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ARTADIA ANNOUNCES 2021 LOS ANGELES FINALISTS



Top Left to Right: Paul Sepuya, Yoshie Sakai, Adee Roberson Bottom Left to Right: Jasmine Orpilla, Pamela J. Peters, Sichong Xie

Embargoed through March 10, 2021 2:00pm ET

(LOS ANGELES, CA | March 10, 2021) – **Artadia**, the nonprofit grantmaker and nationwide community of visual artists, curators, and patrons, is pleased to announce that **Jasmine Orpilla, Pamela J. Peters, Adee Roberson, Yoshie Sakai, Paul Sepuya** and **Sichong Xie** have been selected as the 2021 Los Angeles Finalists.

The Finalists will receive virtual studio visits with second-round jurors, who will ultimately select two artists to receive \$10,000 unrestricted funds supported by Angeles Art Fund and Capital Group, and one artist to receive \$25,000 provided by the Marciano Art Foundation.

Press-approved images of each artist's work are available [here](#).

The 2021 Los Angeles Artadia Award application was open to visual artists working in any visual media, at any stage in their career, who have been living and working within Los Angeles County for a minimum of two years.

This year's Finalists jurors were **Taylor Renee Aldridge**, Visual Arts Curator, California African American Museum, Los Angeles; **Erika Umali**, Assistant Curator of Collections, Brooklyn Museum, New York; and **Yao Wu**, Jane Chace Carroll Curator of Asian Art, Smith College Museum of Art, Massachusetts.

Of the process, **Taylor** notes, "As a newcomer to California, it was a great pleasure jurying the 2021 Los Angeles Artadia awards. Throughout the process, I was exposed to an impressive group of artists in the city who are working in a variety of mediums and ideas."

Echoing Taylor's sentiment, **Erika** states, "Having the opportunity to see how many artists and creatives are still being inspired after almost a full year of the pandemic was especially moving; this process has made me feel connected again to a group of artists I have been physically distant from. This group of artists is particularly exciting as their work offers us a first person perspective of their experiences without diluting them to be more accessible to outsider audiences." **Yao** notes, "Coming from a wide range of backgrounds and working in many different media, the six finalists represent the diversity and vibrancy of the Los Angeles art scene."

Since its founding in 1999, Artadia has awarded over \$5 million in unrestricted funds to almost 350 artists. Celebrating visual artists and the foundational role they play in shaping society, the Artadia Award benefits three artists annually in each of six major US cities with high concentrations of creative workers—Atlanta, Chicago, Houston, Los Angeles, San Francisco, and New York. Beyond the grant, the Award includes lifelong access to a community of fellow artists and patrons. The Artadia Award is designed to provide essential funding and recognition to artists at pivotal points in their careers, strengthen their communities, and spur new levels of career achievement.

The 2021 Los Angeles Artadia Awards are generously supported by the Angeles Art Fund, Capital Group, Marciano Art Foundation, Artadia's Board of Directors, Artadia Los Angeles Council members, and individual donors across the country.

Press Contact

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About [Jasmine Orpilla](#)

Jasmine Orpilla is an Ilokana/x-American performance artist, dancer and operatic composer of experimental theatrical sound installations in which she activates her living traditional practices of music, folk dance and protective family rituals of the Philippine diaspora, within a contemporary yet expiring frame of her own 1st-generation schism from both imperialist history and the oppressive military culture of her childhood.

Jasmine Orpilla's kinetic, sound-sensitive installations are intentionally built with the fragility of her personal family archives as testimonial materials of shared wartime survival: rusted weaponry, rare woven cloth, old uniforms, clay pottery, the elements of gold, copper, soil and bone, are together accountable to move with and 'sing' to erosion during the span of Jasmine's life. Unlimited by "soprano" nor any romanticized notion of history or so-called "classical" beauty, she ultimately works at the full agency of her instrument, the unapologetic human voice embedded in a Filipina/x-American body seeking to end the inherited legacies of violence within.

About [Pamela J. Peters](#)

Pamela J. Peters is a Diné multimedia documentarian from the Navajo Reservation where she was born and raised. Her first clan is Tachii'nii (Red Running into the Water clan), which she uses to identify her photography. Pamela's work captures not only still images documenting people, cultures, and environments; she also incorporates storytelling with video digital capturing that is completed with a unique and distinctive creative style. Her creative lens explores the history and identity of her participants, which she calls Indigenous Realism, which often places a nostalgic aesthetic in her photographic images. She incorporates black and white photography to express her photography series: Legacy of Exiled NDNZ that explores the 1950s Indian Relocation program; and Real NDNZ Re-Take Hollywood, that evokes studio-style portraits of Hollywood glamour of the 1940s and 1950s.

Her photography has been featured at the Los Angeles Center of Photography, Arts District Los Angeles Photo Collective, These Days Gallery, Venice Arts Gallery, The Main Museum, Triton Contemporary Museum, Glendale ReflectSpace Gallery, and featured in the Los Angeles Times, Reuters News, Cowboys & Indians Magazine, Native Max Magazine, Los Angeles Magazine, Pasadena Magazine, Indian Country Today and American Indian Quarterly Journal.

About [Adee Roberson](#)

Adee Roberson (b.1981, West Palm Beach, Florida) is an interdisciplinary artist whose work is a meditation on symbolism and texture. Synthesizing performance and installation, her work melds vibration and technicolor visions through paintings, video, and melodic compositions. These works offer a refracted timeline of black diasporic movement, weaving sonic and familial archives, with landscape, rhythm, and spirit. Color, shape, and rhythm become constellations, locating a call and response with ancestral memory. This visual language is a way to process the viscosity of grief, celebration, trauma, and healing.

She has exhibited and performed at numerous venues including, Portland Institute of Contemporary Art, Yerba Buena Center for the Arts, Antenna Gallery, Project Row Houses, Palm Springs Art Museum, Human Resources , Charlie James Gallery, Contemporary Art Center New Orleans, MOCA Los Angeles, and Art Gallery of Ontario. She is a recipient of the New York Foundation for the Arts Cutting Edge Grant, and has been an Artist-In-Residence at Echo Park Film Center, Treehouse Lagos, and ACRE. She is based in Los Angeles, California.

About [Yoshie Sakai](#)

Yoshie Sakai is a multidisciplinary artist who earned her BFA from California State University Long Beach and her MFA from Claremont Graduate University. She is the recipient of the California Community Foundation for Visual Artists Emerging Artist Fellowship, Foundation for Contemporary Arts Emergency Grant and the bar-fund Artist Grant. She has shown at the John Michael Kohler Arts Center, California State University Dominguez Hills University Art Gallery, Verge Center for the Arts, Antenna, University of Albany University Art Museum, and the Chinese American Museum Los Angeles, as well as internationally in Cambodia, Canada, Germany, Japan, and Korea.

In Sakai's video work, she creates characters that function as avatars responding to and negotiating contemporary social issues of cultural identity, gender roles, and familial and personal relationships. As a colorful and subtly transgressive undercover cultural agent, she exposes the absurdities of a manipulative social structure while at the same time humorously struggling and reveling in those structures as a participant. She induces intimate situations between her created personalities and the audience by staging her videos within installations that become whimsical and imaginative playhouses. Her work infiltrates the psychological space of the viewer, giving form to our vulnerability and evoking, sometimes, nervous laughter.

About [Paul Sepuya](#)

Paul Mpagi Sepuya (b. 1982, San Bernardino, CA) is a Los Angeles-based artist working in photography and an Acting Associate Professor at UC San Diego. Recent exhibitions include a solo at Vielmetter Los Angeles, a survey of work at CAM St. Louis, and a project for the 2019 Whitney Biennial.

Paul's photography foregrounds an entangled relationship between artist, subject and viewer moving across traditional portraiture, staging, and abstraction. With a self-conscious play of presentation and concealing, his pictures complicate queer and Black subject positions within surface and reflection, the presence of lens and mirror, and in rendering visible touch and trace. They often question pictorial space but are made strictly in-camera, inspired by what Brian O'Doherty calls the "collage of compressed tenses [within] studio time."

About [Sichong Xie](#)

Sichong Xie is an interdisciplinary artist based in Los Angeles, CA. Her practice combines movement and material in body-based sculptural forms, including masks, costumes, and other

objects. By placing traditional sculptural forms within new sites, materials, and social constructs, she investigates these forms and movements within global communities to reconsider and re-envision shared spaces and performative practices. She raises questions about identity, politics, cross-culturalism, and the surreal characteristics of her body in the ever-changing environment.

Xie received her MFA from the California Institute of the Arts, CA. Her most recent multi-media multi-channel installation "Do Donkeys Know Politics, Scaffold Series I" is currently on view at USC Pacific Asia Museum in Pasadena, CA. She was a fellowship artist at The Studios at MASS MoCA, Yaddo, and Skowhegan School of Painting & Sculpture. In 2017, Xie was chosen to participate at Hauser & Wirth Somerset exchange residency in Bruton, UK where she created a four-hour durational performance/installation "Walking With The Disappeared".