Three-day program filled with speakers, panels, workshops + performances held at UNC Asheville’s Reuter Center and Black Mountain College Museum + Arts Center.

September 29 – October 1, 2017

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

www.blackmountaincollege.org

FRIDAY, SEPTEMBER 29

1:00 p.m. — Reuter Center Lobby
REGISTRATION OPENS

1:30 – 3:00 p.m.

PANEL — Room 205 — Moderator: Carolyn Ogburn
Siu Chllons-Lipton: Transformative Learning through Creative Literacy: The Influence of Black Mountain College of North Carolina
Gilles Heno-Coe: The Mind of Matter: The Ink on Plastic Drawings of Jasper Johns

PANEL — Room 206
— Moderator: Ellen Holmes Pearson
Bringing Black Mountain College History to the Public: Digital History and Undergraduate Research with UNC Asheville students: Kristen Walden, Keira Roberson, Kendall Breivogel and WRA lead archivist Heather South

PANEL — Room 207 — Moderator: Candace Buck
Chelsea Helms + D. Jason Miller: The IDEXlab’s process of production for the MOBILab, an energy independent mobile classroom
William Langdon: A. Lawrence Kocher, Citizen Architect Extraordinaire
Crawford Murphy: PASS the BUCK

PERFORMANCE — Room 230
Louly Peacock: The "House of Many Colors": The Influence of Black Mountain College on Feminist Contemporary Music and Performance in Asheville and Beyond

3:15 – 4:45 p.m.

KEYNOTE SPEAKER — Manheimer Room
MEL CHIN
Introduction by Brian E. Butler, Thomas Howerton Distinguished Professor of Humanities at UNC Asheville
Mel Chin, from Houston, Texas, is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas. Chin is also well known for his iconic sculptures and installations, works that often address the importance of memory and collective identity, and for inserting art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility.

5:00 – 7:00 p.m.

CONFERENCE / EXHIBITION RECEPTION
ACTIVE ARCHIVE: Martha McDonald
— Black Mountain College Museum + Arts Center
(56 + 69 Broadway, downtown Asheville)

PERFORMANCE — (BMCM+AC, 69 Broadway)
Performance artist Martha McDonald and composer/multi-instrumentalist Laura Baird perform in McDonald’s installation, Music for Modernist Shapes: Reimagining Spectodrama

8:00 p.m.

BLACK MOUNTAIN SONGS
— Diana Wortham Theatre (downtown Asheville)
www.dwtheatre.com

RE-VIEWING 9
Black Mountain College

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SCHEDULE CONTINUED ON PAGE 6
1:15 – 2:30 p.m.

KEYNOTE PANEL: BLACK MOUNTAIN SONGS
CREATIVE TEAM — Manheimer Room

Introduction by Joseph Urso, Provost and Vice Chancellor for Academic Affairs, UNC Asheville

Black Mountain Songs is an interdisciplinary collaborative performance inspired by BMC, performed by the Brooklyn Youth Chorus and curated by Bryce Dessner and Richard Reed Parry. This panel consists of members of the Black Mountain Songs creative team discussing the project and the process of bringing it to the stage.

2:45 – 4:15 p.m.

PANEL — Manheimer Room
— Moderator: Heather South

Landscapes of Black Mountain College
Michaela Dwyer: Dancing Black Mountain: Space, Place, and the American South
Julie J. Thomson: Mountains Hol
David Silver: Pigs and Place at Black Mountain College

PANEL — Room 206 — Moderator: Ken Betsalel

D.B. Ruderman: Re-visioning and Re-listening: Placing Charles Olson at Black Mountain
Dylan J. Clark: An Archaeologist of Morning in Mayaland, 1951

4:30 – 6:00 p.m.

PERFORMANCE — Manheimer Room
— Moderator: Curt Cloninger

Steve Lansford: Mandala Cycles(s) (31 minutes)
Françoise Soulé Duressé: Unhidden Graves (9 minutes 9 seconds)

PANEL — Room 205 — Moderator: Melissa Burchard

Terryl Lawrence: Dance as the Sculpture of Space
Ann Dunn: Choreographic Process and Product Through Three Lenses: Balanchine, Cunningham, Dunn

PANEL — Room 206 — Moderator: Jeff Davis

New Wine from Old Bottles: A Fresh Look at BMC Archival Vaults — Heather South, Joseph Bathanti + Henry Ferrini

PANEL — Room 207 — Moderator: Greg Lyon

Monique Lanoix: Cripping Dance (with Merce Cunningham)
Robert Ladislas Derr: Process + Performance + Participate
Erika Funke: Only Connect: From Footnote to Formative Metaphor: Black Mountain College & Radio

WORKSHOP — Room 230

Randy Sears: Responding to the Lake Eden Campus as Art: Ekphrastic Memories of Black Mountain College

8:00 p.m.

BLACK MOUNTAIN SONGS
— Diana Wortham Theatre (downtown Asheville)
Prize winner Dianne beautiful sound, the Brooklyn Youth Chorus is reimagining choral New York orchestras, popular recording artists, and arts presenters.

**PRESENTERS**

The Brooklyn Youth Chorus was founded in 1992 by Artistic Director Diane Berkun Menaker. The chorus works with New York orchestras, popular recording artists, and arts presenters. Known for their artistic innovation, collaboration, and distinctively beautiful sound, the Brooklyn Youth Chorus is reimagining choral music performance through commissions such as Black Mountain-Songs. The Brooklyn Youth Chorus will be joined by Dianne Berkun Menaker, Richard Reed Parry (Arcade Fire), Pulitzer Prize winner Caroline Shaw, director Maureen Towey, and world renowned dancer/choreographer Gus Solomons Jr.

**Jason Andrew** is the Manager of the Estate of Jack Tworkov. He curated the 2011 exhibition “Jack Tworkov: The Accident of Choice, the Artist at Black Mountain College” at the Black Mountain College Museum + Arts Center.

**Claude Barbe Ph.D., L.P.** is Professor of Clinical Psychology Psy.D. Department at The School of Professional Psychology. He is Course Lead Coordinator of the Psychodynamic Orientation at The Chicago School, and lead faculty in the Psychology and Humanities Studies.

**Joseph Rathani** is Professor of Creative Writing at Appalachian State University and recipient of the 2016 North Carolina Award for Literature.

**Victoria Bradbury** is a New Media Artist weaving programming code, physical computing, body and object. Bradbury completed her Ph.D. with CRUMB at the University of Sunderland in 2015. She is an independent scholar, a member of the Charles Olson and Polis...This: Charles Olson and the University of Sheffield, and has published on Prynne and Olson. He has held postdoctoral positions in Germany and France (Université Paul-Valéry, Montpellier III).

**Curt Cloninger** is a Ph.D. student in American Studies at the University of Colorado Boulder. He specializes in the history of art and science in the United States, focusing on the relationship between aesthetics and technology, with a particular interest in the role of artists in shaping public policy and scientific research.

**Jessica Cozzi** is the Executive Director of ArtSpace Charter School. She holds an M.S. in Arts Education from Florida State University, and is assistant professor of Media Arts at UNC Asheville.

**Mel Chin** is a conceptual artist from Houston, Texas known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjure cross-cultural aesthetics with complex ideas. Chin is also well known for his iconic sculptures and installations, works that often address the importance of memory and collective identity, and for inserting art into unlikely places, including destroyed homes, toxic landscapes, and even popular television, investigating how art can provoke greater social awareness and responsibility.

**Dylan Clark** is a Mesoamerican archaeologist who teaches anthropology at UNC Asheville, and the resident archivist and curator at Boundary End Center in Barnardville, NC. Clark holds a Ph.D. from Harvard University and over the past decade has conducted archaeological excavations at various ancient Maya sites in Mexico and Central America.

**Curt Cloninger** is Associate Professor of New Media at UNC Asheville, and is also on the Board of Black Mountain College Museum + Arts Center. He is an artist, designer, and writer whose art undermines language as a system of meaning in order to reveal it as an embodied force in the world.

**Marcia Cohen** is a visual artist and educator whose work is included in numerous private and public collections including the High Museum of Art and the Museum of Fine Arts, Houston. Her paintings were included in the journal New American Paintings for 2015. She is a Professor at SCAD Atlanta.

**Lori Cozzi** is the Executive Director of ArtSpace Charter School. She holds an M.S. in Arts Education from Florida State University, and will resume her role as adjunct professor at Mars Hill University in the Fall.

**Jeff Davis** is an independent scholar, a member of the Charles Olson Society, which has presented papers based on extensive research in the Olson archives since 2010. He has published two collections of poems, the chapbook Transits of Venus (Wildwood Press, 2005), and Nature’s Selected Poems, 1972–2005 (New Native, 2008).

**Robert Ladultas Derr** received his M.F.A. from the Rhode Island School of Design. He is Professor of Art at the University of Nebraska-Lincoln, and is the Director of the School of Art, History Design.

**Ann Dunn** is a teacher at UNC Asheville who holds a Ph.D. from USC, and has received professional training with New York City Ballet, Martha Graham, and Merce Cunningham. For 37 years she has been the Artistic and Executive Director of The Asheville Ballet.

**François Soulé Duressé** is a multi-ethnic interdisciplinary artist who grew up between Haiti and Jamaica, and whose work is rooted in the practice of performance, oral storytelling, film making, experimental sound, sculpture, painting, and drawing. She was the recipient of a Yaddo residency, and was honored with the Donald and Genie Rice Filmmaker Residency Grant.

**Michaela Doyer** is a Ph.D. student in American Studies at the University of North Carolina at Chapel Hill and a chief contributor at Indy Week, where she writes about dance.

**John Estes** directs the Undergraduate Creative Writing Program at the University of Alabama in Tuscaloosa. His poetry, prose, and translations have been published in AGNI, Tin House, West Branch, Gettysburg Review, and Southern Review.

**Henry Ferrini**, from Gloucester, MA, has made three films about poets, his latest full-length film Polis is This: Charles Olson and the Persistence of Place, which has received critical acclaim as well as the film's name and poem. As well as working on an upcoming book he is working on a book about one of the most influential American poets of our time.

**Thomas E. Frank** is a Professor and Immediate Past Chair of the Department of History at Wake Forest, where he teaches courses on the history of American liberal arts colleges, utopian communities, and historical preservation and conservation.

**Erika Funke** is an award-winning radio producer and the host of a daily classical music program on WVAI, the public radio station in Scranton/Wilkes-Barre. She hosts a daily classical music program on the public radio station in Scranton/Wilkes-Barre and occasional television specials.

**Sofia Kofodimos** is a Subject Specialist and Cataloguer in the Archives of the Museum of Modern Art, New York. She completed her M.A. in Art History with a thesis about Ray Johnson at the Institute of Fine Arts, NYU and her B.F.A. in Art History at Pratt Institute.

**Steven Lane** is an artist based in New York and Beijing. He is the Director of summer international art at the China Central Academy of Fine Arts and Chair of the Art Department at Keio Academy of New York.

**Charles Johnson** is a professor of History and Popular Culture Studies and History at Valdosta State University. In 2001-2002 he held a Fulbright Professorship in American Studies at the Universität Tübingen in Germany and a visiting professorship in 2004.

**Robert Ladultas Derr** received his M.F.A. from the Rhode Island School of Design. He is Professor of Art at the University of Nebraska-Lincoln, and is the Director of the School of Art, History Design.

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William Langdon taught studio and sustainable design at the University of Arkansas as an Assistant Professor of Architecture. He has a private architectural practice that engages in a wide range of commercial, public, and residential projects.

Monique Lanoix is an Associate Professor of Philosophy at St. Paul University in the Center for Research in Public Ethics and Governance where she teaches courses in feminist ethics, human rights and environmental ethics. She has published in Hypatia, Brain Injury, Atlantis, International Journal of Feminist Approaches to Bioethics, Chronic Illness, and Journal of Medical Ethics.

Steve Lansford is an artist, composer, writer, and translator. His multimedia works bridge the gap between Eastern and Western culture in ways that are challenging, entertaining, and unexpected.

Terryl Lawrence is a retired professor from Palm Beach State College, Broward State College, and Florida Atlantic University. She holds a doctoral degree in Art and Education from Columbia College, Broward State College, and Florida Atlantic University. Terryl Lawrence has taught studio and sustainable design at the University of Arkansas as an Assistant Professor of Architecture. He has a private architectural practice that engages in a wide range of commercial, public, and residential projects.

Aaron McMillan is a Political Science major at Valdosta State University in Georgia.

Bill Miller is an Assistant Professor of Art and Design at University of Wisconsin-Whitewater. He has exhibited and screened his abstract ASCII drawings, animated GIFs, web browser-based compositions, and audio/visual works nationally and internationally.

David Jason Miller is an associate professor and Program Director of Building Science at Appalachian State University, and an architect. He has been a faculty director for Appalachian's entries to the 2011 US DOE Solar Decathlon and the Solar Decathlon Europe 2014 in Versailles, France, and also serves as a faculty advisor of the ID3Xlab (Integrative Design Experience Laboratory).

Eric Mulia is a philosopher, dancer, and choreographer in Charlotte, NC. He holds a Ph.D. from the University of South Carolina. His academic work is currently focused on political art and his performance work investigates ecstatic states in Appalachian Charismatic Pentecostalism and the relationship between the body and digital media in performance.

Crawford Murphy is an architect, artist, and musician with a Bachelors of Science/Bachelors of Architecture from Georgia Tech. Murphy has had an architectural practice for 54 years, and has received national and regional design awards, including the Duke Endowment Randolph Dumont Award.

Carmelo Pampillonio is a multimedia composer and sound artist based in Asheville, NC. He holds a B.A. in Philosophy from UNC Asheville and was also a Windgate Intern at Black Mountain College Museum + Arts Center.

Louie Peacock holds a Ph.D. in Art History from UNC Chapel Hill and is an Adjunct Professor of Art History at UNC Asheville. Over the past 25 years she has taught Art History and Women’s Studies courses at UNC Chapel Hill, Washington and Lee, Warren Wilson College, and Brevard.

Ellen Holmes Pearson is a professor of History at UNC Asheville. She holds a Ph.D. from Johns Hopkins University. Her teaching interests span from digital history to colonial, revolutionary, and early national U.S. history.

Joseph Pizzo holds a Ph.D. from the University of Oxford. Currently, he is an associate professor of English at Belmont Abbey College, near Charlotte, NC, where he teaches courses on Modern and Contemporary Literature and directs the College’s Honors program.

Christian Rayner received his Ph.D. from Saint Louis University in 2017. His most recent creative project, computer-aided poems “composed” in collaboration with Hannah Artwick and Gnoetry0.2 (the machine), was accepted for publication by Beard of Bees.

Ludmila Razquina is a postgraduate student at School of Philosophy, Lomonosov Moscow State University. She is currently working on her postgraduate research project dedicated to Black Mountain College poetic experiment within international avant-garde context.

Keira Roberson is a History major at UNC Asheville who has interned at the Western Regional Archives.

Hall W. Rochefeller holds an M.A. in Modern Art History from the Courtauld Institute of Art in London and a B.A. in Art History from Yale University. A native of New York City, she studies the intersection of craft, modernity, and feminism in modern art.

David Ruderman is an associate professor at The Ohio State University. He holds a Ph.D. in Romanticism from the University of Michigan, and his essays have appeared in Victorian Poetry, Essays in Romanticism, Romantic Circles Pedagogy Commons, Political Geography, and The American Psychoanalyst.

April Sales is a History major at Valdosta State University and is pursuing a minor in International Studies.

Ricky Sears is an artist who holds an M.F.A. from the School of Visual Arts. He teaches at Landon School in Maryland. The elements in his art respond to discoveries made in neuroscience.

David Silver is an associate professor of Media Studies, Environmental Studies, and Urban Agriculture at the University of San Francisco. For the last four years, he has been researching and writing a multimedia history of the farm at Black Mountain College.

Chris Wilson Simpkins earned an M.A. in English Literature from San Francisco State University and an M.F.A. in Creative Writing from the Rainier Writing Workshop at Pacific Lutheran University. She is currently a doctoral candidate in English Studies at the University of South Africa, where she is completing a literary biography of Black Mountain poet Hilda Morley.

Heather South has been the Lead Archivist at the North Carolina Western Regional Archives since it opened five years ago. She has an MA in History and is a Certified Archivist.

Kate Stanley is Assistant Professor at the University of Western Ontario. Her contributions to the study of American literature, literary modernism, pragmatism, and pedagogy have appeared or are forthcoming in American Literary History, Criticism, The Henry James Review, and Women’s Studies Quarterly.

Eric Steinberg teaches English at Mars Hill University and occasionally in UNC Asheville’s Great Smokies Writing Program. He is also the Senior Poetry Editor of The Citron Review.

Michael Seth Stewart is a graduate from The University of Alabama’s New College. He also holds a Ph.D. in English literature from the Graduate Center of the City University of New York, working on the 20th century Boston and BMC lyric poet John Winters.

Julie J. Thomson is an independent scholar and curator who lives in Durham, NC and works at Duke University Press. She curated the recent exhibition “Begin to See: The Photographers of Black Mountain College” at Black Mountain College Museum + Arts Center.

Jason Vartikar is the Jeanette and William Hayden Jones Fellow in American Art and Culture at Stanford University where he is a Ph.D. candidate studying American art and issues of race and objecthood. He founded a contemporary art gallery in New York City and for the last year has intensively researched BMC artist Ruth Asawa.

Kristen Walden is a History major at UNC Asheville who has completed two internships with the Western Regional Archives.

Emily White is a student at Valdosta State University majoring in Communication Science and Disorders.
ACTIVE ARCHIVE
Martha McDonald
PROCESS + PERFORMANCE
SEPTEMBER 21 – DECEMBER 30, 2017

ACTIVE ARCHIVE is a stream of programs that pairs BMCM+AC’s extensive collection with contemporary artists, curators, and cultural thinkers. It launches with an exhibition featuring the museum’s permanent collection curated by Philadelphia-based artist Martha McDonald and an installation and performance she made in response to the collection.

OPENING RECEPTION — Friday, September 29 from 5 to 7 p.m. — Performance by Martha McDonald at 5:30 p.m. — FREE

ON VIEW THROUGH OCTOBER 20
Faces of Black Mountain College
Painter Noah Saterstrom captures art luminaries associated with BMC including Anni Albers, John Cage, Merce Cunningham, M.C. Richards and Robert Rauschenberg. Blue Spiral 1, downtown Asheville.

Noah Saterstrom, 12 x 12 inches, oil on canvas. FROM LEFT: M.C. Richards, Jacob Lawrence.