

6 April 2025- 4 January 2026

ACCESSIBLE VISIT

Visit the exhibition «Tatiana Trouvé. The Strange Life of Things» at Palazzo Grassi with this booklet in Simple English and videos in International Sign Language (IS).

Special thanks to
Davy Mariotti, interpreter

Punta della Dogana
Palazzo Grassi
**Pinault
Collection**

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ATRIUM

«The Strange Life of Things» is the title of this exhibition by artist Tatiana Trouvé.

In her works, everyday objects are transformed: they change matter and therefore they change meaning and function.

Come closer to the balcony and look down.

The atrium of Palazzo Grassi is covered with an asphalt floor.

Numerous elements are inserted in the asphalt: there are manhole covers and shopping bags, which the artist reproduced in aluminum and bronze and immersed into the floor.

If we look at the atrium from above, it looks like a black sky and the manhole covers look like stars: it reminds us of constellations.

Constellations, which are groups of stars close together in the sky, showed the way to travelers in ancient times, and served as a reference point for everyone.

Even at Palazzo Grassi, the floor that becomes the sky is an indication: in this exhibition everything is upside down, and nothing is what it seems anymore. We will often have the impression of looking at things that are not what they seem.

The title of this work is also very interesting: it is called *Hors sol*, which in French means «the floor outside.»



[Watch the video in International Sign](#)

ROOMS 1,2,3

Tatiana Trouvé chooses everyday objects, makes a cast of them, and then remakes them in bronze or aluminum as artists did in the past.

In this exhibition, paper, bags, shoes, plastic bags look like the objects we know, but the artist's intervention has transformed them into new things.

In these first rooms, the objects are combined as in Tatiana's studio.

Further on, these objects are combined in very different ways: in room 5, things picked up on the street become precious necklaces, each linked to the city where the objects were found.

On the second floor, in room 29, we will see humble objects that caught the artist's attention: they are displayed on shelves, forming a large inventory.

This room echoes the large warehouse in Tatiana Trouvé's studio in Paris, where she keeps objects that she has collected over time and cast into metal.

She keeps them all together and then combines them into new sculptures.



[Watch the video in International Sign](#)

ROOMS 4, 7

Take a close look at these gates: they are made of metal, but they look like real wooden branches and roots.

Tatiana Trouvé took inspiration from desert huts and shelters, and from the nautical maps that the peoples of Oceania use to navigate the sea between islands.

This interest in maps connects to *Hors Sol*, the work that covers the floor of the atrium that - if you look at it from here - looks like a starry sky, the very sky that sailors and travelers have always used to figure out the direction of their journey.

Behind the gates we find a white wall, which does not allow us to look beyond the windows. It is a cast of a Parisian street after demonstrations for the murder of a young man by the police. Citizens of Paris flooded the streets in protest, and the artist collected and transformed the traces of these riots.

Look closely: you can see marks on the surface. They are the enlarged imprints of burned dumpsters, of smashed window glass... this plaster sculpture seems to collect the despair and anger of a very violent moment, which the artist wants to remember.



[Watch the video in International Sign](#)

ROOM 10

In this room it is important to move, to duck, to look through the glass.

The artist intervenes radically in the museum space: she opens small doors, makes us look behind the glass, makes us look for something.

She seems to want to tell us that we need to look further, to get past the first glance and go deeper: this exercise of observation accompanies us throughout the exhibition.

Sight deceives us, we need to look carefully and reflect on what we are seeing.



[Watch the video in International Sign](#)

ROOM 17

in room 7 we saw an artwork that recounts an event that happened in 2023.

In this room we go back to 2020: Tatiana Trouvé, just like us, lived through the years of COVID. Her confinement was the occasion for an art project, you see it on this wall.

These are the covers of daily newspapers from around the world, which Tatiana read during the COVID period to understand what was happening in different countries.

With pen and colors, she patiently worked on the front pages of the world's major newspapers.

The slow time we experienced, we as the artist, suspended many human activities.

With this work, we remember it together; the artist, with her gaze, drew from this terrible moment in history the cue to narrate the contemporary world.

Do you remember what you did during the months of confinement?



[Watch the video in International Sign](#)

ROOM 19

Pay attention to the environment: the floor is covered with jute, like the windows on the Grand Canal.

Tatiana Trouvé urges the senses, changing the way we feel the space around us.

The surfaces become softer and the light is muffled.

In these rooms large canvases are hung; they are Les dessouvenus. It is a word for people who lose their memory. The works on the walls also hint at something going away: The color is faded, the images look fuzzy. The artist achieves this effect by bleaching the canvas. The result is these light spots that seem to take the images away: like memory going away.



[Watch the video in International Sign](#)

THE GUARDIANS

You may have noticed several chairs along the way. They are The Guardians. They are sculptures made of different materials, such as bronze, brass and stone. They always have a seat, that is, a chair or bench, with books and various objects.

Looking at The Guardians, we think of the person who was sitting there and left, leaving his things behind. You have noticed that there are no pictures of people in this exhibition.

However, it comes natural to think about who was sitting on the chairs, or to wonder whose shoes those shoes are: human beings are missing from the works, but they are present anyway, because we imagine them in our minds.



[Watch the video in International Sign](#)