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ARTADIA ANNOUNCES 2023 LOS ANGELES FINALISTS



Top, left to right: Maria Maea, Sarah Rosalena, Kang Seung Lee.

Bottom, left to right: Iman Person, Samira Yamin, Chris Emile.

(Los Angeles, CA | February 23rd, 2023)

Artadia, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is pleased to announce that **Chris Emile, Kang Seung Lee, Maria Maea, Iman Person, Sarah Rosalena**, and **Samira Yamin** have been selected as the **2023 Los Angeles Artadia Awards Finalists**.

The Finalists will each hold virtual studio visits with second-round jurors, who will ultimately select two artists to receive \$15,000 and one to receive \$25,000 in unrestricted funds. The 2023 Los Angeles Artadia Awards are supported by the Marciano Art Foundation, Angeles Art Fund, Capital Group, Rose Fiorentino - In honor of Franklin J. Mattei, the Artadia Board of Directors, Artadia Council Members, and individual donors across the country.

The 2023 Los Angeles 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 **Los Angeles County** for a minimum of two years.

This year's Round 1 jurors were **Anjuli Nanda Diamond**, Artistic Director, The Shelley & Donald Rubin Foundation; **Leilani Lynch**, Associate Curator, MCA Denver; and **Daniela Lieja Quintanar**, Chief Curator and Deputy Director, Programs, REDCAT.

The Round 2 jurors will be **Daniela Lieja Quintanar** joined by **Henriette Huldish**, Chief Curator and Director of Curatorial Affairs, Walker Art Center.

On the jurying process, juror Anjuli Nanda Diamond remarked “It was inspiring to see the diversity and breadth of artistic practices in the applicant pool, which demonstrates the dynamism and vibrancy of Los Angeles’ artistic community. I feel privileged to have participated in this rigorous process to further Artadia’s essential support of artistic excellence.”

“It was an honor to be part of the jury process for the 2023 Los Angeles Artadia Awards. I am grateful for the opportunity to learn more about the wellspring of artistic talent within the region and for the knowledge and insight of my fellow jurors,” shared fellow juror Leilani Lynch. “The six finalists demonstrated have practices that are conceptually strong and materially rich ranging from performance and film, to sculpture and textiles.”

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

About Artadia

Since its founding in 1999, Artadia has awarded over \$6 million in unrestricted funds to over 380 artists nationally. Celebrating visual artists and their foundational role in shaping society, the Artadia Award benefits three artists annually in seven major US cities with high concentrations of creative workers—Atlanta, Boston, Chicago, Houston, Los Angeles, New York City, and the San Francisco Bay Area.

Press Contact

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About [Chris Emile](#) (he/him)

Chris Emile is an active director, choreographer, and performer based in Los Angeles. His work oscillates between the opera, cinematic, commercial, and immersive performance worlds exploring themes of ancestry, redemption and self-determination.

Emile's work weaves together his concert dance training with his South-Central Los Angeles roots to create multi-disciplinary contemporary art through performance, sculpture, and video. Committed to ensuring accessibility for those the art world has ignored, Emile's work is performed by Black, Brown and othered bodies for systemically marginalized audiences. In the realms of his films and performances, movement is catharsis, a conduit for healing.

About [Kang Seung Lee](#) (he/him)

Kang Seung Lee is a multidisciplinary artist who was born in South Korea and now lives and works in Los Angeles. Recent projects include exhibitions at 2021 New Museum Triennial, New York (2021); 13th Gwangju Biennial, Gwangju (2021); MASS MoCA, North Adams (2021); Gallery Hyundai, Seoul (2021); Commonwealth and Council, Los Angeles (2021); National Museum of Modern and Contemporary Art, Seoul (2020). He is a recipient of MacDowell Fellowship (2022); California Community Foundation Fellowship (2019); Rema Hort Mann Foundation Grant (2018); and Artpace San Antonio International Artist-in-Residence program (2017). Lee's work is in the collections of Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art, Los Angeles; National Museum of Modern and Contemporary Art, Korea; among others.

Lee's work frequently engages the legacy of transnational queer histories, particularly as they intersect with art history. It's focused on the intersection of history and visual culture, centering under-recognized or marginalized narratives. He often researches and repositions various queer archives and collections, connecting distinct geographies and experiences to forge new sites of knowledge.

About [Maria Maea](#) (she/her)

Maria Maea (b. 1988) is a multidisciplinary artist working in sculpture, installation, performance and sound. Through her art practice, she deepens her connection to ancestry and collective memory. Maea's work has recently been exhibited in the Orange County Museum of Art's California Biennial, Palm Springs Art Museum, La Pau Gallery and Oxy Arts. Maea's work has been featured in publications such as The New York Times, Los Angeles Times and Cultured Mag.

Maea works in sculpture, sound and performance. As a LA-native and a first generation Mexican-Samoan artist, she investigates her relationship to LA as home. She uses palms from the greater LA area to build sculptures that play in the space between figurative and abstraction. These sculptures Maea calls future ancestors are made from concrete, rebar, living & dead plants. The work seeks to complicate art's relationship with institutions around ideas of contamination and preservation. Many works structurally contain seed pods that over time will crumble to dust, however the seed will remain - making the artworks multi-generational.

About [Iman Person](#) (she/her)

In 2022, Iman Person earned a master's degree from the Design|Media Arts program at UCLA. Recently, she was featured in Italian Vogue for her participation as an MBQMQB Artist in Residence at Villa Lena, Tuscany, Italy. In 2021, she won the STRP ACT Award for Creative Technology for her project New Air (2021). Her work has been exhibited across the United States and Europe, including the 18th Street Arts Center in Los Angeles, the 2021 STRP Festival in Eindhoven, Netherlands, the 2020 Ars Electronica Festival, the Southeastern Center for

Contemporary Art in Winston-Salem, North Carolina, the Ionian Center for Art in Kefalonia, Greece, and SoMA Art House in Berlin, Germany.

Iman Person is a first-generation Jamaican-American artist and cultural anthropologist whose research explores the intersections of Black and Indigenous technologies, and their connections to ritual, the land, language, and cosmic time. Her work goes beyond traditional Western views of technology to offer a somatic examination of cultural diasporas within the Americas and the Caribbean. In her practice, she sees the body as deeply connected to the elements, with her recent works focusing on air and ether as points of convergence for exploring collective histories, migration, and diasporic memory. Using Africana cosmologies and personal experience, Iman channels speculative visions of Black futurity through intuitive writing, video, real-time data, experimental sound, sensory ethnography, and object-making to shape unexplored ideas concerning living archives and sovereignty while navigating the delicate terrain occurring at the edges of multiple worlds.

About [Sarah Rosalena](#) (she/her)

Sarah Rosalena Brady (b. 1982 Los Angeles, CA) is an interdisciplinary artist working in computational craft, textile, beadwork, and digital ceramics. Her recent solo shows include Clockshop and Blum & Poe Gallery. She was recently given the Creative Capital Award, the LACMA Art + Tech Lab Grant, the Carolyn Glasoe Bailey Art Prize, the Steve Wilson Award from Leonardo, the International Society for Art, Sciences, and Technology, and the Craft Futures Grant from Center for Craft. Her textile and ceramic work are in the permanent collection at the Los Angeles County Museum of Art. She is Assistant Professor of Computational Craft at UC Santa Barbara. She is a third generation Angeleno from Northeast Los Angeles and is based in DTLA. She is multiracial of Wixárika, Laguna Pueblo, and Irish descent.

Rosalena's work deconstructs technology with material interventions, creating hybrid objects that function between human/nonhuman, ancient/future, handmade/autonomous, beyond power structures rooted in colonialism. They collapse binaries and borders, creating new epistemologies between Earth and Space. Rosalena is shaped by the origins, character, and assembly of weaving, including the Wixárika weaving tradition passed down her matrilineal bloodline.

About [Samira Yamin](#) (she/her)

Yamin's work has been the subject of solo exhibitions at the Santa Monica Museum of Art (now ICALEA), Los Angeles Municipal Art Gallery and PATRON Gallery and has been included in numerous group exhibitions including at the Craft and Folk Art Museum (now Craft Contemporary), Camera Club of New York, Metropolitan State University in Denver, and San Francisco State University. A recipient of grants from the Joan Mitchell Foundation, California Community Foundation and Foundation for Contemporary Arts, Yamin has been an Artist in Residence at the Rauschenberg Residency, Headlands Center for the Arts, Penumbra Foundation, Djerassi Resident Artists Program and Galveston Artist Residency. Yamin received an MFA from UC Irvine and BAs in Art and Sociology from UCLA. She lives and works in Los Angeles.

Samira Yamin's interdisciplinary practice cultivates an ethics of viewership as an active position, with the potential to make dynamic otherwise static depictions of people and places represented exclusively through war, disaster and suffering. Pulling pages directly from TIME Magazine, Yamin's meticulous, hand-carved patterns draw out the invisible structures inherent in print media, and imbue source images with a sense of awe, wonder and curiosity not usually associated with the news magazine. By exploiting the material instability of the throwaway news

economy – acidic papers and fugitive inks vulnerable to the elements – as interventions into representation, the collective works constitute a living archive that bears the passage of time through material change.