

2019 ANNUAL REPORT

Dear Friends,

This has been another year of unparalleled exhibitions and performances, a celebration of what's possible in our new home and with the support of our community.



At the beginning of 2019, we were in the last few weeks of the inaugural exhibition at 120 College Street, [*Between Form and Content: Perspectives on Jacob Lawrence and Black Mountain College*](#), which was a major accomplishment in its scope and its expansion of community partnerships. Next, we presented an intimate look at the school's political dimensions, both internal and external, through the exhibition [*Politics at Black Mountain College*](#). During the same time period, the exhibition [*Aaron Siskind: A Painter's Photographer and Works on Paper by BMC Artists*](#) revealed the photographer's elegant approach to abstraction alongside works by others in his circle of influence. From June through August, our galleries filled with sound as part of [*Materials, Sounds + Black Mountain College*](#), an exploration of contemporary experimental and material-based processes rooted in theories and practices developed at Black Mountain College. We closed out the year with [*VanDerBeek + VanDerBeek*](#), an exhibition that bridges the historic and contemporary through an intergenerational artistic conversation.



2019 also marked the 100th birthday of Merce Cunningham, and 100 years since the founding of the Bauhaus, which closed in the same year Black Mountain College opened, seeding the latter with its faculty and utopian values. Both centennials sparked global celebrations, transcending geographic and disciplinary boundaries to honor the impact of courageous communities and collaborators.

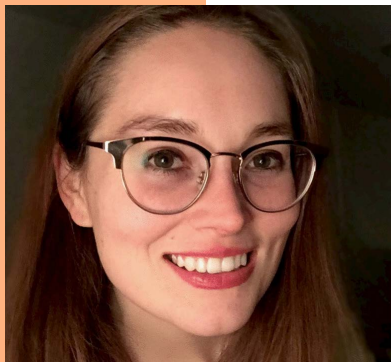
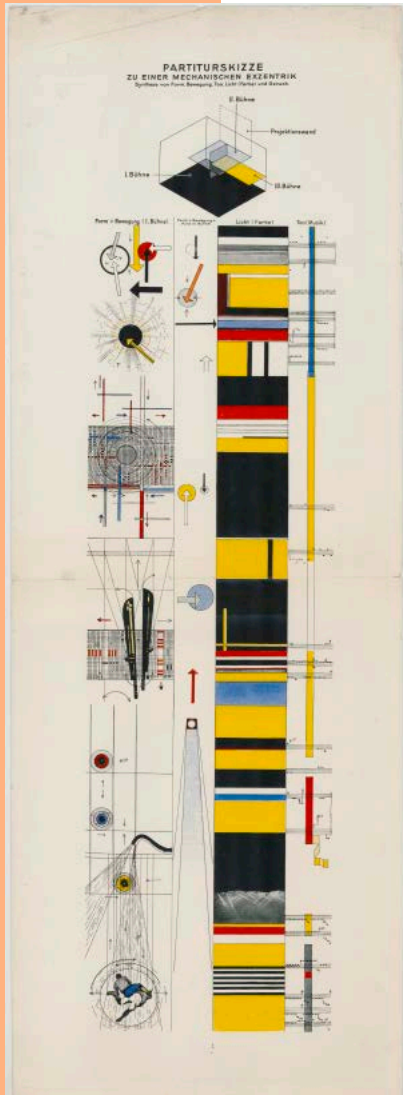
We joined the world in these celebrations through a special installation of historic dance films of the Cunningham Dance Company at this year's [{Re}HAPPENING](#), the exhibition [BAUHAUS 100](#), and a virtual reality exploration of the Bauhaus Dessau building, on loan from the Goethe-Institut. Collaborations between Stan VanDerBeek, Merce Cunningham and the Cunningham Dance Company play a key role in our current exhibition, *VanDerBeek + VanDerBeek*.

We welcomed an impressive roster of performing artists this year as well, continuing our [Performance Initiative](#), which began in 2017. Our 2019 performances brought to light Black Mountain College's international and multigenerational influences, from showcasing contemporary musicians who continue the legacy of experimental music within a global context, to addressing issues connected to the shared history and community of Western North Carolina, and embracing the interconnectivity of the arts that was at the core of Black Mountain College's philosophy through multimedia explorations.

This array of ambitious undertakings attracted the attention of [Hyperallergic](#), [Burnaway](#) and [Artsy](#), further establishing BMCM+AC as a forum for dynamic programs that enliven the regional, national, and international arts community, contributing to Western North Carolina's reputation as a globally significant hub for creativity. We also worked to expand the reach of BMC scholarship by resuming publication of [The Journal of Black Mountain College Studies](#), a peer-reviewed open-access digital publication that continues BMC's tradition of embracing alternative models of publishing, and strives to present diverse works by writers and artists of varied backgrounds.

Our staff evolved this year as former Development Manager, Molly Silverstein, began her graduate studies at Harvard Divinity School. We welcomed Carissa Pfeiffer as Development Coordinator in April. Carissa's background in library science has opened up new strategies for our permanent collection and research center, laying the groundwork for increased access to these rich materials.

In addition, we welcomed two new members to our Board of Directors: Hedy Fischer and Teresa Swan Tuite. Fischer is a collector, traveler, curator and all around cultural pollinator who resides in Asheville, North Carolina and Merida, Mexico.



Her far reaching perspective on global arts and culture resonates with BMC's international legacy. Teresa Swan Tuite is Executive Director of Student Success at Lenoir-Rhyne University. A graduate of Yale Divinity School where she received her PhD in Religious Studies, Teresa is expanding our partnerships with local universities and national academic circles.

Building on past accomplishments and looking to the future, this year we adopted a new strategic plan, which is summarized in this report. *BMCM+AC 2019-2024* will guide the next stage of the museum's organizational development, with the aim of establishing BMCM+AC as an international arts center. The core commitment of our plan is to build the financial capacity and visibility to widen the impact of our efforts to continue Black Mountain College's legacy, and to share it as much as possible with communities both in this region and around the world.

This potential as we continue to grow is only possible thanks to the generous spirit of the community we serve. Please consider donating, becoming a member, or volunteering with us if you have not yet.

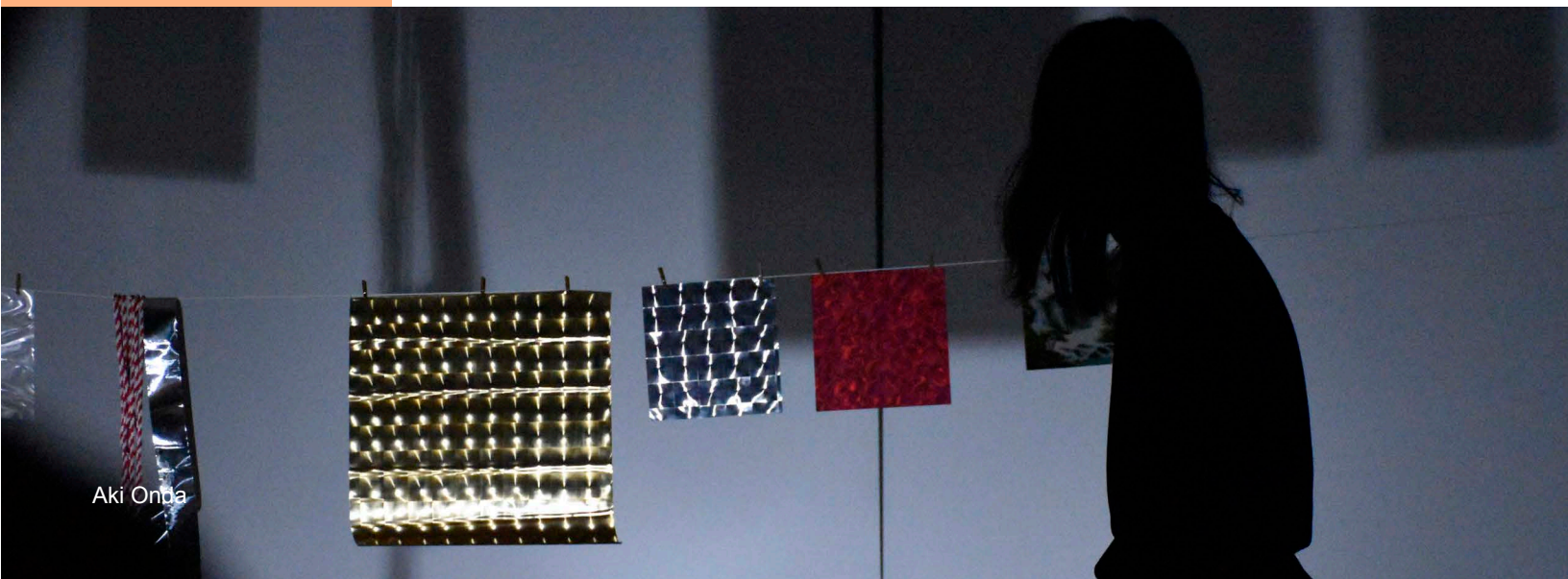
As a nonprofit, our achievements are the fruit of everyone who has contributed in myriad ways to the ongoing story of Black Mountain College. We are tremendously grateful to our donors, community partners, volunteers, and friends.

On behalf of our staff, board, and all who enjoy and participate in all that we do throughout the year, thank you for your part in helping us achieve our mission. As we move forward into 2020, we pledge to be worthy of the trust you place in us to extend this vital legacy.

Sincerely,



Jeff Arnal, Executive Director





MISSION

Black Mountain College Museum + Arts Center preserves and continues the legacy of educational and artistic innovation of Black Mountain College. We achieve our mission through collection, conservation, and educational activities including exhibitions, publications, and public programs.

BACKGROUND

BMCM+AC has experienced exponential growth since 2016 with audience numbers and membership doubling. Since 1993, BMCM+AC has had 200,000+ in-person engagements with a range of local, national, and international constituents, participated in 6,000+ collaborations with artists and other organizations, organized 60+ exhibitions and 1000+ events, created 33 exhibition catalogues, dossiers, and other publications, and gained 17,000+ followers across social media channels. With this expanded growth it is evident that the museum must develop an even more robust way of operating to ensure BMCM+AC's future. In September 2018, BMCM+AC moved into a permanent home for the first time in its 25-year history. The new 6,000 square foot space has nearly doubled the museum's footprint and includes 2,500 square feet of flexible exhibition/event space with a seating capacity for 180, a permanent Black Mountain College history and research center, an expanded library and education center with over 1,500 BMC-related texts, and on-site storage for the collection.



Image credit: Jesse Kitt | W.P. Jennerjahn (BMCM+AC Permanent Collection) | Barbara Morgan, courtesy of Western Regional Archives, State Archives of North Carolina)

BY THE NUMBERS



IN THE GALLERY

Visitors: 10,500

Active members: 524

First time members: 163

Collaborating artists and performers: 150+

Exhibitions: 6

PROGRAMS

Total Events: 40

Lectures + gallery talks: 14

Films@BMCM+AC: 5

Workshops: 5

Performances: 12

Literary events/readings: 3



DIGITAL

5,000+ [website visitors](#)

11,000+ [Facebook followers](#)

6,000+ Instagram followers
([@bmcmuseum](#) and [@bmcbooks](#))

3,745+ [e-newsletter subscribers](#)





EXHIBITIONS

In addition to continuing the 2018 exhibition *Between Form and Content: Perspectives on Jacob Lawrence and Black Mountain College* through January 12, 2019, we presented five new exhibitions in 2019.

Politics at Black Mountain College

February 1 – May 18, 2019 | Curated by Connie Bostic, Jon Elliston, Jay Miller, and Alice Sebrell

The BMC community faced political differences, both internally and externally, throughout its 24-year history. The college was born in 1933 during the Great Depression, lived through WWII, was deeply affected by Hitler's rise to power, and closed during the Cold War. Though often viewed today as an idyllic mountain refuge, isolated from tumultuous global politics, BMC took shape in the context of (and in response to) world events. Through a rich variety of media—artworks, images, texts, and audio—this exhibition explored the various political dimensions of Black Mountain College, both internal and external, that shaped the trajectory of the college and its community of people. A digital portal with further resources accompanied the exhibition.

Aaron Siskind: A Painter's Photographer and Works on Paper by BMC Artists

February 1 – May 18, 2019 | Curated by James Barron

This exhibition of vintage photographs by Aaron Siskind revealed his elegant approach to abstraction through photography. Siskind taught photography at BMC during the summer of 1951 (along with Harry Callahan, Arthur Siegel, and Hazel Larsen Archer). As the only photographer accepted as an equal by the abstract expressionist painters, Siskind's work remains as powerful today as it was in the 1950s. The exhibition also included selected works on paper by BMC artists John Cage, Merce Cunningham, Willem de Kooning, Ray Johnson, and Jack Tworkov from private collections

BAUHAUS 100

June 7, 2019 – August 31, 2019 | Curated by Alice Sebrell, with gratitude to Regi Weile for her generous donation of Bauhaus photographs and ephemera.

Celebrating the 100th Anniversary of the founding of the Bauhaus, we looked at the impact of this legendary and influential school of art and design. The Bauhaus closed the same year that Black Mountain College opened (1933) and had an enormous influence on the structure and ethos of BMC. This intimate exhibition featured materials and artworks from the Bauhaus and BMC, drawing connections through education, design, and philosophy. The Bauhaus Centennial was a global celebration, commemorating this remarkable history through exhibitions and lectures as well as exploring what the Bauhaus means in contemporary society.



Materials, Sounds + Black Mountain College

June 7, 2019 – August 31, 2019

Curated by Caleb Kelly | Originally exhibited at MAMA Albury (Australia)

Materials, Sounds + Black Mountain College brought together contemporary artists who each create an experience that is focused on the making of sound through materials. The artists in this exhibition challenge the stability of materials in their practice. Handmade instruments and electronics, recycled electronic components, outmoded technologies, fake technologies, imagined sounds and silences formed a series of dynamic installations that challenge the way we think about materiality in a cumulative sound experience. The work by the Australian artists has a lineage in the experimental practices developed by artists and students at Black Mountain College. Newly commissioned works were exhibited alongside archival ephemera and works from the BMCM+AC permanent collection that demonstrate experimental and materials-based processes. Originally exhibited at MAMA Albury (Australia), *Materials, Sounds, and Black Mountain College* further demonstrated the international influence of the College and draw out connections with contemporary experimental and process based arts practices. Supported by Australian Arts Council.

VanDerBeek + VanDerBeek

September 20, 2019 – January 4, 2020

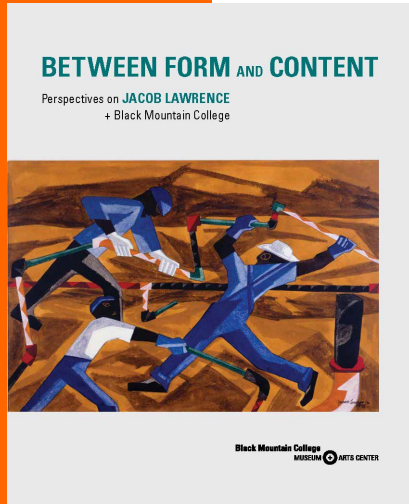
Curated by Sara VanDerBeek and Chelsea Spengemann, Director of the Stan VanDerBeek Archive

VanDerBeek + VanDerBeek presented artwork by Sara VanDerBeek (b. 1976, Baltimore, MD) alongside work by her father, Stan VanDerBeek (b. 1927, New York, NY – d. 1984, Baltimore, MD), a Black Mountain College alum. The show included a selection of Stan VanDerBeek's restored films, featuring layers of dance, color, and sound – often through collaborations with other artists. Contemporary artist, Sara VanDerBeek, created new work for the exhibition connected to the BMC legacy. Together Sara VanDerBeek and Chelsea Spengemann, Director of the Stan VanDerBeek Archive, curated an exhibition that bridges the historic and contemporary. *VanDerBeek + VanDerBeek* was supported by a National Endowment for the Arts Art Works grant. A print catalogue publication is forthcoming.

PUBLISHING

[Between Form and Content: Perspectives on Jacob Lawrence and Black Mountain College](#)

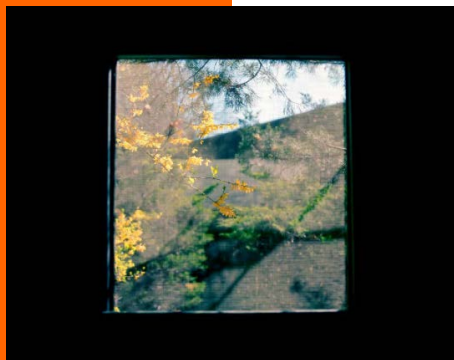
Published by BMCM+AC, distributed by Duke University Press.



Alongside essays from the curators, Julie Levin Caro and Jeff Arnal, are responses from contemporary artists commissioned to create original works inspired by Jacob Lawrence and BMC. Martha Colburn, Tyondai Braxton, Grace Villamil and Jace Clayton aka DJ/rupture reflect on their process, utilizing the BMCM+AC archives in the creation of new works. Art critic Ben Hall gives context for these contributions within the scope of Lawrence's legacy in his essay "Face Changer." Beautiful, color reproductions of the artworks exhibited are showcased throughout, as well as an interview with Jacob and Gwendolyn Knight Lawrence conducted by Connie Bostic in 1999. This catalog includes works by Jacob Lawrence, Gwendolyn Knight Lawrence, Anni Albers, Josef Albers, Ruth Asawa, Leo Amino, Jean Varda, Beaumont and Nancy Newhall, Ray Johnson and many more students and faculty from the Summer Arts Institute of 1946.

[Journal of Black Mountain College Studies, Volume 9: Archives and Histories](#)

Thomas E. Frank + Julie J Thomson (Co-Editors),
Kate Averett (Production Editor)



Contributors: Nicholas (Nick) Cords for Brooklyn Rider, Joseph Pisa, Kirsten Stolle, Ben Miller, Dale Williams, Lisa McCarty, Heather South (Lead Archivist, Western Regional Archives), Mabel Capability Taylor, and Tyler Laminack.

We are pleased to announce that *The Journal of Black Mountain College Studies* resumed publication in May 2019. *The Journal of Black Mountain College Studies* is a peer-reviewed open-access digital publication that seeks to host diverse works by writers and artists of varied backgrounds.



PROGRAMS

14 GALLERY TALKS

DARIN WATERS

Wednesday, January 9
Executive Director of the Office of Community Engagement, and an Associate Professor of History at UNC Asheville, co-host of The Waters and Harvey Show, and scholar of African American history in Asheville

CONNIE BOSTIC

Wednesday, February 13
Co-curator of the Politics at BMC exhibition, artist, and BMCM+AC board member

JAY MILLER

Wednesday, March 13
Co-curator of the Politics at BMC exhibition, Professor of Philosophy, and Director of the Warren Wilson College Honors Program

JON ELLISTON

Wednesday, April 10
Co-curator of the Politics at BMC exhibition, writer, and Senior Editor of WNC Magazine

PANEL DISCUSSION

Saturday, April 11
With Petr Kotik, Alec Sturgis, Kimathi Moore, Elizabeth Lang, Nick James Scavo, and De Forrest Brown Jr.

DIANA C. STOLL

Wednesday, May 8
Arts writer and editor of books, journals, and catalogs for Aperture Foundation, the Museum of Modern Art, and other cultural institutions

CALEB KELLY

Saturday, June 8
Gallery talk by Caleb Kelly, curator of the *Materials, Sounds + BMC* exhibition

AMANDA HOLLOWOMON-COOK

Wednesday, July 10
Small Batch Design Studio Manager at East Fork Pottery, contributing artist in the *Materials, Sounds + BMC* exhibition

EVA BARES

Wednesday, August 14
Lecturer in Art History, UNC Asheville

JOSH COPUS

Wednesday, August 28
Contributing artist in the *Materials, Sounds + BMC* exhibition

JADE DELLINGER

Thursday, October 3
The Moon Museum: Apollo XII's Secret Art Mission with Jade Dellinger, Director of the Bob Rauschenberg Gallery

TRACEY MORGAN

Wednesday, October 16
Owner of Tracey Morgan Gallery, a contemporary art gallery specializing in photography, works on paper, sculpture, painting, and video

CURT CLONINGER

Wednesday, November 13
Curt Cloninger, Associate Professor of New Media at UNC Asheville, and BMCM+AC board member.

GLORIA SUTTON

Thursday, December 5
Reframing Contemporary Art History: On the work of Sara and Stan VanDerBeek



5 FILMS@BMCM+AC

Thursday, January 10
[Jacob Lawrence: The Glory of Expression](#)

Thursday, March 21
[One Fast Move or I'm Gone: Kerouac's Big Sur](#)

Saturday, June 22nd
[Reclamations of Blackness with Vonnie Quest](#)

Thursday, October 10
An evening of short films by Stan VanDerBeek, including [Science Friction \(1959\)](#), [Breathdeath \(1963\)](#), [Poemfield No. 2 \(1966\)](#), and others

Thursday, October 24
[Bauhaus Spirit: 100 Years of Bauhaus](#)

3 READINGS

Saturday, April 13
[Asheville Wordfest 2019 Poetry Reading, introducing writers from Mars Hill University and UNC Asheville](#)

Thursday, August 8
[Poetry Reading with Jeffery Beam](#)

Wednesday, October 30
[Letters to Jargon book launch and presentation by Andrew Rippeon.](#)

6 WORKSHOPS

Friday, March 15
[Creative Capital Workshop – Strategic Planning + Communications for Artists](#)

Saturday, May 4
[Hands-on papermaking workshop with book artist and papermaker John Dancy-Jones](#)

Friday + Saturday, June 7 + 8
[Playing with Sound kids' workshop with Vicky Browne](#)

Friday, June 28
[Free Gamelan Workshop with Yowana Sari hosted by Michael Lipsey director of Aaron Copland School of Music at CUNY, presented in collaboration with the Asheville Percussion Festival](#)

Jun 18 – Aug 6 + Oct 15 - Dec 17
[Weekly Drawing Workshop with Regi Weile, architect and longtime educator. The drawing workshop synthesizes the Foundation Courses of the Werkbund Movement, the DeStijl Movement, and the Bauhaus.](#)



PERFORMANCES

[We Insist! Max Roach's Freedom Now Suite](#) performed by The Fresh Cut Orchestra with vocalist Melanie Charles.

Friday and Saturday, February 22 + 23

A restaging of the groundbreaking recording from the civil rights era, performed by Philadelphia-based 10-piece jazz ensemble Fresh Cut Orchestra and vocalist Melanie Charles over a two-night engagement to full audiences and standing ovations. Presented as a part of Come Hear North Carolina, in partnership with the North Carolina Department of Natural & Cultural Resources, the North Carolina Arts Council and UNC Asheville.



[Neo-Pastiche: Changes in American Music Festival](#)

Thursday, April 25 – Sunday, April 28

A new musical gathering curated by Alec Sturgis and Jack Callahan featuring over twenty contemporary artists. Performances included Julius Eastman's *Macle*, John Cage's *Concerto for Piano and Orchestra*, and Morton Feldman's *For Philip Guston* performed by S.E.M. Ensemble.

[Modular on The Spot](#)

Saturday, May 4

An outdoor modular synthesizer picnic founded in Los Angeles by Eric 'Rodent' Cheslak and Bana Haffar. This year, inclement weather brought Modular on the Spot indoors, filling our galleries with experimental sounds.

[Performances by Pia van Gelder, Peter Blamey, Nathan Thompson, and Jenn Grossman](#)

Saturday, June 8

An evening of performances by artists in the exhibition *Materials, Sounds + Black Mountain College*, featured processes exploring the material nature of the instruments employed—handmade electronics, solar power, feedback systems, and contained sound.



[Yowana Sari Gamelan Ensemble](#)

Friday, June 28

Presented in collaboration with Asheville Percussion Festival with traditional Balinese arrangements, and a new arrangement of *Double Music* by BMC composers Lou Harrison and John Cage.

[Cage Shuffle](#)

Thursday, July 18

A 50-minute dance/theater solo performance by Paul Lazar featured a series of one-minute stories by John Cage from his 1963 score *Indeterminacy*, performed simultaneously with a complex choreographic score by Annie-B Parson.



[John Cage's Sonatas and Interludes for solo prepared piano](#)

Thursday, August 1

Performed by pianist/composer and Guggenheim Fellow Amy Williams.

[Flaherty/Corsano Duo](#)

Saturday, August 24th

Presented with Transfigurations III, Celebrating 15 Years of Harvest Records

[An Evening of Performances](#)

Saturday, August 24

Flyer in a Dark Chamber, with words by Alli Marshall, music by Elizabeth Lang/Auracene, movement by Sharon Cooper and Coco Palmer with special guests; and *Interpretations of Absurdity* with Okapi and Edwin Salas.

[Max VanDerBeek](#)

Friday, September 20

Percussion artist and son of Stan VanDerBeek, Max VanDerBeek performed a live percussion response to the recently digitized footage Stan VanDerBeek created with Merce Cunningham as part of their larger collaborative work, *Variations V*.

[Aki Onda's Reflections and Repercussions](#)

Wednesday, November 6

A multi-media performance exploring the interplay among luminosity, acoustic, architectural, and emotional relationships within the space.

[Si Otsedoha \(We're Still Here\)](#)

Thursday, November 21

Performed by The Cherokee Chamber Singers, composed by William Brittelle. Originally commissioned by the North Carolina Symphony, the BMCM+AC event included a pre-concert discussion and performance with the Cherokee Chamber Singers and music director / pianist Michael Yannette.

[Bach's complete cello suites for violin](#)

Thursday, December 12

Performed by Johnny Gandelsman, Grammy award-winning violinist and producer and a founding member of Brooklyn Rider and a member of the Silkroad Ensemble. This is Gandelsman's second initiative towards adapting Bach's compositions to violin, following his recordings of Bach's *Sonatas and Partitas* in 2018.



REVIEWING 11

Our 11th annual [ReVIEWING Black Mountain College International Conference](#) honored the convergence of people, ideas, nationalities, and fields of study that characterized Black Mountain College through a thematic focus on ideas and practices connected to interdisciplinary education, information networks, and new media.



We were pleased to feature contemporary artist Sara VanDerBeek (daughter of Stan VanDerBeek) and Chelsea Spengemann, Director of the Stan VanDerBeek Archive, as our keynote speakers. Their presentation, *Translating the Archive and Transposing the Studio: Collaboration as a practice and as theme in the work of Stan and Sara VanDerBeek*, brought the significance of collisions and connections to the fore.

Conference sessions, workshops, and performances during the conference were led by people working and studying in fields ranging from choreography to agriculture, music to architecture, software to poetry. While all these fields have their own language, the common thread running through each session and performance was the richness that can be produced when connections are made between other fields and other traditions, both within and across disciplines.

Every year, ReVIEWING concludes with a highly anticipated visit to the historic Lake Eden campus of Black Mountain College, where many of the buildings that we have become familiar with through photographs and research still stand. The tour of the campus included poetry and oral history readings, site-specific remembrances, and even impromptu performances. The trip connected visitors to the environment that shaped so many of its faculty, staff members, and students' lives and works.



Image credit: Sara VanDerBeek, Ken Fitch | ReVIEWING tour of the Black Mountain College Lake Eden campus

{Re}HAPPENING 9

The 2019 [{Re}HAPPENING](#) highlighted the global significance of Western North Carolina, and this region's ability not only to draw international audiences but also to pollinate the worldwide arts ecology. It was headlined by two musical trios that demonstrate how BMC connects Western North Carolina to the international community.



Arooj Aftab, who blends mystic Sufism and South Asian classical music with jazz, soul, and electronic dreamscapes to create a wholly new sound, performed with Anjna Swaminathan and Rafiq Bhatia. Award-winning Carnatic musician Kiranavali Vidyasankar, Sandhya Anand, and Vinod Seetharaman performed South Indian classical music. These nationally acclaimed musicians performed alongside dozens of local, regional, and national artists, whose work was grounded in the historic location of Lake Eden, and created in response to the legacy of Black Mountain College.

Nearly 700 community members attended the event to experience and participate in groundbreaking contemporary art, performance, and installation, and we received overwhelmingly positive feedback from attendees during and after the event. The combination of renowned performers with visionary local and regional artists made for a truly expansive and inclusive community experience.



OUTREACH

EDUCATIONAL + COMMUNITY OUTREACH

This, the first full year in our new home, provided us with the opportunity to expand our reach into the community and host a record number of exhibition tours, establishing new partnerships and building upon long-standing friendships.

Highlights included IMMERSION, a three-day intensive seminar for graduate students in architecture at the University of Las Vegas Nevada and engagements with Penland School of Craft's off-campus experience for students of Earlham College. Both opportunities allowed for students to examine how their own emerging practices can be aligned with Black Mountain College principles, opening up possibilities across all disciplines.

In 2019, BMCM+AC hosted 25 student, private, and citywide exhibition tours, with over 450 visitors, and 5 local and national invitations for educational outreach, speaking with elementary, secondary, university, and senior learners.

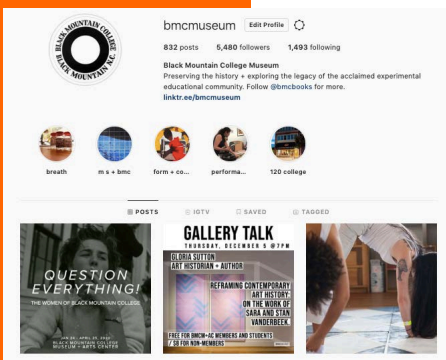
Community partners this year included UNC Asheville, Warren Wilson College, Penland School of Craft, Asheville School, Black Mountain Primary, Care Partners Senior Living, Hood Huggers International, Craft City, and the LGBTQ+ Tour of Asheville.

DIGITAL OUTREACH

Our digital outreach also saw record growth, with global interest in Black Mountain College leading to a thriving community on our website and social media.

New experiments in [digital exhibitions](#) have allowed for visitors to dive deeper into the subjects presented in our gallery and have given those unable to travel to our museum the ability to seek out and discover the wide breadth of Black Mountain College's history.

BMCM+AC's Instagram presence has exceeded 6,000 followers and offers us a platform to present research, works from our permanent collection, and exclusive looks into the archives. This model has sparked conversations from artists, art lovers and researchers across the globe, showcasing the thriving community formed around BMC and its legacy.



THE COLLECTION

OUTGOING LOANS

Portland Museum of Art + Cranbrook Art Museum for the exhibition *In the Vanguard: Haystack Mountain School of Crafts*: 2 works by Karen Karnes and David Weinrib.

Black Mountain Center for the Arts for the exhibition *Dymaxion Days: Buckminster Fuller in Black Mountain*: 10 works connected to Buckminster Fuller.

ACQUISITIONS

Sewell (Si) Sillman (1924-1992)

Gift of 3 notebooks from Black Mountain College and Windsor Mountain School, 9 works on paper from 1948 - 1952, and 10 paintings on paper or masonite from 1968 - 1988. Donated by the Estate of Sewell Sillman.



fig. 1

Ruth Asawa (1926-2013)

Life Mask of Bobbie Dreier, cast and sculpted in clay
Donated by Katherine (Kit) Dreier (widow of Ted Dreier, Jr.)
(figure 2)

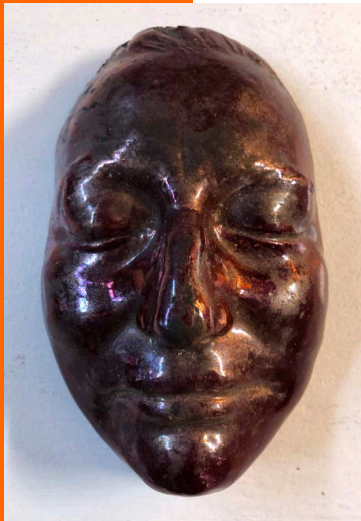


fig. 2

Jo Sandman

Gift of 66 paintings, prints, photographs, collages, sculptures, assemblage, and ephemera. Donated by the Artist. (figure 1)

Pat Passlof (1928-2011)

Gift of 4 paintings spanning her career. Donated by the Milton Resnick and Pat Passlof Foundation. (figure 4)

Bauhaus photographs and ephemera

Significant quantity of material connected to the Bauhaus, including photographs by Lucia Moholy of pottery, sculptures, weavings, lamps, the Dessau buildings, etc., and pamphlets and ephemera created during the 1920s. Donated by Regi Weile. (figure 3)

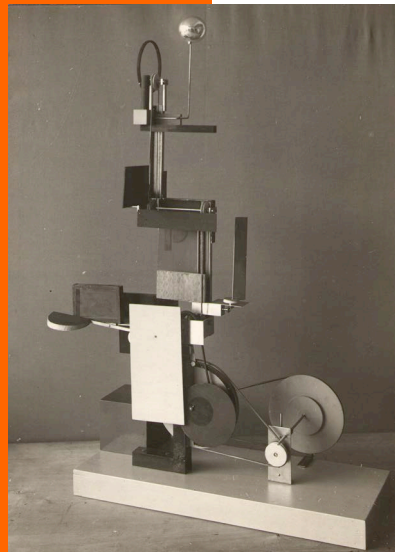


fig. 3

Jonathan Williams

Vintage gelatin silver print of Robert and Ann Creeley in Majorca, Spain, 1953 (signed by Jonathan Williams and Robert Creeley). Donated by Brian Butler. (figure 5)

Jonathan Williams (poems) and Dana Atchley (screenprints)

Six Rusticated, Wall-Eyed Poems, 1969 (this set contains five prints) by Jonathan Williams with graphic realizations by Dana Atchley signed (by both artists) and numbered 19 (of 200). Donated by Diana Stoll.

Joseph Fiore (1925 - 2008)

Untitled, no date, gouache, and watercolor on paper. Donated by Connie Bostic. (*figure 6*)

William McGee (1925 - 1999)

Untitled, 1990, collage on paper. Donated by Connie Bostic.

William McGee (1925 - 1999)

Meteor, 1988, painted wood construction. Donated by Michael Reid.

Jargon #45, 1964

6 Midwestern Chants, Words by Sherwood Anderson and Images by Art Sinsabaugh. Donated by Michael Reid.

Frank Hursh

BMC Drawing No. 1, 1949-50, acrylic on paper. Donated by Blue Spiral 1, John Cram, and Michael Manes.

Ray Johnson (1927 - 1995)

Crybaby Weeks postcard, 1970s, collage on paper. Donated by Sebastian Matthews.

Alex Reed

Painted Stone. Donated by Katherine (Kit) Dreier from the collection of Barbara Loines Dreier.

René Pinchuk

Peace, oil on canvas, 1946
Museum purchase.

René Pinchuk

Painted sheets of paper created for Jean Varda's class at BMC and 2 color studies, 1946. Donated by René Pinchuk.

Books, slides, photographs, and papers related to BMC and Ben Williams' work on the college while he was at the NC Museum of Art

Donated by Greg Williams.

Photo Album of Family Pictures at Lake Eden Inn, late 1930s.

Donated by Lynn Pierce.

Books and other materials related to BMC

Donated by the Estate of Cynthia Homire, Brian Butler, Connie Bostic, Katherine Ellis, and others.



fig. 4

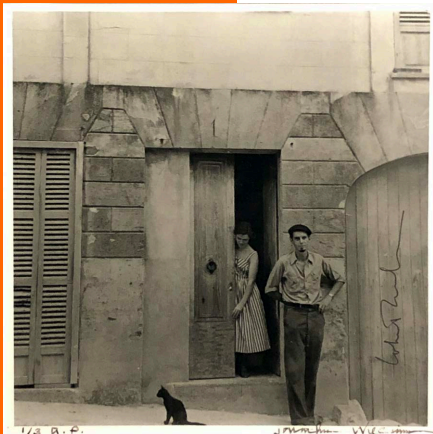


fig. 5

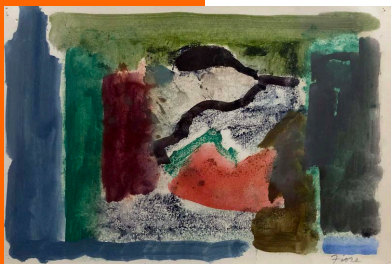
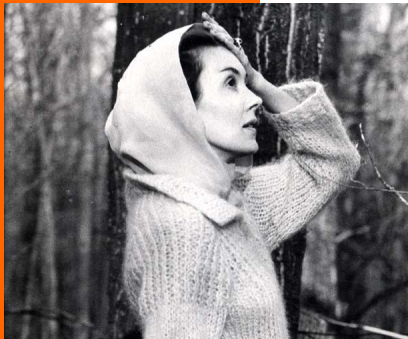


fig. 6

IN MEMORIAM



Francine du Plessix Gray (September 25, 1930 - January 13, 2019) was a French-born American Pulitzer Prize-nominated writer and literary critic. She attended Black Mountain College for two summers, under the advisement of Charles Olson, where she honed her craft in writing between seasons spent as a reporter for the United Press in Manhattan. She began writing art reviews for *Art in America*, where she was the book editor in the mid-1960s, and became a frequent contributor to *The New Yorker*, *The New York Review of Books*, *The Times* and other publications. Mrs. Gray established herself as a novelist in the mid-1970s with “*Lovers and Tyrants*,” the semi-autobiographical story of a young French-American woman trying to understand herself and create a meaningful life. Her melding of journalistic objectivity and creative warmth came to define her work.



Dr. Theodore Dreier Jr. (June 21, 1929 - February 4, 2019) was the son of Black Mountain College founders Theodore and Bobbie Dreier, growing up on the campus and embodying the ethos throughout his life and career. As a young man, he attended the college for two years before transferring to Harvard University to study music. After his studies in dance and music as a young man, his path took him towards medicine. Following his graduation from Temple University School of Medicine in 1961, Dreier dedicated himself to psychiatry, working with patients of all ages and backgrounds, integrating his passion for medicine with his love of music, art and poetry. In 1967, Dreier married fellow musician Kit Reed and the couple went on to raise four children and build upon a long standing legacy in Martha’s Vineyard.



Cynthia Homire (October 24, 1931 - April 12, 2019) came to Black Mountain College in 1949, intending to study under Josef Albers. To her disappointment, Albers had left for Yale by the time that she arrived, but she didn’t let that deter her. Homire went on to study under Charles Olson, Robert Creeley and M.C. Richards, all of whom left an indelible mark on her work and life. In 1964, Homire reconnected with Jorge Fick, a fellow student of BMC who had been painting in New York before moving to New Mexico. Fick invited Homire to join him in Santa Fe, they married a week later. The couple collaborated through a shared ceramics studio, *The Fickery*, until 1983 and shared a rich life together alongside their cherished Weimeraner dogs and pet pig, Pinkus. In the 1990s, Homire’s sight began to fail, leading her to approach her work in new ways. During this time, she continued to publish and illustrate books of poetry and create collages.



Michael Rumaker (March 5, 1932 - June 3, 2019)

graduated from Black Mountain College in 1955, where he studied with the writers Charles Olson and Robert Creeley. Between 1955 and 1957 he lived in San Francisco, where his writing began to be identified with Allen Ginsberg, Robert Duncan, and Lawrence Ferlinghetti at the City Lights Bookstore. In 1969, he received a Master of Fine Arts in creative writing from Columbia University and began to teach in the English departments at Rockland Community College, the New School, and the City University of New York. Rumaker was a prolific writer of short stories, novels, memoirs, and poetry, including *The Butterfly* (1962), *Gringos and Other Stories* (1967), *San Francisco: A Day and a Night at the Baths* (1979), *My First Satyrnalia* (1981), *To Kill a Cardinal* (1992), *Pagan Days* (1999), *Robert Duncan in San Francisco* (1996, 2013), *Black Mountain Days* (Published by BMCM+AC, 2003), and *Pizza: Selected Poems* (2005). Michael's papers, published works, and unpublished manuscripts are archived at the Thomas J. Dodd Research Center at the University of Connecticut.



Rena Rosequist (1931 - September 16, 2019) was a gallerist and art historian who was born and raised in Hickory, North Carolina. Rosequist began her university education at the Women's College of UNC Chapel Hill where she was first exposed to modernist artists like Jackson Pollock. Rena later attended Black Mountain College, where she continued her studies in art and art history and met her first husband, poet Joel Oppenheimer. The couple would have two sons during their marriage. In 1967 Rena moved to Taos, New Mexico where she would become central to the arts community. With her second husband, Ivan Rosequist, Rena found her life's calling in the Mission Gallery, a hub for the greatest talents in the region. Her keen eye and profound understanding of the avant garde made a lasting impression on the artists and collectors of Taos. In 2017, the Couse Foundation of Taos and Rosequist announced that the foundation had agreed to acquire from Rosequist the building owned by her that housed the Mission Gallery and an attached rental space. Then, in May 2018 the foundation announced that the Lunder Foundation of Portland, Maine, was providing a grant of \$600,000 in support of the Taos Society of Artists archive and research center that will be located in the Mission Gallery building. She is remembered by sons Dan and Nicholas for her independence and humor.



Mary Parks Washington (July 20, 1924 - March 27, 2019) was born in Atlanta, Georgia. Her artistic talent was first recognized by her teachers at Booker T. Washington High School. She attended Spelman College where she majored in art, studying under artist Hale Woodruff and sculptor Elizabeth Prophet. While in college, Woodruff encouraged Washington to spend a summer at the Art Students League in New York, where she studied drawing with Reginald Marsh. Upon her graduation from Spelman in 1946, Hale Woodruff helped Washington receive a scholarship from the Rosenwald Fund to attend the Summer Art Institute at Black Mountain College. At Black Mountain she studied design and color with Josef Albers, painting with Jean Varda, and photography with Beaumont Newhall. It was here that Washington developed lifelong friendships with sculptor Ruth Asawa, one of her roommates, as well as with artists Jacob Lawrence and Gwendolyn Knight Lawrence.

In the fall of 1946, Washington returned to Atlanta to teach in the public schools, first as a second grade teacher and then for three years as an art teacher at David T. Howard High School. In 1947, Washington again spent the summer studying art, this time at the University of Mexico. Mary was an educator with the San Jose Unified School District for over 30 years.



Donald Alter (October 20, 1930 - February 16, 2019) was born in the Bronx to Mollie Lederman Alter and Sol Alter. From 1948 through 1951, he studied art and design at Black Mountain College. In 1951, Don was drafted into the U.S. Army, trained as an artillery forward observer but was ultimately assigned as an artist to design training aids. During this time Don could be found with a sketchbook in hand, capturing the faces and emotions of his fellow soldiers. After the Army, Don enrolled at Pratt Institute in New York to continue his studies in Textile Design. Don later formed Design Logic, Inc. where he created designs for home furnishing textile fabrics and wallpapers. After his retirement in 1990, Don concentrated on his paintings where his experiences at Black Mountain, in the military, and in the fast-paced textile design world shaped his work to be emotive and narrative while remaining balanced and skillful.

STRATEGIC PLAN SUMMARY



GOALS + STRATEGIES

BMCM+AC 2019-2024 focuses on a five-year period and three interconnected goals that will transform and secure the future of BMCM+AC. A summary outline of these goals, with specific objectives and strategies, is found below.

Goal I: Build financial capacity

BMCM+AC will invest in building capacity in fundraising, marketing, and earned + contributed income. The result should not only keep the budget balanced, but produce a surplus for the museum capital campaign.

Strategies in pursuit of this goal include development of the Board of Directors, personal donor cultivation, expanding foundation support and major gifts, launching a new online store and retail-specific digital marketing presence, and increasing revenue from permissions/loan fees by expanding awareness and research use of BMCM+AC collections via public access web interface.

Goal II: Increase national and international visibility

New marketing and audience development plans will be created that expand traditional methods to make better use of digital platforms such as an expanded website, social media, online library, collection and archives access, and podcasts.

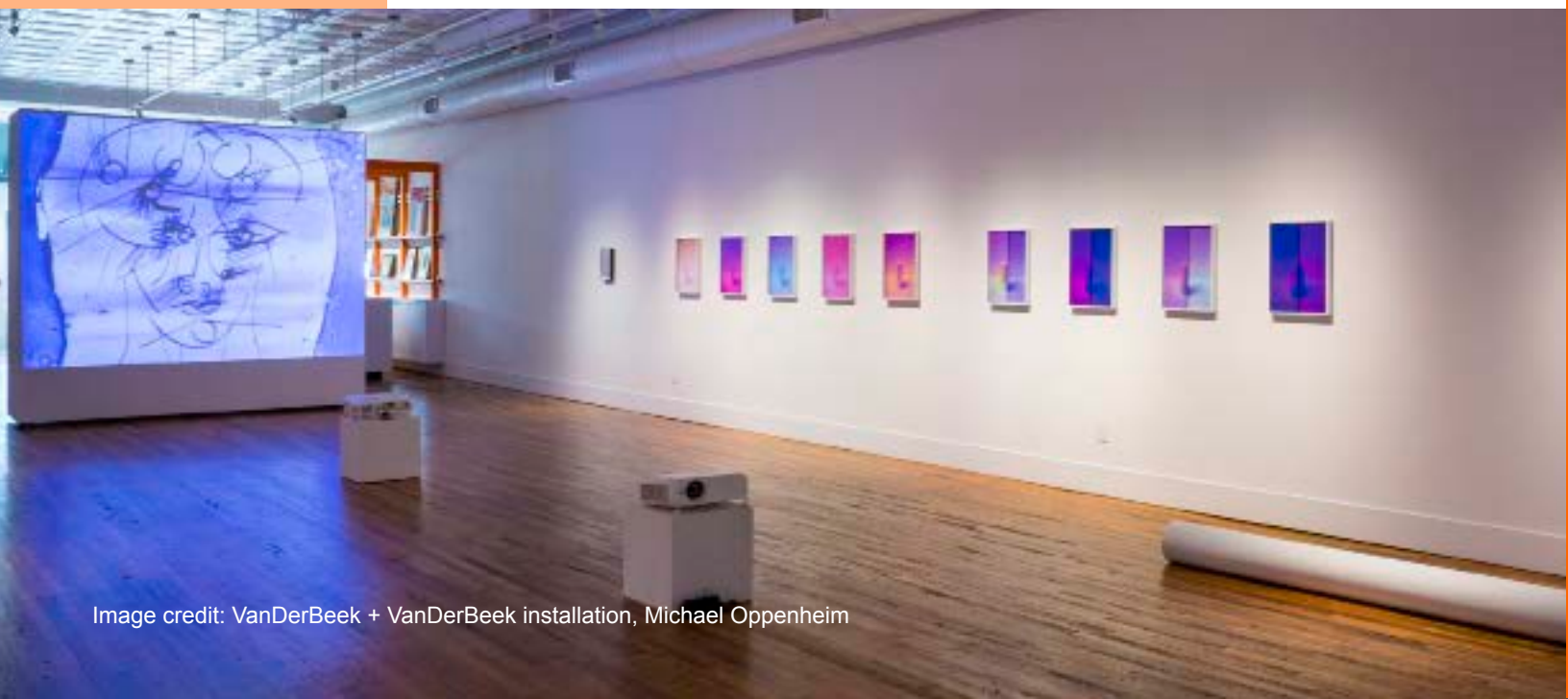
A major strategy in support of this goal is expansion of digital audiences through the development of a searchable digital portal for the collection that invites audiences to dive deeper into the history of Black Mountain College and explore the 3,000+ piece collection, as well as digitized audiovisual and multimedia work by contemporary artists commissioned by BMCM+AC, drawing connections across disciplines and between historic and newly created work. New digital content platforms will also be leveraged to connect with audiences through collaborations with podcast content creators and creation of a paid intern position for new media and communications undergraduates.

Goal III: Art - strengthen and expand exhibitions, collections and contemporary work

Providing access and opportunities for experiencing and creating art is central to BMCM+AC's mission. The museum is committed to inviting conversation about the ways in which the legacy of Black Mountain College is alive in the arts today. In support of this goal, BMCM+AC will highlight BMC students and faculty through exhibitions, placing a sustained emphasis on the rediscovery of artists and new/neglected narratives, as well as on representation and inclusion as a means of increasing relevance to all audiences.

Additional strategies include increasing public access and use of multimedia formats in exhibitions and online to help galvanize donor support for preservation needs and collection development, building up a dedicated budget for acquisition and cataloging of research library materials, and maintain strong connections to researchers and educators.

Finally, BMCM+AC will increase opportunities for the development of new interdisciplinary work by continuing the ACTIVE ARCHIVE residency program, providing artists and curators access to the museum's historic resources in order to catalyze new creative and curatorial work; as well as by expanding commissioning and collaborative projects across multiple disciplines, cross-pollinating the national and international arts community with that of Western North Carolina delivering value to stakeholders both locally and beyond.



FINANCIALS

CONTRIBUTED

Individual Contributions - \$221,146
Door Donations - \$11,422
Private Foundations - \$142,633
Government - \$65,050
Sub-total – \$440,251

EARNED

Public Programs - \$36,807
Bookshop - \$14,365
Royalties and Collection Loan Fees - \$5,086
Sub-total – \$56,258

Total Revenue - \$496,509

EXPENSES

Exhibitions, Publications and Programs – \$190,373
Administration – \$113,212
Operations and Maintenance – \$124,271
Engagement – \$35,885
Development, Membership – \$32,768

Total Expenses - \$496,509



Image credit: Between Form and Content installation Michael Oppenheim

SUPPORTERS

BMC Circle \$20,000+

John Cram + Matt Chambers
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2019 INTERNS

Ellis Lane - Oberlin College
Paden Langner - WCU
Sydney Levitt - UNCA
Jacob McIntosh - UNCA
Casey Edwards - University of
Southern Mississippi
Timber Vetter - UNCA
Lynette Stutts - UNCA
Taylor Stump - WCU

FOUNDATION + GOVERNMENT SUPPORT

Aaron Copland Fund for Music
Australian Arts Council
The Beattie Foundation
The Buncombe County Tourism Development
Authority
The Community Foundation of Western Carolina
Elizabeth Firestone Graham Foundation
Furthermore: a program of the J.M. Kaplan Fund
The Henry Luce Foundation
The Mr. and Mrs. Raymond J. Horowitz Foundation
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New England Foundation for the Arts
North Carolina Arts Council
Windgate Charitable Foundation

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Kate Averett, Outreach Manager
Carissa Pfeiffer, Development Coordinator

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Teresa Swan Tuite – Executive Director of Student Success, Lenoir-Rhyne University

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828 Design, AC | Aloft Hotels, Asheville FM, Asheville Pizza and Brewing, Asheville Grit / Asheville Vegas, Ben's Tune Up, Biltmore Wines, Blackbird Frame + Art, Black-Eyed Susan Catering, Buxton Hall BBQ, Chai Pani, Cecilia's Kitchen, d&b audiotechnik, Early Girl Eatery, Earth Fare, Filo Pastries + Coffee, French Broad Brewery, French Broad Chocolate Lounge, Greenlife, Green Sage Cafe, Harvest Records, Henco Reprographics, Highland Brewing Co., Highwater Clays, Homegrown Eatery, Izzy's, LEAF, Mela, Mellow Mushroom, MG Road, Michael Oppenheim Photography, Elliot Moss, Mutual Distribution, Roots, Table, Samsel Architects, Short Street Cakes, Susan Rhew Design, The Hop, Twin Leaf Brewing, Ultimate Ice Cream Co., Upstyled Settings, Vinnie's Neighborhood Italian, Vortex Doughnuts, Wedge Brewing Co., WCQS, WNC Magazine