



Newsletter

09
2018

Bringing Artists
Together with
the Community

June 20 - July 8, 2018

Salon Show 2018 A Fine Arts, Photography, & MultiMedia Show

By Alice Hunsberger
Curated by Linda Lessner
& Margo Mead
Photos © Herb Fogelson



Group Photo of Artists
30 artist members of the West Side Arts Coalition (WSAC) filled their unique Art Deco gallery on 96th Street and Broadway with a wide variety of fine art and photography, for the annual "Salon Show" of WSAC members. In addition to the exhibition of 45 works of art, two free accompanying events were also held: a musical performance by Orfeo Duo (June 27) and a poetry session (July 7).

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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.

Riverside Poets published their 15th Volume of Riverside Poets Anthology which is available for purchase. Flabbergasted Press, 142 West End Ave. #27L, NY, NY 10023, nlevynyc@aol.com or riversidepoetrygroup@gmail.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.

Thank you & Welcome!

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

Joi Kelly Daniel Shapiro

And a huge thank you to:

Carole Barlowe
for her generous contribution!

May 30 - June 17, 2018



Spring Stories A Fine Arts & Photography Exhibition

By Daniel C. Boyer
Curated by Xenia Garamvolgyi
& Carolyn Reus
Photos © Barry Pinchefskey

Co-Curator, Berik Kulmamirov
"Spring Stories," curated by Xenia Garamvolgyi and Carolyn Reus at Broadway Mall Gallery, showcased the season of new life after winter with maximum sweep. All liveliness, but also everything grim, and nearly every possible and impossible implication of the period could be seen in the strong and diverse works of the twelve artists.

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We Need Your Help!

Help advance our mission of *Bringing Artists Together with the Community!*

As you know, WSAC is run by an entirely volunteer Board of Directors, as we rely on membership and the generosity of our community to operate. We are putting out a call for donations to help us better serve our community and our mission...you!

We understand that everyone has financial limitations, so please don't be discouraged if you can't donate as much as you'd like! Every single dollar counts!

FRIENDS OF THE WSAC



West Side Arts Coalition gives a big shout out to **Fairway** (above) for its continued support of our Artists' Receptions.

These "Friends of the WSAC" extend discounts to WSAC members. We hope you will patronize these gracious merchants.

- Art Care 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

Salon Show 2018

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Anne Rudder



Robin Goodstein



Xenia Garamvolgyi



Marie Robison



Nate Ladson



Dennis Wunderlin



Leila Elias



Yon Jung Sun



Daniel C. Boyer



Sonia Barnett



Robert Garlick



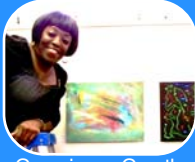
Herbert Fogelson



Marianne McNamara



Michael Chamblee



Georgianna Grantham

As one entered the gallery, WSAC President **Anne Rudder** mixed image and poetry so seamlessly that one wonders which thought-provoking art form came first (“Caveat for All Things: Measured” and “Unbruising Childhood”), while **Robin Goodstein**’s bold abstract oil painting “Through the Doorway” punched above its weight with purples, oranges and lime green. **Xenia Garamvolgyi**’s brooding oil portrait of a woman, “Phryne,” carefully balances dark depths with light and energy. Reminding us that summer is brief and autumn full of future promise, the mixed media “Autumn Fantasy” by **Marie Robison** glows with a golden background for a field of rising butterflies.

In “Still Waters,” **Nate Ladson** employs a central light source to illuminate his painting of the sea, brightening with reds, yellows and oranges reflecting on the gentle waves. **Dennis Wunderlin**’s mixed media geometric study, “Chamber Piece #1,” with a large black square against a tan background enlivened by splashes of color and a pink circle entering left, is juxtaposed by the curators next to a wildly pink extravaganza, “Magnolias in May” by **Leila Elias**, with the underlying energy of both in vivid conversation. **Carole Barlowe**’s acrylic and collage, “Waiting,” exudes heaviness of mood and sculptural weight in the female subject’s body, face and pose, as well as the strong color blocks of her clothing and background.

Two acrylics by **Ava Schonberg** bring the gardens of summer directly to our experience, floral close-ups spanning time and geography with “West Side Garden” and “Giverny Garden.” While “Music with Butterflies” is filled with music at the bottom and butterflies at the top, **Silvia Soares Boyer** fills most of the dark canvas with a dreamy large female-face with long spider-like braids, creating questions. Beneath it, in contrast, **Berik Kulmamirov**’s “Blossom in the Park” seems to lyricize summer with lilac blossoms and sunshine streaming through trees and butterfly wings—but a Greek goddess clutches her victory wreath and her overturned and broken seat. Have the glories fallen out of time?

Distance is evoked in many of the works. While **Judith Van Camp**’s two acrylics differ in location (one tropical, one NYC skyline) both examine light in darkness, with “Island Dialogue” showing two lighthouses in conversation and “Idyllic Dawn” portraying the skyline raked with the rising sun. **Jose F. Londono** uses copper leaf and black mica to further shock his dark green and purple acrylic colors in “The Amplitude of Sound;” it could be sound, but from a distance the massing could also be society, arriving or leaving. **Frieda Christofides** provides two perspectives on birds, one clearly on wires (“On a Wire”), the other more vague (“Perched”), with a large solitary bird, seen from below, as if through a telescope.

Nina Hellman’s “New Haven Dawn” airy watercolor achieves a subtle timeless quality with the meditative town street view and a dull grey sky broken by new light. The curators provide contrast again by placing the watercolor next to **Joseph Healy**’s heavy layers of mixed media (paper? fabric? paint?), gouged out and relaid in steady

precision in two color-soaked shades reflected in their titles, “Royal and Black.”

Summer brings thoughts of nature in many forms, and **Linda Lessner** gives us one winter study of fluffy-topped marsh reeds in white snow in a bright sunlit, blue sky winter day (“Reeds in the Snow”); her “Ward Pound Ridge Reservation” gives a close examination of rock and tree textures and tones. Two photographs by **Cornelius Mead** feature wildlife; “Deer at Fire Island Sunset” emphasizes lines of sand, sea and dunes to show four local deer, while “Red Fox Cub at Fire Island” captures a moment of hope for wildlife. **Margo Mead** continues to expand her ecology portfolio with a large canvas, “The Earth Giveth & the Earth Taketh Away,” in which male and female forms seem to be losing a game of catch with the earth, while a man lies vanquished, perhaps, at the bottom, and galaxies swirl off on their own.

Collage and found items are rich inspiration for **Myrna Harrison-Changar**: “Spring Step” plays on a shoe brand and its claims; while “Democracy, A Delicate Balance” is actually off-kilter, on edge, with voting booth handles, a postage stamp, and an American flag struggling to hold together. **Georgianna Grantham** produces great energy in her mixed media acrylic work; both “Embroidery on Canvas” and “White Lightning” seem to dance to hidden rhythms with color and form. **Michael Chamblee** succeeds in combining dignity and verve in “The New Harlem” through a red sky backdrop for a city filled with bustling businessmen, young people, mothers and children, all on the move.

Marianne McNamara creates tension with people in masks and costumes; “Girlfriends” has three friends dressed as clowns with pompoms against a flat black background, and “Made for Each Other” has a man a woman in formal dress but mime makeup. Human life and waterways is depicted in two very different photographs by **Herbert Fogelson**; “Brooklyn Bridge” looks up from the water’s edge to show the power of the towers and the span against the blue sky, and “Row Boats in Central Park 1970” captures a crowded rhythm of straight rows delightfully mashed up with a renegade circle of boats in their own conversation. **Robert Garlick**’s two energetic acrylics, “Moving Right Along” and “Moving Right Along #1,” study the various ways a moving figure can go through a space of many colors.

Brilliant blue provides sharp background for two very different works by **Sonia Barnett**: “Togetherness” shows a colorful chain looping around itself impossibly, and “Out of the Blue” contains an eerie scene of humanoid shapes standing in a web of tree trunk like walls. **Daniel C. Boyer**’s enigmatic work, “The Green Woman with the Tiara Does Not Elope but Marries the Man with the Seventy-Dollar Ears,” requires us to trust the artist and pay close attention to its white and gold squiggly twists and turns and a blue central line because it declines to be representational art. In contrast, **Yon Jung Sun**’s “Fruits on the Table” presents realistic fruits in a silver bowl, with strong horizontal lines and tremendous detail, such as a in the knots of wood.

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Carole Barlowe



Ava Schonberg



Silvia Soares Boyer



Berik Kulmamirov



Judith Van Camp



Jose F. Londono



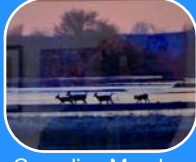
Frieda Christofides



Myrna Harrison-Changar



Margo Mead



Cornelius Mead



Linda Lessner



Joseph Healy



Nina Hellman

Spring Stories

(Continued from Page 1)



Carolyn Reus

Carolyn Reus' digital photographs range from churches ("Spring Cross") and skyscrapers ("Scrape the Sky") to the striding yellow energy of leader "Zumba Man" observed by women who turn and wait for something or someone to catch up. The disquieting "Ghost Bike" is like a descanso that floats in, one of the white transports dotting and haunting our crosswalks and the edges of our sidewalks.



Jessica Alazaraki*

Jessica Alazaraki, unusually, paints with oil on plastic, black-and-white faces and busts pale or receding into the background ("Gabriel," "Camila"). The people's bright scarves or headwear practically jump towards us. With "Moving," the same effect is achieved by the bright embroidery of a bag unbelievably built up with paint against a grey, drab diagonal field.



Julie Tersigni

With glitter and graphite, **Julie Tersigni** makes shining and sparkling canvasses: ranks of flower petals birthed by spirals ("From Here to Infinity") and impressed and overlapping circle and flowers of simplified geometry ("Cosmosis"). "Papyrus (See What You Will)" is like a Japanese mon, and "Snakelike (Chartreuse)" is a spiral gorges or Ubuesque golden form on tan-sand ground.



Elizabeth K. Hill

Shading through reds, oranges and blue-greens, beautiful "Pigeons," pointilist like (smoothed) sedimentary rock, peck on a light-blue-wash sidewalk in **Elizabeth K. Hill's** acrylic. Contrasting is the "Cat or Kazan," with stylized ditto fur and with startled moustache, placed as on a cloudy-sky-hued *franc-quartier* in a field with a bird on a Near-Eastern or Persian or Oriental branch.



Xenia Garamvolgyi

The animated or perhaps decadent spirit of the republic is captured and wonderfully scumbled in **Xenia Garamvolgyi's** Schiele-like "Weimar Girl," tending to a palette more grey-black than that of the Austrian Expressionist.



Jose F. Londono

Never to be seen anywhere are works like **Jose Londono's** acrylics on slate. Washed-out and luminous, the perhaps-autobiographical ("This Is Me") trace and scrape and rigid fissure of gold, the raised firework of the metallic streak ("Colors of the Morning Sky") or a frozen artifact of preserved, hairlike curlicues ("This Side of the Ocean") transmit both a stoicism and emotional colour. A single stab or field of colour ("Within Icinness") is as written volumes.

With "Where's My Aspirin?" **Jennifer Isaacs Policastro**, with keen and perceptive charcoal and chalk pastel, disturbs and shocks, but also shows the persistent vibrancy in a very ill, hospitalized woman.



Jennifer Isaacs Policastro

David Reibman's unique angled and overlapping photographs of New York's life ("Zingores," "Flowers," "Nam Wah"), printed out by inkjet, with a novel 3-D aspect, take on new power to impress. Arcade-like streets and neighbourhoods' flavour spill vividly above the red chop with which he, unusually, signs.



David Reibman

Joseph Healy creates complexly brilliant and detailed mixed-media works seemingly at once pressed into and standing in *bas relief* from overall colour: yellow-orange ("Orange") and "Red." Worn-down, built-up, eroded or polished details seeming to be tincture-contrasting less than they actually are stud or cascade from surfaces like Mexican murals.



Joseph Healy

Jazz's spirit lives in **Michael Chamblee's** pen-and-inks on paper: overlapping strings and keys and keyboards of piano and saxophone ("Soprano Sax Quartet") and a "Harlem Scene" appearing to dance into the distance of a brown-pink sunset beyond the sky decorated with pastel windows popping up like notes of music.



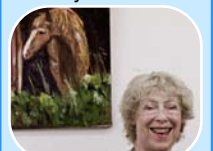
Michael Chamblee

Lesley A. Powell's loose and bright watercolours, in daubs and painterly-painted lines, gives us the feeling of even the close-up ("Highline Derailed") at a distance. With a dash and freshness beyond the best hotel paintings, Manhattan ("Man On Gothic Bridge," "Reservoir Central Park") Island becomes tropical, becomes like Palma de Mallorca, like the Côte d'Azur.



Lesley A. Powell

Marjorie Magid's charming oils of the white-brown puppyish spaniel's attitude of playful and disorganised-legged defiance ("Sitting Pretty") or a burgundy-hatted old woman in Iris-Apfel glasses ("Kalmia Posing") evidence a bright and fresh style. Her "Greeting the Day" shows a light-brown wistful or curious horse looking over a green foliage fringe.



Marjorie Magid

The artists' wide difference in practice and the strength expressed in every direction made "Spring Stories" an exhibition worthwhile to see. It more than summed up the spring; it covered it with encyclopedic energy.

*Photo © Herb Fogelson

Salon Show 2018

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Petronia Paley

Petronia Paley addresses powerfully and effectively the horrific subject of lynching in American history with two related pieces, one a box work of mixed media, and one a companion text piece to "History in a Box/The Boy Who Lost His Head and His Mama Caught it in Her Apron." She makes us look when we want to look away.

Adrienne Cosner presents two paintings which at first look easy, but then suggest danger: "Sheep in Ireland" places two comfy sheep grazing at the edge of green land overlooking deep brown cliffs down to the blue sea, and "A Streetcar Named Desire" evokes the stage set of the play, with crowded buildings of red, yellow blue and brown, and a darkening blue sky above.



Adrienne Cosner

MEMBER NEWS

Daniel & Silvia Boyer have work in "Nature," Creative Spirit, Marblehead, MA (August 4 - September 23); and will have work in "What I Saw at the Library" (September 5-30) & "Classic Horror Movies" (October 5-7), The Evans City Public Library, Evans City, PA; "Trade Show," Red Garage Studio, Minneapolis, MN (September 7-16); "100 Artists" ("100 Artists"), Salão Douro, Multissos Gondomar, Portugal (September 8-16); "First, Save the Forest!" Armadilli, Dossena, Lombardy, Italy (October 10 - November 10); "Chew Wind," Geostructure of the Commune of Camerino, Macerata, Italy (October 13-14); "Butterflies," Museo de Arte Cañadense, Cañada de Gomez, Argentina (October 17 - November 3); "Witches, Spells, Specters & c.," Feltrinelli Point, Arezzo, Italy (October 31 - November 10); "New York Big Apple IV," New York Public Library - Hudson Park (November 1-30); "Sapanca: Route (Flyway) of Migratory Birds," Sakarya University Sapanka Tourism Facility, Turkey (November 25-30); and "Mail Art' Exhibition," Space Saint-Ravy, Montpellier, France (November 17 - December 9).

Silvia also gave a concert at Association of Black Social Workers Senior Citizens Center, 221 W 107th St.

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), including your name, in an email to wsacnews@gmail.com.

Please note that Newsletters are sent out at the beginning of each month, so **make sure to submit your news by the 13th of the month** for the following month's Newsletter. News should be current; please **DO NOT** send news about exhibitions that took place more than 1 month prior (not current) 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 will 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.



West Side Arts Coalition
1979

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

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WRITERS Carole Barlowe, Anne Rudder, Silvia Boyer, Daniel Boyer, Alice Hunsberger, Marianne V. McNamara
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.

EXHIBIT SCHEDULE

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

2018

2019

September 12 - 30, 2018 (F)
Autumn Prelude
Anne Rudder & Georgianna Grantham
ARTISTS:
Sonia Barnett
Daniel Boyer
Silvia Soares Boyer
Michael Chamblee
Frieda Christofides
Xenia Garamvolgyi
Georgianna Grantham
Myrna Harrison-Changar
Joseph Healy
Nancy Johnson
Nathaniel Ladson
Marianne McNamara
Patron Paley
Anne Rudder
Yon Jung Suh
Dennis Wunderlin

October 1 - 14, 2017
Broadway Mall Community Center Show

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

November 7 - 24, 2018
TBA
Margo Mead & Xenia Garamvolgyi

November 28 - December 16, 2017 (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

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

OPPORTUNITIES

October 17 - November 4
Society & Travel
A Photography Exhibition
Hanging: Tuesday, October 16, 6:45pm
Reception: October 20, 2:30 - 5:30pm
Removal: November 4, 6pm
Fee: \$40
Curators: Daniel & Silvia Soares Boyer
Daniel & Silvia Soares Boyer
161 Prince St, #2
New York, NY 10012
646.767.0331
danielcboyer@yahoo.com
lady_boyer@yahoo.com

November 7 - 25
Think Art
A Fine Arts Exhibition
Hanging: Sunday, November 4, 6:45pm
Reception: November 10, 2:30 - 5:30pm
Removal: November 25, 6pm
Curators: Margo Mead & Xenia Garamvolgyi
Margo Mead
41 W 96 St, #13C
New York, NY 10025
212.663.1355
meadart@gmail.com

November 28 - December 16
Free Expression 2018
A Fine Arts Exhibition
Hanging: Sunday, November 25, 6:45pm
Reception: December 1, 2:30 - 5:30pm
Removal: December 16, 6pm
Curator: Sonia Barnett
Sonia Barnett
301 Cathedral Pkwy., #8A
New York, NY 10026
917.257.5874
reniseb1@msn.com

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.

OUTSIDE SHOW

Boricua College Gallery, 3755 Broadway
4th Fl. (155-156 Sts)
April 2 - 25, 2019
ArtAnyway: A Fine Arts Exhibit
Show Fee: \$40
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

LIFE DRAWING FOR ADULTS 60+

Fridays from 11:00 am - 1:00 pm
Live Model (short & long poses)
Art materials are available or bring your own.
Suggested Donation: \$5
Hamilton Senior Center Annex
111 West 71 Street
Just off Columbus Ave
Moderated by Teaching Artist
Margo Mead