

# Artadia

The Fund for Art and Dialogue

Artadia is pleased to announce the third Boston Artadia Award cycle. The image-based application was open to all Boston based visual artists for three months and closed on October 24th, 2014. First round jurors **Christopher Bedford**, Director of The Rose Art Museum at Brandeis University; **Ruba Katrib**, Curator at Sculpture Center and New York-based painter **Ryan Sullivan**, convened in late October to review all of applications and selected 10 Finalists. Sullivan said of the process: "Having grown up in Boston, it was fascinating to see all the diverse work being made in the Boston area today." Ruba Katrib noted that "Artadia's support of artists in cities around the country is significant; it was a pleasure to see the work of so many artists living in Boston through the jury process. The quality was very high and I look forward to seeing more from them in the future." Christopher Bedford will be joined by **Bartholomew Ryan**, Assistant Curator at The Walker Art Center and **Gretchen Wagner**, Artistic Director and Chief Curator of the Oklahoma Contemporary, to conduct studio visits with the finalists. The 2014 Boston Artadia Awardees will be announced in late November. Artadia will partner with the **Art & Business Council of Greater Boston** so that Awardees will receive additional support through the Arts & Business Council's professional development programming.

The 2014 Boston Awards are Artadia's third Award cycle in Boston. Since 1998, Artadia has recognized artistic excellence in cities across the United States with unrestricted, merit-based Awards to contemporary artists chosen through a rigorous jury process involving a panel of internationally recognized curators. In addition to Boston, Artadia currently funds Awards on a rotating cycle in Atlanta, Chicago, Houston, Los Angeles and San Francisco.

## About Artadia: The Fund for Art and Dialogue

Artadia: The Fund for Art & Dialogue is a national non-profit organization that supports visual artists with unrestricted, merit-based 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 art conversation. In the past 15 years, Artadia has awarded over \$3 million to more than 285 artists throughout its participating Award cities of Atlanta, Boston, Chicago, Houston, San Francisco, and Los Angeles. Over 20,000 artists have applied for the Artadia Awards program.

By providing artists with significant, unrestricted financial Awards ranging from \$5,000 to \$20,000, and ongoing assistance through out their careers, Artadia establishes a strong incentive to support artistic excellence. Additionally, continued support is achieved through close collaborations with its host cities to create exhibition opportunities for artists, arrange studio visits with local as well as national curators, source residency programs, and make introductions in the field.

As one of the few organizations to operate on both a local and national level, Artadia is in a unique position to create sustainable fiscal and social change for artists. In addition to its ongoing Award cycles, Artadia activates its unique network of artist services and support through national partnerships, in addition to its own residency program at the International Studio and Curatorial Program in Brooklyn and a national Award program with the New Art Dealer's Alliance in New York and Miami. The Artadia/NADA Award helps bring recognition to artists who are shown at one of the most visited national art fairs in the world.

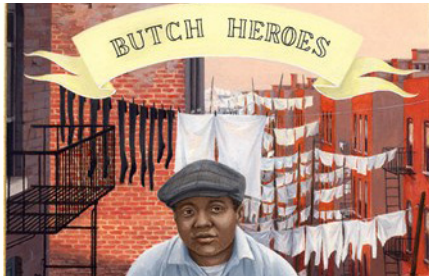
## The 2014 Boston Artadia Award Finalists:



*The Chance Of Chasing Change*, 2014, oil on plywood, 65 x 46 inches



*Riding with Tight-Waist After Joseph Anton Koch's 'Mountain Landscape with Lake'*, 2012, gouache on canvas, 9 x 12 inches



*Big Ben*, 2014, gouache on paper, 11 x 7 inches



*Oil / Water*, 2014, cement and bamboo string, 11 x 36 x 15.5 inches



*Marilyn Marks (Jon and Lucy)*, 2014, oil paint and plastic on wood panel, 16 x 12 inches

### Sonia Almeida

Almeida's works offer a way to utilize the potentials and limitations of the medium of painting in order to mark out the contingent nature of vision. Surfaces are often composed of forms reconfigured into logic systems, sometimes combining three-dimensional constructions that interrupt and direct a viewing, highlighting tension between mental and depicted image.

### Larissa Bates

Bates' work is focused on themes of masculinity, cultural identity, and social performance. Growing up between two cultures in the US and Central America, the nuances of identity and how it is performed have always been of interest.

### Ria Brodell

Ria Brodell uses the format of traditional Catholic holy cards to present people who were born female bodied, but chose to live outside of traditional female gender roles. Brodell researches and chooses individuals who's gender presentation was more masculine than feminine, had documented relationships with women, and are from diverse ethnic, societal, and geographic backgrounds in an effort to bring forth lost history.

### Stephanie Cardon

Cardon's recent and ongoing body of work spans various media, from alternative process photography to fibers, in its exploration of space, distance, light and color. The sculptures are gestures in giving importance to the interval between places, to address, through minimal and abstract expression, the emotional weight of distance.

### Lucy Kim

Kim is interested in the different sense of reality conjured in the painted and photographic image, and approaches both as rich sources in understanding the nature of representation. The subjects in her relief paintings are viscerally distorted using the mold-making and casting process, which merges the representational history and plasticity of painting with the indexical powers of photography, but with a disruption in the seamlessness and naturalness of photographic capture.



*Orange Twist*, from "Positive Vibration Series," 2014, cast rubber on panel, 16 x 16 x 1/4 inches



*Epistle to Drippy*, 2014, acrylic on canvas, corrugated plastic, 48 x 106 inches



*Untitled (from In Plain Air)*, Prospect Park, Brooklyn, 2011-2013, archival pigment prints, 24 x 30 inches



*Borneo (Rose Hobart) #4 & #6*, 2013, unique C-prints, each 49 x 40 inches



*Edward Snowden*, altered discarded table, 2014, 15x16x14 inches

## Niho Kozuru

The "Positive Vibration" series is an extension of Kozuru's three dimensional work into two dimensional compositions. She recast and reconfigures turned architectural and industrial forms into brightly colored rubber constructions. Kozuru explores and re-contextualizes these often forgotten shapes by giving them new spirit and new life. Kozuru's interest in turned forms comes from her family history in ceramics. She is a member of a family of clay artists active in Fukuoka, Japan for many generations.

## Susan Metrican

Metrican's work is focused on the split between the body and its visual perception. The Fourth Wall in theatre allows the audience to view the stage's fiction as if it were real. In Buddhism, detachment is a state in which an individual releases his or her dependence and sense of identity with things, people, and concepts. In both of these ideas, being a spectator is key as well as the understanding of oneself adjacent something else.

## Irina Rozovsky

Rozovsky is drawn to private moments of transcendence and escape within a shared urban oasis. This is an imperfect nature that is tattered from overuse, and yet, it is a place activated by collective reverie. In her photographs, Prospect Park is a kind of gritty utopia where a complex social reality echoes the ideals and visions of equality encoded in the land. The images in this series contemplate our sense of a common, living place and time, and resonate with a greater New York, a greater American social past and present.

## Matt Saunders

Saunders works between painting, drawing, camera-less photograph and installations of animated video. Often, but not always, derived from film, his work dwells on the material life of images – their mutability, affective power and life in the world, especially as they are embodied and encountered. There is rumination here on performances, their social history, and how they can be redeployed; but especially how they live in and through materials.

## Jill Slosburg-Ackerman

Slosburg-Ackerman is a reader, her sculptures and drawings considered in terms of rhetoric and syntax. As conjunctions in language can join separate linguistic expressions within a single sentence, her hybrid ensembles juxtapose nature and artifice, high art and low, art and craft—as analogues to life's complexities and to our psyches.