TRaC Visual: Caylee’s Impressions

In a world as big as ours, we can experience, create, and convey in different natures. The beauty of this diversity allows a variegated amount of artworks and exhibits for artists to compose and the audience to interpret. In the visual art TRaC program, students were provided with an opportunity to explore and learn about featuring art exhibits. On the way, we could develop some skills that helped us write impressions.

Every art piece was mesmerizing, either by the vibrant colors and intricate patterns that seemed to dance across the surface, to the more simplified loose format of the art. While some artist's use of bold brushstrokes and contrasting hues created a sense of movement and energy, others focused on captivating and more thought-provoking processes. These exhibits all comprised different mediums such as puppeteering, videography, sculpting, poetry, and much more. Each piece seemed to tell a different story, and I found myself getting lost in the details, trying to decipher the hidden meaning behind each piece. While some artists were more direct with their message, others hid theirs behind either eerily fixed pictures or playfully designed mastery. Overall, I was impressed by every artist's ability to convey such powerful emotions through their work. I left each exhibit feeling inspired and enlightened. This was incredibly empowering and even more so as a developing artist excited to explore the field of art.

Amid our adventures, we found ourselves starting in Shary Boyle's exhibit, "Outside the Palace of Me". This exhibition mimics collective experiences and conveys enduring issues in a variety of mediums. Its dystopian undertone expresses different

themes of oppression and mental stability in ways people can interpret differently. Such strong asperity, defiance, and crestfallen atmosphere reflect relatable concepts. Crafts like "Me and the Dead", two men holding up a doll in front of a crowd of mysterious entities, had an abundant amount of metaphorical value. This stick-thin doll had the potential to show that women were seen with this glorifying, unnatural, and unhealthy beauty expectation that led them down the road of objectification and a present with no rights. A formal and fancy attire that dressed the men could convey that a woman's only presence in life was for exploitation in a sexual manner for the male gaze. One could also say that the men were using women for their pleasure. Shary Boyle's exhibit is a captivating journey into a realm where the boundaries between reality and fantasy blur seamlessly. The surreal experience of walking through the diversity of mastery created emotions that resonate deeply with the observer.



While a lot of exhibits had a palette as diverse as the emotional spectrum it explores, some artists adventured into the depths of cultural, historical, and mythical items. Samira Abbasy, an incredible creator, got her inspiration from previous masterpieces such as stories from the bible, Persian miniature, Qajar paintings, and much more. As I stepped into Samira's magical studio of different tools and mediums, I couldn't help but notice such carefully designed art and canvases waving to me with such mystery that could intrigue and lure someone in. The patterns, symbols, and motifs were a change of pace from what I was used to seeing in modern-day art, and I loved it.

I found it interesting when Samira explained her historical context and how deeply involved each painting was. I even learned new processes like using cell paper to map out drawings in different shapes, placements, sizes, and designs. Samira had a whole book filled with reusable patterns, designs, and templates she used to configure, add to, or change her art. A lot of these forms came from the book, "Tibet Symbols and Motifs", by Robert Beer. I found it fascinating when such designs were described as a language in a different form, where each pattern had found its way to flow into an artist's vocabulary, style, and skill set. Stepping further into Samira Abbasy's artistic realm felt like embarking on a journey through time and culture. Her meticulous attention to detail and her profound connection to historical and mythical narratives were palpable in every stroke and motif. The canvases, adorned with symbols echoing tales from the Bible, Persian miniatures, and Qajar paintings, became portals to a rich tapestry of human heritage. In essence, Samira Abbasy's studio was a captivating blend of culture and creativity, where unique processes were presented, giving light to the often overshadowed work of history.



