
American Academy of Arts and Letters

CEREMONIAL



Wednesday afternoon · May 16 · 2001

at three o'clock

Auditorium · 632 West 156 Street · New York

Board of Directors

AMERICAN ACADEMY OF ARTS AND LETTERS

PRESIDENT

Ned Rorem 2000–2003

VICE PRESIDENTS FOR ART

Varujan Boghosian 2001–2003

Richard Hunt 1999–2002

Richard Meier 1999–2002

VICE PRESIDENTS FOR LITERATURE

Shirley Hazzard 2000–2003

Anthony Hecht 2001–2004

Alison Lurie 2001–2004

VICE PRESIDENTS FOR MUSIC

John Corigliano 1999–2002

Leon Kirchner 2000–2003

TREASURER

Henry N. Cobb 2001–2004

SECRETARY

John Hollander 2000–2003

EXECUTIVE DIRECTOR

Virginia Dajani

Ceremonial Program

Opening Remarks by the President

NED ROREM

Induction of American Honorary Member

FREDERICK WISEMAN

Induction of Foreign Honorary Members

TADAO ANDO

YVES BONNEFOY

THOM GUNN

GYÖRGY KURTÁG

Induction of Academy Members

By the Secretary

JOHN HOLLANDER

Department of Art

PETER EISENMAN

ROBERT MANGOLD

BRUCE NAUMAN

DOROTHEA ROCKBURNE

EDWARD RUSCHA

PETER VOULKOS

Department of Literature

M.H. ABRAMS

AMIRI BARAKA

JOHN IRVING

GARRISON KEILLOR

JANET MALCOLM

JANE SMILEY

Department of Music

SAMUEL ADLER

CARLISLE FLOYD

To commemorate his 127th birthday, organ music by the late Academician Charles Ives will be played by Daniel Beckwith, international opera conductor.

Presentation of Academy Awards
by the Chairmen of the Award Committees

In Architecture

RICHARD MEIER

SHOP / SHARPLES HOLDEN PASQUARELLI

Fluidity is the distinctive hallmark of this innovative group practice: fluidity of process and fluidity of product, together augmenting, through architecture, the fluidity of human experience.

VINCENT JAMES

Through skillful deployment of reinvigorated modernist design strategies, he demonstrates that architecture has not yet exhausted its capacity to discover new meanings in the age-old encounter between built form and the natural world.

In Art

CHUCK CLOSE

CHAKAIA BOOKER

Chakaia Booker brings new meaning to the word recycled. Humble bicycle, motorcycle and automobile tires are sliced, diced and shredded and then manipulated and fashioned into truly personal works of art. She manages to make highly evocative work that transcends its physical reality while at the same time celebrating it.

LUCKY DEBELLEVUE

Lucky DeBellevue uses materials which can best be described as high-class pipe cleaners. These plush and pliable individual units manufactured in a dazzling array of colors that grade school students can only dream of are woven into spectacular experiences. The pieces hug the floor, hang overhead like a psychedelic huppah, or nestle into a corner like some odd and colorful spider web. Works seem to emerge out of a belief in process in a way we are used to seeing in crocheting or knitting rather than in traditional sculpture making.

MARTHA DIAMOND

Martha Diamond's paintings are based on vision, nuance, gesture, light, reflection, and atmosphere. The work is elegant, hip, compelling and thoroughly modern. This is serious painting, uncompromised, deep, and infinitely rewarding.

JACQUELINE HUMPHRIES

Jacqueline Humphries is producing the best paintings of her career. Her compositions – thickly painted drips and fine pencil lines overlaying vibrant color fields – achieve an intriguing complexity. Lustrous surface, staccato markings, the mix of the deliberate and the accidental, create works of restless ambition.

JUSTEN LADDA

Justen Ladda's sculptures – be it deconstructed Brillo boxes or an elaborately crafted crystal tree – achieve the unlikely melding of the obsessive with the conceptual. His work has a kinship with Egyptian sculpture, where the energy put into creating the object is returned in its finished radiance.

In Literature

J. D. MCCLATCHY

GUY DAVENPORT

Story, poem, essay, translation – whatever Guy Davenport has undertaken, the results have been an astonishment. His classical temperament and audacious imagination have, over many decades now, conspired to create new worlds of language, with their own landscapes of feeling, architecture of ideas. Davenport writes with a philosopher's melancholy and a sensualist's joy, with an exact eye and an exacting intellect. Rarely has the iconography of everyday life been so resplendently presented. He is an American original.

DAVID FERRY

David Ferry has recreated for our time and in its full visionary splendor the Mesopotamian epic of Gilgamesh; he has discovered the rhythms of contemporary American English, its sounds of sense, as these might be heard in the epistles of Horace and the eclogues of Virgil. And in the poems he has gathered in *Dwelling Places*, *Strangers*, and *Of No Country I Know*, he reaches toward the often muted aspects of daily life, disclosing their abiding mysteries.

CHARLES L. MEE

Charles Mee's *History Plays* draw ingeniously on precepts from literature, then are added to and presented as libretti in chorale. These create energetic theater performance that can both remind us of our kinship with the moral authority of the past and resonate with the present. His autobiography, *A Nearly Normal Life*, has equally admirable perspective and grace.

ALICE NOTLEY

Alice Notley's poetry is an intimate yet metaphysical poetry that is always flirting with what is most dangerous and most lyrical. Whether she is writing about what has actually happened to her (as in *Mysteries of Small Houses*) or about what can never happen to anyone (as in *The Descent of Alette*), the poems resist any but the deepest and most ecstatic interpretation.

CARL PHILLIPS

Each of Carl Phillip's five collections of poems has gathered a new strength, a surprising intensity. His subject – elegantly surveyed, stunningly plunged into – is human desire, that of both the flesh and the spirit, and he takes its measure in haunting lines whose shimmering surfaces yield to moral depths. He is a poet of restless imagination – part mythical, part mystical – and an artist of generous instincts and rare authority.

FREDERIC TUTEN

In his vivid fictional recreations of historical moments and places – the French Revolution, Van Gogh's Provence, Mao's Long March – Frederic Tuten has taken the risk of blending the concepts of high culture with the jargon of low culture. He has consistently produced an oeuvre which is courageous, adventurous, intelligent and highly original, and has moments of haunting lyrical power.

TOBIAS WOLFF

Wolff's eerie economy of means, his intense, sparsely stroked characterizations, and the sense of particularly American Aloneness he can convey within a few pages, are prodigious. But whatever their solitude, the protagonists of these superbly crafted short stories continue to hope in some form of redemption, and their world is one of radiant, patient waiting rather than of despair.

JAMES WOOD

In the essays recently collected in *The Broken Estate* and appearing as he regularly does in many of the most prestigious American and English periodicals, James Wood has won recognition as one of the most brilliant, fluent, and astute literary commentators to emerge over the last twenty years. He combines probity with high spirits, and his writing is everywhere informed by a telling range of knowledge and reference.

In Music

JACK BEESON

GERALD PLAIN

Gerald Plain, a composer in full command of a highly sophisticated musical craft, remarkable orchestral skill, and rich imagination, often draws upon childhood memories of Kentucky folk songs and instruments as sources for his work. The result is charming, unexpectedly profound, a testimony of love and affection especially welcome in a high-tech age.

ALLEN SHAWN

Allen Shawn's music communicates directly at first listening but repays repeated hearings. When light in tone, it has a chisled precision and an inner gravity; when more introspective, it has momentum, logic, and passion. In recent works such as his *Piano Concerto*, *Cello Concerto*, *Letter To a Friend* for piano, and *Sleepless Night* for string quartet, he has fused his many influences – ranging from neoclassicism and atonal expressionism to early jazz – into a compelling musical language that is expressive and individual.

BRIGHT SHENG

Bright Sheng's scores exemplify the best in the increasingly familiar amalgamation of Chinese music with present-day American musical language, an eastern presence absorbed in a glorious way. His craft and imagination, his command over time, media and gesture, his drive and energy yield remarkable beauty. An eloquent composer of deep resource and power.

AUGUSTA READ THOMAS

Augusta Read Thomas's music mixes extraordinary clarity and elegance with a bold resonant vitality. Its inventiveness, its lyric turns seem almost magically sustained; and, unfailingly, result in a beautiful immediacy.

Presentation of Special Awards

NED ROREM

Witter Bynner Prize for Poetry

RACHEL WETZSTEON

With her first two books, Rachel Wetzsteon has made an auspicious debut. It is unusual for a young poet to write with her range of curiosities and stylistic poise. She knows her way around the literary tradition, both its broad thematic avenues and its canny private ways. Her abstractions are meticulously illuminated, her particulars loom large. Here is a poet with grand ambitions, and the talent to turn them into art of a high order.

Jimmy Ernst Award in Art

BERNARD CHAET

VARUJAN BOGHOSIAN

Bernard Chaet is a figurative painter. For fifty years he has produced paintings and drawings of great beauty and startling expressive power. His paintings are densely worked in rich and vibrant color, and whether the subject is coastal New England or cows in a field, the form is unmistakably his own.

E.M. Forster Award

MARINA CARR

ALISON LURIE

Marina Carr is a brilliantly original young Irish dramatist whose work combines comedy and tragedy, myth and realism, and in its use of the supernatural sometimes recalls the poetic plays of William Butler Yeats.

Walter Hinrichsen Award

KURT ROHDE

ANDREW IMBRIE

Kurt Rohde is not only a dedicated and daringly original composer, but also an excellent violist. His writing for strings is imaginative and successful; he has written highly convincing works for other combinations of instruments. He is, in addition, very active in the organization of a San Francisco-based chamber music consortium entitled Chamber Music Partnership. His music is vital, expressive, and charged with energy.

Charles Ives Fellowships

SALLY LAMB

Sally Lamb's music speaks with engaging clarity and directness. *The Ringing Grooves of Change*, a major new work for large wind ensemble, brims with confidence: it is visceral, boisterous, unapologetic. Familiar materials are made fresh. She sounds like she really means it.

RUSSELL PLATT

Russell Platt is a composer whose music is proudly melodic in nature. He has taken easily to the genre of art song: in *Eating Poetry*, a cycle of eight songs, he responds vividly to the lush pictorial imagery of Mark Strand's poems while respecting the rhythms of the words. And while his style has been deeply influenced by the heritage of Romanticism, his orchestral work *Love Unlimited* shows a flexibility that can allow the influences of Schoenberg, Gershwin, and Barry White to combine in the form of a classic French overture. His music is passionate, witty, and elegantly made.

ERIK SANTOS

Erik Santos, composer, pianist, teacher, has been blessed with talent, craft, dedication and frequent flights of fancy. His work, which clearly displays thorough musicianship, ambition, and high aspirations, nevertheless proclaims his awe in the face of the glories of the art. His music speaks with passion and intensity.

Charles Ives Scholarships

JAMES BARRY HUBERT HO

MICHAEL DJUPSTROM JONATHAN NEWMAN

GABRIELA FRANK TOM SWAFFORD

Sue Kaufman Prize for First Fiction

AKHIL SHARMA

An Obedient Father

HORTENSE CALISHER

An Obedient Father is a mature, beautifully imagined novel with a dark and direct, yet ultimately forgiving, gaze at a man we would otherwise despise or merely turn away from. This is a courageous novel, written with extraordinary skill and honesty, and its portrait of a deeply corrupted man living at the center of a deeply corrupted society is unforgettable.

Wladimir and Rhoda Lakond Award

BRAXTON BLAKE

ANDREW IMBRIE

Braxton Blake, with a reputation here and in Germany for his chamber and orchestral works, is a lyrical composer with a keen and wonderfully sensitive ear. He brings craft and maturity to his scores, which are models of skillful writing, often reflecting his deep love of poetry. A versatile composer, conductor, and pianist, his work always celebrates music.

Goddard Lieberston Fellowships

LOUIS KARCHIN

Louis Karchin is a composer of instrumental and vocal music which is expressive in a most original way. It consists of a mosaic of textures, colors, rhythms and silences; yet these apparent fragments mysteriously forge an unparalleled sense of line, unity and forward motion. His *Rustic Dances* capture the essence of the title without literal insistence; his *Cascades* for piano create a sumptuous yet delicate atmosphere of constant discovery.

MARK KILSTOFTE

Mark Kilstofte, admired as a composer of lyrical line, engaging harmony, and strong, dramatic gesture, cherishes a background as singer and conductor. His beautiful linear writing, expert text setting, and keen sensitivity to sound, shape and event, result in music that may be either serious or witty. A composer who enjoys his work and does it very well indeed.

Addison M. Metcalf Award FRANCINE DU PLESSIX GRAY

DAVE EGGERS

Starting with its title, *A Heartbreaking Work of Staggering Genius*, the put-ons, media references, technical ingenuities, and literary disclaimers that abound in Dave Eggers' novelistic memoir, are interwoven with the strands of grief, love, and responsibility that belong to the account of his parents' death, his raising of his younger brother, and the extended series of adventures that follow. The ingenuities in the book are the more brilliantly worked out for suggesting that perhaps no amount of comic virtuosity can quite dispel the pathos of the story he is telling.

Willard L. Metcalf Award

BRICE MARDEN

LAURA OWENS

Laura Owens paints using unique adaptations of a wide spread of cultural and visual references in formats ranging from tiny to vast. She has said, "Everything is about how you make a painting; I'm always trying to invent the whole idea every time," and, "I'm always interested in what painting can do – and then questioning those things." Intelligent, wry, and off-kilter, her influential paintings also display a profound linking with the bedrock of painting.

Richard Rodgers Awards for the Musical Theater

STEPHEN SONDHEIM

Heading East

LEON KO, *music*; ROBERT LEE, *book and lyrics*

The Spitfire Grill

FRED ALLEY, *book and lyrics*; JAMES VALCQ, *book and music*

Rome Fellowships in Literature

MARK HALLIDAY

Mark Halliday's project is directness, clarity, and truth. He brings this unexpected kind of beauty to the complex costume ball of poetry as if it were the most natural thing in the world – which it seems to be, when he is the one who writes it. Thanks to Mark Halliday, experiences that would otherwise be lost in the interstices of prose, or muddled by the conventions of popular songs, are given the finish, form, and permanence of art.

VINCENT KATZ

Vincent Katz's poems are a source of instant excitement, perception, and a strong sense of the real, a sense of being in the place where the poem is and of having it more powerfully flash through one's feelings than one would have thought possible. These are poems, mainly, of walking about, of moving and thinking and observing a constantly changing scene in which everything seems to be present. There is this sense of presence throughout, as much in the translations of the poems of *Sextus Propertius*, from two thousand years ago, as in those just written in New York.

Richard and Hinda Rosenthal Foundation Awards

ALEX KATZ

Art

BLAKE RAYNE

Blake Rayne brings fresh vision to today's art scene. He has made the bold choice to explore conceptual strategies through paintings that challenge both the mind and eye. In his ongoing body of work, *Three of the Four Seasons*, the artist dissects similar views of a landscape detail by flipping and reversing its elements. The results are ironic, intelligent, and visually sophisticated.

Literature

DAVID EBERSHOFF

RUSSELL BANKS

The Danish Girl

David Ebershoff's *The Danish Girl*, set between 1925 and 1931 in Copenhagen, Paris, and Dresden, is a powerful and original love story. Loosely inspired by one of the first successful gender-changes undergone by a man, it is written with an authority and a mastery of period detail that one rarely sees in a first novel. In command at all times of difficult, challenging material that in the hands of a lesser writer would be all too easily diminished or demeaned, David Ebershoff has written that rare thing, a tour de force that is a dramatic and moving tale as well.

Harold D. Vursell Memorial Award

ANNE HOLLANDER

The new images we make of ourselves – in the visual arts of fashion, painting, dance, and cinema – have been Anne Hollander's study, and her books have traced with precision and panache how they have absorbed and transfigured earlier images. To this history of styles she has brought a style of her own. Her capacious learning is lightly worn. Her insights have a rich and stimulating harmony. Her sentences are elegantly choreographed. As they have been combined in essays and books, her gifts have helped us see what is looking back at us.

Morton Dauwen Zabel Award

KENNETH KOCH

PAUL VIOLI

Paul Violi brings the sharpness and surprise of the avant-garde to a poetry that continually impresses by its honesty, its sincerity, and its clarity. One is taken through the solidest and strongest emotional landscapes on a remarkable new road.

The Blashfield Address
“Music in an Age of Overstimulation”

TIM PAGE

Presentation by Ezra Laderman
of the Charles Ives Living to

CHEN YI

Presentation by Henry N. Cobb
of the Arnold W. Brunner Memorial
Prize in Architecture to

HENRY SMITH-MILLER
AND LAURIE HAWKINSON

Presentation by Francine du Plessix Gray
of the Award of Merit for the Short Story to

FREDERICK BUSCH

Presentation by Hugh Hardy
of the Award for Distinguished Service
to the Arts to

ELIZABETH BARLOW ROGERS

Presentation by Mark Strand
of The Gold Medal for Fiction to

PHILIP ROTH

Presentation by Steve Reich
of The Gold Medal for Sculpture to

RICHARD SERRA

Other Programs of the Academy

HASSAM, SPEICHER, BETTS, AND SYMONS FUNDS

Childe Hassam (1859-1935), a member of the American Academy of Arts and Letters, bequeathed to the Academy a large collection of his works with the stipulation that the accumulated income from their sale be used to purchase paintings, drawings, and prints by contemporary American artists for presentation to museums in the United States. The program was expanded as other artist members of the Academy, or their estates — Eugene Speicher (1883-1962), Louis Betts (1873-1961), Gardner Symons (1865-1930) — left similar bequests. In 2001 works by the following artists were purchased by the Academy and will be donated to museums.

ARTIST

Ellen Berkenblit
Martha Diamond
Nicole Eisenman
Rob Fish
Louise Fishman
Jacqueline Humphries
Roberto Juarez
Pat Lipsky
Jim Long
John Morris
Laura Owens
Charles Parness
Richard Raiselis
Amy Sillman
Ena Swansca
Michael Volonakis

Members of the Academy

DEPARTMENT OF ART

Lennart Anderson	Charles Gwathmey	Philip Pearlstein
William Bailey	Dimitri Hadzi	I.M. Pei
Edward Larrabee Barnes	Hugh Hardy	Cesar Pelli
Will Barnet	Al Held	Anne Poor
Hyman Bloom	Steven Holl	Martin Puryear
Varujan Boghosian	Richard Hunt	Robert Rauschenberg
Louise Bourgeois	John M. Johansen	Paul Resika
Vija Celmins	Jasper Johns	Milton Resnick
John Chamberlain	Philip Johnson	George Rickey
Christo	Wolf Kahn	Larry Rivers
Chuck Close	Alex Katz	Kevin Roche
Henry N. Cobb	Ellsworth Kelly	Dorothea Rockburne
Jim Dine	Gyorgy Kepes	James Rosenquist
Mark di Suvero	Daniel Urban Kiley	Susan Rothenberg
Lois Dodd	R.B. Kitaj	Edward Ruscha
Rackstraw Downes	Ibram Lassaw	Robert Ryman
Peter Eisenman	David Levine	Richard Serra
Marisol Escobar	Jack Levine	Joel Shapiro
Mary Frank	Richard Lippold	Kenneth Snelson
Helen Frankenthaler	Robert Mangold	Wayne Thiebaud
James Ingo Freed	Brice Marden	George Tooker
Jane Freilicher	Agnes Martin	Cy Twombly
Frank O. Gehry	Richard Meier	Robert Venturi
Romaldo Giurgola	Elizabeth Murray	Peter Voulkos
Michael Graves	Bruce Nauman	Jane Wilson
Morris Graves	Kenneth Noland	Andrew Wyeth
Cleve Gray	Claes Oldenburg	
Red Grooms	Nathan Oliveira	

DEPARTMENT OF LITERATURE

Daniel Aaron	Eric Bentley	Richard Eberhart
M.H. Abrams	Harold Bloom	Louise Erdrich
Renata Adler	Robert Bly	Robert Fagles
Edward Albee	Robert Brustein	Jules Feiffer
John Ashbery	Art Buchwald	Leslie Fiedler
Louis Auchincloss	Hortense Calisher	James Thomas Flexner
Russell Baker	Evan S. Connell	Horton Foote
Russell Banks	Robert Coover	Shelby Foote
Amiri Baraka	Robert Creeley	Richard Ford
John Barth	Don DeLillo	Ernest J. Gaines
Jacques Barzun	Joan Didion	John Kenneth Galbraith
Ann Beattie	Annic Dillard	William H. Gass
Saul Bellow	E.L. Doctorow	Henry Louis Gates, Jr.

Peter Gay
 Louise Glück
 Francine du Plessix Gray
 John Guare
 Donald Hall
 Elizabeth Hardwick
 Shirley Hazzard
 Anthony Hecht
 Edward Hoagland
 John Hollander
 Richard Howard
 Ada Louise Huxtable
 John Irving
 Josephine Jacobsen
 Diane Johnson
 Donald Justice
 Justin Kaplan
 Donald Keene
 Garrison Keillor
 George F. Kennan
 William Kennedy
 Galway Kinnell
 Kenneth Koch
 Stanley Kunitz
 Philip Levine
 R.W.B. Lewis

Alison Lurie
 Norman Mailer
 Janet Malcolm
 David Mamet
 Peter Matthiessen
 J.D. McClatchy
 John McPhee
 William Meredith
 W.S. Merwin
 Arthur Miller
 Czeslaw Milosz
 Toni Morrison
 Albert Murray
 Joyce Carol Oates
 Cynthia Ozick
 Grace Paley
 Robert Pinsky
 Richard Poirier
 Reynolds Price
 Philip Roth
 John Russell
 Oliver Sacks
 James Salter
 Arthur Schlesinger, jr.
 Sam Shepard
 Charles Simic

Jane Smiley
 William Jay Smith
 W.D. Snodgrass
 Gary Snyder
 Susan Sontag
 Elizabeth Spencer
 Robert Stone
 Mark Strand
 William Styron
 Studs Terkel
 Paul Theroux
 Anne Tyler
 John Updike
 Mona Van Duyn
 Helen Hennessy Vendler
 Gore Vidal
 Kurt Vonnegut
 William Weaver
 Eudora Welty
 Edmund White
 Elie Wiesel
 Richard Wilbur
 Garry Wills
 August Wilson
 Tom Wolfe
 Charles Wright

DEPARTMENT OF MUSIC

John Adams
 Samuel Adler
 Dominick Argento
 Milton Babbitt
 Leslie Bassett
 Jack Beeson
 Arthur Berger
 William Bolcom
 Henry Brant
 Bennett L. Carter
 Elliott Carter
 Chou Wen-chung
 Ornette Coleman
 John Corigliano
 George Crumb

Mario Davidovsky
 Norman Dello Joio
 David Del Tredici
 David Diamond
 Carlisle Floyd
 Lukas Foss
 John Harbison
 Lou Harrison
 Karel Husa
 Andrew W. Imbric
 Betsy Jolas
 Leon Kirchner
 Ezra Laderman
 Donald Martino
 George Perle

Steve Reich
 George Rochberg
 Ned Rorem
 Gunther Schuller
 Ralph Shapey
 Stephen Sondheim
 Francis Thorne
 Joan Tower
 George Walker
 Robert Ward
 Olly Wilson
 Charles Wuorinen
 Yehudi Wyner
 Ellen Taaffe Zwilich

Foreign Honorary Members

Magdalena Abakanowicz	Thom Gunn	Michael Ondaatje
Chinua Achebe	Zaha Hadid	Arvo Pärt
Bella Akhmadulina	Vaclav Havel	Krzysztof Penderecki
Tadao Ando	Seamus Heaney	Goffredo Petrassi
Ba Jin	Hans Werner Henze	Harold Pinter
Bei Dao	David Hockney	Gerhard Richter
Luciano Berio	Arata Isozaki	Léopold Sédar Senghor
Yves Bonnefoy	Frank Kermode	Ravi Shankar
Pierre Boulez	Anselm Kiefer	Aleksandr I. Solzhenitsyn
Anthony Caro	Oliver Knussen	Pierre Soulages
Eduardo Chillida	Rem Koolhaas	Wole Soyinka
Charles Correa	Milan Kundera	Muriel Spark
Anita Desai	György Kurtág	Karlheinz Stockhausen
Henri Dutilleul	Doris Lessing	Tom Stoppard
Umberto Eco	Claude Lévi-Strauss	Wisława Szymborska
Janet Frame	György Ligeti	Josef Tal
Lucian Freud	Naguib Mahfouz	Kenzo Tange
Brian Friel	Roberto Echaurren Matta	Mario Vargas Llosa
Carlos Fuentes	Gian Carlo Menotti	Andrei A. Voznesensky
Athol Fugard	Alice Munro	Derek Walcott
Mavis Gallant	V. S. Naipaul	Christa Wolf
Gabriel García Márquez	R.K. Narayan	Yevgeny Yevtushenko
Alexander Goehr	Oscar Niemeyer	Zhang Jie
E. H. Gombrich	Edna O'Brien	
Nadine Gordimer	Kenzaburo Oe	

American Honorary Members

Woody Allen	Martin Scorsese	Robert Wilson
Trisha Brown	Paul B. Taylor	Frederick Wiseman
Merce Cunningham	Twyla Tharp	
Max Roach	Billy Wilder	



AMERICAN ACADEMY OF ARTS AND LETTERS

633 West 155 Street, New York, NY 10032-7599

Telephone: (212) 368-5900 Fax: (212) 491-4615

E-mail: artsandletters@mindspring.com