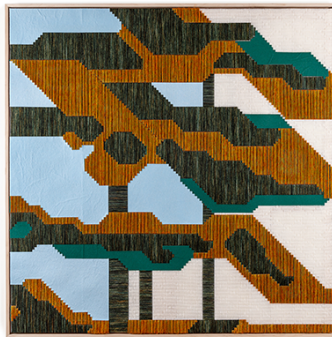
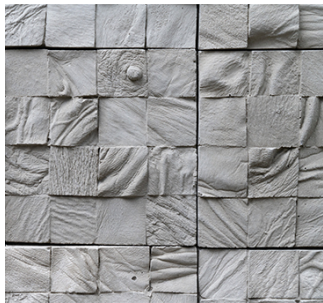


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ARTADIA ANNOUNCES 2022 CHICAGO FINALISTS



Top, left to right: Ashley January, Judith Mullen, Maryam Taghavi
Bottom, left to right: Selva Aparicio, Azadeh Gholizadeh, Jeffly Gabriela Molina

For Immediate Release

(Chicago, IL | March 28, 2022)

Artadia, a nonprofit grant making organization and nationwide community of visual artists, curators, and patrons, is pleased to announce that **Selva Aparicio, Azadeh Gholizadeh, Ashley January, Jeffly Gabriela Molina, Judith Mullen, and Maryam Taghavi** have been selected as the 2022 Chicago Artadia Awards Finalists.

The Finalists will each receive virtual studio visits with second-round jurors, who will ultimately select three artists to receive \$10,000 unrestricted funds.

The 2022 Chicago Artadia Awards are generously supported by the Joyce Foundation, the LeRoy Neiman and Janet Byrne Neiman Foundation, The Pritzker Pucker Family Foundation, the Artadia Board of Directors, Artadia Council Members, and individual donors across the country.

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

The 2022 Chicago 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 Chicago Cook County for a minimum of two years.

This year's Finalists jurors were **Christina de León**, Associate Curator, Cooper Hewitt, **Negarra A. Kudumu**, Independent Curator and Founder/Director, Art + Healing, and **Robyn Farrell**, Associate Curator, Art Institute of Chicago.

"It is not often in the course of one's work as a curator that one gets to sit with colleagues operating nationally and share critical insights about aesthetic sensibilities and conceptual rigor and relevance," **Kudumu** shares, reflecting on the process. **León** adds, "being a juror for Artadia opened my eyes to artists in the Chicago area that I would not have otherwise had the opportunity to encounter. It was an illuminating and thought-provoking process that I felt privileged to be a part of." **Kudumu** sees the Chicago finalists as "a compelling group whose work is already outstanding and relevant. Each artist showed a commitment to pushing the boundaries of their practice beyond any observable logical conclusion. It was a breath of fresh air and I look forward to following their progress in the years to come."

Since its founding in 1999, Artadia has awarded over \$5 million in unrestricted funds to over 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, Boston, 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.

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About [Selva Aparicio](#) (she/her)

Selva Aparicio (b. 1987) is a Catalan artist living and working in Chicago. She holds a BFA from the School of the Art Institute of Chicago, an MFA in Sculpture from Yale. Her work has been shown internationally in solo and group exhibitions including the Museum of Contemporary Art Chicago, Yale Center for British Art, Can Mario Museum, CRUSH Curatorial, Kyoto International Craft Center, Instituto Cervantes NY, and the Centre de Cultura Contemporanea de Barcelona. She has received several major awards including a JUNCTURE Fellowship in Art and International Human Rights (2016), the Blair Dickinson Memorial Prize (2017), a MAKER Grant from the Chicago Artists Coalition (2020), and was named one of the 2020 breakout artists in Chicago by NewCity Art.

Aparicio identifies as an interdisciplinary artist exploring ideas of memory, intimacy, and the temporality of life through installations that celebrate the cyclicity of the natural world. Working with nature's ephemera, including cicada wings, oyster shells, and human cadavers, her praxis is an extended death ritual which foregrounds a unique reverence for the discarded. Capturing the meanings imbued in these materials and the rituals informing their significance and sentimentality enables both the facilitation of environmental, social, and political activism through art and the creation of outlets for the public navigation of grief and mourning in a world so defined by loss.

About [Azadeh Gholizadeh](#) (she/her)

Azadeh Gholizadeh is a Chicago-based artist and educator. Born in Tehran, she received her MA in architecture from Iran University of Science and Technology and her MFA from The School of the Art Institute of Chicago. Solo exhibitions include *Dawn to Dusk*, which currently is on view at Goldfinch Gallery in Chicago. Gholizadeh's work has been featured in the December edition of Zwirner's Platform Initiative in 2021. In addition, Gholizadeh was a finalist for the Hopper Prize in 2021.

Azadeh Gholizadeh's works explore the body, landscape, and the fragmentation of memory through an examination of her own emotional connection to a sense of belonging. She is interested in thinking about the relationship of landscape to memory in a manner described by Simon Schama as "a way of looking; of rediscovering what we already have ... instead of being yet another explanation of what we have lost, it is an exploration of what we may find."

About [Ashley January](#) (she/her)

Ashley January (b. 1987) is an American painter and multimedia artist based in Chicago, Illinois and holds an MFA in Painting from Laguna College of Art and Design, a BS in Advertising and Minor in Studio Art from Bradley University. She is the first recipient of the Women's Caucus for Art, Emerging Artist Award and her work was recently featured in the New American Paintings publication issue 155, and the Kings of Napa television series on OWN and Hulu networks. She has participated in group exhibitions at Mana Contemporary Chicago, South Side Community Art Center, Museum of Science and Industry, Beverly Arts Center, Laguna Art Museum, Woman Made Gallery, Dominique Gallery and SoLa Contemporary.

Influenced by her own traumatic pregnancy and survival, she addresses the Black maternal mortality and morbidity crisis in America through painting and multimedia. Black women are three

to four times more likely to die from pregnancy-related complications than white women. While uplifting Black mothers and children, the imagery serves as a call to action for more awareness, research, and eradication of unnecessary maternal and infant death in the United States of America.

About [Judith Mullen](#) (she/her)

Judith Mullen is a Chicago based visual artist working primarily in painting and sculpture. She holds her BFA and MFA from The School of the Art Institute of Chicago and she has shown her work nationally in solo and group shows. She is the recipient of an Illinois Arts Council Fellowship along with numerous scholarships, grants and awards. Her work can be found in both private and public collections.

Bridging the gap between painting, sculpture and fiber Judith's work speaks to our innate connection to the natural world and the strength found in this symbiotic relationship. Using the tree as a metaphor for resilience and working with skin like materials such as resin, sawdust and handmade tree bark, objects reference the body, our connection to nature and our fragility.

About [Jeffly Gabriela Molina](#) (she/her)

Jeffly Gabriela Molina is a Chicago-based interdisciplinary artist from Táchira, Venezuela. In 2016, she graduated with a Master of Fine Arts at the School of the Art Institute of Chicago. Her most recent solo exhibitions are De Madera y Aire at Galeria Enrique Guerrero in CDMX and Suspiro at Kavi Gupta Gallery in Chicago.

Molina's paintings are inspired by memory and contemporary life in places she has lived, both in Venezuela and the United States. Images of family, ancestors, and ghosts accompany a present that honors and wants to learn. This work that traffics in the everyday and a history of migration, speaks of what life is made of: memories, day dreams, work, family, loss and love.

About [Maryam Taghavi](#) (she/her)

Maryam Taghavi is an artist and educator. She was born in Tehran, moved to Canada for art school and currently resides in Chicago. She received her Bachelor of Fine Arts from Emily Carr University and Master of Fine A from School of the Art Institute of Chicago where she was the recipient of New Artist Society Scholarship. Her work appears across disciplines of installation, painting, video, publication, and performance. She has exhibited nationally and internationally at institutions such as LAXART, Queens Museum, Exterressa Museum, Chicago Cultural Center, Sullivan Galleries, EXPO, Driehaus Museum, Chicago Artists Coalition, The University Club, and Sazmanab Gallery among others. Her work will be a part of the permanent collection at the O'Hare airport in January 2023.

Language has a strong presence in Taghavi's work. She is driven by a curiosity to experience language beyond the limits of linguistic signifiers. She engages with various forms of language through her process so that the letter forms can begin to act rather than speak. In her latest work she is using language of the occult practices derived from Islamic mysticism. These letter forms, sigils, promise to evoke metaphysical powers. These forms become channels in her work to

transition from form to formlessness, concept to volition, presence to absence. Her abstracted forms hold a possibility of a wish yet to come into fulfillment. In Islamic mysticism, the word *gheib* translates to “absent”; it is the force that is not perceived yet shapes all things. In occult practices, its power is experienced through repetition, ritual, prayer, and movement. For Taghavi, there is enduring power in *gheib*.