

ReVIEWING Black Mountain College 7

Sept. 25-27, 2015

Organized Panels

Panel - *The Politics of Art from Bauhaus to Black Mountain College*

The three papers comprising this session panel offer distinct yet related approaches to the question of the relation between art and politics in the respective contexts of the Bauhaus and Black Mountain College. The question is significant, given that the former proclaimed to be “apolitical” yet faced political pressure, whereas the latter proclaimed a distinctly “democratic” approach to education (a la Dewey) yet remained largely apolitical. And it merits a variety of responses, ranging from the political nature of individual institutions to the political nature of the art generated within their respective social and historical contexts. The panel will begin with a comparative study of the Bauhaus and BMC, which focuses specifically on the different senses in which art can be considered “political” within these different contexts. We will then pivot to a closer investigation of the way that Black Mountain College, variously billed as an experiment in education, community, and the arts, might also be construed as a distinctly political experiment. Finally, we will examine the work of BMC artist Ray Johnson to explore more precisely the relation between a formalist aesthetic and progressive social politics.

Jay **Miller** is a faculty member in the Philosophy Department of Warren Wilson College. He has written several articles on the intersection of art and politics within the context of German aesthetic theory, including “The Death of Art and the Sunday of Life: Hegel on the Fate of Modern Art,” *Evental Aesthetics* (1): 3947; “Recognition or Reflexivity?: The Value of Aesthetics in Hegelian Social Theory,” *Constellations* (forthcoming); “Beyond the Middle Finger: Plato, Schiller, and the Political Aesthetics of Ai Weiwei,” *Critical Inquiry* (forthcoming); and an entry on “Idealism in Modern Political Thought,” *Entry in Encyclopedia of Modern Political Thought* (CQ Press, 2012).

Michael **Kelly** is Professor of Philosophy at the University of North Carolina at Charlotte; Editor-in-Chief of the six-volume *Encyclopedia of Aesthetics* (Oxford University Press, 2014, second edition); author of *A Hunger for Aesthetics: Enacting the Demands of Art* (Columbia University Press, 2012); Founder and President of the Transdisciplinary Aesthetics Foundation; and organizer of the “Questioning Aesthetics Symposium” series (Pratt Institute, UC Berkeley, CalArts, RISD, etc.).

Ellen **Levy** is Visiting Associate Professor at Pratt Institute and the author of *Criminal Ingenuity: Moore, Cornell, Ashbery, and the Struggle between the Arts* (Oxford, 2011). Recent publications include “‘The Deep Ludicrousness of Lyric’: The Poet in T. J. Clark” (*Genre* 45.1), “Slippery Subjects: Thoughts on the Occasion of Ashbery and Koch’s ‘Death Paints a Picture’” (*New York School Collaborations: The Color of Vowels*, ed. Mark Silverberg), and the entry on Marianne Moore for Oxford Bibliographies Online. She is currently at work on a book on Ray Johnson.

Panel - *Being and Doing: Legacies of Creative Practice and Education*

Recalling instructional models from the Bauhaus and Black Mountain College, this panel examines contemporary educational contexts in craft and the visual arts.

Apprenticeships, workshops, creative practice for the non-artist, and art in the liberal arts are considered with regard to recent history and present day relevance.

Eric **Baden** (Warren Wilson College, Asheville, NC) traces the rise of alternative educational models in creative photography, in particular the workshop environment.

Mary **Hawkes Greene**, President and Founder, Burren College of Art (BCA), an independent art school dedicated to providing time, space and inspiration in a rural west of Ireland environment. Mary's commitment to the concept of universal creativity has broadened the remit of the Burren College of Art to include, the Burren Executive Leadership Retreat, an international gathering of senior global leaders, Creative Difference programmes for post graduate students of all disciplines, and Audacious Conversations - creative explorations of global issues.

Julie **Horn** (Maine Arts Commission) discusses a program of apprenticeships in craft developed by Ms. Horn when she was Director for Visual Arts, Craft, Media and Design with the Tennessee Arts Commission.

Jay **Miller** (Warren Wilson College, Asheville, NC) considers the centrality of the arts curriculum at Black Mountain College.

Panel – **Science at Black Mountain College**

Today, the symbiosis between the sciences and the arts is celebrated in print, film, and the stage, yet until recently they were considered poles apart. In this panel we highlight some of the remarkable BMC scientists who knew better even then, and conveyed it to their students.

Dave **Peifer** - *A Brief History of Black Mountain College Architects*

This talk will highlight a few of the architects who were faculty or students at Black Mountain College including Walter Gropius, A. Lawrence Kocher, and Buckminster Fuller.

Dave Peifer is a Professor of Mathematics at UNC Asheville. He received his B.A. from Northeastern Illinois University and his Ph.D. from the University of Illinois. Dave serves on the Board of Directors of the Black Mountain College Museum + Arts Center.

Marjorie **Senechal** - *Erwin Straus + Psychology at BMC*

A look at the nature and role of psychology as a discipline at Black Mountain College through an examination of Erwin Straus (1891 - 1976), an eminent and widely-published German neurologist and psychiatrist who taught psychology at Black Mountain College from 1938 to 1946.

Marjorie Senechal grew up in Lexington, Kentucky, and received a B.S. from the University of Chicago and M.S. and Ph.D. degrees from the Illinois Institute of Technology, all in mathematics. Now Marjorie is the Louise Wolff Kahn Professor Emerita in Mathematics and History of Science and Technology at Smith College, Northampton, MA, and editor-in-chief of the international quarterly journal, *The Mathematical Intelligencer*. Her latest books are *I Died for Beauty: Dorothy Wrinch and the Cultures of Science* (OUP), and *Shaping Space: Exploring Polyhedra in Nature, Art, and the Geometrical Imagination* (Springer), both 2013.

David E. **Rowe** - *Max Dehn: his Long Journey to Black Mountain College*

Jewish German ex-patriot Max Dehn's long-standing interest in aesthetic matters had strong links with his own work as a creative mathematician. In recounting Dehn's career, I will highlight the aspects of his character and educational philosophy that proved so attractive to those who came to know him well. These traits help to also provide insight into Dehn's natural fit into the liberal arts environment of Black Mountain College.

David Rowe is Professor of History of Mathematics and Natural Sciences at the Johannes Gutenberg University in Mainz. His research has mainly focused on mathematics in Germany, but in recent years he has been concerned with Einstein's general theory of relativity and the broader cultural and political impact of Einstein's ideas.

Panel – **Student Presentations**

Julia Park, Environmental Science, Colby College - *Authenticity in Art and Education: Mary Caroline Richards at Black Mountain College*

Sam Morkal-Williams, Philosophy, Warren Wilson College - *Do We Idealize BMC?*

Matthew Tennant, Creative Writing, Warren Wilson College - *Black Mountain College: In the Shadow of the Bauhaus*

Individual Presenters/Workshops/Performances

Karen **Bearor** - *Marketing the Bauhaus-inspired Design Laboratory*

Before Moholy-Nagy's New Bauhaus opened in late 1937 in Chicago, there was the Dessau Bauhaus-inspired Design Laboratory of the WPA Federal Art Project in New York City, whose classes began in January 1936. This paper is an examination of Director Gilbert Rohde's promotion of the school which signaled not only its championing of modern design, but also the pedagogy of progressive education.

Karen A. Bearor is Associate Professor of Art History at Florida State University. She has been moderator for the American Art Listserv for more than ten years. She was the first Treasurer of the Associations of Historians of American Art, and she served as Chair for the College Art Association's Committee for Women in the Arts.

Ken **Betsalel** - *'Wilderness Rose Up To It': Musing Paul Goodman on Poetry, Politics, and the Arts*

This paper explores the ways in which Paul Goodman's multi layered vision of society as a living "communitas" framed a poetics of politics that is beyond ideologies of left and right and more akin to the living communities of artist and students found at Bauhaus and Black Mountain College. Source for the paper are drawn from Goodman's published and unpublished writings, speeches, and lectures.

Dr. Ken Betsalel is a political theorist who specializes in origins of democracy, contemporary political ideologies, American political thought and civic engagement through community service learning.

Christie **Blizard** + Mark **McCoin** - *Song of the Blue Tree* (performance/workshop)

A performance workshop based around the ideas of Oskar Schlemmer's Bauhaus costume parties. Using painted foam, found objects, and mixed media costume pieces, they will create a workshop in which the participants assemble an alter-ego from the parts.

Christie Blizzard is an internationally exhibiting artist, merging painting and drawing with social engagement practices and performance. Residencies and fellowships include the MacDowell Colony and the School of Visual Arts. Her work has been featured in Art in America, NPR, and NYArts.

Mark McCoin is an internationally practicing performance/sound artist researching innovations in interdisciplinary performance with technologies. McCoin has performed music at Carnegie Hall, Merce Cunningham Studio, the Smithsonian, ruin sites in Peru, and villages in Bali, Indonesia. He has composed scores for dance, theater, film, radio, and for multiple seasons of episodic television.

Rebecca **Caldwell** - *The Leftovers: Every Element Counts* (workshop)

An unguided hands-on happening is offered throughout the conference with a table of images, paints, markers, natural materials, and art papers left for participants to explore the relationships between elements in composition. We will see what develops as the line that one person makes cooperates with color added by another which then integrates with a shape discerned and defined by yet someone else. Text is added as participants are invited to reflect on the interaction of elements and deepen their understanding of Josef Albers' notion of respect.

Rebecca is a counselor and coach in private practice in Asheville. Drawing on tenets of Analytical Psychology, Expressive Arts Therapy and Eco-Therapy, Rebecca leads workshops on paper making and simple journal structures using found and natural materials. She has written about the contemporary craft arts for numerous publications and has worked at Penland School of Crafts and the Textile Museum in Washington, DC. Rebecca has taught in the English and Human Services programs at Appalachian State and Western Carolina Universities as well as The University of Virginia.

Julie Levin **Caro** - *A Bauhaus Teaching Legacy: Jacob Lawrence at Black Mountain College, Summer 1946*.

Jacob Lawrence was Black Mountain College's first African American professor, and one of only a handful of non-abstract artists selected by Albers to teach painting. In addition to offering a description of Lawrence's summer at Black Mountain College, this paper will use interviews with the artist and some of his students to explore the impact of Albers' Bauhaus philosophy on Lawrence's teaching.

Julie Levin Caro, an art historian and curator specializing in American and African American art and visual culture, is currently Professor of Art History at Warren Wilson College in Asheville, NC. Caro received her Ph.D. in art history from the University of Texas at Austin, and taught previously at Colby College (Maine), Vassar College (New York) and Bard College at Simon's Rock (Massachusetts).

Marcia R. **Cohen** - *Pop Quiz: Shaping Utopia One Color at a Time...Kandinsky's Color and Shape Questionnaire Redux*

In 1923 Wassily Kandinsky, painter and Bauhaus Master, surveyed the Bauhaus community using a questionnaire on elementary shapes and their correspondence to the primary colors. This presentation will focus on the presenter's 30 years of data gathered and analyzed through imitation of Kandinsky's quiz in freshman design courses, tracking how Generation X, Y, and Z responded to questions of the relationship between color and shape that Kandinsky addressed almost 100 years earlier.

Marcia R. Cohen, visual artist and educator has exhibited and lectured on her artwork nationally and internationally and has received numerous grants, fellowships and commissions. Cohen graduated from Wayne State University and from the University of New Mexico in Albuquerque. Cohen taught at the Atlanta College of Art from 1975-2006 and has been a professor at SCAD Atlanta since 2006.

Jonathan **Creasy** - *College on Wheels: Uncovering Black Mountain in the Bauhaus Archive*. In 2015, Creasy was a DAAD Scholar in Germany, working in the Bauhaus Archive and Freie Universitat Berlin. During that period, he completed a book of poems and essays, *The Black Mountain Letters*, forthcoming from Dalkey Archive Press. This presentation will highlight some of the material discovered in Germany that sheds new light on Black Mountain College. It will also preview sections of the book, which tells the story of the Bauhaus and Black Mountain through personal and creative involvement with the legacies of both institutions.

After years studying as a jazz musician under legends Peter Erskine and Charlie Haden, and attending California Institute of the Arts (CalArts), Jonathan Creasy moved from California to Ireland. He took a BA with First Class Honours in English Literature from Trinity College Dublin in 2011, where he served as poetry editor of the venerable *Icarus* magazine. During the academic year 2011-2012, Jonathan worked as a Writing Consultant in the Department of Rhetoric and Writing at the University of Texas at Austin, where he did research at the Harry Ransom Center. In 2012, he returned to Dublin to begin Ph.D. research under Dr. Philip Coleman at Trinity College Dublin with the provisional thesis title, "Movement in Darkness: The Legacy of Black Mountain College In United States Poetics and Pedagogy". In 2012, Jonathan Creasy co-founded New Dublin Press (www.newdublinpress.com), a small press and not-for-profit community arts initiative. NDP is thriving with a growing list of publication and performance initiatives. His book, *Black Mountain Letters*, is being published by Dalkey Archive Press in 2016.

Brenda **Danilowitz** - *Transmissions, Networks and Circuits: Between Bauhaus and Black Mountain College*

This presentation will trace the paths of European emigres, whose chance encounters, exchanges, and reappearances connect the worlds of the Bauhaus and Black Mountain College. Looking especially at the fields of music and weaving, and artists and composers such as Stephan Wolpe, John Cage, and Anni Albers, Danilowitz will explore the ways knowledge, skills, and ideas moved between the two schools, and helped shape the Black Mountain College community.

Chief Curator at the Josef and Anni Albers Foundation, Danilowitz received her B.Sc., B. A. Hons., and M. A. from the University of the Witwatersrand before teaching art history in South Africa from 1979 to 1986. In the U.S. she taught at Yale University and the Universities of Hartford and Connecticut before being appointed Curator at the Albers Foundation in 1989. She serves as the primary access point to the Josef and Anni Albers Foundation's archives and art collection where

scholars, students, and biographers rely on her deep knowledge of the Albers's papers and collection to conduct their research.

Mark Davenport - *Paul Williams: From Black Mountain to Gate Hill*

Architect and philanthropist Paul Williams (1925-1993), a student at Black Mountain College, designed and built three campus structures. In 1954, spearheaded by Williams, a small but prominent group of Black Mountain College faculty and students (John Cage, Merce Cunningham, David Tudor, M.C. Richards, Karen and David Weinrib, and Stan Vanderbeek among them) formed an intentional artist's community 30 miles north of Manhattan, called the Gate Hill Cooperative. At Black Mountain Williams developed an underlying Bauhaus aesthetic, coupled with a philosophy of living, which came to fruition at Gate Hill through Williams's architectural vision. Davenport, who grew up at Gate Hill, draws on extensive research, personal interviews, and a large collection of rare sketches and photographs, to document this unique social experiment.

Mark Davenport is an Associate Professor in the Department of Fine and Performing Arts at Regis University, in Denver, where he heads the Music Program. A performing scholar, his interests are interdisciplinary and focus on Early Music, American Music, Art, Culture, and Education.

Ann Dunn - *The 1932 Forced Closure of the Dessau Bauhaus by the Nazis: an End or a Beginning?* (presentation/performance)

An outline of the influence of Bauhaus Theater on the likes of Merce Cunningham, Robert Wilson, Meredith Monk, and The Judson Dance Theatre.

Ann Dunn, Lecturer in The Medieval and Renaissance World at the University of North Carolina at Asheville and Artistic Director of The Asheville Ballet, trained and/or performed with New York City Ballet, Martha Graham, Merce Cunningham, The American Ballet, the Hartford Ballet, and as a solo artist or with her own companies across the world.

Fabienne Eggelhöfer - *Processes Instead of Results: The Teachings of Paul Klee, Josef and Anni Albers - Similarities and Differences*

Fabienne Eggelhöfer has studied in Fribourg (CH), Paris (F) and Bern (CH) Art History as well as French language and literature. She received her Ph. D. with a thesis about Paul Klee's teaching at the Bauhaus. Since 2007 she is curator for modern and contemporary art at the Zentrum Paul Klee in Bern, Switzerland. In her current sabbatical she pursues research on Paul Klee's legacy in modern American art.

Thomas Frank - *Lyonel Feininger and the Spirit of Black Mountain College*

A look at the life of Lyonel Feininger (1871-1956), the "silent partner" of the Bauhaus. A resident master and practicing artist across its history in both Weimar and Dessau, Feininger is regularly omitted from the lists of the most prominent Bauhaus figures. His work demonstrated that through the practices of the arts, one may apprehend what can only come from outside oneself as a kind of light and grace. At the invitation of his former Bauhaus colleague Josef Albers, Feininger brought these sensibilities to the summer arts institute of 1945 and showed himself a kindred spirit and significant contributor to the ethos of Black Mountain College.

Thomas E. Frank is University Professor and Chair of the Department of History at Wake Forest University. He teaches undergraduate courses in creativity and innovation, historic preservation, and the history of liberal arts education. He offers courses in spirituality and the arts for the School of Divinity.

Brian Gillis - *Intentional Community*

An investigation of the historical instances of cooperative labor and manufacturing in higher education as a way to understand a type of experiential learning that was crucial to the existence of Black Mountain College (BMC) and Staatliches Bauhaus (SB).

Brian Gillis examines socio-cultural issues that may have fallen on deaf ears, been buried over time, or obscured by something else. He holds BA in Studio Art and Art Education from Humboldt State University, and an MFA from NYSCC at Alfred University. Gillis is currently an Associate Professor of Art at the University of Oregon.

Caprice Hamlin-Krout: *8'16" Interaction W/Repeat* (workshop/performance)

Conference participants will have the opportunity to experience the teaching process for "free form" color studies as taught by Albers. The artist will take digital images of these studies and weave them into a performance piece combining sound with color.

Caprice Hamlin-Krout is a multidisciplinary artist. She graduated with a BA in Art History from the University of North Carolina at Chapel Hill in 1993. Her focus is creating interactive pieces and contemplative spaces for the viewer to enter into and become a part of the work. She thinks of her work as "collaged intuitive expressions" and is currently developing a process to weave word(s) and sound(s) into visual expressions, which she calls imaged music.

Mary Emma Harris: *Black Mountain College and Bauhaus*.

The lecture will document the role of Black Mountain College in *Bauhaus 1919-1928*, an exhibition at the Museum of Modern Art in New York from December 7, 1938-January 30, 1939 as well as the exhibition's influence on the college.

Mary Emma Harris is an independent scholar and author of *The Arts at Black Mountain College* (The MIT Press, 1987) and *Remembering Black Mountain College* (BMCM+AC, 1996) as well as essays on the college and its community members. She is Director of the Black Mountain College Project, a not-for-profit corporation devoted to the preservation and interpretation of the history and significance of Black Mountain College.

Saige Hopkins - *Mothers; Creators: Marianne Brandt and Gunta Stadler-Stölzl on Forging and Documenting the Social Dynamics of the Bauhaus*

This paper/talk focuses on lesser known works and experiences of Marianne Brandt and Gunta Stadler-Stölzl. They were two of the few women who had teaching roles at the Bauhaus. Their works express their experiences as people fighting to forge and withhold a new space for themselves in the Bauhaus, while they were simultaneously adapting to the quickly progressing industrial design world of 1920s Europe.

Saige Hopkins grew up in the mountains of Western North Carolina where she spent her childhood drawing in the mud with sticks and hula hooping on the grounds of the original Black Mountain

College Campus. She recently moved to New York City so she could study art and has found that she has ended up spending most of her time searching for the stories that surround the mountains where she started.

Deima Katinaite - *Color Perception by Josef Albers: Conceptual Connections Between the Black Mountain College and the Bauhaus Traditions*

A brief discussion of the scheme and the perception of color by one of the most renowned humanists of the 20th century, Josef Albers. This presentation outlines the model "of practice and theory" proposed by Albers and unfolds it through a prism of the experimentation with color.

Deima Katinaite is a practicing and exhibiting artist and lecturer at Lithuania's Vilnius Academy of Arts in the Department of Monumental Arts and Scenography. She is currently a Ph.D. student in the Design program.

Michael Kellner - *There is no meaning, if meaning is not shared: Reading Josef Albers' experience at the Bauhaus and Black Mountain through Jean Luc Nancy's concept of the individual and community*

This paper considers Albers' legacy through a reading of Nancy's work on individuals and communities. It does this by identifying a re-occurring idea in Nancy's work: the community and the individual are shaping each other simultaneously; or, to put it another way, they operate in conjunction with one another. This "being with" one another engenders an awareness of coexistence. Through this reading, Albers' work is inextricable from the communities of Black Mountain, or the Bauhaus, or even the dominant political landscapes in early 1930's Germany and the United States.

Michael Kellner has a BFA from the University of Louisville, a MFA from the University of Cincinnati, and a Ph.D. from The Ohio State University. He is an active artist who exhibits nationally and his mixed media drawings have been featured in *New American Paintings*. He lives in Columbus, Ohio with his wife and two children where he holds an appointment of Lecturer in the School of Design at The Ohio State University

Margret Kentgens-Craig - *The Bauhaus Vorkurs: At the Intersection of Design and Liberal Arts*. Josef Albers and his work establish the strongest link between the Bauhaus and Black Mountain College. Although adjusted to different conditions, his teaching pursued the same goals within the scenarios of the professional school in Germany and the liberal arts college in America. Margret Kentgens-Craig's talk will trace the adoptability of Albers' course back to general and holistic pedagogical objectives of the Bauhaus.

Kentgens-Craig is a native of the German Rhineland and graduated with an M.A. and Ph.D. from Ruhr-University Bochum. She first taught in the United States on a one-year grant at North Carolina State University, provided by the state government of North Rhine-Westphalia, and later returned to the Department of Foreign Languages and Literatures. After working for the NC Department of Cultural Resources' Public Art Program and completing her doctoral degree, she was appointed head of the Bauhaus Dessau Foundation's Department of Collection and Archives. In this capacity, she was involved with the restoration of the Bauhaus buildings in Dessau as well as research, documentation, and presentation of the history of the Bauhaus. She is the author of

The Bauhaus and America: First Contacts, 1919-1936 and is Associate Professor of Practice, Architecture, NCSU CoD.

Amy **Kirschke** - *The Beautiful Sex: Anni Albers at The Bauhaus and BMC*

This paper will examine the role of women artists at the Bauhaus, focusing on Anni Albers and her legacy at Black Mountain College.

Amy Kirschke is a professor of Art History at the University of North Carolina-Wilmington who specializes in modern art, including the art of the African Diaspora and African Contemporary Art.

Pamela **Lanza** - *Community Art Studio Practice and the Legacy of Black Mountain College*

One of the best ways to preserve the experimental legacy of BMC is to bring it into the community classroom. Using the San Francisco Art Institute's Public Education program as a model, museums or other educational institutions can offer serious college-level courses at a fraction of the cost, and at accessible times of day. This type of education is transformative for both participant and community, fostering assessment of presently held assumptions & exploration of new roles & ideas. The community gains shared knowledge of the social & historical impact of the arts as well as the understanding of what's involved in art-making, and the importance of integrating daily art practice into one's life.

Pamela Lanza has an MFA from the San Francisco Art Institute and has taught at UC Berkeley Extension and SFAI Public Education programs for over 25 years. Her work has been exhibited nationally at galleries & universities, including the Graduate Theological Union (Berkeley), University of North Carolina Asheville, Florida State University, California Institute of Integral Studies (San Francisco), and Stanford University.

Pamela Lanza - *Voice + Vision: Collaborative Image + Text* (workshop)

Participants will become familiar with a selection of Black Mountain College artists and poets by creating "found text" poems made from randomly chosen lines of verse which then inspire collages made of elements of art work from BMC painters, draftsmen, photographers and sculptors.

Ellen **Lupton** – *The Bauhaus and Graphic Design*, Introduction by Mary K. Grant, Chancellor, UNC Asheville.

Laszlo Moholy-Nagy, Herbert Bayer, Joost Schmidt, and Josef Albers each made huge imprints on the world of graphic design, through their work at the Bauhaus and through their subsequent careers as designers, artists, and educators. Bauhaus fonts, books, ads, and exhibitions revolutionized the discourse of graphic design, shaping the dynamic, multimedia design practices of today.

Elen Lupton is Senior Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum in New York City. Lupton has organized numerous exhibitions, publications, and public programs at Cooper Hewitt, including "Beautiful Users" and "Process Lab" (December 2014 - April 2015) and "Graphic Design—Now in Production," co-organized by Cooper-Hewitt and the Walker Art Center (2012-2014) and the National Design Triennial series. Lupton also serves as director of the Graphic Design MFA Program at MICA (Maryland Institute College of Art) in Baltimore, where she has authored numerous books on design processes, including "Thinking with Type," "Graphic Design Thinking," and "Graphic Design: The New Basics." Her latest book is "Type

on Screen" (2014). She holds a BFA from The Cooper Union (1985) and a Doctorate in Communication Design from University of Baltimore (2008). She received the AIGA Gold Medal for Lifetime Achievement in 2007.

Katherine Markoski - *Back and Forth, Kenneth Noland + BMC*

Throughout his career, painter Kenneth Noland suggested his work was not merely the sum of its formal elements; this paper takes that claim seriously as it offers one of the first extended accounts of Noland's work from around his time at Black Mountain. It explores how the school's practical and philosophical emphases on an ideal of community proved meaningful to the shape of Noland's painterly practice.

Katherine Markoski received her Ph.D. in the History of Art from Johns Hopkins University in 2013, where she completed a dissertation titled "Elective Affinities: Artistic Practice at Black Mountain College, 1948-1953" under the direction of Michael Fried. Supported by the University and a Dedalus Foundation Dissertation Fellowship, this project explored the significance of community to artistic practice at the school during its final years, with a focus on the work of Josef Albers, Merce Cunningham, and Cy Twombly. From 2011-2013, she worked as a curatorial assistant at the Hirshhorn Museum and Sculpture Garden and in 2013-2014 was a Visiting Assistant Professor at Oberlin College. She has also taught courses on modern and contemporary art at George Washington University, Johns Hopkins University, and the Maryland Institute College of Art.

Sarah Mills - *Anni Albers, Mary Meigs Atwater + the Future State of Women's Hand-Weaving at Midcentury*

This paper uses the debate over the function and value of hand-weaving between the American Mary Meigs Atwater and the German-born émigré Anni Albersto to demonstrate how at the root of their immediate differences lay shared concerns in the endangered state of weaving's basic craft, particularly as it applied to women's labor issues and the gendered divisions of labor within industrial design in the U.S.

Sarah Mills is a Ph.D. Candidate in the Art History Program at The Graduate Center, City University of New York. She is currently working on a dissertation concerning midcentury industrial weaving in the U.S.A. Sarah has taught modern and contemporary art history at Hunter College and nineteenth- and twentieth-century architecture history at City College, CUNY. She is happy to return to her hometown Asheville, N.C. to take part in a conference co-hosted by her alma mater, The University of North Carolina Asheville.

Karen, Nipps - *Muriel Cooper + The Bauhaus Aesthetic = MIT Press*

The iconic logo of the Massachusetts Institute of Technology Press, was first used in the early 1960s and was the brainchild of the designer Muriel Cooper. In 2007, a New York Times article called Cooper "the design heroine you've probably never heard of". My presentation will elaborate on the above, detailing Cooper's early years and exploring the ways in which the Bauhaus aesthetic influenced her and the identity of the MIT Press.

Karen Nipps is the head of rare book cataloging at Houghton Library, Harvard University, one of this country's pre-eminent special collections libraries. She is currently embarking on the creation of a website dedicated to women in the book trades from 1457 to 1820.

Lauren Pelletier - *Working with Material: Irene Schawinsky at Black Mountain College 1936 – 1938*
This presentation will focus on Schawinsky's dress design courses, her paper folding work under Josef Albers, and collaboration with Anni Albers on Spectodrama costumes.

Lauren Pelletier is an independent researcher and Marketing & Development Coordinator for The Center for Craft, Creativity & Design a national arts non-profit in Asheville, NC, advancing the understanding of craft through research, knowledge, and practice. She is formerly a Curatorial Assistant for The Josef and Anni Albers Foundation in Bethany, CT and volunteer for the Black Mountain College Collections at Western Regional Archives in Oteen, NC.

Morgan Ridler - *Integrating Painting + Architecture: Bauhaus Wall Painting + Walter Gropius in Germany + US*

This paper discusses examples of the unification of painting and architecture in the buildings of Walter Gropius at the Bauhaus and in his postwar career in the United States after the closure of the school.

Morgan Ridler is a Ph.D. candidate in Art History at The Graduate Center, The City University of New York. Ridler is currently an adjunct instructor at St. Francis College in Brooklyn, NY, where she teaches art history. She previously taught at Hunter College, NY and Lehman College, Bronx, NY.

Jennifer Rissler - *The Bauhaus, Black Mountain College and the Philosophical Divide*

In founding BMC, John Andrews Rice created an equally historically contingent model as the Bauhaus, one that, as Hegel writes, is “essentially originated by particular conditions of the most various kinds, to which belong especially the time and place of its production.” Dewey’s educational philosophy imbued the democratic, experiential, interdisciplinary ethos of BMC, whose pedagogy encouraged individual initiative and social practice. The Bauhaus’s legacy extended into BMC, forever transforming the Academy through the juxtaposition of these key philosophical ideas.

Jennifer Rissler is Associate Dean for Academic Affairs at the San Francisco Art Institute (SFAI) and a faculty member in Interdisciplinary Studies. Jennifer lectures frequently on the topic of assessment within fine arts curricula, for the Association of Independent Colleges of Art and Design (AICAD) and the College Art Association (CAA). A Ph.D. candidate in Philosophy, Aesthetics, and Visual Studies at the Institute for Doctoral Studies in the Visual Arts (IDSVA), her research investigates fine art curricular histories, and boundary pushing as a discourse of self-identification in fine arts colleges. Jennifer is President Emerita of ArtTable, Inc., a national organization based in New York, which is dedicated to the visual arts and to advancing women's leadership in the field.

Christa Ruiz - *“Process Music” in Vocal Pedagogy*

This paper will briefly explore what makes process music unique as a pedagogical tool and how the educational model prescribed by Black Mountain College and M.C. Richards (in Centering) can be applied to today’s music classrooms.

Christa Ruiz is a recent graduate of the Jacobs School of Music at Indiana University with a degree in Voice Performance and Music Literature. Ruiz’s research focused on the American avant-garde and its pedagogical possibilities for pre-professional voice students on the university level.

Jada Schumacher - *Bauhaus Before: Bauhaus Beyond*

A comparative study of textural colorblocking poured along the walls of the Roman villas of the elite from the 1st Century BC to the 1st Century AD and the work of Josef and Anni Albers, with a look forward into the use of here-and-now colorblocking in contemporary design from Fashion Week to Frieze Art Fair to Maison et Objet.

Jada Schumacher is a specialist in Color Theory and holds MFA in 3D Design from Cranbrook Academy of Art and a MA in Architecture from University of Texas-Austin. Jada is the founder of NY design firm Design Orange and a Professor at University of Wisconsin-Stout and Fashion Institute of Technology.

Ulrich Schwarz - *BASICS – Fundamentals of Teaching and Design from Bauhaus, Black Mountain and Ulm*

Teaching contemporary design fundamentals we want to rediscover the roots to the Bauhaus, Black Mountain College and the Ulm School of Design. The aim is to take a closer look at the basics taught during the first year and question their relevance. During Summer Semester 2015 a group of students at the University of the Arts repeated and re-experienced the assignments of Albers, Kandinsky and Itten. The results were discussed and differences in perception identified. Our interest in re-thinking the approach to fundamental design elements has grown as we search for more assignments students were given at Bauhaus, Black Mountain or Ulm.

Ulrich Schwarz was born in Triberg in the Black Forest in 1956. He studied visual communication, subsequently worked as an independent designer, and in 1988 founded Bertron & Schwarz Design Group Ltd. – in 2000 changed to Bertron-Schwarz-Frey. Since 2000 Ulrich Schwarz has been professor of design in the Visual Communication Department at the Berlin University of the Arts and is the author of publications such as *Project Scope Exhibition Design*, *Designing Exhibitions*, *Raum Zeit Zeichen (Space Time Sign)*, *Museography and Exhibition Design*. Apart from his work as a designer, an additional interest is to carry out studies and produce expert reports on wayfinding systems, museography and exhibition design. And since he presented at ReVIEWING Black Mountain College 5, his interest in Bauhaus, Black Mountain and Ulm has continued to grow.

Hallie Scott - *Network-Builders: Bauhauslers for the Information Age*

An analysis of the emergence of “communication pedagogy” in mid-20th century American West Coast academic initiatives, and their representation of an important legacy for both the Bauhaus and Black Mountain College. Through their focus on and the focus of both institutions on interdisciplinary collaboration, and prioritization of open-ended experimentation and play, these initiatives demonstrated key tenets of education at both precedents. In their emphasis on information technology and on extra-institutional learning, they adapted aspects of Bauhaus pedagogy for the information age.

Hallie Scott is the Education Director at the Wassaic Project, a contemporary art center in Wassaic, NY. She is a Ph.D. Candidate at the Graduate Center, City University of New York, where she is working on her dissertation "Teaching=Doing: Communication Pedagogy in California, 1966-1968." She also teaches at City College and Brooklyn College.

Ricky Sears - *Using Plaster & Ink to Create Breath Casts (workshop)*

Creating casts of participant's breaths allows a concrete record of an involuntary, ephemeral experience to be made using plaster and ink. Each participant sits at the table and breaths into plaster poured into 4-inch pie-pans. Because of the small size, the plaster changes from its liquid to solid state in 5 minutes and the repetitive breaths of participants are recorded by adding drops of India ink with each breath throughout the time the plaster hardens. Art elements like line, color, and texture are utilized – and the creative process is solidified in the limited working-time of the plaster – resulting in pieces that reveal the fundamental design principles of rhythm, balance, and harmony emphasized by the Bauhaus and Black Mountain College faculty Albers and Fuller. Like an enso or other ritual practice, participants bring a focused awareness to the making of their casts and this heightened concentration, like other forms of art making, is recorded in the cast object that participants may take with them at the end of the workshop. I facilitate active participation during the workshop by providing the materials and clearly help explain the steps to mix and pour plaster so participants can make their own casts and direct others should they do this independently after the ReViewing Conference weekend.

Ricky Sears is an artist who makes drawings, paintings, and sculpture using the art elements of line, color, and texture and design principles of rhythm, balance and harmony to respond to discoveries made in neuroscience. Specifically, he is interested in how repetition/pattern and breath awareness activate the vagus nerve – the nerve associated with relaxation, or how we can actively engage the parasympathetic nervous system. He has recently exhibited work from this series at Middle Georgia State College in Cochran, Georgia and presented a similar workshop at the 103rd Annual College Art Association conference in New York City. He earned his MFA in Fine Arts at the School of Visual Arts in 2006 and has held visiting assistant professorships at Washington College and Northern Virginia Community College where he is an adjunct professor. He currently teaches full-time at Landon School, an all-boys independent school in Maryland. A native of Washington D.C., he has earned fellowships and awards for his work including a residency in the Lower Manhattan Workspace Program and an emerging artist fellowship at Socrates Sculpture Park in New York City.

Seymour **Simmons** - *Bauhaus Drawing Masters and a Language of Drawing for the 21st Century*
Considering the omnipresence of visual imagery and visual information in contemporary culture, this presentation proposes Bauhaus drawing courses taught by Wassily Kandinsky, Johannes Itten, Paul Klee, and later, Josef Albers, as models to refer to in developing a “language of drawing,” not only for art education, but for general education at all levels, today.

Seymour Simmons, III, teaches art education and studio art, primarily drawing, at Winthrop University in Rock Hill, SC. Prior to moving to South Carolina, he taught at Massachusetts College of Art, and did research at Harvard Project Zero (PZ), where he worked with interdisciplinary teams on several projects including Arts PROPEL. His research focuses on the history and philosophy of teaching drawing in art and across the curriculum, interdisciplinary studies, Multiple Intelligence theory, creativity theory, and holistic education

William J. **Smith** - *From Reviewing To Renewing*

This presentation will outline the intersections of creativity and community surrounding Black Mountain College, the exploration of which helped lead the presenter into the founding of the East Chattanooga Academy of Art and Social Justice, the first college to offer an MFA in Studio Art with a Concentration of Social Justice.

William J. Smith is an artist and activist living in Chattanooga TN. He is President and Founder of the East Chattanooga Academy of Art and Social Justice, which is currently in the process of creation.

Heather **South** - *Making Connections Through Our Archival Collections*

It is easy to look at Black Mountain College in very linear patterns but in actuality it was much more complex. The archival collections at the Western Regional Archives are being used by a variety of researchers and groups giving Heather a unique perspective on the connections, collaborations, and networks from both the past and present.

Heather South self-proclaimed Purple Princess and History Geek, fell in love with archives during an internship at Winthrop University and has been working with historical documents ever since. Heather has a BA and MA in history from Winthrop and is a Certified Archivist. South has more than 17 years experience in preservation and archives including reference services, conservation services, exhibit design, marketing and grant management. From 2006 until November 2011 she worked as the Preservation Officer for the SC State Archives, served as newsletter editor to the SC Archival Association, treasurer for the Palmetto Archives Libraries and Museum Council on Preservation, was a charter member in both organizations and named SC Archivist of the Year in 2010. Heather is the archivist at the Western Regional Archives.

Julie J. **Thomson** - *Photography, the Institute of Design, and Black Mountain College: Harry Callahan, Arthur Siegel, and Aaron Siskind*

An exploration of the visions of Siskind, Siegel, and Callahan and their pedagogical approach and ideas about teaching photography. While these three men knew each other before BMC, their acquaintance with one another allowed each of them to hire one another throughout their careers.

Julie J. Thomson is an Independent Scholar and Curator who lives in Durham, NC. Her writing has appeared in the *Black Mountain College Studies* journal, the *Believer Logger*, *Raw Vision*, *Art Lies*, *...might be good*, and *Indy Week*. www.juliejthomson.blogspot.com

VERSATORIUM (workshop)

ReBILDING

according to the HAUSBAU dictionary try #441-448/8692-28704

you can do it - we can help: the workshop is going to be a partwepation-translation which transports bricks, construction plans, and poems the N M C in a perpendicular way the shop various materials used to get how to BUILD a am hackle house. Neuberg, who iron lly train late in one mount, is place of TR INING. th the for local train track -- out of vice t day, he ol. k. k. rain stat on place off tim ables. it is lack ut l ty nd in tructur that makes in this space so tion then has th om to un off in any direction. all these trains don't ave to arrive anyw , y don't eve ve to get go ng, there s no rout , no ointments -- punctuality, however, is imperative:

VERSATORIUM, a Vienna based association for poems and translating, brings together people from different disciplines Comparative Literature, German and English Studies, Art History, Fine Arts and Music. For more than two years the group has been working on the initiation of a New Mountain College in the old local train station of Neuberg and also participated in Arnold Dreyblatt's project "Performing the BMC Archive" in the Hamburger Bahnhof/Berlin in July 2015. Translating in a wide sense, constantly moving between arts and science, poetry often provides initial points of venture for the exploration of interdisciplinary thematic fields. Members of the VERSATORIUM present: Helmut Ege, Franziska Fuchsl, Daniel Lange, Gregor Pirgie, Felix Reinstadler, Miriam Rainer, Alexander Wöran.