

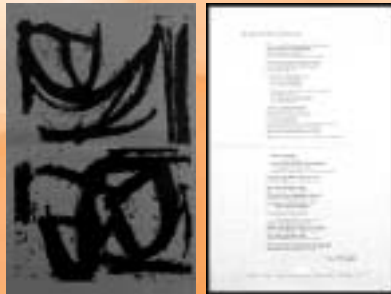
# Black Mountain College

# MUSEUM



# ARTS CENTER

Alice Scheff



1

Steve Mann



Alice Scheff

## We've Made it To Broadway!

by John Wright + Connie Bostic

Hallelujah! We are truly a museum and arts center now! After nearly ten years of borrowing and begging space, the Black Mountain College Museum + Arts Center moved into a centrally located, leased storefront location in busy downtown Asheville. We now have an ongoing public presence and increased visibility. Since our opening, several thousand visitors have seen our exhibitions, talked with us, and learned about the fascinating and important history and impact of BMC. We have been especially pleased that so many people from out of town have come through our doors purposely seeking knowledge about the college. Many others, both local folks and tourists, have been amazed to discover the story of BMC for the first time.

We are located at 56 Broadway, three blocks north of Asheville's Pack Square. Our new gallery is bright and welcoming, 25 feet wide

continued on page 2



Steve Mann



Steve Mann

INSET: *The Song of the Border-Guard*, poem by Robert Duncan, design by Cy Twombly, printed by Nicola Cernovich, published by Black Mountain Graphics Workshop, 20 x 26 inches. BMCMAC Collection.

# A Great Year in Review

by Jeff Davis

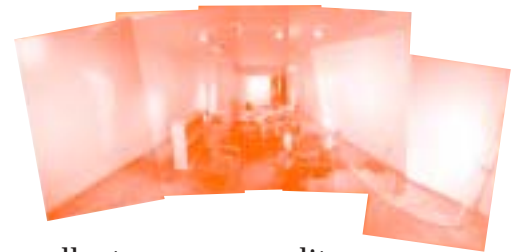
As fall colored the leaves on the oaks, hickories and poplars covering the Blue Ridge this October, BMCMAC completed a year in its new home at 56 Broadway in downtown Asheville. It's been a year that, by any measure, has been one of the most extraordinary in the Museum's ten-year history. A simple recitation can only hint at the range of the year's events, and just begin to define the space the Museum + Arts Center has charted for itself in the very vital Asheville arts community.

A quick review: June of last year saw a visit by Vincent Katz, who presented slides of works from his book *Black Mountain College: Experiment in Art* at Malaprop's, a congenial Asheville bookstore, coffee shop and cultural nexus, and read poetry with Jonathan Williams afterwards, at a reception for Museum board members and guests.

September brought the publication of Michael Rumaker's *Black Mountain Days*, and October brought Michael to North Carolina for readings in Chapel Hill, Cullowhee (home of Western Carolina University), UNC Asheville and at the BMCMAC for our opening celebration on October 24, 2003. The book provides a wonderful personal vision of one man's experience of the college and the world beyond that it helped open for him. Michael's book is still available from the Museum or online at Amazon.com.

continued on page 3

## We've Made it To Broadway!



continued from page 1

and 65 feet deep, with high ceilings and an excellent museum-quality lighting system which was already in place. The facility serves as office, exhibition and event venue, and resource center with a storage area for our collection on the premises.

The space has been made possible by a tremendous amount of hard work by board members and especially by Alice Sebrell, our one part-time staff person, whose duties have expanded. Board member and designer Susan Rhew gave the place a smart new look. This includes our new logo, which resembles the original circular BMC logo but goes a step beyond to emphasize our unique identity.

Our current public hours are Noon to 4:00 p.m. Wednesday, Thursday, Friday and Saturday. Admission is free, but donations are solicited. As we are able to gain more money and momentum and also build a group of volunteers, we expect to expand our hours in the future.

We are grateful for the generosity of the many people who made this new venture possible, particularly to our landlord, Rob Pulleyn, and to Mary and Joe Fiore who have believed in and supported BMCMAC for many years. We will continue to need increased support if we are to keep it going, and we look forward to your visiting our new location.



**Black Mountain College  
Museum + Arts Center**

56 Broadway  
Downtown Asheville

HOURS

Wednesday - Saturday  
Noon - 4:00 p.m.

Admission Free



Alice Sebrell

FROM TOP: Vincent Katz in front of Lee Hall on the Blue Ridge Assembly campus. Michael Rumaker strikes a familiar pose in front of Black Mountain College Museum + Arts Center.

Alice Sebrell



continued from page 2

The Museum + Arts Center opened to the public on a regular schedule in November 2003 with an exhibition featuring a selection of works from our permanent collection.

During the winter, Museum board and staff moved much of the existing collection from archival storage at Montreat College to the Museum + Arts Center.

In February BMCMAC sponsored showings of Matthew Barney's full *Cremaster Cycle* at the Fine Arts Theater, another progressive Asheville venue, and held a reception and discussion afterwards.

April brought the opening of our exhibit of the work of Gregory Masurovsky, a student at BMC in the late 1940s, which featured works from all phases of his career, including two pieces he created while a student at the College. In conjunction with the exhibit, we published a dossier (our eighth to date) on Masurovsky's work that features essays and an interview with Gregory by the French author Michel Butor. The dossier is now available from the Museum + Arts Center and on line at Amazon.com.

April also brought the North Carolina premiere of Kane-Lewis Productions' video *M.C. Richards: The Fire Within*, which the Museum sponsored at the Fine Arts Theater. A reception afterwards featured a large table full of clay (which guests were invited to sculpt), champagne and strawberries. Paulus Berensohn, long-time friend of Richards, provided memories of M.C. and readings from her last journals.

In June we opened the exhibition, *A Radical Vision: Black Mountain College*, which combined historical photographs and texts with representative pieces, some never before exhibited, from our collection. The exhibition also made available audio of Charles Olson reading from the *Maximus Poems IV, V and VI*. The exhibition continued through Thanksgiving.

July brought a reading at the Museum by the poet Lee Ann Brown, who read poems from her book *The Sleep That Changed Everything*, a Wesleyan University Press book, and new work not yet published. Lee Ann and her husband have bought a home in Madison County near Asheville, so Lee Ann promises to be at least a part-time local. Lee Ann also performed at our *Under the Influence* festival in 2002.

In October Katherine Chaddock Reynolds, author of *Visions and Vanities: John Andrew Rice of Black Mountain College*, presented a lecture entitled *John Andrew Rice: Black Mountain College's Provocative Patriarch and His Complex Persona*. Reynolds enlightened us on the mercurial Mr. Rice and the early years of the college at the Blue Ridge Assembly.

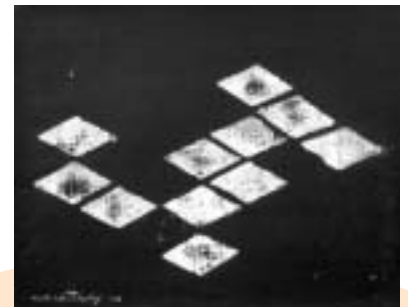
As we go into another fall, we look forward to continuing to bring exciting work from our Black Mountain family, old and new, to the attention of those who have eyes to see, and ears to hear.



3



FROM TOP LEFT: **Jonathan Williams**, *Portrait of M.C. Richards*, 1979, chromira print 2004, 11 x 11 inches. Courtesy of the Artist. **Gregory Masurovsky**, *Pears in a Bowl (Quatre dans un Bol)*, 1991, pen and ink on paper, 63 x 48 cm. Courtesy of the Artist. **Gregory Masurovsky** teaching a drawing workshop. **Xanti Schawinsky**, *Untitled*, 1953, oil on canvas, 16 x 20 inches. BMCMAC Collection. **Artist Unknown**, *Tuesday, 2pm Downstairs, Weaving Show*, ca. 1940, oil on cardboard, 20 x 22 inches. Courtesy of Jon D. Brooks.



## A Growing Collection

by Connie Bostic + Alice Sebrell

This has been a special year. Not only have we received some wonderful materials from friends and alumni, we now have a place to exhibit them! Scholars and students doing research on Black Mountain College have a place to come that is accessible, convenient, and close to the two campuses of BMC.

The Estate of Lou Harrison donated a hand-painted announcement for an exhibition of Dan Rice's paintings at a BMC space called *The Eye* and also a 1951 painting by Joseph Fiore, which had been torn up by Lou in a moment of high emotion. It was later pieced back together and restored. The painting arrived wrapped in a lush length of blue velvet used by Harrison for his Asian instruments.

New additions to our library include Basil King's *Mirage*, Martha King's selected poems *Imperfect Fit*, Margit Meissner's memoir *Margit's Story*, *In Company: Robert Creeley's Collaborations*, several new books about Esteban Vicente, Francine du Plessix Gray's *Simone Weil* and *Selected Letters of Charles Olson*. Bob and Ann McPherson donated a recording of music by John Cage performed by Yuki Takahashi.

Our collection of photographs has grown tremendously this year. There is a snapshot taken by Ilya Bolotowsky of a group of students at a mountain overlook in the summer of 1948. Kenelm Winslow, Jr. sent a remarkable book of photographs from his father's estate. Taken during the 1930s, they give a wonderful sense of the life of the school. There is a picture of Josef and Anni Albers in Halloween costumes, music on the porch at Blue Ridge, and fascinating pictures of outdoor theatre performances. Mary Brett Daniel donated photographs, along with class notes from her studies with Erwin Strauss and Eric Bentley. She also sent a personal memoir of experiences in Dr. Strauss' class.

Works of art added this year include an early watercolor by Marie Tavroges Stilkind, who very generously gave us a number of fine drawings and prints by BMC students, three paintings by the late Norman Solomon, and two watercolors attributed to a BMC faculty member. Bobby and Kelly Gold donated two items to our collection: a lithograph by Robert Motherwell and a ceramic tea bowl by Warren Mackenzie. Gregory Masurovsky donated a painting and a drawing from his 1948 BMC experience. Leo Krikorian sent a lovely etching on guarro by Kenneth Noland, and Wanda Shult Austin gave us a painting

she did in Ilya Bolotowsky's class. Leo Krikorian also sent a number of his own paintings including some early works from 1948. See *Exhibition News* for more information about Leo and his work.

continued on page 5



FROM TOP: **Joe Fiore**, *Untitled*, 1951, oil on paper, 19.5 x 12 inches. **Kenelm Winslow**, *Untitled (Music on the Porch at Lee Hall)*, ca. 1938, gelatin silver print, 5.625 x 3.625 inches. **Kenelm Winslow**, *Untitled (Josef and Anni Albers)*, ca. 1938, gelatin silver print, 3.625 x 5.625 inches. All works BMCMAC Collection.



continued from page 4

Sarah Towery Wade sent her notes from Albers' class in the summer of 1944, and copies of her letters related to Black Mountain. Jake Marx donated three Charles Olson publications. From Carolyn Webb (formerly Carolyn Dunn) we received a complete set of White Rabbit Press publications. The set includes BMC writers Robert Duncan, Charles Olson, Joe Dunn, and Ebbe Borregaard as well as Jack Spicer, Denise Levertov, Richard Brautigan, George Stanley, Harold Dull,

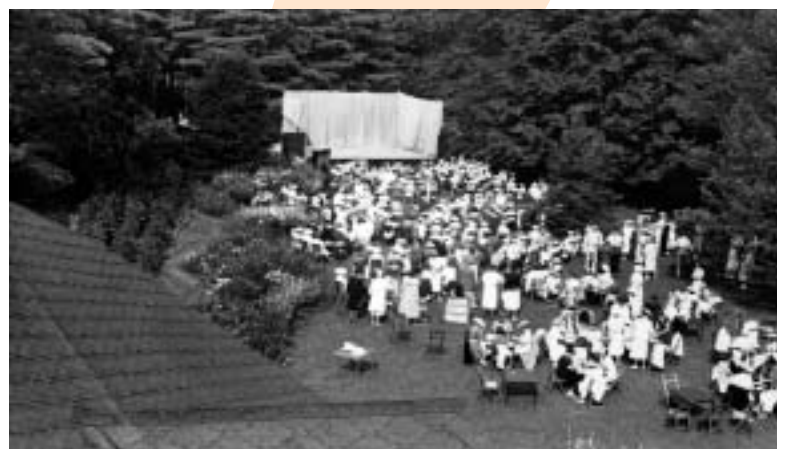
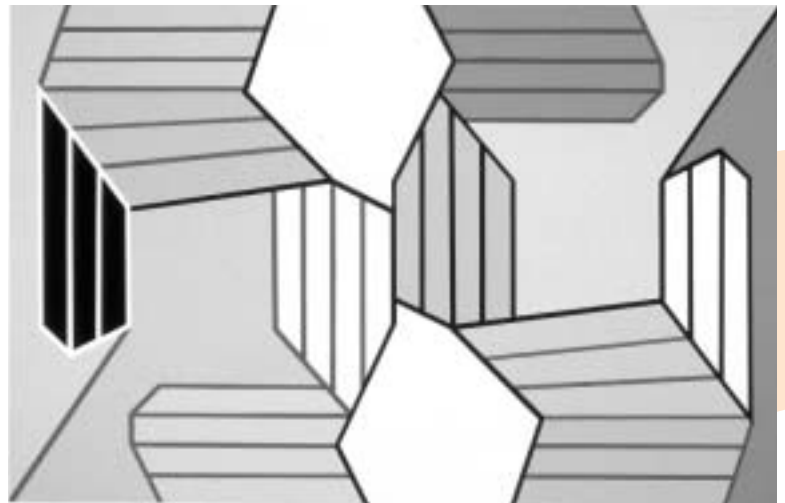
Helen Adam, and Steve Jonas, with covers and illustrations by Jess Collins. Carolyn also donated copies of "The Asylum Poems" by John Wieners and "Morphogenesis" by Steve Jonas.

About the White Rabbit Press publications, Carolyn writes: "They were produced by Joe Dunn, my husband in the 'fifties. He and I had been at Black Mountain during Charles Olson's tenure, and later gravitated to the San Francisco renaissance. Joe couldn't seem to write any more poetry in San Francisco, but he did publish some of the works of his friends and mentors... All of these people knew each other in one way or another, wherever they were from. There was a constant flow of people and ideas between Black Mountain, Boston, New York, and San Francisco, so to my way of thinking all the poets in this set are connected whether or not they attended Black Mountain. They interacted and influenced each other throughout the 'fifties and 'sixties and shared a common philosophy. As you can imagine, there were many humorous and stimulating conversations taking place at the various watering holes. Everybody knew everybody, so wherever one went there was a lively table to join."

These materials, and the others in our collection are available to researchers studying or writing about the school. They will be invaluable assets to us as we make an effort to present a fair and accurate picture of a remarkable educational experience.

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— Carolyn Webb



FROM TOP LEFT: **Dan Rice**, *Show Announcement*, ca. 1950, oil on cardboard, 14 x 10 inches. **Leo Krikorian**, *162, 87/100*, 1993, serigraph, 10 x 15.375 inches. **Kenelm Winslow**, *Untitled (Outdoor Theatre Performance)*, ca. 1938, gelatin silver print, 3.625 x 5.625 inches. All works BMCMAC Collection.

## Creeley Brings the News to Another Generation

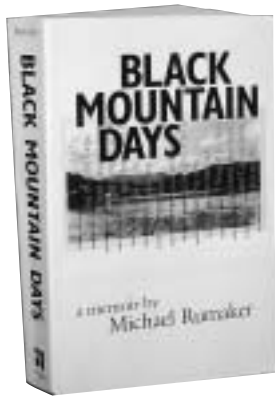
by Jeff Davis

Robert Creeley, who taught at Black Mountain while Charles Olson was rector of the college, devoted last fall to teaching a course about Black Mountain College at Brown University.

“The Black Mountain Matrix,” Creeley writes, “was a seminar for graduate and undergraduate Brown (and RISD) students fall ‘03. We had four visitors: Mary Emma Harris, Vincent Katz, Dorothea Rockburne and Michael Rumaker. We also used video and audio tapes for a diversity of people, particularly a rough cut of the M.C. Richards’ documentary. Other than the college itself, the central figures for reference were Albers, Cage, M.C. Richards and Charles Olson. [...] Along with Mike Rumaker’s *Black Mountain Days* [published by BMCMAC in 2003], texts included Cage’s *Silence*, Olson’s *Selected Writings*, Albers’ *Interaction of Color*, Katz’s *Black Mountain College: Experiment in Art*, M.C. Richards’ *Centering* [...]. There was also a lovely exhibition of relevant publications put up for our use by Brown’s John Hay Library, thanks to Rosemary Cullen.”

Two subsequent courses have also focused on some of the writers who taught and attended the College in the Olson years, Creeley said: “In the spring I taught a seminar called ‘Interlocking Lives,’ which used the correspondence between Denise Levertov and Robert Duncan recently published by Stanford University Press. Then this fall I’ll teach one called “That Old New American Poetry,” centered on the Donald Allen anthology, *The New American Poetry* (still in print, be it said).” The Allen anthology first collected the writers associated with Black Mountain College and the *Black Mountain Review* as a group, often referred to simply as “the Black Mountain writers.”

After over three decades of association with the State University of New York at Buffalo, Creeley is now a Professor in Brown’s Department of Literary Arts.



FROM TOP: *The Black Mountain Review*, Spring 1954, edited by Robert Creeley. *Black Mountain Days* by Michael Rumaker.



Steve Mann



Alice Schreell



Steve Mann

ABOVE: Jonathan Williams, Frank Hursh and Sue Spayth-Riley. Kenelm Winslow, *Untitled (Students Working)* detail, ca. 1938, gelatin silver print, 3.625 x 5.625 inches. BMCMAC Collection.

## Alumni News

Congratulations to BMC alumnus Jonathan Williams on an exhibition of photographs at the Asheville Art Museum and The Captain’s Bookshelf, and the upcoming publication of a book of poems entitled *Jubilant Thicket*.

We enjoyed a wonderful visit from Frank Hursh, Jr. (BMC 1949-50) and his daughter recently. He recorded an oral history interview for our archives before heading back to his home in Mexico.

We are very fortunate to have Sue Spayth-Riley (BMC 1938-41) on the BMCMAC Board of Directors.

Congratulations to BMC alumni for their recent or forthcoming book projects: Suzi Gablik’s *Living the Magical Life: An Oracular Adventure*, Basil King’s *Mirage*, Martha King’s *Imperfect Fit*, Gregory Masurovsky’s (with Michel Butor) *La plume et le crayon*, Margit Meissner’s *Margit’s Story* and Michael Rumaker for his soon to be published book of poems *Pizza*.

The following BMC alumni are applauded for their recent exhibitions: Joseph Fiore, Jacqueline Gourevitch, Gregory Masurovsky, Dorothea Rockburne and Susan Weil.

In Memoriam

# Donald Allen, Publishing Pioneer

Donald Allen, who helped redefine the landscape of American poetry with his anthology *The New American Poetry*, published in 1960, died of pneumonia Sunday, August 29 at 92.

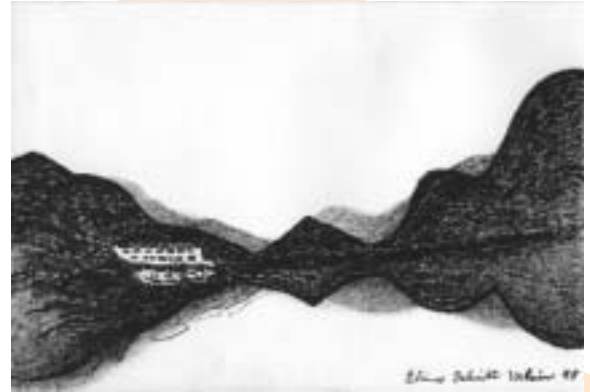
Michael Rumaker writes:

“I’ll miss him very much... As you know, he published a lot of us Black Mountain writers, especially Olson. A really good and loyal friend, too. I’ll really miss him. But, you know, when someone’s had such a long and wonderful life doing what he loved doing, being an editor and publisher, always modestly keeping to the background while contributing mightily to the vitality of writing, of language, well, you just can’t beat that.”

In addition to *The New American Poetry*, Allen edited and published, through the Four Seasons Foundation and Grey Fox Press, many of the Black Mountain writers, including Robert Creeley, Charles Olson, Ed Dorn and Rumaker, as well as significant works by poets Robin Blaser, Gary Snyder, Philip Lamantia, Lew Welch and Frank O’Hara.



Elaine Schmitt Urbain, *Untitled (Lake Eden and the Studies Building)*, 1995, ink and charcoal on paper, 7.5 x 11.125. BMCMAC Collection.



7

## In Memoriam

Within the past year or so some of Black Mountain College’s most stalwart alumni have passed away. We salute them and their memory.

- |                    |                             |
|--------------------|-----------------------------|
| Meta Bolotowsky    | Dan Rice                    |
| Richard Bush-Brown | Norman Solomon              |
| Jorge Fick         | John Stix                   |
| Stephen Forbes     | Elaine Schmitt Urbain       |
| Lou Harrison       | William Ragland Watkins III |
| Eva Heinetz        | Emil Willimetz              |

BMCMAC wishes to thank John E. Cram for his generosity in support of this newsletter

# ANNUAL Membership

## Black Mountain College MUSEUM + ARTS CENTER

- NEW     RENEWAL     GIFT
- \$10 STUDENT / ARTIST
- \$25 INDIVIDUAL
- \$50 FAMILY • 10% discount on books and items, including artwork for sale at BMC exhibitions.
- \$100 AFFILIATE • All of the above plus a free copy of the current *Dossier*.
- \$500 DONOR • All of the above plus a free t-shirt.
- \$1000 PATRON • All of the above plus recognition on the inside cover of the next *Dossier*.

Mail to:  
Black Mountain College Museum + Arts Center  
P.O. Box 18912, Asheville, NC 28814

Name \_\_\_\_\_

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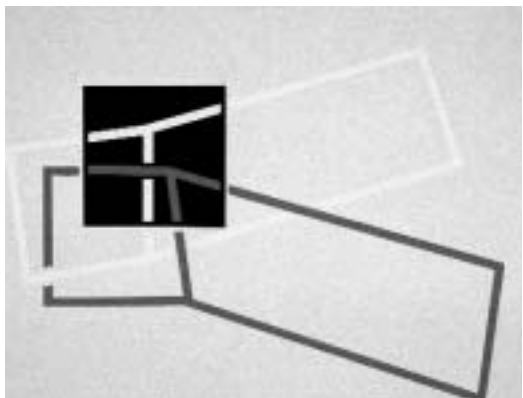
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Make checks to BMCMAC. Memberships are tax-deductible to the extent allowed by law.

## Exhibitions + Programming News



Leo Krikorian, 162, 87/100, 1993, serigraph, 10 x 15.375.

### LEO KRIKORIAN / IMPLIED SPACE

December 3 - April 30, 2005

BMCMAC presents a mini-retrospective of Leo Krikorian's abstract paintings and prints from 1948-2003. A student of both Josef Albers and Ilya Bolotowsky, Leo was at BMC in 1947-48. Back home in his native California, he (along with fellow BMC student Knute Stiles) opened "The Place," a North Beach bar and gathering spot for Beat poets and artists. He scheduled poetry readings, jazz music, art shows and experimental films and became known as the "Grandfather of the Beats" while continuing to paint and exhibit his own work.

Friday, Dec. 3, 6:00 - 8:00 p.m.  
Opening Reception

Friday, December 10, 8:00 p.m.  
A Celebration of the West Coast Beat  
Movement in Poetry + Prose  
Poets and musicians celebrate the Beats!  
\$5 / \$3 BMCMAC Members + Students

Thursday, January 27, 2005, 9:30 p.m.  
What Happened to Kerouac?  
Film Directed by Richard Lerner  
Fine Arts Theatre, 36 Biltmore Ave.  
Downtown Asheville — \$7 Admission

Friday, February 11, 8:00 pm  
A Celebration of the East Coast Beat  
Movement in Poetry + Prose  
Poets and musicians celebrate the Beats!  
\$5 / \$3 BMCMAC Members + Students

### ASHEVILLE COLLECTS BLACK MOUNTAIN COLLEGE

May 6 - July 2, 2005

Working with regional art collectors, BMCMAC will showcase the work of Black Mountain College artists such as Robert Rauschenberg, Josef Albers, Robert Motherwell, M.C. Richards, Ben Shahn, Fannie Hillsmith, Ken Noland and more.

### IDEAS + INVENTIONS:

### BUCKMINSTER FULLER + BLACK MOUNTAIN COLLEGE

July 15 - November 26, 2005

This exhibition will include documentation and experiential displays about Fuller's Geodesic Dome, Dymaxion Car and World Game, and a section exploring his time at BMC in 1948 and 1949.



Alice Sebrell

Buckminster Fuller's Geodesic Dome  
from the 1967 World's Fair, Montreal, Canada.

#### Board of Directors:

John Wright, *Chair*  
Micah Pulleyn, *Vice Chair*  
Jeff Davis, *Secretary*  
Connie Bostic, *Treasurer*  
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Helga Beam  
Emoke B'Racz  
Don Carson  
Jean Franklin  
David Guerin  
Mary Lynn Kotz  
David McConville  
Carol Pennell  
Susan Rhew  
Sue Spayth Riley  
John Streetman  
Bunny Halton Subkis  
Jane Anne Tager  
Mary Holden Thompson  
(Founding Director)

#### Program Coordinator:

Alice Sebrell

### Black Mountain College



### MUSEUM + ARTS CENTER

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Asheville, NC

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www.blackmountaincollege.org

Black Mountain College  
Museum + Arts Center is a  
volunteer-run, non-profit organization estab-  
lished in 1993 to increase awareness of the  
students and teachers of Black Mountain  
College and of its educational process.

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