

2023 ARTISTS IN RESIDENCE:

Dina Abdulkarim

Miguel Arzabe

Natasha Campbell

Laura Colomb

Jan Dickey

Perky Edgerton

Joy Gerrard

Emily Gherard

Susan Hoffer

Genna Howard

Lynne McDaniel

Carol Prusa

Emma Roche

Alisa Sikelianos-Carter

Debra Weisberg

Jamele Wright, Sr.

Haoyun Erin Zhao

Deborah Zlotsky





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Jim Walsh, SAGG Gallery Director
Richard Walker, Catalog Photographer
Christopher Farrell, Catalog Designer



The Sam & Adele Golden FoundationSM for the Arts
2023 Artists in Residence

Exhibition April 13 - June 21, 2024

MADE IN PAINT

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theSAGG.org

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MADE IN PAINT ELEVEN

by Mark Golden, Golden Foundation

I am convinced that the gathering of artists that continue to join the **Golden Artist Residency** program are some of the most talented and important artists of our time. It was certainly no different this year as artists from eight different states and two countries joined us from February through November. Each of them selected on the quality, interest and uniqueness of their work. Yet, all the Residents came with the confidence of their own talents to be willing for four weeks to experiment, make work, push boundaries, sometimes fail and sometimes find new paths, that for many can be life changing. That is the uniqueness of this one-of-a-kind Residency program in the rural community of Columbus, NY.

Maybe it is the remoteness that allows for that freedom. Not concerned with gallerists or collectors who might force easier decisions; these artists forge ahead taking or discarding new ideas and materials with ease. Most of their work during the Residency remained unfinished, or test pieces, or samples to be unpacked later in the studio, yet with enough depth to last for years. This Made in Paint exhibition in the year following their residency provides an opportunity to truly showcase their professional work.

We remain excited to share with our Resident artists this very rural bucolic rolling landscape. While not close to any amenities one might expect in an even slightly larger community, we instead provide the incredible resources that have been developed over 40 years of working with artists at Golden Artist Colors. Our Research & Development Lab team and Materials & Applications Specialists team all join in the excitement of sharing their depth of technical information with each of our residents. What occurs during their four-week stay is an incredible dialogue that often leads to experimentation and reexamining materials, uncovering new opportunities that continue to support artists.

During their residency, each of the 18 artists spent time with the employees at both the Golden Foundation and Golden Artist Colors, which allowed for the exchange of ideas and experimentation. The diversity of the artists not only amplified the range of work that they challenged themselves with, it also pushed us to explore new solutions, thereby continuing to dispute preconceived notions of what is possible. While this catalogue captures the artwork in the 11th Made in Paint exhibition, it in no way replicates the incredible experience of seeing the works in person.



Artist Emma Roche in discussion with Ulysses Jackson, Senior Formulator,
and Taylor Soroka, Formulator from Golden Artist Colors.

DINA ABDULKARIM



Because Jasmine Always Grows, 12" x 9" each, Acrylic, paper and fabric on panel, 2024

My work investigates urban dwelling in relation to personal and professional experiences. I borrow from the miniature painting tradition, which depicts sceneries about home and communal spaces, to speak about an isolation from the public realm. I began to replace the ornate mosaics with vibrantly colored shapes that became the mosaic. They are inlaid in the traditional way, so traditional craftsmanship became embedded in the painting process.

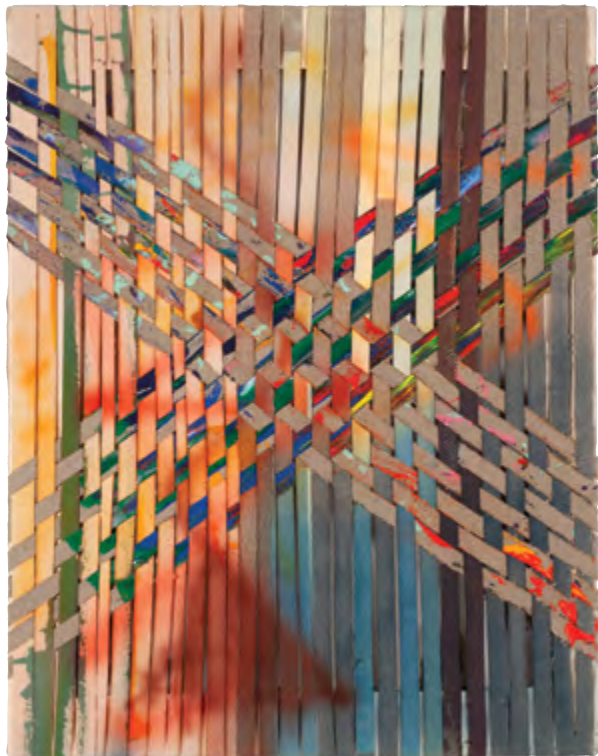
In my newer work, there are many more fragments and they are no longer inlaid. The voids and splits in their arrangement reference a disconnect from the landscape on which they are placed. This work also expands the sculptural qualities of painting as an object. In some paintings, these pieces are contrived together to force a whole out of the sum of its parts. In other paintings, there are clutters of pieces filling the composition. Our big houses encourage clutter. Clutter perpetuates big houses. So far, I have thought of fragments as pieces that make a whole, as in a mosaic, or doesn't make a whole, as in pile of stuff left in a garage. Only recently I came to think of fragments as the dismantling of a whole. What was there but no longer exists.

Dina Abdulkarim is a visual artist living and working in Los Angeles. Her practice investigates the notion of home and comparative identity, coalescing her Middle Eastern and North African heritage with her American home. Dina is an immigrant; her parents are, and so were theirs. She has moved across 20 homes and has not been to her homeland yet, Palestine. Her landscapes combine traditional mosaics with the arabesque-looking agglomeration of roofs to speak about an embellished, detached life.

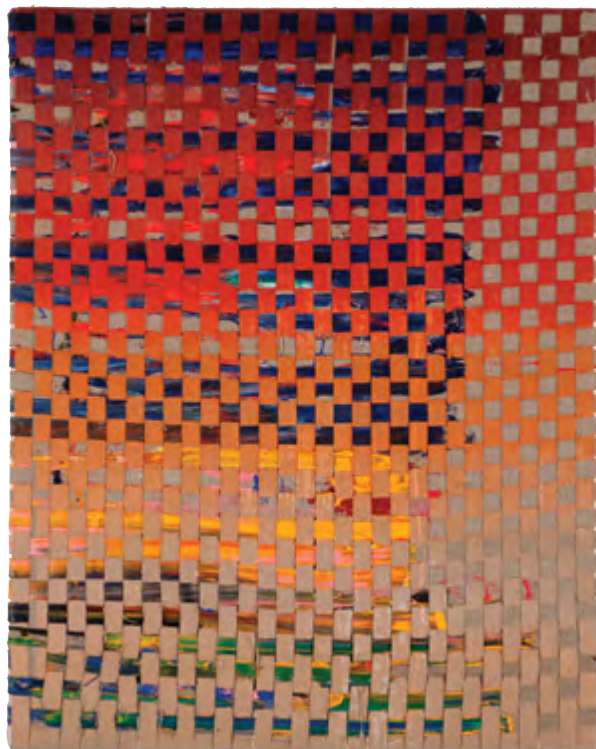
After receiving training in architecture, urban design, and city planning, Dina completed an MFA at California Institute of the Arts, 2015. She is now an Associate Professor of Urban and Regional Planning at California State Polytechnic University in Pomona, CA, and the co-founder of The City at 3 Miles Per Hour, which brings urban exploration and intergenerational play to cities.

dinaabdulkarim.com

MIGUEL ARZABE



Untitled 3, 20" x 16", Woven acrylic on linen, 2023



Untitled 4, 20" x 16", Woven acrylic on linen, 2023

I draw inspiration from the cultural techniques and motifs of my Andean heritage to make colorful and dynamic abstractions in weavings, paintings, and videos. For the residency at the Sam and Adele Golden Foundation, I brought leftover strips of canvas from my large woven paintings. I experimented with various painting techniques of impasto, airbrush, and acrylic skins, incorporating the results into my weaving process.

Miguel Arzabe lives in Oakland, CA and is a charter studio member at Minnesota Street Project in San Francisco. He had recent solo shows at Shulamit Nazarian Gallery, CA and Johansson Projects, CA. Arzabe's work has been featured in such festivals as Hors Pistes, France; Festival du Nouveau Cinéma, Canada; and the Geumgang Nature Art Biennale, South Korea; and in museums and galleries including MAC, France; MARS, Italy; RM Projects, New Zealand; FIFI Projects, Mexico; Marylhurst University, OR; the Contemporary Jewish Museum, CA; Berkeley Art Museum, CA; the CCA Wattis Institute, CA; and the San Francisco Museum of Modern Art, CA. Arzabe's work is held in many public collections such as Albuquerque Museum of Art, NM; Oakland Museum of California, CA; the de Young Museum, CA; San Francisco Arts Commission, CA as well as in numerous private collections. He has attended many residencies including Facebook AIR; Headlands Center for the Arts, CA; Montalvo Arts Center, CA; Millay Arts, NY; and Santa Fe Art Institute, NM. He holds a BS from Carnegie Mellon University, PA; an MS from Arizona State University, AZ; and an MFA from UC Berkeley, CA. In 2022 Arzabe was awarded the San Francisco Bay Area Artadia Award. In 2023 he was awarded a Pollock-Krasner Foundation Grant and a residency at the Sam and Adele Golden Foundation, NY.

miguelarzabe.net

NATASHA CAMPBELL



Antie, Natasha, and I (Age 0, Life 3), 8 1/2" x 11 1/2", Print on mulberry paper and homemade paper, 2023

Antie, Natasha, and I (Age 0, Life 1052), 9" x 11 1/2", Print on mulberry paper and homemade paper, 2023

Antie, Natasha, and I (Age 0, Current Life), 9 1/2" x 13 1/2", Print on mulberry paper and homemade paper, 2023

I moved back in with my family after being independent for many years. While I returned home many times, I never stayed long-term. Currently living in my childhood home, I've become nostalgic, my once disillusioned attitude towards my family became compassionate. Looking through childhood photos, I had forgotten what love felt like before it started to hurt. Now older, I can see how much love is present in my family but what pains me, pains my mother, and her mother. I wonder if it pained us in a past life.

Combined with my interest in past lives and the repetitive yet unexpected nature of printmaking, I attempt to process thoughts about the future, memories of where I've come from, and where I want to go.

Natasha Campbell is a Black Queer Artist from Silver Spring, MD. After graduating Hollins University, VA, in English and minoring in Art History, Natasha pursued a career in Art Museums until restarting her art practice in 2020 while living in Richmond, VA. After attending her first artist residency in 2021 at Mount Gretna School of Art, PA, Natasha decided to pursue art seriously and continued to make work while working in Richmond.

She left her job in late 2022 and continued to create work and attend residencies with Mount Gretna School of Art's Fall Interval in 2022, living in Seoul to study Korean and explore the contemporary art scene, and returning to attend the Sam and Adele Golden Foundation Residency, NY in August 2023. While her usual practice is self-portraits, she is interested in a multi-disciplinary approach and is committed to following her curiosity to push different mediums and materials.

natashacampbellart.weebly.com

LAURA COLOMB



Red Water, 12" x 12", Oil on panel, 2022



Center of Attention, 12" x 12", Oil on panel, 2022

Most open spaces, where one can experience raw nature, are through State and National Parks; many of which were initially protected due to their proximity to sites which contained historical significance. I am always struck by the contradiction of these awe-inspiring spaces adjoining sites where extreme violence and massive crimes of injustice often took place. I strive to explore this contradiction in my work and through this process I'm left wondering as to whether history can leave a trace on the land, if the spirits of those lost can be felt in the light that filters through the trees and in the stillness of the unmoving air.

Laura Colomb is a painter who currently works from the land surrounding Jacksonville, FL. She holds an MFA from Boston University, MA, and a BFA from the College of Saint Rose, NY. Awards include a South Arts Individual Artist Career Opportunity Grant, a Community Foundation of Northeast Florida Art Ventures Grant and a Starr Foundation Grant. Residency awards include the Royal Academy of the Arts, UK; the Sam and Adele Golden Foundation, NY; Jentel Arts, WY; Monson Arts, ME, and Salem Art Works, NY. Her 2021 solo exhibition, The End of Eden, at Lake George Arts Project, NY, was reviewed in Whitehot Magazine.

lauracolomb.com

JAN DICKEY



Permanent Light II, 24" x 20", Acrylic on cotton muslin, 2023



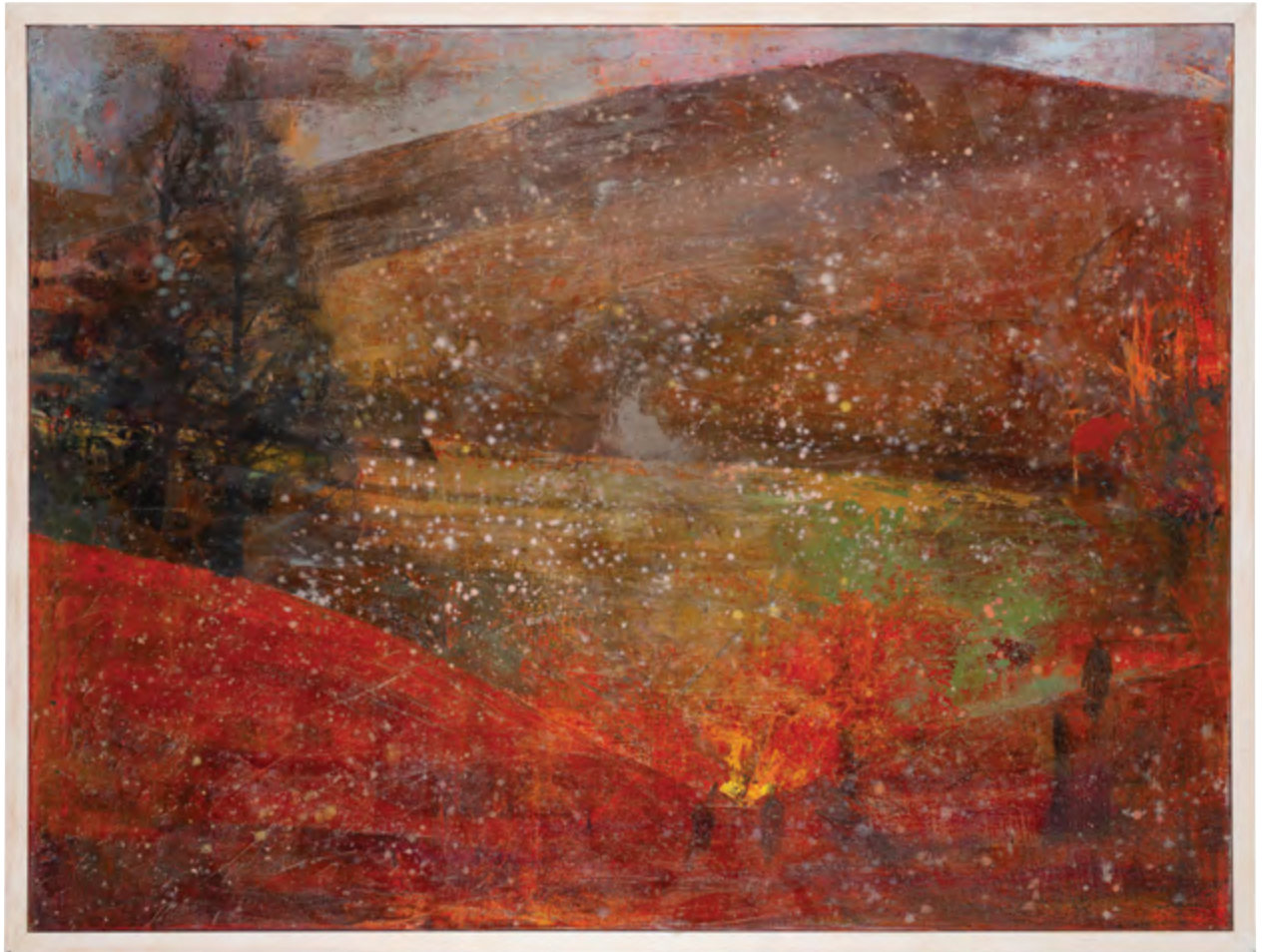
Permanent Light III, 24" x 20", Acrylic on cotton muslin, 2023

I explore time and change through painting. Currently, I am tracing the light that passes through the windows of my studio, using its impact on the painting surfaces to guide my compositional decisions. For two years, I used stencils to project five-pointed stars, at various angles, onto my work. Recently, however, I removed the stencils, allowing the studio window apertures and the shifting angles of light to shape my art. This transition marks a shift from exploring the star's symbolism to focusing on interactions between matter, light, and time. I like crafting my own paint from ingredients like egg, milk, wax, animal glues, oil, bugs, and plants. However, after collaborating with Golden Artist Colors and the Golden Foundation this year, I started viewing acrylic as another earthly substance to experiment with. Regardless of the binder, I am after a paint's inherent characteristics, which I tend to find in cracking, peeling, and liquid flow.

Jan Dickey is a painter based in Brooklyn, NY. He earned an MFA in Studio Art from the University of Hawai'i at Minoa, HI in 2017 and a BFA in 2009 from the University of Delaware, DE. Dickey has attended numerous artist residencies, including: the Sam and Adele Golden Foundation Residency, NY, 2023; ARTnSHELTER, Tokyo, Japan, 2019; the Kimmel Harding Nelson Art Center, NE, 2018 and the Vermont Studio Center, VT, 2017. His spring 2023 solo exhibition, "Passing Through," held at D.D.D.D. in NYC, was reviewed in "Two Coats of Paint" under the title "Jan Dickey: Both sides now." In fall 2023, he showcased his work at My Pet Ram in NYC alongside Hawai'i-based painters Nanea Lum and Kainoa Gruspe.

jandickey.com

PERKY EDGERTON



First Snow, 30" x 40", Oil on canvas, 2020

Inspired by childhood ballads and exploring ancient frescoes while living in Florence, my art evolved from personal figurative narratives to my present-day explorations of landscapes.

Just before the pandemic, I moved to the rural mountains of western Massachusetts. I take hikes in the woods, forage for mushrooms, and as I do, wonder who has walked in this space before me. I strive to make images of intimacy and connection and an awareness of its unseen narrative.

My painting process starts with collage, using patterned paper. Utilizing a palette knife, I build layers of pigment and medium, often obliterating the substratum through sanding and scraping. Sometimes I cover the canvas with Alizarin Crimson, allowing emerging patterns to reshape the painting's depth.

The Sam and Adele Golden Foundation Residency allowed me the time and space to explore and play with new materials, expanding the possibilities of my work.

Perky Edgerton received her BFA from Boston University, MA and her MFA from Tyler School of Art, PA. She taught in the University of Pennsylvania, PA, for several years, retiring in 2019. She now lives in the northern Berkshires of western Massachusetts.

She has been the recipient of numerous fellowships and grants, notably, a National Endowment for the Arts Fellowship, two Pennsylvania Council for the Arts grant, the Walter Murch Scholarship to Skowhegan, and the Skowhegan Drawing Purchase Prize.

Edgerton has exhibited her works through numerous one person and group exhibitions throughout the United States and is currently represented by Gross McCleaf Gallery, PA.

In addition to her work in painting, Perky Edgerton is also the illustrator of two books of children's fiction, published by Duttons Childrens Division of Penguin/Putnam, entitled "Pipolo and The Roof Dogs" and "Bravo, Tavo".

perkyedgerton.com

JOY GERRARD



Vigil/Protest (March the 14th 2021, Scotland Yard, London), 9 1/2" x 15 1/2", Ink on paper, mounted on aluminium, 2023

Drawing on over a decade of image-making and research on themes of protest and urban space, as a Belfast-based Irish artist, I archive and painstakingly remake media-borne crowd images. My subjects include climate change, Brexit, BLM protests and women's equality. These crowds are re-imaged in large monochrome paintings and small complex drawings made with Japanese ink. The elemental simplicity of my ink drawings and paintings contradicts the material complexity of making. In my work, the figure of the crowd represents an expression of collective agency. I treat built environments and public spaces as equal participants within the images providing context, physical constraint, but also symbolic power. Moments of protest are thus figured against enduring historical architectures, the built environment providing a representational analogue for the legal, constitutional and customary space of protest, resistance and democratic expression.

Joy Gerrard was born in Co. Tipperary and lives in Belfast, Ireland, working from Queen Street Studios. She graduated with a BA from the National College of Art and Design, Dublin and an MA and an MPhil from the Royal College of Art, London. Recent solo exhibitions include "Precarious Freedom: Crowds, Flags, Barriers", which toured from the Highlanes Gallery, Ireland, 2021 to Galway International Arts Festival, and the Butler Gallery, Ireland. "Put it to the People" at the Golden Thread Gallery, Belfast, 2020; Supermarket Art Fair with Ormston House, Sweden, 2019; "Shot Crowd" at the Royal Hibernian Academy, Ireland, 2017 and "Protest Crowd" at Peer UK, London, 2015. Selected group exhibitions include; "Image as Protest", a two person show with Paula Rego, Cristea Roberts Gallery, London, 2023; "Collage. A Political Act" at the Ulster Museum, Belfast, 2022.

cristearoberts.com/artists/131-joy-gerrard/

EMILY GHERARD



Mother of the Artist According to Vuillard, 54" x 36", Acrylic on silkscreen mesh with cedar frame, 2023

I use transparent material and visible frame structure in this series to blur the relationship between the figure and the ground. My forms dissolve into their background. They are like the women draped with fabric in Victorian Hidden Mother Photographs or the dizzyingly patterned paintings of the Post-impressionist Edouard Vuillard's sisters and mother, enveloped, swallowed, and defined by the domestic spaces they inhabit. At the Sam and Adele Golden Foundation Residency, I had the time and space to experiment with different material combinations, which was critical in developing the imagery for this work.

Emily Gherard is best known for her process-based work built from the accumulation of repetitive marks. Gherard earned her BFA from the Rhode Island School of Design, RI and an MFA from the University of Washington, WA. She received the 2021 Joan Mitchell Fellowship, a 2006 PONCHO Special Recognition Award from the Seattle Art Museum and the 2014 GAP Grant from Art Trust. She has participated in exhibitions at the Museum of Northwest Art, WA; Whatcom Museum, WA and The Henry Art Gallery, WA. In addition, her work can be found in numerous collections, such as the Crystal Bridges Museum of American Art, AR; Swedish Medical Center, CO and in the Microsoft Permanent Collection. Gherard currently lives and works in Seattle, WA.

gherard.com

SUSAN HOFFER



Carol, #jesusandjohnwayne, 24" x 18", Oil on aluminum, 2023



Jamele, #artthenewreligion, 24" x 18", Oil on aluminum, 2023

My work poses a question to the viewer: “Can art subvert narratives in media that fuel regional stereotyping?” I use the figure, the materiality of texturally painted space, and scrupulous detail to explore if this is true. My sitters and I look at weighty topics; I through a feminist lens. These paintings present a breadth of ideas with different emphasis depending on the perspective of each sitter.

In the Kanien’kehá:ka (Mohawk) and Ho-de-no-sau-nee-ga (Haudenosaunee) lands where I live – the Adirondack Park, those who advocate for progressive change and social justice often pay a divisive cost. But these same residents do persist, and in their rural areas their voices are rising. It is their efforts and their stories that often go unnoticed and that I aim to portray. I think a lot about solutions to the issues that divide us.

Susan Hoffer loved listening to her grandmother tell stories. Josephine came from Gottscheer, present day Slovenia, before emigrating to Queens, NY. As Hoffer’s interest in the experiences and views of others widened, she began to use the figure in her work to tell stories. Currently, she explores the culture of those living in the rural Adirondack region in NY where she lives and paints.

Hoffer has exhibited throughout the US and won prizes for her work in upstate NY. Her paintings are in the permanent collections of the Albany Institute of History and Art, NY, and the Adirondack Experience Museum, NY. She was recently awarded a Sam and Adele Golden Foundation Residency, NY and a NYSCA Grant.

susanhofferart.com

GENNA HOWARD



Brood Parasite, Study 2, 15" x 11", Watercolor and graphite on paper, 2022



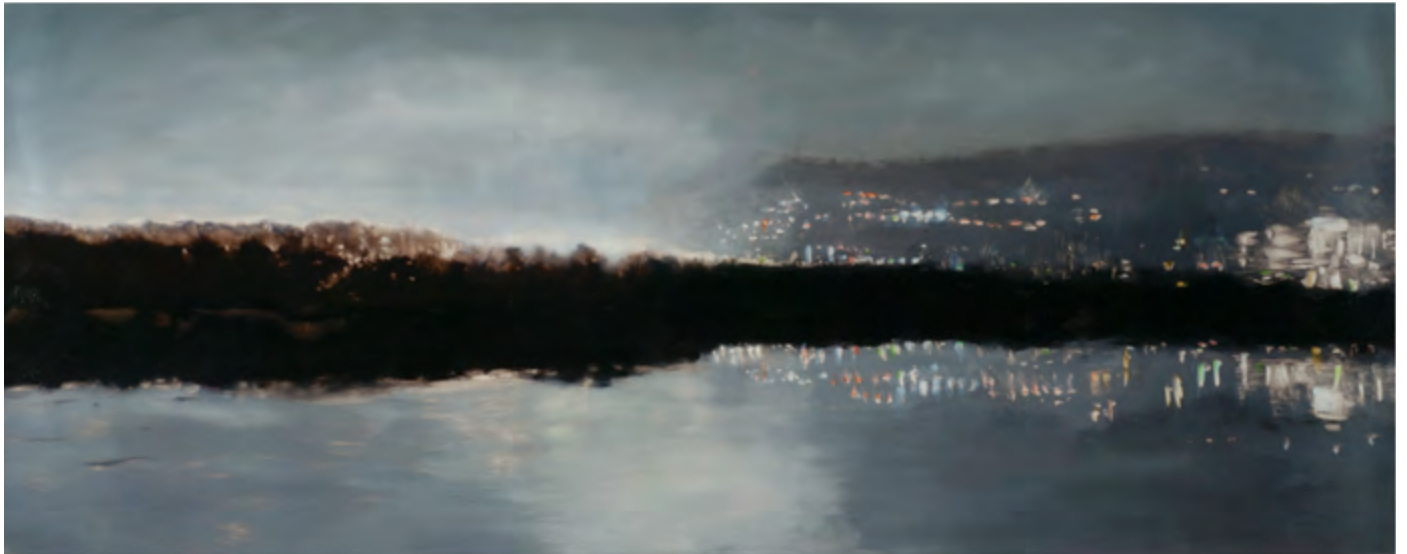
Brood Parasite, Study 1, 15" x 11", Watercolor and graphite on paper, 2022

This series of paintings was a study done as a precursor to the idea started at my time during the Sam and Adele Golden Foundation residency. I have become increasingly more obsessed with nests and the shelters birds build for themselves; and how human and other bird intervention has affected the inevitable evolution of how those nests are built and what they are built out of. They are an undeniable testament to wit, inventiveness, and strength in the face of an extremely adverse environment: akin to the way we've built our own world.

Genna Howard is a painter, ceramicist, and tattooer, born, raised, and currently living in New York City. They pursue painting and sculpture as a way to process their emotional landscape and gather a sense of connection between mortality, gender, culture, relationships, and sexuality. They utilize images of flora and fauna juxtaposed with natural history and the unnatural environments we force upon them to create a both aggressively stark and incredibly soft approach to visual storytelling.

genna-howard.com

LYNNE MCDANIEL



Untitled, 19 1/2" x 49", Oil on paper, 2023

I use the landscape to explore changes created by current events, human intervention, and the passage of time. Often sourced from the news, the work speaks to the conflict between nature and culture, and represents a reflection of the community at a specific moment in time.

Much of the work derives from observations made on my daily walks, often revisiting a location over varying increments of time, documenting my movement through the physical space, as well as the subtle changes occurring over time. The scene may be beautiful, but there is often an element of ambiguity.

My residency at the Sam and Adele Golden Foundation was an incredible opportunity to not only learn from experts about a huge range of materials, but also to gain hands on experience and be free to experiment. This has had an enormous impact on my practice, pushing it in new directions that I will be exploring for years to come.

Lynne McDaniel is a Los Angeles based artist whose work uses the landscape to explore current events and examine the relationship between humans and their environment. She received degrees in Fine Art from the University of California, CA and Music from Trinity College of Music, London. Recent solo and group exhibitions in California include Launch LA; Irvine Fine Arts Center; Billis Williams Gallery; Roswell Space and Brand Library and Art Center. Her work is in numerous corporate and private collections in the US and Europe. Awards include the Dohrn Zachai Fellowship, a Hemera Foundation fellowship, a Vermont Studio Center fellowship, and the Jane Friend Award. Residencies include Vashon Artists Residency, WA; the Sam and Adele Golden Foundation, NY and the Ragdale Foundation, IL.

lynnemcdaniel.com

CAROL PRUSA



[detail]

Wellspring, 240" x 60", Acrylic and graphite on Yupo paper, 2024

As a visual artist, I seek to communicate what cannot be seen but felt; the vibrations that are part of us all, including echoes from billions of years ago. Using graphite and acrylic pours over silverpoint drawing in a dance between the known and unknown, I create erotically charged portals to new possibilities. Paint and mediums are plumbed deeply between black and white to give form to thin spaces that evoke the strange beauty of being alive. The Sam and Adele Golden Foundation residency supported extravagant explorations of mediums and pigments like Micaceous Iron Oxide and mica flakes to articulate emergent forms that offer insight into the mystery of our existence while embracing the magnitude of the universe with the lawlessness of imagination to distill the sacred.

Carol Prusa is based in Weaverville, NC and is known for her meticulous silverpoint technique combined with contemporary strategies. In the 2015 catalogue essay for the National Gallery exhibition “Drawing in Silver and Gold: Leonardo to Jasper Johns”, Weber called Carol Prusa “one of the most innovative artists working in metal point today.” She is Professor Emeritus from Florida Atlantic University with an MFA from Drake University, IA.

Her work is included in public and private collections, including the Perez Art Museum, FL; The Museum of Arts and Design, NY; Telfair Art Museum, GA; the Hunter Museum of American Art, TN and the Francie Bishop Good and David Horvitz Collection. Prusa exhibits internationally, represented by galleries in Europe, Asia and the United States. She has participated in prestigious artist residencies including the Sam and Adele Golden Foundation, NY and Kohler Arts Center, WI. Her many solo exhibitions include museums and her work has been exhibited in London, Geneva, Vancouver, Taipei, Shanghai, Dubai and across the United States.

carolprusa.com

EMMA ROCHE



Training 2, 21" x 21", Woven acrylic paint on rug canvas, 2022

These works are primarily concerned with the mechanics and history of painting and are motivated by abstraction and experimentation.

My process is slow. I make long lines of acrylic paint, extruded through a syringe and then lay them out to dry. Once dry, they are peeled off and used as if wool or thread - the paint strands are literally knitted together with knitting needles to make the painting. Preliminary drawings on gridded paper are used as craft charts to work from - each square represents a stitch to build the image. This process corresponds to the humdrum of daily repetitiveness and physically records and stores time.

Emma Roche lives and works in Wexford, Ireland. She received the inaugural Lady Grantchester Award as part of the John Moore's Painting Prize at the Walker Art Gallery, Liverpool, 2023. She is the 2021 recipient of The EMERGENCE Award, Wexford Arts Centre; Arts Council of Ireland Bursary Award, 2020 and 2021 and the Creative Ireland Bursary Award, 2020.

Recent solo exhibitions include "LOOP", Wexford Arts Centre, 2023; "Lined Out", Mermaid Arts Centre, Wicklow, 2023; "Spiders and Cheerleaders", The Complex, Dublin, 2021; "Forward Slash" at the LAB Gallery Dublin, 2018.

Selected group shows include The John Moore's Painting Prize Exhibition, Walker Gallery, Liverpool, 2023; "Generation '22", Butler Gallery, Ireland, 2022; "We Are Fetishists", Small Night Zine, Waterford, 2022; "Women Can't Paint", Turps Gallery, London, 2018 and "New Beginnings", Green on Red Gallery, Dublin.

rocheemma.ie

ALISA SIKELIANOS-CARTER



Galaxy Flyer, 13" x 23", Unique archival print, hand-adorned with glitter, 2023

I explore themes of Black boundlessness, infinitude, and futurity. I'm endlessly inspired by light, both physically and metaphysically, pattern, and the dark night sky.

My time at the Sam and Adele Golden Foundation residency gave me the space to explore surface and texture, both significant elements of my work, with nearly unlimited access to new mediums. The knowledge I gained has deeply impacted and augmented my practice by creating ease and efficiency in the way I use materials. I'm so grateful for my time there and truly miss my daily walks on the trails.

Alisa Sikelianos-Carter received her BA and MA from SUNY Albany and is currently pursuing her MFA at Mason Gross School of the Arts, NJ. Sikelianos-Carter is a recipient of the Sustainable Arts Foundation Grant and Foreland Fellowship. She has been awarded residencies at Millay Arts, NY; Vermont Studio Center, VT; The Wassaic Project, NY; The Fountainhead Residency, FL; NXTHVN, CT; Yaddo, NY; Headlands Center for the Arts, CA and the Sam and Adele Golden Foundation, NY. Select exhibitions include James Cohan Gallery, NY; the Tang Teaching Museum, Saratoga Springs, NY and the San Luis Obispo Museum of Art, San Luis Obispo, CA.

alisasikelianoscarter.com

DEBRA WEISBERG



Untitled I, 50" x 37", Acrylic, paper pulp and hot glue on paper, 2023

I draw from a faded memory bank of images in nature; archetypal systems of growth, flow and movement that I wrestle into an abstracted, affective experiential state.

Deconstructed elements from prior installations are inked and run through the press to create a repository of embossed printed images. These are re-collaged and worked into with paint, graphite, charcoal, hot glue and pulp. At The Sam and Adele Golden Foundation I explored the richness of interference, metallic paints and an array of different gels and pastes to amplify the frenetic energy in the work.

The result is a richly dense body of works that touch upon the profound relationship between collapse and renewal, exposing the vulnerable nature of paper as a fragile material that is also surprisingly enduring and sturdy.

Debra Weisberg earned her BFA from Tyler School of Art and Architecture, Temple University, PA. Her awards include a Denbo Fellowship at Pyramid Atlantic Art Center; Mass Cultural Council Drawing Fellowship; Somerville Arts Council Artist Fellowships; residencies at MacDowell Colony, NH; Blue Mountain Center, NY and Can Serrat, outside Barcelona.

Exhibitions include Holland Paper Biennial; Art in General, NY; East Hampton Center for Contemporary Art, NY; Danforth Museum, MA; DeCordova Museum, MA; Gallery Kayafas, MA; Westbeth Gallery, NY; Mills Gallery, MA; Five Points Gallery, CT; Boston Center for the Arts, MA; Rose Art Museum, MA; VanDernoot Gallery at University Hall, MA and Catamount Arts, VT. Weisberg created large-scale installation, "Holding the Center Still", in Boston's Piano Craft Gallery and Five Points Arts in Connecticut in collaboration with choreographer/dancer, Paula Higa. It will be shown at Williams Center for the Arts Gallery at Lafayette College, PA, 2025. Her works have been collected by the Sonesta Hotel, General Hardware Manufacturing, Simmons College and Meditech Corporation. A 22-foot-long installation was commissioned by Facebook's Cambridge Office, 2017.

debraweisberg.com

JAMELE WRIGHT, SR.



Levitate 05, 72" x 108" x 18", Mixed media with Georgia red clay on Dutche wax cloth, 2024

I am a multi-disciplinary artist. My work is concerned with the Black American vernacular experience. My practice includes painting, sculpture, and collage. I am interested in found materials and textile practices such as sewing, batik, and hand dyeing. I am influenced by Hip Hop and how it gathers different cultural influences through sampling. My work continues the lineage of African American abstractionists during abstract expressionism, as well as landscape artists. My work is in a dialog between family, tradition, and the spiritual and material relationship between Africa and the South.

Born and raised in Ohio, at the age of 22, **Jamele Wright, Sr.** moved with his family to Atlanta, GA. While raising a family Jamele produced art, jazz, and poetry events throughout Atlanta. Realizing that there were many young artists not being represented, he started a gallery called Neo Renaissance Art House. After curating the gallery for over a year Jamele was inspired to pursue his own artistic career. After a number of solo and group exhibitions, Jamele graduated from Georgia State University, GA, with a BA in Art History. He concentrated in African and African American Contemporary Art. Jamele graduated with an MFA from The School of Visual Arts, NY. He completed a residency at MASS MoCA, MA, and was an artist in resident at Gibbes Museum, SC. He currently maintains his practice in Atlanta, GA.

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

HAOYUN ERIN ZHAO



Love After Love #31, 7" x 5 1/2", Oil-based monotype, translucent film and hand-stitching on BFK paper, 2020



Love After Love #57, 7" x 5 1/2", Oil-based monotype, translucent film and hand-stitching on BFK paper, 2021

Rooted in my study of Eastern and Western Philosophy, my artistic inquiry delves into the intangibility of perception, manifested through the physicality of my chosen materials. Emphasizing the interplay of light, color, and form, I employ gradients, transparency, and abstraction to mirror the elusive nature of human consciousness. My focus extends to the intricate relationship between image-making and various forms of communication, including abstract symbols, linguistics, and sensory experiences.

Among the diverse materials and techniques that I engage with, my primary focus in 2023 has been painting on canvas. During my time at the Sam and Adele Golden Foundation, I delved into expanding my visual vocabulary and translating the nuances of gradients and transparency from my printmaking work to the painting process.

Haoyun Erin Zhao is a multidisciplinary artist based in San Francisco, CA, primarily working in painting, printmaking, and installation. Zhao is the recipient of several residencies including Meta Open Arts, CA; the Sam and Adele Golden Foundation Residency, NY and the Kala Art Institute Residency, CA. The artist's work has been exhibited at museums and galleries, including de Young Museum, CA; Exploratorium Museum, CA; International Print Center New York; Galerie Kuchling Berlin; Root Division, CA and Heron Arts, CA. Her work is in the collections of International Business Machines (IBM), Canadian Imperial Bank of Commerce (ICBC), Meta, Kaiser Permanente, Boston Children's Hospital, Bei Hotel San Francisco, New York-Presbyterian Hospital, Memorial Sloan Kettering Cancer Center, and numerous private collections worldwide.

erinzhao.com

DEBORAH ZLOTSKY



The moment and the pull of memory
20" x 20", Acrylic spray paint on canvas, 2021



Do as I do, 20" x 20", Acrylic spray paint on canvas, 2021

As part of my interest in making work in the interstices between the past and present, I've worked with reclaimed vintage textiles such as scarves, doilies, and handknit blankets.

The palette, patterns, and textures of these textiles embody the time period of our mothers, grandmothers, and great-grandmothers. As part of a larger practice to accumulate and connect visual fragments, I layer and shift patterns by spray painting directly onto the surface in these paintings using antique doilies as stencils that were made originally to adorn and feminize a home environment. Each doily contains historical residue, as well as an individualized history of making, use, and ownership. I am interested in the way activating the textiles onto the canvas weaves together imperfections, the passage of time, and beauty.

Deborah Zlotsky received a 2019 Guggenheim Fellowship and NYFA Artist Fellowships in Painting in 2012 and 2018. Her work is in a variety of public, private and corporate collections in the US and abroad and she has been awarded recent residencies at MacDowell Colony, NH; Yaddo, NY; the Bogliasco Foundation, NY and the Bemis Center for Contemporary Arts, NE. Zlotsky is represented by McKenzie Fine Art in New York and Robischon Gallery in Denver. She has a BA in art history from Yale University, CT and an MFA in painting and drawing from the University of Connecticut, CT. She teaches at the Rhode Island School of Design and lives in the Hudson Valley.

deborahzlotsky.com



Haoyun Erin Zhao in studio at the Golden Foundation Residency Barn



Jamele Wright, Sr. in studio at the Golden Foundation Residency Barn



Artists Emma Roche and Miguel Arzabe knitting and weaving outside at the Golden Foundation Residency Barn



A little game of paint croquet with artists Emma Roche, Haoyun Erin Zhao and Miguel Arzabe at the Golden Foundation Residency Barn



Debra Weisberg's studio in the Golden Foundation Residency Barn



Genna Howard's studio at the Golden Foundation Residency Barn



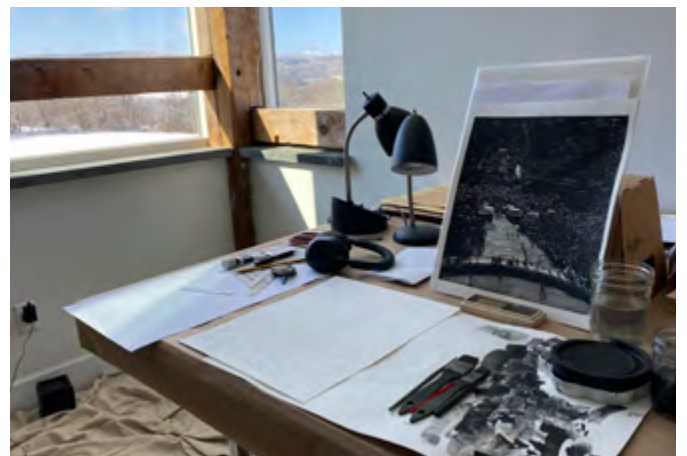
A meal together with [L-R] Emma Golden, Barb Golden, Natasha Campbell, Mark Golden, Jan Dickey, Emily Gherard, Jessica Martin, and Lori Wilson



Materials & Application Specialist Greg Watson in discussion with artist Dina Abdulkarim in her Golden Foundation Residency Barn studio



Lori Wilson working with artists Susan Hoffer, Carol Prusa, and Jamele Wright, Sr. in the Golden Foundation's Materials Room



Joy Gerrard's studio in the Golden Foundation Residency Barn



Golden Artist Colors Materials & Application Specialist Scott Fischer in discussion with Resident Artists Deborah Zlotsky, Joy Gherard, and Alisa Sikelianos-Carter in the factory's studio-workshop



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