



Toledo Undone 5x7

Toledo Unfinished

There, the watercolor hangs,
unfinished, above our doorway;
its vividness fades, a fleeting memory...

a dusty ride from Madrid in Fritz's tiny Hillman,
through small towns pizzicatoed with soldiers,
in full regalia, machine guns, slung diagonally
across their chests, as if General Franco
were to rise from the grave for inspection...

in Toledo, with its bright stucco walls, narrow
streets
and century-old pathways winding through bright
stucco walls, narrow alleyways...

I remember my wife asking an old man
seated on a worn wooden bench in front
of his sun-washed house with bright red
flowers in the window above his front door,
what the name of his Great Dane was,

"¿Cómo se llama?"

Fritz, our Ministry-of-Health-assigned translator
and linguist, looks at me, puzzled, and says,
"I thought she couldn't speak Spanish!"
In astonishment, he laughs, "It was said
perfectly!"

Someday, I'll finish the painting.

Anthony M. Majahad

I had the pleasure of meeting **Anthony Majahad** at one of the Bagel Bard's get together every Saturday at Au Bon Pan in Davis Square. We are a group of poets, writers, artists and publishers. We meet to enjoy each other's company, net work, and learn about events and opportunities. Every time I attend one of the Bards get together I meet someone new and interesting.

Anthony and I hit it off right away. I told him I was an artist that writes a poem from time to time. He told me he was a writer, photographer, and enjoyed creating art. He expressed he did not feel he was much good at art, and always admired what he believed to be gifted artists.

I have always come from the belief that if you are inspired and enjoy creating art then you are an artist.

He told me about his photography and the different art forms that inspire him. He talked about his Zentangles, landscapes and abstract watercolors. I was intrigued that he was inspired to express his creativity in so many different styles. I asked him to please send me a few images.

After having the opportunity to view all the styles and subjects that has inspired his art and photography; I asked him if would like to exhibit his art on the Wilderness House Literary Review. He was very surprised that I felt he was worthy of an exhibit.

Wilderness House Literary Review 6/3

I have arranged the exhibit of Anthony Majahad's art so one can see that all the styles and mediums he chooses to work in creates a relationship seen through composition and color.

Wilderness House Literary Review is pleased to exhibit Anthony Majahad's art, and add his exhibit to the list of talented artists we have had the opportunity to represent.

Biography of Anthony Michael Majahad



Primitive Red Barn oils original 5x7 inch.

Tony was one of five boys born in Medford, Massachusetts to an Italian mother and a Lebanese father, who also had German, Irish and French roots; there is even an anecdotal ancestry of French-Canadian Native American. His mother's family came to this country in the 1920's from Italy and settled in Medford, Massachusetts. Tony's father grew-up on a farm in Carver, Massachusetts where his parents and great uncle, Tony's namesake, raised cranberries

for over fifty years.

After WWII his father, Leo, received his BS degree in Civil Engineering and eventually met his bride to be, Virginia. She was working at the Boston Stock Exchange where she was the first woman to be allowed on the "floor" in the history of the Exchange. Virginia's oldest sister and Tony's God-Mother, Anne, was a very gifted artist, but never pursued her talents.

Tony grew-up in Melrose and Winchester, where he graduated from high school in 1966 with a science course curriculum; since early childhood he had a strong interest in chemistry. He started writing a few poems in high school and had always used watercolors to do landscapes at a young age. After high school he attended Northeastern University and majored in chemical engineering, which he later switched to chemistry. Later he transferred to Suffolk University. He eventually graduated in 1995 with a BS in Chemistry; a long arduous journey. During all these years he worked in an emergency room, part time, and various environmental institutions and companies. Later in his career he became a technical writer for biotech firms.

He met his wife, Dorry, in the early eighties and married her shortly after. They resided in Harvard Square for twenty-five years, at which time they moved to Winthrop, Massachusetts where they live today overlooking the ocean and Boston Light.

Tony considers himself a poet foremost, before a visual artist, but



Landscape 1 4x6 watercolor

he never attempted oils as he felt this medium was far too difficult for the un-schooled artist.

He also attended poetry workshops with such poets as Jean Pedrick (co-founder of Alice James Books), Carol Dine, Nina Nyhart, William Corbett and currently with Susan Donnelly. All these poets very much influenced Tony.



Meadow Sunset watercolor 4x6.

fortunate to have a dichotomous mind: one side of his mind has a strong analytical approach to things, the other is a contrasted art-oriented creativity.

essentially just enjoys creating in any venue... poems, watercolors, pastels, pen and ink, or photography. He was introduced to the art form of zentangles as a junior high school student in 1960 and has never stopped creating these abstracts. Later, during the mid-seventies, he took Abstract Watercolor course with Kaji Aso, a Japanese artist who's studio was in Back Bay; Kaji was the influence he needed to continue on with this pseudo-art form.

He some times works with pastels or acrylics;



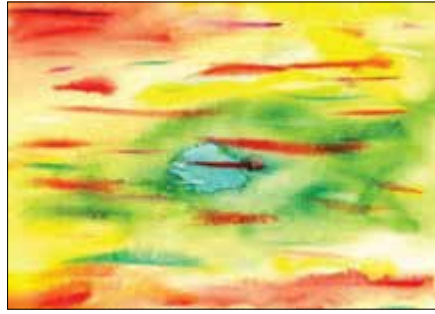
Landscape 2 watercolor 4x6.

Despite being plagued with an early heart attack at 40 in 1984, subsequent by-pass surgery at 41, and finally kidney failure in 2008 as a result of inorganic mercury poisoning that occurred at the age of 20 while measuring air pollution levels as a environmental chemist, Tony continues to produce poetry and visual arts. He still has a passion for taking photographs, writing poetry and painting in the abstract and semi-abstract medium and optimistically will do so for a long time.

He feels fortunate



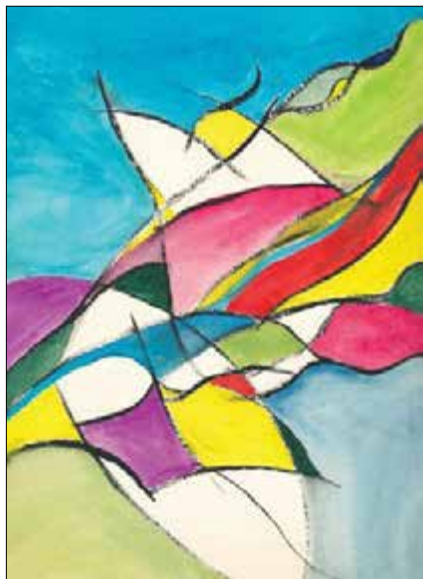
Desert Dreamscape - watercolor Pen&Ink 4x6.



Jupiter's Spot is Changing
Color abstract watercolor 4x6.

the windows of our weekend journeys in our station wagon. One painting I did in about 15 minutes, which amazed my father; it was a seascape of an island in the distance and farmland in the foreground. I've saved painting; it must be fifty years old by now. I have always been a doodler; some sketches being very detailed.

In seventh grade we had to take art classes. One lesson was drawing intersecting lines and filling the spaces with designs and patterns in pencil. I enjoyed the detail and repetitiveness of these drawings. Only recently one of my artist friends informed me that what I've been drawing since 1960 were pieces known as "Zentangles." Mine tend to be more abstract than the traditional Zentangle images, but they still fall into that venue. I've since used pen & ink, colored felt-tip pens, and watercolors. When using the water-



Almost Cubist.

Interview with Tony Majahad

1) Have you always been interested in art?

I have always been a camera freak, wanting to take the easy way out to capture a scene or people. But beyond photography, as a young boy, I would just spontaneously take out my watercolors and try to reproduce a landscape or seascape I had seen while visiting relatives or from



Somewhere over my emotions - zentangle
watercolor abstract 4x6

colors, I had to work the lines with black dry brush and sparingly used water for the between-the-lines patterns and solid colors. An example of this technique is the image entitled "Almost Cubist," done some thirty years ago.

Since the seventies, I've tended to lean toward watercolor abstracts. They seem to flow from somewhere inside me; it's almost as if the brush takes over after the initial wash and then there comes a need for certain colors followed by various strokes of the brush or dabs of drier bristles... these latter colors will slowly flow outward giving random uncontrollable effects.

My indoctrination to this venue, abstract watercolors, came from my meeting Kaji Aso, the gifted Japanese artist who



Still Life on Porch Railing
digital 8x10.

I've done. Perhaps it is the fear of rejection or the fear that the images are a mapping of my soul, which can be a tranquil vision or borderline insanity.

2) Do your paintings ever inspire poems, and do your poems sometimes inspire your art?

Only one painting thus far has inspired a poem. I speak of the "picture-poem" entitled "Toledo Unfinished." In this semi-real landscape painting, I tried to paint a scene of the ancient city of Toledo from a high vantage point from memory and a photograph. It was never completed in one sitting; watercolor painting is not like other medium, you have to try to finish it once the paper is wet. Looking at the painting and kicking myself that it wasn't done, in response the inspiration for the poem Toledo Unfinished. Perhaps thinking I was completing on another level. Sometimes I will write a poem about someone else's art, but this falls into the realm of Ekphrasis, which has its origins in the Greek philosopher, Plato.

ran his studio for years on Hemingway Street. He taught me to let the art flow through my hand to the brush onto the canvas from those inward feelings we all have. Later, I combined pen and ink tracings as seen in "Falling Leaves" and "Desert Dream." This is where my imagination becomes reality on the colored washes and abstractions. Sometimes the results are striking, other times the circular file becomes their end.

Sometimes I think that there is no art involved in my pieces, it's just all luck. I never know what I'm going to end-up with or how it impacts me. I've don't usually let others see what



Felt-Tip Pen - zentangle 3.



**Jacob's Stairway -
B&W film 8x10.**

3) Do you do your art simultaneously to writing poetry, or do you give time to one or the other separately depending on your mood?

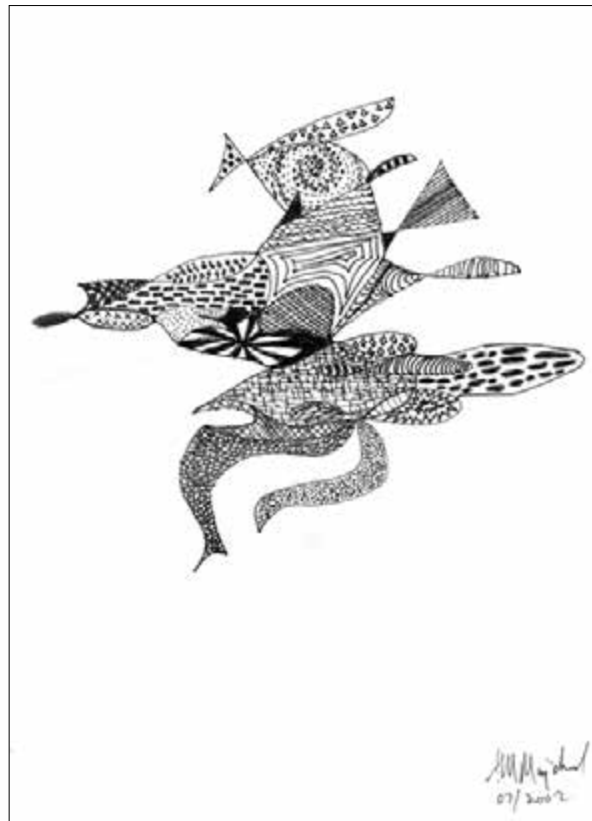
My two art forms have always been separate. These are two different avenues of creativity in this person's mind. Further, I would think if I could do simultaneous it would probably dilute the creativity juices.

I do know that I like inanimate images as subjects. I have great difficulty with human and animal images so I never attempt them anymore. Perhaps this lies in the fact that I have no training in figure drawing. I have a relative who is an excellent illustrator of people and animals, which I'm sure lies in his studies at the Museum of Fine Arts. I am truly envious of artists with those talents.

4) Talk about each style; such as the Zentangles. I remember you saying something about them being a form of meditation.

My Zentangle artworks have both a creative aspect and a meditative bonus. It's the type of art that I let my hands draw lines randomly; maybe unconsciously forming a fish or bird or mystical icon. Then I would fill in the empty space with repetitive patterns; inside one space and then a different design in the next empty space. This becomes the meticulous, steady-handed drawing that in turn becomes a silent mantra that transcends me to an almost meditative frame of mind.

My abstract watercolors are just fun. They make me feel like I'm skipping like a silly child through time and space and I don't really have to work to get the right mixture of colors or shapes. They become more serious when I have to find the hidden scenes in the



Pen & Ink - zentangle 2.

Wilderness House Literary Review 6/3

colored shapes. I remember one abstract I made with shades of green and blue and black that cried-out for the pen and ink completion of the scene, which turned out to be trees and shrubs on a shoreline that were reflected like a mirror image in the dark blue lake. None of those trees could truly be seen until I penned in what my inner mind's eye saw in the semi-chaos. Unfortunately I left that painting in the house I was staying at in Chilmark; never to be seen again.



zentangle 6 pen and ink 6x7.



Some Where in Harvard Square B&W film 8x10.

I do like using pastels and tend to do less abstraction and more true-to-life scenes. They are, however, far and few between, but I'm getting the urge to try some fall landscapes and a shoreline seascape in the near future.

Again, I must confess my photography is my favorite visual art form even though it truly doesn't come from inside. The only inner connection with a photo is the ability to see an image that needs to be captured and being lucky enough to catch the "decisive moment," as Cartier Bresson would say.

5) Do you continue to work in all the styles?



Falling Leaves - Watercolor Pen&Ink 4x6.

Not really. It seems that my artwork is like the spaghetti sauces I make, none of them ever tastes the same.

This is not to say that when I start a piece I'm set on a pre-determined colors and shapes I want to make, but once the canvas, or Bristol Board, is wet, it's a "crap shoot" and I don't know what's going to occur.

If the abstract watercolor painting alone doesn't do anything for me, then I start look-



Winthrop Autumn Rainbow digital 8x10.

ing into the colored shapes to see if I can see some hidden images that I can use pen and ink to expose them to the real world and not leave them in my mind's eye. Herein lies my only talent, if you call what I do as a talent. I have the propensity to look at a bunch of words or colored shapes and try to make something out of the chaos. Even with my photographs that have many images in a large field of view, but I like finding the best inner frame from the picture to make it a much more interesting vision.

I remember as a grammar school student taking those crazy aptitude tests, I scored a 99.99% percentile for spatial relationships. That ability has stuck with me all through my 63 years. Perhaps this is the only artistic talent I have, but I try to use it to its max to create my poetry and my visual artwork:



Storm - abstract watercolor 4x6.

<https://sites.google.com/site/classactpoets/home>



Hammock abstract watercolor 4x6.



**Broken Bow and Arrow
abstract watercolor 4x6.**



Sea Shells in Weather-Worn Wood digital 8x10.

Wilderness House Literary Review 6/3



Calligraphy abstract watercolor 4x6.



Dream - Abstract Watercolor 4x6.



Rumney Marsh - Picture 10x10.

Rumney Marsh Drive-by

Just before the long steep hill on United States Route One, the same US Rt 1 that runs from northern Maine south to the Florida Keys, where salt marshes nudged-up against the Revere-Saugus town lines:

Glimpse quickly, as you speed by at 55 mph, act like a human camera with snapping shutter, automatic film advance, flash recharge...

If you can do this, you might see an almost Impressionistic landscape, once untouched, unadulterated marshlands, the urban incinerator erased from the imaginary skyline.