

Artadia

New York, NY - Artadia is pleased to announce the six Finalists for the 2019 Los Angeles Awards: **Eddie Aparicio, Carmen Argote, Ron Athey, Diedrick Brackens, Gelare Koshgozaran, and Jennifer Moon.**

The Finalists were selected by jurors **Pavel Pyš**, Curator of Visual Arts, Walker Art Center, Minneapolis; **Erin Christovale**, Assistant Curator, Hammer Museum, Los Angeles; and **Zina Saro-Wiwa**, artist.

On the jurying experience and the breadth of work in Los Angeles, Saro-Wiwa stated, "There is an incredible energy in the art scene in LA at the moment and this was evident in the applications which all demonstrated flair, commitment and singularity. The broad demographic scope of applications was also wonderful to see. The final six artists chosen show fearlessness and dedication and I am truly excited to see where their work continues to take them. I want to thank my fellow jurors and the eye-opening conversations we had about the many applications we received. I also want to thank Artadia for making such awards possible. A gift to the living artist."

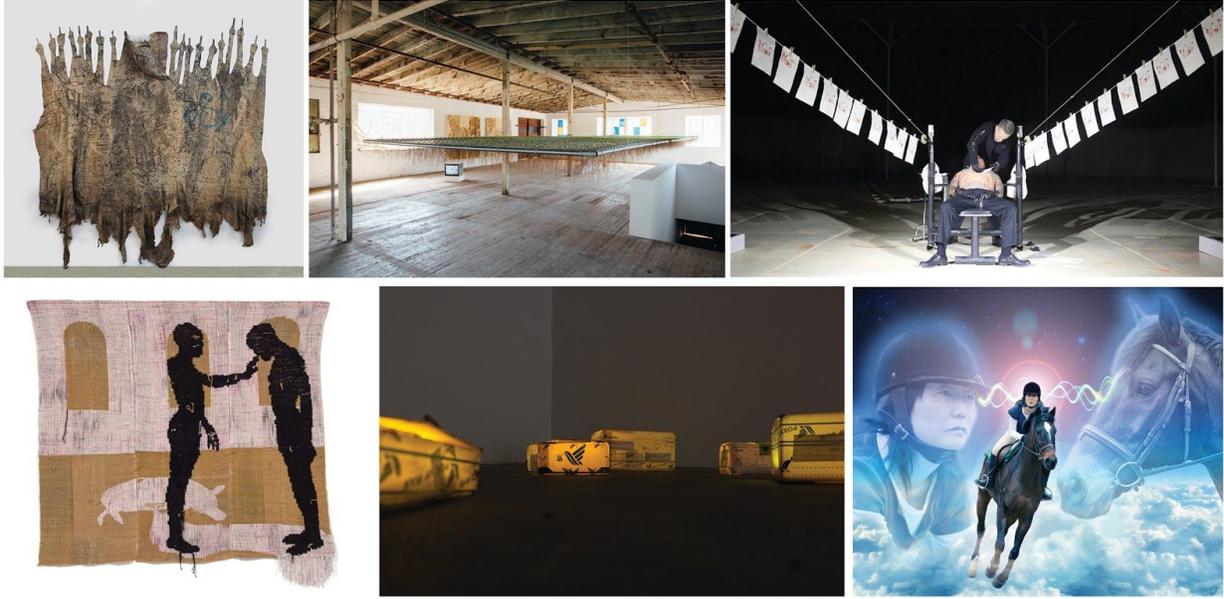
Of the process, Pyš continued: "We are proud of the shortlisted artists, who working in such a variety of materials and aesthetic approaches, attest to the vibrancy of the LA scene."

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 six Finalists. The second round will consist of studio visits with each Finalist to select three Artadia Awardees. Two Awardees will receive an unrestricted grant of \$10,000. In 2019, Artadia introduced the Marciano Artadia Award. In partnership with the Marciano Art Foundation (MAF), a additional Awardee will be receive an unrestricted grant in the amount of \$25,000. The Los Angeles Awards are open to all visual artists living and working in Los Angeles County for over two years, working in any media, and at any stage of their career. This is Artadia's fourth Award cycle in Los Angeles.

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 \$5 million to more than 325 artists in Atlanta, Boston, Chicago, Houston, Los Angeles, New York, and San Francisco.

The 2019 Los Angeles Artadia Awards are generously supported by the Marciano Art Foundation (MAF), Capital Group, Artadia's Board of Directors, Artadia Los Angeles Council members, and individual donors across the country.

Artadia



Eddie Aparicio

My work utilizes formal strategies within a primarily materialist practice because colonial injustices have not only been directed towards humans. Environmental justice and social justice are deeply intertwined and allowing material to be a collaborator in the works acknowledges it as a part of its own narrative. Perhaps the clearest way to follow the branches of colonialism and historical oppression is to first claim total material non-neutrality. There's no neutral position within an ecological understanding of the world where environmental justice is inextricably linked to social justice and all materials (especially our bodies) are part of that conversation.

Carmen Argote

My practice uses the act of inhabiting as a starting point, working at human scale and in relationship to how my body inhabits space. I privilege process both through the direct action of living and working within a space and as a major visual component in my work. Recent work has used a range of materials from fiberglass to avocado and coffee. I am interested in architecture as a manifestation of societal value systems and the perception and creation of class structures. Often working with family, I explore our shared experience and memory as a layered, multigenerational, transnational experience.

Ron Athey

I started experimenting with action painting, sound design, and live art in 1981 with a project called PE. A self-taught artist, I was inspired by the Los Angeles underground music scene, and the art works I experienced in venues such as LACE and OLIO. In the 90s something more urgent took over, I made work that address the HIV pandemic, and was presented internationally. I have taken challenges of working with an opera director, choreographer, video

Artadia

artists, and invited psychics into my work. In current work I am engaging with philosophy and appropriated texts, focused through an esoteric lens.

Diedrick Brackens

Diedrick Brackens constructs intricately woven textiles that speak to the complexities of black and queer identity in the United States. Interlacing diverse traditions including West African weaving, European tapestries, and quilting in the American south, Brackens creates cosmographic abstractions and figurative narratives that lyrically merge a confluence of lived experience, commemoration, and allegory. He uses both commercial dyes as well as unconventional colorants such as wine, tea, and bleach, often foregrounding the loaded symbolism of his materials such as cotton, with its links to the transatlantic slave trade.

Gelare Koshgozaran

Born and raised in Tehran and living in LA, I envision the city as an imaginary space between two definitions of asylum: 'the protection granted to a refugee' and a 'mental institution.' I create from the liminal thinking space opening up in the crevices of such duality. Time-based media allows my interdisciplinary practice—spanning literary theory, translation, fiction, and history—to consider the non-place through the lens of intimacy. Making work that involves historical research around lived experience makes it impossible to draw a clear line between fact and fiction; this impossibility deeply informs my practice experimenting with abstraction and nonlinear narrative.

Jennifer Moon

Through an interdisciplinary investigation of organizing systems (social systems, institutional structures, power relations, scientific theories, emotional frameworks, etc.), my work blurs life with art, revealing how these binary and hierarchical systems are entangled, inscribed, transmitted, performed, and perpetuated through bodies (human, nonhuman, material, immaterial). Playfully pushing unlikely configurations—a book of my obsessive crushes in the style of *Dungeon & Dragons Monster Manual*; approaching the topic of incest with my family in a virtual world; repurposing Disney songs to inspire revolution—my work mobilizes potential to reconfigure our relationship to power, to reignite the social and political imaginaries, and to stimulate change.

Image (left-right): Eddie Aparicio, "Aquellos Que Apuntan Con El Dedo Medio (11th St. and Union St., Los Angeles, California)," 2017. Rubber, sulfur, tree residue, and paint residue on Cotton, 102 x 108 x 6 inches; Carmen Argote, "Accumulations," 2017. Fencing, pine needles, paint, 10 x 10 x 44 feet; Ron Athley, "Cyclic," 2018. Performance; Diedrick Brackens, "opening tombs beneath the heart," 2018. Hand woven cotton and acrylic yarn, 74 x 78 inches; Gelare Khoshgozaran, "U.S. Customs Demands to Know," 2016-ongoing. LED lit packages, dimensions variable, packages received from Iran over the period of the project during the U.S. Sanctions on Iran; Jennifer Moon, "A Story of a Girl and a Horse: The Search for Courage," 2014. Metallic chromogenic print and frame, 58 x 50 inches framed.