installations, sound pieces,

photographs and 'demonstrations' fill their space and time almost imperceptibly, they come to you unannounced or are placed in a way which appears haphazard. They are the point of departure for a narrative based on simulations or on the acknowledgment of fortuitous occurrences - like the rays of light generated erroneously or by chance by the camera while shooting - and allude to a "state" which is not clearly placed, or they foreshadow events that are insinuated but not revealed. By focusing on the multiple boundaries and levels of the work itself and evoking within the limited and artificial dimension of the institutional formats alternative experiences which are typically associated with natural or historical events, Donnelly's artistic practice dwells in the interstitial space between information that provides and information that flows from it, areas where meaning is implied in other interpretations which, while expanding the emotional and cognitive impact of the information itself, become part of an unexpected, fluid, aerial movement of opening and potential meaning.

In keeping with a certain tradition of institutional critique and Conceptual Art Donnelly is in favor of a purification of the information that surrounds an exhibit which, like the works of the artist, represents an event which cannot be fully deciphered, an experience which requires a limited use of standardized or mediated means ("television versions") in exchange for more evocative, personal ones which facilitate an experience imbued in the more intimate sphere of perception, memory, intuition. Within this context, this show and everything that surrounds or precedes it (press releases or advertising announcements, invitations, guides as this one, etc.) marks the beginning of what we could define as a re-load (say also "re enchantment") of the space and time of the museum, the exhibit and the corollary institutional world.

The work of American artist Trisha Donnelly (San Francisco, 1974) investigates the way in which our thoughts are formed, our convictions, our experiences which generally contrast with what we understand as real and with what we think of as imaginary. and explores the subtle link between sensible and hypothetical. Her videos, drawings, installations, sound pieces, photographs and 'demonstrations' fill their space and time almost imperceptibly. They come to you unannounced or are placed in a way which appears haphazard. They are the point of departure for a narrative based on simulations or on the acknowledgment of fortuitous occurrences - like the rays of light generated erroneously or by chance by the camera while shooting - and allude to a "state" which is not clearly placed, or they foreshadow events that are insinuated but not revealed. By focusing on the multiple boundaries and levels of the work itself and evoking within the limited and artificial dimension of the institutional formats alternative experiences which are typically associated with natural or historical events. Donnelly's artistic practice dwells in the interstitial space between information that provides and information that flows from it, areas where meaning is implied in other interpretations which, while expanding the emotional and cognitive impact of the information itself, become part of an unexpected. fluid. aerial movement of opening and potential meaning.

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Andrea Viliani
(television version)

I am writing along
the basic parallel of these rooms
I owe to the water veins that lay under this city.

The corridor was and is will always be necessary at the reached top of a set of steps,
left and right to the mind of a leftward moving plow.
I did not but the space warranted a soft peach strobe. Laid into and semi-fresh.

I could go through like this and say

\\

The first room is a view, long ache-r red line 4 teeth of the ancient future leaned up on their
solid leg.

The firstish side room is greened by a new horizontal brain. Above mind and mine.

The second is need for the mist, left leaning trees to guide the growth of the mountain, the creamed cloud is the back of one such.

The third room handles all motion, the rise of man into celestial thoughts and the rotation of mistakes. The point of the edge
is The Rotation.

But in it rests a new wave, in rapid line repeats one radiating face turned forwards to the
atmosphere.

Leave off the last room, all drawn scripts for tv-ish archive and a mechanical mind where I am and keep mine, California
registration Delta 88. The apricot fantasy rests on a handle, necessary for the return call back to the coast.

///

This is the state of the rooms which are true and the stuff that one is at the end.

Too.

But there is a timing not rememberable, when a machine wrought sounds from shining the stone and were brought into a convent which
used to hold

sisters in growths of prayers and growths of worms, hired for silk.

It was taken this machine at material and turned by the space of the space into a scaling metallic, a liquid principle at the
center of which a silver blade

swings massive in speed from left to right, reverses the direction of THIS space and breaks forward into the atmosphere in
millions of flat thin static portions, a sideways rain, I see it in a celestial transit.

Ladies of the space wrought the machine.

Coming from the double arms of the soft walls of a place like this.

I did not resist.

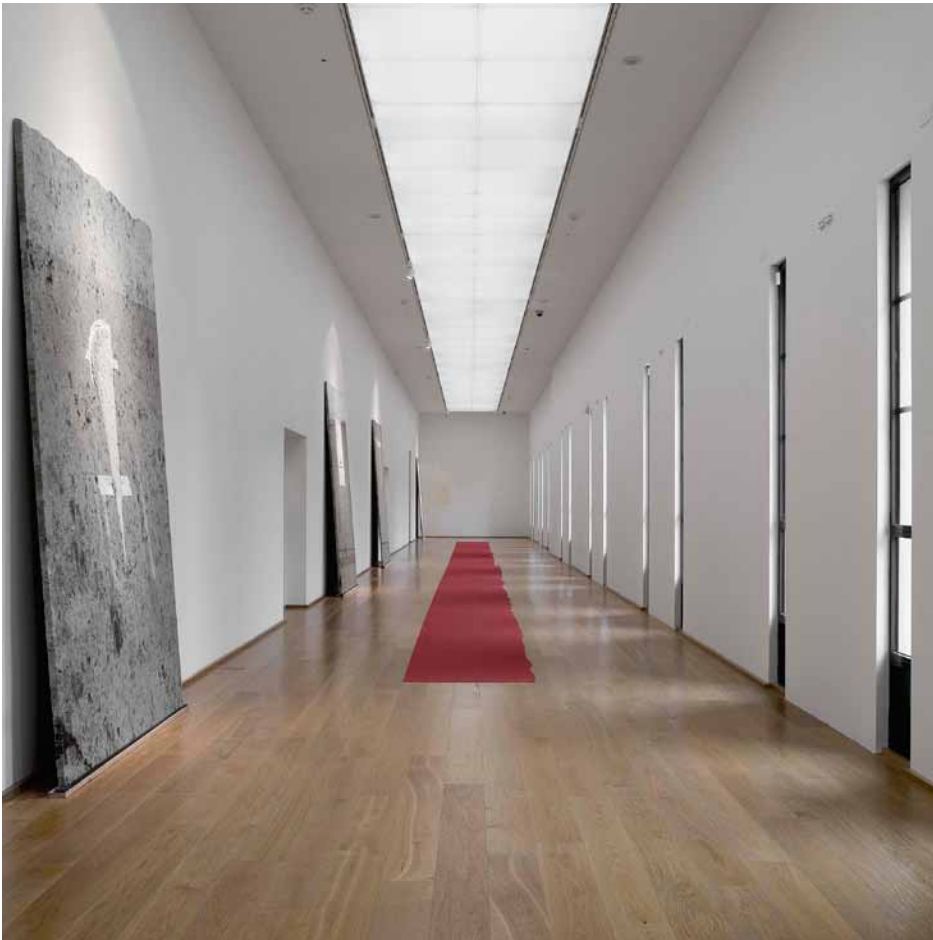
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frieze

March 2009

Trisha Donnelly

MAMBO, BOLOGNA, ITALY



The guiding principle behind Trisha Donnelly's new project for MAMbo is the desire to render both the museum and the visitor's experience of art captivating. The spatial and temporal elements of the exhibition are enlivened by evocative dilations and juxtapositions of architectural, visual and audio elements designed to create a narrative that operates on several semantic levels. The first work in the show is a small, black and white photograph (all works untitled; all 2009) of a female face partly obscured on one side by a soap bubble: the delicacy of this unfocused photo looks like a Donnelly's invitation to the viewer to approach the exhibition with an inquisitive mind.

A sense of unpredictability runs throughout the show, and can also be perceived in the next work, for which the artist has modified the architecture of the first, long gallery of the museum – a former bakery constructed next to the site of some now-subterranean streams. Donnelly has produced the sensation of energy flowing through the empty room, like the water in the underground channels, by her subtle modification of light in the space. She has reduced the long line of windows that flank one wall to narrow slots, so that only slivers of light penetrate the space, creating a stroboscopic effect that is intensified by the gloom within. Moulded by these fluctuations in light, the



space seems elongated and merges with the next gallery, in which it is possible to discern only a long strip of red carpet on the floor, one edge of which has been roughly cut by the artist.

The carpet wasn't initially intended to be part of the project; it was only placed there during the installation of the show as a means of protecting the floor. However, as often happens in Donnelly's work, unanticipated effects led the artist to modify her creative process. In the same room, a row of four large slabs of grey marble lean against a long wall opposite the obscured windows. Each slab is engraved with enigmatic designs that evoke abstract shapes or natural forms. Like screens, the slabs reflect both the light streaming in from outside and the shadows cast by the viewers that superimpose themselves onto the patterns in a game of chance invention.

The exhibition presents a 'reloading' of details, both real and imagined, which stems in part from a preliminary work by Donnelly that involved mapping some of the places she had visited in Bologna. These include historical locations – such as the Anatomical Theatre of the Archiginnasio Library, the network of underground streams and the former bakery of MAMbo itself – as well as indirect conceptual influences, such as the metaphysical paintings of Giorgio Morandi (who is also showing at the museum), about whom the artist writes in the press release for the show, and the radio waves that penetrate the atmosphere (the inventor of the radio, Guglielmo Marconi, was born in the city). All these references are alluded to throughout the exhibition in small-scale, black and white photographs as well as in one particular working process that Donnelly refers to as a 'scanning' of found images, translated into video projections, drawings and marble or fabric objects.

Donnelly's aim is to reduce the information we receive from accepted codes and linguistic superstructures in an attempt to rekindle intuition, memory and free association. The works on display, for example, don't have titles. Even at the level of institutional communication, Donnelly's focus is on developing a diverse narrative for the exhibition, personally producing the press release, the invitations and the visitors' guide to promote a sui generis approach that combines the historical and the personal in an open dialogue.

Marinella Paderni

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centre d'édition contemporaine

TRISHA DONNELLY

Exhibition from October 10 to December 4, 2008

Opening : Thursday October 9, 2008, from 6pm

Finissage (with the presence of the artist) : Thursday, December 4, 2008, from 6pm

While Trisha Donnelly produces drawings, photographs, videos as well as sound pieces and performances, she doesn't just decline techniques. Instead, the different mediums she uses are reservoirs of reflections. Even the space and time of the exhibition are seen by the artist as receptacles of references - historical, geographical, symbolical and spiritual -, of associations of ideas and reminiscences.

Rather than thinking of Trisha Donnelly's works as mysterious and impenetrable, one should see them as attempts to escape the constraints of the production and materialisation of any object and to go beyond the spatial and temporal limitations of the exhibition. Maybe Trisha Donnelly is just not where we think she is?

For her personal exhibition at Modern Art Oxford in 2007, she wrote the visitors' guide, which first sentence reads "Let me explain." Thus, well after the opening of the exhibition, the artist was still present to accompany the visitor in his tour. In the same show, one of the exhibition room was divided in two. A corridor, resulting from the division, led to a pile of cut branches. This intrusion of natural elements in a parallel space was a link to and a reminder of the external reality, a kind of afterthought to the exhibition.

Trisha Donnelly scrambles the codes of exhibitions. She stretches their usual temporality, explores what comes before and after, what lays besides, the interstices, the in-betweens. What happens between each of the thirty-one black and white photographs of *The Redwood and The Raven* (2004)? Each day of the exhibition, one photograph representing only one movement from a sequence executed by the dancer Frances Flannery is shown; the entire choreography could then be perceived only by a visitor who would come every one of the thirty-one days. Here, the work modifies the temporality of the exhibition and not the other way around. Trisha Donnelly slices and diffracts time and space. She tears away the upper left corner of a drawing *Untitled* (2005) that she gives to an anonymous person. There again, the artist makes us project ourselves elsewhere, some place outside the limits of the work. *The D from W* (2005), the photograph of a "warrior," wearing a long white dress and armed with two swords, whose head and feet are not shown, might give us a metaphorical lead that would place Trisha Donnelly's work somewhere between heaven and earth.

The exhibition at the Centre d'édition contemporaine will open without the artist being present, but she will be there for the closure. Between the opening and the finissage, a new installment will present a series of recent photographs, hidden away and put aside during the first time of the show. The artworks, which will emerge during a second time, could represent premises of a new event - the finissage - and lead to a new work. This unusual temporality of the exhibition, here reversed - an ending like a beginning - and in two parts - a second and a new installment - will give Trisha Donnelly, finding again a free space, out of vision, in a third "movement," the opportunity to make an edition.

TRISHA DONNELLY

Born in San Francisco in 1974 ; lives and works in New York and in San Francisco.

Personal exhibitions (selection)

- 2009** Galleria d'Arte Moderna (MAMBO), Bologna
- 2008** The Douglas Hyde Gallery, Dublin
Eva Presenthuber, Zurich
The Renaissance Society, University of Chicago, Chicago
The Institute of Contemporary Art (ICA), University of Pennsylvania, Philadelphia
- 2007** Modern Art Oxford, Oxford, UK
Casey Kaplan, New York

Collective exhibition (selection)

- 2008** Meet Me Around the Corner - Works from the Astrup Fearnley Collection, Astrup Fearnley Museet for Moderne Kunst, Oslo
The artist is a mysterious entertainer, De Appel, Amsterdam
Blasted Allegories - Werke aus der Sammlung Ringier, Kunstmuseum Luzern, Lucerne
Recent Acquisitions, Gifts, and Works from Various Exhibitions 1985-2007, from the collection of Bob Nickas, White Columns, New York
The Sound of Things: Unmonumental Audio, New Museum of Contemporary Art, New York
The World as a Stage, ICA Boston, Boston
In Repose, The Galleries at Moore College of Art, Philadelphia
Gravity, The Museum of Modern Art, New York
- 2007** The World as a Stage, The Tate Modern, London
The Third Mind (cur. by Ugo Rondinone), Palais de Tokyo, Paris
9e Biennale d'art contemporain (cur. by Stéphanie Moisdon et Hans Ulrich Obrist), Lyon
Depth of Field: Modern Photography at the Metropolitan, Metropolitan Museum of Art, New York
Il tempo del postino (cur. by Hans Ulrich Obrist, Philippe Parreno), International Festival, Manchester
Good Morning, Midnight (cur. by B. Hainley), Casey Kaplan, New York
What We Do Is Secret (cur. by Amy D'Neill), Blancpain Art Contemporain, Geneva
Uncertain States of America, Astrup Fearnley Museum of Modern Art, Oslo; The Serpentine Gallery, London; Reykjavik Art Museum, Reykjavik; The Herring Art Museum, Herring
Empathetic (cur. by Elizabeth Thomas), Tyler School of Art, Temple University, Philadelphia

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Opening hours : Tuesday to Friday, 2.30 pm to 6.30 pm;
Saturday, 2 pm to 5 pm and by appointment

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Porter, Janelle. Trisha Donnelly. Philadelphia: Institute of Contemporary Art at the University of Pennsylvania, 2008.

The Line
Janelle Porter

This is the installation: a wall with one long line of art works, three sound pieces, a sculpture, a text, light and the space itself.

What can be seen is at stake. -H.D.¹

The exhibition can be approached from two entry points. The first view of the exhibition, though, is typically from a curtained entrance at the back corner of the gallery that divides Donnelly's show from another exhibition space. The gallery is a large, white rectangle 63-feet deep by 39-feet wide. It is relatively empty. The two halves of the gallery are vastly different. The entry side has 15-foot exposed ductwork ceilings and two doorways. There is no lighting and it is quite dim. Here, it is like a vestibule.

A doorway to the second-floor lobby is framed by HW, a sculpture, and the only freestanding work here, composed of two large, white fabric panels each with a mirror-image embroidered drawing. It is pulled apart, like a bracket, with each panel facing the other in reflection.

The other half of the gallery has 39-foot walls extending to four bands of north-facing clerestory windows. This is an expansive, cathedral-like space. Only natural light and fluorescents in the window bays light the gallery. The brightness varies according to the time of day, and at night the quality of light from the fluorescents is like twilight.

1. Jerome Rothenberg and Pierre Joris, eds., *Poems for the Millennium* (Berkeley and Los Angeles: University of California Press, 1995), 378.

On the western wall of this lofty space is installed the line of art works. A doorway in the left corner interrupts this wall. The line begins immediately to its right edge. Drawings, paintings, sculptures, photographs and videos are installed, cheek by jowl, with an equal distance between them. The twenty-four art works, dating from 1998 to 2007, read chronologically from left to right, though there are several disturbances to the order. They align along a bottom edge, as if resting on an invisible shelf. One large photo, however, hangs above another, reaching high up the wall.

The line of work performs two simultaneous functions. First, it is of a piece, an autonomous gesture. Second, it is an equalizing force. It could be said that no one work stands apart from the line, but it can also be said that each asserts itself. The line is one thing from far away, and another in proximity. It is an invitation. Part of one's experience of the show is the distance one must walk from the gallery entrance-up to the line, as well as the movement of one's body as it travels, along the length of the wall, from work to work.

Every twenty minutes or so, one hears a sound piece. Three separate sound works are installed here, and one is played each day, at my discretion, on a loop. Dark Wind plays quite low, a wind that blows through the building; Oh Egypt is a loud, repeated chant; and Untitled (Bells) is a distant chorus that seems to emanate from a nearby church.

This book presents the line twice: once photographed by day, once by night. The photograph installed above the line, high on the wall, folds over the top of the paper, reproduced upside-down on the opposite side. Two installation photos document the entire gallery from either end. The text piece, In the recombination of the not so vast distance (The vortex), was represented in the exhibition by a photocopied gallery handout with its accompanying sound recording accessed by telephone.

... I watched enthralled from the empty deck as, every day, for the space of a few minutes, in all quarters of a horizon vaster than any had ever seen before, the rising and the setting of the sun presented the beginning, development and conclusion of supernatural cataclysms. If I could find a language in which to perpetuate those appearances, at once so unstable and so resistant to description, if it were granted to me to be able to communicate to others the phases and sequences of a unique event which would never recur in the same terms, then-so it seemed to me-I should in one go have discovered the deepest secrets of my profession: however strange and peculiar the experiences to which anthropological research might expose me, there would be none whose meaning and importance I could not eventually make clear to everybody. -Claude Levi-Strauss ²

The following annotated checklist describes the physical appearance of each work in the exhibiton, as installed, from left to right.

Trisha Donnelly's (TD) responses are set in italic.

study for Danang, 2005
pencil on paper, 11 1/2 x 8 1/4 inches
Collection of the artist

A sheet of white letter-size paper hangs from a pin in each top corner. It is folded twice horizontally, as a letter is to fit into an envelope. The creases are heavily worked like they were repeatedly folded. On the top third of the paper is a line drawing of the side view of a wide-brimmed hat. The hat floats, as if the wearer, turned in profile, were invisible. The penciled line is dark and thick, and sketchy in places. The underside of the hat brim is shaded. Three straps hang from the underside, two on the far side, one on the near. They form a loose knot a few inches underneath the hat, then intertwine and dangle, ending just above the bottom fold of the paper.

Untitled, 1998-99
DVD projection, 4:30 minutes
Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A video is projected small on the wall from three feet away by a video projector inside a white pedestal. The video documents the fluid movement of a woman moving up and down in slow motion. She moves upward into the frame from the bottom (though we never see the ground), then down. She wears simple white clothing: a long-sleeved, close-fitting T-shirt, loose pants and white high-top sneakers with black shoelaces and markings. Her dark brown hair is long and loose, and as she moves into the frame her hair follows the arc of motion. She executes a choreographed gesture—an unidentifiable, but quite intentional, movement. Though the video is dramatically slowed, the movements occur in quick succession and last between eight and eleven seconds each. There are twenty different gestures, then the video repeats on a loop. It is mesmerizing and soothing, like watching a small fire, or the ocean.

The Slowness, 2004
pencil on paper, 36 x 24 inches
Private collection, Toronto

A pencil drawing, on a large, pale, dull yellow sheet of paper floating on an off-white mat in a simple black frame. An oblong form descends from a point several inches below the top edge of the paper. This form is a few inches long and shaped like a tongue. At the top, enhanced by shading, it is contoured as along a ridge. In this way it looks like a waterfall descending from a concave edge. Drawn with tiny pencil lines, it is denser at the top half of the form. Just below where this form tapers is a capital letter N rendered in solid, dark pencil. The graphic, simple typography extends its two long rectangular legs off the lower edge. This letter N has long legs.

Canada, 2002
C-print, 16 x 19 3/4 inches
Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A grainy black-and-white photograph pinned to the wall at each top corner. A white border, quite wide at top and bottom but narrow on both sides, frames a picture of a coastline. The image is divided into four horizontal bands: sky, land, water, water. The frontal plane of water is bisected horizontally, the section in front darker than the smooth, silvery line that is the middle ground. Two stems of vegetation poke vertically into the right foreground. The darkened tree-lined coast has few defining geographical characteristics. Its fog-enshrouded evergreen trees rise slightly in elevation as they recede. The sky is white, and curves around the hill like a bonnet.

California, 2004

8mm film transferred to DVD, 20 minutes

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A video is projected small on the wall from three feet away by a video projector inside a white pedestal. The image is divided vertically, and equally, into three fields, each with an animated white element against a black background. All three elements are pixelated and degenerated as if repeatedly, digitally manipulated. At either side is a seemingly identical (though possibly flipped and tilted) image of a white, tubular ring. These pendant rings tilt outward from one another. Each is enclosed in a square (with the fourth side completed by the outer edge of the video projection) formed by a lighter hue of black from the middle component. The ring's opening is collapsed, forming a tight ellipse. A horizontal bar, short in relation to the height of the ring, bisects each ring. The rings vibrate and shake, recede and advance. They distract, pulling one's eyes outward in opposing directions. The centerpiece is a flickering word, "Frances," written in a curving upper - and lower -case font. The video has a flatness to it, moving beyond two dimensions into one.

TD: This is a transmission.

The Hand That Holds the Desert Down, 2002

silver gelatin print, 5 x 7 inches

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A small black - and - white photograph adhered directly to the wall. The tones are very light, silvery grays. A white border frames an image of a striated mound. A minute dot patterning indicates that the image was photographed from a book or newspaper. The picture appears to be a close-up of a massive stone ruin. The stone is striated horizontally and tapers down to the left. A tubular form comes from around the back and curves upward to the right, hanging over a long flat shape at the side (in the foreground) that has four curved indentations at its end (like a paw). The meeting point of the rough mound and the smooth foreground ceates a strong line...

TD: And this is the Hand that Holds the Desert Down. And I have this as a recurring image: if the back paw of Ramses were to lift, the desert would rise up into the atmosphere grain by grain.

The Vibration Station, 2002

silver gelatin print, 4 x 5 inches

Collection of Bob Nickas

A black-and-white photograph over-matted with off-white board and framed in dark gray painted wood. The photo shows the pipe section of a large pipe organ. The image is flipped upside-down, creating an unusual disorientation. The pipes rise and descend in ranks. The form of the organ, which sweeps outward from a narrower base, is tightly cropped. The upsidedown organ is turned into a chandelier, a hanging form that feels as if it were swinging toward the viewer. Strong vertical elements and a dark background, with blacks and whites mixing elegantly with silvery grays, dominate the image. The grays of the base/top are echoed at the bottom of the photograph. The forms mimic one another.

TD: This is The Vibration Station.

Untitled, 2005

C-print, 24 1/2 x 17 inches

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A white-bordered photograph, pinned to the wall at its four comers, of black gloves against a black backdrop. The only tonal variation in the inky surface comes from a subtle sheen on the leather gloves, a glint that emanates from a single illuminating source off to the right. The long gloves stand upon their fingers, just to the left of center, bearing downward forcefully. The hands are tightly clasped and oddly disorientating. The front hand's fingers are pressed firmly into the ground, with the middle finger bent backwards at an extreme angle. The gloves end abruptly-deprived of actual arms, perhaps - just short or the top of the photo.

TD: It is still not the time to talk about this.

Untitled, 2006

pencil on paper, 16 1/2 x 11 1/2 inches

Collection of the artist

An off-white sheet of paper pinned to the wall at each top corner. (The right-hand pin also holds the drawing immediately to the right.) A small pencil drawing is located just above center. A fine and sure vertical line begins, then curves to the right, then back, before continuing straight down. A spear-like fonn pushes at the curve from the left. Two motion lines radiate from this point. On the right of this push out vertically stacked capital letters spell RHOMBERG. Just above the R and below the G are decorative flourishes.

Untitled, 2007

pencil on paper, 16 1/2 x 11 1/2 inches

Courtesy of Casey Kaplan, New York

An off-white sheet of paper pinned to the wall at each top corner. (The left-hand pin also holds the drawing to the left.) From near the top left-hand corner a thick, modeled line descends at a sharp angle toward the center of the paper. This gray, spear-like form ends at a point and pierces a diaphanous form rendered in pale blue pencil. It is barely discernible, with only a few lines creating an oblong, shape-shifting entity. At its top, blue hatch lines trickle down as if around a domed-shaped object.

Untitled, 2007

C-print, 10 x 8 inches

Collection of the artist

A black-and-white photograph affixed directly to the wall. A white border wider at top and bottom than at the sides frames the image. In a classical motif, heavy drapery hangs vertically and sweeps horizontally across a surface, as if on a bed. The material is thick enough to crease and wrinkle and carry form. The drapery is stained and spotted, though the graininess of the image permits that the photo itself may be the thing stained. The drapery on the left is of slightly darker hue, and here and there the black background peeps through. On the right is a rounded shape that sharply contrasts with the long lines of drapery. It looks like a darkened face, in profile as if reclining. It is partly enshrouded in a tightly wrapped, thin white cloth.

Untitled, 2001

C-print, 5 x 7 inches

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A black-and-white photo affixed directly to the wall. A white border frames the image of a rock jutting out of water. Waves eddying around its base suggest it is an ocean rock. The rock rises from the left, descends, rises even higher to a peak, descends deeply, then rises and plateaus creating a slightly rounded third peak. The top of the rock is slightly lighter than its sides. The shape of the rock suggests a woman's head and

torso in profile, as if floating on the surface of the water.

TD: This is a film that maintains just one image.

Untitled, 2003

latex balloons and acrylic, 36 x 18 inches

Courtesy of the artist and Casey Kaplan, New York

A shallow, rectangular acrylic box hangs by two metal, L-shaped hooks. The backless box rests flush against the wall. Inside are suspended two long, matte black balloons of approximately the same length, centered top to bottom. They are attached at a single point at the top where the balloons are tied shut. From there, they curve slightly outward, then taper toward each other at the bottom, like a wishbone, or an upside-down V. Upsidedown victory.

TD: 44 DT HANOI is 44 days to Hanoi. Found a friend in this mis-faced "victory." For all intensive purposes.

Untitled, 2007

foam rubber, 47 1/4 x 29 inches

Collection of the artist

A rectangular piece of brownish-green foam hangs on the wall, bowing outward slightly as if breathing. The slab is composed of two layers, and its edges are quite rough as if sawed with a dull blade. The foam's appearance is porous, fleshy and matte. There is some discoloration and fading at the edges. A complex sequence of shapes carved into the surface dominates the top half of the foam. A horizontal line curves downward vertically at both sides, then turns under to create an upside-down squared U-shape. Within these edges the foam is roughly gouged out, creating a depression below the true surface. In the center of this area, a line rises to a soft peak at which point it meets the topmost horizontal line. Under this peak two lines, stacked horizontally, are deeply cut. The top line is straight; the bottom's ends curve around the top line like a smile on a mouth. Under the center of these two lines begin two deeply carved horizontal lines. They move outward horizontally for a few inches then curve softly and continue vertically downward before tapering off. The left-hand line ends, then resumes as a shallowly carved line. Just underneath where those two lines began is a series of curving forms. Five small lines cut into the foam arch upward and fold over themselves, like canes. They vary in size, with the longest in the middle and the remaining four decreasing in size as they move outward. Pencil tracings follow their top curves on all but the leftmost form. Finally, two side-by-side vertical lines descend below the cane-shaped forms. Each is deeply gouged with a long groove running the length of each interior section.

TD: I rolled this around for a month and nothing was seen until now I suppose. To cut foam is a sideways peel after a deep cut. I can't help but think it would be a good way for doctors to practice. without damaging flesh. It is like flesh carved away. I saw it on wheels as a lamp on a path. A materialized punctuation. A Hades mile-marker? Only by film-set misuse I guess. If you were filming The Frogs or something like that. More it was a carved form with all revealed by a penetrating light from within its two faces.

The D from W, 2005
C-print, 13 1/2 x 9 inches

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A black-and-white photograph with a white border is affixed to the wall. A figure in three-quarter profile stands at the center of the image, its head erased by a wide band of black that begins at the figure's shoulders and extends to the top of the photo. A pendant black band begins just below the figure's feet and extends to the bottom of the photo. The photo is pixelated like a video still, or as if it were photographed with the camera quite close to a window screen. The tonal distortions indicate the photo was printed in negative. The figure is dressed in a billowing, kimono-style white robe. The cut of the robe is formal, with wide, banded sleeves, and a dark scarf hanging loosely at the neck. The figure holds in each hand a long sword, angled downward, the tips hovering just above the ground. The ground on which the figure stands stock-still is of varying textures and planes. A hazy, broken white line stretches across the photo, running behind the figure, and bisecting it in two.

TD: This is the Distance from War. The orbital warrior: no feet no mind.

Untitled, 2005
pencil on paper, 26 x 20 inches

Courtesy of Air de Paris, Paris

A pale purple-gray piece of paper is affixed directly to the wall at the top. The bottom hangs freely. A large section of the paper has been torn away, beginning at the middle top and curving toward the bottom left side. On the remaining right top half is a pencil drawing of an angled, rectangular form with a hard diagonal line at the top that curves just slightly over, and a ragged edge at bottom. The form looks like a waterfall excised from its particular geography. The drawn lines are mostly vertical and of even shading.

TD: The absent portion of this is in the hands of someone who keeps it from the piece here. Can it be that the fall of water re-

generates its own gravity? The fall towards a missing register. Hedm!, 2005

pencil on paper, two sheets, 40 x 27 1/2 inches each

Linda Pace Collection, San Antonio, Texas

A large sheet of peach-colored paper is pinned to the wall. A rectangular pencil drawing is centered on the paper. Overlapping hatch marks create a wave-like, random patterning across the surface of this form, darker in some places, and lighter in others. A jagged line, an area of the paper devoid of pencil, begins in each top corner of the form. These two lines move downward and almost converge, creating a funnel shape that extends the length of the form. At the bottom left edge, it broadens as if emptying out. The pencil shading is lighter within the two lines. On the right side of this form, a few nearly invisible trace lines describe ragged arcs.

A row of four oval shapes, evenly spaced, is situated in the top third of the pencil area. They glow a bright golden color, as if lit from behind. In each oval is a letter drawn backwards in a stylized script reminiscent of Blackletter, an old, traditional German font. From left to right they read: m, d, e, h. Were it not for the title these would be difficult to decipher. The m is followed by an exclamation point; the remaining letters by a comma shape. The letters slant left and right, as if bobbing in their golden orbs. The lights are a broadcast, a semaphore from afar.

TD: "Herr, Ebarne Dich Meiner!" it states. And is. A fall forward.

My lord have mercy on me.

The Receiver, 2006

ink and pencil on paper, 8 sheets, 15 3/4 x 11 3/4 inches each

Private collection, Brussels

Eight sheets of paper, one atop the other, are pinned to the wall at both top corners. A drawing of a robe rendered in blue ink over sketchy gray pencil lines is centered on the paper. The garment floats aloft, capturing the shape of an active, gesturing body. It is as if the body has evaporated. One sleeve crosses the front of the body, from right to left. On its chest drawn in pencil is a capital letter R. A multitude of straight lines create the outside edges of the letter, radiating out from its formed edges. The R is a silhouette only, missing its center.

TD: The receiver. All in all an electric word. The receipt of return is invited. Radiated out from positions harvested from bodiless bodies. R.E.C.E.I.V.E.R. Spanned over eight weeks. A blinking guide. Receiver.

The Bent Touch, 2006
lambda print, 36 x 10 inches
edition of 4

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A black - and - white photo is affixed directly to the wall. The image is a white box sited just off center, inside a long, narrow black rectangle. Five white dots float near the top: one each at left and right, and three slightly higher and in the center clustered to shape an inverted triangle. Immediately left of the three-dot cluster, a gray, brushy streak begins and stripes vertically to the bottom. Where it intersects the white box it flares outward like a smudge. In the white box are twenty-nine frames of a filmstrip. Near the top the frames are quite dark and murky. Only perceptible in a few lighter frames near the bottom is a dog on a lawn. The sprocket holes run along the right side. The strip follows alongside the gray stripe but bends to the right, like light through a prism.

TD: I shot a film of an Afghan dog. It ran around in a circle all lines of hair and bones. At one point the dog would reach up to a step and jump after his first leg touched. In searching it closer with a scanner (cause = broken editing machine), the touch itself in the film when bent caused a beam of light to form, radiating like an optical object.

People talk about absence. I think that a whiteness or a radiation like this is more /not yet/. The register of the sun by the eyes would lead you to believe absence. Instead, it is the incapability as of yet to see the forward moving thing. The sun is unviewable. Not yet arrived. The beam is a forecast. Not absent object.

Satin Operator (9), 2007
C-prints, thirteen photographs, 62 1/2 x 44 inches each
(one exhibited); edition of 5

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A large, white-bordered, black-and-white photo is pinned to the wall at each top corner. It hangs freely, slightly curving away from, then back toward the wall at the bottom. The image, a warped vertical form against a flat, medium gray background, is tightly cropped at top and bottom. The center form is mostly gray but for a white, indiscernible shape. A black-and-white photo (it has a telltale white border) wraps around a tubular object. At the top; clear plastic bubble wrap peeks out. After several vertical inches, the tube twists and bends dramatically in a downward motion, to the right-not physically -but digitally. It is stretched and blurred. The form seems to vibrate in this mostly white, warped area. The tube then straightens just enough to squarely meet the bottom of the photo.

Untitled II (Peralta), 2007
C-print, 62 1/2 x 44 inches
edition of 5

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A large, white-bordered, black-and-white photo is pinned to the wall at each top corner. It hangs down freely, slightly curving away from, then back toward the wall at the bottom. Though the image is in color, it is primarily colorless. The surface is quite shiny, streaky and largely black, however within the inky blacks are reds and yellows, which heighten background depth. A round, golden, shiny form dominates the middle of the image, just below center. It is convex at its rim, but recedes at the center, like a horn if one looked directly into its flaring bell. A white horizontal rectangle lies atop this form, a piece of paper perhaps. Its reflection in the shiny section curves the edges. In a stylized, incomplete typography letters spell PERALTA. Above this are three horizontal receding bands drawn in pencil. They echo the number of letters and relative shapes of PERALTA, though they taper so drastically as to make the forms illegible. They are echoes and shadows of PERALTA. From the center left of the golden circle a very bright form flares upward. It is intensely colored: orange at its base, then yellow, then white as it moves inward, and finally blue as it tapers.

TD: My sense of this pile was begun from its farthest point. My eyes felt inadequate so I used a bigger, slower camera with a roll of light that moves and takes in two ways. This image from all was an anchor as if the roll had to or would stop in any image at any time - this Peralta would be its register. What the lens would see as its reflection if it was cryogenically paused. Peralta. In repeat by still.

Untitled, 2007

enamel on fabric, 53 x 35 inches

Collection of the artist

A large, acid-green fabric-covered rectangle hangs on the wall. Its surface is slightly shiny and its texture allows a play of color depending on the light. The surface appears soft and puffs out, with the velvety fabric puckered on the sides where it meets the backing surface. Centered at the top half are painted three solid black shapes, two atop the third. Two horizontal black lines lie next to each other on a plane. The left-hand line is a long black dash, tapering in from the left, and growing in thickness as it moves right. It is not completely level. The second form is a horizontal line that drips down on the left. On the right, it tapers, ending in three short, oblong dots, like an ellipse. The bottommost form is a face-down L-shape; the long stem becomes the horizontal plane. The angle created is filled with black paint, as if it had been bulldozed haphazardly into this corner.

TV: There is no memory complete at times. When I rebuild the flat photographic it begins in triplicate from the left hand side. And pulls its way down into total. This is the beginning of the three that is the flat photographic. If that is clear.

Untitled, 2005

pencil on paper, 27 1/2 x 19 1/2 inches

Collection of the artist

A white piece of paper is attached to the wall with a pin at each top corner. From the top of the paper, at center, two thickly drawn, sketchy lines are drawn vertically. Part way down the page the lines become a modeled and shaded tube-like shape, a rope. This ends in a loose knot, the frayed end of the rope peeking out from under the final loop of the knot with lines of the rope extend in an outward angle from the knot, meeting a horizontal tube at either end, and forming a triangle. It is a handle and on its left side are the tiny letters JRO.

TD: My ripcord.

Untitled, 2005

C-print, 7 x 5 inches

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A black - and - white photograph is affixed directly to the wall. It is snapshot-scale and bordered by white. The image is of a man in a bay window, shot from a distance outside the building. This architectural feature is centered in the photo, with the top of a doorway opening discernible underneath, and a standard window just above, of which we can see only the bottom sill and a bit of glass. The wall of the building, made from roughcut stone and mortar, is of a style that betrays not only its age but its probable European locale. The window bay is paneled on the bottom half with windows on three sides. The interior hosts a rear opening and a round ceiling light fixture. The front is a large seamless pane with utility wires criss-crossing in reflection. The camera-side window (the photo is taken from a three-quarters angle) reflects the stone facade. The man in the window, judging from the scale of the structure, appears to be sitting with his hands clasped high in front of his chest. He wears a dark cap and sunglasses. Despite his dark lenses, there is no doubt that he stares directly at the camera lens.

TV: Man in the window. It has a use.

Dark Wind, 2001

audio CD, 30 seconds

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

The sound of a strong wind howling through structures.

TD: The transformative sound. Of a western too. The character turns at this sound from one state to the next. A lonely form this wind that when it lays down is a current.

Oh Egypt, 2004

audio CD, 3:30 minutes

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

A loud, excruciatingly-slowed voice chants, almost indecipherably were it not for the title of the work. It calls fourteen times. Each time the chant is slightly different.

Untitled (Bells), 2007

audio CD, 1:52 minutes

Courtesy of the artist, Casey Kaplan, New York, and Air de Paris, Paris

The sound of church bells from a block away. Several gongs are followed by a jaunty tune.

TD: Nice. I like that it is a block. By my head it was never but just orbiting, but now I prefer a block. Describes many things for me. I build them all with their proximity in an undermind. I know that they are distant by time and mindset but that they all build like a perpetual grid.

HW, 2007

embroidered cotton and steel, two panels,
140 x 43 1/2 x 3 inches each

Courtesy of the artist and Casey Kaplan, New York

Two large, crisp, rectangular white textile panels stand upright. A hidden armature holds them erect. The panels sit loosely on their frames and billow slightly near the bottom. On the top half of each panel is embroidered, in black and royal blue thread, thin lines and letters. The panels are mirror images of one another. The first panel features at the left four curving lines, embroidered in blue thread, increasing in size from left to right. The lines curve in a C-shape toward the right. They face four long rectangles, outlined in black thread. The lines are imperfect, their thicknesses varying according to the embroidery. These descend in size from left to right, tops angled down and bottoms angled up. Underneath the first and third boxes are two tiny letters: first a W then an H. The second panel reads exactly the opposite, with the black outlined rectangles angling upward left to right, and the blue lines curving outward from it on the right. The letter H lies below the second box; the letter W under the fourth. These two panels are positioned perpendicular to a doorway, one on each side.

TD: A Harvest of Waves. Is what this is.

January 17, 2008, 6pm

During the opening night tour, Donnelly, while answering my questions and offering her own comments on the exhibition, executed an action. Without explanation, she removed the lid of a long, narrow cardboard box and removed a large roll of quilted, black vinyl fabric. She laid it on the ground and unrolled it to reveal a black samurai sword. She unsheathed the blade, then the handle dagger, placing sheath, sword and dagger side by side atop the fabric. As soon as this was complete she reversed the sequence, sliding dagger, then sword into the sheath, rolling it back into the fabric, closing the box, and exiting the gallery with the package.

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Chicago Tribune .com

March 13, 2008

Alan G Artner

Mystery over mastery

Trisha Donnelly, who has an installation at the Renaissance Society at the University of Chicago, is a special case even on today's scene, where people take so much contemporary art on faith. The San Francisco artist, in her early 30s, creates paintings, drawings, photographs, videos, sound pieces, installations and performances, not seeking mastery in any media nor aspiring to communicate with an audience.

Whatever Donnelly does, she does because she can, and whatever meaning the results have may either be divined by her audience or not, as she doesn't make statements about the work and doesn't care to have anything in it show why all the parts necessarily go together. The response at higher reaches of the contemporary art world has been to give Donnelly exhibitions and, then, stand amazed at how what's in them is still not quite explained by the strategies organizers and critics have attributed. Everybody ends up being mystified to some degree, which, of course, is fine for the artist as long as everybody continues to believe in the mystery. Donnelly's work at the Renaissance Society will test that faith. It plays with the hall and gallery in ways that may seem familiar to anyone who has seen shows where the space itself became the work of art. But the interventions she has made do not appear intended to heighten visitors' awareness of a showplace for art as much as to elevate its banal secondary function as a space for congregation.

For the opening last month, Donnelly staged a "dance party" that included such rituals as the passing out of leis and a reading. The thought that few look at art during an exhibition opening presumably led her to eliminate all freestanding interior walls as well as to banish her drawings, carvings and a video to the margins of the room.

She also removed fluorescent tubes from recessed hall lights; replaced objects in vitrines with two identical abstract photographs; took out four windows from their frames; and concealed a recording of church bells (which plays every 15 minutes) in an air-conditioning duct. Benches of the sort that often occupy the space are upended, becoming white monoliths. The seat of one is a screen for a silent projection, apparently of digitized movement of liquid. A pair of Donnelly's slight abstract drawings is affixed to the undersides of all the benches, facing the bays like refractory children standing in corners.

A minimal drawing is also on a large, leather-like sheet draped over a desk chair visible from the gallery entrance. And, invisible to viewers, is a screen saver on office computers that documents a small, semiprivate reading Donnelly gave at the swimming pool of the Powhatan Apartments, an Art Deco masterpiece in the neighborhood.

How does all this add up? That's for you to figure out. Exacting about many things, the artist has been indifferent to many others, perhaps out of confidence that those who support her provocations will offer suitably large and sophisticated interpretations that go to the heart of contemporary art making. Seek and thou shalt find. It is what the faithful always do.

"Trisha Donnelly" continues at the Renaissance Society at the University of Chicago, 5811 S. Ellis Ave., through April 6. Call 773-702-8670 aartner@tribune.com

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Trisha Donnelly

Droitcour, Brian. "Picks: Philadelphia: Trisha Donnelly", Artforum Online.
<<http://artforum.com/picks>> July 29, 2008

ICA - INSTITUTE OF CONTEMPORARY ART, PHILADELPHIA
University of Pennsylvania, 118 South 36th Street
January 18–August 3



Untitled, 2005, color
photograph, 7 x 5".

Jerry Saltz wrote that Trisha Donnelly is a good artist who doesn't "mount good gallery shows." Perhaps only a public institution has the patience to let her hang her work right. In this churchlike installation, her works, as ever, are like icons—flat portals to the transcendental. A photograph of a sphinx paw that supposedly keeps grains of sand from floating into the air in *The Hand That Holds the Desert Down*, 2002; an organ with its pipes installed seemingly pointing downward, so that its music can be felt through the floor, depicted in *The Vibration Station*, 2002; and twenty-two other works are all arranged as if in an asymmetrical iconostasis. The line they create jags across one wall of the well-lit, narrow atrium. In the adjacent dim, low-ceilinged space, speakers emit haunting sound pieces, including a howling wind, a chant slowed to a rumble, and a carillon's peals from afar. The show's evocation of the sacred models the viewer's perception of the works to align it with the artist's own.

The atmosphere of reverence discourages discussion of the irreverent thread in Donnelly's work, but to ignore it would be misleading. After all, her art does not construct an actual system of belief. Rather, it suggests that she, like a synesthetic, is endowed with an uncanny cognition, only instead of blending colors and pitches, she sees eternity in oddities. In the last century, nondenominational transcendent art was austere abstraction, and while Donnelly's works can't always be called figurative—her rejection of mimesis is partly what makes them like icons—they include some plain, earthy elements that allow for ambiguous humor. There is the wide-brimmed, ribboned hat floating in *Study for Danang*, 2005; the pea-green hue of the velvety fabric in *Untitled*, 2007; the grumpy man glimpsed on his balcony in *Untitled*, 2005. Oddly enough, the exhibition best achieves its sacral effect when approached through the back door—not the well-marked entrance that opens onto a sidelong view of the pieces, but one that connects the dim rear chamber to the next gallery. The viewer can pass from empty darkness into the luminous row of artworks only by going the wrong way.

— Brian Droitcour

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March 27 - April 2, 2008
Issue 161

Michelle Grabner
Critic's Rating

Trisha Donnelly

Renaissance Society, through Apr 6.

Trisha Donnelly has brought a breath of fresh air to the Renaissance Society... literally: During her performance-cum-reception on February 24, Donnelly opened the gallery's windows-which overlook the U. of C.'s main quadrangle-and left them that way, defying our relentless Midwestern winter.

This gesture, counterintuitive and impractical, was remarkable in itself. It's also the only remaining trace of Donnelly's performance, except for several sketches, two chairs and some projection equipment. Donnelly never photographs her performances, and accounts of the opening vary. But what we do know is that she choreographed the reception to resemble a semiformal cocktail party with tuxedo-clad staff, an open bar, loud music and colorful leis made of fresh flowers. And Renaissance Society curator Hamza Walker read poetry.

Our trip to observe the grimy after-party floor didn't lead to regrets over missing the opening, nor did the sparse drawings and nippy lake breeze blowing through the gallery lead to a compelling poetic or philosophical encounter. But Donnelly's postmedium practice is designed to rewire an understanding of experience as commodity: The strength of her undertaking lies in language-- the tales and rumors offered up by curious art enthusiasts and eager students.

Visitors who see Donnelly's project out of context may ask to have their parking reimbursed. It's at its aesthetic and conceptual best when you hear about it from a friend who heard about it from a friend.

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The Renaissance Society

at the University of Chicago

Trisha Donnelly
February 24 - April 06, 2008

As Free As the Squirrels

No other humanist discipline has undergone as rigorous a self-examination as the visual arts. Well above and beyond an investigation into the nature of its being, the field of art has gone so far as to canonize works of so-called "anti-art." From the 1917 debut of Duchamp's infamous Fountain, which consisted of simply a urinal bearing a signature, to the sustained assault on visuality waged by conceptual artists, art by all accounts should have succumbed to its self-willed dismantling quite a while ago. Needless to say, this has yet to pass. Through earnest efforts artists have, however, expanded art's definition to the point where art is no longer a discrete class of objects or activities but instead a way of looking; art as a process of self-reflexive meaning-making, one that need not be mediated by illusionistic representation. A small tin of shit proudly produced and canned by the artist, Piero Manzoni himself, or a piece of candy courtesy of Felix Gonzalez-Torres are but two beautiful birds in a forest of signs that would render our existence legible. But despite exercising its right to remain silent, gregariously flirting with the irrational, and reveling in illegibility, art is still plagued with making sense in what is less a forest of signs and more a semiotic jungle as any and all things may assume a meaning no longer reserved for the more traditional work of art.

Tell me why the ivy twines? As if Trisha Donnelly's art needs a reason. Like ivy, Donnelly's work is as it does. Now that art is no longer a privileged site of meaning, Donnelly is as free as the squirrels to produce art whose justification would be its mere existence. Given that meaning may be produced with or without it, Donnelly is the first to admit that no one needs her art. In exchange, she has carte blanche to roam the highways, byways and interstellar lo-ways of thought with nary a care as to what makes sense save to her.

Calling hers a 'body' of work is almost claiming too much coherence for a highly heterogeneous output that includes drawings, photographs, audio works, sculptures, events (Donnelly is very wary of the term performance), and videos. Although it is tempting to cast her as the consummate post-medium artist, in her case that is already an over-determined category, for Donnelly genuinely has no medium. If anything she is a pre-medium artist, where "medium" could just as soon refer to a psychic. Not overly concerned with form, her art is the precipitate of a belief system fashioned within a web of signification where logic and superstition are virtually indistinguishable. When posed before any of her work, the question of why becomes interchangeable with why not. Donnelly has developed a form of martial arts and given lectures describing an alternate dimension. The latter, entitled THE 11th PRISMATIC, betrays her penchant for the rites and rituals of explanation in a broader sense.

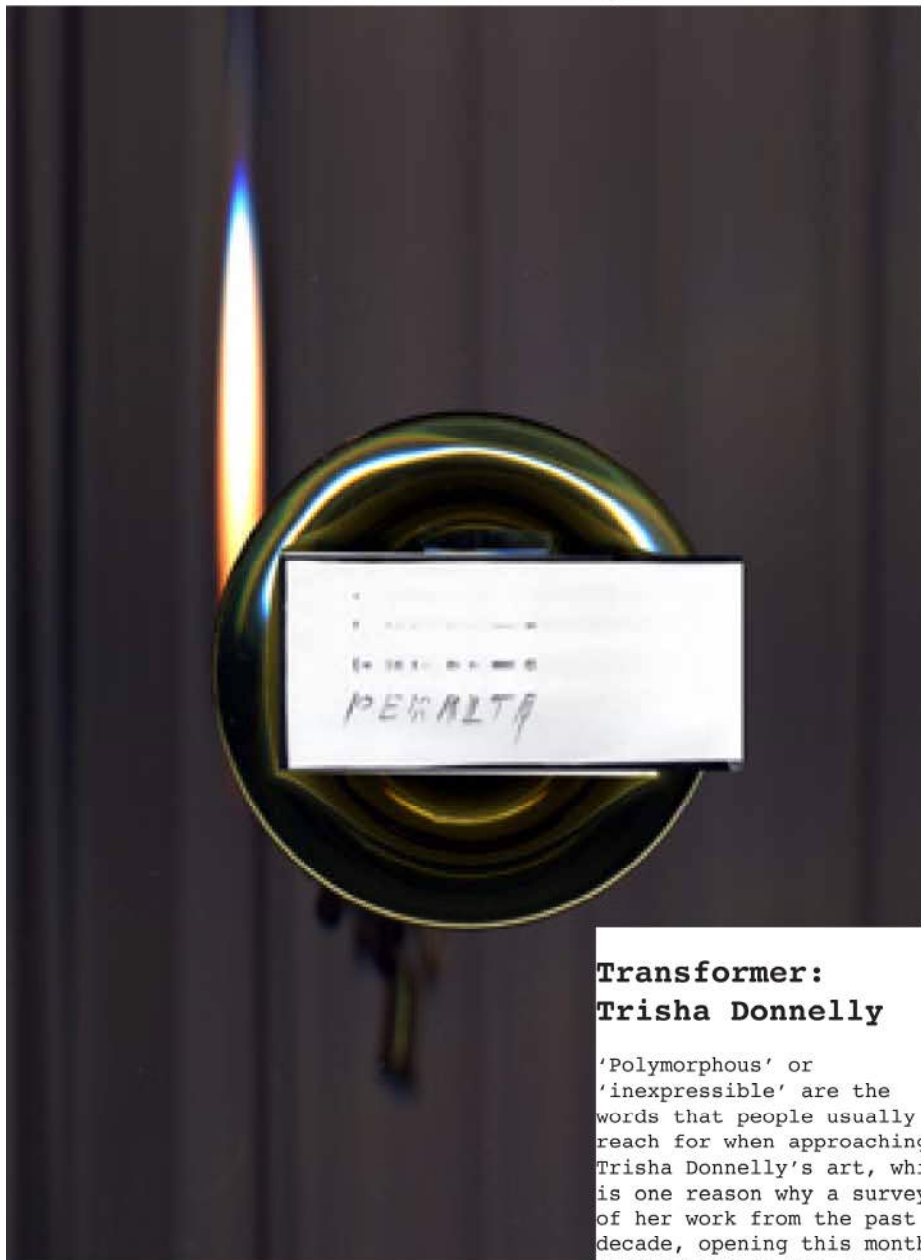
While much of the work is performative in nature, Donnelly avoids any relationship to an audience that the designation "performance artist" might imply. In addition, Donnelly's art, for all its freedom, tends to assume relatively conventional forms. In this respect it is very much legible as an art that, once slandered for being cryptic and hermetic, would now cite these terms as new-found inalienable rights. Any charges of obscurity are predicated on a claim to disclosure that Donnelly never undersigned. Instead, Donnelly would take stock in an artistic legacy whose liberatory potential has become, by her standards, over-burdened with a self-consciousness symptomatic of an excess of meaning; an excess she would prefer to convert into beliefs ranging from quizzical to outlandish. The result is an art that can be whatever. Accordingly, what she may do when invited to exhibit is often anyone's guess. The choice of attire (cocktail, festive, proper, black tie) for attendance at the opening, per TD, is yours.

Author: Hamza Walker

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Art Review:

January 2008



Transformer: Trisha Donnelly

'Polymorphous' or 'inexpressible' are the words that people usually reach for when approaching Trisha Donnelly's art, which is one reason why a survey of her work from the past decade, opening this month at Philadelphia's ICA, sounds so tantalising. Just what kind of brain-frying experience would it be to see her accumulated output? What wisdom would be gleaned, for example, from drawings realised in careful, delicate cross-hatchings representing an aura or delineating a void? Or from equally obscure choices of

photographic subjects, such as a menacing black wave or a headless swordsman? But then her art has never resided in the sum of its parts; it's more about going with a vibe: an intimation of all that art can be, which would be pointless to try to contain within anything as earthbound as definition. Photographs like *The Hand That Holds the Desert Down* (2002) or *The Vibration Station* (2002) invite us to reverse our way of thinking in order for an act of creation to take place. The first is an image of a sphinx, its massive stone paw perhaps not resting on the sand but keeping every grain from flying into the ether; while the other is a church organ shown upside down, as if hanging from the ceiling.

Donnelly's most notorious piece remains her arrival at her 2002 exhibition at Casey Kaplan astride a white stallion, from which she decreed the surrender of Napoleon. Questions as to why she should address the status of a long-fallen European emperor arose only to be obscured in the hazy poetry of her pronouncement: "With this I am electric, I am electric." These are deceptive, simple gestures with which the artist is able to do nothing less than unsettle the fabric of the universe: with Donnelly, it seems, the more you look, the less you know.
Skye Sherwin

Untitled II (Peralta), 2007, c-print,
159 x 112 cm, edition of 5. Courtesy
of the artist, Casey Kaplan, New York,
and Air de Paris, Paris

TRISHA DONNELLY
18 JANUARY - 20 MARCH
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frieze

Issue 112

January - February 2008

A sign insisted that access to Trisha Donnelly's exhibition at Modern Art Oxford was gained via the museum's front stairs; the three spaces that the show inhabited were clearly intended to be experienced in sequence. An optimist might therefore have expected an unfolding narrative, a progression of scenes, or an installation that, in having a front, a best side, signals awareness of the viewer who stands before it. Instead, the untitled installation of diverse objects that filled the galleries hovered uneasily at the edges of the rooms or in corners, like shy children pushed reluctantly into a party.

The first object to catch fire in a corner of the viewer's consciousness was a looming and lumpen structure near the top of the stairs. An off-balance pillar covered in baggy black fabric, it lurched towards the high ceiling, made two right-angled turns and ended pointing loosely back at the floor. Attached by straps to the room's metal rafters, it defied all the expectations one might have of an object – and particularly a work of art – of its size. Without composure or convincing physical integrity, it seemed embarrassed at its own existence, responding to the space's shape and dimensions without answering them in any sensible way.

Just preceding this ungainly leviathan, but only noticed afterwards, was a small pencil drawing pinned to the wall. Hesitating between the authority of a diagram and the abbreviation of a preliminary sketch, it provided just enough information to invite contemplation but just little enough to permit decryption. A guide to the exhibition, written by Donnelly, began, not without a trace of irony, 'Let me explain'. In a text incorporating the sorts of grammatical dead-ends and non sequiturs that she employs in her work she refers to the black fabric pillar as 'a type of necessity ... not a sculpture and not a prop. More of an appearance.' The drawing is 'a battery', and Donnelly goes to some length to identify each of its elements and its role in an arcane and ambiguous system of energy production.

At the far end of the space ('I rate it as a ballroom', writes Donnelly) the mood lightened as a mossy exuberance of evergreen Leylandii foliage frothed over the edge of a balcony. From behind it, a recording of soupy, upbeat lounge jazz played on repeat: the kind of culturally superior aural wallpaper that lines theatre wine bars. Vases of roses either side of the next doorway further encouraged viewers to drop their guard; perhaps Donnelly's show needn't be as taxing or unyielding as at first it appeared. After all, most of it looked, from a distance at least, much like the kind of art we are all familiar with, particularly the final room of drawings, paintings and prints. It is only up close that it

looked somehow 'wrong'. Gold panels seemed to employ the language of Minimalist painting but, as we neared them, turned out to be generously padded silk and velvet supports for concise, delicately painted marks that sent our understanding of them glancing off into fruitless figurative or functional interpretations. In a world in which aesthetic comprehension so often relies on comparison and cross-reference Donnelly regularly achieves the rare feat of creating images that simply look like nothing we have ever seen before.

Very often she leaves the viewer trying to ascertain where accident, intuition, pragmatism and precise intentionality meet in her work. At the side of the second room a stash of spare Leylandii branches was piled at the end of a narrow corridor, a detail that for a moment seemed like a thrilling glimpse behind the scenes before one realized that the space was built by Donnelly especially for the show. Equally, abject chunks of yellowing foam shoved into a

nearby ceiling became almost bewitching when it dawned on you that they were probably put there by the artist too.

Donnelly's skill is in pulling focus on the competing auras that attach themselves to spaces and objects. She creates things that bear on their surfaces enough strangeness to seem worthy of our time and contemplation, but which are resistant enough to leave a lingering suspicion that we might be just conjuring shapes in the darkness. The show's final work was situated in the museum's elevator: a framed black and white photograph, barely discernible in the dim lighting. The lift's single-storey journey allowed scarcely enough time to register the photograph's shadowy, capsule-like space, let alone guess at its significance. Existing in a fleeting moment in between two floors, like much of Donnelly's work the photograph's power drew on its bewitching shyness and its close-quarters insistence on distance.

Jonathan Griffin

Trisha Donnelly
2007
Installation View at
Modern Art, Oxford

Trisha Donnelly



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TRISHA DONNELLY**JANUARY 18–AUGUST 3, 2008**

OPENING RECEPTION: THURSDAY, JANUARY 17, 6-8PM

EXHIBITION WALKTHROUGH WITH ARTIST TRISHA DONNELLY AND
ASSOCIATE CURATOR JENELLE PORTER:

THURSDAY, JANUARY 17, 5PM, ICA MEMBERS ONLY

PHILADELPHIA, PA

INSTITUTE OF CONTEMPORARY ART
UNIVERSITY OF PENNSYLVANIA
118 SOUTH 36TH STREET
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The Institute of Contemporary Art (ICA) is pleased to present the first survey exhibition of Trisha Donnelly's work, and her first solo museum exhibition in the U.S, on view January 18 – August 3, 2008. Using sculpture, drawing, photographs, text, sound, video, and painting, Donnelly will compose a new installation in the second floor gallery with works made between 1998 and 2007. Over the course of the installation works will shift and change.

Donnelly's ineffable body of work resists simple characterization. A lexicon of imagery and action relies on the power of suggestion: what is the most economical gesture that can evoke thoughts of, for example, Napoleonic Wars? How can sound create form? Can a word plant the artist in our conscious? These gestures are catalysts, and this is the gist of Donnelly's work. Unit-ing her work in various media are gestures of altered time, shifters, dimensional explorations, evocation, perception, and belief structures.

Time is crucial to her work: a drawing may ask us to slow down, a sound piece may stretch a phrase interminably, a video presents an action in slow motion, a photograph freezes a turn of the torso. The pause allows for shifts in time, both in the present, and in its call to historical shifters—moments in history when "history was written." Time collapses. The organization of this exhibition asks the artist herself to pause and look back at several years of work.

Donnelly is a San Francisco-based artist (b. 1974, and lives San Francisco). Her work is well known in the contemporary art world, but is still seldom seen outside highly defined contexts. As most of her major exhibitions have occurred in Europe, this exhibition allows viewers who have not experienced firsthand much of her work to see it for the first time. And seeing this work firsthand is crucial to the questions Donnelly's work pursues. The work requires your presence.

Since completing her MFA at Yale in 2000, Donnelly has had solo projects at Modern Art Oxford (2007), Portikus, Frankfurt am Main (2006), Kunsthalle Zurich (2005), Kolnischer Kunstverein (2005), and ArtPace, San Antonio (2005). She has been included in numerous group exhibitions: "Uncertain States of America," AstrupFearnley Museum of Modern Art, Oslo (traveled) (2005); "Day for Night," 2006 Whitney Biennial, New York; "Of Mice + Men: 4th Berlin Biennial for Contemporary Art," Berlin (2006); and 54th Carnegie International, Pittsburgh (2004). She teaches at the San Francisco Art Institute and is a visiting critic at Yale. Her work is in the permanent collections of the Carnegie Museum, Walker Art Center, Solomon R. Guggenheim Museum, Tate Modern, Whitney Museum of American Art, Museum of Contemporary Art, Los Angeles, and Astrup Fearnley Museum, Oslo, among others.

This exhibition is organized by Associate Curator Jenelle Porter and is accompanied by a catalog publication documenting the installation and will be available after the exhibition opens.

We gratefully acknowledge generous support of the American Center Foundation, the Harpo Foundation and ICA's Leadership Circle: Robert Kirkpatrick & John Wind, Meredith & Bryan Verona, Elizabeth A. Asplundh, Floss Barber, Inc., Jill & Sheldon Bonovitz, Ellen & Stephen Burbank, Cecile & Christopher J. D'Amelio, Mary & Anthony B. Creamer, III, Barbara & David Farley, Glenn R. Fuhrman, Fury Design, Inc., Suzanne & Jeffrey Koopman, Gabriele W. Lee, Margery P. Lee, Paul Pincus, Marguerite Rodgers, Ltd., Leah Popowich & Andrew Hohns, Alec Rubin & Phillip Chambers, Cindy L. Shaffran & Gary Schwartz, Laura Steinberg Tisch Foundation, Inc. and Dina & Jerry Wind. Additional funding has been provided by The Horace W. Goldsmith Foundation, the Commonwealth of Pennsylvania Council on the Arts, The Dietrich Foundation, Inc., the Overseers Board for the Institute of Contemporary Art, friends and members of ICA, and the University of Pennsylvania. (Information complete as of 12/21/07.)

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GALLERY NOTES

SECOND FLOOR: JANUARY 18-AUGUST 3, 2008

TRISHA DONNELLY

Picture a pause. Now pause. Time, literally and metaphorically, is a signature of Trisha Donnelly's work. A drawing requests slowness, a sound piece stretches a phrase interminably, a video presents an action in slow motion, a photograph freezes a turn of the torso. This pause generates shifts, fractures, and collapses in time, both in the present and in time's historical reverberations.

This exhibition requests time. In keeping with the performative function of her work, from drawings to demonstrations, Donnelly casts the exhibition as an agent. Using sculpture, drawing, photographs, text, sound, video, and painting, Donnelly composed this installation, her first U.S. solo museum exhibition, using works made between 1998 and 2007. This survey installation yields a new work of art, one thoughtfully hewed from the past.

The works on display, all but one sculpture and three audio works presented on a single, soaring wall, propose a reconfiguration of the past constructed from a rigorous, highly personal selection of works. What transpired was the manifestation of a highly collaborative conversation between artist and curator. Finally, this show proposes that the compression of different types of exhibitions can yield an entirely new kind of exhibition and artwork simultaneously.

—JENELLE PORTER, ASSOCIATE CURATOR

Trisha Donnelly (b. 1974 and lives San Francisco) has had solo projects at Modern Art Oxford (2007), Portikus, Frankfurt am Main (2006), Kunsthalle Zurich (2005), Kolnischer Kunstverein (2005), and ArtPace, San Antonio (2005). She has been included in numerous group exhibitions. Donnelly teaches at the San Francisco Art Institute and is a visiting critic at Yale. Her work is in the permanent collections of the Carnegie Museum, Walker Art Center, Solomon R. Guggenheim Museum, Tate Modern, Whitney Museum of American Art, Museum of Contemporary Art, Los Angeles, and Astrup Fearnley Museum, Oslo, among others.

A catalog will be produced for the exhibition

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The World as a Stage

24 October 2007 — 6 January 2008

The World as a Stage brings together a key group of international, contemporary artists whose works investigate ideas of 'theatre,' staging and performance.

This is the first exhibition at Tate Modern to bring the realm of performance into dialogue with gallery-based work. The World as a Stage includes numerous large installations, sculptures, performances, participatory works and events and several new pieces made specifically for the exhibition.

The artists featured are Pawel Althamer, Cezary Bodzianowsky, Ulla von Brandenberg, Jeremy Deller, Trisha Donnelly, Geoffrey Farmer, Andrea Fraser, Dominique Gonzalez-Foerster, Jeppe Hein, Renata Lucas, Rita McBride, Roman Ondák, Markus Schinwald, Tino Sehgal, Catherine Sullivan and Mario Ybarra Jr.

In different ways, the works frame the viewer's presence in the gallery and point to everyday activity in the world as a form of theatre; reconsidering the baroque notion of 'the world as a stage' in the twenty-first century.

<http://www.tate.org.uk/modern/exhibitions/theworldasastage/default.shtm>

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Trisha Donnelly

En entrant, à droite, un acrostiche souffle « Ride Into Darkness, Ride » (chevauche dans le crépuscule, chevauche). Une vue nocture de la baie de Malibu, l'image d'un orgue dont les tuyaux dirigent les vibrations sonores vers le sol, en lieu et place des cieux, Quelques dessins d'objets : l'un pour un bouton de volume, un autre pour l'attache d'un porte-jarretelles... Le chapeau du Midnight Cowboy, puis une série de tubes crayonnés dont on peut demander le titre au bureau. Un sabre de la cavalerie anglaise au début du 19^{ème} siècle (la fameuse charge de la brigade légère), puis une annonce : la nuit vient. Un grand bruit de vent toutes les vingt minutes....

Ride Into Darkness, Ride, 2002
Crayon sur papier 85 x 58,5 cm

Malibu, 2002
Tirage argentique 90 x 125,5 cm, Édition 3 + 2 EA

The Vibration Station, 2002
Tirage argentique 10 x 12,5 cm, Édition 3 + 2 EA

The Volume, 2002
Crayon sur papier 85 x 58,5 cm

Untitled, 2002
Crayon sur papier 85 x 58,5 cm

Eulogy, 2002
Crayon sur papier 33 x 44,5 cm

Titre disponible sur demande
2002
Crayon sur papier (tryptique) 3 x (88,5 x 57 cm)

Untitled, 2002
Tirage argentique 244,5 x 99 cm, Édition 3 + 2 EA

Night Is Coming (Warning), 2002
DVD loop, Édition 3 + 2AP

Dark Wind, 2002
CD audio, 20 minutes , Édition 3 + 2 EA

Trisha Donnelly est née en 1974 à San Francisco, elle vit à Los Angeles.

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June 7 - 13, 2007 Issue 610

Detail from
"Satin
Operator"



Trisha Donnelly



Casey Kaplan, through June (see
Chelsea)

To introduce her lyrically cryptic third solo show at Casey Kaplan. Trisha Donnelly wrote a brief Gertrude Steinesque text. It begins, "I incline toward the minds of others/and all it is/all it is—is the overt panic/the mind mass..." The verse readies us for what follows: a relentless, mischievous upending of perception in which images and objects don't correlate visually, scents are incongruous, and sounds are subliminal.

Two pieces just inside the entrance set the tone. Be-boa, a nearly inaudible sound work (easily mistaken for the buzz of fluorescent lights) hovers around HW, two floor-to-ceiling, cotton-covered steel armatures, which disrupt the natural flow of traffic into the gallery. The objects are embroidered with esoteric, audio-related symbol the meanings of which are unclear.

In the main gallery, the aroma of fresh pine emanates from branch piled in a corner. A nearby series of photographs titled "Satin Operator" depicts the distorted head and torso of what appears to be an old-time Hollywood starlet. A second group of photographs combines prismatic abstractions with images of a trumpet bell and the handwritten word PERALTA. The latter might refer to skateboarder Stacy Peralta, but given Donnelly's tonal inclinations (and obscurantism) she might just like the way the word sounds.

At irregular intervals, another audio installation fills the space with a cathedral-like bell. As it tolls for a minute at a time and a clamor fills the air the show resonates along with it. Like Donnelly's poem, her polymorphous works offer an experience that is lucid with no need for logic. -Amoreen Annetta

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New Gallery for Modern and Contemporary Photography to be Inaugurated at Metropolitan Museum in September

- * Inaugural Installation: Depth of Field: Modern Photography at the Metropolitan
- * Opening: September 25, 2007
- * Press Preview: Monday, September 24, 10:00 a.m.–noon

The Metropolitan Museum will inaugurate the Joyce and Robert Menschel Hall for Modern Photography on September 25, 2007, establishing for the first time a gallery dedicated exclusively to photography created since 1960. With high ceilings, clean detailing, and approximately 2,000 square feet of exhibition space, the Menschel Hall is designed specifically to accommodate the large-scale photographs that are an increasingly important part of contemporary art and the Museum's permanent collection. Photographers represented in the collection include such modern masters as Thomas Struth, Andreas Gursky, Thomas Ruff, Jeff Wall, Richard Prince, Cindy Sherman, Doug Aitken, and Sigmar Polke.

Philippe de Montebello, Director of the Metropolitan, commented: "The establishment of this new gallery for modern photography is but the latest example of Museum Trustee Joyce Menschel's dedication to the Metropolitan and of the great generosity with which she and Robert Menschel have enriched the collections and programs of the Department of Photographs and the Museum as a whole over more than two decades. It is fair to say that without Joyce's leadership as a Trustee and as Chair of the department's Visiting Committee, photography at the Metropolitan would not play the prominent role that it does."

"The opening of the Menschel Hall is a long-anticipated turning point in our history and should be a revelation for visitors to the Museum: that we have been seriously and thoughtfully collecting contemporary photographs—the kinds of pictures not usually associated with the Met—for many years, especially in the last decade," remarked Malcolm Daniel, Curator in Charge of the Department of Photographs. "This most recent chapter in the history of photography can now take its place in the broad pantheon of art displayed at the Metropolitan."

The inaugural installation, entitled Depth of Field: Modern Photography at the Metropolitan, draws from the Museum's permanent collection to trace the varied paths of photography since 1960: its role in conceptual art, earth art, and performance art, as seen in works by Dennis Oppenheim, Felix Gonzalez-Torres, Gordon Matta-Clark, and Douglas Huebler; the "Dusseldorf School," featuring works by Bernd and Hilla Becher and their students Thomas Struth, Thomas Ruff, and Andreas Gursky; the "Pictures Generation," including Cindy Sherman and Laurie Simmons; and other important contemporary artists who use photography, such as Adam Fuss, Rodney Graham, and Charles Ray. Depth of Field will be on view in the Menschel Hall from September 25, 2007 through March 23, 2008.

“The inaugural installation will survey some of the key photographs we have acquired over the last 20 years, as well as works that we could not exhibit until now because we did not have a proper space,” said Doug Eklund, Assistant Curator in the Department of Photographs and its specialist in contemporary photography. “Under the leadership of Maria Morris Hambourg, the department acquired stunning masterworks by artists such as Sigmar Polke, Cindy Sherman, and Thomas Struth. Beginning in the late 1990s, Maria and I drew up a ten-year plan for acquisitions of photography since 1960, and since then we have brought in key individual photographs and groups of work by Robert Smithson, Richard Prince, Louise Lawler, Nan Goldin, Jeff Wall, Christopher Williams, and Sharon Lockhart, among others. During the last seven years, we have built up a following—especially among artists—with our rotating installations outside the modern art wing, but many photographs are simply too large to fit there. Now we can really show what we have been collecting,” concluded Mr. Eklund.

The opening of the Menschel Hall builds on recent exhibitions at the Met that have brought cutting-edge contemporary photography to the attention of the Museum’s broad audience. One particularly notable milestone was the Met’s 2003 presentation of a major Thomas Struth retrospective. Another landmark was the recent exhibition *Closed Circuit: Video and New Media* at the Metropolitan, which showcased eight moving-image works acquired by the Department of Photographs over the past five years.

Exhibitions in the Menschel Hall will change every six months, and future installations will include thematic selections on topics such as landscape and the built environment, the body, and photography about photography, as well as artists’ projects, and video and new media.

The Menschel Hall brings continuity to the Department of Photographs’ several galleries and its wide range of exhibitions. The new exhibition space is located adjacent to the Robert Wood Johnson, Jr. Gallery, which highlights the earlier history of photography through works from the permanent collection; directly across from the Galleries for Drawings, Prints, and Photographs, where special exhibitions are often presented; and in close proximity to The Howard Gilman Gallery, the site of smaller thematic exhibitions. The wide spectrum of photographs from the collection that will be seen in the Joyce and Robert Menschel Hall and the Museum’s other galleries for photography will bring to life the entire history of the medium, from its earliest beginnings to the present day.

Doug Eklund will lead public gallery talks of the inaugural installation in the Joyce and Robert Menschel Hall for *Modern Photography* at 11 a.m. on October 4, November 2, November 9, November 28, December 5, and December 11. Additional public programs related to contemporary photography are planned for early 2008, and the exhibition will be featured on the Museum’s Web site at www.metmuseum.org.

July 18, 2007

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TRISHA DONNELLY

6 OCTOBER TO 16 DECEMBER 2007

Press View: Friday 5 October, 1pm to 3pm

'Donnelly's works exist at the threshold of possible experience or understanding and require, if not optimism, at least suspension of disbelief.' Art Review

Modern Art Oxford presents a new exhibition of San Francisco-based artist Trisha Donnelly. Born in 1974, Donnelly is one of a new generation of artists to have emerged in recent years. The exhibition will be the first major public presentation of her work in the UK.

Donnelly works across just about every possible medium, using drawing, the photographic image and sound, to create installations and events that propel us into playful and unsettling worlds. For her exhibition at Modern Art Oxford, Donnelly plans to create an architectural equivalent of the building's sounds. Donnelly will transform the three interconnecting upper gallery spaces into an enclosed 'audio form' within which she produces traces of the galleries' multiple frequencies.

Suzanne Cotter, curator of the exhibition, comments:

'Donnelly has an extraordinary capacity to disrupt our normal way of seeing and thinking about the world, be it through the uncanny solidity she gives to her drawings and sphinx-like forms, or the boisterous energy of her proposals and interventions. Donnelly captivates us in her suggestion that everything doesn't always have to be the way we think it is.'

Donnelly recently participated in this year's acclaimed Manchester International Festival, contributing a new performance piece to Il Tempo del Postino at the Opera House, Manchester in which a group of the world's leading contemporary artists attempted to defy accepted notions of the exhibition.

Born in San Francisco, California in 1974, Donnelly graduated from Yale University School of Art in 2000. Since then she has exhibited in numerous exhibitions in the United States and Europe. Donnelly's work is also represented in the collections of the Solomon R. Guggenheim Museum, New York; The Whitney Museum of American Art, New York and Tate Modern, London.

Group exhibitions include: Uncertain States of America at Astrup Fearnley Museum of Modern Art, Oslo, Norway; The Serpentine Gallery, London; Reykjavik Art Museum, Reykjavik, Iceland and The Heming Art Museum, Heming, Denmark (2005-7); The Secret Theory of Drawing: Dislocation and Indirection in Contemporary Drawing, The Drawing Room, London (2006); Day for Night, The 2006 Whitney Biennial, The Whitney Museum of Modern Art, New York (2006) and Of Mice + Men: 4th Berlin Biennial for Contemporary Art, Berlin, Germany (2006). Donnelly is one of sixteen international artists included in the forthcoming exhibition at Tate Modern, The World as a Stage, which explores the historical relationship between visual art and theatre.

The artist has presented solo exhibitions at Art Pace, San Antonio (2005), Kunsthalle Zurich, Zurich, Switzerland (2005) and The Wrong Gallery, New York (2004). Forthcoming solo exhibitions are planned for the Institute of Contemporary Art, Philadelphia and The Renaissance Society, Chicago both in 2008.

The exhibition at Modern Art Oxford is accompanied by a series of events, including an evening listening to some of Trisha Donnelly's favourite music by Fats Waller and others, and a series of screenings of Dirk Bogarde and John Ford films.

To coincide with the exhibition, Modern Art Oxford, in association with The Douglas Hyde Gallery, Dublin, is publishing a limited edition artist's book containing texts written by Trisha Donnelly and designed by M/M (Paris).

The exhibition is curated by Suzanne Cotter, Senior Curator at Modern Art Oxford. A sister exhibition of Donnelly's work is planned for The Douglas Hyde Gallery, in July 2008.

Trisha Donnelly will be in conversation with Suzanne Cotter on Thursday 15 November at Modern Art Oxford. For details visit www.modernartoxford.org.uk

ENDS

For further information please contact Sara Dewsbery, Press and Marketing Officer on 08165 813813, Email sara.dewsbery@modernartoxford.org.uk

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ARTFORUM

SEPTEMBER 2007



Trisha Donnelly,
Satin Operator (12), 2007
color photograph,
62 1/2 x 44"

Trisha Donnelly

MODERN ART OXFORD

October 6-December 16

Curated by Suzanne Cotter

Trisha Donnelly tends to deal in displacement, honing in on barely communicable transcendent or liminal experiences.

The San Francisco-based artist's work includes video of herself performing a rain dance and imitating a rock star's onstage euphoria; blunt, documentary style

photographs of the dancer Frances Flannery enacting a baffling ritual; allusive yet maddeningly obscure semi-abstract drawings; and such interventions as sounding two brief cascades of organ music at the start and finish of gallery hours, thereby opening up a caesura. Accordingly, churls might call Donnelly's art a tease. What it feels like, though—as her first major UK show, consisting entirely of one large, interlinked installation, will likely evince—is the output of someone who, not content with bookish charter about the economy of desire, instead strategizes to register its effects on our shortchanged selves.

-Martin Herbert

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NEWS RELEASE



INSTITUTE FOR CONTEMPORARY ART
FOR IMMEDIATE RELEASE: DECEMBER 21, 2007



Trisha Donnelly, *Untitled II (Peralta)*
2007, C-print, 62 1/2 x 44 inches, edition
of 5. Courtesy of the artist, Casey Kaplan,
New York, and Air de Paris, Paris

TRISHA DONNELLY

JANUARY 18-AUGUST 3, 2008

OPENING RECEPTION: THURSDAY, JANUARY 17, 6-8PM

EXHIBITION WALKTHROUGH WITH ARTIST TRISHA DONNELLY AND ASSOCIATE

CURATOR JENELLE PORTER: THURSDAY, JANUARY 17, 5PM, ICA MEMBERS ON

PHILADELPHIA, PA

The Institute of Contemporary Art (ICA) is pleased to present the first survey exhibition of Trisha Donnelly's work, and her first solo museum exhibition in the U.S., on view January 18 - August 3, 2008. Using sculpture, drawing, photographs, text, sound, video, and painting, Donnelly will compose a new installation in the second floor gallery with works made between 1998 and 2007. Over the course of the installation works will shift and change.

Donnelly's ineffable body of work resists simple characterization. A lexicon of imagery and action relies on the power of suggestion: what is the most economical gesture that can evoke thoughts of, for example, Napoleonic Wars? How can sound create form? Can a word plant the artist in our conscious? These gestures are catalysts, and this is the gist of Donnelly's work. Uniting her work in various media are gestures of altered time, shifters, dimensional explorations, evocation, perception, and belief structures.

Time is crucial to her work: a drawing may ask us to slow down, a sound piece may stretch a phrase interminably, a video presents an action in slow motion, a photograph freezes a turn of the torso. The pause allows for shifts in time, both in the present, and in its call to historical shifters-moments in history when "history was written." Time collapses. The organization of this exhibition asks the artist herself to pause and look back at several years of work.

Donnelly is a San Francisco-based artist (b. 1974, and lives San Francisco). Her work is well known in the contemporary art world, but is still seldom seen outside highly defined contexts. As most of her major exhibitions have occurred in Europe, this exhibition allows viewers who have not experienced firsthand much of her work to see it for the first time. And seeing this work firsthand is crucial to the questions Donnelly's work pursues. The work requires your presence.

Since completing her MFA at Yale in 2000, Donnelly has had solo projects at Modern Art Oxford (2007). Portikus, Frankfurt am Main (2006), Kunsthalle Zurich (2005). Kolnischer Kunstverein (2005), and ArtPace, San Antonio (2005). She has been included in numerous group exhibitions: "Uncertain States of America," Astrup Fearnley Museum of Modern Art, Oslo (traveled) (2005); "Day for Night," 2006 Whitney Biennial, New York; "Of Mice + Men: 4th Berlin Biennial for Contemporary Art," Berlin (2006); and 54th Carnegie International, Pittsburgh (2004). She teaches at the San Francisco Art Institute and is a visiting critic at Yale. Her work is in the permanent collections of the Carnegie Museum, Walker Art Center, Solomon R. Guggenheim Museum, Tate Modern, Whitney Museum of American Art, Museum of Contemporary Art, Los Angeles, and Astrup Fearnley Museum, Oslo, among others.

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Checklist and images available upon request.

GENERAL INFORMATION

ICA is located at:
118 South 36th Street at the
University of Pennsylvania

ICA is open to the public, except during
installation, from 12pm to 8pm on
Wednesday through Friday and from 11 am
to 5pm on Saturday and Sunday.

Admission is \$6 for adults, \$3 for students
over 12, artists, and senior citizens; and
free to ICA members, children 12 and
under, PENN card holders, and on Sun-
days
from 11am to 1pm.

For more information,
call 215-898-7108/5911, or visit
www.icaphila.org.

INSTITUTE OF CONTEMPORARY ART
Founded in 1963, the Institute of
Contemporary Art at the University of
Pennsylvania is a leader in the presentation
and documentation of contemporary art.
Through exhibitions, commissions,
educational programs, and publications,
ICA invites the public to share in the
experience, interpretation and
understanding of the work of established
and emerging artists.

This exhibition is organized by Associate Curator Jenelle Porter and is accompanied
by a catalog publication documenting the installation and will be available after the
exhibition opens.

We gratefully acknowledge generous support of the American Center Foundation, the
Harpo Foundation and ICA's Leadership Circle: Robert Kirkpatrick & John Wind,
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ALL PROGRAMS SUBJECT TO CHANGE. PLEASE VISIT THE ICA WEBSITE, WWW.ICAPHILA.ORG,
FOR MORE INFORMATION ON PROGRAMS IN CONJUNCTION WITH TRISHA DONNELLY.

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The New York Times

September 28, 2007

Since its 2003 survey of Thomas Struth, the Metropolitan Museum of Art has been getting serious about photography. In 2005 it presented a Diane Arbus retrospective and, in a stunning move, acquired more than 8,500 works by absorbing the Gilman Paper Company Collection. Last spring it offered a glimpse of video and new-media works from its holdings.

ART REVIEW

**KAREN
ROSENBERG**

(Who knew the Met even had video, let alone a David Hammons?) Now the museum has designated a gallery exclusively for the exhibition of photographs made after 1960.

The new space is certainly an improvement on the rotating photography displays located in a crowded, noisy hallway outside the modern-art wing. There, tucked between a gift shop and a bathroom, visitors could get up close (often too close for the curators' comfort) to the large-scale works the museum had been acquiring since the department of photography was founded in 1992.

Those pictures will finally have some room to breathe in the new Joyce and Robert Menschel Hall for Modern Photography, a high-ceilinged, gray-carpeted sanctuary on the second floor, across from the special exhibition galleries for drawings, prints and photographs.

The inaugural installation, "Depth of Field: Modern Photography at the Metropolitan," a sampler rather than a thematic slice, makes the Met's priorities clear. The photography curators at MoMA need not worry: "Depth of Field" presents a distorted history of photography, dominated by white, mostly male Europeans and heavily weighted with references to history and landscape painting.

Things are off to a promising start with Adam Fuss's "Now!" (1988), a large and dynamic photogram made by splashing photographic paper with water just as the flashbulb popped. It faces off with Rodney Graham's "Welsh Oaks #1" (1998), a topsy-turvy tree (the roots extend upward, the branches downward) that suggests the upside-down projection of a camera obscura. These two arresting images put the process of photography front and center, even as they undermine the medium's historical, documentary



"Now!" by Adam Fuss is part of the exhibition "Depth of Field"

Depth of Field Metropolitan Museum of Art

function.

They are bright spots in an installation that formalizes even the most free-spirited artists. Felix Gonzalez-Torres's series of photogravures depicting footprints in the sand are imprisoned in a vitrine. Wolfgang Tillmans, known for his personalized installations of multiple photographs, is (mis)represented by a single, large-scale still life. Trisha Donnelly's "Satin Operator," an abstract image made by rolling a photograph on a flatbed scanner during the exposure process, is the lone exception, pinned to the wall like an exotic butterfly.

As the presence of the Donnelly suggests, a surprising amount of space is devoted to artists whose practice wasn't, or isn't, exclusive to

photography. One wall holds a mixed-media representation of a Dennis Oppenheim earthwork, a photo collage by Gordon Matta-Clark (depicting the New Jersey frame house he split in half) and a shot of the sculptor Charles Ray bound to a tree branch during his famous 1973 performance.

Across the room is Sigmar Polke's semi-abstract image of men drinking, made from a negative exposed in a São Paulo bar and selectively developed. This photograph-as-hangover reveals the darker, boozier side of an artist better known for his Pop-inflected painting.

The show's German hegemony begins with the Polke and continues into the second gallery, through the Bechers and their prodigious offspring Struthsky. (The name is shorthand for Andreas Gursky and the Thomases, Ruff and Struth). Mr. Struth's "San Zac-

caria, Venice" (1995), an image of tourists awed by a Bellini altarpiece, shows the museum and the photographer engaged in polite mutual appreciation. In contrast, it is somewhat shocking to see the Met contextualizing (as few museums can) photographs from 9/11, comparing Mr. Ruff's enlarged JPEG of the smoking World Trade Center towers to Turner's 1834 painting "The Burning of the Houses of Parliament."

Comparisons to painting abound in the wall text, as if to justify photography's presence in a museum full of Rembrandts. Vermeer and Caspar David Friedrich are used to bolster Sharon Lockhart's nighttime shot of a man staring out from a disorientingly reflective window. The Lockhart is flanked by one of Rineke Dijkstra's portraits of gangly teens and a Cindy Sherman from 1981, in which a jeans-clad Ms. Sherman lies on a blanket in an apparent state of post-traumatic shock. These works give off a seductively standoffish vibe, as if the Met were making fun of its own awkward phase.

Despite its limitations, "Depth of Field" is not a bad debut. The museum is exceptionally positioned to tell the story of early photography, especially since the arrival of the 19th-century-heavy Gilman Collection. The recent past is not a priority, but for that we have MoMA, the New Museum and, increasingly, historical exhibitions at commercial galleries. We can also expect more from the Menschel Hall's future installations, which will explore themes like "photography about photography." (The Richard Prince cowboy that closes "Depth of Field" is just the beginning.)

The museum has chosen the Rodney Graham as the show's promotional image, but Mr. Gursky's "Schiphol" (1994), taken inside the Amsterdam airport, might be more to the point. The Gursky, as the wall text tells us, is "a landscape layered with nostalgia, structured by modernism and sealed behind glass." Which also describes the Met's restricted view of contemporary photography, beautiful though it is.

"Depth of Field: Modern Photography at the Metropolitan" continues through March 23 at the Metropolitan Museum of Art; (212) 535-7710, met-museum.org.

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TRISHA DONNELLY

Guide for visitors

Let me explain.

This work is an evening. One evening.
The following is an account of this work. For I am as unused to it as you. This space offered itself to these not for the purpose of an exhib. but instead a waited view.

1. (The Ballroom)

A loosened timing of this room creates its repeat. Blame size for its distance. I rate it as a ballroom. The music does go on and on until it is no longer true.
Look left on first flat ground and you will see a light but accurate rendering of a type of battery*- the nature of this place and the evening. And then of course you are drawn right by a size larger than me or any. It is a type of necessity. Not a sculpture and not a prop. But more of an appearance. Final and lurk. Barely moveable but for its single wheel. But how it stays as a line in sight. I could not ask more. It is a partial form fulfillment of the drawn view.

Half-way down the space on your right, I layout.

The elevator, our piston, opens to "D>U>", a looker who returns your view.

A levitation over the door is a form of the Oxford branch.

2. (the side split arc)

The wheelchair ramp of the middle space is slightly blocked by half of a planet's image- in wood- earth's softest stone- I gave in to hours of purpose. The place and land was a dream as it appeared first grey then red with multiple moons (closest to an Arizona plus China). Partner to be found in the next space. These form a go degree conduit. Call this a practical solving: a decoration in spirit of the valve that opens and closes between the two rooms.
The photographic image is one of an eight-part vert.** document with the name "Way To"; see her face in progress lifts its eyes to the heavens.

The painting on the left-hand wall places in this room an electric post-photographic; the faltering line is a partial past of the image (look back to know your brother).

A vibrational arc rotates and links our two larger rooms. It moves along. This room is the waking between the two others. A moment of disdain or doubt and a pause that revives just barely.

3. (L.D.)

The last department*** is open just by the second face of the planet's image.

The central axis of the space is balanced by two pressures on opposing walls. A lucky and golden balance of blue celestial time. And it goes on.

There are seven images in the room. And one light painting for Rae.

Note the sound, appropriate volume. And it goes on. Like a good mist.

You will lose this fall upon leaving but revive always the sense of this place.

I said nothing for the roses but who needs to. There are as always not and never enough. Don't you be troubled by boredom. Like roses it dies.

And then of course the exit is in reverse.

For the final cause take the elevator. It holds the 2nd rotation. And knows the motion of the airborne destruction.

.....

*1 drew something to this and describing it seems necessary as I think of it as the standard. The sense of the 3 plates. It is a partial form, a partial reactor, power form for a tiny tube that looks like a candle is at the below. Its hollowness assumed despite what looks like a wick. A puncture tool, like a punch dagger but hollow. Above rotate three partial forms. With a fleshed lip around each looking like a cell, diaphanous within the circular lip of the objects or forms or whatever they are.

They are an energy flesh to simply say, a unit living from and for its rotating action. They revolve all three of these distanced from each other with magnetic space and sensitivity but much warmer towards each other in knowing of each other's precarious balance as they revolve away from but still above the tool their bottom half becomes unfinished in their rotation.

The motion erases the portion but only momentarily. Two seedlings of these forms begin to learn on either side of the 3. At the hearing distance from these seedlings begins a nearly formed circuit, appearing only from the continued rotation...breath on glass. Fog on mirror. Only form present with the life of the parts. Above these three in total is a full and unmoving disc. A listener.

**vertical, in relation to screen motion

***lingerie department

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The New York Times

E29

Friday, June 1, 2007

TRISHA DONNELLY

Casey Kaplan
525 West 21st Street,
Chelsea
Through June 14

Trisha Donnelly is not interested in your "getting" her work. The gallery release she has written omits the customary introductions and explanations but features an abstruse poem (well, it resembles a poem) composed by the artist:

I incline towards the minds of others
and all it is
all it is - is
the vert panic
the mind mass
of cantled freaks
tho constant triple knock of 3 parallel
pains
I am the all star epileptic truth -
x4 x4 x4
africa take me in your form.

The works here include a series of C-prints made by placing a shipping tube wrapped with a photograph of an unidentified woman on a scanner; a scan of a trumpet's bell partly obscured by a slip of paper that reads "Peralta" (a reference both to the skateboarder Stacy Peralta and to a town in Spain); steel-shaped armatures covered with peach-colored fabric; a small photograph of the interior of a B-17 bomber; drawings showing fragments of movement or objects; and a sound piece with booming church bells whose frequency increases over the course of the show.

This hodgepodge of sound, text, image and performance (on opening night Ms. Donnelly moved two sculptures, then banished the audience from the gallery, then let everyone return) is in keeping with her genre - and interpretation-defying oeuvre.

But while her work admirably stands apart from easily consumable art, packaging it for a gallery show creates problems. Her works are less interesting as objects than as a body of ideas; Ms. Donnelly withholds so much from her viewers that her work runs the risk of being more interesting explained than experienced. If you favor philosophical abstraction over something more concrete - the "all it is - is" embedded in her text - then it is easier to accept her methods.

MARTHA SCHWENDENER

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Hours 10-6

For Immediate Release

Trisha Donnelly

Exhibition dates: May 11- June 14, 2007
Opening: Thursday, May 10, 2007, 6-8 p.m.
Gallery hours: Tuesday - Saturday, 10-6 p.m.

I incline towards the minds of others
and all it is
all it is - is
the vert panic
the mind mass
of cantled freaks
th. constant triple knock of
3 parallel pains

I am the all star epileptic truth-
x4 x4 x4
africa take me in your form

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Casey Kaplan is pleased to participate in Art 38 Basel
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June 22- July 31 2007

Gallery artists:
Henning Bohl, Jeff Burton, Nathan Carter, Miles Coolidge, Jason Dodge,
Trisha Donnelly, Pamela Fraser, Liam Gillick, Annika Von Hausswolff,
Carsten Holler, Brian Jungen, Diego Perrone, Julia Schmidt, Simon Starling
Gabriel Vormstein, Johannes Wohnseifer

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ARTFORUM

CRITICS' PICKS

NEW YORK

Trisha Donnelly

CASEY KAPLAN

525 WEST 21ST STREET
MAY 11-JUNE 14

Close your eyes for a moment while visiting Trisha Donnelly's third solo exhibition at this gallery. A pile of pine branches in the first room and the sound of bells ringing intermittently in the second might provide just enough stimulus to trigger a memory—perhaps of the holiday season, a vacation, or something not typically associated with art. Much of Donnelly's work operates metaphorically, as if to forge suggestive links between her practice and larger, sometimes otherworldly ideas. Subtle connections between fiction and fact abound in this show, like tiny seeds planted in the back of our minds that bloom later on. Consider, for example, *R. Creeley + Levitating Wave* (all works 2007), a delicate drawing on fabric that references the American poet and an imaginary oceanic event. Other works connect sound and space with a dramatic touch: *HW*, an embroidered cotton and steel sculpture depicting sound waves and pressure, is draped like a theater curtain at the entrance of the gallery. A series of sculptures on wheels, all entitled *Braker*, are embroidered with a quasi-phallic shape and placed randomly throughout the gallery, helping to split up, shift, and symbolically bookend the other artworks on view. If Donnelly's earlier work examined artists' ability to create, sustain, and shape myths (notably channeling Napoleon's surrender during a 2002 performance), this exhibition forsakes narrative momentum for a precarious standoff between chaos and calculation. This is, as is always the case with her work, a risky proposition, but Donnelly pulls it off with free-floating associations and magical thinking.

-Lauren O'Neill-Butler

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PARKETT

TRISHA DONNELLY

BEATRIX RUF

At the close of her Kunsthalle Zurich exhibition, Trisha Donnelly gave a performative lecture, although she didn't use its original title THE 11th PRISMATIC (2005) and instead billed it as a four-part description of the phenomenon of the 11th prismatic refraction of a photograph into an object. With the aid of slide projections and audio input, she added yet more levels to the exhibition space and her works, which already presented a panoply of different shades of reality, fiction, space, and time. For her opening gambit the artist dislocated the real space of the lecture and our own reality by declaring that her lecture was in fact a radio broadcast, after having first--by means of a lightning-fast reality loop--transformed the female speaker into a fictive male figure (Paul), who could change sex again in an instant and repeated the strands of her argument as a voice from the other side, deeper and turned up, her level intensified. This voice reported on the shock to the sense of sight, should the eyes linger too long on a photograph with its ensuing splintering of the image in time and form.

The photograph thus, so we are told, becomes an object with numerous dimensions; its one-dimensionality be-

gins to stutter, multiplying the presence of its realities, becoming a phantom. "This was not a mystical experience. Do not make the mistake of that interpretation. Instead understand it as a metronomed experience. A mathematical realization. Mechanical not spiritual." 1)

With the compelling force one has come to expect of Trisha Donnelly's demonstrations and the authority of the uninterrupted monologue, she proceeded to report on four types of echoes--a short-circuit, interference, a fracture, and a tear in the listener's perception--which transform one's original, conventional perception of what is happening. Photographs by J.P.D. (a reference to a drawing in the exhibition that shows a wooden handle with her father's initials incised into it)--photographs that can be nothing and everything. Direct communication and direct realization: someone looked into the camera and the image looked back. Then come the audio pieces, in which the sounds rebound off each other, due to interference, and start to wish for more room, until their desire for space creates such a distance that they can be endlessly variegated, individual and a single sound all in one: "One point, all places."

BEATRIX RUF is the director of the Kunsthalle Zurich.

With the simultaneity of sense perception typical of her work, Trisha Donnelly pilots this notion towards the image of a mirror--that could, however, also be an image from a radio-broadcast situation that we find ourselves in at present. She describes the daily shock of the rebound and the distancing that we experience.

However, in both the mirror and the radio our perception range is too confined; we are caught in a to and fro with no hope of escape. Not so in the photographs of Greta Garbo, whose figure causes the mirror to bounce back off the camera, treating it, from the outset, with distance: "Greta Garbo--what-not who--was feedback. What you see in the photos is the ricochet. The bounce, the push off, the long arm. Photographically Garbo = original prey. Garbo woke to a million Garbos." When one Garbo photograph meets another, the first Garbo multiplies to become infinitely many Garbos; when her photographs come together in a book, Garbo becomes a stuttering reality, a multiplication of realities, spaces, and times. Pictures look at pictures, pictures multiply and the pictures burst, becoming multi-dimensional objects: Garbo "what-not who" (in the exhibition Donnelly showed a drawing with the name [Joan] Fontaine, to whom she attributed a similar response to the camera).

Trisha Donnelly, whose exhibitions suggest a fundamentally iconoclastic approach, and who--even in the sparsest showing of her pictures--will punctuate their reception with unexpected bursts of sound (in the same way that film scores influence one's perception of the images on screen), seems to

be particularly interested in pictures, or rather in the reconfiguration of our perception of pictures. She has immense faith in the "pictures" that she creates through drawing, video, photography, sound, text, and "demonstrations," for her use of different media always plumbs the depths of that realm where, through force of will, fantasy, and imagination, "things" actually come to exist and have meaning. Like many of her famous colleagues--Alfred Jarry, Antonin Artaud, Marcel Duchamp, Boris Vian, Jena Baudrillard, Joan Miro, and the Marx Brothers, to name but a few--Trisha Donnelly also likes to turn her mind to things that other people ignore: parallel realities and patalogical definitions of reality--tempting the spirit. She confronts the public with her experience of possibilities, and tests and extends the impact of art by the above-mentioned, but also, most importantly, by introducing a possible "void." When Trisha Donnelly entitles a photograph of a sphinx THE HAND THAT HOLDS THE DESERT DOWN (2002), she changes not only our perception of this all-too familiar figure, but also the meaning of pictures in general and the relationship of language and image. (If it really were the case that the desert sands are only held in place by the massive limbs of the sphinxes, what would happen if the latter were to stand up and make off? Would the desert disappear with them?)

In the audio work THE SHIELD (2004), Trisha Donnelly turns sounds into a physical presence by taking a carefully calculated sequence of tones from the deepest

Trisha Danvers

IN THE RECOMBINATION OF THE NOT SO VAST DISTANCE
(The vortex)

Now

If there is a climax to the object there is no object.

With the assistance of this recording
you will build a vortex.

A point will emerge from the original form, grow into an endless, revolving
point moving towards the back of the room.

Listen the first time.

(recording- Slavyanka Russian Men's Chorus "Borodino")
Take the highest male voice. Listen and track it throughout the recording.
The sound can compress like a photograph. While listening, flatten it into
an object. It's a comb-like structure. If necessary start with the image
of the object. Full object follows.

Flatten for transport. Hold.

Listen the second time.

Split the voices open like opposing ribs. Snap them open and take the lowest
male voice. Listen and track it. Again, the sound can compress like an object
within a photograph- flatten for transport.

Now listen the third time.

Third instance- recombine the two objects. Action is delicate and no less
so beside time's illusion of progress. Shift and lean the first object
slightly to the right side before recombination. Lean into the bend. Rotate
the image. Place off track the zipper form. Close it. Off register yes
but close it regardless.

The force of the shift and the attempt to balance will create a natural
momentum. A fall forward. It is not a true chasm, just the view of the chasm.
Note the difference. Get the sense of the fall. As you listen this will
provide the first steady revolution of the vortex. As it progresses, the point
will rotate and grow, get fat with simultaneous forward and sideways momentum.
Like a reverse exit wound. But to build it you must continue through the sounds
clipping and compressing the two forms together. The large size remains in the
front of the head. The exit is precise. The maintenance of this form defines
the object. With no maintenance of the parallel this object dusts itself.

and most sonorous to the highest, most metallic. And by means of precise audio techniques, she creates a non-material wall to divide a room. Hence one sense-perception turns into another, as Donnelly plays with the limits of one's perception, with realities, with language, experience, and order. Synesthesia--the superimposition or simultaneous awareness of sense-impressions that are otherwise distinct from each other--has an important function in Donnelly's work (seeing colors with letters or numbers, perceiving physical forms when listening to music, and much more). This is not so much an indication of the excessively heightened perceptive faculties of the artist (or of artists in general), as a permeability that transforms the act of relating things to each other into things themselves.

Trisha Donnelly's live works only exist as oral reports by those who were there to witness them, which is to say, as numerous different individual versions. For the opening of one of her first solo shows in 2002 at the Casey Kaplan Gallery in New York, the artist rode into the gallery on horseback, as Napoleon's courier, and announced that the Emperor had capitulated ("If it need be termed surrender, then let it be so, for he has surrendered in word, not deed."), and rode off again stating "and with this I am electric, I am electric." In another of her demonstrations she asked the public to read out loud from the libretto of Alexander Scriabin's (1871-1915) unfinished symphony *Mysterium*-like Donnelly, Scriabin was interested in synesthesia. The composer planned this symphony as a seven-day spectacle of sensory sensations, involving music, words, dance, light, fire, and smell. After the reading the artist extinguished the light and played "Classical Gas" by Mason Williams, telling her audience that she had found the sound of a solar eclipse.

After the lecture she announced that she would take up the next morning of the entire audience, thereby carving out a place for herself in the consciousness of every single participant in the performance, laying claim to their time in the same way that she turned it into a work of art: through rumors and myths, and above all, in the voids between things and reality, between presence and absence.

Many of Donnelly photo and audio works, and her drawings too, include events that make their presence felt but never come to anything, that one is certainly aware of but that are nevertheless not there. The full reality of the work in question is therefore left open, or is the product of our own imaginations, our memories, our assumptions: her "pictures" are incomplete, fragments, ruins; they operate with densities, reflexes, reversals, and turns.

As rumors build with regard above all to Donnelly's live work, she has increasingly begun to delegate her "Actions" to other protagonists: texts that the curators of her exhibitions record in parallel on tape--be these accessible to the public or not, gallerists, collectors, and curators have to carry out the daily tasks needed to realize a work. As in *THE REDWOOD AND THE RAVEN* (2004), a series of thirty-one photographs documenting a sequence of movements executed by the dancer Frances Flannery, only one photograph from the series is ever shown at a time, and this photograph has to be changed daily for the duration of the work's presentation. The sequence of images and the interruptions that occur during the changeover are more important than any single, fixed image.

At the opening of her exhibition at the Kolnischer Kunstverein in 2005, Donnelly's "performance" was pure rumor. The story was that a horse was waiting in the wings and that Donnelly would very soon surprise the public with a

new demonstration. Donnelly herself fed the flames by excusing herself from the vernissage dinner a couple of times; soon the word spread that a horse had been seen, that the performance had already taken place, and so on--but the fact of the matter was that in the meantime the "performance" had indeed already been realized, in the proliferation of whispered snippets, in the sheer sense of expectation.

The game Donnelly plays with the presence and absence of things, her narratives, and her processes all persist in the work as a principle of strategic dissociation, be they in the "history paintings" and "portraits" of heterogeneous historical figures and locations (Napoleon, Tacitus, Montgomery Clift, P.P. Arnold, Joan Fontaine, Greta Garbo, Afrikka Bambaataa, H.D., Rome, Egypt, and many more) or in her "abstract" drawings and photographs. Her works are always realized within the context of a system of varied references. She thus activates her works at their voids--asking questions as to the nature of art, in which reality we can trust, and how we are to construe belief and knowledge in the interstices of matter and spirit, abstraction and experience.

It is with striking frequency that Trisha Donnelly uses acronyms in her works, either in titles that consist of abbreviations or in the omission and excision of information in her drawn text pieces. Take THE PASSENGER (2004), for instance, a drawing where the word and the idea are only

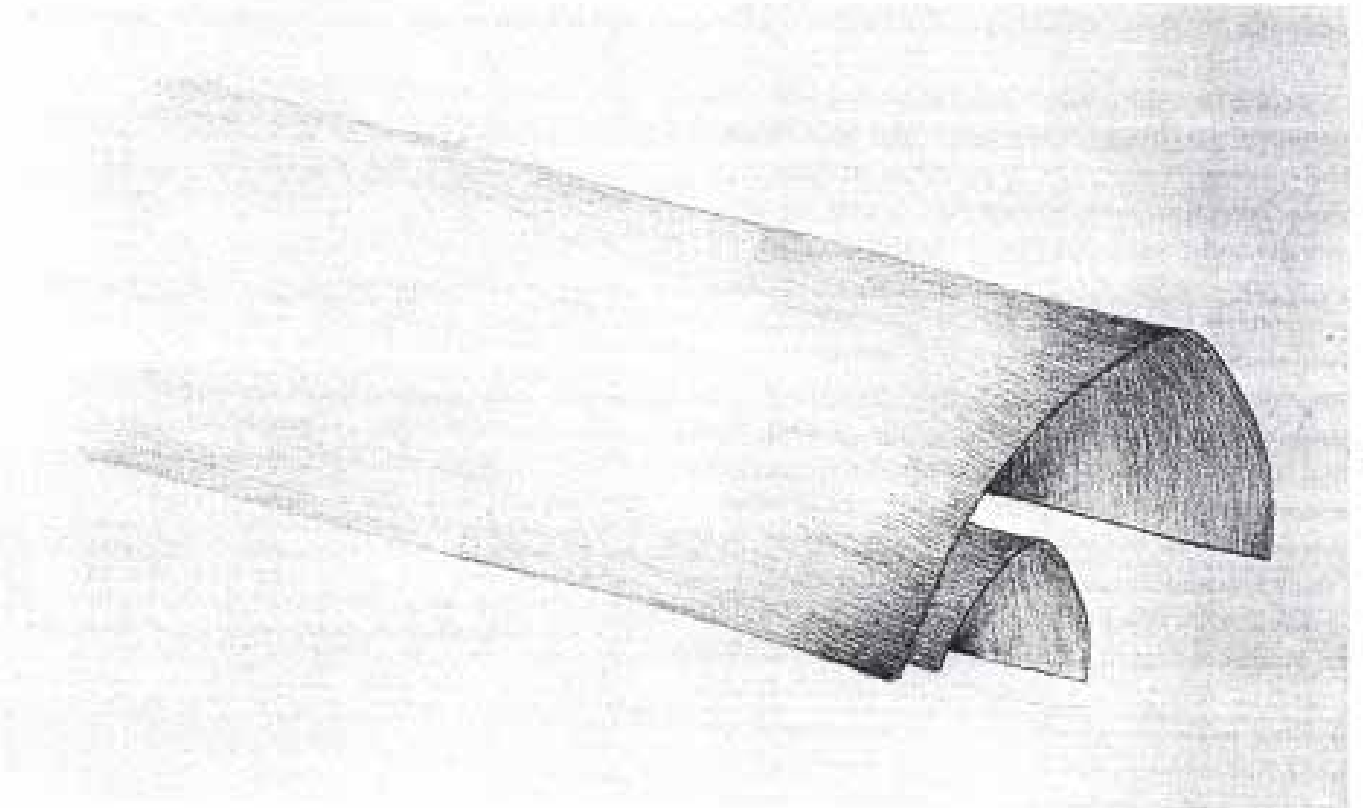
TRISHA DONNELLY; 'the title of this artwork is a sound, recorded on CD, and can be played for the viewer on request, 2002, pencil and colored pencil on paper, 30 x 22" / Der Titel dieser Arbeit ist ein Klang, 'aufgenommen auf einer CD und erklingt auf Wunsch des Betrachters, Bleistift und Farbstifte auf Papier, 76,2 x 55,9 cm.

present in the consonants "Th. PSNGR." Enigmatic information? A means of communication shaped by text-messaging and the culture of abbreviation in our mobile world? A secret language? One of her most recent drawings, entitled 22 F.T.S.O. [FOR THE SAKE OF] (2006), takes the form of a two-line drawing of levitating liquid, "a fracture" that refers to comic culture and is designed to bring movement into the space.

The lecture by Donnelly which I described at the outset posited the concept of "stuttering" and the opening of realities through a fracture in the integrity and continuity of space and time, image and sound, body and experience, reality and fiction, wholeness and fragmentation, proximity and distance. One might therefore say that language and linguistics provide an apt descriptor for Donnelly's art praxis: in linguistics and phonology, the term schwa is used to designate the central, unstressed vowel sound that is represented phonetically with [ə]. The Hebrew word schwa means nothingness, void. It can also indicate the complete absence of a vowel. In stuttering, which interrupts the flow of normal speech, the repeated initial sounds are connected with the following schwa. It seems that Trisha Donnelly works with precisely this "central" void, this hiatus in the flow of language, images, and forms: Trisha Donnelly's work is schwa.

(Translation: Fiona Elliott)

1) All quotes from the lecture by Trisha Donnelly are taken from the artist's own manuscript.



Over and Out

PARKETT

BRUCE HAINLEY



In Trisha Donnelly's UNTITLED (HC), 2006, a recent sculpture, there is at first the sound of chimes; even if at some point disturbed only by the wind or by creature breath, the music or noise must now be heard as purposeful. An intruder alert? An invocation? Garbled voices, as if from a far-off shortwave radio breaking up, follow the chiming. A chant in response and contradistinction. I cannot understand the entire vocal sequence: it seems to begin with someone saying, "help wanted," and end with the someone or something disclaiming, "what the hell?" But the voice, if it is a voice, in-between the articulation, reduces to murmur, not quite verbal or just beyond what language can communicate.

I tried to write about it in another manner, with other methods, by other means, and failed, and I wonder if that isn't more than a little of its purpose. What do we expect anymore from art? And, more to my task, what is expected in terms of writing "about" art? Should it be explanation or critique? Can it deter exegesis to drift into the abstract, making meaning skid on the oblique? Is "about" a contract? Between whom? Should critical writing, so called, avail itself of private knowledge? Say, if I revealed what I was told the letters "HC" stood for, especially if it was Donnelly who told me, would that "solve" the problem of its imponderables? In an age of "reality media," an owl-like vigilance should haunt biographical, not to mention autobiographical, fallacy. Perhaps artists make something only to confront what cannot be understood. If writing commandeers the second person, would you recognize it as singular or plural, would you think it was speaking about you or me, or about someone who is not simply either? Too much art, in the name—quicksand—of "philosophy" and "art history," fails to reveal the operation of the system and thus attempts to preempt the risk of failure, failure allowing all, to come to terms with our own failings, finitudes. The aim is not to communicate change but to create change, and (but?) this requires abandoning, abandonment; being abandoned. The current system is not holding; theoretical and philosophical foreclosure encourages the impropriety of poetic squatting. On her own pirate radio station, Avital Ronell has broadcast the following, which seems attuned to Donnelly's poetics, her operations and maneuvers, and how to deal with what they produce:

BRUCE HAINLEY is the author of *Foul Mouth* (2nd Cannons Publications, 2006) and, with John Waters, *Art-A Sex Book* (Thames & Hudson, 2003).

The poet, irremediably split between exaltation and vulgarity, between the autonomy that produces the concept within intuition and the foolish earthly being, functions as a contaminant for philosophy—a being who, at least since Plato, has been trying to read and master an eviction notice served by philosophy. The poet as genius continues to threaten and fascinate, menacing the philosopher with the beyond of knowledge. Philosophy cringes. Excluding and appropriating to itself the poeticity by which it is harassed and shadowed, philosophy has provoked a crisis on its own premises as a result of which these premises will henceforth be shared by the antics of the popular poet: “Paradoxically, then, it is perhaps owing to Kant that there can be neither philosophy nor literature, only a permanent scrambling, ever searching to write itself... brouillage permanent scrambling...)

Help wanted. What the hell, I think.

H.C.

Because you chime the chimes, bluely.

Because you wake up with glitter in your 6JIOXa, again, and think, better than 6JIOXa.

Because you make cheese, collect buttons, lisp.

Because, decades of 6JIOXa 6JIOXa with such tenacity, your mouth diamondizes coal.

Because even on a nightly street prowling you “tableau,” the last caryatid of the 20th century.

Because, skeptical or, rather, nonchalant about the possible knowledge of anyone’s identity,

frequently not even able to spy what the hook-up looks like (pitch-black back rooms), you

keep mostly to first names or key attributes (“Silver Porsche”; “Cucumber”;

“Garlic Breath”),

personhood a ruse, what matters how certain structures fit ad hoc openings,

countless-beyond abaci—the number of your conquests.

Because you hear only what’s untranslatable.

Because you’re a mess.

Because you are only about your bodies.

Because there’s nothing about that that’s not delicious.

Because you accept the dead’s collect calls; they’re your family plan.

Because 6JIOXa glazes your 6JIOXa, cruller-like.

Because conjunctions join you to you by coming between.

Because, 6JIOXa, you don’t look like yourself.

Because ewes don’t look like you.

Because the only job you ever have is getting laid, sole occupation the mind wants.

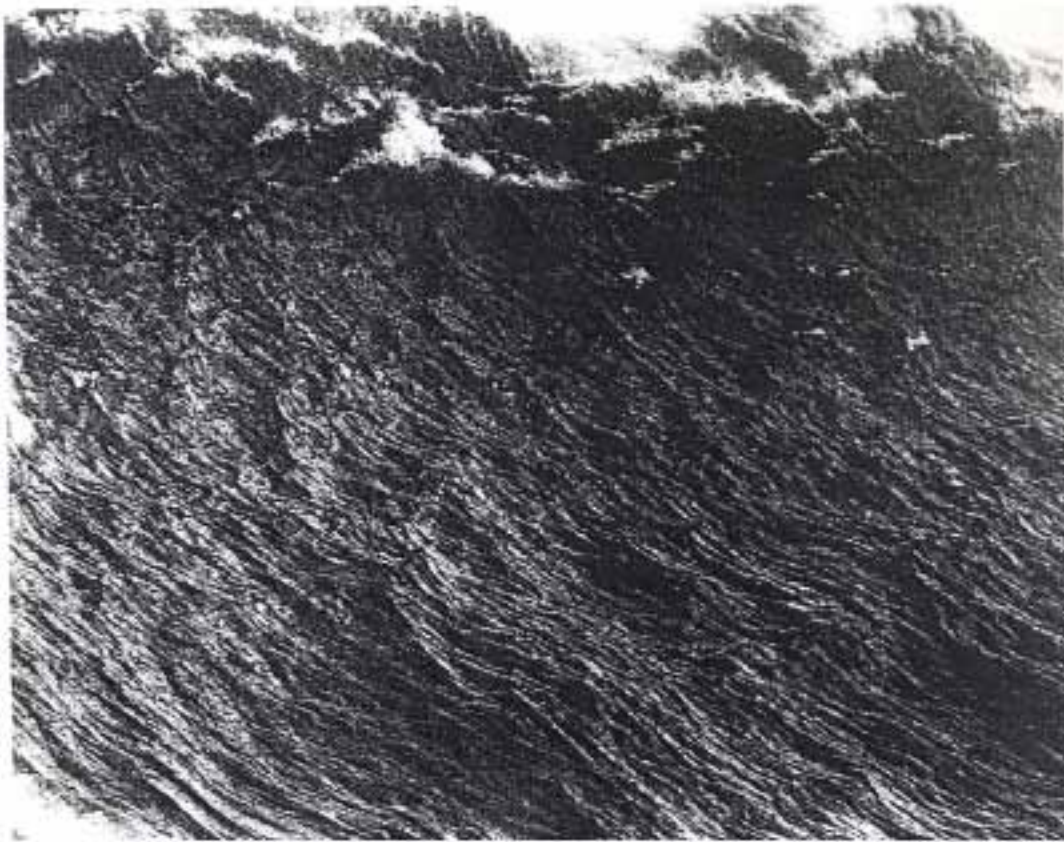
Because something ended—a culture, a way of being-around the time AIDS was named AIDS, and you’re sure it must be, will be, renewed, but with what not to mention by whom?

Because you have an ass but hide its use not knowing what it’s good for.

Because, with satin halter tops, taxing codpieces, thongs, leg warmers,

spandex Lycra, vests, chaps, improvised singlets, tassels, bikini briefs,

boots, studded armbands, harnesses, rubber 6JIOXa, bandanas, gloves



(fingerless and 6nox C1), mesh jockstraps, page boys, kneepads, lace-up pouches, puffy pants, jungle-print jackets, shoulder pads, fringe, culottes, chain mail, suspenders, cheap cotton, seaman's caps, epaulettes, turquoise, western gear, t-shirts, tank tops, paludal hot pants, low, riding skintight jeans, all hand-altered, you out-peter berlin Peter Berlin.

Because you Nair.

Because you noticed me but it is such an odd looking thing.

Because you cannot get enough of you.

Because, tattooed with the international symbol for biohazard, you introduce contingencies to one another.

Because, 6nox C1, you slur your worlds.

Because you call your lice Louises.

Because faggotry's narcissism is your Cabaret, with you in the shoes of both Fosse and Minnelli.

Because, unlike malls of others, you do not look to a body for explanation, knowing it explains nothing, which is its charm, why you return to it, and why it returns to you.

Because, in nooks and crannies, abandoned piers, at recess, in bad odors, immediately after take-off, behind dumpsters, between cigarettes, recently divorced, while talking on the phone, going eighty-miles-per-hour, after snacking, on your knees, arms akimbo, before spanking, overreading, conjunction becomes you.

Because the second person is identical, therefore impossible, you and not you.
Because you scheherazade in no-name bars.
Because, just because.
Because of your hegemonic black feminist cock.
Because lemon you, sweat you, lavender you, mint you, Jicky you, b.o. you, beer you, salty you,
6JIOXa you -all 6JIOXa, pants down around 6JIOXa ankles, 6JIOXa 6JIOXa with 6JIOXa, 6JIOXa pre-
off your nipple.
Because, disdainng alcohol and cigarettes, not understanding doing speed and then just cleaning your apart-
ment or finishing a novel, you binge every two weeks or so-grass, of course, amphetamines, maybe some crack
on top of that-and tire out your tricks.
Because your crotch contains a spatio-temporal rift- i. e., why it has to be yoked, sheathed, Russian-dolled-a
basket like Dr. Who's phone booth.
Because Santa Monica Boulevard, each block, block by block, secured by different types--trannies, cowboys,
twinks, bears, amputees, vampires, junkies, vets, musclemen, bruisers, radical faeries, midshipmen, altar boys,
speed freaks, Eurotrash, chubby chasers, daddies, eagle scouts, truckers, gerontophiliacs, twins--you cruise,
unenemaed.
Because you accessorize with whatever allows skin its apotheosis.
Because, dear diary, you Dutch-oven me like no other.
Because, bonfire forewent, you use the ex's letters as cum rags.
Because you deter exegesis.
Because you believe moisturizing is the answer.
Because you have a cock but do not know what one looks like or how to package it.
Because, tart, your climax always conveys not its silence but its silences.
Because, vulnerable to diseases heretofore threatening only to small birds, you test selachian, vermicular and
mineral transubstantiations.
Because, supplicant, you breathe, unsettling tintinnabulations which peel in an ascending scale, and, suddenly
invoked, garbled voices, as if from a far-off shortwave radio breaking up, respond.
Because you is a manifesto.
Because your dialect recalls the Paraclete's.
Because you trim bush but leave a thick happy trail.
Because you arrive like starlight from a source long gone, the thinking
man's 6JIOXa.
Because you don't know when to stop.
Because fuck you.
Because you watch, watched, every single friend, each loved one, die and,
abandoned, ask yourself, now who the hell is the lucky one?
Because help wanted is the sound of sounding human, you murmur.
Because judicious in the necessary use of sentimentality in a Hallmark
world, you make your body into words that reveal it whether or not anyone
wants to say them.
Because your domain is earthquake.

6JIOXa c/o T.D.

1) Avital Ronell, Stupidity (Chicago: University of Illinois), p. 287.

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LAURA HOPTMAN

ELECTRICITY

According to the website where Trisha Donnelly has taught in the new genres department for the past several years: her work questions the necessity and viability of making art.

However hilarious (if her course is successful, you end up in law school!), it is not a surprising assessment, considering that the topic dominating a substantial number of articles on the artist written over the past few years is just how impervious Donnelly's practice is to interpretation. Words like "ephemeral," "immaterial," "ambiguous" and phrases like "barely visible" and "difficult to decode," point the discourse on Donnelly towards dilations on strategic obscurity, the subjective esoteric, and even the paranormal. Without being exactly pejorative, these frustrated attempts to explain Donnelly's work reveal how profoundly misunderstood it really is. Donnelly might be the single truest artist/believer in the necessity and viability of art after, say, Barnett Newman.

Donnelly's oeuvre is uncharacterizable and polymorphous. It includes text, demonstrative activity, intermittent sound, fields of energy, gravitational forces, levers (and the drawings that are their portals), video, and photographic evidence of metaphoric phenomena, as well as musical compositions, written dialogues, and visionary projects as yet unrealized, like *THE VIBRATION STATION* (2002), a working organ upside down.

LAURA HOPTMAN is a curator at the New Museum of Contemporary Art in New York. Previously she was Curator of Contemporary Art at the Carnegie Museum of Art in Pittsburgh, PA, where she organized the 2004-2005 Carnegie International, and a curator of drawing at The Museum of Modern Art.

Although Donnelly's works often happen only once and leave behind no record, and the sound pieces are timed to go off at intervals, making them easy to miss entirely--to call her work ephemeral is to miss crucial elements of its existence. Donnelly's demonstrations-re-enactments of events that may or may not have occurred in history--happen for a witnessable period, but continue for much longer, as her activity does something to alter time, space, or, more grandly, history. Of her now infamous work at Casey Kaplan Gallery in New York in 2002--in which she rode in on a horse dressed as a courier to read a decree of surrender on behalf of Napoleon, and rode out again--she explains that her gesture not only ended a conflict that had ceased without formal armistice, but that it finally made the iconic Emperor exist as a human. Unbeaten, Napoleon remains iconic; in defeat, he can symbolize a death for all eternity. We, on the other hand, having witnessed this historical punctum, are rendered more alive. "The emperor has fallen and he rests his weight upon your mind and mine," Donnelly read in her pronouncement, "and with this I am electric, I am electric.")

A similar sensitivity to dimensionality--in the conceptual sense of time and in the physical sense of space--is necessary to fully consider Donnelly's drawings, which, although rendered with careful, almost pedantic attention to detail, can still be extremely reticent, even if the image is recognizable, as in *UNTITLED* (2005), a slim bell pull--a ripcord that at first glance seems available only to the wildly imaginative and to those who read wall labels. *UNTITLED* is an example of the way that, in Donnelly's drawings, as well as in some of her photographs, it is not what is depicted that counts, but rather what it does and, concomitantly, what it is. Perceptually, the work is merely a pencil drawing of a piece of rope with a toggle, but metaphysically it is a work of art predicated on the artist's awareness of her ability to make the thing itself, and not just

Trisha Donnelly

a representation of it (like Barnett Newman's zips or Jasper Johns' flags). Likewise, the viewer can choose to believe that the work is a picture of a rope, or an actual ripcord attached to a parachute that can save your life in an intellectual freefall.

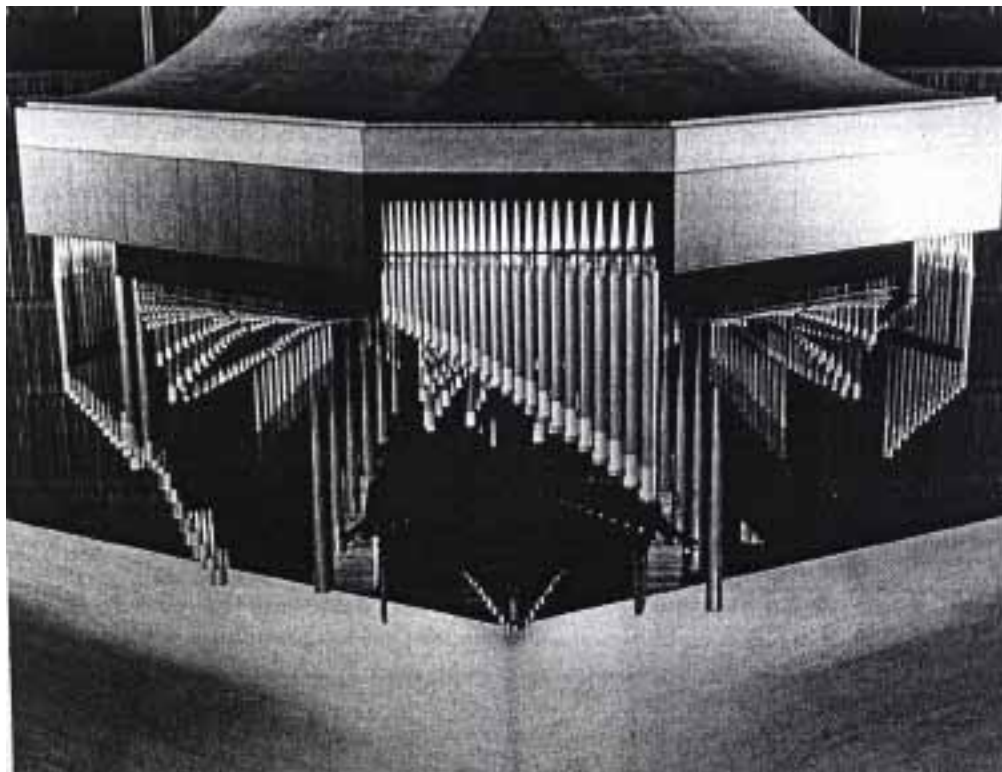
Donnelly has a way with mediums, or rather, has her way with mediums in a manner that makes them useless as descriptive designations. She requires of them that they supersede their expected parameters, and requires of us that we understand them as multivalent. A still photo can remain a still photo, even as it unfolds in time. Take, for example, *THE REDWOOD AND THE RAVEN* (2004), a sequence of thirty-one black-and-white photographs of the modern dancer Frances Flannery who performs a work she choreographed to a poem by Edgar Allan Poe. As a super slow-motion animation, each photo in the sequence is shown individually for a single day over a period of thirty-one days. Text on paper, which is normally flat, gains volume in Donnelly's hands, in both sound and substance. *BZRK* (2003) is a poster-text produced for the fiftieth Venice Biennale, but more importantly, it is a character

insertion of an historical, secret human weapon let loose during wartime. The poster is not an orthographic acronym for the noun "berserk," it is the Berserker-hysterical, in the very hot Venetian summer of 2003.

Text then, as Donnelly proves, does not only represent form, it is form, just as action is, and can be read, heard, felt, or witnessed. Concomitantly, sculpture might be, as someone once said, the thing you bump into when you back up to look at a painting, but it is also the act of backing up as well as the space into which one backs. It is clear that sounds--a bell, a cannon, a voice that cries furtively, "Oh Egypt!" have bodies and can situate themselves within spaces, fill them, as well as travel through them. Sound can also be text. Take for example the title that exists only in audio of a series of Donnelly's pencil drawings (2002) - a sound, fittingly, that can not be described in words.

Donnelly's work seems to exude a profound belief in the notion of art as a situational phenomenon based on how it exists in relation to other things in the world and, just as importantly,

*TRISHA DONNELLY, THE VIBRATION STATION, 2002, silver gelatin print, 4 X 5" /
DIE VIBRATIONSSSTATION, Silbergelatine-Abzug, 10 X 12,7 cm*



TRISHA DONNELLY, *BLIND FRIENDS*, 2001
C-print, 11 x 17" / *BLINDE FREUNDE*, C-Print, 28 x 43 cm



how it is experienced. For Donnelly, your reception of a work of art should be dependent upon where you are and when you arrived there, upon whether you try to parse it based on previously received ideas or consider it in medias res, whether you see it or apprehend it in other myriad ways. An early work, *BLIND FRIENDS* (2001), is a large group photo of people on a beach. Instructed to walk in the direction of the wind, they have been photographed heading off in every direction. The photo is an exquisite instruction or, to some, a clue as to how to approach Donnelly's work to get to where you are going, you don't always have to see where you are going. An addendum: not seeing something does not mean that it isn't there.

The difficulty that one encounters in trying to decipher Donnelly's work is a symptom of what makes it so powerful and so crucially important at this moment in time, within a contemporary art ecosystem dominated by the eminently readable. Beyond her time-traveling acts of valor and her medium-shifting, Donnelly's work lies beyond the specificity of language. Her oeuvre represents a truly contemporary, truly radical re-interpretation of the notion of a work of art as the embodiment of the Absolute, as it was first expressed by postwar artists like Barnett Newman who, weighed down by apocalyptic events, and puffed up by a lunatic belief in art as a talismanic, even godly thing, saw in it salvation or at least profound revelation. It was Newman writing at the start of the Abstract Expressionist odyssey who first drew the line between merely making (performing, interpreting, illustrating, arranging) and creating-bringing into existence a new totality, an end in itself. For Newman, what was at stake was no less than the chance to contribute to reality. Donnelly's work engages in this very gambit. Newman also believed, as does Donnelly, that something that exists as pure knowledge and is, in this way, inchoate, fundamentally inexpressible as language. Images too are poor vessels to embody the *echte* reality of an idea like, for example, "I am," and thus they must be accompanied by conviction, which is to say that no one can really be faulted for observing that Donnelly's work is inexplicable because, in fact, it is. This, of course, in no way blocks us from understanding it. And when understanding hits, and when the ideas that are her works constitute themselves in my mind, I am electric, I too am electric.

1)Exhibition list, Casey Kaplan Gallery, New York, 2005

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Flash Art

THE WORLDS'S LEADING ART MAGAZINE

HANS ULRICH OBRIST: The interview happens now at the corner of Rue Jacob and Rue Bonaparte, already this interview goes completely circular and reminds me of your favorite message from *The Young Ones* [British TV series, 1982-84]

Trisha Donnelly: Oh yes. "Meanwhile, the next day." It's a break of narrative formula, usually for film, TV or radio. Something is happening in the pint and normally the device is to say, "and the next day" or "meanwhile in Paris" or "meanwhile in Los Angeles." In *The Young Ones*, in between the change of a scene all of a sudden it says, "meanwhile, the next day" it reversed the function after that, but of course then you realize the next day is the projected idea of the next day.

HUO: Rirkrit Tiravanija would say "tomorrow is another fine day" It's a very Buddhist sentence.

TD: It's true. But then you don't have a past but you have a future. So "meanwhile, the next day" I think is a simple validation of the space and time continuum suggestion.

HUO: You said this is a totally historical and indestructible idea.

TD: I think that when you have a phrase that names the next day as being the past it is completely indestructible. Once you say that tomorrow is the past, it is indestructible. The duality of any day is that it is bookended by the ideas of the previous day and the day to come. In some ways it seems our memory is much simpler that we think, so we project memory into the future. We have a memory of the future...

HUO: Recently Stephanie Moisdon curated a show that included your first piece. Can you tell me about it?

TD: It was called *She Said* (1989). Funny. I was sixteen and came to understand the object nature of " ". If you have words and they are said, then they are said and they stay in the environment like a load of mass. *She Said* is about the first time I understood that; it was the same sensation as mass. So it's the side of a chair and it just says "She Said" painted on it.

HUO: Could you talk about your drawings?

TD: I think that they relate to objects the way that you listen to the radio, if you have a radio on. I draw when the radio is on. When I'm drawing, I just wait a really long time because I have to do the right thing. So I don't draw all day, but when I have the thing I am supposed to draw I draw all day and all night.

HUO: It comes from an object or it comes from an idea?

TD: Both. Sometimes it comes from the sight of an object, sometimes sight is virtual. Some of the object are sounds; some of the sounds



Clockwise from top left: *Let'em*, 2005. Print from digital image, dimensions variable; *Untitled*, 2005. Pencil on colored paper, 65 x 52 cm; *The Redwood and teh Raven*, 2004. 31 silver gelatin prints (one print is exhibited daily), each 18 x 13 cm; *Untitled*, 2005. C-print, 18 x 13 cm. Opposite: *Untitled*, 2005. B/wreprint, 64 x 46 cm

are drawings, but I think that the drawings that I do are more of a physical realization of what I am thinking of than of myself (i.e., an action). Drawings can be a more intense version of the presence I think. They can act as actions. They are worse, more horrible. More distant.

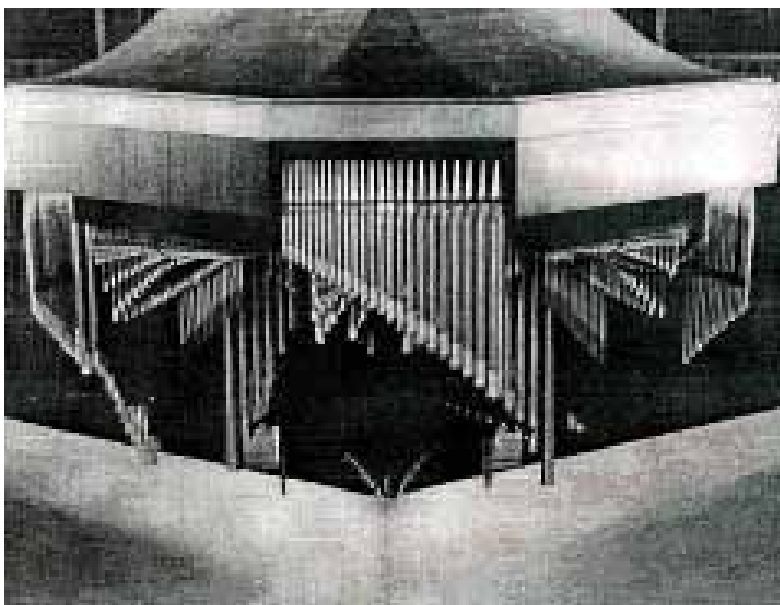
HUO: We have [Musée d'Art Moderne, Paris] two drawings published in the catalogue *I Still Believe in Miracles*. Can you tell me about them?

TD: Well, one is *Untitled*. This is of an extinct object, which is this specific act of unlatching on a leg. It's an action that is extinct because people don't know how to put them on or take them off anymore because they are not worn. Every time somebody would ask at the place where it was shown. "What is that?" the person

who works there has to show them: "it is..." So *Untitled* is that. And the other one is *The Vortex* (2001), which is the beginning of something. I understood very simply with physical space. You know when some people see the color red they have a fit, which they think separates them from the normal world. It's a physical response to the visual. So the vortex is something that I have understood as one of those thresholds.

HUO: Rupprecht Geiger, the more than ninety year old German painter, for many decades developed an almost obsessive attraction to the color red. There is a physical aspect to red.

TD: I think perhaps red is our most physically humanly understandable color because it's the first time we see ourselves dying. Blood pouring out.



Clockwise from left: The Vibration Station, 2002. B/W silver print, 10 x 12 cm; Hand that Holds the Desert Down, 2002. Silver gelatin print, 13 x 18 cm; Untitled, 2005. Video, loop. All images: Courtes of Air de Paris, Paris and Casey Kaplan Gallery, New York

HUO: So The Vortex has to do with perception.
 TD: It's more than that, I think. It's not even as much perception, but it's imperceptible motion: you realize that you physically move through the viewable image. The corresponding piece is a demonstration- also called The Vortex (2003)- I did which consists of a Russian song where if you link the highest man's voice and the lowest man's voice you can build a vortex in your mind. When I play the song and I state the formula, each member of the audience builds a sculpture in their mind that is like a vortex. So you have hundreds of these built and rendered point-placed never-ending vortexes in people's minds. Hundreds of sculptures. I consider it more of a sculpture. A mass.

HUO: The drawing is a trigger for vortex. It is not an object in this regard.
 TD: It's not. But a vortex is never an object; it's something else. We don't have a word for this. It's the same problem when you don't have a word for "not performance," it is not performance.

HUO: Cartier-Bresson told me the last time I interviewed him: "photographs should be more seen in books than polluting too many walls" The same thing is true for the way you use drawings and photographs; they are rare instances. It is against pollution.
 TD: Yes. I think polluting something displays that you are sure of the things and mortally ter-

rified. Every time you make a piece of work you have to ask if it really needs to exist in the world and should you do the deed of adding more shit to the world. I write every day; that's more where I do my everyday obsessive habit.

HUO: So writing, the texts are a daily practice for you.

TD: Yes, the texts. They also take a long time. Sometimes I begin a text one year and then I finish it in four years.

HUO: I am very interested in this link from art to literature and poetry because art has created all kinds of bridges in the recent years to music, to cinema, but the link to literature is too rare. Your own is a very rare instance of bringing back that link to poetry, and what is interesting is that poetry is maybe the only art form that has not been recuperated by the market.

TD: It never will be. The only time it had a possibility was in advertising, which has beautiful stuff sometimes. But poetry has regained its status in a way: as people believing that it has a compression that is important. It's both horrible and perfect simultaneously.

HUO: And you are a native daughter of San Francisco, which is a city of poetry; I think of City Lights Bookstore and the whole beat generation. Have these people been important for you?

TD: No, actually, not at all. I was not so much a beat fan. Unless you could call Gertrude Stein a beat. But it's a different temperament.

HUO: And who are your heroes in poetry?

TD: I love Ahkmatova. Marianne Moore, H.D., Michaux and I love Yeats because I have an obsession with the Irish disaster, the feelings of disaster. If a text's category is somehow loos-

ley dependent on structure then so many things can fall into and out of the form. I had a kind of dumb attraction to the film moments in poetry. I grew up watching films that were already old. We weren't allowed to watch TV so we watched John Wayne's films, Gary Cooper's films, classic westerns, so I think there would be these epic statements that act as catalysts more than like a constructed poem. John Wayne would walk into a space and say something and then the entire film would shift. The film in this type of action set up is literally build for and around his lines. Set-up lines, to wind it's way around the text. The mass of the world. It is kind of like this basic masculinity, mutuality and intensity that are like an explosive statement, the low-grade hesitation and the verbal release. Some films have shorter leashes for this type of thing and make a faster dialogue. Snap you back in quicker. So, if you could build poetry that had a function to more a plot or a story, that was what I found really incredible. But you know I think I was looking for it. I needed to translate it into that structure. It's text with camera movement build in, understood as part of the formula, like writing with the correct sense of punctuation.

HUO: You film when you travel. You were filming here in Paris too. What about your filmmaking? Is it a daily practice for you?

TD: It's a daily accidental thing. The camera is palm sized. I never think about it.

HUO: Can you tell me about your bigger photographs?

TD: Some big, some small. The big ones are more like architecture. So polluting with columns. We should have a problem with photography. That's all I know.

Hans Ulrich Obrist is an art critic and curator based in Paris.

Trisha Donnelly was born in 1974 in San Francisco. She lives and works in San Francisco.

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Chrissie Iles & Philippe Vergne, eds., *Day for Night*; Whitney Biennial 2006, New York; Whitney Museum of American Art & Harry N. Abrams, Inc., 2006

TRISHA DONNELLY

Born 1974, San Francisco, California; lives in San Francisco, California

Trisha Donnelly bucks the convention that binds the exhibition to an expectation of being visible and presentable to viewers over a predetermined length of time. Her demonstrations occur unannounced and remain undocumented, at her insistence, and these unpredictable works are presented without explanation, creating an evasive mysteriousness that functions almost like a Hitchcockian “McGuffin.” Just as that plot device twists the narrative of a film, thereby disrupting its temporal logic, Donnelly’s works question the very nature and logic of the exhibition. In an untitled work at the Cologne Kunstverein in 2005, Donnelly presented a grand, improvised organ work-created by an organist in collaboration with the artist-which was played only for a few minutes as the museum opened and right before it closed, thus marking the working day but also suggesting that the real goings-on might take place after hours. A single coughing sound was buried in the 20-minute recording. Visitors might be there at the wrong time and miss hearing it; or, they might hear it but think they’d imagined it.

Donnelly’s silent untitled video (2005) appeases viewers’ expectations only slightly more. Consisting of a frozen image of a taxidermied wildcat on a 10-minute loop, it shakes violently for 20 seconds every couple of minutes, as though the camera were convulsing. Neither medium nor message is explained, and although the convulsions suggest a potential narrative, none unfolds. This abrupt minimalistic aesthetic is also apparent in Donnelly’s drawings, which often isolate a single element of an image, such as a sheet of cascading water cut off jaggedly in midair or a chinchilla’s ear. Such truncated hints elude attempts to piece them together into coherence.

Donnelly’s works, especially her demonstrations, contain certain extravagant elements. In an untitled piece for the opening of her debut solo exhibition in New York in 2002, she arrived unannounced and dressed in full Napoleonic costume on a white horse, dismounted, read a short proclamation, and then left. The act of withholding as much as possible from viewers so they appreciate all the more what little is released to them seems almost quaint in the context of our contemporary zoomlens society. But Donnelly resists the expectation that art be quantifiable and lasting, favoring instead a carefully administered titillation.

ESM

Trisha Donnelly: Negative Space

Sie erscheint als napoleonischer Kurier hoch zu Ross auf ihrer Vernissage, versucht in einem Video mit absurden Gesten in Kanada Regen zu erzeugen oder springt am Trampolin in die Posen von Rockstars: Die dramatischen Mini-Performances der Amerikanerin Trisha Donnelly lassen ihr Publikum in einer Mischung aus Faszination und Ratlosigkeit zurück. Ende letzten Jahres wurde sie mit dem renommierten Kölner Central-Kunstpreis ausgezeichnet.

Daniel Baumann versucht Donnellys Werk zu fassen und zu verstehen.

She appears at her opening as a Napoleonic courier on horseback, tries in a video to produce rain in Canada with absurd gestures or jumps on a trampoline posing as one rock star after another: the dramatic mini-performances of the American Trisha Donnelly leave her audience with a mixture of fascination and confused helplessness. At the end of last year she was awarded the Central Kunstpreis, a renowned Cologne art prize. Daniel Baumann tries to grasp and comprehend and understand Donnelly's work..

1. I often ask myself, "What's all this good for?" Although it is a banal question, even slightly mean, one could perhaps be deceiving oneself, it protects one from a willing suspension of disbelief. Then there are equally incomprehensible works, also films, poems or texts to which I say, "What is this supposed to mean? "What the hell were they thinking about?" Thus the challenge. This is how I felt; this is how I feel when I look at the work of Heimo Zobernig, for example. Ultimately there are works that I not only fail to understand, but ought to even reject - such as those of Trisha Donnelly.

2 Press release by the Casey Kaplan Gallery in New York, October 2004.

FOR IMMEDIATE RELEASE

TRISHA DONNELLY

EXHIBITION DATES OCTOBER 15-NOVEMBER 12, 2004
OPENING: FRIDAY, OCTOBER 22ND 6-8PM
GALLERY HOURS: TUESDAY - SATURDAY, 10 - 6PM

Dear Casey,
My upcoming show will include
Drawings
photographs
a video (possibly)
and a couple of other works as well.
Also, there is a piece that changes very slightly everyday during the show. I believe I have discovered a loophole.

I'm no longer in San Francisco. I'm in New York. I'm around.
And you'll be seeing me a lot.
And yes, I understand that the gallery is open from 10-6.

Very sincerely
Trisha

3 At the 54th Carnegie International, 2004/2005 in Pittsburgh, Trisha Donnelly presented the video projection *Night Is Coming (Warning)* (2002), the audio work *Dark Wind*, comprised of two man-sized photographs of heraldic swords, and *Letter to Tacitus*. In the work *Night is Coming*, the words in pale blue letters appear and vanish like a sinister lullaby. In *Dark Wind* the sound of rushing wind is transmitted across the room from a hidden corner at irregular intervals. *Letter to Tacitus* is a mixture of off-ecitation and performance. At 12 noon sharp everyday, a well-dressed elderly gentleman walks across the exhibition space and reads out the letter to Tacitus:

My dear Tacitus,
This you must know:
There is no ideal Rome.
And no one is closer to this than the true believer.
And no one is further from this than the true believer.
That dream is not a map to your earthly paradise. It is instead a death of straightened pain and demand. A blank space. If existence were its destiny, its bounds would be more painful than life within the walls we know.

Yet so.

In the sorrow of these truths is the key to the living Elysium. Your dying call from this just state. The hope which you carry in your chest and mind. The love for this: that is your greatest salvation. That is your paradise.

For the true Romans the rue above dark water. The true Rome is man's hope for the true Rome.

Your blood and brother
E.

4. On the occasion of her first solo exhibition in 2002, Trisha Donnelly surprised the visitors with an unannounced performance. Dressed as Napoleon's courier, she came into the Casey Kaplan Gallery in Chelsea, New York, riding a white horse and read out the news of capitulation:

Be still and hear me.

I am a courier. I am only a courier. But I come with news of destruction. I come to declare his end. If it need be termed surrender then let it be so. For he has surrendered in word not in will. He has said, 'My fall will be great but at least useful.' The emperor has fallen and he rests his weight upon your mind and mine. And with this I am electric. I am electric.

And Then Donnelly turned her horse about and rode out into the night. New York critic Jerry Saltz recently recalled this scene, "At around seven o'clock on the night of April 5, 2004, 'Trisha Donnelly stole my aesthetic heart. That evening, the then 28-year-old artist rode into her debut at the Casey Kaplan Gallery outfitted like a Napoleonic soldier astride a white stallion. The opening came to a standstill as the small crowd stared in stunned silence at this apparition." Jerry Saltz, "Thinking Outside the Box", in *The Village Voice*, 3 - 9 November, (2004).

At the end of the group show Kontext, Form, Traja, in Autumn 2003, Trisha Donnelly asked the visitors to lie down in the Vienna Secession's totally darkened main hall and concentrate on the song The Battle of Bordino. In a voice that is gentle yet insistent she asked them to become immersed in the sounds, to go along with the whirl of notes and surrender themselves to the vortex of the music. After the song had been played again and again, the artist, her voice once again insistent, asked whether everyone had experienced the maelstrom. Ten minutes after everyone had said they had, the lights went on. Donnelly now invited them all to follow her to the small garden behind the Secession building and walked straight to a tree behind which stood a man in black trousers and white shirt in tile dark and cold night. Donnelly drew him forward and called out to the people, "He's been standing there for the past three years yet none of you has ever noticed him!" Slowly the stranger withdrew into the dark. . .

In her micro happenings, Trisha Donnelly suddenly takes a dramatic, highly stylised event break into a friendly yet solemn situation. A self-contained state is first built up and then destroyed unexpectedly. This collision of two seemingly irreconcilable situations provokes a fleeting collapse, a brief moment of disorientation in which - provided of course one was hit by it one becomes briefly giddy. This giddiness helps in bridging the sudden void after the collapse and it also stands for the desperate attempt to regain self-control. It is therefore analogous to delusion that is not, as usually assumed, comparable to the moment of collapse but rather to the attempts at composure afterward. Disorientation and delusion [*Wahn*] are states brought upon by a desperate attempt at finding meaning [*Sinn*] still implied in the German word for insanity *Wahnsinn*. These micro-happenings or "demonstrations" as Donnelly calls them are never documented. No films

or photographs or any other form of documentation exist. They circulate solely in the form of renarration, which cannot relieve the emptiness after the collision but does, however, recreate a certain atmosphere.

5. A similar dynamism also underlies the audio pieces. In the self contained situation of an exhibition, the clanging of bells *Untitled (The Bell)*, 2000, the rushing of wind (*Dark Wind*, 2002), the howling of a wolf (*The Howl*, 2002), a canon shot (*Canon*, 2003) or the hissing of laser shots take the visitor by surprise. The recordings are played intermittently, come on in a flash and are difficult to localise. The staging of the outside world disrupts the ideal of space and the rigidity of reception of art within it; a Brechtian alienation whose underlying pedagogic urge, however, is swallowed up by the black hole of absurdity.

6. Trisha Donnelly became widely known through her two videos *Untitled (Jumping)*, 1999 and *Canadian Rain*, 2002. In the first video loop she jumps up and down on a trampoline that is not in view, imitating at the highest point: of each leap the ecstatic poses of famous and unknown rock singers. In *Canadian Rain*, clad in a trench coat she looks straight into the camera while performing a series of precise, incomprehensible gestures with the absurd aim to bring about rain in Canada. Both videos show moments of high concentration and exercise of will. In *Untitled (Jumping)*, while switching direction, the dead point crystallises into a state of highest intensity, and in *Canadian Rain* belief in willpower stands in total contrast to reality. *Canadian Rain* is the very image of desertion: just left in the rain.

7. ~~New Amateuism. In the 1990s professionalism~~ was an imperative in art production as well. Better and better software and cheap manufacturing methods led to perfect products, perfect processes and important partnerships with the cultural industry. At the same time, a re-amateurisation took place with catchwords-like low-tech, low-fi and fazine culture.

The amateur distinguishes himself by virtue of total dedication with which he substitutes education and expertise. He replaces what is missing with passion, filling in the gaps with love while single-mindedly aiming at not being seen as amateur. Trisha Donnelly takes the same path in many of her works, although in the opposite direction. Dedication, sincerity and concentration do not close the gaps between perfection, willpower and reality but rather keep them open so that the missing remains what it is: a voracious monster and an energy machine.

8. ~~The exhibition as performance. The sudden on-~~ set of the audio-pieces transforms the contemplative visitors into restless animals. The unexpected recital by some bloke who walked in at the 54th Carnegie International made the viewers turn into confused listeners. Donnelly redistributed the roles and forced people into behaving differently, even those who were responsible for the show. This created loopholes, embarrassing moments and silence, relativising her own work and its meaning. When asked about the meaning of the drawing *The Passenger*, the assistants of the Massimo de Carlo Gallery in Milan had to respond with an answer prepared by the artist. In the 2004 exhibition, the owners of the Casey Kaplan Gallery in New York were instructed to hang a new photograph every morning from the series called *The Redwood and the Raven* showing a dancer in different poses. They were also asked to ensure that visitors did not cross the gallery space when the audio piece *The Shield* began.

9. I had, in fact, discarded the notion that art can, or should, comment on questions of existence. In the past, this would have almost invariably led to cult, discipleship and the business of faith. Away with content. Form is everything, even if it is admittedly just an umbrella. And then comes this Trisha Donnelly with a kin of encyclopedia of disturbance and anxiety, of blank space and of disappearance. Moreover, she even speaks a language I understand: of both total respect and total disrespect for material, conventions and the world.

10. "Poetry

I, too, dislike it: there are things that me important beyond all this fiddle. Reading it, however, with a perfect contempt for it; one discovers in it, after all, a place for the genuine."

(Marianne Moore (1887-1972))

Translated by Nita Tandon

TRISHA DONNELLY

1974 in San Francisco geboren, lebt in San Francisco / *Born 1974, San Francisco. Lives in San Francisco*



Canadian Rain, 2002
8 mm-Film, Loop
transferred to DVD,
6 min loop, video still

SELECTED EXHIBITIONS

- | | |
|------|---|
| 2005 | 1st Moscow Biennale of Contemporary Art, Moscow |
| 2004 | Casey Kaplan, New York
54th Carnegie International, Carnegie Museum of Art, Pittsburgh, PA
<i>Collection (or How I spent a year)</i> at PS.1, New York
<i>Tuesday Is Gone</i> , Tbilisi, Georgia |
| 2003 | <i>Atto Primo</i> , Galeria Massimo de Carlo, Milan
<i>Gray Area: Certain Images: Bay Area Photography 1970s to Now</i> , CCAC Wattis
Institute for Contemporary Arts, San Francisco
<i>Spectacular: The Art of Action</i> , Museum Kunst Palast, Dusseldorf
<i>Utopia Station</i> , Biennale Venedig, Venice Biennale
<i>Kontext, Form, Noja</i> , Wiener Secession, Wien/ Vienna |
| 2002 | Casey Kaplan 10-6, New York
Air de Paris, Paris
<i>How Extraordinary that the World Exists</i> , CCAC Wattis
Institute for Contemporary Arts, Oakland, CA
<i>Moving Pictures</i> , Solomon R. Guggenheim Museum, New York; Guggenheim Bilbao |
| 2001 | <i>I Love Dijon</i> , Le Consortium, Dijon
The Dedalit Convention, MAK, Wien! Vienna
Minkfaa. Mark Foxx, Los Angeles |

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Opening: Friday, 26 August, 6—9pm

Any exhibition by US artist Trisha Donnelly (born in 1974, lives and works in San Francisco) always confronts viewers with an experience of the potentiality and on occasion also with pure absence. She works in a whole gamut of media, ranging from drawing, video, photography, sound and text to performances (which Trisha Donnelly terms “demonstrations”). And when using them she is forever exploring the place from which “things” first become infused with existence and meaning.

If Trisha Donnelly entitles a photo of a sphinx «Hands that hold the Desert Down» (2002), then she not only changes our perception of this all too familiar photo (if it were a reality that the desert, the sand of the desert were merely held down by the Sphinx’s massive paws, what happens if they stand up and head off, does the desert then disappear?), but also the meaning of images in general and the relation of language to images.

If Trisha Donnelly transforms sounds into physical presence in her sound piece «The Shield» (2004), by using a refined sound sequence of sonorous deep through metallicly high sounds and great technical precision in the sounds to create a non-material wall that divides a room, then she transforms sensory perception from one sense into the other, and plays with the borderlines of this perception, with realities, with language, experience and signifying assignation.

Synesthesia, in other words the transposition or simultaneous perception of sensory impressions otherwise experienced separate from one another plays a major role in Donnelly’s oeuvre (see colors in letters or numbers, the perception of forms when hearing music, and much else besides). She does so not because of some excessively intense or exaggerated perceptual abilities on her own part (or among artists in general), but as a potential means of permeating and thus reconfiguring reality.

Her works are always geared to moments of absolute concentration - and they are likewise always focused on the simultaneity of magic, irritation and a constructive blank space. Her works also always take us beyond what we think we have grasped at first glance, that first encounter, that initial experience, and trigger the interaction of physical and imagined, of real and fictitious in a different way in each individual viewer.

Trisha Donnelly’s performances are never documented: They exist as oral records by those who experienced them, in other words in countless individual versions. On the opening of one of her first solo shows, in 2000 at the Casey Kaplan Gallery in New York, she rode into the gallery rooms high on a horse, Napoleon’s messenger, announced the emperor’s capitulation (among other things with the words: «He capitulates, only by word not by will.») and intoning the words «I am electric, I am electric» rode off again. In another of her demonstrations she asked the audience to read out loud from the libretto of Alexander Scriabin’s unfinished symphony «Mysterium» - Scriabin is said to have been a synesthetic and he planned this symphony as a seven-day spectacular of sensory sensations made up of music, text, dance, light, fire and smell. After the reading, Donnelly turned the lights off and played a recording of a piece of music while explaining that she had come across the recording during an eclipse of the sun. After her lecture, she informed the audience that she wished to seize the next morning of everybody present, thus took a place in the mind of every individual participant in the performance, not only appropriating their time, but also turning them into an artwork. She typically executes all her actions with great concentration and a fascinating intensity. She playfully engages with group phenomena, cultic practices and the creation of myths, and above all by logical advancing conceptual art practices, considering the work to first be realized in the viewer.

Ever more often, Trisha Donnelly delegates the “action” to the audience or a selected protagonist. For example, her photo-work «The Redwood and the Raven» (2004) consists of 31 small-format b&w photos: for each, Donnelly asked dancer Frances Flannery to perform a certain sequence of movements that she then photographed. However, the work is only ever displayed in the form of one photograph, which the gallery, institution or collector has to change each day the presentation lasts. The picture itself does not succeed in documenting a movement in time; the absent piece, the transition becomes more important than the fixed image.

Many of the photo and sound pieces refer to events that were announced but did not take place - what will actually happens remains open or is the product of our imagination, our memory, our supposition. Her sound piece «Dark Wind» (2002) periodically reproduces the sound of the howling wind - an experience which we may know from early Westerns in which the «Dark Wind» was a preferred tool to announce an event. Her photo-piece «The Black Wave» (2002) shows the natural phenomenon of giant waves before or after a storm. Wind and water, sound and images point to an event, possible occurrence, change. And like all Trisha Donnelly’s works, the piece unfolds more through a system of different references than from the material. Positioned somewhere between experience, scientific analysis, an act of the will or the imagination, her works function in the ephemeral, at times coincidental, and raise profound questions about what art is, what reality we trust, and how we construct them in the interstices of material and spirit, abstraction and experience, belief and knowledge.

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I.D.

Trisha Donnelly is the artworld's best-kept secret. Working on a strictly need-to-know basis, the 32 year old San Franciscan creates photography and performance pieces that defy categorisation. Notoriously arriving at her NY gallery debut on a white stallion and in full Napoleonic regalia, the myth is as important as the method to this artist's artist. Here Donnelly and renowned international curator Hans Ulrich Obrist move through her cryptic worlds

THE CRANK CALL

INTERVIEW

BY HANS ULRICH

OBRIST

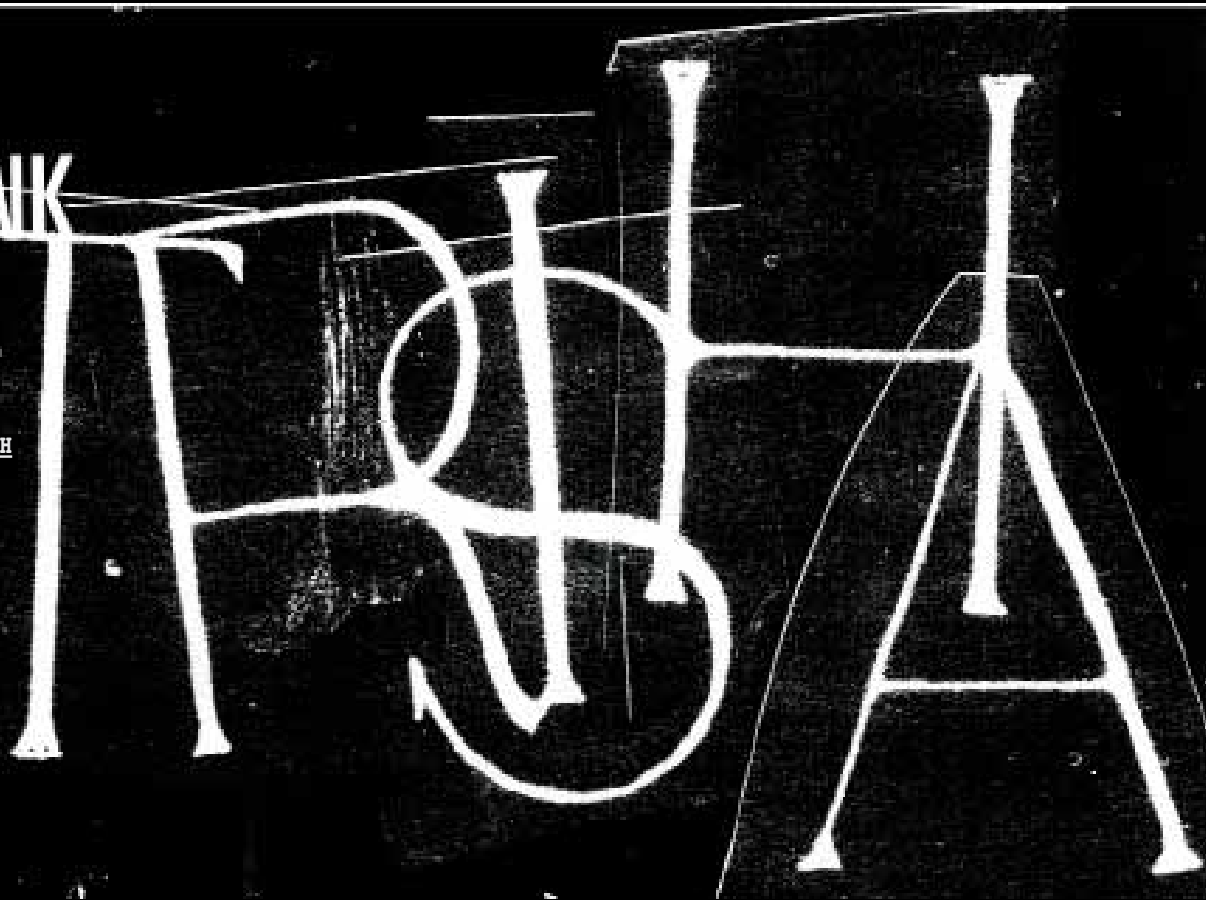
PORTRAIT

BY ELIZABETH

YOUNG ARTWORK

BY TRISHA

DONNELLY



HANS ULRICH OBRIST; A sense of time and time codes seems to be a thread that runs through many of your works. I just saw your new piece at Casey Kaplan gallery which is a very sporadic sound piece. Can you tell me about it?

TRISHA DONNELLY; It's the sound of a cannon from the turn of the century and it goes off randomly, so that when you're looking at somebody else's work a cannon goes off in your mind. It's not that loud but it's frightening maybe.

How is it triggered?

It's just randomly set up. It's not triggered by anything. It goes all day long and all night long...

Is it different sometimes? Is it always the same sound?

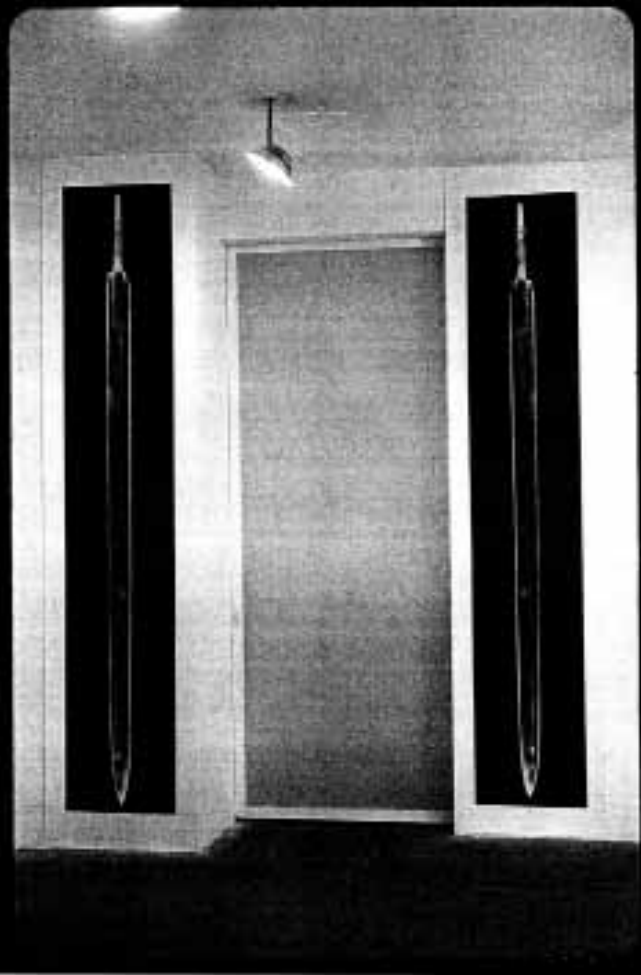
It's slightly different. It has slight different reverberations but pretty much the same sound.

So much of your work is to do with time codes. I was wondering if you think there is any link to the work of John Cage?

I think automatically there is a link to Cage whenever there is something that is running all the time and people are talking over it. I think it's a natural understanding of mine that when you have something like an artwork, you experience it then it's over. It happens, you experience it, most of the time you forget it then you remember it later. The sound just ends up being memory of another sound, because it doesn't stay around long enough to figure it, you know?

Besides Cage I was wondering who are your other heroes?

Maybe it started with more musicians. I really like Johnny Mathis. It was in sounds and voices like that that I kind of understood certain things. As for artists, I change my mind so often, but recently I really like that Steven Braun. Steven Braun who has declared all shoe stores in Amsterdam to be an



Above, left: 'The passenger', 2004 pencil on paper 269 x 105,5 cm. Above, right: 'Untitled', 2004, RC prints diptych, 340 x 76 cm each. Opposite page: 'Untitled', 2004. pencil and ink on paper, 47 x 33 cm. Courtesy Casey Kaplan, New York and Air de Paris, Paris.

artwork.

Secrets. I'm very interested in the concept of secrets in our work. The first time I got to know your work it was all to do with events which are somehow performances but are actually secrets. So I was wondering if you could tell me a little bit about your own notion of the secret, this aspect of you not wanting things to be announced?

I think it's more than that. It began as terror like fear, because if you tell somebody everything, then they can know exactly when and how you're going to do something wrong. So if you replace that kind of knowledge with waiting, sometimes people are happy that something actually happened at all! I think that was my first inclination, so it wasn't begun as a secret but it's much more natural for me now to work without telling people when things are going to happen. I do like that if you're in the wrong place at the wrong time at some party, then you miss something really good. Like when somebody goes through a glass window or something.

What were the beginnings of such secrets? There is obviously a very famous event from your first show in New York. but I was wondering if there was a chronology - what was the beginning?

Well I think that when I was in college, I did what I thought was a form of martial arts. This was: spatially you could build a house with

different gestures and nobody would see it. What I realised was that certain actions and certain things you say can become evasive and invasive. It's like a crank call.

What?

Crank call; You know, somebody says 'Hello, is your refrigerator running?' They say 'Yes'. And you say: 'Oh you better run and catch that.' [Laughs]. Or something like that.

I was also interested to know if you had any projects that had been too big to be realised or even too small.

I still wish I could make the Vibration Station, the organ that goes into the ground. But it's much better if it's never made.

How would this work?

You would walk through the vibrations of a box organ concerto. It'd be really great, because instead of the organ pushing air up to the ceiling, it would push air up through the floor. You know you could walk through the vibrations rising in the room. But it would never happen because it would cost millions and millions. But you know that's probably my most unrealised dream. But I don't think I make my work anyway, it happens inside...w=

frieze

Trisha Donnelly employs the immaterial – esoterica, occult ritual and paranormal phenomena – to explore the material world of consumer experience
by Jan Verwoert

The Other Side



Left:
Untitled
2005
pencil on paper
100 x 700cm

Opposite page and
overleaf:
Untitled
2004
pencil on paper
Diptych: each 91 x 61cm

If the temperature in a room suddenly drops, the chances are a ghost is about to appear. Of course, what will happen next no one can predict, but there are spells and charms you can learn – for example, the ideal time to summon a demon is on a Tuesday, at 11 am or 1 am. This, along with other practical information, is available from the manuals in the Sixth Book of Mose, an anonymous guide to black magic discovered around 1600. Encounters with the unknown have always involved some kind of ritual. Aleister Crowley maintained that occultism was a question not just of belief but also of practice, and believed it didn't matter whether you were into magic, drugs, sex or yoga, as long as your method worked for you. In 1969 Anton LaVey, in turn, promoted his Satanic Bible as 'a primer on materialistic magic'. In conversation Trisha Donnelly has dubbed this thoroughly pragmatic attitude towards the invocation of higher states of consciousness as an 'anti-materialist materialism'. I think this might also be the most apt phrase to describe what her own work is about.

In a variety of media, including performance, drawings, photography, video and sound pieces, Donnelly explores the relationship between the allure of occult experience and the material gestures, ciphers and icons by means of which it is conjured up. Contrary to much current art which draws on the legacy of psychedelic culture, Donnelly rarely relies on direct historical references: she never uses album covers, rare documents or the paraphernalia associated with the cults of excess of the late 1960s, for example – although the spirit of that age is a tangible presence in her art. What sets Donnelly's approach apart is the way she works through the immanent logic of anti-materialist materialism at a structural level by inventing gestures, ciphers and icons that articulate and question the very conditions required for the invocation of a physical epiphany.

The recording of a majestic organ concert, *Untitled* (2005), was played during the first few minutes after the doors opened each day at Donnelly's recent exhibition at the Cologne Kunstverein and again during the last minutes before the doors closed. In contrast to this solemn music, the show itself consisted of a comparatively cool installation of few selected drawings, photographs and a video projection. What was most notable, therefore, was the tension between the deep dark sound and the wide white room, the sacral air of the music and the sober milieu of the exhibition space. As the times of the concert meant that its audience was limited to those who either came early or stayed late, the piece played on the twin anxieties that overshadow the experience of any event like this: did we miss anything, and what happened after we left?

The crucial tension between sound and space was sustained in *Oh Egypt* (2005), played after the organ concert at irregular intervals on the massive sound system in the gallery basement. The piece comprised a recording of a voice – slowed down to such a low pitch that every vowel was a boost of bass frequencies – uttering the words 'Oooh Eeegypt'. As the voice filled the room, it seemed to designate the space as a potential site of mystical experience. Yet, at the same time, it denied the actual possibility of this experience taking place, here and now, by assigning it to another time and place, an imaginary elsewhere – Ancient Egypt. Like a lost soul in search of a body, the voice from the basement spoke as much of the desire to make the supernatural real as of the impossibility of such incarnations. The humour of the piece lay in the wonderful cheapness of the sound effect, reminiscent of the subliminal messages you hear when playing a record backwards or a B-movie dubbing voice. It underscored the fact that the secret of a good hair-raiser lies in the grungy materialism of its technological effects. If you don't see the strings attached, the trick won't work. (This is something George Lucas used to know but forgot when he went digital.)

The video *Untitled* (2005) went further towards capturing the essence of the materialist magic of effects technology. It showed a still image with the green tinge of a picture taken by an infra-red camera, a close-up of a stuffed animal, a wild cat (perhaps an ocelot) with big black eyes, baring its teeth. Every so often the image suddenly shook, as if the beast was momentarily brought to apparent life by an invisible off-screen force, emphasizing the fact that animation is the art of making inanimate things seem alive. On the wall opposite the video booth was *The Redwood and the Raven* (2004), a small photograph of an old woman in a black dress and headscarf performing ceremonial gestures in a forest. Her movements were recorded in a series of 31 photographs, presented one by one on each successive day of the exhibition like a film shown frame by frame over a month. A spirit not unlike that of a Kenneth Anger movie was conjured up and translated into a ritual staged by the woman with silent grace, a nameless ceremony to evoke a presence whose nature has yet to be disclosed. Next to the photograph a pencil drawing, *Untitled* (2005), depicted a dark, curved shape, a piece of unidentifiable stuff with an uncanny materiality; the dense texture of the graphite made the object look simultaneously flat and rounded. This mysterious sense of corporeality was echoed by *The Grounding* (2004), a black and white photograph of a strange bone structure – perhaps the rib cage of some prehistoric monster.

What characterized the exhibition as a whole, however, was that the eerie feeling evoked by the individual pieces stirred but never fully dominated the otherwise sober atmosphere of the white cube that provided the setting. Moreover, the pious mysticism was effectively leavened with a good dose of humour, for example by the inclusion of the cartoonish drawing *Untitled* (2005), which showed a sombrero hovering in mid-air like an indecisive UFO. Donnelly deliberately reduced the degree of mystery to just a subtle awareness of the possibility of an occult experience, a sense of the ineffable produced by a series of gestures and images, all of which had a distinctive material and corporeal quality.

Metonymic substitutions for the body are a recurrent motif in Donnelly's drawings. In a show at Casey Kaplan in New York in 2004 she installed complementary drawings on two sides of one wall. One depicted what appeared to be a dented piece of chest armour, while the other revealed the contours of the thing like a negative imprint on a veil. Two photographs of heraldic swords, *Untitled* (2004), were installed on each side of a doorway. *Bend Sinister* (2004) is a drawing of a blue reflective rectangular shape, which could equally well be a blade or its sheath, a glass vial or a mirror screen. Ciphers of things that reflect, shield or penetrate the body were thus linked to a situation of passage – a possible one through a door and an impossible one (except for ghosts) through a wall. Seen through the eyes of Lacanian psychoanalysis, the veil, shield, screen or blade correspond to the phallus, an empty material signifier of the threshold between the inside and outside of the body, self and other, absence and presence. As such, it is the key to the mystery: the arcane knowledge that the secret cannot be unveiled as the secret is the veil. Its sole function is to bestow meaning on the divide between the disclosed and the yet undisclosed, and thereby to provide the symbolic frame for rites of passage that stage the transition from the profane to the transcendent as a ceremony of initiation or transgression, under the sign of the phallus.

In this light Donnelly's video and live performances can be seen as attempts to share the secret of the secret, without giving it away. In the video *Rio* (2002), for instance, the artist's face is profiled against the soft glow of a lamp as she lip-synchs the words to samba love songs on the soundtrack and moves her hands in a flurry of explanatory gestures in sign language. The video *Untitled* (*Jump*) (1998–9) shows her bouncing into the frame from a trampoline off-screen. At the apogee of each jump she throws a pose and mimics the facial expression of various rock stars – from Iggy Pop to Dionne Warwick – in the climactic moment of their stage performance. In both works Donnelly stages a pedagogy of ecstasy as she invokes the



Right:
*The Redwood and
the Raven*
(detail)
2004
31 silver gelatin
prints
18 x 13cm

Dressed as a soldier. Donnelly rode into her private view on a horse and announced herself as messenger sent to declare Napoleon's surrender

secret of the untranslatable experience of love and rapture in the very moment of its translation into a body language of signs, grimaces and poses. In the video *Canadian Rain* (2002) the artist gazes at the viewer, repeatedly groping at thin air before pointing at the wall behind her. It is a ritual Donnelly conceived to make rain in Canada. In an untitled performance in 2002 Donnelly, dressed in the uniform of a Napoleonic soldier, rode into the private view of her show on a horse and announced herself as a messenger sent to declare the Emperor's surrender. As the bearer and revealer of the secret, the courier comes to embody the gravity and intensity of the experience of revelation. Accordingly Donnelly ended with the lines: 'The Emperor has fallen, and he rests his weight upon your mind and mine. And with this I am electric. I am electric.' At the opening of the Cologne show the horse appeared again, this time sans rider, shrouding the fate of the messenger in mystery.

By working through the physical rhetoric of opaque signs or gestures by which the secret of occult experiences is invoked, Donnelly delineates the existential concern of the practical philosophy of anti-materialist materialism as the quest to create other ways to experience experience. In contemporary consumer society exclusive experiences are a hot commodity supplied by event agencies. An event today is 'quality time' packaged as a product. In her work Donnelly challenges this dominant logic, not through any idealistic pretensions but by proposing a counter-materialism in the form of a physical language of the omen. The omen is an intense sensation of an incomplete experience, as in all its intensity it only announces the potential advent of the real event and thus reveals that it has not yet happened and possibly never will. As they address you like omens, Donnelly's works preclude you from consuming experience in the event and instead make you experience the un-consumable as the event.



Above:
Untitled
2005
Video still

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54TH CARNEGIE INTERNATIONAL
OCTOBER 9, 2004 - MARCH 20, 2005

BORN
1974, San Francisco, California

LIVES AND WORKS
San Francisco

Trisha Donnelly received her MFA in 2000 from the Yale University School of Art and her BFA in 1995 from the University of California, Los Angeles. She has had solo exhibitions at Air de Paris Paris and Casey Kaplan, New York (both 2002).

Group exhibitions include: *Baja to Vancouver*, The West Coast in Contemporary Art, Seattle Art Museum (2003 -2004, traveled to CCA Wattis Institute for Contemporary Arts, San Francisco, Vancouver Art Gallery, British Columbia, and La Jolla Museum of Contemporary Art, California, catalogue); *Young Scene, Secession*, Vienna (2003); *Spectacular, The Art of Action*, Museum Kunst Palast, Dusseldorf (2003); *Utopia Station*, 50th Venice Biennale (2003, catalogue); *If Happened Tomorrow*, Biennale d'art contemporain de Lyon, France (2003, catalogue); *The Rebirth of Wonder*, Los Angeles Contemporary Art Exhibitions (2003); *The Lengths*, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, New York (2003); *A Little Bit of History Repeated*, Kunst-werke, Berlin (2002, catalogue); *How Extraordinary That the World Exists*, CCA Wallis Institute for Contemporary Arts, San Francisco (2002, catalogue); *Moving Pictures*, Solomon R. Guggenheim Museum, New York (2002, traveled to Guggenheim Bilbao, Spain, catalogue); *The Show That Will Show That a Show Is Not Only a Show*, The Project, Los Angeles (2002); *The Dedalac Convention*, MAK Museum, Vienna (2001); *I Love Dijon*, Le Consortium, Dijon, France (2001); *Do It*, Maryland Institute College of Art, Baltimore (2001, traveled to Addison Gallery of American Art, Andover, Massachusetts, and Art Gallery of the University of Toronto, among others, catalogue); and *Echo*, Artist's Space, New York (2000).

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Trisha Donnelly

There is an ambiguity in Trisha Donnelly's work that serves to harness our imagination. Her practice exists in a space a bit outside perceived limitations of the physical world where, for example, Napoleon's declaration of surrender, tendered by the artist herself (in what she describes as "a courteous addition to the record"), can find its proper place in the collective history of the world. Much like the story of the Golem, in which the written word "God" was powerful enough to conjure life out of an inanimate clay form, for Donnelly, language in any manifestation—spoken, written, signed, or thought—has the capacity to conjure art in its concrete form. Yet even when wielding this power, she employs the lightest touch possible; her interventions are sometimes barely visible, but they are just enough to "slip into the back of people's mind" and implant suggestions that, the artist hopes, create "exponentially different" forms in each person's imagination.

Donnelly is concerned primarily with the interrelationship of words, actions, thoughts, and images. She uses demonstrative action, written text and spoken word to invoke images and associations in the mind's eye of the viewer, or, alternately, works backward from an image itself, encouraging viewers to construct the storyline and context for themselves. In this regard, Donnelly is an engineer of the imagination—her enterprise is filled with wonderment at the tremendous power of the human mind to formulate ideas into existence and at the same time acknowledges the limits of language, in any guise, to fully contain our ideas and thoughts.

In *Night Is Coming* (2002), the words of the title pulse in and out of view, then disappear completely as a bright afterimage punctuate the cycle of perpetual imminence. The promised action is declared, then recedes, and in the end never arrives. A blatant truism, "night is coming" is a simple statement, a reminder of the passing of time. Beyond that, the message is open and allusive (as well as elusive), and stubbornly unspecific. The experience taps into our own contingent assumptions and circumstance to furnish meaning. Do we fear or welcome the night? When will it come? Does "night" really mean the night at all, or any number of symbolic connotations? Could Donnelly be making reference to the lyrics of Sonic Youth's "The Night Is Coming On," with their whiff of suffering and fear? Or the poetry of Percy Bysshe Shelley ("The clash of the hail sweeps over the plain / Night is coming!"), which bolsters our spirits in awe of nature? Or perhaps the biblical passage of John 9:4 ("... the night cometh, when no man can work"), which encourages us to do our good works before the day ends? The associations are as varied as viewers' myriad referents.

The *Black Wave* (2002) is a representation of an obscure phenomenon, and like all legends, the differentiation of fact from unsubstantiated lore is largely immaterial and untraceable. By manipulating a photograph of a generic wave, Donnelly was able to create something that exists only in myth. There is no intended trickery here; rather, *The Black Wave* is an attempt at the visualization of a pure idea. It exists because the artist made it exist, because the idea is, for Donnelly, as concrete as the phenomenon itself. As she has stated, "I think there's nothing more powerful than people thinking something into existence."—Elizabeth Thomas

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I still believe in miracles*
Part 2/2 Derrière l'horizon
19 May 19 June 2005

ARC (Musée d'Art moderne de la Ville de Paris)
Couvent des Cordeliers
15 rue de l'École de Médecine, 75006 Paris

Dessins sans papier* has revealed a renewed interest in drawing of artists on both the national and the international scene, presenting wall drawings and animated films. Derrière l'horizon gives prominence to yet another major trend characterised by its longing for another dimension, and its desire to bring out the marvellous and the bizarre concealed in the very heart of reality.

Some of the artists test our sensorial and cognitive perception sometimes playing with uncertainty and imperfection. The reality comes out distorted, blurred, even violated. The ellipsis, the transience, the indiscernible become the vectors of displacement poetics. Casting doubt on our ability to recognize brings us out to the frontiers of parallel worlds.

The works selected for Derrière l'horizon cut across a variety of art mediums such as drawing, photography, performance, installation, and video.

Bidding us welcome to the exhibition, Davide Balula places at our disposal a ready-made washbasin of the type used in nuclear power stations. Rinse your eyes behind, a decontamination airlock, prepares us to enter into a new dimension. A little further, the artist presents Un air de fête which shows a balloon attached to the arm of a record-player, and prompts a deceptive Duchamp-style reading of the object. Trisha Donnelly plays with deferred and hidden apparitions. Defying the exhibits rules and time codes, she intervenes in invisible places, and at inaudible moments (stepping in on the opening evening, playing a soundtrack after closing). She introduces an evanescent work entitled The passenger, an evolving series of drawings for eleven days. The Magics lanterns of Adam Putnam, sets of flickering lights, generate spaces haunted by the void, and evoke ancestral rituals and magic.

In weightless conditions, in a space unbounded and radically transformed, Tomas Saraceno introduces us into an architectural utopia of a new sort. In Lighter than air architecture and art, a polygonal structure in levitation, he uses new materials, and suggests the existence of a feasible ecology (in the tradition of Buckminster Fuller and Yona Friedman). In a series of four successive photographs Jean Louis Elzéard captures the menacing and unstable temperament of the sky. His work makes us lose ground and it succeeds in displaying the insurmountable antagonism between the earth and the skies.

A new reality bursts up unexpectedly as the artists transmute the protocols of the exploration process obsessively, the duo Laurent Tixador & Abraham Poincheval pushes back the boundaries of art in Plus loin derrière l'horizon. The two artists make it a rule to survive in extreme living conditions, going on odd, and at times absurd expeditions (from the city of Caen to the city of Metz, to the Frioul island, to the North Pole). These journeys are documented by films and trophies. They abide for the time of the exhibition by a sedentary way of life in the Périgord region, and invite the public to drop in.

Ancient and modern mythology in its multiple formats narrations, films, television series is the element many artists draw on when they deconstruct the clichés of the supernatural, of the inexplicable, even of horror.

Markus Schinwalds Childrens crusade is inspired by the 13th century Jerusalem Children crusade and the Germanic legend of Hamelin, the flautist. He takes up the scene in which the children, hypnotised, follow an articulated marionette, symbol of their alienation, intermingling dissimilar epochs and leaving a narrative pending.

The world of storytelling turns into an extremely contemporary aesthetic in Cao Feis films. The artist has been inspired by experimental cinema, Hong Kong cinema, advertising, and video games. Her most recent production, Cosplayers, shows disguised superheroes mangas in a changing urban environment.

The imaginary can lead into dark inner worlds, to the boundaries of irrationality and madness.

Angelika Markuls films feature animals placed in abnormal and cathartic situations. With modest means, but quite obstinately, the artist turns her models into disturbing installations. In a similar manner, Gabriela Fridriksdóttirs drawings and films create mutants, both eye-catching and repulsive (such as elves, monsters, and the like). Her collaboration with Björk reveals her prolific creativity anchored in Icelandic imaginary.

A program gather films by different artists in a same projection. Ana María Milláns short films embody the idea of delirium and terror. Influenced by Columbian horror films and the aesthetic of telenovelas, Ana María Milláns works reflects the intrinsic urban violence. Likewise, Laurent Montarons narratives weave together nightmares, visions, and quite commonplace experiences, unveiling paranormal situations. Ulla von Brandenburgs films mix tarot and circus characters. At first sight, Ulla von Brandenburgs Tableaux vivants resemble to photographic images. Introducing a different vision of reality, Kan Xuan create oeniric and harrowing worlds while Jordan Wolfson uses distortion and slow-motion to produce altered, science fiction images.

The works exhibited fit into a scenography designed by Rirkrit Tiravanija for his own retrospective - in giving birth to memory sedimentation.

Displacements, ambiguities, anachronisms, metalanguages fuse to generate a dreamlike reality, a reality concealed... plus loin derrière l'horizon.

* The title is taken from a work by Douglas Gordon (2005)

The exhibition had the support of Embassy of Colombia.

Curator: Laurence Bossé, Anne Dressen, Hans Ulrich Obrist, Angéline Scherf

Afterall

Where some imagine that there is only one Trisha Donnelly, I know there are at least four. One is surely a biological entity, and another a projected image, like the one who acts out the codeless semaphore of *Canadian Rain* (2002). A third, a literary invention of the first, sometimes appears in her place in the vicinity of the art world. A fourth is a malleable figure, co-authored by the third, and anyone who tells her story. (There may be more: one who can travel through time, another who can speak in the tongue of seals, and so on.) The following essay surveys some of Donnelly's recent practices in this light, including a lecture at the Frieze Art Fair in London in October 2004, an exhibition at Casey Kaplan Gallery in New York, summer 2004, and one of the works included in the 54th Carnegie International Exhibition in Pittsburgh, winter 2004/05.

I. THE GREEN GRASS STARTS TO GROW

'Where is Adventure? What is Culture?' was the last of six panel discussions held on the occasion of the 2004 Frieze Art Fair,¹ chaired by curator and artist Matthew Higgs, the panel included Christian Jankowski, David Robbins, Nancy Spector and Trisha Donnelly. These names already suggest that the event was not intended to be your average discussion: each respondent's answer to the title's pair of impossible questions was to be bent into mute and funny shapes. Jankowski improvised his replies on an electric guitar instead of talking; Spector discussed the accidental transformation of an artist's exhibition into a credit-card advertisement.

Trisha Donnelly answered 'Where is Adventure? What is Culture?' by recounting an episode from the convoluted history of Russia around the turn of the 17th Century, which centered on a man who claimed to be Dmitry Ivanovitch II, the youngest son of Ivan the Terrible and the rightful heir to the Russian throne. She then played a short section of a British radio program about people returning in their old age to the bungalows their parents had built, which segued into a passage of a song called *The Green Grass Starts To Grow*. 'Listen really carefully,' she said over the song's opening notes, 'and I want you to think about the song. I don't want you to enjoy it.'

A quick set of evocative, seemingly disconnected images was offered to the audience, and her talk was done. Only later did her presentation's odd details appear to ravel together, slowly, into a tentative cloth of meaning. Each section was about land, filiation, death and rebirth. A Polish pretender to the throne of Russia is shot in the snow, cut to pieces, burned to a powder and then shot from a cannon back to his motherland. 'We used to kill the goats off,' an old woman says next, 'and we used to eat them.' Dionne Warwick then sings a different reply, words written by Burt Bacharach: 'A summer breeze becomes a winter storm... and then the weather turns warm...'

Asked, during the questions that followed, 'What do you think you are accurate about?', Donnelly replied, 'I found out recently that I have less vision

1. This discussion was held on 17 October 2004, at the Frieze Art Fair's pavillion in Regent's Park, London, and was broadcast live on Resonance 104.4 FM

in my right eye, so it turns out I'm a very perfect archery shot'. Her pronouncement played off the panel's gnomic subtitle: 'A discussion of the relationship of art to entertainment, touching on the comedic, being popular and failing miserably'. The blurrier her vision, she seemed to say, the sharper her aim and the truer her shot. The more miserable her failure, the greater became her success. Disgraced by his enemies, murdered, the false Dmitry still returns triumphantly as a ball of light a glorious blaze.

11. FACETS OF THE PRISM

Each image flashes past, representing, I am told, one facet of a prism. Three drizzles of red acrylic drip sideways to form the letter 'E' (E, 2004: it stands for 'Egypt', whose imagined landscape serves as one structuring conceit of the show); The Slowness (2004) is an abstract waterfall that gives birth to a stylised letter 'N', its vertical bars extending to the edge of the paper. Another is a banner that reads, in awkward lettering, 'th PSNGR'. which is 'The Passenger' less its vowels (The Passenger, 2004). A fourth, untitled work appears (Untitled, 2004), a meticulously drawn thing that looks to be a rotting saddle, or crumpled metal wreckage. 'How is it attached?', I ask, fishing for clues. It's pinned, I am informed, for if it were framed the drawing would not be able to go through the wall. During the opening, I learn, Donnelly would lead members of the audience around to the office on the wall's other side, where the drawing continued on a second piece of paper, a pale-blue outline of the first work's modeled abstraction. Another pencil sketch (The Volume, 2004) depicts concentric circles on a cream paper rectangle, one tentatively drawn ring inside the bounds of a thicker circle, demarcated by tiny notches around its perimeter. This one is figurative, a picture of a massive volume mob for the 'sound' of the exhibition; it envisions these drawings not as discrete works, but material indices of the sound Donnelly was making as she was creating them. The pencil is imagined as a noisemaker, another kind of instrument.

Two photographs from 2002 appear among the more recent works: Egypt (2004), whose murk depicts a shadowed set of figurines, and Hand That Holds The Desert Down (2002), a silver gelatin print of the right hind leg and upswept tail of the Sphinx. (Donnelly's title inverts a joke the artist has cited by comedian Steven Wright: 'I levitate birds but no one seems to notice.')

Other works incorporate unobtrusive changes over the course of their display. The Redwood and the Raven (2004) is a group of thirty-one unique photographs of a dancer taken in the forests of northern California, one mounted each day of the show; another drawing, abstract blue panels inside a 'thought balloon', has a paper caption on some days and not others. There are shorter cycles as well: a twenty - minute video loop of shivering circles that bookend the written name 'Frances' (she's the one in The Redwood...) and a recorded piece, Oh Egypt (2004), which sounds periodically over the duration of the day. Displayed together, these rhythmic cycles interlock to ensure that each viewer's encounter with her works is shaded slightly differently. The dancer's position has changed; the untitled drawing is given a handwritten caption ('Matthew', it reads); and this time the voice never sounds, her voice, that sings, ' Oh! Egypt!'. The DJ was playing so loud that everything else was drowned out. 'Might as well stop the piece and get a drink,' she declared. ²

The ensemble of works I've just described were exhibited together at Donnelly's 2004 exhibition at Casey Kaplan Gallery in New York City, and incorporated what the artist calls 'a demonstration' on the event of its opening. The artist played a song that she claimed would stop time, and then led the assembled crowd up 10th Street to Maurizio Cattelan's Wrong Gallery - which is just a doorway. From behind the door came the sound of a cannon, loud enough to shake the door, which signaled that time had started again. This demonstration, like all those before it, was not recorded or documented in anyway, being transmitted to a larger public, if at all, by verbal description, or word of mouth.

2. Nicholas Trembley, 'Supersize Spress', Artforum.com/Diary, 2005, <http://www.artforum.com/diary/id=9141>.

3. Bruce Hainley, 'The Consensus Thief', New York Times Style Magazine, 29 August 2004, pp. 276-77.

The Passenger,
pencil on paper,
269.2 cm x 105.cm
2004

4
John Miller with
Nancy Spector,
'Waterloo', Kölnischer
Kunstverein (press),
2005.

5
See George Baker,
'Fraser's Form', Andrea
Fraser: Works: 1984-
2003, Kunstverein
im Hamburg, 2004,
pp.50-77.

6
Joseph Leo Koerner,
The Reformation of
the Image, Chicago:
University of Chicago
Press, 2003, pp.11-13.

7
J. Miller, op. cit

8
T.S. Eliot, 'The
Function of Criticism',
Selected Essays,
New York: Harcourt,
Brace and Company,
1950, p.2l.

9
Elizabeth Thomas,
'Trisha Donnelly',
54th Carnegie
International (press),
9 October 2004.

10
See Nicolas Bourriaud,
Relational Aesthetics.
Paris: Les Presses
du reel, 2002 (1998),
p.16j and Hal Foster,
'An Archival Impulse',
Octob.M, no.110, Fall
2004, pp.21-22.

overleaf
The Black Wave,
silver gelatin print,
127cm x 152.4cm, 2002

This has a few important effects. First, the demonstration stakes much on the singularity of the individual's experience of the work, which is understood to be both specific and essentially irreproducible. 'You had to be there', sings a chorus of critics. Here her practice takes a Protestant tone, with the document as a false idol. (This tone may be implicit as well in her 'small scale, careful production, [and] ruthlessly winnowed output', as well as the peculiar literalism sometimes evident in the names of her work: if it looks like a volume knob, that's because it is one.³) A second, connected effect is a mood of confidentiality, where the audience is enlisted into the ritual production of the work. This persists even in the smallest instances of Donnelly's practice. Bob Nickas has a recorded monologue by Donnelly, but one of its conditions is that the curator must invite people to listen to it one-on-one; when her recordings, meant to be played only in a gallery space, were played privately for me, they were prefaced by a conspiratorial warning: 'I'm not supposed to do this, but I will, in this case'.⁴ Her audience cannot depend on their anonymity, for these works, like some of Andrea Fraser's recent practices, reject surrogacy, middlemen and safe distances Donnelly's reliance on oral transmission means that to speak of the work is to join in, to agree to the terms of its ritual magic. Retelling plays on the inevitable gaps in memory, on distortions, brags and exaggeration, and on the distance between experience and narration, which is the space of fiction. The framing and describing of an exhibition are put to work in the service of art practice.

This constellation of events and artifacts gains its mystique by acts of strategic removal, a linguistic/sculptural cutting-away. 'The Passenger' becomes 'PSNGR', 'Ride into Darkness' is rendered 'RIDR'. The reduced means of iconoclasm may collapse upon themselves; ritual magic may become modernist poetry; we may discover that 'there never were, nor will there ever be, idols, since these are artefacts of the iconoclast's conviction, the imaginary Other of all critical campaigns'.⁶ Donnelly's practice is magical in that, in the words of Nancy Spector, it 'seeks to transform experience and alter reality with little more than an incantation or visual talisman'. Nevertheless her talismanic 'demonstrations' both admit and question their mystique. Following Donnelly's former teacher John Miller, 'there's something shabby in the act that undercuts the mythification - a productive shabbiness'.⁷ There are objects, crafted things in real space, like any others. Yet while the Holy Spirit is never seen, it is nonetheless dramatically present...

III. PULLING PARTS OF THE BODY FROM ITS POCKETS

Trisha Donnelly's work is about structures of belief. At least that is what I am given to believe. I fear I've been fed lines. Even so, I will repeat them. At least the words sound different as they come out of my mouth. The risk of criticism is invention, and fact is hard to master; 'interpretation is always pulling parts of the body from its pockets, and fixing them in place'.⁸

But does her work not invite such projection? Does it not slip into the back of people's minds, to create 'exponentially different forms in each person's imagination'?⁹ There may be the beginnings of a disagreement in the public discussion of this aspect of her work. Nancy Spector has described Donnelly's practice as an 'art of non-sequiturs', and the threads that connect her objects and installations as the products of a logic 'entirely her own'. In other accounts their impact 'only unfolds within the visitor himself'; the work, it is said, 'taps into our own contingent assumptions and circumstances to furnish meaning'. It may simply be that Donnelly addresses her audience in a way unfamiliar to those whose aesthetic receptors have been dulled by relational aesthetics on the one hand and archival collections on the other. She neither intends to open a participatory, social 'interstice' where 'meaning is asserted collectively', nor to create 'perverse orders that aim to disturb the symbolic order at large'.¹⁰ One way to explain the queer public-private tenor described above is to say that artworks such as the Hand That Holds The Desert Down, or Black Wave

(2002) perform as allegories; they 'simultaneously proffer and defer a promise of meaning: they both solicit and frustrate our desire that image be transparent to its signification'. As a result, they appear strangely incomplete - fragments or runes which must be deciphered.¹ The work seems to change colour under the eyes of those who aim to fix it; like allegory it contains strange opacities, reflexes, turnabouts in logic. Regardless 'we must ourselves decide what is useful to us and what is not; it is quite likely that we are not competent to decide.'¹²

IV. A TIGER'S LEAP INTO THE PAST

In his landmark discussion of allegory Craig Owens wrote that the allegorical mode had flourished in post-revolutionary France, when painting was enlisted to produce images of the present in terms of the classical past. It did so by condensing narrative into a 'single, emblematic instant ... in which the past, present and future, that is, this historical meaning, of the depicted action might be read.'¹³ He quoted Walter Benjamin: 'Thus to Robespierre ancient Rome was a past charged with the time of the now, which blasted out of the continuum of history.... It is a tiger's leap into the past.'¹⁴

Donnelly's demonstrations often make some such leap, though her tiger's leap multiplies its classical pasts, which embrace ancient Rome and Egypt, False Dmitry, Montgomery Clift, Debbie Harry, David Lee Roth and Napoleon. How should we connect the dots between this crew of sympathetic dictators, unsuccessful solo artists, autodidacts, sainted messes and sexual double agents?¹⁵ Donnelly seems drawn to their radical self-invention, as well as to their sometimes fatal humanity; through the mirror of her practice their failures become ecstatic, world-creating events. The mind is its own place, and in it self can make a Heav'n of Hell, a Hell of Heav'n.

The opening of her first exhibition at Casey Kaplan in 2002 was the scene of one such transformation. The artist appeared on a white stallion, dressed as Napoleon's courier (an oft told story, this, now in a kind of rhetorical drift or ruin). The text she read seems to be a matter of record (or was some intrepid soul's jotting simply repeated in latex versions?). 'Be still and hear me,' she began. 'I am a courier. I am only a courier. But I come with news of destruction. I come to declare his end. If it need be termed surrender then let it be so, for he has surrendered in word, not will. He has said, "My fall will be great but at least useful." The Emperor has fallen and he rests his weight upon your mind and mine. And with this I am electric. I am electric.' This single, emblematic instant tells an entire story; it tells of Napoleon's dream of the imperial Republic, his authority and pride, and his final flight from the disaster at La Belle Alliance.

Another such leap occurs in Letter to Tacitus (2004), a five-minute oration recited daily at the 54th Carnegie International in Pittsburgh. Picture a well-dressed man circling the Carnegie's Romanesque atrium (surrounded, if you will, by a pack of people with digital cameras). From a sheet held firmly in both hands, he recites the text of a letter written to Cornelius Tacitus, senator, consul and great historian of ancient Rome. This correspondent replies to Tacitus's description, in a previous letter, of an ideal imperial republic. 'That dream,' he returns, 'is not a map to your earthly paradise. It is instead a death of straightened pain and demand. A blank space.' Hather, the writer argues, it is Tacitus' desire for this just and true state that matters, that is his salvation: 'For the true Rome is the fire above dark water. The true Rome is man's hope for the true Rome.' The reverberations of the great hall swallow his words. False Dmitry stands in the wings, on legs of different lengths.

Just who is this retinue of failed dreamers, couriers and impostors? What purchase do they have on the present, or the future? What should we make of their self-invention and lordliness, their imperial ambition, their vision of polity and their final immolation? History paintings sit still, frozen, waiting for their recursive fragments to be pieced together in the present, to be enjoyed by those who are able to remember, whereas these tableaux live and breathe.¹⁶ Later, let's tell stories about them.

The Volume, pencil on paper, 91.4 x 60.9cm, 2004

11

Craig Owens, 'The Allegorical Impulse: Toward a Theory of Post-modernism', in Barbara Kruger, et al. (ed.) *Beyond Recognition: Representation, Power and Culture*, Berkeley: University of California Press, 1992, p.5.5

12

T.S.Eliot, op. cit., p.20

13

C.Owens, op.cit., p.58.

14

Ibid., p.59.

15

The last two are borrowed from David Thomson's evocative description of Montgomery Clift in *The New Biographical Dictionary of Film*, New York: Alfred A. Knopf, 2004, p. 168.

16

'...ament meminisse periti', Jacques-Louis David's epigraph for his publication "Le Tableau des Sabines expose publiquement au Palais National des science et des arts, sale de la ci-devant academie d'architecture: Par le Citoyen David...", as cited in Ewa Lajer-Burcharth 'The Revolution Glacee', in *Necklines: The Art of Jacques-Louis David after the Terror*, New Haven, CT: Yale University Press, 1999, p. 130

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artpace
san antonio



The hand that holds the desert down, 2002
Silver gelatin print
5 x 7 inches



The Passenger, 2004
Pencil on paper
106 x 41-1/2 inches

Hudson (Show)Room

Trisha Donnelly

San Francisco, CA

April 28–July 17, 2005

about the artist

San Francisco-based Trisha Donnelly's enigmatic drawings, photographs, videos, sound works, and performative demonstrations resist normative perceptions of the world. Often perplexing, the works reflect an ethereal outlook in which sound and visual expression are not confined to disparate realms but join forces to affect experience.

The potency of Donnelly's projects comes from this oscillation. Whether sketching the aural sensation of a beating drum, suggesting that human hand signals can create rain miles away, or asking an audience to close their eyes and listen to "the sound that stops time," the pieces drift in and out of grasp. Riding alongside the quotidian, they make visible currents that often go unnoticed.

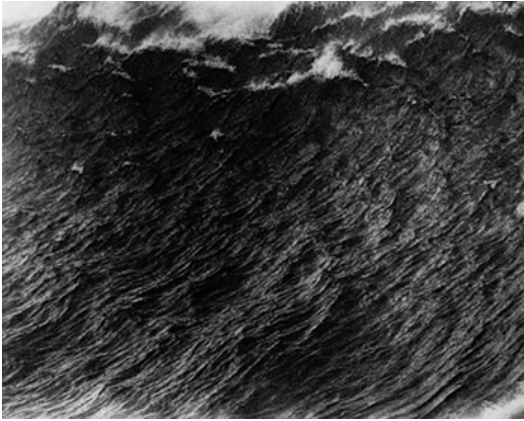
Like the poetry of John Ashbery that she admires, the artist's works intoxicate by pivoting between exquisite representations of the everyday and complex inscriptions of other dimensions. The projects confidently resist questioning—drawings simply do extend through walls and musical notes *have* corporeal presence.

Donnelly's artworks heighten awareness of the immaterial and articulate the wonder of what is. Instead of engaging in a dialogue about belief, her poetic projects dip into romanticism and test assumptions to expose myths about existence and the power and possibilities of art.

about the exhibition

When isolated, Trisha Donnelly's economical gestures seem veiled in code like the spare lines of a poem. However, considered together in this, the artist's first solo institutional show, past and present works from the last several years build a layered argument for the importance of sound and time. The projects urge the viewer to surrender to the ephemeral's role in how we pass through life.

The notion of journey is introduced by *Passenger*, which spells out "tH PSNGR" in graphite on paper nine feet tall. Insistent, the piece's graceful monumentality does not ask us to come along but describes circumstances as they are. We are always on the move and constantly in the path of new discoveries.



The Black Wave, 2002
Silver gelatin print
50 x 60 inches

*Untitled** (**title is audio*) hints at what might be found along the way. Pinned to the wall are twelve slightly different thirty-inch drawings of a hollow cylinder. This flip-book strategy infuses a banal object with the real-time phenomenon of perception and conjures the multi-faceted process of seeing. Increasing the sense of potential in the everyday, viewers who ask for the drawing's title are played a CD. The thump thump of a drumbeat not only focuses attention on the frequency of life's encounters but also ceremonializes the act of looking.

The physicality of sound is further explored in *The Shield*, a one hour audio loop emitted by speakers on either side of the gallery that create a boundary. The threshold made by the synthetic noise panning from floor to ceiling is unquestioned; choosing to cross is ignoring the breadth of what is there.

Untitled, an eight-foot tall E written in blood-red enamel, invokes the immaterial through ancient Egypt, a culture wherein earthly elements supported a dynamism dismissed today. This piece abstractly conjures this now-mystical way of understanding, while other works in the exhibition do so with the snapshot. *Hand that holds the desert down* is a five-inch silver gelatin print of the eroding sphinx built to protect pharaohs entombed nearby in the desert outside of Cairo. The slight image functions as a portal from the rationality of the 21st century to the otherworldly notions of Mesopotamia.

A commitment to re-awakening such energy is articulated in the two-part *Untitled*. On one side of a wall is a pencil drawing of a tightly knit mass of space resembling a dark, body-less cloak. Available upon request is a view around the corner. There hangs a complimentary image—the same shape made convex, lighter, and cast in a kinetic blue. This is what a drawing looks like after it passes through the barrier that seems to stop it.

Trisha Donnelly's works poetically collapse the mundane and the complex. If one succumbs to seeing the world as her pieces suggest, surroundings expand into a wondrous mix of images, sound, and time that yield infinitely new sensations. As revealed by *Volume*, a three-foot tall sheet of white paper punctuated by a simple pencil drawing of a knob, choosing to perceive (not believe) is liberating. With this handle we can each adjust the vigor of the show and temper our understanding of life.

-Kate Green,
Assistant Curator

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Canadian Rain, 2002
5 minute loop on DVD

Afterall

The D from W,
c-print, 30 x 20cm
2005

Her Artillery -Bruce Hainley

Swords, shields and cannon fire: for Trisha Donnelly art is more than rev-
eille. The battle began a long time ago, before she was born. It continues
long after whatever the little word after means has fallen into disuse.

Drawings, video, the deployment of photographs not as pictures,
actions- it would be best to consider it all, if not sculpture, sculptural; the
interrogation of space (mental, physical, emotional) and it's electric con-
quest and resistance-these are demonstrations of her tactical knowledge.
Recently Karl Lagerfeld said he woke up one morning with an image of a
long line of women in black, a kind of l'armee des ombres. yes an army of
night. Glamour apocalypse. In the corps there are only various privates.

What may at first have looked like privacies, girl jumping for joy,
or love ~~singing~~ ~~singing~~ signing its tropicalia - and all of that it would be ex-
tremely well to do, even though the days were coming when the sun should
be as darkness and the moon as blood-this was not what it was, or only
what it was, but a call to arms to figure out video before moving on to figure
out something else (not that it's ever concluded, conclusive). The technol-
ogy allowed her to slow time and pinpoint the ecstasy of the performer's cli-
max, what hurls him or her out of themselves, out of the human. It allowed
her to translate place and the idea of place, and elsewhere we often remain
deaf to, into a language mistaken for love, instead of the seduction of the
medium and its machinery. The human is just one of the aesthetic's effects.
Given a sunset and a beautiful girl too many will believe anything rather than
the fact that a medium is being taken apart before their very eyes, and tak-
ing them with it.

There's a picture in black and white of Donnelly as a warrior. Can't
see the head, can't see the feet, can't tell if it's just a masque of masculinity
or an actual dude - he's going on memory here - but I'd swear it is her, a
sword in each hand. You know the look. A nimbus surrounds him, her. It's
the radioactivity, it's the sublimity: The D from W (2005). A warrior always
ready for action draws the sword, and the gesture, radioactive, continues
forever, slicing through eternity, half-life by half-life. The distance from war is
never very far. Every breath is one for live over death, but approaching the
inevitable, nonetheless, the debt from wonder. She arrived as a messenger
on horseback to announce a surrender, but it was not hers.

Still some would turn her into a Cassandra, wishing only to see
romantic neo-conceptual dreaminess or, worse, the occult. Ostriches!
They bury their heads in the sand of the beach that Bas Jan Ader shoved
off from in search of the miraculous. Of his bones are coral made, those
are pearls that were his eyes, nothing of him that doth fade but doth suffer
a sea change into something rich and strange. Most forget the adder's
poison; forget the suffering, some of it staged, a scene changed. Most
forego the strangeness by relegating it to a box ticked 'magick'. Anything
to forego the decomposition, an art that doth decompose. Ader was never
conceptual art-lite, but, like many of his peers, dared to expand art's possi-
bilities: telepathy, sunburns, radiowaves, astrology, ESP, weed and trips into
the unknown, beyond. Whatever, it got called 'conceptual', not 'witchy' or
'esoteric'. (Is the trigger wire for these different adjectives.

activation genders?) By attitude, temperament and look when he with sly tears, when he like Gilles in black cords, when he with careful attention and attenuation seemed to put his finger in irony's dike, he knew it couldn't be left there forever. Ader was questioning, frequently though repeating the 'same' piece in different media, his own place in dutch art history - fallen from grace, falling off his bike into a river, out of the tree of knowledge, over Niagra Falls from an armchair- as well as his and object's inheritance and inherency. He who lies full fathom five is not her father. But oh the terrible work that has been tolerated in the name of Ader, 'made' (I used the term loosley)by those satisfied with the LCD of paranormal schmalz. Donnelly participates in none of this. Early on she claimed Nina Simone was her mother. Her name is Peaches. Peaches pulls the finger from the dike. Let the flood sweep LCD away.

The Redwood and the Raven, 31 gelatin silver prints, one print exhibited each day, 17.7cm x 12.7cm, 2004

Peaches takes a drawing and tears it into two parts, pins one part to the wall, resigns the 'missing'part to absence, mailing it to someone, anybody's guess, never to be reunited. It is a way of asking what remains of drawing, the medium, torn to pieces. Is the drawing complete? Is any drawing - anything - ever complete? Is the drawing more the part pinned to the wall or its elusive Other? It bothers; it should, since there's usually too much sublimation of the violence of representation. Donnelly has confronted Sturtevant's drawing connections, slicing and dicing into the interior immediacy of contemporaneity, its exquisite corpse; she's seen the use of defacement as autobiography. Asking what remains, Donnelly is tryng to find out what a drawing is and what could be - other than luxury items people buy when they can't quite commit to a painting. Do you know what a drawing is, what it can do? It can become 'photographic' or performative', by which I mean active, atomic, atomising through a wall, leaving a blue auratic outline, call it Kirlian or call it the moisture transferred from the subject to the emulsion surface of the photograph causing an alternation of the electric - charge pattern on the film. Call it a draw between absence and presence, touching the nothing that is not there and the nothing that is. It can destroy not only painting.



Peaches takes her bite, sometimes with borrowed wolf fangs, and if you wait and listen you will even hear the howling. She'll kill the first mother she sees, often not even a woman, who refuses to risk hearing the howling. She will take your morning, and it will be broadcast. You will not know until it is already gone. The strike is preemptive. Experience seizure of time itself, the thing you are filled with, and forget you possess until it's too late. Consider this while listening to the score of collapse played on a grand organ; the opposite of that sound scar is not construction.

Afterall

The tearing, the removal, loss mailed to the Other, the morning taken, the wind of the future blowing in the corridor of the institute: this has nothing to do with the invisible, with invisibility. It is documentary. Anne Carson has written, 'the Sublime is a documentary technique.' Full of danger. Full of *temps mort*.

Donnelly kills her dinner with karate, kicks it in the face, tastes the body. Her name contains the given (donne) and it is what she sublimates. This is a disambiguation page. A grammar of ice and air and solarly to organise a rhetoric of her elements. In Kolin - in Die Brucke - she provided conjunction, a bridge, by taking away transparency and constructing a long wall to interrupt the glass allowing one to see through something, anything, too quickly. It conjoined the seen with what cannot be seen, how they gird one another, like the drawing torn to pieces holding the room with its missing.

Condition: oversight. Rx drammings of blindness.

Night is coming; it may already be here. 'There is something of death in it. She walks oblivion on a leash. Its sound is ominous and Egyptian. untranslatable, just a special effect but no less affective, and a single one of its paws keeps the desert, grain by whorled grain, from disappearing into thin air.

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THE NEW YORK TIMES STYLE MAGAZINE

August 29, 2004



The Consensus Thief

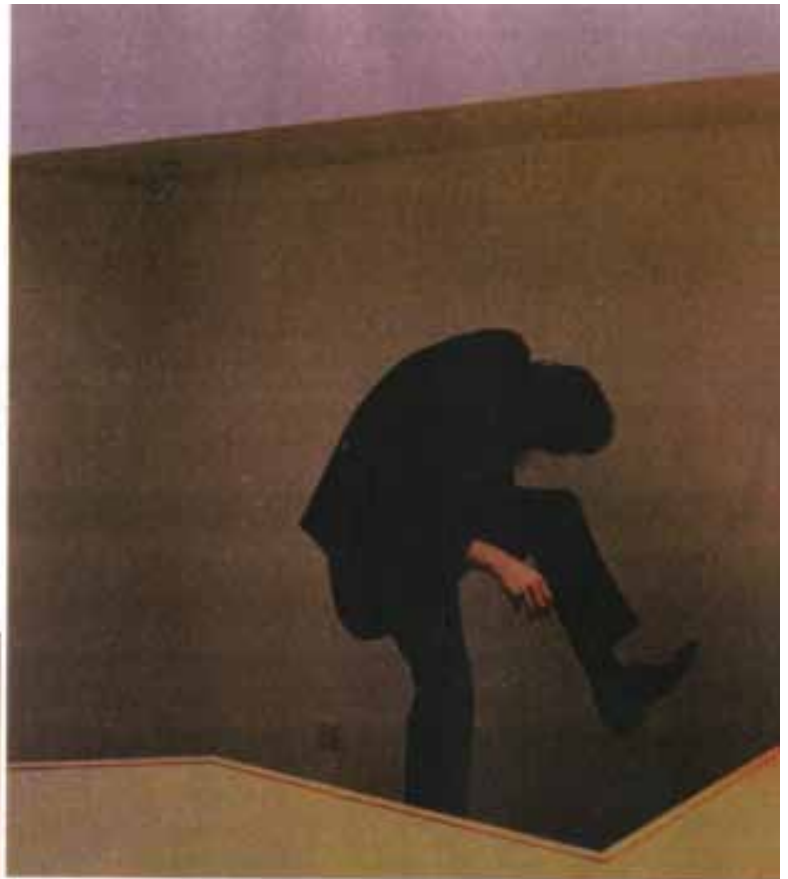
IN ART AS IN FASHION, IT'S BETTER TO LEAD THAN TO FOLLOW. BRUCE HAINLEY PREVIEWS THE CARNEGIE INTERNATIONAL.

O.K., before the art stuff, a little bow to Diana Vreeland -- she of the Kabuki rouging, knowing beak and shellac-black hair, who insisted that the soles of her shoes gleam -- because I think about her, well, frequently, especially when perusing culture magazines at a newsstand. D.V. led rather than followed, and I'm so tired (aren't you?) of opening the pages of glossies and seeing articles on what's already happening -- synergistic tie-ins -- rather than on what should be going on. Ego ideal, my dream D.V. reigns, sibyl of the untimely, the unlikely: she doesn't tow party lines. Can't you hear her, chic in a Mainbocher suit, channeling heavenly edicts? "Why don't you donate all your John Currins to the local Braille institute? The blind need something to look at when they're not busy reading."

D.V. would love the Carnegie International in Pittsburgh, in many ways the Garbo of American invitational art surveys -- revered but aloof, never garnering the mainstream brouhaha of, say, the Whitney Biennial. Initiated in 1896, in the newly built Carnegie Museum of Art -- a year after the museum's founder, the wily industrialist Andrew Carnegie, started the Carnegie Institute

-- the International was Carnegie's scheme to play host to an exhibition and then have the pick of the litter, purchasing what he called, with almost Vreelandian flourish, the "old masters of tomorrow." (Carnegie set the exhibition's collecting standards high, scoring the first Whistler for an American museum.)

Although the show has taken many forms since its inception, the art eyes of Pittsburgh still focus on the future in terms of up-and-coming artists -- and curators. In the last 20 years, only one curator of the Carnegie International has hung around long enough to do the show twice, making unlikely Pittsburgh one of the prime curatorial starting points. (The International's last curator, Madeleine Grynsztejn, is now the senior curator of painting and sculpture at the San Francisco Museum of Modern Art.) Enter Laura Hoptman, curating the 54th Carnegie International, which will open on Oct. 9. Unlike most of her peers, who repeatedly produce the art-world equivalent of a high school prom, where every senior is invited, Hoptman hasn't shirked her responsibility of leading -- producing an exhibition with an intimate, if unexpected, roster of 38 international artists.



Hoptman says that the artists she has selected aim for the “high stakes” of confronting the big questions (life, death, free will, immortality, and the nature of belief), of “investigating the unknowables.” And while some people may fault her choices -- the presence of that frisky genius R. Crumb more than compensates for the inclusion of the pious Lee Bontecou, the art world’s current overrated saint -- when it comes to many of the younger artists, Hoptman is white hot.

Tomma Abts, Trisha Donnelly, Saul Fletcher and Rachel Harrison, to pick four of the most exciting, all have staunch admirers among the cognoscenti, though none are household names. They are artists about whom other artists get excited, but whose challenging work can still be enjoyed by all. Don’t think of them as a new school, even though they share many of the same qualities (small scale, careful production, ruthlessly winnowed output); rather, think of them as a demonstration of how invigorating it can be to ponder the unknowables.

For example, the compact, demanding canvases of Abts, a German-born, London-based painter, get their first sustained American outing in Pittsburgh. The paintings -- textured, abstract geometry of unfamiliar shapes -- are done in such radiant colors, from hues of foals and apricot to grass, that in the end they are as personal as a family album.

Donnelly, on the other hand, works in an array of media the way a sorceress uses poison berries and eyes of newt. The immateriality of memory, time and space are her clay, and telekinesis her method. A recent DVD projection flashes the words “Night is coming” as ominous promise -- though whether of

doom, mourning, or some sort of brief surcease remains indeterminable -- allowing Donnelly to question belief and disturb complacency.

Fletcher makes tiny pictures, finding in self-portraits erotic domesticities and a pictorial language much like the last works of Walker Evans, but with a contemporary beat. “Brash” and “cerebral” barely begin to describe Harrison’s sculptures and photographs, media she frequently joins together into singular pieces, doing hard-core, hilarious riffs on that Brancusi-esque chestnut of a problem: which is the sculpture and which is the base?

So why don’t you put your darling assumptions on ice for a moment? Judgment’s a curator’s responsibility, an audience’s privilege. Having led her artists to Pittsburgh, Hoptman confidently gives them the freedom to let loose the unexpected. Be warned. Last summer, Donnelly plastered parts of Venice with posters with letters emblazoned vertically in white on cream: “BZRK.”

All consonance but still no ease -- the way that more art, like life, needs to go.

Photos: Showstoppers at the Carnegie International are expected to include, this page, clockwise from top left: Trisha Donnelly’s “Night Is Coming (Warning),” 2002; Saul Fletcher’s “Untitled No. 23,” 1997; Donnelly’s “Rio,” 1999. Opposite page, clockwise from left: Tomma Abts’s “Ert,” 2003, and “Zeyn,” 2004; Rachel Harrison’s “Untitled,” 2001, and “Silent Account,” 2004. (Photographs by Tomma Abts: courtesy of Carnegie International; Rachel Harrison: courtesy of Greene Naftali Gallery; Trisha Donnelly: courtesy of Casey Kaplan; Saul Fletcher: courtesy of Anton Kern Gallery.)

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FOR IMMEDIATE RELEASE

TRISHA DONNELLY:

EXHIBITION DATES: OCTOBER 15 — NOVEMBER 13, 2004
OPENING: FRIDAY, OCTOBER 22ND 6 — 8 PM
GALLERY HOURS: TUESDAY - SATURDAY 10 — 6 PM

Dear Casey,

My upcoming show will include

**Drawings,
photographs,
a video (possibly)
and a couple of other works as well.**

**Also, there is this piece that changes very slightly every day
during the show.**

I believe I have discovered a loophole.

**I'm no longer in San Francisco. I'm in New York. I'm around.
And you'll be seeing me a lot.
And yes, I understand that the gallery is open from 10-6.**

**Very Sincerely,
Trisha**

The artist is currently included in the *2004 Carnegie International* at the Carnegie Museum of Art, Pittsburgh, PA and has recently been included in: *Utopia Station*, 50th International Exhibition of Art, Venice Biennale, Italy; *International Exposition of the Dak'Art Biennial of Contemporary Africa Art*, Senegal, Africa; *It happened tomorrow*, Biennale de Lyon, France; *Tuesday is Gone*, Tblisi, Georgia; Works from the Bill and Ruth True Collection, Henry Art Gallery, Seattle, WA; *Baja to Vancouver: The West Coast in Contemporary Art*, traveling exhibition; *Collection (or How I spent a Year)*, PS 1 Contemporary Art Center, Long Island City, NY; *Young Scene*, Vienna Secession, Vienna, Austria; *Moving Pictures*, Solomon R. Guggenheim Museum, NY, traveling to Bilbao, Spain; *Spectacular: The Art of Action*, Museum Kunst Palast, Dusseldorf, Germany.

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NEXT EXHIBITION: GABRIEL VORMSTEIN NOVEMBER 19, 2004 - JANUARY 9, 2005

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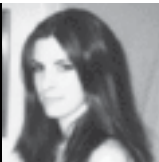
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ARTFORUM

MARCH 2004

TOP TEN



Trisha Donnelly

Trisha Donnelly is a California-based artist. Her solo show at Casey Kaplan, New York, will open this fall.

1 DAAN VAN GOLDEN After seeing this Dutch artist's work for the first time at last year's Lyon Biennale I got totally wonderlost. So when I found the museum bookstore (and the planet), I immediately bought a catalogue, which included his work from the '60s to today. At once dignified and psychedelic, van Golden's paintings are often based on minute photographic forms and classical textiles. In one, he takes a snowy, pixelated outline (derived from multiple Xeroxes of the photo of a parakeet that Matisse used in his late collages) and cradles it in sky blue. Photographs of his daughter between the ages of one and eighteen are lovingly portrayed, curiously layered documents of youth. Within every photograph there is a quiet oddity, and out of each painting grows a form—elaborate and strangely pure of insistence.* Though difficult to locate (van Golden doesn't show in the US because he has an aversion to shipping—perfect), the more I see of van Golden's work, the more radical it becomes.

2 ON TUESDAY* Read Knut Hamsun's apologia, *On Overgrown Paths*. Then watch the new DVD release of the 1966 Japanese film *The Pornographers*.

3 MINIATURE MAGAZINES Small magazines are so lovely. It looks as if the reader grew after buying one. If *Teen Vogue* is smaller, does that mean that teenage girls are bigger? Taller? Are they rapidly growing to an infinite and disorderly size? I think *The Economist* should be next.

4 THE LIVES OF MEN Shannon Ebner's *MLK, Double-Horizon, 2003*, is a photograph of a giant, white cutout number "74" (the age Martin Luther King Jr. would have been last year) set on a hilltop against an expanse of California sky. Jason Dodge's *The Disappearance of Samuel Paley, 2003* (a sculpture in honor of a park that is in honor of a man named Samuel Paley), comprising thin aluminum rods hung from ceiling to floor, breaks surrounding walls into slivers to make hairline fractures in space. Each of these works suggests a parallel-universe reincarnation: one of a man who today exists for us most fully as an idea; the other of a monument to an idea of a man.

5 IL FANTASTICO VIAGGIO DEL "BAGAROSSO" MARK Goblin (the Italian rock group who scored most of Dario Argento's films) recorded this epiphany of an album

in 1978. Until the recent US rerelease, it could only be found abroad—and for quite a price. Massimo Morante's vocals, hung over winding staircases of organ and electric guitar, fluctuate between a seductive gothic whisper and a "this is when the confetti explosions go off behind me" scream. The album's plot could easily be misinterpreted as the transformation of a young man—Mark—into a space bug, but, Goblin (in hindsight, of course) claim this is their "just say no to drugs" album.

6 IN THE GLOAMING Adam Putnam's "Magic Lantern" series (on view last month at Artists Space in New York) reminds me of Joseph Sheridan Le Fanu's 1851 tale "The Familiar," in which a man is tormented by a delphic paranormal character that he alone can sense in seemingly empty streets, empty rooms, and dark corners. Le Fanu uses merely a shadow of a presence, lightly drawn and nebulous, to haunt the main character into cataleptic death. With his "Magic Lanterns" Putnam reverses Le Fanu's sleight of hand: The looming presence takes the form of an empty room. In his odd, architecturally detailed projections, spaces quiver unnervingly with the movement of the silent candlelight that fuels them.



7 BRUNO SERRALONGUE, CORÉE (KOREA), 2001 Fantastical, sad, at times funny, this piece recounts the story of three Korean auto workers who trek from Korea to France and Switzerland to extradite their embezzling fugitive boss. Consisting of found and gathered texts and interviews and corresponding photographs (which Serralongue slightly tweaks)—all assembled by the artist in Korea and France from 1982 to 2001—Corée shifts gracefully into and out of literature, speculation, and documentary, vastly expanding the idea of the modern chronicle.

8 "MILKY WHITE WAY" Glory falls down from the stars in the Trumpeters' version of this joyful deathbed song.* Recorded in 1947 by the radio-era southern black gospel group; now digitally remastered for

the encyclopedic *Goodbye, Babylon* box set (*Dust-to-Digital, 2003*). I push play. I listen. I rewind then repeat. Then repeat. Then repeat.

9 "MULTIPLIED ENJOYMENT OF THE MOMENT" That's the intention of Michael S. Riedel and Dennis Loesch, directors of Oskar-von-Miller Strasse 16, who have taken blatant piracy and appropriation for a short walk. Oskar is a space not far from the Portikus gallery in Frankfurt; for four years, Riedel and Loesch have been re-creating Portikus's exhibitions, transforming the knockoff into a one-of. (Jim Isermann's white-dotted floors at Portikus became Oskar's "Isermann" floor scattered with white balloons. . . . On another occasion, the pair sent two men to stand very close behind Gilbert & George and echo their

gestures for the entire evening of the artists' opening.) Riedel and Loesch also staged a Who* concert where, while playing a Who record, they merely stood on stage with their instruments, staring into space. They prefer the Lambretta to the Vespa. If you know what that means you'll know what they mean.**

10 SPIRIT LOST AND FOUND When the Mars rover lost contact with ground control, it broke the hearts of hundreds of scientists. I like to think that the Spirit found its way into a crevice somewhere on that vast, dry planet. Inside: Sturtevant's Stella La Paloma and, leaning softly against the cavern wall, John McCracken's* sculpture Mars. Spirit wasn't lost; it just didn't want to leave that weirding place, so it shut its radio off.

* "Poetry"

I, too, dislike it: there are things that are important beyond all this fiddle. Reading it, however, with a perfect contempt for it, one discovers in it after all, a place for the genuine.

—Marianne Moore, 1919

* If by chance you take me up on this, I suggest a Tuesday, as it took me the entire week to recover from a sympathetic insanity and paranoia I developed after consuming this combination.

* Speaking of the afterlife, I'm so happy to know that An-



ubis wears blue! Mind blowing. I've wondered about this since I was a child. And Horus has truly wonderful taste. The giant plastic pouf. Terrific. Thank you, Mr. Galliano. This year I'm thinking . . . Egypt, gods of the dead, pull your brains out through your nostrils. Afterlife in heels. How reassuring!

* Which reminds me . . . Roger Daltrey's stutter from "My Generation"? Whether it's real or fake, is it possible that appropriation, too, is a stutter? R-r-r-ich-ch-chard P-p-pr-r-rince? I would love it if it's true.

** STURTEVANT FOREVER!

* How can this be? Because he is the Kwisatz Haderach.

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Trisha Donnelly, 44 Days to Hanoi
Bulletin Board Project 001
September 16—October 24, 2003

Trisha Donnelly's project takes as its starting point the potential offered by a bulletin board to frame seemingly unrelated or disparate material in order to establish what might be thought of as a possible narrative. Cryptically titled 44 Days to Hanoi—a title that alludes to an exotic elsewhere as well as invoking an aspect of American foreign policy in the 1960s and 1970s—Donnelly's project centers around the libretto of the Russian composer Alexander Scriabin's unfinished opera "The Mysterium."

Scriabin (1872–1915) was an enigmatic figure, who would eventually take his own life, and is often considered to be one of the first modern composers. His unfinished, and unrealized, epic "The Mysterium" was intended as an immersive experience of "total theatre," which would have included an expanded orchestra, a vast chorus, and scores of dancers, all set to an accompaniment of bells suspended from zeppelin-like airships. Scriabin stipulated that "The Mysterium" be performed in a custom-built amphitheater in India.

Following the free-associative logic of Scriabin's text, and the somewhat surreal impulses of its staging, Donnelly's project proposes an unlikely alliance between its three distinctive parts: an acronym-like text work that spells out the project's title, the complete libretto of "The Mysterium," and two inflated black balloons arranged in an inverted V formation. As in all Donnelly's works, narrative is suggested rather than explicitly stated. The utopian premise of Scriabin's text, which sought to unite the heavens with earth, is conflicted by an allusion to the Vietnam War, invoked by both the project's title and by an inverted V—for Victory?—made up from distinctly un-festive black missile-like balloons.

Trisha Donnelly was born in 1974 in San Francisco, California, where she continues to live and work. Recent solo exhibitions include Casey Kaplan 10-6, New York, and Air de Paris, Paris. Donnelly's work was included in Utopia Station at the 50th Venice Biennale (2003) and will be included in The Gray Area—Uncertain Images: Bay Area Photography 1970s to Now, Wattis Institute (December 2, 2003–February 14, 2004).

The Bulletin Board has been supported by a generous grant from Art for Art's Sake, New York. The Bulletin Board is a project space that is part of the ongoing exhibitions and public programs of the CCA Wattis Institute for Contemporary Arts. Each semester three artists/practitioners are invited to create new projects for the Bulletin Board.



**CCA Wattis Institute
for Contemporary Arts**



**Trisha Donnelly. Installation view
Bulletin Board Project 2003**

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Cream3, Phaidon Press, London, 2003

Born San Francisco, USA, 1974 Lives and works in Los Angeles, USA

Selected Solo Exhibitions/Performances: 2000 'Echo', Artists Space, New York 2001 'Angel Heart, Air de Paris; 'A Little Bit of History Repeated', Kunstwerke, Berlin 2002 Air de Paris; Casey Kaplan, New York; Galerie Houser & Wirth & Presenhuber, Zurich

Selected Group Exhibitions: 1999 'Minty', Richard Telles Gallery, Los Angeles 2001 'The Dedalic Convention', MAK Museum, Vienna; 'I Love Dijon', Le Consortium, Dijon; 'Mink Jozt, Mark Foxx, Los Angeles; 'The Wedding Show', Casey Kaplan, New York 2002 'Altoids Curiously

Strong Collection', New Museum of Contemporary Art, New York; 'Gallery Luhmon', Nils Stark Contemporary Art, Copenhagen; 'How Extraordinary That the World Exists', CCAC Wattis Institute for Contemporary Arts Oakland, California; 'Moving Pictures', Solomon R. Guggenheim Museum, New York; 'The Show That Will Show That A Show Is Not Only A Show', The Project, Los Angeles; 'Summer Cinema', Casey Kaplan, New York

Selected Bibliography: 2000 Echo, Artists Space, New York, 2001 A Little Bit of History Repeated, Kunstwerke, Berlin 2002 Maurizio Cattelan/Bettina Funcke/Massimiliano Gioni/Ali

TRISHA DONNELLY

On the opening night of her first solo exhibition in New York, Trisha Donnelly staged a performance, or as she prefers to call it, a 'demonstration'. Dressed as a Napoleonic courier, she rode into the crowded gallery on a horse to deliver a message of surrender: 'If it need be termed surrender, then let it be so, for he has surrendered in word, not will .. ' The Emperor has fallen and he rests his weight upon your mind and mine and with this I am electric. I am electric!' Having uttered this rebellious declaration of defeat, Donnelly turned and exited the gallery, leaving her guests to ponder the equally cryptic installation of video, photographs and drawings comprising her show. Donnelly's is an art of non sequiturs; the logic that connects her performances with her objects and installations is entirely her own. She communicates through privately coded belief systems powered by her expansive imagination.

In the video projection Canadian Rain (2002) Donnelly appears against a blank background wearing a trench coat. Her hair is blowing in the wind. She executes a series of stylized gestures from an entirely invented sign language to bring about a rainstorm somewhere in Canada, a country that she identifies with inclement weather. A grainy black and white photograph of a generic, mist-laden landscape on the adjacent wall offered 'proof' that her incantations worked. A second photograph, The Black Wave (2002), showing a close-up view of a large ocean swell, was explained in the press release as an image of 'the unbroken wave in deep water that occurs

before and after a storm at sea', as further 'evidence' of Donnelly's paranormal powers. From time to time the sound of a lone wolf howling deep in the woods could be heard over loud speakers in the gallery.

The abstract relationship between photography, video and performance in this installation is indicative of Donnelly's working methods. Her live demonstrations are never recorded on film. They may only be remembered and disseminated by written description or word-of-mouth. The photographs (traditionally used by performance artists to document their otherwise ephemeral acts) only further Donnelly's fictions. Her elusive narratives are woven from such webs of imaginary signs. In the video Rio (1999), Donnelly appears in silhouette against an ersatz, homespun sunset. To the accompaniment of a Latin ballad, she communicates in American Sign Language, but instead of translating the words of the song, she describes how to find the most beautiful spot on Earth.

In another video, Untitled (jumping) (1998-99), Donnelly reenacts what she contends are the signature gestures of rock musicians at the moment they achieve their 'performance wall' the point when they reach physical transcendence through their music. By jumping on an unseen trampoline, she floats in and out of the frame in slow motion, assuming a dreamlike state and recreating the musicians' adrenaline-induced moments of ecstasy. The identities of the different performers - from Ozzie Osbourne to Joey Ramone - are never revealed.

Nancy

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FOR IMMEDIATE RELEASE

TRISHA DONNELLY:

EXHIBITION DATES: APRIL 5 — MAY 4, 2002
OPENING: FRIDAY, APRIL 5 6 — 8 PM
GALLERY HOURS: TUESDAY — SATURDAY 10 — 6 PM

EXHIBITION DESCRIPTION:

This exhibition will be the first solo show in New York of the Los Angeles-based artist Trisha Donnelly. The installation will consist of a new projected video loop, one large black and white photograph, a sound installation and drawings.

Canadian Rain, 2002, is a projected black and white video work that documents the artist creating rain in a distant Canadian forest. The viewer is presented with a picture of the artist enacting a beat sequence that creates rain in Canada.

The Black Wave, 2002, is a black and white photograph that pictures the unbroken wave in deep water that occurs before and after a storm at sea.

Howl, 2002, is a looped sound installation where the call of a lone wolf's howl can be heard periodically.

During the opening on Friday April 5th the artist enacted a new demonstration where in guise of a courier on horseback she delivered a message of surrender.

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NEXT EXHIBITION: DIEGO PERRONE MAY 10 - JUNE 22, 2002

AMY ADLER, JEFF BURTON, NATHAN CARTER, MILES COOLIDGE, JASON DODGE,
TRISHA DONNELLY, CEAL FLOYER, PAMELA FRASER, ANNA GASKELL, LIAM GILLICK,
ANNIKA VON HAUSSWOLFF, CARSTEN HÖLLER, JONATHAN MONK, DIEGO PERRONE,
SIMON STARLING, ANNIKA STRÖM, JAMES WHITE & TIM SHEWARD

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GLOBAL ART

ADRENALINE IS COMMONLY known as a hormone responsible for severe stimulation in times of fear or excitement, causing rapturous moments of euphoria and ecstasy. It is those moments that Los Angeles artist Trisha Donnelly is trying to catch and reenact in her untitled video from 1999. In the 4 1/2 minutes of the film, she portrays an energy that she has observed in the performances of rock bands. The artist describes it an "overtaking force" that produces a trance-like state and forms an almost metaphysical intensity that is detached from the actual performances.

In the video we see the artist flying in and out of the image in slow motion, a movement that seems to correspond with the up and down of the performer's adrenaline level during a concert. This motion of appearance and disappearance occurs exactly 17 times during the film, each time with another strangely looking gesture. Those bizarre poses are in fact the ecstatic moments Donnelly is trying to catch. For a split-second the artist merges with those people whose gestures and poses she has studied carefully, trying to find exactly that moment of transcendence. The source for the different positions is never revealed. One does not know what they are or where they come from, and it is only the artist who tells me that we are in fact watching poses and gestures by musicians such as PP Arnold, Ronnie Spector, Joey Ramone or Ozzy Osbourne. Even though the video is made extremely simply, filmed with only one camera perspective and without artificial lightning, it has an incredible power. Donnelly is certainly appropriating the video music format, but it feels as if we are watching something that does not exist anymore. Like a document from an era long before contemporary music videos with over choreographed performances. In contrast to the entirely self-conscious pop stars of today, Donnelly's film describes very personal and private conditions of fragility and loneliness. It is as if the public performance she mimics turns into a private moment of self-searching that reveals a true personal intimacy. As violent and aggressive as some of these performers appear on stage, during the moments the artist restages, they display a high vulnerability beyond any awareness of embarrassment.

Donnelly removes herself physically from the viewer by hiding behind her hair, escaping into a dreamlike state in which she is losing orientation and control. The blurred image of the film indicates the ephemerality of the moment. As a result, the work is extremely unreal and fragmented character suggests the transitory nature of our lives and the somewhat illusory state of what we perceive as reality. Jens Hoffmann

Jens Hoffmann is fascinated by the unequal relationship between the powerful images in Trisha Donnelly's film and the fragility her poses represent. The ephemerality of life in contrast to mankind's confidence of an enduring civilization constituted by what remains.



TRISHA
DONNELLY

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ARTFORUM

SUMMER 2002

OPENINGS

TRISHA DONNELLY

JOHN MILLER

Word had it that the artist, dressed as a Napoleonic courier, rode into the gallery on a white horse, read a message of surrender, turned around and rode out. You had to be there. The rest of the show made no mention of it and the artist never photographs her performances. Even if you were there, you might have missed the wolf howl that was supposed to play intermittently. The serial drawings of simple green tubes or cylinders proved no less elusive. The checklist said "see front desk for title," and, on request, a gallery assistant would obligingly play an MP3 drum sequence. In short, you might have come and gone without

ever realizing you had missed anything at all.

Although Trisha Donnelly's solo debut, at Casey Kaplan in New York, was all about belief structures, the work itself is full of baffles and feints. Seeing is not necessarily believing. Instead of asking viewers to suspend disbelief, she prods their credulity, pitting humdrum artifice against deadpan preposterousness. In *Canadian Rain* (all

Word of mouth divides Donnelly's audience into those who saw a performance firsthand, those who know it only through words, and those who are oblivious

works at Kaplan 2002), a DVD projection, she repeatedly executes a series of martial arts-like gestures. At the end of each sequence of gesticulations, she points to a spot on the wall behind her. She stares straight into the camera, making eye contact that is not eye contact. Her movements are overdeliberate, quavering. A fan blows her hair, just as an approaching storm might. The press release laconically states that the artist is "creating" rain in Canada. On an adjacent wall were two photos. The first, *Canada*, could be anywhere. The grainy atmosphere could be rainy, misty, or even sunny. The second photo, *The Black Wave*, was also specified by the press release: "The unbroken wave in deep water that occurs before and after a storm at sea." Yet, as purely visual information, the photo fails to substantiate anything. Moreover, a cursory Internet search for "black wave" yields plenty of goth bands but no ocean storms. If photography, as Michael Taussig put it, is sympathetic magic in a modern key, here cameras seemingly produce effects in other cameras. You see a rain dance on one wall and, as if proof that it worked, photos of a shower and a sea storm



Trisha Donnelly, *Canadian Rain*, 2002, black and white digital video projection, 5 minute loop.

Tri-

on another. Such an understanding relies on supplementary press material, which serves as a caption at one remove. Thus, promotion, by establishing the artist's quasi-magical prowess, becomes integral to her overall aesthetic. The job of the wall is to correlate these otherwise disparate images.

Performance art is thoroughly enmeshed with photography, but performance needs photography far more than vice versa. What photography always really needs is

noticed that the bicyclist who appeared in the original was now missing from the picture. Void, indeed! Perhaps Klein wanted to be found out. Despite his persistent appeals to the fantastic, his grasp of the medium proved more pragmatic than Kaprow's. If anything, taking pictures, especially family snapshots, has become the contemporary ritual, bar none.

Because Donnelly treats the camera as a ritualistic instrument, she rules out using it to document her performances. Instead of manipulating photos, she exploits photography's inherently pliant effects, taking its fictions at face value. Her demonstration at Artists Space, *How to Groom a Horse*, 2000, in effect taught the audience how to groom a slide projection. Of course, here too, you can't take a picture of what's not there, even if everyone pretends to agree that it is. In sharp contrast to photodocumentation, word of mouth offers a more contingent form of promotion through its less indexical mode of address. Word of mouth effectively divides Donnelly's audience into those who saw a performance firsthand, those who know it only through words, and those who are oblivious. If photos always promise vestigial contact, the word is the death of the thing. Contact and immediacy are exactly what the artist denies us. Appearing on horseback she declared she was only a messenger, thus absolving herself of all blame, i.e., by transforming event into message.

Yet her surrender statement struck an oddly defiant chord: "...If it need be termed surrender, then let it be so, for he has surrendered in word, not will. He has said, 'My fall will be great but it will be useful.' The emperor has fallen and he rests his weight upon your mind and mine and with this I am electric. I am electric." The artist surrenders to the audience. Whereas entertainment ordinarily convinces the audience it's not really there, Donnelly effects a role reversal. Unbeknownst to the gallerygoers themselves, they



Right: **Trisha Donnelly**, *untitled**, 2002 12 pencil drawings on paper, each 30 x 22". *Title is an audio CD.

a historical subject, something significant enough to guarantee its own significance. Allan Kaprow, for one, distrusted the camera because it seemed to frustrate his quasi-archaic rituals. He wanted ritual to integrate art and life. Conversely, Yves Klein exploited the camera as an instrument of publicity. For years his Icarian photocollage captioned "The Painter of Space Hurls Himself into the Void!," 1960, fooled everyone—until he published a second version of the image. Someone



Trisha Donnelly, *The Black Wave*, 2002, black and white photograph, 50 x 60".

have been locked in low-intensity warfare in a minimum-security prison. This they are surprised to discover; they are surprised to have won. If history repeats itself, first as tragedy, then as farce, the theatrics of Waterloo are now exhausted. But, as another mode of repetition, mimicry confounds such facile oppositions. Taken together, they are more like alternating current-or everyday life.

Donnelly belongs to a generation of West Coast artists taken with Bas Jan Ader's paragon of incommunicability, self-mythification, and antidocumentation. Her work, shown at New York's New Museum of Contemporary Art, Le Consortium in Dijon, and Air de Paris, among other venues, may also concern more muted historical tendencies. An untitled video from 1999, for example, collates a gamut of MTV performances by Joey Ramone, Kim Carnes, Weather Girl Izora Rhodes, David Lee Roth, Dionne Warwick, and Iggy Stooze, among others. Donnelly contends that every singer makes a characteristic

Trisha Donnelly, *Canada*, 2002, black and white photograph, 16 x 20".
Trisha Donnelly, *Eye Model*, 2002, cotton on paper, 36 x 26".



gesture-otic-at the song's high point. These she reenacted while jumping on a trampoline, at the peak of a bounce. In slow motion she floats in and out of the frame, beckoning inscrutably. The re-constituted ecstasy is loaded with unconscious affect. *Eye Model*, shown at Casey Kaplan this year, is a device for historical amnesia. It looks like a sweat-band (who said the '80s revival was over?) designed to serve as a sleep mask. The aforementioned serial drawings of nameless green tubes, for their part, play on the notion of the obscene: literally, that which is away from the scene or offstage. The drum pattern/



title alludes to Serge Gainsbourg's "Love on the Beat-beat" being a homonym of the French slang for penis (bite). The suturing- or de-suturing-of title and work suggests suspending the patronym and points to an anonymous women's history.

Last year Donnelly took part in Jens Hoffmann's performance series "A Little Bit of History Repeated" at Kunst-Werke Berlin (see *Artforum*, March 2002), but she seems more preoccupied with unrealized histories than with the past per se. Writing in this magazine, Robert Smithson once claimed that "the ponderous illusions of solidity, the non-existence of things, is what the artist takes for 'materials.'" For Donnelly, this is less a polemic than an actual working method.

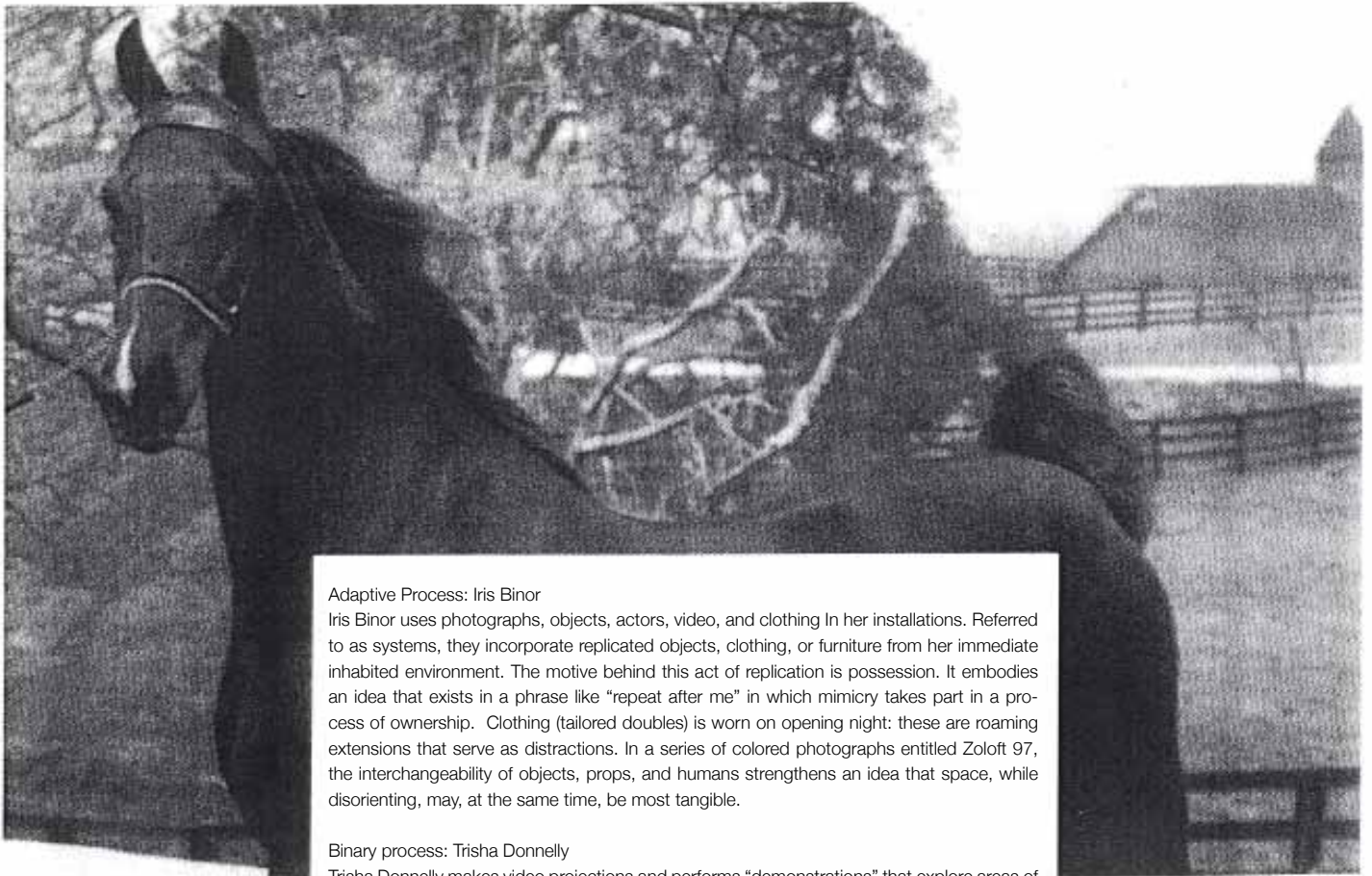
John Miller a New York-based artist,

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Trisha Donnelly
How to Groom a Horse (Demonstration), 2000



Adaptive Process: Iris Binor

Iris Binor uses photographs, objects, actors, video, and clothing in her installations. Referred to as systems, they incorporate replicated objects, clothing, or furniture from her immediate inhabited environment. The motive behind this act of replication is possession. It embodies an idea that exists in a phrase like "repeat after me" in which mimicry takes part in a process of ownership. Clothing (tailored doubles) is worn on opening night: these are roaming extensions that serve as distractions. In a series of colored photographs entitled *Zoloft 97*, the interchangeability of objects, props, and humans strengthens an idea that space, while disorienting, may, at the same time, be most tangible.

Binary process: Trisha Donnelly

Trisha Donnelly makes video projections and performs "demonstrations" that explore areas of sensory perception and cognition. In a small video projection, entitled *Rio*, the artist, appearing as a solitary silhouette against a hazy, homemade sunset and accompanied by the sound of two love songs, performs American Sign Language. One assumes that she is translating the words of the song, but, in fact, she signs precise hiking directions to an idyllic place in the hills of Rio de Janeiro. As with a conjuring trick, you are only aware of what is going on at the moment of the illusion and, like a drug-induced hallucination, you are released from the prison of language and time. Her use of elliptical meaning indicates endless possible directions that perpetually slip back and forth between physical and imagined space, and real and fictive experience.