Truong’s uncovered bodies are rounded and strange. They do not quite conform to expected anatomical associations but are not completely unfamiliar either. These figures have changed significantly over time – creature-like features in earlier works give in to more human silhouettes in later ones, as with the works shown in *Supernatural*. This turn from the more fantastical to the more recognizable was not really intentional or planned, it simply happened through the artist’s process of making. What is constant in the work is that the bodies are always in relation. We see this in bodies holding on to one another with care and fused together in supportively acrobatic poses, or in how they wrap around and morph into and out of various plant and flower formations. These close contacts between bodies and between bodies and plants are intimate and alluring. They seem to speak to the artist’s interest in relationships and connectedness and making visible how we share space with one another and with other living forms.

As intimately presented as the bodies in these particular works are, their faces are hidden from view. Often obscured by hair, one of Truong’s signature preoccupations, or flowers, each figure retains a level of anonymity. This gesture is perhaps Truong’s attempt at offering some protection at being too visible and available to any and all manner of pervasive views. She thinks of these Wimmin-creatures, as she calls them, as defiantly looking away from us and rejecting a gendered gaze through their own agency of concealment.

Shared between each of Truong’s contained but interrelated worlds is a sensual and suggestive quality. This is not so much because her bodies are nude but because they assuredly take up space and seem to exude an unapologetic independence. It might also be because of the specific bends and folds of their bodies, they appear comfortable in their skin and contended to free-float in seductively suspended gardens and grasslands. Truong talks of her forms as birthing their own environments. This way of conceiving of these beings continually brings us back to notions of agency and relationships. So even as supernatural as these worlds might be, they ground us in feelings of closeness and connectedness.