

ARTADIA  
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## ARTADIA ANNOUNCES 2023 CHICAGO AWARDEES



**Left to right:** SaraNoa Mark (photo credit: Zeynep Firat); Nyeema Morgan (photo courtesy of the artist); and Julia Phillips (photo credit: Julia Phillips and Keisha Scarville).

(Chicago, IL | April 11, 2023)

**Artadia**, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is thrilled to announce the recipients of the 2023 Chicago Artadia Awards: **SaraNoa Mark, Nyeema Morgan, and Julia Phillips.**

Artadia is honored to partner with four foundations committed to supporting exceptional artists in Chicago for our 2023 Chicago Awards cycle - **the Joyce Foundation, the LeRoy Neiman and Janet Byrne Neiman Foundation, the Pritzker Pucker Family Foundation, and the Walder Foundation.**

The **Joyce Foundation**, the **Leroy Neiman and Janet Byrne Neiman Foundation**, and the **Pritzker Pucker Family Foundation** have continued to show their dedication to artistic excellence by supporting Artadia's \$15,000 Awards in their respective names. **SaraNoa Mark** is the LeRoy Neiman and Janet Byrne Neiman Foundation Artadia Award recipient, **Nyeema Morgan** is the Joyce Foundation Artadia Award recipient, and **Julia Phillips** is the Pritzker Pucker Family Foundation Artadia Award recipient.

We are thrilled to announce major support from the **Walder Foundation** for our Chicago Awards. The Walder Foundation was established by Joseph and Elizabeth Walder to address critical issues impacting our world. The Foundation's five areas of focus—science innovation, environmental sustainability, the performing arts, migration and immigrant communities, and Jewish life—are an extension of the Walders' lifelong passions, interests, and their personal and professional experiences.

Additional supporters of the 2023 Chicago Artadia Awards include the Artadia Board of Directors, Artadia Council Members, and individual donors across the country.

The decision was reached after an extensive two-tiered jurying process culminating in virtual studio visits with jurors **Janet Dees**, Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art, Block Museum, Northwestern University, and **René Morales**, James W. Alsdorf Chief Curator, MCA Chicago.

Juror **René Morales** remarked, “Artadia’s jurying process, which culminates with intimate studio visits with each of the finalists (as opposed to simply reviewing the materials online), allows for fulsome conversations that serve the artists (and jurors) very well.” Fellow juror **Janet Dees** said, “The virtual studio visits with the finalists provided the opportunity for deep engagement between the jurors and the artists, allowing us to ask questions that helped to further illuminate aspects of the artists’ practices.”

On Mark’s practice, **Morales** stated “Mark’s work stood out for me as an exceedingly thoughtful exploration of the power of mark-making; their deceptively simple work contains far-reaching implications about place, the nature of collective memory, museum practice, and the post-colonial condition.” **Dees** likewise shared “Mark’s work is very generative; a single sculptural object or grouping can simultaneously generate a critique of site-specific historical preservation and become a nexus for contemporary community building.”

“Phillips’ work is both poetic and rigorous, yielding uncanny psychological effects while transforming the fragmented body into a charged site of connection between the self and the other,” commented **Morales**. On Phillips’ practice, **Dees** remarked “I am compelled by Phillips’ sculptural works, and her ability to investigate and convey complex psychological, physical, and spiritual dynamics with elegant concision.”

On Morgan’s work, **Morales** said, “Morgan’s deeply searching work speaks to the power dynamics that underlie systems of knowledge, raising piercing questions about identity, representation, and social relations.” “Morgan interrogates and interrupts the social, cultural, and political assumptions baked into structures of academic and popular systems of knowledge, from the familiar format of jokes to the art historical canon,” shared **Dees**.

In addition to **Mark**, **Morgan**, and **Phillips**, this year’s finalists for the Award included **Bobbi Meier**, **Jacqueline Surdell**, and **Orkideh Torabi** selected by **Janet Dees**; **Craig Hadley**, Executive Director and Chief Curator, Dennon Museum Center, Northwestern Michigan College; and **Ellen Tani**, Independent Curator and Postdoctoral Fellow, Smithsonian American Art Museum.

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 [SaraNoa Mark](#)** (she/they)

SaraNoa Mark (b. 1991, New York) examines traces left by time, in landscapes and collective memory. SaraNoa's work has been supported by a Fulbright research fellowship in Turkey, U.S. Embassy Mission Grants Program in Turkey, Luminarts Cultural Foundation, Foundation for Contemporary Art Emergency Grant, John Anson Kittredge Fund, Illinois Arts Council, Department of Cultural Affairs and Special Events Individual Artists Program (DCASE), West Collection LIFTS, and a SPARK grant. Recent exhibitions of their work have taken place at the Chicago Cultural Center, Chicago, IL; Daniel Faira Gallery, Toronto, CA; Bridge Projects, Los Angeles, CA; Davis & Langdale Company, New York, NY; Goldfinch Gallery, Chicago, IL; 5333, Istanbul, TR among others. SaraNoa is a co-director at the 4th Ward Project Space in Chicago.

Mark's practice is founded in the construction of memory, as told through carved languages – from cuneiform tablets to sidewalk graffiti – that document an eternal impulse to score picture into place. Mark employs enduring materials to explore permanence and erasure to archive the presence of absence. Their sculptures are rooted in observation and fieldwork. In their reliefs, time is counted slowly, through repeated carved gestures. These marks accumulate in works that form a physical accounting, providing an alternative means of measuring existence outside the world of commodified time. Making art is their method of becoming a witness.

**About [Nyeema Morgan](#)** (she/her)

Nyeema Morgan is an interdisciplinary artist. Solo and two-person exhibitions of her work have been presented at the Philadelphia Art Alliance, Philadelphia, PA; Marlborough Contemporary Viewing Room, NYC, NY; The Boulder Museum of Contemporary Art, Boulder, CO; PATRON Gallery, Chicago, IL and Grant Wahlquist Gallery, Portland, ME. Group exhibitions include The Drawing Center, NYC, NY; Galerie Jean Roche Dard, Paris, France; The Bowdoin College Museum of Art, Brunswick, ME and the CSS Bard Galleries, Annandale-on-Hudson, NY. Morgan attended the Skowhegan School of Painting and Sculpture and earned degrees from the Cooper Union School of Art and California College of the Arts. She is the recipient of a Joan Mitchell Painters and Sculptors Grant and an Art Matters Foundation Grant as well as residencies at the Lower Manhattan Cultural Council and Shandaken Projects at Storm King Art Center. Her work is in public collections at the Walker Art Center, the Bowdoin College Museum and the Worcester Museum of Art.

Morgan's conceptually layered works are characterized by an interplay between text, image and object. Through references to familiar cultural material (popular jokes, canonical artworks, recipes and etc) her works point to the soft aesthetic power of systems of knowledge, information production and the mechanics of representation.

**About [Julia Phillips](#)** (she/her)

Julia Phillips (b. 1985) was born in Hamburg and lives and works in Chicago and Berlin. She has had one-person exhibitions at MoMA PS1 in New York and the Kunstverein Braunschweig in Germany, and her work has been shown at numerous museums nationally and internationally, as well as the Berlin Biennial, the New Museum Triennial, and the recent 59th International Art Exhibition - La Biennale di Venezia, "The Milk of Dreams". Her first public artwork commission, an interactive multimedia installation titled Observer, Observed will remain on view on the NY High Line / 26th Street until August 2023.

Inspired by tools and other functional objects, her sculptures are metaphors for social and psychological experiences. The pieces often feature ceramic elements cast from the body and include recurring elements, such as handles or wing nuts, that encourage the viewer to envision direct physical engagement with the work. Sometimes the body can help us to identify with experiences that are not our own.

