

September 7, 2017

ARTADIA ANNOUNCES AWARDEES FOR 10TH SAN FRANCISCO AWARDS

New York, NY - Artadia is pleased to announce the Awardees for the 2017 San Francisco Artadia Awards: **Sadie Barnette** (James D. Phelan Awardee) and **Carrie Hott**. As the 2017 San Francisco Artadia Awardees, **Barnette** and **Hott** will receive \$10,000 in unrestricted funds as well as access to the ongoing benefits of the Artadia Awards program. Additionally, Artadia's booth at UNTITLED, San Francisco 2018 will feature original artwork by the two Awardees. This is Artadia's 10th Award cycle in San Francisco. The application for the Awards was open to any visual artist living in the Bay Area counties of Alameda, Contra Costa, Marin, San Francisco, and San Mateo, for over two years, working in all media, and at any stage of their career.

In the first round of jurying, **Dena Beard**, Director, The Lab; **Sally Frater**, Curator of Modern and Contemporary Art, Ulrich Museum of Art, Wichita State University; and artist **Andrew Kuo**, selected five Finalists: **Simone Bailey**, **Sadie Barnette**, **Sofía Córdova**, **Carrie Hott**, and **Davina Semo**. **Rory Padeken**, Associate Curator, San Jose Museum of Art, joined **Beard** for the second round of evaluations. The jurors conducted studio visits with the five Finalists to determine the Awardees.

Padeken lauded the circumspect and personal practices of each Awardee: “**Sadie Barnette** and **Carrie Hott** find inspiration in the archive where they unearth hidden or invisible histories, resulting in multimedia projects and installations that explore systems of state and institutional power. They imbue their objects with social and political meaning to reveal the complex structures that permeate everyday life. In the case of **Barnette**, the political becomes personal as she reclaims her family's history from the veiled world of government surveillance. For **Hott**, seemingly disparate ideas are linked through a formal layering of objects and processes, revealing the connective thread that binds her projects to a larger social world.”

Beard declared: “I was deeply inspired by how **Sadie Barnette** and **Carrie Hott's** practices create direct aesthetic conversations with the objects and people that are nearest to them, and they do this with a distinct formal acuity that compels us into new perceptual territory. Their work feels both generous and powerful.”

Artadia is now holding Awards cycles in each one of its cities every year, allowing the organization to provide more consistent support to distinct arts communities across the United States.

Artadia is a national non-profit organization that supports artists with unrestricted, merit-based Awards followed by a lifetime of program opportunities. Artadia is unique in that it allows any artist to apply, engages nationally recognized curators to review work, and culminates in direct grants. Since 1999, Artadia has awarded over \$3 million to more than 300 artists in Atlanta, Boston, Chicago, Houston, Los Angeles, New York, and San Francisco.

The 2017 San Francisco Artadia Awards are generously supported by The Phyllis C. Wattis Foundation, The San Francisco Foundation, Artadia San Francisco Council members, and Artadia's Board of Directors. To honor the generous gift of The San Francisco Foundation, **Sadie Barnette** was named the James D. Phelan Awardee.

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Sadie Barnette, *Untitled (Purple sky stars)*, 2017, archival pigment print with rhinestones, 13.5 x 16 3/4 inches.

SADIE BARNETTE

“Whether working in drawing, photography, or large-scale installations, I turn my attention toward unexpected locations of identity construction. I engage a hybrid aesthetic of Minimalism and density, using text, glitter, and found objects to demonstrate the necessity for poetry and abstraction in urban life and the power of the personal as political. My work relishes in ‘the everyday’ but is also tethered to the other-worldly—an escape, and the space to imagine bigger possibilities.”



Carrie Hott, *Summer Night Forever*, 2017, wood, paint, lamps, lightbulbs, white noise machine, baby monitor, CD player, tape player, VCR, whale CDs, Joy Division mix tape, Titanic VHS tape, Nirvana CD, cables, abalone shell, dimensions variable.

CARRIE HOTT

Through her interdisciplinary art practice, Carrie Hott works to find origins, non-linear narratives, and unexpected tangents. Her work is research-based and most commonly takes the form of multi-media installations made in response to a site or context. The subjects that inform her work include whales, artificial light, lace, nets, and the infrastructural systems that mediate our collective experiences and perceptions.