



More Than JustPaint

Artists, Materials & Forty Years of Creative Conversation

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James Walsh, Gallery Director
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Ali Cavanaugh
Judith Linhares
Susan Roth
Carl Plansky
James Walsh
Darryl Hughto
Larry Poons
Kikuo Saito
Ronnie Landfield
Knox Martin
Ann Walsh
Jules Olitski
Friedel Dzubas
Ronald Davis

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Sam & Adele Golden Gallery
New Berlin, NY

theSAGG.org

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The Sam & Adele Golden Gallery (SAGG) occupies an unlikely place.

It stands not in the center of a major city or within a museum district, but inside a working paint factory in rural upstate New York. Reaching it requires intention. Yet each year thousands of visitors make that journey, drawn by exhibitions they might expect to encounter in New York, Boston, London, or Berlin – but certainly not in a manufacturing facility surrounded by fields of corn.

That seeming contradiction is precisely what makes The SAGG unique.

Golden Artist Colors has never regarded paint as merely a product. Since its founding, the company has understood artists' materials as partners in the creative act. Every color, medium, gel, or ground exists because an artist asked a question, challenged an assumption, or imagined a possibility that did not yet exist. The conversations that begin in the laboratory often continue in the studio, and ultimately, they find their fullest expression on the walls of this Gallery.

The Sam & Adele Golden Gallery exists where those conversations meet. Most galleries invite us to consider finished works of art. Here, the work is inseparable from the material choices that brought it into being. Artists speak not only about image and meaning, but about the movement of the paint, its texture, its flow, the emotional resonance of color itself. Paint is not simply the vehicle for an idea; it is part of the language through which the idea is expressed.



The Sam & Adele Golden Gallery at Golden Artist Colors

This relationship between artists and materials has long been central to the culture of Golden Artist Colors. Over decades, hundreds of artists have visited our factory – not simply to purchase paint, but to experiment, solve problems, and imagine new possibilities. Many challenged us to develop materials that had never before existed. Others helped us understand the expressive potential hidden within materials we thought we already knew. Our chemists, technicians, material specialists, and production staff became participants in an ongoing dialogue about painting itself.

The Gallery grew naturally from those relationships.

Although Golden Artist Colors had hosted exhibitions for many years, the Sam & Adele Golden Gallery formally opened in 2009 under the direction of Jim Walsh. Its inaugural exhibition featured Darryl Hughto, one of the company's earliest customers and among the artists who continually inspired us to expand the possibilities of paint. His exhibition established the spirit that has guided the Gallery ever since: artists whose work reflects a deep engagement with both the practice and the materiality of painting.

Over the years, the Gallery has presented artists whose contributions have shaped contemporary painting, alongside

exhibitions that have introduced audiences to remarkable emerging voices from around the world through The Sam and Adele Golden Foundation for the Arts Residency Program.

These exhibitions have never been assembled to document a particular movement or to advance a critical agenda. Rather, they reflect relationships built over decades – relationships grounded in curiosity, trust, experimentation, and a shared belief that the material of painting continues to matter.

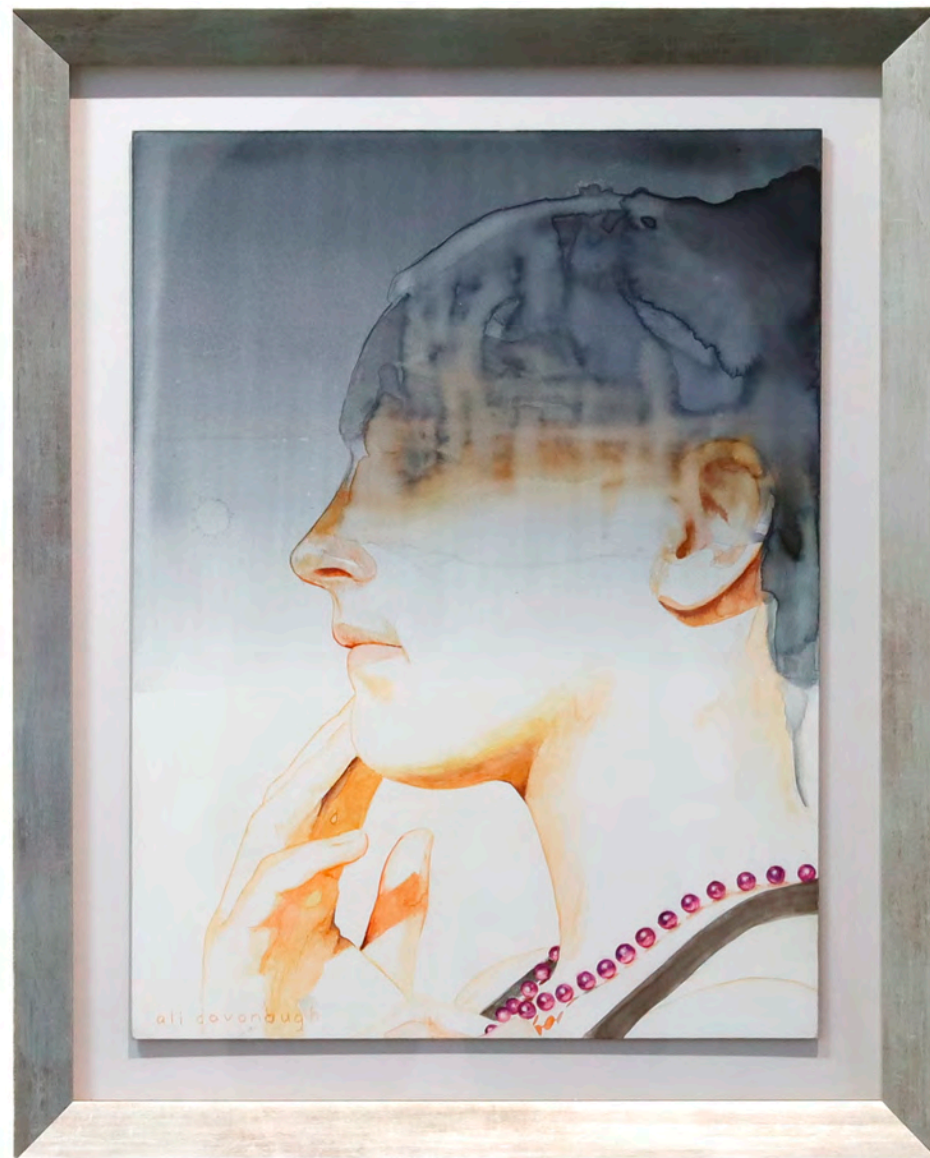
This exhibition brings many of those artists together once again.

Some are no longer with us. Others continue to reshape the possibilities of painting. Together they represent not only remarkable individual achievements but also a history of conversations that have unfolded across studios, laboratories, factory floors, and gallery walls. They remind us that every significant painting begins long before the first mark is made – with a question, an experiment, a material waiting to become something more.

The Sam & Adele Golden Gallery remains an unlikely destination. Yet perhaps there is nowhere more appropriate than here for these works, where the making of paint and the making of paintings have always been understood as parts of the same creative endeavor.



The Golden Artist Colors factory in New Berlin, New York



Ali Cavanaugh, *Daydreamer (with purple beads)*, 2023, Watercolor on QoR Watercolor Ground, 18" x 14"

ALI CAVANAUGH

Ali Cavanaugh was trained as an oil painter but in 2001 when a contractor working on her house made a request for a portrait of his family in watercolor she became, as if overnight, a watercolorist. This was a surprising and unanticipated evolutionary jump for Cavanaugh who had not previously used watercolor at all. A period of 'woodshedding' immediately ensued, trying various colors, papers and compositional aspects to vitalize and explore what was possible for her work. After six months of that immersion Cavanaugh sent packets of slides to her top ten list of favorite galleries and received positive responses from all.

Ostensibly making portraits and figuration Cavanaugh asserts that her '...work is fueled by emotion...about a personal emotion, and an experience that I have as a human with other humans.' To that end her models have often been her daughters.

Cavanaugh uses the phone to photograph subjects and maintains a 'sketchbook' of some 70,000 images from which several may be combined to construct a final painting. The photographs for a painting are selected for introspective or 'open' moments of the subject when '...they're not trying to smile. When they're not trying to be anything for a certain look for a camera—when they are unguarded—I just want that natural, relaxed openness where you can see someone is thinking and there's a deep presence there.'

Our 2024 /2025 exhibition at The SAGG of the works of Ali Cavanaugh QUIET TIDE featured works from several of the series that she has concentrated on in the past years. One such work: 'Encompass the second occasion' 2011, from the 'sock arms' series, a tour-de-force of depiction of stretched socks as gloves on the model's arms. Or 'BonBon' (Chroma series) 2018, an aqueous, purpled study, dissolving and taking shape from the watery pooling of the color. There is nearly a dozen such series in which Ali plumbs the depth of color, or subject, or mood and then travels another path.

Cavanaugh develops the painting themselves somewhat in contravention to the traditional watercolor methodology. Though her palette of colors is usually limited to a very few, Cavanaugh works (with just about the smallest brush imaginable) by layering, in effect the glazing of color areas. Several videos on YouTube show this process wherein at several junctures of near completion of a portrait (perhaps finished enough for some artists) she continues painting on to a more fulgent final realization.

The subjects, the figures, not depicted in deep physical space, reside 'sui generis', painted implementations of a focus and an openness to observations of the range of human expressions.



Judith Linhares, *Winter Tulips*, 2013,
Acrylic on Canvas, 18" x 14"



Judith Linhares, *Tiger*, 2010, Acrylic on Canvas, 24" x 40"

JUDITH LINHARES

Our 2015 exhibition FLORA AND FAUNA featured a selection of works depicting flowers, dogs, chickens, etc., decidedly a curated departure for Judith Linhares works. More often a Linhares painting be populated with nude sun or moon bathers, figures around a campfire, buckets being carried, or occasional feats of superstrength as one figure miraculously holds another stiff-armed aloft.

It was a fitting opportunity, given the verdant environs surrounding The SAGG, to concentrate on those paintings that Judith offered made of flowers, trees and animals, wild and domesticated. Here around The SAGG hardly a day goes by without a sighting (or near miss) of a deer (singular or plural) or wild turkey, or woodchuck. FLORA AND FAUNA brought to us some of the natural delights (and dangers) locally in daily view.

Judith was born and raised in California and a notable anecdote from childhood involves her walking down the street in East Los Angeles on the way home from kindergarten when out from the bushes jumped a monkey. In a slide lecture at Vermont Studio School in 2014 Linhares relates the story about the monkey referring to events of 'sudden knowledge' and the 'numinous',

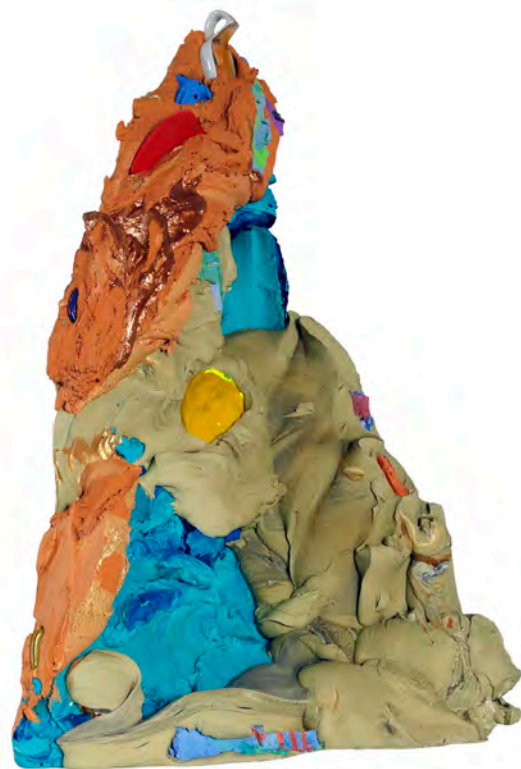
a 'moment of connection that was remarkable'. She goes on to say that there is 'some kind of meaning in that, that I'm still unraveling...'. In the lecture she added, '...I usually have a flower painting always going, and I work on multiple paintings at the same time, so it gives me a chance to 'not' tell a story...'. This, in parallel to her interest in myths, fairy tales, narrative themes and story-telling.

Linhares has described herself as very much a California artist and went to college in the Bay area in the 1960s. While in San Francisco she knew underground comic artists S. Clay Wilson and Robert Crumb. Linkage can be made to the artwork in Disney films (very California) Bay area painter David Park (very California by way of Boston) and early James Ensor (Belgian, who never made it to California). In 1978 Linhares was included as one of the 14 artists in the Bad Painting exhibition at the New Museum in NYC. By 1980 she moved permanently to New York.

The light in a Linhares painting often emanates from the subject itself mingling with banded bars of color, floating inflections, limbs akimbo, all brought to life with crisp-edged brushing. The light flickers, strange forces are at work.



Susan Roth, *Gilded Age*, 2026,
Synthetic Stone/Mixed Media, 28" x 17" x 12"



Susan Roth, *Harlequin*, 2025,
Synthetic Stone, 30" x 22" x 13"



Susan Roth, *Good Day Sunshine*, 2026,
Synthetic Stone/Mixed Media, 22" x 18" x 6"

SUSAN ROTH

Susan Roth has been an advocate for Golden Artist Colors since its inception. Her custom requests for materials include the GOLDEN Pumice Gels. Her studio, shared with husband Darryl Hughto, being less than an hour drive from the GOLDEN factory has enabled frequent contact with the Custom Lab.

In this exhibition Roth has loaned several works made with GOLDEN Synthetic Stone, at present a GOLDEN Custom product, but a product that has been developed by Roth working directly with the GOLDEN Custom Lab.

Our 2019 to 2020 SAGG exhibition of Roth's paintings entitled BLACK IS A COLOR focused on specific works made over several decades that had the throughline of the use of black. Black as a color: utilizing, modifying (or celebrating) its encompassing tone of seriousness, depth and absorbing power in a painting.

It, the omnipresent color of the night, Roth used black in several paintings in BLACK IS A COLOR to emphasize the possibilities of

surface contrast by forming the canvas into shaped topographies. Surface contrast is a distinguishing element in nearly all of Roth's works wherein adhered canvas or acrylic gels can often pile up in low relief providing another generous expressive visual and 'felt' aspect.

In other paintings in the exhibition, black becomes the ground color allowing color structures to develop atop.

The hegemonic rectangle, so often an ambivalent presentation in the world, accepted everywhere in a million paintings, drawings and prints as 'fait accompli', meets its challenge in Roth's paintings. A Roth painting propels the inner activity of pictorial incident, compositional pressure and color force to the outside edge in the most literal way possible. Decisions are apparent on all the shaped or carved-out edges. Expectations, of the once calmly rectilinear, now require attention to the responsiveness of the decisions Roth has made. The tracking of the paintings' edge 'around the clock', so to speak, in its freshness and irregularity, requires an attentive viewer given that more has been made available to see.

(continued on page 13)



Susan Roth, *Big Rock Candy Mountain*,
2026, Acrylic/Canvas/Ceramic, 24" x 19"



Susan Roth, *Fancy Dance*,
2026, Acrylic/Glass/Canvas, 36" x 20"

SUSAN ROTH

(continued from page 11)

You can recognize a Roth painting a mile off for all the right reasons. Originality of shaping and strength of color coupled with independent contact with the surface of the painting are deep within her grasp. Given Susan's radicality it is no wonder that more than casual interaction is required on the part of the art viewer. In Chicago in 1913 at the close of the traveling then-notorious Armory Show students at the Art Institute of Chicago had a mock trial of Henri Matisse, as they were so vigorously exercised against the appearance of nascent Modernism in their midst exemplified by his paintings in the show. Matisse, not one to disappoint in

these matters, had similarly enjoyed outrage and the hooting of the audience at the 1905 Salon d'Automne when his and Derain's paintings were exhibited from their summer visit to Collioure. Today one revels in Matisse. The cycle continues.

In the final weeks of BLACK IS A COLOR Covid 19 swept around the world. Some things, as we all know, have been changed forever by the pandemic. Art is sometimes offered up to change the world. Whether or not that is true we can be sure that art is a way to change you, yourself.



Carl Plansky, *Coffee Time*, 2003, Oil on Linen, 78" x 54"

CARL PLANSKY

The documentation about art supply stores in the twentieth century in and around New York City is incomplete. Here at Golden Artist Colors the contribution of Bocour Artist Colors to New York artists is known to us in New Berlin by descent. Much more of that history is evaporating due to just plain old lack of interest or distraction. I plead guilty. My good intention to record an interview with Steve Steinberg, the owner of New York Central Supply about his voluminous knowledge about those details never happened. Steve, over lunch, could hold forth on connections and locations from mid-century to the 21st that enabled the rise of the New York art world. Vis a vis brushes, papers, linens, etc. The all-powerful Internet regurgitates only short reminiscences of key art materials suppliers Joseph Torch and David Davis (this despite owner David Davis's memorable interactions with many customers). So goes history – take note! From that heady era the interactions with artists by reliable and knowledgeable store staff, (notwithstanding credit extended to hard-up artists) became distant echoes up the Broadway corridor and across Canal Street. On the bright side there is much to forget about our world at the time of this writing! As oft repeated, '...only time will tell...'

Which brings us to Carl Plansky, who received a paint milling machine from Milton Resnick (in return for keeping Resnick well stocked with oil paint) and embarked on a journey to formulate that which was lacking, in his view, in commercial artist's oils at the time. His company, Williamsburg Oil Paints became widely known and sought after as Plansky added obscure pigments to the product line and formulated the paints to facilitate the vigor and physicality in his own paintings. Williamsburg was a fitting appellation for this endeavor as artists decamped to Brooklyn for studio and living space. Soho and Tribeca and other artist-pioneered locations having undergone waves of gentrification by the 1980s.

Plansky grew up in Baltimore and studied at Maryland Institute College of

Art. He moved to New York City in the early 1970s. In New York he became affiliated with the New York Studio School and in 2004 became a faculty member there. As Plansky developed his Williamsburg oil paints, he also traveled numerous times to France spending time in the circle of painter Joan Mitchell at her studio in Vetheuil.

Plansky painted flowers, trees, still life, portraits, all with a furious, unfettered attack. His decidedly expressionist inclination reveling in the materials of his own creation.

In September of 2009 the gallery at the New York Studio School presented an exhibition entitled 'Sacred Monsters: Carl Plansky's Divas'. Plansky was a devotee of the opera and the 'Sacred Monsters' are portraits of some of his favored opera stars. 'Grace Hartigan as Eleanor Steber' is indeed modelled by the artist Grace Hartigan who Plansky knew from Baltimore. Other of the portraits are modelled by Plansky himself, who shaved, donned wigs and festooned himself with lengths of upholstery cloth. In the accompanying catalog to Sacred Monsters, critic David Cohen recollects that Plansky asserted, '...small paintings are harder ...because I can't throw myself into them.' Fearless in the use of oil paint – he could always make more – Plansky could make a painting of a plant in a vase tremble with operatic fervor.

On Saturday, October 10, 2009, with a week remaining for Sacred Monsters, Plansky met a friend at the Studio School to see the show and afterwards headed north to Delaware County where the Williamsburg factory had transplanted from Brooklyn. He died on the way at age fifty-eight.

A year later we presented 'Carl Plansky & Friends' at The SAGG celebrating Carl's legacy of painting and his connectivity with a range of artists who knew him: Milton Resnick, Pat Passlof, Jake Berthot, Susanna Coffey, Cora Cohen, Bill Jensen, Margrit Lewczuk, Judith Linhares and Mary Jo Vath.



James Walsh, *Color Up*, 2023, Acrylic on Canvas, 28" x 36"

JAMES WALSH

James Walsh has been connected to Golden Artist Colors from practically the inception of the Company. He and his wife Anne were on the original list of artists that Paula and Larry Poons gave me, that I should meet. Jim joined the company in 1992 first as a Technical Consultant and then covering Sales for us in the Northeast. His work has continued with GOLDEN as the Gallery Director for The SAGG, curating and installing over 30 shows in the last 17 years.

Jim has always been exploring the use of mediums in incredibly bold sculptural forms, but by the mid-2000s, James Walsh's paintings began to move in a distinctly new direction. The physicality of paint remained—its ability to rise, fold, scar, and project from the surface—but color now assumed a much greater role. The muted ochres, grays, and earth tones of earlier decades gave way to brilliant yellows, reds, blues, greens, lavender, and chartreuse. The work had found a different voice.

Equally important was a change in process. Earlier paintings were often completed in a single, highly prepared session—colors mixed, tools ready, followed by an intense period of improvisation. After moving to a 5,000-square-foot studio in Oneonta in 2007, Jim could work on multiple paintings simultaneously. Paint could dry. A move could be considered, abandoned, or answered days or weeks later. Bits of color and notes might remain taped to a work, marking possibilities for what could come next.

The result is a different kind of improvisation. Paint still projects dramatically from the surface, but now color, drawing, texture, and time all participate. Works such as 'Color Up' demonstrate an artist continuing to test what a painting can physically and visually hold.

Jim has continued to construct 5x7 inch paintings, which by now number in the hundreds, he calls these Smalls. Held directly in his hands as he works, these are not studies for larger paintings. They possess what Jim describes as a "sense of compression"—an intensity folded inward rather than enlarged toward monumentality. This sense of compression may provide the best way to understand Jim's later work. After more than five decades of painting, the ambition is not to become larger, but to remain unsettled—to discover within paint, color, and material something he has not already done. For Jim, each painting must remain a one-off experience: another opportunity to work at the edge of failure and, once again, find something new.

The 2025 exhibition 'James Walsh: Relief in Sight' at the Sam & Adele Golden Gallery offered a 4 decade review of Jim's work, showing an incredible consistency in his ability to push the limits of media, exposing new possibilities of what these materials can do.

— James Walsh biography written by Mark Golden



Darryl Hughto, *Spring Break*, 1984, Acrylic on Canvas, 52" x 47"

DARRYL HUGHTO

Darryl Hughto: Diamonds was the inaugural exhibition at The Sam & Adele Golden Gallery (The SAGG) in 2009. The SAGG itself, although located in Chenango County, New York, and adjacent to herds of dairy cows, acres of corn fields and a spectacular long view of incoming weather systems over the mountains, was designed as a gallery space to be the equal of any in New York City, London or Berlin.

Hughto, a long-time friend and collaborator with the Golden Artist Colors project was an apt choice for the first exhibition. The selections were a look back at early paintings from Hughto's Diamond series which begun in the 1970s.

The Diamond series was a bridge between, and combination of, geometrical and painterly inclinations. Throughout the 'non-objectivity' and abstractness of painting as it developed throughout the twentieth century several tendencies are observable. For geometrical painting a 'hard' and 'soft' disposition exists. For 'hard' styles, beginning with Ukrainian Malevich's Black Square and cascading down through the decades through Piet Mondrian, Barnett Newman, Kenneth Noland and Jack Bush – with these artists geometry can be likened to the requirements of architecture wherein structure is practical and necessary – or buildings fall. The framing rectangle thus can be a primary determinant of the reinforcing divisions within. A 'soft' geometry can be observed in late Matisse Cut Outs, Stuart Davis, Joaquin Torres-Garcia and Sonia Delauney. In the works of these artists the purity of color is depicted within a wider variety of interacting shapes. Geometricized areas of nascent figuration or newly original organizations aim towards pictorial resolution.

Of course, before the Modernist era geometry in art is acknowledged

– almost all of architecture, the use of perspective in paintings, yantra diagrams (and Blavatsky and Theosophy and many other things that can be dug up).

The influence of the painterly in Hughto's Diamonds might almost go with saying – or without naming the progenitors. But rather than listing hundreds of possibilities, herewith: Helen Frankenthaler, van Gogh, Bonnard, Titian, and these I select not from fact checking their influence on Hughto, but from the required familiarity with the above-named and their expressive linkage.

Note: Our selections in the exhibition were of diamonds within rectangles, with one exception of a square diamond turned on a vertical axis. This work was akin to those Hughto has also created as 'eccentric' diamonds freed from the surrounding rectangle – a wealth of original polygons.

The works in Darryl Hughto: Diamonds (in which no brushwork is evident), the liberating aspects of acrylic paint for artists is fully evident. No 'fat over lean' as with oil paint. No concerns about solvents eating away at canvas substrates. Saturated color is stained directly into raw cotton duck over which acrylic paints and acrylic gels can be applied without conflict or conservatorial mayhem.

Hughto floated the painted diamonds within the rectangle, anchoring them with punctuations of whispered color or demonstrative color masses. A wide range of modifiers are brought to bear to establish the individuality of the drawing and 'colorspace' and the identity of the diamond.

With Darryl Hughto: Diamonds, the interplay between the painterly and geometric was evident in full effect by a painter of extraordinary capabilities, a fitting launch for the Sam & Adele Golden Gallery.



Larry Poons, *Affetso*, 1986, Acrylic, Foam, Paper on Canvas, 67 1/2" x 59 1/2"

LARRY POONS

Larry Poons paints. The SAGG exhibition of his work *VELOCITY: LARRY POONS* in 2011 brought together a suite of six works, the earliest from 1976 and the latest 2009. Fifteen years after *VELOCITY*, at the time of this writing, Poons is at work painting and preparing for a 2027 major retrospective.

Somewhere, someone must have already said that Poons is a force of nature. If so, I apologize to them without proper attribution. Poons is just that.

The works in *VELOCITY* remain unmistakably 'Poonistic'. That is to say: original, intense, completely unignorable, linked by a sense of scale and painted part to whole, no false divisions, explosively insistent, seductively tactile, and visually satisfying. Poons' paintings do what only art can do.

Art critic Michael Fried wrote in a review in *Artforum* in March 1972 of Poons at Lawrence Rubin Gallery and observed about the new 'throw' paintings, '...that every grain or particle or atom of surface competes for presentness with every other...'. Thus, with Poons the entirety of the work, often monumental (it's no small thing to pull off a monumental painting), is a torrent of activity, every square inch demanding our attention.

Poons has cast a wide net as to influence. For music he credits singer songwriter Hank Williams in the same stead as Ludwig van Beethoven. In art the 1959 Barnett Newman exhibition at the French & Company Gallery and subsequent personal friendship with Newman proved crucial. The 1959 Newman show at French & Company (works from 1946 to 1952) was a pivot point for younger artists like Poons and Frank Stella. For Poons and other artists in their early twenties

the period of the late fifties and early sixties paralleled the space program – boundaries to speed past, and the test-piloting of modes of expression to unplotted levels.

By the early 1960s Poons began work on the Dot paintings, high keyed, gridded interplays of color-saturated painted grounds and serialized over-painted 'dots'. The Dots clarified a break with the coalescing recognizable tendencies of Abstract Expressionism and posited a vibratory, engulfing visual alternative. The 'seriality' of the Dot paintings is coterminous with minimalist music that began to emphasize phase relationships and reinforcement as compositional imperatives.

Poons progressed from Dots to the paintings we offered in *VELOCITY* by way of (it seems) a zillion yards of canvas and untold hours of expressive contact with his art. Throw paintings were achieved by vertically stapling a three-walled curtain of canvas against which gallons of acrylic were hurled in successive 'throws'. The results depended on knowing when to stop. The recent finger/brush paintings still use the 'cave' enclosure studio structure, but the orchestration of contact is now directly with the surface. Throw paintings and later finger/brush paintings move forward independent of the cyclic perturbations of the 'art world.'

It must be added that driving through the back roads of the Catskills with Larry at the wheel (the music of Bill Monroe playing at high decibel) and stopping on a dime where a particularly nefarious looking goat looms behind the fence with indiscernible intent (said to be on guard at that location at all times) is its own revelation. Velocity is not only speed but direction.

Larry Poons artwork ©, Licensed by VAGA, New York



Kikuo Saito, *Summerland*, 2012, Acrylic on Canvas, 75 1/2" x 46 1/4"

KIKUO SAITO

In 1966, Kikuo Saito emigrated from Japan to the United States at the age of twenty-seven. Arriving in San Francisco his destination was New York City. His goal was to be an artist within the artworld that he had become familiar with through small volumes printed in black and white produced in Japan that covered American art.

When traveling across country by bus after his arrival Saito had met by happenstance LaMaMa Experimental Theater Club director Ellen Stewart at the Art Institute of Chicago. There they struck up a friendship that enabled Saito to work in the downtown experimental theater. Saito would remain with a footprint in both the artworld and the experimental theater world throughout his career.

Early on, additional supplemental income was derived from carpentry jobs and Soho loft buildouts. But most important was his work as a studio assistant for Helen Frankenthaler, Kenneth Noland and Larry Poons. Close in age to Poons, Saito would also study under him at the Art Students League where Poons began to teach in 1966. Poons would be a primary influence, and they would remain close friends.

Applying himself to find a voice in painting Saito had his first solo exhibition at the Deitcher/O'Reilly Gallery in 1976 – a scant ten years after his arrival in New York. His art came of age in the downtown NYC artist milieu where several bars and restaurants held sway for competing aesthetic persuasions, where listings in the monthly edition of Gallery Guide could get a viewer to the uptown and downtown galleries in a day, and when dodging the

NYC building inspectors was still standard operating procedure for resident artist loft tenants. The good old days for some...

'Color and Drawing' was exhibited at The SAGG from 2016 to 2017 and featured Saito's acrylic works on canvas. The earliest painting in the exhibition was made in 1979; made only a few years after his first one-person show. The forty-year-old painter had by then an unmistakable visual style. These acrylic paintings had been made by stapling canvas to the floor and spreading acrylic color over a large portion of the surface leaving a zone to be filled with activated interactions of distinct and varied color. Saito's was not an art of blending or transitions of color but rather discrete conversation of shape and inflection. In the 1990s Saito switched to oil paints and then began to paint with the canvas surface upright enabling wholly different modes of engagement with the surface. (I recall bumping into him in a Japanese restaurant on University Place near Washington Square Park and my being perplexed when he delivered the news about his switch to oils.) In 'Color and Drawing' additional works from 2012 were included that were a return to acrylics, Saito recalling how the speed of application and drying 'were refreshing'.

A Saito exhibition is an immersion of color, a chance to enter his positive exclamations and investigations into color, drawing and surface. His personal shyness was mixed with an openness and curiosity. Given the complexities, rivalries, and antagonisms of the art world, Kikuo was loved by all who knew him.



Knox Martin, *Caitlin 2*, 2011, Acrylic on Linen, 80" x 65"

KNOX MARTIN

In 1970 Knox Martin created a mural entitled Venus on the side of the twelve-story Bayview Correctional facility on 19th street and 11th avenue in Chelsea NYC. The mural sponsored by City Walls Project, a not-for-profit which created many murals on the sides of Manhattan buildings in the 1970s, was visible for many blocks as drivers came up 11th Avenue (reportedly it could be seen as far away as the Statue of Liberty).

In an interview in the NY Times printed in February of 2007 Martin remarked about Venus, 'I've seen it from a jet! It was like a song!' The article that day described the intended obfuscation of Venus by the erection of a new tower on the adjacent lot. In 1998 Golden Artist Colors had been involved in an extensive restoration of Venus. Bringing it back to its former glory. Nevertheless, by 2010 the new building construction obscured all but a sliver of the once towering work – in fact, just a fragment of his painted signature high atop the remaining upper left corner. (Prior to the obfuscation of Venus, Martin rented a tall man lifter machine and was hoisted aloft to sign Venus at the very last corner that would remain visible).

Our 2012-2013 SAGG exhibition of Martin's entitled SHE, featured acrylic on linen paintings dating from 2010. Knox Martin, at the time of our show was 89, still teaching at the Art Students League

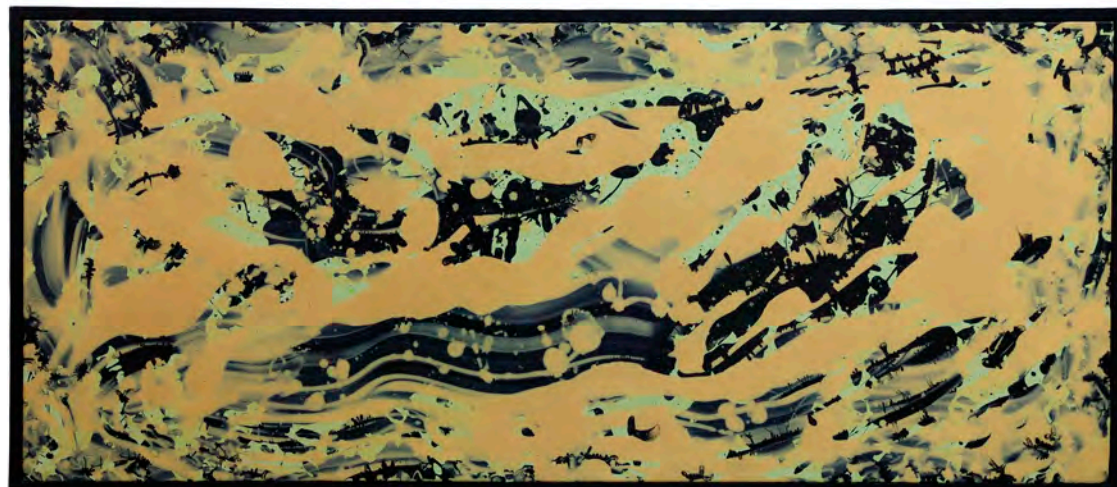
as he had since 1972 (Knox studied there from 1946 to 1950). In addition to the above-mentioned mural Venus, Martin had other commissions for murals and a plan to create an unrealized mural to raise international awareness about the plight of whales. From a recollection on his website about his face-to-face whale encounter: 'I thought I was sinking or that the ocean floor was rising. It was a whale rising and I was at the eye-level of the whale...I was certain I was viewing an intelligence. When I moved to the surface the whale had vanished. The impression was indelible. I still see this at point: the great eye regarding me.'

Martin, in an interview published in LINEA, the Art Students League Journal, described some of the fundamental tenets of how he viewed artmaking: 'What does an artist do? He knows what art is – it's not anatomy, it's not proportion, it's not brilliant execution, it's not photographic likeness, it's not journalism, it's not individual pain – art is the continued creation of the world...'

In SHE Martin's paintings positioned and repositioned the body shapes and features of women as the subject. The color structures within re-align, guiding the viewer to fresh emphases within the rectangle. Shapes fold over one another, expand and appear obliquely, independent of expectation.



Ann Walsh, *Sass*, 1988,
Acrylic on Canvas, 26" x 32"



Ann Walsh, *Deep Cover*, 1988,
Acrylic on Canvas, 26" x 61"

ANN WALSH

It was Ann and Jim's apartment on Great Jones Street in Manhattan that became my safe house in the city. It was through many conversations with Annie while drinking her Diet Coke that I still cherish that began an over 4-decade friendship with this talented artist so steeped in the discovery and exploration of color. At the seminal Triangle Workshop in 1982, it was from Ann that I first saw the opportunity of pouring acrylic sheets as a medium, as she hung these sheets up to dry, looking like such strange wash on a clothesline.

Ann Walsh has pursued an investigation that sounds deceptively simple: What can color do when almost everything else is taken away?

The exhibition; Ann Walsh: 'Colors', in 2018 at the Sam & Adele Golden Gallery was a survey including both paintings and sculptures that truly captured in broad strokes a coherence that few artists over 4 decades could achieve. Ann's work has moved between painting and sculpture, gesture and precision, handmade surfaces and industrial materials. Yet throughout these changes,

color has remained the constant—not as decoration or as a means of describing something else, but as the subject itself.

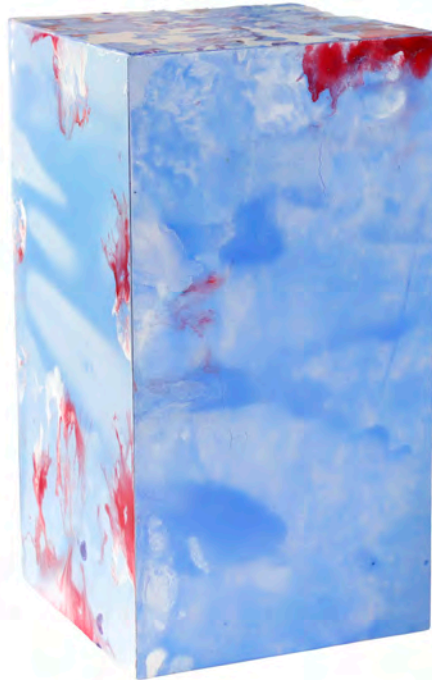
Her earliest work was remarkably physical. Ann spread acrylic paint onto polyethylene sheeting as a mold, allowed the paint to dry and peeled the paint away, then transferring it in reverse onto canvas. The process preserved the movement and gesture of painting while eliminating much of its physical texture. What appeared spontaneous was actually the result of an intensely considered process.

Over time, Ann began simplifying both her forms and her surfaces. She moved from canvas to three-dimensional structures, experimenting with boxes and eventually monolithic forms whose simple geometry allowed increasingly intense colors to coexist. Vinyl offered another breakthrough. Its smooth, almost anonymous surface reduced evidence of the artist's hand and allowed color to become even more immediate.

(continued on page 29)



Ann Walsh, *Often*, 2026,
Acrylic/Urethane on Wood, 14" x 9" x 10 1/2"



Ann Walsh, *Softly*, 2026,
Acrylic/Urethane on Wood, 15 1/2" x 8" x 8"



Ann Walsh, *Just*, 2026,
Acrylic/Urethane on Wood, 9" x 14" x 10 1/2"

ANN WALSH

(continued from page 27)

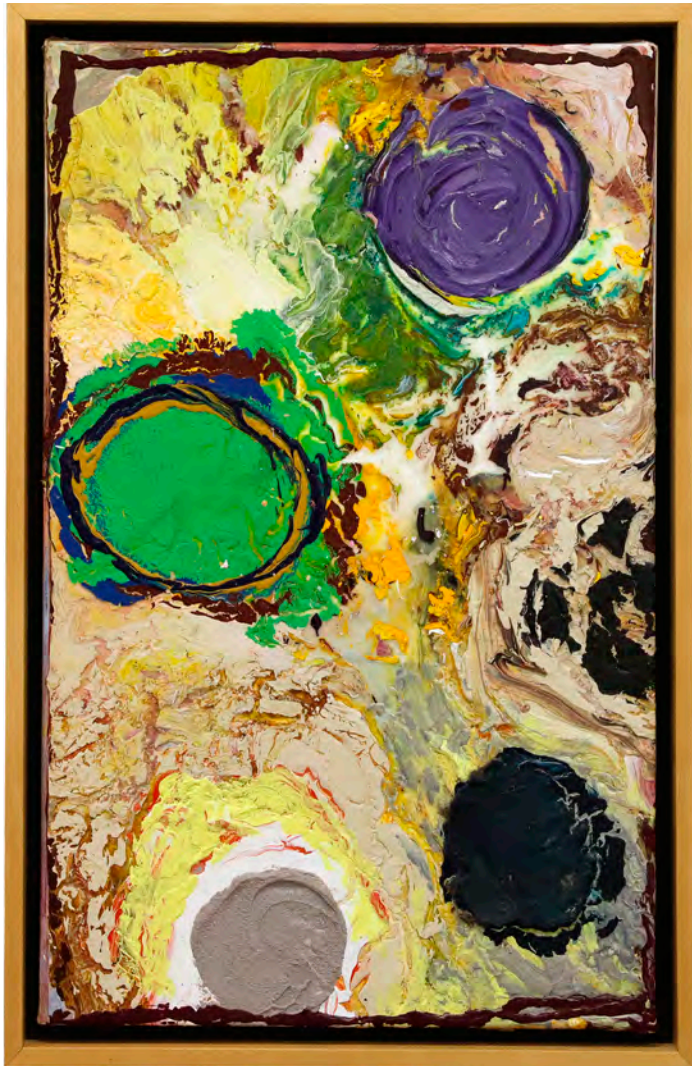
Eventually, these investigations brought Ann back to the wall. In later paintings and Plexiglas® works, broad areas of saturated color meet along carefully determined edges and curves. There may appear to be very little happening—and then, with continued looking, a great deal begins to happen. A change in proportion alters one color's relationship to another. A curve creates movement. Light shifts across the surface. Colors that initially seemed independent begin to affect—and even transform—one another.

Painter and critic Walter Darby Bannard described Annie's colors as engaging in a kind of visual conversation. It is an apt description. Her colors do not simply occupy separate territories; they activate one another.

The remarkable achievement of Ann Walsh's work is that decades of experimentation have produced not greater complexity, but greater clarity. The apparent simplicity is hard won.

Her work asks very little of us except that we look—and then look again. Given enough attention, these seemingly straightforward arrangements of color become surprisingly expansive: direct, generous, and alive.

— Ann Walsh biography written by Mark Golden



Jules Olitski, *Delight, Purple*, 2002,
Acrylic on Canvas, 39" x 27"



Jules Olitski, *Romance Touch, Green*, 2002,
Acrylic on Canvas, 35 1/2" x 37 1/2"

JULES OLITSKI

Jules Olitski infused Modernist painting with a deep respect for the art of the past. At age seventeen awhile attending the 1939 World's Fair in Queens, NY, Olitski was able to view 19 Rembrandt works (amongst 400 other old master paintings) at the Masterpieces of Art building. The influence of Rembrandt and the pleasure derived from Rembrandt's paintings stayed with Olitski throughout his life. A conversation with him could include discussion of works by Jacob van Ruisdael, El Greco, or lesser knowns like Adam Elsheimer. Olitski was always keyed into the art of the past and its relevance to the art of the present and the art of the future.

Olitski was among the first artists to use Magna paints and among the first to put faith in the liberating waterborne acrylics. He had, of course, used oil paints and had in the late 1950s experimented with spackle as a painting medium, producing a fully realized series of work with high surface contrast that no art material paints at the time could enable.

Waterborne acrylics allowed Olitski to drench raw cotton duck with large stained-in areas of color and by the mid 1960s to use a commercial spray gun to get color down in an entirely new approach to making a painting. Olitski's Spray paintings made sixty years ago utilized the available spray technologies that had been around for decades but had not been fully explored by any artist. It bears mentioning that at the time only about three dozen acrylic artist

colors were commercially available. Sprayed acrylic is present in greater or lesser amounts in Olitski's work for years until he began to use a leaf blower (available in any big-box store) to move the wet paint around by blowing across the surface of the canvas.

In our show at the SAGG, JULES OLITSKI : LATE WORKS in 2022/2023, the leaf blowing is in subtle evidence in the ground layers of the featured Orb paintings. Unashamedly figure ground works, the Orbs were the final series that Olitski produced during his six decades of art making. Olitski had for years made 'un-centered' works (as with the aforementioned Spray paintings) often brought into resolution by a brushstroke as 'edge drawing', or a color smudge. The 'formlessness' of the presentation of those paintings were determined solely by independence of their color statement. Later in the 1980s and 90s in his Mitt series Olitski used fuzzy painters' gloves to make 'bear-pawed' paint swipes infused with Interference Colors into Heavy Gel to cover the canvas. But the Orbs signaled a re-tooling of Jules's contact with the pictorial pressures within the paintings. The 'near all-overness' of so much of his previous work is replaced by active color-drenched orb-like participants, cluttering or making way for their fellow occupants in the picture space. On the ladder of abstraction the Orbs are inviting, familiar yet original and averring to a higher power.

Jules Olitski artwork © The Estate of Jules Olitski, Licensed by VAGA, New York



Friedel Dzubas, *Arcadian*, 1978, Magna on Canvas, 40" x 40"

FRIEDEL DZUBAS

Friedel Dzubas was born in Germany in 1915 and immigrated to the United States in 1939. In the early 1930s he was able to visit the National Gallery of Art in Berlin and view German Expressionist artists including those from Die Brücke group and Die Blaue Reiter. By 1937 those artists, and hundreds of others that were excoriated by Adolph Hitler, would be declared 'degenerate art.' An 'exhibition' of more than six hundred works by 112 German artists that had been confiscated from museums across Germany would be mounted in Munich in the summer of 1937 to exemplify the 'cultural disintegration' inherent in Modernism. The exhibition would be viewed by more than three million Germans.

As a young man his parents looked askance at his desire to be an artist. But in New York Dzubas was able to do freelance commercial art and eventually have employment as a book designer. He remained current with gallery and museum shows. In 1948 he took notice of a thirty-foot mural painted by Joan Miro exhibited at the Museum of Modern Art prior to installation in a Cincinnati hotel restaurant. Dzubas becomes a member of the Artist's Club in NYC and in 1951 shared a studio on 21st street in Manhattan with Helen Frankenthaler.

Friedel Dzubas Monumental Paintings, our 2014/2015 SAGG exhibition took advantage of our spacious wall capacity. 'Procession' of 1981 at 9 ½ feet high by 24 ½ feet wide is the largest work we have exhibited to date.

Dzubas had for years used Magna colors having favored them since the days of Bocour Artist Colors and into the era of MSA Colors from GOLDEN. Magna and MSA as mineral spirit miscible acrylics were

an advantage for Dzubas for the signature brush application that typifies so many of his post-1960s works. In those paintings the luminous blocks of color, so often in bands shoulder to shoulder, occupy the space of the rectangle or square in a compositional disproportion unlike expectations in the works of any other artist. The brushing of the individual blocks themselves 'feather off' from their solidity, courting an illusion of shallow depth or movement on the plane of vision. The feathering or softening is achieved through brushing out with the mineral spirits. The bands, their color spreads and interactions, confirm a coloristic intelligence that is in addition to Friedel's structural originality and unique proportionalities.

Of note are the small studies for the larger paintings that Dzubas scaled up without the use of a grid to the frequently massive size of his largest paintings. In our show we borrowed the 'Study for Procession' 13 ½" by 31" and the accuracy (in consideration that it is blown up ten times) to the final work is remarkable.

But even the generous scale of The SAGG walls were outdone when scholar and critic Patricia Lewy unearthed the largest Dzubas painting that had been lost for years. A commission for the Shawmut Bank in Boston made in 1975 entitled 'Crossing/ Apocalypse cum Figuris' was twelve and a half feet high by fifty-seven feet wide.

In our SAGG exhibition Friedel's paintings celebrated his atmospheric spaces filled with the engaging signature elements he so masterfully manifested.

Thirty years after his death Dzubas' paintings look better than ever.



Ronnie Landfield, *The Golden Painting*, 1985, Acrylic on Canvas, 83" x 94"

RONALD DAVIS AND RONNIE LANDFIELD

On Wednesday December 13, 1967, the Whitney Annual Exhibition of Painting opened in New York City. Little else happened that day in the world: a counter coup against the military junta in Greece and the birth of Jamie Foxx. American participation in the Vietnam War was well underway. Seventy blocks south of the Whitney, the Fillmore East would not open until March of 1968, a few weeks after the Annual would close (inaugurating with a performance by Big Brother and the Holding Company along with Albert King, and in the succeeding weeks the Doors, Richie Havens, the Who and on and on....). Prior to the appearance of the Fillmore East, hipsters could enjoy music and other diversions in Greenwich Village or on St. Mark's Place where if one found themselves in the club the Electric Circus, they might have witnessed Andy Warhol with his retinue and the Velvet Underground engaged in the multi-media Exploding Plastic Inevitable, a name evocative, at least, of the non-sequiturs of the late 1960s.

The 1967 Whitney Annual was devoted to painting and as mentioned in the accompanying catalog statement, the show, "...aimed to be more national in scope than previous years."

Ronald Davis and Ronnie Landfield were both exhibitors in the 1967 Whitney Annual. To the Whitney's purpose of having a national scope for the Annual, Landfield, just twenty years old, a native New Yorker, born in the Bronx and had already traversed the US to Kansas City (attending the Kansas City Art Institute for only several weeks before heading back to New York). And then off to California absorbing its art.

And Davis, born in California in 1937, was raised in Wyoming and had returned first to the Bay area and then to Los Angeles. He had already had a one person show at Nicholas Wilder's Los Angeles gallery in 1965.

Ronnie Landfield and Ronald Davis are friends. Artist friends. And have been since the 1960s. East coast, West coast, the Pacific Ocean, and for Landfield for decades living within sight of the Hudson River, paths cross, paths diverge.

If we take the 1967 Whitney Annual as a pivot point, Davis and Landfield have for fifty-five years since then, engaged and experimented in their art and confirmed art's value sometimes only for themselves and sometimes for an audience. Both have survived the 'death of painting' of the 1970s, during which dark time, the Modernist project was hung out to dry.

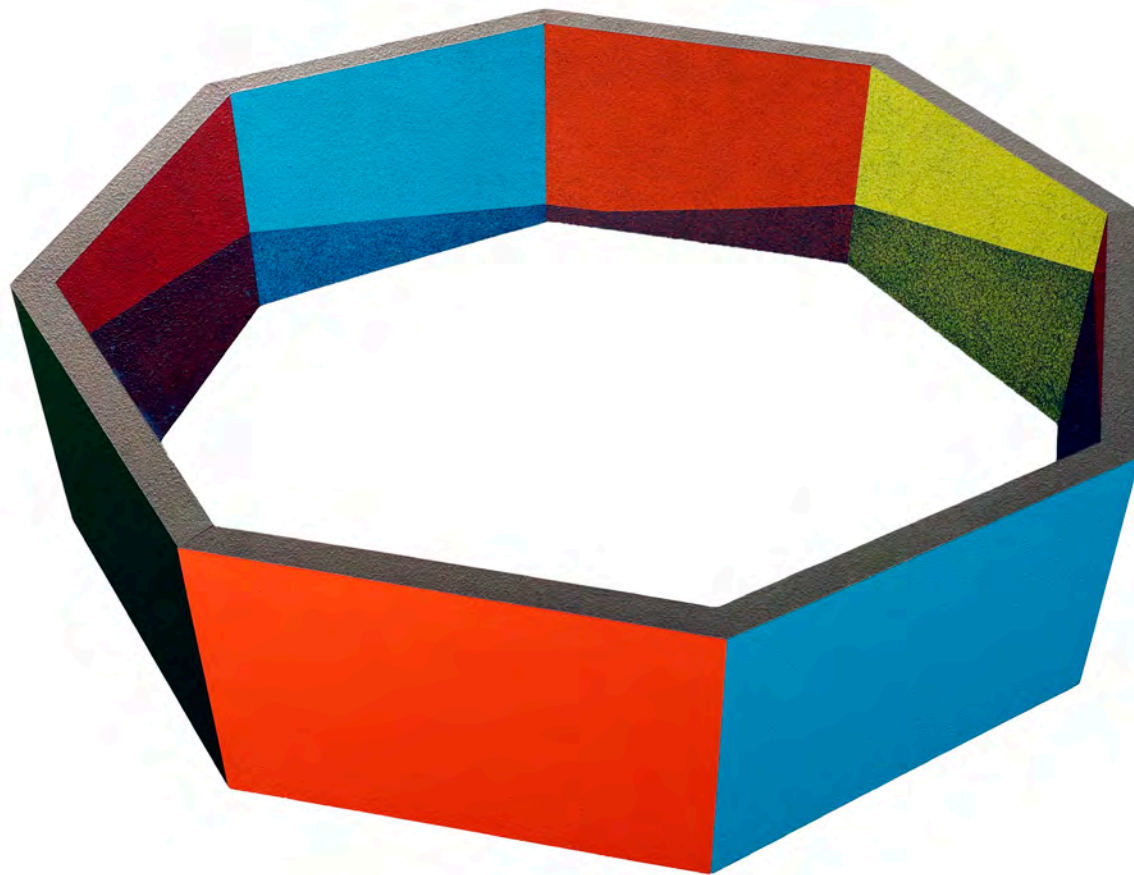
We recall of the late 1960s: maddeningly post-Camelot, with strife amplifying in the streets of the US and abroad, but yes, we landed on the moon – though we have been denied the predictions of the future from that era: still no flying cars, no giant plastic domes over cities, no colonies on the moon. One is given pause.

About their art in their own words:

Landfield, from his website's "*Autobiographical Statement, 1997-2010*"

"My inspiration has been my conviction that modern painting is fueled by the combination of tradition and the realities of modern life. Spirituality and feelings are the basic subjects of my work."

(continued on page 37)



Ronald Davis, *Octagon Ring*, 2001, Acrylic on Expanded PVC, 48 1/2" x 36" x 1 1/4"

RONALD DAVIS AND RONNIE LANDFIELD

(continued from page 35)

Davis asserts from an essay he wrote that was published in the catalog for his 2002 show at the Butler Institute of American Art in Youngstown, Ohio entitled “*A Painting’s Just Got To Look Better Than The Wallpaper....*”

“My work is comprised of aggressively deceptive, meaningless, unidentified flying objects that pretend to be rational. Illusion is my vehicle. Opticality is paramount.”

In our exhibition at The SAGG, Davis’s *Four Fold* from 1969 is a four-panel polyester resin and fiberglass piece that splays out from side to side for over twenty one feet. Owing much to the methods in boat building and surfboard-making each panel was cast in a mold with the liquid resin then backed with a fiberglass panel. The four panels of *Four Fold* are not-quite-trapezoids. Regarding Davis’s aforementioned “*Illusion...*”, the panels individually portray a geometrical orientation seemingly listing towards us, they aver to a dimensional ‘center’, as if one could climb up a ladder and look down (or clamber into) a ‘space delineated in each panel’. This approach is something of a throughline from the 1960s to date in Davis’s works. He has re-tooled the perspectival geometries of the Renaissance and has generated a 20th–21st century codebook for the ‘illusions’ in his works as they criticize and restabilize our own sense of balance as viewers. When his works have required themselves to be heretofore undescribed geometrical shapes Davis dove right in, all the while not letting color down.

Hurricane of 2004, remarkably now a twenty-year old work, declaratively horizontal, is an exemplar of Landfield’s practice.

In his works acrylic paint is often applied in atmospheric layers, wherein varying colors waft and blend. Discrete segments can be hovering, sometimes abruptly changing hues side by side, or transitioning slowly via tint and shade. In many of his paintings a discrete hard-edged band locates against the organicism, often the solid-colored band is on the bottom of the painting. In the case of *Hurricane*, with its nearly implied horizon line of a blue mountain, the bottom horizontal band blocks a literal interpretation as pure, albeit abstracted, landscape. Landfield in the past has made straight-up landscape paintings, trees and all. *Hurricane*, I submit is not one of those. *Hurricane* thrives as much on such an association of landscape as it does on skipping away from same. Referring to his ‘Autobiographical Statement’ quote above, it can be noted that Landfield is unafraid to embrace the numinous and whatever confirmations that provides.

Both Davis and Landfield ‘extol’ and advance the properties of the materials they use. Their works are evidence of that. For our 2024 exhibition at the Sam and Adele Golden Gallery these two artists are not an oppositional pairing, even though the works might seem to the casual observer to be light years apart. More so, parallaxes can be observed, maybe as East Coast to West Coast modes of energy, or as points of contact hovering around blue or green hues.

Applying to both regarding their art over the past six decades, this from Landfield’s Autobiographical Statement: “*The thing is they are always changing.*”

– *Four Fold Hurricane* essay From Jan. 2024 SAGG

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