

ARTADIA  
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## ARTADIA ANNOUNCES 2025 SAN FRANCISCO BAY AREA AWARDEES



**Left to right:** Rose D'Amato (photo credit: S.Nakahara), Jenifer Wofford (photo courtesy of the artist), and Michelle Yi Martin (photo credit: Michael Martin).

**EMBARGOED THROUGH TUESDAY, JULY 15TH AT 1PM ET/10AM PT**

(San Francisco, CA | July 22, 2025)

**Artadia**, a non-profit grantmaking organization and nationwide community of visual artists, curators, and patrons, is thrilled to announce the 2025 San Francisco Bay Area Artadia Awardees: **Rose D'Amato**, **Jenifer Wofford**, and **Michelle Yi Martin**.

The 2025 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. We received **385** applications, with **51%** 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; **63%** as women, gender nonconforming, or nonbinary; and **50%** as emerging artists.

The 2025 San Francisco Bay Area Artadia Awards are supported by Pamela Hornik, 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 **Shao-Feng Hsu**, **Rupy C. Tut**, and **Vanessa Woods**, selected by Round 1 jurors **Jennifer Dunlop Fletcher**, Helen Hilton Raiser Curator of Architecture and Design, SFMOMA; **James Glisson**, Chief Curator, Santa Barbara Museum of Art; and **Misa Jeffereis**, Associate Curator, Contemporary Art Museum, St. Louis.

"As a curator from outside of the region, it was an honor to jury this year's San Francisco Bay Area Artadia Awards, during which I was exposed to so many stellar artists' practices and got a sense of the strong artistic talent of the region," shared Round 1 juror **Misa Jeffereis**. "In our group of finalists, I was impressed by the artists' deft material explorations across a wide range of mediums, as well as their ability to integrate form with content, grappling with themes of cultural memory, labor, displacement, and fragmentation among many other salient topics."

Fellow Round 1 juror **James Glisson** reflected on the breadth of submissions. "Because of the sheer number of submissions, their strikingly different approaches, and the artists' wide ranging backgrounds, this process became a window for me into the Bay Area's artistic community."

All six finalists held virtual studio visits with Round 2 jurors **Jennifer Dunlop Fletcher** and **Victoria Sung**, Phyllis C. Wattis Senior Curator, BAMPFA.

**Jennifer Dunlop Fletcher**, who participated in both rounds of jurying, found the experience illuminating. "The breadth and diversity of Artadia award applications reaffirmed the vitality of the Bay Area arts community, making the jury process a rewarding challenge."

Round 2 juror **Victoria Sung** expressed similar enthusiasm about the process. "It was incredibly rewarding to be part of this year's Artadia jury and to have the opportunity to do studio visits with such a dynamic and generous group of multidisciplinary artists. The strength of the finalists speaks to the richness and diversity of the Bay Area's arts ecosystem and I was delighted to get to know each of their practices further through this process."

"As a chronicler and interpreter of historical cultural relevance, D'Amato's precise lettering, complex paint process, and application on cars, signs, and canvas, capture not a 'lost art' but one that needs to be pulled into the present for reexamination through a contemporary lens," said **Dunlop Fletcher** about Rose D'Amato's work.

**Sung** was particularly drawn to D'Amato's community-centered approach. "Rose D'Amato seamlessly blends studio and garage, making little distinction between her pinstriping and painting practice. The care she brings to archiving the visual landscape of San Francisco through its history of hand-lettered signs, while working in community with others, is evident in every project she takes on."

Regarding Jenifer Wofford, **Dunlop Fletcher** observed her versatility across mediums. "Versatile in performance, painting, sculpture, and film, Wofford's attentive and vibrant art bears an imperative to look, listen and feel stories too easily glossed over."

"Jenifer Wofford's interdisciplinary practice synthesizes painting and performance, harnessing popular culture, exuberant color, and bold graphic design," **Sung** explained. "Through strategies of community and comedy, she makes powerful works that disrupt dominant narratives and deserve to be seen in all of their playful irreverence and conceptual complexity."

Michelle Yi Martin's work resonated strongly with both jurors. "Yi Martin is hitting her stride with a prolific body of sculptures that challenge the medium's monumental and static lumbering stature with airy, dynamic works that respond to light and movement, which makes them impossible to capture in a single view; they must be experienced," shared **Dunlop Fletcher**.

**Sung** connected Yi Martin's practice to broader artistic lineages. "Michelle Yi Martin's deft use of materials manifests in ethereal, otherworldly woven sculptures best experienced in the round. Drawing from the long traditions of Bauhaus and Black Mountain College, her works are also rooted in the rich history of fiber arts in the Bay Area, home to such visionary artists as Ruth Asawa and Kay Sekimachi."

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 and Program Assistant, Artadia | [elise@artadia.org](mailto:elise@artadia.org)

## About the Awardees

[Rose D'Amato](#) (she/her)

Rose D'Amato (b. 1991, Los Angeles, CA) is a pinstriper and painter living and working in San Francisco, CA. She is motivated by her intention to learn and implement techniques of handmade modes of production and by doing so explore her artistic lineage. D'Amato has been the Adjunct Professor of Hand lettering at California College of the Arts since 2019. The Headlands Center for the Arts Tournesol Awardee for 2023–2024. SFMOMA SECA Awardee for 2024-2025, and she is currently working towards upcoming projects at House of Seiko.

Her work is in the permanent collections of institutions including the UC Santa Barbara Art, Design & Architecture Museum, Berkeley Art Museum and Pacific Film Archive, and SFMOMA. Rose D'Amato is using painting as a place to create a personal archive of both the hand-painted signs in the built environment and the lettering she's called on to paint for those around her. She uses techniques inherited and gained through years of commitment to carrying on her family's trade as a second generation sign painter. D'Amato works with airbrush, gold leaf, and hand lettering to create her own representations of their practices in motion. As an artist she hopes to hold and honor the visual histories of California Subcultures in her work.

[Jenifer Wofford](#) (she/her)

Jenifer K Wofford (b. San Francisco, CA) is a San Francisco artist and educator whose work is informed by hybridity, history, and calamity. She is also 1/3 of the Filipina-American artist trio MOB.

She has presented her projects at venues including SFMOMA, the Asian Art Museum (San Francisco), Asia Society (Houston), Wing Luke Museum (Seattle), Frieze (Los Angeles), Silverlens (Manila/NY), and Osage (Hong Kong). She teaches in the Fine Arts and Philippine Studies programs of the University of San Francisco and holds degrees from the San Francisco Art Institute (BFA) and UC Berkeley (MFA). Wofford lived in Hong Kong, Dubai, and Kuala Lumpur when young, returning to California as a teen.

Wofford's work is often informed by moments of rupture; of deep tectonic shifts in culture. A deeply felt sense of curiosity, irony, and tragicomedy tends to shape her approaches. Having been raised interculturally has shaped an interdisciplinary practice where drawing, painting, performance, video, digital, and print intersect. The constants in her work include strong color, line, and pattern, a crisp visual approach, and a healthy appreciation for the absurd. The legibility of illustration and the appeal of popular culture motifs are often invoked to smooth the pathway into occasionally difficult terrain.

[Michelle Yi Martin](#) (she/her)

As a Korean American immigrant, Michelle Yi Martin comes to weaving through memory and the quiet gestures passed down by her mother and grandmother.

Working with materials like horsehair, copper, jute, and fishing line, she builds forms that stretch, resist, and echo the tensions of migration and inheritance. Martin's sculptural weavings like

cocoons, veils, and skins are acts of listening, shaped by the ethos of Black Mountain College and a deep respect for process. Each holds stories that continue to unfold.

### **About the finalists**

#### **[Shao-Feng Hsu](#)** (he/him)

Shao-Feng Hsu (b. 1989, Taiwan) is a visual artist based in Oakland, CA, working at the intersection of photography, ecology, and personal narrative. Drawing from his coastal upbringing and military service on the Kinmen Islands, his work reflects on water as a source, a site of cultural exchange, and a zone of geopolitical transformation. He teaches at UC Santa Cruz and Diablo Valley College, is a 2024–2026 Artist-in-Residence with Unseen California, and has been awarded residencies by Yaddo and the Headlands Center for the Arts.

Hsu's work explores the intricate entanglement between coastal environments, human history, and the ecosystems that thrive where land meets sea. Through photography, field immersion—including wading, swimming, and diving—and collaborations with marine scientists, he examines water as both subject and metaphor: a vessel of cultural memory, political tension, and deep geologic time. His images reflect themes of migration, climate change, and the fluid boundaries that shape our relationship to place, the environment, and one another.

#### **[Rupy C. Tut](#)** (she/her)

Rupy C.Tut (b. 1985, Chandigarh, India) is an Oakland-based painter creating work on linen and paper. Formally trained in eighteenth-century traditional Indian painting, her studio practice builds on the technical skill and knowledge of hand-making pigments, burnishing paper with a cowrie shell, and using a tiny brush for intricately painted marks. Reframing traditional visual lexicon using an eco-feminist lens, her paintings center primarily around a female figure - often depicted in lush landscapes - as a symbolic reclamation of power in a shifting world. In each painting, as important as the central figure, is her current “home” as a landscape communicating the character's and Tut's understanding of place and time. As a daughter of refugees and immigrants, Tut's work addresses the changing nature of home and cites the natural world as a home belonging to all.

Tut's work is in the permanent collections at Crocker Art Museum, Sacramento, CA; de Young Museum, San Francisco, CA; Asian Art Museum, San Francisco, CA; San Francisco Museum of Modern Art, CA; and Eiteljorg Museum, Indianapolis, IN. Tut has been the subject of solo exhibitions at ICA San Francisco, Jessica Silverman, and Triton Museum of Art. Recent group exhibitions include the de Young Museum; Phoenix Art Museum, AZ; Fowler Art Museum, Los Angeles; and Asian Art Museum, San Francisco. Most recently, Tut's work was the subject of solo exhibition at SFMOMA as one of three 2024 SECA Art Awardees. She is a recipient of the 2024 Joan Mitchell Fellowship. She will have her second solo exhibition with Jessica Silverman in November 2025. She studied calligraphy and traditional Indian painting at the Prince's Foundation School of Traditional Arts, London in 2016. She previously received a BS from UCLA and MPH from Loma Linda University, CA. Tut is represented by Jessica Silverman, San Francisco.

[Vanessa Woods](#) (she/her)

Vanessa Woods is a San Francisco Bay Area artist whose practice spans photography, collage, and sculpture to explore themes of identity, motherhood, and gender. Since earning her MFA from the San Francisco Art Institute, Woods' work has been exhibited across the United States at institutions including Filter Space (Chicago), the Walker Art Center (Minneapolis), and the Institute of Contemporary Art (San Jose, CA), among others. She has been awarded a Center for Photographic Art Artist Support Grant and has participated in residencies at MacDowell (Peterborough, NH), Djerassi (Woodside, CA), the Virginia Center for the Creative Arts (Amherst, VA), and Headlands Center for the Arts (Sausalito, CA).

Woods' multidisciplinary practice incorporates photographs, photograms, photographic collages, installation, and sculpture to examine the malleability of motherhood. Exploring the gaps, tensions, and contradictions within maternal experience, she presents a body turned inside out—remade through her children's bodies. Like motherhood itself, Woods' artworks and installations are in constant flux, continually remixed and reconstructed. Through this ongoing transformation, her work highlights the pliability of maternal experience and contributes to broader conversations about identity and gender in contemporary art.