

# Trisha Donnelly

Serralves Museum, Porto

Entering the Serralves Villa, its Art Deco architecture highlighted by large windows and wide-open perspectives, the viewer encounters a large still projection on a plastic screen that obstructs the view of the park that serves as the building's backdrop. Like a curtain, the floor-to-ceiling fabric is stretched between two columns, limiting passage to the interstices between the columns and the side walls. The subject of the work is an abstract image that suggests a mixed-media experiment: layers of different textures are juxtaposed and superimposed to form a newly unified projected image, with a strong spatial ambiguity of depth and protrusion. Two dark shapes, whose granular pattern hints at their rough texture, are separated by a bright vertical slit. The small blue rectangle suspended in the center of the composition turns out to be a portion of sky that constitutes the background of the image, and at the same time a foregrounded piece of adhesive tape that holds the "vision" together.

A sound installation resonates throughout the space, its deep vibrations recalling telluric movements or airplanes rumbling in the distance. Its sculptural force takes the shape of a column of sound, a dynamic swelling that intertwines the entrails of the earth with the sky. In another room, where windows have been left open, the sound of an actual airplane flying over the Villa flows inside, provoking a slight sense of disorientation.

For this exhibition, curated by Suzanne Cotter, the modernist architecture surrounded by nature provided the artist with a vocabulary of elements that reverberate in the works: projections of fluid or flickering shapes, photographs of distorted landscapes and drawings. The intrinsic osmosis between the building and the park is emphasized by Donnelly's transformation of the Villa itself into a living organism — through simple gestures like opening and closing windows or pointing to areas of light and shadow.

by Sara De Chiara