

2022 ANNUAL REPORT

As the only museum in the world dedicated to the history of Black Mountain College, we see interest in BMC grow exponentially each year. The evolution of influence is profound, and we do our best to keep the work grounded and in balance, bridging the past, present, and future. Our small but mighty museum is committed to amplifying the BMC legacy through connections across time and place.

In 2023 we celebrate 30 years of existence and gratefully acknowledge the vision and hard work of our founder, Mary Holden Thompson. As we close out 2022 we would like to celebrate the work we do together with our extended community, both local and global, as a living extension of the college.

In July of 2022, Amanda Fortini's article "Why Are We Still Talking About Black Mountain College?" appeared in the *New York Times Magazine*—this publication was one of many opportunities this year to celebrate BMC's resounding impact on progressive education, art practice, and community building. The NYT article gave a great overview for those unfamiliar with the college, and for those already knowledgeable, it felt like a validation for our dedicated efforts.

This year's events and exhibitions reflected the multidisciplinary ways that BMC's legacy extends into the present. From virtual museum events that extended across the globe to diverse exhibitions highlighting previously untold BMC stories, we continued the important work of bringing together art, ideas, and people.

Our first new exhibition of 2022 was *adVANCE! Modernism, Black Liberation + Black Mountain College*, curated by guest curator and Active Archive resident Marie T. Cochran. The exhibition provided a contemporary response to the current struggle for Black liberation in Appalachia by drawing parallels to early racial integration at BMC.

In June, we connected directly with BMC alumna Jo Sandman as we hosted 60+ years of her experimental work in *Jo Sandman / TRACES*. It was a privilege to welcome Jo herself to BMCM+AC for the exhibition opening. We closed out the year with *Leo Amino: Work with Material*, an important exhibition which sheds light on an under-acknowledged Japanese-American artist and his important role as an innovator of American sculpture.



The BMCM+AC Performance Initiative continued in 2022, beginning with a performance by the Philip Glass Ensemble at the {Re} HAPPENING. This past spring brought the reawakening of in-person events, both in-house at BMCM+AC and with the partnership of organizations throughout the community. Live performances by Al Bilali Soudan from Timbuktu, Northern Mali at 22 LONDON, and Hub New Music at Blue Spiral 1 not only allowed for collective viewing, enjoyment, and discussion of the avant-garde but also offered us profound moments of re-convergence.

Through our ongoing dedication to digital platforms, virtual engagements allowed us to host international artists and showcase their work to U.S. audiences, like André Daughtry's spiritual travelogue *SKETCHES for WILDERNESS*, captured in the Cauca region of southern Colombia, and Brighde Chaimbeul's unforgettable performance of solo small pipes from Scotland.



We also embraced global connections through the launch of the BMC International Artists Prize. We are excited to welcome Iranian-born and Dubai-based artists Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmadian as our inaugural prize winners.

Building on past accomplishments and looking to the future, we are still working with the strategic plan we put together in 2019. Our plan aims to build financial capacity and visibility to widen our impact, sharing the Black Mountain College legacy both in this region and around the world. This plan has guided us through difficult years, and our continuing success is only possible thanks to the generous spirit of the community we serve.

This year we are proud to bring you all of this work. None of it would be possible without our collective sense of adventure. We are grateful to our members, donors, community partners, volunteers, and friends. To all who contributed donations, visited us at the museum, or participated in BMCM+AC events online or in-person in 2022: thank you for helping us make new global connections and carry the spirit of Black Mountain College into 2023, the museum's 30th year! This milestone inspires us to imagine what work is ahead.

Everyone at BMCM+AC joins us in wishing you a peaceful 2023.

Rob Pulleyn, Board Chair
 Sydney Green, Vice Board Chair
 Michael Manes, Vice Board Chair
 Jeff Arnal, Executive Director



David Silver giving tour of BMC farm during ReVIEWING conference
 Jacob Lawrence, *In the Studio*, 1977 Lithograph, B.A.T. (final proof). Collection of BMCM+AC. Featured in *adVANCE!*
 Leo Krikorian, *433 EV*. Collection of BMCM+AC. Featured in *adVANCE!*

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

Founded in 1993 in Asheville, North Carolina, BMCM+AC is dedicated to the history and legacy of Black Mountain College (BMC), a mid-century experiment in education that had an outsized impact on modern American arts and culture. BMC's founders believed in their responsibility to shape a resilient and inclusive society through democratic governance, communal living, and experiential learning with a focus on the arts.

BMCM+AC has experienced exponential growth in the past several years. We launched the Performance Initiative and our Active Archive Residency Program in 2017, moved to a new location in 2018, approved a new five-year strategic plan in 2019, and expanded support for artists producing digital and broadcast works in 2020. During the COVID-19 pandemic, we found a meaningful path forward by supporting artists in our region as well as connecting with the global community influenced by BMC.



BMCM+AC exterior at 120 College
Leo Amino: *Work with Material*, photograph by Michael Oppenheim

BY THE NUMBERS



AUDIENCES & PARTICIPANTS

24K guests and online program attendees
630 members
123 first time members
142 collaborating artists and performers
5 gallery exhibitions

PROGRAMS + COLLECTION

40 total events
3 festivals + happenings
11 lectures, conversations + workshops
13 performances
18 BMC campus tours
12 artist commissions
50+ additions to the collection

DIGITAL

70K visitors to www.blackmountaincollege.org
13K Facebook followers
14K Instagram followers
(@bmcmuseum and @bmcbooks)
6K e-newsletter subscribers



Josef Albers, BMC Seal

Musical Table by Martha Skinner with Sound by Night Wasp: Elisa Faires, Chandra Shukla, and Scott Gornick. Photograph by Jesse Kitt

EXHIBITIONS

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

September 3, 2021 – January 22, 2022

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, and 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.

adVANCE! Modernism, Black Liberation + Black Mountain College

February 11, 2022 – May 14, 2022

Curated by Marie T. Cochran, ACTIVE ARCHIVE resident

Featuring contemporary work by Larry Paul King and Reggie Tidwell

Historians of American art once assumed that African American artists passively accepted the guidance of the masters of modernism and made derivative work as a result. This model, which relies on the societal construct of race, presumes that the European tradition is the subject and African Americans are the object on which it acts. Modernism and abstraction have always been liberating aesthetics for Black artists. Rooted in the modernism of celebrated Black Mountain College instructor Jacob Lawrence, his colleagues, and his students, *adVANCE!* bridged the past and future by celebrating the deeply-rooted influence of African aesthetic practices on Western modernism as well as the inherent progressive ideals which flourished from this lineage and persist in our region. As Appalachia moves forward with the hindsight of history, Asheville artists continue to embrace a distinct Black aesthetic of liberation as an antidote to the systemic erasure and misrepresentation of people of African descent.



Larry Paul King, *Cosmic Florid*, featured in *adVANCE! Modernism, Black Liberation + Black Mountain College*
adVANCE! gallery photograph

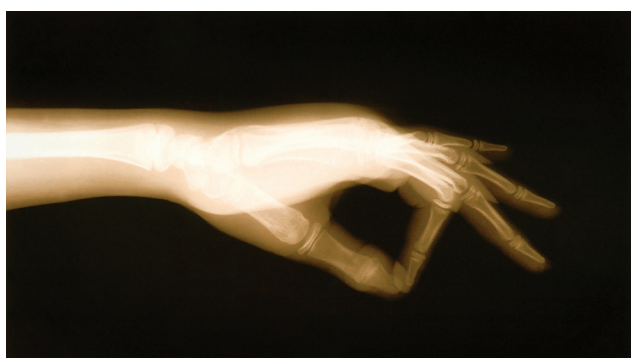


Black Mountain College: Idea + Place

February 11, 2022 – September 3, 2022

Curated by Alice Sebrell

How can an idea inform a place? How can a place inform an idea? Would Black Mountain College have had the same identity and lifespan if it had been located in the urban Northeast, the desert Southwest, or coastal California? How did BMC's rather isolated, rural, and mountainous setting during the era of the Great Depression and the Jim Crow South influence the college community's decision-making and the evolution of ideas upon which it was based? This exhibition delved into these questions and others by exploring the places of Black Mountain College: its two very different campuses, its influential predecessor the Bauhaus in Germany, and the post-BMC diaspora.



Jo Sandman / TRACES

June 3 – September 3, 2022

Curated by Alice Sebrell



After a life-changing summer studying at Black Mountain College, Boston-based artist Jo Sandman decided to devote her life to art. At BMC during that pivotal summer of 1951, she studied anthropology, French, painting with Robert Motherwell and Ben Shahn; drawing with Joseph Fiore, and photography with Harry Callahan and Aaron Siskind. It was this "galvanizing experience" that prompted Sandman to decide to follow the path of an artist. She went on to develop and maintain a studio practice exploring painting, drawing, experimental sculpture, installation, and photography for more than sixty years. Her restless curiosity always led to experimentation with a wide variety of imagery, materials, and processes. This exhibition celebrated a lifetime of Sandman's innovative work. *TRACES* was reviewed by Daniel Barbiero for *Arteidolia Press*.

Hazel Larsen Archer, *Buckminster Fuller and Students, Geodesic Dome Construction*, Summer 1949. Courtesy of the Estate of Hazel Larsen Archer

Jo Sandman, *Light Memory #4*. Collection of BMCM+AC. Featured in *Jo Sandman / TRACES*

Jo Sandman / TRACES gallery photograph

Leo Amino: Work with Material

September 30, 2022 – January 7, 2023

Curated by Genji Amino, Director of The Estate of Leo Amino

Japanese American sculptor Leo Amino is the first artist in the United States to utilize plastics as a principal material and the innovator of cast plastics in American sculpture. He is one among a select few Asian American artists to have gained this level of national exposure in the first half of the 20th century. Josef Albers invited Amino to join the faculty of Black Mountain College in 1946, a year after the artist began his experiments with polyester and acrylic following their military declassification at the close of WWII. In a period during which the dominant strain of American avant-garde sought out the immediacy of authentic gesture and automatic revelation, Amino chose to pursue an investigation into radical mediation, seeking to capture the intimacy between the act of seeing and the thing seen. Amino's oeuvre brings into focus the dynamics of perception, articulating space, light, and color through an optics of encounter, interpenetration, and absorption.



Opening of *Leo Amino: Work with Material*, October 2022. Photograph by Rachel Goldstein
Leo Amino: Work with Material. Photograph by Michael Oppenheim

2022 BMC International Artist Prize

BMC Prize Awarded to Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian

2022 was the first year that BMCM+AC awarded the BMC Prize, a new annual grant of \$20,000 for international or national artists working in the spirit of Black Mountain College.

Following an extensive search across disciplines, BMC Prize nominators Peter Cole, Hedy Fischer, Kelly Kivland, Ralph Lemon, Abaseh Mirvali, and Randy Shull selected Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian as the inaugural recipients. Ramin, Rokni, and Hesam's practice uses collaboration and improvisation to decenter their creative processes in ways that generate dynamic assemblages, which unfurl into what they refer to as 'landscapes'. They recontextualize and recombine cultural objects, aesthetics, histories — and even their own bodies — developing relations and gestures which provoke new possibilities of meaning.

BMC Prize artists have the opportunity to develop their practice in a context rich with artistic and cultural significance through a guided site visit to the historic Black Mountain College campus at Lake Eden with BMCM+AC staff, transportation to Asheville, and a four-day stay to spend time at BMCM+AC, with a tour of the exhibitions and archival support at the museum and neighboring Western Regional Archives.



Installation View, Schirn Kunsthalle, 2020, Photo by Marc Krause (sidebar)
Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian. Photo courtesy of SHIRN. (right, top)
Portraits of the artists by Sebastian Boettcher, 2021 (right, bottom)

Origins of the Prize

Black Mountain College was a uniquely global college, with ideas and ideals grounded in worldviews that extend beyond the Western canon. In the same way, the college's legacy has expanded across the globe. Following our commitment to preserving BMC history and facilitating new work from contemporary artists, BMCM+AC forges international collaborations with the new BMC Prize. Funded by cultural pollinators Hedy Fischer and Randy Shull, The BMC Prize will allow BMCM+AC to build relationships with the most innovative artists working within the BMC tradition today. The BMC Prize reflects the spirit of Black Mountain College as a place conducive to experimentation, where global social movements, communitarian efforts, and process-based practice flourished.

The BMC Prize and its inaugural winners were featured in *Hyperallergic* and UAE Newspaper *The National*.



About the Artists

Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian are Iranian-born, Dubai-based artists. Over the past few decades they have shared a life philosophy that has allowed for mutual creation, during which their individual practices interact with their collaborative ones and which is informed by the understanding and technical skills of other people. From the dialogues they build among themselves and with other artists, friends, and collaborators, these artists have established a personal language that enables them to present different layers of content and texture in their work.

Aware that their practice does not only encompass what they do but also the contributions of other individuals, from other artists, carpenters, technicians, thinkers, and caretakers to everyone else who is involved in the making of a project, these artists refuse the concept of the genius Artist. They prefer to acknowledge everyone who becomes part of their working process, as they believe that through their individual participation, everyone, collaboratively, creates a shared environment and a unique sensibility that enables them to coexist while contributing to the making of something new.

Installation view, Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian- *The Birthday Party*, Institute of Contemporary Art, Boston, 2015. Photo by Charles Mayer

PUBLISHING

Faith in Arts Chapbooks

Stemming from the Faith In Arts Institute, a partnership between BMCM+AC and UNC Asheville, we released two limited edition chapbooks in 2022, published in collaboration with Atelier Éditions.

M.C. Richards: Pots, Poems & Pedagogy

(Faith in Arts, Volume 3)

Poet, painter, teacher, and philosopher M.C. Richards' life was a creative act, full of wisdom and wonder. Introduced by her longtime friend Julia Connor, this collection offers a glimpse of the freewheeling artist's far-reaching practice, from pottery and painting to poetry, pedagogy, and spiritualism. The chapbook contains excerpts from Richards' writing, an array of her artworks and handwritten ephemera, plus contributions from choreographer Merce Cunningham, writer Sally Chakwin, and artists Grace Villamil, and Jennie Jieun Lee.

The Quiet House: Stillness in Lake Eden

(Faith in Arts, Volume 4)

On a peaceful grove in Lake Eden, North Carolina, artist Alex Reed singlehandedly constructed a small stone house as a sanctuary for reflection, frequented by a number of Black Mountain College artists and poets. This collection chronicles the building's unique history, with photographs by Robert Rauschenberg and Hazel Larsen Archer, works on paper by Ruth Asawa, text from writers Michael Beggs, John Colman Wood, and Ellen Mara De Wachter, and a meditative exercise from Yael Greenberg.

Faith in Arts
M.C. RICHARDS
Pots, Poems & Pedagogy

Edited by Hannah Lack

Faith in Arts
THE QUIET HOUSE
Stillness in Lake Eden

Edited by Hannah Lack



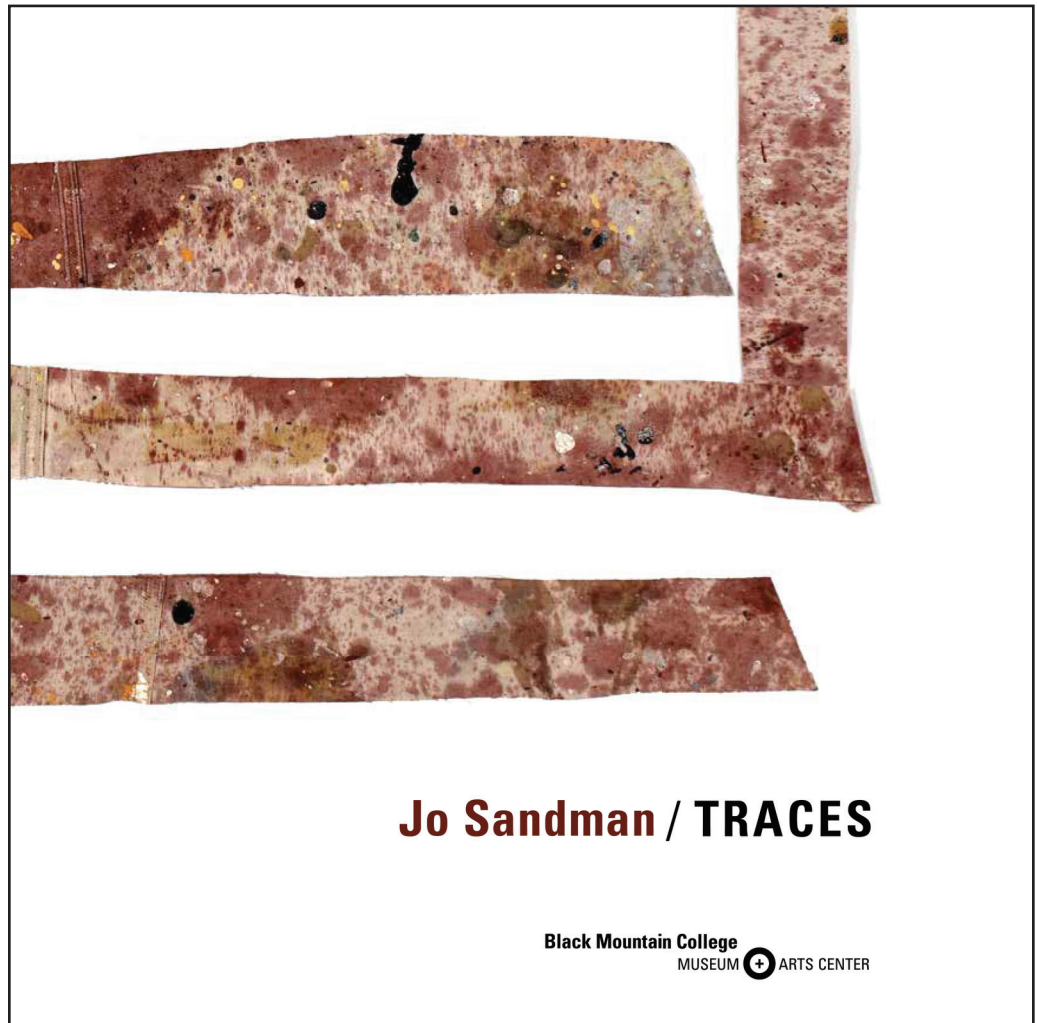
Jo Sandman / TRACES

This 33-page catalogue features a comprehensive essay by Katherine French, Curator of the Sandman Legacy Project, accompanied by color images of Sandman's work across 60 years.

JBMCS Volume 13: Silence/Presence

The Journal of Black Mountain College Studies is a multidisciplinary, open-access digital publication of BMCM+AC. The Journal seeks to host diverse works by writers and artists of varied backgrounds.

Volume 13: Silence/Presence invites readers to reflect on sound and silence, presence and absence, inclusion and omission—with acknowledgment, of course, to Black Mountain College's own John Cage, but also to all the others whose contributions have taken place in relative obscurity. Contributors to this volume includes artists, scholars, and poets who plunge the depths of silence, and find richness in the sounds and stories that appear where there may have first seemed absence.





PROGRAMS

{Re}HAPPENING 10

April 2, 2022

In 2009, Black Mountain College Museum + Arts Center board member Jolene Mechanic developed a fundraising idea that grew into the {Re}HAPPENING, a dinner and performance event inspired by John Cage's 1952 *Theatre Piece No. 1*, considered by many to be the first Happening. For the first six years, the Media Arts Project (MAP), an artist-run non-profit in Asheville, collaborated to organize and produce the event with BMCM+AC.

The {Re}HAPPENING is a one-day event at the historic campus of Black Mountain College, 15 minutes from Asheville. It is part art event, part fundraiser, and part community instigator, providing a platform for contemporary artists to share their responses to the vital legacy of Black Mountain College by activating the buildings and grounds of the BMC campus with installations, new media, music, and performance projects.

General admission brings in hundreds of visitors annually. In addition to providing a forum for regional artists and an accessible, immersive, educational experience for attendees, every year the event is a community collaboration between local businesses and arts organizations.

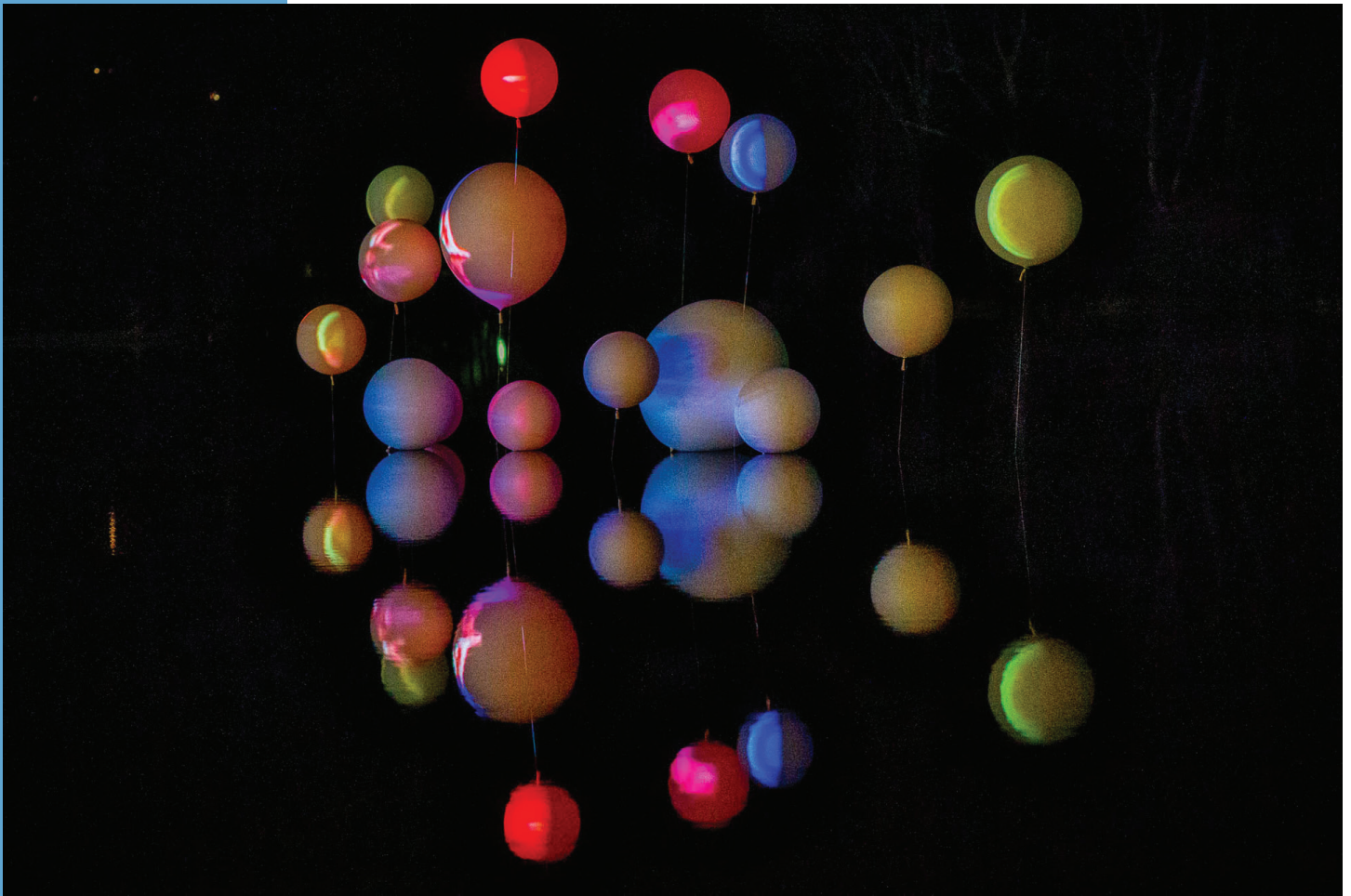
Featured performances:

Philip Glass Ensemble

Members of the Philip Glass Ensemble, Michael Riesman (music director, piano), Ryan Kelly (sound), Mick Rossi (piano), Andrew Sterman (flute, piccolo, saxophone), and Ann Cecil-Sterman (flute), performed a repertoire for amplified pianos and woodwinds. The program included selections from *Music in Twelve Parts* (Parts 9 and 10), *Façades* from *Glassworks*, *Music in Similar Motion* and *Spaceship* from *Einstein on the Beach*.

Min Xiao-Fen and River Guerguerian

Renowned percussionist River Guerguerian and pipa master Min Xiao-Fen presented their signature genre-blurring duets. Using traditional instruments to create evocative new sounds, the duo



Spheres of Influence by Adam Larsen at {Re}HAPPENING 10. Photograph by Brenden Almand
Philip Glass Ensemble at {Re}HAPPENING 10. Photograph by Brenden Almand

ReVIEWING Black Mountain College 13

October 7 – 9, 2022

Presented in partnership with UNC Asheville, the annual 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.

The 13th Annual ReVIEWING BMC conference had a thematic focus on Black Mountain College faculty member and pioneering Japanese American sculptor Leo Amino. In conjunction with the conference, BMCM+AC presented the exhibition *Leo Amino: Work with Material* with keynote speaker Marci Kwon, Ph.D.

This year's conference reconstructed submerged histories of experimental practice in 20th century American art during the years of operation of Black Mountain College: 1933–1957.

With an emphasis on the legacy of Black Mountain for artists of color and members of other marginalized groups, the conference sought to interrogate more broadly the omissions and orthodoxies of prevailing narratives that have limited the ways we write about the relationship between race, gender, experiment, and abstraction in the 20th century.



Refractional Projections, Melissa Godoy Nieto at ReVIEWING Black Mountain College 13



PERFORMANCES

Simone Baron and Arco Belo

April 14, 2022 | Streaming

Melding reeds, strings and percussive timbres, Arco Belo draws its name from the words bow and bellow. During their streaming performance, guttural bow noises and cascading plucking brought color to plush hypnotic grooves and sharply-angled linear phrases.

Tashi Dorji

April 28, 2022 | Streaming

Tashi Dorji, born and raised in Bhutan and currently based in Asheville, gave an exciting improvisational streaming performance at BMCM+AC on acoustic guitar.

Jessica Pavone String Ensemble with Abby Swidler and Aimée Niemann

May 12, 2022 | 120 College

Since 2012, Jessica Pavone has established an individual body of material for solo viola, concentrating on the tactile elements of performance. Her live performance at BMCMA+AC explored repetition, song form, and sympathetic vibration.

Brìghde Chaimbeul

May 26, 2022 | Streaming

In her early twenties, Brìghde Chaimbeul has already established herself among the leading experimental purveyors of Celtic music by breaking new ground within and beyond the tradition. Her arrangements for pipe music emphasize the rich, textural drones of the smallpipes, creating a trance-like quality in the tunes.

Weston Olencki / Laura Steenberge

June 9, 2022 | 120 College

Weston Olencki performed *"a vine that grew over the city and no one noticed"* on a setup consisting of a pair of retuned, electromechanically controlled banjos, AM radios, railroad spikes, homemade electromagnetic resonators, and AI-synthesized country music – futurism of a preserved past. Laura Steenberge performed *Devil Works for Idle Hands*, a series for folk instruments such as harmonica, bowed psaltery, celtic harp and gourd viol.



Laura Steenberge (courtesy of the artist) (sidebar)
Tashi Dorji at BMCM+AC



Bonnie Jones – *Memory for Intentions* (2022)

July 14, 2022 | Streaming

Bonnie Jones is a Korean-American improvising musician, poet, and performer working with electronic sound and text. For this streaming, virtual event, Jones used archival performance footage from the past two years of the pandemic to make a hybrid, palimpsestic contemplation of the present.

“The Glyph” – Commissioned in 2015 by ICA/Boston

July 30, 2022 | 120 College

Directed by Richard Colton

Dancer and choreographer Polly Motley and pianist Yukiko Takagi performed “The Glyph,” a playful work created by dancer Katherine Litz and composer Lou Harrison, live at BMCM+AC. The original performance at Black Mountain College was part of a Glyph Exchange with poet Charles Olson and painter Ben Shahn in the Summer of 1951. The program also featured Lou Harrison’s “Six Sonatas For Cembalo or Pianoforte” performed by Yukiko Takagi.

Al Bilali Soudan

October 13, 2022 | 22 LONDON

From Tombouctou/Timbuktu in Northern Mali, Al Bilali Soudan is an extended family of musicians and craftsmen who, for generations, have been sought after artists and griots. Their quintessentially Tamasheq music style of the tehardant is shaped by a continuous exchange between three-stringed traditional instruments and a relentless percussive calabash rhythm. At their sold-out live show at 22 LONDON, the group displayed an intense mastery of an improvised repertoire adapted to the 21st century.



Bonnie Jones (courtesy of the artist) (sidebar)

The Glyph performed by Polly Motley and Yukiko Takagi at BMCM+AC



Hub New Music

November 16, 2022 | Blue Spiral 1

A live performance at Blue Spiral 1 demonstrated Hub New Music's distinct combination of flute, clarinet, violin, and cello. Called "contemporary chamber trailblazers" by the Boston Globe, Hub New Music is a "nimble quartet of winds and strings" (NPR) forging new paths in 21st-century repertoire. The ensemble's ambitious commissioning projects and "appealing programs" (New Yorker) celebrate the rich diversity of today's classical music landscape.

Catalytic Sound Festival

December 2-3, 2022 | Static Age Records

The second annual Catalytic Sound Festival is a sprawling international affair, spanning 5 different weekends with versions taking place in Amsterdam, Vienna, New York, Chicago, Washington DC, and Trondheim. All of these various weekends will feature artists who are a part of the innovative Catalytic Sound co-operative, an initiative formed in 2015 to help create a more sustainable working environment for its pool of experimental and innovative musicians across the globe.

The 2022 festival included Asheville performances curated by Tashi Dorji with support from Black Mountain College Museum + Arts Center, Static Age Records, Make Noise, Harvest Records, Burial Beer and PennyCup Coffee. The Asheville festival provided an opportunity to showcase the local music scene and bring touring artists with a focus on creating new spaces for new ideas, disrupting the old with new and highlighting BIPOC artists.

Artists included: Chris Williams / Patrick Shiroishi Duo, Farewell Phoenix, Min Xiao-Fen/ Tashi Dorji Duo, MANAS w/ Zoh Amba, Otay:onii, Drum Major Instinct, Thom Nguyen/ Alex Zhang Hungtai Percussion Duo, Lunar Creature, MANAS w/ Che Chen, Alex Hungtai



Asheville Catalytic Sound Festival (sidebar)
Simone Baron and Arco Belo at BMCM+AC in front of *adVANCE!* exhibition

INTERMEDIA

André Daughtry: *SKETCHES for WILDERNESS*

August 11, 2022 | Streaming

Sketches for WILDERNESS serves as a visual travelogue or journal in which Daughtry pulls together and explores elements for a larger project titled *WILDERNESS*, a speculative documentary photography, film and performance project that engages an “integral ecological” approach to sustainability and spirituality.

The project is an investigation into how western societies ecological awareness could possibly be expanded through contact with indigenous populations and their respective cosmologies and traditions. Captured in the Cauca region of southern Colombia, *WILDERNESS* engages with environmental hermeneutics (an ecological investigation of the theory and methodology of interpretation) in order to look into rediscovering “place”. By exploring the fields of cartography and lens based media art, the project attempts to share experiences that can bring us out of scientific notions of space and back to place.



Screenshots from *SKETCHES for WILDERNESS*



WORKSHOPS

Constructing Nature's Architecture: Leonardo DaVinci and Buckminster Fuller, A Hands-on STEAM Workshop with Mark Hanf

August 20, 2022 | 120 College

In this multimedia, hands-on and family-friendly workshop, participants explored the elements of STEAM (Science, Technology, Engineering, Art, Math) and constructed the building blocks of nature using a new 3D modeling toy called FLEXISTIX.

Introduction to 3D Printing with Mark Hursty

October 29, 2022 | 120 College

UNCA professor Mark Hursty is a glass and new media artist, teacher and researcher. In this workshop, participants will learn about the tools and materials involved in 3D printing, and were able to make 3D versions of hand drawn images or computer made designs.



FILM SCREENING

Sisters with Transistors

September 2, 2022 | 120 College

Presented in partnership with Aspect Ratio, Make Noise, and Connect Beyond.

Sisters with Transistors is the remarkable untold story of electronic music's female pioneers, composers who embraced machines and their liberating technologies to utterly transform how we produce and listen to music today. Narrated by legendary multimedia artist Laurie Anderson, Lisa Rovner's *Sisters with Transistors* showcases the music of and rare interviews with female electronic pioneers Delia Derbyshire, Daphne Oram, Éliane Radigue, Maryanne Amacher, Pauline Oliveros, Laurie Spiegel, and more.

Laurie Spiegel, 1986. Image courtesy of Sisters with Transistors (sidebar)

Constructing Nature's Architecture with Mark Hanf

Introduction to 3D Printing with Mark Hursty

BMC RADIO

Black Mountain College Radio Episode 9: BMC Prize Winners Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian

November 2, 2022 | Soundcloud

Black Mountain College Radio is a podcast project from Black Mountain College Museum + Arts Center. Our hope with each episode is to deepen your relationship with the college's vital legacy, its continuing impact, and the work of our museum.

For this episode, we were joined by Iranian-born and Dubai-based artists Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian. They are the recipients of the annual BMC Prize, and will be further developing their interdisciplinary practice at the historic BMC campus at Lake Eden, as well as the museum + arts center in downtown Asheville.

BROADCASTS: BMC RADIO ARTISTS

September - December, 2022 | 103.3 Asheville FM

In collaboration with Asheville FM and Make Noise, BMCM+AC selected and commissioned six radio artists to create new work in the experimental spirit of BMC. This year's open call for artists expanded beyond Western NC and was open to all.

BMC Radio Artists' work was featured in various programs on Asheville FM with an exclusive interview kicking off their featured month. At the completion of the broadcasts in early 2023, a culminating listening session will be held at Black Mountain College Museum + Arts Center to celebrate the six radio projects from artists Casey Edwards, Erika Funke, Kamikaze Jones, Brett Naucke, Joo Won Park, Jonah Rosenberg & charles theonia.



LECTURES + CONVERSATIONS



Gallery Talk: Jade Dellinger

January 13, 2022 | Streaming

Jade Dellinger, curator of *Don't Blame it on ZEN*, guided us through the stories behind the artwork featured in the exhibition. Dellinger is director of the Bob Rauschenberg Gallery at Florida SouthWestern State College.

Roundtable Conversation: adVANCE!

May 6, 2022 | 120 College

A roundtable discussion with curator Marie T. Cochran and artists Larry Paul King and Reggie Tidwell on the exhibition *adVANCE! Modernism, Black Liberation + Black Mountain College*.

Gallery Talk: Katherine French

June 3, 2022 | 120 College

Presented in conjunction with the exhibition and catalog *Jo Sandman / TRACES*. Katherine French, Curator of the Sandman Legacy Project, spoke on the artist's time at Black Mountain College and its lasting impact on her life and career.

Faith in Arts: a conversation with Vandorn Hinnant

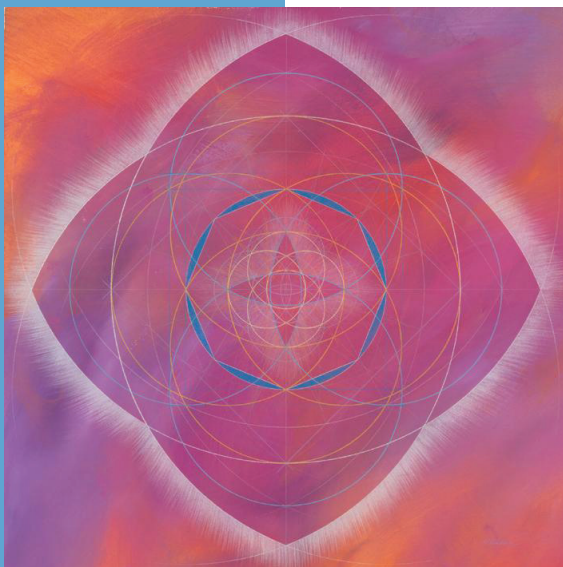
August 25 2022 | Streaming

Vandorn Hinnant is a visual artist, poet and educator based in Durham, North Carolina. Referencing Buckminster Fuller, Leonardo da Vinci, Frank Lloyd Wright, and M.C. Escher, Hinnant catalyzes dialogue through and around his work about the golden proportion, human relationships, and metaphysical energy.

Chieko Murasugi Artist Talk

September 1, 2022 | Streaming

Artist Chieko Murasugi took over our Instagram, exploring the connections between her work and BMC. In Murasugi's words, she "combines visual illusions with material and formal components that evoke experienced dichotomies." Murasugi presented a new body of work that antagonizes notions of determinism, chaos, volition, and perception through color theory and random generation of motif as content.



Katherine French, Curator of the Sandman Legacy Project

Chieko Murasugi, image courtesy of the artist

Vandorn Hinnant, *A Hymn to The Celestial Ambient*. Courtesy of the artist

Faith in Arts: a conversation with Rodger Kamenetz

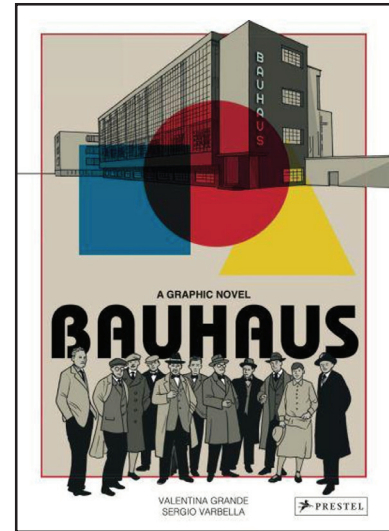
September 22, 2022 – Streaming

A conversation with Rodger Kamenetz, award-winning poet, author and teacher. His best known book, *The Jew in the Lotus*, tells the story of rabbis making a holy pilgrimage through India to meet with the Dalai Lama. His account of their historic dialogue became an international bestseller. Now in its 37th printing, *The Jew in the Lotus* is a staple of college religion courses. The New York Times called it a “revered text,” and a sequel, *Stalking Elijah*, was awarded the National Jewish Book Award for Jewish Thought.

Book Talk: Bauhaus Graphic Novel with Valentina Grande

November 2, 2022 – Streaming

Valentina Grande currently lives and works in Bologna, Italy. Her 2021 graphic novel, *Bauhaus*, traces the evolution of the Bauhaus as its center moved across Germany. Sergio Varbella’s inventive drawings bring to life the theories of founder Walter Gropius, while Grande’s thoughtful texts highlight crucial moments within the movement’s history and in the lives of principal figures.



Poetry Reading with Jeffery Beam

October 20, 2022 – 120 College

Poet Jeffery Beam discussed, read, and sung excerpts from *Spectral Pegasus/Dark Movements*. The book, an intense “marvelous and fateful game” and the result of a six-month collaboration with Welsh painter Clive Hicks-Jenkins, details a Hero’s journey through death, resurrection, psychological and spiritual trials, and revelations into redemptive vision.

Faith in Arts: Museum Meditation

November 10, 2022 – 120 College

Composed in 1985, “Piano and String Quartet” is among Morton Feldman’s final major completed works. The BMCM+AC offered an opportunity to engage with this piece through a series of guided contemplative listening practices and reflections.



adVANCE! Roundtable Conversation. Pictured left to right: Jeff Arnal, Kate Averett Anderson, Marie Cochran, Larry Paul King, Reggie Tidwell



OUTREACH

PROGRAMMING

Tours and field trips

Students and learners of all ages discovered the history and legacy of Black Mountain College through museum field trips and guided tours throughout the year. In 2022 we welcomed groups from Carolina Day School, Warren Wilson College, Leadership Asheville (UNCA), French Broad River Academy, Converse University, Knoxville Art Museum, and the Handweavers Guild of America to the museum to view exhibitions.

We also continued to offer tours of the historic Black Mountain College campus at Lake Eden, operated by BMC from 1941 to 1956, thanks to a partnership with Lake Eden Preserve launched in 2021. In 2022 we led groups on 18 guided walking tours to experience the site of the college firsthand.

Digital outreach and programming

Digital and hybrid programming also continued, as we offered free and open access to more than a dozen lectures, performances, exhibitions, workshops and more. Audiences joined from around the world; and digital and multimedia projects made it possible for us to support artists both locally and internationally, strengthening the global community connected through Black Mountain College's legacy.

INTERNSHIPS

Internships at BMCM+AC also provided students and recent graduates with an opportunity to learn about working in a museum, while making major contributions to BMCM+AC projects. UNC Asheville interns were Lindsey Smith, Outreach and Communications Intern; Maru McCoy, Development Intern, who contributed to grant research, writing, and reporting; and Evelyn Horton, who carried out research and exhibition installation efforts.

Collections Interns Isabella Losskarn and Sagan Thacker were vital to the museum's transition to a new collections management system. Losskarn was supported by the National Endowment for the Humanities (Spring 2022) and the Association of Registrars and Collections Specialists (Fall 2022), and Thacker's internship was made possible through the support of the Visual Resources Association.

Road Signs, from artists Daniel Abide, Byron Browne, Kaylee Dunn, Zach Sarvis, Katrina Ohstrom, Christopher O'Leary, Madalyn Wofford, and Carley Dergins. Photograph by Brenden Almand at {Re}HAPPENING 10



THE COLLECTION

LOANS

Each year, works from the BMCM+AC Permanent Collection make it possible for museums and galleries around the world to tell stories about the incredible impact and influence of Black Mountain College and the individuals associated with it. In 2022, works were loaned to the North Carolina Museum of Art; The Bascom for the exhibition *Imaginary Landscapes: Stories from the American South*; the NCECA Annual Conference in Sacramento, CA; and Perspective Gallery at Virginia Tech University for the exhibition *Beyond Words: The Legacy of Suzi Gablik*.

TRAVELING EXHIBITIONS

Two exhibitions organized by BMCM+AC went on the road, bringing the BMC story to audiences in Georgia and Florida.

Atlanta art and performance center Eyedrum hosted *Idea + Place — Advancing the Legacy of Black Mountain College* from September 24 until December 11, 2022. (Due to popular demand, dates were extended from the original closing date of November 12). Curated by BMCM+AC Director of Preservation Alice Sebrell and comprising loans of ephemera and artwork from the BMCM+AC Permanent Collection never before seen in Atlanta, this was a version of the exhibition that had previously appeared at our museum from February 11 – September 3. In an article for the *Atlanta Journal-Constitution*, reviewer Jerry Cullum praised the exhibition's capacity to inspire visitors into further investigation of the college's history and legacy.

Don't Blame It on Zen: The Way of John Cage and Friends is on view at MOCA Jacksonville October 28, 2022 – May 7, 2023. Curated by Jade Dellinger, Director of the Bob Rauschenberg Gallery at FSW, for BMCM+AC, the exhibition was first presented at BMCM+AC from September 3, 2021 – January 22, 2022. *Don't Blame it on ZEN: The Way of John Cage & Friends* is an interactive and multidisciplinary exhibition that explores the legacy of artist John Cage, along with artists that both knew and worked with him and younger artists who in different ways have followed in his footsteps.

Don't Blame It on Zen: The Way of John Cage and Friends at MOCA Jacksonville (sidebar)

IMAGE USE

Works from the collection were reproduced in the following publications:

- *T: The New York Times Style Magazine*, "Why Are We Still Talking About Black Mountain College?" by Amanda Fortini, July 7, 2022
- *Black Mountain College as Multiverse* (edited by Petra Maria Meyer & Arnold Dreyblatt)
- *TOWN Magazine*, "Modern Movement" by Kara Blanken Soper, April 29, 2022
- *The Art of David Webb: Celebrating 75 Years of Design* by Ruth Peltason
- Article in *The Burlington Magazine*, Vol. 164, No. 1435, October 2022

Images were provided for:

- A BBC documentary on the UK Choreographer Wayne McGregor
- *Please Send to Real Life: Ray Johnson Photographs* at the Morgan Library (online exhibition)
- *Visual Natures: The Politics & Culture of Environmentalism in the 20th and 21st Centuries*, a research exhibition at The Museum of Art, Architecture and Technology in Portugal



Don't Blame It on Zen: The Way of John Cage and Friends at MOCA Jacksonville

Digital Collections Portal

BMCM+AC houses a growing collection of 4,000+ paintings, drawings, sculptures, photographs, letters, ephemera, and other archival materials—most of which were donated to us by BMC alumni and their families—as well as a 1,300+ volume research library, oral history collection, and documentation of past public programs. Scholars, art lovers, curators, emerging artists, and inquiring minds have used BMCM+AC's collection for research and inspiration since our inception in 1993.

For the last year and a half, with support from the National Endowment for the Humanities, we have been migrating images and information about the collection, library, and past programs into new software that provides unprecedented online public access to the materials we steward.

To date, this new public portal offers images and information about approximately 10% of our Permanent Collection, 30% of our Research Library, and documentation of past events and exhibitions.

As we continue to catalog and digitize more items, we will open the door for even more possibilities to learn and engage with BMC.

Objects Collections People & Organizations Programs

Search the Collection



942 Object Results ⚙️



1995.3.1
Fall Landscape,
Joseph Fiore, 1946



1995.3.2
VII-54, Joseph Fiore,
1954



1995.3.3
Bus Transfer, Joseph
Fiore, January 1, 1992



1995.3.4
Still Life With Head,
Joseph Fiore, 1948



1995.3.5
Ol' Movies, Joseph
Fiore, 1983



1995.3.6
Large Collage,
Joseph Fiore, 1953



1995.3.7
The Studio, Joseph
Fiore, 1947



1995.5.1
Footnotes on the
Year 1944, Ati Gropius
Forberg Johansen,
circa 1995

Filter By

Category

Artworks (433)
Oral Histories (4)
Archival Objects (85)
Library Items (420)

Object Type

Advertisement (1)
Architectural plans (1)
Assemblage (16)
Book (1)
Broadside (7)
Bulletin (5)
Card (1)
[and 23 more](#)

Date

1910s (1)
1920s (15)
1930s (92)
1940s (154)
1950s (81)
1960s (48)
1970s (80)

ACQUISITIONS

Hazel Larsen Archer, *Hazel's BMC Gift to Marie*, June 1952, 1948. Vintage gelatin silver print. Promised gift of Marie Tavroges Stilkind and Alice Sebrell.

Hazel Larsen Archer, *Gift of Spring at BMC*, circa 1948. Vintage gelatin silver print. Promised gift of Marie Tavroges Stilkind and Alice Sebrell.

Two works on paper by Kenneth Snelson, *Plan for Tower* and *Entrance Sculptures for the New York World's Fair 1964*, (Dwan Gallery Exhibition Poster) both circa 1960s. Gift of Julia Hammid.

M.C. Richards, *Milk Crock with Lid*, n.d. Ceramic/stoneware with surface decoration. Gift of Alfred M. Merritt.

Caro Jost, *Bauhaus-Gropiusallee 38, Dessau*, August 13, 2021. Streetprint, mixed media on canvas. Gift of Caro Jost.

Two works by Jo Sandman (*Untitled Collage*, torn paper collage and paint on paper, circa 1962–1969; *Grid*, folded Belgian linen, 1973). Gift of Jo Sandman.

Richard Lippold, *Sun Cradle*, circa mid-1960s. Gift of Julia Hammid.

Two untitled photographs by Roberta Blair, both circa 1960. Gift of Lorin David Smith.

Three untitled drawings by Susan Moore, silverpoint on prepared paper, circa 1960. Gift of Lorin David Smith.

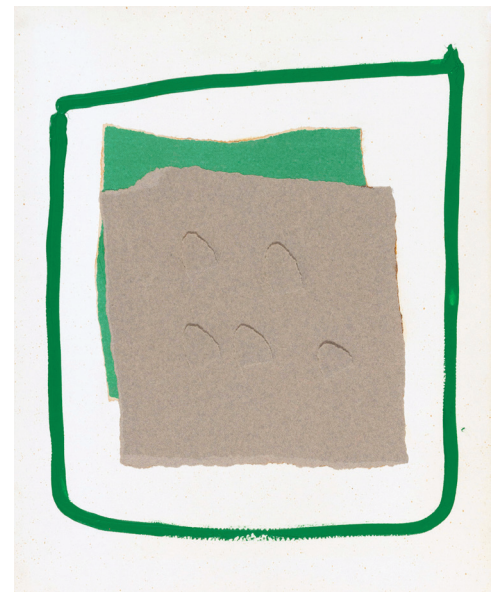
Mark Diamond, *Untitled* (3D Buck and Dome), 2012. Gift of Marston Blow.

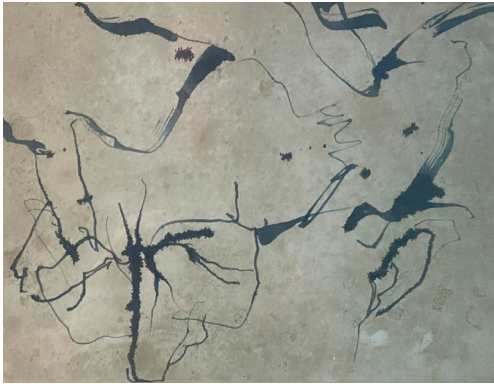
Theodore Stamos, *Untitled*, 1950. Black pen ink and wash on board. Gift of David Henderson.

Emerson Woelffer, *Songge Byrd*, 1957. Sumi-e ink drawing. Gift of James S. Jaffe.

Seven vintage gelatin silver prints by Aaron Siskind (*Peru 234*, 1977; *Peru 237*, 1977; *Vermont 119*, 1987; *Westport 48*, 1988; *Vera Cruz 93*, 1973; *Vera Cruz 96*, 1973; *Chicago 22*, 1960). Gift of Sharon Cohen.

Lorrie Goulet, *Standing Figure* (sidebar)
Jo Sandman, *Untitled Collage*
Hazel Larsen Archer, *Gift of Spring at BMC*





Little Pictures of Japan by Olive Beaupré Miller; pictures by Katharine Sturges, 1925. This children's book was an early influence on Robert Duncan, whose mother read the book to him and his sister. Gift of Ronald R. Janssen.

Cynthia Homire, *Shaker*, circa 1972. Ceramic vessel. Gift of Ann Hutchinson.

Richard Anuszkiewicz, *Inward Eye*, 1970. Set of eleven screenprints in Lucite box. Gift of Blaise deFranceaux.



Fielding Dawson, *Sketch portrait of Paul Goodman*, circa 1950. Ink on paper. Gift of Roger Manley.

Untitled vintage gelatin silver print by Barbara Morgan, circa 1950. Gift of Private Donor.

Daniel Rhodes, *Large Vessel*, circa 1950. Stoneware with glaze. Gift of Private Donor.

Collection of poems, publications, and ephemera relating to M.C. Richards. Gift of Mary Shepard Phillips.

W.P. "Pete" Jennerjahn, *Charred Fern*, circa 1960. Oil on masonite. Gift of the Jennerjahn Estate.

Three boxes of additional accruals to the Marie Tavroges Stilkind Collection, 1951–2022. Gift of Marie Tavroges Stilkind.



José de Creeft, *IBU*, 1967–70. Beaten lead sculpture. Gift of Donna Marie Perkins.

José de Creeft, *Head*, circa 1940–1950. Beaten copper relief sculpture. Gift of Donna Marie Perkins.

José de Creeft, *Untitled*, 1957. Brush and ink on paper. Gift of Donna Marie Perkins.

José de Creeft, *Lory*, 1945. Brush and ink on paper. Gift of Donna Marie Perkins.

Lorrie Goulet, untitled drawing, circa 1959. Charcoal on paper. Gift of Donna Marie Perkins.

Lorrie Goulet, *Standing Figure*, circa 1959. Carved wood sculpture. Gift of Donna Marie Perkins.

Lorrie Goulet, *Jacket*, made from fabric woven in 1943–44 by Goulet in Anni Albers' class at Black Mountain College. Gift of Donna Marie Perkins.

Robert Turner, untitled ceramic lidded vessel, 1950s. Museum purchase.

Fielding Dawson, *Sketch portrait of Paul Goodman*
W.P. "Pete" Jennerjahn, *Charred Fern*
José de Creeft, *Head*

IN MEMORIAM

BMC ALUMNI + FACULTY



Doris J. Allebach

March 31, 1926 – March 9, 2022

Art and art history were “central life interests” for Doris Johnson Allebach, who was educated at George School, Campbell Folk School, and Black Mountain College. A lifelong Quaker and deeply independent woman, she moved alone to Philadelphia to launch her career. After World War II she moved to Norway, connecting with family, learning to speak Norwegian, and studying post-war housing patterns. She met her husband while working at the Philadelphia Housing Authority, and married in 1954. Over the years the Allebachs lived in White Plains, NY (during which time Doris worked as an interior designer for 20+ NYC-area public libraries); Philadelphia, PA; Tucson, AZ; and finally Medford Leas in Medford, NJ, a Quaker-inspired community. Her many interests also included vernacular architecture, folklore, family history, and Norwegian heritage.



Harry William Weitzer

September 10, 1926 – May 2, 2022

Master woodcrafters Harry Weitzer majored in art as a student at Black Mountain College from 1945–48. Over the years he stayed in close contact with his BMC cohort, celebrating Thanksgiving together every year since 1948.

Later, Weitzer became a contributor to *Sprouted Seeds*, the anthology of personal accounts that contains the reminiscences and experiences of participants in BMC’s community. He titled his entry “Anything Was Possible.” Another account, his essay, “My experience of Black Mountain College” is available on the BMCM+AC website.

“The experience of Black Mountain College was catalytic for me. My growing up and becoming more aware of the wider world was accelerated. I came from the calm sleep of Jewish suburbia in the border state of Missouri to a wider view of my life choices. Most importantly, the time at BMC fostered in me the confidence that I was adaptable, resourceful and could continue my education on my own,” Weitzer wrote. The love of woodcraft that BMC sparked in him lasted his entire life.

Marita (Pevsner) Dresner

1924 – September 1, 2022

Born in Moscow and raised in Italy, Marita immigrated to Washington, DC with her family in 1939 following the promulgation of Italy's Racial Laws. Marita later recounted this experience in the memoir *Stateless: A Russian Childhood in Fascist Italy* (CPL Editions). A few years later, Marita and her sister, Viera, enrolled in Black Mountain College, joining several other European refugees and Americans at the college.

Fluent in four languages and with a working knowledge of two more, she served in many international roles throughout her career. She was a translator for the War Department in Algiers; worked as a chief intake officer for the IRO (International Refugee Organization) at Displaced Persons camps in Italy; worked for Radio Free Europe and the ACWA labor union in Manhattan; served as a caseworker with Soviet immigrants for the Hebrew Immigrant Aid Society (HIAS) in Rome and Vienna; and spent a year in Jerusalem studying Hebrew before moving to Washington, DC in 1984, where for 25 years she volunteered with the Smithsonian Institution. With her husband Edmund Dresner, Marita had two children, Alan and Denny.

In 2013, Marita recorded an oral history interview with BMCM+AC and attended the annual {Re}HAPPENING (pictured at left with BMCM+AC Board member Connie Bostic; photo by David Silver)

Jane Liu

December 27, 1920 – January 26, 2022

Design, nature, literature, and international affairs were among Jane's passions in life. She attended Black Mountain College in the late 1930s before earning a degree from Stoneleigh College. She worked in retail style design and fashion editing in Washington, DC before marrying Maurice T. Liu. The Lius had two children, Marc and Aimee. The family lived in New York City, Cos Cob near Greenwich, Connecticut, and then New Delhi, India for two years, where Jane introduced modern merchandising techniques at the Cottage Industries Emporium under the Indian Government's Handicraft Board. Back in Connecticut, Jane imported and-loomed fabric from India with business partner Dorothea Smith for the next decade.

Suzi Gablik

September 26, 1934 – May 7, 2022

Suzi Gablik is perhaps known best for her foundational writings on arts and culture of the latter half of the 20th century. She published throughout the 1960s in *ArtNEWS* and served as the London correspondent for *Art in America* for fifteen years while writing numerous books from her insider's view of the New York art scene, populated in part by her friends and colleagues from Black Mountain College.

Arriving at BMC as a teenager in the summer of 1951, Gablik experienced a kind of intellectual and creative freedom that was unattainable at home. This glimpse into a new way of living sparked her lifelong involvement in the most radical artistic movements of her time. Back in New York, her stifling hometown turned creative playground, she collaborated with and observed the work of friends Ray Johnson, Robert Rauschenberg, Jasper Johns, and many others. Her first publication, *Pop Art Redefined* with John Russell (1969) was followed by *Has Modernism Failed?* (1982), *The Reenchantment of Art* (1992), and *Conversations Before the End of Time* (1995), to name a few. Gablik was also a visual artist herself, working primarily in collage to create surreal landscapes with an emphasis on patterns found in the natural world.



Suzi Gablik in Asheville

Jonathan Williams, *Suzi Gablik Near Whitman's Grave*, Camden, NJ, 1956. Type C print. Collection of BMCM+AC. Gift of the Artist



Herbert Oppenheimer

March 17, 1924 – December 29, 2021

Of his experience as a student at Black Mountain College, Herbert Oppenheimer said in 1943, "The secret of Black Mountain – it quickly becomes one's community, your home. It's not only community living, the work program; a new system of education. Black Mountain offers soil its people can dig down to and get hold of, a few years life that may easily dominate a lifetime, for the community does so easily become one's home. I wonder about a world like that, around each factory, each office, each farm group. Possibly there is part of the answer to man's fight for strength and security. But it means much more than colleges and education. It means a new attitude towards life, certainly a new economic system, and some people who can fight for dreams." (BMC Community Bulletin, Year 10, Summer Bulletin 9, August 9, 1943)

Oppenheimer's time in this community was interrupted by military service in World War II, for which he earned a Purple Heart. After the war he went to Columbia University, completing his degree in architecture in 1954. His distinguished, six-decade architectural career emphasized affordable urban housing and restoration, and included projects such as the Amsterdam Houses addition on Manhattan's Upper West Side; the Porter Residence in Sharon, CT, which won a National AIA Award; and a Jersey City Public Housing Restoration, which was named a ULI Finalist. Up to the week of his death he also maintained a creative practice as a wood sculptor at the Art Students League of New York.

FRIENDS OF BMCM+AC

Barry Friedlander

1942 – August 26, 2022

Endlessly positive and enthusiastic, Barry Friedlander was a long time BMCM+AC board member. Visitors to BMCM+AC may remember Barry as he used to volunteer to cover the desk at the museum.

As an epidemiologist and physician, Barry earned many professional accolades for life-saving research on cancer, malaria, diabetes and community health surrounding nuclear waste sites. His lifetime of work with the National Institutes of Health and National Cancer Institute, and his decades as a professor of public health, impacted innumerable lives. He was also a gifted pianist, golfer, animal lover, and a great friend to us at BMCM+AC.



FINANCIALS

CONTRIBUTED REVENUE

Individual Contributions – \$354,604
Door Donations – \$18,160
Private Foundations – \$174,794
Government – \$132,096
Sub-total – \$679,654

EARNED REVENUE

Public Programs – \$35,318
Bookshop – \$23,630
Royalties and Collection Loan Fees – \$15,307
Sub-total – \$74,255

Total Revenue \$753,909

EXPENSES

Exhibitions, Publications and Programs – \$265,734
Administration – \$70,444
Facilities and Maintenance – \$124,475
Engagement – \$44,028
Development and Membership – \$61,639
Restricted funds (2023 programs and building fund) – \$187,589

Total Expenses – \$753,909

SUPPORTERS

FOUNDATION + GOVERNMENT SUPPORT

Aaron Copland Fund
Arts AVL
Beattie Foundation
Buncombe County Government
Buncombe County Tourism and Development Authority
Henry Luce Foundation
Henry Moore Foundation
National Endowment for the Arts
National Endowment for the Humanities
New Music USA
North Carolina Arts Council, a division of the Department of
Natural and Cultural Resources
North Carolina Humanities Council
The Preservation Society of Asheville and Buncombe County
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Bee Priebe
Shawn Protz
Anthony Ramstetter, Jr.
Michael + Tamara Reid
Sarah Reincke
Daniel Remein
David Resnik
Susan Rhew
Leland Rice + Susan Ehrens
Helen Robinson
Matt Rod
Brooks Rogow
Leisa Rundquist
Derek Rutter
Marianne Ryall
Frieder Schulz
Lee Seabrook
Ames Sedivy
Leslie Shaw
Jan + Charley Sheaffer
Robin Sholder
David Silver
Anna Skinner
Mark Small
Heather South
Kent Spillman
Tema Stauffer
Cole Stearns
Laura Steenberge
Rachel Stein
Jim Stern
Ragan Story
Teresa + James Swan Tuite
Susan Swiger + Roger Munch
Jo + Porter Taylor
Julie Thomson
Scott Tower
Elizabeth Towers
Billy Tucker
Lex Turnbull
Sophie Turner
Antoinette Villanueva
Joanna Walsh
Joshua Wardrip
Susie Watson
Michelle Weitzman
Christina Whiteman
Barbara Wiedemann + Chris
Fitzsimon
Stephan Wilcox
Stan + Jennifer Wilson
Katharine Woodwell
Gregory Zack

STAFF

STAFF

Jeff Arnal, Executive Director
Alice Sebrell, Director of Preservation
Carissa Pfeiffer, Development Manager
Kira Houston, Outreach Coordinator
Maya Rosenbaum, Communications Coordinator

FORMER STAFF

We wished fond farewells in 2022 to Kate Averett Anderson after five years with BMCM+AC; and to Kimberly English, who moved on in December 2022 to pursue new opportunities as an artist. Best of luck in your future endeavors, Kate and Kimberly!



NEW FACES

Maya Rosenbaum is a weaver, spinner, and natural dyer. Self taught, she pulls inspiration from the “learning by doing” ethic intrinsic to BMC. Herself a product of progressive liberal arts education and interdisciplinary studies, Maya’s goal is to connect the public with the legacy of BMC and pass along its ethos to the next generation.



Kira Houston is a visual artist, writer, and advocate. He is passionate about making museums accessible and bringing educational initiatives into the digital realm. Kira has worked with BMCM+AC as an intern for the past two summers, supporting both public programming and collections management. Now, he is so excited to be moving to the Asheville area and joining the team full time. Kira is writing his thesis in Art History about queer visual languages in the work of BMC artist Ray Johnson. He can’t wait to bring his enthusiasm for the college’s legacy to our community.

2022 INTERNS

Lindsey Smith – UNC Asheville
Evie Horton – UNC Asheville
Izzy Losskarn – NEH (Spring) + ARCS (Fall)
Maru McCoy – UNC Asheville
Sagan Thacker – VRA

BOARD

OFFICERS

Rob Pulleyn, Chair – Ceramist and Owner, Marshall High Studios
Sydney Green, Co-Vice Chair – Community Volunteer and Small Business Owner
Michael Manes, Co-Vice Chair – Gallery Director, Blue Spiral I
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 – Retired Attorney
Donald Carson – Co-Founder + Managing Director, The Ansley Capital Group, Co-Founder + Principal, Cardez Hospitality Group, Director, LOR Inc. + Rollins Holding Company, Singer, Musician
Matt Chambers – Co-owner of Blue Spiral I, New Morning Gallery, Bellagio
Richard Chess – Professor Emeritus, UNC Asheville, Poet and Writer
Marcia R. Cohen – Professor Emeritus, SCAD Atlanta
Blaise deFranceaux – Community Volunteer, Retired Realtor
Hedy Fischer – Collector, Curator and Cultural Pollinator
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
Joseph Pearson – Artist/Activist
Dave Peifer – Professor of Mathematics, UNC Asheville
Cherry Lentz Saenger – Retired Professor
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, Carol Pennell, Andy Scott, Glen Shults, Jane Anne Tager, Fred Turner

COMMUNITY PARTNERS

22 LONDON, 828 Design, Affrilachian Artist Project, Appalachian State University, Arbitrary Forms Studio, Asheville Area Arts Council, Asheville City Schools Foundation, Asheville FM, Asheville Fringe Festival, Asheville Rhythm, Asheville School, The Asheville View, Association of Registrars and Collections Specialists (ARCS), Atelier Editions, AvL Technologies, Ben Hjertmann, Black Bear BBQ, Blackbird Frame + Art, Blue Ridge Public Radio, Blue Spiral 1, Bridge & Tunnel Coffee, Burial Beer, Camp Rockmont, The Captain's Bookshelf, Cecilia's Kitchen, Chai Pani, Citizen Vinyl, Curve Theory, Different Wrld, Digital Preservation Outreach & Education Network (DPOE-N), Dynamite Coffee, East Fork Pottery, Fine Arts Theatre, The Grail Moviehouse, Gray Line Trolley, Harvest Records, Haywood Street Congregation, Henco Reprographics, High Five Coffee, Hood Huggers International, The Hop Ice Cream, IamAVL, The Institute of Contemporary Art/Boston, Jesse Kitt Photography, The John Cage Trust, The Johnson Collection, La Semilla, Lake Eden Preserve, LEAF, LGBTQ+ Tour of Asheville, Make Noise, Mellow Mushroom, Michael Oppenheim Photography, Moog Music, Mountain Valley Spring Water, Odyssey ClayWorks, Osher Lifelong Learning Center, Penland School of Craft, PennyCup Coffee, Piano Emporium, Pink Dog Creative, Pisgah AVL, Randy Shull Design, Revolve, Roots Hummus, Samsel Architects, Sand Hill Artist Collective, Southern Equality Studios and the Campaign for Southern Equality, Summer Stages Dance, Susan Rhew Design, UNC Asheville, UNCA STEAM Studio, Visual Resources Association (VRA), Warren Wilson College, Wedge Brewing Company, Western Carolina University, Western Regional Archives, State Archives of North Carolina, Whirl-i-Gig

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

