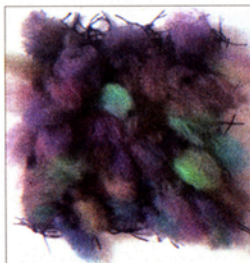


New York Arbor Fall Exhibit

Nature and Some Numbers



John Russo's Pumpkins Howling at the Moon is one of nine oil paintings on display.



Linda Brandwein's Ocean Waves is three-dimensional and, like the others, "really needs to be seen up close in person," according to New York Arbor's owner, George Turner.



Christopher Saucedo's wooden Autumn Rhythm keeps to his work that centers around objects of measurement and volumes of water.



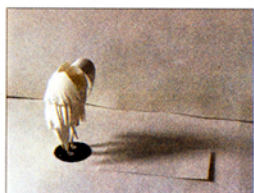
Maureen O'Leary's oil on canvas rendering of one of the most popular spots in Manhattan's Central Park.



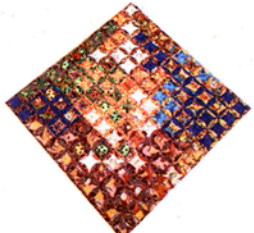
Mike Doyle's mixed media Barnburner is also three-dimensional.



Pablo Tauler's Untitled III is one oil on canvas in a series of 33 paintings.



Mama Chester's 4-inch high Solitude shows her "love of paper."



Pam Williams' hand-stitched quilt is draped over a welcoming couch for visitors.

By Patricia Hannan

Eleven multidisciplinary artists comprise the collective fall show at Rockaway Park's premiere and complimentary art gallery, inspired by their interactions with natural environments. "This show is our largest ever, and our opening reception also drew our largest crowd so far," George Turner told The Wave at his New York Arbor gallery near Beach 114th Street. The artist-run center has chosen to take on these works as they relate to Rockaway's landscape and community, as opposed to works that may have a political message. Turner's open call was "for those obsessed with the wonder of it all, those who've landed to let their dreams unfurl."

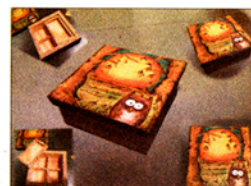
Anthony Hannon, 84, "won't tell you about his style if you were to ask him," said Turner. "They're definitely abstract," he said, similar to that of Jackson Pollock. Turner used Hannon's three brightly colored mixed media paintings to teach the concept of fractals or, simply put, a never-ending pattern that is also a branch of mathematics and art. In abstract paintings like Hannon's, in drip paintings like Pollock's, and in nature like snowflakes, fractal geometry can be found at different magnification levels. Christopher Saucedo's 32-inch high Autumn Rhythm hung above Turner's desk area as the centerpiece next to his computer. The wooden assemblage focused, like the rest of his art, on measurements of volume and "the incomprehensible enormity of the world's ocean," Saucedo said. It is part of a reciprocal pair and "in

each case, a circle in the square alludes to the sun, and its special location at the beginning of each season," Saucedo told The Wave. It is possible to view the work as an eclipse. As he continues his art with "containers that hold the liquids we all drink," Saucedo wonders "how big the sea is and how we might measure its vastness." His interest in liquid measurement has remained, he said, since the tides of Hurricanes Katrina and Sandy "came crashing into my home." Maureen O'Leary painted all three of her oil tree scenes in Central Park, a medium and theme of interest since she was small. "Although New York is hardly known for its trees, I find that I am constantly observing them even if they are rare," O'Leary said. She is fascinated by the trees' "injuries and responses, their ancient and conspicuous blemishes." O'Leary's vision of the city centers around "the sculptural quality of trees" and describes buildings as often looming behind the trees "like mountain ranges."

Mike Doyle used the term "barnburner," the same name of one of his displayed works, as "someone who would or feels it necessary to burn down his own barn in order to get rid of a 'rat infestation.'" Symbolically, it represents a cleansing or a clearing of "something that has festered beyond



One of Anthony Hannon's 3 mixed media abstract paintings. Each piece was made in 2016.



Amanda Ratner's plywood Hoot Box "melds the principles of functionalism with a philosophy of aesthetics."



George Turner showed The Wave his own furniture and gallery walls he created, which contain storage areas and hidden wheels for movement of displays.