



Left: Franz Gertsch, *Kranenburg*, 1970, acrylic on unprimed flax-cotton, 78¾ x 118". From "The Painting of Modern Life."  
Right: Trisha Donnelly, *Satin Operator (12)*, 2007, color photograph, 62½ x 44".

OXFORD. UK

## Trisha Donnelly

MODERN ART OXFORD

October 6–December 16

Curated by Suzanne Cotter

Trisha Donnelly tends to deal in displacement, homing 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 chatter about the economy of desire, instead strategizes to register its effects on our shortchanged selves.

—Martin Herbert