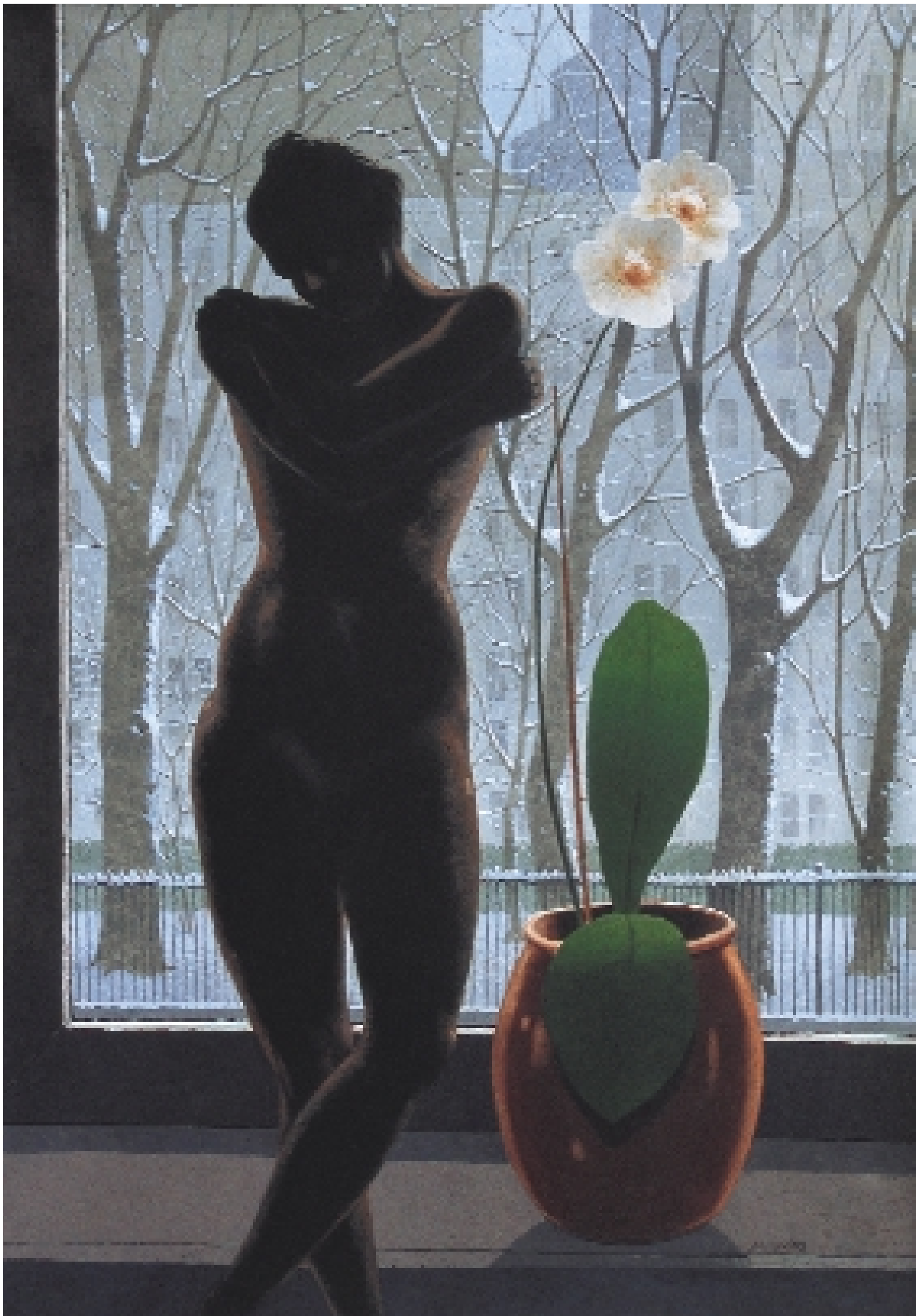


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*Detail of Moat Medley, watercolor and gouache, 1994*



*Gramercy Park from the National Arts Club,  
watercolor and gouache, 2003  
Courtesy of Rolland Golden.*

*Opposite: Detail of Blue Ridge Evening View III*

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The Journeys of a Southern Artist

Text by John R. Kemp  
Paintings by Rolland Golden  
Foreword by M. Stephen Doherty



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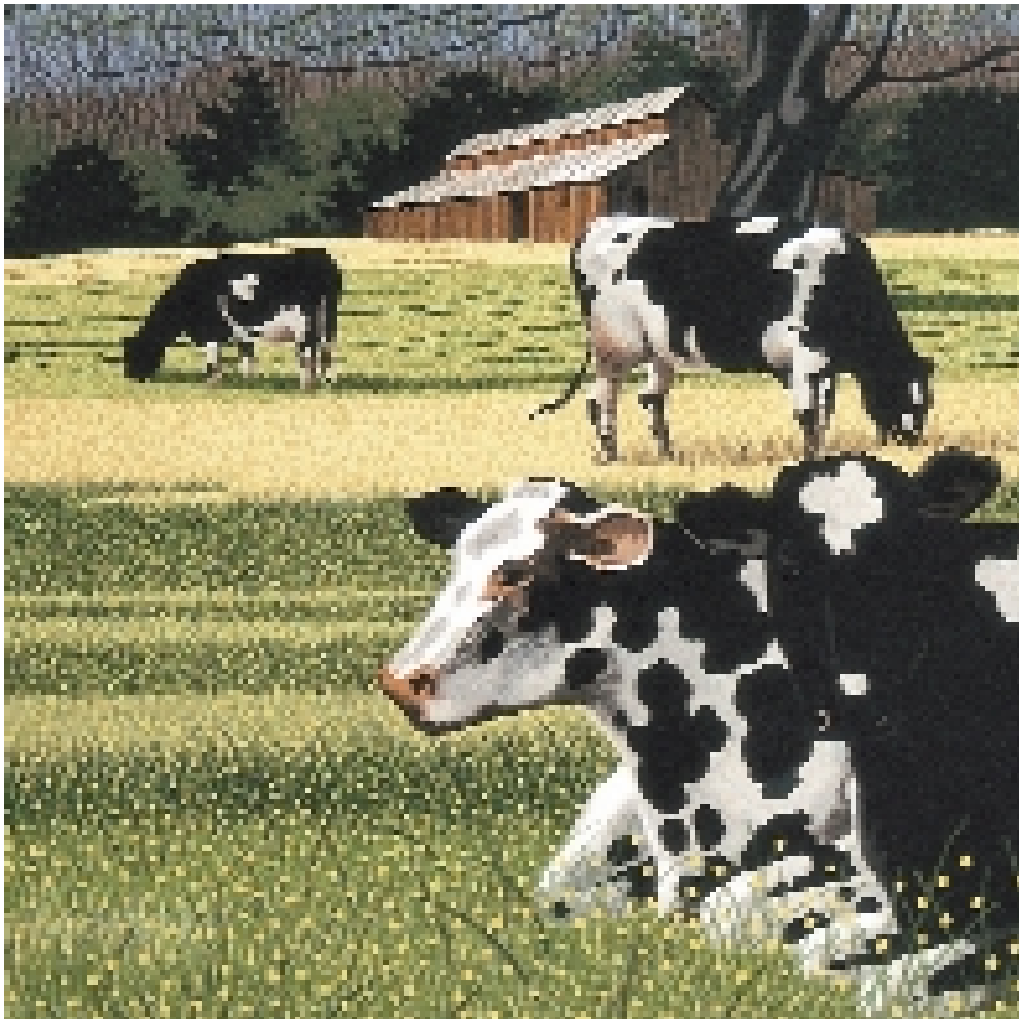
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*To Stella*  
—Rolland Golden

*To Frederick and Michael*  
—John R. Kemp



*Detail of Spring Sisters, lithograph,*



*Paris Moves, oil, 1999*  
*Collection of Mike and Ginni Boyd*

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*Yellow Blizzard, watercolor and gouache, 1994*  
*Collection of Mr. and Mrs. Crawford Taylor*



## Foreword

I admire Rolland Golden for a number of reasons, most especially because of his sustained effort to discover the hidden patterns, balanced colors, repeated rhythms, and unexpected beauty in the world around us. Whether focused on his hometown or a distant village, he offers a new way of seeing and understanding the places we inhabit. Indeed, we find ourselves using his eyes and hands to make sense of those places, looking at massive live oak trees, road signs, a French château, and checkerboards in the way Golden reveals them to us. And he has offered those visions over decades of commitment, sometimes during years when it wasn't easy to remain so generous with his time and talent.

I also admire Golden for remaining as strong and expansive as one of those massive live oaks. Like the great trees of the South, he is a native son who spreads his reach over a vast array of places and people. Whether responding to a New England landscape, a Delta cotton field, a French coastline, or the Manhattan skyline, Golden remains true to himself and to our shared experience. His eyes move from place to place in search of his own creative interpretation, one we can understand and appreciate. As other artists chase the fashionable and the easy, Golden continues to sustain us through a steady yet ever evolving exploration. He offers new insights, yet we know immediately that they connect to all the others he has proffered.

These serious pursuits occur at the same time Golden charms us with his wit, warms us with his friendship, and encourages us with his outlook. There is as much to admire about the man as there is about the artist. He can entertain a room full of people by pretending to be a grand lady from Natchez still disturbed by the "War of Northern Aggression," or use his professional connections to help other artists gain national attention for their good works. He is charming and funny, generous and caring, respectful and appreciative. Moreover, he never shrinks from an opportunity to help others realize their dreams.

I can't celebrate Rolland's accomplishments without also mentioning my enormous admiration for Stella Golden. As wife, mother, business manager, secretary, confidant, advisor, and champion, she has made it possible for Rolland to keep his focus on painting at the highest level possible. He would be the first to acknowledge that Stella's tireless support and encouragement has been an essential part of his long and distinguished career.

I look forward to tagging along the journeys of this wonderful man and great artist. I'm certain my admiration will continue to grow as his journey continues. He is a treasure to his family, his friends, his collectors, and his country.

M. STEPHEN DOHERTY  
Editor-in-Chief  
*American Artist Magazine*

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*Stirring Up Memories, oil, 2004*  
*Collection of Mr. and Mrs. John Cummings.*