

ARTADIA
NON-PROFIT
ORGANIZATION
501(c)(3)
EST 1999

ARTADIA ANNOUNCES 2022 SAN FRANCISCO BAY AREA AWARDEES



Left to right: Miguel Arzabe, Gregory Rick, Astria Suparak (photos courtesy of the artists).

(San Francisco, CA | July 6th, 2022)

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

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

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.

In addition to the financial Award of \$10,000, all Awardees have access to the ongoing benefits of the Artadia Awards program. 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. Artists living and working for a minimum of two years within **Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma Counties** were eligible to apply.

The decision was reached after an extensive two-tiered jurying process, culminating in virtual studio visits with jurors **Joseph Becker**, Associate Curator of Architecture and Design, SFMOMA and **Jasmine Wah**i, Founder and Co-Director of Project for Empty Space.

Juror **Joseph Becker** remarked on the Jurying process "The Artadia Award is not only a great honor for the artists to be recognized and supported but an amazing opportunity for the jurors to step inside so many studios and hear first-hand about the process and influence behind the

work.” Fellow juror **Jasmine Wahi** shared, “I was thrilled to be a part of this year's San Francisco Bay Area Artadia Award jury and see the incredible work being created in this region. I am eager to see what will develop from the three artists we selected.”

Wahi commented on the wide-ranging work of the awardees, “This group represents an excitingly diverse array of practices and disciplines. **Suparak's** research-based work is a critical look at Western cinema; **Rick's** large-scale painting is rooted in socio-political movements; **Arzabe's** introduces new forms of weaving and constructing public art intervention.”

Becker observed the culturally and socially driven elements that are a throughline in all three Awardees’ work. “**Arzabe** weaves and remixes his cultural heritage with art historical influences into something that transcends these pasts, creating something with a new identity and language that feels vibrant, current, and uniquely his own.”

On **Rick's** paintings, **Becker** stated, “**Rick** draws out narratives of social tension, oppression, and symbolism in an unencumbered figurative approach that is both cathartic and instinctual.”

In addition to Arzabe, Rick, and Suparak, this year’s finalists for the Award included **Maria A. Guzmán Capron**, **Taro Hattori**, and **Laine Justice**, selected by **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.

About Artadia

Since its founding in 1999, Artadia has awarded over \$6 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

Maya Teich | Programs and Communications Assistant, Artadia | maya@artadia.org

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 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 Oliviera 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 with 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 in 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, ICA Los Angeles, The Walker Art Center, and The Wattis Institute.

Suparak's cross-disciplinary projects address complex and urgent issues (like institutionalized racism, feminisms and gender, colonialism) made accessible through a popular culture lens, such as Hollywood movies, rock music, and sports. Straddling creative and scholarly work, her projects often take the form of publicly available tools and databases (like maps, dictionaries, censuses), and collaborations, 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.