

**FOR IMMEDIATE RELEASE**  
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**LEADING CURATORS SELECT TEN-YEAR ANNIVERSARY ARTADIA AWARDEES 2009 SAN FRANCISCO**

New York, NY — **Artadia: The Fund for Art and Dialogue** is delighted to announce the Artadia Awardees 2009 San Francisco. For three consecutive days (November 19-21, 2009), three internationally prominent jurors—**Glen Helfand** (San Francisco-based critic, curator, and educator), **Diane Barber** (Co-Director/Visual Arts Curator, DiverseWorks Artspace, Houston), and **Raechell Smith** (Director, H&R Block Artspace at the Kansas City Art Institute)—conducted studio visits with 15 short-listed artists drawn from a record-breaking 680 applicants in the Bay Area.

The two Artadia Awardees 2009 San Francisco at the \$15,000 level are: **James Gobel** and **Allison Smith**. The five recipients of the \$3,000 awards are: **Moses Nornberg**, **Brion Nuda Rosch**, **Leslie Shows**, **Weston Teruya**, and **Richard T. Walker**. (See attachment for images and descriptions of their work.)

Local juror **Glen Helfand** said of the process: “In the current economic climate, financial support for artists is so important, and the *Artadia Awards* generate a sense of excitement and reassurance that there are indeed resources, unrestricted ones, out there. The fact that Artadia started in San Francisco a decade ago makes it clear that the awards are an enduring part of the local art economy. The studio visits were extremely gratifying—it was wonderful to see the quality of work and the range of themes that emerged.”

“San Francisco is home to so many gifted visual artists,” said **Luis R. Cancel**, San Francisco’s Director of Cultural Affairs. “I wish to congratulate all the awardees on their achievement, and thank Artadia for highlighting our vibrant visual arts community since 1999.”

This is Artadia’s ten-year anniversary awards cycle in San Francisco, where Artadia was founded as the ArtCouncil, Inc. in 1997 by collector and investment banker Christopher E. Vroom. From its roots in the Bay Area, Artadia has expanded its programming in the last decade to serve five cities around the country—Atlanta, Boston, Chicago, Houston, and San Francisco—and has distributed more than \$2.0 million to over 200 artists living and working in these communities.

Looking back, founder and president **Christopher Vroom** noted: “Artadia started in the Bay Area ten years ago with a premise and a question. The premise was that at the center of the arts and cultural ecosystem, at the very foundation, sits the artist. Their creative production powers the whole cultural economy. The question arises is that if the artist is so important to sustain creative culture, why weren’t there any support structures to help them succeed.”

“So Artadia was born with a mission to provide artists with financial support, exhibition opportunities, and a lifetime of introductions to curators, collectors, other artists, foundations, museums, and non-profits, and access to professional development,” **Vroom** continued. “We have helped sustain artistic practice in a manner that has positively affected the art world and civic society. Artists aren’t just

—more—

important to support because of the objects they create; they serve importantly as educators, civic leaders, and mentors. They are advocates of the imagination. I consider it a great privilege to be able to enter the lives of so many creative people. I am constantly amazed at what they are doing. I am so grateful to all our friends in the Bay Area and around the country who have made Artadia possible.”

Applications for the *Artadia Awards* were open to visual artists in all media and at any stage of their career working and living in the 5-county San Francisco Bay Area. The application was available online for three months from July 15 – October 15, 2009. The three first round jurors—**Glen Helfand**; **Doryun Chong**, Associate Curator, Department of Painting and Sculpture, Museum of Modern Art, New York; and **Lauren Ross**, Donald R. Mullen, Jr. Curator & Director of Arts Programs, Friends of the High Line—named the 15 Finalists in October.

Visionary support for Artadia in San Francisco is provided by The San Francisco Foundation and many generous individuals committed to the arts in the Bay Area. Special thanks to Queens Nails Projects.

## THE SAN FRANCISCO FOUNDATION

*The Community Foundation of the Bay Area*

### **About Artadia: The Fund for Art and Dialogue**

Artadia’s mission is to encourage innovative practice and meaningful dialogue across the United States by providing visual artists in specific communities with unrestricted awards and a national network of support. Artadia was founded as The ArtCouncil in 1997 by investment banker and art collector Christopher E. Vroom. The first awards were given in San Francisco, where Vroom was living at the time. Chicago was added as a program city in 2001. In 2003, Artadia added Houston to its roster, Boston in 2007, and Atlanta this year. Once Artadia commits to a community, it returns every other year to run its awards programs and, on the off years, it co-sponsors a public program with a local institution. Started as an individual’s vision, Artadia’s base of support now includes private foundations, a national Board of Directors, a National Council, and members who are active in supporting the core of creative culture: the individual artist.

*Artadia Awards* are determined through a rigorous jury process that employs nationally prominent curators, artists, and critics. Artadia partners with local foundations and individuals in the host cities to raise funds that go directly to artists in that community. Artadia matches those contributions by providing the funds that administer the program. Once an artist receives an *Artadia Award*, he or she becomes part of a national network of support forever.

This year Artadia launched a New York Artist Residency program, which brings Artadia Awardees from each of its program cities to New York for a three-month residency at the International Studio and Curatorial Program (ISCP) in Brooklyn. This groundbreaking addition to Artadia’s commitment to individual artists is the first of its kind in New York City for US-based visual artists and is supported by the National Endowment for Arts. Artadia also presents events in New York and Miami, which are intended to not only demonstrate the tremendous creativity in partner communities, but also facilitate exchange and dialogue nationwide.

For press inquiries and information on Artadia, contact [news@artadia.org](mailto:news@artadia.org).

For information on becoming a member or joining The National Council at Artadia, contact: Lila Kanner, Executive Director, [lilakanner@artadia.org](mailto:lilakanner@artadia.org); 212-727-2233 ext. 207.

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## Artadia Awardees 2009 San Francisco Bay Area

### Awards of \$15,000



The recent felt, yarn, and acrylic paintings of **James Gobel** place the zaftig gay male in center stage, contrasting his crafty materials with the portly and hairy “bear” figure as he picks up the mic and becomes Freddy Mercury or Liberace. Gobel assembles hundreds of small felt swatches to create vibrantly colored patterns of checkerboard, camouflage, and stripes that adorn the posturing cherubic, super-sized beefcakes. The effect is somewhere between dream and reality. Gobel has an upcoming solo show at Marx & Zavattero, San Francisco, and a group show at the Akron Museum of Art in Ohio. *I've Stuck Around, Through Thick and Through Thin*, 2008, felt, yarn, rhinestones, acrylic, 50" x 36"



In her work **Allison Smith** investigates the cultural phenomenon of historical reenactment in the United States and the role of craft in the construction of national identity. Looking to early American forms of traditional craft and civic engagement, she has developed a unique combination of studio craft and social practice. A 1999 Yale MFA graduate, Smith participated in the Whitney Museum of American Art Independent Studio Program in 2000. She has exhibited widely around the US and has been awarded numerous awards and residencies. Smith teaches at the California College of the Arts and will be an artists-in-residence at the Headlands Center for the Arts in 2010. *Victory Hall*, 2005, ceramic, textiles, wood, installation variable

### Awards of \$3,000



**Moses Nornberg's** sculptural objects range from recontextualizing audio components to playing with the confluence of war, popular culture, and daily life. In *Soundboard*, he assembled 180 found stereo components and wired them to pulse in unison with a sound source. This piece draws upon the rich and varied associations viewers have with soundtracks, the look and feel of old stereo equipment, and the role music plays in rebellion, youth culture, and emotions. He recently received a MFA from California College of Arts, a Murphy and Cadogan Fellowship, and a CUE Art Foundation studio residency. *White Noise: Six Beats Deep*, 2007, cast speakers, wood, paint, 36" x 96" x 36"



**Brion Nuda Rosch's** artistic practice includes collage, painting, curating, and creating alternative economies for art. In his collage work, Rosch applies minimal interventions in a found image, construing new layers of meaning: an image of a waterfall is placed over another waterfall. He relates to painting as repetitively action-based, accumulating and arranging objects in a self-constructed and fluctuating language. He created a gallery, Hallway Bathroom, in his home, collaborated with other artists to make the socially and economically geared The Portable Ice Cream Stand, in addition to web-based and independent projects. His solo show at Baer Ridgway Exhibitions opens this fall. *Falling is Falling Down on Me (Waterfalls on Waterfalls)*, 2009, book page on found book page

## Artadia Awardees 2009 San Francisco Bay Area



**Leslie Shows** works with paint and mixed media to create large landscapes, forefronting the geological underpinnings of land formations. She believes that material processes such as stratification, accumulation, flows, and rigidities operate in all spheres of reality, from rocks to weather to social systems and language, and perhaps even the human psyche. Her materials, scale, and vivid color palette reveal a sophisticated understanding of spatial materiality, as well as an interest in the relationship between the outer and the inner landscape. Shows is a recipient of SFMOMA's SECA Art Award, The Fleishhacker Foundation's Eureka Fellowship, and The Headlands Center for the Arts's Tournesol Award. *The Au Layer/Storm Reflecting in a Pool, 2008*, collage, ink, and acrylic on wood, 85" x 75"



**Weston Teruya** examines images and objects in our built environment that mark boundaries, such as barriers and fences, as well as social borders, such as flags and guardian statuary. He then reconfigures their arrangements and relationships to one another through drawing and, more recently, site-specific installations. A native of Honolulu, Hawaii, Teruya received a double MFA in Visual & Critical Studies and Painting & Drawing from the California College of the Arts in 2007. Teruya has shown extensively in the Bay Area including a solo show at the Intersection for the Arts in 2008. *Scratched into the crumbling face (he carried it with a bit of swagger), 2009*, mixed paper media, 28.5" x 22" x 10"



Working mainly with video, installation, and performance, **Richard T. Walker** uses spoken dialogue and original music compositions to investigate the complex relationship between language, the environment, and ourselves. Specifically, he brings a contemporary meditation to the concept of the Romantic landscape and the Romantic individual in order to question the human condition and some of its "inherent failures and fickle inconsistencies." Born and educated in the United Kingdom, Walker came to the Bay Area in 2007. He has participated in numerous residency programs, including the Kala Art Institute and Skowhegan, and will take part in the Djerassi Resident Artists Program in 2010. *be as i imagine, 2008*, archive inkjet print, 14" x 11"

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