

AMERICAN ACADEMY OF ARTS AND LETTERS



CEREMONIAL

WEDNESDAY AFTERNOON • MAY 18 • 2022

AT THREE O'CLOCK

AUDITORIUM

632 WEST 156 STREET • NEW YORK

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NEWLY ELECTED AMERICAN HONORARY MEMBER OF THE ACADEMY

Presented by Kwame Anthony Appiah

Joni Mitchell

Emerging from the 1960s Folk Revival, Joni Mitchell created an original and influential body of work transcendent in poetic and musical ideas. Singing with virtuosity and grace, from “Both Sides, Now” and “Big Yellow Taxi” to “Lakota” and beyond, Mitchell crossed genres ranging from folk to pop to jazz, in collaboration with Charles Mingus, Herbie Hancock, Wayne Shorter, and others. Singing of emotional experiences and the conflict between connection and freedom, her elliptical and interior lyrics, perfectly matched with vocal delivery, are emotionally etched in the memories of millions, and continue to be reinterpreted by artists today. She’s a wild seed, let the wind carry her . . .

NEWLY ELECTED FOREIGN HONORARY MEMBERS OF THE ACADEMY

Presented by Kwame Anthony Appiah

Kazuo Ishiguro

Kazuo Ishiguro, the British novelist, short-story writer, screenwriter, and musician, is almost unimaginably gifted and distinguished. In 2017, he was awarded the Nobel Prize for Literature, the Swedish Academy saying that he had “in novels of great emotional force . . . uncovered the abyss beneath our illusory sense of connection with the world.” From his 1989 *The Remains of the Day*, to his most recent work, *Klara and the Sun*, Ishiguro’s novels reach the highest levels of artistry as well as empathy with the human condition.

Bridget Riley

The work of Bridget Riley is pivotal to the history of geometric abstraction. Riley's iconic black-and-white paintings of the 1960s, whose disorienting surfaces appear to vibrate, are exemplary of the artist's groundbreaking engagement with the dynamic nature of perception. Over subsequent decades, Riley has continued to explore the dramatic sensorial effects of subtle changes in color, line, and pattern in painting. The optical illusions in Riley's works continually ask viewers to examine what and how they see.

NEWLY ELECTED MEMBERS OF THE ACADEMY

DEPARTMENT OF ARCHITECTURE

Presented by Annabelle Selldorf

Deborah Berke

Deborah Berke has changed the culture of architecture as the Dean of the Yale School of Architecture, where she leads by the power of her example, not by the example of her power. From her earliest days as Dean, Berke has spoken of the need for collaboration, for a balance of life and work and the architect's responsibility to the larger world. She has done this in her own successful and exemplary practice, and, by shifting the focus of architectural education, is ultimately effecting a much needed sea change in the profession.

Thomas Phifer

The architect Thomas Phifer was trained in the catechism of rigorous modernism, but upon opening his independent practice, he found his own voice—an imaginative yet restrained amplification of his many gifts. Over the years he has been rewarded by the receipt of many prestigious commissions, and his designs for private residences are best characterized as architectural “haikus.” His luminous artistic contributions enrich the profession and his exquisite work is at the highest standard of any architect practicing today.

Michael Van Valkenburgh

Michael Van Valkenburgh has had a profound effect on the American landscape. Brooklyn Bridge Park has changed the lives of millions of visitors and those who live in the city by opening up the waterfront to the public. He has done this in ways that are beautiful and, at the deepest level, joyful. His award-winning work has graced countless campuses and institutions, and his work in the public realm has redefined the meaning of democratic space.

Mabel O. Wilson

Mabel Wilson is one of the most important figures today in the transformation of the way architectural history is taught. Focusing on African-American contributions to the built environment, her thinking on monuments and memory is particularly powerful at this time of reckoning. She was a part of the team that designed the University of Virginia's Memorial to Enslaved Laborers, of which Holland Cotter said: "Power is not its language. Closure is not its goal. Active, additive remembrance is." Wilson is a scholar and an activist and a voice of wisdom.

DEPARTMENT OF ART

Presented by Joan Jonas

Suzan Frecon

Suzan Frecon's paintings stand like sentinels. The light she creates with extraordinary color shifts changes with the viewers' movements. The work's powerful experience is quiet and sits outside of time. Her drawings, which are exceptional, are intellectually generous, and reveal how thoughtfully she makes decisions. They move across the paper in the present tense.

Charles Gaines

Over a long career, Charles Gaines has resolutely forged a reckoning between rigorously structured systems of order and the vagaries of lived reality. Best known for images from nature filtered through plotted grids, he has also created such works as *Librettos: Manuel de Falla/Stokely Carmichael*, which presented congruities between a 1904 opera by the Spanish composer and a 1967 speech by Carmichael. Gaines is a deeply influential artist/philosopher whose work engages the mind and the eye with equal force. In his hands, art meets life in uncanny and profound ways.

Arthur Jafa

Arthur Jafa's genre-defying four-decade-long career has ranged from award-winning cinematography to his own visionary auteurship of singular film/video works that function as long-form visual notebooks and meditations on the aesthetics of Black American life. His work draws its prismatic sources from the "high" of Black church hymns to the "low" of the scrolling image overload of Instagram. Jafa's work is crucial for our time, an unstintingly radical vision stated in imbricated form and content.

DEPARTMENT OF LITERATURE

Presented by Paul Muldoon

Lydia Davis

Lydia Davis, a recipient of several of literature's highest honors and awards, has long been esteemed as one of the most original writers of our time. Admired for its unusualness, formal ingenuity, philosophical thinking, poetical precision, humor, and wit, her fiction has often been said to defy description or categorization. What is unequivocally clear is that she has created a body of work that is one of the great contributions to American letters.

Terrance Hayes

The publication in 2018 of *American Sonnets for My Past and Future Assassin* confirmed what earlier collections had already intimated—that Terrance Hayes is a major American poet. His technical prowess and boundless wit might be construed by some as admirable in themselves, but they are also unerringly at the service of a vision of "a parallel world where all Dr. Who's / are black," an America rendered with equal attention to pain and possibility: "I lock you in an American sonnet that is part prison, / Part panic closet, a little room in a house set aflame."

N. Scott Momaday

N. Scott Momaday of the Kiowa Nation came of age between two eras. In one, memory was supreme, and language wove living beings of it. In the other, all that was deemed necessary became the written word. *House Made of Dawn* was the first of his many creations to bring it all together in powerful oratory. Though we might be broken, we are spoken beautifully into understanding that we become the land and the land becomes us.

Tim O'Brien

Tim O'Brien's brilliant and searing *The Things They Carried* is the most heralded and widely anthologized linked stories collection in contemporary American literature. The author is also a great novelist whose investigations of moral choice, ambiguity, the psychology of concealment and denial, and the nature of truth, seek finally to transcend violence. Recognized for "advancing peace through literature," he is an innovative narrative artist, a psychologically probing portraitist of the modern American soldier, and one of our foremost literary writers.

Elizabeth Strout

In Elizabeth Strout's novels and stories, the least likable character is free to claim center stage, while the anger that should overwhelm another character fails to materialize. Again and again, the reader's expectations of how narratives must proceed are upended, and we are shown the world not as we imagine it, but as it is. Strout's books bear witness to life's many hardships with respect and honesty. She is one of our finest writers.

Amy Tan

Amy Tan is a pioneer of world literature. Her first book, *The Joy Luck Club*, is an American classic, and has been required reading for five generations. After that breakthrough novel, drawn from her own family's history in China and San Francisco, Tan has written more than a dozen works of fiction and nonfiction. Her work has been staged widely and filmed successfully, and has been translated into thirty-five languages. As a literary citizen and a voice of compassion and inclusion, Amy Tan is almost without peer.

DEPARTMENT OF MUSIC

Presented by Augusta Read Thomas

John Luther Adams

From Alaska's boreal forests to New York City, Baja California, and rural New Mexico, John Luther Adams has made a boldly experimental body of music that transcends the landscapes that have nurtured it. His compositions extend across time and space to generate their own gravity and sense of place. In our swiftly changing world, his music is an invitation to stillness, both a refuge and a reminder of all we stand to lose.

Jennifer Higdon

As a vital composer in contemporary classical music, Jennifer Higdon has earned prestigious accolades for her compositions ranging from chamber, choral, large ensemble, and opera. As a flutist and a devoted teacher, she has been a dynamo in education and the new music scene in our society during the past three decades. Her music has inspired people in all generations, and her significant contribution to American culture is unmistakable.

Annea Lockwood

Annea Lockwood has long been an influential and pioneering figure in the world of experimental music and sound art. She was one of the first musicians to revive interest in glass as a rich sonic medium and to establish sound mapping as an important form and process in the emergent fields of soundscape art and acoustic ecology. Still working in a boldly experimental vein, Lockwood is an inspiring and encouraging presence in the lives of younger composers.

David Sanford

David Sanford is composer of a bold and explosive series of pieces for orchestra and chamber ensembles with a style new and confrontational, as well as sturdy and intelligible. *Black Noise*, for the Boston Modern Orchestra Project, confirms the presence of a composer whose music is both startling and memorable.

Christopher Theofanidis

Christopher Theofanidis is one of the most frequently performed composers in the USA today. The reasons are not far to seek: his music is rhythmically lively, colorfully orchestrated, and always deeply and passionately expressed. From his many services to the field of American music to his status as a sought-after teacher, Christopher Theofanidis has given his talents generously to the field.

AWARDS IN ARCHITECTURE

Presented by Toshiko Mori

ARTS AND LETTERS AWARDS

Antón García-Abril and Débora Mesa

Founded in 2000 by Antón García-Abril and Débora Mesa, Ensamble Studio deliberately blurs boundaries with art and structural engineering to create powerful, vivid architecture that is felt as much as it is understood. Their intense focus on materiality and light, on weight and substance, as expressed in concrete and stone, shows they are choreographers of gravity and mass, profoundly important in an era of thinness and ephemerality. Ensamble's distinct and masterful approach has resulted in an exceptional body of work that transcends typology and definition.

Florian Idenburg and Jing Liu

Florian Idenburg and Jing Liu of SO-IL have developed a sophisticated and varied body of work that has consistently balanced out the equation between critical restraint and exuberant complexity. Designing between ambitious geometries, tectonic precision, and an engaged recognition of the urban contexts within which they work, their interventions maintain a deep connection with the discipline's conventions while always demonstrating the transformational capacity of architecture to produce new forms of knowledge through uncanny speculations.

Sharon Johnston and Mark Lee

Sharon Johnston and Mark Lee have explored and put to use the most elemental of architectural forms in ways that are simultaneously simple and complex. Their projects unfold, revealing a whole that is greater than any individual component. With a vibrant practice that intersects with academia and curation, they have committed themselves to creating unique buildings and spaces that make significant contributions to individuals and cities alike.

Anthony Titus

Anthony Titus is an architect, painter, and teacher of unique and inspiring dimensions. A graduate of Cooper Union, he carries the ideals of the late great

John Hejduk: belief in the power of architecture. The synthesis of arts—poetry, painting, sculpture, and architecture—is at the core of Titus’s actions. Through his brilliant three-dimensional compositional works, he explores fundamental ideas, which he channels into teaching architecture. His commitment to teaching as a social act of giving back does and will continue to inspire future generations.

ARNOLD W. BRUNNER MEMORIAL PRIZE IN ARCHITECTURE

Carme Pinós

Carme Pinós’s architecture engages her strength of reason with compassion for humanity, harmonizing emotion and rationality. Each building is embedded within the terrain, connecting and transforming its context. Her curvilinear forms blend with their surroundings, blurring the boundary between the physical world and memory. A complex series of sections within each project results in spectacular spatial experiences, while the innate rationality of her plans is influenced by her lyrical intuition to become fluid expressions of openness.

AWARDS IN ART

Presented by Catherine Murphy

ARTS AND LETTERS AWARDS

Candida Alvarez

Candida Alvarez is best known for her colorful and visually energetic paintings that borrow from a surfeit of imagery, including modern art history, personal photographs, cartoons, and mass media. Remixing and reworking source materials across mediums is a recurring aspect of Alvarez’s process. In a recent body of work, she digitally scanned and printed a set of pencil and watercolor drawings onto canvas, then added layers of matte acrylic. Her exploratory and intuitive approach to materials has yielded a diverse artistic output over the last three decades that includes sculpture, drawing, collage, site-specific installation, and works not easily categorized as one medium or another.

Garrett Bradley

Garrett Bradley's highly affecting films use the tools of narrative, documentary, and experimental filmmaking to create complex representations of Black life in America. Participatory creation is central to the artist's process, whether developing trust with Black women struggling with the effects of the carceral state in *Alone* (2017) and *Time* (2020), or reclaiming important moments of Black achievement and struggle in *America* (2019). Throughout her important work, Bradley makes space for connection across time, memory, and cultural identity.

Keltie Ferris

Keltie Ferris's expansive exploration of painting includes large-scale canvases layered with spray paint, energetic all-over graphite compositions, and pictures that play with depth perception through techniques of blurring and bas-relief. In an ongoing series of prints, Ferris uses his body to press oils and pigments into canvas—literalizing, formally, that an artist's identity is inextricable from their work. Drawing on a wide visual lexicon, from Impressionism to street art to digital interfaces, Ferris makes an abstract art for the twenty-first century.

Judy Fox

Judy Fox's recent work includes exquisite terracotta and casein sculptures that hybridize forms drawn from plant biology, embryology, and human anatomy. The works have an uncanny effect, redolent of Surrealism, that is both familiar and alien. Fox's commitment to figuration and to a contemporary and feminist exploration of myth has endured over her more than three decades of artmaking. The artist's technical prowess and fine attunement to the psychological resonance of organic forms is evident throughout her oeuvre.

Rachel Harrison

One of the most influential artists of her generation, Rachel Harrison remixes artifacts from contemporary life with handmade forms to create works—sculpture, installation, photography, and drawing—dense in cultural association. Harrison's references are wide-ranging; she borrows from art history, pop culture, politics, and literature. Through incisive juxtapositions of subject matter, her objects communicate a multiplicity of perspectives all at once, yet part of their appeal is their tendency to evade full disclosure.

GWENDOLYN KNIGHT LAWRENCE AWARD

Ellen Berkenblit

With their gestural mark-making and cartoonish figuration, Ellen Berkenblit's large-scale paintings hint at narrative but ultimately refuse it, offering instead motifs and characters rich in associative possibility. A female protagonist with saucer eyes and exaggerated appendages, usually shown in right-profile, is one such recurring character in Berkenblit's work. The artist's work is chock-a-block with painterly pleasure, humor, and intrigue.

JACOB LAWRENCE AWARD

Suzanne Jackson

Suzanne Jackson's tremendous creative output over the last five decades includes work as a visual artist, gallery owner, poet, theater and costume designer, dancer, educator, and activist. In the late 1960s, Jackson engaged her West Coast peers, including David Hammons, Senga Nengudi, Betye Saar, and Emory Douglas, by founding Gallery 32. Jackson's painting practice at that time included large scale canvases, murals, and sculpted paintings; recently she has been making suspended paintings, without stretchers, that incorporate everyday materials from her environs in coastal Georgia.

ROSENTHAL FAMILY FOUNDATION AWARD

Kerstin Brätsch

Kerstin Brätsch's painting practice is concerned with the circulation of images, the possibility of a painting transmuting across diverse materials, and the potential of artistic collaboration. For a 2019 commission for the Museum of Modern Art, Brätsch worked with Italian decorative painters to create a series of wall reliefs using the 17th-century Italian technique *stucco marmo* and engaged a glass master to translate brushstrokes into stained glass objects. Brätsch often revisits and reworks her own imagery and materials; her stained glass works included melted-down shards from previous sculptures. Brätsch's work has the meme-like quality of our digital age, yet is firmly committed to craft techniques rooted in the material world.

ART PURCHASES

Works by these artists were purchased in 2022 and will be donated to museums in the United States.

Andrea Belag · Carl D’Alvia · Hadi Fallahpisheh · Pam Lins
Matt Saunders · Shinique Smith · Martine Syms

AWARDS IN LITERATURE

Presented by Amy Hempel, Joy Williams, and Henri Cole

ARTS AND LETTERS AWARDS

Catherine Barnett

Catherine Barnett’s poems are scrupulously restrained and beautifully made. Her first two books—*Into Perfect Spheres Such Holes Are Pierced* and *The Game of Boxes*—are taut, heartsick, and grief-stricken. Her third book, *Human Hours*, widens her scope. The mourner lets loose what she calls her “inner clown” and releases her gift for droll analysis and life-sustaining pleasures. She is a spiritual searcher. Her poems are deeply humane, dark, and exuberant.

Jo Ann Beard

In brilliantly recursive narratives, Jo Ann Beard has amplified the reach of what a personal essay can be, can do. In fact, she obviates the need for distinctions between genres. Her compassionate and sometimes harrowing work respects her subjects, often people facing the hardest moments of their lives. In selective detail, Beard’s bracing prose celebrates language, endurance, and joy. It “honors the beautiful, the sacred, and the comic in life.”

Aleshea Harris

Aleshea Harris’s singular voice is like a new music: deep, complex, uplifting, and transfiguring. In her three full-length plays, the forty-one-year-old playwright has made various real life abstractions, such as longing and hope, the politics of exclusion and social history, real through characters who speak, move, and interact in an America that’s made new through Harris’s remarkable sensibility, ardor, and care.

Sarah Manguso

Sarah Manguso's eight books include two works of poetry, five works of prose, and, most recently, the novel *Very Cold People*. Her writing has been admired for its elegance, precision, formal innovation, and depth of thought. *Very Cold People* is a haunting coming-of-age story told by a much-abused but clear-eyed New England daughter. A fiercely original and bracingly honest depiction of family dysfunction and class shame, it is the latest milestone in a distinguished literary journey.

Joyelle McSweeney

Joyelle McSweeney is a remarkable poet of skill and daring. Her poems are encyclopedic, phantasmagoric, a rappel into hell. Death fletched: her most recent book, *Toxicon and Arachne*, shines in grief, in dark beauty, in brimming and fearless perception.

Susan Brind Morrow

Susan Brind Morrow defies categorization. She is a classicist, a translator of Egyptian hieroglyphics, and a naturalist. Her poetry has the inclusiveness of prose, her prose the precision of poetry. She writes with exceptional beauty about the Finger Lakes region of New York. She also takes us back to the Pyramid Texts and the origins of poetry. This strange constellation is illuminated by her brilliance. She has a deeply personal relationship both with the natural world and the most ancient texts. Everything she writes has the magical quality of the earliest chants and spells.

Doug Peacock

Doug Peacock is a wildlife advocate, a wildlands camper extraordinaire, an iconoclast, a treasure, a legend, an American original. His 1990 classic *Grizzly Years* remains one of the very best books about wilderness encounters ever written. *Was It Worth It?: A Wilderness Warrior's Long Trail Home* has the same freshness, integrity, and devotion. It's a gift, a call for wonder in these famished times.

Adrian Nathan West

Adrian Nathan West is a translator of over thirty books, and author of essays, criticism, and fiction. He translates mainly from Spanish and German, and his translation of Benjamin Labatut's *When We Cease to Understand the World* (2020) is both sensitive to the book's fusion of fiction and non-fiction, and consistently elegant in tone and register. His outstanding work on this book, and other volumes, opens the door to, and allows us to engage with, great writing.

BENJAMIN HADLEY DANKS AWARD

Martyna Majok

Martyna Majok's ferocious and wildly funny plays—*Ironbound*, *Cost of Living*, *Queens*, *Sanctuary City*—are inhabited by the immigrants, documented and undocumented, living on the edges of society, working in factories, cleaning houses, caring for the infirm—the faceless people doing society's dirty work. It's the world in which she grew up. Majok has asked: "If a country has made a way of life impossible for certain people, how do we still care for ourselves and others when the rules and laws might not actually want those people to thrive?" Her growing body of work will keep that question alive.

SUE KAUFMAN PRIZE FOR FIRST FICTION

Jackie Polzin, *Brood*

Jackie Polzin's first book, *Brood*, is a triumph. Narrated by a wise, witty, sharply observant young woman trying to nurture and protect a brood of chickens during a period of traumatic grief, the novel manages to be both devastating and heart lifting at the same time. Such a remarkable debut leaves readers deeply satisfied but also hungry for whatever this talented writer may produce next.

KATHERINE ANNE PORTER AWARD

Lynne Tillman

Lynne Tillman is a writer of singular purpose whose work moves seamlessly, and with great wit and invention, between the novel, short fiction, cultural criticism, and the essay. With Tillman, things are never what they seem to be—which is a theme at the center of her latest novel, *Men and Apparitions* (2018). Her work is shot through with narrative upheaval, jazzy riffing in the margins, but never deviates from her primary concern, which is to embrace the dignity of not knowing . . . and therefore encourage her readers to look and think again.

ROSENTHAL FAMILY FOUNDATION AWARD

Kirstin Valdez Quade, *The Five Wounds*

Kirstin Valdez Quade's first novel *The Five Wounds* is storytelling at its most bountifully serene. From the earliest pages when a somewhat disastrous reenactment of Christ's Passion takes place on Good Friday in the humble village of Las Penas, New Mexico, Valdez Quade is in total tonal control of the vigorously troubled world of the Padilla family. Her prose can be real and forthright as nails or as

impossibly reassuring as a startling image as when a grandmother dying of cancer feels her tumor as “an insistent pressure on the top left of her head and when she ignores it, it nudges her gently, like a blind old cat.”

HAROLD D. VURSELL MEMORIAL AWARD

Joshua Cohen

Hallmarks of Joshua Cohen’s work are restlessness, verve, calm inquiry, and fearless slapstick. He’s a brainy writer but sociable, a smooth talker with an absurdist’s eye. *The Netanyahus*, his latest novel, is crafty, hilarious, engaging, and quite dark.

THORNTON WILDER PRIZE FOR TRANSLATION

Edith Grossman

Edith Grossman is one of the great translators of our time. Her work is precise, transformative, and wide-ranging. She has personally brought us centuries of Spanish and Latin American poetry and prose. She has made accessible the poems of the Spanish Renaissance. She has taken masterpieces of the Spanish language, like *Don Quixote* and *Love in the Time of Cholera*, and turned them into masterpieces of English literature. She understands the literary and cultural importance of translation. She wrote the book on why translation matters.

MORTON DAUWEN ZABEL AWARD

Patricia Lockwood

Equally groundbreaking in poetry, memoir, and fiction, Patricia Lockwood is a surpassingly original literary artist. Her work is vivid and quotable, whether in its dark and dead-on humor or in recounting a soul-honing tragedy. She is a fearless guide through what is gained and lost by facing our lives full-on. She is true to experience, yet sees everything wonderfully skewed. This complements what her readers experience: they are privy to “the evolution of an imagination.”

AWARD OF MERIT MEDAL FOR POETRY

Stephen Dobyns

Of how many poets can it be said that their work changed the art itself? Working in the American vernacular, Stephen Dobyns reimaged narrative: in poem after poem, impeccable logic yields surreal outcome—so much for our poignant reliance on reason. But reason is all we have, the tool we use to negotiate our deep

misunderstandings and competing agendas. Dobyns writes with the despairing moral vision of the prophets, but these poems are utterly, permanently alive: in their wild comedy and daring and searing candor, they track the damage we do to each other and the parallel bitter wars within the self.

CHRISTOPHER LIGHTFOOT WALKER AWARD

Phillip Lopate

Phillip Lopate is one of the most brilliant and original essayists now working. So varied are his modes (the personal essay, the memoir, the novel, the critical study) and so wide-ranging his interests as to make his immense achievement difficult to characterize. His mind is supple, ardent, skeptical, capable of a tonic malice on occasion, but equally capable of articulate and passionate homage. He has sustained the lively openness of the student who observes and hypothesizes, refusing, admirably, to harden into the judge, that arbiter of standards and policies. He is a master, and also a joy to read.

AWARDS IN MUSIC

Presented by Augusta Read Thomas

ARTS AND LETTERS AWARDS

Marcos Balter

Surprises abound in the work of Marcos Balter. Drawing upon an ingenious diversity of means, methods, and sounds, Balter's compositional oeuvre ranges from improvising winds and works for full orchestra to intermedia pieces and works with dance. The experimental attitude in his work is expressed through his meticulous attention to detail, as well as his unique combination of exuberance and introspection.

Erin Gee

Often performing as vocalist in her own compositions with a microphone in each hand, Erin Gee has (to date) created a monumental series of thirty-four *Mouthpiece* compositions that reveal her sophisticated, playful, fearless, and fecund imagination. She understands and, with skillful articulation, embodies the tremendous breadth and depth of the sonic possibilities of the human voice. Everything she does, no matter how mysterious, experimental, and exploratory, is firmly rooted in a musical sensitivity and intelligence.

James Mobberley

James Mobberley is a composer who contributes equally important repertoires to music written for acoustic performing forces and electroacoustic instruments. His three-movement *Edges* for wind ensemble, *Lullaby* for mixed choir, and *Icarus Wept* for trumpet and fixed media are filled with deep love for humanity and mind-blowing humor with his unique soundscape, imagination, and sophisticated textures. A strong advocate for new music, he is a dedicated mentor for numerous students.

Aaron Travers

Highly detailed, scintillating, multi-layered sonic landscapes shimmer with interweaving melodic lines amidst elegant harmonic fields. Chamber works *Dark Zone*, *Sanctuary*, and *Hunger* as well as *Yellowwood* for orchestra are each carefully

wrought, clear, luminous, and evocative. Aaron James Travers never writes the same piece twice. He polishes his music like a lapidary. Each well-etched creation presents another facet of his kaleidoscopic craft.

WALTER HINRICHSEN AWARD

Orlando Jacinto García

Orlando Jacinto García has (throughout the years) created a series of monumental works utilizing various forces ranging from chamber to orchestral that reveal his unique mastery of musical time. An excellent example is his 3rd string quartet entitled “*I never saw another butterfly*” in which he evokes a sense of suspended time, a quality of motionless, tilting, and bending time while creating a heartfelt musical drama founded in humanity.

ANDREW IMBRIE AWARD

Mike Holober

The jazz pianist, composer, and arranger Mike Holober writes music that is direct, sophisticated, highly energetic, and heartfelt, with a finely tuned sense of instrumental writing and sonority. Comfortable in a wide variety of mediums and genres, his work spans the gamut from large jazz orchestra to more intimate ensembles. He has worked extensively with the Gotham Jazz Orchestra, the Westchester Jazz Orchestra, as well as various European ensembles. *Don't Let Go*, a CMA New Jazz Work commission, was premiered by his octet, Balancing Act, at Symphony Space in 2018.

CHARLES IVES FELLOWSHIPS

Leila Adu-Gilmore

Composer-performer Leila Adu-Gilmore's compelling music crosses genres, drawing from her New Zealand and Ghanaian roots and melding chamber music, electro-pop, opera, and more to make an original sound. She has composed for The Crossing, London Sinfonietta, So Percussion, and Gamelan Padhang Moncar, among others, and toured internationally with her own bands. Dedicated to social justice, Adu-Gilmore has taught music to incarcerated men at Sing Sing. She is currently an Assistant Professor at NYU Steinhardt.

Sungji Hong

In her musical compositions such as *Prismatic* for piano and orchestra and *Lux Mundi* for chamber ensemble, prolific and versatile Korean-American composer Sungji Hong embraces multiple cultures and global ideologies which manifest in distinctive, evocative sonorities allied to convincing forms. At times complex and at times straightforward, her passionate music uses precise timbres to unfold dramatic, virtuoso gestures, iridescent colors, and vivid, atmospheric auras.

CHARLES IVES SCHOLARSHIPS

Brittany Green · Marco Jimenez · Paul Novak
Nicole Russell · Michael Seltenreich · Kari Watson

WLADIMIR AND RHODA LAKOND AWARD

Katherine Balch

Katherine Balch is a composer whose formidable technical skills are matched by her voracious intellectual curiosity. Her work is rigorously and systematically organized, particularly in terms of tonal resources, yet eminently accessible. Her work for orchestra in particular suffuses listeners with mobile forms, subtle rhythmic flows, and rapturously unfolding timbres, foregrounding sheer beauty and direct emotional expression.

GODDARD LIEBERSON FELLOWSHIPS

Michael Gilbertson

Michael Gilbertson is a highly expressive lyrical composer who has developed a unique harmonic vocabulary. In *Graffiti: Concerto for Chamber Orchestra* he explores the desire to embrace the transgressive and temporal nature of that art form, creating a work that is both theatrical and intellectually stimulating. *The Beautiful & the Good*, a companion piece to Beethoven's *Symphony No. 6*, illustrates his ability to absorb the past into his own musical identity.

Eric Nathan

Eric Nathan communicates meaningfully about life by presenting a range of musical emotions and characters in works such as *Missing Words* and *Concerto for Orchestra*. From serious to humorous to heartrending to joyful, his compositions are evocative and tell stories. His explorations of different inspirations, images, colors, harmonies, and textures are bound together in logical formal-designs and cohere into personal luminous soundscapes.

VIRGIL THOMSON AWARD IN VOCAL MUSIC

Justin Dello Joio

A composer who has consistently followed his own personal creative star, Dello Joio's unique musical craft results in thoughtful, emotional compositions such as his opera *Blue Mountain* and his vocal settings of texts by e. e. cummings and Rilke, which sparkle, resonate, reflect, and always celebrate their singers and instrumentalists. He unfolds nuanced, integrated, and expertly proportioned architectural forms. The dramatic landscapes he conjures are spellbinding.

RICHARD RODGERS AWARDS IN MUSICAL THEATER

Presented by David Lang

STAGED READING AWARDS

DRIVING IN CIRCLES

Book, music, and lyrics by Jay Eddy

PERPETUAL SUNSHINE & THE GHOST GIRLS

Book and lyrics by Sara Cooper; Music by Lynne Shankel

THE BLASHFIELD ADDRESS

David Remnick
“When Nothing Is True”

HIGHEST AWARDS AND MEDALS

AWARD FOR DISTINGUISHED SERVICE TO THE ARTS

Presented by Lorrie Moore

Edwin Frank

In addition to his own admirable career as a poet and essayist, Edwin Frank founded New York Review Books in 1999 to publish out-of-print books and new translations, and has worked as editor of its Classics series for over twenty years. His choice of overlooked titles from all languages presented in handsome paperback editions has added to the world's pool of excellent literature. His tireless work on translations has brought them to the highest level of accuracy and eloquence.

GOLD MEDAL FOR DRAMA

Presented by Hilton Als

Adrienne Kennedy

When Adrienne Kennedy's first plays were produced in the early 1960s, the grand expansiveness of her vision was both understood and embraced, or not at all. Taking as her major theme the inner lives of Black American women, Kennedy's work—poetic, dense, imagistic, funky, real—rejected the tenets of the Black Arts Movement, say; there was nothing ideological about what she presented on the stage, and yet race framed so many of her monologues—arias, really—about loneliness, and the crippling effects of the white world on black skin. And yet she was different in approach than Imamu Baraka (LeRoi Jones) who founded the Black Arts Movement after Malcolm X's assassination in 1965. Kennedy didn't want to make work exclusively for Black audiences, she wanted to open up the Black world—the Black female world—to audiences at large. And this she did in one astonishing work after another: *Funnyhouse of A Negro* and *A Movie Star Has to Star in Black and White*, among other one acts, are pure anguish in miniature. Indeed, the majority of Kennedy's short plays, taken together, show us a universe of hurt that she elevates to poetry through brilliance of execution, an understanding of how politics works on the body, and how loneliness helps shape the American soul.

GOLD MEDAL FOR GRAPHIC ART

Presented by Thelma Golden

Kara Walker

Kara Walker is best known for her graphic panoramic installations that confront the racist history of the antebellum South. In these works, Walker uses cut-paper silhouettes, a 19th-century technique associated with gentility and family portraiture, to depict the wrenching brutality of human enslavement, sexual violence, and the racialization of the Black body. Walker frequently references celebrated works of art and visual culture to upend dominant historical narratives. For a recent large-scale installation in Tate's Turbine Hall in 2019, *Fons Americanus*, Walker created a monumental four-tiered fountain inspired by a memorial designed in 1901 to honor Queen Victoria and the British Empire that stands in front of Buckingham Palace. Central to Walker's fountain are the intertwined histories of Europe, Africa, and America wrought through colonization and the transatlantic slave trade, a traumatic past elided in most works of public memorialization. Walker's oeuvre includes painting, drawing, installation, filmmaking, sculpture, and print-making. She is one of the most extraordinary artists of her generation.

MEDAL FOR SPOKEN LANGUAGE

Presented by Elizabeth Diller

Anna Deavere Smith

The plays of Anna Deavere Smith, written and performed in her groundbreaking documentary style, amplify real voices in the search for justice. Her *Fires in the Mirror* (1992), nominated for the Pulitzer Prize for Drama, covers the aftermath of a riot in the Crown Heights neighborhood of Brooklyn in 1991. *Twilight: Los Angeles, 1992* (1993) covers similar unrest following the acquittals in the Rodney King police brutality case. Writing both plays involved interviewing hundreds of residents that bore witness to, and even participated in, the unrest—performing them involved transforming into nearly 40 of these residents through a series of monologues. In telling these stories, Smith explores how residents signal their identities, perceive people different from themselves, and how barriers between groups can be breached. *Notes from the Field*, her most recent play, explores issues of inequality, the criminal justice system, and contemporary activism. Both on stage and off, Smith demonstrates the power of the spoken word to gather meaning in the face of tragedy.

AMERICAN ACADEMY OF ARTS AND LETTERS

The American Academy of Arts and Letters, founded in 1898 and chartered by Congress to “foster, assist, and sustain an interest in literature, music, and the fine arts,” is an honor society of the country’s 300 leading voices in the fields of Architecture, Art, Literature, and Music. Election to the Academy is considered the highest formal recognition of artistic merit in this country. Early members include William Merritt Chase, Childe Hassam, Julia Ward Howe, Henry James, Edward MacDowell, Theodore Roosevelt, Augustus Saint-Gaudens, John Singer Sargent, Mark Twain, and Edith Wharton. Each year, in addition to electing new members as vacancies occur, the Academy presents exhibitions of art, architecture, and manuscripts, and readings and performances of new musicals. It is located in three landmark buildings designed by McKim, Mead & White, Cass Gilbert, and Charles Pratt Huntington, on Audubon Terrace at 155th Street and Broadway, New York City.

In fulfilling its mission, the Academy’s most important activity has always been the recognition, through its annual awards, of outstanding achievement in architecture, visual art, literature, and music composition. The recipients of these awards are chosen by committees composed of Academy members. In 2022 the Academy gave awards to 65 recipients; the total amount expended for awards and grants was \$1.3 million.

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