

Trisha Donnelly  
MAMbo-Museo d'Arte Moderna, Bologna  
February 21<sup>st</sup>-April 13<sup>th</sup>, 2009  
Press Preview: February 20<sup>th</sup>, 12 p.m.

Curated by Andrea Viliani -

Trisha Donnelly  
Born, lives and works in San Francisco.  
With exhibitions over the past 10 years and work including  
photo, drawing, video, audio and text.

This is to explain in part an upcoming exhibition at the MAMbo  
in Bologna.

*Over the past three years I have been drawing a set of  
images knowing that I could or would cross into the layer that  
is visible only through the lens of the flat scan or the similar  
reach of the eye of the painter's view.*

*I stayed in these following mechanical realms knowing that  
they were in line with the effect of the sight of that plane -  
the television broadcast in its purest form of talk show and  
sitcom, the radio file, through and through the architecture  
that makes its way through the radio (Give me television for  
vertigo, and radio first). Plus can there be no more of a  
prismatic simul-view possibility than the teatro anatomico  
where the flesh is torn into sections to show without  
connection the decay of this world. Much like any image of a  
room on television is a re-opened room sent through devices  
doubled into devices then reconfigured seeming harmless.  
But the reflection is felt in truth and the body watching the  
body is the molting cannibal. All guys leaning forward,  
through the legs they lean, leaning into the sight of the  
opened leg, the opened face, the opened torso. The  
approaching flesh.*





*So I've stuck with these as a punishment and have found that  
sheet of image, that tilted plane that I believe Morandi's  
hand was maybe minion of.*

*Plus it will be 2010 very soon and there is not a better time to  
finally wish happy birthday to this, that plane.*

*Happy Birthday*

Television Version:

"The work of Trisha Donnelly dwells in the interstice between information that provides and information that flows, 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, shifting movement of opening and potentiality" (A.V.)

"By focusing on the multiple paths and layers of the work itself and evoking the extended dimension rather typical of natural and historical phenomena within the limited and artificial exhibition and institutional formats, Donnelly investigates the way in which we construct our structures of thought and belief and our usually alternatives and colliding experiences of the real and of the imaginary and explores the blurring link between the sensory and the hypothetical" (A.V.)