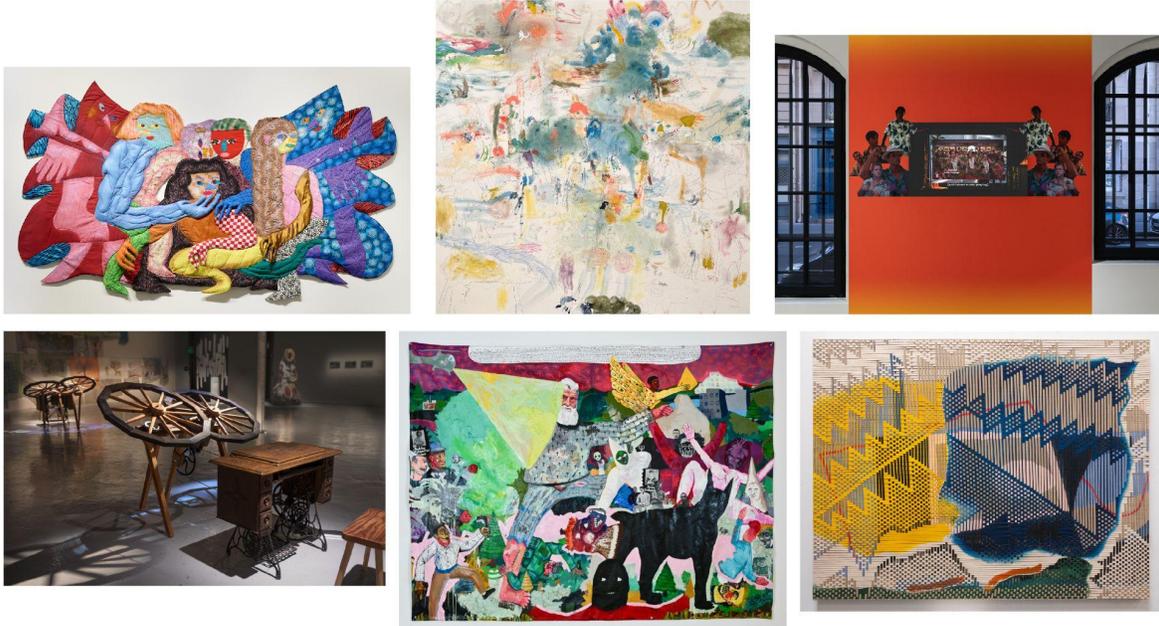


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ARTADIA ANNOUNCES 2022 SAN FRANCISCO BAY AREA FINALISTS



Top, left to right: Maria A. Guzmán Capron, Laine Justice, Astria Suparak
Bottom, left to right: Taro Hattori, Gregory Rick, Miguel Arzabe

(San Francisco, CA | June 22, 2022)

Artadia, a nonprofit grant-making organization and nationwide community of visual artists, curators, and patrons, is pleased to announce that **Miguel Arzabe, Maria A. Guzmán Capron, Taro Hattori, Laine Justice, Gregory Rick, and Astria Suparak** have been selected as the **2022 San Francisco Bay Area Artadia Awards Finalists**.

The Finalists will each hold virtual studio visits with second-round jurors, who will ultimately select three artists to receive \$10,000 in unrestricted funds. The 2022 San Francisco Bay Area awards are supported by the Phyllis C. Wattis 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 San Francisco Bay Area 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 **Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma Counties for a minimum of two years**.

This year's semi-final jurors were **Linda Dougherty**, Chief Curator and Curator of Contemporary Art, North Carolina Museum of Art; **Liz Park**, Richard Armstrong Curator of Contemporary Art, Carnegie Museum of Art, Pittsburgh; and **Joseph Becker**, Associate Curator of Architecture and Design, SFMOMA.

On the jurying process, **Liz Park** remarked "how meaningful and necessary it is for artists to receive direct support to continue their work" and subsequently shared, "I'm honored to have taken a small part in serving Artadia's mission to buoy artists at a critical moment in the development of their practice."

"The Artadia Award offers meaningful support to emerging and mid-career Bay Area artists, in both the public recognition of the quality of their work and the financial aid to continue developing their practice," noted juror **Joseph Becker**. "I'm grateful to the over 300 applicants who submitted incredible work for review and the special opportunity to discuss these diverse artists in-depth with my co-jurors."

Fellow Juror **Linda Dougherty** emphasized the finalists' excellence: "I am impressed by the diverse range of work represented by the six Finalists, all pushing the boundaries of art-making and materials, and exploring subjects and narratives that are incredibly timely and relevant." **Becker** concurred, "The six finalists, unanimously selected and equally compelling, offer a rich array of approach, subject, and materiality in their work. "

"The selected artists reflect an exciting range of contemporary practices today," said **Park**. "From using textiles to build a new figurative language to a rigorous research-based video essay. I join my fellow jury members in lifting their work."

About Artadia

Since its founding in 1999, Artadia has awarded over six million in unrestricted funds to over 360 artists nationally. Celebrating visual artists and the foundational role they play in shaping society, the Artadia Award benefits three artists annually in each of seven major US cities with high concentrations of creative workers—Atlanta, Boston, Chicago, Houston, Los Angeles, San Francisco Bay Area, 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.

Press Contact

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About Miguel Arzabe (he/him)

Miguel Arzabe (b. 1975 St. Louis, MO) is a visual artist working in weaving, painting, and video.

His recent solo shows were at Shulamit Nazarian Gallery (Los Angeles, CA) and Johansson Projects (Oakland, CA). Arzabe's work has been featured in such festivals as Hors Pistes (Centre Pompidou, Paris), Festival du Nouveau Cinéma (Montreal), the Geumgang Nature Art Biennale (Gongju, South Korea), and Lyon Biennial (MAC Lyon, France). His work is in several public collections, including the de Young Museum, the San Francisco Arts Commission, Albuquerque Museum of Art, the Oakland Museum of California, and the State of California. He holds a BS from Carnegie Mellon University, an MS from Arizona State University, and an MFA from UC Berkeley. Arzabe lives and works in Oakland, CA, with his partner, the visual artist Rachelle Reichert and their young daughter.

Drawing from the textile tradition of his Latinx Bolivian heritage, Miguel Arzabe makes colorful woven paintings that are a remix of European and Indigenous cultures. Mining the Western canon of modernist painting, he creates acrylic paintings on canvas cut into strips and woven together by hand. His unique patterns are inspired by Andean motifs and symbology rooted in the world's oldest active textile tradition. Arzabe's woven paintings generate self-knowledge through dismantling the hierarchy between racial identities.

About [María A. Guzmán Capron](#) (she/her/they)

María Guzmán Capron creates commanding icons with dynamic patchwork forms, sewn and painted in positions of tenderness, power, vulnerability, and movement. Personas appear to come alive, off the wall and towards the viewer as ears, hands, and other body parts are built up. These bodies, existing beyond male and female binaries, take up space and speak of a visual language that relies on the fabric's role in describing and signaling identity. Capron often selects clashing bright fabrics, bold prints, and varieties of textures to create figures that speak of class, gender, and our implicit awareness of a material hierarchy.

Capron's solo exhibitions include Shulamit Nazarian, Los Angeles, CA; The Blaffer Art Museum, Houston, TX; Texas State Galleries, San Marcos, TX; and Premier Junior, San Francisco, CA. Select group exhibitions include Contemporary Jewish Museum, San Francisco; Public Gallery, London, UK; Berkeley Art Center, Berkeley, CA; Buffalo Institute for Contemporary Art, Buffalo, NY; and Mana Contemporary in Chicago, IL. Capron is a recipient of the 2022 SFMOMA SECA Award and received her MFA from California College of the Arts and her BFA from the University of Houston.

About [Taro Hattori](#) (he/him/they)

Taro Hattori is an interdisciplinary installation and social practice artist who often focuses on building a relationship between physical settings and the people with a specific socio-political background through their performances, conversations, and singing. Hattori has been a recent recipient of a grant from the Creative Work Fund, Phyllis C Wattis Foundation, California Arts Council, Art Matters Foundation, Zellerbach Foundation, Center for Cultural Innovation, and others. He has been awarded a residency fellowship from MacDowell, Headlands Center for the Arts, Montalvo Arts Center, Djerassi Resident Artist Program, The deYoung Art Museum, Kuandu Art Museum in Taiwan, and others. Hattori currently teaches at California College of the Arts.

My practice currently focuses on refugee experiences, exploring how we cross the bridge between "we" and "they," the inside and the outside, through creative and generative actions such as singing and conversing. By inviting people into my sculpture, installations, and social settings, I encourage them to observe others and themselves,

consider the never-ending cycle of conflict and resolution, and participate in a conversation with each other. Music has become a tool to represent how we balance our lives, integrating the ideas of conflict and harmony and poetically exploring human desire, vulnerability, and connections.

About Laine Justice (she/her)

Laine (b 1981 Birmingham, AL) is a survivor of the CEDU family, a group home for "troubled youth" that practiced around-the-clock emotional growth thought reform and an alternative community turned cult Church of Synanon. In such an isolated place, the wilderness provided a respite from the harshest emotional and physical conditions; the natural world and its wild creatures remain a lasting influence on her work. After studying drawing at Pacific Northwest College of Art in Portland received her BFA from Pratt Institute in Brooklyn, New York, and Lucca, Italy. Laine received the Community Foundation Sonoma Emerging Artist Award and has exhibited her work at the Sonoma County Museum of Art, Sonoma Valley Museum of Art, and more broadly in New York, Santa Fe, Costa Rica, and multiple solos and group exhibitions in the Bay Area.

Laine works in a wide variety of media to create animal composites and mythical beings inspired by Animalia in lost cultures, prehistoric art, and folklore. Woven like fabric into emotive narratives, they draw from history and nature's voice. Thick like the air around us, they form landscapes and skyscapes, with marks folding together into puzzles made of animals large and small. Magical spaces, they invite curiosity and play, constantly bouncing back to say: "I'm right here" and "What do you see?".

About Gregory Rick (he/him)

Greg Rick was born in 1981 and grew up in South Minneapolis. Rick received his BFA from CCA and is pursuing his MFA in art practice at Stanford University. Developing a historical imagination and a fondness for drawing stories, Rick collapses history while confronting personal trauma. Rick's works reflect his personal experience in dialogue with the broader world. Rick has received the Combat Infantry Badge, the Yamaguchi printmaking award, the Nathan Oliveira fellowship, and the Jack K. and Gertrude Murphy Award and has shown in museums and galleries in both Minneapolis and California.

I see my work as History Painting promoting the obscure, the forgotten, and the shared knowledge. My life has been full of tribulations, and I look at them as initiations. For every hardship I endured, my art has grown with me. My father went to prison when I was 8 for murder. Although losing my dad was rough, his giving me two books, one on history and one on art, started my infatuation with both and serves as a connection with my pops. Similarly, art was a bastion of light after returning from Iraq and helped me deal with my guilt about the War.

I tell stories that reflect my story but are not unique to me and are still in dialogue with the broader world, where myth gives voice to the underbelly, the lumpen in tandem displaying the familiar and grandiose. My work tethers together seemingly opposing ideas as I teeter between the personal, the historical, and the political. I am painting on a shaky historical line cemented in humility and conviction. I occupy my pictures with characters who serve archetypes in conjunction memory and self-exploration reflecting on the absurdness and monumentality of history.

About Astria Suparak (she/her)

Astria Suparak is an artist, writer, and curator based in Oakland. Her practice is based on archival research and makes evident the connecting geographies, ideologies, histories, and possible futures of our current conditions. Over the last year, Suparak's installations, videos, multimedia

presentations, and murals have been presented at institutions including MoMA, The Institute of Contemporary Art Los Angeles, The Walker Art Center, and The Wattis Institute.

Suparak's cross-disciplinary projects address complex and urgent issues (like institutionalized racism, feminism, and gender, colonialism) made accessible through a popular culture lens, such as Hollywood movies, rock music, and sports. Straddling creative and scholarly work, Suparak's projects often take the form of publicly available tools and databases (like maps, dictionaries, censuses), chronicling subcultures, and omitted perspectives. Examining over half a century of American science fiction cinema through the lens of Asian appropriation and whitewashing. Her current series draws from the histories of art, architecture, design, fashion, film, food, and martial arts to elucidate connections across time, highlight the absurdity of racist tropes, and show how deeply ingrained they are in our visual culture.