

Pinault Collection

Exhibition
Palazzo Grassi
06.04.25—04.01.26

EN

Tatiana

The Strange
Life of Things

Trouvé

Welcome to Palazzo Grassi, the first venue of Pinault Collection to open its doors in Venice in 2006. Here, François Pinault shares his vast art collection with visitors from Venice and around the world, offering an overview of contemporary art from the 1960s to the present through temporary exhibitions dedicated to major figures of today's art world.

The building, which retains traces of the transformations it has undergone since its construction in the late 18th century, has been enhanced by a delicate intervention by Japanese architect Tadao Ando. Works of art, history, and the public converge and interact through a programme of temporary exhibitions that has, over time, focused on showcasing the monographic work of various artists in the collection.

Any question? Just ask me!

Ask the **cultural mediators** if you have any questions about the current exhibition. The service is free and operates daily from 11 am to 1 pm and from 4 pm to 6 pm.



"The Strange Life of Things" surveys the imaginative territory of French-Italian artist Tatiana Trouvé's work. Over the three floors of Palazzo Grassi, Trouvé has constructed a labyrinth of physical and imaginary spaces inhabited by installations, sculptures, and drawings in which inner and outer worlds collide, and memories, dreams, and projections converge.

Much of the work in the exhibition—including a floor-based sculpture for the atrium—has been made specially by Trouvé in response to the spaces of the palazzo and its location on the Grand Canal. These new works are joined by sculptures and groups of drawings from the past decade in the most wide-ranging exhibition of the artist's work to date.

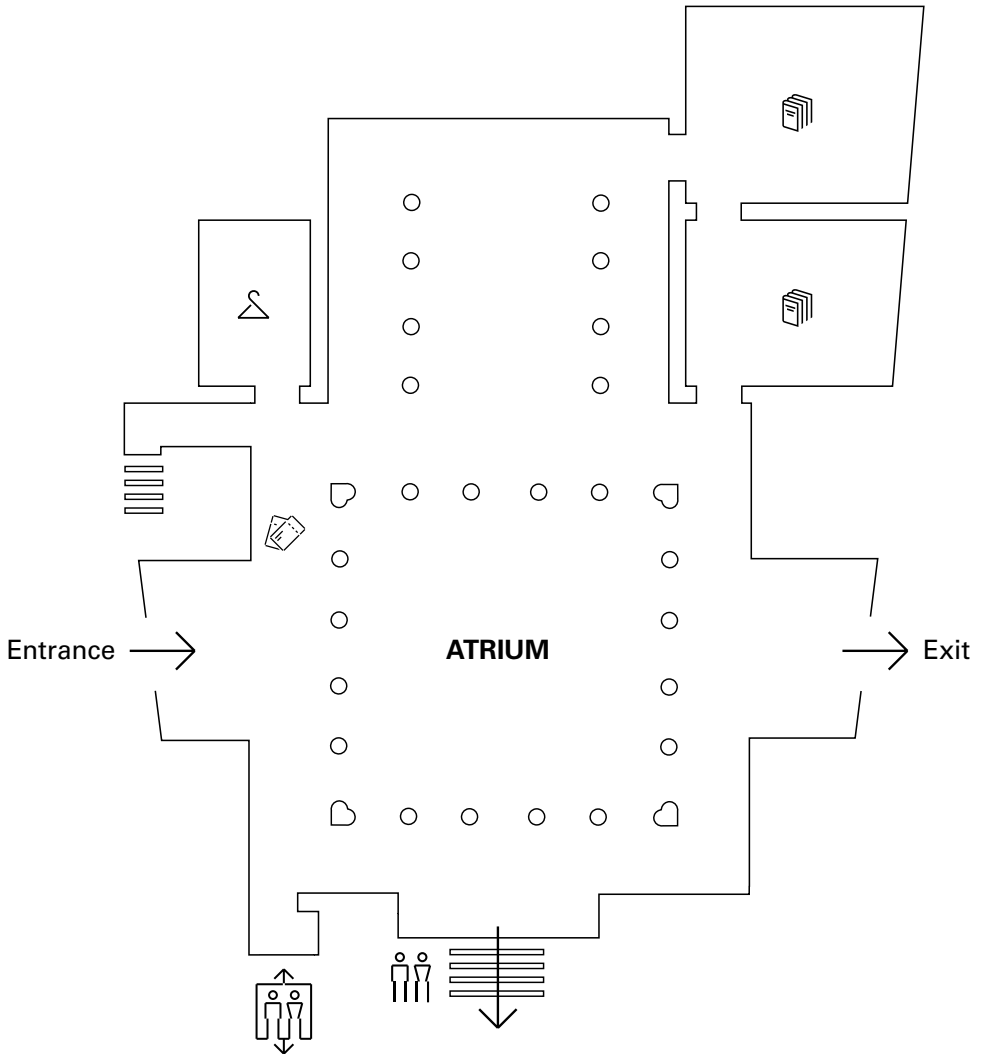
Trouvé's work challenges the idea that time unfolds in a linear way and space is unitary. Instead, her sculptures and drawings evoke different temporalities and mental spaces, moving backwards and forwards between a pre-human past, a turbulent present, and a speculative future.








Individually and collectively, they form a concertina of spatial, mental, and temporal worlds where, as she has noted, "all the elements that make up these worlds connect to each other through affinities, echoes, reminiscences, and these liaisons map out a shared wandering, without origin or end, in a completely open ecosystem."¹ To create this ecosystem, Trouvé draws on tumultuous events of recent times, recollections of the places she has lived and worked in, distant cultures, and alternative systems of knowledge.

Trouvé uses a range of techniques including pouring and casting, bleaching and drawing, carving and threading, and many different materials including asphalt and marble, bronze and hemp, glass and mirrors. She brings these to bear on a repertoire of objects that appear and reappear throughout the exhibition, including blankets and books, suitcases and shoes, bottles and radios, and images of different places and spaces which Trouvé has dreamed, observed, and imagined.

1—Tatiana Trouvé, "Dreaming. Montreuil. 12.03.2020" in *Récits, rêves et autres histoires* (Éditions de l'École nationale supérieure des beaux-arts [ENSBA]: Paris, 2023), 155.

LEVEL 0



-  Tickets
-  Wardrobe
-  WC
-  Elevator
-  Cinema
-  Mezzanine Bistrot
-  Bookshop



Hors-sol, 2025 (detail). Collection of the artist. Installation view “Tatiana Trouvé. The Strange Life of Things”, 2025, Palazzo Grassi, Venice. Ph. Filippo Rossi / Marco Cappelletti Studio © Palazzo Grassi, Pinault Collection. © Tatiana Trouvé, by SIAE 2025

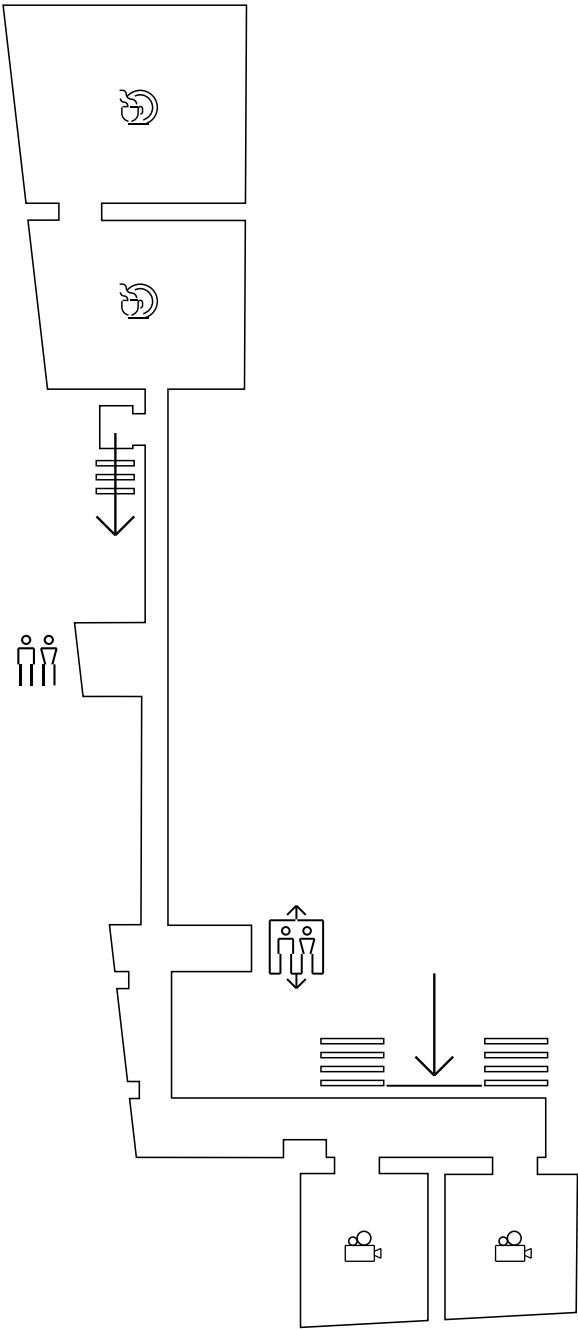
Tatiana Trouvé has covered part of the ornate marble floor of Palazzo Grassi with a new sculpture which combines elements commonly found on the roads of modern cities in an asphalt ground, to create a kind of cosmological chart.

The black asphalt is embedded with casts in different metals of manhole covers and metal plates for utilities found by Trouvé in cities around the world including Paris, London, Rome, Venice, and New York. They suggest an imaginary map of an underground network through which water and power flows. Like these other cities, Venice was once at the heart of a powerful empire, based on control of the Mediterranean Sea, and in Trouvé’s sculpture, it is as if the waters of the world are converging here in Venice, beneath our feet.

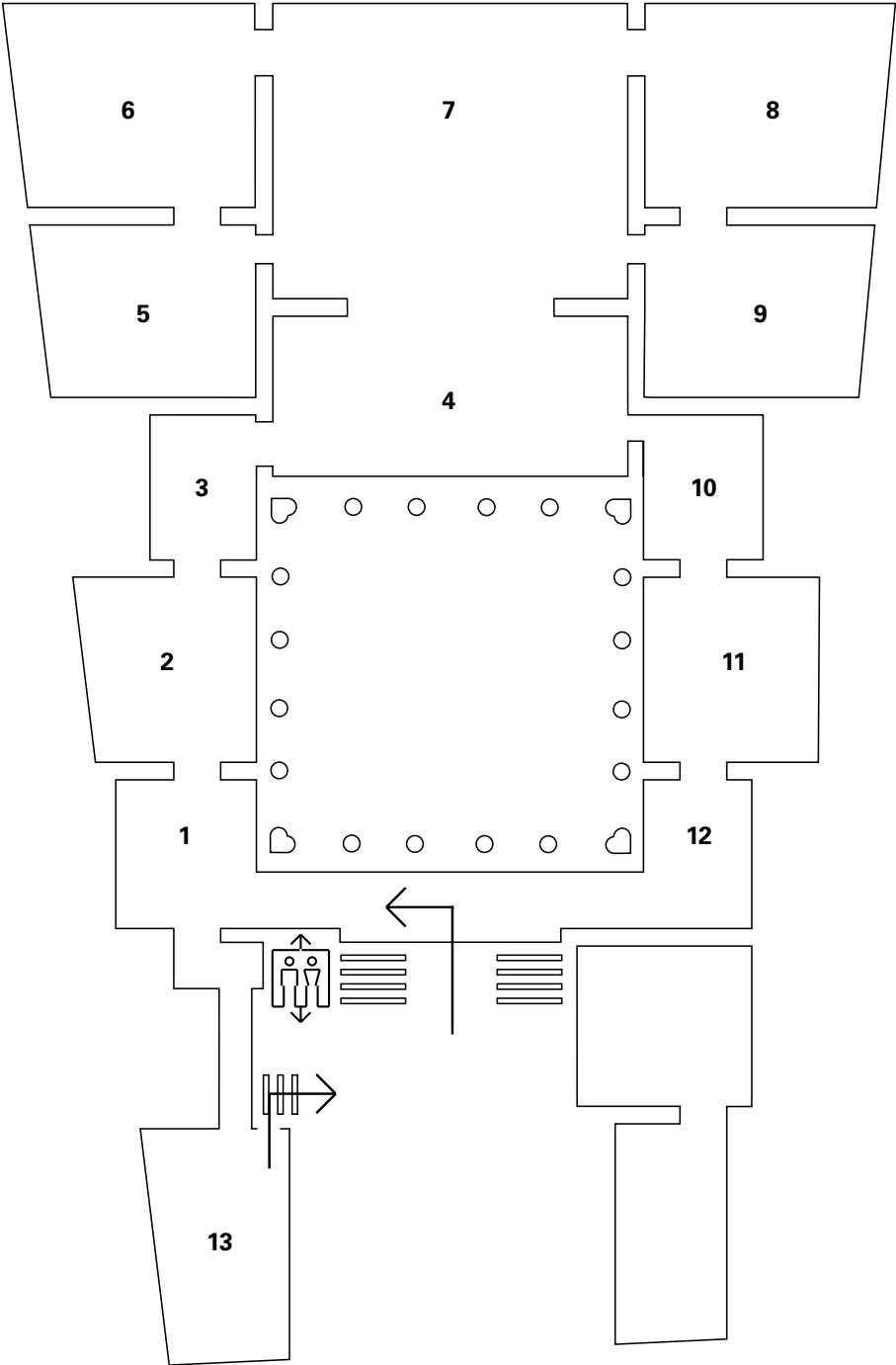
If the drain covers are like portals to other realities, aquatic and psychic, the asphalt ground, when viewed from the floors above, becomes a chart of the night sky, of a kind used by humans as a guide for their travels on land and sea over millennia.

The constellation suggests that a range of different coordinates will be helpful for the visitor navigating their way through the spatial and temporal worlds created by Trouvé in the exhibition.

LEVEL M



LEVEL 1





Notes on Sculpture, December 28th, "Charles", 2025. Collection of the artist. *The Guardian*, 2024. Collection of the artist. Photo: Claudia De Zordo. © Tatiana Trouvé, by SIAE 2025

Notes on Sculpture is an ongoing series of works that combine a range of different objects from Tatiana Trouvé's studio. Each work in the series is named after a specific time and a person who was in Trouvé's thoughts whilst creating the sculpture.

Trouvé's studio is full of objects and materials scattered across the floor, together with discarded bits and pieces like fruit peel, bars of soap and brushes for cleaning. Each *Notes on Sculpture* freezes a seemingly haphazard arrangement in the studio, transforming the incidental into a three-dimensional still life. Every object, however small and ephemeral, has been cast in bronze or aluminum and then painted, or in the case of the coat-hangers, carved from marble.

In *Notes on Sculpture, December 28th, "Charles"*, the tied steel cables create a kind of drawing in space. They appear waiting to be unfurled, as if to realize latent connections and prompt different associations. The painted pack of Gauloises, for example, refers to the packets produced by striking workers in the French tobacco industry in the 1990s, to be given away for free. Looping linear forms recur throughout the exhibition, linking together different elements and spaces in the sculptures and drawings.



The Guardian, 2020. Pinault Collection. Photo: Florian Kleinfenn, by SIAE 2025. © Tatiana Trouvé, by SIAE 2025

In 2013 Tatiana Trouvé began a series of sculptures called *The Guardians*. Each *Guardian* is unique but shares similar elements with the other works of the same group. There is always a chair or a bench, and an array of personal items—clothes, a pair of shoes, a blanket, a cushion, a bag, a suitcase, books and mementoes.

Several of the *Guardians* are positioned like sentinels in different rooms of the exhibition. Carved from stones such as marble, onyx, and sodalite, and including objects cast in bronze and brass, the sculptures are surrogates for the guards working shifts in the museum, keeping a watchful eye over the exhibition while keeping their thoughts to themselves.

The titles of the stone “books” in several of the sculptures cover a wide range of subjects: natural sciences and science fiction, anthropology and anarchism, the dream worlds of indigenous peoples and the sentience of plants.

They offer a window onto Trouvé’s interest in alternative systems of knowledge to those that have shaped Western society since the Enlightenment. The *Guardians* are keepers of culture and holders of beliefs in a different future. Many of the authors of the books are women.



Notes on Sculpture, April 27th, "Maresa", 2022–25 (detail). Y. Z. Kami and Collection of the artist. Photo: Robert McKeeever. © Tatiana Trouvé, by SIAE 2025

Notes on Sculpture, April 27th, "Maresa" (Room 2) evokes the working environment of the artist's studio. One of the cast forms, held upright on the workbench by copper tubes, resembles an anthropomorphic form not unlike a fragment of classical sculpture. It was cast in bronze from a mold used to realize one of her sculptures, emphasizing the importance to Trouvé of re-cycling materials to generate new stories.

Behind the arrangement of objects stands a section of plaster wall on which Trouvé has repainted palimpsests from walls she observed in her Montreuil neighborhood that resulted from the local authorities' attempts to cover over graffiti and "clean up" the street. The work reflects a recurring theme in "*The Strange Life of Things*": the fusion of inside and outside, of the interior life of the studio (and the artist) with the world beyond.

The work also reveals the role of improvisation and chance in Trouvé's work. In addition to the "found" abstraction on the walls, the jagged plant-like forms with long stems are residues from making casts with molten metal. They echo the floral motifs on the patinated metal blanket beneath the workbench.

The largest object in *Notes on Sculpture, January 28th, "Marcello"* (Room 3) has been cast from a kind of large cushion traditionally used to protect valuable pieces of stone. It was given to Trouvé by one of her close collaborators. She has combined it with a metal bucket filled with asphalt, and casts of a radio, a pair of shoes, wildflowers and fruit peel, as if to memorialize the experience of the studio and the strange lives of objects as they journey from one place to the next.



Sitting Sculpture, 2024 (detail). Collection of the artist. *Storia notturna, 30 giugno 2023, 2024* (detail). Collection of the artist. Courtesy Gagosian. Photo: Claudia De Zordo. © Tatiana Trouvé, by SIAE 2025

A pair of gates stretch across the width of one of the largest spaces in the palazzo. Cast in bronze from roots and branches, the gates are inspired by the temporary shelters assembled by nomads in the desert, by the stick charts used by sailors in the Marshall Islands to navigate the turbulent currents between the islands of the archipelago. Both are central to cultures of wayfinding based on memory and observation rather than modern technologies.

Passing through the gates, the visitor encounters a sculpture made of two immense plaster casts. The forms of their rough surfaces originated in some impressions Tatiana Trouvé took on the streets of Montreuil in the aftermath of the riots provoked by the fatal police shooting of a 17-year boy of North African descent in June 2023. The molds made from the residues of the unrest—burnt garbage bins, melted plastics and scorched shopfronts—have been enlarged several times and transformed into an abstracted landscape that registers the volcanic rage of the disenfranchised and maps the turbulence of the present.

Installing the gates and the wall in proximity to each other is characteristic of the way Trouvé overlays different images, forms and spatial experiences. As they move around the constellation of sculptures, the visitor is free to make their own associations.

The human body does not figure within Trouvé's extensive repertoire of sculptural forms, but it is often evoked. Some sculptures suggest a place of shelter, others imply something to adorn or protect the body.

Two new *Sitting Sculptures*, cast in aluminum and painted, take the shape of long benches draped with skin-like covers. They are in fact the skins of other sculptures, cast from silicone molds Trouvé used to cast sculptures of various objects like suitcases and blankets—another example of the constant circulation of materials, objects and bodies in her work.



Melbourne 2012, 2024. Collection of the artist. Courtesy Gagosian. Photo: Florian Kleinefenn, by SIAE 2025.
© Tatiana Trouvé, by SIAE 2025

In this recent group of sculptures, Tatiana Trouvé has created symbolic souvenirs of the time she has spent in different cities around the world over the past forty years.

Walking on streets, forest paths, or by the sea, Trouvé picked up objects such as flowers, stones, shells, feathers, lighters, toys, and handkerchiefs. Back in Montreuil, she had casts made of these modest relics in bronze, brass, steel, and aluminum, then painted them. By threading a selection from each city, she has made sculptures in the form of large “necklaces.” Each one bears the name of the place and the time Trouvé was there. Taken together, this collection of “necklaces” becomes a kind of autobiography, echoing the collection of tales of travel in Italo Calvino’s novel *Invisible Cities*.

The sculptures embody the circulation of bodies and things in the world. Tracing itineraries, like the forgotten knot language of the Incas, and giving new life to the overlooked and discarded, they encourage a reflection on how particular things often have personal significance and act as triggers to memory.



Somewhere in the Solar System, 2017. Collection of the artist. Photo: Roman März. © Tatiana Trouvé, by SIAE 2025

In much of her work, Tatiana Trouvé blurs the boundaries between the observed and the imagined, between what might have happened in the past and what might happen in the future. These temporal shifts offer a parallel to the imaginative worlds conjured up by several of the writers she admires, such as Dino Buzzati, Italo Calvino, and Ursula K. Le Guin. Trouvé's sculptural environments have something in common with these writers' "speculative fictions" in which the protagonists find themselves in disorienting, sometimes alarming situations.

The difference is that the experience of Trouvé's work is an embodied one. Although the human figure is absent in her work, the gates, walls, shelters, benches, and chairs all implicate the body. This is further accentuated by the recurrence, in her sculptures and drawings, of artefacts that people wear, carry, sit on, or sleep under: women's shoes, bags and suitcases, pillows and blankets. Her work embraces the embodied experience central to minimal and post-minimal sculpture whilst opening up to the kinds of spaces more common in dreams or stories.

The constellation of sculptures in this room suggests a temporary community surviving some unknown disaster. The provisional construction of the "refuges" cast in metal from sheets of cardboard, suggests a sense of deep precarity. On the sides and roofs of the huts are drawn navigation maps and charts of the cosmos, and there are diagrams on several of the blankets. A timeline painted on the side of one of the shelters reads "2060 NEWTON END OF THE WORLD" and "2100 ECOLOGICAL COLLAPSE."



The Residents, 2021–25. Collection of the artist. Courtesy Gagosian. *The Guardian*, 2019. Pinault Collection. Photo: Claudia De Zordo. © Tatiana Trouvé, by SIAE 2025

Tatiana Trouvé considers her work as an ecosystem in which different elements circulate, configured into a community of forms to generate different possible narratives.

The Residents exemplifies this aspect of Trouvé's practice. An ensemble of sculptures has been clustered together, suspended in time and space, waiting for the visitor to circle around them. A possibly anthropomorphic form stands on one of the palettes, apparently being made with (bronze) mud gathered in several buckets.

Some of the elements in *The Residents* were first installed by Trouvé in 2021 in an abandoned, waterlogged structure on the east coast of England, once used as a test site for Britain's postwar atomic bomb program. In Venice, they have been reconfigured with other elements to suggest a scenario in which the sculpture remains unfinished.

Who might the "residents" be? What society, what belief system might they belong to? What is the function of the sculptures they are making?



L'appuntamento, 2025 (detail). Collection of the artist. Photo: Claudia De Zordo. © Tatiana Trouvé, by SIAE 2025

Walls, barriers, and passages have shaped the experience of urban space over centuries. In the contemporary world, the relation between public and private, exterior and interior, has been made increasingly porous by glass screens, reflective surfaces, and online portals.

In this new installation across two rooms linked by a small aperture cut into the wall, Tatiana Trouvé plays with all these elements, fragmenting the space and blurring the boundaries between reality and imagination.

The twisted furniture and precariously poised glass wall seem caught in a whirlwind of unpredictable forces. The mirrors multiply and expand the perspectives and challenge the perception of the viewer.

Everything seems to oscillate between expansion and contraction, physical reality and memory, as if the space had an inner life of its own.



Notes on Sculpture, March 22nd, Water City, 2025. Collezione dell'artista. Courtesy Gagosian. Installation view, "Tatiana Trouvé. The Strange Life of Things", 2025, Palazzo Grassi, Venice. Ph. Marco Cappelletti and Giuseppe Miotto / Marco Cappelletti Studio © Palazzo Grassi, Pinault Collection. © Tatiana Trouvé, by SIAE 2025

Tatiana Trouvé has brought together the elements in this sculpture to make a composition suggestive of travel. The irregular metal form resulting from an accident in a foundry is a sculptural *terra incognita*, a territory or perhaps a volcanic landscape waiting to be discovered. The lines on the Plexiglas seem to trace the haphazard movement of atoms or beings through time and space.

A shopping net containing a book in marble and onyx hangs on a sheet of aluminum card on which are engraved the names of fifty-five imaginary cities, all named after women, from Italo Calvino's novel *Invisible cities*, one of the many books from which Trouvé has drawn inspiration.

Based on a fictional dialogue between Marco Polo and the emperor Kublai Khan, it transpires that all the places Marco Polo describes are aspects of one city: Venice. Just like Calvino, Trouvé explores the porous boundaries of memory and imagination.



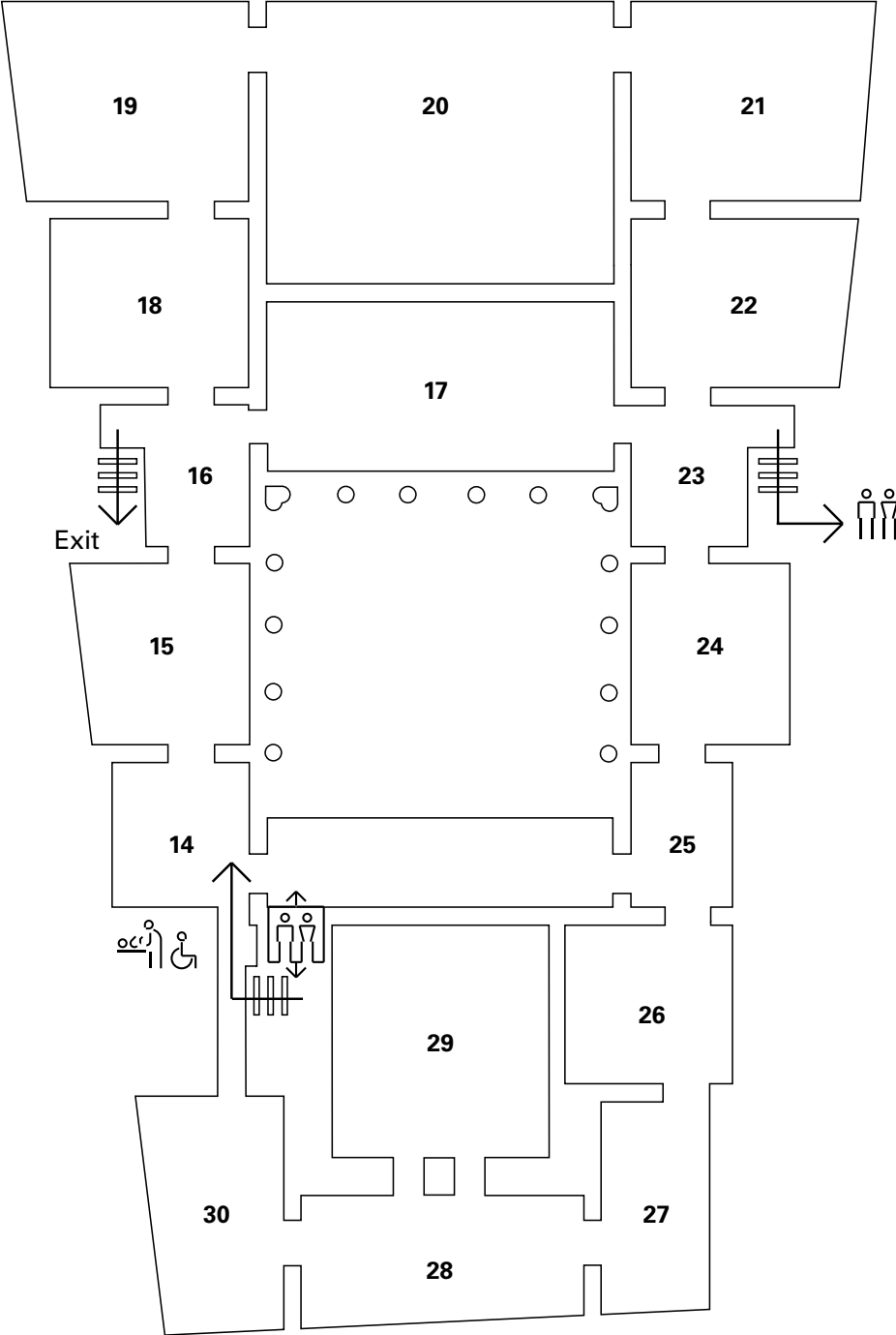
The corridor rooms, 2025. Collection of the artist. Installation view, "Tatiana Trouvé. The Strange Life of Things", 2025, Palazzo Grassi, Venice. Ph. Marco Cappelletti and Giuseppe Miotto / Marco Cappelletti Studio
© Palazzo Grassi, Pinault Collection. © Tatiana Trouvé, by SIAE 2025

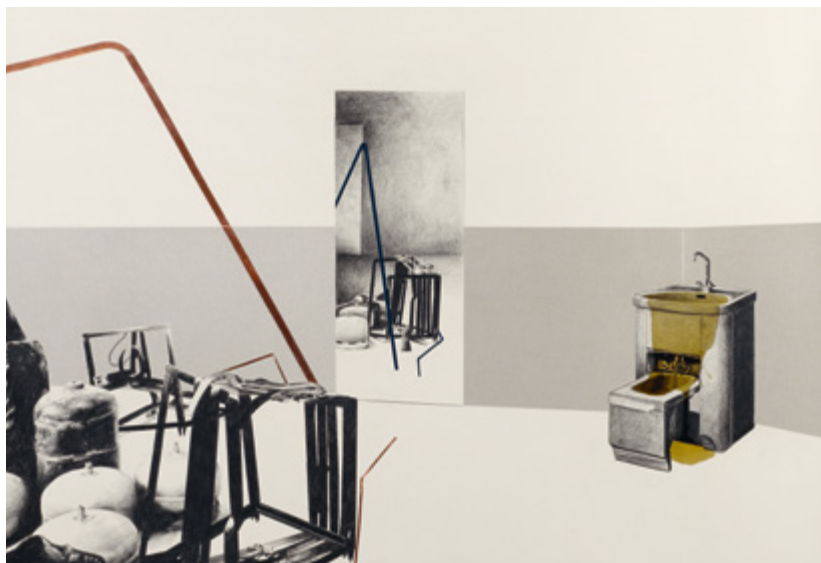
A small glass door offers the visitor a window onto a space that is otherwise inaccessible. Through the glass, an arrangement of sculptures and drawings similar to those already encountered in the exhibition is visible.

It is as if these works remain latent, waiting to be configured in an installation in one of the other rooms in the palazzo. They are actually part of the exhibition, just presented in a different environment, poised between storage and display.

The two apertures (in this room and between rooms 9 and 10) offer long vistas through the spaces of the palazzo. They amplify themes that echo through Trouvé's work, made visible through multiple perspectives and the interplay of public and private worlds that are simultaneously revealed and withheld.

LEVEL 2





Untitled, from the series *Intranquillity*, 2010. Pinault Collection. Photo: Fabrice Gousset, by SIAE 2025.
© Tatiana Trouvé, by SIAE 2025

Drawing occupies a central place in Tatiana Trouvé's work. It has equal importance to her three-dimensional work, and the many drawings exhibited on this floor of Palazzo Grassi echo the constellations of sculptures on the floor below. Objects in the sculptures also appear in the drawings, this time within vivid and disorienting dream-like spaces.

The drawings are grouped together in series on which Trouvé has worked for a number of years. She began the series *Intranquillity* in 2005. Its title derives from the early twentieth-century Portuguese writer Fernando Pessoa's book *The Book of Disquiet*. Like Pessoa's writing, the largely monochrome drawings convey an atmosphere of solitude and estrangement.

The straight lines demarcating the border between one space and another in the drawings, and the overlaying of different strata of images relate to modernist techniques of montage and collage. Devoid of human presence, they describe anonymous institutional spaces—clinical, medical, educational—as well as places of production, exhibition, and storage. Whether Trouvé is drawing on her memories, or on more general images of the kinds of spaces prevalent in contemporary life, or both, is left up to the viewer's imagination.



Untitled, from the series *Les dessouvenus*, 2018. Pinault Collection. Photo: Florian Kleinfenn, by SIAE 2025.
© Tatiana Trouvé, by SIAE 2025

A selection of drawings from *Les dessouvenus*, a series begun in 2013, are installed across several rooms of the palazzo. The title of the series derives from a Breton word for people who lose their memory. The drawings themselves share the vividness and confusion of dreams.

The fugitive feel of the drawings is created by Tatiana Trouvé plunging large sheets of colored paper into a bleach bath. The chemicals dissolve the colors, resulting in stains that spread across the paper, suggesting shifting clouds, billowing smoke, explosions, the evanescent light of the *aurora borealis*.

Trouvé then draws in pencil on the stained paper, depicting imaginary spaces and objects similar to those that appear in the *Intranquillity* series. An important additional element comes in the form of visions of nature—trees and forests, mountains and quarries. There is an ominous atmosphere in many of the drawings, that suggests a planet being progressively destroyed by human action.

Trouvé has likened the process of making these drawings to the ancient practice of *cafédomancie*, in which the future is read from coffee grounds. Her drawings however conjure up not so much an imagined future as a disorienting mental space in which different time zones and memories converge and collide.

In several rooms of the palazzo, Trouvé has combined painted hemp curtains with drawings from *Les dessouvenus*. The turbulence present throughout the series is particularly prominent in *Untitled*, 2024 (Room 20), a vast new drawing at the center of the installation where an event of immense magnitude is engulfing the visible world.



April 4th, "The New York Times", USA; April 11th, "South China Morning Post", China, 2020. Pinault Collection.
Photo: Florian Kleinfenn, by SIAE 2025. © Tatiana Trouvé, by SIAE 2025

In the first months of the pandemic of 2020, Tatiana Trouvé was isolated in her studio in Montreuil with only her dog for company. On March 15, 2020, two days before the beginning of lockdown in France, she printed out the front page of the newspaper *Libération* bearing the headline "Coronavirus: le jour d'avant" [Coronavirus: The Day Before] and made a drawing over it. Each day for the next eight weeks, she drew on the front page of a different national newspaper from somewhere in the world—"El País", "La Repubblica", "The New York Times", "The Guardian", the "South China Morning Post"...

From March to May stands as a witness to the collective history of the time; a chronicle of the fear, despair, confusion, anger, and hope felt throughout the world. Many of Trouvé's drawings juxtapose the private space of her studio with dramatic reportage from a time when reality seemed to exceed fiction. In others she drew trees, animals, clocks, globes, and medical diagrams over stark headlines and images.

The drawings convey the isolation and existential threat that marked the pandemic. Over a front page from the "Times of India", Trouvé drew a bat, the probable source of coronavirus. A drawing of her dog Lulu silhouettes a line of "socially distanced" people queuing to buy food, and a tendril of leaves grows around a headline from the Kenyan newspaper "The Star" reporting on a possible herbal cure.

Trouvé's lockdown drawings suggest that everything is connected, everything is entangled: private and public, individual and collective, from mutating genes in a bat to the fate of humankind.



I cento titoli, 2025. Collection of the artist. Installation view, “Tatiana Trouvé. The Strange Life of Things”, 2025, Palazzo Grassi, Venice. Ph. Marco Cappelletti and Giuseppe Miotto / Marco Cappelletti Studio © Palazzo Grassi, Pinault Collection. © Tatiana Trouvé, by SIAE 2025

“*I cento titoli*,” the “one hundred titles” of this sculpture, eventually to be printed on a total of one hundred card labels, indicate a collection of works, actual and potential. Together with the bronze suitcase, they point towards an unknown destination as well as a documented past.

The first label is dated 1968, the year of the artist’s birth. As the work moves in time and space, the titles change in response to its new context. Tatiana Trouvé has determined that the work will end one hundred years after her birth, in 2068, when the final title will be written on the last label.

I cento titoli is situated before a final section of the exhibition that connects Trouvé’s past, present, and future through collections of drawings and objects, lists of words and places. They suggest two potentially conflicting impulses—the need to keep hold of things, and the desire for change.



Untitled, 2020. Collection of the artist. Photo: Florian Kleinfenn, by SIAE 2025. © Tatiana Trouvé, by SIAE 2025

In addition to her series of larger drawings, Tatiana Trouvé has produced many studies on paper over the years. They are her way of giving form to images that are lodged in her mind, imagining scenarios and working through ideas that might later materialize in her sculptures or installations; in short, a way of thinking through drawing.

A selection of these studies, normally secreted away in Trouvé's studio, are presented for the first time in the exhibition. They offer a window onto the wide repertoire of images and objects that appear throughout her work, moving restlessly from two to three dimensions and back again, just as they do between interior and exterior spaces. Boundaries are always fluid and porous in Trouvé's work.

Some of these studies relate to projects the artist has worked on over the past decade that combine found elements in the environment with objects that she adds to it. These include working drawings for a large sculpture, *Desire Lines* (2015), in New York City's Central Park; *Between sky and earth* (2012–ongoing), an installation nestled between trees and boulders on a site in upstate New York; and *The Residents* (2021), an installation in a former military test site on the east coast of England. Other studies envisage works which are yet to see the light of day.



La misura delle cose, 2011 (detail). Pinault Collection. Installation view, “Tatiana Trouvé. The Strange Life of Things”, 2025, Palazzo Grassi, Venice. Ph. Marco Cappelletti and Giuseppe Miotto / Marco Cappelletti Studio
© Palazzo Grassi, Pinault Collection. © Tatiana Trouvé, by SIAE 2025

La misura delle cose shows an unusual way of accounting for the life of the artist. Rather than using the conventional method of listing notable achievements in a chronological order, Tatiana Trouvé approaches her biography in a different way.

The form of *La misura delle cose* echoes the practice of marking the growth of a child by drawing and incising lines into the wall. The lines are arranged not by chronology but by the height of individual works. Convention is further disrupted by the fact that the titles combine works that have already been shown with others yet to be made but for which Trouvé has already imagined the title.

For Trouvé, fiction is another form of reality, rather than its opposite. In taking a subversive approach to the ordering of knowledge, she shows a kinship with the playful fictions of, amongst others, Italo Calvino and Georges Perec.



L'inventario, 2003–24 (detail). Collection of the artist. Photo: Claudia De Zordo. © Tatiana Trouvé, by SIAE 2025

The artist's studio is at the heart of Tatiana Trouvé's rich imaginative world, a place where objects and tools are stored, techniques and materials tested, models and maquettes built, and drawings and sculptures made.

A new room-size sculpture *L'inventario* is based on the storage area in the basement of Trouvé's studio in Montreuil, where many of the objects used in her work lie dormant, waiting for her to reawaken them and bring them back into the world as sculpture.

Cardboard sheets have been cast in aluminum, their ephemeral nature transformed into something more enduring. On the shelves are arranged a large number of casts of ordinary objects that Trouvé has found or collected over the years: flowers, seeds, shells, shoes, bags, books, boxes, cans, keys, locks, radios, tape recorders, and more.

L'inventario is a memory chamber of her personal lexicon, a monument to the strange life of things in the expansive universe of her work.

Tatiana Trouvé was born in 1968 in Cosenza, Italy, and grew up in Dakar, Senegal. At the age of 17, she began her studies at the Villa Arson in Nice and continued her training at Ateliers '63 in the Netherlands, before moving to Paris in 1995. Today, she lives and works in Montreuil.

Her artistic work began with the creation of the *Bureau d'Activités Implicites (B.A.I.)*, a kind of time laboratory where activities are always to come (1997-2007).

Trouvé's drawings, installations and sculptures replay the coordinates of space and time on both material and psychic levels. Domestic spaces merge with natural ones, the mineral grows and the living congeals, inside and outside become indistinct, the two dimensions of drawing combine with the three dimensions of volume, scales and relationships between things are altered... In this way, the orders and laws that define our reality are recomposed in worlds where new coexistences are formulated, where space and time float, where our perceptual landmarks shift, giving rise to an experience of disorientation.

Trouvé's work has been presented in numerous institutions around the world. The artist has taken part in many solo and group exhibitions, biennials and triennials, in museums and institutions in France and abroad.

Recent publications include *Récits, rêves et autres histoires* (2023), published by Éditions de l'École nationale supérieure des beaux-arts, and *The Great Atlas of Disorientation* (2022), a catalogue raisonné of her work on paper on the occasion of her exhibition at the Centre Pompidou. She has received several major awards, including the Prix Marcel Duchamp in 2007. Her works can be found in numerous public and private collections, including the Musée d'Art Moderne in Paris, the Centre Pompidou in Paris, the MAC VAL in Vitry-sur-Seine, the Migros Museum in Zürich, the Museo del Novecento in Milan, the Hirshhorn Museum and Sculpture Garden in Washington D.C., the Nasher Sculpture Center in Dallas, and the Museo Jumex in Mexico City.

Trouvé's works in the Pinault Collection were first shown in 2011 in the exhibition "In Praise of Doubt", in 2019 in the exhibition "Luogo e Segni", both at Punta della Dogana in Venice, and in 2021 in the exhibition "Ouverture" at the Bourse de Commerce in Paris. "The Strange Life of Things" is her most important exhibition to date.

Exhibition curators
Caroline Bourgeois and James Lingwood
with Tatiana Trouvé

Assisted by
Boris Atrux-Tallau

Texts
James Lingwood

Copy editing
Jack Cox

Graphic design
Les Graphiquants, Paris

Discover, read, listen



Interviews, videos, a calendar of events dedicated to the exhibition “Tatiana Trouvé. The Strange Life of Things”. Browse all in-depth content at pinaultcollection.com/palazzograssi.

The exhibition catalog published by Marsilio Arte, in trilingual edition (Italian, English, French) is available at the bookshop and online.

Are you already a Member of the Pinault Collection?

Join now and discover the many benefits: exclusive visits, reserved events, and unlimited admission to the three museums in Venice and Paris! Purchase your Pinault Collection Membership Card at the ticket office and your entrance fee will be deducted, or follow the link pinaultcollection.com/palazzograssi/en/publics/membership.



Keep your Palazzo Grassi ticket and visit the exhibition
at Punta della Dogana "Thomas Schütte. Genealogies"
until 23 November 2025.

palazzograssi.it



By returning this guide in the container provided at the exit,
you will contribute to a circular and ecofriendly use of materials.
Thank you!