

Flash Art : 'Review: Tatiana Trouvé, Migros', by Karolina Dankow, April 1, 2010.

TATIANA TROUVÉ

MIGROS - ZURICH



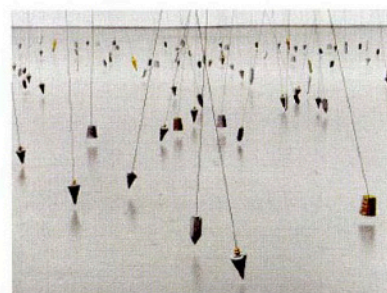
In her Swiss premiere, Tatiana Trouvé — widely known for her architectonic interventions and constructions of uncanny rooms with shifted dimensions — opens her solo show at Zurich's Migros Museum with an imposing installation: 350 architectonic pendulums hanging from the ceiling, each one severely directed at a certain point by a magnetic counterpart hidden in the concrete floor. The scenery holds a tension that is poetic and eerie together, as if a movement or a memory was frozen in time. Despite its symbolic charge, the work, titled *350 points towards infinity* (2009), does not drift

into an esoteric edge. Rather it appears as a manifestation of the artist's total control: Trouvé, whose father was an architect, demonstrates her unerring ability to create places that follow no laws but their own.

Adjacent to her skills for spatial planning, the installation can be understood in relation to a childhood in Senegal where the Italian-born artist learned about rituals to slow down or even stop time. This notion translated into artistic practice has become an important parameter in her expression. "A Stay Between Enclosure and Space" — the title of the show curated by Heike Munder — addresses the interwoven mental and physical sphere Trouvé creates in her installations. She applies methods that are both brutal and gentle: handmade objects of steel, tires, tubes and belts evoke fearful fantasies of punishment and captivity. For the spatial interventions walls are torn down, holes are drilled or completely new rooms added. In spite of these powerful measures, the logic of the exhibition space is strictly respected so that the alterations seem less obvious than expected.

Subtle gestures, such as the installation *I residenti* (*The residents*), made of black nameless nameplates in a narrow corridor, have a disturbing impact forcing out the most sinister of our thoughts by pure implication.

Karolina Dankow



Above: TATIANA TROUVÉ, *350 points towards infinity*, 2009. Pendulum, magnete, 900 cm (diameter). Courtesy the artist and Johann König, Berlin. Left: TATIANA TROUVÉ, *Envelopments*, 2009. Mixed media, variable dimensions. Courtesy the artist and Emmanuel Perrotin, Paris. Photo: A. Burger, Zürich.