



# Olu

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## National Academy of Design Elects Eight Artists and Architects as National Academicians in 2023

*The Class of 2023 artists and architects joins a membership of over 400 current National Academicians and will be featured in an upcoming exhibition*



**New York, NY — The National Academy of Design is delighted to announce the election of eight artists and architects as National Academicians.** Elected by current National Academy membership in recognition of their contributions to contemporary American art and architecture, the class of 2023 Academicians includes:

**Alice Adams** (Visual Arts)

**Sanford Biggers** (Visual Arts)

**Willie Cole** (Visual Arts)

**Torkwase Dyson** (Visual Arts)

**Richard Gluckman** (Architecture)

**Carlos Jiménez** (Architecture)

**Mel Kendrick** (Visual Arts)

**Sarah Oppenheimer** (Visual Arts)

The National Academy is the leading honorary society for artists and architects in the United States. New members are exploring the frontiers of art and architecture, which include forays into

experimental uses of traditional mediums and conceptual approaches that question the boundaries of architecture and art as discrete and preconceived disciplines.

The induction of new members **follows the opening of the National Academy of Design's new home in the Chelsea arts district** in New York City at 519 West 26th Street. The new space will function as a place of experimentation for the National Academy, a space for inclusive and accessible programming that will showcase Academicians alongside other artists and architects who have made significant impact on the current cultural landscape.

The annual nomination and election of National Academicians dates back to the National Academy's founding as America's first artist-led arts organization in 1825. New Academicians are nominated and elected by the current members of the National Academy, a community of 431 artists and architects across the country; more than 2,400 artists and architects have been elected since 1825.

"We are thrilled to welcome this remarkable class of newly elected Academicians, the first since the National Academy of Design opened its new home in Chelsea," noted **Gregory Wessner, Executive Director, National Academy of Design**. "As the Academy begins an exciting chapter, this election of eight artists and architects—whose work spans various mediums and demonstrates breathtaking ambition—reaffirms the Academy's commitment to recognizing daring work and ideas in contemporary art and architecture."

Upon election, Academicians have the option to join more than 2,000 of their predecessors and donate a representative example of their work – called the Diploma Work – to the National Academy's collection. With more than 8,000 paintings, sculptures, works on paper, architectural drawings and models, and more, the National Academy's collection has been assembled almost entirely through the donations of its artists and architect members. It is one of the most significant collections of American art and architecture in the world. Forming a collection through the artists' and architects' contributions allows them to speak for themselves and to decide how they will be represented—ensuring that the collection includes artists' and architects' voices in the historical canon.

### **Induction Event**

The Induction Ceremony celebrating the Class of 2023 National Academicians will take place on Tuesday, October 24 from 6 to 9 PM in New York City. The Ceremony is by invitation only, but a video program documenting the practices of the eight new Academicians will be live-streamed to the public during the event. Check our [event calendar](#) for more information.

### **Induction Exhibition**

A special exhibition featuring recent work of the 2023 National Academicians is anticipated to

open in early February 2024 in the galleries of the National Academy of Design, 519 West 26th Street, 2nd floor. Details will be announced in the coming months.

## **2023 NATIONAL ACADEMICIANS BIOS:**

**Alice Adams** (b. 1930, she/her, Jamaica, NY) is a visual artist recognized for her abstract realism.

Adams is best known for her sculpture and site-specific land art, as well as public art projects in transit systems, airports, and universities. Her early fiber work, tapestries, and weavings are prominent and influential among artists in the United States. Adams experimented with architectural forms: the wall, the corner, the column, and the vault, often using flexible materials, such as latex and fibers, tarred ropes, and chain link fencing.

The roots of Adams' major public works, for instance, the giant aluminum arches at the Denver International Airport and the diagrammatic boat frame at the Fort Lauderdale/Hollywood International Airport, were included in a seminal exhibition curated by Lucy Lippard at the Fischbach Gallery. This exhibition established Adams' abstraction as a counterpoint to the work of many contemporaries. Her use of different knotting techniques and styles at an increased scale distinguished her visual language and engagement with physical space and architecture.

**Sanford Biggers** (b. 1970, he/him, Los Angeles, CA) is an interdisciplinary artist.

Biggers creates hybridized monumental works from stone and bronze to textiles and paint. Straddling visual arts and music, he fronts a multimedia concept band: Moon Medicin. His diverse practice positions him as a collaborator with the past through explorations of often-overlooked cultural and political narratives from American history. His work is an interplay of narrative, perspective, and history that speaks to current social, political, and economic happenings while examining the contexts that bore them.

Major works include the recent commission *Oracle* at Rockefeller Center which traveled to the Hammer Museum, Los Angeles. A survey of his *Codex* series was featured in *Codeswitch* at the Bronx Museum of the Arts, the California African American Museum, Los Angeles, and the Speed Art Museum, Louisville, KY. He has had solo exhibitions at the Phillips Collection; SCAD Museum of Art; Chazen Museum of Art; Contemporary Art Museum St. Louis; the Museum of Contemporary Art Detroit; the Massachusetts Museum of Contemporary Art; and the Brooklyn Museum. Among Biggers awards are the Morehouse College Bennie Achievement Award, Guggenheim Fellowship, the Studio Museum's Lea K. Green Memorial, the 26th Heinz Award for the Arts, New York Foundation for the Arts Hall of Fame in 2019, American Academy of Arts and Letters Award, and the Rome Prize in Visual Arts.

**Willie Cole** (b. 1955, he/him, Somerville, NJ) is a conceptual artist.

Cole transforms objects, from steam irons to high-heeled shoes, into sculptures, installations, and works on paper. Mining his heritage and confronting the legacies of slavery in the United States, Cole creates work that uncovers ways objects store memories.

Cole has had exhibitions at the Museum of Modern Art, New York; the Bronx Museum of the Arts; Miami Art Museum; Tampa Museum of Art; University of Wyoming Art Museum; and Montclair Art Museum. In 2013, a traveling exhibition *Complex Conversations: Willie Cole Sculptures and Wall Works* opened at Albertine Monroe-Brown Gallery at Western Michigan University. *Willie Cole: On-Site* opened at the David C. Driskell Center, University of Maryland, and traveled to the Museum of Art at the University of New Hampshire, and Arthur Ross Gallery, Philadelphia. The following year, Cole had solo exhibitions at the Snite Museum of Art, University of Notre Dame, and at the College of Architecture and Design Gallery, New Jersey Institute of Technology. In 2019, *Willie Cole: Beauties* opened at the Radcliffe Institute, Harvard University.

**Torkwase Dyson** (b. 1974, she/her, Chicago, IL) is a painter working across mediums.

Dyson's abstract works explore the continuity between ecology, infrastructure, and architecture. Examining human geography and the history of Black spatial liberation strategies, Dyson grapples with the ways in which space is perceived, imagined, and negotiated particularly by Black and Brown bodies.

Dyson's work was presented at the 13th Shanghai Biennale and in solo exhibitions and installations at the Hall Art Foundation; Schloss Derneburg, Holle, Germany; Colby College Museum of Art, Waterville, Maine; Graham Foundation for Advanced Studies in the Fine Arts, Chicago; Schuylkill Center for Environmental Education, Philadelphia; Suzanne Lemberg Usdan Gallery, Bennington College, VT.; and Serpentine Pavilion, Serpentine Galleries, London.

**Richard Gluckman** (b. 1947, he/him, Buffalo, NY) practices architecture.

Gluckman's design approach is defined by an emphasis on architecture as an experiential opportunity; a frame for art and human activity. Since establishing his practice, now named Gluckman Tang, in New York City, Gluckman has created distinctive spaces and buildings for artists, public arts institutions, art foundations, galleries, and art collectors.

Celebrated for sensitive interventions in historic buildings and ground-up designs that are responsive to their context the firm's notable projects include the Brant Foundation Art Building, New York City (2019); Georgia O'Keeffe Museum, Santa Fe, NM (1997); Cooper Hewitt, Smithsonian Design Museum, New York City (2014); Museo Nacional del Prado, Madrid (2016); De Maria Pavillion, Bridgehampton, NY (2016); Noguchi Garden Pavilion, Bridgehampton, NY (2004); *SITE Santa Fe I*, Santa Fe (1998); Gagosian Gallery West 24th Street (2000) and West 26th Street (2006), Chelsea, New York City; and Mary Boone Gallery, Chelsea, New York (2000).

Gluckman is the recipient of the Cooper-Hewitt National Design Award and the Interior Design Hall of Fame Award.

**Carlos Jiménez** (b. 1959, he/him, San Jose, Costa Rica) practices architecture.

Jiménez founded Carlos Jiménez Studio forty years ago in Houston, Texas. The studio, located in interconnected buildings surrounded by trees, maintains focus by accepting one project at a time. His portfolio includes single-family homes, cultural institutions, and bank branches. Recognized for his commitment to the radical power of simple forms, Jiménez's design research processes align with sustainable, relevant, and adaptable solutions in the face of urgent social and environmental challenges. Notable projects include *The Stardust*, Marfa, Texas (2019-); *Won Buddhism of Houston* (2015-2021); *Hotel Saint George*, Marfa, Texas (2013-2016); *Tyler School of Art*, Philadelphia (2005-2009); *Cummins Child Development Center*, Columbus, IN (1997-2001); *Spencer Studio Art Building*, Williamstown, MA (1993-1996); and *Museum of Fine Arts Houston Central Administration and Junior School Building* (1991-1994), as well as many private homes and artist studios.

**Mel Kendrick** (b. 1949, he/him, Boston, MA) is a conceptual artist.

Kendrick's practice involves the use of cast bronze, concrete, and a variety of woods, rubber, resin, and cast paper. His sculptures provoke viewers to grapple with the object both as they experience it and as they think about it, and how it was made.

The Addison Gallery of American Art, Andover, MA, recently organized a major retrospective of Kendrick's work that traveled to the Parrish Art Museum, Water Mill, NY. Significant exhibitions began with his solo show at Artists Space, New York, in 1974. His work was later included in *The International Survey of Painting and Sculpture* at the Museum of Modern Art, and the following year in the *Whitney Biennial*. In 2009, Kendrick was commissioned to create five monumental cement sculptures for Madison Square Park.

**Sarah Oppenheimer** (b. 1972, it/its, Austin, TX) is an architectural manipulator.

Oppenheimer creates circulatory pathways that establish unexpected kinesthetic and visual relays between bodies and buildings. Rhythms and timescales of living systems flow from body to building and back again. The viewer is transformed into an agent of spatial change.

Oppenheimer's recent solo exhibitions include *Sensitive Machine*, Wellin Museum of Art; *N-01*, Kunstmuseum Thun, Switzerland; *S-337473*, Mass MoCA; *S-337473*, Wexner Center for the Arts; *S-281913*, Pérez Art Museum Miami; *S-399390*, MUDAM, Luxembourg; and *33-D*, Kunsthau Baselland, Switzerland. Oppenheimer's work has also been exhibited at ZKM; the Baltimore Museum of Art; the Andy Warhol Museum; the Museum of Contemporary Art San Diego; Art Unlimited at Art Basel; the Mattress Factory; the Drawing Center; and the Sculpture Center.

## **About The National Academy of Design**

Founded in 1825, the National Academy of Design is one of the leading honorary societies for artists and architects in the United States. An advocate for the arts as a tool for education, the National Academy promotes art and architecture in America through public programming, exhibitions, grantmaking, fellowships and research. The National Academy's membership is made up of 450 artists and architects who have been elected by their peers in recognition of their extraordinary contributions to art and architecture in America; upon election, incoming National Academicians are invited to donate a representative sample of their work to the Academy's collection, which today represents one of the most significant collections of American art and architecture ever assembled. For the past two centuries, the National Academy has celebrated the role of artists and architects in public life and served as a catalyst for cultural conversations that propel society forward.

### **Image Credits:**

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