

Atelier Holsboer – contemporary art in Paris

23 JANUARY 2015

AIR DE PARIS

Trisha Donnelly transcends the material world



Trisha Donnelly, who struck a chord at *dOCUMENTA 13*, is hard to pin down. Her Paris solo show is set up sparingly: it contains six films, one drawing and a lot of blank walls. Not without reason. Donnelly's enigmatic pieces require concentrated viewing otherwise they stay numb. Even so, apart from the hovering clouds and streaming water, most of the time it is unclear what you're looking at. This not knowing is part of their strength. It could be marble, silk or an industrial machine. They might also be fictitious or digitally processed images. An interest in texture, fluidity and flux connects them. Clouds turn into water, that turn into clouds. The transition is not always that apparent though. As the transitions are so subtle, some films approach stills.

Donnelly's work is an intelligent response to the digital era, a time in which physical objects dissolve in bits and bytes. This is reflected in the ephemeral character of her work, even though that card is

not played out that strongly this time. The daylight partly erases a few projections and the drawing hangs in the dark. Artificial light is not used. These are proof of an artist who obstructs conventional display and exhibition formats. On top of that, none of the films have a regular size. The projections are daringly unusual in shape: rectangular in portrait mode, square, even with rounded edges.

When Donnelly is at her best I surpass the tangible and comprehend the world on an immaterial level. An awareness that transcends objects and materiality. This time the transcending power is not that strong. Perhaps I'm getting used to Donnelly's vocabulary and method, perhaps the works are, in all their vagueness, too clear and predictable.

> > > Trisha Donnelly, Galerie Air de Paris, January 17 – March 14, Paris



Trisha Donnelly doesn't comment on her work

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