

ARTADIA
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ARTADIA ANNOUNCES 2025 NEW YORK CITY AWARDEES



Left to right: Zalika Azim (photo credit: day), Abigail DeVille (photo credit: Laura Bianchi), and Nile Harris (photo credit: Maria Baranova).

EMBARGOED THROUGH TUESDAY, MAY 20TH AT 11AM ET

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Artadia, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is thrilled to announce the 2025 New York City Artadia Awardees: **Zalika Azim**, **Abigail DeVille**, and **Nile Harris**.

The 2025 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 **664** applications, with **34%** of the applicants identifying as LGBTQIA+; **54%** as Arab, Asian, biracial or multiracial, Black, Latinx, Native American or Alaskan Native; **57%** as women, gender nonconforming, or nonbinary; and **60%** as emerging artists.

The 2025 New York Artadia Awards are supported by The Pollock-Krasner Foundation and the Willem de Kooning Foundation, Frederick Baba, Jane Hait & Justin Beal, Kianga Ellis, Peter Wei & Andy Gao, Lauren Geller, 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 **Niloufar Emamifar**, **Rose Salane**, and **Shala Miller** selected by Round 1 jurors **Antawan I. Byrd**, Assistant Professor, Department of Art History, Northwestern University; **Rebecca Klassen**, Curator of Material Culture, The New York Historical; and **Alison Coplan**, Chief Curator, Swiss Institute.

Round 1 juror **Antawan I. Byrd**, reflected on the significance of the selection process. "Being on the jury offered a remarkable opportunity to engage with a truly staggering range of creative practices and perspectives from artists at various stages of their careers," he shared. "The selected finalists are impressive—through their conceptually rich and diverse approaches they demonstrate the myriad ways contemporary artistic practices can boldly address history and intervene within recent social and political realities."

All six finalists held virtual studio visits with Round 2 jurors **Alison Coplan** joined by **Vic Brooks**, Independent Curator.

"It has been a profound honor and privilege to serve as a juror for this year's New York Artadia Awards. It was inspiring to witness how the finalists interrogate the conditions of contemporary life to generate new forms and ways of thinking and being," shared **Coplan** about the selection process.

Vic Brooks echoed this reverence for the selection process: "It was such an honor to meet with the six exceptional artists selected as Artadia finalists. Each is an extraordinary cultural communicator, and the generosity and rigor of their work and ideas opens portals and broadens horizons. At a moment when the kind of support offered by Artadia is more invaluable than ever, the experience reminded me—yet again—why we do this work, and why supporting artists and their practices is crucial to shaping a future we can all cherish."

After thoughtful deliberation, **Coplan** and **Brooks** made the challenging decision to select three talented artists: **Zalika Azim**, **Abigail DeVille**, and **Nile Harris**.

When recognizing Azim, **Coplan** was captivated by her approach, "Zalika Azim's poetic exploration of migration weaves together historical experience, living communities, and embodied memory to render kinetic sculptures that evoke deep emotion and connection."

Brooks expanded on the sensory power of Azim's work: "Zalika Azim's work foregrounds the sensory and psychoacoustic potential of exhibitions to open a generous space for collective reflection—insisting that time and history are felt. Her photography and sculpture—like the resonant thwack of a double dutch rope—are richly layered to activate memory and choreograph the viewer in a dynamic encounter through which complex histories are unraveled and mediated by embodied experience."

Coplan highlighted DeVille's powerful artistic vision, "Engaging with the detritus of our lived surroundings, Abigail DeVille examines the power structures that are inherent to historical narratives, monuments, and cities to chart a path toward liberation."

Brooks emphasized DeVille's commitment to public art, "Abigail DeVille's expansive works insist that artists and artworks can—and should—exist in public: reclaiming parks and plazas not just as sites of visibility, but as spaces for reckoning, memory, gathering, and radical imagination. Her critical and ongoing research into the past, present, and future of monuments unspools in multiple collaborative forms—sculpture and procession, sound and storytelling—creating works that take up space, provoke active encounters, and look society in the eye to demand that our

cultural spaces, both physical and symbolic, remain porous to collective action, historical contradictions, and the capacity for change."

"Using the speed, language and logic of internet and social media experience, Nile Harris's multifaceted performance practice incorporates humor and vibrant visual aesthetics to entrance audiences while delivering sharp, visceral critiques of race and society," **Coplan** observed on Harris's distinctive practice.

Brooks celebrated Harris's ability to dismantle power structures: "Nile Harris brings extraordinary energy to his work, unraveling the structures and systems of power and authority upon which our society and institutions are built. With a generous irreverence and sharp wit, he captivates audiences through performances and artworks that follow a hyperlinked logic, marked by an acute attention to narrative form that toggles between the physical, symbolic, linguistic, and sensory."

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

Elise Anderson | Marketing & Program Assistant, Artadia | elise@artadia.org

About the Awardees

[Zalika Azim](#) (she/her)

Zalika Azim (b. 1990, Brooklyn, NY) is an interdisciplinary artist and educator with ancestral roots in Aiken, South Carolina and Port of Spain, Trinidad and Tobago. Her conceptual practice explores the tensions between personal and collective narratives – both known and indecipherable – in order to explore black migration, movement, and belonging. With longstanding interests in the poetics of Black embodied knowledge, her work encompasses a variety of media, including photography, works on paper, sculpture, video, sound, and is rooted in archival research and experimental field work.

Considering the relationships between space, history, memory, and time – linear and otherwise – her recent works notions towards questions that situate conceptual concerns. They ask: Can the liminal/unseen experiences of migration (such as the space between ‘departure’ and ‘arrival’) act as a constellation of ideologies that enliven our imaginative possibilities? How does the process of movement impact the poetics of black belonging, desire, and liberation? How are topographic terrains informed by the unfolding histories of displacement, relocation, and fugitivity?

[Abigail DeVille](#) (she/her)

Abigail DeVille (b. 1981, New York, NY) is a multidisciplinary artist working in painting, large-scale sculptures, and site-specific installations, which engage with the material and lived memory of communities and the land from which they emerge. Her recent solo exhibitions include *The Future is Present*; *The Harbinger is Home* at Prospect 6, New Orleans, LA (2024); *In the Fullness of Time* at Bowdoin College Museum of Art, Brunswick, ME (2024); *In the fullness of time, the heart speaks truths too deep for utterance, but a star remembers* at JTT Gallery, NYC (2023); *Original Night* at Eric Firestone Gallery, NYC (2022–23); *Bronx Heavens* at the Bronx Museum of the Arts, Bronx, NY (2022–23); and the traveling exhibition *Light of Freedom* (2020–24). She holds an MFA from Yale University and has received numerous honors, including the 2022 Anonymous Was a Woman Award, a 2015 Creative Capital Grant, the 2015 Obie Award for Design, and fellowships from Princeton University, the Radcliffe Institute for Advanced Study, the American Academy in Rome, and the Joan Mitchell Foundation.

DeVile’s practice is rooted in James Baldwin’s idea that the artist’s role is to reveal personal and societal truth, as a lover reveals the beloved to themselves. To interrogate our future past, DeVille explores what it means to love and tell the truth by investigating historical fragments and contemporary material waste. By referencing ancient Greco-Roman architecture and employing the metaphor of black holes, DeVille examines the erasure of history and the spiritous gravitational pull of eviscerated truths, creating portals that challenge our understanding of time and the foundations of power.

[Nile Harris](#) (he/him)

Nile Harris is a performer and director of live art. He has done a few things and hopes to do a few more, God willing.

Nile creates collaborative experiences that blur the line between fiction and reality. Often critical and humorous, his work interrogates cultural histories and narratives that make up systems of power present inside of institutional and national frameworks.

About the finalists

[Niloufar Emamifar](#) (she/her)

Niloufar Emamifar is an artist based in New York. Niloufar Emamifar's artistic practice investigates the interdependent relationships between site, situation, and subjectivity. Her work is often realized through site-specific interventions that traverse sculpture, film, installation, and dramatic literature.

Niloufar's work has been presented at institutions such as Künstlerhaus Stuttgart; MoMA PS1, New York; The Renaissance Society, Chicago; SculptureCenter, New York; Hammer Museum, Los Angeles; Human Resources, Los Angeles; Los Angeles Contemporary Exhibitions; and the Venice Biennale of Architecture in Italy. She has participated in programs at the Whitney Independent Study Program (ISP), the Capp Street Fellowship at the Wattis Institute in San Francisco, the Core Residency Program at the Museum of Fine Arts, Houston, the Amant Foundation in New York, and the London College of Communication. Emamifar holds a BFA in Architecture from the Soore School of Architecture in Tehran, Iran, and an MFA in Studio Art from the University of California, Irvine.

[Shala Miller](#) (she/they)

Shala Miller, (b. 1993, Cleveland, OH) also known as Freddie June when they sing, was born and raised in Cleveland, Ohio by two southerners named Al and Ruby. At around the age of 10 or 11, Miller discovered quietude, the kind you're sort of pushed into, and then was fooled into thinking that this is where they should stay put. Since then, Miller has been trying to find their way out, and find her way into an understanding of herself and her history, using photography, video, writing and singing as an aid in this process.

Miller's practice as an artist and writer usually begins from a place that is part autoethnographic and part diaristic, specifically focusing on unpacking the supposed banality of the quotidian. Photography and video are used as both investigative and archival devices. The writing moves from collected field notes to songs, poems, textual companions to photographs and personal essays. All of this then comes together to become film scripts.

[Rose Salane](#) (she/her)

Rose Salane works with what she calls "dynamic sets"—objects once held by individuals, auctions, and institutions—to reflect on the intricacies of value and exchange, personal attachments, and sentiments of memory and loss that shape life in cities. In her installations, she examines how these accumulations of objects can narrate complex relationships between an individual, a site, and a collectively lived experience through the forces that ensured their preservation. By extensively researching, analyzing, and categorizing these object

accumulations, Salane reveals poignant connections between personal narratives and the institutional structures that frame our daily experience.

Salane completed her MA in Urban Planning at Bernard & Anne Spitzer School of Architecture, CUNY in 2020 and her BFA at The Cooper Union for the Advancement of Science and Art in 2014. Solo presentations of her work have been held at Tank, Shanghai, China; and MIT List Visual Arts Center, Cambridge. Her work has been featured in The Whitney Biennial, *Quiet as It's Kept*, Whitney Museum of American Art, New York; and The New Museum Triennial, *Soft Water Hard Stone*, New Museum, New York. Salane has engaged in residential fellowships at The Villa Medici in Rome, Italy, and Pompeii Commitment, Archeologie Matters, Pompeii, Italy.