

2019 ARTISTS IN RESIDENCE:

Natessa Amin

Kerri Ammirata

Max Bard

Melissa Dorn

John Ford

Austin Furtak-Cole

Sue Johnson

Keri Kimura

Hiromitsu Kuroo

Danielle Lawrence

Sophie Lourdes Knight

Barbara Marks

Siobhan McBride

Danielle Mužina

Eryn O'Neill

Michael Royce

Hannah Secord Wade

Kate Stewart





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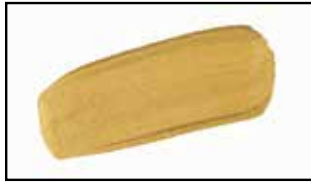
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The Sam & Adele **Golden Foundation**SM for the Arts
2019 Artists in Residence

Exhibition April 4 - July 24, 2020

MADE IN PAINT

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Exhibition at the SAGG at Golden Artist Colors
188 Bell Rd, New Berlin, NY 13411
theSAGG.org

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MADE IN PAINT 8th ANNUAL

by Mark Golden, Golden Foundation

This year 2020, **Golden Artist Colors** is celebrating its 40th year of making colors for the most creative artists in the world. With all this company has accomplished, our greatest accomplishment has been launching the **Golden Foundation Residency**.

As a 26-year-old, delivering paints to artists, it was a thrill to visit the art studios of so many of my heroes. There, I would get a glimpse, a snapshot, of what was happening in their studios. To collaborate for a few minutes together as we discussed what might lead to new products or other creative solutions to issues they presented. Now at the Residency, our artists get to share with a team of folks their particular interests and areas of investigation. And we get to have these artists in our lives for four weeks; to be able to experience the more complete picture from the genesis of the idea, through its process and finally, the finished work.

As thankful as the artists who have joined us in the Residency might be to have access to the widest range of materials and all sorts of critical technical resources, it is truly all of us here at the Residency and at Golden Artist Colors, who are the beneficiaries of their time here. They graciously permit us to participate in their investigation, allowing us into what is often a very private process.

The artists who have again joined us this past year have all inspired us with their commitment to the work. As I pass by late at night, I often see all the lights on in the studios, knowing that each moment is a precious time for them to be working. It has made it even more urgent for all of us to make sure we create

that dedicated space and time to allow them to experience as much as possible, all thrust into what really is a short four weeks.

To all our Residents – thank you for making this such an exciting experience for all of us. You have been the source of inspiration for our family, the Company, its Employee Owners, and our entire community. We are privileged to be able to support 18 incredible artists from around the world each year, who share their gifts with us all.

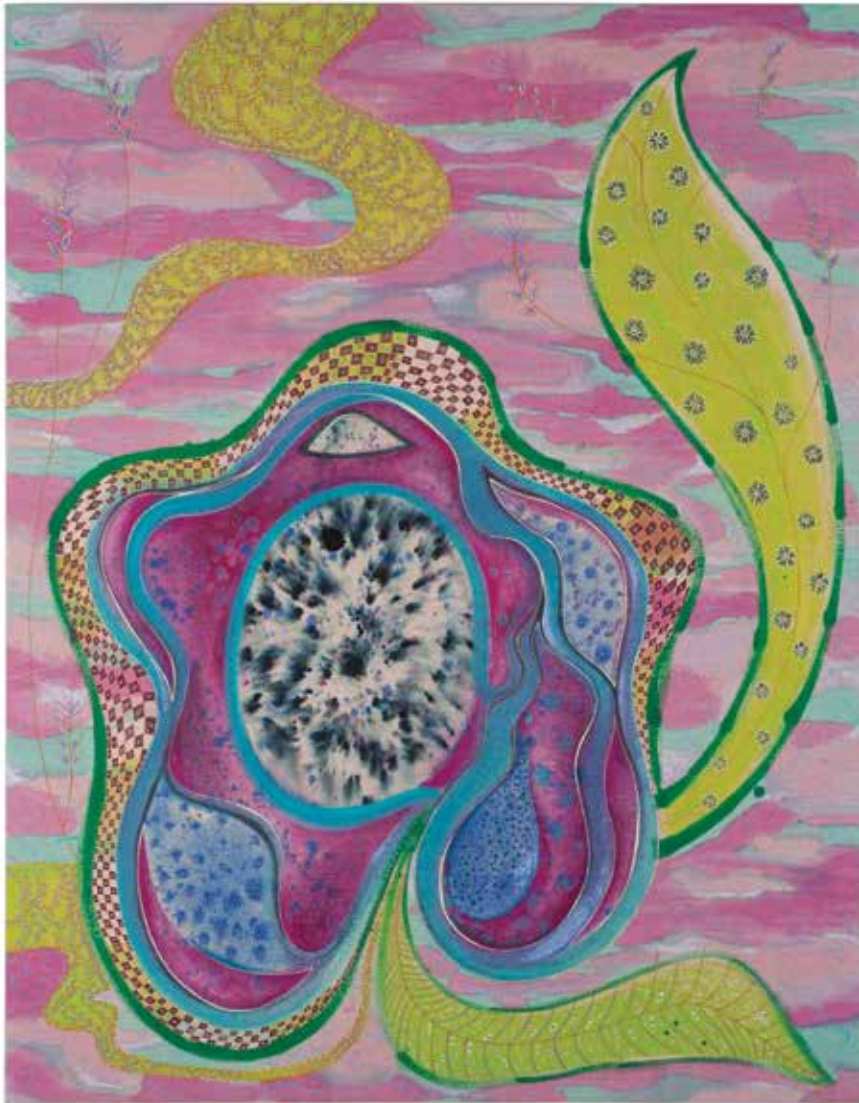
This year also marks the 23rd year for our family foundation, the **Sam & Adele Golden Foundation for the Arts**. It was a year of difficult and amazing transitions. This past year our sister, Jo-Ann Golden, our Golden Foundation Treasurer, succumbed to a decade long struggle with breast cancer. She was instrumental in helping us guide the Foundation towards the Artist Residency and so proud of its accomplishments. It was also the year Emma Golden, our Program Director for the Foundation, and her husband Joe Schmitt, gave birth to our first grandson, Oren Golden Schmitt.

Maybe it was with Jo-Ann's passing or maybe with being a new grandfather, that I recognize the importance of making a difference. Samuel Johnson said "To do nothing is in every man's power." My sister was a doer, fighting for human rights, civil rights for the LGBTQ community, for environmental and economic justice. Jo-Ann taught us all that we had to stand up, to do something, to be counted. And Oren has made us even more aware that we can't wait for others to fix things, it is up to us to make a difference.



Kate Stewart, Sue Johnson and Siobhan McBride in a Technical Workshop with GOLDEN Material and Application Specialist, Scott Bennett

NATESSA AMIN



Mercury Blooms, 46" x 36", Acrylic, mica and dye on linen, 2019

The paintings I make contain interactions of color, pattern, textures, and symbols inspired by designs used in Indian and African textiles, Indian palaces and garden design, and Pennsylvania Dutch craft, which manifest ideas ranging from postcolonial histories, personal narrative, ornamentation, and the mystical languages of abstract Tantra painting. A range of materials are used throughout the works: pigments and dyes are sprinkled and absorbed into the grounds, granulated glass particles are dragged across the surfaces, drawing lines are made with embroidery thread, and silver leaf is applied onto raised areas of paint. My desire is to shield and protect, to nourish and feed, give life to an embryonic system of works that move between painting, drawing, sculpture, and installation. Through a series of combinations and interchanging visualizations, I search for moments of convergence as I negotiate and reconcile what it means to be hybrid.

Natessa Amin is an artist based in Philadelphia, PA. Amin earned her BFA in painting from Boston University, MA, and MFA from the University of Pennsylvania, PA. She is the co-director of FJORD Gallery in Philadelphia and a faculty member at Moravian College, Bethlehem, PA.

Amin has had solo and two-person exhibitions at CUE Art Foundation, NY; the Philip & Muriel Berman Museum of Art, PA; Moravian College, PA; Tiger Strikes Asteroid Los Angeles, CA; and Ortega Y Gasset Projects, Brooklyn, NY. Group exhibitions include Hangar H18 Gallery, Brussels, Belgium; Trestle Gallery, Brooklyn, NY; Distillery Gallery, Boston, MA and Benaco Arte, Sirmione, Italy. Amin has been awarded residencies at the Fabric Workshop and Museum, PA; Wassaic Project, NY; Lacawac Sanctuary & Biological Field Station, PA, and the Sam & Adele Golden Foundation for the Arts, NY.

natessa.com

KERRI AMMIRATA



Knowledge, 12 1/2" x 18" x 9", Acrylic and Oil on wood, 2019

I create sculptural paintings that explore the complexities between the mundane and the sacred; deconstructing the iconography and ritual between Catholicism, Christianity, and American secular spiritualism. Working with woodcarving and painting techniques, I create my own symbolic language. I try to expand on the idea of building and creating a space for energy, spiritualism, and domesticity without the weight of permanence – an altar built to no one or no god. The Golden Residency gave me the opportunity to experiment without the burden of time, space, or money. The endless support from the residency, technicians, and Golden family was invaluable to my creative process.

Kerri Ammirata is a Queens-based artist born in Long Island, NY, and partly raised in the Midwest. She earned her BA from Anderson University, SC, in 2006, and a MFA from Boston University, MA, in 2010. Ammirata had her first solo show *Deep in the Knowing* at Space776 in Brooklyn, NY, in 2018. She is the recipient of the following awards and residencies: The Sam & Adele Golden Foundation for the Arts, NY (2019); Ne'Na Contemporary Art Space/ Monfai Cultural Center Residency, Chiang Mai, Thailand (2019); NYCT Cultural Advocacy & Equity Program, NY (2015); Vermont Studio Center, VT, Clowes Full Fellowship (2012); HUB-BUB, Spartanburg, SC (2010-2011); and Chautauqua School of Art, NY, full scholarship (2005 and 2006).

kerriammirata.com

MAX BARD



Energy from Entropy, 68" x 67" x 27", birch, white pine, red pine, ash, elm, oak, hemlock, rock maple, electric guitar, steel pot, acrylic paints, deer hoof, Peeps, can lids, bird head, bird breast bone, a bird nest, grey squirrel hide, grey squirrel skull, remote controlled bike, Jurassic Park T-Rex figurine, Beast Wars figurine, Techno, Pepsi can, lollipops, crab shells, Red Sox crap, nails, Adidas shoes, Reebok sneakers, flip-flops, license plate, basketball trophy, wooden blocks, Campbell's soup can, fake leaves, Toonie, rubber ducks, broken glass, pieces of car trim, shattered hubcap, golf club, metal tools, assortment of children's teeth, 2019

My work is a unique visual language that speaks directly to the complex relationship between society and the American landscape. Like the reflection of treetops on the surface of still water, my work captures a variation of reality, altered by perception. All of the material in my work is either litter I remove from the land or timber I fell and mill. As I work with these static materials, they become evidence of a location's condition. Slowly, the pieces before me begin to tell a story of the land. I feel fortunate to share this connection, and a responsibility to record the words of a land that cannot speak.

My experience at the Golden Foundation was incredible. They bought coffee, cooked dinners, and supplied a massive amount of paint. Anything they could provide me to help facilitate my ideas, was provided in spades.

Max Bard was born in Rowley MA, in 1989. He received his BFA in painting from Massachusetts College of Art and Design, Boston, MA, and his MFA in painting from Boston University, MA. Max has participated in group and solo exhibitions throughout New England. His work is part of many private and corporate collections, including The Kennedy Center in Harlem, NYC, and the Sam & Adele Golden Foundation, New Berlin, NY. A New England artist at heart, Max currently works from his Ford pickup truck and resides in Wal-Mart parking lots as he and his dog Zulu, travel the northeast, creating work directly in the American landscape.

maxbard911.com

MELISSA DORN



Mop XXXIV, 36" x 36", Acrylic and Oil on canvas, 2018

I've had a three-year obsession with industrial mop heads. This obsession has urged me to explore issues of labor and feminism through materiality. I'm particularly interested in how materials such as graphite, paint and strands of mop can be manipulated to further not only the formal aspects of a work but serve as metaphors. Latch hooking and craft also connect my body directly to these issues and while my hands are kept busy there is time for me to meditate on them and process the continual stream of input from the world.

Melissa Dorn was born in 1967, in Anchorage, AK. Dorn works between painting and sculpture. A practicing artist for over 20 years, she currently lives and works in Milwaukee, WI, and holds a BFA from the Milwaukee Institute of Art & Design, Milwaukee, WI. Most recently, Dorn has had the great fortune to be an artist in residence at the Sam & Adele Golden Foundation for the Arts.

Dorn's work has been exhibited at the Charles Allis Art Museum, Milwaukee, WI; the Brooks Stevens Gallery, Miami, FL; Ploch Art Gallery, Brookfield, WI; Frank Juarez Gallery, Ripon, WI; Urban Institute for Contemporary Art, Grand Rapids, MI; Museum of New Art, Pontiac, MI ; Museum of Wisconsin Art, West Bend, WI; Stockholm Gallery, Stockholm, Sweden; UW-Sheboygan and the John Michael Kohler Arts Center, in Sheboygan, WI; Art Chicago, Chicago, IL; Aqua Art Miami, Miami, FL; and the Hotcakes Gallery, Milwaukee, WI.

Her work can be found in many corporate collections including Littler Mendelson, Mandel Group, Marcus Corporation's Saint Kate Arts Hotel, Milwaukee Institute of Art & Design, Northwestern Mutual, Tax-Air and West Bend Mutual Insurance Company.

melissadornstudio.com

JOHN FORD



Harbour Man (Portrait of D.B.), 19" x 12" x 3", Acrylic on canvas construction, 2019

These recent sculptural works have grown out of my desire to find a more plastic and expressive way to build objects that reflect natural and organic, specifically figurative, forms. In previous painted wood-based constructions, I utilized the ideas of structure, fracture and façade in describing destruction and renewal in veiled autobiographical references; personal narratives, and memories of time and place.

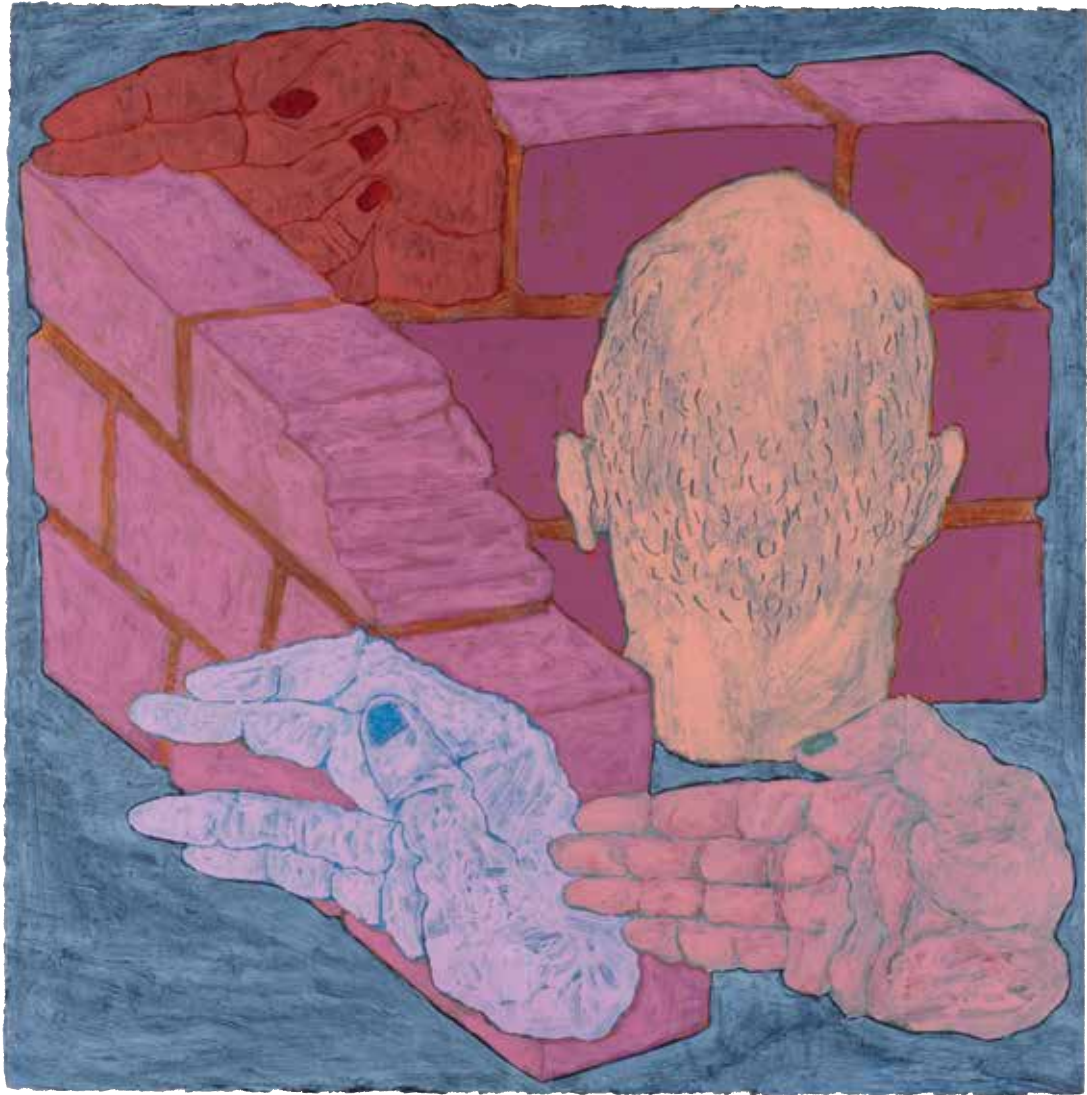
In these new works, I am embracing the difficult but necessary process of describing things more head-on. The small relief sculptures presented here use form, texture and a limited color palette to reference the human body; they are both finished works in themselves, and studies for what I plan to be larger and more complex wall constructions.

Cut, torn, folded, and assembled canvas constructions have provided me with a material capable of describing the depth and complexity of the human body. Its soft folds and pliant qualities are akin to skin and bone. Aged, worn and decaying surfaces are described by texture applied to the canvas form. These works mark a departure to a more direct and visceral visual language which, while describing an autobiographical narrative involving loss and death, also describe a more hopeful narrative of rebirth and renewal.

John Ford was born and raised in Ottawa, Canada, and currently lives in Toronto, Canada. Ford graduated from the Ontario College of Art in Toronto in 1990 and pursued a career as a painter, exhibiting in commercial galleries and artist-run centers. His work dealt primarily with the idea of love and loss. Ford left art as a career and moved with his family to the small city of Owen Sound to begin a career as a police officer, while continuing to paint and periodically exhibit his work. Ford retired from policing in 2016 and returned to Toronto to pursue making art full time again. His work is collected across Canada and the United States.

johnfordartist.com

AUSTIN FURTAK-COLE



Pass Go, 22 1/2" x 22 1/2", Acrylic on paper, 2019

I'm interested in how human beliefs skew our perception and bend the truth. In my paintings I oversimplify familiar forms to exaggerate and expose things we take for granted. Body parts, abstract tokens and illustrated objects take on symbolic potential primed for meaning. This has a wider consequence that hopefully encourages searching and questioning of ourselves as individuals and I'm interested in how that translates in a larger way, into society as a whole.

Austin Furtak-Cole received his MFA from Stony Brook University, Stony Brook, NY, in 2009. His paintings and drawings have been shown at Summertime Gallery, Brooklyn, NY; Room Artspace, Brooklyn, NY; Rad Hourani, Montreal, Canada; Harpy Gallery, Rutherford, NJ; Field Projects, NY, NY; Open House Gallery, NY, NY; Park Place Gallery, NY, NY; Denise Bibro Fine Art, NY, NY; and Brenda Taylor Gallery, NY, NY. His work has been published in Maake Magazine, Art Maze Magazine and New American Paintings. In the spring of 2019 he left Brooklyn, NY, to complete a residency with the Golden Foundation and to move back to the Green Mountains of Vermont where he currently resides and paints.

austinfurtakcole.com

SUE JOHNSON



Bride, Hall of Portraits from the History of Machines, 60" x 48", Acrylic painting over printed image on canvas with imprinted pattern from Brawny® paper towels, 2019

Revisionist in method and paradoxically concrete and ephemeral, my work is situated at the intersection of art, science and popular culture. Works combine painting, drawing, printmaking, photography and found objects to create plausible fictions that run both parallel and counter to canonical histories. Projects focus on topics that include cabinets of curiosities and “lost” collections, the picturing of nature and women, and the domestic universe and consumer culture. With the support of the Sam & Adele Golden Foundation Residency, I developed large-scale works for Hall of Portraits from The History of Machines which focuses on objects of desire by proposing an alternate pictorial history that imagines the cultural evolution of the modern female form as conjoined with objects of domestic convenience, efficiency and planned obsolescence.

Sue Johnson was born in San Francisco, CA, and currently lives and works in Richmond, VA, and St. Mary’s City, MD. She earned her MFA in Painting from Columbia University, NY, NY, and a BFA in Painting from Syracuse University, Syracuse, NY. One-person museum exhibitions of her work have been organized by the Pitt-Rivers Museum, Oxford, UK; Tweed Museum of Art, Deluth, MN; University of Richmond Museums, Richmond, VA; Eleanor D. Wilson Museum, Roanoke, VA; and the Salisbury and South Wiltshire Museum, England. Grants include awards from the Pollock-Krasner Foundation, NEA/Mid Atlantic Arts Foundation, New Jersey State Council on the Arts, and four Individual Artist Awards from the Maryland State Arts Council. Selected residency fellowships include Arts/Industry-John Michael Kohler Art Center, The MacDowell Colony, Millay Colony, Art Omi International Artist Colony, Studios at MASS MoCA, VCCA, Scuola Internazionale di Grafica Venezia, I-Park Foundation, and she has twice been a Visiting Artist at the American Academy in Rome, Italy.

suejohnson1.com

KERI KIMURA



Ellen or Allen, 24" x 24", Acrylic on board, 2019

I moved to an island in Maine five years ago. The winter is quiet here so I started spending time hiking in the woods. I became interested in the way nature has a kind of handwriting that combines pattern and chaos. The way the veins of leaves are mirrors of one another and the anarchy with which they are carried and laid down in a breeze. The way it's obvious when this handwriting has been disturbed, when humans have changed the balance.

Around the same time I began playing with pieces of fabric and an old sewing machine. I have memories of my mother and grandmother making quilts when I was small and I wanted to tap into that history of handwork. My current paintings are a synthesis of these worlds; the serenity and strangeness of the natural landscape, and an exploration of pattern, textile, and layers.

The Golden Foundation Residency redefined how I use acrylic paint in my work. The possibilities in texture, surface and color are still expanding for me. The time and space the Golden Residency gave me at a critical moment in my life was a matchless gift.

Keri Kimura studied painting at Smith College, MA, the Glasgow School of Art, Scotland, and the New York Studio School, NY, NY. This year her work will be shown in several group and solo exhibitions including shows at The Painting Center, NY, NY, and Nahcotta Gallery in Portsmouth, NH. Kimura lives and works in Southwest Harbor, ME.

kerikimura.com

HIROMITSU KUROO



#274, 53" x 24", Acrylic on Folded Canvas, 2019

I am a mixed media painter working in the manner of Origami tradition (the art of folding paper). In my case, the canvas serves as the paper, and the gentle manipulation of its surface is how I convey intricate textural landscapes. The multiple layers of colors in my folded canvases are revealed by sanding the canvas surface. Interested in the juxtaposition and vitality of collaged pieces of canvas, I use them to accentuate other emerging shapes in my compositions. At the Golden Residency, I was able to derive a lot of new usage from mediums, pastes, and colors, more than I had expected. This knowledge and experience has expanded my range of expression in my works.

Hiromitsu Kuroo was born in Yokohama, Japan. He earned a BFA and MFA from Tohoku University of Art & Design in Yamagata, Japan. Kuroo has had solo exhibitions in NYC at the Tenri Cultural Institute; Gloria Kennedy Gallery; Mikimoto; Makari; and at the Bronx Community College. Kuroo has also exhibited his work at Gallery Yamaguchi, and G-Art Gallery, both in Tokyo, Japan. In 2010 Kuroo received a Pollock-Krasner Foundation Grant.

hiromitsukuroo.com

DANIELLE LAWRENCE



Tomboy, 36" x 22" x 2 1/2", Paperclay, Acrylic, Chalk Paint, Oil on canvas, 2018

For the past 10 years I have been interested in painting's potential as a shapeshifter and have been invested in reorganizing its traditional anatomy. My work typically merges unconventional materials, painted imagery and 3-dimensional form. I am interested in how reworking painting's physicality creates space for an inclusive approach to its conventional form and history. The use of humble materials, craft and sculpture cycle through, and are related to ecofeminism, class, gender and sexual fluidity and in general, perceptual expansion. A fixed aesthetic identity is not my main artistic objective but rather the use of painting's malleable nature as a metaphor for the transmutability of identity. My work addresses the conceptual nature of formal hybridity and material contradiction as a way to thwart distinct boundaries. Scrambling divisions between painting and sculpture, abstraction and representation, craft and fine art, challenges archaic definitions and hierarchal narratives, and opens up opportunities to explore alternative viewpoints.

Danielle Lawrence received her BFA from the San Francisco Art Institute, CA, and a MFA from Mills College, CA. Her work has been featured in numerous exhibitions in California and Brooklyn, NY, including *About Abstraction: Bay Area Women Painters* at the Bedford Gallery at the Leshner Center for the Arts in Walnut Creek, CA; *New Abstraction* at Traywick Contemporary in Berkeley, CA; and *Color As Space, As Sense* at 2nd floor projects in San Francisco, CA. Her work is included in a number of public and private collections, including the Achenbach Foundation for Graphic Arts, San Francisco, CA; C.H.O.M.P., Monterey Bay, CA; Fidelity Headquarters, Boston, MA; and the Triton Museum of Art, Santa Clara, CA. Lawrence most recently wrote an article on the Vija Celmin's retrospective entitled *Artifacts of Presence: A Common Ungrounding* for the San Francisco Museum of Modern Art. In 2019, Lawrence was awarded an artist residency at the Sam & Adele Golden Foundation for the Arts in New Berlin, NY. She is currently an adjunct faculty member in the Painting Department at the San Francisco Art Institute, CA.

danielleelawrence.com

SOPHIE LOURDES KNIGHT



Midnight, Sunday, 41" x 32 1/2", Acrylic on canvas, 2019

Within the studio, my core interests revolve around possible notions of failure and ideas of what success could be, attempting to overcome 'failure' by making and remaking; failure as success, as subject, as object. I primarily work on canvas using acrylics, oil pastels, and charcoal with a variety of tools to build up a history of marks and a narrative arch. I consider my practice to be interdisciplinary, using photography and sculpture as painting aides. Subject matter is constructed with loose characters and objects inhabiting barren interiors and exteriors in an exploration of memory, sentiment and the bizarre. During my residency at the Golden Foundation I was able to expand my understanding of acrylic mediums to exaggerate the difference in sheen within my paint layers. This knowledge is deeply useful for me in extending my paint supplies and creating new visual depth within my work beyond what I imagined. I am thoroughly grateful to the Foundation and the Golden family for their time and expertise!

Sophie Lourdes Knight is a multidisciplinary artist from California working in painting, drawing, sculpture and photography. She received a BTEC in Art & Design from the Wimbledon College of Art in UK, and a BFA in Painting & Drawing from California College of the Arts, CA. She currently lives and works in London, UK where she is a MFA candidate at the Slade School of Fine Art. Her work has recently been shown in solo exhibitions at Zevitas Marcus in Los Angeles, CA; Steven Zevitas Gallery in Boston, MA; and Esqueleto in Oakland and Los Angeles, CA; as well as group exhibitions at the Royal Academy in London; the San Jose Museum of Contemporary Art, CA; Southern Exposure, CA; the Wells Art Contemporary Award in Somerset, England; and Traywick Contemporary in Berkeley, CA. This year she was awarded a grant from the Elizabeth Greenshields Foundation in Canada to further her work.

sophielourdesknight.com

BARBARA MARKS



Recollection 151 (New Berlin) , 8" x 8", Acrylic paint and India ink on panel, 2019
Recollection 153 (New Berlin) , 12" x 12", Acrylic paint and India ink on panel, 2019

My imagery is rooted in observation and it departs from it. There's the external world, and then there's me. My paintings are the intersection of the two. The way I paint is driven by my interest in abstraction as economy of expression, and by my fascination with the dual role that color can play both as content and as structure in a painting.

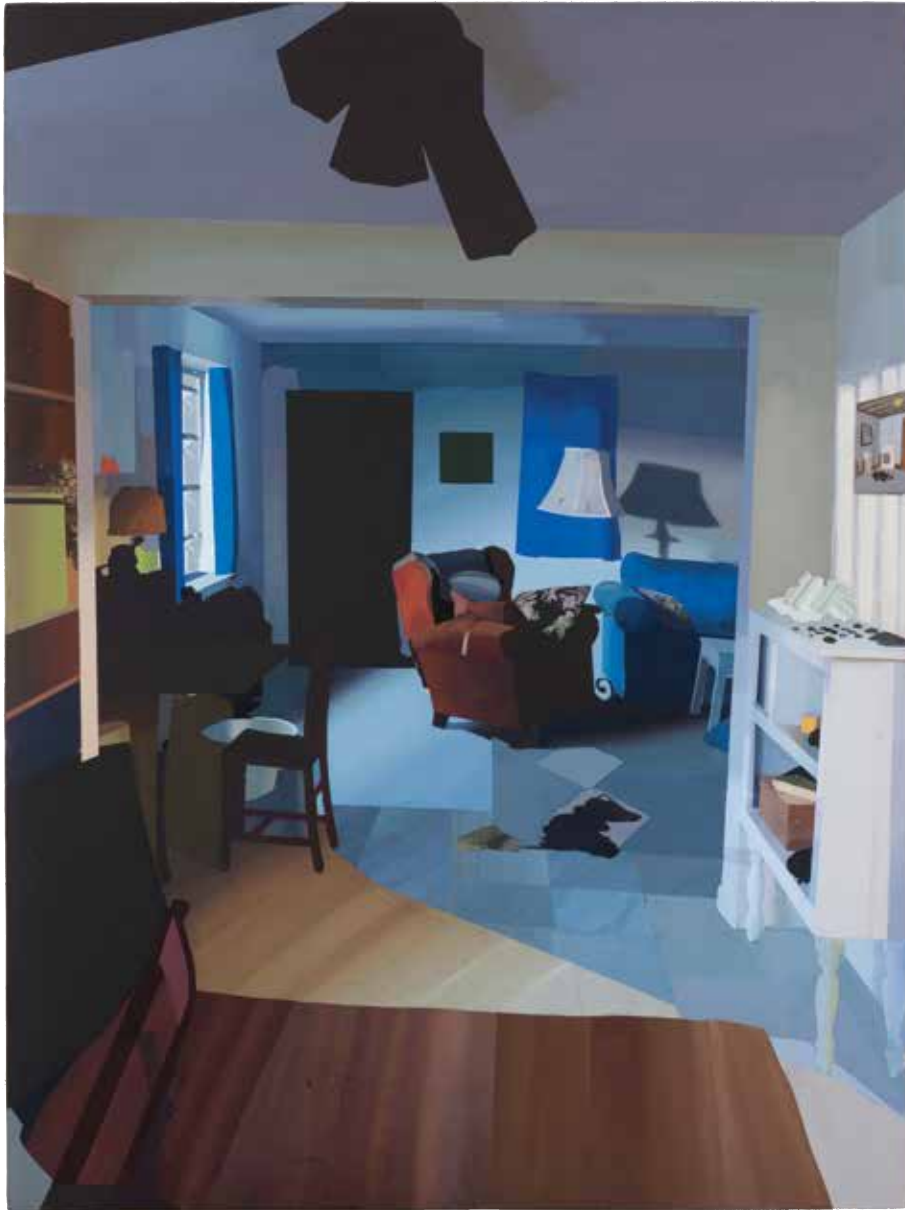
The Golden Foundation residency was an invitation to experiment. For me, a switch in materials from surface-vulnerable paints to GOLDEN acrylic paints and mediums, introduced a variety of surfaces ranging from gloss to matte into my paintings, and became a catalyst to painting on both sides of a substrate, pushing my work into new 3D territory, and changing the way I think about my work.

Barbara Marks is a multidisciplinary artist based in Connecticut. She is known for her small-scale, square, colorful paintings that are semi-abstract in nature, suggesting interior spaces, landscapes, and objects, as well as her drawings and paintings on upcycled consumer packaging. Her work calls attention to the commonplace and the local.

A child of the sixties, Barbara Marks grew up in Westport, CT. She attended college, studying anthropology, until she fell into graphic design. In 1978, she established her own studio specializing in book design. In 2001, she left that behind to study painting at Lyme Academy College of Fine Arts, Old Lyme, CT, earning a BFA in 2005 followed by an MFA from Brooklyn College CUNY, Brooklyn, NY, in 2008. Since then, Marks has been awarded artist residencies in Italy, France, Portugal, and across the United States and has shown her work throughout the Eastern United States.

barbarammarks.com

SIOBHAN M^CBRIDE



Nocturnal Summer, 24" x 18", Acrylic gouache on paper on panel, 2019

These paintings present views of a place that is intimate, familiar, yet strange. It is airless, with sound tamped out. Shapes lock together, tectonically tense, creating a sense of anxiety and anticipation, or slip past one another like playing cards. I want the scenes to feel full of potential energy, as if the space is prickly with static, charged with the anticipation of an encounter, or blushing in its aftermath. The paintings are descriptions of weird and quotidian experiences, things caught in the corner of my eye, and an attempt to conjure slippery memories. These recent scenes are interiors, well worn, unselfconscious, domestic spaces, private spaces that expand well beyond their concrete dimensions. Folded into their plain reality are past experiences both significant and trivial; reading material, sound clips, mental rehearsals of future incidents, patches of color and cat hair. I am interested in unusual light and color situations, as well as complicated spaces that are compartmentalized and compressed. I often choose subject matter and source material that poses interesting problems around those issues.

Siobhan McBride was born in Seoul, Korea, and adopted to the U.S. as an infant. She grew up in Bayside, Queens, NY, and currently lives in Staten Island, NY. She received her MFA in painting from the University of Pennsylvania, PA, in 2005. McBride was an artist in residence at the Lower Manhattan Cultural Council's Workspace Program, NY; Jentel, WY; Vermont Studio Center, VT; Roswell Artist in Residence Program, NM; and Yaddo in NY three times. Her work has been exhibited at Standard Space, Sharon, CT; Tai Modern, Santa Fe, NM; DC Moore, NY, NY; NURTUREart, Brooklyn, NY; Roswell Museum and Art Center, Roswell, NM; and the University of Maine Museum of Art in Bangor, ME.

siobhanmcbride.com

DANIELLE MUŽINA



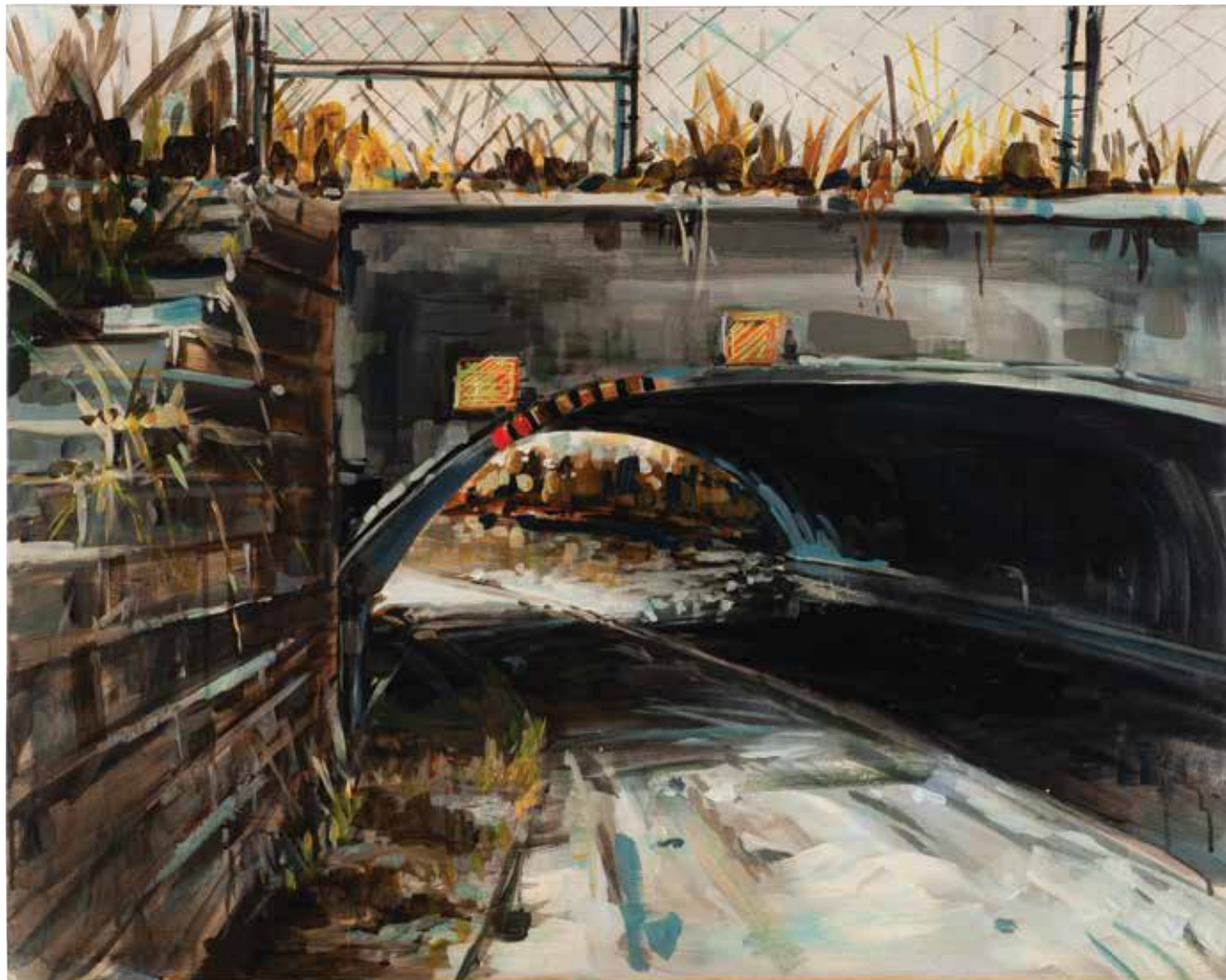
Let Girls Be Girls, 35½" x 46", OPEN Acrylic on panel, 2019

My recent work depicts women convening on porches, or just at the precipice of the domestic frontier, waiting for an ambiguous happening. In many of the paintings, the sky is in the process of turning an unnatural shade of pink as women interact in the space. The act of waiting, or of preparing for a change or threat in the future, is not unlike the current cultural environment. We are anxious to hear how contentious social and political issues play out, whether we stand in marches or follow the news from home. Our levels of involvement and responses to this stress vary. I distill this stress into a narrative that uses a front porch stakeout as a motif to highlight not only the small moments of missed communication, lost connection, active hostility, physical distance, social anxiety, and self-assertion that occur often between groups of women or between women and their environments, but also the felt solidarity between unlikely pairs that blossoms in trying times.

Danielle Mužina is assistant professor of painting and head of painting at Murray State University, KY. Originally from Cleveland, OH, she received her BFA at Ohio Wesleyan University, OH, her MA at Eastern Illinois University, IL, and her MFA at Miami University, FL. She has studied at the Jerusalem Studio School in Civita Castellana, Italy, and completed residencies at Chautauqua School of Art, NY, and the Vermont Studio Center, VT. In 2019, Mužina won an Artist Enrichment Grant from the Kentucky Foundation for Women. Grant funds were used to support a body of figurative paintings addressing the charged interpersonal dynamics between women on an everyday level as they negotiate the way differing belief systems interact with global women's rights crises. Mužina pursued working on a series of figurative paintings at the Sam & Adele Golden Foundation Residency in New Berlin, NY.

daniellemuzina.com

ERYN O'NEILL



Running Route, 24" x 30", Acrylic on panel, 2019

In a constant state of development, my work explores the bridge between the runner and the artist. These two skills, or practices, are not meant to overlap, however, have become intertwined in my practice over the past few years. The source material is gathered from repetitive running routes from areas, which I can directly access. These images represent areas of Southern Ontario, Canada, where I recently completed my MFA. My paintings are the product of months of repetitive outings, in all conditions, to gather enough information, visually and mentally, to create paintings suggestive of a figure navigating the urban environment.

I would like to express my sincere gratitude to the Golden family and the Golden Foundation for their support and encouragement. It was a truly unique experience.

Born in Ottawa, Ontario, Canada, **Eryn O'Neill** holds a BFA from the NSCAD University in Halifax, NS, Canada and recently defended her MFA Thesis in conjunction with the exhibition titled Restrictions of Routine at the University of Waterloo, Canada. O'Neill has had numerous solo and group exhibitions in Canada, including Toronto, Ottawa, Kitchener-Waterloo, Guelph, Hamilton and Montreal. Her most recent solo exhibition was held at the City of Kitchener's Rotunda Gallery Ontario, Canada. She has participated in the Vermont Studio Center Artist Residency Program, VT, and attended the Golden Foundation Artist in Residence program in New Berlin, NY. O'Neill is a multiple Ontario Arts Council Grant recipient and a first-time recipient of the Elizabeth Greenshields Painting Award. She currently works and lives in Ottawa Ontario.

eofineart.com

MICHAEL ROYCE



He Commandeth, 48" x 60", Acrylic on canvas, 2019

Michael Royce is an artist working in painting, drawing and textiles. Imagery in his work often uses animal and other non-human beings as surrogates for thinking about queerness and its representation in two-dimensional form. His recent work focuses especially on exploring natural phenomena as metaphors for thinking through sexuality and desire outside of the human experience. Many thanks to the wonderful Golden family and all involved with making the residency the total delight and eye-opening experience that it is.

Michael Royce lives and works in Richmond, VA. Royce received his BFA from Carnegie Mellon University, PA, and his MFA in Painting and Printmaking from Virginia Commonwealth University, VA. He has attended residences at the Skowhegan School of Painting and Sculpture, ME, and the Yale at Norfolk School of Music and Art, CT, among others. During his time in graduate study he received the David Wertzell Travel Fellowship Prize to fund a residency in Florence, Italy, and a Graduate Thesis Grant to support the funding of his thesis exhibition. He is also the recipient of an Investing in Professional Artists: Creative Development Grant from The Pittsburgh Foundation and the Heinz Endowments, PA. Royce was recently highlighted as the Editor's Selection in issue 141 of *New American Painting*.

michaelseanroyce.com

HANNAH SECORD WADE



Splash, 38" x 38", Oil on canvas, 2018

My work begins with a hoarding of landscape, as scraps of earth and debris are gathered together and contained for a time. As the works progress, these collections are continually washed away and rebuilt. Each piece depicts an action as land is moved and shifted, contained and then cleansed.

The gathering period is an effort to organize my surroundings and gain a sense of control. The cleansing is an acknowledgement of the futility of this attempt and empties the stage for the process to begin again. Each work is built layer by layer, as fruit, flowers, and objects are formed and erased. Some pieces are completed in a few weeks, while others take over a year.

Hannah Secord Wade received her MA from Chelsea College, London, United Kingdom, and her BA from Hampshire College, Amherst, MA. She has been a resident at the Arteles Creative Center, Hämeenkyrö (Hämeenkyrö), Finland; Open Wabi, Fredericktown, OH; and The Sam & Adele Golden Foundation, New Berlin, NY. Her work has been shown in London and Paris and throughout the United States. She lives and works in Maine.

hannahsecordwade.com

KATE STEWART



Astral Millstone, 36" x 36", Acrylic on canvas, 2019

My current creative practice finds connections with research on brain activity during various states of consciousness, specifically the theta state of the brain during meditation, REM sleep and hypnosis. Characteristic of the theta state, brain wave frequencies slow down and the subject is often able to occupy a space between the conscious and the subconscious. This is the place I try to describe in my paintings.

I've departed from labor-intensive planning and mapping that I once felt necessary as preliminary steps to creating paintings. My approach has become more intuitive, which feels less predictable, and yields greater opportunities for surprise.

Because experimentation is at the heart of my creative practice, the exploratory residency at the Sam & Adele Golden Foundation was an incredible opportunity for me. At the core of this residency is a generosity of spirit that guides the entire experience for the artist in residence. The unlimited access to materials, techniques and knowledge of GOLDEN Material & Application Specialists will fuel my creative work forever.

Kate Stewart was born in Baltimore, MD in 1976. She received a MFA from University of Pennsylvania, Philadelphia, PA, and a BA from Dickinson College, Carlisle, PA. She lives in Pennsylvania and is Associate Professor of Art at West Chester University. Stewart has had solo exhibitions at P.S. 122, NY, NY; and at the Vox Populi Gallery, Seraphin Gallery, Moore College of Art, West Chester University, Drexel University, Gettysburg College and Ejecta Projects, in PA. Her work has also been included in group exhibitions at TATE Modern in London, Plug Projects in Kansas City, MO; Arlington Arts Center, VA; Towson University, MD; Pageant Soloveev Gallery, PA; and the Institute of Contemporary Art in PA. She received a Fleisher Challenge Award in 2005 and the Meyer Family Award for Contemporary Art in 2015. Stewart has attended creative residencies at Vermont Studio Center, the 40th Street A.I.R. in Philadelphia and the Sam & Adele Golden Foundation Exploratory Residency.

katestewartstudio.com

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

Thank you, to our volunteers from the local community, staff at Golden Artist Colors, and most of all our artists in residence, without whom the continued growth of the Artists Residency Program would not be possible!



Austin Furtak-Cole's studio at the Golden Foundation Residence



Eryn O'Neill and Keri Kimora in a Technical Workshop with GOLDEN Material and Application Specialist, Mike Townsend



John Ford's studio at the Golden Foundation Residence (Photo by Brent Delaney)



Danielle Mužina's studio at the Golden Foundation Residence
(Photo by Cassidy Hatch, Munson William Proctor Arts Institute student)



Sue Johnson with application tool in her studio at the Golden Foundation Residence
(photo by Richard Walker)



Hiromitsu Kuroo's studio at the Golden Foundation Residence



Max Bard's studio at the Golden Foundation Residence



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