

February 20 - March 10, 2019

**Artsee**  
A Fine Arts Show

By Daniel C. Boyer  
Curated by Xenia Garamvolgyi & Linda Lessner  
Photos © Herb Fogelson



Group Photo of Artists

At Broadway Mall Gallery, beneath the rubric "Artsee," a pun and thud of whimsy, were to be seen an enormous diversity of the works of thirteen artists. They were done in a great variety of media and showed a great variety of approaches.

(Continued on Page 2)

By Susan Weiman

**Kisses**

A friend sends me a text meant for his wife.  
"There will be dinner and kisses."

Aphrodite! Venus! Rati!  
Where are you?

I lean on the concrete wall  
A man appears and kisses me on the lips

I wear love beads with a pink crystal heart  
Rate gray-haired men in little boxes

One gives me a book to improve my business  
Another to find inner peace

The man in the moon  
Winks at me, blows me kisses

*Thank you & Welcome!*

We would like to extend a warm welcome to our newest members:

Lourdes Lopo Golick    Nazira Muralimova  
M. Malcolm King    Joyce Weidenaar  
Margaret Montgomery    Judith Zupnick

And a huge thank you to:

**Carole Richard Kaufman**  
for her generous contribution!

March 13 - 31, 2019



Group Photo of Artists

Daniel and Silvia Soares Boyer again curated a successful exhibit at The West Side Arts Coalition bringing us masterful observations, real and imagined, in their most recent foray, "Insight Memories."

(Continued on Page 3)

**Insight Memories**

A Photography Exhibition

By Anne Rudder  
Curated by Daniel C. & Silvia Soares Boyer  
Photos © Georgianna Grantham

**LIFE DRAWING FOR ADULTS 60+**

Fridays from 11:00 am - 1:00 pm  
Live Model (short & long poses)  
Bring your own materials.  
Suggested Donation: \$5

**Hamilton Senior Center Annex**  
111 West 71 Street  
Just off Columbus Ave

Moderated by Artist  
Margo Mead

**FRIENDS OF THE WSAC**



Art Care (pictured left) offers our members a generous 25% discount!

These "Friends of the WSAC" extend a 10% discount to our members. We hope you will patronize these gracious merchants.

- Art Care (25%)** 244 W 72nd St
- Bob's Frame Shop** 2713 Broadway
- Global Copy** 2578 Broadway
- Ivy League Stationers** 2955 Broadway
- Ivy League Stationers** 1201 Amsterdam
- Quad Right** 242 W 36th St
- West Side Stationers** 2620 Broadway

## Artsee

(Continued from Page 1)



Michael Chamblee



William Hunt



Jessica Alazraki



Dennis Wunderlin



Carole Barlowe



Julie Tersigni

**Michael Chamblee** renders a pen-and-ink of author, orator and New Bedford resident "Frederick Douglass" to show powerfully the escaped slave's profound seriousness of thought. In "Bright Moment," he loses the cool and sizzle of jazz in instruments of gold and black-white exploding into shapes and from which shapes explode against light blues and purples and ochre-caramel wedges.

Although context and style are quite different, it is tempting to see in **William Hunt's** charcoals "Ballroom Dancing" and "Our First Date" Dalinian double images, each element fully of couple and of profile. Gusset and pocket -- in these works black, grey, and white, save the latter's bloom of red -- are at once a sleepy eye.

**Jessica Alazraki's** (almost) cakelike-painterly "Yo-Yo" is done in stacked and coiled colours with a string you can almost pull out of the canvas. She paints, here, oils of humble objects or those of mundane life, such as "Converses," rich in folds or soft canvas or against subtly cement-like textures. And somewhat casually or carelessly-misfolded "Jeans" lie sienna-shadowed against a rich yellow background and have almost sumptuously-done pocket-embroidery details of gold.

Against the curiously empty-seeming white backgrounds with subtle sprays of stenciled pinks and lime greens, **Dennis Wunderlin** creates, in black, threat and playfulness. His orange-spotted (heraldic) comet-heart is nearly Miróesque ("Oublie"); in "Big Bad Wolf" a sprayed, almost geographic handlike paw clutches at blunted-off shimmying lines.

Whether watching TV on a rooftop ("Roof Top" or listening to "Tompkins Sq. Jazz," the people in **Carole Barlowe's** acrylics may exhibit togetherness, but they are between that and urban separateness and disconnection. At times these people are like sophisticated 70s cartoons located just before fine art, all slink and candor. Her paintings are built up, using collaged foam core board to produce receding planes inhabited by people in white outlined in black or grey ("Nite Meet"), or full-coloured in front of pale architecture ("Lever House"); it is this that makes the works.

**Julie Tersigni's** mystical and endlessly uncoiling springs unwind through ranks of gold-mica petals like Hindu domes, pink and purple cupolas. Or the petals fan out in ranks from a central pistil, plush purple, and in greyed-out blues and slate-silver and pale salmons ("From Here to Infinity (Vernal)," "Chakra," and "From Here to Infinity (Autumnal)").

**Lourdes Lopo** might paint an oil of a complicated shore ("Dusk on the Beach"); she is focused on the motion between day and night. Light-magenta and dark and snow-dusky pines with a pale yellow sun throw the red of a "Winter Dawn" onto orange clouds. Later, a flame of sun loses interest in the day ("Winter Sunset") behind a grey rank of mountains green-smudged above an evergreen forest decorated with snow pink-lighted, through which, through pink shadowed snow, makes its way a brook with snow islands. "Autumn Reflection" is cast, not entirely certainly, into a pond by pinelike, pale red and dark yellow trees in a forest receding into mere marks of blues and greens.

**Clare Stokolosa's** floral watercolours are casual

and sharp, subtle and tightly framed and off-centre ("Beautiful Rose Cameo in Yellow and Pink," "Misty Coral with a Touch of Pink"). "Roses with a Touch of Pink" depicts a spray of thick-edged petals against pale blue and peach ground, while in an intense close-up of pink fiery lines defines ("Pretty In Pink") a work with title taken from the Psychedelic Furs. Her "Roses, Red Bouquet" embodies the pop or startle of dark-red blossoms against leaves' lighter or darker green subtly climbing from pale-yellow irrelevance or she, in "Roses Yellow and Red Orange," has them as falling against a blue that gives a sense of blue-green.

In **Nazira Muralimova's** acrylic "Aurora" weblike parasol-pinwheel forms drift up as from dandelion clocks from a camouflage-like farm of rippling terraces, vanishing into a tan-yellow sky. This feeling or impression (nearly) repeats in the small-gobelin "Desert," in which a less clichéd and more intense decoupage of perhaps-Arabian ridges zipper across vision's mirage, perhaps even land-above-cloud.

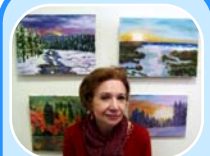
**Richard Ayala** uses Adobe Illustrator expertly in "Descanso Beach Blues," done in a way slightly reminiscent of folk art. A casual, whimsical guitarist and string bassist, under a rainbow, ripple with clothing with rasterized shades and folds in front of sailboats. This brilliant embellishment follows in the rubbed-weathered or graffitied park bench of the ironic "Urban Yuppie," on which sits a barefoot bongo- and harmonica player interrogated by a quizzical and mournful bulldog pup.

**Xenia Garamvolgyi's** oil on canvas presents "New Hope, PA" as a spiritually-empty wasteland in which spark off bare-bramble trees flanking a brown shed. It is haunted by a hopeless or detached pheasant reduced to near-immobility in front of a jeans-wearing woman in a rich blue and black-shadowed coat with fur collar, her hands in its pockets.

**Margarita Ballester**, with her lotus-tiaraed and -hearted "Our Lady of the Lotus," layers her severe flower-haired and semi-transparent woman over misaligned fretty, like a quilt, like a tartan. "The Eye of the Storm/Hurricane Sandy" is a watercolour showing the superstorm's chaos spiralling out to splotch-textured forest- and hospital greens from marks that seem soaked but perhaps are transferred, pinks-into-reds and dangerous yellows like a technical map of a history of menace.

**Milton Schwartz** worked masterfully in watercolours such as "Tchaikovsky," in which the composer, almost like a delicate and subtly-tinted coral stone, floats midway between wistful hope and the sepulchral. "BeBop" is one of his more simplified urban scenes, reduced to a few colours, like the dark-lined "On the Street and Bedford Stuyvesant 1950." Men watch a woman, and a neighbourhood of fame and infamy is walled in cluster-dotted brick, red and yellow. His prints were black and white, dramatic and dynamic: "The Women" partially abstracted by night, and "The Ladies 1974" practically like frolicking nymphs in and within a thick and complicated wreathed form.

A variety of artworks wide in interest and imagination vindicated this exhibition's title, as seeing this varied exhibition was more than worthwhile.



Lourdes Lopo



Clare Stokolosa



Nazira Muralimova



Richard Ayala



Xenia Garamvolgyi



Margarita Ballester



Milton Schwartz

## Share Your News with the WSAC Community!

If you would like to submit "Member News," Short Poems (20 lines or less), or art related quotes to be shared with our community in future Newsletters, please send **PLAIN TEXT ONLY** (no images or flyers) **IN COMPLETE SENTENCES**, including your name, in the message part of an email to [wscnews@gmail.com](mailto:wscnews@gmail.com). Please refer to the "Member News" section for the proper format.

Please note that Newsletters are sent out at the beginning of each month, so please **submit your news by the 13th of the month** for the following month's Newsletter. News should be current, **DO NOT** send news about exhibitions that took place more than 1 month prior or more than 2 months in advance, as it is difficult to keep track of the future news for each of our many members.

We try to be as inclusive as possible, but please keep in mind that there are space and time limitations, and submissions may be edited for clarity, brevity, and space.

## POETRY CORNER

Riverside Poets' Open Poetry Readings take place the first Saturday of each month at the NYPL Riverside Branch, 127 Amsterdam Avenue (between 65th and 66th Streets) from 3-5 pm. Poetry Workshops are held on the remaining Saturdays of each month. To RSVP or for more information, please call 212.870.1810 or email [riversidepoets@live.com](mailto:riversidepoets@live.com).

Parkside Poets holds Poetry Workshops on Wednesdays from 6-8 pm. If interested in participating, please call David Elsasser at 917-892-3988 or email [elsasserdavid@gmail.com](mailto:elsasserdavid@gmail.com).

**MEMBER NEWS**

**Joyce Weidenaar's** paintings and monoprints were on display in a 3-person show at the Bernikow Jewish Community Center on Staten Island from January 17 - February 27.

**Margo Mead** exhibited at Hudson Park Library at 66 Leroy St., March 18-30, the reception was March 19; and was accepted for the Carter Burden Group Exhibit April 25 - May 23, 2019 at 548 West 28th St, #534. Reception: April 25, 6-8pm.

**Petronia Paley's** "History in a Box" was accepted to be included in the "Better with Age" Senior Art Show at the Office of the Manhattan Borough President Gail A. Brewer, 1 Center Street, 19th Floor. Start date: Late March.

**Georgianna Grantham** has a Live Show every Wednesday, 8pm, facebook.com/georgiannagrantham, called "\$shopping By

Number\$" and is selling reversible placemats sets and "made to order" one sided placemats and coasters.

**Daniel C. and Silvia Soares Boyer** had work in "Four by Four for Education," The Brush Art Gallery & Studios, Lowell, MA (March 9-20); "Salon des Refusés," Annmarie Sculpture Garden & Arts Center, Dowell, MD (March 8 - April 22); and "Ready, Set, Gom" Grey Fox Mercantile, New Hartford, NY (March 23 - April 26); and will have work in "Po-Mo (Postmodern)," Graphic Department, Faculty of Fine Arts, Selçuk University, Turkey (May 24 - June 20) and "6x6x2019," Rochester Contemporary Art Center, Rochester, NY (June 1 - July 14).

**Silvia** will have her first American solo show, "In the Science of Pentagrams," at Mulberry Street Library, 10 Jersey St, New York, NY, from April 5 - May 31; Opening Reception: May 4th, 2-4:30pm.

**By M. Malcom King**

Surrounded by art  
we conversed beyond frame  
hemispheres orbiting

**Insight Memories**

(Continued from Page 1)



Silvia Boyer



Laurie F. Schwartz



Deena Weintraub



Daniel C. Boyer



Susie Lang  
Photo © Silvia Boyer

The show commenced with photos by **Silvia Boyer** from her times in England with pictures of the Burlington Arcade, a bucolic lake near Shakespeare's birthplace of Stratford-upon-Avon, and most intriguingly, her quirky capturing of colorful harlequins on horseback heralding the English king's entrance to his city found at Madame Tussaud's Wax Museum, all pictures from both London proper and the city's outside environs.

In contrast to Boyer's realistic documentations from the British Isles, **Laurie F. Schwartz** shares expressive photos of her time in The Peace Corps in Africa along with celebratory abstract readings of nature, her mesmerizing tributes to our Mother Earth, with pieces informed by her sacred work as a therapist and drummer healing human wounds, her camera romancing the beauty of wood, water and plants, conjuring up spirit from her own embodied journey.

**Deena Weintraub's** black and white lithographic prints of antique silver passed down to her from her mother and grandmother, are like talismans of memories of her family, many relatives of whom were lost to the Holocaust. Those that escaped Hitler's onslaught brought their precious shining utensils to America and Deena is now the carrier of the family's flame, immortalizing her loved ones in atmospheric examinations of these sacred domestic elegant objects.

**Daniel C. Boyer** celebrates his muse, wife Silvia, in two lovely photos of her posing for his camera in Harrisburg, Pennsylvania, the images containing a lapis blue from a filtered lens, Boyer capturing this woman's exuberance and vitality. Daniel, known for his surrealist inventive paintings, provides the viewer another aspect of his talents in these ultramarine songs to his wife.

**Susie Lang** brings us right to the edge of the ocean in two printed canvases of a beach in her home of Australia along with a dramatic shot of a majestic wave before it crashes at the shore. Lang contrasts two moods of sand and sea, one picture with beach grasses calmly standing as knowing sentinels guarding the land from the ocean's potential fury and the other piece, showing nature's full might in a mammoth curling wave. Lang explores the true hidden powers of our world and the works here are additional satisfying examples of her magical ability to accomplish this feat.

**Bob Merritt** tells me he was bitten by the photographic bug when he was fourteen and from that age, he has never stopped practicing his vocation as inspired shutterbug. In this exhibit, he relies on 35mm, digital and instamatic cameras to bring his creative visions to the fore. Bending the realities of The Empire State Building, a glowing New Jersey sunset orb, an orchid deformed by the lens, among other images, each are turned into a work of art. Photography has sustained him throughout his life that included a stint as Medic during

the Viet Nam War, and has provided him expression of his profound knowledge of life's sanctity.

**Sonia Barnett** regales us with observations from her travels to the far-flung corners of the earth in photos of Israel, Costa Rica and Mexico. Particularly arresting are her pictures of the steps leading up to the Holy Sepulcher and a fishing boat glistening in the sun on The Sea of Galilee. She captures the mystery of the religious experience in the light of these two pieces and the viewer is drawn into experiences of wondrous luminosity.

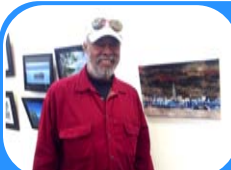
**Richard Ayala**, a loyal denizen of our fair city, again shares his careful observations of our town in pictures nostalgic for the past of the 1970s. He memorializes forgotten parts of New York City in black and white shots as he finds that taking pictures in color, would only distract from his "detailed moments of New York individualism" that he documents. Ayala makes Luna Park, Roosevelt Island, among other locations, accessible to the viewer today, his lens lovingly helping him mine his memories of days gone by in his home town.

**Carolyn Reus'** pictures are from the 1990s, paying homage to her family in nostalgic snapshots of her grandmother, Mami Reus, sitting with Carolyn's cousin, Carmen, and two pictures of a Bride and Groom, happy on their wedding day. Reus looks for the human details, making them supreme in her subtle renditions of life's delights.

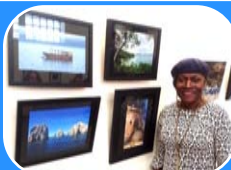
**Max Tzinman** brings us three very strong prints of abstracted subjects in beautiful images made almost immaterial through his masterful techniques. His "Can of Worms" undulates in swirling striped thick strands tinted with complementary colors that he contrasts with two other dark abstracts, one of an underground vegetal form thrusting upward in the piece along with a hypnotic depiction of a red moon, hanging in the cosmos over the primal sea. He mysteriously calls this moon black, but to me, it is more like a blood moon, inspiring human mystical experiences when it appears at different times of the year.

**Malcolm King** uses Canon and iPhone cameras to document his wide ranging observations of the world. He gives us delightful pictures, among them, a brilliant red barn in Schoharie, NY, a donkey pulling a cart on a dusty Ghanian village road, a photo of a person wearing a puppet mask in the carnival that was an Occupy NY demonstration, and a still life of apothecaries with a clay mask almost inscrutably placed on the shelf amidst the jars.

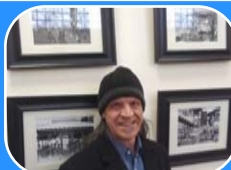
This exhibit gave these artists the opportunities to transform what they see into interpretations that transmute lives lived into creative visions and insights. The works' realizations leave memories of times lost if not for the camera's lens and I enjoyed living the photographers' experiences through my viewing of these pieces.



Bob Merritt



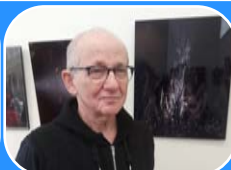
Sonia Barnett



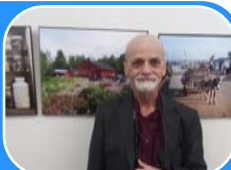
Richard Ayala



Carolyn Reus



Max Tzinman



Malcolm King



West Side Arts Coalition  
1979

Cathedral Station, Box 527  
New York, NY 10025-0527  
T: 212.316.6024  
E: wsacnyc@gmail.com  
W: www.wsacny.org  
Facebook: www.facebook.com/WSACNY  
Newsletter published monthly Sept-June  
E: wsacnews@gmail.com

**Broadway Mall  
Community Center**  
96th Street & Broadway (center isle)  
Hours: Wed 6 - 8 pm  
Sat & Sun 12 - 6 pm

**BOARD OF DIRECTORS**  
**PRESIDENT** Anne Rudder  
**VICE PRESIDENT** Margo Mead  
**TREASURER/FINANCE** Silvia Boyer (Acting)  
**SECRETARY** Daniel Boyer  
**MEMBERSHIP** Linda Lessner  
**MEMBERS AT LARGE** Carole Barlowe, Silvia Boyer  
**FINE ARTS** Margo Mead  
**PHOTOGRAPHY** Daniel Boyer  
**MUSIC** TBD  
**CO-POETRY CHAIRS** David Elsasser, Carolyn Reus  
**PUBLICITY** Georgianna Grantham

**NEWSLETTER CONTRIBUTORS**  
**EDITOR** Mee Hyun Gerstein  
**PROOFREADER** Linda Lessner  
**PHOTOGRAPHERS** Margo Mead, Georgianna Grantham, Herb Fogelson, Silvia Boyer  
**WRITERS** Carole Barlowe, Anne Rudder, Silvia Boyer, Daniel Boyer, Alice Hunsberger  
**WEBSITE**  
**WEBMASTER** Robyn Gecht

**ARE YOU MOVING?** Please advise us immediately of any changes in address, phone number, etc...., so we can ensure that you will continue receiving the newsletter in a timely manner. Send this information via mail to the attention of "Membership Chair" or via email to [wsacnyc@gmail.com](mailto:wsacnyc@gmail.com).

## EXHIBIT SCHEDULE

(F) = Fine Arts  
(P) = Photography  
(M) = Craft / MultiMedia

# 2018

# 2019

September 12 - 30, 2018 (F)  
**Autumn Prelude**  
*Anne Rudder & Georgianna Grantham*

October 1 - 14, 2018  
**Broadway Mall Community Center Show**

October 17 - November 4, 2018 (P)  
**Society & Travel**  
*Daniel C. & Silvia Soares Boyer*

November 7 - 25, 2018 (F)  
**Think Art**  
*Margo Mead & Xenia Garamvolgyi*

November 28 - December 16, 2018 (F)  
**Free Expression 2018**  
*Sonia Barnett*

December 19, 2018 - January 6, 2019 (P)  
**Open 2019**  
*Carolyn Reus*

January 9 - 27, 2019 (F)  
**Winter Songs**  
*Linda Lessner*

January 30 - February 17, 2019 (F)  
**Black Renaissance 2019**  
*Sonia Barnett*

February 20 - March 10, 2019 (F)  
**Artsee**  
*Xenia Garamvolgyi & Carole Barlowe*

March 13 - 31, 2019 (P)  
**Insight Memories 2019**  
*Daniel C. & Silvia Soares Boyer*

**ARTISTS**  
Richard Ayala  
Sonja Barnett  
Daniel C. Boyer  
Silvia Soares Boyer  
M. Malcolm King  
Susie Lang  
Bob Merritt  
Carolyn Reus  
Laurie F. Schwartz  
Max Tzinman  
Deena Weintraub

April 3 - 21, 2019 (F)  
**Dreams & Reflections 2019**  
*Daniel C. & Silvia Soares Boyer*

April 24 - May 5, 2019  
**Women in the Arts Group Show**  
*Helaine Soller*

May 6 - 20, 2019  
**Broadway Mall Community Center Show**

May 25 - June 9, 2019  
**Dual Show: David Reibman & Genevieve Williams**

June 12 - 30, 2019 (F / P)  
**Salon Show 2019**  
*Linda Lessner & Margo Mead*

## OPPORTUNITIES

June 12 - 30, 2019  
**Salon Show 2019**  
A Fine Arts & Photography Exhibition  
Hanging: Sunday, June 9, 6:30 pm  
Reception: June 15, 2:30 - 5:30 pm  
Removal: June 30, 6pm  
*Curators: Linda Lessner & Margo Mead*  
Margo Mead  
41 West 96 St, #13C  
New York, NY 10025  
[meadart@gmail.com](mailto:meadart@gmail.com)  
212.663.1355

September 11 - 29, 2019  
**New Beginnings**  
A Fine Arts Exhibition  
Hanging: Sunday, September 8, 6:45 pm  
Reception: September 14, 2:30 - 5:30 pm  
Removal: September 29, 6pm  
*Curators: Xenia Garamvolgyi & Margo Mead*  
Margo Mead  
41 West 96 St, #13C  
New York, NY 10025  
[meadart@gmail.com](mailto:meadart@gmail.com)  
212.663.1355

If you have any questions or would like to participate in these shows, please submit the emailed Exhibit Entry Form, Image Samples, and a \$60 check (unless otherwise noted) to the appropriate Curator.

## SOLO SHOW OPPORTUNITY

For information about a possible two week solo or dual exhibition of your work at the Broadway Mall Gallery, please contact Anne Rudder: [rudderanne@gmail.com](mailto:rudderanne@gmail.com).

## OUTSIDE SHOW

**ARTanyway**  
A Fine Arts Exhibit  
April 2 - 25, 2019

**Boricua College Gallery**  
3755 Broadway  
4th Fl. (155-156 Sts)

Installation: Monday, April 1, 10 am - 12 pm  
Reception: Friday, April 5, 5:30 - 7:30 pm  
Removal: Thursday, April 25, 12 - 5 pm  
*Curators: Linda Lessner, Margo Mead*