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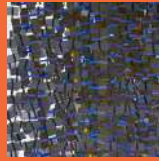
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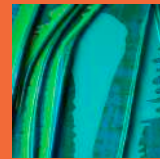
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MATTER



New Exhibition
***Object Matter* | Oct 7 – Nov 26**
Exhibition Link



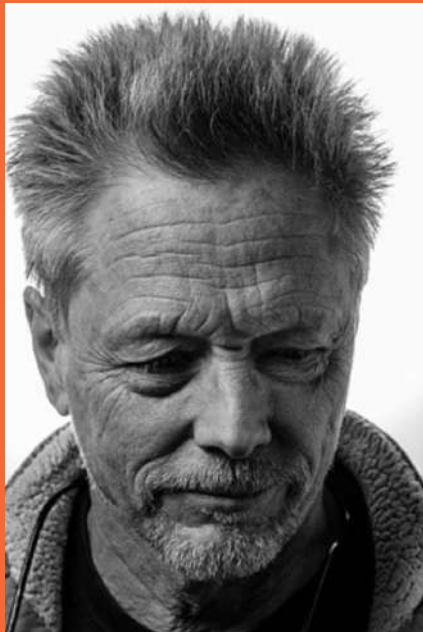
Caldwell Gallery Hudson

355 Warren | Hudson, NY 12534 | 518.828.7087 | Open Thursdays–Sundays
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Celebrating our 50th Year in Business. Established 1973

THE CURATOR



SCOTT BENNETT



THE ARTISTS

Stephen Achimore
Bob Alexander
Charity Baker
len bellinger
Scott Bennett
Berrisford Boothe
Mary Breneman
Paula De Luccia
Camilla Fallon
Martin Hoogasian
Darryl Hughto
Barry Katz
Jeffrey Kurland
Noah Landfield

Ronnie Landfield
Joel Longenecker
Jodie Manasevit
Mark Milroy
Lauren Olitski
Rebecca Purdum
Mark Raush
Susan Roth
Sarah Sands
Sandi Slone
Elizabeth Snelling
Kate Stewart
Francine Tint
Ann Walsh
James Walsh

29 ARTWORKS

Curator's Statement by Scott Bennett | September 2023

“...all art, good or bad, or new, is not art, not good in itself, but strictly speaking, objects identified as art waiting to be art.”

Walter Darby Bannard (1934-2016)

A year ago, during a visit to my studio by Jay Caldwell, our lively conversation provided the catalyst idea for this exhibition. I shared anecdotes from my life as an artist and also my history working as a Material Specialist with Golden Artist Colors for 32 years, and how meeting Sam Golden, Mark Golden and the whole Golden family back in 1980 was so pivotal in my career as a painter and in my life in general.

A few weeks after our visit, Jay contacted me regarding an idea for an exhibition inspired by our conversation that I would curate. He mentioned that while Caldwell Gallery Hudson deals primarily in secondary market artworks (1850-2000), the gallery has made exceptions in order to support living artists tied to philanthropic causes (such as 2021's "Utopian Reefscapes" which raised funds for the Coral Reef Alliance). We both agreed that the philanthropic beneficiary for this exhibit should be The Sam and Adele Golden Foundation for the Arts, and met with Executive Director Emma Golden who was excited and appreciative of this gesture.

After an exchange of ideas, "Object Matter" was brought to life as an exhibition centering on how the specific materials artists choose to use affect and inform their work. My goal as curator was to choose a group of painters whose work I admired, keeping the selections within the northeast USA for the most part, and keeping in mind the focus on the relationship artists have with their materials. A painstaking process indeed since there are many more artists I would have liked to include and many more whose work I have yet to know.

The title "Object Matter" functions as a double or triple entendre as it speaks to the object-ness of a painting, the assorted materials used to create the object, while also referencing "subject matter" by stating the opposite.

There are many exhibits with themes or ideas (subject matter) that are used to entice viewers and create interest having to do with current fashions in the art world at large or perhaps social or political agendas. I find much of this irrelevant to what, for me, is the primary reason and function of art - advanced aesthetic pleasure. This begins as a fairly simple thing. We turn and look at something and it registers inside us. If it is art we are looking at then something more complex begins to happen. The visual language of painting and picture making is presented and the rest is up to the viewer. The deep pleasure that can be found looking at a beautifully painted, well-put-together painting is hard to beat. I hope this array of artworks provides the stimuli for this deep pleasure while also allowing for an open-ended learning experience about the varied materials and methods painters use today.

Thank you to all the contributing artists, Jay Caldwell and Cynthia Allen of Caldwell Gallery Hudson, and Emma Golden for their vision, generosity, good nature and assistance in this endeavor.

THE BENEFICIARY



20%
OF ALL
SALES!

This exhibition's philanthropic beneficiary is The Sam & Adele Golden Foundation for the Arts, Inc., which for the past eleven years has provided artists from across the globe with innovative exploratory residencies.

The comprehensive programming affords artists opportunities based on the exploration of innovative uses in waterborne materials, oil paint technology, and more recently PanPastel. Residents are housed in a converted barn building in the idyllic rolling hills of upstate NY. The artists are provided studio space, living space and an unlimited supply of materials made by Golden Artist Colors. The Foundation fosters creative discourse and the discovery of processes which challenge the way artist's think about and deploy art making materials. This intensive immersion and access to material resources opens up advanced methods and new channels for artistic expression. The Golden Family would like to thank all of the artists and friends who have made this program possible!

For more information please visit:

The Sam & Adele Golden Foundation for the Arts

www.goldenfoundation.org

Thank you for helping us help artists!

THE SAM & ADELE GOLDEN FOUNDATION FOR THE ARTS

THE VENUE



The human drive to create – and the guts it takes to actually put oneself out there and do so – is something which has always inspired me. Connecting with the results of these endeavors – whether art, literature, film, poetry, theater, dance or music – has provided a meaningful dimension to the fabric of my life. I can say with complete confidence that I would feel adrift and empty without art in my life.

During my 38 years as a “collector who deals,” a part of my job has been to understand the condition of the works we sell, with some being hundreds of years old. Knowledge related to a work’s “object matter” – what materials were utilized and how they’ve held up – is of paramount importance. This exhibition invites artists to offer viewers a glimpse into an overlooked yet intriguing core question generated at the onset of an artwork’s existence: why specific *object matter* was chosen in the endeavor to achieve a desired creative result.



A lovely afternoon spent in idyllic rural upstate NY nearly a decade ago provided the seed for this exhibit. Visiting the Golden Artist Colors factory with Barbara Golden, followed by a stroll across the street to tour the foundation/residency with Executive Director Emma Golden, was eye opening. Fast forward to a few years ago, and a chance meeting with Scott Bennett put that seed into the ground. We chatted, connected, I collected a painting (of course!) – and an exhibition took root.

I’m confident you’ll be inspired to connect with, and perhaps collect, the works on display created by this group of exceptionally talented artists. The fabric of your life is just waiting to be enriched.

Jay Caldwell

CALDWELL GALLERY HUDSON

AN ESSAY BY

WRITER

ARTIST

ART HISTORIAN

ALEX GRIMLEY

OBJECT LESSONS

“Our sensibility has shifted... demanding of aesthetic experience an increasingly literal order of effects and becoming more and more reluctant to admit illusion and fiction... It is our taste for the actual, immediate, first-hand, which desires that painting, sculpture, music, poetry become more concrete by confining themselves strictly to that which is most palpable in them, namely their mediums, and by refraining from treating or imitating what lies outside the province of their exclusive effects.”

— Clement Greenberg, “The New Sculpture,”
Partisan Review, 1949

When he wrote the passage above, art critic Clement Greenberg sought to provide context for the turn away from representational subject matter in the arts. Artistic expression was downstream from the values and circumstances of the society, and the former was often a reflection of the latter. Abstraction in painting and sculpture, he felt, satisfied the demands of an increasingly positivist, materialistic society. Greenberg’s comments remain relevant, in an entirely different social moment nearly seventy-five years later, when flows of commerce and communication are dematerialized, music is compressed and streamed, and smartphone apps offer movie theaters and art museums in miniature. To the extent that our contemporary taste still demands the “actual, immediate, [and] first-hand,” it is now as a corrective to the age of digitization.

By amplifying textures and surfaces, the works in “Object Matter” offer a variety of responses to the collective cultural desire for art that is handmade, tangible, and tactile. Materiality is foregrounded in all of these paintings, whether abstract or representation—a boundary that has become increasingly fluid following decades of development in paint technology spearheaded, in large part, by Golden Artist Colors. For example, there are several naturalistic paintings in the exhibition, paintings that represent aspects of the natural world; some depict the landscape and others do not. For example, Bob Alexander’s *Green Line* and Joel Longenecker’s *Untitled* are resolutely abstract, while Scott Bennett’s *Cedar in Snow* shows recognizable elements of the landscape. What is common to all three pictures is the way in which they make visual the tactile sensations of nature: the coarseness of eroded stone, the rugged surface of tree bark, the marked and mottled texture of the ground. Naturalism in these paintings is felt by means of textural analogues.

In the exhibition’s figurative works, the physicality of subject matter is emphasized as much as that of paint materials, as in the atomized brush marks surrounding the stylized figure in Charity Baker’s *Deer Bed*. In Mary Breneman’s *Body Builder*, masses of oil paint define the imposing figure’s musculature. A figure’s hands fill the whole of Camilla Fallon’s *Thinking, Hands*, and their convex composition seems to reach out from the canvas. Fish and figure blend together among the aqueous drips of Martin Hoogasian’s *Big Bass*, while thick impasto calls attention to paint and process in Mark Raush’s *Self Portrait*. By contrast, in Rebecca Purdum’s *Untitled* drawing, a single linear form, poetic and provocative, calls to mind the budding stem of a plant.

Another quality common to many paintings in this show is the emphasis on color as subject matter. In contrast to traditional genres like portraiture and still life, color painting does not have an established set of pictorial conventions. Though first generation of color artists, Helen Frankenthaler, Morris Louis, Kenneth Noland, and Jules Olitski, were grouped together under the rubric of “color-field painting,” the tools and techniques of their art varied widely, and the most common element among them was their inclination to experiment and innovate. This tendency remains true of contemporary color painting, as evidenced by the variety of applications, supports, and surfaces included in this show.

Like the naturalism described above, expressive color is not bound by any genre or style of painting. Elizabeth Snelling’s *Summer Flowers* and Jodie Manasevit’s *Reckoning* share a similar palette, but where the fuchsias and umbers of Snelling’s still life are distributed rhythmically, in *Reckoning*, those hues are broadened into separate zones blurred only at their boundaries. If those works represent two opposite points on a spectrum, the paintings by Paula De Luccia, Darryl Hughto, Noah Landfield, Ronnie Landfield, Mark Milroy, Sarah Sands, Sandi Slone, and Francine Tint fall within the boundaries. Full bodied color blooms and bursts forth from De Luccia’s *Always at Noon*, while in Slone’s *Joy Whispers*, poured pearlescent hues blend and pool. Color expresses mood in Mark Milroy’s cool-toned *Helena*, and metallic pigments float free in Hughto’s imagined seascape *Tahiti*, their radiance matched by the fluorescent tones of the central sailboat.

Patterning and repetition characterizes Sands's *Twilight*, with colors and marks becoming denser as they mass toward the work's center. A more irregular, organic pattern covers the surface of Noah Landfield's *Revealed*; its contrasting zones of light and dark recall the sky seen through a canopy of trees. The radiant, soak-stained colors of Ronnie Landfield's *At Dawn* suggest a vast horizon; similarly thinned pigments span the surface of Tint's *Spider Woman*, but her gestures seal the painting's shallow space.

Unconventional supports and surfaces abound in "Object Matter." Straddling the line between two- and three-dimensions, some are shaped, others constructed, in materials such as plaster, plexiglas, paper, and panel. Stephen Achimore wrests rigidity from paper using a mold in *MP2023-13*. In *choir (for tom black)*, Ien Bellingher employs an additive process, beginning with a discarded or recycled material and allowing the work to develop in response to that object. Barry Katz uses sculptural techniques in *Number 4*; its porous, circular surface is constructed from plaster and wire mesh. The whirling and turbulent brush work of James Walsh's *Black and Ochre Vee*'s belie the painting's unusually dense, topographical surface, whose thickness approaches bas relief.

Surface has long been a defining characteristic of color painting, whether in the early stained paintings of the 1950s and '60s or the dense textures of the 1970s. In more contemporary color painting, surface has itself become a material for painting, in a development that proceeds as much from modernist sculpture as from cubist collage. That is, surface in the works of Berrisford Boothe, Jeffrey Kurland, Lauren Olitski, Susan Roth, Kate Stewart, and Ann Walsh, is involved in what Michael Fried once

described as the "syntax" of relating disparate parts into a holistic unity. Strips of paper are woven through one another in a subtly asymmetrical pattern on the shaped surface of Boothe's *Different Elements, Specific Qualities*. In Kurland's *Aqua Light*, silkscreen mesh ripples across the canvas, with paint spreading between its ridges. The disparate surface elements on the shaped support of Lauren Olitski's *El Niño Affect* are harmonized by the all-over glimmering luster of metallic pigments.

Surface doubles as drawing and gesture in Roth's abstract *Arabian Night*, where strips and folds of painted canvas are applied in lieu of traditional brushwork. With its contrasting hard-edged and circular forms, and matte and metallic sheens, Stewart's *Arashi Cloud* maintains the appearance and effect of collage, although the canvas surface is painted using only acrylic and dye. The physicality of surface comes into play differently in Ann Walsh's *Highlight*, where sheets of colored vinyl are adhered to a plexiglas surface. In contrast to the variegated surfaces of the works described above, color, surface, and support are made nearly integral to one another in *Highlight*.

In his introductory statement for this exhibition, curator and artist Scott Bennett writes of his goal to assemble works that would not only provide aesthetic pleasure, but also teach us about the materials and methods used in contemporary art. With their variety of surfaces, styles, tools, and techniques, the works he's gathered together offer us important object lessons about the possibilities open to contemporary painting.

We hope you will enjoy viewing the following 29 works by 29 artists.

Please contact the gallery to receive a detailed information PDF of the exhibition which includes larger images, availability and pricing.

hello@caldwellgallery.com



Stephen Achimore



MP2023-13 (2023)
Acrylic on molded paper
29 1/2h x 22 1/4w in

The method I use to create the relief structure in my paper paintings is inspired by a fabrication technique used in classic molded plywood furniture like Alto or Eames. I substitute layers of Arches paper for wood veneer and lay the laminated paper over a mold to create the ridges. The strength gained by this process is substantial and supports the layers of paint in the finished picture.

– Stephen Achimore

Bob Alexander

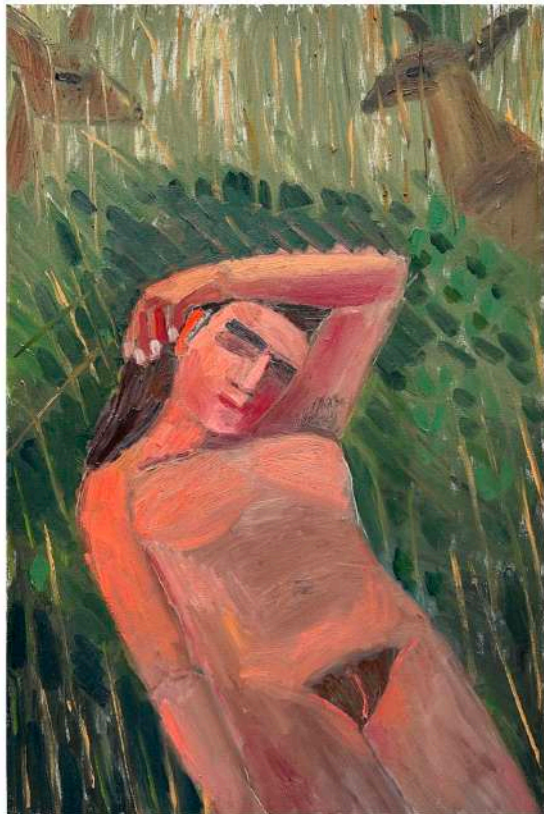


Green Line (2022-2023)
Oil and pigment on panel
26h x 19w in

I have used oil paint exclusively in my career. Canvas stapled to Homasote board gives me a hard surface to push onto. At times I may move, scrape, chisel to draw on or excavate material. A wonderful quality about thick oil paint is that it stays workable for quite a long time. I enjoy steeping damar gum nuggets into turpentine but I also use alkyd resin as a medium. Sand, mica, glass beads, and nontoxic dry pigments may be mixed into or on top of the paint. My favorite tools at the moment are fan brushes and pastry cutters.

– Bob Alexander

Charity Baker



Deer Bed (2022)
Oil on canvas
36h x 24w in

I start all of my work from observation. "Object Matter", how material objects exist in the world, creates the narrative of my work. Light plays an important role with color: for example, painting dark into dark, or light into light; painting dark into light, and light into dark. Transitions. Mystery. These are the elements I work with in oil paint primarily due to the gorgeous natural consistency, depth and sheen of oil paint, and ancient transformative qualities of solvent. I like to draw with pencil and charcoal, and have been experimenting with acrylics and watercolor this summer during my long stay in Northern Europe.

– Charity Baker

len bellinger

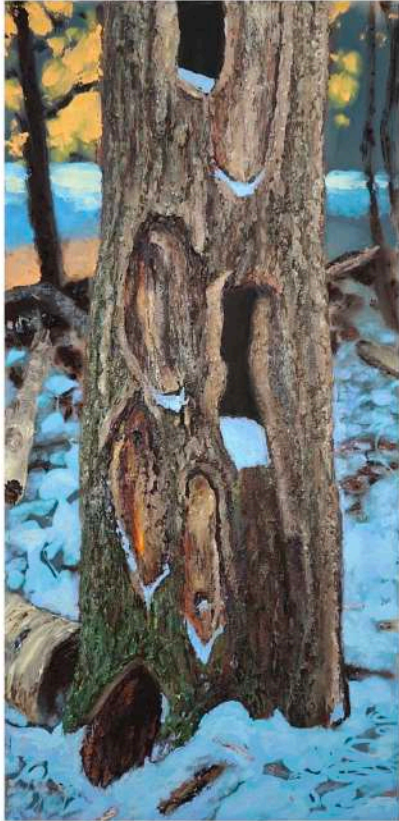


choir (for tom black) (2016-2017)
oil, acrylic, etching ink, plexiglass
on homasote
19h x 15 1/2w in

whether it's canvas tightly wrapped around a shaped singular support or a cobbled together piecemeal assortment of homasote scraps, bits of plywood and discarded frames, the first 'material' that informs any and all aesthetic decisions in recent work is the object itself...its thingness...the facade upon which additional materials are added. any and everything might enter this painting arena...paint, staples, plastic, fabric, plaster, etc., with each unique material or found object imbued with its own conceptually charged energy. but it's the transformational totality of a thing's thingness that really excites me and keeps the fires burning.

– len bellinger

Scott Bennett



Cedar in Snow (2023)
Acrylic on canvas
46 1/4h x 22 1/2w in

I paint with acrylics because they're the most versatile painting medium available to date. I am captivated by the picture making process...by the adventure and anticipation of what will appear next from the combination of canvas and paint. I use a wide variety of mediums in a large range of consistencies, blended with my colors to make a palette of hundreds of mixtures of thick, thin, glossy, satiny, matte, smooth, coarse, chunky, translucent, iridescent, opaque paint mixtures. Color against color, surface against surface, the tension and compression of forms arranged within a defined space, sensitive manipulation and placement of paint and collage elements on a surface - this is the stuff of painting. Nothing else like it.

– Scott Bennett

Berrisford Boothe



Different Elements Specific Qualities (2000)
Acrylic and paper on board
26 1/2h x 26 1/2w in

In art-making, "not-knowing" prompts discovery. Ritual sequences as process, dictates the conversation I am shaping between idea(s) and intention(s). All painting communicates through applied use of the elements and principles of art. Abstraction is self-referential, existing outside of identifiable objects and settings.

Different Elements, Specific Qualities is an early painting in a series of 'tape surfaced' artworks. The surface layering of paper first, recalls recreational geometry from African cultures now used in African American textiles and quilts. To make my art, process becomes a ritual of 'serious play,' a call and response approach to aesthetic harmony.

– Berrisford Boothe

Mary Breneman



Bodybuilder (2021)
Oil on canvas with charcoal
48h x 36w in

I love and am curious about all people, even strangers. I found this image on the internet and I wanted to capture the strange juxtaposition between this man's face and body—his sensitive, intellectual face and amazing, muscular form.

I used the soft delicacy of charcoal to capture his expression and wireframe glasses and oil paint everywhere else. I'm totally addicted to oil paint's sensuality and flexibility.

—Mary Breneman

Paula De Luccia



Always at Noon (2023)
Acrylic on canvas
31h x 31w in

I believe that making art is a multi-layered opportunity. Being an artist requires courage to believe in yourself enough to enter the studio, to push the work, and to destroy it in order to move on and expand. I have learned that I am better off expanding my experience over than narrowing it.

While in my studio, I pay attention to my mental dialogue which is sometimes disquieting chatter that I attempt to suppress, while at other times it hums along in the background. What gets made is a combination of everything I've seen and experienced.

– Paula De Luccia

Camilla Fallon



Thinking, Hands (2023)
Oil on canvas
24h x 30w in

Oil paint is magical, you can make it do anything. I love handling it, as messy as it is. I also love the smell. I can't imagine using anything else. The medium has been in use for almost 800 years, there is something marvelous about that that I can barely wrap my head around. Last weekend I saw some Bellini, Ribera and El Greco paintings and they looked fresh, almost like they could've been painted yesterday. Ha! I don't expect my paintings to be around that long but it's wonderful to be part of that tradition.

The colors are unmatched, the strokes can transform into a thing...the very mark in an oil painting may transform into a cloud, a piece of hair a dot in space and ultimately be indistinguishable from what it represents, it can't be separated, it's not descriptive, it is the thing, that's the magic.

– Camilla Fallon

Martin Hoogasian



Big Bass (2017)

Acrylic on paper mounted on canvas
40h x 26w in

Using paint to make an illusion has been the preoccupation of painters as long as painting has existed. The honest display of paint to make an illusion is evident in the all picture-makers I admire. I am pleased to continue that tradition, boasting in paint. Some create depictions of objects disguising the paint they use. Some use paint to embellish an object. Granted, a painting is an object but paint can break the bonds of an object. Paint is beautiful and the vessel of color. Paintings should look like paint.

– Martin Hoogasian

Darryl Hughto



Tahiti (2020)
Acrylic on canvas
47h x 33w in

Matter matters and especially the matter used in a painting. It tells everything about the making. The infinite mixtures and formulations possible with polymers allow me to construct my painting spontaneously.

Lately I have been especially enthused with the inclusion of fluorescence into my palette. "Tahiti", the painting in this exhibition, uses some of these pigments. Fluorescence has crept into our daily lives and therefore our feeling vocabulary. Now, thanks to the continued innovations in the medium by Golden, I am free to include it in my painting with less concern for fade or deterioration, given certain precautions.

– Darryl Hughto

Barry Katz



Number 4 (2023)
Encaustic on plaster over wire mesh form
29h x 29w x 7 1/2d in

In my recent work, the roundish, concave forms, made of plaster over a wire mesh armature, support a vibrantly colored encaustic surface, gradually built up by the process of accretion, offering endless possibilities for variations of texture, hue, intensity, luminosity, and character. This allows for a richer visual experience.

It takes time to decipher the strata of partly concealed, partly exposed color, just as getting to know a complex individual, or exploring the layered depths of one's own psyche might. Operating as both painting and sculpture, these might almost be described as non-binary. At the same time, multiple submerged layers bear the distinct suggestion of something hidden from view, addressing themes of concealment and disclosure. All of which are elements of what I would describe as a queer sensibility.

– Barry Katz

Jeffrey Kurland



Aqua Light (2023)
Acrylic and silkscreen mesh on canvas
72h x 36w in

Aqua Light was made with acrylic paint and silkscreen mesh. Painting on silkscreen mesh allows me to make large, thin, colorful, fabric "skins". Shaped spontaneously, painted silkscreen mesh is pushed and pulled; folded or rolled; cut and glued on canvas. Silkscreen mesh can be applied in layers.

The sculptural quality of high relief is something I picked up from painters who used thick gel and accretions. I found a way to build out the surface using silkscreen mesh. This method evolved over years of trial and error, following a run of paintings which transferred acrylic paint from plastic sheeting.

– Jeffrey Kurland

Noah Landfield



Revealed (2017)
Oil on linen
16h x 13w in

Paint is a material imbued with magic and alchemical possibilities. Over the years I have experimented with many different materials, using both acrylic and oil based paints in my artworks. For the past 15 years I've primarily used oil paints in my works on canvas. I appreciate working into the paint in the many different stages of its drying, and the possibilities of reworking areas that oil paint provides. Ultimately the tools I use as a painter serve in the function of revealing light in the paintings.

– Noah Landfield

Ronnie Landfield



At Dawn (2007)
Acrylic on canvas
31h x 32w in

Everything changed for me and my paintings in the late 1960s when I visited Leonard Bocour at his warehouse on the westside of Manhattan. Leonard Bocour introduced me to Sam Golden.

Sam Golden introduced me to his innovating and revolutionary discoveries to the potential applications of acrylic paint to canvas. Sam Golden and I spoke for an intense hour and my ability to use and reuse my acrylic paint changed dramatically. When the opportunity presented itself to be able to acquire Golden Paints when the company opened; I quickly became one of the first painters to have the privilege of using such great paint.

– Ronnie Landfield

Joel Longenecker



Sun and Furrow (2023)
Oil and acrylic on panel
16h x 12w in

I am interested in how the painting process – applying, drying, scraping and reapplying – parallels the natural processes of growth and decay, buildup and erosion, creation and destruction. I work until a specificity of light, space, and color emerges and the painted space becomes as real and as specific as the physical, real world. Ultimately, what I am after is a kind of transcendence. When the physical properties of pigment and oil melt away and become something else: fields, wood, stone, moss. My aim is to push paint to new limits, past descriptive mandates, in pursuit of Nature itself.

– Joel Longenecker

Jodie Manasevit



Reckoning (2022)
Oil on canvas
37h x 20w in

The materials I use in my paintings support my working process of layering, scraping, scratching, wiping, knifing, brushing, adding and subtracting. The paintings are slow to materialize and are often reworked when partially, or sometimes completely, dry. Oil paint mixed with cold wax and a small amount of gel allows this slow buildup of different surface qualities which, in turn, reflect the myriad textures of the natural world. The opacity or translucency of colors is also effectively mediated with this medium.

– Jodie Manasevit

Mark Milroy



Helena (2023)
Oil on canvas
18h x 14w in

Sometimes I will make drawings, prints, and multiples of an idea in a variety of materials before I begin a painting. I work in oil on canvas, mostly in direct observation of the subject unless I am working from my imagination or memory. Other times I will work my idea out directly on the canvas and through this process attempt to find the image acting as both image maker and image seeker. The weight of oil is much different than acrylic and lends itself to me to provide a deeper connection. I work using hand held pallets and love the feeling of holding the paint in my hand. It reinforces the connection between hand, eye and heart.

–Mark Milroy

Lauren Olitski



El Niño Affect (2023)
Acrylic, metallic pigment, canvas & Luan
on ampersand claybord
45 1/4h x 24 3/8w in

Starting with an Ampersand Claybord panel and a luan board shaped on a table saw I'm able to easily create an organic edge with different substrate qualities. The hard white surface of Ampersand Claybord accepts paint very differently than the wood grain of luan. Multiple textures are also created with collaged canvas and dried Golden Acrylic paints and gels in addition to a variety of fresh paint, gels and metallic pigments. My intent is to create a complex surface that engages and perhaps surprises the eye without losing the underlying necessary structure of a completed work.

– Lauren Olitski

Rebecca Purdum



Untitled (1992)
Pencil on paper
10h x 7w in

When I cannot paint, the simple act of putting pencil to paper can be as emotionally powerful as moving my hands across a nine-foot canvas. Unlike my painting, in which an emotion is realized through many corrections, this drawing appeared in an instant. The thin, precise drag of the pencil tip moved upward across the paper, ascending, exactly as I felt it.

– Rebecca Purdum

Mark Raush



Self Portrait (2021)
Acrylic on canvas
49h x 29 1/2w in

I work with acrylic paints. Acrylic gives me the ability to use very thick or very thin paint. This allows me to work very quickly and also to go back into my work. They are non-toxic and thin with water. All in all, acrylic paints are a very flexible medium. I use a range of tools to manipulate the paints; everything from brushes to all kinds of supplies, spatulas, etc. I use whatever will communicate my vision. At the present we have more material to use but it's the same need, the same desire to express oneself. This is no different than it has always been.

– Mark Raush

Susan Roth



Arabian Night (1985-2023)

Acrylic, accretions and canvas on canvas

86h x 33w in

Michael Fried dropped a handful of pennies into the wet paint of my picture; a true story! It was in recognition of his criticism (of the part to 'partness', the sculptural feeling of my work) that I went to Gilmore Glass, a working glass studio near Triangle Workshop (1990) where I was a guest artist. Within the week glass forms found their way into my pictures. So, on Open Studio Day when Sam Golden approached me to ask about those particular blobs, I responded "It's glass!". Sam shook his head, sighed, "One day," he said, "Mark will make acrylic that clear. And you will not need that glass!" That day is here! In this work (*Arabian Night*), on that wall!

– Susan Roth

Sarah Sands

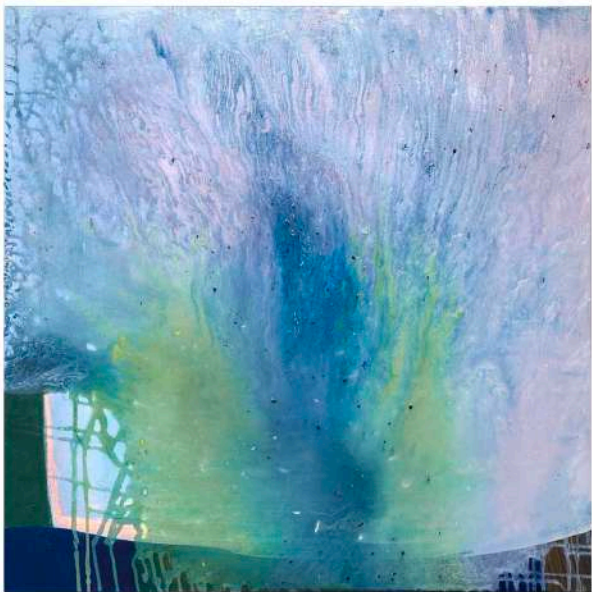


Twilight (2018)
Acrylic on canvas
15h x 12w in

I have never been interested in the material presence of paint as a component in my work. And yet, in one of those great ironies, that very stance forces me to take an inordinate interest in which materials I can work with. Golden Artist Colors' SoFlat Matte Acrylics have become essential precisely because they do not announce themselves first or foremost as paint. Rather, they allow the dashed lines and simple shapes I work with to become merely notations of color, laying sharp-edged and flat against the surface, and shunning any sense of the hand that placed them there.

– Sarah Sands

Sandi Slone



Joy Whispers (2012)
Acrylic on canvas
36h x 36w in

Even though I've often worked with oversized brushes — an early series of abstract paintings made with large brooms established her reputation as a young painter — I long have had a predilection for intimate gestures and unexpected incidents that signal visual metaphors for everything from the physicality of color that impacts the sensuality of landscape memory and the body — to the current state of our fraught planet. While I don't limit myself to any one technique or style there has always been a sense of calligraphic hand and muscular touch that expands the language of contemporary abstraction as much as my sweeping swaths of color and transparent pours do.

I still think abstract painting is a world unto itself, a parallel universe infinitely unknown—a representation of its complexity— not unlike the beauty of music, mathematics and nature's material spirit.

– Sandi Slone

Elizabeth Snelling



Summer Flowers (2021)
Acrylic on canvas
35h x 22 1/2w in

I have a polyamorous relationship to materials. I didn't have a formal art school education so I wasn't "taught" the specific qualities of each medium but rather I experimented with supplies over time without judgment as well as lots of looking at art and noting the materials and properties. My desire was to make a picture. Color, relationship of objects, shadow, mass, scale and all the interplay between conscious and unconscious choices were elements bound by the material. The material formed the matrix of the picture and material properties stood to enhance or defeat the picture. My practice of image making includes acrylic and oil but I have a special relationship with water-based gouache. I'm looking forward to using spray paint, which, to date, I never have.

– Elizabeth Snelling

Kate Stewart

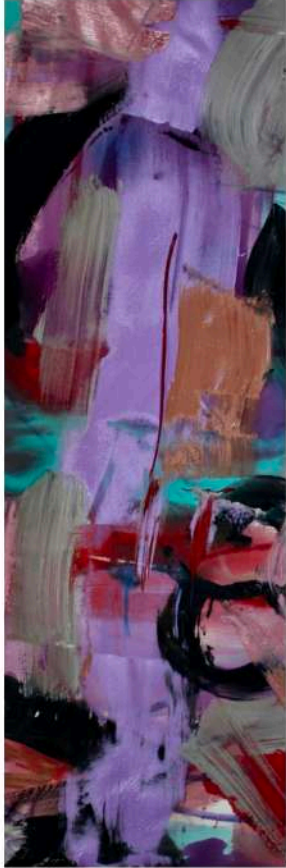


Arashi Cloud (2019)
Acrylic on logwood dyed canvas
46h x 28w in

My approach to making work has become more intuitive over the years, which feels less predictable but yields greater opportunities for surprise. I'm consumed with the connections of materials to meaning, and though my techniques and materials can often seem at odds-- lyrical vs. aggressive paint language, juxtaposing flat against naturalistic space, using 'tacky' vs. refined materials-- I enjoy deconstructing the perceived hierarchies of artmaking. But ultimately, it's how to make form and content one and the same, creating an object that produces an internal physical response. This is natural territory for me to explore, having experienced synesthesia since childhood.

– Kate Stewart

Francine Tint

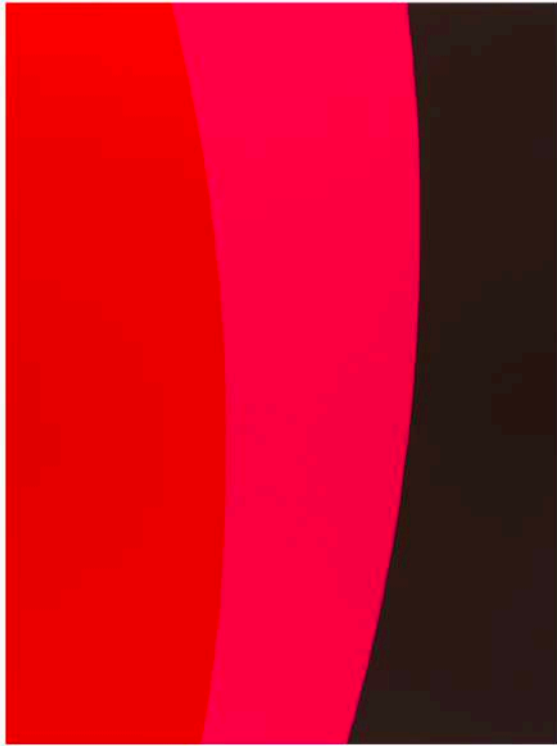


Spider Woman (2019)
Acrylic on canvas
71h x 26w in

The purpose of my paintings is to give birth to new entities and charge them with vitality. In my work I utilize gel mediums as glue for collages, as well as to thicken and make paint transparent. I employ matte mediums for their fluidity, and for pouring paint. Golden Artist Colors paints, especially Heavy Body Acrylics and Fluid Acrylics, feature prominently in my paintings.

– Francine Tint

Ann Walsh



Highlight (2014)
Vinyl on plexiglass
32h x 24w in

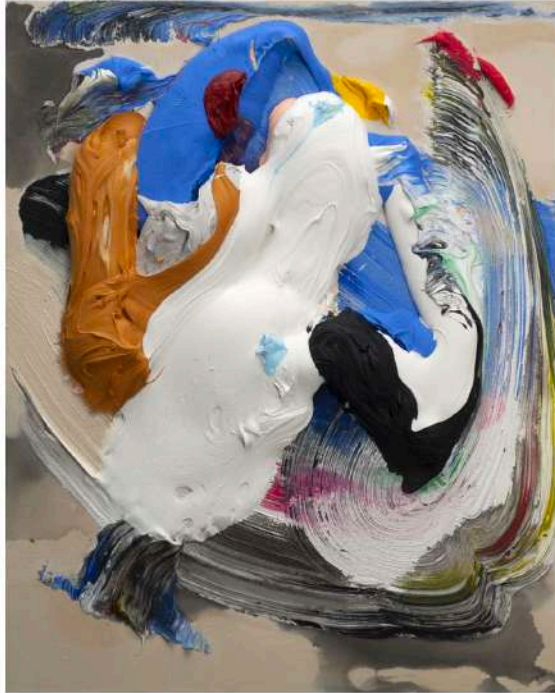
*Painting is a material means by which ideas
and emotion are given visual form.*

– Hans Hofmann

I've been part of a historic tradition of innovation in painting, exploring those material means – engaged, as many abstract painters have been, in the art-making exploration of different materials and techniques, innovating for the betterment of their art. In more than 50 years of picture making, I have used pieces of physical color and colored materials in all kinds of ways – from Plexiglas, metal & wood, acrylic paint sheets, plastics, spray guns, industrial enamels, to vinyl sheeting -- all to make art with a permanent aliveness of feeling and emotion.

– Ann Walsh

James Walsh



Black and Ochre Vee's (2022)
Acrylic on canvas
30h x 24w in
Photograph courtesy Berry Campbell

In the 1970s you could buy Rhoplex acrylic resin in 5 gallon pails or 55 gallon drums and you went to town! That soon came to an end and the faithful were rewarded by a cometary rise (not 'meteoric' rise, as meteors 'fall' they don't rise) in the new range of acrylic mediums and colors available. Surface was released from the bondage of shrinkage and fragility.

Further, in the spirit of recollection, in 1973 artist, jazz flautist and extraordinary figure drawing teacher Lloyd McNeill explained in my urgent phone call to him, the answer to my pressing need to understand how Frankenthaler 'stained' acrylic paint into cotton duck. I still have that small square of stained yellow and green canvas and am forever in his debt.

– James Walsh

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