

ARTADIA
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ARTADIA ANNOUNCES 2025 LOS ANGELES AWARDEES



Left to right: Ali Eyal (photo credit: Samar Al Summary), Roksana Pirouzmand (photo credit: Dr. Kk Chan), and Amanda Ross-Ho (photo credit: Jennelle Fong).

EMBARGOED THROUGH WEDNESDAY, APRIL 9TH AT 1PM ET/10AM PT

(Los Angeles, CA | April 9, 2025)

Artadia, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is thrilled to announce the 2025 Los Angeles Artadia Awardees: **Ali Eyal**, **Roksana Pirouzmand**, the 2025 Bank of America Artadia Awardee and **Amanda Ross-Ho**, the 2025 Marciano Art Foundation Artadia Awardee.

The 2025 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. We received **497** applications, with **63%** of the applicants identifying as African, African American or Black, Multiracial, Arab, Arab American, Asian or Asian American, Latina/e/o/x, Middle Eastern, or North African; **73%** as women, gender nonconforming, or nonbinary; and **56%** as emerging artists.

The 2025 Los Angeles Artadia Awards are supported by Bank of America, Capital Group, the Marciano Art Foundation, Alexandra Mattioli Warren, the Artadia Board of Directors, Artadia Council supporters, and individual donors across the country.

The Awards decision was reached after an extensive two-tiered jurying process. This year's finalists for the Awards included **Jacqueline Kiyomi Gork**, **Harold Mendez** and **Samira Yamin**, selected by Round 1 jurors **Regine Basha**, Independent Curator; **Suzu Halajian**, Executive Director & Chief Curator, JOAN; and **Karsten Lund**, Senior Curator, Renaissance Society.

All six finalists held virtual studio visits with jurors **Suzy Halajian** joined by **Anna Katz**, Senior Curator, MOCA LA.

“Being part of Artadia’s 2025 Los Angeles Awards jury process was an energizing reminder of how Los Angeles is full of strong artists who are forging different paths in their work,” shared round 1 juror **Karsten Lund**. “The six finalists include some artists who were new to me and others I’ve long admired; each of them is making memorable work that is infused with a unique perspective and enlivened by a confident, compelling approach to their chosen mediums.”

“I was really struck by the depth and breadth of commitment in many of the Artadia applications from Los Angeles, making it an extremely difficult task for us jurors to choose-- especially given this particular time of need in that area,” said fellow juror **Regine Basha**. “The wonderful thing is that we get to learn a great deal about all the applying artists in the process of jurying whether they were selected or not for this current round.”

She continued, “I really feel that we arrived at a group of artists for whom this grant would have a significant impact at this time. Through the work selected (in any genre), we considered how new research, material processes, and unique story-telling was most effectively communicated.”

Suzy Halajian, who was part of both rounds of jurying, said, “Being part of a panel that looked at such varied works was a rewarding experience in itself. One of the things I loved most about being on the jury was the wide range of approaches I got to experience. The artists represented in the submissions were experimenting with new materials, technology, and ways of thinking about art—from multimedia installations to performance art, from digital explorations to sculpture.”

Round 2 juror **Anna Katz**, added, “It comes as no surprise that seeing and thinking about art through the eyes and minds of this year’s Artadia Awardees left me with a profound sense of gratitude for artists, who, despite it all, get up every day, go to their studios, and make a new object, a new image, a new mark, a new sound, a new word, and then give it to the world freely. Los Angeles is extraordinarily lucky to be the recipient of this group of artists’ gifts of conceptual and material intelligence.”

On Ali Eyal’s work, she shared “Eyal’s conception of painting as a group work created by the residents of a symbolic farm--that is, his approach to painting as an answer to the need to represent experience from multiple perspectives--is indicative not only of his own poetic imagination but also of the very need for imagination, then, now, and forever.”

“Eyal works across painting, video, installation, and photography to examine the intersection of community and politics in Iraq. Challenging the Iraqi modernist tradition, his practice blends traditional techniques with contemporary research. The works are a powerful mix of precision and abstraction that confront collective trauma and cultural wounds,” said **Halajian**.

“Roksana Pirouzmand shows us what the sculptural legacies of postwar art titans from Kiki Smith to Doris Salcedo, Bruce Nauman, and Mona Hatoum look like in the hands of an emerging talent, one informed by radical art practice in Iran and the expanded horizon of performance,” remarked **Katz**.

“Roksana Pirouzmand, a sculptor, ceramicist, and installation artist, examines the relationship between material and the human form, exploring themes of memory, connection, and resilience. In her recent work, she delves into diasporic histories, using striking silhouettes to reflect the complexities of exile and enduring bonds,” shared **Halajian**. “Her practice intertwines fragile materials in precarious compositions, capturing the tension of navigating shifting identities and borders.”

On Ross-Ho’s practice, **Katz** shared, “By reproducing ordinary objects at a scale and with a fastidiousness that give sculptural expression to the psychic dimensions of those things--emotive powers, social demands, cultural legacies--Amanda Ross-Ho, for the past two decades, has been a leading voice in the Los Angeles art discourse and has indelibly shaped our understanding of props, artifacts, and monuments.”

“Amanda Ross-Ho has been creating thought-provoking art in Los Angeles for years, working across sculpture, painting, installation, and photography. Her work looks at how images and objects are shared and reused, often focusing on everyday items,” said **Halajian**. “By magnifying these familiar objects up to a much larger size, Ross-Ho changes how we see them, creating a contrast between mass-produced things and their more personal, meaningful sides.”

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

[Ali Eyal](#) (he/him)

Ali Eyal is an artist based in Los Angeles whose practice explores memory, displacement, and collective storytelling through drawing, painting, and installation. Originally from Iraq, their work intricately weaves personal and historical narratives shaped by migration and conflict.

Eyal's work examines the psychic and environmental toll of displacement, war, and the realities of living in a failed state. Recognized as pivotal in reshaping the narrative of our troubled times, it draws on latent ideas within a shared psychic imaginary and is rooted in the environment, particularly the essence of a small farm.

[Roksana Pirouzmand](#) (she/her)

Roksana Pirouzmand (b. 1990 in Yazd, Iran) is a multidisciplinary artist currently living and working in Los Angeles. While performance art is at the core of her practice, her ideas have materialized in mediums such as sculpture, installation, and two dimensional imagery. In her pieces, personal experiences are incorporated into installation systems that suggest the possibility of transformation, deterioration, and movement through interactions between the artist, her work, and the audience.

Pirouzmand received a BFA from California Institute of the Arts in 2017 and an MFA from UCLA in 2022. She has exhibited at François Ghebaly, New York (2024); Spurs Gallery, Beijing (2024); Vernacular Institute, Mexico City (2024); Hammer Museum, Los Angeles (2023); Murmurs, Los Angeles (2022); Del Vaz Projects, Los Angeles (2022); Guest House, Inglewood, California (2022); Make Room, Los Angeles (2022); Simon Lee Gallery, London (2022); Grand Central Art Center, Santa Ana, California (2021); REDCAT, Los Angeles (2020); and The Box, Los Angeles (2019).

[Amanda Ross-Ho](#) (she/her)

Amanda Ross-Ho (b.1975 Chicago, IL) is an interdisciplinary artist and a Professor of Sculpture at the University of California, Irvine. Her work reshapes the complex collateral of time into alternative archives and monuments, sustaining attention on precarious subjects in a type of real-time archaeology. By elevating relics to withstand conditions of pressure and time travel, her work encourages and commemorates survival. Her current research negotiates collisions of generational, familial, and cultural inheritances held in physical archives and memory. As the custodian of these fraught heirlooms, her practice is a form of legacy work, shaping the vestiges left behind.

About the finalists

[Jacqueline Kiyomi Gork](#) (she/they)

Jacqueline Kiyomi Gork's (b. 1982, Long Beach, CA) hybrid practice combines work in sound installation, sculpture, and performance with the aim of reconfiguring the traditional hierarchies between audience, performer, and architecture. She has spent the last 20 years deepening their acoustic knowledge through personal experience and studying the power structures and politics present in a diverse array of sonic contexts.

Gork's practice is driven by a sensitivity to the acoustic experiences of our environment and how they construct or govern our social behaviour and internal experience. Rooted in the act of listening—to our environment, to others, and to ourselves—her installations serve as a multi-faceted, expanded cybernetic instrument comprising sculpture, speaker systems, the surrounding architecture, and the audience. These components come together to form a sort of biosphere where the vernacular of visual art, archaeoacoustics, music, choreography and textiles converge, allowing her to discern discrepant listening habits in hopes of fostering a more radical kind of empathy.

[Harold Mendez](#) (he/him)

Harold Mendez, a first-generation American of Colombian and Mexican heritage, delves into the intricate narratives that have shaped the Americas, touching upon the lives affected by migration, exchange and transformation. Across a constellatory practice, which encompasses sculpture, installation, image-based media, and research methods, Mendez navigates expansive notions of embodiment, exploring themes of commemoration and representation in which poetic and materially diverse works offer poignant reflections on history and identity.

Mendez's work has been featured in solo exhibitions at the Wexner Center for the Arts, the Institute of Contemporary Art Miami, and Commonwealth and Council, Los Angeles, among others. His ten-year career survey *Let us gather in a flourishing way* premiered at the Institute of Contemporary Art, Los Angeles, in 2020 and toured museums in 2021, including the Institute for Contemporary Art, Virginia Commonwealth University, Richmond. He has also been included in significant group exhibitions, including *Being: New Photography 2018* at the Museum of Modern Art and the *2017 Whitney Biennial*, New York. His works are included in the permanent collections of the Whitney Museum of American Art, Walker Art Center, Studio Museum in Harlem, Minneapolis Institute of Art, and the Museum of Fine Arts, Houston, among others.

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

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. Using interventions into the physics and materiality of photography, the work sustains looking through awe, wonder and curiosity not usually associated with news media or family photos.

Yamin's work has been the subject of solo exhibitions at the Santa Monica Museum of Art (now ICALE), Los Angeles Municipal Art Gallery and PATRON Gallery and has been included in numerous group exhibitions including at Penumbra Foundation, Craft and Folk Art Museum (now Craft Contemporary), Metropolitan State University in Denver, and San Francisco State University. A recipient of grants from Foundation for Contemporary Arts and the Harpo, Joan Mitchell and California Community Foundations, Yamin has been in residence at the Galveston Artist Residency, Rauschenberg Residency, Headlands Center for the Arts, Penumbra Foundation and Djerassi Resident Artists Program.