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## 2025 ARTISTS IN RESIDENCE:

Genevieve Cohn

Nicole Duennebier

Barbara Friedman

Rodrigo Galecio

Scherezade García-Vazquez

Kunlin He

Kyrin Hobson

Kristy Hughes

Jeanne F. Jalandoni

Jackie Kazarian

Rachel Ostrow

Vickie Pierre

Jacoub Reyes

Natalia Sánchez

Tony Shore

Emily Somoskey

Suzanne Unrein

Wang Chen





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The Sam & Adele Golden Foundation<sup>SM</sup> for the Arts  
2025 Artists in Residence

Exhibition April 18 - August 28, 2026



Exhibition at the SAGG at Golden Artist Colors  
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[theSAGG.org](http://theSAGG.org)

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[goldenfoundation.org](http://goldenfoundation.org)  
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MADE IN PAINT

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# MADE IN PAINT, THIRTEEN

by Mark Golden

This is our thirteenth exhibition. I still have trouble believing it. Each spring when the new cohort of artists arrives, I feel the same mix of excitement, curiosity, and — if I'm honest — a bit of awe. I know what this place can offer, but I never know what these individuals will make of it, or what they will reveal to us while they're here. There is a particular kind of intelligence that happens only in the studio — an intelligence-born curiosity, repetition, failure, and the sheer audacity to begin repeatedly. Made In Paint 13 is a record of that intelligence at work. Eighteen artists joined us over the course of 2025, each arriving with their own vocabulary, their own urgencies, and their own stories. What they made here — quietly, methodically, boldly — charts a map of what art can be right now.

If earlier Made in Paint exhibitions traced the widening reach of this program, this year's show reveals something subtler and, I think, more profound: the Residency as a site of recalibration. The last fifteen months have been a pressure chamber — politically, environmentally, socially and personally. I don't think anyone arrived here untouched by the turmoil we've all been living through. Many of the Artists who joined us in 2025 carried that pressure with them. Some arrived from abroad and many with strong international roots; many came from communities that continue to bear the weight of marginalization. Almost all stepped into the Residency with some mix of exhaustion, vigilance, and determination.

What the Residency offered was not an escape, but a unique quiet — a temporary suspension where urgency could be redirected into a new inquiry. Here, the landscape's stillness and the studio's abundance of space and limitless materials created a kind of universe all its own. At times the outside world felt impossibly distant; other times, inescapably near.

Several artists avoided the news altogether. Others wrestled with it on the studio floor. Whether through abstraction, figuration, collage, installation, video or hybrid forms that stretch the category itself, their work reflects the complexity of this moment with incredible clarity.

To say that we are remote is true — but incomplete. Yes, the Sam & Adele Golden Gallery sits in a rural valley where winter squeezes the breath, and the quiet is deep enough to hear your own pulse. But remoteness is not a deficit here; it is a condition for seeing differently. In this stillness, distractions fall away. What remains is the work.

The artists who come here arrive with intention. Each of the eighteen artists in this exhibition was selected through a careful, independent review process grounded in one principle: the quality of the work. For fourteen years, we have invited an outside panel of curators, museum professionals, gallerists, faculty, and artists to examine applications with seriousness and candor. Their conversations are thoughtful, often spirited, and never casual. While artistic judgment is inherently subjective, it is not arbitrary. Every artist gathered here represents the outcome of that disciplined discernment — chosen for the strength, depth, and integrity of their practice.

What often goes unspoken is the commitment required of the artists themselves. Many leave teaching positions, studio routines, family obligations, and exhibitions in progress. Some travel across continents to reach this valley. They arrive willing to step outside of what is familiar — willing to be curious again, to experiment, to learn. That leap of trust does not go unnoticed.

The Residency is not simply a retreat; it is a gathering of premiere artists who choose to immerse themselves in

discovery. Central to that discovery is the extraordinary engagement with the Materials and Research & Development teams at Golden Artist Colors. These are individuals with decades of materials knowledge — chemists, educators, innovators, artists themselves — who meet the artists with equal curiosity.

What unfolds is more than instruction, but rather an exchange. Artists test ideas; the staff responds; questions deepen; assumptions are challenged; everyone learns.

And then something remarkable happens beyond the studio walls. Our local community is profoundly welcoming. Neighbors attend Openings. Employee owners visit studios. Instead of friction, we find a connection. The artists absorb something from this landscape; the landscape absorbs something from them. While our geography remains rural, the conversations and level of talent here are undeniably global.

Made in Paint 13 gathers that exchange. It is not a survey of trends, a thematic show, nor a tidy summary of the year's upheavals. Instead, it is evidence — evidence of what happens when artists are trusted with space, materials, and the time to follow an idea without interruption. Evidence that rigor and generosity can coexist. Evidence that painting, in all its expanded



The Barn

forms, is still one of our clearest instruments for processing the world as it is and imagining the world as it could be.

For anyone tempted to skip number thirteen, this exhibition offers its own form of superstition breaking. There is too much curiosity,

too much determination, too

much beauty in these works for fear to trip us up. As I write this in a long stretch of sub-zero weather — with air so sharp it seals your nostrils and a sparkling white cover that is blinding — it strikes me that this year's cohort shared something with this winter landscape: clarity, tension, resilience, and a surprising capacity for brilliant illumination and reflection.

We are honored to present these artists and grateful for what they have given to this place, and to us personally. We will continue to be warmed by their deep friendships. Made in Paint 13 is, above all, a celebration of the studio and of the people who make it a site of continued discovery and joy.

Mark Golden, President

Sam & Adele Golden Foundation for the Arts

# GENEVIEVE COHN



**We Carry, We Cleanse**, 40" x 46", Acrylic on canvas, 2024

My paintings envision possible communities of women by drawing from both a historical and imaginative past, present and future. By utilizing imagery and ideologies from the Women's Land Army during World Wars I and II, female separatist communities and elements from fairy tales and literary fiction, my work reflects a world where female power is rooted in collaboration, self-endowed agency and a profound connection with the natural world.

My experience at the Golden Foundation Residency Program expanded what I believed was possible in my own practice. Working with the Materials and Applications Specialists and with the support of the entire GOLDEN team, I was especially invigorated with the ways in which the various grounds shaped the life of a painting.

**Genevieve Cohn** grew up in rural Vermont and received her MFA in Painting from Indiana University, IN. She has been awarded residencies at The Golden Foundation for the Arts, NY; Wassaic Projects, NY; The Vermont Studio Center, VT and The Ragdale Foundation, IL. She is the winning recipient of the Hopper Prize and was a finalist for the Women United Art Prize. Her Work has been featured in Juxtapoz Magazine, New American Paintings, Create Magazine, Art Maze Magazine and Booooooom!. She has exhibited nationally and internationally, with notable solo exhibitions with Mindy Solomon Gallery, FL, and Hashimoto Contemporary Gallery in New York City and San Francisco. She currently lives in Boston, MA where she has her studio and teaches at Wellesley College.

**[genevievecohn.com](http://genevievecohn.com)**

# NICOLE DUENNEBIER



**Swamp Structure with Overgrowth, 8" x 10"**  
Oil on panel, 2025



**Swamp Structure (4), 12" x 16", Oil on panel, 2025**

Through painting with attention to detail, I've become accustomed to the fact that nature itself, or anything living really, never totally allows you to have a perfectly idealized experience. Everything is always spewing, dripping, rotting a little. Similar to 17th century still-life paintings with those vibrant lusty fruits that show the light fuzz of beginning decay, I don't see these works as allegorical depictions. To me it is more the realization that both the rot and the fruit are a textural attraction in their delicacy; both take the same concentration and care to paint.

There is an odd sumptuousness in the commingling of attractive and repulsive textures.

**Nicole Duennebier** was born in Hartford, Connecticut in 1983. She received her BFA in Painting from the Maine College of Art, where her thesis work was strongly influenced by research into Maine's coastal ecosystems. In 2006 she was awarded the Monhegan Island Artists Residency, ME; where she continued her exploration of sea life and discovered a natural connection between the darkness and intricacy of undersea regions and the aesthetic of 16th-century Dutch still-life painting.

In 2008 Duennebier moved to the Boston area, and now lives and works in Malden. She is a 2016 and 2022 Massachusetts Cultural Council Painting Fellow and her work can be found in the permanent collection of the Museum of Fine Arts, MA; and the New Britain Museum of American Art, CT.

**[nicoleduennebier.com](http://nicoleduennebier.com)**

# BARBARA FRIEDMAN



**Everybunny**, 37" x 28", Oil on linen, 2024

Rather than begin with a fixed narrative, I go looking for secrets in the paint's secretions. I enjoy finding the ridiculous in the sublime.

My paintings don't grow from or toward a determined imagery. Instead, I pour paint on a canvas that I've put on the floor. After the poured paint has dried, I nudge forth creatures suggested by the dried spills and fallen paint clots. In short, I pollute color field paintings.

These are all beings I've never seen before. Their unexpected natures are to be expected, because the process that produces them is an exploratory one. I'm very grateful to the Golden Foundation Residency Program for giving me such a wonderful opportunity to deepen this exploratory process.

**Barbara Friedman** has had over forty solo shows across the United States. Reviews of her work have appeared in the New York Times, Brooklyn Rail, Forbes, Whitehot Magazine, New York Sun, Irish Times, Newsday, Art in America, ARTS Magazine, The Christian Science Monitor, and Artweek. One group of her paintings was selected for the 2007 issue of New American Paintings, another group for the 2010 issue. Friedman received a Bogliasco Foundation Fellowship in 2016 and has been awarded a residency at Yaddo, NY, twice, in 2022 and in 1993. In 2025 she had residencies both at Pouch Cove, Canada and the Golden Foundation for the Arts, NY. In the last few years, she has had a two-person show at Satchel Projects, NY and solo shows at Five Myles, NY, and at Frosch & Co, NY. She lives and paints in New York City, and is Professor of Art Emerita at Pace University.

**[barbarafriedmanpaintings.com](http://barbarafriedmanpaintings.com)**

# RODRIGO GALECIO



**Mr. Flat at the Color Factory**, 39.5" x 39.5", Acrylic on canvas mounted on panel, 2025

My artwork is related to South American Geometric Abstraction and it displays a wide array of issues commonly encountered in the history of painting. At the same time, I invert traditional notions of composition by means of new structures built through a numerical progression system and a combination of colors with an underlying bifurcation related to other themes at play like in programmatic art, concrete art, as well as minimal art.

In my paintings I explore through multiple visual and cultural references. Every painting is a collection of visual experiences through which I revise how pictures that stem from different origins can be intertwined to arrive at a “vision” pieced together from multiple visions.

In this case, the landscapes depicted in the work in this exhibition are rooted in my experiences in New Berlin, at the Barn, the studios, visiting the GOLDEN Factory, and with new colors and materials at the Golden Foundation Residency Program.

**Rodrigo Galecio** lives and works in Santiago, Chile. He holds an MVS from the University Alberto Hurtado, Chile, an MFA in Studio Art from the Complutense University of Madrid, Spain, and a BA from the Pontifical Catholic University, Chile. He has participated in the art residencies PANAL 361, Argentina (2017); Buenos Aires, Argentina (2017); Vermont Studio Center, VT (2024); and at the Golden Foundation for the Arts, NY, (2025). Exhibitions include the MAVI Museum, Santiago, Chile (2021); Rosenblut & Friedmann Contemporary Art Gallery, Madrid, Spain (2023); the AMA Museum, Washington D.C. (2011); the Fiona and Sidney Myer Gallery (formerly the Margaret Lawrence Gallery), Melbourne, Australia (2009).

He has been awarded in four occasions the Funds for Artistic Creation and Research of the Academic Vice Presidency of the Pontifical Catholic University of Chile, and the fund for Support and insertion area granted by the Ministry of Cultures, the Patrimony and the Arts of the Government of Chile.

**[galeciopictor.com](http://galeciopictor.com)**

# SCHEREZADE GARCÍA-VAZQUEZ



Notes on The Americas II/Apuntes de Las Americas II, 59" x 44", Acrylic, charcoal, pastel & archival inkjet print on canvas, 2025

My practice is rooted in narratives essential to understanding Las Américas. I explore the ongoing cultural encounters that shape identity, focusing on inclusion, race, and the politics of color. Since 1996, my signature “cinnamon figure”, created by mixing all colors into one hue that embodies a new, inclusive aesthetic. Drawing from history, ethnography, and Catholic iconography, I reimagine a dominant symbol and construct new icons of resistance.

The Atlantic Ocean remains central to my imagination, a liquid frontier carrying stories of freedom, slavery, survival, and memory. Through a neo-baroque language that embraces beauty, tragedy, and transformation, I seek joy as a form of resistance.

**Scherezade García** is a multi-disciplinary artist whose work examines migration, history, cultural colonization, and collective memory. A co-founder of the Dominican York Proyecto GRÁFICA, NY; she studied at Altos de Chavón, Dominican Republic; earned her BFA from Parsons | The New School, NY; and her MFA from the City College of New York, NY. Her work has been featured in solo and duo exhibitions at the Art Museum of the Americas, DC; Columbia University, NY; Lehman College Art Gallery, NY; and the Museo de Arte de Santo Domingo, Dominican Republic among others.

García's work is included in the collections of the Metropolitan Museum of Art, NY; LACMA, CA; El Museo del Barrio, NY; the Smithsonian American Art Museum, DC; the Nasher Museum of Art, NC; the Blanton Museum of Art, TX; the Hood Museum of Art, NH; and more. She is a recipient of the Joan Mitchell Foundation Painters & Sculptors Grant (2015); and the Colene Brown Art Prize (2020). Her monographs include *From This Side of the Atlantic* (2020) and *When the Sea is My Land* (2024). She is represented by Praxis Art Gallery, NY; and ASR Galería, Dominican Republic; and is an Assistant Professor at UT Austin, living between Austin and Brooklyn.

**[scherezade.net](http://scherezade.net)**

# KUNLIN HE



**Ginseng Hunter (Top)**, 40" x 41", Acrylic & oil pastel on Mylar®, 2023

My practice focuses on the production of East Asian cultural knowledge and theories as well as the relationship between migrant literature, modernist studies, pre-modern intellectual legacy, historical criticism and criticism of technology, exploring these topics through my work of painting and writing with various medias. Just as ancient Chinese literati intellectuals sought to express their social attitudes and aesthetic emotions through the combination of poetry and painting, I endeavor to allow the Eastern artistic methods to engage in contemporary socio-political issues. I frequently use GOLDEN Artist Acrylics to integrate conceptual thinking with material experimentation. In my recent works, I employ AI-based annotation methods in combination with acrylic skins to regenerate images and literary texts, exploring the differences between machine vision recognition and human subjective image perception.

Born 1992 in Nanchang, China, **Kunlin He** currently lives in San Francisco Chinatown, CA. Kunlin obtained an MFA from San Francisco Art Institute, CA, in 2016 and attended the Skowhegan School of Painting and Sculpture, ME, in 2018. His work has been included in exhibitions at Power Station of Art, China (2022); Metropolitan Museum of Manila, Taguig (2022); the National Taiwan Museum of Fine Art, Taiwan (2021); The Drawing Center, NY (2018, 2019); Headlands Center for the Arts, CA (2017); Chinese Culture Center of San Francisco, CA (2016); among others. He has been selected as the finalist for the 2019 SFMOMA SECA Award, and 2020 Pollock Karsner Foundation Award and received various Residency fellowships at Headlands Center for the Arts, CA; Bemis Center for Contemporary Art, NE; Macdowell, NH; Art Omi, NY; Ucross Foundation, WY; Virginia Center for the Creative Arts, VA; the Golden Foundation for the Arts, NY; among others. His works are in the permanent collections of BAMPFA, CA; and de Saisset Museum, CA. He is also a writer who focuses on Chinese modern and contemporary art and his articles were published in Yishu: Journal of Contemporary Chinese Art, Artforum China, and The New Yorker, among others.

**he-kunlin.com**

# KYRIN HOBSON



**Pain Transfer (Black Flowers)**, 71" x 84", Acrylic on canvas, 2025

My figurative paintings place multigenerational protagonists in worlds shaped by the colors, stories and symbols that emerge from my research and imagination.

*Pain Transfer (Black Flowers)* visualizes care as inheritance. Two figures move across precarious terrain. One body is both carrying and being carried. The other, a midwife, pierces her counterpart's earlobe, interrupting pain so it can be borne collectively. Their entanglement is not heroic or resolved, but intimate, strained, and necessary.

Formally and conceptually, my work echoes the care practices of midwives in my family lineage. Painting becomes a form of healing touch—layers built, scraped, softened, and rebuilt—mirroring how memory and trauma live in the body. Gesture functions as both record and release.

My figures hold multiple generations at once, offering kinship and documenting how women gather, transfer, and utilize power. Each work proposes counter visualities to racial constructions that mischaracterize the Black diaspora. They frame how exploring legacies of survival can show us guideposts for the challenges of the here and now.

**Kyrin Hobson's** work explores Black feminist histories through figurative painting and discursive methods. Recent honors include the Feminist in Residence Fellowship at Northwestern University and a Visual Art Teaching Fellowship at the University of Chicago. Her work has been supported by the Wassaic Project, the Golden Foundation, the UChicago Arts, Science and Cultures Initiative, and others. Hobson's paintings are held in museum and private collections in the U.S. and internationally, including the Bennett Collection and the Tina Knowles Collection. She holds an MFA from the University of Chicago, an MA from NYU, and a BA from UCLA, and has contributed leadership to major arts institutions nationwide. A native of Los Angeles, Kyrin lives and works in Chicago.

**[kyrinhobsonstudio.com](http://kyrinhobsonstudio.com)**

# KRISTY HUGHES



**Sky Portal**, 35.5" x 35.5" x 20", Acrylic, Flashe<sup>®</sup>, ink, construction board, cardboard, epoxy resin, handmade paper pulp, found plastic PVC pipe from New Haven, CT, notes & poems on paper buried inside the sculpture, 2025

I am dead serious about joy and my work is an exuberant insistence on hope—an unapologetic reclamation of agency and care. Through a materially exploratory practice, I make sculptures that embrace conceptions of communal empowerment, joy as resilience, and hope as practice.

Honoring my Indigenous and Hispanic ancestry and familial ingenuity, I use what I have readily available. I collect paper trash that I sort, pulverize, and transform into pulp, then use to seal each form. I embed and bury found objects and notes within each sculpture, preserving attention and memory.

At the Golden Foundation, I played with materials to my heart's delight and had beautiful conversations with my cohort. My work is a celebration of these ideas—they are altars and monuments for joy, devotion, and belonging.

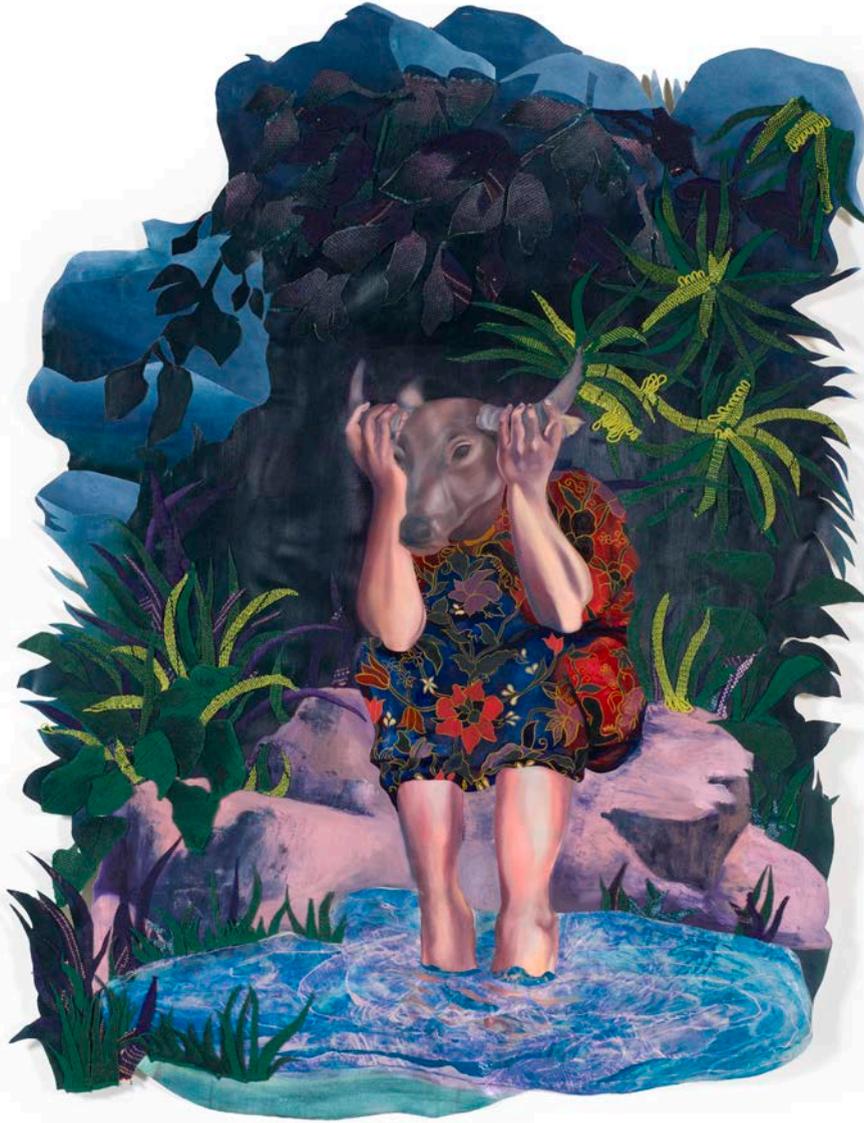
**Kristy Hughes** (b. Waxahachie, TX) has been supported by fellowships at NXTHVN, CT; The Fine Arts Work Center, MA and Vermont Studio Center, VT. She has been artist-in-residence at The Golden Foundation for the Arts, NY; The Studios at MASS MoCA, MA; and Residency Unlimited, NY; among others. She is a 2025 Rema Hort Mann Foundation Emerging Artist Grant recipient.

Hughes earned an MFA from Indiana University and a MA and BA from Eastern Illinois University. Recent solo and group exhibitions include: James Cohan Gallery, NY; Brandeis University, MA and Good Children Gallery, LA. Her work has been featured in Art Spiel, Shenandoah, Maake Magazine, and New American Paintings. Her first public sculpture is on view at The Aldrich Contemporary Art Museum in Ridgefield, CT through October 2026.

Kristy lives and works in New Haven, CT.

**[kristyhughes.com](http://kristyhughes.com)**

# JEANNE F. JALANDONI



**Hold Your Horns**, 72" x 55", Wool, cotton, acrylic yarn, resin, acrylic & oil on canvas, 2025

As a second-generation American who has never been to the Philippines, my practice delves into the complexities of Filipino American identity, diaspora, and the responsibility of preserving cultural heritage. Through knitting, weaving, and painting, I create layered collages that combine family archives, personal memories, and Filipino American historical narratives. A recurring figure in my work is the carabao (water buffalo) figure, who acts as a symbolic personification of Filipino American experiences and the emotional nuances of inheriting a hybrid identity. By visualizing the dynamic nature of my bicultural identity, I underscore that identity is not fixed or solitary but rather an evolving and multifaceted blend of cultures.

**Jeanne F. Jalandoni** (b.1993) is a painter and textile artist born and raised in New York City. Jalandoni received her BFA in Studio Art from New York University, NY (2015). Some solo and two-person solo shows include exhibitions with Latitude Gallery, NY; Alfred University, NY; Wellesley College, MA; Taymour Grahne Projects, Dubai and Real Art Ways, CT. Selected group exhibitions include participation at American University Museum at the Katzen Arts Center, DC; Marjorie Barrick Museum of Art, NV; Elizabeth Foundation for the Arts, NY; Pace University Art Gallery, NY; Jeffrey Deitch, NY; Ben Brown Fine Arts, NY; Fragment Gallery, NY; and Asia Society Texas Center, TX. Jalandoni participated in residencies, including the Textile Arts Center, NY; Alfred University BIPOC Summer Residency, NY; and the Golden Foundation for the Arts, NY. Jalandoni was a featured artist in New American Paintings issue #164, and Wonder Women: Art of the Asian Diaspora. Jalandoni is currently pursuing her MA in Painting at the Royal College of Art, London, UK.

**[jeannefjalandoni.com](http://jeannefjalandoni.com)**

# JACKIE KAZARIAN



**Pilot Light**, 32" x 30", Acrylic on linen, 2025

My work is an invitation to question absolutes and to explore alternative forms of knowledge. Instability and precarity are part of my painting practice. I purposely keep color, form and space in flux and relish juxtapositions of awkward and ephemeral moments. My paintings don't offer the familiar comforts of a narrative trajectory or symbolic recognition, and absent these cognitive means of entry, the viewer is suspended in uncertainty and encouraged to navigate through pure sensation. Confusion and doubt create conditions for expanding one's perception.

The Golden Foundation Residency Program was an opportunity to experiment with a wide variety of acrylic materials and expand my use of liquids, grounds, pastes and gels. The studio visits with their Materials and Applications Specialists team were instrumental to a shift from computer-generated painting studies to a more immersive way of working.

**Jackie Kazarian's** paintings exist at the intersection of landscape, abstraction and perception. Her work has been exhibited in galleries and museums throughout the United States, Europe, Middle East and Asia and is in many private and permanent collections. Her collaborations with dance companies have culminated in several multi-media performances. Kazarian has served as an art envoy for the U.S. State Department in Syria and Kuwait and was associate professor at the School of the Art Institute of Chicago (SAIC). She is a fellow of the Ellen Stone Belic Institute for the Study of Women & Gender in the Arts & Media, Columbia College and holds an MFA from SAIC and a BS from Duke University.

**[jackiekazarian.com](http://jackiekazarian.com)**

# RACHEL OSTROW



**Stayin' Alive (1)**, 16" x 16", Oil & acrylic on panel, 2025



**Stayin' Alive (2)**, 16" x 16", Oil & acrylic on panel, 2025

My paintings explore how physical movement and gesture can create visual illusions of space and form. Using a squeegee, I unearth images by spreading transparent paint on a smooth panel. The rubber blade produces highly detailed passages that are irregular, intricate and often mimic the natural world.

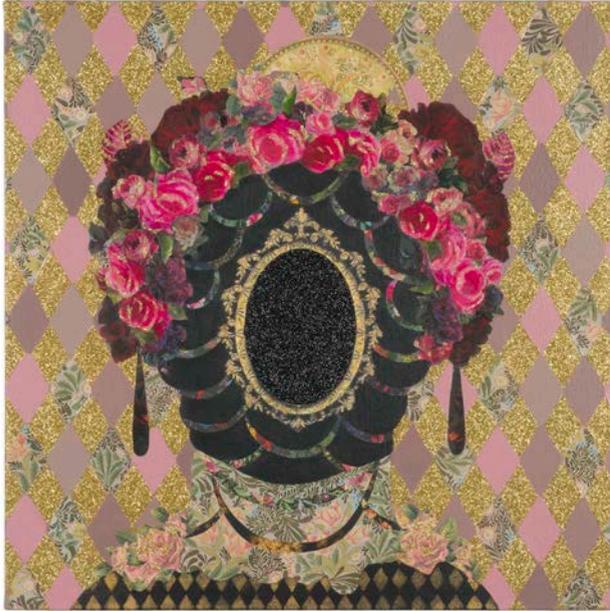
The balance between intention and chance in my technique echoes the dynamic between order and chaos in our universe. This balance helps to create abstract, often strange forms that resemble things in nature, and it is this resemblance that activates our imaginations.

At the Golden Foundation, I learned to pour iridescent acrylic colors to create the smooth base layer of my oil paintings. This adds an entirely new level of information and activity, giving the paintings greater depth and making them more alive.

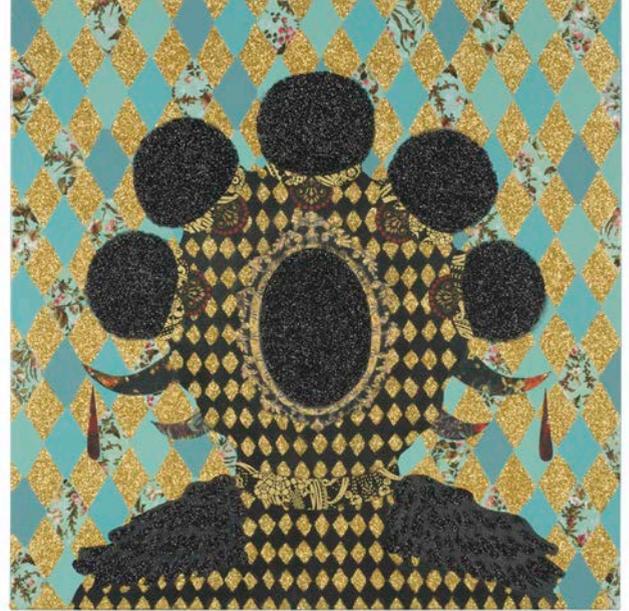
**Rachel Ostrow** is a Brooklyn-based painter and printmaker. She holds an MFA in painting from Hunter College, NY; a post-baccalaureate degree from the Maryland Institute College of Art, MD; and a BA in Fine Arts from Wesleyan University, CT. Selected solo exhibitions include Morgan Lehman Gallery, NY; Planthouse, NY, and The Cill Rialaig Project, Ireland. Recent residencies include the Golden Foundation for the Arts, NY; The Cill Rialaig Project, Ireland and the Vermont Studio Center, VT. Her work is included in the public collections of Capital Group, Fidelity and the Montefiore Einstein Hospital. It has been written about in Artforum, The New York Times and The Niagara Gazette.

**[rachelostrow.com](http://rachelostrow.com)**

# VICKIE PIERRE



**An Echo Blooms**, 18" x 18", Acrylic, latex paint, metallic paint, decorative paper collage & glitter on canvas mounted on panel, 2025



**Army of Me**, 18" x 18", Acrylic, latex paint, metallic paint, decorative paper collage & glitter on canvas mounted on panel, 2025

My collage series, Poupées (translated to dolls in English) in the Bush, is inspired by themes of femininity, transformation, high fantasy, craft, as well as multicultural decorative arts and ornamentation. My focus is the exploration of identity, referencing my Haitian heritage, complex interrelations between the Caribbean and Europe, and broader global cultural histories and mythologies. The central figures, the Poupées, are decorated and wrapped in colorful motifs of the natural world, mimicking body binding or armor; cut from decorative papers to resemble latticework or chain mail. The resulting design evokes rich tribal adornments from around the world, symbolizing status, ritual and/or spells of protection. During my time at the Golden Foundation Residency Program, I learned many new techniques to help further develop my creative process.

A graduate of the School of Visual Arts, NY, **Vickie Pierre**'s artworks have been included in exhibitions at the Patricia & Phillip Frost Art Museum, FL; the Bass Museum of Art, FL; the Museum of Contemporary Art, FL; the Boca Raton Museum of Art, FL; the National Museum of Women in the Arts, Washington D.C.; the Museum of Contemporary Art, Puerto Rico; and the international Museum of Modest Arts, France. In 2017, Pierre received the South Florida Cultural Consortium award. In 2019, she was a finalist in the Orlando Museum of Art, Florida Prize in Contemporary Art. In 2023, her artworks were displayed in Prague, Czechoslovakia for the U.S. Art in Embassies Program. Collections include the Museum of Contemporary Art North Miami and the Oolite Arts Collection, Miami, among many others. Born and raised in Brooklyn, NY, the artist currently lives and creates in Vero Beach, Florida.

**[vickiepierre.com](http://vickiepierre.com)**

# JACOUB REYES



**Raindrop (Pickerelweed V. Wetland Nightshade)**, 68" x 60", Acrylic woodblock print on denim & pearls on tulle, 2025

As I navigate my multicultural heritage, I confront systems of power and privilege, allowing myself to take control of histories written by despotic forces. I challenge these narratives through archival research, participatory design, investigative art making methods, and place-based projects. I often use personal experiences, community collaborations, and ancestral connections to inform my creative process. This process reflects my upbringing and current lifestyle, a mix of constantly changing spaces and material access. My interdisciplinary practice is realized through the utilization of raw materials, found objects and handmade tools and substrates. My practice blends tradition with experimental processes, often incorporating digital technologies and utilitarian materials in unorthodox applications. Through this, I bridge the gap between the ancestral past and present, inviting viewers to engage with history in a way that is both personal and universal.

During my time at the Golden Foundation Residency Program, I was able to learn and integrate several new techniques into my practice. This has opened up a world of possibilities for which I'm thankful.

**Jacoub Reyes** is an artist based in Florida who centers his Caribbean and Pakistani background as a relational point to expand on themes of colonialism, social response, and ecosystems exemplified in his work with Institute for Electronic Arts, Alfred University, NY; Ma's House & BIPOC Art Studio, NY; The Latinx Project, NY; and CENTRO, PR. Collaborating with Brown University, RI; Alfred University, NY; Kean University, NJ; Hunter College, NY; UCSF, CA; and other prestigious institutions, the intersections found in his work has allowed him to travel globally, engaging in lectures, workshops, and community events. Notable accolades include the Center for Craft's Teaching Artist Cohort, NC; the SFCC Grant, The Puffin Foundation, NJ; and The Joan Mitchell Foundation finalist, LA; among others.

[www.instagram.com/jacoubreyes](https://www.instagram.com/jacoubreyes)

# NATALIA SÁNCHEZ



**Composición Sustraída 5.1**, 14" x 12", Acrylic, polymers  
& marble dust on panel, 2025



**Composición Sustraída 5.2**, 14" x 12", Acrylic, polymers  
& marble dust on panel, 2025

These works are part of *Composición sustraída*, a body of work inspired by the fabrication processes of Puerto Rico's hydraulic tiles. Using acrylic paint, polymers and aggregate materials, I translate these artisanal techniques into painting, creating geometric abstractions that evoke vernacular floors and architectural surfaces. Through layering, sanding, and surface manipulation, the works create a tactile language where material, process, and geometric form intersect, engaging with the visual memory of Puerto Rico's built environment.

**Natalia Sánchez** (b. 1992, Bayamón, Puerto Rico) is a visual artist whose work explores the relationships between identity, memory, and the built landscape, with a particular focus on the materiality of architecture and its cultural and psychological impact. Her work centers on Puerto Rican vernacular architecture—its artisanal elements and traditional materials that have been part of the island's architectural identity. Through painting, audiovisual media, and community-based projects, Sánchez examines how the built environment, and its gradual deterioration and neglect, reflects the societal problems and injustices caused by colonial policies in Puerto Rico.

**[nataliasanchez.studio](http://nataliasanchez.studio)**

# TONY SHORE



**La Bahia**, 37.5" x 49.5", Acrylic on velvet, 2023

My Paintings on black velvet have become a decades-long anthropological study of community and class. Using the Kitsch-laden material of black velvet and the working-class people and communities I grew up in, I create theatrical vignettes and frozen moments from an ongoing narrative. My paintings capture the sincerity, dignity, honesty and sometimes frustrations I have witnessed first-hand. My goal is to highlight and share the overlooked values and qualities of both my working-class subjects and the oft-dismissed medium of black velvet painting, elevating both, and allowing my subjects to feel represented and my medium to be recognized as museum-worthy.

During my time at the Golden Foundation, I was able to explore the nuances of what I can achieve with acrylic paints, while experimenting with additional mediums, allowing me to expand my approaches to art making.

**Tony Shore** is a Baltimore-based artist recognized for his paintings on black velvet that often depict the blue-collar life of his hometown. He received his BFA from the Maryland Institute College of Art, MD, and his MFA from Yale University School of Art, CT. He also studied at the Skowhegan School of Painting and Sculpture, ME. His awards include The Janet and Walter Sondheim Prize, The Bethesda Painting Prize, a Baltimore Artist Rubys Grant, and the Baltimore Travel Prize. Tony has exhibited his work at the Baltimore Museum of Art, MD; The Delaware Art Museum, DE; The Delaware Center for Contemporary Art, DE; The Noyes Museum, NJ; Ethan Cohen Fine Arts, NY; the Kunstalle Beacon, NY; George Adams Gallery, NY; C. Grimaldis Gallery, MD; GAVLAK Gallery, FL; Carlye Packer Gallery, CA; and is currently represented by Anna Zorina Gallery in New York City. Tony is currently a faculty member in the Painting Department at the Maryland Institute College of Art, MD.

**[tonyshore.com](http://tonyshore.com)**

# EMILY SOMOSKEY



**Bridging**, 36" x 32", Acrylic, oil & collage on canvas, 2025

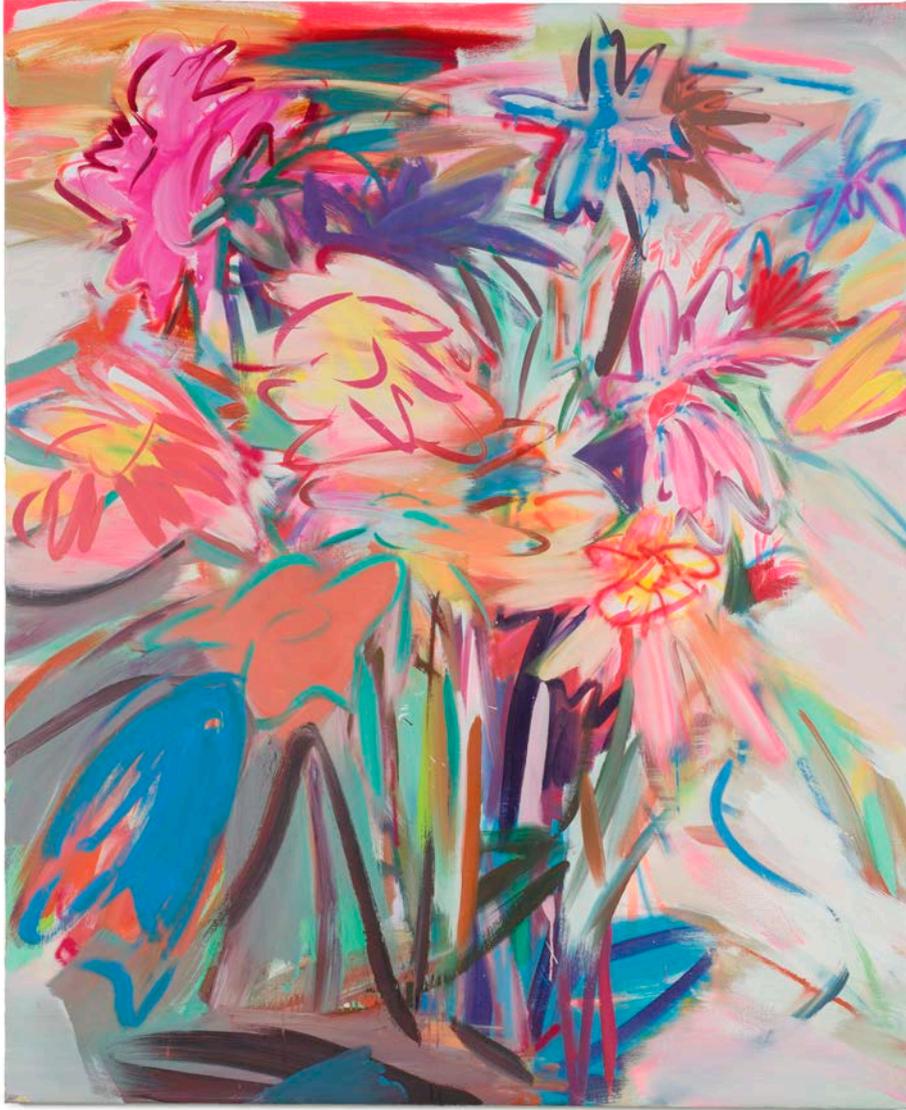
Through my work, I use paint and collage to visualize the areas of subjectivity that shape our world. My paintings depict the universe as a flexible, shifting space, ever-expanding, collapsing and colliding alongside our understanding of it. Familiar subjects such as swimming pools, bird nests and lawn chairs sit in conversation with larger systems, including: galaxies, orbital pathways and physics diagrams. These elements layer in ways that bridge representation and abstraction, opening new possibilities for seeing, navigating and understanding the known world.

During my time at the Golden Foundation, I developed new ways of integrating painting and collage through image transferring, paint skins, and textured acrylic mediums, further complicating the relationship between image and surface.

**Emily Somoskey** is a mixed media artist and painter living in Walla Walla, WA. Prior to moving to the Pacific Northwest, she pursued an MFA in Studio Art at Michigan State University, MI, and a BA in Art Education at The University of Akron, OH. Emily's work engages with image-making as a tool for understanding our human experience, in which she explores the complexity of perception through the layered use of oil paint and collaged photographic imagery. Her work has been exhibited throughout the United States, most recently at SAM Gallery, WA; Chatwin Arts, WA; and Boise State, ID. In addition, Emily was recently an artist-in-residence at the Studios at MASS MoCA, MA; and was nominated for a 2025 Joan Mitchell Fellowship. Emily is currently an Assistant Professor at Whitman College, WA.

**[emilysomoskey.com](http://emilysomoskey.com)**

# SUZANNE UNREIN



**Illusions**, 66" x 54", Acrylic & oil on canvas, 2025

With the botanical series that began at the Golden Foundation, the flower is reimagined as a hybrid symbol—part synthetic bloom, part Vanitas echo. Drawing visual inspiration from robotic flora and the emotive blooms of the 17th-century Dutch Golden Age, the works probe the complex entanglements of technology, mortality, and transformation while offering an optimistic vision of what it means to live, mutate, and connect in an increasingly hybridized existence.

Characterized by gestural mark-making and expansive swaths of vibrant, unnatural color, my figurative paintings explore a hybridized nature where animals and people are swept up in an urgent desire to exist, to flourish. The figures embody shifting psychological states that reflect the ambiguities and transient narratives of contemporary life.

Experimentation with this new body of work was made possible by the generous support of the Golden Foundation of the Arts.

**Suzanne Unrein's** work has been exhibited in galleries and museums throughout the U.S, including Rare Gallery, NY; Heather James Fine Arts; Mitte Projects, NY; Galleri Urbane, TX; the Sara Nightingale Gallery, NY; and Boltax Gallery, NY.

Unrein was a 2025 residency recipient at the Golden Foundation for the Arts, NY; a 2023 grant recipient of the FST StudioProjects Fund, NY; and a 2023-2024 recipient of the studio program at Painting Space 122, NY. Unrein's work is in the public collections of Andromeda Advantage, NY; the Eileen S. Kaminsky Family Foundation, NJ; the U.S. Embassy, Ulaanbaatar, Mongolia; Fish & Game, NY; and The KR Wildlife Sanctuary, Pretoria, South Africa. Unrein is a California native and a current New Yorker by way of Florida.

**[suzanneunrein.com](http://suzanneunrein.com)**

# WANG CHEN



触红 (Touching Red), Three-channel video installation with sound, 15min. 43sec. (Loop), (Acrylic and handmade costumes with performance), 2026

I am an interdisciplinary artist whose practice integrates digital video, performance, 3D world-building, sculpture, costume fabrication and sound design. Through the layering of these media, I construct immersive video installations that examine modes of existence in which bodies do not precede their environment, but are continuously generated through spatial, temporal, and relational conditions. This concept is rooted in and propelled by my lived experience as a queer immigrant, where identity is not a given but a continuous negotiation with shifting social and cultural architectures.

In my creative process, I translate hand-painted assets, handmade costumes and performance into a digitalized structure through scanning, editing, chroma-keying and compositing. These elements serve as evidence of physical labor within the digital realm. Ultimately, the work culminates in a hybrid space that is neither purely physical nor purely virtual, formed through the continuous translation of hand-made actions into digital environments.

It was an amazing experience to attend the Golden Foundation Residency Program as someone who mainly works with video. It was a pleasure to work alongside artists with deep expertise in painting and material-based practices.

**Wang Chen** is an artist working across digital video, performance, 3D game design, sculpture, drawing, costume fabrication and sound design. Wang holds a BFA in Painting and Printmaking from Virginia Commonwealth University, VA (2014) and an MFA in Photography from the Rochester Institute of Technology, NY (2018). Exhibitions have been held nationally and internationally including at Fotografiska Museum, Sweden; China; Estonia; 212 Photography Festival, Istanbul; Roswell Museum and Art Center, NM; Arario Gallery, Shanghai; Lauren Powell Project, CA and Crosstown Arts, TN.

Wang's fellowships and residencies include the New York Foundation for the Arts, NY; MacDowell Fellowship, NH; Vermont Studio Center, VT; NARS Foundation, NY and The RAIR Foundation, NM. Wang is currently serving as Assistant Professor of Art and Digital Arts & Media Design at Penn State University, PA.

[wangchenstudio.com](http://wangchenstudio.com)



Open Studios with Artist Rodrigo Galecio



Materials Session with Mark Golden (Founder and President) and Artists Nicole Duennebier, Genevieve Cohn and Emily Somoskey



Artist Barbara Friedman with Materials and Application Specialist Gordon Millsaps



Sharing a meal with Mark Golden, Jessica Martin, Jeanne F. Jalandoni, Wang Chen, Stacy Rosende, and Tony Shore



A studio visit with Artist Rachel Ostrow and Golden Artist Colors Formulators Taylor Soroka, Anna Perkins and Senior Formulator Ulysses Jackson



Around the fire with Kristy Hughes, Mark Golden, Seth Golden (Board Member), Barbra Golden (Founder and Board Member), Kyrin Hobson, Scherezade Garcia-Vazquez and Jessica Martin



Around the table with Ken Golden, Yoni Preiss, Carol Preiss, Ulysses Jackson, Natalia Sánchez, Vickie Pierre, Mark Golden, Tom Golden (Board Member), Barbra Golden, Peggy Golden, Jean-Marc Golden (Vice President), Barbara Friedman, Stacy Rosende and Emma Golden



Materials and Application Specialist Greg Watson in discussion with Artist Jacob Reyes



Genevieve Cohn in studio at the Golden Foundation



The Sam & Adele Golden Foundation<sup>SM</sup> for the Arts, Inc.