

Black Mountain College

MUSEUM



ARTS CENTER

2021 ANNUAL REPORT

Dear BMCM+AC Community,

This year we shed our notions of normalcy and embraced a future that holds many unknowns, yet inspires innovation – much like the tumultuous period which forged Black Mountain College.

Black Mountain College was never a community that shied away from challenges. At the height of the Great Depression, under the shadow of dictatorships abroad and Jim Crow in their backyard, the college community saw themselves as a living example of democracy in a world where such ideas were under constant threat. As founding faculty member Theodore Dreier professed, “We claimed that we were a small democracy that was bound to show that we could mobilize ourselves to meet a crisis, and we did!”



By looking to the college as a blueprint, our museum has embraced BMC’s commitment to discovery and the value of community. Throughout this last year, facing the challenges of our own era, we have increased our efforts to serve as the direct source for all things Black Mountain College. At the beginning of 2021, we thought the pandemic was winding down but we now know that COVID is difficult to predict. One advantage of being a small and nimble organization is our ability to move quickly, respond, and experiment. We’ve been able to rethink how we provide opportunities to artists and engage with our community both in Asheville and around the globe.



We believe in artists and the power of their work to offer hope and new paths forward. We are deeply grateful to all of the artists, curators, and scholars around the world that connect with us as a vital source for BMC knowledge. This year we commissioned new work, developed new platforms and partnerships to reach new audiences, and expanded our networks throughout the world. This work served as a catalyst to explore the history of BMC and respond to the world we live in and the challenges in our community.

Image credit: Work program on the farm at the BMC Lake Eden Campus, ca. 1940s. Western Regional Archives. State Archives of NC. | Southern Equality Studios, *You’re Welcome* and *Building a Better Table*, 2021. Featured in *I AM A CITIZEN OF THE WORLD*.



Highlights from 2021 included the exhibition *I AM A CITIZEN OF THE WORLD* which featured the work of contemporary artists like Sherrill Roland, Southern Equality Studios, Onicas Gaddis, and Steve Locke alongside the works of BMC artists who challenged persecution, fascism, and systemic racism. Our Faith in Arts conference offered an opportunity to reflect and embrace the convergences of art and spiritual practice – to look inward, slow down, experience art, and embrace transformative experiences within ourselves and as a community.

Through the 12th annual ReVIEWING BMC conference, our community came together again to celebrate the far-reaching impact of John Cage's ideas and practices with keynote speaker Laura Kuhn, Director of the John Cage Trust. Curator Jade Dellinger gathered work by Cage and his collaborators for the exhibition *Don't Blame it on ZEN: The Way of John Cage & Friends*. In this setting, we experienced the long-anticipated premiere of *Waves and Particles*. Co-commissioned as part of the Faith in Arts project, *Waves and Particles* spoke to the heart of this year: as composer John Luther Adams shared in his panel discussion with performers JACK Quartet, "What a gift it is to have faith in this miracle of music, that for me is grounded in the miraculous presence of life on earth: this web of being and energy, and – I would say – waves and particles, and music, that is so much older and vaster and deeper than we can fathom."

We are leaning in and embracing the exploration of new forms that grew out of BMC by offering artists hybrid and intermedia platforms. As our lives shifted online more than ever, artists examined digital platforms from new perspectives. Alma Alloro, inspired by the early days of the pandemic, developed BMCM+AC's first web-based commission: *10-03.space*. Others embraced the mediation of video to add layers to live performance and collaborate across disciplines and sometimes across continents.

We will continue in 2022 to challenge existing norms and continue to ask ourselves – how can we think differently about our work and our world? In 2022 we plan to strengthen our commitment to what makes Black Mountain College Museum + Arts Center unique, continue to develop new opportunities and platforms to serve artists, and get better at reaching audiences both in western NC and around the world.

Reflecting on the success of BMC throughout some of its greatest challenges, Theodore Dreier credited those "who believed it could happen." As we enter 2022, we thank you for your support of our work and for your faith in the imagination and ideas of artists.

Sincerely,
Don Carson, Board Chair
Sydney Green, Vice Board Chair
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 65+ exhibitions and 2000+ events, created 35 exhibition catalogues, dossiers, and other publications, and gained 25,000+ 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 28-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.



BY THE NUMBERS



AUDIENCES & PARTICIPANTS

33K guests and online program attendees
588 members
133 first time members
60+ collaborating artists and performers
5 gallery exhibitions
2 digital exhibitions

PROGRAMS + COLLECTION

42 total events
2 conferences
27 lectures, conversations + workshops
6 intermedia events
8 performances
8 BMC campus tours
17 artist commissions
100+ additions to the collection

DIGITAL

71K visitors to www.blackmountaincollege.org
12K Facebook followers
13K Instagram followers
@bmcmuseum + @bmcbooks
5K e-newsletter subscribers



Image credit: Josef Albers, BMC Seal
BMC Lake Eden Campus Tour, photo courtesy of Lake Eden Events

EXHIBITIONS

Don't Blame it on ZEN: The Way of John Cage & Friends

Curated by Jade Dellinger

Director of the Bob Rauschenberg Gallery at FSW

Widely revered as an innovator in the non-standard use and “preparation” of musical instruments, indeterminacy, chance-based and electroacoustic music, John Cage (1912–1992) was perhaps both the most provocative and the most influential American composer of the 20th century. This exhibition presented works by Cage and his contemporaries including Nam June Paik, Yoko Ono, Laurie Anderson, David Byrne, Robert Rauschenberg, and M.C. Richards as well as those deeply influenced by his work and teachings such as composer Matana Roberts, artist and performer Aki Onda, interdisciplinary artist Andrew Deutsch, and abstract turntablist Maria Chavez.

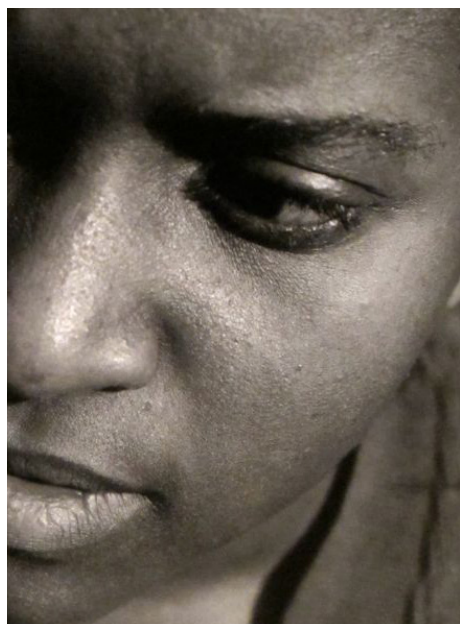
I AM A CITIZEN OF THE WORLD

Curated by Kate Averett and Alice Sebrell

Black Mountain College’s identity was formed by its uniquely global influences, with students, faculty, and staff hailing from over 20 countries across Europe, Asia, Latin America, and the Mediterranean. To be a part of Black Mountain College was to be a citizen of the world. Historic works from BMC artists and the contemporary responses featured in this exhibition asked us to examine our preconceived ideas of citizenship and our responsibility to one another.



Image credit: *Don't Blame it on ZEN: The Way of John Cage & Friends* installation (Michael Oppenheim)



***Question Everything! The Women of Black Mountain College* Curated by Kate Averett and Alice Sebrell**

The exhibition *Question Everything! The Women of Black Mountain College* opened as an expansive survey taking place across BMCM+AC's upper and lower level galleries. *Question Everything!* offered a comprehensive exploration of the lives of BMC's women students and faculty, with a focus on representing their ideas and experiences through their own voices, whether written, heard, or depicted through artwork. The museum's unanticipated temporary closure in March 2020, while *Question Everything!* was on view, presented new challenges. BMCM+AC increased efforts to provide digitally accessible resources, including an online version of the exhibition. Six months later, when North Carolina entered Phase 2.5 of Safer at Home restrictions, the museum reopened with an extended and slightly consolidated version of *Question Everything!*, along with two new exhibitions drawing primarily from BMCM+AC's Permanent Collection.



***Jonathan Williams and the Jargon Society* Curated by Alice Sebrell**

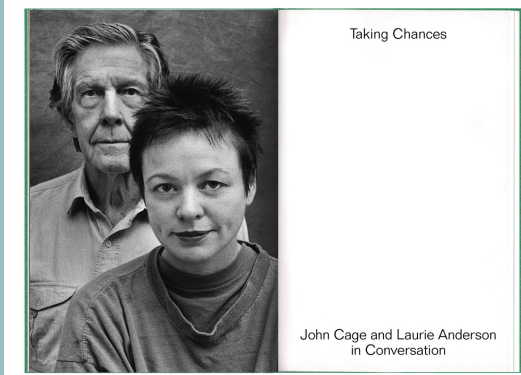
Jonathan Williams and the Jargon Society explored the many facets of BMC alumnus Jonathan Williams (1929–2008), a man whose robust and eclectic interests and endeavors make him impossible to easily define; the Jargon Society Press, which he founded in 1951 just prior to his arrival at BMC; and its associated artists and writers. Williams was a photographer; a poet and essayist; a publisher and designer of books; a collector of books, art, and language; a walker and hiker; an active letter writer; a Southerner by birth and traveler by nature; an advocate for the under-appreciated; and a man who appreciated good food and drink. His work and collaborations throughout his life reflect these wide-ranging enthusiasms.



***From the Vault: Recent Gifts to the Collection* Curated by Alice Sebrell**

From the Vault: Recent Gifts to the Collection showcased recent gifts to the BMCM+AC Permanent Collection that enhance the understanding of Black Mountain College alumni or faculty, their contributions over their lifetimes, and the lasting influence of BMC as a community. Works by Karen Karnes, Jorge Fick, Jack Tworkov, Faith Murray Britton, Sewell Sillman, Gerald van de Wiele, Frank Hursh and others demonstrate the dedication to creativity and experimentation that characterized the individuals who formed the BMC community. Online, a virtual 3D tour of the exhibition is accompanied by a short film on the history of BMCM+AC's permanent collection.

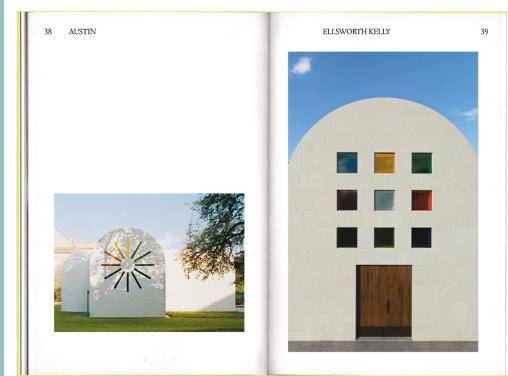
PUBLISHING



Faith in Arts Chapbooks

Stemming from the Faith in Arts Institute, a partnership between BMCM+AC and UNC Asheville, in 2021 we released two limited edition chapbooks, published in collaboration with Atelier Éditions.

John Cage: Art, Life & Zen is an exploration of celebrated avant-garde composer John Cage and the many ways Zen Buddhism influenced his inventive practice. Featuring Cage's writings, stories, and artworks, with new contributions from artist Laurie Anderson, poet J Mae Barizo, author Kay Larson, and poet Richard Chess.



Stendhal Syndrome: Art as a Transcendent

Experience looks at art's power to bewitch and offer profound and spiritual experiences, featuring artist-designed chapels across the world, and contributions from author Chloe Aridjis and art historian James Elkins. The term "Stendhal syndrome" was coined by a Florence psychiatrist to describe the strange condition she observed in patients overwhelmed by the artistic wonders of the city.



Journal of Black Mountain College Studies

The Journal of Black Mountain College Studies is a peer-reviewed open-access digital publication of the Black Mountain College Museum + Arts Center (BMCM+AC). *The Journal* seeks to host diverse works by writers and artists of varied backgrounds. Volume 12: Expanding the Canon, published in May of 2021, showcases new scholarship and creative work relating to aspects of Black Mountain College that have been under-explored, including little-noted fields of teaching and the professors that worked in them, and BMC's connections to other institutions, movements, and places.



PROGRAMS

FAITH IN ARTS INSTITUTE

Black Mountain College Museum + Arts Center and UNC Asheville convened the inaugural Faith in Arts Institute October 13 -16, 2021. This four-day event brought together acclaimed artists and scholars to explore the intersections of art, faith, and spirit. Public events included a tour of the exhibition *Don't Blame it on ZEN: The Way of John Cage & Friends* curated by Jade Dellinger, Director of the Bob Rauschenberg Gallery at FSW; film screenings; community workshops; lectures, and more.

Select Programs + Performances

Presentations on religion and art in the 21st Century by Aaron Rosen; Community and infinity in the art of John Biggers and Daniel Minter by Rachel Elizabeth Harding; the display of Buddhist art by Pamela Winfield; the history and future of Black spirituals in modern dance by Christopher-Rasheem McMillan; and John Cage's "Lecture on Nothing" and its inspirational value for the visual arts by Kay Larson

Workshops on the curation of sacred objects with Julie Levin Caro and navigating faith through storytelling and the practice of midrash with Alicia Jo Rabins

Film screenings of *Theirs is the Kingdom: A Documentary about Poverty and Portraiture* and *A Kaddish for Bernie Madoff*. A video and talk by Kimberly Bartosik on her dance work, *I hunger for you*

Performances by Thomas Moore, presenting the work of John Cage; Adama Dembele, Toby King, and the UNC Asheville's Afro-Musics Ensemble

Contemplative practices led by Rick Chess and poetry readings by Jessica Jacobs and Alicia Jo Rabins



ReVIEWING BLACK MOUNTAIN COLLEGE 12

ReVIEWING Black Mountain College conference is a forum for scholars and artists to contribute original work on topics related to Black Mountain College and its place in cultural history.

The format is designed to be interdisciplinary, with sessions that include panels, presentations, performances, and workshops. BMC itself was a uniquely interdisciplinary community, generating output from its faculty and students that often involved the melding of the visual, performing, and literary arts.

The 12th Annual ReVIEWING Black Mountain College conference, co-hosted by UNC Asheville, featured a thematic focus on the remarkable and far-reaching impact of John Cage's ideas and practices. Cage was a radical thinker, composer, musician, collaborator, visual artist, writer, and Buddhist. His legacy in music, performance, and visual art is incalculable. Through Revisiting John Cage, BMCM+AC encouraged expansive conversation on, and responses to, the composer's works and influences through a broad and global perspective.

Keynote Address

A Conversation with Laura Kuhn, Director of the John Cage Trust: Laura Kuhn & Jeff Arnal (Executive Director, BMCM+AC) discussed the life and work of John Cage, accompanied by a slideshow of rare photographs from the John Cage Trust.

Select Presentations + Performances

Mark Dixon and Jonathan Henderson, *Anechoia Memoriam: An Interactive Performance for Typewriter and Piano* commemorating lives lost to police brutality.

JACK Quartet and John Luther Adams in conversation. Leading up to the world premiere of John Luther Adams' *Waves and Particles*, on the opening night of ReVIEWING 12 the composer and members of JACK Quartet discuss the work.

Waves and Particles was co-commissioned by BMCM+AC, Summer Stages Dance at the ICA Boston, and Liz Gerring Dance Company.

Image credit: Mark Dixon and Jonathan Henderson, *Anechoia Memoriam: An Interactive Performance for Typewriter and Piano*, 2021 (Michael Oppenheim)



PERFORMANCES

MARIO GALEANO TORO

April 7, 2021 | Streaming – Presented in partnership with Make Noise – Streaming premiere of a new electronic performance *Falla Común del Béndix* (*Common Failure of the Bendix*), by Colombian composer, arranger, and producer Mario Galeano Toro. Galeano Toro has dedicated the past 20 years to finding new paths for Latin-American musical identities through influential tropicalist projects, ranging from roots to experimental.

TWO WAY STREET and NEVERMIND THE NOISE

May 13, 2021 | Streaming – Performance by the Asheville-based duo Two Way Street of new music composed by members of Nevermind the Noise, a collective of graduate student composers from New York University.

THOM NGUYEN

June 24, 2021 | Streaming – A fully improvised percussion set from Asheville-based musician Thom Nguyen, streaming from the BMCM+AC space using a drum kit and various percussion elements, in the spirit of Nguyen's recently released album "Exits."

KATHERINE YOUNG / TIM DAISY DUO

September 2, 2021 | Streaming – Chicago-based percussionist Tim Daisy and bassoonist, improviser, and composer Katherine Young (a recent Atlanta, GA transplant) brought their two-decades-long collaborative experience to the Black Mountain College Museum + Arts Center for a live recording of improvised duets. Investigating a wide array of sonic territory from laser-focused pointillism to extremes in density and texture, Katherine and Tim use the art of listening combined with their shared performative experience to create a unique blend of sound-making, taking full advantage of the unique instrumentation involved.

DUET FOR THEREMIN AND LAP STEEL

September 30, 2021 | Streaming – Duet for Theremin and Lap Steel is Scott Burland (Theremin) and Frank Schultz (Lap Steel guitar). Burland and Schultz brought their mesmerizing duet to BMCM+AC for a live recorded session in the gallery. Presented in conjunction with the Fall 2021 exhibition *Don't Blame it on ZEN: The Way of John Cage & Friends*.



THE MUSIC OF JOHN CAGE

THOMAS MOORE

October 16, 2021 | BMCM+AC – Presented as part of the Faith in Arts Institute. Thomas Moore's performance of solo piano works by John Cage featured compositions from the 1950s through the 1990s, including the often discussed but infrequently performed 4'33" – Cage's "silent" piece of 1952 – as well as *Water Music* (1952), selections from the *Etudes Australes* (1974–75), and *One5* (1990).



WAVES AND PARTICLES

JOHN LUTHER ADAMS, PERFORMED BY JACK QUARTET

November 12, 2021 | BMCM+AC and Streaming – The world premiere of John Luther Adams' new composition *Waves and Particles*, performed by JACK Quartet. Presented on the opening night of the 12th annual ReVIEWING Black Mountain College Conference (November 12 – 14, 2021) and co-commissioned as part of the inaugural Faith in Arts Institute, a partnership between BMCM+AC and UNC Asheville.

WORKS OF JOHN CAGE

ReVIEWING 12

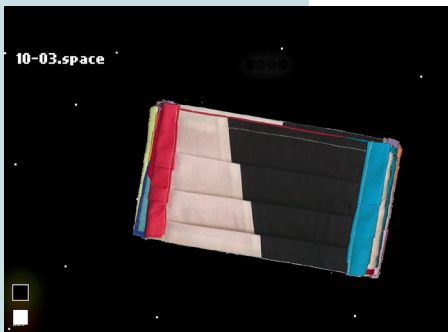
November 13, 2021 | BMCM+AC – Presented in conjunction with the 12th annual ReVIEWING conference. Two performances presented the wide-ranging works of John Cage: Carl Patrick Bolleia, John Cage Piano/Toy Piano Retrospective: Black Mountain Keyboard | Thomas Moore, solo piano works by John Cage, with a focus on compositions written around 1952 and 1953



INTERMEDIA

ASHEVILLE FRINGE ARTS FESTIVAL ROBERT LADISLAS DERR'S *NEW DAY*

January 17 – 24, 2021 | Streaming – In this online event, we revisited the 2020 Fringe Arts Festival interactive performance *New Day* hosted by BMCM+AC where Derr cast the viewers as painters in a playful investigation of Kenneth Noland's painting *New Day*, 1967.



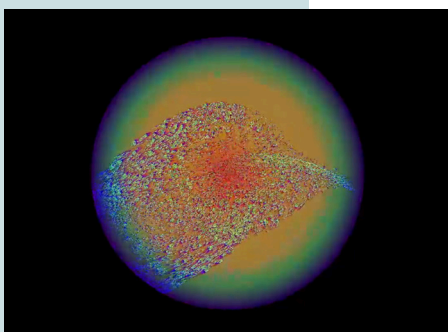
10-03.space

March 10, 2021 | *10-03.space* is a multimedia platform created by Alma Alloro which traces the path of society during a year of pandemic, capturing the thoughts, ideas, memories, fears, and hopes which arose and developed during this time, acting as a memento of shared crises.



CAGE SHUFFLE: A DIGITAL DUET

March 20, 2021 | Streaming – In this reconception of *Cage Shuffle* commissioned by the Wexner Center for the Arts, Paul Lazar teamed up with renowned choreographer, dancer, and Ohio State Distinguished Professor Bebe Miller and media artist Eamonn Farrell to present a series of one-minute stories written by musician John Cage while simultaneously dancing a complex choreographic score by Lazar, Miller, and Annie-B Parson, artistic director of Big Dance Theater.



OPTION SERIES: BMCM+AC / TYONDAI BRAXTON and GRACE VILLAMIL

April 26, 2021 | Streaming – OPTION is a weekly music salon curated by Chicago musicians Andrew Clinkman, Tim Daisy, and Ken Vandermark. Its programming explores contemporary perspectives on improvisation and composition in a 'salon' format, enabling local, national, and international artists to publicly discuss their practice and ideas as well as perform.



Image credit: Robert Ladislav Derr, *New Day*, 2020 | Alma Alloro, *10-03.space*, 2021 | *Cage Shuffle*, performed by Bebe Miller and Paul Lazar, 2021 (Kathryn D. Gentry) | Tyondai Braxton and Grace Villamil, *Ley-lines*, 2021 | Nam June Paik, *TV Buddha*, 1992



BMC-TV: A MULTIDISCIPLINARY COMMUNITY ART EVENT

August 5, 2021 | Streaming and BMCM+AC – A Happening meets variety show, this premiere episode of BMC-TV connected a wide range of the Asheville area's most innovative performers, musicians, artists, arts incubators, and craftspeople. Guests included our friends at Make Noise, Asheville FM, Southern Equality Studios, Odyssey ClayWorks, and Asheville Rhythm; artists Lei Han, Coco Villa, Pia Van Gelder, and Anna Helgeson; and storyteller Roy Harris. With segments from John Cage, M.C. Richards, and the students of BMC instructor in film and photography, Hazel Larsen Archer.



THE LONG WAY HOME - CHRISTOPHER-RASHEEM MCMILLAN

August 19, 2021 | Streaming – *The Long Way Home*, a new solo work by Christopher-Rasheem McMillan, poses a way of contending with the Black body as a composite body, one that is connected to, affirms, and disrupts the archive and Historiography. Through this solo dance performance, McMillan tracks the Merce Cunningham technique through diaspora.



BMC RADIO

BMC RADIO: PIERS GELLY

June 30, 2021 | Soundcloud – We previewed an exciting new project, led by BMCM+AC's first Active Archive resident podcaster, Piers Gelly. Gelly, a collaborator on such programs as 99% Invisible and creator/host of Cellar Door, presented a sneak peek at a new Black Mountain College podcast, currently in development. Gelly was in conversation with Black Mountain scholars Julie Levin Caro, Thomas Frank, and archivist Heather South, breaking down preconceived notions of BMC's history and setting the stage for the eight-part documentary podcast exploring Black Mountain College as a forerunner in interdisciplinary arts, experimental education, and community-building.

BROADCASTS: BMC RADIO ARTISTS

August – December, 2021 | 103.3 Asheville FM – Each month, a BMC Radio Artist's work was featured in various programs on Asheville FM, with an exclusive interview kicking off their featured month. At the completion of the broadcasts, a culminating listening session was held at Black Mountain College Museum + Arts Center to celebrate the work of the five radio artists: Mike Holmes (Nostalgianoid), Thom Nguyen, Cilla Vee, Zazie Productions, and Michael Hatch. Presented in collaboration with Asheville FM and Make Noise.

LECTURES + CONVERSATIONS

FAITH IN ARTS: A CONVERSATION WITH ANDRÉ DAUGHTRY

February 10, 2021 | Streaming – A Faith in Arts conversation with Andre Daughtry, interdisciplinary artist, writer, and Community Minister of the Arts at Judson Memorial Church, NYC.



A GENEROUS VISION: THE CREATIVE LIFE OF ELAINE DE KOONING

February 17, 2021 | Streaming – A conversation with Cathy Curtis, the author of the first biography written on the BMC artist, *A Generous Vision: The Creative Life of Elaine de Kooning*

FAITH IN ARTS: A CONVERSATION WITH MOLLY SILVERSTEIN

February 24, 2021 | Streaming – A Faith in Arts conversation with Molly Silverstein, poet, graduate student, and former BMCM+AC staff member. Silverstein currently studies at Harvard Divinity School, where her work focuses on spiritual care and counseling and the psychology of religion.



FAITH IN ARTS: A CONVERSATION WITH NORMAN FISCHER

March 3, 2021 | Streaming – A Faith in Arts conversation with Norman Fischer, poet, writer, and Soto Zen priest, teaching and practicing in the lineage of Shunryu Suzuki. He is a Dharma heir of Sojun Mel Weitsman, from whom he received Dharma transmission in 1988.

PERSPECTIVES: WILLIAM PARKER and CISCO BRADLEY

March 10, 2021 | Streaming – A solo performance by William Parker accompanies a conversation on *Universal Tonality* (Duke University Press, 2021), a new publication by Cisco Bradley on Parker's life and music.

MATIÈRE WORKSHOP WITH FRITZ HORSTMAN

March 13, 2021 | Zoom – Fritz Horstman, Education Director at the Josef & Anni Albers Foundation, explored the concept of Matière (material, matter) as taught by Josef Albers at the Bauhaus and Black Mountain College.



FAITH IN ARTS: A CONVERSATION WITH KRISHA MARCANO

March 24, 2021 | Streaming – A Faith in Arts conversation with Krisha Marcano, Martha Graham dancer and star in the first principal role as Squeak in the original production of *The Color Purple*. She has taught dance and performance for numerous institutions and is now professor of Musical Theater and Dance, Assistant Dean of Student Affairs and Entrepreneurship at UNC School of the Arts.

FAITH IN ARTS: A CONVERSATION WITH MARIE COCHRAN

March 31, 2021 | Streaming – A Faith in Arts conversation with Marie Cochran, installation artist, educator, curator, and art writer. Cochran is the founding curator of the Affrilachian Artist Project and during the 2020–21 academic year, she was the Lehman Brady Professor at the Center for Documentary Studies at Duke University.

PERSPECTIVES: ALMA ALLORO

April 14, 2021 | Streaming – A conversation with multidisciplinary artist Alma Alloro on her recent web-native commission for BMCM+AC, *10-03.space*. Alma Alloro is a Berlin-based artist originally from Tel Aviv. Her works often have a dual existence in digital media and hand-crafted formats, exploring the possibilities and limitations of handmade objects in our digitally-oriented world.

BOOK TALK: A BETTER LIFE FOR THEIR CHILDREN

May 5, 2021 | Streaming – A conversation with award-winning photographer Andrew Feiler and Executive Director of the African American Cultural Heritage Action Fund, Brent Leggs, on Feiler's newly published book of photographs and remembrances *A Better Life for Their Children: Julius Rosenwald, Booker T. Washington, and the 4,978 Schools That Changed America* (UGA Press, 2021).

PERSPECTIVES: ONICAS GADDIS

May 12, 2021 | Streaming – A conversation with Onicas Gaddis, featured artist in the exhibition *I AM A CITIZEN OF THE WORLD* and student of BMC alumna Sarah Carlisle Towery. We discussed Gaddis' painting *Black Mountain* (2020), his style of "Spiritual Expressionism," the way that his identity is expressed and has evolved through his practice, and how his time spent with Towery at the Alabama Art Colony changed the trajectory of his life.

FAITH IN ARTS: A CONVERSATION WITH CHARLES HALLISEY

May 26, 2021 | Streaming – A Faith in Arts conversation with Charles Hallisey, Yehan Numata Senior Lecturer on Buddhist Literatures at Harvard Divinity School. His research centers on Theravada Buddhism in Sri Lanka and Southeast Asia, Pali language and literature, Buddhist ethics, and literature in Buddhist culture. His most recent book is *Therigatha: Poems of the First Buddhist Women* (Harvard University Press, 2015). He is currently working on a book project entitled *Flowers on the Tree of Poetry: The Moral Economy of Literature in Buddhist Sri Lanka*.



Image credit: Onicas Gaddis (Chatham Arts Council)

FAITH IN ARTS: A CONVERSATION WITH CHRISTOPHER-RASHEEM MCMILLAN

June 9, 2021 | Streaming – A conversation with performance-related artist and scholar Christopher-Rasheem McMillan on the intersections of faith and arts. He has a joint appointment between Dance and Gender, Women's & Sexuality Studies at the University of Iowa. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative processes in a multiplicity of formats and expressions. He uses video, performance, photography, and oral storytelling to explore themes of race, memory, queer desire, religion, personal and public mythology.

PERSPECTIVES: SOUTHERN EQUALITY STUDIOS

June 16, 2021 | Streaming – A conversation with artists Liz Williams and Al Murray of Southern Equality Studios, a program of the Campaign for Southern Equality. A layered installation by SES was featured in our exhibition *I AM A CITIZEN OF THE WORLD*. The works *You're Welcome* and *Building a Better Table* invited participants to consider their role in creating a more equitable world, holding space for the BIPOC and LGBTQ+ communities.

PERSPECTIVES: MARIPOSA LAND PORT OF ENTRY

June 23, 2021 | Streaming – In this presentation and conversation, members of the design team expanded on the principles that guided their process, discuss the human experience of traveling through Mariposa Land Port of Entry, and emphasize the ways in which public art, architecture, and landscape design can offer connection and nurture relationships across borders.

FAITH IN ARTS: AVIYA KUSHNER

July 7, 2021 | Streaming – A conversation and reading with author Aviya Kushner. Kushner's debut poetry collection, *Wolf Lamb Bomb*, which revives and reimagines the Book of Isaiah in an intimate conversation between woman and prophet. In the aftermath of September 11th, ongoing violence in the Middle East, and resurgent antisemitism, Kushner reflected on a Biblical understanding of humanity and justice.

PERSPECTIVES: SHERRILL ROLAND

July 14, 2021 | Streaming – A conversation with Sherrill Roland, featured artist in the exhibition *I AM A CITIZEN OF THE WORLD*, on his installation *After the Wake Up* (2017 – present). Roland is an artist based in Raleigh, NC, well known for The Jumpsuit Project, an ongoing work developed during his MFA at UNC Greensboro and inspired by his experiences with the justice system following a wrongful conviction and incarceration. In this conversation, we discussed how *After the Wake Up* fits within the artist's larger body of work and what citizenship means in the face of systemic violence.

PERSPECTIVES: JADE DELLINGER

December 15, 2021 at 1 PM | Live on Zoom – A conversation with Jade Dellinger, Director of the Bob Rauschenberg Gallery at FSW and curator of our current exhibition *Don't Blame It on ZEN: The Way of John Cage & Friends*. He has served for eight years now as Director of Exhibitions & Collections at Florida SouthWestern State College.



OUTREACH

LAKE EDEN TOURS

In the fall of 2021, we were happy to announce a new partnership with Lake Eden Preserve, offering regular walking tours of the iconic Black Mountain College campus at Lake Eden, operated by BMC from 1941 to 1956. These one-hour tours cover the historic lower campus buildings including The Dining Hall, Lodges, The Quiet House, and The Studies Building as well as the iconic and recently conserved frescos painted by Jean Charlot and BMC students in the summer of 1944.

Since 1956, the lower campus at Lake Eden has been owned and operated by Camp Rockmont for Boys who have preserved most of the buildings, worked with us over the years to facilitate our annual {Re}HAPPENING, and supported our ongoing conservation efforts, such as last fall's Jean Charlot Fresco project.

This partnership with Lake Eden Preserve, the new stewards of Camp Rockmont and the surrounding land, ushers in another wonderful chapter of collaboration and will open up the campus for everyone who has been touched by the BMC legacy.

DIGITAL OUTREACH AND PROGRAMMING

BMCM+AC's Museum from Home initiative was launched in 2020 in response to the COVID-19 pandemic. In 2021, we continued digital and hybrid programming, offering free and open access to the museum's lectures, performances, exhibitions, workshops and more. You joined us from as far away as Japan, with artists contributing digital performances and programs from Berlin, Germany to Bogota, Colombia.

The inaugural Faith in Arts Institute was presented as a hybrid event, with participants joining in person and through Zoom over the three days of lectures, performances, and conversations. Recorded programs and ongoing conversations are now featured in a dedicated digital portal. Likewise, digital portals were created for the ReVIEWING Black Mountain College international conferences, dating back to the first meeting in 2009 and including keynote addresses from leading scholars and BMC alumni.

In addition to live-streamed concerts and programs, BMCM+AC embraced new digital platforms with the commission of *10-03.space* by artist Alma Alloro. *10-03.space* is a multimedia platform created by Alloro which traces the path of society during a year of pandemic, capturing the thoughts, ideas, memories, fears, and hopes which arose and developed during this time, acting as a memento of shared crises.

EDUCATION AND INTERNSHIPS

Students across Western North Carolina were able to connect with the history of Black Mountain College and make connections to their own experiences through in-person guided tours and field trips for students of all ages, reintroduced this year.

Simultaneously, through the Asheville City Schools Foundation TAPAAS (Teaching Artists Presenting in Asheville Area Schools) program, BMCM+AC held virtual field trips for middle and high school students that emphasized democratic communities, the Black Mountain Poets, social justice at BMC, and the ways in which contemporary artists connect the legacy of the college to present day concerns. Continuing students through the Osher Lifelong Learning Center and area retirement communities hosted BMCM+AC for lectures and discussions on the multi-faceted history of Black Mountain College. Virtual exhibition tours were hosted by our friends and community partners at Revolve and Southern Equality Studios, opening dialogue with artists and BMC fans across the globe.

Our 2021 interns brought our efforts to new levels through focused projects:

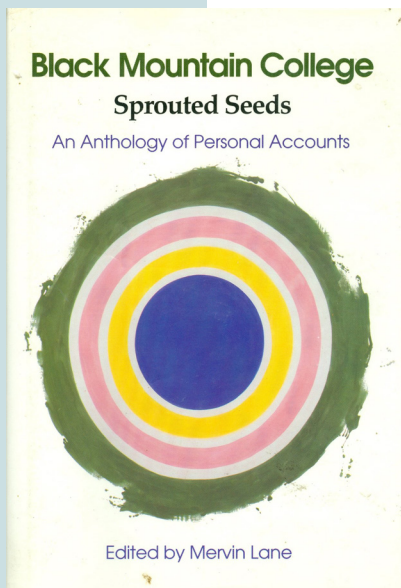
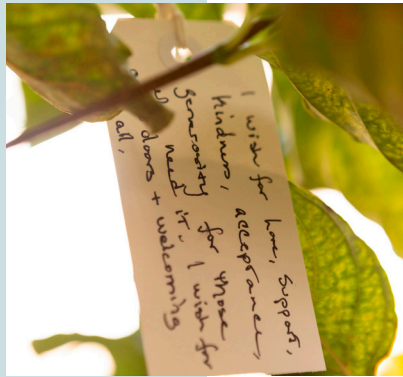
Juliana Peragine (UNC Asheville)
ACTIVE ARCHIVE resident podcaster research assistant

Miles Lamberson (Warren Wilson College)
creative education and outreach

Tristan Kelleher (Duke University)
publication, *Black Mountain College: Sprouted Seeds: An Anthology of Personal Accounts*

Kira Houston (Clark University)
collections and publications

Christopher Morgan (Western Carolina University)
Graphic Design



THE COLLECTION

LOANS

Each year, works from the BMCM+AC Permanent Collection make it possible for museums around the world to tell stories about the incredible impact and influence of Black Mountain College and the individuals associated with it. Past exhibitions featuring works from our collections have included the traveling exhibition *Leap Before You Look: Black Mountain College, 1933–1957* at ICA Boston, the Hammer Museum in Los Angeles, and The Wexner Center for the Arts in Columbus, OH; *Black Mountain: An Interdisciplinary Experiment* at the Hamburger Bahnhof Museum; *Merce Cunningham: Common Time* at the Walker Art Center; *Robert Rauschenberg: Among Friends* at the Museum of Modern Art; Ruth Asawa: *Life's Work* at the Pulitzer Arts Foundation; and *Anni Albers* at Kunstsammlung Nordrhein-Westfalen and Tate Modern.

In 2021, works were loaned to the Huntington Museum of Art for *The Wide Reach of the Bauhaus*; Philadelphia Art Alliance at University of the Arts for a companion exhibition presented alongside their Sari Dienes show; Asheville Art Museum for *Modernist Design at Black Mountain College*; and *Radical Curiosity: In the Orbit of Buckminster Fuller* at Fundación Telefónica in Madrid, Spain.

Works from the collection were reproduced in the following publications: *Marilyn Pappas: A Retrospective*; *K-12 Dance Primary Source Teacher's Guide*; *From Black Mountain College to Pop Art*. *Postwar Art from the United States in the Collection of Archiv der Avantgarden*; *The Free World: Art and Thought in the Cold War* by Louis Menand; *NOTHING OF THE MONTH CLUB*; and "Making a Way: The Black Mountain Review and mid-Twentieth Century Communities" by Joshua Hoeynck.

Images were provided for a video honoring artist and educator Ruth Asawa, in conjunction with her California State Honoree Award, and for the film *To Feel the Earth and Touch the Sky (Living the Legacy of American Modern Dance)* by Kathryn Hassinger.

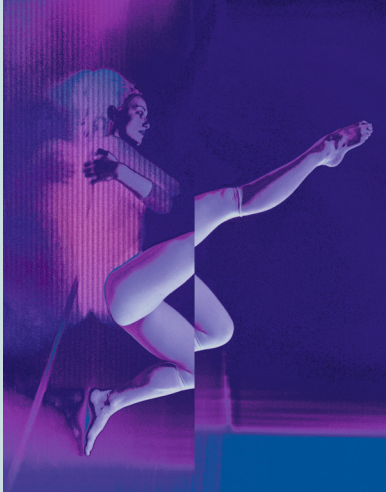


COLLECTIONS ASSESSMENT

Through a Preservation Assistance Grant from the National Endowment for the Humanities, BMCM+AC was able to bring painting conservators Craig Crawford and Maho Yoshikawa to the museum for a conservation assessment of approximately 130 paintings on canvas or board in our collection, which will help establish priorities for conservation treatment in the future.

Image credit: Craig Crawford and Maho Yoshikawa (Carissa Pfeiffer)

ACQUISITIONS



Untitled photograph by Roberta Blair, 1944.
Gift of Daniel F. McLawhorn.

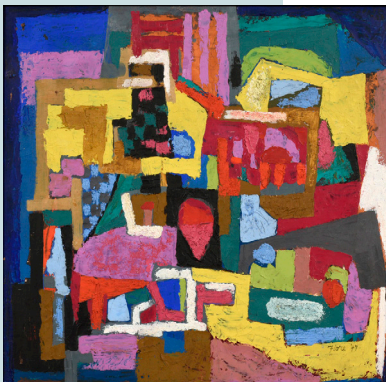
Tile by Marguerite Wildenhain, n.d.
Gift of Robert J. Hazelgrove, Jr.

Two Type C prints by Sara VanDerBeek (*Baltimore Dancers Eleven*, 2019; *Baltimore Dancers Twelve*, 2019). Gift of the artist and Metro Pictures, New York.

Type C print portrait of Ernest Matthew Mickler, author of *White Trash Cooking*. Gift of Thorns Craven.

Photograph of Robert Creeley, 1980s. Gift of Karen J. Maj.

Nine paintings by Joseph Fiore (*Still Life with Open Door*, 1947; *Untitled Abstract #22*, 1947; *Untitled*, 1950; *Large Pitcher and Fruit*, 1947; *The Catch*, 1947; *Night Cathedral*, 1946; *Bow Tie*, 1946; *Keyo*, 1947; *She and He*, 1946). Gift of The Falcon Foundation.

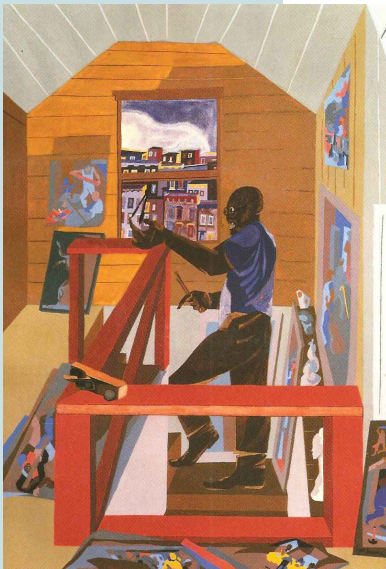


Over fifty pieces of artwork and ephemera related to M.C. Richards, including pottery, works on paper, photographs, publications, poems, broadsides, and programs. Four magazines (*Craft Horizons*, 1976; *The Studio Potter*, Vol 14 No 1, 1985; *Liberation* magazine, two issues with articles by M. C. Richards, 1963 and 1964). Gift of Julia Connor.

Spring 1986, lithograph by Harold Altman. Gift of the Dayton Society of Artists.

Two works by Suzi Gablik (*The Tangled Bank*, 1978; *The Tangled Bank #3*, 1978). Gift of the artist.

2 lithographic prints by Jacob Lawrence: *In the Studio* and *Memorabilia*. Museum purchase, Purchase by BMCM+AC Board of Directors.



Right of Way, lithographic print by Jacob Lawrence. Gift of Lovelace Collections, LLC.

Hiroshima, signed, first edition, limited edition book with text by John Hersey, poem by Robert Penn Warren, and 8 original silkscreens by Jacob Lawrence. Gift of Edwin Gunn.

4 collage works by Andy Gambrell (*Heaped-Up Hearts*, 2004; *The River Fishermen*, 2004; *Life is a Struggle*, 2004; *One Flows Backwards*, 2004). Gift of the artist in memory of Irwin Kremen.

Moon Pot, Stoneware with glaze, by M.C. Richards, n.d. Gift of Mindy Oshrain and Stephen Jaffe.

Luxembourg - November, lithograph by Harold Altman, 1976. Gift of Andy Scott.



I-S LXXIII, a color silkscreen by Josef Albers, 1973. Gift of Andy Scott.

29 photographs, 5 works of pottery by M.C. Richards, and a letter from M.C. Richards to Elizabeth Jennerjahn. Gift of the Estate of W.P. and Elizabeth Jennerjahn.

Recordings of poetry readings by M.C. Richards (1994, 1997, and undated). Gift of Mary Shepard Phillips.

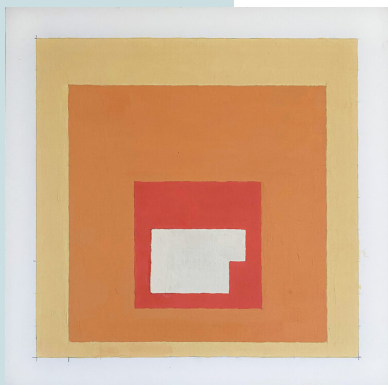
Four paintings by Sarah Carlisle Towery (*Woman in Red*, n.d.; *Market Vendors*, n.d.). Gift of Sarah Towery Wade. *Tapestry*, n.d.; *Masks*, 1968. Purchase by BMCM+AC Board of Directors.

Folded Pot, stoneware with glaze by Daniel Rhodes, n.d. Gift of Mindy Oshrain.

Lullaby, offset lithograph by Gwendolyn Knight Lawrence, 1992. Gift of Connie Bostic.

Multi-level Planter, stoneware with glaze by Karen Karnes, ca. 1980s. Gift of Kathy Dambach.

Three prints by Susan Weil (*Bird in Hand*, *Leaf Hand*, and *Blue*) all n.d. Purchase by BMCM+AC Board of Directors.



Sketch for *Minotauiromachy*, print by Peter Grippe, 1951. Museum purchase.

Indian Snake Dance, 1952, lithograph by Jean Charlot. Purchase by BMCM+AC Board of Directors.

Praying Mantis, lithograph by Ossip Zadkine, 1964. Purchase by BMCM+AC Board of Directors.

Untitled, gouache on paper, by Theodoros Stamos, n.d. Purchase by BMCM+AC Board of Directors.

Homage to the Auction Block #28-daylight, gouache on panel, by Steve Locke, June 2020. Gift of LaMontagne Gallery.

The Fairies Are Dancing All Over The World, limited edition artist's book by Michael Rumaker and Rutherford Witthus, 2005. Gift of Mary Holden Thompson.

Five textile works created at Black Mountain College by Elizabeth Schmitt Jennerjahn. Gift of the Estate of W.P. and Elizabeth Jennerjahn.

Books by Robert Duncan and Charles Olson for the BMCM+AC research library. Gift of Ron Janssen.



IN MEMORIAM

BMC ALUMNI + FACULTY



Elizabeth Jane Slater “Slats” Marquis (1922 – 2021)

Born Elizabeth Jane Slater in Ogden, Utah, in 1922, Jane graduated from Black Mountain College in North Carolina in 1944 where she was affectionately referred to as “Slats.” While attending the experimental college she became a student and protege of Josef Albers. She was a rare and distinctive graduate of Black Mountain College.

In 1944, she married Lucian Marquis, who was then securing his PhD at UCLA. Following the birth of their son Joshua, in 1952, the couple moved to Eugene, Oregon, where Lucian taught at the University of Oregon and Ms. Marquis designed campaign brochures for then U.S. Senator John F. Kennedy and other Democratic politicians. In 1955, daughter Annie was born in Eugene.

In the 1960s, she turned her artistic efforts toward stained glass. Over the following 40 years she designed and built scores of windows, installations and glass sculptures. Among her best-known works are the windows at Rodef Sholom Temple in San Rafael, California; the baptistry windows at St. Matthews Episcopal Church in Pacific Palisades; California; and the windows at the Church of the Nativity in Rancho Santa Fe, California.

Her work was prominent in architect Brenda Levin’s redesign of the Oviatt Building in downtown Los Angeles, and was featured in the science buildings at the University of Oregon. She also designed, built, and in many cases installed windows on commission for a variety of private residences across the country. Her early work from Black Mountain is on permanent display at the Harvard Art Museums in Cambridge, Massachusetts.

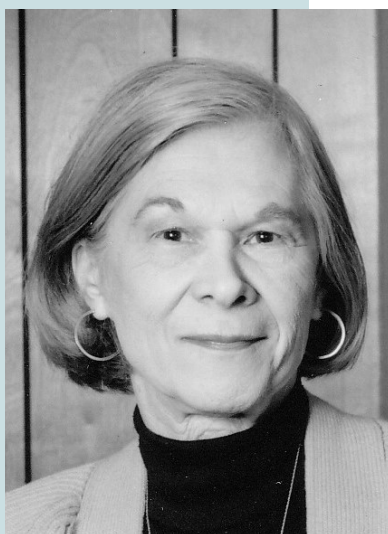


James Bishop (1927 – 2021)

Born in Neosho, Missouri, Bishop studied art under the tutelage of Esteban Vicente at Black Mountain College in the summer of 1953. He went on to study art history with Meyer Schapiro at Columbia University. He moved to Paris in 1958 and remained in France for much of his career.

In France, the formal qualities of his work were embraced by an emerging crop of artists who read the influential journal *Tel Quel*. For many, one of the most compelling aspects of Bishop's abstractions was the way that they seemed to refer to frames and methods of presentation—some of his painted forms featured half-visible squares arranged in rows appearing on a canvas that was itself square.

Bishop's art was the subject of a 1993–94 survey that traveled to the Kunstmuseum Winterthur in Switzerland, the Jeu de Paume in Paris, and the Westfälisches Landesmuseum in Münster, Germany. In 2014, David Zwirner held a solo show of the artist's work at its New York gallery.



Adele LaBrecque (1927 – 2021)

Adele LaBrecque during her nearly 94 years studied art at Black Mountain College in North Carolina, danced the flamenco in New York City, and journeyed to Dharan, Saudi Arabia, as a single woman in the 1950s to work in public relations for Aramco Oil Co.

She was just getting started. From there, she married Maurice LaBrecque, who she met in Dharan, had two sons – Louis and Mark – and lived in Tripoli, Libya, from 1966 to 1984 during a time of immense change in the country. The family traveled widely, and Adele immersed herself in her art, whether it was painting scenes of everyday life in Saudi Arabia or filming and acting as editor and producer of homemade documentary films in both Saudi Arabia and Libya.

Adele and Maury moved to Winston-Salem, NC, after leaving Libya following Maury's retirement, and Adele ultimately worked in Wake Forest University's alumni office until her own retirement in early 1999, more than nine years after her husband's death in December 1989. At that point, she headed to Santa Fe, a place where she felt completely at home.

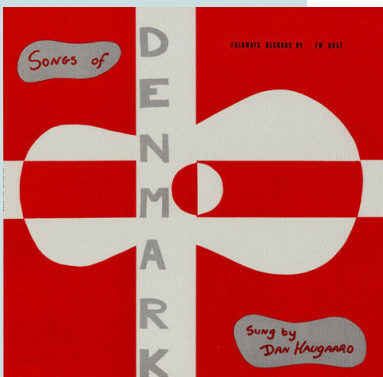
Volunteer work was a given for Adele, and she put her talents to use at a variety of organizations, including the Santa Fe Opera and the Lensic Performing Arts Center. Adele continued to paint into her later years and found a wonderful group of friends who enriched her life.



Adele Milhender Borouchoff (1929 – 2021)

Adele studied voice and piano at the Longy School of Music of Bard College, the Boston Conservatory, Emerson College, and Black Mountain College. She studied in France and Italy under a Frank Huntington Beebe Fund for Musicians Award. Her teachers included Erwin Bodky of Brandeis University, Pierre Bernac and Nadia Boulanger in Paris, Emma Zador, Jennie Tourel, and Elaine Noth. Adele was a lifelong learner who could speak and sing in Latin, Italian, French, German, Yiddish, and Hebrew and was a voracious reader. In her later years she studied Greek.

Adele's many performances include those with WEVD radio in New York, the Boston Symphony Orchestra at Tanglewood in Lenox, MA, the St. Louis Philharmonic Orchestra, and the St. Louis Symphony. She appeared on concert stage, in operas and oratorios, and at many synagogues and community centers. In Milwaukee she performed with the Florentine Opera, the Skylight Theatre, Music Under the Stars, the Jewish Community Center, the Waukesha Symphony, the Civic Music Association, the Milwaukee Repertory Theater and Clavis Theatre. Adele was a longtime member of the MacDowell Club of Milwaukee, with which she last performed in October 2013. Adele taught voice at UW-Milwaukee, the Wisconsin Conservatory of Music, and privately for many years.



Dan Haugaard (1930 – 2021)

Born in Copenhagen, Denmark, Dan moved to the United States in 1939. He was a world traveler and prolific artist. His studies of painting and sculpture include tenures at The Bellas Artes in Florence, Italy, The Instituto Allende in San Miguel De Allende, Mexico, and Black Mountain College.

His private collections are housed in Spain, Denmark, and the United States. A consummate entrepreneur with a flair for "thinking outside of the box," Dan started numerous business ventures throughout his life. His creativity seemed boundless. He also recorded a Danish folk song album with Folkways records.

He and his wife Joan settled in Northampton, Massachusetts in the 1960s and founded Danco Furniture. It was his love for sailing that brought Dan and Joan to Charleston, SC where they retired. Dan was a man of great wisdom and a quick, dry wit. Of his vast accomplishments, his most cherished memories were spending time with his family, through both business and pleasure adventures.



Judith Davidoff (1927 – 2021)

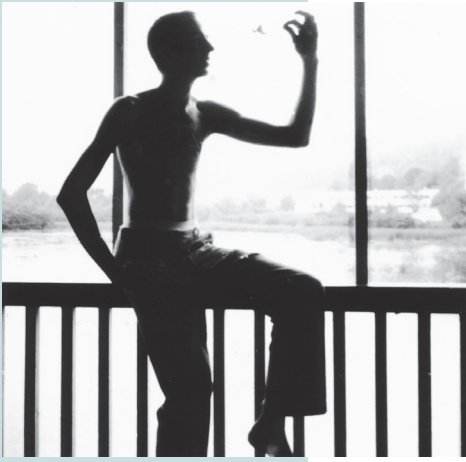
Judith Davidoff was an American viol player, cellist, and performer on the medieval bowed instruments. She is responsible for the catalog of 20th- and 21st-century viol music.

A student of the 1948 Summer Art Institute, Davidoff performed cello in a series of trio concerts with Erwin Bodky. She recalled the heated debates across campus, sparked by Bodky and John Cage, over the merits of Beethoven versus Satie, shocked that students and faculty were encouraged to pick “sides.”¹

Throughout her prolific career, Davidoff participated in a number of ensembles, performing viols, early strings (vielle, rebec, kemence), the baryton, and the baroque, classical and modern cello.

At the request of the then director of New York Pro Musica, Noah Greenberg, she created a viol consort, which became an independent ensemble in 1972, under the name of New York Consort of Viols, and performed uninterrupted until 2015, during more than four decades. Under the artistic direction of Davidoff, that ensemble presented concerts both in the United States and abroad, as well as offering workshops and outreach activities. The Consort commissioned new works for viols and produced numerous recordings, in its mission to familiarize audiences with the sound and repertoire of the viol. It also collaborated with early music ensembles such as Pomerium, Zephyrus, the Boston Viol Consort, the Yukimi Kambe Viol Consort, the Waverly Consort, the Ensemble for Early Music and Music For A While and Ensemble PHOENIX, Israel (2013).

She taught at the New England Conservatory and the Longy School of Music while she was a Boston resident. As a New Yorker, she has been a member of the music faculties at Sarah Lawrence College, Bronxville, NY (viol, Collegium Musicum) and Columbia Teachers College, New York, NY (viol).



Mary Ann Fretz Giusti (1932 – 2021)

Mary Ann Fretz came to Black Mountain College in the summer of 1953 to study photography with Hazel Larsen Archer. While there, she formed a friendship with fellow student Michael Rumaker, capturing the iconic image of him on the Dining Hall porch overlooking Lake Eden. Rumaker remembered Mary Ann in his memoir “Black Mountain Days” as somewhat shy, always with a camera in her hand and ready to lend a sympathetic ear. After the Summer session of 1953, Rumaker stayed with Mary Ann in NYC, where she introduced him to “the cheap Village joints to eat in, the Humpty-Dumpty pancake house on Cordelia and West 4th, Mother Hubbard’s on 7th Avenue, the Young China and Hamburger Heaven, across from each other on 8th Street; all places where you could fill your belly for under a buck. At one place we ate so much of the cheap onion soup to get the free bread to fill up on, they finally asked us not to return.” The correspondence and photos between Rumaker and Fretz can be found in the Michael Rumaker papers at the UConn Library Archives & Special Collections.



After meeting at BMC, Mary Ann married composer and BMC professor Seymour Barab. The marriage lasted until 1971 and brought two children, Jesse Barab and musician Miriam Barab. Mary Ann’s second marriage to Anthony P. Giusti lasted until his death in 2008.

FINANCIALS

CONTRIBUTED

Individual Contributions - \$198,312

Door Donations - \$17,636

Private Foundations - \$125,362

Government - \$91,685

Sub-total - \$432,995

EARNED

Public Programs - \$16,239

Bookshop - \$24,869

Royalties and Collection Loan Fees - \$3,446

Sub-total - \$44,554

Total Revenue \$477,549

EXPENSES

Exhibitions, Publications and Programs - \$124,927

Administration - \$102,380

Operations and Maintenance - \$117,056

Engagement - \$38,458

Development and Membership - \$27,425

Total Expenses - \$410,246

SUPPORTERS

BMC CIRCLE (\$15,000+)

Donald and Cynthia Carson
John Cram and Matt Chambers
Hedy Fischer and Randy Shull
Sydney and Michael Green
Jim and Kendall Oliver
/ AVL Technologies

BMC Advocates (\$5,000+)

Anonymous
Phil Fryberger
Media Arts Project (photo+)
Carol Pennell
Rob Pulley
Cherry and Paul Saenger
Susan Turner

BMC Patrons (\$3,000+)

Helga and Jack Beam
Thomas Frank
Andy Scott

BMC Patrons (\$1,000+)

Emöke B'Ràcz
Brunk Auctions
Jim Chervenak
Barry and Sandy Friedlander
Sarah Urist Green and John Green
Elizabeth Holden
Bruce Hughes and Nancy Kirkland
Ron Janssen
Kyoko Kinoshita
Linda and Ron Larsen
Dr. Marilyn Laufer and Tom Butler
Make Noise
Michael and Hanna Manes
Robert and Karen Milnes
Peggy Newell
Marya Roland
Patrick Rumaker
Mary Holden Thompson
Judith Upjohn

BMC Benefactors (\$500+)

Thomas Wright
Scott Burland
Marion L. Johnson Church
Blaise deFranceaux
Elizabeth (Lisa) Dreier
Kathleen and John English
John Farquhar
Nancy Holmes
Melissa and Daniel Jacobs
Leigh Maher
Jim Samsel and Kim McGuire
Mitchell Wolfson
David Worley

BMC Sustainers (\$250+)

Joel and Marla Adams
Margot Ammidown and
Michael Carlebach
Ann Batchelder and Henri Kieffer
Polly and Scott Beam (in honor of
Helga and Jack Beam)
Wade Brickhouse
Richard Chess
Marcia Cohen
Katherine E. Dreier
Mary Dye
Jeffrey Gardiner
Katherine and Hank Green
Lois Green
Caprice and Michael Hamlin-Krout
Robert Hazelgrove and Dan McLawhorn
Rick Holman
Toby Levy
Deborah Lewis and Tom Lang
James Lindsey (in honor of
Mary Holden Thompson)
Ged Moody and Debbie Tallarico
Melinda Raab
Ruth Asawa Lanier, Inc.
George Schluderberg
Glen Shults and Linda Vespereny
Elaine Smyth
Ted and Susan Stebbins
Teresa Swan Tuite
VMWare Foundation
Warren Wilson College Art Department
Michael and Mary Ann Weston
Amanda Wiles
Nan and Peter Zander

*For a complete list of donors,
please visit our website*

FOUNDATION + GOVERNMENT SUPPORT

Aaron Copland Fund
Asheville Area Arts Council
Amphion Foundation
Beattie Foundation
Buncombe County Tourism and Development
Henry Luce Foundation
National Endowment for the Arts
National Endowment for the Humanities
New England Foundation for the Arts
North Carolina Arts Council
North Carolina Humanities Council
The Preservation Society of
Asheville and Buncombe County
South Arts
Windgate Foundation
Wyeth Foundation

BOARD + STAFF

Staff

Jeff Arnal, Executive Director
Alice Sebrell, Director of Preservation
Kate Averett Anderson, Outreach Manager
Carissa Pfeiffer, Development Manager

Officers

Don Carson, Chair – Co-Founder and Managing Director, The Ansley Capital Group, Co-Founder and Principal, Cardez Hospitality Group, Director, LOR Inc. and Rollins Holding Company, Singer, Musician
Sydney Green, Vice Chair – Community Volunteer and Small Business Owner
Curt Cloninger, Secretary – Associate Professor of New Media, UNC Asheville
Teresa Swan Tuite, Treasurer – Executive Director of Student Success, Lenoir-Rhyne University

Board of Directors

Helga Beam – Community Volunteer
Connie Bostic – Artist
John Byrd – Attorney
Matt Chambers – Co-owner of Blue Spiral 1, New Morning Gallery, Bellagio
Richard Chess – Professor Emeritus, UNC Asheville, Poet and Writer
Marcia R. Cohen – Professor Emeritus, SCAD Atlanta
Hedy Fischer – Collector, Curator and Cultural Pollinator
Todd Fowler – CFO, Alfie Investors LLC
Barry Friedlander – Retired Physician
Marilyn Laufer – Retired professor, curator, and writer.
Director Emerita, Jule Collins Smith Museum at Auburn University
Leigh Maher – LMM Business Consulting,
CFO Leaf Festival/GM Lake Eden Events
Michael Manes – Gallery Director, Blue Spiral 1
Joseph Pearson – Artist/Activist
Dave Peifer – Professor of Mathematics, UNC Asheville
Carol Pennell – Real Estate Broker
Rob Pulleyn – Ceramicist and Owner, Marshall High Studios
Cherry Lentz Saenger – Retired Professor
Andy Scott – Special Projects Developer, Warren Wilson College Trustee
Mary Holden Thompson – Director Emerita, Founder
Amanda Wiles – Artist
Nan Zander – American Paintings Specialist,
General Manager and Auctioneer, Brunk Auctions

ADVISORY BOARD

Emoke B'Racz, Jeff Davis, Gene Felice, Jean B. Franklin, Rick Gruber, Larry Hopkins, Mary Lynn Kotz, Katie Lee Koven, David McConville, Susan Rhew, Glen Shults, Jane Anne Tager, Fred Turner

COMMUNITY PARTNERS

UNC Asheville, Asheville Area Arts Council, Asheville City Schools Foundation, Asheville FM, Asheville Fringe Festival, Asheville Rhythm, Atelier Editions, Arbitrary Forms Studio, AVL Technologies, Ben Hjertmann, Blackbird Frame + Art, Camp Rockmont, The Captain's Bookshelf, Care Partners Senior Living, Citizen Vinyl, Haywood Street Congregation, High Five Coffee, The Hop Ice Cream, IamAVL, The John Cage Trust, The Johnson Collection, Lake Eden Events, Lake Eden Preserve, Make Noise, Media Arts Project (photo+), Michael Oppenheim Photography, Odyssey ClayWorks, Osher Lifelong Learning Center, Pink Dog Creative, Sand Hill Artist Collective, Southern Equality Studios and the Campaign for Southern Equality, Susan Rhew Design.

FRIENDS

Aisha Adams, Eric Baden, Taylor Alaska Barrett, Michael Beggs, Andy Burns, Nancy Cable, Julie Levin Caro, Marie Cochran, Katie Cornell, John Dancy-Jones, Jade Dellinger, Charles Dusseau and Silvina Levis-Dusseau, Erin Dickey, Sara Downing, Gene Felice, Ken Fitch, Anna Helgeson, Laura Kuhn, Jay Miller, David Silver, Molly Silverstein, Heather South, Diana Stoll and Jeff Kinzel, Julie J. Thomson, Regi Weile

THANK YOU to our volunteers, interns, researchers, scholars, performers, and collaborators who make our work possible.

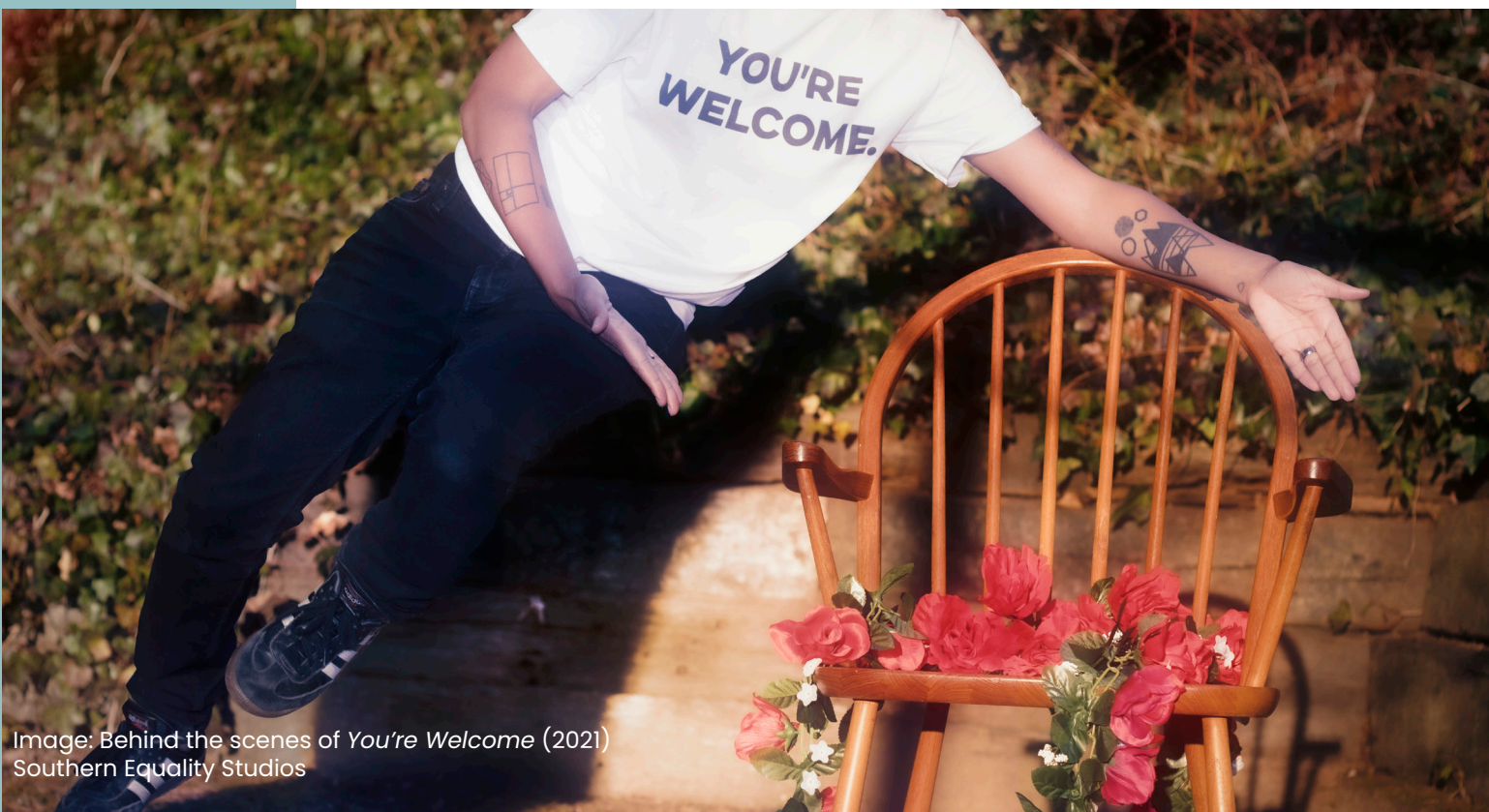


Image: Behind the scenes of *You're Welcome* (2021)
Southern Equality Studios