

ARTADIA  
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## ARTADIA ANNOUNCES 2022 ATLANTA FINALISTS



**Top, left to right:** Hasani Sahlehe, Jessica Caldas, Kelly Taylor Mitchell

**Bottom, left to right:** Ato Ribeiro, María Korol, José Ibarra Rizo

(Atlanta, GA | October 19th, 2022)

**Artadia**, a nonprofit grantmaking organization and nationwide community of visual artists, curators, and patrons, is pleased to announce that **Jessica Caldas, María Korol, Kelly Taylor Mitchell, Ato Ribeiro, José Ibarra Rizo** and **Hasani Sahlehe** have been selected as the **2022 Atlanta 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 Atlanta Artadia Awards are supported by the Tim and Lauren Schragger 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 Atlanta Artadia Awards application was open to visual artists working in any visual media, at any stage in their career, who have been living and working within **Barrow, Bartow,**

**Butts, Carroll, Cherokee, Clayton, Cobb, Coweta, DeKalb, Douglas, Fayette, Forsyth, Fulton, Gwinnett, Hall, Henry, Morgan, Newton, Paulding, Pickens, Rockdale, Spalding, and Walton counties** for a minimum of two years.

This year's semi-final jurors were **Rosario Güiraldes**, Associate Curator, The Drawing Center, **Sarah Kennel**, Aaron Siskind Curator of Photography and Director of the Raysor Center, Virginia Museum of Fine Arts, and **Veronica Kessenich**, Executive Director, Atlanta Contemporary.

The Round 2 jurors will be Veronica Kessenich joined by **Rehema C. Barber**, Chief Curator, Kalamazoo Institute of Arts.

On the jurying process, Güiraldes remarked: "Participating as a Juror for Artadia's Atlanta Awards was an exciting opportunity in that it offered a window into the city's diversity of production and talent among a younger generation of artists."

Fellow juror Kennel shared, "This process offered an incredible opportunity to explore the expansive, talented and diverse field of artists working in the unique cultural nexus of the Atlanta region. I was especially impressed with how each of the finalists demonstrated an ambitious and sophisticated use of their chosen materials to engage with powerful and often quite personal questions around identity, history, memory, and the body."

### **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 [Jessica Caldas](#) (she/her)**

Jessica Caldas is a Puerto Rican American, Georgia and Florida based, artist, advocate, and activist. Her work connects personal and community stories to larger social issues. Caldas has participated in numerous artist residencies and fellowships, including the Vermont Studio Center, The Creatives Project, Art on the Atlanta Beltline, and she is currently a 2022-2023 MOCA GA Working Artist Price fellow. Her work has been shown at the High Museum of Art in Atlanta, GA, the Art & History Museums of Maitland, FL and is included in the collections of Kilpatrick Townsend, The City of Atlanta Office of Cultural Affairs, and the Kyoto International Community House. Caldas received her MFA at Georgia State University in 2019 and received her BFA in printmaking from the University of Georgia in 2012.

Caldas' work is driven by personal experience and its connection to contemporary and historical issues. Overall, her work addresses the complexities and intricacies of labor, care, and identity in our current culture. She seeks to make challenging experiences accessible to those without the same somatic knowledge while still engaging in conversation and confrontation. In her practice, she incorporates layered, labor intensive drawings, collage, sculpture, performance, et al, into fully realized mixed media works and immersive installations. Within Caldas' work, the viewer is met with bodily experiences that mirror the complexities of the stories she shares, with a focus on shared knowledge, awareness, empathy, and change.

**About [María Korol](#) (she/her)**

María Korol (b. 1980) is an Atlanta-based artist and educator, born in Buenos Aires, Argentina. She holds an MFA from Indiana University–Bloomington and a BFA from the University of California–Irvine. Korol has shown her work nationally and internationally at MOCA GA and Marcia Wood Gallery in Atlanta, The Painting Center and Prince Street Gallery in New York, and the Akademie der Künste in Berlin, among other places. She is a distinguished fellow of the Junge Akademie der Künste, the Hambidge Center, and the Women's Art Institute. She was the recipient of the 2020 Edge Award with the Forward Arts Foundation, and her work has been published in ART PAPERS, Burnaway, and ArtsATL.

María Korol was born in the middle of a military dictatorship in Argentina. Early memories of exile (her parents moved her to Brazil for the first five years of her life) as well as the trauma and chaos experienced in her family and the South American region left indelible marks in her perception, enforcing a tendency to observe people carefully—which she exploits in the making of inventive drawings. Combining historical research, literature, and personal memories, Korol's work celebrates women's sense of humor and resilience in the face of tragedy and turmoil. The images bring back second-wave feminist ideas about the private as political, defying hierarchies and judgements of value in the centering of women and people of color's perspectives and the use of fluid drawing materials with a strategic vernacular execution.

**About [Kelly Taylor Mitchell](#) (she/her)**

Kelly Taylor Mitchell is an artist and educator based in Atlanta, GA where she is an Assistant Professor of Art and Visual Culture and Art Program Director at Spelman College. She has participated in residencies and fellowships nationally and internationally as an Affiliated Fellow at The American Academy in Rome, a SMFA at Tufts Traveling Fellow and as an artist-in-residence at Women's Studio Workshop, Anderson Ranch Arts Center, and Atlanta Contemporary. Her work is exhibited nationally and can be found in collections nationwide like the Harvard Fine Arts Library, Walker Art Center Library, Bowdoin Special Collections, Smith College Special Collections, and more.

Kelly Taylor Mitchell is an interdisciplinary artist working across orality and ancestral memory, both real and imagined, woven into the fabric of the Africana Diaspora. Mitchell's artistic process is ancestor worship, centering a reverence for spiritual technology and lineal craft — familial oral histories function as a medium in her work in tandem with printmaking, papermaking, book arts, performance and textiles. Her current work is linked to ancestral ties in the American South, referencing and constructing mythologies that find their roots in marronage, Sankofa, masquerade, and protective gestures of the Diaspora.

#### **About Ato Ribeiro (he/him)**

Ato Ribeiro (b. 1989) is a multidisciplinary artist working in a variety of media including sculptural installation, drawing and printmaking. He works between Accra, Ghana and Atlanta, Georgia, where he is currently serving as a 2022/2023 MOCA GA WAP Fellow and was recently a MINT 2021 Leap Year Artist. Ribeiro was the 2017 Mercedes-Benz Financial Services Emerging Artist Award recipient, Artist in Resident at Künstlerhaus Bethanien in Berlin, Germany, and received fellowships at Vermont Studio Center in Johnson, VT, The Studios at MASS MoCA in North Adams, MA and the Skowhegan School of Painting & Sculpture in Madison, ME among others.

Ribeiro's research mines through and honors a variety of shared and neglected histories in order to visually speak to his contemporary sense of cultural hybridity. By employing familiar practices— of collecting, joining and refining natural and repurposed materials— his wooden kente quilt works, mixed media installations and prints provide educational opportunities to seek out new points of reference, while preserving layers of African cultural heritage and varying ethnic perspectives.

#### **About José Ibarra Rizo (he/him)**

José Ibarra Rizo (b 1992 Leon, Guanajuato) is a multidisciplinary artist working and living in Atlanta, Georgia. José received a BA in Studio Art with a concentration in Drawing and Painting from Georgia College & State University. He is the inaugural recipient of the MINT + ACP's 2021 Emerging Artist Fellowship and is one of five selected artists for MINT's 2022-23 Leap Year artist program.

José's latest body of work utilizes photography to tell the stories of his community and how they occupy space and express their multicultural identity in the American South. He collaborates with his subjects to create images that speak to the complex and diverse experiences they collectively share as working-class people in America.

#### **About Hasani Sahlehe (he/him)**

Hasani Sahlehe (b. 1991) was born in St. Thomas, USVI. He graduated from the Savannah College of Art and Design in 2015. His work has been exhibited at The Atlanta Contemporary, Atlanta, GA, 106 Green, New York, NY, 12.26, Dallas, TX, Resort, Baltimore, MD, Westobou, Augusta, GA, Tops, Memphis, TN amongst others. Recent press include ArtMaze Magazine, Bmore Art, Burnaway, Savannah Magazine, Art Papers, and New American Paintings.

Paint is a metaphor for the human body. At times it appears vigorous and durable while, in other moments, it reveals its frailty and impermanence. Sahlehe employs color and material to propel each composition. These abstractions reference both the natural world and the continued mark humans leave behind.