

Floating World by Robin Lasser and Marguerite Perret

Anthony Raynsford

Floating World: Camping at the Edge of Intersecting Flows

Striding across the San Fernando Street Bridge on a brilliant California morning, an urban wanderer enters the shadow of a freeway overpass and is suddenly struck by the appearance of small clusters of tents, five in all, suspended improbably off the guardrail. Gathering like tiny flocks of differently colored tent species, these fragile encampments, familiar but alien, friendly but uncanny, beckon the wanderer who, in the midst of this traffic crossing, now gazes sideward and away from the mechanical river of asphalt and automobile. The tents flutter and shake in the breeze, their bright, Lilliputian frames contrasting with the massive and somber, artificial canyon below and with the dark weight of the suspended freeway above. The encampments cling with metallic, tubular arms to the rim of the bridge as though resisting the forces of some invisible torrent that threatens to carry them, and perhaps the very bridge itself, into the chasm beyond.

Now peeking into that chasm, the wanderer finds great cliffs of concrete, containing, overshadowing, yet strangely also monumentalizing a narrow ribbon of water with its own fragile encampments of plants and waterfowl, likewise improbably clinging to the concrete canyon floor. Now hearing the sounds of birdcalls and running water, the wanderer realizes that these are emerging, not from below but from one of the adjacent clusters of tents. Each cluster, in fact, is lecturing, chanting, chirping in a different way, each calling attention to phenomena through which bird and human, bridge and water, are inexorably intertwined.

Intertwined – yet opposed, clashing across that great yawning gap that separates asphalt from running stream, the song of the sparrow from the human discourse upon chemistry and climate, the fluttering encampments proclaim through sound and image the simultaneous equivalences and differences that enmesh this urban, ecological crossing. For who is it that speaks or sings from these

nests of refugee encampment, hovering on the border of bridge and chasm? Have the birds come to occupy the indexical architecture of human disaster, or have humans come to occupy the tiny, precarious perches of birds? On the one hand, the gap that separates bird song from human speech renders the ensemble of encampments as an apocalyptic Babel, staged by the specter of that great flood whose punishing force might itself be a product of a communicative gap

between humans and the larger natural world. On the other hand, the uncanny reflection of urban dwellers as birds/refugees in the crossing of freeway and river dissolves the typical boundaries that separate city from nature or shelter from environment. As night falls, voices emerge from the path below, speaking of the human attempts to harness nature's course. A voice sings the river's pulsing reply. A projected flood rises up the massive concrete support for the freeway, dramatizing and literalizing the flood whose latent presence had

been merely suggested by the clinging encampments. The flood, an act of nature with perhaps unnatural and human causes, transforms city back to nature or perhaps serves to signal that city and nature were, in some sense, always one.

The tiny replicas of emergency tents, originally designed for humans caught in natural catastrophes, hover like squatter settlements over the engineered image of flood control. Flood control becomes uncontrolled flood. In anthropomorphic dress, nature peers back at the urban citizen, its emergency tents lighting up, taking flight and mocking the rational stability of engineered assurances. In the 18th century, the Guadalupe River gave life to that northern, colonial outcropping of New Spain, that would only much later become the "capital of Silicon Valley." The river, however, was never merely a passive waterway to be used by city builders and orchard growers. It surged and receded with the seasonal rains. It served an array of



FLOATING WORLD: A TENT CITY CAMPGROUND FOR DISPLACED HUMAN AND BIRD SONG. 22 X 36 INCH COLOR PHOTOGRAPHS, 2010. Robin Lasser and Marguerite Perret with Bruce Scherting

beings other than the human kind: dragonflies and egrets; snails and algae; reeds and trout. The anthropocentric conception of the river, as either "resource" or "nuisance," gradually veiled the wider aspects of the river. The current flood control channel, forming the concrete canyon below the bridges, was constructed between 1992 and 2004. It is a curiously hybrid project, both a highly engineered mechanism of water control and an urban park with artificial landscaping and fragments of reconstructed river habitat. The concrete canyon and bridges shelter birds, bicyclists and the urban homeless even as they also seek to protect the city and its traffic from "uncontrolled" waters. The concrete displaces the water from its ancient bed while creating substitute riverbanks to channel the water and salvage its wildlife. Into this dialogic space of urban engineering and contained river park, the speaking, floating tents and the projected ghost of an earlier flood inject a destabilizing element, a third way of conceiving the site. Hanging in the liminal space between the bridge traffic and the river channel, they connect the two elements of circulation, materializing the relationship between the paving over of the landscape and the flooding of the cityscape. Containment is illusory. Against the massive monumentality of concrete and steel, their light forms flutter and flicker, revealing a counterthrust of provisional engineering and liquid surge. Civilized urbanity scatters into nomadic cells. Mingling bird song and human voices, the sounds dissipate in all directions without regard for the distinction of species. The entire city becomes habitat.

Entitled Floating World, this series of miniature encampments, with sound, light and projection, is the joint project of artists Robin Lasser and Marguerite Perret, both of whom have long engaged



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the intersections between cultural representation and non-human nature, between constructed sites and the earth as all-encompassing site. In previous works, such as Precarious/Precious (1999) and Ice Queen (2008), Lasser staged aspects of the human relationship to landscapes, both visibly nearby and remote, in the first case by having plants grow into hillside signage and in the second case by inhabiting, in dress-tent form, the personification of a glacier. In works, such as Prairie Earth (2006) and Wonderland (2009), Perret has explored the interlocked fates of the disappearing prairie habitat in the American Mid-West and the spreading sprawl of suburbia, by employing interactive media and highlighting the cultural representations of landscape, suburb and habitat. Following in the footsteps of such projects, Floating World is a dialog with the built environment, a work of public art that intervenes in both architecture and landscape, shifting and expanding the perceptions of a particular urban/natural location. The site that they chose for this project is the point of most intense contact and overlay between two seemingly opposed systems: the artifice of intense urbanity, layers of recent bridges and restless automotive traffic, and the never-quite-tamable life of an ancient watershed which has run its course to the San Francisco Bay long before the town that would become modern San Jose was ever conceived. Beyond the opposition between concrete channel and fluctuating flow, Floating World alludes to the much deeper interdependence of river and city and, beyond this, the interdependence of human life and what ecologists call the biosphere.

Partners for the Floating World project: Keay Edwards, Bruce Scherting, Anthony Teixeira, James Stone, and Sasha Vermel.



FLOATING WORLD: A TENT CITY CAMPGROUND FOR DISPLACED HUMAN AND BIRD SONG. 22 X 36 INCH COLOR PHOTOGRAPHS, 2010. Robin Lasser and Marguerite Perret with Bruce Scherting

The Dress Tents of Robin Lasser and Adrienne Pao

Trena Noval

The Spectacled Body, Private Desires and Spaces of Social Engagement

Imagine walking the landscape of Southern California - this land of sand dunes and ocean washed beaches, rolling brown hills, desert and barbed wire fences, your feet moving one step at a time alongside the border where two countries meet, the United States and Mexico. This place, beautiful and dramatic, is the backdrop of a long history of surveillance and violent conflict, a border that millions have tried to cross seeking a new life.

As you walk along this border, you come upon a woman who appears monolithic, larger than life. She is wearing a flowing ten-foot dress made of U.S. military camouflage that falls to the ground forming a tent. With her shoulders and back bare, she stands erect, hands on her hips, as the sides of her tent dress ruffle and flap in the wind that whips along this landscape. She turns her body from side to side looking out over the border keeping watch, looking for movement. Standing under the guise of the U.S. military, she is searching for refugees to harbor safely under her flowing skirt. The tent opens on two sides permitting entrance - either from the front in plain view, or the back through a secret slit. Under her skirt, are cots for resting that double as a



MS. HOMELAND SECURITY: ILLEGAL ENTRY DRESS TENT. PHOTOGRAPH: 48" W X 40" H CHROMOGENIC PRINT, 2005. INSTALLED BENEATH THE UNITED STATES/MEXICO BORDER FENCE, 2005. Robin Lasser and Adrienne Pao

place to inscribe a message on the canvas slats, adding to the litany of voices that have passed through this way station. This is the public installation and performance of Robin Lasser and Adrienne Pao's Ms. Homeland Security: Illegal Entry Dress Tent, installed at the U.S./Mexico border, south of San Diego, California. As an installation, Ms. Homeland Security is a force to be reckoned with - absolute, her body is a spectacle rising larger than life, an unexpected interruption, a diversion, an intervention. Her presence here halts our assumptions of the U.S./Mexico border fence that marks this landscape, and for the passing visitor, she creates an unexpected opportunity for social engagement that elicits new meaning and understanding of the daily routines and events that continue to unfold along this highly charged, well-worn border path.

In our everyday lives, we travel well-worn paths that map our own

routines on the land. These paths offer us a way to move through the environments we live and work, and have become for us, often unconsciously, something we count on. Sometimes we need to be derailed from these paths, to remember our responsibility to the places we live, so that we can become reflective about our engagement in the world. As I have followed the work of Robin Lasser and Adrienne Pao's Dress Tents: Nomadic Wearable Architecture series, I have been struck by the way it has stopped me in my path.

The French Situationists had a term for this, *détournement*, an unexpected diversion or interruption from a known path, derailment. Lasser and Pao, use the Dress Tents as temporary events that are meant to create an intervention in that place, a new narrative for us to consider, or conceive of that space, asking us to rethink our relationship to the landscape and to the body equally. They are site specific, charged with a mixture of humor, political, social and environmental relationships that function as cultural stratum, derailments for us to ponder, sometimes a reflection on that natural site, but always a reflection on cultural behavior towards the land and a point towards our own public and private cultural desires.

Lasser and Pao have collaborated on the Dress Tents since 2004 to create both installations and photographs that conflate multiple layers of meaning. As installations, they occupy the landscape as a place of shelter and as a body of work that challenges our notions of private desire by creating a given area to enter a long charged social space - the underside of a woman's skirt. Placed in a landscape that is iconic and changing, these larger than life female constructions play with associations between sexualized fantasy and the female body in the landscape as sites of cultural desire. Through these installations, Lasser and Pao have created an investigative space to explore this relationship from a female centered perspective.

Ice Queen: Glacial Retreat Dress Tent and Salty Waters Dress Tent, both installed in the California landscape, are two of the newest

in the series. I can't help but think of Oscar Gustave Rejlander's historic and ironic collaged images about life and culture of the Victorians, theatrically staged for his camera, when I think about the Dress Tents. In the long and rich history of artists who have employed these theatrical tactics, Lasser and Pao are interested in the work of a more contemporary, diverse group, among them Joseph Boyes, Lucy Orta, Hanna Wilke, Cindy Sherman and Nikki S. Lee. Dress Tent's contemporary take on this strategy is not so much about the specific character that they portray, but how they echo the landscape where they are situated, the female figures becoming as iconic as the land they live on. The Ice Queen: Glacial Retreat Dress Tent is photographed at the base of Mt. Shasta in Northern California, one of the few advancing glaciers in North America. In this image, the Ice Queen becomes the advancing glacier that is Mt Shasta, while the white weather balloon she is holding becomes the moon. But this work reinstalled in an urban environment, as has happened at festivals and arts gatherings around the world, becomes an actual working weather station that can be worn by a female performer and experienced by the audience walking into the tent - the underside of her skirt. Glaciers are perhaps the most visible barometers of climate change. Lasser and Pao note that photographing the Ice Queen installation its original environment helps to promote connections between a specific place and themes around climate change.

Salty Water: South Bay Salt Ponds Dress Tent celebrates a Bay Area environmental victory: the active restoration of the artificially made salt ponds flanking the southern shores of the bay back to its original wetlands eco system. Again - Lasser and Pao have done their research for this piece: Salty Water Dress Tent, as an intervention in this landscape, then as a photograph, becomes a documented marker for this important transition of the land back to its original state. Then there is the Missionary Muumuu Dress - a colorfully flowered Dress Tent that places another historical marker on the land as a reflection about Pao's own Hawaiian ancestry, created to honor the indigenous Hawaiian women who were forced to conceal their bodies from the Christian missionaries.

Humor is paramount in many of the Dress Tents and Lasser and Pao's brand of humorous whimsy eases a path for us to explore the fears we face culturally and geologically. In Greenhouse Dress Tent, their wink to the current fashion of being "green", they started by

asking the question, "What does it take to be green in contemporary culture?" Installed and photographed at Color Spot Nurseries greenhouse, the Greenhouse is seductive in this setting - a man-made bio she-dome reminds us that "Mother Nature" is always present watching our every move. When placed as an installation outside of its original landscape, the Dress Tent interior is filled by plastic, dancing, flowers you find for sale at your local Walgreens. Here they become animated by audio sound compositions playing inside the greenhouse, chanting ditties that ask the viewer about their own "green" routines.

Lasser and Pao say that these images are meant to create engaged conversations with the viewer, ignite a sensual response - but it's complicated. The artists note that they are interested in engaging political fires, bringing dark horses to the foreground and have them be encompassed as ideas in their architectural eco-domes. Once the artists have slipped into the tent dress forms, a kind of electric sensuality ignites the space around these tents, and the landscape takes on a new pulse, creating a live, breathing form on the land. Stepping inside, we cross a border of our own between public and private thoughts and assumptions.

After following the evolution of the Dress Tent series, I have crossed that border between public and private, been re-routed along my path and made to rethink my understanding of the changing landscape. In some regard, the Dress Tents are a slap into consciousness, to remind us what we miss everyday on our well-worn paths. Seen live, we experience the real time details and particular moments of performance within these environments. Seen as a photograph, they become frozen politicized moments, depicting scenarios that render our complex relationships to the land and the body as sites of conflict and desire. In all of these forms, the work creates a place that engages the viewer both physically and emotionally, and incites a necessary dialogue about historical and contemporary social ideas and geological events. They take us on detours from our daily routines, by inviting us to step right into them, to explore what we've overlooked, or lost, or what we deeply desire.



ICE QUEEN: GLACIAL RETREAT DRESS TENT. PHOTOGRAPH: 48" W X 40" H CHROMOGENIC PRINT, 2008. INSTALLED AT MT. SHASTA, CALIFORNIA, 2008. Robin Lasser and Adrienne Pao



SALTY WATER: SOUTH BAY SALT POND DRESS TENT. PHOTOGRAPH: 48" W X 40" H CHROMOGENIC PRINT, 2010. INSTALLED IN THE SOUTH BAY SALT PONDS, CALIFORNIA, 2010. Robin Lasser and Adrienne Pao

The Dress/Tent Project:

A correspondence between Linda Weintraub, Robin Lasser and Adrienne Pao

Linda Weintraub, Robin Lasser and Adrienne Pao

Center for Integrated Media
California Institute of the Arts, Winter 2010

Dear Robin and Adrienne,

[...]

Clothing and shelter coalesce in your ambitious Dress/Tent projects. Please comment on the role of these objects as primal signs of the civilizing impulse as it does, or does not, relate to the focus of your art practice. –Linda

Dear Linda,

I write this from a well built albeit quite old house in Richmond, California. I look out the window at a sturdy chicken coop, created by my partner Nathan. I see these chickens outside, covered in their feathers, and nothing else. I know they will enter their coop the moment the sun begins to set. I look down at my own attire and see socks, jeans, two t-shirts and a ring on my left hand. I ponder our Dress Tent project and this question from you regarding clothing and shelter being one, and most importantly, these objects as signifiers of the civilizing impulse. When I think back to the initial inspiration for this work, I remember wanting to create these clothing/shelter hybrids now known as Dress Tents, and thinking rather absurdly: “What if you could wear your own home?” As we pondered the idea further, the fantasy embedding itself in our brains, we quickly took stock of our surroundings, and how we were going to create one of these amorphous entities that only existed as an idea. Time and necessity came crashing in as we realized that I would be in Hawai’i that summer (2005) working on another photographic series and visiting with family. Time and necessity also facilitated our initial inspiration for this body of work – the Missionary Muumuu Dress Tent. As we pondered this new-fangled garment, and Hawaiian women, we were immediately beckoned by the muumuu, still considered one of the original “dress tents.” A few Google clicks later, the history of the muumuu was revealed. It was brought into Hawai’i by missionaries as a means to cover up native Hawaiian women, to civilize the uncivilized, to lessen the “sexuality” of these typically topless women. What if we blew-up this idea, made the muumuu into a home where this woman could be entered? She could provide shelter, while simultaneously being her own provider. All she needed was this. Could this level of self-sufficiency actually exist? The Dress Tents grew out



MISSIONARY MUUMUU DRESS TENT.
PHOTOGRAPH: 40" W X 48" H CHROMOGENIC PRINT, 2004.
Robin Lasser and Adrienne Pao

of this initial idea. Here the civilized clothed the “un-civilized,” yet this new fiction we worked on creating re-appropriated the colonizer’s hand. How can we mix the two, question the power of this garment, and many others to come later on down the road? To be continued... –Adrienne

Dear Robin and Adrienne,

You each referred to the Missionary Muumuu Dress Tent, an artwork that offers a compelling historic narrative. The work invites two interpretations of ‘missionary’: On the one hand, it exposes the invasive strategies of colonizers. In this instance it references missionaries who occupied and captured native definitions of decorum. By imposing the muumuu dress tents on the native women, they expelled an entire population of innocent ‘Eves’ from their native Paradise. These missionaries asserted European definitions of female modesty. This interpretation seems to focus on the dress theme. It quells acceptance of the naked body and its sexuality.

On the other hand, the photograph that documents this artwork depicts the women wearing the tent-dress lying on her back on an expanse of beach in Oahu under a post-card perfect sky. The woman’s arms lie in a seductive manner above her head. It is from this vantage point that the viewer observes the dress billowing toward the open horizon and the sea, presumably offering tent entry to visitors. In other words, she has assumed a missionary position, as if inviting sexual intercourse.

This interpretation focuses on the theme of shelter that separates a public exterior from a private interior. It encourages the expression of sexuality. Please comment. –Linda.

Dear Linda,

I looked up the etiology of “missionary position” sparked by your commentary and question. I wondered if, indeed, the term stemmed from some ideology of the missionaries. Here are a few things I discovered. Answers.com came up revealing the following: a common myth states that the term “missionary position” arose in response to Christian missionaries, who taught that the position was the only proper way to engage in sexual intercourse.

In medieval Europe, partly influenced by Thomas Aquinas, some commentators regarded this as the only acceptable positions since all others were regarded as unfavorable to pregnancy and encouraging pleasure seeking. It appears in ancient artwork of the Romans, Peruvians, Indians, Chinese, and Japanese.

The Missionary Muumuu Dress Tent does encourage the expression of sexuality, and, at the same time, alludes to the history of the domination of this expression. While this may seem contradictory, our hybrids intentionally pose questions, on both sides of the isle. The dress tents provide shelter to meditate upon an idea, rather than offering a specific point of view from the creators. The conflation of home and shelter may encourage simultaneous consideration of the private verses public, interior verses exterior, the yin and yang of any given situation or idea.

Having said this, I do feel the early dress tents are based on the expression/suppression of desire, specifically sexuality. However, the topic broadens, over time, to include many facets of human desire.

The emerging dress tents created for the Hawaiian landscape pose questions around the exotic, tourism, and exploitation of people and the land. The early dress tents are created for the photograph. The questions posed, deal with photographic theory; the ways in which people and the land, are portrayed, via lens based tradition, centered on the gaze. As the series progresses, the work evolves. The Dress Tents migrate, camping in California. The changing landscape shifts the focus of the work. The Dress Tents are now immersive multimedia installations, social sculptures providing space for meetings of the mind, as well as experienced as photographs. Our exploration of desire moves away from immediate bodily desire, to our culture’s voracious appetite (consumerism), our multi-faceted relationship to ecology, and our treatment of our borders, and those who cross them. Looking forward to our next exchange. –Robin.

Dear Linda,

Interior/Exterior, Public/Private, Disclose/Enclose, Reveal/Hide, Fantasy/Reality, and Modesty/Exhibitionism.

As you suggested in your recent inquiries, the Missionary Muumuu Dress Tent offers varying modes of interpretation. While we could suggest one ideal or belief system, we find challenge in playing with that fine line between many modes of translation.

In the Green House Dress Tent, the subject is encased in a plastic greenhouse, attached to a shelter, coming up through her shelter, and viewed through the shelter itself. She is a contained object, viewed in situ at a working greenhouse, Color Spot, in Richmond, California. This piece started as a playful look at the fashion of be-

ing green. Yet she almost became symbolic of a Victorian woman, framed within her translucent shelter.

At the core of each Dress Tent lie an examination of the public and private dichotomy and the confrontation of one’s own desires. Could I enter her skirt? Would I enter her skirt? If I could enter her skirt, what would I see in there? What will she do if I pinch her frilly pantaloons or tickle her feet? Should I tell her I did it? Is it okay to just look? –Adrienne

Dear Adrienne and Robin,

The Green House Dress Tent offers a compelling exploration of borders within art, some of which are cultural and some that are physical.

[...]

The Green House Dress Tent is structured as a series of portals within nesting borders. The largest border enclosure is a green house that appears in the photograph as an enclosed space that the viewer has already entered. It surrounds a circular gazebo-like tent that serves as a visually permeable but physically restricted space. Inside the gazebo stands the woman wearing a hoop skirt that comprises the third transparent border but no access portals. This fetching, scantily clad woman is the destination for those who traverse each border passing. As such, she suggests an ultimate portal, the genitals of the woman.

You state that you intend, in such works, to address cultural borders. Since borders are both barriers and access routes, Green House Dress Tent inspires numerous cultural associations: titillation, seduction, reproduction, desire, procreation, rape, pleasure,

refuge, adventure, temptation, frustration, etc. This theme is augmented by the green house location. The woman stands in the midst of potted flowering plants. If she, too, is considered a hot-house beauty like the flowers in her midst, she suggests a new volley of associations: Barriers protect the woman (chastity?) while trapping energy from incoming radiation (a voyeur?), and heating up (her desire? his desire?). Like the flowers, she too must be shielded from conditions that are adverse to her well-being: storms (of emotion?) and pests (unwanted suitors?). The green house setting is artificial, which includes the necessity of artificial pollination (sexual fantasy?) and investments of energy and resources (seduction?).

In the midst of freely associating the innuendos elicited by this art work, it occurred to me that the title can suggest an entirely different reading if it is not read as ‘greenhouse dress’ but as ‘green housedress’. In this instance your invitation to explore “private verses public, interior verses exterior, bodily desires versus consumerism, and our multi faceted relationship to ecology” would need to be completely revised. –Linda



GREENHOUSE DRESS TENT.
PHOTOGRAPH: 48" W X 40" H CHROMOGENIC PRINT, 2007.
Robin Lasser and Adrienne Pao

Ms. Yekaterinburg: Camera Obscura Dress Tent

Robin Lasser and Adrienne Pao



MS. YEKATERINBURG: CAMERA OBSCURA DRESS TENT.
INSTALLED IN MILITARY/KGB OUTDOOR SCULPTURE COMPLEX, YEKATERINBURG RUSSIA, 2011.
Robin Lasser and Adrienne Pao



RUSSIAN TANK AND MAN.
CAMERA OBSCURA PHOTOGRAPHIC RECORD FROM MILITARY SCULPTURE
COMPLEX, YEKATERINBURG RUSSIA, 2011. Robin Lasser and Adrienne Pao

The dress tent references the cold war, and the secrets kept by both countries. Yekaterinburg is the fourth largest city in Russia, closed off to the world, until 1992 due to their proximity to important military sites and industry. Ms. Yekaterinburg: Camera Obscura Dress Tent is fashioned in ceremonial military attire. She resembles a Russian national, with an American accent. Nina Savelyeva, winner of the Ms. Yekaterinburg beauty contest in 2011, performs the dress tent. The shape of the dress tent is designed after the architectural elements capping Russian Orthodox Churches, sometimes referred to as "onion domes." A bell like sound created utilizing the frequency of uranium, made audible, fills the tent interior. A sound scape, augmenting the uranium bell tones, makes reference to the relationship between the military, church and state; conditions explored in this project. The underbelly of the dress tent is a functioning hidden camera. Up side down, fleeting images of the exterior environment are projected and recorded in the interior of the dress tent.

The inauguration of Ms. Yekaterinburg: Camera Obscura Dress Tent takes place in front of the Church-on-the-Blood where the last Tsar of Russia, Nicholas II and his family, were murdered and latter in history, sainted. The Ural Marching Band accompanies the dress tent on this site. The dress tent is also photographed and performed at a Military/KGB outdoors sculpture site and finally installed as a white night intervention at Yekaterinburg History Square.



MS. YEKATERINBURG: CAMERA OBSCURA DRESS TENT.
Installed in front of the Church-on-the Blood, Yekaterinburg Russia, 2011.
Robin Lasser and Adrienne Pao



PICNIC DRESS TENT.
INSTALLED IN GREEN TAILINGS OFF OF HIGHWAY 5 NEAR TRACY, CALIFORNIA, 2005. Photograph: 40" W x 48" H Chromogenic Print.
Robin Lasser and Adrienne Pao