

[ON TREND](#)

Five NYC Shows to Catch Before Summer Ends

By [Artspace Editors](#)

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Bridget Donahue

July 25th—September 5th



Still from *Doggo* (2017). Image via: Bridget Donahue Gallery

Doggo (2017), the titular video, is about “a big dog... and a small insect... who go on a road trip... and fall in love.” This 50-minute piece takes place in a city that is kind of like London if London were approaching full communism. Instead of capitalist life, in which happiness can only be approached with naivete or irony, everyone in this world—weird creatures that communicate telepathically—is pretty happy. Stylistically, the work is a mix of photorealist precision, neon colors, and Deviantart fantasy. *Doggo* is installed amidst a series of mixed media pieces, including *D-O-G-G-O* (jesmonite and car filler, acrylic paint, 2018) and *Jonathan Livingstone Seagull* (jesmonite, acrylic paint, 2018). If you described the show “Doggo” to a friend, it would probably come off as a list of the most annoying art world tropes: post-internet, kitsch, Deleuzian references that no one gets but everyone uses. In person, however, the show is a lot weirder, and a lot more difficult to place. The original *Jonathan Livingstone Seagull*, a 1970 novel by author Richard Brach, argued that “the gull sees farthest who flies highest.” In contrast, the press release points out that Russell’s seagull “flies low, as a symbol of anti-transcendence and the equality of different knowledges and ignorances.” The show also very basically but accurately points out that communism would make everyone happier.