

2024 ARTISTS IN RESIDENCE:

Inez de Brauw

Antonius-Tín Bui

Jordan Ann Craig

Regina Durante Jestrow

Hans Gindlesberger

Amra Khan

Jess Lincoln

Massiel Mafes

Lilian Martinez

Kirk Maynard

Henry Morales

David Najib Kasir

Anna Ortiz

JD Raenbeau

Wanda Raimundi-Ortiz

Preetika Rajgariah

Omar Rodriguez-Graham

Ernest Shaw Jr.





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The Sam & Adele Golden FoundationSM for the Arts
2024 Artists in Residence

Exhibition April 12 - August 29, 2025



Exhibition at the SAGG at Golden Artist Colors
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theSAGG.org

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MADE IN PAINT

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We are celebrating our 12th Made In Paint exhibition with a truly extraordinary group of artists from countries including Mexico, Canada, Pakistan, and the Netherlands, and those with recent heritage from Cuba, Guatemala, India, Syria, Palestine, and Vietnam, and from members of the BIPOC and LGBTQ+ communities as well. While the world outside was (is) clearly on fire, our goal has always been to provide some respite for these artists in this serene bucolic setting – a place filled with all the materials and support for these folks to be able to put other things aside and to indulge and be totally absorbed by their work.

Their art is as diverse as their background, including portraiture, abstract, and still life, and utilized materials including fiber, collage, paper, sewing, woodcut, photography, and airbrush. They created on canvas, board, paper, yoga mats and on the floor in every one of our mediums, including oil, acrylic, watercolor and pastel. Beautiful, whimsical, challenging, introspective, all of which came together as an example of the world-class talent we have been so honored to exhibit in this very unexpected area of New York State. While this Made In Paint exhibition is just a small taste of their work, what is not seen is the value this diversity has created for all of us and our entire community.

The Golden Foundation Residency Program is located in a rural community. It sits in one of the most beautiful areas of New York State. Around every turn in the road is an amazing vista of rolling landscapes filled with forests, quiet meandering rivers and streams, tilled and untamed land, and is dotted with dairy cows, horses, or other livestock. During the season it's easy to go foraging for berries, mushrooms, fiddleheads, and more. The previous generations here were steeped in agriculture and in the value of pitching in when neighbors were in need; they were

indeed proud to serve, everyone knew one another, and it was common as people rode past their homes, mostly on dirt roads, that they would always share a friendly wave. They rarely left the area and this created a very close-knit community, but also quite an insular one. As such, outsiders – people of different cultures, mindsets, ethnicities, and races – were seen as invaders.

Fifty-seven years ago, my parents, Sam and Adele, moved to this community. Being Jewish New Yorkers, they were subjected to the same silent suspicion as if they were from a different country and here to change the local way of life. Eventually they found community, but mostly from recent transplants who had also come from downstate. Many were looking for the same things those local residents already had: a beautiful area, quiet and away from the congestion and the frenetic pace of the city and suburbia.

The start of Golden Artist Colors 45 years ago was also met with great distrust. It was certainly an unusual business and one that worked originally with artists also from New York City. With the growth of the company, and the great deal of employment that Golden Artist Colors offered for the local community, much of that suspicion subsided.

In 2012, when we opened the doors to the Golden Foundation Residency Program, our hope was that this unique, one-of-a-kind facility would continue to bring a world of diversity via artists to join and meet our local community. To possibly open this community to the wealth of ideas, inspiration, and the joys of learning about one another, while treating the artists to the world of materials that, for most, would have been out of reach.

In this 12th year of our exhibitions and 13th year of the program, we could not have been more blessed with the level of diverse

talent that has been attracted to the residency. Our hope has always been that this isolated setting would provide artists with a unique opportunity to explore and experiment to try new things. That the Materials and Applications Specialists at Golden Artist Colors would provide insights into materials that would aid in that exploration. That the team of Jess and Lori, led by Emma at the Golden Foundation, would make sure that each artist was treated with hospitality and have access to resources that would make their month truly memorable and valuable.

What was given back to us by these artists was much greater than we could have possibly offered. Their generosity of spirit and willingness to engage with our community was so inspiring. Most of our staff of employee owners visited the residents while they were here. And I learned that many of our neighbors were already championing diversity. To that I especially want to thank all our local friends for their support, and Edsel for always making our artists feel like invited guests to the Columbus Public House. While we worked to provide a safe environment for these artists, it is clearer than ever that many have become less safe outside our community in this current climate. These artists have become part of our family, part of the fabric of our community. We need to make sure they are safe to continue to inspire us all.



A meal at the barn with Cathy Jennings, Kevin Greeland, Greg Watson, Jessica Martin, Mike Townsend, Mark Golden, Gordon Millsaps, Stacy Rosende and artists Hans Gindlesberger, Kirk Maynard and Henry Morales

Artists create the clearest mirror of ourselves. They allow us to see the unseen or the world we want to close our eyes to. We need them now more than ever. Whether or not they have our support they will continue to create. I am sure it is not by choice, but by force of nature. It remains our responsibility to continue to celebrate our diversity, to support equity and fairness. To make sure

we invite these ideas and these visionaries into our lives and to make sure they have a place at the table. It has been at our dining table at the residency that I have learned so much. Made In Paint 12 is a celebration of this diversity and incredible talent. As you look through these pages or have the good fortune to visit the exhibition, it will be clear that these artists have given us the opportunity to see a diverse, challenging and moving vision. It is our hope that their gift inspires us to continue the work that we might open that opportunity across all our communities.

Mark Golden

President, Sam & Adele Golden Foundation for the Arts

INEZ DE BRAUW



The viewing rooms – View of the Salon Carré, 19" x 22", Acrylic & oil on linen mounted on Dibond® with mixed media frame, 2025

My work revolves around objectifications of time-bound discourses. Current paintings are based on historical galleries and salon paintings. The act of painting is hereby used as an exploration of historical revisionism: painting to erase or edit parts of historical paintings. Through the concept of mise en abyme – a recursive framing within frames – the images are layered in a way where certain subjects are faded and erased, while others are brought into light, playing with who is showing off and who is in the frame. During my residency at the Golden Foundation, I experimented with the use of color, after having painted in black and white for many years. The impact was big: my work is slowly advancing with more color, looseness, and an emphasis in play.

Inez de Brauw (b. 1989, Netherlands) lives and works in Amsterdam. She received her BFA with honors at Hogeschool voor de Kunsten Utrecht, Netherlands in 2014, and participated in residencies including the Golden Foundation, NY (2024); Leipzig International Art Programme, Germany (2024); Vermont Studio Center, VT (2023); EKW, Netherlands (2022) and Rijksakademie van Beeldende Kunsten, Netherlands (2016-2017). Recent exhibitions include Galerie Fontana at Ceramic Art Fair Brussels (2025); 'Seeing Double,' Spinnerei Archiv Massiv, Germany (2024); Unfair Amsterdam (2023); 'Home is where the Art is,' Kunsthal Rotterdam (2022); 'Thuis,' Kunstlinie, Netherlands (2021); 'On Sight,' 38CC, Netherlands (2020) and 'Lost and Found in Paradise' curated by ARTUNER, France (2019).

inezdebrauw.com

ANTONIUS-TÍN BUI



me, this body, the same weight of disappearance, same weight of fortune, Site specific, varied dimensions, Acrylic on paper, 2024

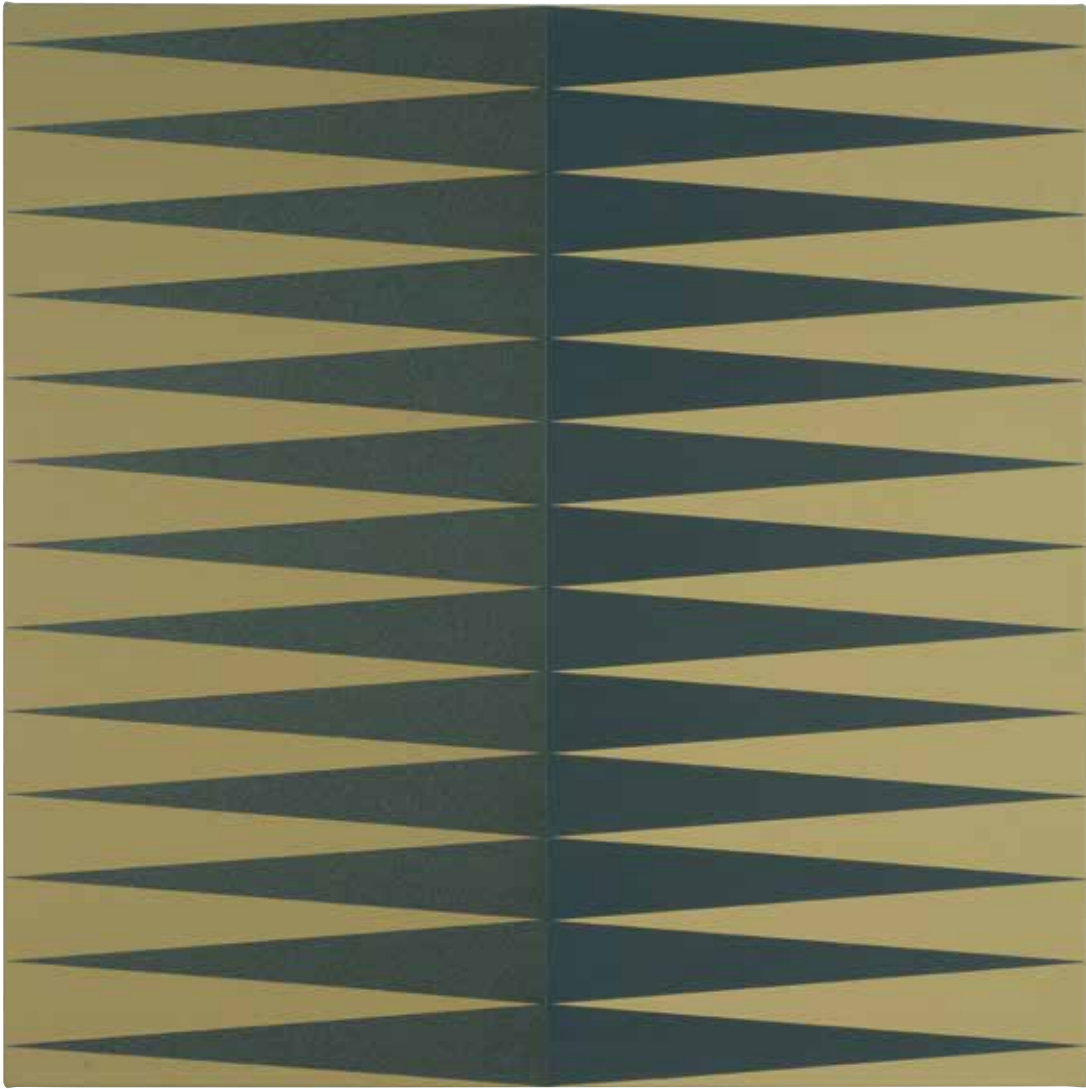
During the Golden Foundation Residency Program, I returned to painting for the first time in over a decade, developing a style that remains true to my intricate hand-cut paper language. These works delve into the fragmentation of diaspora and refugee ship, exploring how we carry shrapnels of history – both sharp and tender. Through the act of reconstituting these shards, I reflect on the ways we reshape ourselves to survive, creating new forms of beauty and resilience from rupture.

Antonius-Tin Bui is a polydisciplinary artist and shapeshifter invested in the transformative potential of improvisation, portraiture, craft, and ritual. They are the child of Luong and Van Bui, two Vietnamese refugees who sacrificed everything to provide a future for their four kids and extended family.

A monsoon in a past life.

antoniusbui.com

JORDAN ANN CRAIG



Sharp Tongue; Shiner, 25" x 25", Acrylic on canvas, 2025

My work is often beautiful, masking ugly histories. I keep Indigenous textiles, beads, pottery, poetry and landscapes in my periphery. The last few years, I have focused on abstracting and reimagining Cheyenne and Northern Cheyenne beadwork and quillwork. I create hard-edge geometric paintings that blend Indigenous material culture with modern abstraction. In these works, I conceive unlikely color relationships, balanced compositions and quirky painting titles.

By design and execution, there is little evidence of the human hand in my paintings. I prefer them to feel digitized and flat, paying homage to the Native artists who preceded me and setting my paintings apart from the beaded objects that inspire me. Furthermore, this digital interpretation of Northern Cheyenne design symbolizes cultural removal and cultural survival. Through vivid colors, recurring patterns, and interwoven forms set in grids, my work both explores and celebrates my Native ancestry while offering glimpses into my personal life.

Jordan Ann Craig is a Northern Cheyenne artist living and working in Pojoaque Valley, NM. She grew up in the San Francisco Bay Area and received her BA from Dartmouth College, NH. In 2017, Craig was awarded the H. Allen Brooks Travelling Fellowship as well as the Eric and Barbara Dobkin Native Artist Fellowship for Women at the School for Advanced Research, NM. In 2019, Craig was awarded artist residencies at the Institute of American Indian Arts, NM and the Roswell Artist-in-Residence Program, NM. Her work is shown nationally and internationally.

jordananncraig.com

REGINA DURANTE JESTROW



Fluorescent Pink and Silver 1, 30.5" x 27", Acrylic on cotton, assorted textiles & thread, 2024

My practice explores the reinterpretation of American quilting traditions by investigating textile history and geometric pattern symbolism. My early exposure to sewing as a child paved the way for a journey combining quilt-making with improvisation, contrast, and repeat patterns. I draw inspiration from the vibrant natural landscapes of South Florida, weaving the colors, textures, and structures of the region into my work using a diverse palette of new, second-hand, and hand-dyed textiles. An integral part of my artistic ethos is consciously incorporating thrifted and second-hand clothing and fabrics. By doing so, I aim to reflect Miami's culture and address the pressing issue of textile waste plaguing our society. I employ symbolic geometric quilt patterns as a foundation and manipulate these shapes to create dynamic movement and evoke a sense of transformation.

Regina Durante Jestrow is a textile artist from Queens, NY, but based in Miami, FL. Her artistic journey began in her formative years, as she learned sewing from her mother, igniting a passion that would become a lifelong force. Relocating to Miami allowed Jestrow to delve into quilting. This became a source of solace and creative expression. The sewing machine, a symbol of comfort and creativity, continues to take center stage.

Jestrow's artistic exploration is rooted in an appreciation for the patterns and stories drawn from the enduring traditions of American quilt-making. Her artwork features a fusion of new and second-hand fabrics, including hand-dyed and manipulated textiles, through various techniques, including natural and reactive dyes, inks, and acrylic. Her affinity for textiles pushes the boundaries of the medium, resulting in a body of work that includes paintings, drawings, installations, wall hangings, and functional objects.

reginajestrow.com

HANS GINDLESBERGER



King Gojong with Draw Downs, 55" x 30"

Archival pigment print on Hahnemühle Photo Rag® Metallic & acrylic mounted on paper, 2024

The Korean word for photography, “sajin,” predates the camera’s invention. When a Korean delegation first encountered photography during an 1863 visit to Beijing, they described the images in their travel journals in terms of Korean traditions and concepts rooted in representational portrait painting. This project builds on that historical connection, exploring new photographic possibilities through the merging of painting and photography. Bioluminescent paint is applied to images and objects, and its light-sensitive properties are recorded over long-exposures as they glow in darkness. The process conflates the material and conceptual languages of the two media, resulting in a hybrid image that reimagines photographic representation.

During my residency at the Golden Foundation and through collaboration with Materials & Applications Specialists, I deepened my understanding of the science behind the materials used in my process. This research expanded the color palette achievable with phosphorescent green paint, opening new avenues for experimentation and extending the project in unexpected directions.

Hans Gindlesberger’s creative practice conceptually engages diverse photographic traditions and adjacent processes, exploring the boundaries of the medium. His research emphasizes the overlooked materiality of images, translating photographic objects through tactile methods associated with sculpture, drawing, painting, and printmaking.

Since earning his MFA from the University at Buffalo, NY in 2006, Gindlesberger’s projects have been featured extensively in international exhibitions, festivals, and public lectures. In 2022, he was a Fulbright Scholar at Chung-Ang University in Seoul, South Korea, home to the country’s pioneering photography program. He currently resides in New York’s Southern Tier, where he teaches and chairs the Department of Art and Design at Binghamton University’s School of the Arts.

gindlesberger.com

AMRA KHAN



Rani Baytee Raj Karay Gee, 77" x 41" (framed), Acrylic, oil & gold leaf on canvas, 2025

My practice investigates the queer and alpha male archetypes in South Asia. Influenced by Lahore's underground queer culture, my works are bright yet gritty, set in domestic, congested, cluttered and intimate boudoirs that are theatrical of sorts, with red walls, checkered floors, and featuring hints of vibrant blues and pinks. The main protagonists are harshly painted endogenous figures with heavy-lidded eyes, playing dress up with thrifted lingerie, surrounded by vessels containing kohl and accessories symbolically rooted in religious, mythological, and contemporary iconography that all reflect on modern faith.

The Golden Foundation Residency Program has been transformative for my practice, allowing me to push boundaries in ways previously unattainable, expanding my visual language, and enabling a significant evolution in the way I conceptualize and execute my work.

Born 1984 in Islamabad, Pakistan, **Amra Khan** is an interdisciplinary visual artist, researcher, and educator based in Lahore. She earned her bachelor's degree with distinction in painting (2008) and a master's in visual arts from the National College of Arts, Lahore, including a semester at École Nationale Supérieure des Beaux-Arts, Paris (2011). Her work investigates binaries – gender, sexuality, intimacy, and social conditioning – within the lens of religion and societal constructs, challenging perceptions of the queer and alpha male archetypes in Pakistani Muslim communities. Khan has held four solo exhibitions, including Gender Nectar, Paris (2011) and Zakhmi Dil, Islamabad (2024), with work shown nationally and internationally in a significant number of group shows in England, France, Switzerland, Norway and Pakistan, including Lahore Biennale 01, 02, and 03, and ARTROOMS in 2018 and 2019 in London. She was the 2024 Visiting Artist Fellow at Harvard's Mittal Institute, MA and a resident at the Golden Foundation, NY (2024).

amrakhan.com

JESS LINCOLN



Basil being picked
15" x 11", Oil on canvas, 2024



Night kale
15" x 11", Oil on canvas, 2024



Sucker being pinched
15" x 11", Oil on canvas, 2024

I paint depictions of people and the places they spend time every day. Lately I've been interested in gardens. I've found parallels between the labours of gardening and of painting – each day I repeat the work, and each day a little changes, both in the work and in the worker. But the garden adds something else: it's a link to the non-human world. We care for the plants that best serve us, but we are not in control. We can only create the conditions for growth by paying close attention to what they need. Can the garden be a model for learning to care for the non-human? Because, in our warming world, learning to care for the non-human is one of our most urgent tasks.

Jess Lincoln grew up in Calgary, AB, Canada and resides currently in Toronto, ON, Canada. She holds an MFA in studio art from the University of Waterloo, ON, Canada; and a BFA in fine art from NSCAD University, NS, Canada, during which she also completed an exchange student's credit in painting at Kookmin University, Seoul, South Korea. In recent years she has exhibited work in group and solo shows in Ontario, Nova Scotia, and Quebec, and received support for her work from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and The Elizabeth Greenshields Foundation. In 2024, she participated in residency programs at the Golden Foundation, NY and Wassaic Project, NY.

jesslincoln.ca

MASSIEL MAFES



Oranges, 13.5" x 27", Acrylic, second-hand clothes, tulle & thread on canvas, 2024

Inspired by my family's stories of life in Cuba and immigrant experience in America, I repurpose their discarded clothing to create a physical connection with my cultural heritage. I explore themes of belonging and displacement through painting, drawing, and collaging.

The Golden Foundation Residency Program provided me with the opportunity to explore the endless possibilities of textiles and paint. The knowledge I gained from this experience has deeply impacted my understanding of materiality. I am beyond grateful for the meaningful support and generosity of this residency.

Massiel Mafes is a New York City-based artist from Miami, Florida. Recent group exhibitions include Deli Gallery in collaboration with Calderón, NY (2024). Other exhibitions include Minnesota Street Project, CA (2018); Standard Projects, WI (2017) and SOMArts Cultural Center, CA (2017). She has participated in numerous residencies, including the Golden Foundation, NY (2024); Vermont Studio Center, VT (2023) and Joya: Arte + Ecología / AiR, Spain (2018). Mafes received her Master of Fine Arts from California College of the Arts, CA (2018).

massielmafes.com

LILIAN MARTINEZ



Cactus Fruit, 12" x 9"

Acrylic, oil, pencil, & wax crayon on canvas, 2024



Roma, 11" x 9", Acrylic on canvas, 2024

My name is Lilian Martinez. I am a first-generation Mexican American woman artist. My work celebrates women of color. I visualize them occupying space freely, safely, and comfortably. I use soft bold colors and minimal forms to achieve a balanced and non-linear composition. I've developed a figurative lexicon of reoccurring symbols and themes. A dog in my work becomes a personal icon for prosperity and healing. Fruit implies nourishment and luxury. Painting has been a transformative and healing experience. It has allowed me to feel grounded yet untethered. Through my work, I make space for myself and hope to make space for others like me.

Lilian Martinez (b. 1986, Chicago, IL) earned a BFA from The School of the Art Institute of Chicago. Alongside her studio-based practice, Martinez operates BFGF, an art lifestyle brand that produces accessible and functional art objects. Martinez's work has been exhibited nationally and internationally at venues including the Green Family Art Foundation, TX; Taubman Museum of Art, VA; the Naughton Gallery at Queen's, Northern Ireland; Gallery Commune, Japan and Taymour Grahne Projects, United Kingdom. Martinez is represented by OCHI Gallery in Los Angeles, CA.

lilianmartinez.com

KIRK MAYNARD



Serenity Series (Unequal), 30" x 20", Oil on canvas, 2024

I am an artist whose work explores the political undercurrents of culture and identity in America. A second-generation Guyanese-American born in Brooklyn, NY, I use portraiture and composition to examine the complexities of American social history. My work emphasizes the power of representation, employing body language and dress as racial markers to evoke emotion and meaning. By addressing the intersection of identity and politics, I challenge the viewers to consider the nuanced nature of cultural identity. Through figurative profiles and evocative compositions, my paintings and drawings serve as a commentary on past and present issues that divide America. My art seeks to inspire meaningful conversations about race, representation, and the experiences of Black Americans, creating a powerful dialogue on identity and perception.

Kirk Maynard is an artist and educator who is originally from Brooklyn, NY. A second-generation Guyanese-American, Maynard's paintings and drawings detail the political undercurrents of culture and identity in America. Often referencing American social history, his work explores the intersection between identity and politics through juxtaposition and the use of the profile. His work has been shown at institutions that include The Newark Museum of Art, NJ; Montclair Art Museum, NJ; Reece Museum, TN and Everhart Museum, PA.

kirkmaynardart.com

HENRY MORALES



Guatemalan American Still Life #1, 24" x 18", Dirt from artist's parent's front yard (Las Vegas) mixed with acrylic & oil on panel, 2024

My experience as a first-generation Guatemalan American inspires me to explore themes of labor, immigration, identity, and hybridity through works that mix non-traditional materials like dirt, cement, joint compound and organic matter with familiar materials such as oil and acrylic paint. I am driven to explore what it means to be a first-generation American and seek to document the complex experiences of those who straddle multiple cultures, identities, and histories. During my residency at the Golden Foundation, I had the invaluable opportunity to experiment with various mediums and innovative methods of paint application, deepening my understanding and preservation of the works I create.

Henry Morales (b. 1993, Los Angeles, CA) received his AA from the College of Southern Nevada in 2018 and his BFA in painting from the Tyler School of Art and Architecture at Temple University, PA in 2021. Previously, Morales has been awarded residencies at the Chautauqua School of Art, NY; the Atlantic Center for the Arts, FL and the Golden Foundation, NY. Morales was most recently the Post-Baccalaureate Fellow for the Hurford Center at Haverford College, PA from 2021-2023.

henry-morales.com

DAVID NAJIB KASIR



The π of Tremors & Missed Homes, 21.5" x 27", Acrylic & oil on panel, 2023

I work in solitude and create a conversation of cultural resistance and survival in a time of war and destruction to civilian lives. Each piece created in my studio is labored in creating an awareness of the lives of those who are entangled in this devastation. This residency offered an escape while creating. The privilege of being a part of the Golden Foundation Residency Program and making new friends and family with the people here is one that I will always cherish.

Coming here in the wake of several solo shows and stressful projects, this residency offered me a much-needed artistic break without actually taking a break. Although the theme of my work remained in my new environment, the pressure was off. Anything I was creating never needed to become a finished product or had to stand against anything I made in my studio back home. I felt free in being allowed to be imperfect, and in allowing myself to not be as precious with whatever happens in the space, knowing if I found something that worked, I could take it with me and expand on it later. It allowed me to open my studio practice, engage with my fellow residents and have fun. And in doing so, I was able to make work to be proud of in my time here.

David Najib Kasir is a Milwaukee-based painter whose work is comprised of personal narratives, cultural history or events. In recent years, Kasir's work draws on stories from his parents' journey to the U.S. and the current crises from where they migrated (his mother migrated from Syria, and his father, Iraq). As an artist born here, Kasir reveals his cultural identity in paint and designs to inform viewers on the recent wars in Syria, in hopes of helping them develop an understanding of the millions of voiceless Arabs now living in chaos and disarray.

By using beautiful traditional Arab designs called Zellige to dress the figures in his work, Kasir shows the beauty of a culture and the tragedy as families try to hold on to it and each other as everything around them falls apart.

davidnajibkasir.com

ANNA ORTIZ



Biznaga en Pabellón, 28" x 22", Oil on canvas, 2022

Inspired by the archeology of Mesoamerican figures and the landscape of Mexico, my work serves as a reflection on my Mexican-American identity. Growing up with one foot in the U.S. and the other in Mexico, I've always felt distanced from both nationalities. Similarly, the beings in my paintings embrace their ambiguities. Rooted in statuary and botanicals, these figures come to life in surreal landscapes. Their narrative nature references ancient Aztec and Mayan mythology while reflecting on current and personal events. Taken as a whole, my paintings offer a purview into an invented world existing just slightly out of the realm of possibility.

Anna Ortiz is a Mexican-American painter living in Brooklyn. Growing up in Worcester, Massachusetts, Ortiz spent much of her childhood visiting her family in Guadalajara, Mexico. There she studied art with her grandfather Alfonso, who was a professional portrait painter, as well as with her aunt Lolita, a professional sculptor.

Ortiz's surrealist landscapes reference the cultural divide she and so many second-generation Americans feel. Out of the ruins of their previous existence, these new creatures inhabit a borderland between memory and imagination. Dualities define them; they give them shape. Weaving together invented spaces with references to actual places, the paintings take both a familiar tone and a sense of the uncanny.

Ortiz is a recipient of the NYFA Artist Fellowship (2024). Ortiz has had solo exhibitions at Deanna Evans Projects and Dinner Gallery in New York. She has shown with 1969 Gallery, NY; Johansson Projects, CA and Monya Rowe Gallery, NY. Her work has been featured in Artforum, Maake Magazine and Art Maze. She has also been interviewed on the SOUND & VISION Podcast.

annaortiz.com

JD RAENBEAU



Held, 12" x 16", Acrylic, watercolor & colored pencil on panel, 2024



Guara and Echinacea, 12" x 9", Oil on panel, 2023

My work draws from the intimate relationship my husband and I share with the living earth. Just as the earth nurtures and supports us, we reciprocate that care. This symbiotic bond reflects the love we give and receive in our relationship. In my paintings, I explore this dynamic of mutual tending.

I paint in a way that evokes the experience of entering a wild garden. I use large marks or thick impasto strokes to convey the overwhelming blur of sensory input. Just as stepping into a wild garden can be a sensory overload, my paintings capture that feeling of being surrounded by nature's abundance, where details emerge gradually. Viewers are invited to look closely, as they would in a garden, to uncover tiny moments of life. These fleeting, microscopic details are an important part of the work, encouraging a deeper engagement with the painting.

Light plays a key role in my practice, especially in how it interacts with nature and the human body. Recently, I've been inspired by the work of PajaMa, whose depictions of queer bodies in nature deepened my understanding of love and chosen family. My work invites viewers to experience the profound magic of love and the interconnectedness of all things.

JD Raenbeau (b. 1985) is an artist based in Rocky Point, NY. He holds an MFA from the School of Visual Arts, NY and a BFA from Alfred University, NY. His work has been exhibited in New York City, Los Angeles, and internationally, with a recent solo show at Lauren Powell Projects, CA. His first NYC solo exhibition is set for May 2025 at CLAMP. Featured in *New American Paintings*, Raenbeau will be an artist-in-residence in Iceland in 2025.

jdraenbeau.com

WANDA RAIMUNDI-ORTIZ



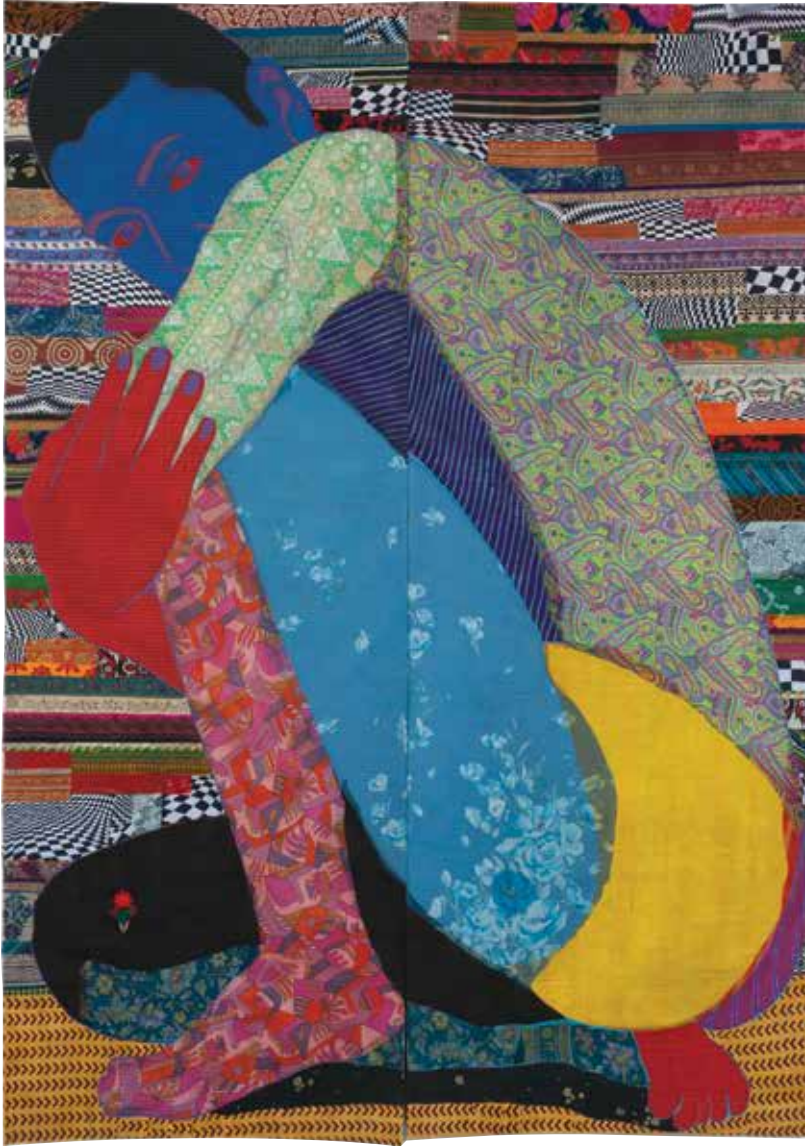
...at the foot of a 400 year-old Ceiba #4, 39.5" x 31.5" (framed), PanPastel® on ARCHES® BFK paper, 2024

My work is deeply informed by the intersections of my lifelong Bronx experience and my Afro-Puerto Rican heritage. Navigating these two worlds is the thread that runs throughout my entire art practice, whether through drawing, site-specific installations, or performance art. Exposure to new materials at the Golden Foundation Residency Program deeply impacted my practice, unlocked new mixed media opportunities, and reignited my love affair with paint and color. My new works attempt to mimic the native flora and fauna of Puerto Rico, grafted with fibers, textures, and colors that echo my urban experience.

Wanda Raimundi-Ortiz is an interdisciplinary visual artist whose work pulls from 17th and 18th-century European portraiture, comic books, sketch comedy, folkloric dance, and installation to address race, bias, trauma, and healing. She's been featured in venues such as the Smithsonian National Portrait Gallery, DC; National Museum of Women in the Arts, DC; Museum of Arts and Design, NY; Garage Museum of Contemporary Art, Russia; Orlando Museum of Art, FL; Corcoran Gallery of Art, DC; Gyeongnam Art Museum, South Korea; Museo de Arte de Puerto Rico and at the Manifesta and Performa Biennials. Numerous media outlets, including Art in America by ArtNews, PBS, NPR, The New York Times, and The Washington Post, have covered her work. She earned her MFA from Mason Gross School of the Arts at Rutgers University, NJ, and attended the Skowhegan School of Painting and Sculpture, ME. Presently, she's a full-time professor at George Mason University, VA and serves as a board member on several national arts organizations including the College Art Association, NY.

raimundiart.com

PREETIKA RAJGARIAH



the creation of a thousand forests is in one acorn, 67" x 48", Yoga mats, saris & water-based paint, 2024

I have been working with yoga mats, recognizable and intimate objects to many of us, since 2019. The mat itself, carrying its associations of mass production and the simultaneous consumption and erasure of Eastern culture and brown people, is recycled and re-formed into a “woven” landscape upon which I collage patterned sari fabric with water-based paints to challenge expectations of the canonized self-portrait and take agency over my representation as a woman of color. My heroines expose intimacy, normalcy, rituals, and shadow work in environments that shift from the mundane to that of archetypal myths and histories. The patterned sari fabric – sourced from my mother, women in the extended community, and even historical textile trades – is collaged directly onto the mats, foregrounding themes of nostalgia, cultural traditions, and matrilineal legacy.

Through this ever-shifting process of identity formation, I explore the empowerment and hypervulnerability of being on display and existing in the world, creating layered images that open up complex conversations about the (in)accessibility to self-care and what it means to be well in today’s world.

Preetika Rajgariah is a multidisciplinary artist whose work uses culturally specific materials to examine the complicated intersections of cultural/queer identity, belonging/otherness, and consumption/erasure while referencing her nuanced upbringing as an Indian born, Texas raised American.

Notable residencies attended include the Houston Center for Contemporary Craft, TX; the Golden Foundation, NY; the Momentary at Crystal Bridges Museum of American Art, AR; Ox-Bow School of Art, MI and the Vermont Studio Center, VT. Performances at the Asia Society Texas and Untitled Art Fair Miami, installations at Women & Their Work, TX; Art League Houston, TX; Material Fair, Mexico, and a large-scale public art commission at Rice University, TX have all shaped her multidimensional practice. She received her MFA from the University of Illinois Urbana-Champaign and currently lives and works in Houston, TX.

prajgariah.com

OMAR RODRIGUEZ-GRAHAM



Untitled, 18" x 14" (framed), Acrylic & oil pastel on paper, 2023



Untitled, 18" x 14" (framed), Acrylic on paper, 2023

My painting practice explores the dynamic relationship between artwork and viewer perception. By challenging traditional spatial conventions, my work acknowledges how viewers' accumulated experiences shape their interpretation of art.

The paintings function simultaneously as images, objects, and possibilities, creating distinct spatial-temporal experiences. Each deliberate mark and form guides viewers into an imaginative realm where the artwork unfolds through personal interpretation.

This carefully choreographed encounter moves beyond pure visual engagement toward painting as a totalizing experience – one that exists not just for the eye, but in the mind of the beholder, dissolving boundaries between the real and the imagined.

Omar Rodriguez-Graham (b. 1978, Mexico City) creates dynamic abstract works bridging Renaissance and contemporary painting approaches. His practice, which balances digital and analog processes, has gained international recognition. Recent solo exhibitions include the Museo de Arte e Historia de Guanajuato, Mexico (2024) and the Museo de Arte Abstracto Manuel Felguérez, Mexico (2023), with an upcoming exhibition at the Sala de Arte Publico Siqueiros, Mexico (2025). His work is held in prominent collections including La Colección Jumex, Mexico; Museo de Arte Moderno, Mexico; the Carl & Marilyn Thoma Foundation, TX; and the Jorge Pérez Collection. Rodriguez-Graham holds an MFA from the Tyler School of Art and Architecture at Temple University, PA and has received FONCA fellowships and residencies at the Golden Foundation, NY; Fondazione MACC, Italy; Skowhegan School of Painting and Sculpture, ME and the Banff Centre for Arts and Creativity, Canada.

www.rodriquez-graham.com

ERNEST SHAW JR.



Unhoused, 35.5" x 27.5" (framed), Acrylic, collage & oil stick on paper, 2024

Being an image-maker affords me the opportunity to produce work that highlights the humanity of the viewer by illustrating the humanity of the subject. My creative process focuses on the interaction between the work and its audience. My goal is for the receiver to experience the mystery of creation while interacting with the portrait.

My primary subjects reflect the multiple aspects of the Black/Africanist experience in the context of a society that confines Blackness to being the antithesis to whiteness and a response to racialized subjugation. Authentic portrayals of the Black body are of particular interest to me simply because there are no other subjects I find to be as complex, misrepresented, and misunderstood.

The journey to self-discovery is the cornerstone of **Ernest Shaw's** artistic and educational practice. Shaw was born in 1969 in Baltimore, Maryland during the Black Arts and Black Power movements. These movements have had, and continue to have a lasting impact on his life and work.

As a Baltimore-based artist, Shaw's work reflects the lived experiences of Black/Africana people past, present, and future. Many of his subjects are his students or historical figures that share lived experiences that tie the present to the past and further serve to add context to the day-to-day lives of the community.

Shaw is a product of Baltimore City Schools, MD; Morgan State University, MD and Howard University, DC. His education also includes two decades of studying traditional West African music and culture. He is currently a teacher in the Baltimore City Schools; Maryland Institute College of Art, MD and Towson University, MD.

eshawart.com



Around the table with Mark Golden, Tom Golden, Inez de Brauw, Barb Golden, Stacy Rosende, Omar Rodriguez-Graham and Regina Durante Jestrow



Open Studios with artists Amra Khan, David Najib Kasir and Preetika Rajgariah



Jess Lincoln in studio



Ernest Shaw Jr. in studio



Materials session with Mike Townsend and Gordon Millsaps (Golden Artist Colors), along with artists Wanda Raimundi-Ortiz, JD Raenbeau and Ernest Shaw Jr.



Antonius-Tin Bui: Life imitating art



Jordan Ann Craig in studio



Artist Regina Durante Jestrow with Materials and Applications Specialist Mike Townsend



Inez de Brauw's studio wall of experiments



The Sam & Adele Golden FoundationSM for the Arts, Inc.