

# GAGOSIAN

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Extended through November 30, 2019

## KATHARINA GROSSE TATIANA TROUVÉ

Opening reception: Friday, September 13, 6–8pm  
September 13–November 16, 2019  
Rheinsprung 1, Basel

Left: Katharina Grosse, *Untitled*, 2019 (detail), digital print on silk, 106 3/8 × 236 1/4 × 7 7/8 inches (270 × 600 × 20 cm) © Katharina Grosse and VG Bild-Kunst Bonn, 2019. Right: Tatiana Trouvé, *Les indéfinis*, 2017–18 (detail), plexiglass, bronze, patina, steel, and paint, 69 5/8 × 53 5/8 × 47 1/4 inches (176.7 × 136.1 × 120 cm) © Tatiana Trouvé

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September 11, 2019

*There is no one right way to look at my work; it provokes one to move around, in, and through it in the attempt to put it together in one's inner vision.*

—Katharina Grosse

*An exhibition is a ferryman crossing space and time; the works are transitional objects produced by these intermediary realities where dreams proliferate.*

—Tatiana Trouvé

Gagosian is pleased to present recent works by Katharina Grosse and Tatiana Trouvé. The exhibition will inaugurate Gagosian's Basel gallery programming, following *Continuing Abstraction*, the group exhibition presented in conjunction with Art Basel 2019. This latest addition to Gagosian's constellation of galleries builds upon Basel's rich cultural scene and aims to further enhance the city's identity as an international hub for modern and contemporary art.

This will be the second time that Grosse and Trouvé have exhibited together, after *Le numerose irregolarità* at Villa Medici, Rome, in 2018, although in Basel their works will be displayed side by side in unprecedented direct relation.

To create her vibrant abstract works, Grosse blasts paint across canvas with a spray gun. Her energetic, arcing motions cover the studio walls in pigment, conceptually echoing her practice of

painting in situ directly on the surfaces of objects, rooms, or entire buildings. In three enormous silk hangings, the material accumulations of Grosse's painting process—buckets, chairs, cables, and canvases, strewn against a color-flooded wall—are captured in digital print. Grosse's uncannily self-reflexive prints destabilize perceptions of volume and weight; cluttered, photorealistic walls appear architecturally solid but melt into diaphanous swaths of fabric, susceptible to the slightest movement of air.

In Trouvé's series *Les indéfinis* (2014–), plexiglass replicas of art-shipping crates are paired with hyperrealistic bronze or copper casts of common objects. In a subversion of material solidity, pliant household items—tires, electrical cords, and macramé hangings—are re-created in unyielding metal, while the greenish luster of plexiglass transforms the crate from a coarse container for art transportation into a work of art itself. Against these limpid vitrines, Trouvé's casts become three-dimensional drawings—as if the wires, gears, and foils of Marcel Duchamp's *The Large Glass* (1915–23) have escaped their panes, reemerging as diagrammatic objects.

At first, Grosse's flamboyant prints and Trouvé's meditative sculptures appear contrapuntally opposed: silk against bronze and glass; dripping, aleatory colors against spare lines and volumes. Despite their contrasting approaches to materiality and hue—or perhaps because of them—each artist's work animates, illuminates, and adapts to the other's. Both the prints and sculptures reproduce elements of the artist's studio and the real world while signaling to their illusionistic modes of facture—creating dialogue between the works that dramatizes a continuous give-and-take between absorption and reflection.

**Katharina Grosse** was born in 1961 in Freiburg im Breisgau, Germany, and lives and works in Berlin. Collections include Centre Pompidou, Paris; Kunsthau Zürich; Kunstmuseum Bern; Kunstmuseum Bonn, Germany; Lenbachhaus, Munich; Museum of Modern Art, New York; and Staatliche Museen zu Berlin. Recent exhibitions and in situ works include *Two younger women come in and pull out a table*, De Pont Museum, Tilburg, Netherlands (2013); *WUNDERBLOCK*, Nasher Sculpture Center, Dallas (2013); *yes no why later*, Garage Museum of Contemporary Art, Moscow (2015); *Seven Hours, Eight Rooms, Three Trees*, Museum Wiesbaden, Germany (2015); *Rockaway!*, MoMA PS1 at Fort Tilden, New York (2016); *The Horse Trotted Another Couple of Metres, Then It Stopped*, Carriageworks, Sydney (2018); *Wunderbild*, National Gallery, Prague (2018); *Mumbling Mud*, chi K11 art museum, Shanghai (2018); and *Mural: Jackson Pollock/Katharina Grosse*, Museum of Fine Arts, Boston (2019).

**Tatiana Trouvé** was born in 1968 in Cosenza, Italy, and lives and works in Paris. Collections include Centre Pompidou, Paris; Fonds national d'art contemporain, Paris; Migros Museum für Gegenwartskunst, Zurich; and Musée d'Art moderne de la Ville de Paris. Recent exhibitions include *Double Bind*, Palais de Tokyo, Paris (2007); *4 between 3 and 2*, Centre Pompidou, Paris (2008); *A Stay Between Enclosure and Space*, Migros Museum für Gegenwartskunst, Zurich (2009); *Il Grande Ritratto*, Kunsthau Graz, Austria (2010); *I tempi doppi*, Kunstmuseum Bonn, Germany (2014, traveled to Museion, Bolzano, Italy; and Kunsthalle Nürnberg, Nuremberg, Germany); *The Longest Echo/L'écho le plus long*, Musée d'art moderne et contemporain, Geneva (2014); *Desire Lines*, Doris C. Freedman Plaza, Central Park, New York (2015); *L'Éclat de L'Absence*, Red Brick Museum, Beijing (2016); *Le Numerosa Irregolarità*, Villa Medici, Rome (2018); and *The Great Atlas of Disorientation*, Petach Tikva Museum of Art, Israel (2018). Trouvé has received numerous awards, including the Paul Ricard Prize (2001), Marcel Duchamp Prize (2007), and ACACIA Prize (2014).

#GrosseTrouve

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## Press

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