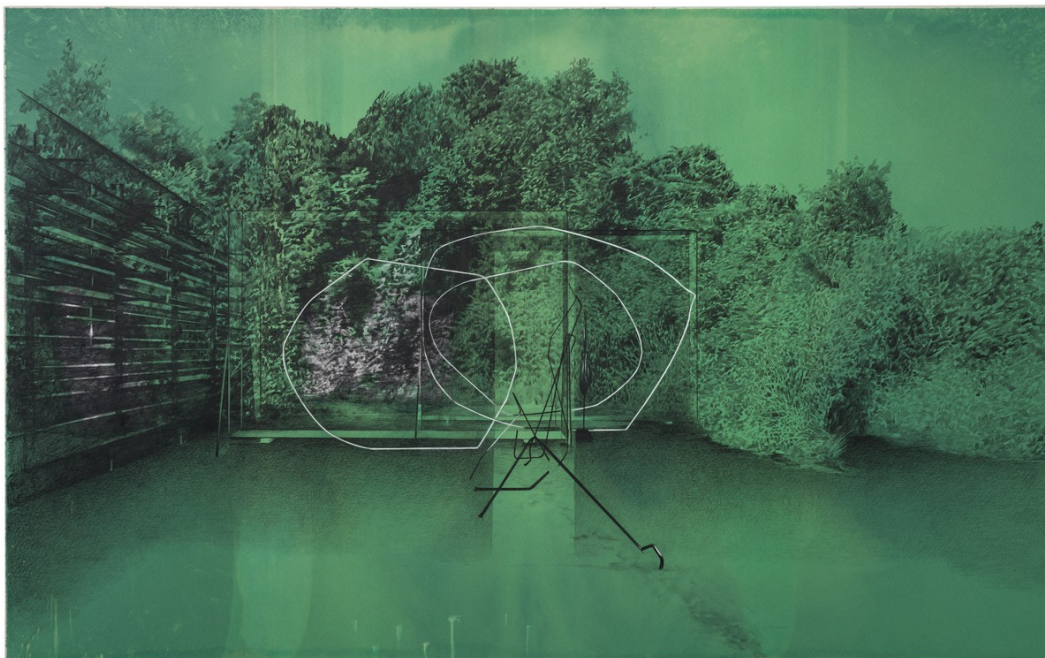


GAGOSIAN



TATIANA TROUVÉ

On the Eve of Never Leaving

Opening reception: Friday, November 1, 6–8pm

November 1, 2019–January 11, 2020

456 North Camden Drive, Beverly Hills

Tatiana Trouvé, *Untitled*, 2019, from the series *Les dessouvenus*, 2013–, pencil and bleach on paper mounted on canvas, 49 1/8 × 78 3/4 inches (125 × 200 cm)

September 24, 2019

How relaxing not to have anything at all

To be relaxed about!

—Álvaro de Campos

Gagosian is pleased to present *On the Eve of Never Leaving*, new drawings and sculptures by Tatiana Trouvé. This is her first exhibition in Los Angeles.

In her large-scale drawings, cast and carved sculptures, and site-specific installations, Trouvé assesses the relationship between memory and material, pitting the ceaseless flow of time against the remarkable endurance of common objects. Combining fragments from both natural and constructed ecosystems, she creates hauntingly familiar realms in which forest, street, studio, and dream coalesce.

“On the Eve of Never Leaving” is a translation of “Na Véspera de Não Partir Nunca,” the title of a poem by Álvaro de Campos, one of the many heteronyms of the Portuguese writer Fernando Pessoa (1888–1935). De Campos’s deeply melancholic writings often deal with notions of time and nothingness; they are hymns to the existential void. Trouvé—attuned to the ways in which journeys, physical and spiritual, can circle back on themselves—visually collapses past and future, echoing Pessoa’s linguistic paradoxes in uncanny material form.

The exhibition includes new drawings from two related series—*Les dessouvenus* (2013–) and *The Great Atlas of Disorientation* (2019–)—installed in a metal armature that itself functions as a linear drawing through space. To make *Les dessouvenus*, Trouvé first plunges large sheets of colored paper into bleach, then allows the unpredictable, even caustic, boundaries of each stain to provide a loose structure for complex “environmental dramas” that she draws in pencil. In *The Great Atlas of Disorientation*, she uses watercolor to recreate the bleached effects in *Les dessouvenus*, which variously recall smoke, halos, ghosts, or mushroom clouds. The slight differences between the real and contrived stains cause Trouvé’s responsive drawings to take off in new directions, as she pulls from a wide range of sources including her personal archive of tree photographs, vintage x-rays, her own previous sculptures, and works by artists she admires, such as American sculptor Beverly Buchanan. The *Great Atlas of Disorientation* series thus underscores the impossibility of replicating a succession of chance events.

The revelatory power of the tree is examined further in *The Shaman* (2018), a life-size bronze cast of an oak, partially submerged in a pool of water beneath a ruptured concrete floor. Water trickles from the muddled tangle of roots and a limp stack of patterned cushions, carved in marble, granite, and onyx, sits in the pooling water, raising questions about the causes and consequences of this tectonic disruption. For Trouvé, the shaman is an expert in disorientation, seamlessly traveling through space and time, shifting between species and languages, and—like Pessoa—possessing multiple identities. Trouvé’s sculpture also inhabits many worlds at once, poised at the threshold between decay and new life, growth and debris. In the corner nearby, a small cast-bronze transistor radio sits beside a manhole cover. These objects, though benign, are portals to unseen worlds—the sewers and the airwaves, here and elsewhere.

Tatiana Trouvé was born in 1968 in Cosenza, Italy, and lives and works in Paris. Collections include Centre Pompidou, Paris; Musée d’Art moderne de la Ville de Paris; Frac Île-de-France, France; CAPC musée d’art contemporain de Bordeaux, France; Fonds national d’art contemporain, Paris; and Migros Museum für Gegenwartskunst, Zurich. Recent exhibitions include *Double Bind*, Palais de Tokyo, Paris (2007); *4 between 3 and 2*, Centre Pompidou, Paris (2008); *A Stay Between Enclosure and Space*, Migros Museum für Gegenwartskunst, Zurich (2009); *Il Grande Ritratto*, Kunsthau Graz, Austria (2010); *Somewhere, 18–12–95, An Unknown, 1981*, Schinkel Pavillon, Berlin (2014); *I tempi doppi*, Kunstmuseum Bonn, Germany (2014, traveled to Museion, Bolzano, Italy; and Kunsthalle Nürnberg, Nuremberg, Germany); *The Longest Echo/L’écho le plus long*, Musée d’art moderne et contemporain, Geneva (2014); *Desire Lines*, Doris C. Freedman Plaza, Central Park, New York (2015); *L’Éclat de L’Absence*, Red Brick Museum, Beijing (2016); *Le Numerose Irregolarità*, Villa Medici, Rome (2018); and *The Great Atlas of Disorientation*, Petach Tikva Museum of Art, Israel (2018). Trouvé is the recipient of numerous awards including the Paul Ricard Prize (2001), Marcel Duchamp Prize (2007), and ACACIA Prize (2014).

#TatianaTrouve

Press

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