

April 19, 2018

ARTADIA ANNOUNCES FIVE FINALISTS FOR 2018 NEW YORK AWARDS

New York, NY - Artadia is pleased to announce the five Finalists for the 2018 New York Awards: **Heather Hart**, **Terence Nance**, **Christie Neptune**, **William Staples**, and **Jessica Vaughn**. The Finalists will receive studio visits with second round jurors, who will ultimately select two artists as Awardees to receive \$10,000 in unrestricted funds.

The Finalists were selected by jurors **Monique Long**, Independent Curator and Writer, New York; Assistant Curator, Zeitz MOCAA, South Africa; **Lorna Simpson**, Artist; and **Jamie Stevens**, Curator, Artists Space, New York.

Of the process of selecting Finalists, **Long** said: "It was rewarding to review hundreds of submissions on the occasion of the New York Artadia Awards. During the process, it was compelling to see what artists are currently concerned with formally, thematically, etc. in one critical mass. Some of these are things I myself am engaged with and some were a revelation to me."

Simpson praised the act of supporting artists: "The Artadia Awards to artists in support of their continued growth and need for unfettered experimentation is one of the vital mechanisms of sustaining individual and collective artistic expression. Acknowledging these five artists acknowledges that as a society we cannot effectively move forward without the voices of artists."

Artadia Executive Director **Carolyn Ramo** said of the finalists: "At a time when it is becoming increasingly unsustainable for artists to live and work in cities, it is crucial that the community recognizes the importance of the artistic voices that are shaping New York today. Artadia is so pleased to be offering support to artists in New York and cities across the country. All five finalists for the third annual New York Artadia Awards represent a richly diverse and dynamic cross-section of the New York art world."

Long continued, "To those artists who were not selected: we see you. I hope you apply again."

Artadia received more than 500 applications for the Awards, which were open to all visual artists living in New York City for over two years, working in any media, and at any stage of their career. Finalists and Artadia Award recipients are selected through Artadia's rigorous, two-tier jury review process. In the first round of review, jurors evaluated the merit of all submissions and collaboratively determined the five Finalists.

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 artists and 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.

2018 New York Awards Finalists

HEATHER HART

"I'm interested in translation. Not only because of its communicative value but because it also creates a liminal space and reflects power dynamics. I think about transformation of stories that are inherited and the slippage between what I say and what you hear. And authorship: who tells our stories, how we wish them to be told, things left unsaid and things lost between.

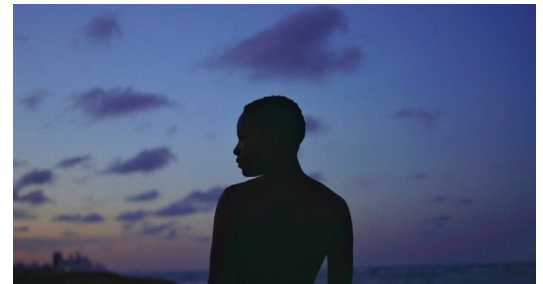
I create participatory work that depicts enigmatic space. A form transforms depending on who experiences it and their perception, which is what happens to oral histories. I'm interested in utilitarian architecture as metaphor for this liminal space."



Heather Hart, Porch Project Tarples, 2016
Tables, wood, cotton, participation, 15' x 40' x 45'

TERENCE NANCE

"I try to be a channel. I see myself as channeling as opposed to "making". In so doing I'm quieting, opening, listening and receiving, exhaling, releasing, and then of course moving on. That has resulted in the following works: a celebration of my own gender / phisio - dysphoria in UNIVITILLEN; a tribute and exaltation to my mother, her mother, and her mother ad-infinitum in SWIMMING IN YOUR SKIN AGAIN; and an absurd digital self-immulation called 18 BLACK GIRLS / BOYS... which is a reminder of the fidelity between white supremacy / anti-black-child-ness in the physical world and the digital one."



Terence Nance. still, *Swimming in Your Skin Again*, 2015, 22 minutes.

CHRISTIE NEPTUNE

"I am an interdisciplinary artist working across film, photography, mixed media and performance arts. I investigate how constructs of race, gender, and class limit the personal experiences of historically marginalized individuals. Critically aware of both self and subjectivity, I illuminate the personal and emotional aftermath of a society that disregards and delegitimizes those that endure the brunt of historically upheld supremacies.

Experimentation is an integral part of my practice. I source sound, industrial materials and explore alternative methods and processes to produce conceptual pieces that examine the psycho-social divisions of double consciousness, institutionalized racial difference, and spatial thinking."



Christie Neptune, *Mirrors and Showpieces*, 2017, Photography, 24x36 inches

WILLIAM STAPLES

"My practice is a continuum with the western art tradition—one that advances primarily through color, line, form, and pictorial space. For me, these formal conventions constitute a vital intellectual endeavor, allowing me to test my knowledge of color, to experiment with diverse materials to produce new surfaces and textures, and to reconsider how the viewer perceives pictorial space by exploring the boundaries between abstraction and representation. Most recently, I have concentrated on traditional western pastoral scenes of bathers, trees, and animals while drawing inspiration from Chinese landscape painting and the French Barbizon School."



William Staples, *Bathers*, 2016, Oil, sand and sawdust on linen, 17x21 inches.

JESSICA VAUGHN

“My practice attends to the details of how people occupy space, and the accumulation of discarded materials in spaces where I have lived. My sculptures place pressure on segregation and exclusiveness in these spaces, by linking abstracted forms and social codes. My readymade sculptures expose the systems of value and control that are emblematic of material used by institutions to regulate and authenticate bodies, and scrap material left from the assembly line of the manufactures that produce it.”



Jessica Vaughn, South Beach Blue No.389:
fabric scraps procured from manufacturer
(09/2015-11/2016) on plexi, 2017, 57 × 38
 $\frac{3}{4}$ × $\frac{1}{2}$ inches