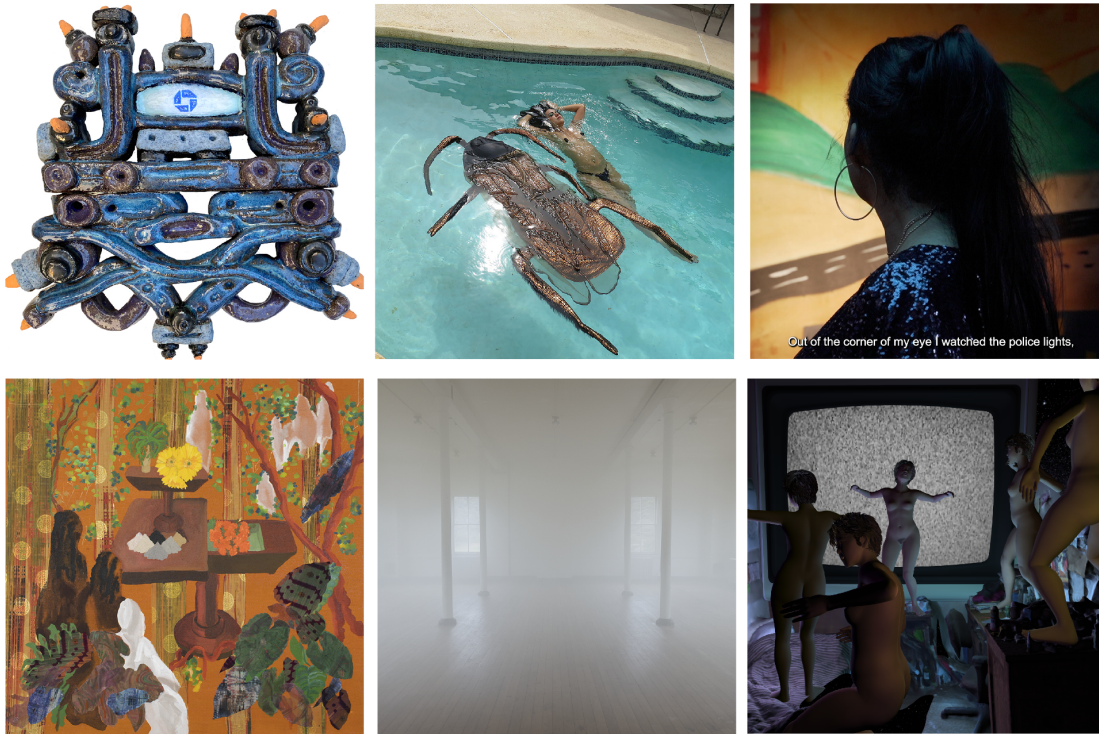


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ARTADIA ANNOUNCES 2023 SAN FRANCISCO BAY AREA FINALISTS



Top, left to right: Quinn Girard, Xandra Ibarra, Sofía Córdova.
Bottom, left to right: Ranu Mukherjee, Sholeh Asgary, Heesoo Kwon.

(San Francisco, CA | June 21, 2023)

Artadia, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is pleased to announce that **Sholeh Asgary, Sofía Córdova, Quinn Girard, Xandra Ibarra, Heesoo Kwon, and Ranu Mukherjee** have been selected as the **2023 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 \$15,000 in unrestricted funds. The 2023 San Francisco Bay Area Artadia Awards are supported by the Wattis Foundation, the Artadia Board of Directors, Artadia Council Members, and individual donors across the country.

The 2023 San Francisco Bay Area 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 **Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma Counties** for a minimum of two years.

This year's Round 1 jurors were **Matilde Guidelli Guidi**, Associate Curator, Dia Art Foundation; **Jennifer Inacio**, Associate Curator, Pérez Art Museum Miami; and **Jordan Stein**, Writer, independent curator, and founder of Cushion Works, San Francisco. The Round 2 jurors will be **Jordan Stein** joined by **Alison Gass**, Founding Krieger Family Director, ICA SF.

Juror **Jordan Stein** remarked “Who says the Bay Area is dead? Not me, and not these nimble, gifted, and unpredictable artists who make the region's cultural life so rich.”

“The exceptional talent and diverse practices found in all the applications made it a stimulating and enjoyable experience, deepening my understanding of the vibrant artistic community in the Bay Area,” shared fellow juror **Jennifer Inacio**. “After much consideration, the selected artists were chosen for the significant dialogues they bring through their work, showcasing a remarkable level of rigor and commitment to their practice.”

“To review this year’s 380 applications was an opportunity to experience a sample of the thriving artistic community of the Bay Area,” said **Matilde Guidelli Guidi**. “Selected over engaged conversation with colleagues, each of the finalists stood out for their distinct perspective and formal intelligence across media.”

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 385 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 [Sholeh Asgary](#) (she/her)

Featured in Art in America's 2022 "New Talent Issue," Asgary has been supported by numerous residencies, including Headlands Center for the Arts, MASS MoCA, Bemis Center for Contemporary Arts, UCLA ArtSci, and ARoS Kunstmuseum. Asgary's work has been presented by such institutions as the Portland Institute for Contemporary Art, Yerba Buena Center for the Arts, Minnesota Street Project, 500 Capp St., Sotheby's Institute of Art, and Gray Area Foundation for the Arts. Asgary is a recipient of a 2021 Foundation for Contemporary Arts Emergency Grant for her solo exhibition at TSA in New York, a 2019 Kenneth Rainin Foundation New Program Grant as a composer for Dance Elixir, a 2020 California Arts Council Grant, and a 2022 Center for Cultural Innovation grant. Asgary holds an MFA from Mills College and BA from San Francisco State University.

Sholeh Asgary (b. Iran 1982) is an interdisciplinary artist whose works implicate the viewer participant in future mythological excavations, bridging large swathes of time and history through water, water clocks, movement, light, imaging, voice, and sound. Asgary's early somatic experiences in constant movement across borders influence her. From this positionality lies an inherent tension throughout her work: between visibility and opacity, history and myth, worldmaking and death--with none in opposition to the other. This complexity drives the core of her work, a conglomeration of visual, sound, and collective processes that she is deeply dedicated to.

About [Sofía Córdova](#) (she/they)

Born in 1985 in Carolina, Puerto Rico and currently based in Oakland, California, Sofía Córdova has exhibited and performed at The Whitney Museum of American Art, Tufts University Galleries, SFMOMA, the Arizona State University Museum, The Berkeley Art Museum, the Vincent Price Museum, the Wattis Institute and the MEWO Kunsthalle. She has participated in residencies at Eyebeam, NY, Headlands Center for the Arts, Mills College Museum, CA, and the ASU Museum, AZ and composed and choreographed performances for the SF Arts Commission, Merce Cunningham Trust and Soundwave Biennial. She is a recipient of a Creative Work Fund and has been featured in Art in America and Aperture Magazines.

Córdova makes work that considers sci-fi as alternative history, dance music's liberatory dimensions, climate change and migration, mystical objects and most recently, revolution - historical and imagined - within the matrix of class, gender, race, late capitalism and its technologies. Recent works have included performance, video, music, sculpture, taxidermy, and installation. She is one half of the music duo XUXA SANTAMARIA. In addition to discrete projects, performances, and albums the duo collectively scores all of her video and performance work.

About [Quinn Girard](#) (he/him)

Quinn Girard (b.1998) is an emerging painter and sculptor from the San Francisco Bay Area. He earned his BFA in painting and drawing from California College of the Arts in 2020, and his work has been exhibited both nationally and internationally. He currently lives and works in Oakland, California.

Quinn's practice addresses and combines a wide variety of topics, including industrialization, financialization, technology, mythology and folklore, as well as internet cultures and aesthetics. His current work is concerned with re-enchantment and animism, exploring how these older frameworks overlay, intersect, and collide with present day technologies and cultural structures, creating speculative worlds through which to examine the contemporary landscape. These themes are rendered through a playful and idiosyncratic style of cartoon-abstraction, influenced by histories of Bay Area Funk Art, Underground Comix, Outsider Art and the Mission School.

About [Xandra Ibarra](#) (she/her)

Xandra Ibarra, who sometimes works under the alias of La Chica Boom, is an Oakland-based visual and performance artist from the US/Mexico border of El Paso/Juarez. Ibarra's work has been featured at El Museo de Arte Contemporáneo (Bogotá, Colombia), The Broad Museum (LA), ExTeresa Arte Actual (DF, Mexico), The Leslie-Lohman Museum (NYC) and Anderson Collection (Stanford) to name a few. She is a Creative Capital awardee and received the Queer Art Prize for Recent Work, Art Matters Grant, NALAC Fund for the Arts, Eisner Film and Video Prize, Murphy & Cadogan Contemporary Art Award and the Franklin Furnace Performance and Variable Media Award. Her work has been featured in *Frieze Magazine*, *Artforum*, *Paper Magazine*, *Hyperallergic*, *ArtNews* and in various academic journals nationally and internationally.

Ibarra draws inspiration from the visual aesthetics of sexual subcultures to think through racialized & gendered boundaries of decency. She uses sculpture, performance and video to understand what is seen as proper and improper and what these categories can reveal about viewer expectation, identification, difference. She uses gypsum casts, steel, leather, varied found materials, archives, and her body as potential sites for exploring excess, abjection, and racialization. The larger purpose of her multimedia work is to open up sites of pleasure and create a more complex and layered discourse on race, sex and sexuality.

About [Heesoo Kwon](#) (she/they)

Heesoo Kwon is a multidisciplinary artist from Seoul, South Korea, currently living and working in San Francisco, California. Selected exhibitions include Berkeley Art Museum Pacific Film Archive, Berkeley, CA; San Francisco Arts Commission Gallery, San Francisco, CA; Micki Meng Gallery, San Francisco, CA; Gray Area, San Francisco, CA; A.I.R. Gallery, New York, NY; 47 Canal, New York, NY; Blinkers Art & Project Space, Winnipeg, Canada; West Den Haag, Netherlands; Alternative Space Loop, Seoul, South Korea and WMA Space, Hong Kong. She was recently awarded the 2025 Eureka Fellowship from the Fleishhacker Foundation and the 2022 50 Arts Commission for Media Arts from the Hewlett Foundation. Kwon earned a Master of Fine Arts at the University of California, Berkeley, and will start her position as an Assistant Professor in the Animation department at California College of the Arts in the Fall of 2023.

In 2017, Kwon initiated an autobiographical feminist religion, 'Leymusoom'. As the initiator, Kwon led communal activities and expanded her personal feminist utopia in the digital realm. Technology, particularly in relation to building a digital feminist utopia through 3D animation, digital libraries and metaverse are central to her ever-evolving exploration of her family histories and feminist liberation. Kwon uses various software to regenerate her female ancestors' lives and form the Leymusoom community without constraints of time and space. For Kwon, making art is a ritualistic practice, and technology is a shamanistic tool that allows her to queer her past, present, and utopian dreams.

About [Ranu Mukherjee](#) (she/her)

Ranu Mukherjee's work has been the subject of solo exhibitions at the 18th Street Arts Center, Los Angeles, de Young Museum, San Francisco; the Pennsylvania College of Art and Design; the Asian Art Museum, San Francisco; the Tarble Art Center, Charleston, IL and the San Jose Museum of Art, CA. Her most recent hybrid film installations have been presented by *Natasha*, Singapore Biennale 2022-2023, the 2019 Karachi Biennale and Los Angeles County Museum of Art and in numerous international group exhibitions. Awards and honors include a Pollock Krasner Grant (2020); Lucas Visual Arts Fellowship at Montalvo Arts Center (2019-2024); an 18th Street Arts Center Residency, Los Angeles (2022); Facebook Artist in Residence (2020); de Young Museum Artist Studio Program (2017); the Space 118 Residency, Mumbai (2014); and a Kala Fellowship Award and Residency, Berkeley (2009).

Ranu Mukherjee's collage-based paintings and film installations cultivate ecological, somatic, feminist and multidimensional perspectives on time, energy and power emerging from ruptured colonial legacies. Working with pigment, digital pattern, sari cloth, choreography and animation, she brings together South Asian, European and American references and materials that mix, converse and interrupt one another to create creolized visual languages. Depictions of tree, plant, flower, mineral, human and animal bodies, as well as furniture, microphones and other industrial objects, come together in fields of luminescent color, reconfiguring relationships and picturing differently tuned worlds.