

REVIEWING 2

Black Mountain College

An International Conference

October 8-10, 2010 on the UNC Asheville Campus



Kenneth Snelson at Black Mountain College, Summer 1949

Black Mountain College Museum + Arts Center
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Co-hosted by the Black Mountain College Museum + Arts Center and the University of North Carolina Asheville

Black Mountain College
MUSEUM + ARTS CENTER


UNIVERSITY of NORTH CAROLINA
ASHEVILLE

Welcome to the second Re-Viewing Black Mountain College, “Re-Viewing 2”, conference. As in last year’s conference, this year brings an amazing group of participants to Western North Carolina to contemplate the influence of a small and short-lived college with a tremendous impact. As a member of the University of North Carolina at Asheville faculty and Vice-Chair of the Black Mountain College Museum + Arts Center Board it is gratifying to see this collaboration between the two institutions hosting this event. This collaboration has already resulted in the digitizing and placement of some of the museum’s collection on line in the special collections section of the UNC Asheville library, making it available to people across the world. I like to think of UNC Asheville as inheriting many of the important ideas and values exemplified by Black Mountain College. I am thrilled that you are participating in this with us and look forward to the events of this year’s conference.

There have been many helpful people enabling this conference to happen. At the Black Mountain College Museum + Arts Center I would like to thank Alice Sebrell, Connie Bostic, the Board of Directors, and the members of the conference organizational committee: Mary Alm, Mark Koven, Linda Larsen, Katie Lee, and Suzzy Sams. At UNC Asheville Jane Fernandes, Ed Katz, and Gwen Ashburn have given important support. The conference is also made possible by community support, including 5 Walnut Wine Bar, Centering on Children, Filo Pastries, The Green Sage Café, Henco Reprographics, Nona Mia Italian Kitchen, and Susan Rhew Design. Thanks also to Arthur Secunda, Sarah Bonner, Gail Gomez, Megan McKissack, and all of our great volunteers. My deep appreciation goes out to everyone who has worked hard to make sure that this conference can happen.

Welcome to the conference; it is an honor to be among so many people re-viewing Black Mountain College and its legacy. I look forward to meeting you all and learning more about Black Mountain College and its continuing influence.

Brian E. Butler
Associate Professor and Chair
Department of Philosophy
UNC Asheville
Vice Chair of the Board
Black Mountain College Museum + Arts Center

SUNDAY, OCTOBER 10

SUNDAY SESSION ONE 10:00 – 11:00

LOCATION: Highsmith Grotto

Film Screening of *Polis Is This: Charles Olson and the Persistence of Place*, a film by Henry Ferrini

SUNDAY SESSION TWO 11:15- 12:00

LOCATION: Highsmith Gallery

BMC to DiY Mail Art Exhibition Curator’s Talk

John Held, Jr., Director of Modern Realism Gallery and Archive, San Francisco, CA

12:00

LOCATION: Highsmith Student Union

Book and Poster Signing

Kenneth Snelson, Mary Emma Harris and Fred Horowitz

SUNDAY 2:00

Tour of Black Mountain College’s Lake Eden Campus, (\$10)

Connie Bostic (BMC Museum + Arts Center)

Alice Sebrell (BMC Museum + Arts Center)

Thanks to our conference sponsors:



SATURDAY

6:00-6:45

LOCATION: Highsmith Pinnacle

RECEPTION

LOCATION: Entrance Bridge to Highsmith Student Union

Something eye don't want to feel - a performance installation making visible intersubjective spaces

Janice Lancaster, Dancer, Choreographer

SATURDAY

7:00

LOCATION: Highsmith Alumni Hall

Welcome: Connie Bostic, Board Chair, Black Mountain College Museum + Arts Center

Introduction: Jane Fernandes (Provost, UNC-Asheville)

Keynote Address

Black Mountain College: Putting Things Together

Kenneth Snelson

Internationally known artist Kenneth Snelson was an art student at Black Mountain College in the summers of 1948 and 1949, where he studied with Buckminster Fuller and Josef Albers. Since then, he has been a prolific and hugely successful artist with work in major museum and public art collections all over the world. Known primarily for his gravity defying sculptures, Snelson is also an accomplished photographer with a particular interest in panoramic photographs. The recent publication *Kenneth Snelson: Forces Made Visible* traces this important artist's six-ecade career.

SATURDAY

8:30

LOCATION: Flood Gallery Fine Art Center, 109 Roberts Street

Asheville, NC 28801

After Party

"A Rapid Progression..." exhibition reception

Gene Felice, new media artist

The legacy of Black Mountain College continues to influence contemporary culture in multiple realms. This conference aims to investigate its history as well as the multiple paths of influence, actual and possible, identifiable in the contemporary world and beyond.

Co-hosted by The Black Mountain College Museum + Arts Center and the University of North Carolina Asheville

FRIDAY, OCTOBER 8

2:00-3:30

EARLY REGISTRATION at UNC Asheville, Highsmith Student Union

FRIDAY

SESSION ONE

3:30-4:45

LOCATION: Highsmith Grotto

Film Screening of Fully Awake: Black Mountain College

Cathryn Zommer

LOCATION: Outside behind Highsmith (meet at the registration table)

daPHne

Butoh dance performance by Julie Becton Gillum

conceived by Julie Becton Gillum in collaboration with Sara Baird

directed by Sara Baird

FRIDAY

SESSION TWO

5:00-6:00

LOCATION: Highsmith Grotto

Introduction: Ed Katz (Assistant Provost, UNC-Asheville)

Featured Speaker

Black Mountain College: Where do we come from? What are we? Where are we going?

Mary Emma Harris, Independent scholar living in New York City. Author, *The Arts at Black Mountain College* (MIT 1987), *Remembering Black Mountain College* (Black Mountain College Museum + Arts Center, 1996) and essays on the college. Chair, Black Mountain College Project, Inc. Sole Proprietor, Mary Emma Harris Landscape Designs

FRIDAY
SESSION THREE
6:00-11:00

LOCATIONS: Black Mountain College Museum + Arts Center and 5 Walnut Wine Bar

6:00-7:30
LOCATION: Black Mountain College Museum + Arts Center, 56 Broadway, Asheville, NC 28801
Exhibition Reception for Kenneth Snelson: Sculptor/Photographer/Inventor

“Modulation” a sound installation by Mark Koven, UNC Asheville

7:00-11:00
LOCATION: 5 Walnut Wine Bar, 5 Walnut Street, Asheville, NC 28801
After Party

8:00
Dedication of the Black Mountain College Tribute Wall
Diane Ruggiero, Superintendent of Cultural Arts, City of Asheville

8:30
Is Pink James Dean Pink James Dean?: The Making of baBy Play
Written by Thomas Butler, Directed by Steven Samuels, starring Thomas Butler as Pink James Dean and Casey Morris as Ray Johnson

9:00
Titled
Claire Elizabeth Barratt and Shane Perlowin

9:45-10:45
Poetry Reading/ Performance

SATURDAY
SESSION FIVE
4:30-6:00

LOCATION: Highsmith Student Union Room 223
Josef Albers

Session Chairs: Marcia R. Cohen, SCAD Atlanta and Robert Tynes, UNC-Asheville

Josef Albers’s Color Course
Fred Horowitz, Washtenaw Community College

Albers’ Drawing Course: a model of critical and creative thinking
Seymour Simmons, III, Winthrop University

“Singly as ‘actors,’ together as ‘cast,”: Josef Albers at Black Mountain College
Kate Markoski, Johns Hopkins

Josef Albers’s Matieres: Interaction of Texture
Jess Jones, Artist in Residence and adjunct at the Appalachian Center for Craft

LOCATION: Highsmith Student Union Room 221
Black Mountain Poetry

Session Chair: Glen Shults

Joel Oppenheimer’s New Spaces
David Landrey, Buffalo State College

Ontology of the Winged Car – Howard Hughes Cyborg in Edward Dorn’s Slinger
Thomas Michael Murphy, Texas A&M University-Corpus Christi

Stuart Z. Perkoff: The Lost Black Mountain poet?
Brian Chidester, Museum Historian at Montpelier, home of the 4th U.S. President, James Madison, and First Lady, Dolley Madison

Phenomenology of Eyesight in Black Mountain Poetry
Nick Boone, Harding University

LOCATION: Highsmith Grotto
Avant-Garden Mountain – a full length play that surveys the entire history of Black Mountain College by Linda Janca

SATURDAY
SESSION FOUR
3:00 – 4:15

LOCATION: Highsmith Student Union Room 223
Thought, Word, Idea

Session Chair: Micah Pulleyn

Fielding Dawson, Prison Teaching and Black Mountain College
Joseph Bathanti, Jr., Appalachian State University

Awaiting the Cat: Animal Consciousness in the Poetry of Denise Levertov
Melissa Burgess, Saint Louis University

“Losing Place”: From Thought to Thinking in Robert Creeley’s Poetry of the 1960’s
Nikki Skillman, Harvard

LOCATION: Highsmith Student Union Room 221
The Influence of BMC in Education

Session Chair: Dave Peifer

Redefining the Art Department: A Black Mountain College in Charlotte?
Siu Challons-Lipton, Queens University of Charlotte

Black Mountain College and “Education in a time of crisis.”
Brian Butler, UNC-Asheville

The Influence of Black Mountain College on the China Central Academy of Fine Art (CAFA) Summer Digital Media Art Program
Stephen Lane, Director, CAFA Summer Digital Media Art Program

LOCATION: Highsmith Grotto
Performance

Session Chair: Jolene Mechanic

John Cage’s “Aria” and “Photosynthesis” a sound installation
Elisa Faires, Musician

One Hundred Words (or Sounds)
Ted Pope, Poet, Musician

SATURDAY, OCTOBER 9

SATURDAY
SESSION ONE
9:00-10:50

LOCATION: Highsmith Student Union Room 223
Ray Johnson Panel

Session Chair: Sebastian Matthews

Ray Johnson, Poet: Frank O’ Hara, Collagist
Sebastian Matthews, Warren Wilson College

The Making of “Is Pink James Dean Pink James Dean?: The Making of baBy Play.”
Thomas Butler

Phallic Inversion in the Male Art of Ray Johnson
Louly Peacock, Warren Wilson College

To Ray J, George Brecht Knows, George Brecht’s Nose: The Exchanges between Ray Johnson and George Brecht
Julie J. Thomson, 2011 Critical Studies Fellow in the Core Program, Houston, Texas

Art as Experience: The (Porous) Philosophy of Ray Johnson
Johanna Gosse, Bryn Mawr College

Weaving Correspondence: Anni Albers and Ray Johnson
Kate Erin Dempsey, University of Texas

9:45-10:50

LOCATION: Highsmith Student Union Room 221
“Dome Poems” and the Spirit of Black Mountain College book project
Lee Ann Brown, et al

**SATURDAY
SESSION TWO
11:00-12:15**

LOCATION: Highsmith Student Union Room 223

Open Form: A reading of Black Mountain Poems

Jillian Weise, et al, Clemson University

LOCATION: Highsmith Student Union Room 221

Education After Black Mountain

Session Chair: Brian Butler

Black Mountain College, Watauga College, and Me

Maggie McFadden, Appalachian State University

Grand Valley State College and the Black Mountain College Contingent

Mary Olson, Southeast Regional Coordinator, Nuclear Information and Resource Service

A Sign of the Times

Richard Liston, Sphere College

LOCATION: Highsmith Grotto

Dance: Merce Cunningham and Remy Charlip

Session Chair: Katie Lee

Merce Cunningham's Place in his Own Choreography: How Much Can Chance Be Chance

Ann Dunn, UNC-Asheville

Remy Charlip: An Appreciation

Ken Fitch

LUNCH BREAK 12:15-1:30

**SATURDAY
SESSION THREE
1:30-2:45**

LOCATION: Highsmith Student Union Room 221

Chance Operations I

Session Chair: Mark Koven

Looking East From Black Mountain: Modernism in the Piedmont

Patrick Lee Lucas, University of North Carolina at Greensboro

Robert Rauschenberg, Black Mountain College and the Theatricalization of Painting

Tom Folland, UCLA

Cage's Prepared Piano: Prepared for What?

Seamus McNerney, UNC-Asheville

LOCATION: Highsmith Student Union Room 223

Charles Olson

Session Chair: Brenda Coates

Man is Prospective: Charles Olson's "Primordia"

Jeff Davis, Independent Scholar, Poet

Systematic Thinking or Physics Envy?: Non-Euclidean Geometries, Quantum Hypotheses, and Relativistic Quantities in Creeley and Olson.

Douglas Duhaime, University of Wisconsin-Milwaukee

The Mytho-: Telling the Tale of the Body, Experience, and Place:

Charles Olson's 1953 Black Mountain College Lectures, "The Chiasma, or, Lectures in the New Sciences of Man"

Jeffrey Gardiner, Independent Scholar