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

September 20 – 22, 2019

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

www.blackmountaincollege.org
FRIDAY, SEPTEMBER 20

1:00 pm — UNC Asheville’s Reuter Center Lobby
REGISTRATION OPENS

1:30 – 3:00 pm

PANEL — Room 205 — Moderator: Sharmin Hasan
Elliot Inman: Science, Cybernetics, and High Speed Computing at Black Mountain College
Dave Peifer: The Life and Works of Max Dehn

PANEL — Room 206 — Moderator: Nancy Ruppert
Mary Emma Harris: The Bauhaus and Black Mountain College: “How Do You Hold a Moonbeam in Your Hand?"
Thomas Edward Frank: How Not to Start a College: Black Mountain Among the Experimental Colleges

PERFORMANCE — Manheimer Room
Identity in the Post-Digital Age: Le Thi Han with UNC Asheville students Lucy Ackerman, Alondra Arias, Sarah Chao, Sophie Chirico, Kendall Ely, Alexander Entromen, Sam Farrar, Jeffrey Fulcher, Eli Helms, Nay Chi Hlaing, Kem Ra Skhert Joseph-Achikeobi-Jess, Micajah McCurry, Manh Tran, Miles Neyen, Jetsun Peangmeth, Kevin Phillips, Chloe Sanders, Myles Thomas, Sarah Tomczak, Clara Tucker, and Taylor Wilson

3:15 – 4:45 pm

PANEL — Room 205 — Moderator: Carissa Pfeiffer
Jeff Davis: Nothing Doesn’t Happen Except As Succession: Charles Olson’s Later Poetics
Heidi Kelley + Ken Betsaiel: For Love: Projected Verse and the Teaching of Ethnographic Poetry

PANEL — Room 206 — Moderator: Jay Miller
Elliot Inman: Color and Weltanschauung: General Education in Josef Albers’s Color Course
Julie Levin Caro: Bauhaus to Black Mountain: Josef and Anni Albers Works on Paper: A Virtual Exhibition Tour
Andreas Luescher: Josef Albers Homage and the Transformation of Self

PERFORMANCE — Manheimer Room
Joséphine A. Garibaldi + Paul Zmolek: Laptop Performance Laboratory: Meaningful Work with Meaningless Devices

WORKSHOP — Room 230
Joséphine A. Garibaldi + Paul Zmolek: Laptop Performance Laboratory: Meaningful Work with Meaningless Devices

5:00 – 6:00 pm — Manheimer Room
Welcome + Introduction by BMCM+AC Executive Director Jeff Arnal

KEYNOTE PRESENTATION
Sara VanDerBeek, artist and daughter of BMC alumnus Stan VanDerBeek and Chelsea Spengemann, Director of the Stan VanDerBeek Archive: Translating the archive and transposing the studio. Collaboration as a practice and as theme in the work of Stan and Sara VanDerBeek

6:30 – 8:30 pm

CONFERENCE + EXHIBITION RECEPTION
BMCM+AC Executive Director Jeff Arnal

7:00 pm

PERFORMANCE — BMC Museum + Arts Center
Max VanDerBeek, percussion artist and son of Stan VanDerBeek, will perform a live percussion response to the recently digitized footage Stan VanDerBeek created with Merce Cunningham as part of their larger collaborative work entitled Variations V.

SATURDAY, SEPTEMBER 21

8:00 – 9:00 am — Reuter Center Lobby
MEET + GREET THE PRESENTERS

9:00 – 10:30 am

PANEL — Room 206 — Moderator: Alvis Dunn
Aaron VanSteinberg: “SuperSpace is Looming”: Robert Creeley’s Daybook of a Virtual Poet and the Reprogramming of Poetic Experientialism
Jeff Gardner: A Poetics of Primary Materials: from Bauhaus to Black Mountain, from Albers to Olson

PRESENTATION — Room 207
David Silver: When the College was Female

WORKSHOP — Room 230
Julie J. Thomson: Environmental Humanities at Black Mountain College: Ray Johnson + Rivers, Hazel Larsen Archer + Trees, Jonathan Williams + Bluets, Stan VanDerBeek + Willow Reeds + Making John Cage’s Mud Pies

10:45 am – 12:15 pm

PANEL — Room 205 — Moderator: Jeff Davis
The Further Range: Extending Black Mountain Poetics
Michael Seth Stewart: “Fey” Projective Poetics: John Wieners, Robert Duncan, Michael Rumaker and Charles Olson
Joshua Hoeynck: Process Philosophy and Pedagogy: Charles Olson’s Reading and Teaching of Alfred North Whitehead at Black Mountain College
Stephen Williams: A Poet in the Clouds: Jack Sharpless

PANEL — Room 206 — Moderator: Seth Rouser
Seth Rouser: Just By Chance: A Commemorative Performance for the Merce Cunningham Centennial Celebration
Kelly Ozust: Van Dyke and Chance Operations
Julianna Hane: Chance Operations in Aerial Dance

SCHEDULE CONTINUED ON PAGE 4
10:45 am – 12:15 pm  |  CONTINUED

WORKSHOP  —  Room 230

Candace Buck: Repurposing Fallen Woods of UNCA:
Weaving on Miniature Looms

PERFORMANCE  —  Manheimer Room

Ann Dunn, choreographer, with seven members of
The Asheville Ballet (Megan Jones Medford, Fleming洛马x, Rebecca Nohra, Clara Zander, Eleazar Montgomery, Lane Wagner, and Jacob Walas) perform Contours in Space: for Ruth Asawa

CATERED LUNCH

12:15 – 1:15pm

1:30 – 2:30 pm  |  Manheimer Room

A Celebration of BMC writer Michael Rumaker

2:45 – 4:15 pm

| PANEL — Room 205 — Moderator: Kate Averett
| Manel Beltrán Alcántara: Black Mountain College: Architecture to Teach to See
| Sasson Rafațoiu: Specialization Paradox: The Case for Interdisciplinary Education in Architecture

| PANEL — Room 206 — Moderator: Greg Lyon
| Eric Baden: Moving Pictures: Photographs, Intervals, and Edges
| Guyeh Lam: Using Photography to Address the Lost and Forgotten History
| Ariadna Lorenzo Sunyer: Opening Eyes and Opening Minds: The Uses of Slides at Black Mountain College

| PANEL — Room 207 — Moderator: Casey Watkins
| Nick Boone: The Black Mountain Poets are Dead. Long Live the Black Mountain Poets!
| Ant Lobo: Talking in Code: Queer Sensibility At and After Black Mountain College
| Joseph Pisa: Black Mountain and the Black Arts Movement

PERFORMANCES  —  Room 230

Joseph Bathanti: Poetry Reading

Thom Young: Poetry Reading
Adam Blair is a doctoral candidate at Stony Brook University. He is currently writing a dissertation on “creative spectactorship,” which digs into what it might mean to be genuinely creative when we encounter works of art. (He/Them/Them)

S. (Rick) Boone teaches American Literature and writing at Hamilton University. His dissertation—Truth and Method on Black Mountain: The Hermeneutical Stances of Charles Olson, Robert Creeley, and Robert Duncan—examines how the Black Mountain poets each depended on fundamental features of hermeneutic ontology (Heidegger; Gadamer) as a basis for their poetry.

Candace Buck works in Administration at UNC Asheville. She is a 2018 MLAS Graduate of UNC Asheville, with a project focusing on photography and poetry inspired by Black Mountain College.

Julie Levin Caro received her PhD in Art History from the University of Texas at Austin and is a professor of Art History and chair of the Art department at Warren Wilson College in Asheville.

Jeff Davis is a poet and independent scholar. He’s a long-time resident of New College poets. His work on Charles Olson has been published in Appalachian Journal and Staying Open. Charles Olson’s Sources and Influences (Verron Press, 2018), and he is also a project focusing on photography and poetry inspired by Black Mountain College.

Ann Dunn teaches Humanities and The Arts and Being Human at UNC Asheville. Her doctoral concentration was in Shakespearian Studies with a secondary focus on The Literature of the Italian Renaissance. Dunn has published three volumes of poetry, raised five children, and has eleven grandchildren so far.

Craig Fischer is a professor of English at Appalachian State University, where he teaches classes on film theory, film history, and comics books / graphic novels. His article on Stan VanDerBeek and Jerry Gilliam was included in Appalachian Journal’s special issue on Black Mountain College (2018).

Thomas Edward Frank is university professor and associate dean for Continuing Studies in the Graduate School of Wake Forest University. He teaches and writes about American communities of ideals, particularly liberal arts colleges and utopian movements, as well as the conservation of the natural and built landscapes.

Jeff Gardiner, an independent scholar, has written and presented numerous talks and papers on the work of Charles Olson. In addition to essays and talks, he has taught a course at Buffalo State College, a master class at the Ruth Asawa School of the Arts in San Francisco, his hometown, where he attended classes taught by Robert Duncan at New College.

Josephine A. Ganibaldo & Paul Zmolek, Artists Directors, Callous Physical Theatre. Established in 2004, Callous Physical Theatre is a collaborative, project-based endeavor. Guided by the slogan “We go where the work takes us,” the company aims at an experiential and collaborative practice of art-making, research, and pedagogy.

Charlott Greuch is an artist, urban designer and educator. She was educated in Germany, where she earned a Bachelor of Architecture from the School of Applied Sciences in Cologne. Since 2015 she is a PhD student at the RWTH Technical University in Aachen (Germany) where her research focuses on the study of the pavilion as a new genre between art and architecture.

Lei Han is an artist, educator and designer. Her work, often inspired by nature and everyday life, explores notions of perception, memory, transience and time. She is professor of New Media at UNC Asheville. Students signed up for Lei’s NIMoS Digital Video Art course are mostly New Media majors in their junior and senior year of studies.

Mary Emma Harris is an independent scholar and serves as the chair and dean of the Mountain College Legacy Schol of Black Mountain Legacy Center. Harris was named the 2018 Black Mountain College Legacy Research Scholar at UNC Asheville. Harris earned her BA from Greensboro College and an MBA from UNC Chapel Hill.

Joshua Hoeyneck received his PhD from Washington University in St. Louis, and his research focuses primarily on the confl cences between process philosophy, Black Mountain poetry, and environ mental criticism.

Elliot Inman has led workshops in electronics and creative coding on topics ranging from basic electronics and Arduino/Flask Python program ming to fast Fourier Analysis, 3D-31 chip synthesis, MIDI controllers, and the Internet of Things. He documents his own electronic music experiments at www.MusicalCircuits.com.

Heidi Kelley is a cultural anthropologist and poet who does field work in Spain and Western North Carolina.

Aparna Keshaviah is a classically trained dancer and musician whose choreography evolves the traditional lexicon of Bharatanatyam. Her work extracts the ancient dance form out of the confines of classical repertoire and staging and into more flexible, engaging currents of contemporary Indian dance.

Hyemin Kim (Pronouns: them/they) holds a PhD in Comparative Literature from the University of Buffalo, with a focus on continental philosophy, poetry, and queer literature. Her work centers on intermediality, ecological poetics, and queer lyricism in 20th to 21st century American and cross-cultural literature and cinema.

Nguyen Duc Diem Quyyen (aka Quyen Lam) is a Vietnamese contemporary artist. In 2018, Quyên was granted a Fullbright Scholarship from the U.S. Department of States and is now pursuing an MFA in Studio Arts at the University of Texas at Austin. Her work is a recipient of the 2019 Art Future Prize in Taiwan and also on the list of 15 young and emerging artists.

Ant M Lobo (Pronouns: they/them) is an artist and independent curator based in Rijssch, NL. Their work focuses on sexuality and gender by exploring themes of tragedy, history/myth, relic, and sex + power while using their past experiences to allegorize sex and love through their work.

Andreas Loeschner is a Swiss artist, who is currently professor and chair of Architecture and Environmental Design at Bowling Green State University in Ohio. His research is on design processes in architecture and design from an aesthetic, social, public policy, sustainability as well as visual culture perspective.

David Peiter is a Mathematics professor at UNC Asheville. His research is in topology and geometric group theory. His work is directly related to research and problems posed by Max Dehn. David has been a board member of the BMCM+AC for ten years and has attended every RE/VIEWING BMC conference (presenting at five).

Dr. Joseph Piza is currently associate professor of English at Belmont Abbey College, near Charlotte, NC. There, he teaches courses in modern and contemporary literature, African American Studies, and creative writing.

Ted Pope’s great grandmother was Cherokee and his great-grandfather was a Tuscarora. His Grandmother was born September 16, 1928 in West Virginia town she lived in w/this Grandfather, Coy Scares, displayed a sign on the courthouse lawn that read “No Dogs. Coy Scares (awary).” His parents both worked for STRATEGIC AIR COMMAND. Teddy’s earliest memory is stealing sugar cubes from the base commanders coffee cabinet and eating them while staring at a framed photo of a B-52 carrying a nuclear weapon being refueled mid-air by another plane, and maybe the first question he asked is how can they fly so delicate as to be connected up there.

Sasson Rahafah is a Master in Design Studies candidate at Harvard University. His scholarly research focuses on the history of design education in the United States and its trajectory in the 21st century.

Seth Rouser is a professor of Art History and chair of the Art department at Warren Wilson College in Asheville. He is a long-time researcher into the Black Mountain College poets. His work on (Heidegger; Gadamer) as a basis for their poetry.

Juliana Hane is an instructor of Dance at Winthrop University, specializing in aerial dance. Her research interest involves integrating Laban theory with aerial dance to enrich personal expression and performance qualities.

David Silver is associate professor and chair of Environmental Studies at the University of San Francisco where he also teaches classes in Urban Agriculture. For the last seven years, David has been researching and writing a multimedia history of the farm at Black Mountain College.

Michael Seth Watson edited the letters and journals of John Winers and teaches at the University of Alabama.

Arianda Lorenzo Suryan is a PhD student at the Universidade de Lausanne (history and Aesthetics of Cinema Section) and the University of Girona (Department of History and Art History), under the supervision of Dr Olivier Logun and Dr Xavier Arretx.

Julie J. Thomson is the co-editor of the Journal of Black Mountain College Studies, the editor of That Was The Answer: Interviews with Ray Johnson, and in 2017 she curated the exhibition Begin To See: The Photographers of Black Mountain College at BMCM+AC.

Aaron VanSteenberg, a native Kansas, graduated from Duke University in May 2019 with a BA in English. His senior honors thesis, Líneas of Crisis: William Carlos Williams, Robert Creeley, and Denise Levertov examined the relationship between influence, experimentalism, and crisis in these three poets.

Stephen Williams is a poet living in Chicago. He edits auroch.net. He has collaborated with Peter Gandee and re-presents Jack Sharpless’ work at the Louisville Conference On Literature And Culture, 2019.

Thom Young (Pronouns: they/them) is a writer and student based in Boone, North Carolina, as well as the Asheville area. They have published locally and internationally in publications such as Wysiwy, FAK ED, American Chordata, and in numerous zines. In addition, they have edited both magazines and collections of poetry. Bespoke is their first collection.

Alexis Zenghi is a writer based in Minneapolis. She is currently a PhD student at UMN in the Department of Cultural Studies and Comparative Literature, where her research focuses on the critical political economy of the contemporary art market.
VanDerBeek + VanDerBeek

Curated by Sara VanDerBeek and Chelsea Spengemann, Director of the Stan VanDerBeek Archive

SEPTEMBER 20, 2019 – JANUARY 4, 2020

This exhibition explores the work of contemporary artist Sara VanDerBeek and that of her father, pioneering film artist and Black Mountain College (BMC) alumnus Stan VanDerBeek (1927-1984). An innovator in animation and expanded cinema, VanDerBeek often collaborated with dancers to create films that captured the dynamic movement of modern dance. Included are a number of recently preserved dance films as well as other works made by VanDerBeek and his peers at BMC. New photographs and sculptures by Sara VanDerBeek employ cinematic layering and montage to explore the simultaneity of contemporary human experience. The artworks on view, including select archival materials related to Stan’s studies at BMC, suggest varied ways of perceiving the resonance between past and present.

Exhibition Opening + ReVIEWING 11 Conference Reception
Friday, September 20 — 6:30-8:30 pm — FREE — Food Truck on Site

7pm PERFORMANCE Max VanDerBeek, percussion artist + son of Stan VanDerBeek, will perform a live percussion response to the recently digitized footage that Stan VanDerBeek created with Merce Cunningham.

SPECIAL THANKS TO OUR FOUNDATION, BUSINESS, + INDIVIDUAL SUPPORTERS

Hedy Fischer and Randy Shull, Stan VanDerBeek Archive, Windgate Charitable Foundation, Susan Rhew Design, UNC Asheville Dean of Humanities.