Reviews by Elah I.

## **Shary Boyle**, **Outside the Palace of Me**

**Through Feb 25, 2024, Museum of Art and Design, NY**

My impression of the exhibit we went to today was that it takes primarily civil and social issues in a rather abstract and exciting way. (artist name) was able to use a vast amount of mediums—including, sculpture, video, collage and painting—this added to the interest of the exhibit in an excellent way. Her use of many styles and mediums all encompassing the same topic allowed the viewer to be immersed in the topic she was addressing. My favorite piece of hers, “Dressing Room”, touched on the societal norms we are painfully aware of in day-to-day life and how they affect our preferred outward appearance. However, what I most appreciated about this piece is that it was easily consumable and could be considered impactful just from its appearance rather than the story it tells.



In addition, while exploring this exhibit with other students from Arts Connection (Visual Arts TRaC) I was able to notice the diversity in the way each of us interpreted her pieces. While talking to one person (Caylee) about the piece ‘Punch” we debate the artist's desired meaning for the painting. We came up with two thoughts:



1. Christianity is often taken at face value as a truth, however, lying remains an issue as many Christian figures lie. This act makes a mockery of religion. {hence the clown mask to represent mockery}
2. A contrast between public appearance and private action makes a mockery of religion.

All of her pieces had a very malleable interpretation behind them however all interpretations seemed to align. This made her seemingly blunt and controversial artwork have a delicate and meticulous touch to it as each piece seemed to unravel more and more ideas which pertain to civil and social issues.

Overall my impression of Shary Boyele’s art is that it is very effective in making people think about her desired topic and also leaves room for interpretation.

# ALI CHERRI: *HUMBLE AND QUIET AND SOOTHING AS MUD*

Sep 13 2023 - Jan 07 2024, Swiss Institute, NY

Upon first arriving I had not read the article on this exhibit and had not known what the exhibit would be about. I was faced with many sculptures all seeming to depict the same story but still somehow seeming separate as pieces as well. Soon after, I was ecstatic to assume that it was depicting the epics of Gilgamesh—a book I had been reading for school— and it was incredibly effective in doing so. The artwork made by Ali Cherri has a strong storytelling aspect which can be easily inferred.

Some of my favorite use of the material from this exhibit was the use of natural and temporary materials that contributed to the story of Gilgamesh—a man who learns to accept death once his friend has passed—everything being of a temporary material stands out to the observer and heavily contributed to the storytelling of Cherri's pieces.

Grieving and fear were also spectacularly captured by the artist speaking to their ability to communicate emotion and story through just a few sculptures. This sculptural work was incredibly impactful thanks to this.

## The video piece

The exhibition continued to the second floor where a video of making mud bricks in Sudan was looping. I was unable to interpret this video and had to rewatch it at least 4 times before another student from Arts Connection (Caylee) interpreted it perfectly and explained it to me. Admittedly the video was much more difficult to digest and understand than the sculptures, however, I appreciated the cinematography of it. The video was well made and calming to watch with somewhat somber undertones to the imagery used. The video—also capturing the depiction of Gilgamesh and the temporary nature of life—paired well with the sculpture and both exhibits were a great supplement to each other.

# **Copy Machine Manifestos: Artists Who Make Zines**

November 17, 2023–March 31, 2024, Brooklyn Museum NY

## Zines and punk movement art

The artwork in this exhibit seemed almost underground, like many things in the alternative communities, most of this artwork was targeted towards people who would appreciate it. The artwork often had profanity and nudity in it. Normally I would not gravitate to artwork with

excessive or profane imagery but this did not seem obsessive at all. In Fact, it made the artwork shocking thereby adding to the value of it—something that many people don't appreciate used to captivate the viewer in a sort of shocked way. In addition, many of the art pieces were beautiful and contained imagery of love and acceptance while still including slurs. This seemed to have a re-claiming quality to it, in which the viewer loses the sense of “those are bad words” and instead replaces it with a feeling of aesthetic or power behind the message being conveyed.

As someone who was not well acquainted with the punk movement, I have to say that this exhibit not only gave me a good insight but also an appreciation. The rebellious nature of the artwork had a great message for the period as did many rebellious movements of the 60’s-70’s. Punk art seems almost pivotal to our perspective on the world today as I found the movement would have a great impact on young people currently. Many young people visiting this particular exhibit spoke to the point.

I also loved how accessible the mediums used were. Many of the pieces being something one could make at home made it seem like somewhat of a call to action. It conveyed a movement and I believe many of the pieces in this exhibit could also spark a movement if more publicized.