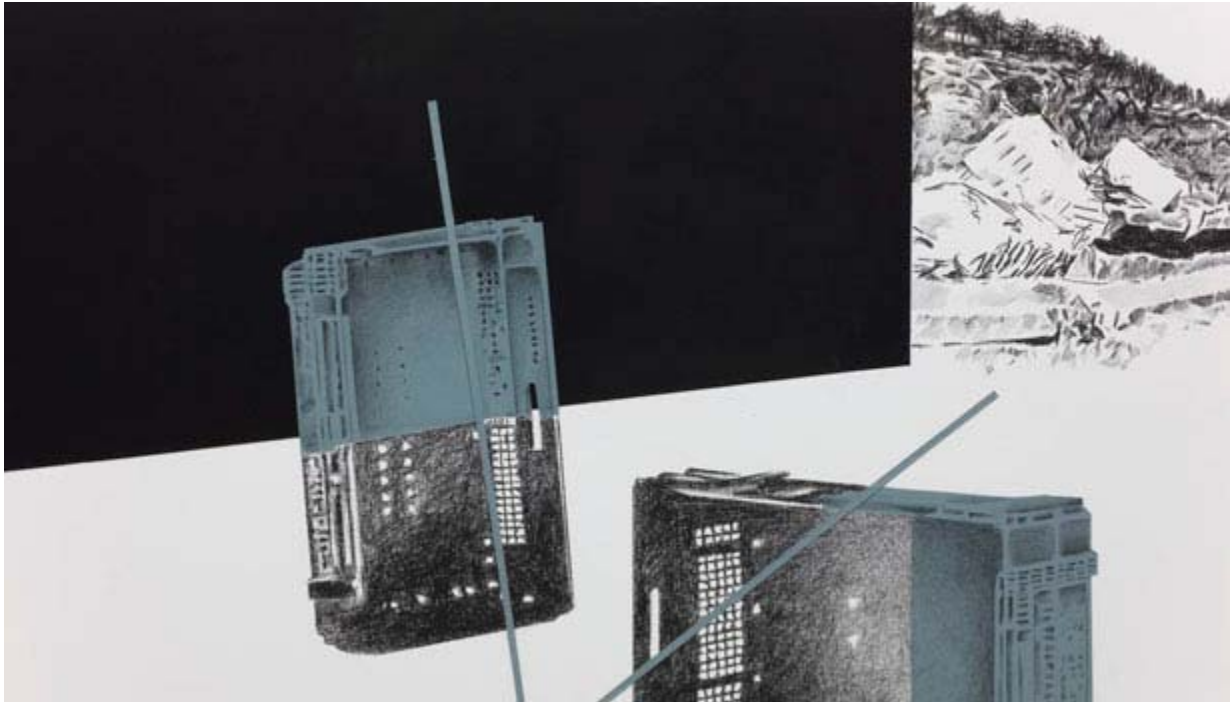


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GAGOSIAN GALLERY

Tatiana Trouvé



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Detail of Tatiana Trouvé's "Untitled (Room 2)," 2010

By Steve Pulimood

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Tatiana Trouvé's "Untitled (Room 3)," 2010



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Tatiana Trouvé's Room 2 "(Envelopments)," 2010

MODERNPAINTERS **WEEKEND REVIEWS**

In the front room of Tatiana Trouvé's first major US exhibition, which is filled with a group of low-lying tubular radiators, a few pairs of untied shoes lay ominously quiet on the floor. Someone, we may initially assume, is here, inside. Although the first room alone offers clues to Trouvé's artistic genealogy in arte povera (Marisa Merz, for example) and Minimalism (Eva Hesse, for argument's sake), something altogether more aggressive, almost unsettlingly holocaustic, seems to have transpired. As seen in a corridor, cushions — concrete casts of pillows and a mattress — are bound to steel columns or compressed against the wall. In another room hardwired copper pipes

snake through the space near an ensemble of sawhorses that support what appears to be an ongoing, elusive construction project. Each room is its own constitution of disturbances, an expedition into the interiority of the human mind in real and imagined space.

This installation, a dystopia complete with Kafkaesque frustrations, ultimately evolves into a dreamscape of deepening, irresolvable mysteries. For the largest room, Trouvé created a group of architectural fantasies, a tradition that goes back to **Piranesi's** prisons, which elide interior and exterior design, rupturing the normative paradigms of planned space. Trouvé appropriately refers to these planometric drawings as the "Intranquility" series, an ongoing group of fictitious environments, which for this exhibition she transferred directly onto the walls. An inaccessible glass room at back contains more cryptic phenomena: drip-stained and flare-scorched walls, a visible inner sanctum filled with sand, a closed door with an unreachable set of keys that tempt entrance, and a pair of damaged fuel canisters that portend the destruction of the whole affair. Trouvé's installation, a bold conflation of drawing, sculpture, and the space in which they both exist, is tinder for the mind to ignite the possibilities of art at its most enigmatic.