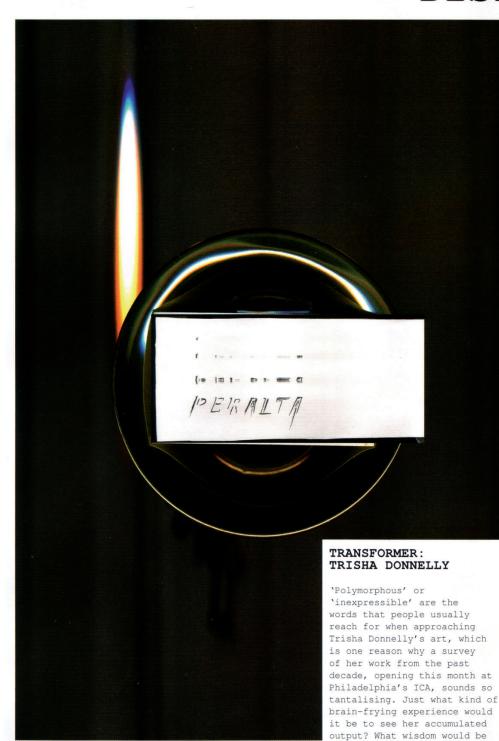
## DISPATCHES



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

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

TRISHA DONNELLY

18 JANUARY - 30 MARCH
ICA, PHILADELPHIA
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gleaned, for example, from

delineating a void? Or from

equally obscure choices of

photographic subjects, such as a menacing black wave or

representing an aura or

a headless swordsman?

drawings realised in careful, delicate cross-hatchings

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