

MULTI-ARTS TRaC



Fall 2025 @ The Kitchen

What Does My Name Mean?

ஒலி 🌞

Ollie 🛹

Maris 🌊

Kal 🦈

Leilani 🌸

Laila 🌃

Tayvee 📖

👛

Kay OK я

Esnaider 🗡️

Tyris 🪨

Violet 🌼

Zel 🎥

Brian 🦶

What Do We Want Art To Do?

To surprise us

To confuse us

To make us think something, feel something

To bring us together to make change

What Do We See Art Doing?



soccer by artist Will Rawls at The Kitchen, an immersive video installation

emerald hues — rachel alvarez

I found comfort in the emerald hues.
in the whispers in the wind
arms locked together pushing against the tide.
I found comfort in the emerald hues.
in the slow, timid movements of gentle arms
pawing away at a strange, sharp world
I found comfort in the emerald hues.
my own body slowed
the whole world slowed
and there was nothing else
but the unity
the curiosity
the emerald, toxic green.
toxic.
deadly.
sick.
sicker.
i found comfort in the emerald hues.

International Center of Photography

<http://www.graciela.iturbide.org/en/larain>

<https://www.icp.org/exhibitions/sergio-larain>



"Photography has always been the redheaded stepchild of artistic disciplines."

- Graciela Iturbide

"In the end, photography for me is just an excuse to get to know the world."

- Graciela Iturbide

Graciela Iturbide

por Leilani (transducción por Google)

Una persona con raíces
Es una persona que conoce todos los
países
Con las fotos que toma
Siempre hay una historia
Buena o mala
Hay personas buenas
Con una historia quizás muy mala
Que la muerte esté cerca o no
El que pueda vivir es un pro
El que no pueda vivir es humano
De mariposa a un gusano
Así es como somos los humanos
Y niños de ahora viven todo esto
Algunos no tienen un zapato puesto
La muerte nos ve más fuerte con más
dolor y tentación

A person with roots
Is a person who knows all countries
With the photos they take
There's always a story
Good or bad
There are good people
With a perhaps very bad story
Whether death is near or not
The one who can live is a pro
The one who can't live is human
From butterfly to a worm
That's how we humans are
And children today live through all this
Some don't even have shoes on
Death sees us stronger with more pain and temptation



continua...

Cuento una historia sobre la vida
En blanco y negro y en una fotografía
See Mexicana y ser mujer
La vida puede ser cruel
Ir, correr y huir
El arte es la historia de alguien
Hay un secreto, que no sepa nadie
Vestido, botas, gorra, soy yo así que
callen
Poder ver poder creer
Poder hablar y callar
Escuchar y llorar

I tell a story about life

In black and white and in a photograph

To be Mexican and to be a woman

Life can be cruel

To go, to run, and to flee

Art is someone's story

There's a secret, that no one should know

Dress, boots, cap, that's me, so be quiet

To be able to see, to be able to believe

To be able to speak and to be silent

To listen and to cry

Whitney Museum



On December 5, TRaC had the honor of speaking with Felipe Baeza about his work on display at the Whitney Museum as a part of their exhibit *Shifting Landscapes*. Baeza is a Brooklyn-based Mexican artist who utilizes printmaking, painting, cut-paper collage, and other experimental techniques to depict the human form. Much of his work revolves around the use of a variety of materials, some of which are unconventional or non-traditional. Preceding our viewing of the work, Baeza held a workshop during which we could create our own artworks by taking inspiration from his techniques. The tables at the far end of the room were littered with myriad different materials, from mosaic tiles to recycled papers to ribbons and yarn. We were told to experiment and create what felt right, and a slideshow of Baeza's work played in the background as he told us about his creative process. Being able to discuss his art with him and see some of his past work, as well as delving into how he approaches using materials, primed us to view the artwork with his broader context in mind.

Baeza's piece on display is entitled, *The self must create its own reason for being*. The artwork depicts a being whose top half appears akin to a Greek statue, with its arms crossed and a face you can't quite make out, and whose bottom half consists of sprawled out branches, or tentacles, covered with tiny thorns. Thorns present themselves as a common motif in his body of work, and we were able to see that manifested in this piece. As he told us, the thorns were painstakingly hand-cut from paper and glued on individually, and it pays off— the artwork has a sense of depth, while appearing flat at the same time. The hundreds of carefully placed thorns and delicately outlined figure contrast the loose background, which was created using experimental printmaking methods, and appears as a stormy slate blue on top of a lilac ground. It's evident that he used many different materials to create the effects on the papers he used; not only did he texture the paper by hand, he also used glitter, ink, acrylic, and graphite throughout the piece. The textures seen across the work are varied, yet unified; although the colors and techniques differ and each element was collaged together, the piece still presents itself as a whole. Now, arguably one of the most important elements of the work is that underneath the thorned tentacles, a small hand can be seen emerging from the ground, and from that hand, a delicate red flame. We discussed the different possible meanings and symbols that the flame could stand for with Baeza, and discovered that we each interpreted the piece in a different way shaped by our personal experiences. My interpretation is that the figure represents 'the self,' and the flame represents the 'reason for being.' He himself said that through his work, he tries to express complex identities, drawing on the queer and immigrant experience to explore matters of self-identity and worth, which people in power so often try to define for them. This work is a testament to the importance of protecting your own sense of identity and reason for being. The thorns previously mentioned symbolize this self-protection, setting boundaries, and keeping your sense of self close to your heart. What I take away from *The self must create its own reason for being* is that you, and only you, are in control of your self-worth and what makes you 'you.' What drives you? What makes you keep going? Who are you; who will you become? Only you possess the answer to those questions, and you should protect and value that answer with your life.



Gallery Hopping



間に及ぶ

塩田千春

Ohi Pope
Echoes
Between —
Shiota Chiharu

1972.

Born in
Osaka, Japan,
Shiota has eyed artistry
since the age of twelve.
She was unsupported by
her parents, fish box
manufacturers.

1992.

Studying across
Australia, Germany,
and Japan, Shiota took
an interest in body-related
installation art, focusing on
memory. Abstract sculptures
and webs of thread became
her motif.

1994

Her first physical
piece, *Becoming*,
Painting, takes off.

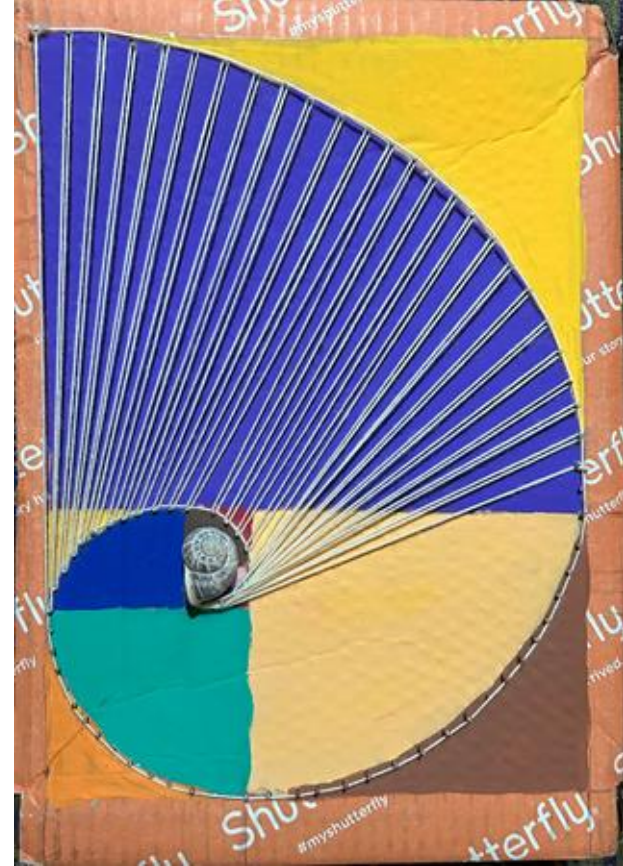
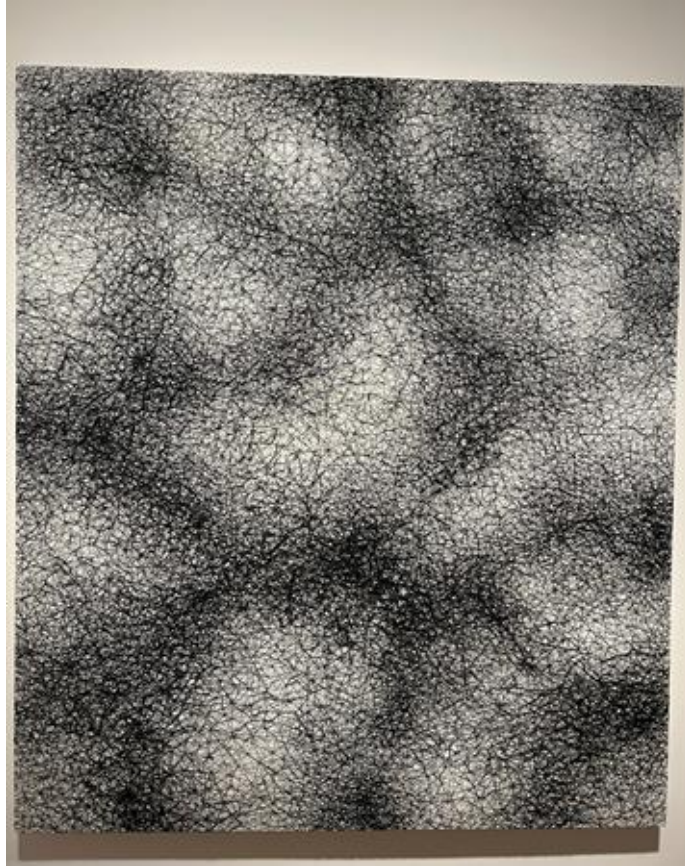
2025.

I felt the way I do
when a mathematical equation clicks into
place. I had to take a photo. Shiota's
work is tedious, time-consuming, and deeply
intentional. Like a spider, each thread is
meticulously placed. The only colors used were
black and red, and pieces were few and
far between, stranding us in a museum-
desert. Shiota's work was simple, but
effective. I liked it.

From the moment
I first arrived,
the scale of Shiota's
art took me away.
Fairy lights dangled
from the ceiling,
forming a maze.
Strings were hung
from wall to wall,
like a web of
blood. Yet my favorite
piece was tucked away
in the basement, almost
hidden from view. Webs
of black string hooked into
each other, mapping — to me,
at least — the universe, and the
world of dark matter.

After seeing this piece in the gallery walk, I was inspired to do the Fibonacci sequence in string modeled after the artist's string manipulation.

- Oli Pape :)



Tere O'Connor @ NYLA by Gemini

Tere O'Connor's ["Construct-a-Guy" \(1984/2025\)](#), performed by Tim Bubernagel at New York Live Arts in December, is a critically praised, humorous, and sharp solo that showcases early, foundational elements of O'Connor's choreographic language. It is a high-energy, technically precise piece that features erratic shifts in rhythm, persona, and movement. The dance is a puzzle of movement that explores the "irrepressible freedom and joy of having a body." It features constant, capricious energy reversals, and "unruly body" dynamics, reflecting a "complex psychological imprint of a closeted childhood," as the choreographer explained as part of the evening's programming, that included a new group piece "The Lace." The dance often operates in silence, occasionally broken by 80s techno-rock and "scraping or sawing sounds". The movement is described as being in a state of "constant contention and negotiation." This reconstruction highlights the enduring, "queer complexity" of O'Connor's 40-year career. Critics found the piece to be a "stunning show" that remains relevant, with "fractured physical logic" that serves as an "artifact of thought."

The quotes are all from the choreographer's talk, which came in between pieces.

Aida Overton Walker

NYPL @ Lincoln Center

Syncopated Stages: Black Disruptions to the Great White Way



One of my first graphic design projects was to colorize a black and white photo. We were told to pick one photo and I chose this girl. I had no idea who she was and we weren't even given a name. So I did some research. I found her name, that she was a famous entertainer and dancer. She was titled "The Queen of the Cakewalk." I saw her at this exhibit and I felt happy that even though she isn't well known, her title still stands.

- Kal





Right

Josephine Baker

Facsimile

ca. 1920s

Lucien and Gaston Manuel

Billy Rose Theatre Division

The New York Public Library

for the Performing Arts

*T-Pho B

After appearing in both *Shuffle Along* and the follow-up piece by the same authors of *In Bamville/ The Chocolate Dandies*, Josephine Baker moved to Paris, where her talents were much more respected. She supported the French resistance against the Nazis during World War II, and in her later years traveled frequently back to the U.S. to support the civil rights movement.





It's always nice when you get that feeling that teens are welcome and can be free to just sit down and chat, although they are always wary when their teaching artist is taking photos.

Personal Note: I never realized Holder's Baron Samedi character, which I was introduced to via James Bond's "Live and Let Die" came from House of Flowers. Holder was proud of the authentic choreography he created for the Bond film. - bmac



At the end of the exhibit, there was a jukebox with songs from various performers - including Nina Simone, Frank Sinatra, Billie Holliday - from different time periods. Some of the song genre in the jukebox was jazz. A song was able to be selected and play when a letter and a number was pressed, for example, A5. The jukebox would then pick the specific vinyl records from the collection of vinyl records within the jukebox and play it. If another song is selected when the jukebox is already playing a song, the song will play afterwards.

- Kay Weng



An Ark @ The Shed by Professor Brian



Let's be honest: this wasn't theater. There were no live performers. The only theater was the coat and shoe check nonsense that wasn't necessary for any aspect of the "experience." To be fair, if you're someone who has never experienced this kind of virtual or, ok, mixed reality, the novelty might be worth something. But the technology is actually pretty old, and to suggest that this is the first of its kind does injustice to all the experimental LIVE theater that has come before, like the works of Toni Dove and Michael Mackenzie, Char Davies, and Mark Reany, among many others.

Want to learn more? > [VR Theater](#)