



# THE ANNUAL MURPHY & CADOGAN CONTEMPORARY ART AWARDS EXHIBITION

**September 7–29, 2017**

Exhibition at SOMArts Cultural Center  
934 Brannan Street | San Francisco, CA

**Gallery Hours**

Tuesday–Friday: 12–7pm & Saturday: 12–5pm  
[somarts.org/murphycadogan2016](http://somarts.org/murphycadogan2016)



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**ABOUT THE EXHIBITION**

SOMArts is proud to partner with The San Francisco Foundation to present The Annual Murphy and Cadogan Contemporary Art Awards Exhibition, a focused look at the future of the Bay Area visual arts, September 7–29, 2017. The exhibition, made possible by The San Francisco Foundation and its donors, showcases 18 promising visual artists working across disciplines and identifies young artists from Master of Fine Arts programs throughout the Bay Area whose work intersects with emerging trends.

The competitive Jack and Gertrude Murphy Award and the Edwin Anthony and Adalaine Boudreaux Cadogan Scholarships are administered by The San Francisco Foundation. The awards are designed to further the development of Bay Area MFA students and foster the exploration of their artistic potential in hybrid practice, installation, mixed media, painting, photography and sculpture.

The Jack and Gertrude Murphy Award of \$40,000 is given to an MFA student of unusual caliber with great artistic promise. Edwin Anthony and Adalaine Boudreaux Cadogan both experienced financial challenges as art students and understood the great difference scholarships can make in the early phase of an artist's career. The winners of the Cadogan Scholarships receive \$6,500 each to support their MFA studies. All the students benefit from participation in a professionally curated exhibition at SOMArts Cultural Center.

Award recipients were selected by a panel of three judges including artist and independent curator Kevin B. Chen; Dr. Lizzetta LeFalle-Collins, Faculty, University of San Francisco; and Maria Ester Fernandez, Curator of Art & Education, Triton Museum of Art, San Jose.

For the first time this year, SOMArts will host a day-long summit focused on advancing equity in arts education in conjunction with the Murphy and Cadogan Contemporary Art Awards Exhibition. Featuring interactive panel discussions and live performances, the summit will bring together emerging artists, students, educators and arts administrators to discuss how arts education can better prepare and equip all students for future careers in the arts.

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**ABOUT THE CURATOR**

Kevin B. Chen has been involved in the Bay Area arts community for over two decades as a curator, writer, and visual artist. He currently serves as co-chair for the City of Oakland's Public Art Advisory Committee, member of Recology's Artist in Residence Program Advisory Board, member of the Curatorial Committees for Root Division and Pro Arts Gallery, manages the Artist Residency Program and Public Programs at the de Young Museum, and is a Lecturer at Stanford University. He has curated projects for Headlands Center for the Arts, University of Nevada Reno, San Jose Institute of Contemporary Art, San Francisco Art Institute, Yerba Buena Center for the Arts, San Francisco Arts Commission Galleries, Fine Arts Museums of San Francisco, Jack Fischer Gallery, California Shakespeare Theater, SOMArts Cultural Center, San Francisco Friends of Chamber Music, and Chinese Culture Center of San Francisco & Kearny Street Workshop.

He was the Program Director of Visual Arts at Intersection for the Arts for over 15 years, where he curated over 70 exhibitions and hundreds of public programs, including solo exhibitions by Lebbeus Woods, Margaret Harrison, Hasan Elahi, Taraneh Hemami, Ala Ebtekar, Conrad Atkinson, Jenny Odell, Jamex & Einar de la Torre, Claudia Bernardi, Binh Danh, Weston Teruya & Michele Carlson, Victor Cartagena, and Marcos Ramírez ERRE. His curatorial work has been reviewed in publications nationally, including *Art in America*, *afterimage: the journal of media arts and cultural criticism*, *Sculpture Magazine*, *Art Papers*, *New Art Examiner*, *Art Nexus*, *Bidoun Magazine*, *Contemporary Magazine*, *Bitch Magazine*, and the *Huffington Post*.

Previously he was Programs Manager at Kala Art Institute, one of the country's largest printmaking workshops. He has served as a funding and residency panelist for Creative Capital, Multi-Arts Production Fund, Kenneth Rainin Foundation, Alliance of Artists Communities, Center for Cultural Innovation, Creative Work Fund, City of San Jose, Arts Council Silicon Valley, Zellerbach Family Foundation, SF Arts Commission, Alameda County Arts Commission, City of Oakland Cultural Arts Programs, Headlands Center for the Arts, Djerassi Resident Artists Program, Montalvo Arts Center, Southern Exposure, and Kala Art Institute; an exhibition juror for California College of the Arts, San Francisco Art Institute, San Francisco State University, SF Camerawork, Root Division, CSU Chico, Asian Pacific Fund, and Pro Arts Gallery; and author of catalog essays for The Third Line – Art Gallery in Dubai, Paper Museum Press/Park Life, Yerba Buena Center for the Arts, Light Work, AKAACA Art Publishing, and Kearny Street Workshop.

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**ABBY GREGG**

Abby Gregg is an interdisciplinary artist currently working on her MFA at the San Francisco Art Institute. She was raised in Atlanta, Georgia and received a BFA in Painting and Art Education from the University of Georgia. She works primarily in aqueous media, and through an intuitive process of layer and response, she builds colorful imagined worlds. When she is not making visual art, she works on her psych-folk music project called Uma's Thermos.

**ARTIST STATEMENT**

Abby Gregg's experimental practice of transforming abstraction into landscape creates a lens into spaces that are unseen and anthropomorphic, prehistoric and futuristic. These hybrid, artificially constructing ecosystems are inspired by human construction of personal and collective time and space in the age of the Anthropocene. She is inspired by the complexity of living things, who require defense mechanisms, membranes and extensions of themselves to provide a barrier between personal sanctuary and environmental space. These world-creatures appear to be on the verge of creation or destruction, which parallels the performativity of their making. Her psychic spaces refer to the historical tradition of landscape painting through the lens of our bizarre, technological age.

**ARTWORK**

*Stretch*

Acrylic and collage on panel

4 x 4'

2017

\$6,000

*Cacophonous Float*

Acrylic on canvas

4 x 4'

2016

\$5000

**AMBER IMRIE-SITUNAYAKE**

Amber Imrie-Situnayake was born and raised off-the-grid in the Ozark Mountains of Northwest Arkansas. Amber was largely home schooled throughout her childhood and first attended public school consistently at the age of twelve. She attended school for three years before testing out of high school and moving out on her own at age sixteen.

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Amber graduated from UC Berkeley with a BA in Studio Art and was awarded 'Excellence in Sculpture'. She founded Venison Magazine, an online contemporary art magazine and Camp Venison, an art micro-residency. Amber has been an artist-in-residence at Amsterdam's NDSM Treehouse and Elsewhere Studios in Paonia Colorado. She's exhibited work Nationally and internationally, including Paseo interactive art festival in Taos, New Mexico and Napa Valley Museum in California. Amber is now a Stanford MFA candidate.

**ARTIST STATEMENT**

The romanticism of raising your children off-the-grid / off-the-land was a step removed from the often uncomfortable and isolating reality. As people, we long to reconnect with our wild roots and often idolize the past. We overlook the smaller details which drove us to the civilization we've created. In our attempt to glimpse our ancestors' landscape we interact with man-curated nature, believing it's wild and untouched.

Amber's work looks to define our natural surroundings by re-fabricating them as domestic goods. She works with historically craft based and domestically ripe materials as a way to relate to the home, the safe, and the secure. Her work explores the culture and politics around rural living, through auto-ethnographic research into her own upbringing and those close to her who are still living wrapped in the Ozark Mountains.

*Between Two Churches*

Photograph on fabric, thread

51" x 34" x 2"

2017

**AMY CELLA**

Amy Cella is a San Francisco based interdisciplinary artist. Her current work applies an evolutionary, iterative process using mass-produced business supplies and commercial printing technologies to create digital photograph-based sculptural installations which explore the ways our relationships with images are changed as those images are repeatedly duplicated, modified, and presented in different contexts. Her work has been exhibited at the Marin Museum of Contemporary Art, Embark Gallery, Diego Rivera Gallery and Modern Eden Gallery among other San Francisco Bay Area venues. She earned her BA in Art from Reed College in Portland, Oregon and spent a year studying art history at University College London. She currently is attending the Master of Fine Arts in Art program at San Francisco State University.

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**ARTIST STATEMENT**

Amy Cella applies an evolutionary, iterative process in her work, utilizing digital technology to explore how and why images – and our reactions to them – change as they are endlessly duplicated, modified, and presented in different combinations and contexts. Starting with digital photographs of light interacting with the built environment, she physically embodies those images into objects that in turn interact further with light, and then documents those interactions through further images which are in turn embodied in physical objects in an endless loop. She is particularly interested in the dialogues created when one image is reflected in or on another. As the images evolve through the application of this process she documents their conversation with the physical world, in the process commenting on conditions of art making and consumption, and exploring the extent to which images can be modified without losing their original meanings.

**ARTWORK**

*Concentrate*

100 inkjet prints of digital images

120" x 95"

2017

\$2,000

**CHRIS**

Chris Marin was born to teenage parents who came from lower class households. He adopted parts of his parents' taste in T.V. and music, which traces his earliest affinity to hip hop culture. In his current work, he is interested in creating scapes, which literally place, himself, and the audience into larger contexts, like history and nation wide news. Chris is working on his MFA at California College of the Arts, and recently received a BFA from Texas Tech University, in 2016. By painting struggles in American history, his work internalizes the gaze and shows how a lot of problems seen through time are still unfinished or unresolved. The most recent work is not only thinking about the architecture within a building but also the architecture outside, thus public space and creating the idea of the unexpected concept in the expected and familiar space, such as advertisement.

**MARTIN**

**ARTIST STATEMENT**

Chris Marin's thinking traces the commonalities of the day paired with a consumption of media. People are aware of global and national phenomena, specifically class and racial tensions surrounding the poor and disenfranchised. Some painted figures with a lasting voice are given great precision or likeness, and other scenes are given only a cursory treatment, which gives a visual highlight to linking history, movements, space and places. Like hip-hop and music, the work specifically samples different time signatures to create a nonlinear narrative.

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The muted blue background and crimson red drawings are meant to be charged with politics and policing, while embedding the colors of the American flag. The images are taken from journalism, social media, and candid family albums. Although packed with complexities, history is seen as a step-by-step progression, in hindsight, but these monochromatic paintings try to suspend history by flattening scenes from the past and the present.

**ARTWORK**

*Lift Me Up Pt. 2*  
Acrylic on canvas  
72" x 216"  
2016–17

*Lift Me Up Pt. 3*  
Acrylic on canvas  
72" x 216"  
2016–17

**EMILY BUDD**

Emily Budd grew up an outsider queer in rural Ohio. She spent her childhood playing in creek beds and haystacks while collecting fossils and critters and making art out of garbage. After receiving her BFA in Sculpture from Miami University, Budd ended up in Indianapolis where she spent over a decade working in forges and foundries, developing techniques in bronze casting, metalwork, mold-making and jewelry design. Currently an MFA student at California College of the Arts in San Francisco, Budd's sculptural practice incorporates many different materials and explores the durational life-span quality of each. Using older materials such as copper, bronze and iron, in combination with modern-day materials such as plastic, steel, aluminum and concrete, Budd creates objects that explore the past, present and future of human experience.

**ARTIST STATEMENT**

By expansion and engagement with ideas of deep time, Emily Budd imagines a conceptual future through the lens of geologic forces and natural processes. Referencing stalagmites, geodes, and other forms of slow accumulation and transformation in nature, Budd speculates on the future evidence of present-day human impact and experience. Through the application of various casting techniques that mimic the alchemical fossilization of objects in time, these fictional geologic forms seek to discover truths about lost and changing environments and altered material realities.

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**ARTWORK**

*Stalagmites*

Aluminum

3 x 6 x 3'

2017

\$6800

*Water Bottles*

Concrete, plastic, cement, mica, garbage, glitter, broken glass, foil, aluminum cans, tire shavings, pigments, resin, weeds, cork, cat bones, eggshells, found plant matter, pumice from Inyo Craters, acorns from Oakland

Varying Dimensions

2017

**GIANNA PANIAGUA**

Gianna Paniagua is a sculptor based in San Francisco and has a love for all things paper. At the age of 14 months, she became the recipient of a heart transplant in New York. Much of her time growing up was split between the cities of Manhattan and Miami. Gianna received her BA from the University of Pittsburgh in April 2013. Post graduation, she worked bi-coastally in Pittsburgh and San Francisco as she collaborated with companies in the Bay such as SFMOMA, Square, Genentech, and the Kala Institute. In 2014, she was awarded the Grand Prize for the VSA Emerging Young Artist Program with the Kennedy Center for artists with disabilities, allowing her to exhibit at the Smithsonian in Washington D.C.. Because of the deep emotional connections the work has with her health experiences, Gianna continues to use art as a way to involve herself in the community and spark discussions revolving around disability.

**ARTIST STATEMENT**

Created with an almost automated obsession, Gianna's handcut papercutting sculptures are inspired by dualities that exist within living organisms: patterned vs. unique, growth vs. decay, and fragility vs. strength. In the past year, her body has rejected her transplanted heart over 4 times resulting in numerous treatments that force her to be hyper aware of her body in an unimaginable way. Using papercutting as a type of distracting, meditative therapy, she creates manmade patterns in her solitary and ritualistic creative practice. Paper, durable yet weak just as bodies are, is Gianna's core medium used to create overwhelmingly oversized sculptures that doubly serve as a retreat space. Swarms of cutouts jump between contrary ideas, asking the question if the ordinary can be transformed into the sacred.

**ARTWORK**

*Force*

Handcut paper, acrylic paint

6' x 20' x 7"

2017

Price Upon Request

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**HANNAH PERRINE MODE**

Hannah's practice hinges on personal and collective vulnerability inherent in physical, emotional, and social exchange. Through this lens – and often weaving together themes of map-making, geological phenomena, wayfinding, and climate change – she explores layers of memory that inform our sense of place and ways we cultivate communities.

Using site-specific, time-based, and/or transformative material, Hannah records solitary moments of meditative action in which her body physically engages with the surrounding landscape. In particular, cyanotype allows her to create accounts of her physical presence in landscape, documenting both the exposure to light, the passage of time, and physical contact with the natural elements on site. Ongoing projects act as photographic documentation of fleeting moments of action – a record of the state of being open and present, her skin a porous surface, her body a permeable vessel.

Through social practice projects, Hannah initiates moments of intimate exchange between herself and others, and creates platforms for vulnerability and communication. Whether through postcard writing, memory sharing, or interactive poetry, the work employs intentional, active listening to engage both the individual and the collective experience. Each exchange is a tender gesture emphasizing the capacity of radical generosity as a tool for social change.

**ARTWORK**

*History of Flow*

Mixed media installation

60" x 136"

2016–17

**KEITH M SECOLA**

Keith Secola grew up in the Southwest and belongs to the Northern Ute and Anishanaabe Nations. He graduated from the Institute of American Indian Arts in 2012 with a BFA in painting with a focus on silkscreen printing. Throughout life Keith has been influenced to push his creative senses. The earliest influences come from his father, who is a musician, traveling and exposing him to contemporary Native arts at a young age. These early experiences would influence a life in Fine Arts.

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Finding a balance between contemporary life and tradition, Keith creates a blend of images, prints, paintings, and murals derived from oral storytelling, skateboarding, and Native America to communicate his work. Looking up to great artists before him, making art from the heart for people, himself, and those he loves.

Keith currently works and lives in Berkeley, California.

**ARTIST STATEMENT**

Keith Secola's artistic expression translates best through two-dimensional work, prints, paintings, murals, and installation. His work focuses on both historical and contemporary aspects of Native American life in modern times gathered from the culture and traditions from his Northern Ute and Ojibwe tribal memberships. Keith utilizes historical family photographs and frequently search through imagery related to Native American life while listening to Native elders that can provide stories and knowledge that apply towards the content of his work.

Keith has been making work that focuses on the appropriation of the American Indian through popular culture and production. Creating a fake brand called "Sacred Indian Blood" with use of commercial screen-printing techniques and found objects, I am able to create a conversation around the commodification of Native culture in popular media and the stereotypes that encompass the Native American identity.

**ARTWORK**

*Sacred Indian Blood*

Pop-up Installation, mixed-media

12'x16'

2017

**KEYVAN SHOVIR**

Keyvan Shovir is a San Francisco-based interdisciplinary artist. He was born in 1985 in Tehran, Iran and moved to San Francisco in 2011. He has widely exhibited and presented His work in solo and group settings in the United States, Iran, England, Sweden and Turkey. He is known primarily for his work in public art, painting, and installation that explores history and myth, language, Persian literature, philosophy, and pop culture together.

He studies His BA in Azad university of Tabriz and He trained Persian miniature and Eslimi decorative designs in Tabriz. He has been participate in public art in Iran and united state with Clarion alley project , Chinese Culture Center.

Keyvan is currently in MFA candidate at California College of the Arts.

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**ARTIST STATEMENT**

The original Simorgh installation was displayed at the California College of the Arts in 2016. This exhibition, here at SOMArts is an adaptation of the original piece, now focusing on seven birdhouses inspired by Attar's poem, *The Conference of the Birds*.

Birds are significant creatures represented in Persian culture. They are found throughout Persian art, music and literature and signify freedom and salvation, breaking the chains of bondage and controlling the universe. In *The Conference of the Birds*, each bird represents the human soul. In this exhibition seven bird houses are used to represent both Attar's stage of spirituality and President Trump's ban on seven Muslim countries. Each birdhouse emits a unique sound that represents each of the banned countries. The use of seven birds is also inspired by Attar's literature, where he describes how humans are all born with wings and the ability to fly towards ascension. According to Sufi philosophy, the journey of the birds is ultimately the soul's progression towards inner perfection.

**ARTWORK**

*The Conversation of the Birds Series* includes:

*F16 Fighting Falcon, AUS F-117, MIG 1-44, Exodus, F-14, USA F-22, Chengdu J-20, Nuclear Bomb, RQ0170*

Sculpture Installation

6' x 150"

2017

Nuclear Bomb, \$500  
Rest, \$1000 each

**KIRA DOMINGUEZ HULTGREN**

Kira Dominguez Hultgren is a California, Utah, and Minnesota based textile artist. She studied Comparative Literature at Princeton University, and storytelling and fiber arts in El Bolsón, Argentina. She is in her second year at California College of the Arts, earning a dual-degree MFA/MA in Fine Arts and Visual and Critical Studies. She lives with her husband, two kids, and a dog in Berkeley, CA.

**ARTIST STATEMENT**

"Spectral Inheritance" is a tribute to the artist's grandmother Lawhail (Kikume) Johal (1922-2016). This pieced quilt is part of a larger body of work exploring the generational legacies of socially constructed ethnic and racial affiliations. The artist's grandmother and extended family was marked on census forms as Black, East Indian, and Native American. These census forms are included in the partially visible archive that is printed on the quilt's organza fabric. Yet, Lawhail grew up believing her family was native Hawaiian. After all, her uncle was Chief Mehevi, Chief Rakos, the authenticating bodily presence of the savage and of the exotic in the Hollywood jungle movies of the 1920s-50s. So what was she really?

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The “Completely Automated Public Turing test to tell Computers and Humans Apart” (CAPTCHA) is one way the artist seeks to explore this question of authenticity, of identifying race, ethnicity, or even humanness through a checkbox.

**ARTWORK**

*Spectral* *Inheritance*  
 Inkjet printed on organza fabric: found family photographs, U.S. census records, passenger lists, marriage certificates, ancestry.com summary pages  
 53" x 83" x 3"  
 2017  
 NFS

*CAPTCHA: Are You a Robot?*  
 Jacquard woven. cotton, rayon, handspun wool, novelty yarn  
 29" x 63"  
 2017  
 \$5,700

*CAPTCHA: Please Type the Code*  
 Jacquard woven, polyurethane tape, cotton, wool, novelty yarn  
 28" x 27"  
 2017  
 \$4,800

**LAUREN JADE SZABO**

Lauren Jade Szabo is a Los Angeles born artist who lives in Oakland and works in San Francisco. She graduated with a BFA in Illustration from California College of the Arts with distinction, and received an MFA Fellowship from San Francisco Art Institute for graduate study in Painting. Her work has been exhibited internationally and is in private collections in Europe and the United States.

**ARTIST STATEMENT**

Lauren Jade Szabo's recent paintings are composed of man-made objects in the process of being reclaimed by nature. Her subjects, always in an unrestored state, include paper billboards, neon signs, incandescent bulb signs, and skytyping. These advertisements have been decayed by the elements. Once containing messages of perfectionism, each dilapidated advertisement is now itself flawed in societal terms. Szabo chooses to depict such signs in a state of decay because advertisements promise a perfect and static but ultimately false outcome. As many of these physical advertising media become rare due to the increasing use of digital advertising, Lauren intends to elevate these overlooked cultural relics into icons, with the intention of stimulating dialogue about our societal priorities.



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**ARTWORK**

*Come and Goes (Cloud Bank)*  
Oil on canvas  
84 x 120  
2017  
\$8,000

**NANCY SAYAVONG**

Born in Seattle, raised in Tennessee, and now resides San Francisco, Sayavong received her BFA with an emphasis in Sculpture at the School of the Art Institute of Chicago. She currently attends the University of California, Berkeley where she is pursuing her MFA in Art Practice.

**ARTIST STATEMENT**

With Sayavong's background in custom metal fabrication, her methods characteristically engage both languages of the working-class laborer and the consumer with aspirations of wealth identity. Nancy Sayavong is a sculptor exploring the socioeconomic divide in America through objects associated with cultural capital. Sayavong is influenced by the urban renewal of domestic and public spaces that exists in many cities like Chicago, Oakland, Los Angeles, and San Francisco. Many cities like these have been re-purposed and re-presented through objects and materials chosen to activate built architectural spaces that strengthen the belief and ideology of gentrification and social cultural divide.

**ARTWORK**

*Foundation II: Flooring*  
Handmade ash hardwood and laser burned Persian rug pattern  
Dimensions vary  
2017

*Pillar*

Cast concrete and orange public works marking  
Dimensions vary  
2017

**NATAONI NOTAH**

Natani Notah is an interdisciplinary artist, poet, and graphic designer. Her art practice explores contemporary Native American identity through the lens of Diné (Navajo) womanhood. Inspired by acts of decolonization, Indigenous feminism, and Indigenous futurism, her most recent body of artwork dares to imagine a world where Native sensibilities are magnified. Through an exaggeration of scale and abstraction of material, Notah's conceptual frameworks provoke conversations about historical trauma, genocide and what that means looking forward for a colonized individual in the United States of America. Additionally, drawing upon minimal forms derived from Diné culture, her works become living bodies of resistance to mainstream assimilation. A graduate of Cornell University,

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Notah is the recipient of several awards, and her work has been featured in various publications. Currently she is an MFA Art Practice Candidate and Teaching Assistant at Stanford University.

**ARTIST STATEMENT**

*#Tsiiyéet*Powered explores how race, gender, and culture affect one's connection to and navigation through environments. In Diné (Navajo) culture a person's hair is an extension of their thoughts. During the recent Indian Residential Boarding School era, the government forcibly removed Native children from their families and stripped them of traditional language, dress, and hair. These acts of assimilation impacted the survivors of boarding schools and future generations. A *tsiyyéet*, or traditional Diné bun—worn by both men and women—thus takes on much significance.

*#Tsiiyéet*Powered is inspired by the artist's familial connection to this history and an online movement started by Jaclyn Roessel. Installed are three giant hair ties floating in space, while a video shows someone wearing a *tsiyyéet* as they drifts through various environments. In turn this provokes questions about what an act of decolonization looks like and what it means for a Diné person now to wear a *tsiyyéet*.

**ARTWORK**

*#Tsiiyéet*Powered

|       |   |       |   |              |
|-------|---|-------|---|--------------|
| Mixed |   | Media |   | Installation |
| 2'    | x | 9'    | x | 1'           |
| 2017  |   |       |   |              |
| NFS   |   |       |   |              |

**NICK MITTELSTEAD**

Nick Mittelstead is a printmaker and sculptor based in San Francisco. He studied drawing and printmaking at Skidmore College and is currently pursuing an MFA at the San Francisco Art Institute. Before studying at SFAI, Nick taught printmaking at Shoestring Press in Brooklyn, NY and worked with the Art Directors Club. He has exhibited his work in San Francisco, New York City, and Chicago.

**ARTIST STATEMENT**

Nick's work takes the form of labor icons at their material apotheosis, and in doing so, asks whether a laborious process justifies itself. In spite of this inflated treatment of everyday items, Nick uses his pieces for their intended purposes. His pieces are intended to exist in flux, changing and deteriorating; burdened by their own use. Using these works for their intended purpose both destroys and re-creates them, exemplifying the paradox of our relationship to labor: a practice fetishized as the pinnacle of human effort and a Sisyphean task, meaningless and repetitive. By creating a conversation between material elevation and unceremonious use, his pieces seek to understand and explore the plurality of meaning in work over time.

Exhibition at SOMArts Cultural Center  
934 Brannan Street | San Francisco, CA

**Gallery Hours**  
Tuesday–Friday: 12–7pm & Saturday: 12–5pm  
[somarts.org/murphycadogan2016](http://somarts.org/murphycadogan2016)



**THE ANNUAL MURPHY &  
CADOGAN CONTEMPORARY  
ART AWARDS EXHIBITION**

**Exhibition Run**

September 7–29, 2017

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**ARTWORK**

*Mdus*      *Perandi*      &      *Mdus*      *Perandi*      //  
Indigo,      linen,      brass,      enamel  
(9'      x      13.5')      x      2  
2017  
\$2850

**RAFAEL BUSTILLOS**

Rafael was born and raised in Culiacan, Sinaloa, Mexico. He is currently participating in a Masters on Fine Arts program at the San Francisco Art Institute – to graduate in December of 2017.

Rafael also earned a Master's degree in Psychotherapy at St Mary's College in Moraga and has been a therapist for over ten years. His creative art is connected to his psychotherapy practice. One of the basic aspects of his psychotherapy work is to understand how an individual's early life experiences can be connected with aspects of his/her present life. His psychotherapy practice is connected to his art practice.

Rafael uses the mute language of materials in a dialectical fashion. This silence allows him to ruminate on pain and suffering in human existence. His work also harnesses the natural process by which the environment reclaims materials and investigates the texture and colors of forensic architecture. By producing silver gelatin photographs, ceramics, and paintings made by using building materials -- in addition to building sculptures with fabric, paper, and cement -- Rafael creates pieces that are soft but appear to be strong.

**ARTIST STATEMENT**

The project that I am preparing for this exhibition is an installation created with sculptures. The number of the sculptures can vary depending on the size of the room in which the sculptures are installed. The scale of the sculptures creates a landscape effect for the audience to explore and walk around them. The sculptures are made with tar paper. The surface of the tar paper is treated with cement and other materials that are used to build homes. The colors and the texture of the sculptures make references to the colors of forensic architecture and foster awareness of the process by which the environment reclaims materials. The process to treat the surface of the paper is a key aspect of each piece -- achieved by constructing and deconstructing the surface multiple times. The aim of this process is to question what happens first, creation or destruction or destruction or creation -- is creation in our planet only possible by a destructive event -- or is destruction the birth of creation?

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**ARTWORK**

*Latin Mithril*

Painting: tar paper, joint compound, dry wall mud, cement  
 6' x 3'  
 2017

**SHERWIN RIO**

Sherwin was born and raised in Jacksonville, FL and in 2014, received a Bachelor of Fine Arts in Printmaking with a minor in Art History from the University of Florida. He now lives in the San Francisco Bay Area of California where he is a candidate of the MFA/MA Dual Degree Program at the San Francisco Art Institute.

**ARTIST STATEMENT**

Sherwin Rio's sculptural and installation-based pieces operate at the intersection of his Filipino and American identities. By hybridizing forms, Rio claims a space existing in the duality of being perpetually foreign, fitting neither here nor there. Domestic items, ceremonial clothing, and house-construction materials reference the home space that became his Philippines while in the States and it is this pseudo-experience of homeland in the diaspora that drives this current body of work.

**ARTWORK**

*Seremonya*

|       |   |       |   |              |
|-------|---|-------|---|--------------|
| Mixed |   | media |   | installation |
| 139   | x | 100   | x | 62"          |
| 2017  |   |       |   |              |
| NFS   |   |       |   |              |

*Inadequacies*

|      |   |           |   |               |
|------|---|-----------|---|---------------|
| Step |   | <i>of</i> |   | <i>Height</i> |
| 16.5 | x | 56.5      | x | ladders       |
| 2017 |   |           |   | 39"           |
| NFS  |   |           |   |               |

*True Temper (Dead Weight)*

Wheelbarrow, rocking chair, twine  
 25 x 25 x 61"  
 2017

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**TROY LAMARR CHEW**

Troy Chew is a painter from Los Angeles, California, working within the African Diaspora, hip hop urban culture, stereotypes and their interwoven historical threads. He works with oil paint, drawings and sculpture, which vary from figurative, abstract or still life's. Troy received his Bachelor of Arts from University of California, Merced; majoring in Psychology and minoring in Art. He currently lives in San Francisco and is earning his MFA degree from California College of the Arts.

**ARTIST STATEMENT**

Troy's ongoing series, "out the mud". This series is a direct reference taken from HIP HOP culture; in this metaphorical phrase, the mud represents the difficulties, and to bloom out of those struggles show their resilience and power within the culture. Troy is interested in comparing and contrasting the physical use of mud, and the figurative usage through painting and analyzing modern and past African traditions.

**ARTWORK**

|                    |      |         |    |    |  |                 |
|--------------------|------|---------|----|----|--|-----------------|
| <i>Double</i>      |      |         |    |    |  | <i>Standard</i> |
| Oil,               | dye, | acrylic | on |    |  | canvas          |
| 4'                 | 9"   | in      | x  | 6' |  | 8"              |
| 2017               |      |         |    |    |  |                 |
| Price Upon Request |      |         |    |    |  |                 |

**VICTOR YANEZ-LAZCANO**

Victor Yañez-Lazcano received a bachelor of fine arts degree from Columbia College Chicago in 2008. While in Chicago he balanced a freelance career in both commercial and fine art photography. During this time, he has also established himself within the community as an arts educator, primarily working in the south side neighborhood of Pilsen. His work has been exhibited at numerous spaces including throughout the midwest including Citlalin Gallery, Harrington College of Design, Columbia College Chicago's A+D Gallery, and Riverside Arts Center; as well as Mind/Matter Gallery (Rochester), Aviary Gallery (Boston), and South Haven Center for the Arts. Past residencies include Industry of the Ordinary' Summer School Residency, ACRE, and Ox-Bow. Yañez-Lazcano is currently a graduate candidate at Stanford University's MFA Art Practice program.

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**ARTIST STATEMENT**

Victor Yañez-Lazcano uses sculpture, performance, and installation to investigate the various intersections of his identity as a second-generation Mexican-American. Yañez-Lazcano's artwork sources first-hand experiences, oral histories, language, and popular culture to address perceptions of race and ethnicity. Through repetition and ambiguity, his work proposes a richly poetic treatment of the unspoken traumas that often lie at the heart of the immigrant experience and allows the legacy of these scars to find expression across the surface of assimilation narratives.

**ARTWORK**

*Patience (sundial)*

Video Performance

4 hours 3 minutes

2017

*Practicing Patience (mojado)*

Video Performance

37 minutes 40 seconds

2017

*Practicing Patience (3 minutes 30 seconds)*

Video Performance

4 minutes 45 seconds

2017

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**ABOUT SOMARTS**

SOMArts Cultural Center, founded in 1979, cultivates access to the arts within the Bay Area by collaborating with community-focused artists and organizations. Together, we engage the power of the arts to provoke just and fair inclusion, cultural respect and civic participation.

SOMArts plays a vital role in the arts ecosystem by helping activate the arts citywide. We do this by providing space and production support for non-profit events, as well as fairs and festivals throughout the Bay Area, and offering a robust program of art exhibitions, classes, events and performances that are affordable and accessible to all. SOMArts' exhibition programs receive critical support from the San Francisco Arts Commission and The San Francisco Foundation, and are sponsored in part by a grant from Grants for the Arts.

SOMArts is located at 934 Brannan Street—between 8th and 9th—within 2 blocks of 101, I-80, Muni lines and bike paths. For public information call 415-863-1414 or visit [somarts.org](http://somarts.org). Stay connected by following us on Twitter, Instagram and Facebook.

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