




Daphne's WARDROBE
METAMORPHOSIS INTO NATURE



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and its programs
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PERENCHIO
FOUNDATION



A Disappearing Act

The real
is the
invisible.

- Plato

In the spring of 1985, I saw an exhibition of photographs by Vera Lehndorff and Holger Trülzsch in lower Manhattan. The photographs differed from Richard Prince's rephotographed advertisements or Cindy Sherman's black and white film stills, seminal works of what's come to be known as appropriation art. Instead, they seemed more aligned with Ana Mendieta's documentation of her body covered in mud, blending into the landscape while performing ancient rituals, or Francesca Woodman's ghostly superimpositions into trees referencing the Daphne myth.

Like the works of Mendieta and Woodman, the Lehndorff/Trülzsch photographs depicted a metamorphosis of the female body into nature. Lehndorff's nude body is painted to dematerialize into the urban and natural environments in which she posed. Only when they were satisfied that her body disappeared into its surroundings, did Trülzsch take the picture.

The Lehndorff/Trülzsch photographs were an entombment of the self. Specifically, that of Veruschka, the iconic fashion persona Lehndorff created in the 60s. At the height of Veruschka's fame, she appeared in the Michelangelo Antonioni movie *Blow-Up*. In this enigmatic film, she objectifies herself in front of the camera by submitting to the camera lens of the protagonist fashion photographer as well as Antonioni's direction—"I have always used myself and my body as an instrument to express my ideas," says Lehndorff. Susan Sontag wrote about Veruschka as [not] seen in the Lehndorff/Trülzsch photographs as a death of oneself, the metamorphosis, a suicide "as it is for the nymph Daphne fleeing the embraces of Apollo, who, as the amorous god catches up with her, turns herself into a tree. Bernini's sculpture, in the Villa Borghese, which shows Daphne beginning to undergo her metamorphosis— buttocks, feet, calves, hands have just started burgeoning leaves, bark—is one of the most unbearable images I know."

In retrospect, the memory of the Lehndorff/Trülzsch exhibition, a coalescence of art, fashion, and the transfiguration of the female body, served as the seedbed for *Daphne's Wardrobe—Metamorphosis into Nature* at the Sturt Haaga Gallery. Artworks exhibited there almost always are thematically focused on the garden and nature. I realized I was interested in the dialectical relationship between fashion and art as I am intensely drawn to both. Fashion, like art, can challenge societal conventions and express ideas on race, class, gender, capitalism, spirituality, and the environment. In musing about Veruschka wanting her body to transform into nature, I reflected on how often I notice pages ripped from fashion magazines pinned on the walls of women artists' studios. The bodily gestures of the models and the fashions'

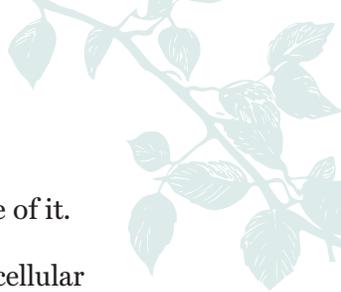
flow, shapes, and colors are replicated or evoked in the artist's sculptures and paintings. Both art and fashion share a fascination with the beauty and savagery of the natural world, mirroring our desire to be one with it.

The theoretical conceit of *Daphne's Wardrobe* is that of an atelier, a haute couture boutique of high style and art nestled within a garden.

One of the strategies women can adopt regarding the myths that shape and spark our consciousness is to re-envision the stories by retelling them so they can be understood and, once understood, changed from within. All of the exhibition's shape-shifting works allude to the idea of existence between the realms of being and becoming.

Two **Lehndorff/Trülzsch** analog photographs, published in a book on their work but never exhibited, have been enlarged into cinema-sized murals, an echo from fashion into art into fashion, a double metamorphosis. The bigger-than-life scale makes it more evident that Veruschka's aura is still there; she hasn't vanished completely. Nor has Daphne. **Valerie Hammond's** *Daphne 2* is a small sculpture of the mythic figure that, like Bernini's sculpture, captures her at the onset of her transformation into a tree. In the original myth, Apollo does not successfully capture the flesh and blood nymph but still makes her his by turning the tree into a lyre for him to play and the laurel leaves into a crown for him to wear, which to this day symbolizes victory. Hammond cleverly makes her Daphne out of wasp nests as if to suggest that if one touches her, they will be stung. In other Hammond sculptures, the body is dismembered; her feet and legs are uprooted, ending mid-calf and made into a vessel to hold barren twigs; her head is positioned on a shelf, high above, teasing us with a long braid to climb. In the Brothers Grimm's fairy tale, a witch has trapped Rapunzel, a beautiful young woman, in a high tower. Her uncut braided hair is so long it can reach the ground. A prince climbs the braid the possessive witch has slyly cut, and he falls into a thorn bush, blinding himself. But Rapunzel finds him in the forest, and her tears restore his sight. The twist here is that the man is tricked, not by a femme fatale but by a witch, and is saved in his weakened state by a woman rather than the usual hero-saves-helpless- maiden storytelling.

Another allusion to thorns is in **Alison Saar's** monumental sculpture, *Thistle and Twitch (Mombie)*. The hybrid species of humans and plants in Saar's work call on us to urgently reimagine our embeddedness within the natural world while alluding to the cultural histories (destructive and otherwise) that brought us here. Mombie, a female figure, has briar patch thorns veined throughout her body. We can see them in her eyes, and through a peephole in her navel that the artist provided (a nod to Duchamp's *Étant donnés?*). The title of this work borrows from Ovid's *Metamorphoses* and the mythological tale of Demeter (the goddess of the harvest), who is overcome with grief when her daughter Persephone (the goddess of spring) is abducted by Hades (the god of the underworld) and held captive. Like the female swallowtail butterfly, which changes to the color of a foul-tasting species to



evade her predators, Mombie's biological decoy camouflage of thorns is to blend into a place of pain to avoid receiving more of it.

The titles of **Wangechi Mutu's** watercolors (*Metastasis III and Metastasis IV*) refer to the cellular growth and relocation of a cellular pathogenic agent in a host body. These plant-like cells are of terrifying beauty. They colonize parts of the body and can eventually take over and destroy their host, demanding our respect and awe even though we desire to eliminate them. Mutu often repurposes fashion magazines in her collaged watercolor works and paintings which become female hybrids that, in their otherness, have an extraordinary power.

Rina Banerjee's sculptures and paintings explore the complexities of identity, the aftermath of colonialism, the nuances of migration, and what it means to be human through the lens of a transnational woman of color. Her semi-autobiographical figures, often in a state of transformation, are unanchored, floating acrobatically above fantastical landscapes. As a woman ascends wearing a dress of vegetation and sequins (memory), an upside-down ghostly figure passes down (past) aspiring to be free from oppression: to live safely, move freely, and have hope. The extended titles of her works read like lines from poems—*The magical, fantastic and bizarre collaborated to form herself assertiveness a kind of consciousness, agency—both the titles and the paintings reference magic, desire, and transformation.*



The migration of culture(s) through accumulating artifacts, fabric, and objects crafted by women is part of **Elana Herzog's** and Rina Banerjee's art-making process. Banerjee buys her materials in ethnic markets and online, then “dresses” her sculptures to invite these diverse materials to interact, encouraging dialogue around the physical body. Herzog, describing her work as “domestic archeology,” disassembles, reconfigures, and embeds second-hand textiles in walls, modular panels, architectural spaces, and nature with industrial-grade metal staples. She challenges hierarchies of taste and class, beauty, and ugliness by considering how stylistic motifs and historical techniques morph and migrate within societies. Using various tools and a staple gun, Herzog “dresses” and packs segments of a tree's wounds, natural groves, and bark with fabrics found, tattered, and shredded, bringing color to the deep browns and grays of the wood. The staples, used as a drawing tool, hint at repulsion—a perverse backstitch or counterpoint to the colored fragments' beauty. The textiles are embedded with information; they have histories like the trees, and the artist's hand brings the body, gesture, and touch into play.

Several artists in the exhibition make wearable sculptures adorned and sheathed suggestive of allegories in addition to fashion. One such artist, **Melissa Meier**, constructs wearable sculptures made of organic materials. The sculptures appear to be from a mythological universe or ancient matriarchal civilization. Artemis, the goddess of the hunt, belongs to the wild, the forest, where she has dominion over animals, her companions, and her quarry. Meier has made her huntress and accompanying deer with the inflorescence from palm trees, and her

other armor, shoes, and medallions are made of moss and lotus pods. She used moss, with its texture and softness, to resemble fur—and moss medallions resemble shields for battle. Looking like a *polenitsa*, an Amazon-like warrior reflected in Slavic folklore, Russian fairy tales, and oral epics, the image of a Cossack comes to mind. Her “battle gear” does not masculinize but rather blends the female form into its surroundings as a symbol of freedom and independence.



Vibeke Sørensen's *Tree Dress* is a reversal of Apollo turning the Daphne tree into a lyre. Sørensen takes the intangible human and arboreal forms of communication further by using technology to connect trees to a special dress, rendering it a second skin for the person wearing it. She is an artist, composer, and professor in digital multimedia and networked visual music performance. The diversity of her skill set provides the vision of this unique work. There are embedded LEDs in the silk fabric, circuits, and a computer system that measures the O₂/CO₂ temperature, light, and humidity conditions from the trees here in Descanso Gardens, then uses the data to convert gas emissions into sound, music (sonification), and changing colored light (visualization). The wearer of the garment can thereby symbolically identify with the tree or “become one” with it, making the dress an updated version of a popular trend of the 70s, the mood ring.

The grass dresses of **Adelle Lutz** transport us to an imaginary cultural past, the origins of a civilization long gone and rediscovered in an archeological dig. With an American father and a Japanese mother, Lutz spent her childhood in Ohio and Japan. As a young student of archeology, she worked on a Jōmon period dig in Japan, which began a lifelong interest in how disparate cultures might have evolved and faded, their similarities and differences in shelters, food availability and preparation, personal adornments, and worship. She creatively imagined a National Geographic expedition based on what she entitled the *Era of the First Corporate King*. She designed clothing for his wife and daughters using natural materials and seeded and grew the underlayers of their wardrobes with the assistance of artist Gene Pool Harding. At first, vivid green, the grass slowly turned a pale golden brown with the roots forming the lining of the dresses, bringing a new meaning to grassroots.

A different interpretation of metamorphosis would be the Hindu belief in reincarnation. **Phyllis Green's** study of the Upanishads, a collection of ancient texts that reveal the nature of being and describe the character and form of enlightenment, along with her pilgrimages to India over the past decade, has informed a new direction in her work. Her interpretation of a passage in the Bhagavad Gita cleverly states, “We change lives like we change clothes.” A particular verse of the Mundaka Upanishad advises an aspirant to approach a “guru,” or learned teacher, with wood (fuel) on the head to take the first step toward enlightenment. She has created a hat as a container for the logs, a hood with pockets to





hold branches, a sewn coat with feathers, and an accompanying walking stick to hasten the long journey. The artist is photographed modeling the clothing in what she calls “an enlightenment fashion shoot.”

Finding a balance between transcendence and transience, **iris yirei hu** believes that one can rematter reality as an artist. She uses minerals and substrates from plant matter to make the colors in her paintings. Her iconography is inspired by the human and spiritual connection to life and the cyclical ritual of the sunrise and the moonrise. The androgynous figures are loosely inspired by the Egyptian goddess Nut, who rules the sky, stars, mothers, and universe. She swallows the sun each night and births it in the morning, and it is thought that she protects and accompanies the dead into the next realm. In *mercurial*, human organs anchor the four corners; the lungs are the center of the painting. Inside the organs are different varieties of lichen, a symbiotic life form of algae and fungi, and a stand-in for the artist. A circular snakeskin encloses it all; for hu, a symbol for metamorphosis, creativity, and healing.

Meanings of all kinds flow through the figures of women in all media, and they often do not include who she herself is. There is hope that in *Daphne's Wardrobe*, you will find her.

Carole Ann Klonarides

The idea of an exhibition around fashion and nature was initially brought up by Juliann Rooke, Descanso's Chief Executive Officer, and Cristeen Martinez, then the Sturt Haaga Gallery Director. I am grateful for their input and support. I wish to thank all the artists, lenders, and Director of Exhibitions Marina Erfle and her team for their support and hard work in making this exhibition possible. My deepest gratitude goes to Julia Couzens and Adelle Lutz for their encouragement, insights, and introduction to the work of several artists in this exhibition. My sources for this essay were the artists' statements and interviews, curatorial writings, gallery descriptions about the artists, and the essays and books by art historian Marina Warner. As part of Descanso Gardens' commitment to the environment this catalog is digital.



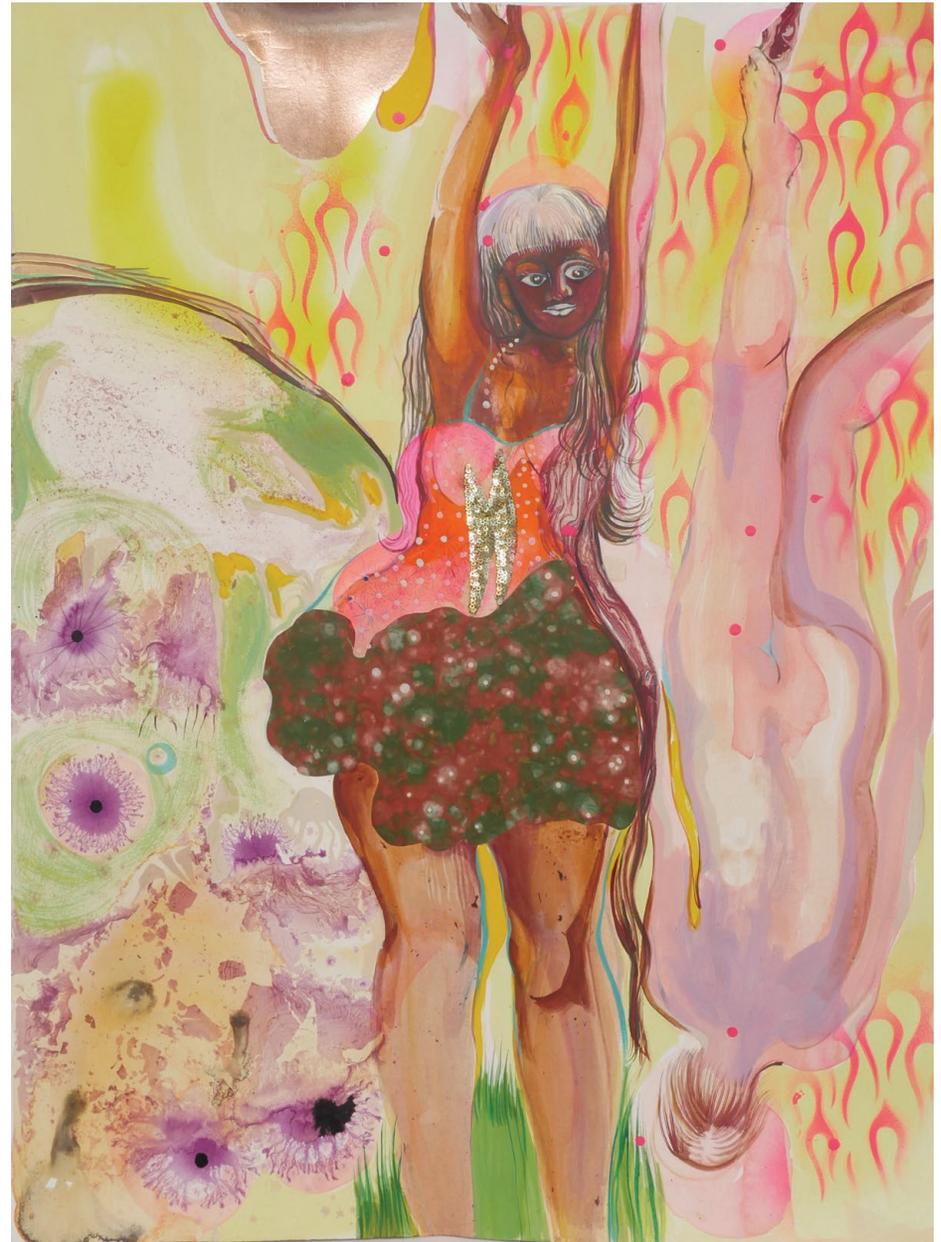
RINA BANERJEE

In a whirlwind, upside down two birds one named memory and the other sleepy past waving arms tried to lift mountains with her flocks flirted with sky and tickled the night to stop time, 2020

Acrylic, ink, collage, and copper leaf on paper
30 x 22 inches
Courtesy of Hosfelt Gallery, San Francisco.

Banerjee's sculptures and paintings explore the complexities of identity, the aftermath of colonialism, the nuances of migration, and what it means to be human through the lens of a transnational woman of color. Her semi-autobiographical figures, often in a state of transformation, are unanchored, floating acrobatically above fantastical landscapes. As a woman ascends wearing a dress of vegetation and sequins (memory), an upside-down ghostly figure passes down (the past). The work focuses on the fundamental human rights to freedom from oppression: to live safely, move freely, and have hope. The extended titles of her works read like poems. Both the titles and the paintings reference magic, desire, and transformation.

Rina Banerjee (b. 1963, Kolkata, India) lives and works in New York City. In 2018, the Pennsylvania Academy of the Fine Arts and the San José Museum of Art co-organized the artist's first solo retrospective, *Rina Banerjee: Make Me a Summary of the World*. The tour included exhibitions at the San José Museum of Art and Fowler Museum at the University of California, Los Angeles, ending at the Frist Art Museum in Nashville in 2020.



PHYLLIS GREEN

Samidh II (Hood) and Me, 2014

Archival pigment print

24 x 16 inches

Courtesy of the artist.

Photo credit: Ave Pildas

Samidh (Samadhi) of the title refers to a state of supreme cognition or concentration; the person and the object of meditation merge. The artist writes: “The poetic metaphor central to this body of work is based on my study of the Upanishads, a collection of ancient texts that reveal the nature of reality and describe the character and form of enlightenment. A particular verse of the Mundaka Upanishad advises an aspirant to approach a ‘guru,’ or learned teacher, with wood (fuel) on the head to take the first step toward enlightenment (First Mundaka, Chapter Two, verse twelve). The image of walking with ‘wood on the head’ allowed me to describe a personal journey metaphorically. A literal interpretation of the verse provided the departure point for configuring devices to assist in that walk.” The artist is modeling the hood in this photograph by Ave Pildas.

Phyllis Green (b. 1950, Minneapolis) lives and works in Santa Monica. Her work was included in *From Head to Toe: Concepts of the Body in 20th Century Art* and *Made in California: Art, Image, and Identity*, both at the Los Angeles County Museum of Art; and *Fiction@Love* at MoCA, Shanghai. *Splendid Entities: 25 Years of Objects by Phyllis Green* was presented at Otis College of Art and Design, Los Angeles in 2011.



VALERIE HAMMOND

Daphne 2, 2024

Paper, wasp nest, and wood
12.5 x 12.5 x 36 inches
Courtesy of the artist.

While Hammond's work imbues familiar themes of nature, spirituality, and strife, it also evolves from the artist's ongoing interest in surrealism's ability to address patriarchal narratives. "I found creative potential in its exploration of the unconscious and the uncanny, and I admired its attempts to liberate social conventions from conformist structures," Hammond explains. "I was especially intrigued by women's involvement in surrealism and their unique images of sexuality, vulnerability, violence, and rage."

In Daphne 2, a feminine figure with billowing texture emerges from an amalgamation of wasp nests, wood, and paper, alluding to the mythological tale while emphasizing the inextricable parallels between feminine plight and the metamorphic characteristics of nature.

Valerie Hammond (b. 1952, Santa Maria, California) lives and works in New York City. Her work is in both private and public collections such as the Walker Art Center; the Library of Congress; The Museum of Fine Arts, Houston; The Progressive Art Collection; the New York Public Library's print and drawing collection; The Chazen Museum of Art; The Madison Museum of Contemporary Art; the Grand Palais des Champs-Élysées, Paris; and the Getty Museum.



ELANA HERZOG

If a Tree..., 2022 and ongoing

Cut logs, mixed textiles, metal staples, wood shims, hardware, and nylon cord
Dimensions variable
Courtesy of the artist.

Herzog describes her work as domestic archeology, often engaging architecture and other more intimate forms of material culture. Through accumulation and excavation, she creates and reveals relationships between disparate elements. She challenges hierarchies of taste and class, beauty, and ugliness by considering how stylistic motifs and historical techniques morph and migrate within societies. Using various tools and a staple gun, Herzog “dresses” segments of a tree’s wounds, natural groves, and bark with fabrics found, tattered, and shredded, bringing color to the deep browns and grays of the wood. The staples, used as drawing tools, add a feeling of repulsion to the beauty of the color fragments. The textiles are embedded with information; they have histories like the trees, and the artist’s hand brings the body into play.

Elana Herzog (b. 1954, Toronto, Canada) lives and works in New York City. Her survey exhibition, *Elana Herzog: Ripped, Tangled, and Frayed*, was at the Visual Arts Center of New Jersey. In 2025 she will have a solo show at Koffler Arts in Toronto, and will participate in the International Artist-in-Residency program at Artpace San Antonio with an exhibition from September 11–January 18, 2026.



iris yirei hu

mercurial, 2023

Acrylic, hand-processed watercolor, and pastel on canvas

60 x 60 inches

Courtesy of the artist.

In *mercurial*, there are two plants: the California white sage growing out of the knee of a blue figure at the bottom of the painting and the pink flower bobinsana in the upper right quadrant. All parts of bobinsana can be used as medicine, and the flower helps with dreams. White sage, native to Southern California, is often a motif in iris' paintings as it reminds her of home. Human organs anchor the four corners, and lungs are in the center of the painting. Inside the organs are different varieties of lichen, a symbiotic life form of algae and fungi, and a stand-in for the artist. A circular snakeskin encloses it all; for hu, a symbol for metamorphosis, creativity, and healing. The deep blue of *mercurial* is reminiscent of the night, the mysterious, the unknown, a place of dreams and imagination.

iris yirei hu (b. 1991, Los Angeles) is based in Los Angeles. In 2022, LA Metro commissioned hu to design an artwork for the future UCLA/Westwood Purple Line Metro Station slated to open for the 2028 Summer Olympics. Public art commissions include California State University, Dominguez Hills; and WE RISE/Art Rise produced by the Institute of Contemporary Art, Los Angeles (ICA-LA) and Los Angeles Nomadic Division (LAND).



ADELLE LUTZ

Remembering, 2006 -2024

Mixed media, grass grown on fabric, and metal clothing rack

Dimensions variable

Courtesy of the artist.

As a young archeology student, Lutz worked on a Jōmon period dig in Japan. It began a lifelong interest in how disparate cultures might have evolved and faded and their similarities and differences in shelters, food availability and preparation, personal adornments, and worship. She creatively imagined a National Geographic expedition based on what she entitled the *Era of the First Corporate King*. His wife and daughters are a part of this series. She designed their clothing using natural materials and seeded and grew the grass underlayers of their wardrobe with the assistance of artist Gene Pool Harding. At first, vivid green, the grass slowly turned a pale golden brown with the roots forming the lining of the dresses. The wearer feels one with the earth and a cultural past, bringing a whole new meaning to grassroots.

Adelle Lutz (b. 1948, Lakewood, Ohio) lives in Los Angeles and New York. Lutz's costumes were featured in David Byrne's film *True Stories* (1986) and have been exhibited at the Metropolitan Museum of Art (The Met) and Fashion Institute of Technology (FIT), New York City; the Victoria and Albert Museum and Barbican Art Centre, both in London; the Montreal Museum of Decorative Arts; and the Rock and Roll Hall of Fame, Cleveland. In 2002, the Judith Clark Costume Gallery in London presented a career survey.



MELISSA MEIER

Lotus Pods, 2022

Dress and headdress, wearable sculpture, lotus pods, fabric, cardboard, helmet, and glue
84 x 40 x 35 inches
Courtesy of the artist.

Meier's wearable sculptures are made of organic materials and appear from a mythological universe or ancient matriarchal civilization. The lotus plant does not attach itself to the water or the mud; it floats freely, making it a powerful symbol of dreams, aspirations, and beliefs. The lotus pod symbolizes life, rebirth, fertility, and fecundity. Meier's warriorress wears the armor of lotus pods to be resilient and free from the constraints of the environment and surrounding hardships that one will inevitably encounter, embracing the enduring vitality of life. The artist says, "Working with organic materials makes me feel connected to nature and the natural cycles of life and death."

Melissa Meier (b. 1970, Pittsfield, Massachusetts) spent most of her childhood in Brazil and now lives in Santa Monica. She has exhibited her work in New York City, Boston, Los Angeles, and São Paulo. Her work was chosen by Sotheby's for their *Young International Artists Group Show* exhibition and auction in Tel Aviv, Vienna, and Chicago. *Becoming Nature*, Meier's first museum solo exhibition, was at the Oceanside Museum of Art in Oceanside, California in 2023.



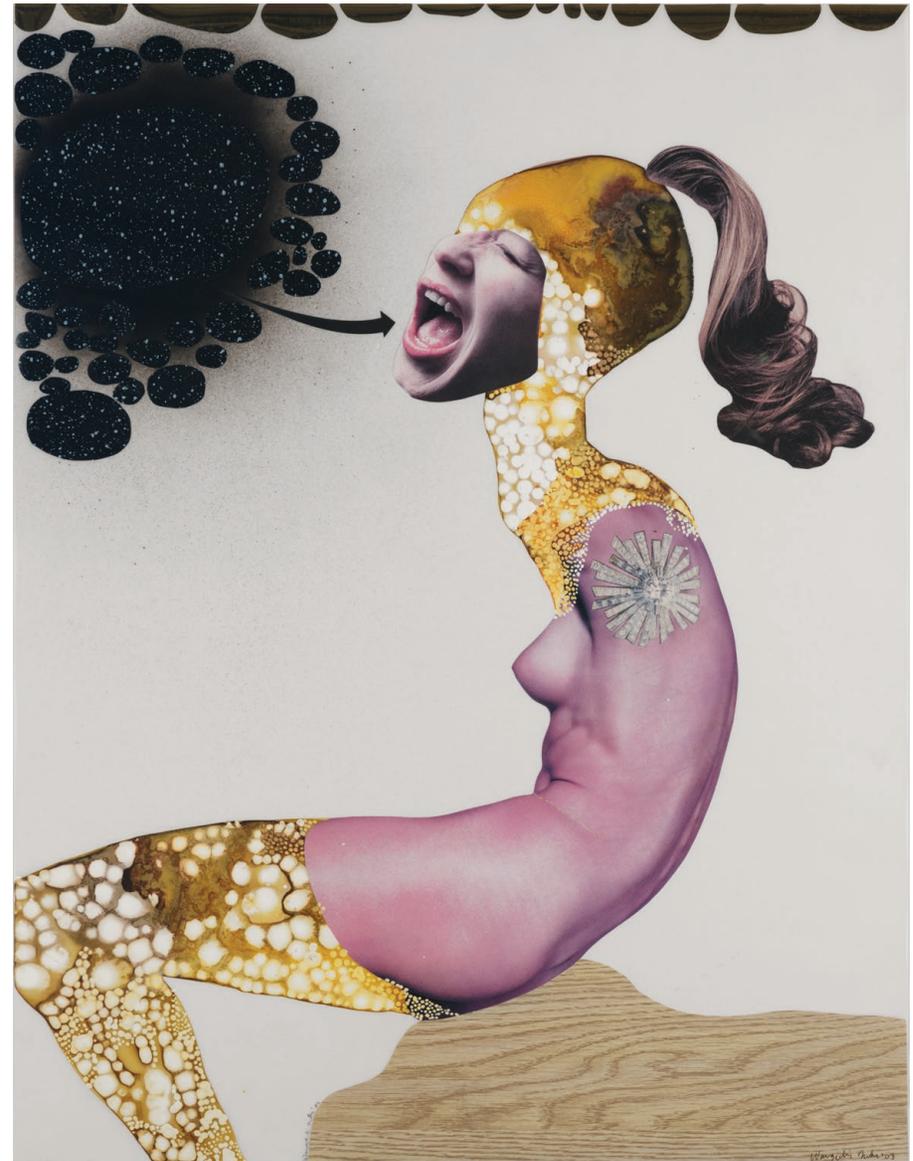
WANGECHI MUTU

Untitled, 2003

Watercolor, ink on mylar, collage
27 x 33 inches
Collection of Susan and Kent Seelig.

Clichéd images of mothers, virgins, and goddesses provide Mutu with potent source material that she reconfigures to make space for agency, multitude, and contradictions. As the artist explained the origin of her collage-making practice, “I took these idealized stereotyped images of women and Eden-like ‘tropical’ images of Africa to create other images, tension-charged, potent, because they were full of my emotional upset at the original ones...I was taking apart the images of a world that refused to acknowledge me.” Her characters, however, do not merely stand in defiance of the confines of normative visions of Black femininity; for Mutu, her figures must carry “balance and a feeling of belonging within them” as they establish imaginary worlds of their own.

Wangechi Mutu (b. 1972 in Nairobi, Kenya) works in New York and Nairobi. *Wangechi Mutu: Intertwined*, a major solo exhibition, premiered at the New Museum in New York in 2023, and in 2024 at the New Orleans Museum of Art (NOMA). Her work was featured in the Whitney Biennial 2019 and the 56th International Exhibition of Contemporary Art, Venice Biennale 2015. In 2019, she was commissioned to create sculptures for the Metropolitan Museum of Art’s Fifth Avenue façade and TIME named Mutu one of its “28 Outstanding Women.”



ALISON SAAR

Lunarseas: Sea of Fecundity, 2008

Cast Bronze

27 x 20 x 8 inches

Courtesy of LA Louver Gallery.

Lunarseas: Sea of Fecundity is one of four bronze wall sculptures titled after the lunar seas named by Galileo. Each of Saar's seas focuses on a part of the female body (face, torso, breast, abdomen) to explore issues surrounding identity, fertility, and aging. It was thought that lunar seas were bodies of water, suggesting the possibility of life on the moon, but it was later discovered that they were dried beds of lava. *Sea of Fecundity* depicts an abdomen from which branches sprout the empty shells of pomegranates, symbolizing the metamorphosis.

Alison Saar (b. 1956, Los Angeles) has had solo exhibitions at the Benton Museum of Art at Pomona College, Claremont, California; Jordan Schnitzer Museum of Art at Washington State University, Pullman, Washington; and Cleveland Museum of Art, Cleveland, Ohio. She is currently in exhibitions at the Smithsonian American Art Museum, Washington, D.C.; Whitney Museum of American Art, New York City; and Norton Museum of Art, West Palm Beach, Florida. Her recent public sculpture commissions include the Paris 2024 Olympics; Freedom Monument Sculpture Park, Montgomery, Alabama; Santa Monica City Hall East, Santa Monica; and the Harriet Tubman Memorial in Harlem, New York.



VIBEKE SØRENSEN

Tree Dress, 2020

Wearable Technologies, custom electronics and software, digital photography, computer graphics, fabric design, dress design, and construction.

Fabric 108 in x 54 in; Dress 53 in x 18.5 in

Technical Assistance: Nagaraju Thummanapalli.

Dress construction assistance: Galina Mihaleva.

Courtesy of the artist.

Tree Dress consists of digital panoramic photographs of a living tropical tree in Singapore printed onto sustainable silk, with wearable technology and embedded systems. LEDs and circuits inserted into the dress display the continuous measurement of the O₂/CO₂, temperature, humidity, and light conditions of a tree in Descanso Gardens in real-time. It is an “Internet of Living Things” (IOLT) textile that can be worn to track and interact with it. The computer system connecting the dress and the tree converts the gas emission data into sound, music (sonification), and changing colored light (visualization). The work thus communicates not only the real-time scientific data but translates it into a fluid, poetic representation. The wearer of the garment can thereby symbolically identify with the tree or ‘become one’ with it. The tree’s enveloping bark is metaphorically ‘unwrapped’ and, through digital media embedded into the sustainable silk, ‘re-wrapped’ as a ‘second skin’ for the person wearing the dress.

Vibeke Sørensen (b. 1954, Copenhagen, Denmark) is known for her innovations in new media technologies stemming from art-science and art-engineering collaborations at Rensselaer Polytechnic Institute, Princeton University, the University of Southern California, the University of California San Diego/ San Diego Supercomputer Center, the Neurosciences Institute in La Jolla, and the California Institute of Technology (Caltech). In 2022, the *Tree Dress* was included in the ACM SIGGRAPH online exhibition *The Earth, Our Home: Art, Technology and Critical Action*.



VERA LEHDORFF/HOLGER TRÜLZSCH

Forest-Piece at Schnaitsee. Performance I, 1972

Cibachrome photograph, edition of 6
Original measurements 41.37 x 41.37 inches
Mural size: 100 x 100 inches, by Lithographix
Courtesy of the artists.

Vera Lehndorff invented an alter-ego named Veruschka, who became one of the first supermodels, a fashion icon of the 60s. Later, she began painting her body with water-based theatrical paint, transforming parts of it into trompe l'oeil vegetation, rocks, animals, and architecture. With her creative partner, Holger Trülzsch, they created photographs of environments around or with the painted body that affect a partial or complete dematerialization. As Susan Sontag writes about the work, “The person disappears, but beauty does not disappear (any more than does Veruschka’s iconic status). It remains embedded in the image, like a more or less invisible ghost.” The photographs are an annihilation of the self, a self-willed act of disappearance.

Vera Lehndorff (b. 1939, Kaliningrad, Prussia (now Russia)). During the 1968 shoot in Rome for Franco Rubartelli’s film *Veruschka - poesia di una donna* (1971), Lehndorff experimented with body painting, progressively transforming her appearance in her artworks as well as in collaboration with artist Holger Trülzsch. Her performance photographs were shown in Tunnel of Art, at MoMA PS1 in 1994. Most recently, Edition Patrick Frey published the *Lehndorff/Trülzsch photographs* (1969-1993), *The Seen and the Unseen*, 2023.

Holger Trülzsch (b. 1939, Munich, Germany) co-founded the Mission Photographique de la DATAR, France, and conceived the creative concept and design of its expo at the Palais de Tokyo in Paris in 1985. In 2021, he collaborated with critic/poet Richard Milazzo on the publication of *Bamboo Ladders and Layered Landscapes*. After extended sojourns in New York and Paris, Holger Trülzsch has been based in Berlin since 2010.



A complete list of artworks:

Rina Banerjee

In a whirlwind, upside down two birds one named memory and the other sleepy past waving arms tried to lift mountains with her flocks flirted with sky and tickled the night to stop time, 2024

Acrylic, ink, collage, and copper leaf on paper

30 x 22 inches

Courtesy of Hosfelt Gallery, San Francisco.

The magical, fantastic and bizarre collaborated to form herself assertiveness a kind of consciousness, agency, 2024

Acrylic, ink, collage, and brass leaf on paper

47.5 x 18 inches

Courtesy of Hosfelt Gallery, San Francisco.

Head Strong, in new skin, this bird she could walk strong going forward in bare feet, iron feet, ballsy and benevolent she wheeled freedom out and about like her sun's rays, 2024

Upholstered head, brocade fabric, cobbler shoe forms, beads, shells, gilt wood bird, serving spoons, synthetic hair, tassels, light bulbs

25 x 13 x 13 inches

Courtesy of Hosfelt Gallery, San Francisco.

Phyllis Green

Samidh II (Hood), 2014

Wooden twigs, fabric

50 x 22 x 18 inches

Samidh II (Hood) and Me, 2014

Archival pigment print

24 x 16 inches

Photo credit: Ave Pildas

Close your eyes and feel peace. Open them and ask what good you can do in this world, 2017

Fabric, acrylic, feathers, wood

70 x 20 x 12 inches

coat is 45 x 20 x 12 inches

Coco Carrier, 2015

Fabric, fiberglass resin, wood, leather

25 x 8.5 x 8.5 inches

Coco Carrier and Me, 2015

Archival pigment print

24 x 16 inches

Photo credit: Ave Pildas

Valerie Hammond

Daphne 2, 2024

Paper, wasp nest, and wood

12.5 x 12.5 x 36 inches

Daphne with Braid, 2024

Paper with wasp nest, paper, and glass eyes

14.5 x 14 x 71.25 inches

Laurel, 2023

Paper with wasp nest, branches

14 x 10 x 11.5 inches (without branches)

Elana Herzog

If a Tree..., 2022 and ongoing

Cut logs, mixed textiles, metal staples, wood shims, hardware, nylon cord

Dimensions variable

iris yirei hu

mercurial, 2023

Acrylic, hand-processed watercolor, and pastel on canvas

60 x 60 inches

float, 2023

Pastel, ramie, hand-pulled paper from plantain and bougainvillea, hand-processed watercolor, acrylic, and indigo in the artist's frame

19.25 x 22.5 x 2.5 inches

Adelle Lutz

Remembering, 2006 - 2024

Mixed media, grass grown on fabric, metal clothing rack

Dimensions variable

Melissa Meier

Moss, 2023

Dress, headdress, shoes, wearable sculpture, moss, stones, air plants, glue, and fabric

73 x 33 x 33 inches

Moss Medallions, 2023

Moss, stones, air plants, glue, wicker, and fabric

36 x 36 inches

Continued 

Moss, 2019

Photograph, acrylic mount frame,
edition of 10
30 x 45 inches

Inflorescence, 2022

Dress, headdress, wearable sculpture,
inflorescent sticks, fabric, cardboard,
helmet, acrylic, and glue
82 x 35 x 25 inches

Inflorescence Deer, 2022

Inflorescence sticks, foam, wood,
metal, Bondo, acrylic, and glue
65 x 25 x 62 inches

Inflorescence, 2023

Photograph, acrylic mount frame,
edition of 10
54 x 36 inches

Lotus Pods, 2022

Dress and headdress, wearable
sculpture, lotus pods, fabric,
cardboard, helmet, and glue
84 x 40 x 35 inches

Wangechi Mutu

Untitled, 2003

Watercolor, ink on mylar, collage
27 x 33 inches
Collection of Susan and Kent Seelig.

Metastasis III and Metastasis IV, 2016

Diptych, watercolor on paper
Signed and dated recto
16.125 x 12.125 inches each
Courtesy of the artist and Vielmetter
Los Angeles.

Photo credit: Robert Wedemeyer

Alison Saar

Brierpatch Blues, 2014

5 color print with Chine Collé
39 x 24 inches
Courtesy of LA Louver Gallery.

Thistle and Twitch (Mombie), 2013

Paper, glue, acrylics, copper, and
found brambles
88 x 25 x 27 inches
Courtesy of LA Louver Gallery.

Lunarseas: Sea of Fecundity, 2008

Cast Bronze
27 x 20 x 8 inches
Courtesy of LA Louver Gallery.

Vibeke Sørensen

Tree Dress, 2020

Wearable technologies, custom
electronics and software, digital
photography, computer graphics,
fabric design, dress design, and
construction

Fabric 108 in x 54 in;

Dress 53 in x 18.5 in

Technical Assistance: Nagaraju

Thummanapalli

Dress construction:

Galina Mihaleva

Vera Lehndorff/Holger Trülzsch

Forest-Piece at Schnaitsee. Performance I,
1972

Cibachrome photograph, edition of 6
Original measurements: 41.37 x 41.37
inches

Mural size: 100 x 100 inches,
by Lithographix

*Blue Insect Suspended (Hommage à
Dali)*, 1972

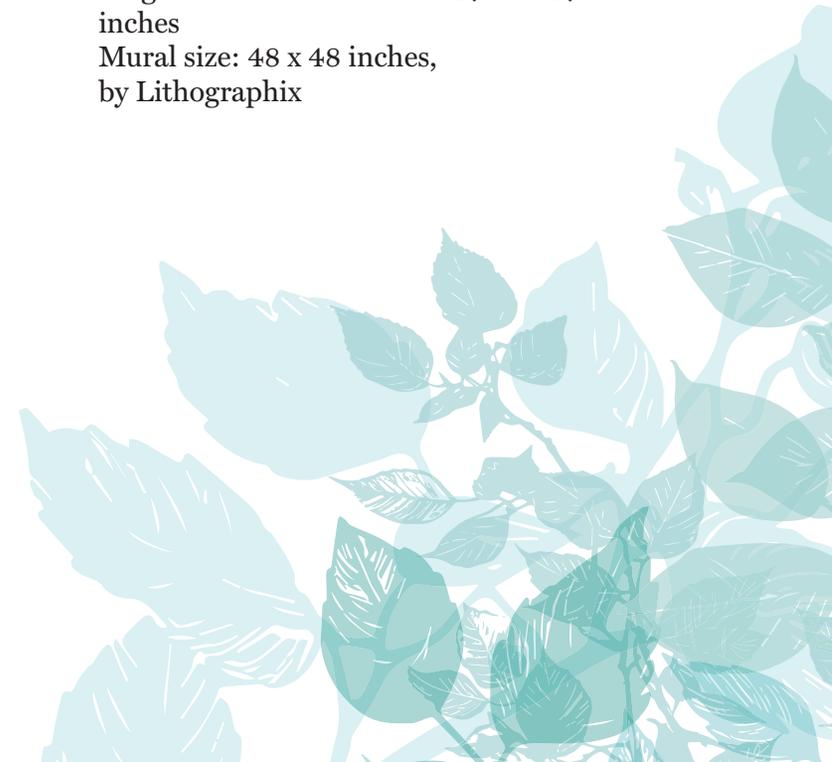
Lambda c-print Original Measurements:
39.37 x 39.37 inches

Mural size: 100 x 100 inches,
by Lithographix

Forest-Piece at Schnaitsee. Performance II,
1972

Cibachrome photograph, edition of 6
Original measurements: 41.37 x 41.37
inches

Mural size: 48 x 48 inches,
by Lithographix





1418 Descanso Drive
La Canada Flintridge,
CA 91011

Vera Lehndorff/Holger Trülzsch - Forest-Piece at Schnaitsee. Performance I, 1972 (detail)

