

Lorraine O'Grady, Emily Jacir Among American Academy of Arts's 2023 Awardees

Artist Faith Ringgold and scholar Helen Hennessy Vendler received this year's gold medals.



Taylor Michael 3 days ago



Left: Lorraine O'Grady (photo Lelanie Foster / Trunk Archive);
right: Emily Jacir (photo Andrew H. Walker/Getty Images)

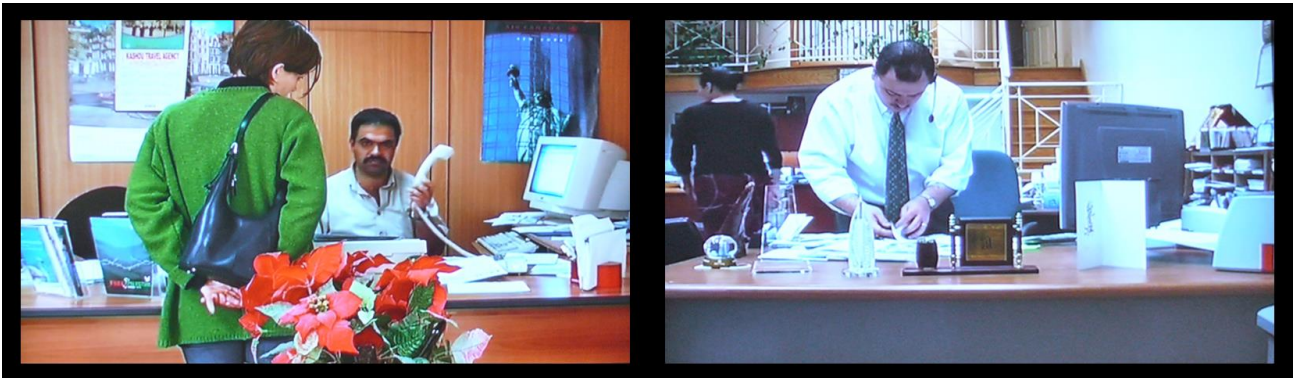
Artists and activist Faith Ringgold, photographer and philanthropist Susan Unterberg, and literary critic Helen Hennessy Vendler have received the highest honors from the American Academy of Arts and Letters for their contributions to the arts. The announcement comes a week after eight artists — Emily Jacir, Tala Madani, Mary Miss, Lorraine O'Grady, Sandy Rodriguez, Cameron Rowland, Cauleen Smith, and Ouattara Watts — received this year's art awards. Recipients will be honored at a ceremony on May 24. (...)

Another artist to receive that prize was Emily Jacir, whose films, photographs, installations, and performances often focus on themes of displacement and exile related to the Israeli occupation of Palestinians. For *Where We Come From* (2001-03), Jacir assembled 30 pairings of photographs, texts, and videos and asked participants both restricted from returning to Palestine or moving freely in the occupied state, "If I could do anything for you, anywhere in Palestine, what would it be?"

MoMA's Biggest Video Art Survey in Years Is a Winner

BY ALEX GREENBERGER

March 6, 2023 10:40am



Installation view of "Signals: How Video Transformed the World," 2023, at Museum of Modern Art, New York. PHOTO ROBERT GERHARDT

Let's start with a sad fact: the last time New York's **Museum of Modern Art** staged a sizable survey of **video art** was in 1995, nearly three decades ago. Better late than never to remedy that, however, and right now, the museum's spacious sixth floor is filled with moving images in that medium—roughly 35 hours' worth, to be exact. That's not even counting works whose durations are not listed on the show's checklist.

The exhibition, titled "Signals: How Video Transformed the World," offers more footage than anyone could ever absorb in a single visit. Individual pieces in the show only seem to reinforce the idea that this is indeed the point. (...)

Video has made it impossible to separate what's happening at home from what's taking place abroad, these artists suggest. That much is made literal in Emily Jacir's *Ramallah/New York* (2004–05), in which quotidian-seeming images filmed in the West Bank and Manhattan—bland offices, buzzy bars—are placed side by side. In a tiny gesture of video-based magic, more than 5,000 miles of space is collapsed by way of two monitors set inches apart. (...)