

TRULEE HALL



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FOREWORD

Elizabeth Neilson

This publication is produced alongside Hall's first solo exhibition in Europe – her second solo exhibition after *The Other and Otherwise*, a staggering collection of installations at Maccarone, in Los Angeles in 2019. In Trulee's world gallery spaces are transformed into self-contained, elaborate vignettes: the visitor moves through a series of discordant scenes, each presenting a tangled meta-narrative. Installations comprising video, sculpture, paintings, composed soundtracks and kinetic mechanisms create dense environments that invite the visitor to step around, peep through and settle in, allowing a fractured, faceted perspective. Reappearing tropes populate her exhibitions: stylised female nudes with mouths agape, rendered in gold and primary colours; bodies of many ages, genders and sizes relishing their physicality; and often-repeated phallic forms and corn cobs.

The Other and Otherwise ran concurrently with the inaugural Frieze Los Angeles art fair, where Hall produced *Infestation* (2019), a three-storey installation. This art fair was on the backlot of Hollywood's Paramount Studios, in a full-scale replica of a New York brownstone (the literal layers of constructed reality don't get much deeper than that!). *Infestation* featured all the hallmark Trulee processes: large-scale prop-like sculptures, moving images constructed from a combination of live action, clay animation and CGI footage, and – above all – a beguiling amount of ambition. It was curated by Ali Subotnick, whose interview with the artist in this publication reveals much about Hall's process and the generation of her polymorphic practice. An essay by LA-based documentary film producer and musicologist Tiffany Naiman explores Hall's take on feminism, sexuality and gender performance, and their relationship to psychology and music. Atop of these enlightening and engaging contributions is a visual essay by the artist herself. An intuitive and revealing romp through the last three years of her output, studio images jostle with installation and production images to show the inner workings of her hands-on, hard to define practice.

Trulee Hall's work is suffused by her childhood growing up in the Southern state of Georgia, her current home of Los Angeles, and her background working on film sets, in artists' studios, and as a technician for major theme parks. This informs the

alchemy of her practice, fuelling her embrace of lavish simulacra: her objects and characters are stand-ins for larger propositions or archetypes. The worlds Hall creates are enchanting and enticing, yet retain an underlying uneasy seediness that permeates the viewer's experience, inviting them to question whether the discomfort they feel is warranted or is a result of their own internalised prudishness.

Someone recently asked me what it means to show and support emerging art. I gave an answer based on some sort of professional and economic ladder of success. But my heart would say that 'emerging' is something more nascent in development. Emerging artists are working out their form and relationship to the world. They are willing to force themselves into an ongoing tussle – with the risk of failure. They may well have few people whom they can trust to tell them if their work is 'good' or not, other than themselves. To my mind, great art is always emerging, always teetering on the edge. This is where I place Hall: she is like a motorbike rider driving around the edge of a Wheel of Death, suspended in a terrifying, titillating, tense and exciting battle with gravity.

We are thrilled to be able to share her work with a wider public, to give it a well-deserved platform for audiences to get to know it better. As ever, we are hugely grateful to our patrons, Anita and Poju Zabłudowicz, for their unflinching trust in the ability of art to show us a better future. Thanks also go to my team, who put together this show in (what we

hope is) the umbra of the Covid-19 pandemic. Special thanks go to curator Antonia Blocker, whose adept mind swapped between producing the Opera performance, exhibition, publication and events around it. She never broke a sweat and made the whole affair look positively easy. Thanks also to Chris Spear, our Installation and Production Manager, for creating Trulee's world in London. Much of the installation was done with Trulee in LA or in quarantine here in London, after making the journey here to oversee the final weeks of installation and introduce the work to the UK public. So thanks go to the entire team for making this show happen.

Thank you to Trulee herself, to Michele, Carrie, Alexander and Mark at Maccarone, and to all the performers and production team of the Opera, to Assistant Director and Choreographer Jessica Emmanuel, special guest Madame Grace Marie, and Wayne Atkins, for making the performance not only a memorable success but also possible! And a special mention goes to Peter Fleissig, for making sure we did not miss Trulee's work in LA. To all of you, and those I have missed, a big thank you. Welcome to Trulee's world!

INTRODUCTION

Elizabeth Neilson

Titillation, flirtation, a strange and wonderful feeling of potential, a rising up towards something unknown, expectation, hunger. Trulee Hall deals in sensual titillation, but what unfolds does not lead to an orgasmic thrust but to a winding yellow brick road of innuendo and analogy. She flirts with illicit subjects, makes jokes and lures us in with glitter, intrigue and colour. Moving among digital, clay animation, live action, paint, soft sculpture and set-building, Hall creates a world where darkness is as accepted as light, where characters swap medium and gender as easily as they swap dresses: a cohesive, understandable whole where anything can happen comes into being.

Hall's sensational oeuvre – developed over the past two decades and publicly expressed over the last two years – is one of performance and passion, drawn

(as she explains in her interview with Ali Subotnick) from her position as an outsider, a tomboy and a weirdo: someone interested in alternative ways of being. She seems as inspired by Divine, John Waters, the Watts Towers and Hollywood B movies as she is by Louise Bourgeois, Betye Saar, the Keinholzs or Franz West. Bringing this work to the UK means the audience looking at it with a specifically British sensibility, with their lineage of music hall, of drag artists and comedy geniuses such as Danny La Rue or Kenny Everett, and self-taught artists like Gerald Dalton or Madge Gill. Of course, 'outsider' has been coming inside for some time, and the mining of popular culture by Peter Blake and Rose Wylie also seems suitable to mention here. Nevertheless, Hall's practice is a unique by-product of LA downtime, of the surfeit of wannabe actors ready to disrobe, of a shattered Hollywood dream. Hall's material is instantly recognisable: it is the prolific American pop culture that struck out across the post-World War II Western world, permeated by something dark and unsettling, by contemporary readings of starlets and *King Kong*, witches and conjoined twins. A throbbing bloodline of more recent cultural reassessments of stereotyping courses through these installations.

The exhibition here in London, Hall's first solo show outside Los Angeles and her first time showing in Europe, centres on a newly commissioned and hugely ambitious undertaking: *Tongues Duel the Corn Whores: An Opera* (2020). Shown alongside this

new commission for the Zabłudowicz Collection are four works, three of which have been shown before in Los Angeles: *Polkadot Bedroom, Nightmare Set (Girl/Monster)* (2019), *Serpent Dance for the Red Witches* (2019) and *Golden Corn Entryway with Boob Fountain* (2018). A second new work, *Two Heads, Two Ways (installation)* (2020) is produced in collaboration with Daata Editions. Grounded in our understanding of what it means to be 'a woman', each of these works explores multiplicity via an appearance of duality, deconstructing the binaries of sex/gender, human/animal, young/old, good/bad, dark/light, in/out, art/artifice, real/fake. These continually overlap and interweave, their digestion causing the binary to lose its balance and continue off-kilter, in an altered state.

Painting, Hall says, is the start of it all. The place where ideas coalesce: the colour, the character, their actions and the scene are all initiated on the flat plane of a painted surface. Her paintings, like all her work, are a mash-up of styles and processes; they are part-sketch, part-collage, at once surreal, naïve, abstract and photorealist.

She/He, Down/Up, In/Out, White/Black (Relations) (2018) is one of three paintings in the London exhibition. Each features a duo of flattened connected figures. In this painting the two abstract headless forms, one white and one black, one whose feet stand on the top of the frame, the other's thin limbs disappearing off the bottom, are connected by

the green 'snake': an energetic form emanating from the pink phallus on the black 'body' before winding its way around the canvas to peek into the gaping black hole on the white form. It is not a sexy painting, or a painting of sex. The stylised stencilled figures are less pornographic, more 1950s graphic. The snake-like form is a recurring feature, signifying fertility, life force, transition and communication between states or worlds. It's an indicator of a threshold to another state or possibility.

Plurality is hugely important to Hall's 'all or nothing' practice, and not just in the constantly shifting medium and characters in her moving image works. Everything present is the work: the characters in the film, their set, the installation with its carpet, walls, films, kinetic sculptures and paintings. Each one is hard-fought. Their prop-like appearance allows you to finish the work with your presence. The work is made for an active viewer: this is in part due to the theatrical staging, a conceptual concern of the artist and a site of constant development as our relationship to social and art history progresses. Aligning with the drift away from immobile art objects imbued with an 'aura', Hall's generative output can be channelled into evolving forms meant for different spaces: for the gallery, a TV show, the street, a cinema or an opera house. The collaboration of actors and performers willing to play out the director's fantasy and offer their skills to the process creates the work. Actors are strippers, dominatrixes,

cosplayers, artists and old friends; the unique expertise each one possesses is drawn out by Hall's unorthodox and sensitive practice.

Pulling together a team to create her first work outside Los Angeles was an incredible feat and process. *Tongues Duel the Corn Whores: An Opera* took place on 12 March 2020, a time that now seems to mark a threshold between one understanding of the world and another. The developing pandemic was a mounting concern and the Opera, which was performed once to a packed house, was filmed as the raw material for Hall's first long-form narrative work – and the centrepiece of this exhibition.

Hall's work allows no hierarchies. The Opera, which was penned, produced and performed within six months, across two continents and many more time zones, is all Hall's work. Until a few weeks before its performance, no one had heard more than a few minutes of its music. The lyrics, music, narrative, design, props, costumes, set – everything was inside her, waiting for its moment. The story – of a confrontation between the shiny Corn Whores and the prudish white-clad Holy Tongues – evolves from a lesbian love-in to a fertility cult. The finale, in which a member of the audience¹ is stripped, cleansed and tied naked to the altar, while a heavily pregnant woman is led in and elegantly disrobed to be adored, could only happen once.² The constellation of individuals necessary to make it possible was orchestrated by the artist and the Collection team, but Trulee's willingness

to let fate lead the way was inspiring – and at times a little frightening. The footage has been edited and cut into a two-channel installation, augmented with CGI and claymation versions, in which the impossible is made real. The staging becomes the site for the film to be seen. Within the former Methodist chapel of the Zabłudowicz Collection, the opera set mirrors the architecture of the altar: the golden corn appears like an enormous offering, splaying snake-like forms and husks out into the space. The generative symbols are present in the existing architecture, fertile bellies and frond-like forms found in the pared-back simplicity of the Methodists' patterns, but their interpretation is emphasised by Hall.

In the middle gallery, an existing installation of suspended soft sculpture, painting and two-channel video features two more women, this time in red/green body paint. Eve the older and Eve the younger move in sync in a ritualistic movement meditation. They seem to be summoning a force or energy that is represented by giant soft sculptures moved by dancers in morph suits. The dancers' lack of invisibility is wholly intentional, and allows the multiplicity of Hall's medium to be stripped back and revealed (or revelled in).

Finally, in the back space are two darker installations: *Polkadot Bedroom*, *Nightmare Set* (*Girl/Monster*) and the newly completed *Two Heads, Two Ways* (installation) (2020). The otherworldly atmosphere continues as, in the former, a mother

and child share a bed – and nightmares. In the latter, multiple personalities and possibilities of self are visualised via the metaphor and physicality of a two-headed body. A dark onanistic fantasy of sex dolls and self-love unfolds by means of an out-of-body experience. The central character divides, seeing her body as a disembodied object. Her body parts separate and multiply as her other self – her alter ego – becomes her lover. She is at once monstrous, sexy and utterly wonderful. Hall's particular brand of erotic grotesque is underpinned by an absurd humour, a clunky gothic tactility and sexy abjection.

In the *Polkadot Bedroom*, a bulbous gold bed sits in a white-walled, blue-spotted bedroom, while above and around it blobby, bewigged sculptures bob and spin. A two-channel video is installed outside the room. On the bed a doll revolves, revealing itself to be half-human, half-animal. In the film, a mother puts her child to bed. As they drift off to sleep, a series of surreal dream scenarios ensue. The spinning dots that are suspended above us are again animated by the monochrome morph-suited performers, this time in blue and white. Monsters and 'peeping Toms' attempt to break in or watch from the periphery. The circling narrative layers up tropes of childhood hallucinations and adult fantasy. At one point the monster becomes a rare thing in Trulee's oeuvre: a heroic, masculine man in a protective role, pointing again to nature's plurality, an enduring theme of her work.

Hall's epic installations weave a world of women, wobbly bits and wonky walls. Her screens, windows, glory holes and cut-throughs all allow voyeuristic vantage points onto her sets, films, sculptures, paintings and hanging puppets. While her installations contain impossible perspectives, slippery narratives and superlative individuals who are anything but singular, her world-building remains resolutely 'real'. The simple, low-grade rendering she employs in her CGI emphasises this 'realness', and her joy in the physical act of making is palpable. She asks us to consider how our engagement with the world is constructed, and by whom. This in turn exhibits her enjoyment of being 'wrong', transgressive or, more specifically, progressive. 'Wrong', 'other', 'weird': these labels of assimilated but not acceptable difference underpin Hall's practice.

Hall does not depict a speculative future; the world she imagines is here and now. Her work allows us to see beyond the boundaries that constrict and restrict us, enabling us to access a plane that is positive ... and possible.

1. The audience member was, of course, a plant. LA-based dominatrix Grace Marie flew in especially to take centre stage for the final scenes. We are hugely grateful to her for making the journey and were terribly sad to hear of her untimely death in September 2020.
2. In that it could only happen once with those performers in that location. It is very much my hope that it will be performed again in the future.

ESSAY

Tiffany Naiman

Without a doubt, Trulee Hall is the high priestess of weirdo libidinous queer feminist desire, fantasy and fun fakery. Her artistry is astonishing. That is the singular word I would use, were I restricted to one, to express what happens when a person comes face to face with Hall's work. Her work is in conversation with the demands of feminist politics, and plays with feminist theories of abjection, vulnerability, power and desire, while at the same time it has the ability to be playful, joyful and amusing. Hall's work is utterly unique; it is not derivative, nor does it slip easily into simple categories. Harnessing subjects that burst from her mind, she is a no-holds-barred artist with an explosive duality of an inner life filled with silliness and play, alongside a trauma-laden messy darkness.

There is something innocent and youthful about Hall's work. That does not mean it is simple; rather, it is imaginative, sincere and whimsical. Children possess an unbridled imagination where the truth is not always precise or clear, and can be messy and silly. This is part of what Hall holds up for us in her work. But, again, there is something more at play relating to childhood and innocence in her art. Contained within the vivacity and make-believe is a disturbance where dark things lurk, from peeping Toms to nightmarish monsters.

Part of the dreamlike quality of Hall's practice stems from her use of archetypes. Her work engages fable and allegory, along with female archetypes, to reach a deeper understanding of what it means to be human. She says she doesn't take credit for her work in some ways, but that she 'channels her inspiration from archetypal impulses, staying out of the way of them and just letting the work flow out without overthinking it'.¹ The realms Hall conjures up in her work, and the characters that inhabit them, speak to the artist's understanding of the mystery of the goddess. Instead of the 'effortlessly' beautiful women who seem to inhabit Los Angeles and our media, Hall's work honours and elevates the multiplicity of female or feminine bodies. She plays with, and often upends, female archetypes. Archetype (from the Greek *archetypos*) means an original model or pattern. While the term is used in epistemology and comparative

religion, it is mostly through Jungian psychology and the idea of the 'collective unconscious' that archetypes found their way into popular culture and the arts. By 'archetypes', Jung meant thought patterns, ideas and images that are embedded deep within the collective unconscious. In his extensive writings – specifically *Archetypes and the Collective Unconscious*² – he claims that archetypes are inherited dispositions of the human psyche to form primordial images, that they are determined by their forms only, and that they manifest themselves through images, stories, myths and representations in various cultures, religions, societies and individuals. Archetypes thus become linked with the unquestioned 'universalism' of collective unconscious, ancestral memory, tradition and past. When used and applied in popular culture and arts, these allow for easy generalisations about the world, its structures and its inhabitants. In her work, Hall revises, disturbs and topples Jung's archetypes, leading to a perspective that is much more complex and supple, allowing for the multiplicity of phenomena we call the female experience to be illuminated and reconfigured.

Acknowledging the role of sexuality and gender in artistic creation is a fundamental tenet of feminist criticism, and thus Trulee Hall's work. In addition, Hall asks her audience to consider socio-economic class, race, age and able-bodiedness. Over the past 70 years, feminist thinkers who have

addressed, reinterpreted and reconstructed the ways in which we think about art and its subjects, in both the public and private spheres, have reshaped our perception of art. As Peggy Phelan wrote in *Art and Feminism*, 'What women awakened to in the late 1960s and early 1970s was the consciousness of misogyny; of cultural frameworks in which their labour was devalued, their art largely ignored and their bodies overly idealised, systematically abjected and/or subject to intense policing.'³ Like her foremothers Louise Bourgeois, Lee Bontecou, Carolee Schneemann and Pauline Boty, to name a but a few, Hall is keenly aware of the difficulty of being a female artist whose work unsettles patriarchal structures and reclaims space for a radically diverse kind of femininity. In her work she allows older women, transwomen and variously shaped female bodies to take on sexually empowered roles and be objects of desire.

We are socialised to understand that older women should be modest and not show their bodies; that they should not be desired and cannot desire themselves. On the flip side, young women are both infantilised and overtly sexualised in Western culture, but not in Hall's work. She upsets, reshapes and cross-pollinates all these hegemonic norms. Observers of her work view unexpected bodies in unexpected situations, highlighting the wide range of human sizes and shapes as well as non-normative corporeal cravings.

Her work breaks down the moulds that have been socially constructed around gender, sexuality and femaleness. In doing this, Hall hopes to not only break down constructions of societal norms but also to impact on the stereotypes that women often inflict upon themselves.

One bold example of Hall's feminist deconstructive acts is her opera, *Tongues Duel the Corn Whores: An Opera*, which premiered in 2020 at the Zabłudowicz Collection. Hall pushed her artistic boundaries to a new level – and it paid off. Opera productions have never just been about taking to the stage and performing a musical work; opera has always been an art form that displays and performs the social and political zeitgeist of the times. Hall's opera reveals to audiences the adaptability of the operatic form to suit historical contexts and social conditions. She created a glorious production that reclaims patriarchal language and symbols that have been used for centuries by male composers and librettists. Women have always been the foci of the operatic stage, but often the stories sung about have focused on women's undoing, their descent into madness, or death. The language used for women at the peak of success in opera, such as 'prima donna' and 'diva', is used to refer to 'difficult' women. Yet, in Hall's work, awkwardly sacred and sexy performers break and reconfigure these archetypes and moulds, giving power to the imperfect female. The lesbian goddess

cult within the Opera, the Holy Tongues, celebrates and explores female desire, sexuality and power. A multiplicity of voices, bodies and corporeal fantasies are performed in a manner that is both serious and a lot of fun.

The audience, inside the Methodist chapel that Hall designed the Opera for, are in a liminal space of an ancient, yet modern, dreamscape of psycho-sexual exploration and desire. Hall draws on rap, gospel, minimalist noise and pop music while playing with traditional elements of opera that hark back to the Baroque era's over-the-top visuals and comedic elements blended into the tragic stories. She uses a beatboxing rapper as the narrator, a delightful contrast to the classically trained opera singers. With this juxtaposition, Hall's composition highlights the vocal mastery necessary for both genres and makes the piece feel radically contemporary. Hall has always loved music, and has played and written her own brand of modern music since she was quite young. With her Opera, she shows off her musical chops while staying true to her visual art practice, blending the two to create something wildly unique that the world will continue to discuss and revisit. The film that will come from the Opera, incorporating her brand of stop-motion claymation and CGI, will only add to the allure and significance of this profoundly creative endeavour, filled with the kind of characters that can only leap from Hall's imagination.

The young, old, queer, creepy, spirited inhabitants of Hall's work reveal the body in all its strange, awkward, vulnerable, glorious corporality. Her work functions in a manner akin to the tarot deck: each painting, video and installation has a particular Trulee aesthetic, but also has its own narrative frame, while at the same time it is part of a larger structure within her artistic storytelling.

There are many references to fertility in her work. She explores one of the main aptitudes for which women were traditionally valued – their ability to bear children. The theme of fecundity, her version of fertility through the egg symbol, is an intrinsic part of Hall's artistic process. She never wanted kids of her own; Hall's art is her 'child' and making new work is her generative act.

There is a porousness to Hall's artwork that reminds me of David Bowie, someone I engage with in my scholarship a great deal. He wrote in his notes on the album *1. Outside* (1995): 'All art is unstable. Its meaning is not necessarily that implied by the author. There is no authoritative voice, there are only multiple readings.' I see this very clearly when I consider the vast expanse of multimedia work Hall has produced. Her work is personal but, as we step into the worlds she creates, there we are able to insert, and feel, our own desires, dreams, fantasies, embarrassments and dislikes. Hall does not direct our gaze or guide our immersion towards one clear, tidy narrative or idea. Instead she welcomes us

into her world of playful, erotic, perverse, powerful characters and confers agency upon the viewer to decide what they should come away from her work feeling and thinking. Her work is not just about her; as she once told me: 'In the process of investigating and figuring myself out, I am trying to transpose my perspective into some kind of interesting universal human truth. My work isn't about me – I aim to communicate something that, on a deeper level, relates to all of us.'⁴

To sit with Hall's work is to go on a process of discovery about one's own desires: how we can situate them in the world, and how we can tend to wants and longings by looking upon what she decides to reveal to us. Hall dissects the psychopathology of the human condition through play, sex and artifice. Much of her artwork inhabits a world in which – through the artist's obsessive pursuit of childhood innocence, sexual vulnerability, fantasies and her celebration of the absolute queerness of bodies – the viewer can explore the edges of the human psyche and have a giggle while doing so.

The publication of this, her first book, is a moment to celebrate and honour who Trulee Hall is – both as an artist and as my friend. I see the world differently every time I walk away from a conversation with her or have the opportunity to engage with her work. My definition of a true artist is someone who can do nothing else but create, no

matter the obstacles they may face, and she has had more than her share of hurdles to jump. Creativity takes courage and Hall has that in abundance, along with the willpower, moxie and strength of mind to persist in her unwavering commitment to her practice. I know many have thought she had the potential for greatness, and it is clear that the wider world is now coming to that conclusion. It wasn't until I saw her work in a group show⁵ at The Gamble House in Pasadena that I realised how talented she was. The wildness of her creative mind brought to life that fine example of the American Arts and Crafts movement, and showed me she was on her way, bound for the kind of artistic recognition she deserved.

I think it's often true that magnificent people never truly outgrow their childhood. Children are fearless: they want to know why the fire is bright, why the stars twinkle, and why they can't just jump in the lake. Artists like Trulee Hall continue to pursue answers to these questions through their work by taking risks, by exploring the monsters under their bed and the waters of that lake. Hall's work brings those who engage with it to a place of thoughtful consideration of the child within us all, and the undiscovered parts of ourselves that only exceptional art can uncover.

Trulee Hall is emerging as one of the most important contemporary artists today, unafraid to engage with the limits and depths of experience.

Her work is not veiled by the theoretical mores of the fashionable art world; instead, it confronts the viewer head-on with golden lactating breasts, endless umbilical cords, false phalluses and the absolute power of the feminine.

1. From personal correspondence with the artist.
2. Originally published in 1959 as Volume 9, Part 1, of C. G. Jung, *The Collected Works of C. G. Jung*.
3. Peggy Phelan and Helena Reckitt, *Art and Feminism*. Phaidon Press: New York and London, 2001.
4. From personal correspondence with the artist.
5. *On the Verge of an Image: Considering Marjorie Keller*, presented by LAND (Los Angeles Nomadic Division) at The Gamble House, 4 Westmoreland Pl. Pasadena, CA, USA, 8 October – 11 December, 2016.

INTERVIEW

Trulee Hall and Ali Subotnick

Ali Subotnick: Artists give viewers an opportunity to see the world from their perspective, and seeing the world through your eyes is a dazzling experience. Each of your projects features a story communicated through several media – including clay animation (claymation), CGI, live-action video, painting, sculpture, installation, and now performance – so you actually provide multiple perspectives. Can you talk about your process?

Trulee Hall: When I set aside the time and mental space to open up to a new art project, which is a ritual I go through, I usually have a flood of ideas that come to me whenever I'm ready. Sometimes ideas wake me up in the middle of the night or come rushing in while I'm spacing out in the shower. I feel like my receptive valve can be on or off depending on how many other pressing 'reality' things I have

to deal with, but ideas are always there, as if they're waiting for me.

AS How do you decide which ideas to pursue?

TH When an idea really grabs my attention, it's usually related to something unsettled inside myself. It hits a nerve – something scary and funny and sexy and wrong: a problem to solve. It's like the idea offers itself to me and I accept it as a challenge. I sign a mental contract with myself to see it through. It may start with a feeling, a colour, a weird dream, and then I'm off.

AS So, you follow your intuitions, which is not surprising at all, knowing your fierce determination. Where do you go from there, once you have an idea to pursue?

TH I visualise it first then, if possible, I immediately translate it into notes and a quick sketch. If I have a large canvas ready, I just start painting. I love to paint directly from my mind onto surfaces much larger than myself. That way, I feel like I'm part of the picture, a participant in the scene.

In the idea-to-image stage I try to remain uncritical and detached and not worry about whether something looks 'good'. I embrace awkwardness and aim for an urgent directness with the initial paint application. I let it be messy and love to evoke unworldly shapes that are out of proportion.

AS Messy can be good: embrace the chaos and it can lead to clarity.

TH Exactly! Later, when I stand back and evaluate

what I've done I really start to think about the symbolic and conceptual framework as a starting point and push it from there. I also add layers of 'realism' to the figures and objects – fancy painting and collage details, like eyes cut out of fashion magazines.

Once the painting comes into shape, I'm already imagining how I might translate the characters/spaces/colours into sculptures in environments, into characters in costumes. I copy the painting's colour and décor in the sets, and I try to match the figures and other objects with performers or puppets or costumes or props. The painting sort of tells me what to do, but I give myself the liberty to fuck it up in translation, in whatever ways seem most interesting and semi-practical.

The sculptures happen organically, in the same way. I take elements from the sets/props/costumes and give them new life, add other associative meanings to them. I free-play with space and colour, like an unhinged interior decorator.

AS It's interesting that you start with painting to visualise the ideas. Considering all the different elements that your works evolve into, it seems like a lot of moving parts. Along with the paintings, which are usually finished works, do you do a storyboard or something like that to organise everything?

TH I don't really storyboard. I make drawings and notes as ideas come to me. There are always central themes/goals/plans, but the process of making

something always reveals more to me as I go along. I like to stay flexible to be open to embrace the happy accidents and make further connections while I'm going.

For instance, the limitations inherent in making something live-action with real people on physical sets in awkward costumes on a shoestring budget lends itself to its own kind of theatrical charm. My original ideas get warped by what is realistically possible. As much as I plan the shit out of it, the film shoot days are always filled with surprises. The make-up is melting. One of the actors sucks. The camera guy is being an asshole. But on the flip side, positive things may happen. It turns out that one of the dancers is also a contortionist, or whatever. Of course I'd find a way to work that in! Even if something turns out a bit differently than I hoped, I try to make the best of it. Editing is magical in that way!

AS Sure – when you're working with other people, there are always unpredictable turns and surprises, so you must remain flexible. You have much less control in a film studio than a painting studio. But before you get to the filming, do you already have an idea of which parts of the story will be told in the various media?

TH The drawing/painting comes first, then the live action and sculptural elements. From there I can fill in anything I didn't quite get right in the live-action version with claymation and CGI. With the animation I can defy gravity and do things I wouldn't

do in real life, like cut heads off. With CGI you can have the point of view soar into the sky in a matter of seconds, objects can disappear, males can morph into females. There are limitless options in terms of space and movement, which is very exciting, creatively speaking! But to me, the feeling is empty and doesn't relate to us as humans in the same way that live action does. Pushing this comparison even further, to see something as a live audience, such as the Opera performance, rather than on a screen, is obviously a completely different, immersive, present experience!

AS It's interesting that you have all of these options and avenues to take – if one thing doesn't work in painting, you try it in animation, or if it's not working with live actors you put it in CGI, etc. It really opens things up for you, but it also mirrors your irreverence for traditional boundaries and limitations. It gives you a lot of freedom to play.

TH Yes! In my opinion, art is one realm of society that should encourage experiments, ingenuity, expressiveness and gumption – that makes it inherently irreverent!

I never try to match the translations perfectly in the various mediums; I'm as pleased by the differences as much as the similarities. The contrast between homemade-looking claymation dolls and cold, blank CGI figures is super-funny to me. The opposites both inform and negate each other. There's something else, something unnameable, that is created when mediums are collaged in this way.

The viewer tends to respond more to one style than another, and the theatrical nature of the stagey live action is both exaggerated and undermined as it ultimately reads as the most 'real' of anything.

AS It's almost improvisational, rhythmic and reactive, and that keeps viewers engaged. Similarly, music is crucial to how people engage with your works. How does that fit into your process?

TH I love music and I used to play it all the time, but now I treat it as something special, like it's an event to listen to it. Music sets my mood so completely, I don't always want to be under its spell. I can think more clearly without it, when it's quiet. The music I cherish is huge in range, but in general I prefer music without words and with a non-traditional rhythm – atonal music, complex looping drones, sensitive noise, music from rituals in other cultures, film soundtracks...

My family was very musical, which is why I could compose the music for the Opera. My mother was a piano teacher, and she also played guitar. My dad played banjo and guitar. We had a family gospel-style band with my aunt and uncle. Not that we were amazing, but that's what we did for fun – we'd play a few times a week. By the time I was twenty, I'd had lessons in piano, cello, drums, marimbas, mandolin and guitar. I also sang in church and a school choir for ten years.

AS Amazing – I'd love to hear some of that! And your understanding of musical composition

is evident in your soundtracks, which are deeply complementary, without overpowering the narrative. You also have a very democratic approach in the sense that there is no hierarchy within the content – all genres of music, storytelling, archetypes, are on a level playing field. How do you go about narrowing down your sources and iconography?

TH It's intuitive. Whatever pulls at me. Duchamp splayed it all open: anything can be art now. I don't differentiate between high and low and right and wrong, but I'm more likely to gravitate to something 'low' and 'wrong'.

AS Yes, you don't play by the rules of polite society, which makes your work so exciting and bold. It's clearly not done for shock value, and I really appreciate how you make no distinctions between high and low, but you also reference a lot of subcultures and occult concepts. What are some of your inspirations?

TH I can find inspiration in almost anything. I'm roused by looking at advertisements, Google images searches, historical paintings, outsider art, craft magazines, etc. I collect 1970s books about children's art therapy. I look through thrift-store books and magazines to find good photos of country crafts, inspiring home decorations and pretty women. I recognise archetypes, generally related to female identity and sexuality, then fuck with them. I bring my own spin to them: reverse something, update something. I have huge folders of things I find

inspiring. I would love to make a whole book that's just these random, but related, images!

In general, I look at a lot of art in person, in books, and online. I find inspiration anywhere, from cutting-edge contemporary art to cave paintings. (I have a cave painting tattooed on my back.) I also interpret everything I see in terms of art – the way the light hits a tree, the way a building is painted, an advertisement for deodorant, an old lady's earrings, a stick on the ground.

I also collect thrift-store objects that I use as references. I have an embarrassingly huge collection of chickens, cornucopias, prayer hands, corn, baskets, ceramic women's boots, frogs with their mouths open, etc. I find these doohickeys romantic and I love the variations between them. I look for things that are yonic and phallic at the same time, like cornucopias. I used to buy the inspiring curios I saw; now I usually just take pictures.

AS Yes, the chickens! I remember being so taken with your kitsch collection the first time I went to the studio. So much of your work is situated in another realm or alternative universe, but somehow it's also anchored in the real world. There is an openness and surreal quality to the stories you weave. Going back to the initial conception, can you talk about some specific projects?

TH Every project starts from a different place. I'll give you a few examples. In the video installation *Polkadot Bedroom, Nightmare Set (Girl/Monster)*,

where the blue and white polka dots come to life and get really heavy ... that comes from me staring at the blue flowers on my bedroom wallpaper when I was five to ten years old. In the dark they looked like wiggling polka dots – kind of like how Op Art moves your eyes around to make it look as though a still image is moving.

AS I completely relate. I have such strong memories of lying on the floor as a child, staring at the ceiling and wishing I could walk on the ceiling and live in an upside-down world. The daydreams of a pre-teen can be so revealing and prescient.

TH Yes! I so wish we had known each other back then! I loved being alone as a kid, and I still do. If I got into trouble, I'd lock myself in my room for a whole day, just for fun! The adults thought I was being really hard on myself, but it was just an excuse to be left alone. By myself, I felt the world open up to me in the richest fantasy! I also had terrible anxiety and went through a period of sleepwalking while stuck in nightmares I couldn't wake up from – so the fantasy wasn't always fun. [laughs]

I'm *very* near-sighted, and I also have an intense stigmatism. Each eye sees a different dream-like blurry version of the world. I didn't get glasses until I was in sixth grade, though I should have had them by kindergarten, so a lot of how I see the world is formulated through blurred version. The way I learned to see and interpret the world early on was through my imagination – I had to fill in the details.

When I finally got glasses it was incredibly scary, like a bad acid trip. I do think my sense of colour was heightened by default, and I've always felt like I live somewhat in an alternative world.

AS A refreshing alternative world with no taboos!

TH I love the way you think, Ali! Speaking of no taboos, The *Sexy Self Portraits* were based on an image I found in an old *Playboy* magazine – of a sexy 'artist' drawing herself. It made me laugh so hard, I ripped it out and put it on my wall for a while, then I thought about what sort of version of this would be more 'me', if I was a *Playboy* model pretending to paint myself. I'm a tomboy, but if I was going to elicit the more girly flirty stereotypical aspects of my inner sexiness, I thought they would be sort of Goth, yet sort of country [laughs], so I made one of each in clichéd extremes, as opposing sides of the same persona. I painted them in different styles and gave them corresponding different frames.

However, this work is not meant to be about me. It's symbolic of the assumed female role of acting out 'sexiness', and how the power of painting yourself in a certain light acts as a chosen, self-determining mirror. Yet in this case, the original image was made to arouse and please men, and her 'art' seems far from empowering to the woman in the magazine photo.

AS You do have a lot of character dichotomies – presenting the dark and light versions, like the devil and the angel, and that kind of aligns with the

alternate universe notion. We could be living parallel lives as an opposite version of ourselves. But thinking about *Sexy Self Portraits*: this is an example of why your work could be called super-feminist – and you're so open when it comes to sexuality and gender. I think of 'Trulee's world' as being like the island Wonder Woman came from: a matriarchal society full of super-powered, gorgeous Amazonian women. In your work you unabashedly celebrate the female body and sexuality, and everything feels so liberated from the restraints of polite society. Can you talk about the role of women, sexuality and gender in your work?

TH Oh, yeah! My ladies are kick-ass! They are brave, self-confident witches – unapologetic, not ashamed of anything! Often my performers are nude or partially nude, and they are super-comfortable in, and proud of, their bodies! I love to work with women with a wide range of body shapes, sizes, ethnicities and age groups. I also choose performers who ooze personality. This work is absolutely about claiming individual feminine power in all its forms, including the freedom to openly explore different kinds of sexuality.

Even today, even though women are 'liberated', society is constantly trying to make us feel insecure, as though we can never be good enough. Often there are no males in my work, unless they are super-gay, trans or in drag. If there are cis men portrayed, they are generally playing the role of a pervert or

a monster. Ha! I have plenty of ideas that involve 'manly men', but that would be a very different show. I'll dip into that realm later on! [laughs]

AS Where does the sexuality come from?

TH I was very sexual as a kid – maybe all kids are – and I was super-attracted to other girls. I hated wearing dresses. I was disgusted by dolls (especially Barbies); I preferred to climb trees and build forts and play with frogs with the boys. As outspoken and strong-willed as I was, I still inherited elements of shame and bashfulness and self-deprecation. I felt I was too 'weird' and would never really please my family. I grew up in the Republican South, and pressure from the church, family and television to be a 'perfect' little girly-girl, which I never was, made me stronger as a person and helped me form my voice as an artist. But it still took me until my 30s to make artwork as sexual and weird as I wanted without worrying about what my dad would think. [Laughs]

AS It must have been incredibly difficult to get those voices out of your head. Switching gears a little bit, your work is so seductive and vibrant, with so much colour and inventive costumes that bind the stories together, as if each medium is a brick and the colours and symbols and costumes are the mortar...

TH Yes! Colour is really important in my work: it sets the stage for the entire mood of a piece, and ties elements together visually and metaphorically. I think of my installations like fucked-up versions of psycho interior decoration. Things match

colouristically, with contrasting and complementary colours, like you might find in a 1970s book of décor. Of course, these colours are not innocent; they are laden with meaning. Side note: my dad is really into decorating. Although he's politically very conservative, and will definitely cringe when he reads this, he had an 80s-style Martha Stewart hiding inside of him. Every room in the house had fluffy lacy Laura Ashley curtains with piles of matching pillows, intensely busy wallpaper, contrasting colour combinations... Every room had a decorative theme, like ducks or chickens or boats. It was all carried out to the extreme! I loved it. That was how I first learned about art installation. I have a slightly more minimal approach! [Laughs] But seriously, my dad's decoration style had a major influence on my art practice.

AS Sounds wild, and totally makes sense given your aesthetic. It's in your blood.

TH Yes! It's funny that I embrace that aspect of myself now. My family background was something I fought against so hard. And decorative excess also plays into the costumes. In my work, clothing and make-up are used in service to the symbolic visual language of each piece and of each character within the piece. Of course, the costumes also incorporate and demonstrate the colours and shapes of the paintings they were based on. I use body paint, coloured wigs, full colour bodysuits, etc. to designate the role of each performer. Sometimes the dancers

are literally just stand-ins for some abstracted version of a personified colour, rather than an active personality. Their role may just be: 'act out blue'. In *SexyTime Rock Variations*, each performer was assigned a colour, based on my interpretation of their personality. The way they are interpreted largely depends on which colour they represent, which is entirely designated by costumes and props.

In *Serpent Dance for the Red Witches* and *Polkadot Bedroom*, I isolated two main colours that got inverted. The red witches had green serpents, while the green witches had red serpents. There were white polka dots on blue and blue polka dots on white, etc. I also do this in many other works, using black and white as representing opposite sides.

AS Yeah, the devil vs angel thing.

TH Exactly. In the Opera, *Tongues Duel the Corn Whores*, the women are divided into two sides – the Whores wear all gold, like Las Vegas strippers; the Tongues (the name comes from speaking in tongues) wear robe-like dresses in white. The colours and the costumes signify what side the performers are on. The four female dancers had to play roles on both sides: they wore skimpy gold costumes under their white robes and they had to change back and forth for each scene. (They were amaaaazing and so patient with me, BTW!)

AS [Laughs] There's so much humour and absurdity in your work.

TH So many complex layers of subtle

communication can be conveyed through humour. I think it's one of the most satisfying – and direct – ways to relate to people. I often offer really harsh, dark concepts within layers of absurdity in my work, which I think makes people more open to them. I can have a pretty sarcastic and self-deprecating sense of humour, but I can be very critical while not pointing a finger or implicating anyone. I'll slap you across the face but make it fun!

AS I would never read any of your work as mean or cynical. For me it's inspiring and empowering, embracing difference and irreverence in all forms.

TH My characters are kick-ass, but they are also often stand-ins for things I'm making fun or being critical of. Like in the installation *Sexy Chicks*, the women are playing the super-clichéd archetypal roles of the dumb blonde and the bad Goth girl. I obviously directed and encouraged the exaggeration of these personas. These are gorgeous, powerful women – I'm not making fun of them personally. But at the same time the situation is deliberately ridiculous! If you were only to see one of these two videos, it would feel like cheesy clichéd soft porn, but when you put the two contrasting extremes side by side, they become funny. When you add in the unexpected – and embarrassing – elements of chickens and hanging baskets, that fucks with viewers' expectations. I am making a conceptual comment on these clichés, while still enjoying their aesthetic sexiness, and it's all tied together and made

okay to enjoy with a mix of sweet, as well as dark, humour.

AS Did you ever worry that your work wouldn't be taken seriously?

TH I went to CalArts (California Institute of the Arts) for grad school, which is famously conceptual and political. Often there was an intense focus on what you should and shouldn't do in the art world to be taken 'seriously'. I learned oh so much from that experience, but knowing the 'rules' makes it even more fun to break them. An artist needs to find their own voice, which often requires breaking established norms. I've always been different – and proud about it – and there is a lot of freedom there. When I'm working with themes that are embarrassing – to me, that's good. It means I'm pushing boundaries. I would also say that my general approach to life embraces humour in all its forms – absurdity, irony, satire, etc. When I'm laughing out loud while editing my own projects, I know I'm on to something!

AS You gotta love what you do! Your work is filled with such diverse, and often outrageous or uninhibited, characters, and many are regular actors for you, almost like John Waters with his cohort. Where do you find them all? And how involved are they in telling the stories? Do you just direct your actors, or do they get deeper into the production side of things?

TH In my twenties, I was the star of my videos. I would often just set up a camera and press record.

That seems pretty normal now that everyone is obsessed with taking selfies, but I'd plan out a whole scene with costumes, etc., and often play multiple characters in a video. I did a lot of performance art, in front of live audiences as well as for the camera. But while I was at CalArts I decided that I didn't want to be in my own work any more. People were too quick to interpret everything as being about 'me', when my objective was to portray other personas – somewhat like Cindy Sherman, but in my own style: pervy and/or sugar-sweet characters. It became very clear to me that I preferred being *behind* the camera, directing the action. That way, I could pick actors who better fit the parts I was trying to convey. And what a dream it was to work with professional dancers!

As far as finding performers, I've always been an authentic weirdo as well as a weirdo magnet. Even shy weirdos tend to trust me. Trust is a big part of it. People are not going to 'let it all out' on camera for you if they don't like you and trust you, *and* they won't come back next time unless they have a really good time!

I tend to work with the same people over and over. I cherish the relationships I've formed with people over the years. Film shoot days are intense and stressful; a lot has to happen in a short period of time. It's very bonding, though – the kind of days we will all always remember. I try to make it fun for everyone. People often step in having *no* idea what I

have planned. They walk into these elaborate, weird sets and put on weird – often not so flattering – costumes, and then ... 'Action!'.

I usually work with friends or friends of friends, but I have put out Craigslist ads for specific types: that's how I found dear Ron, the man who plays the older Peeping Tom pervert in a couple of videos.

In terms of specifics ... one of my main performers, who has been in so many of my videos, is the incredible dominatrix Grace Marie. I met her through other artist friends from CalArts, Gina Clark and Robert Hanson (who have also performed in and otherwise helped with many of my videos). We shot a series of insane videos up at Zorthian Ranch, where I used to live, the first time we met: out in the kale garden, on top of the compost pile and on my back porch, playing with chickens! Since that day back in 2013, Grace has featured in many of my videos, and she actually flew herself out to London to star in the Opera!

Another example is the brilliant Jessica Emmanuel, who I met through a mutual friend from school. Sometimes she's behind the scenes as choreographer; sometimes she's a lead performer. I started working with her back in 2010. Jessica has led the choreography on at least half of my videos, and she was absolutely essential to the success of the Opera! It's an incredible feeling to have a specific vision and to know that, in just a few words and with a few awkward Trulee dance moves, she gets me.

It's like she reads my mind. And wow, she can give orders and direct people in a way I'm seriously in awe of!

I always have some specific stances and movements I want to capture but, depending on the shoot, I often open things up for the performers to improvise. In *Pink Lattice Room Relations*, I gave the performers costumes and a role to play, a loose outline of what needed to happen, but then let them do whatever they wanted from there. I'd direct a bit throughout, giving specific directions like 'carry the chicken tray', or whatever. But I really set up that video to explore the differences between actors. Males and females played the same characters, and I wanted to see how they acted and interpreted my directions. I'd switch out characters and see how the vibes would change.

In *SexyTime Rock Variations*, the whole premise was to encourage the performers to interpret my instructions in their own way. I wanted each of the actors to relate to their assigned colour and rock shape in a way that expressed their own version of sexiness.

As I mentioned earlier, there are always happy and not-so-happy accidents when working with a group of people, especially a group of self-identified weirdos! That's part of the excitement. I'm a control freak, maybe like most artists are, but in general I plan ahead to set up scenarios with sets, costumes, lighting and the right people, so it will be interesting,

even if things don't go exactly as planned.

When I see my crazy ideas coming to life – wow, I am so happy! When things all come together, it's a celebration! Everyone can feel it! It really is a collaboration: *we* made 'art' today! Anyone who shows up to help me with *my* vision is offering me the greatest gift, and I'm deeply appreciative!

AS Sounds like a rewarding collaborative approach that allows for improvisation, yet you remain the director. Have you always been interested in directing major productions? Turning your work into an opera must have been an incredible challenge. Can you talk about that process, and maybe some of the inspirations and ideas that went into this major production? How was it different from your usual approach, and what did you learn? Were there any surprises?

TH So many great questions! My film shoots have always felt very theatrical. Since they take place in real time on a specified stage set, most often we rehearse beforehand, and there are always people present who are there to watch. So in a way I was prepared for the opera situation, thanks to many years of organising film shoots. I've always thought about how I'd like to redo some of the dances and performances live, and about how that would change them.

The live music and duration of the piece were the main challenges of the Opera. It was an hour long, and we only had a week to rehearse. That was

an intense week, to say the least! Also, in a film shoot, if something goes wrong you just stop and do it again. There is always time to correct mistakes, and I'm a master of editing the shit out of something until I get to the essence of what I most want to say. I may have hours of footage but only end up using one minute of it. So this was different. No second takes. No editing. One chance. And if the audience smells weakness, it's over. If the performers aren't in sync, it shows.

I wrote and composed the music on my computer. So I could write out a cello part and play it back using a realistically simulated cello sound, to hear how the operatic voices and orchestra instruments would sound when layered together. Writing the music was easy – the libretto and harmonies flowed effortlessly out of me like water from an artesian well.

The hardest aspect – and steepest learning curve – was dividing up all the vocal and orchestral scores into parts. I wrote each part separately on the computer, and the computer makes scoring easy. But the computer obviously does not think like a human; it makes too many mistakes – so most of it had to be redone by hand.

Even then, because there wasn't enough time to fully rehearse, and many of the dancers were not professional singers, we had to go back at the last minute and simplify the scores. In some cases, I had written four-part harmonies that got turned into one melody that four people sang.

Also, I had planned to have some of the instrumental music pre-recorded, but we opted to have *every* sound played live so we could be totally flexible with timing live in the moment. Those changes were also all last-minute and infinitely detailed, but ultimately a good call, I think. There were twenty performers in the Opera and they all had to learn an hour's worth of complex music, choreography and stage direction in a week. That way, if something was off, the musicians could improvise, which was ultimately really helpful!

Needless to say, I didn't sleep much for a few weeks. But – wow! What a feeling when we pulled it off with flying colours! The collective adrenaline and palpable passion oozing from the performers was incredible, if I do say so myself! I watched from the back of the room, so damn proud of everyone!

I want to say here that the Zabłudowicz Collection was beyond incredible in helping me with casting, costumes, sets, filming, etc., etc. The first day I arrived in London I started auditioning, and I know I was incredibly lucky to have found such talented and open-minded performers. The lead opera singers were superhuman! Jessica Emmanuel, the incredible choreographer/performer I mentioned earlier, and Michael Coleby, the brilliant conductor, were also magical and indispensable in terms of pulling it all together.

Everyone involved trusted in my crazy vision so much, it really was quite an honour: certainly one of

the highlights of my life, and I am forever thankful for the opportunity. I always learn so much from accepting new challenges, and now I know I'm ready for more!

AS It sounds spectacular – I wish I could have seen it. So how will the exhibition connect to the Opera, and what's your plan for the show?

TH The first time I went to visit the Zabłudowicz Collection, in summer 2019, only a year ago, I had an immediate inspired reaction to the space! There are three main gallery spaces, and the main gallery used to be a Methodist chapel. It's oval with a surrounding balcony. There's a stage in front and super-elaborate decorative carvings surrounding it. I had made site-specific works before, but this space really called out to me. I knew I had to create something large-scale that directly interacted with the specificity of the grandiose and encompassing architecture, in terms of the historical and spiritual vibes of the space, as well as aesthetically. I immediately responded to the detail of the carvings, the stained glass, the height and acoustics of the space, etc.

Right away, I scribbled out plans for a sculpture that linked the downstairs stage arch with the upstairs balcony. I interpreted the carvings on the walls and columns as though I was an archaeologist who was discovering religious objects from a lost temple, trying to understand the meaning of the foreign symbols from ruins.

My version of what the carvings meant was obviously interpreted though 'Trulee view'. I saw naked pregnant women on either side of the temple structure, a goddess with her legs spread like a Sheela na gig, a fertility ritual with sperm-like worms coming out of it. I saw decorative mandalas surrounding ripe nipples. And, of course, there is an arched alcove space that is the perfect shape for a giant corn sculpture!

I scribbled these ideas/images down, and the Opera sprang directly out of that. I wanted to marry the perverted imagery with the presumed holiness of the space. The set for the Opera, which became the centre of the action, which I called 'The Architecture', was an exaggerated, greatly enlarged copy of one of the central carvings on the wall. It's directly meta self-reflexive, while at the same time I direct the viewers' relationship to the space that exists off into the deep end of my psyche. The Opera is no doubt a feminist piece.

So, to answer your question, the Opera came out of my initial ideas for the show. *The Golden Corn Entryway with Boob Fountain* is the first thing you see when you enter my show. Right away you encounter larger-than-life carved sexy golden women wrapped in serpents, with two giant corn pillars flanking a black tunnel. There are two boob fountains squirting 'milk', one on each side of the tunnel, which the viewer has to pass through to enter the show.

Those gold women became the main characters in the Opera. The boob fountains became the Boob Dancers. It is all revealed slowly, the references echoing and folding in on themselves. It takes an active viewer to put it all together, but the installations will be immersive and engaging and comfortable. I think some people will want to spend quality time in there.

AS It sounds a bit like the entrance to your show at Maccarone, which was epic.

TH Totally! The Opera is being made into a film right now, including the live action alongside claymation and CGI. No surprise there! The film will be played inside the installation and, of course, the opera music will echo throughout the hall.

There are two other exhibition spaces where I will have other immersive installations. These include paintings, sculptures, videos, soundtracks, etc. The themes of each piece are interrelated and each scene will have its own atmosphere and colour scheme.

AS I can't wait to see the film. It sounds like this entire experience has pushed you to expand your abilities – live performance, responding to architecture, the music, etc. – and you rose to the challenge. It seems like you could be ready to direct a feature film – is that something you're interested in?

TH I do have an inspired idea for a Netflix-style TV show. I won't go into details about it right now, but I woke up in the middle of the night with the show

fully formed in my mind, down to specific details of characters, sets, colours, struggles, romances, surprises, drama and the narrative arc. I had no choice but to write it all down – it felt as if it was being channelled through me.

As soon as I have time, I'm going to translate this into a screen play. It's an educational, surreal, psychosomatic horror story complete with dark humour and artsy/kitschy sci-fi sets, soundtrack and costumes. That will come!

AS I have no doubt that you'll do all of this and more, and right now we all could use some things to look forward to!

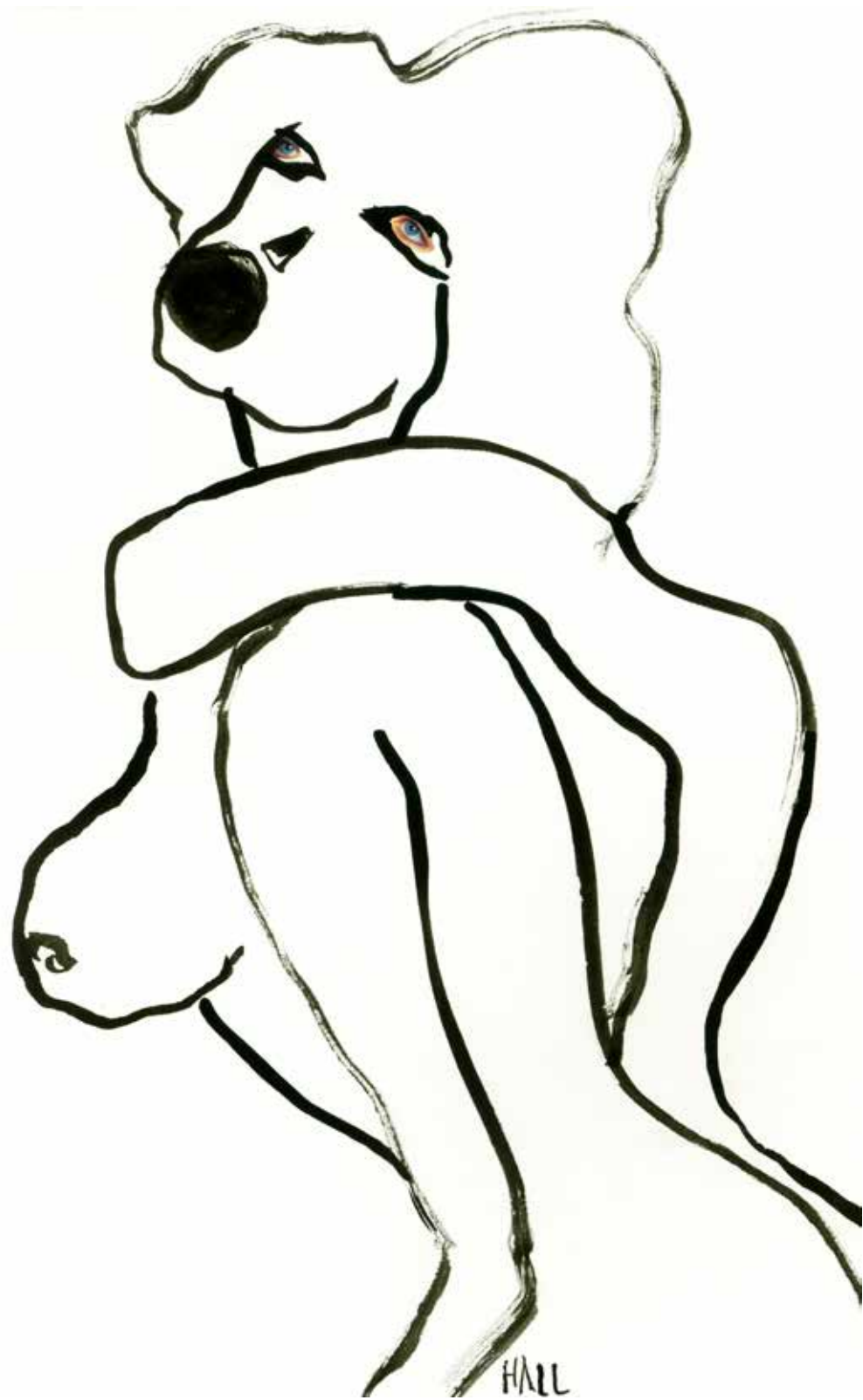
TH Thank you, Ali! Who knows what the world will look like in coming years? I love the art world and I do feel like I belong there, but I won't let that limit me. I'm quite ambitious. I wouldn't shy away from any opportunity that afforded me the freedom to create something new on a large scale.

VISUAL ESSAY

Trulee Hall



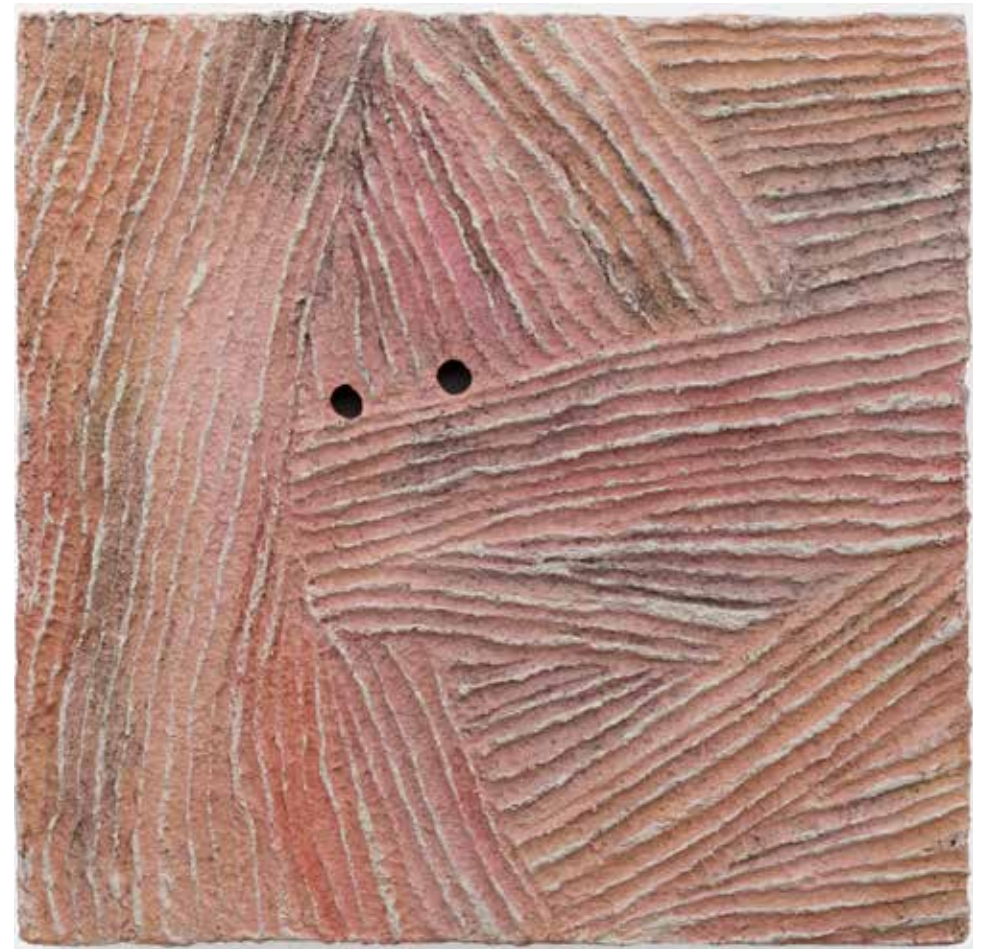
























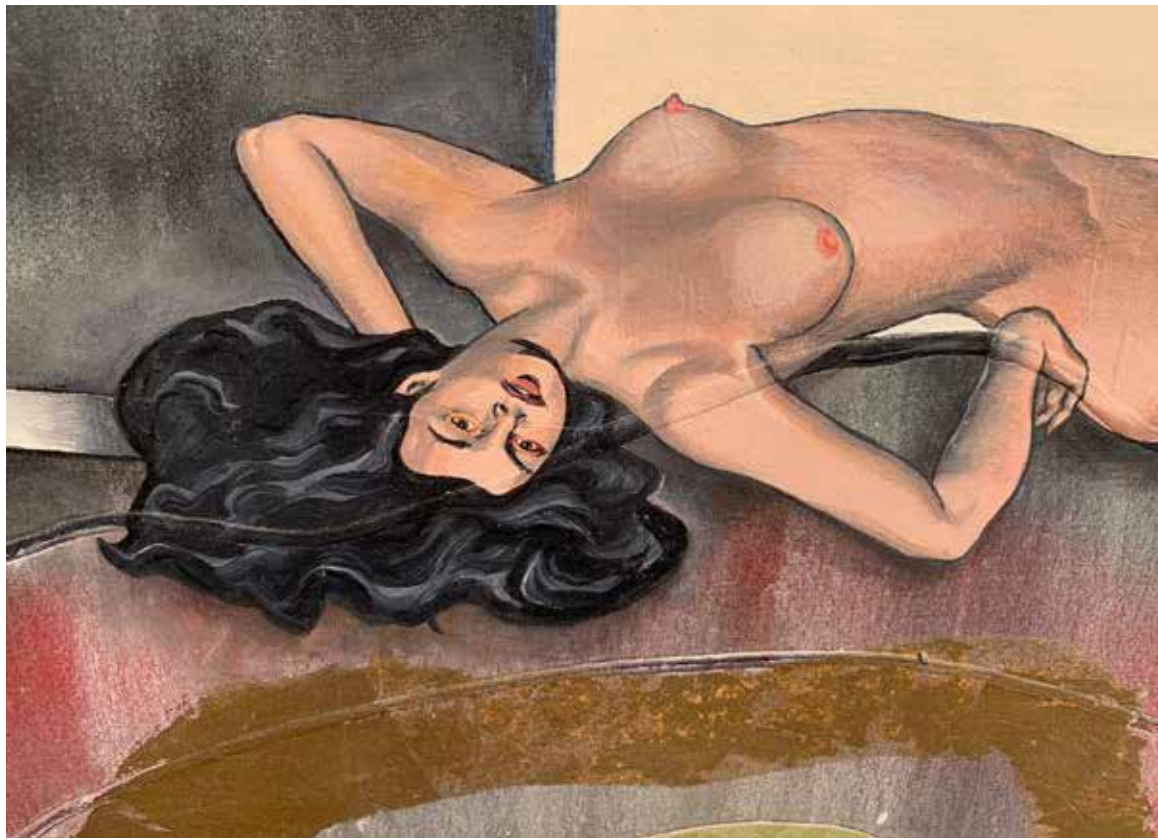


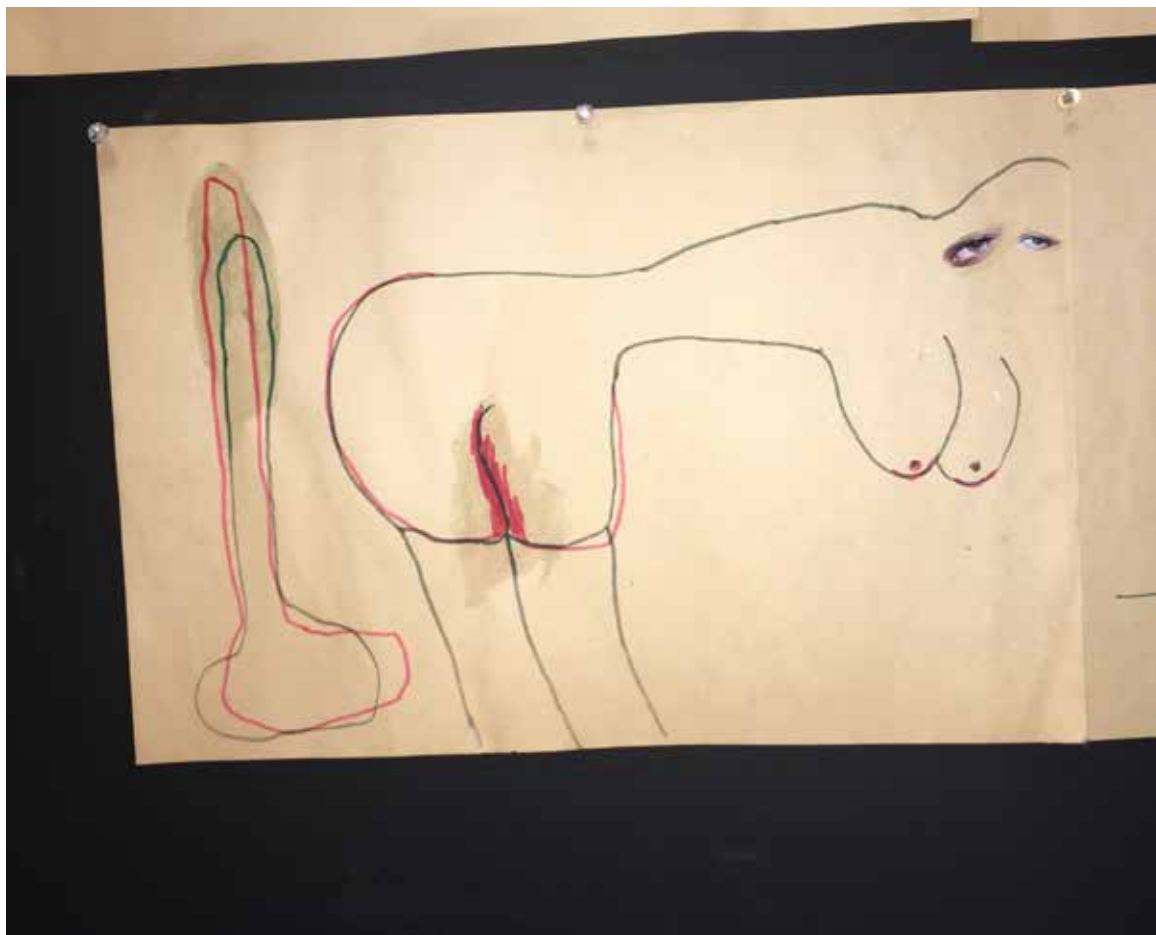


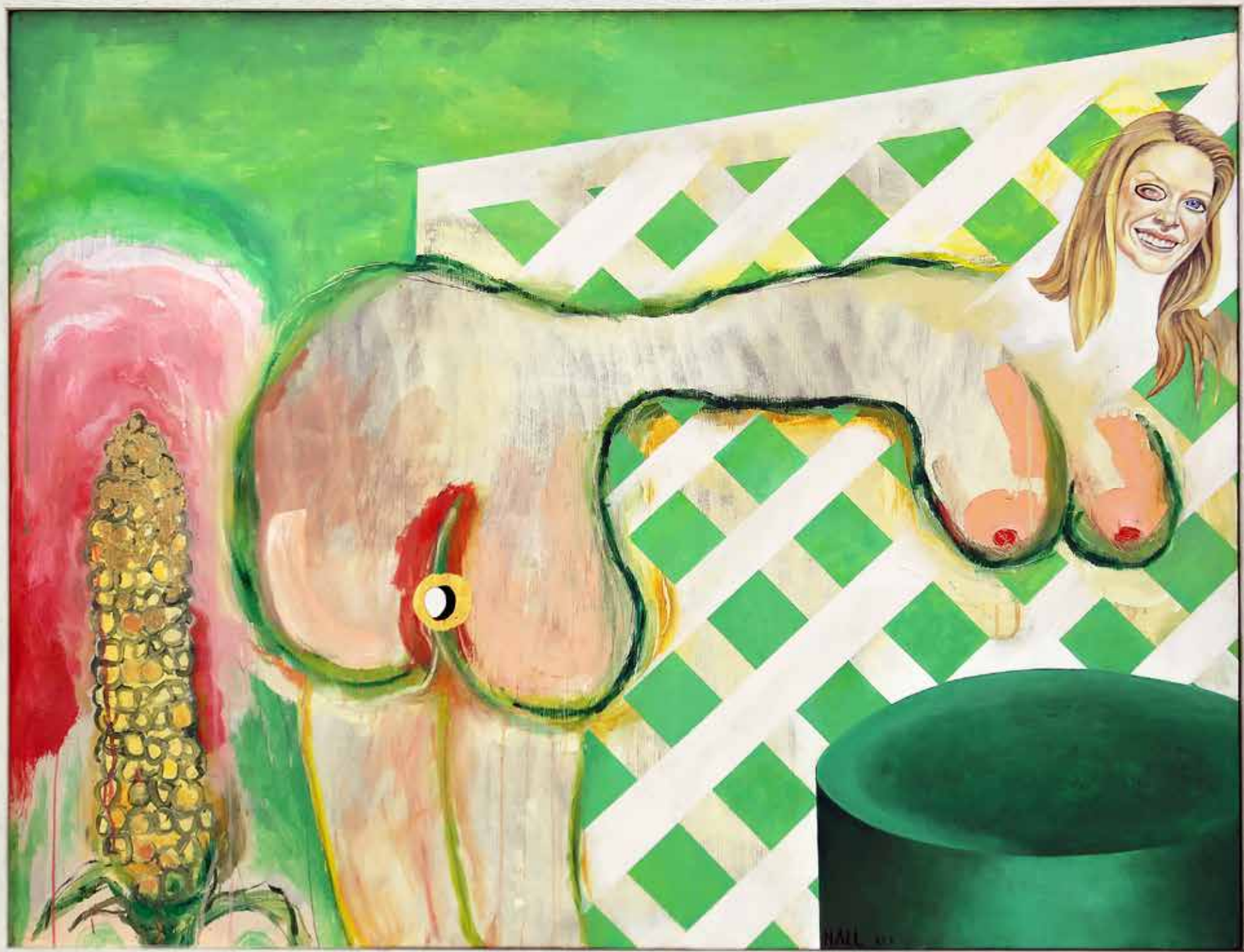


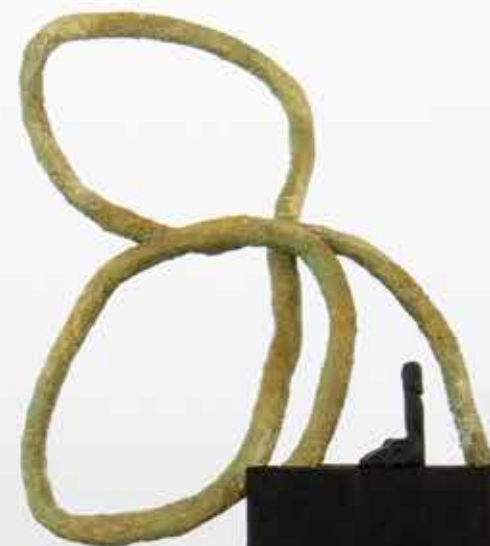
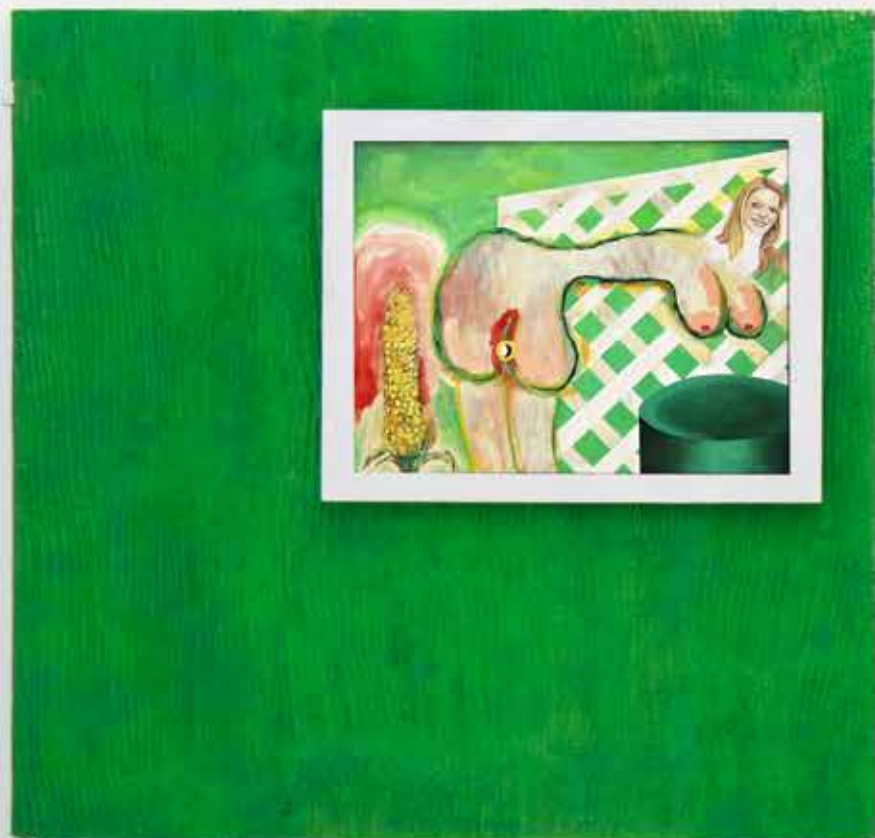




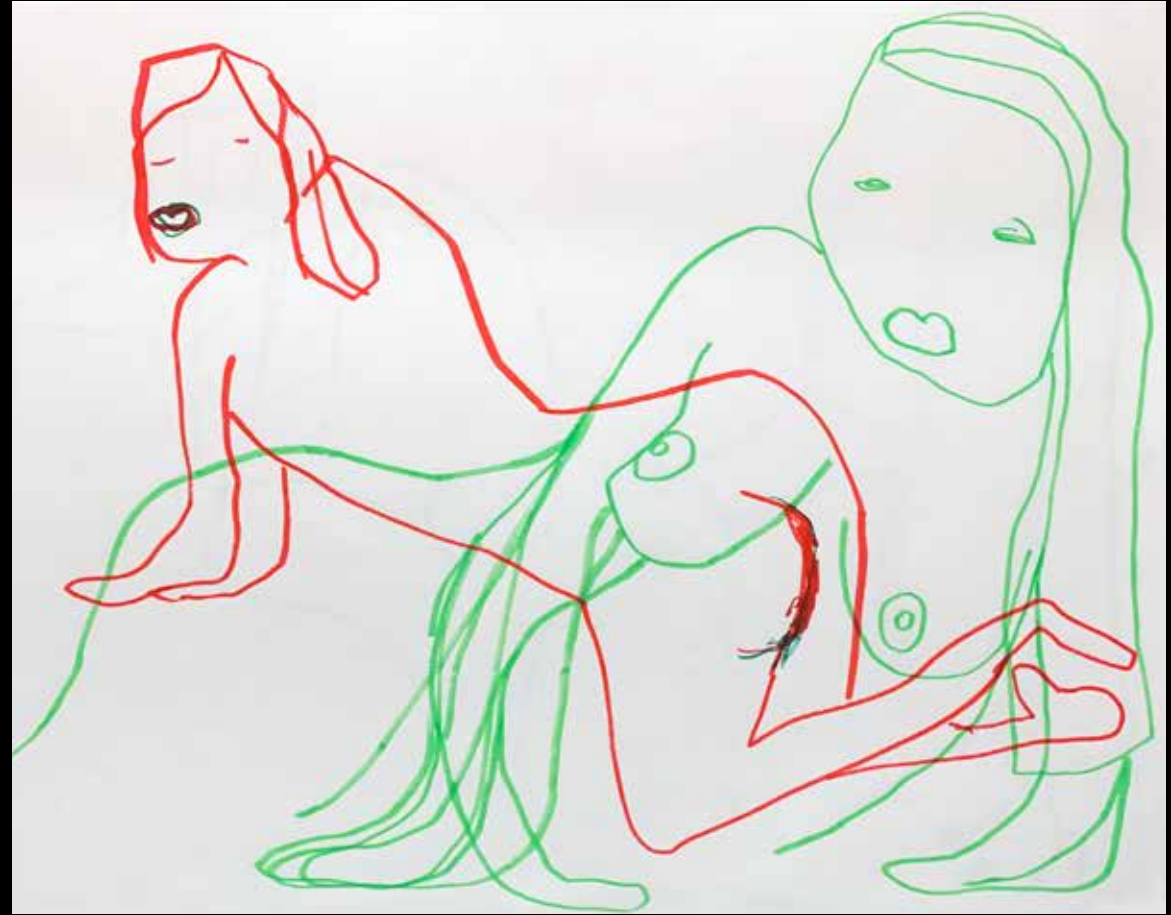




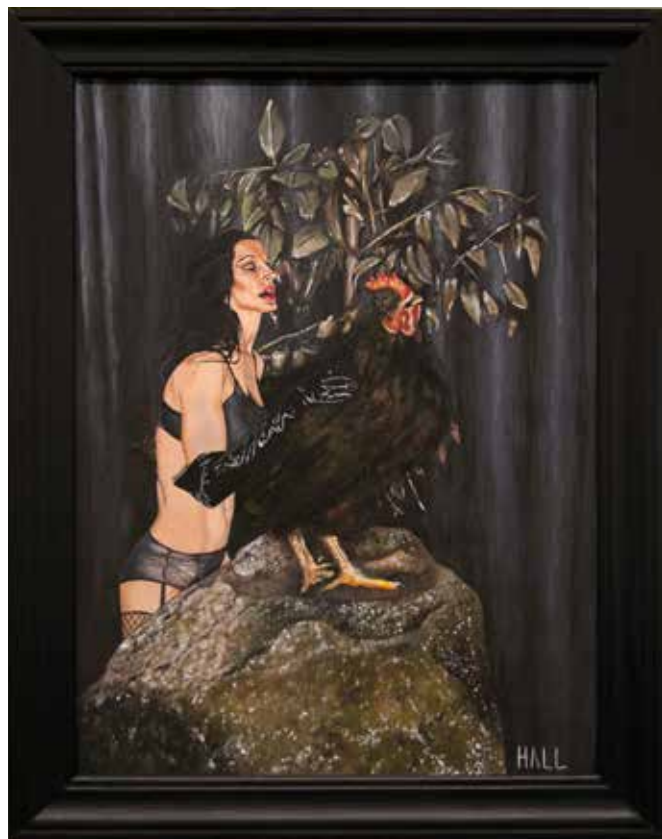


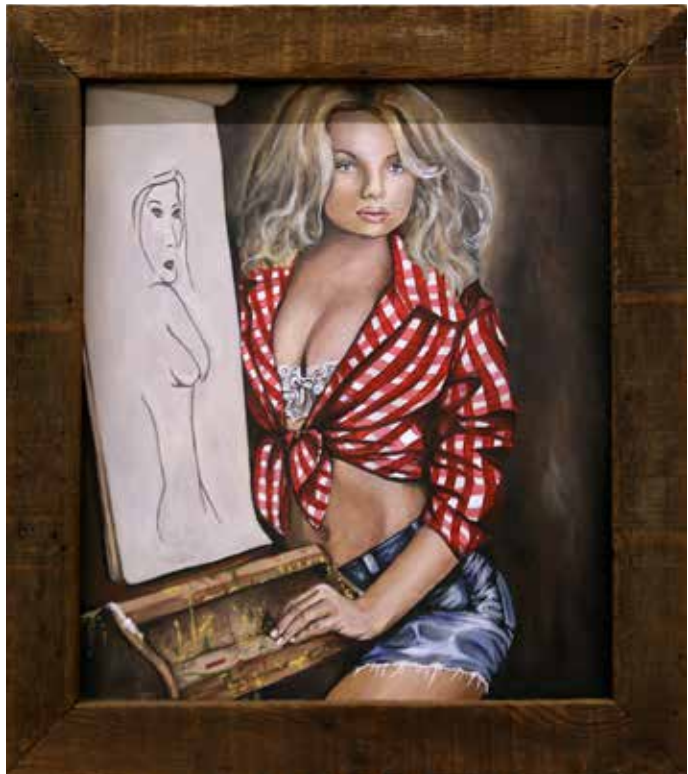


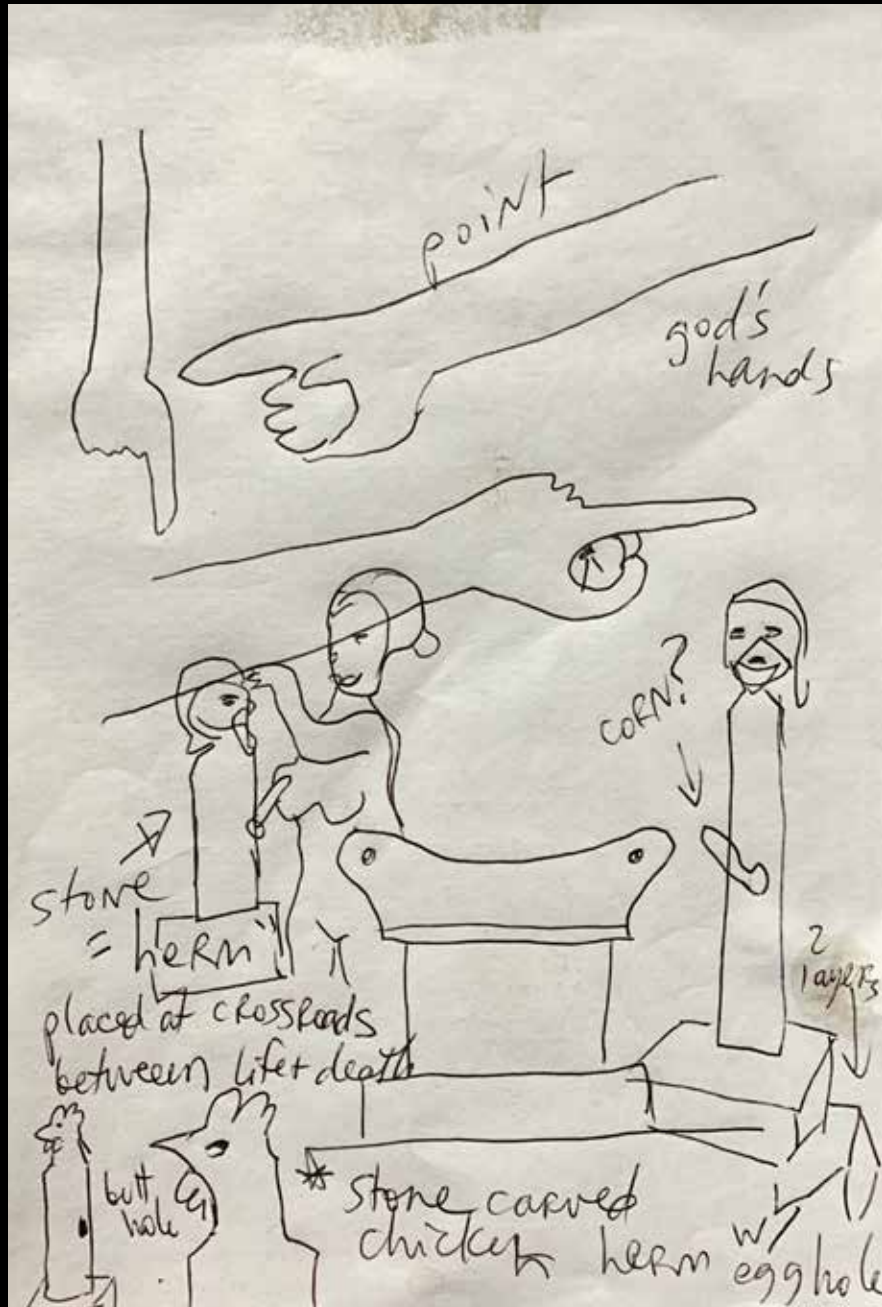




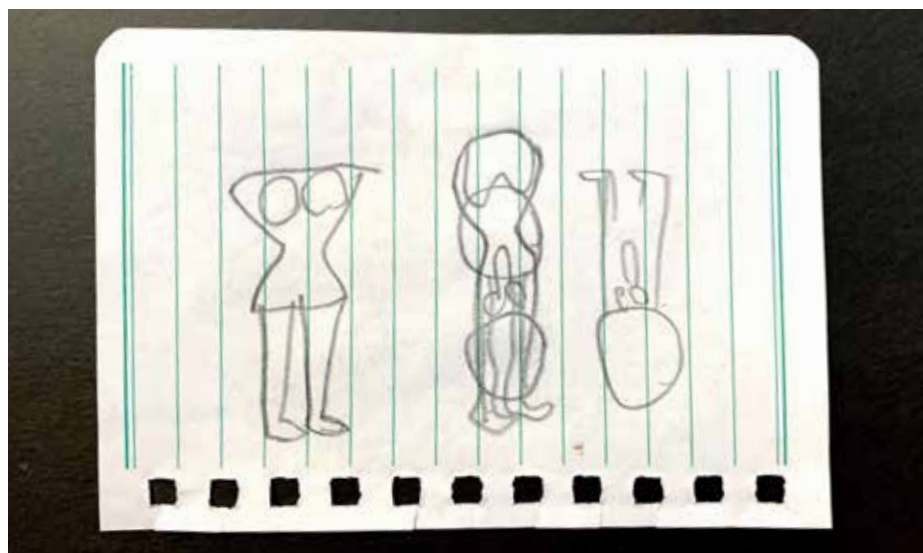










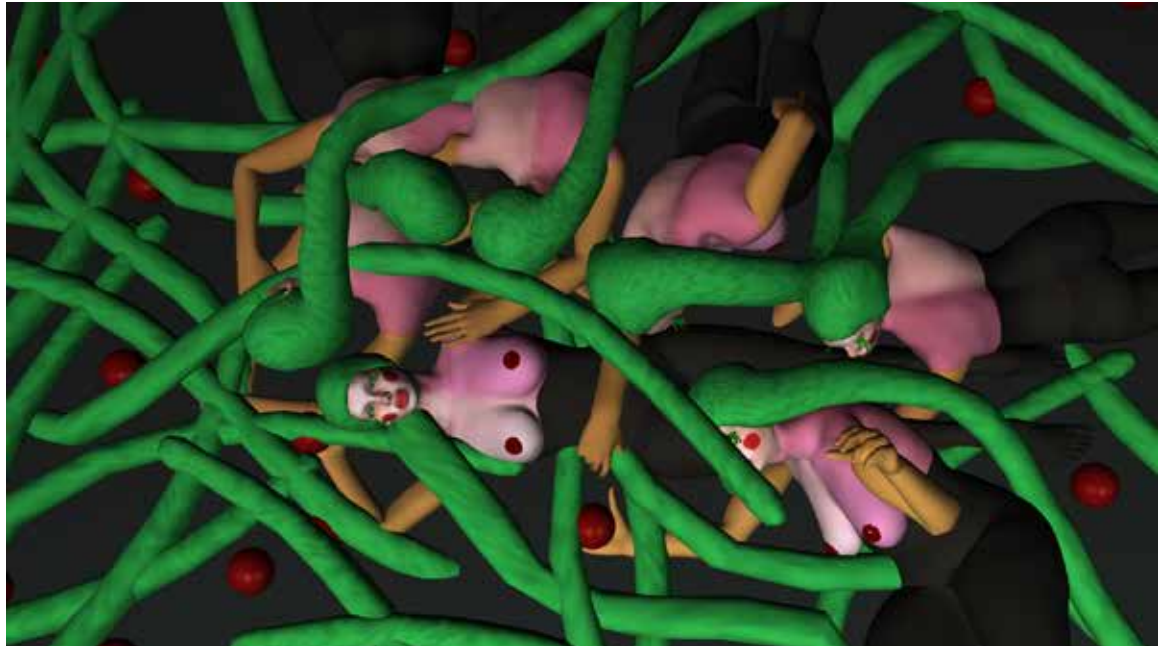






















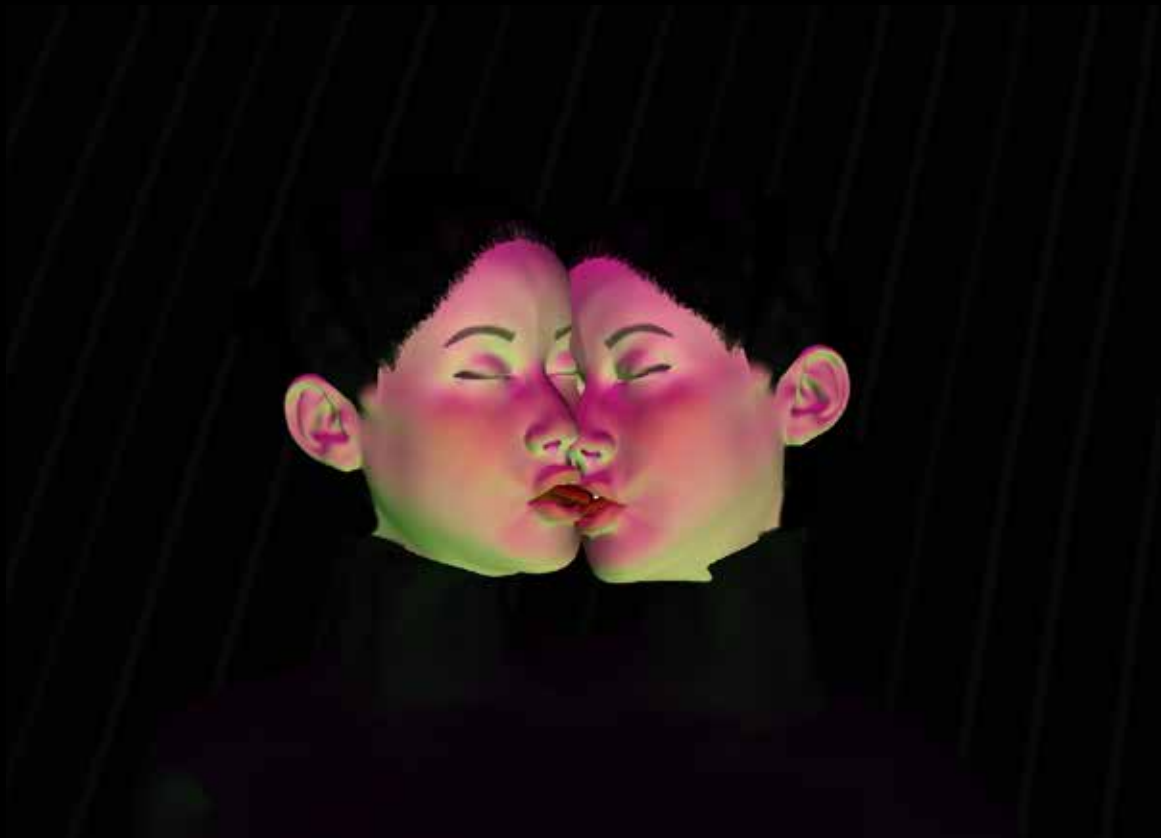














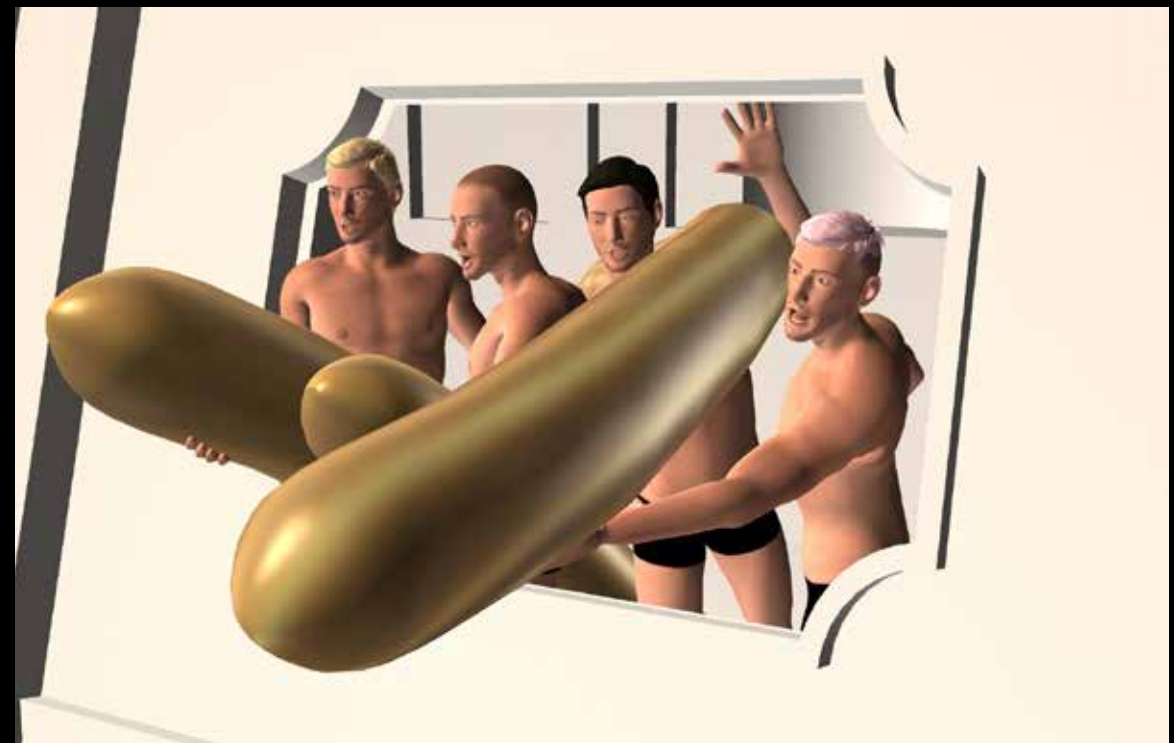


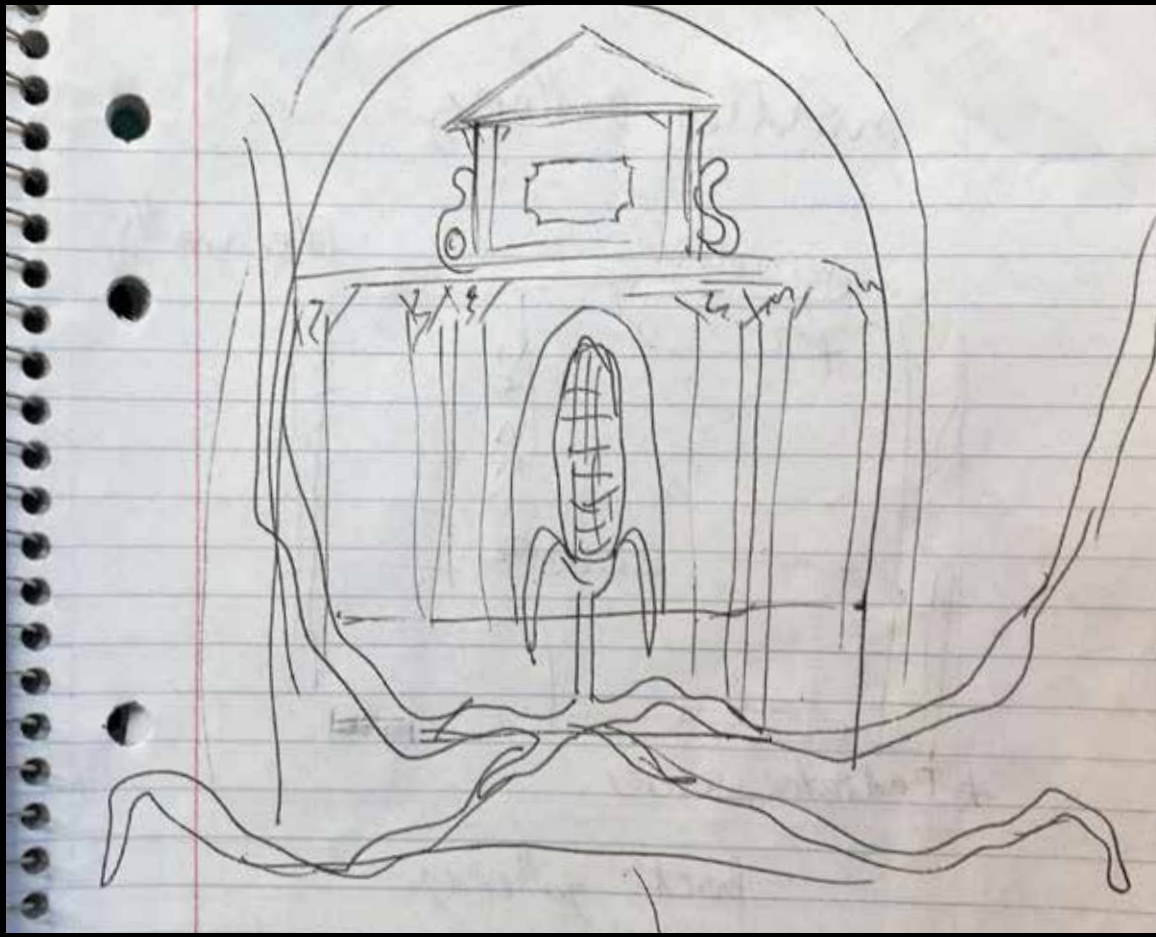






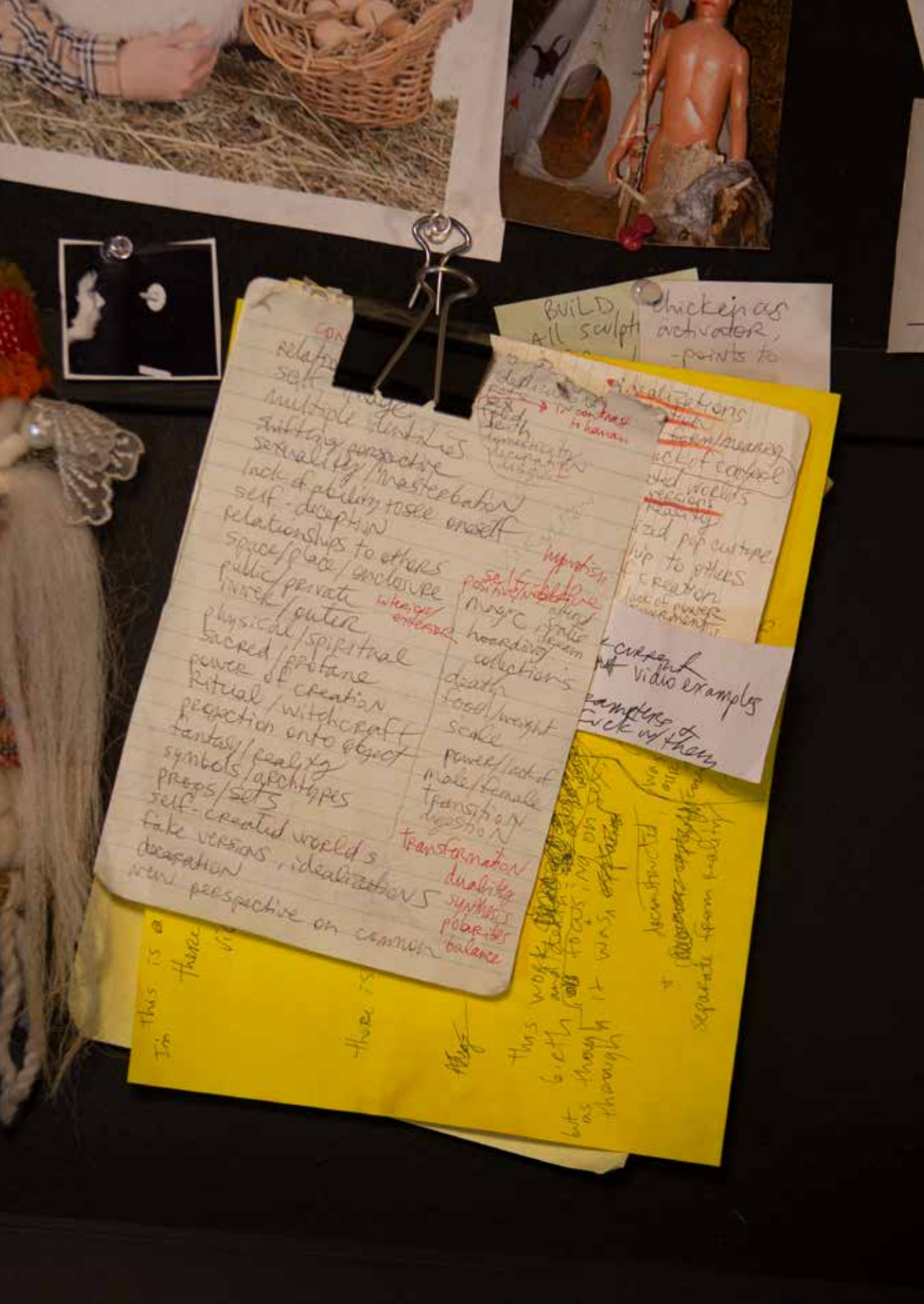












List of works

(COVER)

Initiation, 2015 (detail)

Ink on paper

35.5 × 43 cm

Kourosh Larizadeh and Luis Pardo

Studio photograph

Courtesy the artist

Pink Lattice Room Relations (video), 2018

Video stills

**Works included in exhibition at Zabłudowicz Collection*

***Golden Corn Entryway with Boob Fountain, 2018**

Gold leaf, Styrofoam, wood, carpet, fish tank rocks, papier-mâché, ceramic, acrylic, fountain pumps

292 × 920 × 168 cm

Zabłudowicz Collection

Installation view at Maccarone, Los Angeles

Photo: Coley Brown

Rosy Outlook, 2018

Papier-mâché, acrylic and resin on board

91.5 × 122 × 5 cm

Courtesy the artist

Photo: Coley Brown

Pink Lattice Room Relations (installation), 2018 (detail)

Stair sculpture (wood, carpet), box (wood, papier-mâché), spray paint and gold leaf, ceramic breasts, baskets, motor, golden ceramic egg, worm (papier-mâché, resin, steel), wall (papier-mâché, flocking, fish tank rocks, epoxy, American flag, carpet)

Rubell Family Collection

Photo: Coley Brown

***Tunnel Wall Study #8, 2018**

Collage and ink on paper

43 × 35.5 cm

Zabłudowicz Collection

***Golden Corn Entryway with Boob Fountain, 2018 (detail)**

The Other and the Otherwise, artist exhibition model, 2018 (detail)

Wood, foam core, matt board, paper, modeling clay, fabric, resin, acrylic paint, spray paint

119 × 134 cm

Courtesy the artist

Pink Lattice Room Relations (painting), 2018

Oil, acrylic, collage and gold leaf on board

116 × 138 cm (framed)

Rubell Family Collection

Photo: Wayne Atkins

Pink Lattice Room Relations (video), 2018

Video stills

Chicken Painting (Pink Lattice Room Relations), 2017

Acrylic and collage on canvas, artist frame

51 × 69 cm

Rubell Family Collection

Photo: Wayne Atkins

Pink Lattice Room Relations (video), 2018

Video still

Single-channel video, edition of 5

8:29 minutes

Courtesy the artist and Maccarone, Los Angeles

Pink Lattice Room Relations (video), 2018
Video still

Chicken Lap Lady, 2018
Acrylic, collage, oil on board
162.5 × 91.5 cm (framed)
Dean Valentine
Photo: Wayne Atkins

In Her Place (Don't Tell), 2018
Acrylic, oil, gold leaf and collage on board
149 × 102 cm
Private Collection
Photo: Coley Brown

***Boob Dance (Video), 2018**
Production stills
Single-channel video, edition of 5
1:08 minutes
Zabludowicz Collection in collaboration
with Tamares Real Estate Holdings, Inc.
Photo: Simon Seez

Nude Twins Pose, 2019
Ink on paper
43 × 35.5 cm
Courtesy the artist

Studio photograph
Courtesy the artist

Studio photograph
Courtesy the artist

The Fertile Blue, 2018
Installation: clay, paper-mâché, synthetic hair,
wood, motors, carpet, chain, foam, resin, spray
paint, gold leaf, resin; panel: acrylic, oil and gold
leaf; video, 2:57 minutes
Installation View at Maccarone, Los Angeles
Rubell Family Collection
Photo: Coley Brown

Fertile Blue, 2018
Video stills
Single channel video, edition of 5
2:57 minutes duration

Horny Ladies (Team Effort), 2018
Acrylic, oil and collage on reclaimed movie set
backdrop
189 × 228.5 cm
Courtesy the artist
Photo: Coley Brown

Corn Dancer (Awe-Shucks), 2018
Acrylic, collage and gold leaf on paper
86 × 112 cm (framed)
Pete Franciosa
Photo: Trulee Hall

Corn Dancer (Awe-Shucks), 2018 (detail)

Odalisque Sucks Worms (Basket on Display), 2018
Gold leaf, collage, acrylic and oil on board
109 × 104 cm (framed)
Wayne Atkins
Photo: Coley Brown

Odalisque Sucks Worms (Basket on Display), 2018 (detail)

Showing the Rooster (Full/Empty Baskets), 2018
Acrylic, collage, oil and gold leaf on panel
91.5 × 106.5 cm
Courtesy the artist
Photo: Coley Brown

Showing the Rooster (Full/Empty Baskets), 2018 (detail)

Corn Fetish (drawing), 2017
Ink on paper
70 × 46 cm
Rubell Family Collection
Photo: Trulee Hall

***Corn Fetish/Snake Fetish (corn video), 2018**
Video stills
Single-channel video
1:16 minutes

Corn Fetish/Snake Fetish (corn painting), 2018
Oil, acrylic, gold leaf on board
122 × 152 × 5 cm
Rubell Family Collection
Photo: Wayne Atkins

Corn Fetish/Snake Fetish (installation), 2018
Courtesy the artist and Maccarone, Los Angeles
Photo: Coley Brown

Vulnerable Pink and Green Ladies (video), 2018
Video stills
Single-channel video, edition of 5

Vulnerable Pink and Green Ladies (painting), 2018
Oil, acrylic, collage on board
122 × 233.5 cm
Rubell Family Collection
Photo by: Coley Brown

Corn Fetish/Snake Fetish (snake painting), 2018
Oil, acrylic on board
122 × 152.5 cm
Rubell Family Collection
Photo by: Wayne Atkins

Vulnerable Pink and Green Ladies/Snake Fetish drawing, 2017
Ink on paper
61 × 46 cm
Carrie Cook
Photo: Trulee Hall

Pink Room Chicken Reflection (Golden Butt Hole), 2018
Egg tempera, oil paint and collage on board
122 × 94.5 cm
Pete Franciosa
Photo: Trulee Hall

Double Disposition (Haunted Chicken), 2018
Egg tempera, oil paint and collage on board
141 × 122 cm
John Rubeli
Photo: Trulee Hall

Sexy Chicks (Goth Chick), 2018
Oil on canvas
72.5 × 56 cm (framed)
Rubell Family Collection
Photo: Wayne Atkins

Sexy Chicks (Blonde Chick), 2018

Oil on canvas
71 × 62 cm (framed)
Rubell Family Collection
Photo: Wayne Atkins

Sexy Chicks (video), 2018

Video stills
Single-channel video, edition of 5
1:15 minutes
Courtesy the artist

Sexy Self Portraits (Goth Painting), 2018

Oil on canvas
65 × 53 cm (framed)
Rubell Family Collection
Photo: Wayne Atkins

Sexy Self Portraits (Country Painting), 2018

Oil on canvas
75 × 66cm (framed)
Rubell Family Collection
Photo: Wayne Atkins

Sexy Self Portraits Installation (Video), 2018

Video stills
Single-channel video, edition of 5
32 seconds

Herm and Exotica (drawing), 2018

Ink on paper
23 × 15 cm
Kouroush Larizadeh
Photo: Trulee Hall

Herm and Exotica, 2018

Acrylic and oil on board
122 × 91.5 cm (framed)
Kouroush Larizadeh
Photo: Coley Brown

Studio photograph

Courtesy the artist
Photo: Trulee Hall

Plurals, 2015

India ink on paper
40.5 × 33 cm
Kouroush Larizadeh
Photo: Trulee Hall

Sketch for Plurals, 2015

Graphite on paper
7.5 × 13 cm
Courtesy the artist
Photo: Trulee Hall

***She/He, Down/Up, In/Out, White/Black (Relations), 2018**

Collage, acrylic and spray paint on board
122 × 152.5 cm
Courtesy the artist
Photo: Coley Brown

Infestation, 2019

Metal armature, tinted resin, dimensions variable. Site-specific installation for Paramount Film Studios backlot during Frieze Los Angeles 2019
Courtesy the artist and Maccarone, Los Angeles
Photo: Trulee Hall

Infestation, 2019

Video stills
Two-channel video, 2:18 minutes

***Humbly Flattering (Pink Head, White Skirt), 2018**

Papier-mâché, metal, acrylic, fish tank rocks, resin, wood, lace
170 × 66 × 56 cm
Zabludowicz Collection in collaboration with Tamares Real Estate Holdings, Inc.
Photo: Wayne Atkins

Triangle Forces, 2018

Papier-mâché, wood, metal, acrylic, resin, fish tank rocks, lace
131 × 74 × 63.5 cm
Courtesy the artist
Photo: Wayne Atkins

Eves' Mime Ménage (painting), 2019

Oil, acrylic and collage on board
315 × 183 cm
Courtesy the artist and Maccarone Gallery
Photo: Colby Yee

Eves' Mime Ménage (video), 2019

Video stills
Single-channel video, edition of 5
6:05 minutes

Madonna with Baby Men, 2019

Acrylic, oil and collage on canvas with wood frame
122 × 152.5 cm
Courtesy the artist and Maccarone Gallery
Photo: Trulee Hall

Room in Bed, 2020

Acrylic, oil and collage on canvas with wood frame
122 × 152.5 cm
Courtesy the artist
Photo: Trulee Hall

SexyTime Rock Variations, 2019

Video stills and installation view
Eight-channel video installed on a sculptural wall, fish tank rocks, papier-mâché
244 × 364 cm
Courtesy the artist and Maccarone Gallery
Photo: Coley Brown

***Serpent Dance for the Red Witches (installation), 2018**

Carpet, wood bench, fabric, cotton stuffing, fish tank rocks, foam, wood, braided steel string, spray paint
Dimensions variable
Zabludowicz Collection in collaboration with Tamares Real Estate Holdings, Inc.
Courtesy the artist and Maccarone, Los Angeles
Photo: Coley Brown

***Eve and Eve (from Serpent Dance for the Red Witches), 2018**

Acrylic, oil, collage on board
162.5 × 162.5 cm (framed)
Zabludowicz Collection in collaboration with Tamares Real Estate Holdings, Inc.
Courtesy the artist and Maccarone, Los Angeles
Photo: Tim Bowditch

***Eve and Eve (from Serpent Dance for the Red Witches), 2018 (details)**

***Serpent Dance for the Red Witches (video), 2018**
Video stills
Two-channel video, edition of 3
7:24 minutes

***Serpent Dance for the Red Witches, 2018**
Production stills
Photos: Simon Seez

***Polkadot Bedroom, Nightmare Set (Girl/Monster) 2018**
Production still
Photos: Simon Seez

***Polkadot Bedroom, Nightmare Set (Girl/Monster) (video), 2018**
Video stills
Two-channel video, edition of 3
10:33 minutes

***Polkadot Bedroom, Nightmare Set (Girl/Monster) (installation), 2018**
Papier-mâché, resin, wood, carpet, synthetic grass, acrylic, bedding, vanity, nightstand, lamp, motorised doll, foam
371 × 381 cm
Zabludowicz Collection in collaboration with Tamares Real Estate Holdings, Inc.
Courtesy the artist and Maccarone, Los Angeles
Photo: Coley Brown

***Polkadot Bedroom, Nightmare Set (Girl/Monster) (video), 2018**
Video stills

***Two Heads, Two Ways (video), 2020**
Video stills
Single-channel video
10:33 minutes
Zabludowicz Collection
Courtesy Daata Editions

***Two Heads, Two Ways (painting), 2018 (detail)**
Acrylic, oil and collage on board
152.5 × 152.5 cm
Zabludowicz Collection
Photo: Tim Bowditch

***Two Heads, Two Ways (relief sculpture), 2020**
Wood, papier-mâché, Styrofoam, resin, acrylic paint
244 × 366 cm
Courtesy the artist
Photo: Trulee Hall

Studio photograph
Courtesy the artist
Photo: Trulee Hall

Seance of the Umbilical Coven, 2020
Wood, papier-mâché, resin, fabric, stuffing, fake fur, synthetic hair, altered sex dolls, acrylic paint, spray paint, found cornucopia baskets, found ceramic cornucopia, found crystal balls, convex mirror, polymer clay, hardware, LED candles, found candle holders, logs, sticks, volcanic rocks, projector screen, video (3:24 minutes)
396 × 442 × 533 cm
Courtesy the artist and Jeffrey Deitch
Photo: Joshua White

Seance of the Umbilical Coven, 2020 (detail)
Photo: Joshua White

Studio photograph
Courtesy the artist
Photo: Trulee Hall

***Tongues Duel the Corn Whores: An Opera, 2020**
Performance documentation from 12 March, 2020 at Zabludowicz Collection, London.
Photo: CONTENT – Mike Massaro
Video stills, work in progress
Commissioned by Zabludowicz Collection, 2020

Studio photograph
Courtesy the artist
Photo: Trulee Hall

***Tunnel Wall Study #3, 2018**
Collage and ink on paper
43 × 35.5 cm
Zabludowicz Collection

Biographies

Trulee Hall (b. 1976) received her BFA from Atlanta College of Art in 1999 and her MFA from CalArts in 2006. Hall's first gallery solo exhibition, *The Other and Otherwise*, was held at Maccarone, Los Angeles, in 2019. Other recent projects include *All of Them Witches* at Jeffrey Deitch in Los Angeles and *Infestation*, a video and sculptural installation at Paramount Studios for Frieze Projects (curated by Ali Subotnick), as part of the inaugural Frieze Los Angeles (2019). Exhibitions and screenings of Hall's work have been held at the Rubell Family Collection, Hammer Museum, Redcat, Los Angeles Contemporary Exhibitions (LACE), Los Angeles Nomadic Division (LAND), Human Resources LA, Barrick Museum of Art, Michael Benevento Gallery, OUTFEST LA, The Museum of Contemporary Art Chicago, Billy Wilder Theater, Yale Union and Los Angeles Museum of Contemporary Art (MOCA), among other numerous exhibitions and screenings internationally. She is represented by Maccarone, Los Angeles.

Tiffany Naiman is a DJ, electronic musician, film programmer and documentary film producer. She is a lecturer in the Stanford Storytelling Project (SSP) and the manager of the Braden Grant Program, both at Stanford University. She received her PhD from the Department of Musicology at UCLA in 2017. Tiffany also holds an MA in African American Studies and a BA in American Literature and Culture, both from UCLA (2010). Her work on David Bowie has been published in *David Bowie: Critical Perspectives* (Routledge, 2015) and *Enchanting David Bowie* (Bloomsbury, 2015).

Ali Subotnick is an independent curator and writer based in Los Angeles. She organised monographic exhibitions with Frances Stark, Mark Leckey and Llyn Foulkes, among others, over her ten years at the Hammer Museum in Los Angeles, where she is now adjunct curator. Upcoming projects include an exhibition with LAND (Los Angeles Nomadic Division).

Project Credits

Golden Corn Entryway with Boob Fountain
Fabrication: Molly Allis, Wayne Atkins,
Maddie Coven, Hiro Goto, James Hapke,
Anna Ialeggio, Re Mac, Nayeli Nava,
Pecos Pryor, Paige Schlosser, Molly Shea,
Desi Stewart, Ellie Tremayne and Chris Warr

Pink Lattice Room Relations
Actors: Mary Ackerson, Lily Cade, Gina Clark,
Luka Fisher, Robbie Hansen, Cathy Kutz,
Madame Grace Marie, Page Person and
Ron Schultz
Cameras: Wayne Atkins, Caroline Clonts,
Jacquie Ray and Danit Sigler
Set/Sculpture Fabrication: Phil Ristano,
Damon Spark and Nathan Steer
Animation: Aimee Goguen
Painting: Ricardo Cisneros

Boob Dance
Dancers: Brissa Breezy, Jaime Felton,
Carol Hannan, Cathy Kutz and Julianne Mackey
Choreography: Jessica Emmanuel
Costumes: Nayeli Nava and Desi Stewart
Camera/Lighting: Chase DuBose, David Parks
and Jaquie Ray
Costumes/Make-up: Gina Deangelis,
David Gutierrez and Dennis Ramirez
PA: Mark Hayward and Jim Ramirez
Photography: Simon Seez

Fertile Blue
Actors: Jessie Dias, Jeanette Flores,
Leticia Llesmin, Marica Parker, Brittany Sinkler
and Kayla Walker
Costumes/Make-up: Alika Cooper,
Gina Deangelis, Nayeli Nava, Justin Oleru
and Dennis Ramirez
Camera/Lighting: Wayne Atkins, Gustavo Brum
and Mark Hayward

Photography: Simon Seez
CGI: Benny Vargas

Corn Fetish
Actors: Mary Ackerson, Robert Galeva,
Sarah Littman and Page Person
Camera: Wayne Atkins and Chase DuBose
Costumes: Karen Lembke
Animation: Ellie Tremayne

Vulnerable in Pink and Green
Actors: Mary Ackerson, Wayne Atkins,
Chase DuBose, Sara Littman, Cooper Moll
and Page Person
Costumes: Karen Lembke
PA: Nora Belbildio and Kinsley Daniel

Sexy Chicks
Actors: Lorraine Caley and Malaika Millions
Camera: Jonas Becker and Tiffany Naiman
Painting: Ricardo Cisneros, Phil Ristaino
and Alexander Theodoropulos

Sexy Self-Portraits
Actors: Stacy Brecht and Lorraine Caley
Cameras: Wayne Atkins and Danit Sigler
Painting: Ricardo Cisneros and
Alexander Theodoropulos
PA: Karen Lembke and Phil Ristaino

Infestation
Fabrication: Molly Allis, Devin Andersen,
Wayne Atkins, Steve Campos, Maddie Coven,
Nayeli Nava, Jacqueline Perez, Paige Schlosser,
Jacob Small and Desi Stewart
Claymation: Bona Bones and Samantha Gurry
CGI: James Morr and Benny Vargas
Special thanks: Maccarone Gallery,
Max Krivitzky, Paramount Studios
and Ali Subotnick

Eves’ Mime Menage
Actors: Ara Aranguri, Lorraine Caley,
Majick Kali, Cathy Kutz, Madame Grace Marie,
Al Schulte and Kayla Tange
Choreography: Jessica Emmanuel,
Wigs: Nayeli Nava
Mask: Rose Carr, Olivia Diamond, Paul Felix
and Audrey Lihatique
Makeup/hair: Rose Carr, Gina Deangelis,
Olivia Diamond, Page Greene, David Gutierrez,
Audrey Lihatique and Dennis Ramires
PA: Maddie Coven and Mark Hayward
Cameras: Wayne Atkins, George Lambriodes,
Matt Macur and Mo McFadden,
CGI: Kayla Harbeitner
Photography: Simon Seez.

SexyTime Rock Variations
Actors: Melanie Alayon, Agent Wednesday,
Lorraine Caley, Daizy Cooper, Cathy Kutz,
Darrian O’Reilly, Madame Grace Marie
and Kayla Tange
Camera: Wayne Atkins, George Lambriodes,
Matt Macur and Jaquie Ray
Sculpture and Costumes: Serena Caffrey,
Camille Claire, Rose Carr and Nayeli Nava
Make-up: David Guitirre and Page Person
PA: Mark Hayward and Jim Ramirez
Installation Frame: Scott Nelson
Photography: Simon Seez

Serpent Dance for the Red Witches
Dancers: Steven Davis, Andrew Diego,
Carol Hannan, Sarah Jacobs, Iris Karina,
Julienne Mackey, Justin Moore, Darrian O’Riley,
Michael Parker and Ron Schultz
Choreography: Jessica Emmanuel
Camera: Wayne Atkins, Chase DuBose
and David Parks
Sets and Costumes: Sarah Benedict,

Allana Espinoza, Nayeli Nava and Desi Stewart
Make-up: Gina Deangelis and Dennis Rameriz
PA: Alika Cooper, Mark Hayward, Justin
Olerud, Clair Quilala Benison and Jim Ramirez
Photography: Simon Seez

Polkadot Bedroom
Actors: Molly Allis, Hayley Barker, Lux Beaulieu,
Carrie Cook, Levi and Sunny Davey-Smith,
Jessica Emmanuel, Joshua and Jeremiah
Gonzales, Rebecca Green, Sarah Jacobs,
Jen Lacy, Jessie Lee Thorne, Julianne Mackey,
Aurora Norbut, Madison Olandt, Page Person,
Robert Rexx, Zyaira and Zianna Roberts,
Raul Ruiz, Keon Saghari, Ron Shultz
and Jaiden Smith
Cameras/Lighting: Wayne Atkins,
Chase Du Bose, Mark Hayward, David Parks
and Jacquie Ray
Sets/Props/Costumes: Nayeli Nava, Pecos Pryor
and Desi Stewart
Costumes/Make-up: Gina Deangelis,
David Gutierrez and Dennis Rameriz
PA: Gina Clark, Justin Olerud and Jim Ramirez
CGI: Fredrick Brown, Ellie Tremayne
and Benny Vargas
Claymation: Bona Bones and Samantha Gurry
Photography: Simon Seez

Two Heads, Two Ways
Actors: Melanie Aluyon, Agent Wednesday,
Lorraine Caley and Kayla Tange
Fabrication: Mark Hayward and Anna Ialeggio
Camera: Wayne Atkins, George Lambriodes
and Matt Macur
Sets/Props/Costumes: Nayeli Nava
Painting: Gabriel Sanchez
CGI: Jessica Catarino, Kayla Harbeiner
and James Neal
Claymation: Rose Carr and Jenny Nirgends
Photography: Simon Seez

Witch House (Séance of Umbilical Coven)
Actors: Nora Belblidia, Esther Briscoe,
Robbie Hansen, Anna Ialeggio and Page Person
Fabrication: Rose Carr, Willey Frick,
Angel Inniss, Shaina Keiths, Adrian Machado,
Arielle Marmom, Nayeli Nava, Finn West,
Aldre Williams, Donna Wood and Valeen Yi
Special thanks: Jeffrey Deitch Gallery

Tongues Duel the Corn Whores: An Opera
Actors: Sebastian Angelique, Jonathan Luke
Baker, Michelle Buckley, Bonnie Callaghan,
Carman Mon Oxide, Kate Cox, Tylor Deyn,
Jessica Emmanuel, Chloe Levaillant, Freddie
Love, Rose Lucas, Madame Grace Marie,
Lucas Marcheselli, Marv Radio, Phoebe Pimlott
and Georgie White Winter
Musicians: Charlotte Amherst, Alex Fryer,
Sophie Haynes, Sarah Hughes and Merlin Jones
Conductor: Michael Coleby
Choreography: Jessica Emmanuel
Producer: Lara Monro
Sound: Gabor Halasz
Sets/Props/Costumes: Rosana Antolí,
Wayne Atkins, Antonia Blocker, Olivia Brazier,
Lara Monro, Anthony Parkes and Chris Spear
Hair and Make-up: Bianca Forte and Heather
McNeill
Dressers and Costume: Rosalind Howdle
and Francesca Telling
Camera and photography: Wayne Atkins
and CONTENT
Recording (London): Lomond Rooms
Recording (Los Angeles): Elias Berezin,
Mia Camoagna, Grant Carey, Willey Frick,
Julie Hinton, Jenny Jacques, Louis King,
Grayson Mandell, Arielle Marmom, Nayeli Nava,
Lana Sternick and Nathan Sonenfeld
Claymation Set: Mark Hayward, Pecos Pryor
and Amia Yokoyama

Claymation: Phoebe Hart and Jenny Nirgends
CGI: Jessica Catarino, Kayla Harbeiner, James
Morr and Nathan Sonenfeld

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Utmost thanks to Michele Maccarone! The smartest, most interesting and funny, kick-ass gallerist and friend! Thank you for believing in me, giving me a chance and for your continued investment in my work. Also a shout-out to the Maccarone team, who have helped me immensely with the conception, layout and technical aspects of the visual essay section of this book – Carrie Cook, Alexander Schneider and of course Michele Maccarone.

Deepest thanks to all the AMAZING folks at the Zabłudowicz Collection! Firstly, thank you, Anita and Poju Zabłudowicz for appreciating and supporting my vision! You are brilliant and generous trailblazers! Your taste for edgy and challenging work has a crucial influence on the culture at large! I am also deeply grateful to the incredible Zabłudowicz team – Lizzie Neilson, Antonia Blocker, Chris Spear, Lara Monro and Ginie Morysse. Thank you for your genius, hard work and trust in me to pull it all off!

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Biggest thanks of all goes to my brilliant, steady, supportive and sexy husband, Wayne Atkins. He has helped me stay sane, navigate the art world and write artist statements, AND he is also my very best cameraman! Love you madly deeply!

Colophon

TRULEE HALL
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Art Projects, 2020

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and James Lingwood
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Anna Marsh, Francesca Telling and
Chiara Zocco

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In memory of Madame Grace Marie