

**FOR IMMEDIATE RELEASE**  
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***DISTINGUISHED NATIONAL PANEL SELECTS SEVEN ARTISTS FOR ARTADIA AWARDS 2011 ATLANTA***

**New York, NY—Artadia: The Fund for Art and Dialogue** is pleased to announce the Artadia Awards 2011 Atlanta. For three consecutive days (October 27–29, 2011), three nationally known jurors—**Bonnie Clearwater**, Director and Chief Curator, Museum of Contemporary Art, North Miami; **Julie Rodrigues Widholm**, Pamela Alper Associate Curator, Museum of Contemporary Art, Chicago; and Atlanta art critic **Cinqué Hicks**—conducted 45-minute studio visits with each of the 15 short-listed artists. The Finalists were chosen from almost 200 visual art applicants living and working in Greater Atlanta.

The two recipients of Artadia Awards 2011 Atlanta at the \$15,000 level are: **Jason Kofke** and **Rocío Rodriguez**. The five recipients of the \$3,000 awards are: **Sarah Hobbs**, **Gyun Hur**, **John Q, Lynn Marshall-Linnemeier**, and **Micah Stansell**. In honor of Atlanta arts patron Judith Alexander, Lynn Marshall-Linnemeier has been named the Judith Alexander Artadia Awardee. (See attachment for images and descriptions of the awardees' work.)

"Atlanta's artist community resonates with deep talent and a commitment to enhancing our city's quality of life," says **Kasim Reed, Mayor of the City of Atlanta**. "We are proud that an important national arts organization such as Artadia recognizes the incredible artistic talent we have in Atlanta and we congratulate the recipients of the Artadia Awards 2011 Atlanta. We appreciate Artadia's dedication to supporting our city's artists and cultural innovators."

Atlanta-based Artadia board member **Louis Corrigan** added, "I congratulate these amazing awardees who represent a great diversity of artistic practice and affirm the extraordinary talent of the larger community of visual artists working in Atlanta. I'm honored to be a member of Artadia's board, and I'd like to thank everyone who helped make this Atlanta awards cycle possible."

Applications for the Artadia Awards were open to visual artists in all media and at any stage of their career working and living in Greater Atlanta (23-county area). The application was available online for three months from July 15–September 15, 2011. Artadia provided ample information about the awards cycle via one in-person and two online info sessions, one of which concentrated on best studio visit practices and featured past Artadia juror Sandra Jackson-Dumont, Deputy Director for Education and Public Programs at the Seattle Art Museum. A total number of 195 applications were received in response to the open call to Atlanta artists. The three first-round jurors—Cinqué Hicks, Atlanta art critic; **Patrick Amsellem**, Associate Curator of Photography, Brooklyn Museum; and **Diana Al-Hadid**, New York-based artist—named the 15 Finalists in New York earlier this fall. This is the second cycle of Artadia Awards in Atlanta.

Final-round panelist **Julie Rodrigues Widholm** said of the process, "It was a pleasure for me to see Atlanta for the first time through the wide range of artists working there. I was especially impressed by

the commitment of so many Finalists who have found ways to sustain themselves as working artists. There is a burgeoning interest in contemporary art in Atlanta and Artadia is playing an important role in propelling these artists to national attention.”

Generous support for Atlanta artists with Artadia has been provided by foundations including the Judith Alexander Foundation and the LUBO Fund, and individual contributions led by Board member Louis Corrigan in addition to Robert Brawner, Paul Hagedorn, Nancy and Gene Hooff, Lauren and Tim Schragger, an anonymous donor, and New York Board member Marie Samuels.

### **About Artadia: *The Fund for Art and Dialogue***

Artadia’s mission is to encourage innovative practice and meaningful dialogue across the United States by providing visual artists in specific communities with unrestricted awards and a national network of support. Artadia was founded as The ArtCouncil in 1997 by investment banker and art collector Christopher E. Vroom. The first awards were given in San Francisco, where Vroom was living at the time. Chicago was added as a program city in 2001. In 2003, Artadia added Houston to its roster, Boston in 2007, and Atlanta in 2009. Once Artadia commits to a community, it runs the awards program every other year and also co-sponsors public programs with local institutions. Started as an individual’s vision, Artadia’s base of support now includes private foundations, a national Board of Directors, a National Council, a Junior Council, and members who are active in supporting the core of creative culture: the individual artist. Since its founding, Artadia has distributed over \$2 million in funds to more than 200 visual artists around the country.

Artadia Awards are determined through a rigorous jury process that employs nationally prominent curators, artists, and critics. Artadia partners with local foundations and individuals in the host cities to raise funds that go directly to artists in that community. Artadia matches those contributions by providing the funds that administer the program. Once an artist receives an Artadia Award, he or she becomes part of a lifetime national network of support.

In 2009, Artadia launched a New York Artist Residency program, which brings Artadia Awardees from each of its program cities to New York for a three-month residency at the International Studio and Curatorial Program (ISCP) in Brooklyn. This groundbreaking addition to Artadia’s commitment to individual artists is the first of its kind in New York City for US-based visual artists and is supported by the National Endowment for Arts, the Orentreich Family Foundation, and the Pollock-Krasner Foundation. Other innovative programming includes our Exhibitions Exchange, which presents work by awardees from one city in another program city, and our inaugural national publication *5 Cities 41 Artists Artadia 08/09*, surveying two years of Artadia Awardees.

For press inquiries and information on Artadia, contact [news@artadia.org](mailto:news@artadia.org).

For information on becoming a member or joining the National Council, Junior Council, or Junior Council WEST at Artadia, contact: Lila Kanner, Executive Director, [lilakanner@artadia.org](mailto:lilakanner@artadia.org); 212-727-2233.

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## Artadia Awardees 2011 Atlanta

### \$15,000 Awards



Through public art, painting, printmaking, and installation, **Jason Kofke** addresses the mixture of hope and failure inherent in past technological devices. Placing his work from the past few years under the umbrella brand “Everything will be OK,” Kofke investigates the devices that mediate human relationships and how the physical form and the emotional content merge. Blending street art and labored etchings and drawings, he strives to fix the past in order to prepare for the future. Kofke has been in residencies and exhibited in Russia, Japan, and China; his work has been shown locally in Kibbee Gallery and Goat Farm Studios.

*Everything Will Be OK, Iran Air 1988, 2010, acrylic on wall, 84 x 205 inches*



Cuban-American **Rocío Rodríguez** is an avid investigator of mark making in many forms. Known for her large-scale abstract paintings, Rodríguez installed a wall drawing at MOCA GA in 2010, and has been creating a new vocabulary of images, or “painting about painting,” in her studio throughout the past year. Her previous work deals with flux and chaos in the modern world, creating a tension between the planned and the spontaneous. A winner of numerous prestigious awards and fellowships, Rodríguez’s work has been exhibited nationally and placed in many public and private collections.

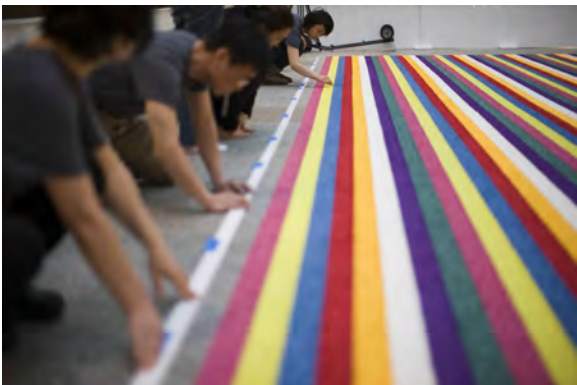
*White Thoughts, 2011, oil on canvas, 72 x 110 ¾ inches*

### \$3,000 Awards



**Sarah Hobbs’s** large-scale color photographs represent psychological spaces through which she explores the human psyche, relishing the idea that we are all beautifully flawed. Her elaborate exaggerations of various human behaviors and compulsions are staged in actual domestic spaces, laying bare the objects and locations without human presence, allowing the viewer to find herself in the image. Her recent solo exhibitions have been hosted by Augusta State University, GA and Silver Eye Center for Photography, Pittsburgh, PA. Her work is in the collections of the Art Institute of Chicago and the Brooklyn Museum, NY.

*Catharsis, 2009, photography/chromogenic print, 48 x 60 inches*



**Gyun Hur’s** temporary installations of cut silk flowers draw upon familial narratives, collaborative practice, placeness, and color-field painting. Hand-shredded by a community she’s working with, including her Korean-immigrant parents, the vulnerability and ephemerality of the brightly colored lines reflect ideas of loss, cultural identity and assimilation, and memory. Gyun Hur was the 2010 recipient of the Hudgens Prize and an Idea Capital grant to maintain a blog that encourages artists to remain in Atlanta. Hur has performed and exhibited in Atlanta, New York, Chicago, Seattle, and Vermont, and was featured in a two-person show at SCAD Gallery, Hong Kong, China this year.

*Spring Hiatus, 2011, shredded silk flowers, 192 x 360 inches*

## Artadia Awardees 2011 Atlanta



**John Q** is an artist collective whose name references the man-on-the-street term “John Q. Public,” with the “Q” also referencing the collective’s interest in queer history and politics. Their past interventions have included “Memory Flash” in which Atlanta queer history was contemporaneously revisited and reenacted, using local archives as source material to create a living memorial. John Q plans on further investigating the complicated links between memory, place, and performativity through archives in Atlanta and San Francisco. John Q has exhibited at MOCA GA and guest edited the third issue of *The JOSH—the Journal of Sexual Homos*.

*Memory Flash movement 3 (Tomboys vs. Lorelei Ladies, softball field, Piedmont Park), 2010, public intervention*



**Lynn Marshall-Linnemeier**, the 2011 Judith Alexander Artadia Awardee, is a self-described “visual mythologist, a memory keeper,” who has been working with ancestral memory of family, place, and community through textiles, documents, photographs, and memorabilia for over 20 years. Recently she has been making collaborative memory-based pieces with members of a specific community in the “Journey Projects,” which are site-specific installations that are then donated to a local cultural center. She focuses on rural agricultural communities that are developing tourism, urban enclaves, and indigenous communities. Marshall-Linnemeier recently received the Emory University Transforming Community Project Grant and has worked throughout the South.

*Agan Unraveling, Oxford at Emory, 2011, mixed, fabric, objects, 144 x 288 inches*



Deeply interested in narrative, **Micah Stansell’s** films and installations depict a romance with authenticity, the mystique of the past, and the bonds of family. “It’s about the way you insert yourself into these memories that you weren’t even present for,” Stansell explains. Often installed on multiple channels, the films require viewers to be active participants as they physically survey the images or call a number to hear a portion of the soundtrack. Stansell’s films screened at Flux Projects in 2011 and at Hunter College in New York, NY. His awards include the Special Jury Prize for Innovation in Filmmaking at the 2009 Atlanta Film Festival.

*The Water and the Blood, 2011, film still*

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