



September 29 — October 1, 2017

**RE**  
VIEWING  
**9**

**Black Mountain College**

An International Conference

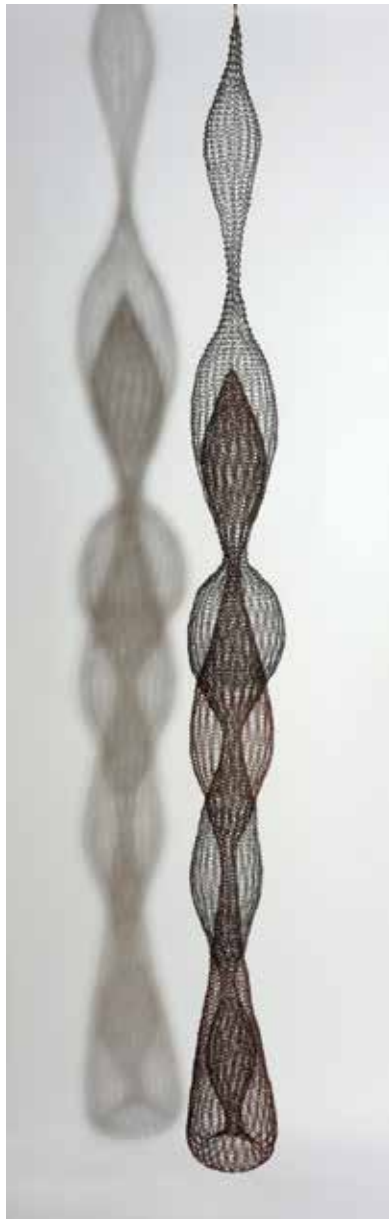
Three-day program filled with speakers, panels, workshops + performances held at UNC Asheville's Reuter Center and Black Mountain College Museum + Arts Center



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

[www.blackmountaincollege.org](http://www.blackmountaincollege.org)

FROM TOP: *ACTIVE ARCHIVE: Martha McDonald*, installation view. Photo: Michael Oppenheim Photography. *Black Mountain Songs*. Photo by Julieta Cervantes.



Ruth Asawa, *Untitled Hanging Wire Sculpture (S.373/50)*, ca. 1954, enameled copper wire, 87 x 8 x 8 inches. Black Mountain College Museum + Arts Center Collection. Gift of Lorna Blaine Halper.

# REVIEWING 9

Black Mountain College

**FRIDAY, SEPTEMBER 29**

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

**1:30 – 3:00 p.m.**

PANEL — Room 205 — Moderator: **Carolyn Ogburn**  
**Curt Cloninger**: *A Process of Practicing Process Philosophy: Vectoral Slippages between Alfred North Whitehead and Charles Olson*  
**Siu Challons-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**: *PASSt the BUCK*



FROM LEFT: Mel Chin. Martha McDonald, *Music for Modernist Shapes: Reimagining "Spectodrama"*. Photo by Michael Oppenheim Photography. *Black Mountain Songs*. Photo by Julieta Cervantes.

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 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)

**5:30 p.m.**

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](http://www.dwtheatre.com)

SCHEDULE CONTINUED ON PAGE 4

**SATURDAY, SEPTEMBER 30**

**8:00 – 9:00 a.m.** — Reuter Center Lobby  
**MEET + GREET THE PRESENTERS**

**9:00 – 10:30 a.m.**

PANEL — Room 205 — Moderator: **Kirk Boyle**  
**Thomas E. Frank:** *'Boating on Lake Eden:' Charles Olson and a Poetics for Education at Black Mountain College*  
**Michael Kindellan:** *A poetics of pedagogy: Charles Olson at BMC*  
**Steve Lane:** *The International Influence of Black Mountain College*

PANEL — Room 206 — Moderator: **Charles Johnson**  
*Experiencing the Black Mountain College Model: The Black Mountain Transcendentalist Society in Their Own Words*  
Members of the Black Mountain Transcendentalist Society: **Sean Jankowski, Aaron McMillan, April Salas, Emily White**

PANEL — Room 207 — Moderator: **Elena Adell**  
**Chris Wilson Simpkins:** *The Wife's Lament: What Elegy Does to Hilda Morley*  
**Ludmila Razgulina:** *Autobiographical mode and dynamic preservation: The case of Robert Creeley and Charles Olson*  
**Eric Steineger:** *The Intersection of the Poem: A Look at the Process of John Wieners*



*Black Mountain College* brochure (rubber stamp cover image by Ruth Asawa), n.d., 6.25 x 6.25 inches (closed), 6.25 x 12.5 inches (open). Black Mountain College Museum + Arts Center Collection.

PANEL — Room 230 — Moderator: **Brian Butler**  
**Lori Cozzi:** *Continuing a Tradition of Arts Integrated Learning in the Swannanoa Valley*  
**Carmelo Pampillonio:** *Black Mountain College's Relative Domain of Freedom: Performativity and the Improvisative via Judith Butler*  
**Shana Dumont Garr:** *Two Places in Time: Cultivating Contradictions at the Fruitlands Commune and Black Mountain College*

WORKSHOP — Room 120  
**Kelly Love:** *Cultivars, 'Climats', Vintages & Veritas: Creating research connoisseurship to savor fruition of BMC 'vines' and share cultural philosophy via arts-based ethno-enquiry and the active archive*

**10:45 a.m. – 12:15 p.m.**

WORKSHOP — Manheimer Room  
**Brooklyn Youth Chorus** led by Dianne Berkun Menaker  
**Gus Solomons Jr.:** on his experience with the Merce Cunningham Dance Company, John Cage, and Robert Rauschenberg  
Q&A will be held after each presentation with the **Choristers, Berkun Menaker, and Solomons**



*Black Mountain Songs*. Photo by Julieta Cervantes. Hazel Larsen Archer, Katherine Litz at *Black Mountain College*, 1951, gelatin silver print, 7 x 6 inches. © Estate of Hazel Larsen Archer. Black Mountain College Museum + Arts Center Collection.



PANEL — Room 205 — Moderator: **Amanda Maxwell**  
**Jeff Davis:** *Primordia: Charles Olson's Project to Recover the Mythic*  
**John Estes:** *The Vision of Process and the Process of Vision: Dewey, Olson, and Black Mountain Poetics*  
**Joseph Pizza:** *Black Mountain and Jazz: Olson, Creeley, and Open Field Poetics*

PANEL — Room 206 — Moderator: **Erin Dickey**  
**Ana Martinez:** *BMC from self-publishing to the Digital Era, a statistical approach*  
**Bill Miller:** *Movement Systems and Data Dancing*  
**Sofia Kofodimos:** *Collages in Motion: The Transformations and Dispersal of Ray Johnson's Moticos*

PANEL — Room 207 — Moderator: **Cole Woodcox**  
**Marcia R. Cohen:** *Primarily Red, Yellow and Blue: Setting the Stage for an Interaction between Josef Albers and Oskar Schlemmer*  
**Martha McDonald:** *Mountain Modernism: Channeling Xanti Schawinsky*  
**Michael Seth Stewart:** *Drawing the Line at Black Mountain*

PANEL — Room 120 — Moderator: **Catherine Frank**  
**Marija Marcelionytė-Paliukė:** *How I as an artist and an educator was caught by BMC ideas*  
**Claude Barbre:** *Estranged from That with Which We Are Most Familiar: Illuminations of Discontinuities and the American Sublime in the Black Mountain Poets Charles Olson and Robert Creeley*  
**Jason Andrew + Julia K. Gleich:** *And No Birds Sang: the life of choreographer and dancer Katherine Litz*

**12:15 – 1:15 p.m.**

**CATERED LUNCH**

SCHEDULE CONTINUED ON PAGE 6



Josef Albers, *Black Mountain College Seal*, 1934-35.

## SATURDAY, SEPTEMBER 30

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### 1:15 – 2:30 p.m.

#### KEYNOTE PANEL: **BLACK MOUNTAIN SONGS**

**CREATIVE TEAM** — Manheimer Room

Introduction by **Joseph Urgo**, 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 Ho!*  
**David Silver:** *Pigs and Place at Black Mountain College*

PANEL — Room 205 — Moderator: **Ken Betsalel**

**Anastasia H. James:** *Objects. Solids. Speech as Solid. Kinetic. Movement: Projective Verse and Pottery at Black Mountain College*  
**D.B. Ruderman:** *Re-visioning and Re-listening: Placing Charles Olson at Black Mountain*  
**Dylan J. Clark:** *An Archaeologist of Morning in Mayaland, 1951*



Hazel Larsen Archer, *John Cage at Black Mountain College*, ca. late 1940s – early 1950s. Courtesy of the Estate of Hazel Larsen Archer and the Black Mountain College Museum + Arts Center.

PANEL — Room 206 — Moderator: **Greta Trautmann**

**Christian Rayner:** *‘Teaching Through’ John Cage: Indeterminate Pedagogy and Poetics*  
**Eric Mullis:** *The Political Effectiveness of Anarchist Aesthetics: Cage, Cunningham, Ranciere*  
**Kate Stanley:** *Pragmatism and Pedagogy: John Dewey and John Cage at Black Mountain College*

PANEL — Room 207 — Moderator: **Mildred Barya**

**Hall W. Rockefeller:** *Anni Albers at Black Mountain: Addressing Modernity Through the Ancient Medium of Weaving*  
**Victoria Bradbury:** *Skirting Color // Stitching Code: Versioning Albers Across Machines*  
**Jason Vartikar:** *Ruth Asawa’s Wire Sculptures and the 1935 Invertebrata at Black Mountain College*

WORKSHOP — Room 230

**Ricky Sears:** *Using Watercolor to Create Breathing Patterns*

PERFORMANCE — Room 120

**John Estes:** *The Doctrine of Universal Mind: John Cage’s Huang Po, a GROUP READING*

### 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 Ladislav Derr:** *Process + Performance + Participate*  
**Erika Funke:** *Only Connect: From Footnote to Formative Metaphor: Black Mountain College & Radio*

WORKSHOP — Room 230

**Candace Buck:** *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)



Clemens Kalischer, *Merce Cunningham*, Summer 1948, gelatin silver print, 9.875 x 7.875 inches. © Clemens Kalischer. Permission to reproduce courtesy of the Artist. Black Mountain College Museum + Arts Center Collection. Gift of the Artist.

## SUNDAY, OCTOBER 1

### 9:00 a.m.

#### COFFEE + CONVERSATION

— Black Mountain College Museum + Arts Center (56 Broadway, downtown Asheville)

### 10:00 a.m.

#### DEPART FOR LAKE EDEN CAMPUS TOUR

Carpools depart from BMCM+AC for Black Mountain College’s Lake Eden Campus Tour led by **David Silver + Julie J. Thomson** — \$15 per person

## PRESENTERS

The **Brooklyn Youth Chorus** was founded in 1992 by Artistic Director **Dianne 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 Tworok. He curated the 2011 exhibition "Jack Tworok: The Accident of Choice, the Artist at Black Mountain College" at the Black Mountain College Museum + Arts Center.

**Claude Barbre Ph.D., L.P.**, is Professor of Clinical Psychology Psy.D. Department at The Chicago 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 Bathanti** 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 and is assistant professor of New Media at UNC Asheville.

**Kendall Breivogel** studies Computer Science at UNC Asheville.

**Candace Buck** is a native Californian who settled in Asheville in 2014. She recently earned her M.L.A.S. degree at UNC Asheville in December of 2016, focusing on Black Mountain College.

**Siu Challons-Lipton** is Executive Director of the Department of Art, Design and Music, the Carolyn G. and Sam H. McMahon Professor of Art History, and Distinguished Faculty Fellow and Noble Faculty Fellow at Queens University of Charlotte, NC. She received her Ph.D. from the University of Oxford.

**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 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.

**Dylan Clark** is a Mesoamerican archaeologist who teaches anthropology at UNC Asheville, and the resident archivist and curator at Boundary End Center in Barnardsville, 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, who 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 *Natures: Selected Poems, 1972–2005* (New Native, 2006).

**Robert Ladislav 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, 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.

**Françoise 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 Dwyer** 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*, digs into the powerful dynamic between the poet and place. Bill Corbett of the *Boston Phoenix* called *Polis* "the best film about an American poet ever." He is working on *President of Beauty; the Life and Times of Lester Young*.

**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 historic 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.

**Shana Dumont Garr** is Curator at the Fruitlands Museum. She has extensive curatorial and exhibition experience with time spent at Artspace in Raleigh, NC; the Ackland Art Museum in Chapel Hill, NC; the Montserrat Art Gallery in Beverly, MA; and the Hurst Gallery in Cambridge, MA.

**Anna Gloria Goodman** holds a Ph.D. from the University of California at Berkeley.

**Gilles Heno-Coe** is a Ph.D. student at The University of Texas at Austin, and is also the Collections Manager at Landmarks, the university's public art program.

**Chelsea Helms** is a Practitioner in Residence in the Building Science Program at Appalachian State University and facilitates the IDEXlab (Integrative Design Experience Laboratory).

**Anastasia James** is an Associate Curator at The Contemporary Jewish Museum in San Francisco. She has curated exhibitions on Ray Johnson and Cary Leibowitz, and is the co-editor of two book-length monographs: *Billy Name: The Silver Age, photographs from Warhol's Factory* and *Brigid Berlin: Polaroids* published by Reel Art Press, London.

**Sean Jankowski** is a double major in Political Science and History at Valdosta State University with an emphasis on International Relations. He is a member of the Model United Nations team.

**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.

**Michael Kindellan** is the Vice Chancellor's Fellow in the School of English, University of Sheffield, and has published on Prynne and Olson. He has held postdoctoral positions in Germany (Alexander von Humboldt Foundation, Universität Bayreuth) and France (Université Paul-Valéry, Montpellier III).

**Sofia Kofodimos** is a Subject Specialist and Cataloger 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.

**Steve 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.

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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 University and has had many exhibitions of her paintings and photographs in New York and Florida.

**Kelly Love** is the founder of Susten8™/SusteNation™/Susten8Social Artspaces and Gallery as a social enterprise/movement designed to move the field beyond mere sustainability to systems which propagate active sustenance; nourishing artisanal communities of well-being, cultivating creative actions, and making fertile social resilience.

**Marija Marcelionytė-Paliukė** holds a masters degree from Vilnius Academy of Arts, and today she is the Chairwoman of the Senate there.

**Ana Martínez** is an independent scholar and practicing architect who holds a Postgraduate Diploma from the University of Madrid. She is currently a part of the team at Darlow-Christ Architects in Boston, MA.

**Martha McDonald** is a Philadelphia-based interdisciplinary artist who works through performances and installations that feature handcrafted costumes and objects that she activates through gestures of making and unmaking and singing to transmit narrative. She holds an M.F.A. from Monash University.

**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 IDEXlab (Integrative Design Experience Laboratory).

**Eric Mullis** 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.

**Louly 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 Pizza** 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 Razgulina** is a postgraduate student at School of Philology, 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. Rockefeller** 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 Pedagogies Commons*, *Political Geography*, and *The American Psychoanalyst*.

**April Salas** 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 Steineger** 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 Wieners.

**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.

**Black Mountain College**  
 MUSEUM + ARTS CENTER

828.350.8484 + [www.blackmountaincollege.org](http://www.blackmountaincollege.org)



**THANK YOU TO** Andrew W. Mellon Foundation, Henry Luce Foundation, Windgate Charitable Foundation, North Carolina Arts Council, UNC Asheville Howerton Distinguished Professor in the Humanities, UNC Asheville Office of the Provost, Osher Center for Lifelong Learning