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## ARTADIA ANNOUNCES 2024 NEW YORK CITY AWARDEES



**Left to right:** American Artist (photo credit s\*an d. henry-smith); Carlos Martiel (photo credit Renne Vidal); and Amanda Phingbodhipakkiya (photo credit Victoria Romulo).

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**Artadia**, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is thrilled to announce the recipients of the 2024 New York City Artadia Awards: **American Artist**, **Carlos Martiel** and **Amanda Phingbodhipakkiya**, the Bank of America Artadia Award recipient.

Since its inception in 1999, Artadia has steadfastly championed emerging talents, leaving an indelible mark on the cultural landscape. Over the past 25 years, Artadia has been a catalyst for artistic innovation, providing crucial financial support, mentorship, and recognition to countless artists who have gone on to shape the culture of contemporary art. In its 25th year, Artadia is thrilled to continue doing what it does best – providing impact that not only includes financial assistance, while also cultivating a community that values artistic expression and champions the next generation of visionaries.

The 2024 New York City 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 the five boroughs of New York City for a minimum of two years. We received **838** applications, with **62%** of the applicants identifying as Black, Native American or Alaskan Native, Latinx, Asian, Arab, biracial or multiracial; **68%** of applicants identify as women, gender nonconforming, or nonbinary; and **59%** self-identify as **emerging** artists.

This year's New York City Artadia Awards are supported by the Willem de Kooning Foundation, the Pollock Krasner Foundation, Bank of America, the Artadia Board of Directors, Artadia Council

supporters, and individual donors across the country. “Supporting living artists exemplifies Bank of America’s commitment to the arts, which focuses on conservation, cultural sustainability, and making the arts more accessible,” **Brian Siegel**, Global Arts, Culture & Heritage Executive, Bank of America. “We believe in the power of the arts to enrich the lives of our communities and our clients. Because of this, we also offer a range of art services for art collectors, families, artists, foundations, museums, and art businesses.”

The Awards decision was reached after an extensive two-tiered jurying process. This year's finalists for the Awards included **Bryan Fernandez**, **Miles Greenberg**, and **Glendalys Medina**, selected by Round 1 jurors **Taylor Jasper**, Assistant Curator, Walker Art Center; **Eileen Jeng Lynch**, Director of Curatorial Programs, The Bronx Museum; and **Xuxa Rodríguez**, the Patsy R. and Raymond D. Nasher Curator of Contemporary Art, Nasher Museum of Art at Duke University.

On being a part of the jurying panel, **Jasper** remarked, “It was an absolute pleasure to participate as a first-round juror for the 2024 New York City Artadia Awards where I had the privilege of playing a crucial role in recognizing the work and vision of exceptional New York-based artists. The finalists reflect a broad spectrum of material and conceptual approaches, as well as deep cultural insights that challenge and expand our understandings of art and society.”

Fellow juror **Rodríguez** said, “Serving as an Artadia juror has been indescribably informative and rewarding. Being able to see work by hundreds of artists of all career stages working across a plethora of mediums within the review window is a deep dive into the contemporary art world's core that no current survey course could possibly replicate. It affirms both the richness of the arts in our present moment as well how artists are vital to and an inextricable foundation of our social fabric.”

Of the finalists, she continued “The finalists are an exciting group working expansively across the relationships between their subjects, mediums, and place or site to draw out historical and cultural relationships between their work and its viewers while pushing the boundaries of what their chosen mediums can do into spaces of visionary possibilities.”

**Lynch** remarked, “I truly appreciated the insightful process and thoughtful conversations that we had as jurors, especially given such a strong pool of applicants. The finalists demonstrate vigor and dedicated approaches in their practice as they push boundaries in various disciplines and make important contributions to the cultural discourse. The award would make a considerable impact during this pivotal point in their careers.”

All six finalists held virtual studio visits with jurors **Eileen Jeng Lynch** and **Diana Nawi**, Independent Curator.

“We were struck both by the diversity of subject matter and aesthetics of these practices and by their shared threads. In different ways each explores collective and collaborative approaches to process, and each takes up social urgencies in their work, tracing the resonances and ramifications of history in our present moment,” remarked **Lynch** and **Nawi**. “It was an honor and

a pleasure to participate on the jury to select the awardees and recognize artistic practices that offer us a means to critically reflect as well as to imagine the possibility of change. We encountered many powerful artistic voices throughout this process, a testament to the vibrancy of the city and polyphonic nature of New York’s arts community.”

“American Artist’s work encapsulates a vast range of ideas and artistic vocabularies that offer an incisive lens onto the interrelated nature of race, technology, and social structures. His practice also importantly takes up questions around the ethics of how we collaborate and explores alternative models of pedagogy,” shared our Round 2 jurors.

They continued, “Phingbodhipakkiya investigates cultural histories through material and process with a particular focus on textiles, installation, and collaboration. Her work offers spaces of renewal, collective mourning, and healing, examining the role of ritual in contemporary life and ways to be in community.”

On Martiel’s work, they said, “Martiel’s long-standing performance practice, in which he uses his own body and often places himself in positions of duress, addresses legacies of colonialism, violence, and exploitation. Martiel’s powerful works ask the viewer to confront the embodied brutality of history and of our moment.”

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 400 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 the Awardees**

### [American Artist](#) (he/they)

Using the media of sculpture, video and digital art, much of Artist's work over the past several years has been rooted in Black Studies, referencing scholars such as Fred Moten and Simone Browne. Many of their works are what the artist calls "speculative artifacts," resembling devices, tools, or video evidence of real world events but are clever fictions, subtly posing questions such as "is this real??" Artist uses this strategy to spin their own narratives that expose the truth of history and are more wild than fiction.

American Artist makes thought experiments that mine the history of technology, race, and knowledge production, beginning with their legal name change in 2013. Artist is a recipient of the Herb Alpert Award in Visual Art and a Creative Capital grantee. Their upcoming project 'The Monophobic Response' will be presented as part of Getty's Pacific Standard Time in 2024. Artist is a former co-director of the School for Poetic Computation and is a core faculty at Yale School of Art.

### [Carlos Martiel](#) (he/him)

Martiel's work can be characterized as endurance art. His artistic practice uses his own body, in order to draw attention to the embodied experience of Blackness under systems of violence and exploitation. Thematically, his works explore racism, gender, immigration, and the legacy of European colonialism in the USA.

Carlos Martiel (1989, Havana) Lives and works in New York. His works have been included in 57th Venice Biennale, Italy and he has had performances at Crystal Bridges Museum of American Art in Bentonville, The Solomon R Guggenheim Museum, The Leslie-Lohman Museum of Art and El Museo del Barrio in NYC, The Stedelijk Museum in Amsterdam and The Museum of Fine Arts Houston (MFAH). His works are in public collections such as The Solomon R Guggenheim Museum, The Abrams-Engel Institute for the Visual Arts (AEIVA), the ASU Art Museum.

### [Amanda Phingbodhipakkiya](#) (she/her)

Amanda Phingbodhipakkiya (b. 1988, Atlanta, GA) is a Brooklyn-based transdisciplinary artist creating liminal spaces that serve as conduits for healing and transformation. The daughter of Thai and Indonesian immigrants, her practice spans sculpture, painting, public art, fiber and ritual. Her work has been shown nationally and internationally, recently reclaiming 3 stories of the Bangkok Art and Culture Center's atrium with "Time Owes Us Remembrance" and inhabiting the National Museum of Women in the Arts with "the primitive sign of wanting". She is a 2023-25 Jerome Hill Artist Fellow, was public artist-in-residence with the NYC Commission on Human Rights, and her work is held in the permanent collections of various institutions including the Victoria and Albert Museum in London.

Through defiant storytelling, her work brings forth color, texture, history, and performance to amplify marginalized voices, channeling loss and disconnection into portals of renewal and repair. She creates living monuments that archive audience action to reclaim, rebuild, and restore through participation and communion. Weaving together gifted stories and artifacts, she shapes

expansive spaces of softness and wonder where new seeds can be planted. By melding cultural identities and colonial legacies with bodily and psychic impacts, she harnesses the power of mundane objects to tell larger, evocative narratives that mirror lived human experiences.

### **About the finalists**

[Bryan Fernandez](#) (he/him)

Bryan Fernandez (b. 2000 New York, NY) is a mixed-media artist whose artistic practice centers around the Visibility of marginalized communities of his Cultural Background. As an Afro-Dominican from Washington Heights, he observed his demographic's lack of authentic representation in white media. In reaction, he creates large-scale figurative mixed media pieces to tell stories of who his people are—countering Colonial and anti-black narratives portrayed within the mainstream.

Bryan Fernandez earned his BFA in Fine Arts from The School Of Visual Arts in 2022. Bryan Fernandez has had his work showcased nationally in both group and solo exhibitions, with recent shows including “No te Imaginas, Where I’m From” at New Image Art in Los Angeles, CA (2023) and “Open Call” at The Shed in New York, NY (2023). He is currently a fellow at the Bronx Museum of Arts “AIM Fellowship” (2024) and has participated in EFA Kahn | Mason Robert Blackburn Printshop Fellowship (2023); Chautauqua School of Arts (2022); and was a (2021) Elizabeth Greenshields Foundation Grantee.

[Miles Greenberg](#) (he/they)

Miles Greenberg (b. 1997 in Montreal, Canada) is a self-taught New York-based performance artist and sculptor. His work consists of large-scale, sensorially immersive and site-specific environments revolving around the body. Greenberg's installations are activated with often extreme durational performances that invoke the human body as sculptural material. These performances are captured in real-time before the audience to generate video works and sculptures. Rigorous and ritualistic in its methodology, Greenberg's universe relies on slowness and the decay of form to heighten the audience's sensitivities.

[Glendalys Medina](#) (they/them)

Glendalys Medina is a conceptual interdisciplinary visual artist who was born in Puerto Rico and raised in the Bronx. Medina creates work that amplifies marginalized voices, deconstructs and reconstructs image, language and systems to incite a change in cognitive structures that occur as a result of an experience. Interested in creating moments when previous knowledge gets an upgrade and new perspectives are formed to establish cultural inclusivity Medina's work exhibits Taíno (indigenous Caribbeans) culture, Hip-hop and Latinx culture and music, and explores personal development as an empowering tool to re-identify societal and personal value structures to gain cultural equity in a transcultural global society.

Their work has been presented at such notable venues as PAMM, Participant Inc., Performa 19, Artists Space, The Bronx Museum of Art, El Museo del Barrio, and The Studio Museum in Harlem among others. Medina's work can be found in the public collections of El Museo del Barrio, The

Charlotte and William Bloomberg Medford Public Library, MTA Arts & Design, Pérez Art Museum Miami (PAMM), Studio Museum in Harlem, Cleveland Clinic Collection and Google.