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SHORT-LIST OF 10 FINALISTS FOR ARTADIA AWARDS 2013 LOS ANGELES

New York, NY— The exceptional range of artists living and working in Los Angeles was evident as three prominent panelists selected the 10 finalists for the Artadia Awards 2013 Los Angeles. Panelists **Ali Subotnick**, Curator of The Hammer Museum, Los Angeles; **Chus Martinez**, Chief Curator of El Museo del Barrio, New York; and **Spencer Finch**, Artist, New York; determined the list of finalists after over 500 applications received for the first cycle of Artadia Awards in Los Angeles.

The 10 Finalists for the Artadia Awards 2013 Los Angeles are: **Zackary Drucker, Cayetano Ferrer, Kim Fisher, Kenyatta A.C. Hinkle, Vishal Jugdeo, Stanya Kahn, Nicole Miller, Michele O'Marah, Aaron Sandnes and Kerry Tribe**. Please see below for images and descriptions of the finalists' work.

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 Los Angeles County area. The application was available online for three months from July 1 to September 30, 2013.

Juror **Ali Subotnick**, said of Artadia's Award program: "There are very few opportunities for artists in LA to receive unrestricted grants like this and in a city with such a thriving and ever-increasing community of artists the impact will be deeply felt. The application process is easy and unintimidating so it becomes an equalizer of sorts, offering any artist in the county a chance to vie for the grant and also share their work with the jurors and staff of Artadia."

"Juries like this are a great learning opportunity to show how crucial it is to support artists, and also to review again and again their work, their ideas, their thinking. Together with an artist and a curator, the session has been a truly productive working session to learn about the scene in L.A and to discover many interesting works," said juror **Chus Martinez** about the Artadia process.

Later this month **Ali Subotnick** will be joined by curators **Joao Ribas** and **Magnolia de la Garza** in Los Angeles for the final-jury studio visits with the 10 finalists Monday, November 11 and Tuesday, November 12, 2013. The jury will then select five finalists to receive awards: two awards of \$15,000 and three awards of \$3,000. The list of five Artadia Awardees will be announced mid-November. An exhibition of the winning artists work will be on display in Los Angeles in January 2014.

About Artadia: The Fund for Art and Dialogue

Artadia supports visual artists with unrestricted financial awards and fosters connections to a network of opportunities. We recognize artistic excellence in cities throughout the United States and introduce local communities to the international arts conversation.

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, and Artadia has since added Chicago, Boston, Atlanta, and Los Angeles to its roster of cities. Started as an individual's vision, Artadia's base of support now includes private foundations, a national Board of Directors, a National Council, a City 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. Once an artist receives an Artadia Award, he or she becomes part of a national network and receives lifetime support from Artadia.

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ARTADIA 2013 LOS ANGELES FINALISTS



Zackary Drucker is an artist who breaks down the way we think about gender, sexuality and seeing. Her participatory art works complicate established binaries of viewer and subject, insider and outsider, and male and female in order to create a complex image of the self. Drucker uses a range of creative devices that all strive towards the portrayal of bodily identity, her own and that others, obsessively infusing visual media—photographs, videos and performance art, with acute masochistic emotional compulsions.

Zackary Drucker and Manuel Vason, *Collaboration #3, (Don't Look at Me Like That)*, Milan, 2010, Duratrans on LED light box, 37 x 25 inches, courtesy of the artists and Luis De Jesus Los Angeles.



Cayetano Ferrer works with materials of varying densities, including light, stone and fog among many others. The pre-existing context of architecture and geography are sometimes implicated into the subject matter in Ferrer's work. Mimicry, artifice, and illusion are routinely used as techniques that integrate into thematic content alongside the historical residue of the context, objects, or materials. Layers of artifice are often built onto the copy, along with aesthetic shifts, glitches, adaptations, reorganizations, and other manipulations of the original.

Cayetano Ferrer, *End Credits on Hollywood*, 2012, billboard.



Kim Fisher's paintings reflect the effects the sun and heat have over time on materials in Los Angeles, and explore states of impermanence and dissolution. Within these relationships, Fisher examines questions of form, material, structure, light and surface. Like the scraps of newspaper clippings from which Fisher derives her images, the paintings are embedded with complex surfaces and a strong material presence, making them oscillate between surface, image and object. This visual phenomenon mirrors her experience of light in Los Angeles, a blinding light with dark pockets where one's eyes can suddenly focus.

Kim Fisher, *Magazine Painting, (Water)*, 2013, oil on dyed linen, 38 x 38 inches, courtesy of China Art Objects.



Kenyatta A.C. Hinkle makes work to uncover and accentuate the hidden atrocities of history that allows bodies who lived/live in the periphery to make a visual statement. Her practice fluctuates between collaborations and participatory projects with alternative gallery spaces within various communities to projects that are intimate and based upon her private experiences in relationship to historical events and contexts. A term that has become a mantra for her practice is the "Historical Present," as she examines the residue of history and how it affects our contemporary world perspective.

Kenyatta A.C. Hinkle, *The Double Noose*, 2012, hemp rope, 96 inches.



Vishal Jugdeo collaborates with professional and non-professional actors to construct fictional situations, rooted in dialogue, that are both abstractions and representations of everyday relations. His videos employ recognizable narrative structures borrowed from soap operas, talk-shows, and most recently a type of exoticizing cinema (often made for TV) which views all cultures through a Western lens. His work explores how cultural values, beliefs, and transmissions of power and control are deeply embedded within social activity.

Vishal Jugdeo, *Goods Carrier*, 2012, mixed-media installation with HD video, sound and sculptural objects with mechanized movement, dimensions variable, 23 mins.



Stanya Kahn's works engage with strategies of communication, the body in the world, and how we make meaning. Humor, pathos and the uncanny emerge as central modes in a hybrid media practice that seeks to re-order relationships between fiction and document, the real and the hyper-real, narrative time and the synchronic time of impulse. In a long-term investigation of how rhetoric gains and loses power, Kahn allows a diverse flow of structural influences, understanding that what the body does can bear a load similar and yet different from what the body says.

Stanya Kahn, *Untitled* video still, 2013-14, HD color video with sound, courtesy of the artist and Susanne Vielmetter Los Angeles Projects.



Nicole Miller constructs her films and installations to create active viewing experiences that explore the possibilities representation has for reconstituting bodies and reinscribing personal histories. Miller uses cinema to explore subjective realities, renegotiating memories alongside filmic documents to find moments of traumatic ataxia, which she directs toward catharsis through intense subjectivity.

Nicole Miller, *Untitled (David)*, 2012, Still from one channel of three channels, HD RAW digital projection, 7:12 min



Michele O'Marah addresses the tropes present in popular American media through her video art. She produces low-budget, home-style films that feature both amateur actors and friends. This style allows the viewer to focus on the deconstruction of the narrative and to tackle assumptions made about the characters in the work. More specifically, O'Marah questions the interpretation of fact and history as distorted by the lens of Hollywood.

Michele O'Marah, *Character Portrait (Isabella Blow, Roxanne Lowit Version)*, 2012, color photograph.



Aaron Sandnes' work stems from the personal yet addresses relationships between bodies and progress, exploring the technological and social sensations of alienation. Spanning a range of disciplines and mediums, Sandnes' work often juxtapose historical and/or current phenomenon with materials to create layered scenarios that engage feelings of alienation. Sandnes does not attempt to create a better understanding, but rather to facilitate a dialogue aimed at reconsidering the course of progress and its contribution to the human condition.

Aaron Sandnes, *Desire Armed (Jules Bonnot)*, 2013, Fingerprint-dusting graphite on paper, 22 x 18 inches.



Kerry Tribe explores themes of memory, subjectivity and doubt, often by combining fictional and documentary approaches. Her recent works, which produce phenomenological experiences that mirror the cognitive and cultural processes for the viewer, express her interest in language and consciousness.

Kerry Tribe, *Sam*, 2012, C-type print, 43 x 31 inches, Courtesy of Kerry Tribe and 1301PE.