

# ARTFORUM

Lillian Davies: Tatiana Trouvé, in: Artforum, New York, July 11, 2008.

## Tatiana Trouvé

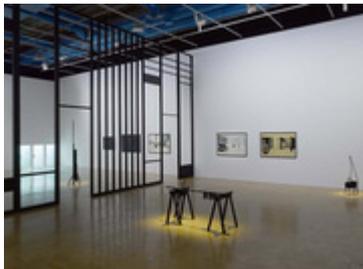
### CENTRE POMPIDOU

Place Georges-Pompidou

June 25–September 29

A tightly bound presentation of new work by Italian artist Tatiana Trouvé, presented on the occasion of her winning the 2007 Prix Marcel Duchamp, thrusts the fourth, temporal dimension between her three-dimensional sculptures and two-dimensional graphite drawings on paper: On each end of the gallery, black sand pours from a tiny hole in the wall onto the floor, slowly building an iridescent cone. Several gaps cut into the museum's walls allow a look into the hidden and empty structural spaces of Renzo Piano's Pompidou Center, a building notable for the exposure of its internal mechanics. Within the high-ceilinged rectangular main space, Trouvé draws the gaze downward to small glass doors and windows and directs the visitor's line of vision through several periscopelike constructions—artfully placed series of angled mirrors—in *Untitled (three corridors)* and *Untitled (gaz bottles)* (all works 2008). Just as Trouvé's mirrors collapse space and fold vision in on itself, the sculpture *Untitled (rope)*, a bronze cast of knotted, braided rope, evenly coated in washes of dark patina, seems caught in a tangle of spatial compression. A black metal trellis of unevenly sized rectangles, also untitled, divides the space in two, introducing a threshold while simultaneously inducing a sense of entrapment. Seven drawings from Trouvé's "Remanence" series depict forms, shaded to look three-dimensional, populating elegantly ambiguous interior spaces. The images echo the arrangement and dimensions of the nearby sculptural work. Using surface and form, Trouvé implicates physical processes of vision and movement, creating an environment that feels like both prison and stage.

— Lillian Davies



View of "Tatiana Trouvé: Four Between Two and Three."

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