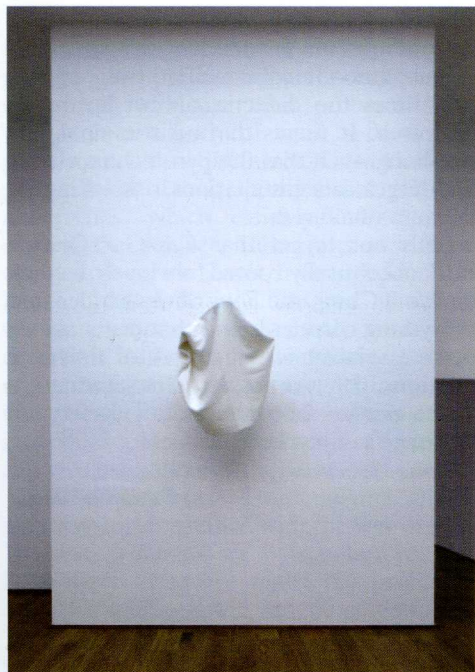


# TRISHA DONNELLY

MAMbo - BOLOGNA



TRISHA DONNELLY, installation view at MAMbo, Bologna 2009.  
Photo: Matteo Monti.

Trisha Donnelly's first solo show in Italy closes an exhibition itinerary that aimed to investigate the numerous identities and functions of contemporary institutions, both inside and outside the exhibition space — an urgent investigation given the many questions on this subject asked by theoreticians over the last few years. Trisha Donnelly is no different in this respect. In fact, she has turned many “unresolved questions” into her strong point. Trisha Donnelly's interpretation of this institution, along with the tangible intention to slide into the memories of a ‘liquid’ Bologna, lies among the thousands of interstices of a single impression, of an unexpected imagination, of a rediscovery of the senses.

Actually, MAMbo's foundations are based on an ancient ship canal that in the early 20th century functioned as a transport route. From that channel only a small portion has come to light after the recent urban requalification, along with the impression of floating in a place whose roots lie in distant memories.

Through marble slabs, drawings, snapshots and unexpected sound incursions, Trisha Donnelly has infiltrated the institutional spaces

like an illegal radio station, with the hypnotic will to record the noises of a program that will not necessarily be codified at first glance or first listening. I'd rather talk about an experience, both of the artist and of the viewer, that may not be immediately perceived, but that will leave a sediment on the memory.

The priority of Donnelly to continually practice in different materials is a counterpart of the frequencies poured into physical spaces by TV programs, and even into the abstract places our imagination has developed in the course of time. Just think of the indelible memory of some old TV programs or soap-operas still fixed in our minds, proposed here following the sequence of the viewers' daily events: Trisha Donnelly's practice acts in a similar way, by contravening the terms of a narration that, even if it could seem abstract, has its own *raison d'être* in the very moment when that perceptual and sensorial turnover is being activated.

*(Translated from Italian by Francesca Cogoni)*

**Fabiola Naldi**