



TRISHA DONNELLY

AIR DE PARIS

TRISHA DONNELLY

Born in 1974 in San Francisco.

Lives and works in New York.

« Donnelly exhibitions are rare sightings. This installation of video, projection, sound, and drawing created the experience of an elliptical *dérive* through a world without references - only mirages, vibratile presences, indecipherable holograms - an emergence of forms as if prehistoric, solitary organisms beyond its evident beauty, her unique approach always raises fascinating questions about coding and language, memory and its effacement. »

—Stéphanie Moisdon, Artforum, 2015

Trisha Donnelly's work encompasses sound, video, drawing, performance, photography, installation, and sculpture. She has participated in international exhibitions such as the 2011 and 2013 Venice Biennales, the 2011 Sharjah Biennial, and Documenta 13, and she has had one-person exhibitions at museums and galleries across the United States, Europe, and Japan, including the ICA in Philadelphia, the San Francisco Museum of Modern Art, the Serpentine Gallery in London, the Museum Ludwig in Cologne and The Shed. In 2012 she curated the exhibition «Artist's Choice» at the Museum of Modern Art in New York.

SELECTED PUBLIC COLLECTIONS

Ludwig Museum, Cologne, Germany

Pinault Collection, Paris, France

Centre Pompidou, Paris, France

Fondation Louis Vuitton pour l'Art Contemporain, Paris, France The Hammer Museum, Los Angeles, USA

Ishikawa Collection, Okayama, Japan

The Metropolitan Museum of Art, New York, USA

Moderna Museet, Stockholm, Sweden

Museu Serralves, Porto, Portugal

Museum of Contemporary Art, Chicago, USA

New Museum of Contemporary Art, New York, USA

Museum of Modern Art, New York, USA

Walker Art Center, Minneapolis, USA

Carnegie Museum, Pittsburgh, USA

Solomon R. Guggenheim Museum, New York, USA

Western Bridge Foundation, Seattle, USA

Tate Modern, London, Great Britain

Artpace San Antonio, San Antonio, USA

Astrup Fearnley Museum, Oslo, Norway

Museum of Contemporary Art, Los Angeles, USA

The Whitney Museum of American Art, New York, USA

The San Francisco Museum of Modern Art, San Francisco, USA

SELECTED EXHIBITIONS

Trisha Donnelly

Air de Paris, Romainville, France

26.05 — 13.07.2023

Every exhibition implies a choreography on the part of the viewer. Most of the time, this choreography is implicit. It is performed according to the internalized codes of “good” exhibition conduct, that normativity which implies miming contemplation, concentration and penetration.

More precisely, the current ritual would be: pick up the room text full of obscure verbiage, bend over to read the work’s label, stretch out the arm that instagrams, all at a running pace. The eye is trained by the smartphone, the feet guided by the martial march of the frenzied consumer of cultural content.

Yet the first thing you notice when you enter Trisha Donnelly’s exhibition at the Air de Paris gallery in Romainville is precisely that this choreography, the usual, the mechanical, is breaking down. You have to relearn how to see, and how to move your body in order to see. This is because the American artist provides no didactic crutch: since her first exhibitions in the 2000s, she has meticulously restricted any excess or prior communication around her works. No introductory text, no keys or themes, no exhibition views.

But this would not be possible without the extreme mastery she applies to each of her performances, which are held on a knife-edge. These are ethereal, hypnotic, troubling even. They are at once tenuous and total experiences. Then, a hushed silence descends; on tiptoe, everyone ventures in, and no arms are outstretched. The stupefaction stretches, modulates, seems to last a thousand years.

In the space of experience it opens up, everything is once again intriguing: something is about to happen and yet never does. Here we are, suspended in the synesthetic space-time distilled by the artist. This phenomenological experience, and the institutional choreography it implies, concerns his entire conceptual palette of media and languages: video projections, trembling photographs, sound pieces or architectural and sculptural interventions.

At this point, we’d almost be remiss if we didn’t reveal the main point. Or we could insert a spoiler here, as we would for a thrilling narrative, a film, a series or a book. For her exhibition within the walls of her historic gallery, which has represented her since 2001, Donnelly extends the ongoing series of her mute monoliths.

In space, she has set up several of them. Each of them invites an encounter. Worked by the artist in marble quarries, these presences, often scarcely smaller than human size, are gray, pink, pearly. They are swollen like a high-precision car, striated like a thousand-year-old rock, tapered like a tool whose manual has been lost.

There’s no human, natural or supernatural origin, no prehistoric, industrial or futuristic dating. It’s as if we were to encounter, simultaneously and simultaneously, an Easter Island statue that had been converted into an extraterrestrial bolide, or perhaps a long-vaunted ancestral stone that had been used as a prop in a dystopian film.

What remains, then, is pure experience, before which description stumbles, meticulously learned methodology crumbles, the time-honored terms of International Art World English get bogged down. Perhaps we should go back to inventing stories, writing a fictional short story alongside the exhibition, proposing a color, a musical note, a scent that would resonate with the magnetic waves of a masterful proposal. And rare.



Exhibition views
Trisha Donnelly
Air de Paris, Romainville, France
2023
Photo : © Marc Damage



Exhibition views
Trisha Donnelly
Air de Paris, Romainville, France
2023
Photo : © Marc Damage

Trisha Donnelly

The Shed, New York, United States

20.06.04 — 28.06.2019

If a tree falls in a forest and there is no one there to hear it, does it still make a sound? At the very least, it can make art. For Trisha Donnelly, it must make a sound as well, for art is always listening, even as so many refuse to hear. Much of the planet may be dying, like her two fallen trees at The Shed, but art can speak to that as well. She has the very first show in the cultural center of Manhattan's Hudson Yards, and it makes quite an impact. It puts to the test a gallery with, as yet, too few visitors, next to a shopping mall serving too little of New York. It looks beyond that very concentration of wealth to a fragile state of nature. It also risks drowning global warming and goodness knows what else in sounds of its own.

Early visitors must have wondered if the galleries were really open yet (...) Nothing beyond dates appears on the gallery's Web site, not even a title, and no wall text hints at what is to come. Soon enough, though, Donnelly relented at least a little. Off the escalators on The Shed's top floor, a guard in casual dress now points the way.

The guard also offers some much-needed advice: follow the opera. One can already hear it, the "Habanera" from Georges Bizet's *Carmen*, in a fabled performance by Leontyne Price—and it grows in intensity as one crosses the dark empty space. An amp and two speakers share a second room along with two impressive tree trunks lying helpless on the floor.

(...) The artist might indeed be trying to save the earth with her bare hands. Then again, the ribbon could come as a failed gesture or sheer mockery, and the plastic could stand for all the litter that refuses to biodegrade. More plastic covers the ends of the work's messier fourth component—dozens of branches heaped in a corner and reaching to almost human height. Even so, this room, too, stands largely empty, and pools of moisture from the fallen trees are drying out. One might be grateful to slip behind the north wall for a view of the Yards and into the light.

Donnelly has a history of operatic conceptual and performance art, riding into one installation on a horse, and this is no exception. When she curated MoMA's permanent collection in 2012, as "Artist's Choice," she did not shy away from big postwar art at that. Just what, though, does *Carmen* have to do with the death of trees? (...) Is *Carmen* speaking instead for climate change deniers and an unfeeling humanity when she asks, "When will I love you?" Alas, she answers, "Maybe never, maybe tomorrow . . . / But not today, that's for sure!"

Of course, ignorance for a critic like me is no excuse, even if I also had to rely on other reviews to know that one trunk belongs to a redwood and the other to a pine. Still, Donnelly is willing to sacrifice a degree of coherence in the interest of darkness and impact. The Hudson Yards itself plopped down to the north of the Chelsea galleries and the west of Penn Station like a very rude and very expensive intruder. By the time it is done, it will hold offices, apartments, shops, restaurants, an observation deck, and a hotel along with the arts center. One can already ascend a towering sculpture in its central plaza by Thomas Heatherwick, called for now *The Vessel*. Yet it feels like something dropped into the city from above—and from Asia, the Gulf States, or suburbia.



Exhibition views
Trisha Donnelly
The Shed, New York, United States
2019
Photo : © Dan Bradica



Exhibition views
Trisha Donnelly
Air de Paris, Paris, France
2018
Photo : © Marc Damage



Exhibition views
Trisha Donnelly
Air de Paris, Paris, France
2018
Photo : © Marc Damage

Wolfgang Hahn Prize

Museum Ludwig, Cologne, Germany

25.04 — 31.08.17

The Gesellschaft für Moderne Kunst am Museum Ludwig will present the 2017 Wolfgang Hahn Prize to Trisha Donnelly.

The prize includes the acquisition of a work or a group of works by the artist for the collection of the Museum Ludwig. An exhibition of Trisha Donnelly's work will also take place at the museum, and a catalogue will be published to commemorate the award.

Mayen Beckmann, chairwoman of the Gesellschaft für Moderne Kunst, offered the following statement on the selection of the artist: "The jury was enthusiastic about Trisha Donnelly's diverse work, which resists interpretation. With sculptures, drawings, performances, films, and photographs, she creates works that lead us as viewers into entirely different spheres of perception. Her consistency and radical approach to questions of aesthetics or reception were an important reason for honoring Trisha Donnelly with the Wolfgang Hahn Prize. This is very much in keeping with the spirit of Wolfgang Hahn, who saw the connection between life and art in the avant-garde."

Suzanne Cotter, director of the Serralves Museum of contemporary art in Porto: "The Wolfgang-Hahn Prize is one of the most inspiring awards for contemporary artists of its kind, and it is with enormous pleasure that the prize this year goes to Trisha Donnelly. Trisha Donnelly is without doubt one of the most compelling artists of our time whose work offers entirely new ways of experiencing and thinking about form, at once synaesthetic and disruptively transporting. As an artist she occupies a position of committed resistance to the easy appropriation of art as something contained and ultimately controllable. At the same time, the extraordinary generosity of her work, that touches on the visual – in particular the photographic –, the spoken, the aural and the physical, is electrifying in its permission."

Yilmaz Dziewior, director of the Museum Ludwig: "For us as an institution whose mission is to collect contemporary art, the presentation of the prize to Trisha Donnelly is excellent news. I have followed Trisha's work closely for years; she brings the problem that artists have long worked on—namely, what the very concept of an artwork means—into the future. Her independence and resistance to all forms of appropriation are essential elements of her work, as is her ability to adjust to the specific exhibition venue and context, only to overturn everything, to dispense with any context of meaning, and to directly appeal to the viewer. The Wolfgang Hahn Prize thus once again sets new standards by recognizing an extraordinary and pioneering artist."



Exhibition views
Wolfgang Hahn Prize
Museum Ludwig, Cologne, Germany
2017

Trisha Donnelly

Villa Serralves, Porto, Portugal

30.06 — 10.09.2016

The intervention presented this summer by California artist Trisha Donnelly is supervised by the museum's director, Suzanne Cotter, a connoisseur of the artist's work. Donnelly's work is housed in a hermeticism that the artist guards with zeal. She is not interested in giving too many clues about their possible interpretations, and that leaves the receiver of her works somewhat defenseless. The opacity manifested in her assemblages is also present here at Casa Serralves, but it is quite different to work in a regular white cube than to try to activate a space as singular as this one.

What Donnelly has done is to slip in a slight punctuation system in certain places that appeal to the perceptual construction of individual experience. Donnelly's exhibits are difficult to explain. They lose steam in word of mouth and drown in the verbiage of institutional texts. They must be experienced. They produce a broken rhythm of alterations, reactivate impressions we thought dormant, feed synaesthetic reactions or encourage delayed sensory responses. The artist plays to dilate the times of perception, so it is not convenient to want to understand everything immediately, perhaps because the experience produced by her works is still in a stage prior to any linguistic reverie.

Perhaps Trisha Donnelly's best known and most exciting work is her sculptural production, in which she uses marble that she polishes with precision to create faults and folds of extraordinary sharpness. They are beautiful pieces that function autonomously through their links with light and with the spaces that host them. But there are no sculptures in Casa Serralves, and Donnelly has opted for a more complex presentation, with photographs, videos, audio pieces, drawings and specific decisions in the field of lighting that reconfigure the usual routes through the interior of the building.

In the lobby we see the most relevant piece, a projection on a canvas that blocks the entrance to the central space. The image represents an illegible abstraction. We are accompanied by the stridency of a more or less recognizable music. It is Bach, but it is Bach reinterpreted by the composer Wendy Carlos (formerly Walter Carlos), who condenses in her famous uses of the synthesizer what an entire orchestra would do. It is a music that we hear at different intensities throughout the journey, whether in front of small projections of corrupted images, in front of inverted photographs that produce the logical semantic slippage or in front of deliberately half-open doors through which a miraculous thread of light passes.

— Javier Hontoria, El Español, 2016



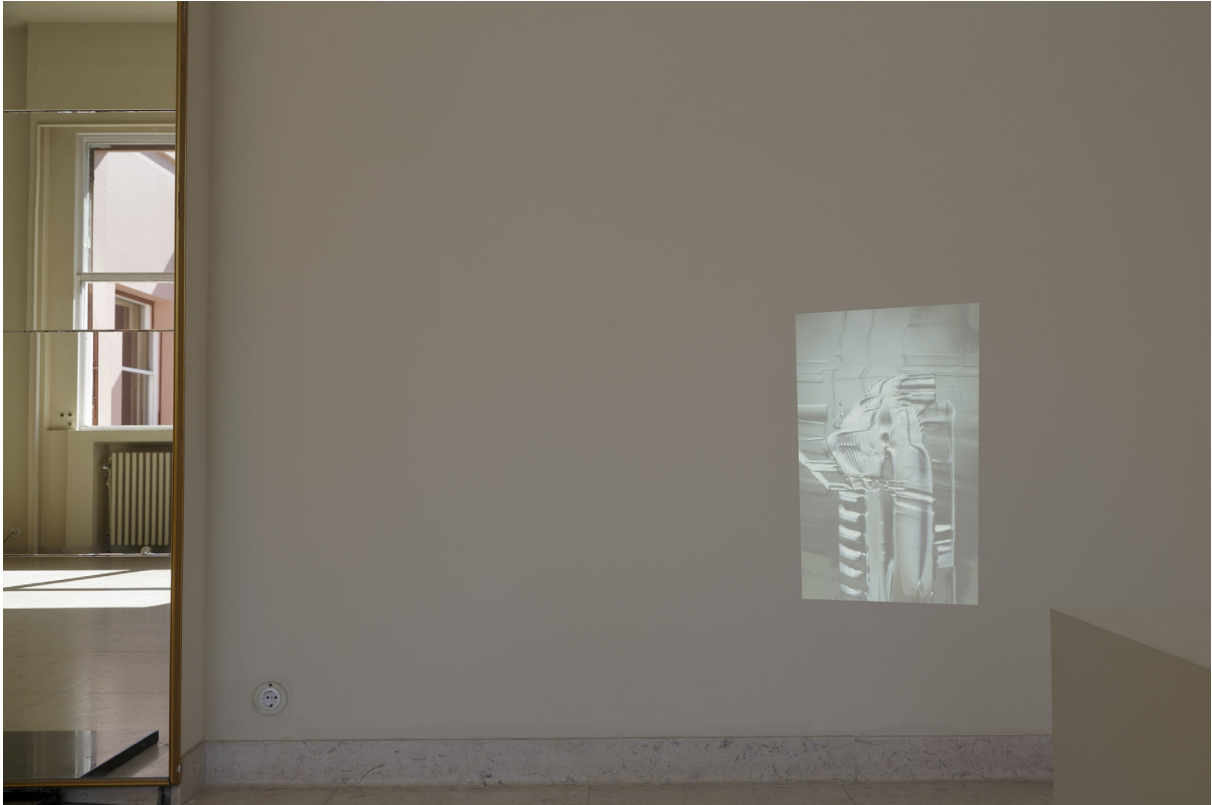
Exhibition views
Trisha Donnelly
Villa Serralves, Porto, Portugal
2016
Photo : © Filipe Braga



Exhibition views
Trisha Donnelly
Villa Serralves, Porto, Portugal
2016
Photo : © Filipe Braga



Exhibition views
Trisha Donnelly
Villa Serralves, Porto, Portugal
2016
Photo : © Filipe Braga



Exhibition views
Trisha Donnelly
Villa Serralves, Porto, Portugal
2016
Photo : © Filipe Braga

Trisha Donnelly

Serpentine Gallery, London, United Kingdom

17.09 — 09.11.2014

Trisha Donnelly's exhibitions traditionally eschew press releases, catalogue essays and wall labels, with the artist intent on avoiding the bureaucratic trappings of exhibition display. (...) Donnelly's exhibitions are also often site-specific – responding to, reacting and intervening with an existing space. Thus, the architecture in which her work is displayed is considered as much a part of the exhibition as the installed pieces themselves. In her 2007 exhibition at Modern Art Oxford, Donnelly made selective changes to the gallery's structure, lighting and sound, to better merge the space with that of her work. The following year, at Chicago's Renaissance Society, Donnelly removed existing window frames, walls, and fluorescent lighting as part of her installation.

The artist's exhibition at the Serpentine is equally reactive. Since discussions for the show began five years ago, Donnelly's response to the space has developed and changed – resulting in an exhibition that speaks to her now-nuanced understanding of the Gallery, from the domed central ceiling to the changing light during the course of the day.

In preparing for this exhibition, Donnelly looked through archival photographs from the 1994 renovations to the Gallery. These showed the metal support studs behind the modern false walls and the original brick structure beneath – built in 1934 as a tea room for Kensington Gardens. These images lead her to remove sections of the walls, not to reveal but to impact the space by creating column-like forms and openings, shifting our spatial understanding of the Gallery. Donnelly has also made other, more-subtle changes to the space by altering the lighting and modifying windows, while opening another entrance directly from the park. This second entry point not only offers a new orientation to the space, but also dilutes the idea of a definitive path through the exhibition – one that traditionally starts with external signage, the lobby, and introductory text.

Donnelly's interventions form an altered space in which to encounter her work – a series of projected videos and stills, sculptures, a sound piece – exploring integral relationships between object and space. These relationships are key to Donnelly's practice. The sound piece, which resonates throughout the exhibition, has been conceived spatially – carefully installed and altered to occupy the environment, creating a sonic form which accompanies the sculptures and silent videos. In the same manner, these projected videos have been modified to inhabit the Gallery, precisely positioned and adjusted to sit in the existing architecture.

While Donnelly works across a range of mediums, her practice evades formal artistic preconceptions with the term 'medium' itself. In the words of curator Hamza Walker, 'Donnelly genuinely has no medium'. Stills are projected as videos; videos appear sculptural; drawings take on a three-dimensional form. The monolithic marble and stone sculptures' machine-made marks appear as shifting lines – echoing back to the lines in her drawings, videos and sound waves. The lines, shapes, and dimensional shifts repeat across the mediums, creating a fluidity of form.

Donnelly's work is neither abstract nor representational. Her videos oscillate and ripple, offering only suggestions of their content; the images too present only hints of shape and reality through their many processes, occasionally betraying a subject or location. Both have no narrative or climax, often looping according to their own form. As with much of the artist's work, the method and means of production are not clear or explicitly revealed.



Exhibition views

Trisha Donnelly

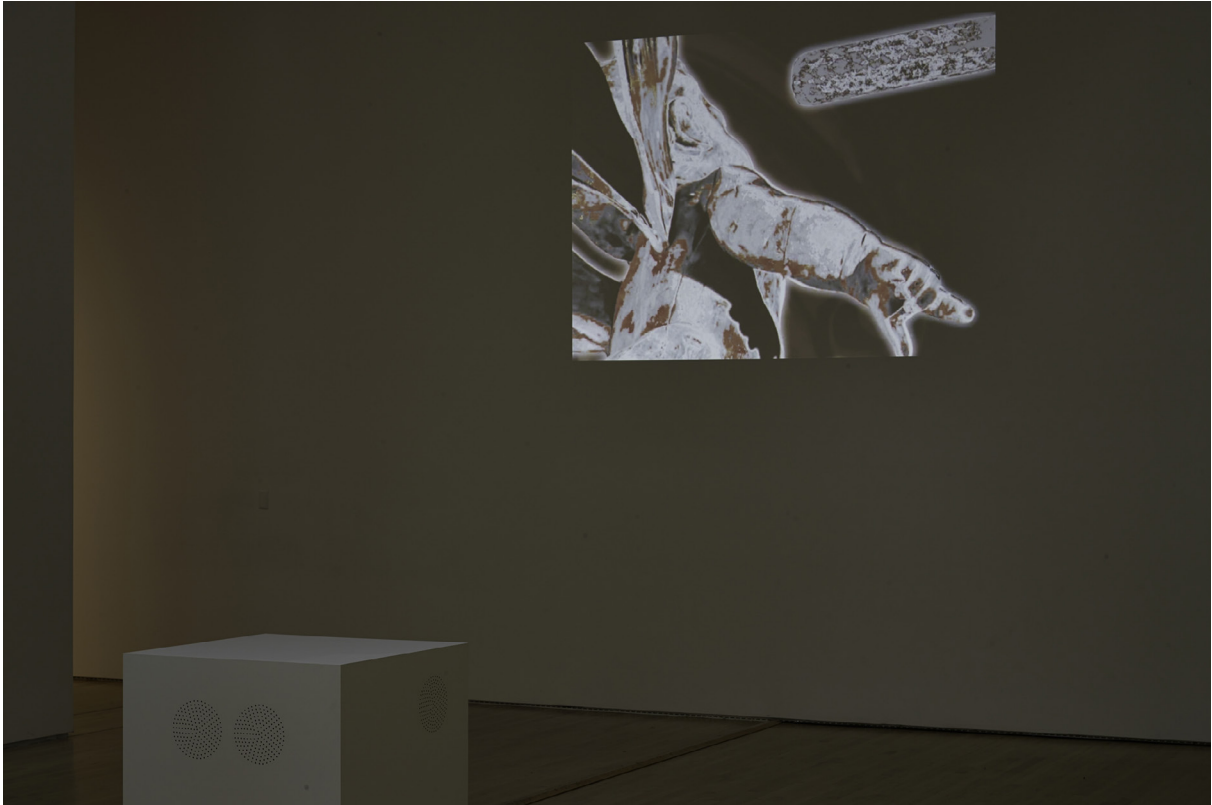
Serpentine Gallery, London, United Kingdom

2014

Photo : © Michael Fehrenbach



Exhibition views
Trisha Donnelly
Serpentine Gallery, London, United Kingdom
2014
Photo : © Michael Fehrenbach



Exhibition views
New Work : Trisha Donnelly
SFMOMA, United States
2013
Photo : © SFMOMA



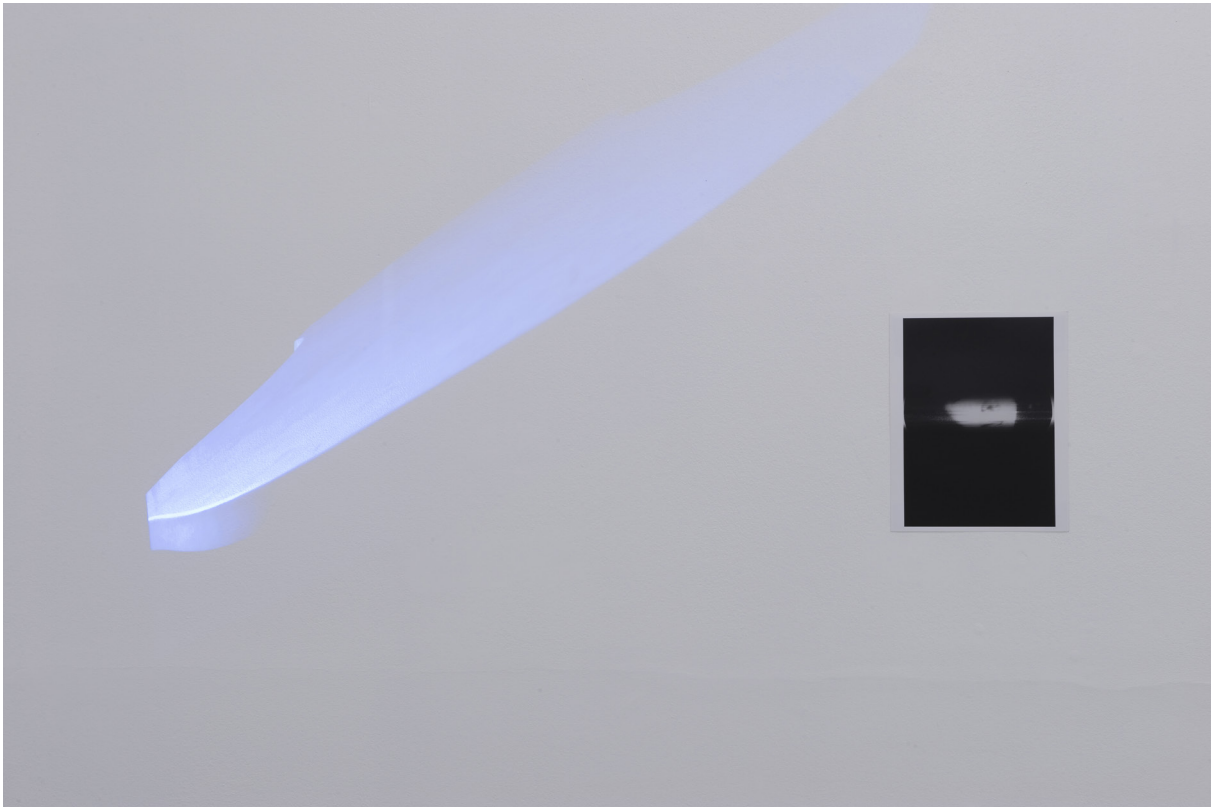
Exhibition views
New Work : Trisha Donnelly
SFMOMA, United States
2013
Photo : © SFMOMA



Exhibition views
Trisha Donnelly
Air de Paris, Paris, France
2010
Photo : © Marc Damage



Exhibition views
Trisha Donnelly
Air de Paris, Paris, France
2010
Photo : © Marc Damage



Exhibition views
Trisha Donnelly
Air de Paris, Paris, France
2010
Photo : © Marc Damage

Trisha Donnelly

MAMbo, Italy

21.02 — 13.04.2009

If we are now familiar with the conceptual tradition and the contribution of institutional critique to Trisha Donnelly's work, what she draws from it in the form of chance occurrences or imperceptible stimuli seems to resist the analytical descriptions these practices once called for. Trisha Donnelly is a little more unpredictable than that. Her work seems nurtured by an irrational charge, as if from a time before the Enlightenment, a time of so-called "negative" thinking. In her solo exhibition curated by Andrea Vilianni at MAMbo, made up of drawings, videos, photographs, sound pieces and architectural or sculptural interventions that displace their own space of appearance, making no distinction between fable and historical narrative, natural event and simulation, legend and folklore, myth and tradition, observation and speculation, the sensible and the hypothetical. The exhibition gradually evolved around the hypothesis of a "televisual" narrative on the scale of the museum institution: a way of embracing both time and space, their transmission and reception, and exploring the mechanics that link the two. In other words, it's a question of transmission, understood here as a mechanical logic, like that of a "transmission shaft" (the moving element that allows one driving force to become another). As Bruce Hainley recently wrote in *Frog*, Donnelly's "radio waves become shockwaves", concluding that "the earthquake is his familiar space": here, transmission has nothing to do with a structure of continuity, but is the object of a breach where meaning is derailed. The radio wave is not a vector of communication, but of free association.

Institutional narrative. The exhibition consists of a set of operations of substitution (one thing for another) and transmission (one thing via another) by which these things disappear. We might compare the exhibition to a process of digitally scanning found images, then translating them (as in a linguistic superstructure) into sculptures, projections and drawings. For here, things are not given in the immediacy of their appearance, but rather in the deferred time of their presence. Indeed, MAMbo is haunted by traces of the situations and experiences that gave rise to the exhibition: the canals that structure the energy of Bologna's subsoil, the region's marble deposits, Guglielmo Marconi's invention of radio transmission, the Anatomical Theatre of Bologna's Archiginnasio, or the perspectives offered by the museum's windows on the surrounding mountains, which, modified into claustros for the occasion, transform the crossing of a corridor into a stroboscopic experience of the landscape. As if the exhibition were already there. As if it consisted in an archaeological operation of drilling and collecting the thick layer of signs deposited in or on it: the exhibition as a series of pre-existing marks. Her experience is thus the experience of a retrospective time. We'll subtract one more of Bruce Hainley's comments: "body and mind meet their own absence".

Such an exhibition would seem to be a record of an institutional space that was already, from top to bottom, written. So it's our turn to formulate a hypothesis. If, as Thierry de Duve asserted, modern ideology (the 19th century in particular) used the generic term "painting" for the word "art" (considering the transmissivity of images as a continuous process), and if it can be said that the time and space of post-modern works have in turn substituted the entirely contextual idea of "architecture", it seems today, in the light of Trisha Donnelly's practice and that of many other artists, that these exhausted structures lead us to consider the motifs of such "writing" as a possible model for the relationship of a part of what we must call "art" to its own contours. — Vincent Normand, *Revue 02*, 2009



Exhibition views
Trisha Donnelly
MAMbo, Italy
2009
Photo : © Matteo Monti



Exhibition views

Trisha Donnelly

MAMbo, Italy

2009

Photo : © Matteo Monti



Exhibition views
Trisha Donnelly
MAMbo, Italy
2009
Photo : © Matteo Monti

SELECTED ARTWORKS



Untitled
2023
Marble (rosso carpaži)
127 x 52 x 53 cm
Unique



Untitled
2023
Marble (bardiglio imperiale)
23 x 23 x 152 cm
Unique



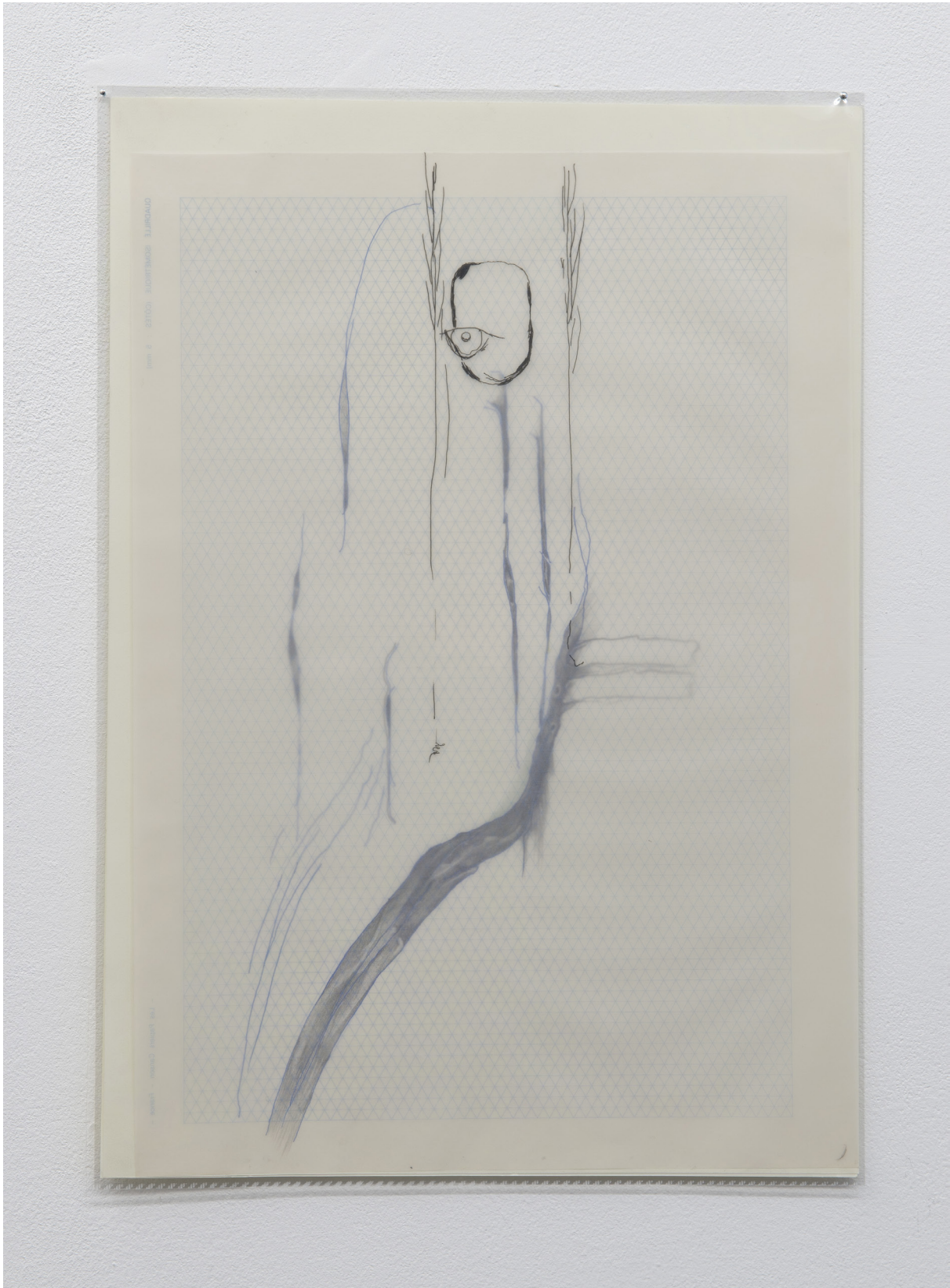
Untitled
2023
Marble (pietra del Cardoso)
104 x 79 x 20 cm
Unique



Untitled
2023
Marble (grigio carnico)
100 x 57 x 50 cm
Unique



Untitled
2023
RC print, metal and Plexiglas frame
48,3 x 40,3 cm x 3 mm
Unique



Untitled

2018

Mixed media on paper and isometric tracing paper; archival polyester sleeve

polyester sleeve 45 x 31,5 cm

Unique



Untitled

2018

Mixed media on paper and isometric tracing paper; archival polyester sleeve

polyester sleeve 45 x 31,5 cm

Unique



Untitled

2018

Mixed media on paper and isometric tracing paper; archival polyester sleeve

polyester sleeve 45 x 31,5 cm

Unique



Untitled

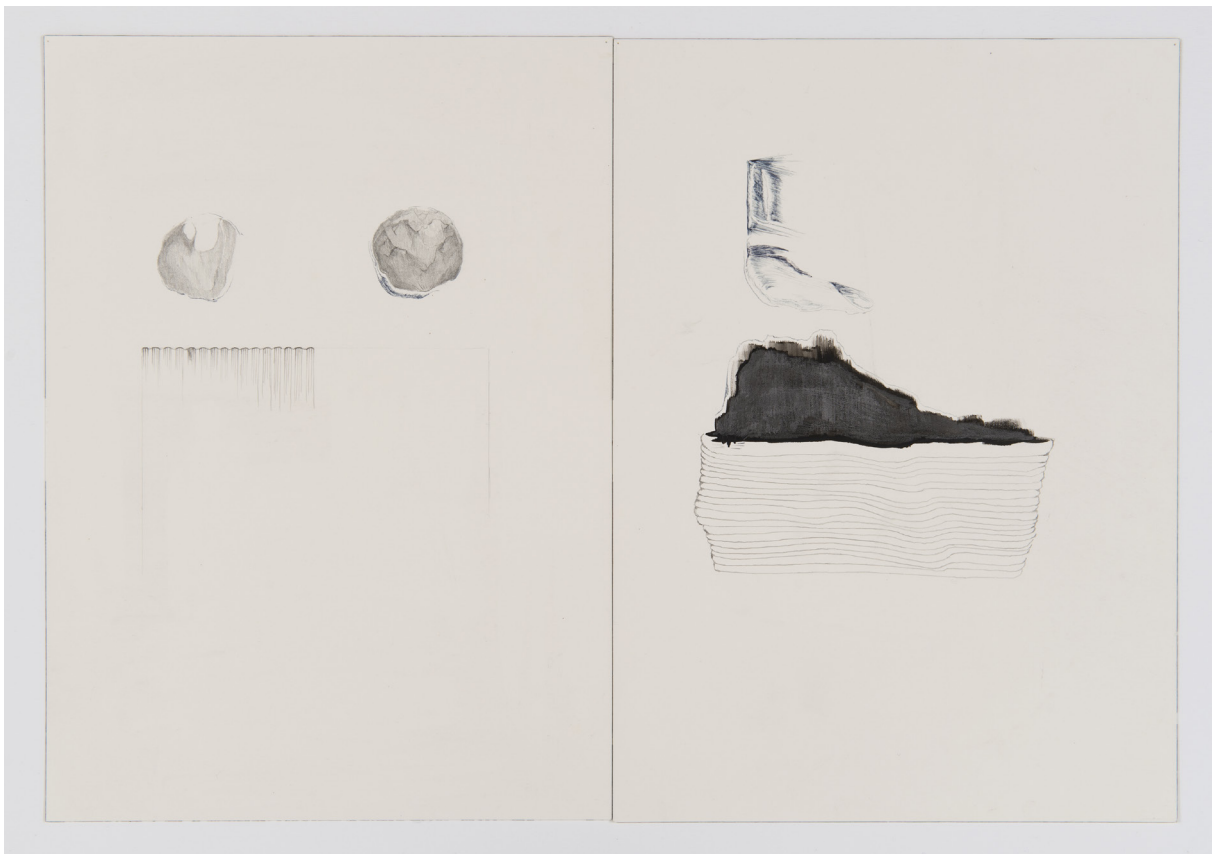
2018

Mixed media on paper and isometric tracing paper; archival polyester sleeve
polyester sleeve 45 x 31,5 cm

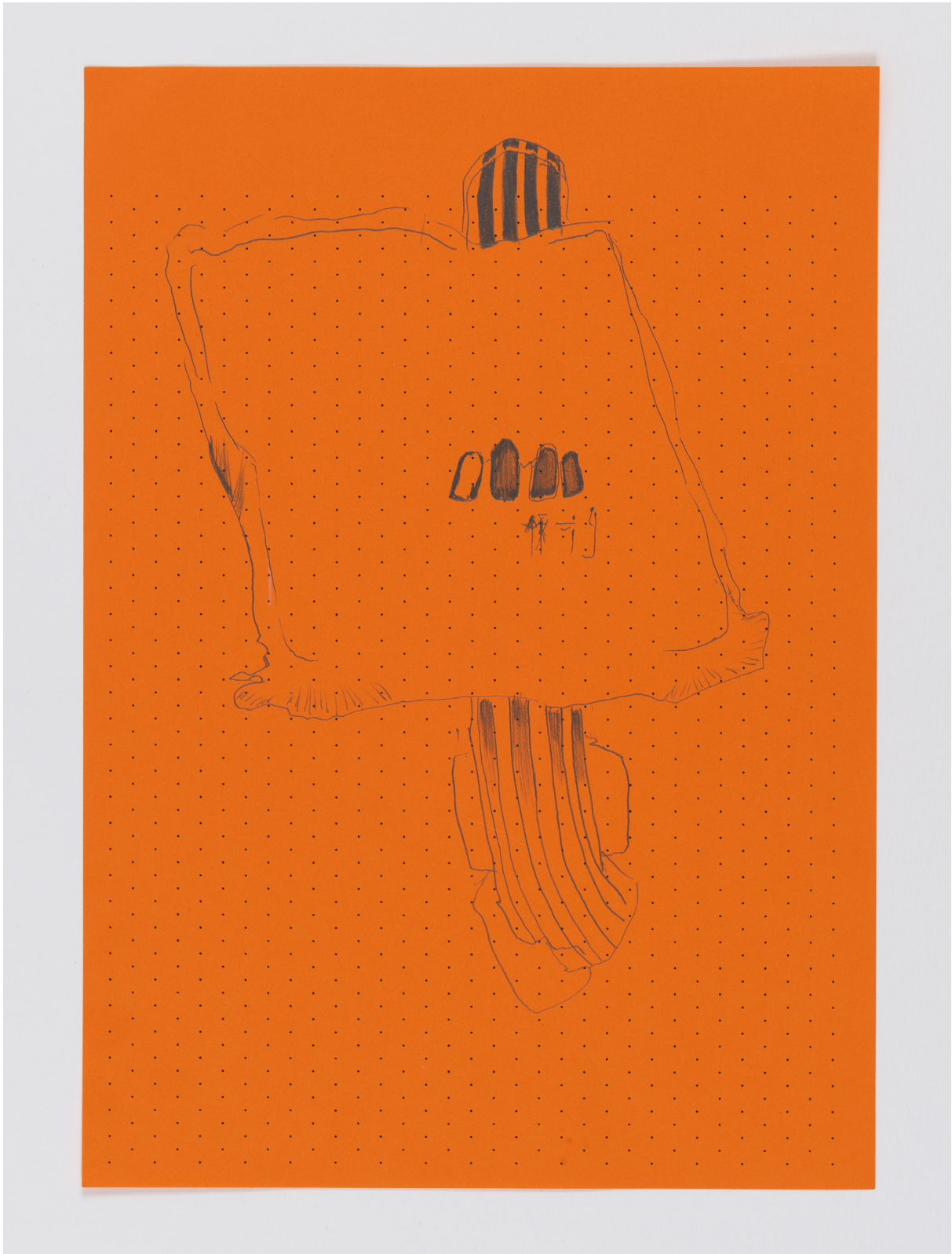
Unique



Untitled
2018
Pencil and print on paper
20,9 x 29,7 cm
Unique



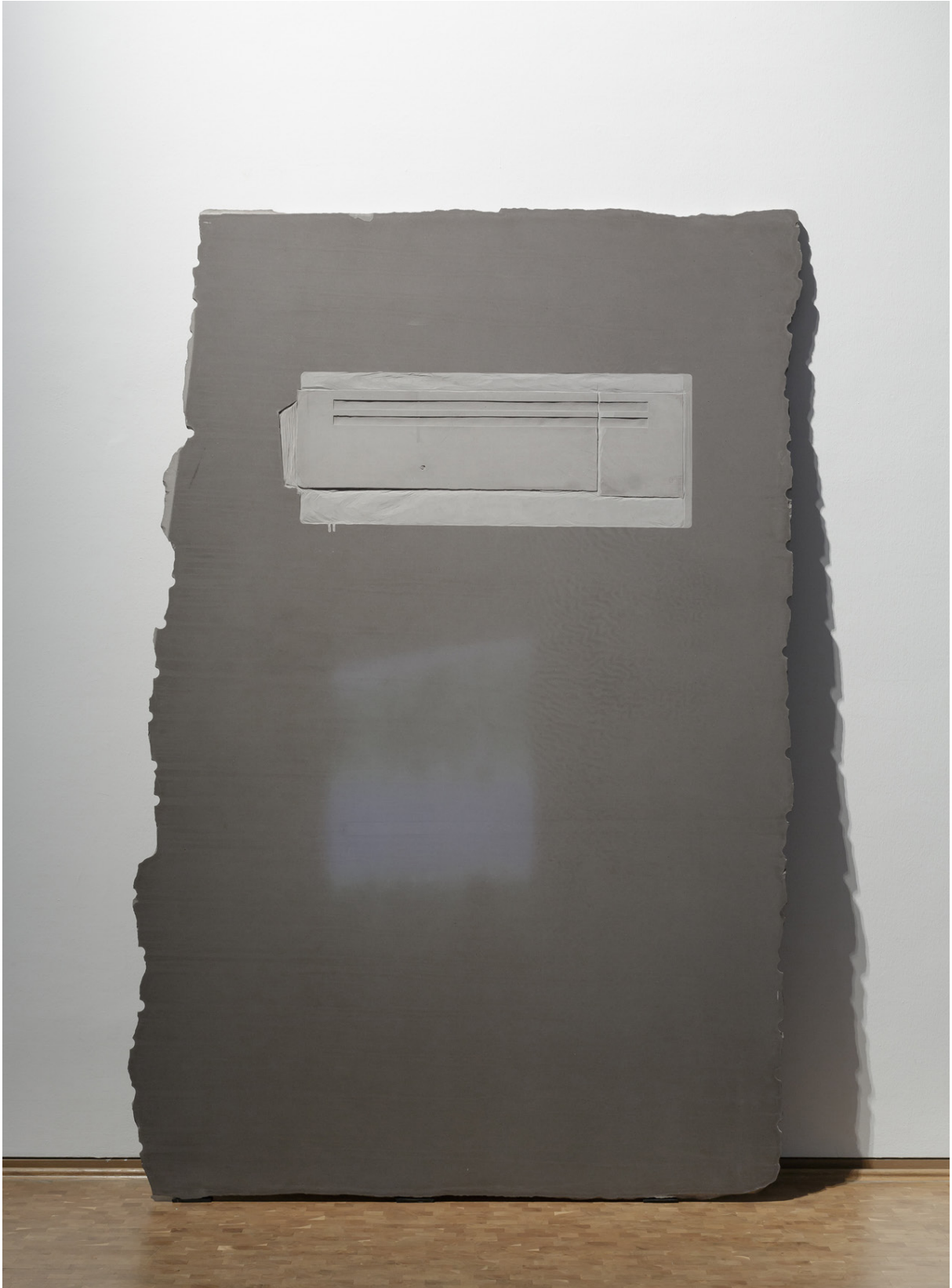
Untitled
2018
Pencil on paper
2 x (26 x 36 cm)
Unique



Untitled
2018
Pencil and print on paper
20,9 x 29,7 cm
Unique



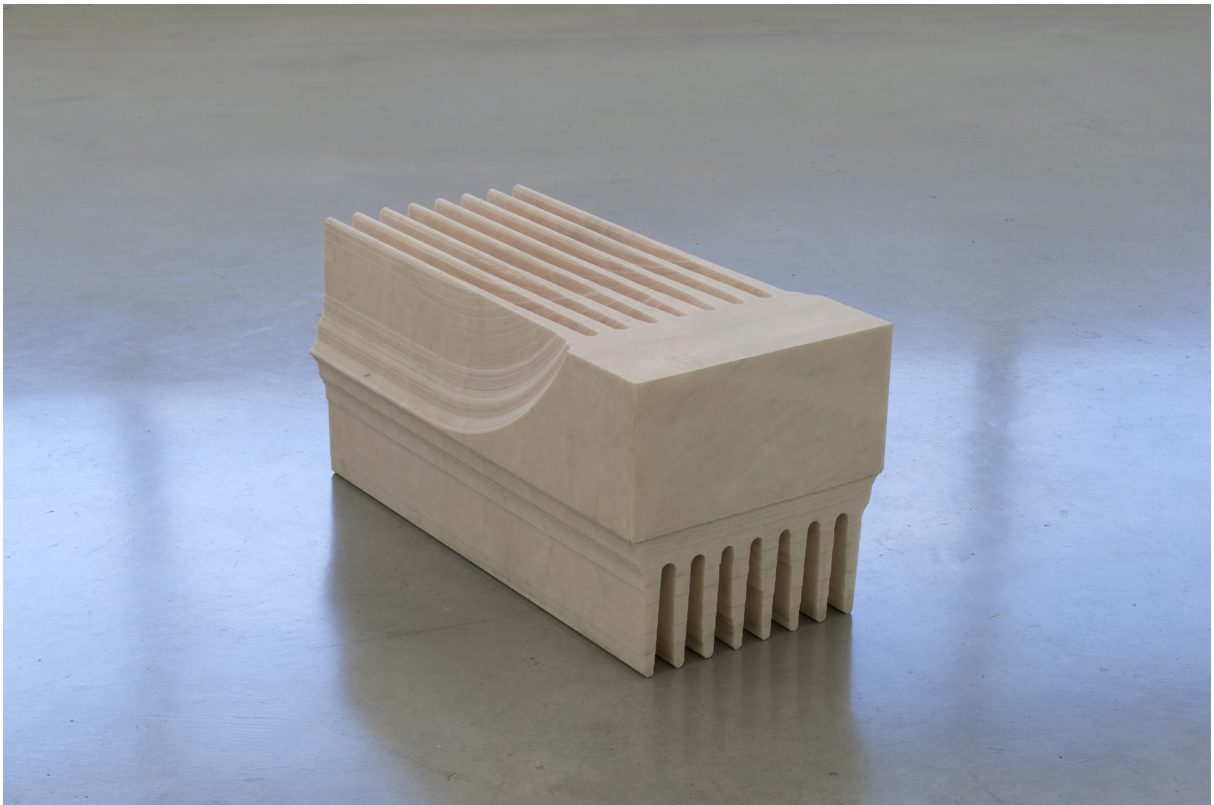
Untitled
2018
Pencil on paper
109,4 x 78,8 cm
Unique



Untitled
2017
Red quartzite
308 x 200,5 x 3 cm
Unique



Untitled
2016
Pencil and color pen on paper, uv glass and wooden frame
47,4 x 31 x 2 cm
Unique



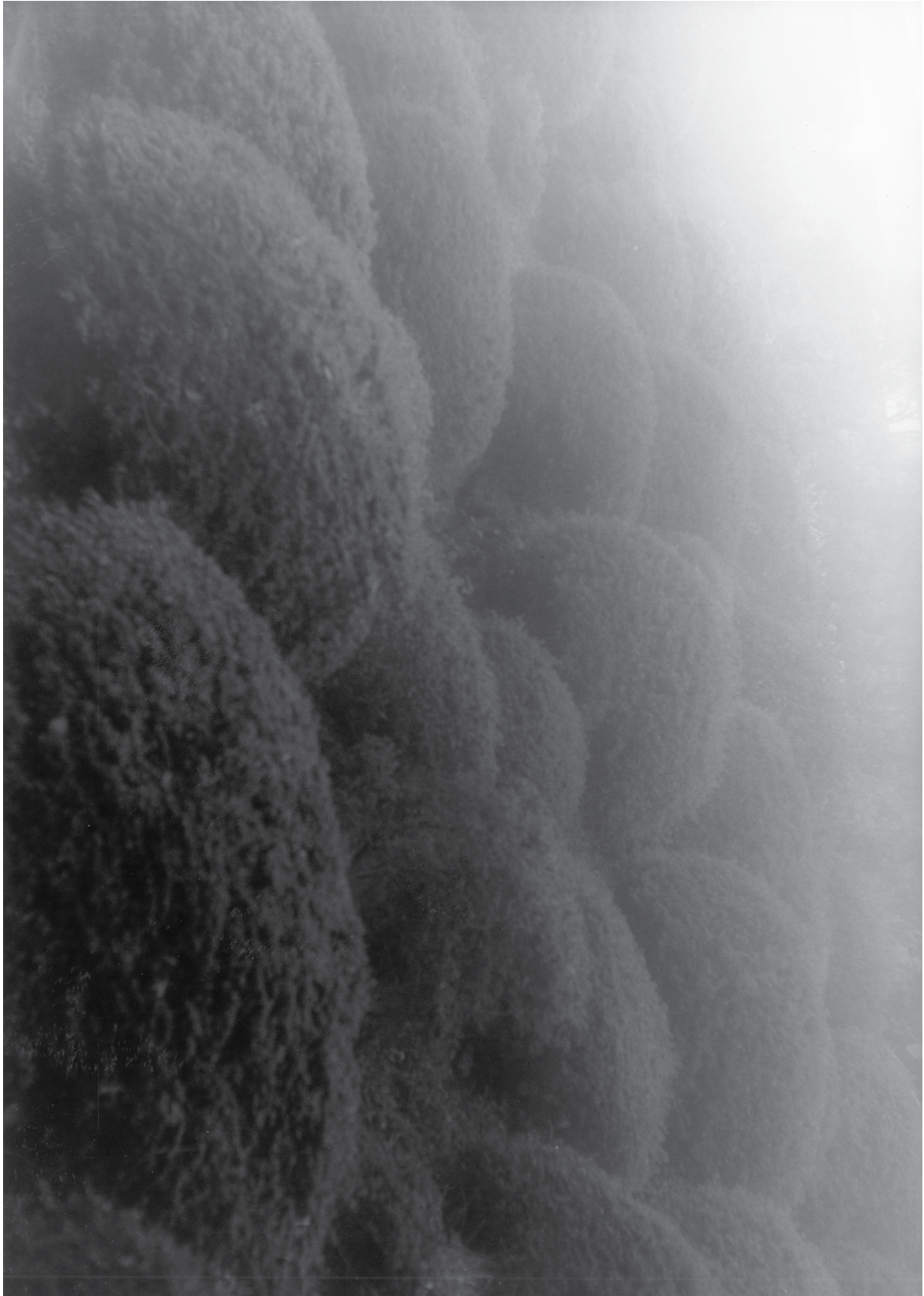
Untitled
2011
Pink marble
34,3 x 69 x 34,7 cm
Unique



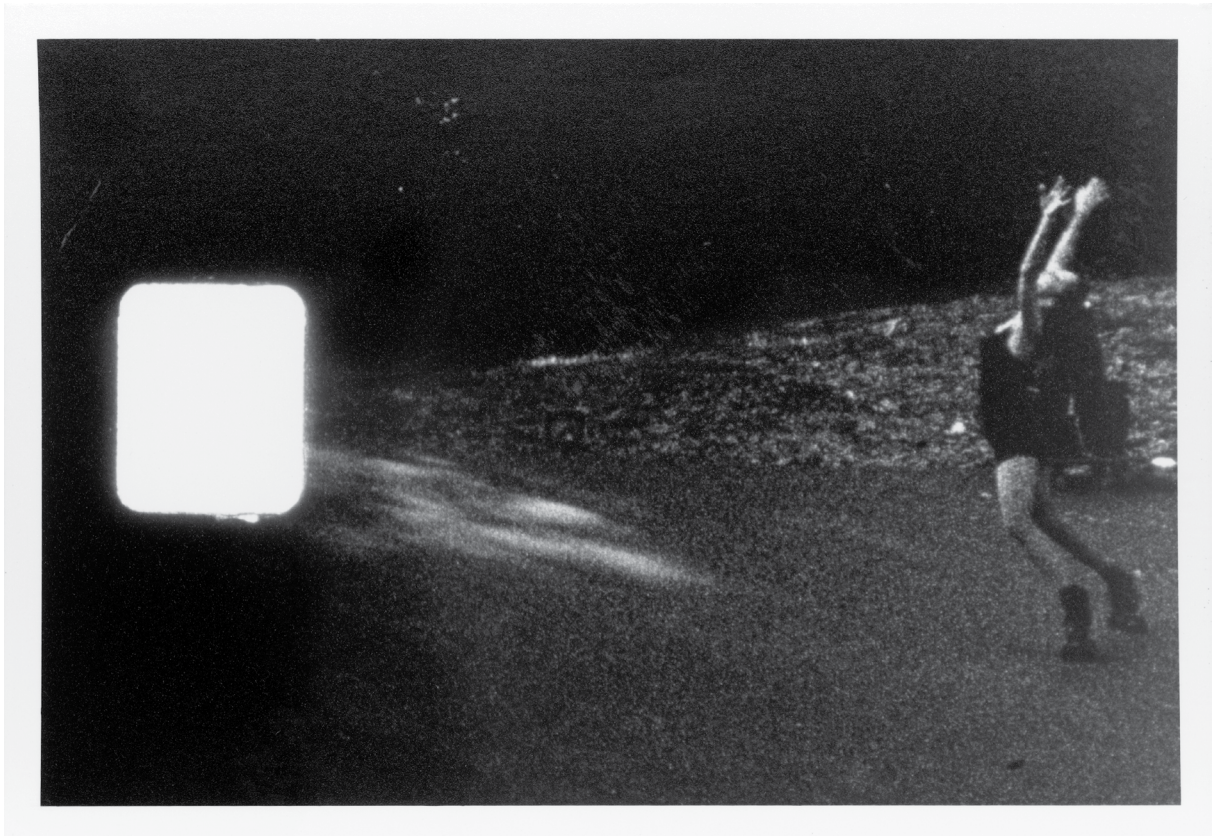
Untitled
2010
RC-print & paper
30,5 x 22,7 cm
Unique



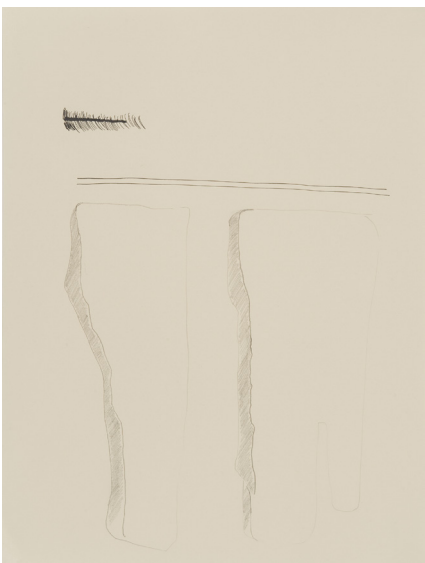
Untitled
2010
RC-print
23 x 18,6 cm
Edition of 5 + 2 AP



Untitled
2010
RC-print
25 x 17,8 cm
Edition of 5 + 2 AP



Untitled
2010
RC-print
9 x 12,6 cm
Edition of 5 + 2 AP



Untitled
2009
7 drawings, graphite and color pencil on paper ; ink on tape on leather.
7 x (48 x 36 cm)
Unique



Untitled
2008
2 RC-prints
40,7 x 50,8 cm
Edition of 5 + 2 AP



Untitled
2008
RC print
20,3 x 25,4 cm
Edition of 5 + 2 AP



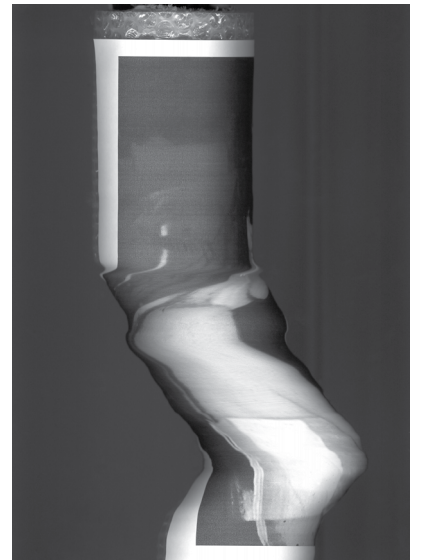
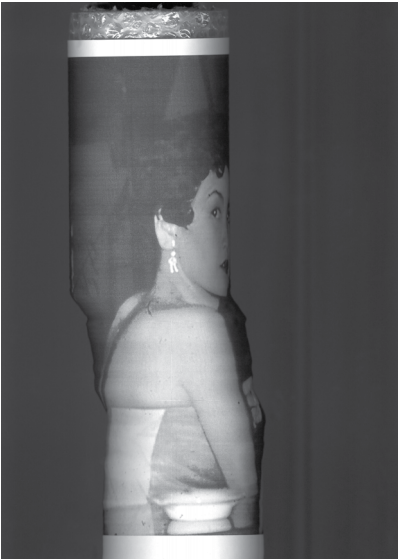
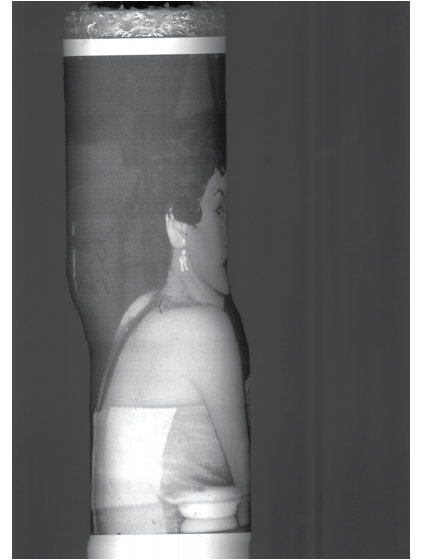
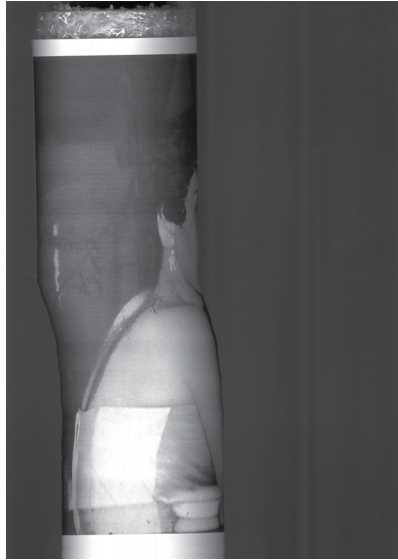
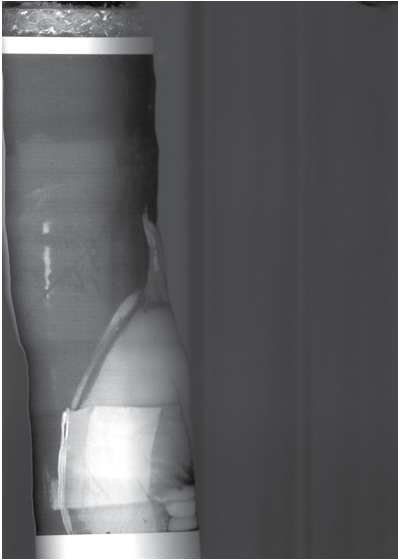
Untitled (Necessity)
2007
RC-print
566 x 185 x 35 cm
Unique



The Third Rotation
2007
C-print
10,2 x 15,2 cm
Edition of 5 + 2 AP



The Second Rotation
2007
C-print
10,2 x 15,2 cm
Edition of 5 + 2 AP



Untitled
Satin Operator
Set of 13 C-prints
13 x (111,8 x 158,8 cm)
Edition of 3



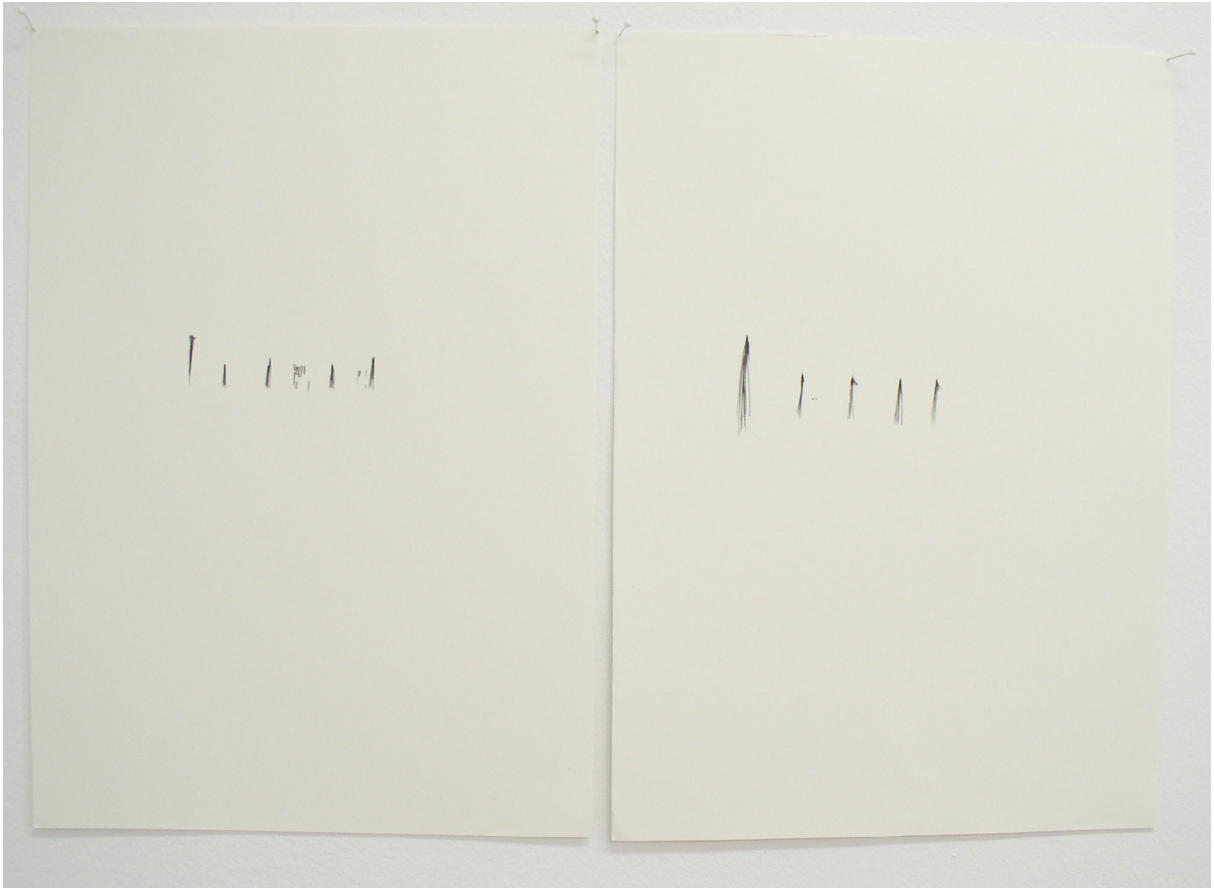
Untitled I (Double Alpha)
2007
C-print
158,8 x 111,8 cm
Edition of 5 + 2 AP



Untitled
2006
Lambda print
122,8 x 35,7 cm
Edition of 4 + 2 AP



Untitled
2006
Lambda print
15,7 x 20 cm
Edition of 4 + 2 AP



Untitled
2006
Diptych, ink on paper
2 x (42 x 30 cm)
Unique



Let 'em
2005
Digital print and digital file on CDROM
Variable dimensions
Edition of 8 + 2 AP



Untitled
2005
Pencil on paper
251 x 110 cm
Unique



The D from the W
 2005
 B&W print on rc paper
 30,5 x 20 cm
 Unique



The Grounding
2004
B&W print on rc paper
122 x 120,7 cm
Unique

**SELECTED
VIDEOS AND
PROJECTED WORKS**



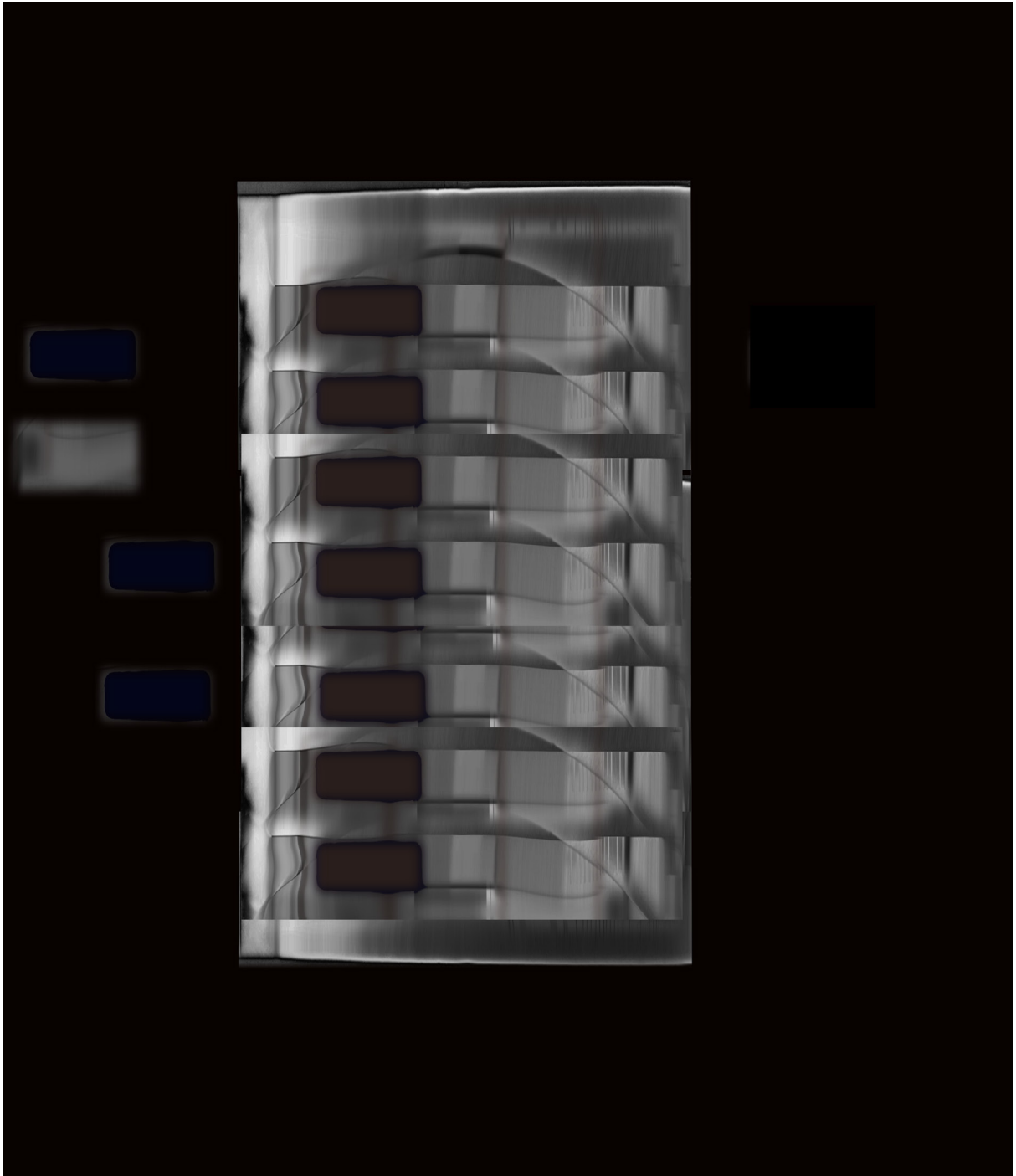
Untitled
2019
Three digital videos (superimposed)
variable dimensions
1 min 1 sec
Edition of 3 + 2 AP
Preview : <https://vimeo.com/436461041>



Untitled
2018
Digital video
Variable dimensions
19 sec.
Edition of 3 + 2 AP
Preview : <https://vimeo.com/436447341/bd6e97e4f4>



Untitled
2018
Digital image, still projection
Variable dimensions
19 sec.
Edition of 3 + 2 AP



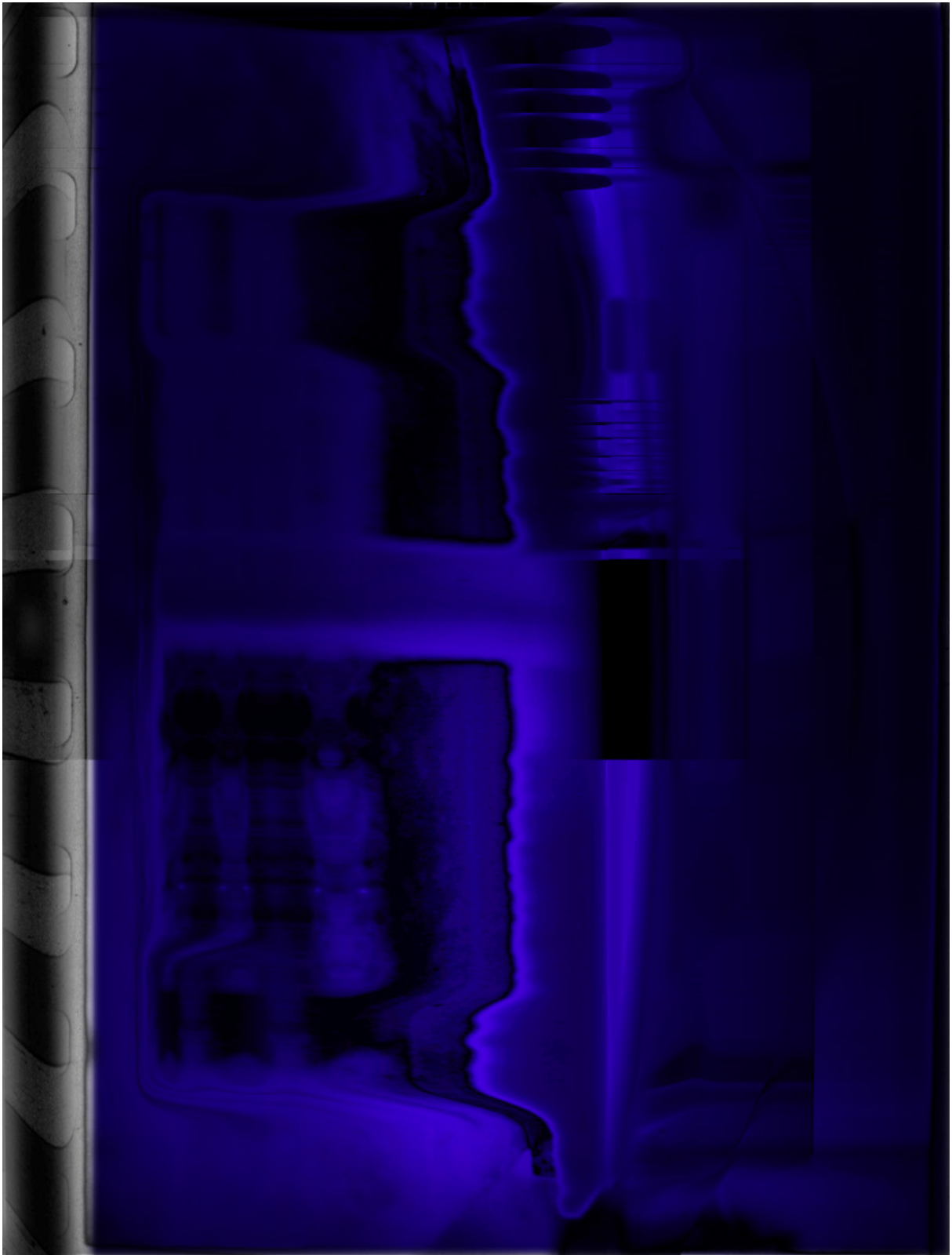
Untitled
2016
Digital image, still projection
Variable dimensions
Edition of 3 + 2 AP



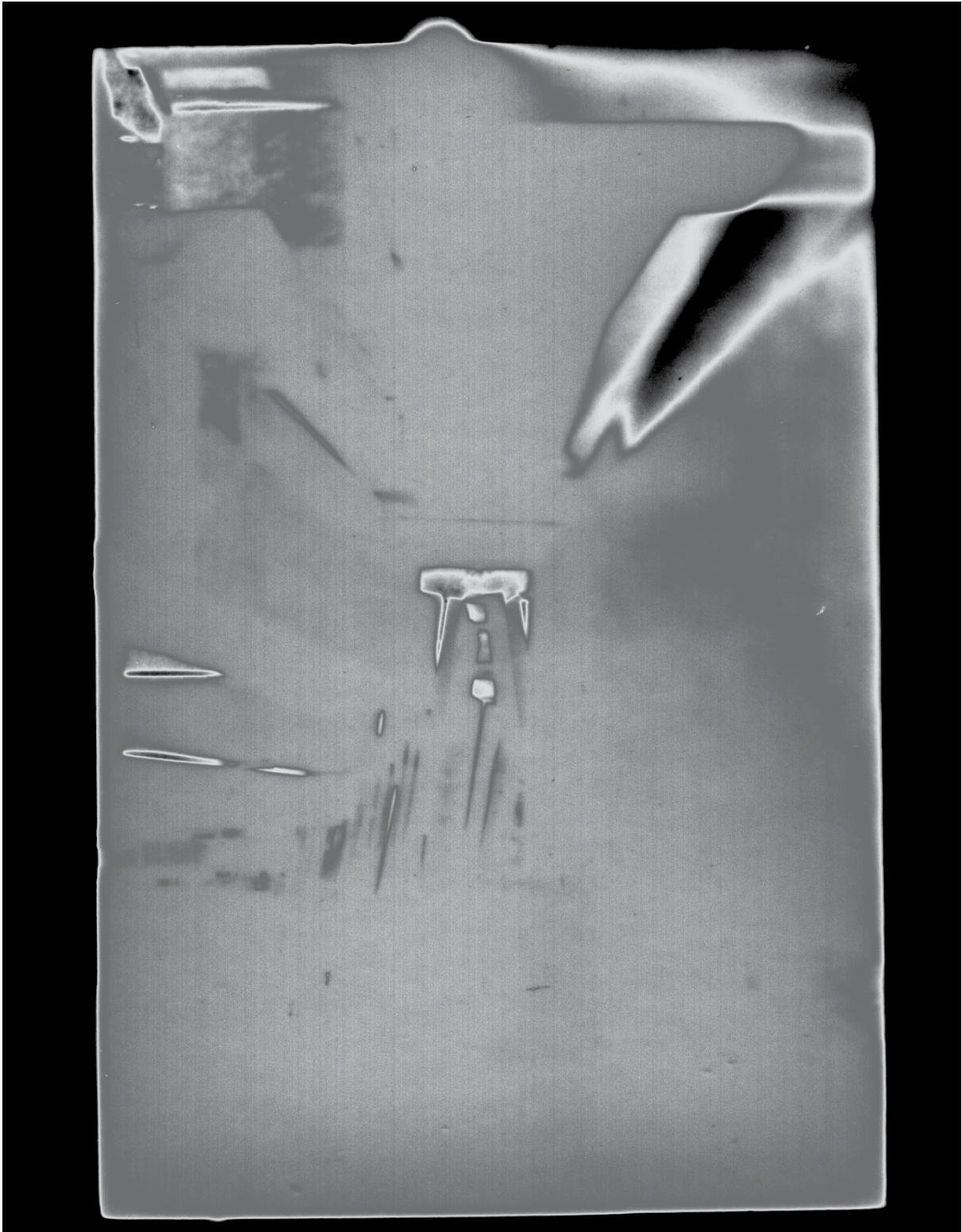
Untitled
2016
Digital image, still projection
Variable dimensions
Edition of 3 + 2 AP



Untitled
2016
Digital image, still projection
Variable dimensions
Edition of 3 + 2 AP



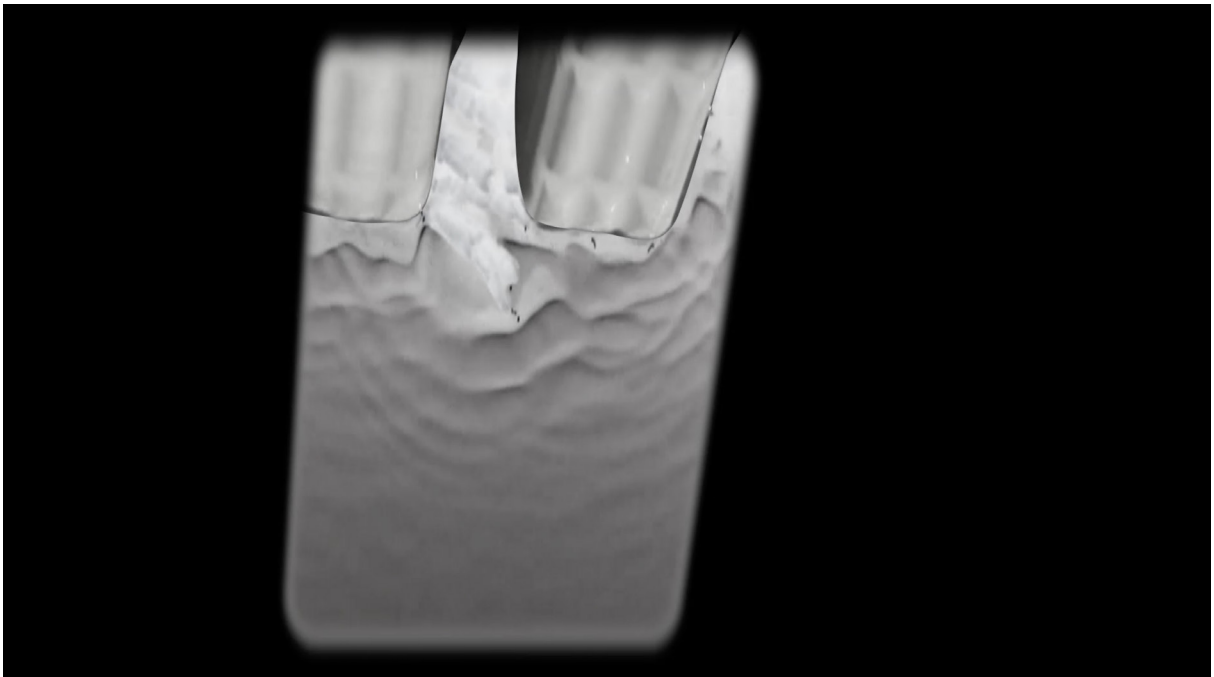
Untitled
2016
Digital image, still projection
Variable dimensions
Edition of 3 + 2 AP



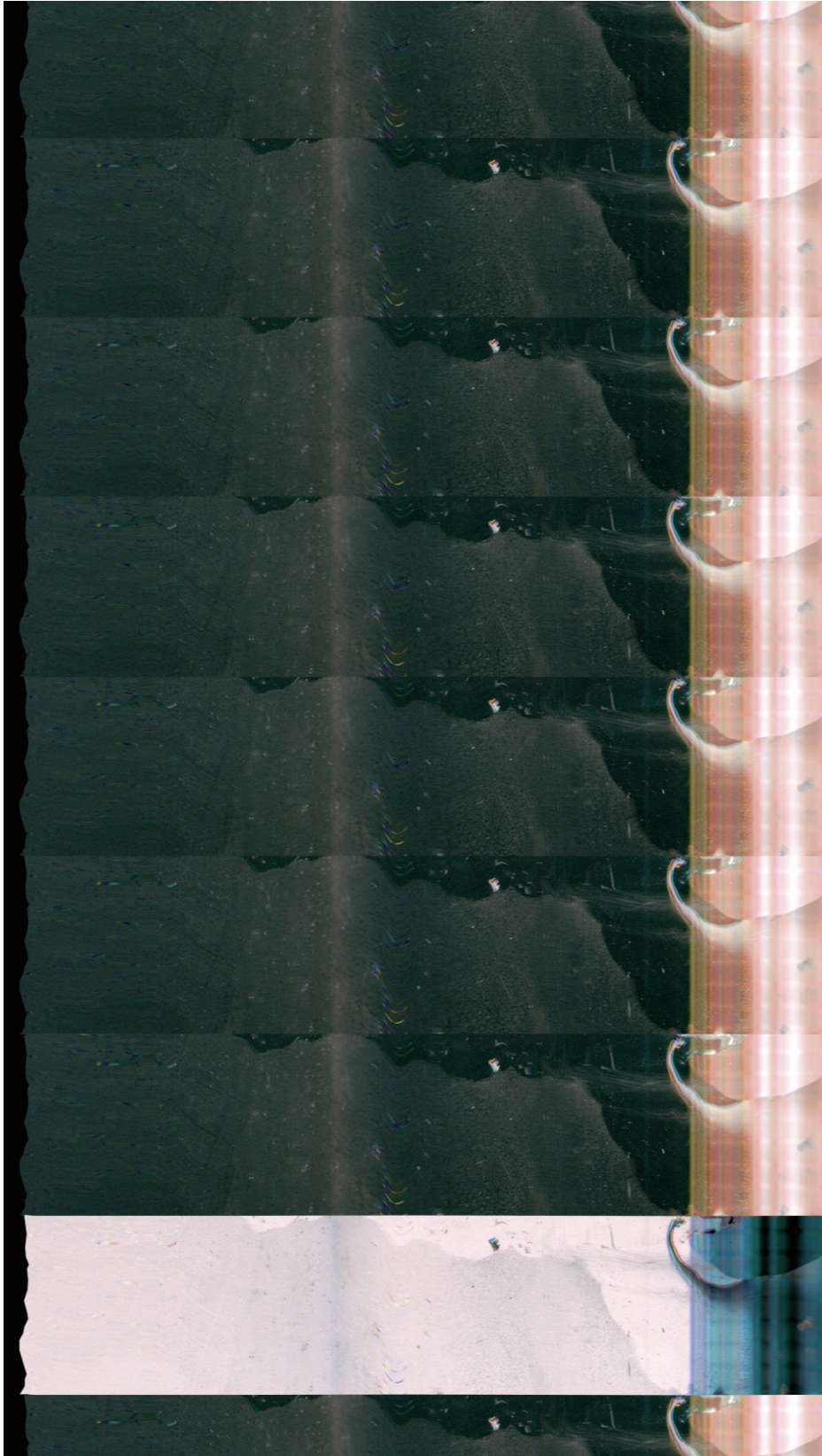
Untitled
2016
Digital image, still projection
Variable dimensions
Edition of 3 + 2 AP



Untitled
2014
Digital video
5 min. 3 sec.
Edition of 3 + 2 AP
Preview : <https://vimeo.com/112913856/38467ee233>



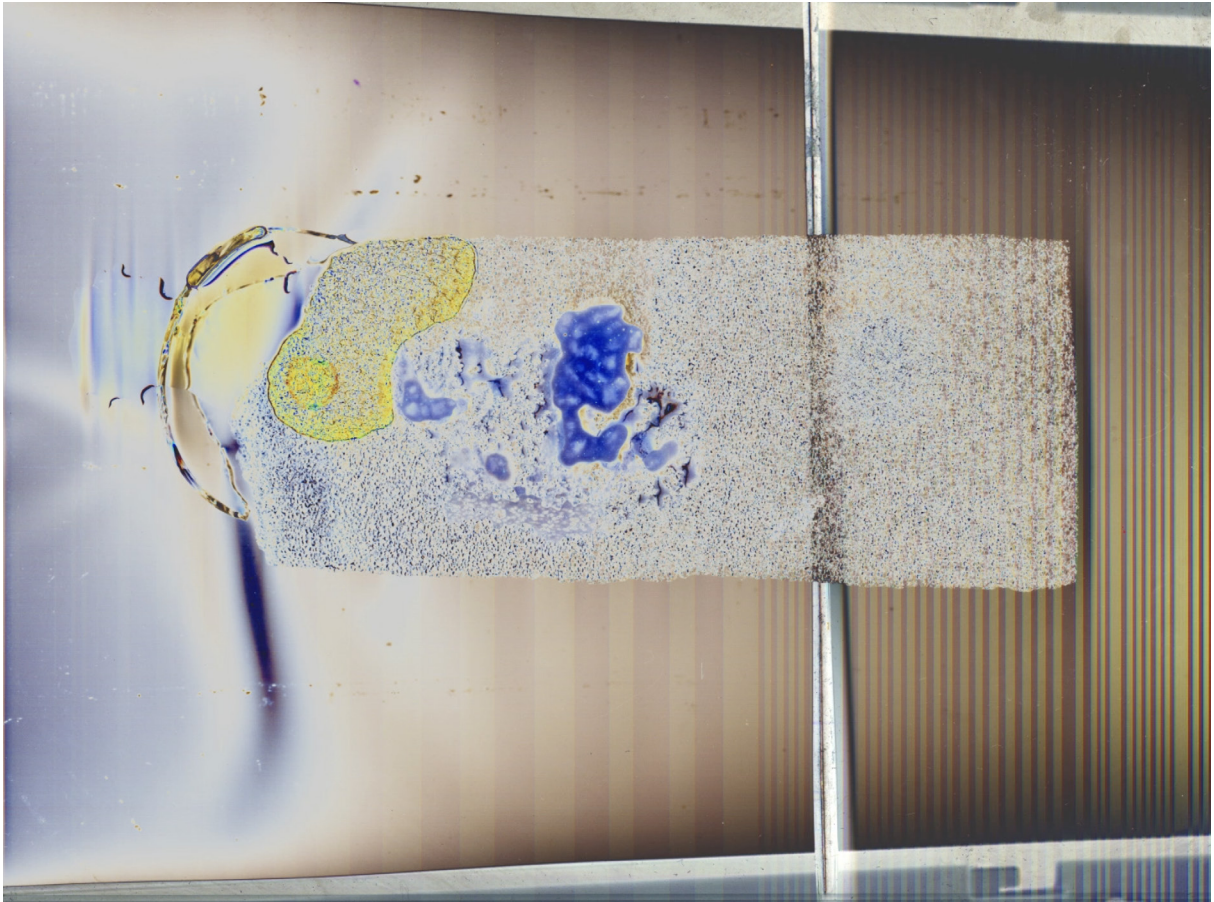
Untitled
2014
Digital video
7 min. 58 sec.
Edition of 3 + 2 AP
Preview : <https://vimeo.com/112569175/de4c12b693>



Untitled
2014
Digital image, still projection
Variable dimensions
Edition of 3 + 2 AP



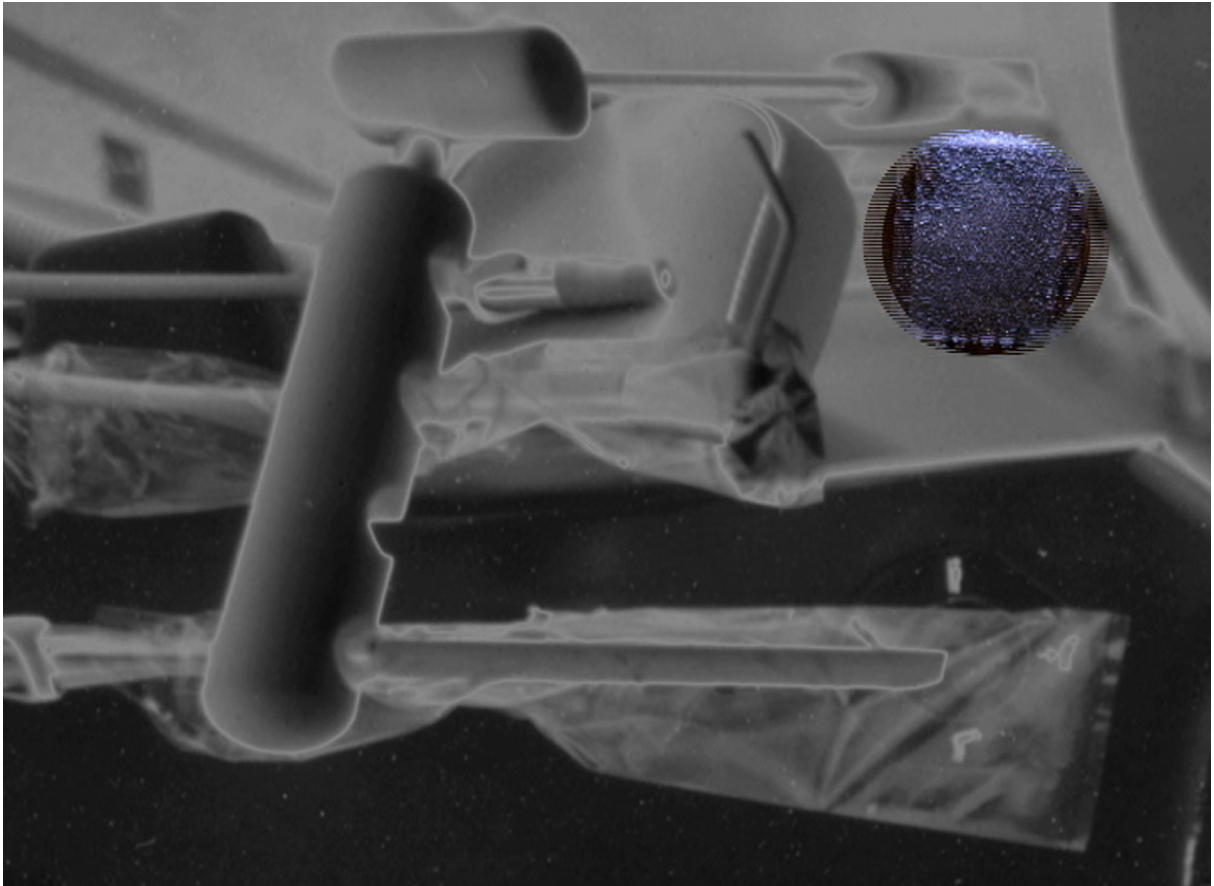
Untitled
2013
Digital video
6 min.
Edition of 4 + 2 AP
Preview : <https://vimeo.com/432799495/65314f5fee>



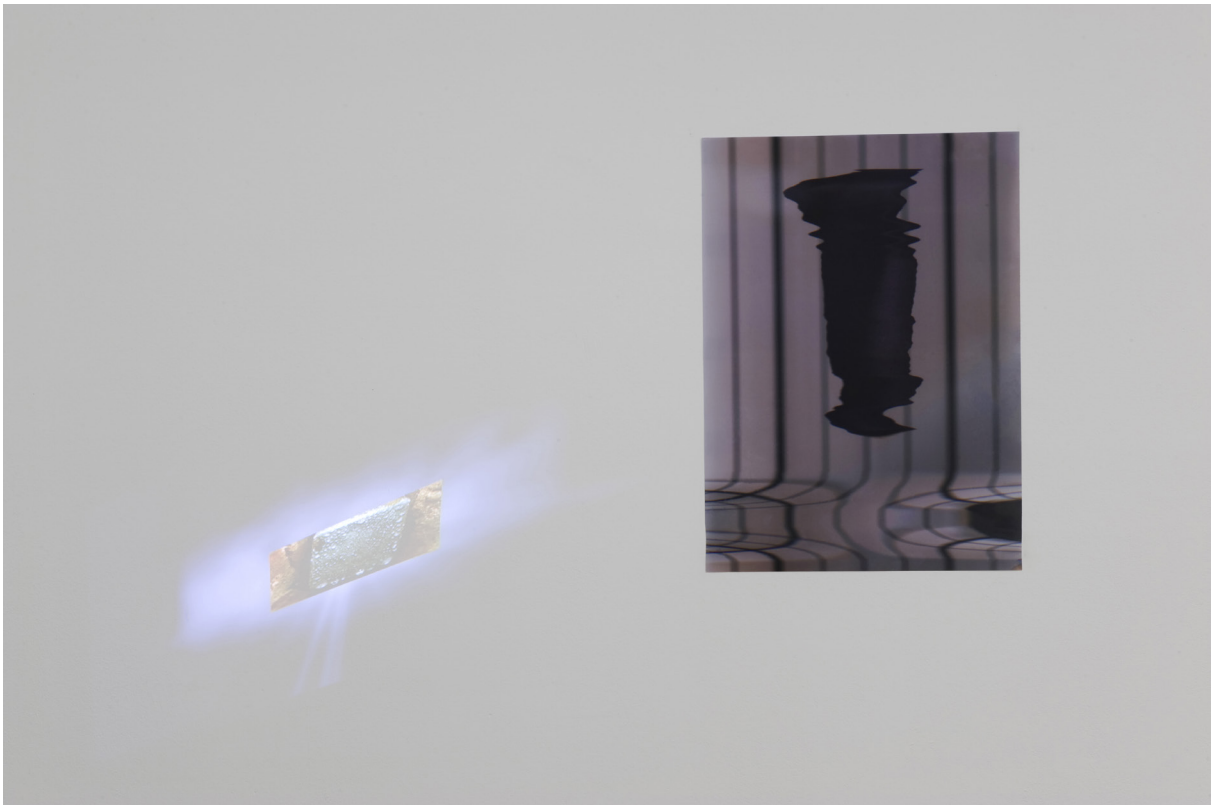
Untitled
2012
Digital video
4 min.
Edition of 5 + 2 AP
Preview : <https://vimeo.com/100897883/c1fd67d474>



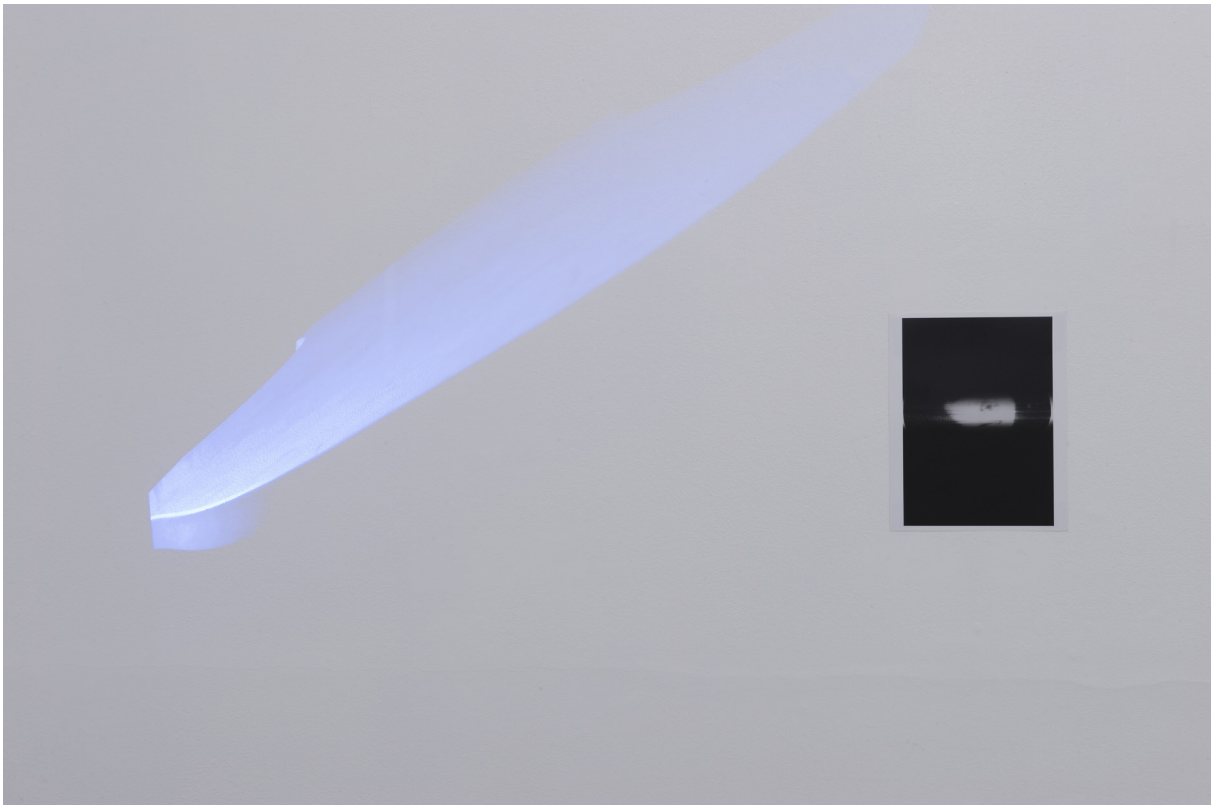
Untitled
2010
Digital video
30 sec.
Edition of 4
Preview : <https://vimeo.com/100909322/9c76fc1e4c>



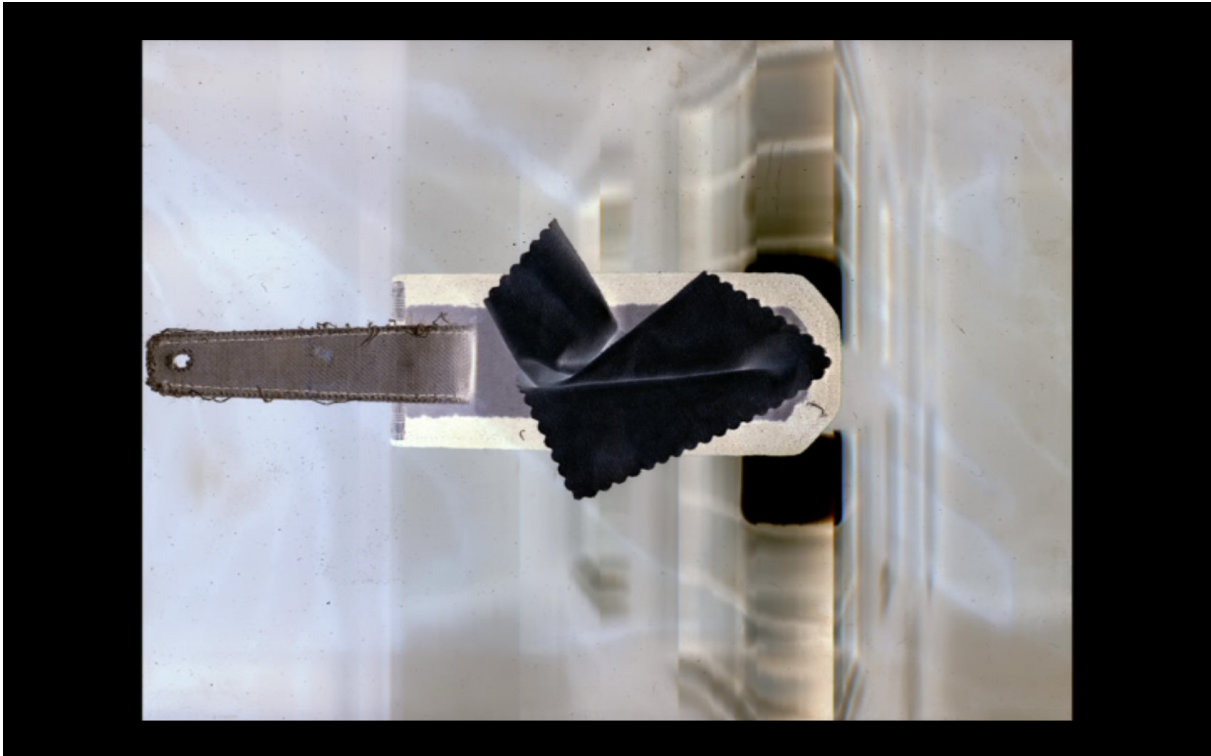
Untitled
2010
Digital video
30 sec.
Edition of 4 + 2 AP
Preview : <https://vimeo.com/100909472/ee52537cba>



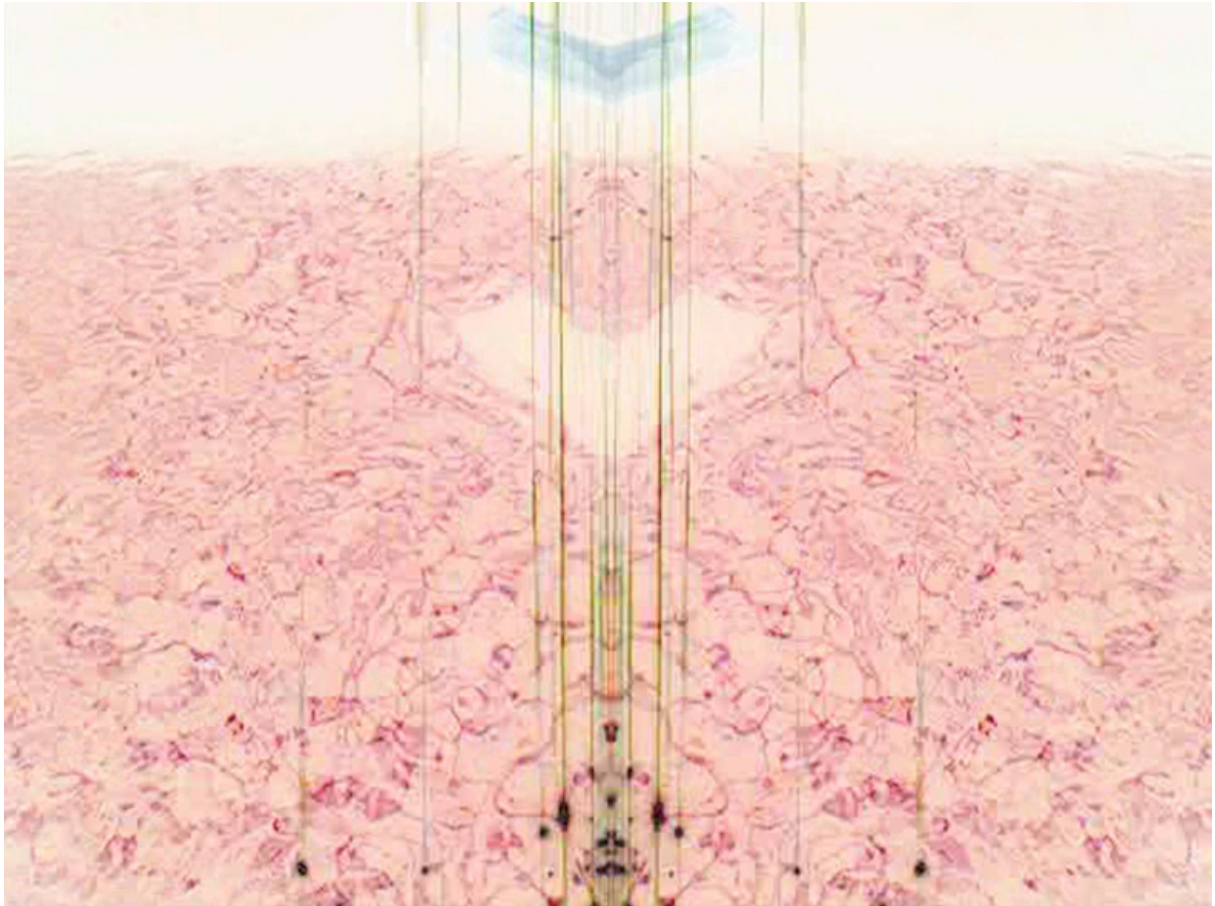
Untitled
2010
Video projection and pencil on paper
drawing 51 x 35,5 cm
video 30 sec
Unique
Preview : <https://vimeo.com/100897369/c288e897f3>



Untitled
2010
Video projection and RC-Print
print 25,2 x 20,2 cm
video 3 min 19 sec
Unique
Preview : <https://vimeo.com/100897520/baf8660669>



Untitled
2009
Digital video
28 sec.
Edition of 5 + 2 AP
Preview :<https://vimeo.com/100909618/279c8ee614>



Untitled
2008
Digital video
6 min.
Edition of 5 + 2 AP
Preview : <https://vimeo.com/321776273/fa05fc1781>



Untitled
2008
Digital video
4 min. 35 sec.
Edition of 5 + 2 AP
Preview : <https://vimeo.com/100908905?share=copy>