

Black Mountain College MUSEUM + ARTS CENTER

2020 ANNUAL REPORT

Dear Friends,

Our world, just as yours, has changed dramatically in the last year. We have been forced to adapt and have taken the opportunity to look at our mission with new eyes. This has been a year where business as usual gave way to the unexpected, where we were called to be flexible while still holding steadfast in our commitment to the BMC legacy and our extended community. In order to do this, we knew we had to slow down and listen: listen to how we can nurture and cultivate beauty during dark days, how we can confront implicit bias in our organization and the art world at large, and how we can reimagine our work to become more inclusive by making deeper connections locally and internationally. We are privileged to have a blueprint set forth by Black Mountain College that valued the greater good, experimentation, and accountability. We hope that in the last year we have earned your trust in us to uphold this legacy.

We are grateful to those in our community who have helped us navigate this difficult year and our evolving future. Our board of directors and staff were challenged to end cycles of harm and are indebted to those who supported and humbled us through transparent, open conversation and inspired collaboration. It has been a privilege to find opportunities for growth, knowing that massive change must come from small beginnings.

While several of the museum's planned exhibitions and major signature events were postponed, such as the annual {Re}HAPPENING and ReVIEWING Black Mountain College International Conference, BMCM+AC adapted to this change in circumstances by shifting our attention to providing online programming during the six months we were closed to the public, from mid-March to mid-September. In a year when so many cultural organizations suffered tremendous losses, we were lucky to receive support from generous donors, government agencies, and private foundations that allowed us to retain our entire staff and to continue providing direct support to individuals producing new creative work and scholarship in the spirit of Black Mountain College.

Image credit: Leap Then Look (Active Archive Digital Residents)



Through our Museum from Home Initiative, established in March of 2020, over 9,000 of you joined us for streaming performances and programs. BMCM+AC collaborated with 50+ artists, performers, and scholars from across 4 continents through digital programs, publications, and residencies. With the belief that creativity can be a catalyst for change, we prioritized supporting artists, scholars, and curators locally and across the globe. Contributions from individuals and funders made this possible while keeping our programs free and open to all during this time when they could have the greatest impact.

Looking into 2021, we are energized to continue the work begun during this year of transition and reflection. Starting in January, BMCM+AC and UNC Asheville will host multiple public conversations and interviews with a diverse group of artists, curators, faith leaders, and scholars to explore the role of arts in spiritual practice and religious life and the role of spiritual practice and religious life in the arts. The Faith in Arts conversations will allow us to collect and build a library of stories and perspectives which illuminate the myriad dimensions of the complex topic of faith in arts from a multiplicity of viewpoints.

In the Spring we will open a new exhibition with a focus on global citizenship, grounded in Black Mountain College's international influences, robust immigrant community, and principles of democratic responsibility. The exhibition will showcase works from our permanent collection alongside contemporary artists responding to the most pressing issues of our time and the nuances of citizenship in a global world.

As we collectively begin the process of healing over the coming year, we hope that we will be able to see many more of you in person and look forward to activating our galleries once again with performances and gatherings. However, we have no intention of going back to "normal." We have found a meaningful path forward and promise to remain vigilant in the face of injustice and to continue to respond to our ever changing world. This is the only way to honor BMC's legacy. Your trust in us, your perspectives, and your belief in the lasting value of innovation and experimentation make what we do possible. In our 2020 Annual Report, we invite you to join us in looking back on this year's challenges & accomplishments as we enter this new future together.

Sincerely, Don Carson, Board Chair Sydney Green, Vice Board Chair Jeff Arnal, Executive Director

Image credit: Steve Locke, Homage to the Auction Block #44 Respite



MISSION

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

BACKGROUND

BMCM+AC has experienced exponential growth since 2016 with audience numbers and membership doubling. Since 1993, BMCM+AC has had 200,000+ in-person engagements with a range of local, national, and international constituents, participated in 6,000+ collaborations with artists and other organizations, organized 60+ exhibitions and 1000+ events, created 33 exhibition catalogues, dossiers, and other publications, and gained 17,000+ followers across social media channels. With this expanded growth it is evident that the museum must develop an even more robust way of operating to ensure BMCM+AC's future. In September 2018, BMCM+AC moved into a permanent home for the first time in its 27-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.

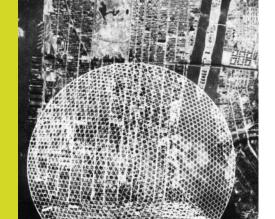


BY THE NUMBERS



BMCM+AC by the numbers looks very different in a year when our doors were closed to the public for six months, events had to be postponed, and visitor capacity was limited in the interest of public health.

But as the number of people who entered our galleries in person decreased, thousands of visitors joined us for virtual programs over Zoom, YouTube, Instagram, and more. We saw new and familiar faces come together to learn and be inspired by the multifaceted legacy of Black Mountain College.



AUDIENCES & PARTICIPANTS

11,600 guests and online program attendees 545 active members 85 first time members 90+ collaborators 3 gallery exhibitions 2 digital exhibitions

PROGRAMS

46 events
17 lectures + conversations
3 film screenings
3 workshops
9 performances
14 Instagram takeovers + live talks
4 BMC Spotlight videos

DIGITAL

75,000 visitors to blackmountaincollege.org 11,000 Facebook followers 10,850 Instagram followers 4,400 e-newsletter subscribers





VanDerBeek + VanDerBeek Curated by Sara VanDerBeek and

Chelsea Spengemann, Director of the Stan VanDerBeek Archive BMCM+AC began 2020 with the final days of the exhibition

VanDerBeek + VanDerBeek, a multidisciplinary exhibition focused on pioneering film and video artist and Black Mountain College alumnus Stan VanDerBeek. Contemporary artist Sara VanDerBeek, Stan's daughter, created new work for the exhibition and served as the exhibition curator alongside Chelsea Spengemann, the director of the Stan VanDerBeek Archive. The items selected and newly created for this exhibition over the course of several research trips illuminated connections between Stan VanDerBeek's experimental oeuvre, the works of other BMC artists including ceramicist/poet M.C Richards and weaver Anni Albers, and contemporary visual practices as depicted in Sara's sculptural and photographic work.

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.

Image credit: Sara VanDerBeek, Roman Stripe IV, 2016 (Metro Pictures)

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

Opening in September 2020, 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.

Leap Then Look: Active Archive Digital Residency Curated by Active Archive Digital Residents Leap Then Look (Lucy Cran and Bill Leslie)

Active Archive is a residency program that invites artists, scholars, and cultural thinkers to engage with BMC's legacy of multidisciplinary innovation through research-based commissions using the museum's extensive collection, the historic site, and the Black Mountain College archives. In the summer of 2020, residencies went virtual! This exhibition captures the work performed in July 2020 by UK-based participatory artists Lucy Cran and Bill Leslie, who form the collaborative duo Leap Then Look. Through workshops over Zoom and creative prompts on Instagram, Leap Then Look invited the public to engage with BMC's richly diverse history, focusing on process, experience, and material exploration.



PUBLISHING

VanDerBeek + VanDerBeek

An exhibition catalogue was published in conjunction with *VanDerBeek + VanDerBeek* in January 2020 with full-page color reproductions of the work of the two generations of artists; a transcript of the ReVIEWING BMC conference keynote lecture presented by Chelsea Spengemann and Sara VanDerBeek; and essays by scholars Gloria Sutton, Andrianna Campbell-LaFleur, and Hyemin Kim, exploring and extending the themes of the exhibition in depth.

Journal of Black Mountain College Studies

The peer-reviewed, open-access Journal of Black Mountain College Studies issued two volumes in 2020. Volume 10: Chance | Dance (Spring 2020) explored dance and performance at Black Mountain College, replete with fascinating videos and photographs, as well as articles and poetry. Volume 11: The Practice and Pedagogy of Writing at Black Mountain College (Fall 2020) brought together a variety of essays interpreting the pedagogy of writing and showing how writing was central among the practices of the arts at the college, accompanied by readings, performances, and exhibitions of contemporary artists/writers working in the avant-garde spirit of the college today.





Image credit: VanDerBeek + VanDerBeek; Sherrill Roland, After the Wake Up



PROGRAMS

PEFORMANCES

New Day by Robert Ladislas Derr

Saturday, January 25

In this Fringe Festival interactive performance, Derr cast viewers as painters in a playful investigation of Kenneth Noland's painting *New Day*, 1967

Bana Haffar and Third Coast Percussion: Shed

Thursday, February 13 (in person) and Saturday, May 2 (virtual) Grammy-winning Chicago-based percussion ensemble Third Coast Percussion and composer Bana Haffar debuted *Shed*, a new commission for percussion and modular synthesizer inspired by the work of Anni Albers.

Damselfly Trio

Thursday, February 27

This concert featured three works by BMC alumna Ursula Mamlok—the kaleidoscopic *Der Andreas Garten* for trio, *Haiku Settings for soprano and flute*, and *Variations for solo flute*—as well as selections by composers George Crumb, Alfred Zimmerlin, and the world premiere of Ricardo Zohn-Muldoon's complete Songs from Comala.

Brooklyn Rider and Matana Roberts

Wednesday, July 15 (virtual)

Performance of *borderlands...* from the album Healing Modes, exploring immigration and the interconnectedness of music and healing. Composer and multidisciplinary artist Matana Roberts and members of the string quartet Brooklyn Rider joined BMCM+AC in conversation about their work.

Turning Jewels Into Water

Thursday, September 10 (virtual)

Presented in partnership with Asheville Rhythm

Turning Jewels Into Water (Val Jeanty and Ravish Momin) exclusively premiered songs from their newly released album, *Our Reflection Adorned by Newly Formed Stars*. River Guerguerian of Asheville Rhythm joined them in conversation after the performance.

Kimathi Moore

Thursday, October 8 (virtual)

Electronic composer Kimathi Moore performed *Oliver's Tail* [We The Fish] a new piece that attempts to illustrate a town underwater inspired by the Polish surrealist painter Jacek Yerka.

Image credit: Steph Richards (courtesy of the artist)







Steph Richards + Andrew Munsey

October 14 (virtual)

Experimental trumpeter/composer Steph Richards and drummer/producer Andrew Munsey performed and discussed *homeostasis*, a new piece for sonic conversations with difficult objects.

Asher Gamedze + Another Time Ensemble

Wednesday, December 2nd (virtual)
For this performance, from a rooftop in historic
Cairo, Asher Gamedze and Another Time Ensemble
meditate and speculate on the possibility and
necessity of another time. The performance was
followed by a discussion with Asher Gamedze.

Sofia Jernberg

Wednesday, December 9th (virtual)
Experimental composer and vocalist Sofia
Jernberg presents an original performance
that avant-garde icon Laurie Anderson calls
"extraordinary" and "transcendent." Introduced by
Cameron Beauchamp, member of the Grammy
award winning ensemble Roomful of Teeth.

WORKSHOPS

PERSPECTIVES: Lunchtime Workshop with Bana Haffar

Wednesday, February 12 In this hands-on workshop, composer/musician Bana Haffar explained the process behind her composition *Shed* and invited participants to actively engage with the score.

Bits and Pieces: Collage Workshop with Connie Bostic

Saturday, February 29

Asheville artist Connie Bostic led participants in making collages, working with images and text from magazines, photos, books, and other visual materials.

Leap Then Look: Light, Sound, Movement Workshop

Friday, July 10 (virtual)

Participatory artists Leap Then Look re-imagined the experimental Light, Sound, Movement workshops that took place at BMC in the late 40s, led by W.P. "Pete" and Elizabeth Jennerjahn.

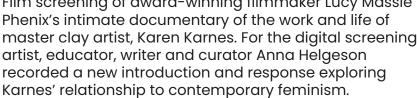
Image credit: Asher Gamedze, Sofia Jernberg (courtesy of the artists) Leap Then Look (Alun Callender)

FILM SCREENINGS



Thursday, February 6 (in person) September 8-15 (virtual)

Film screening of award-winning filmmaker Lucy Massie Phenix's intimate documentary of the work and life of master clay artist, Karen Karnes. For the digital screening, artist, educator, writer and curator Anna Helgeson recorded a new introduction and response exploring



TAYO: Video + Conversation with Grace Villamil

Wednesday, November 11th (virtual premiere) A new film about the October 24th activation of TAYO, a new installation from Grace Villamil, in collaboration with IONE and Lisa Kelley of the Ministry of Maåt. From cinematographer Sam Falconi and filmmaker Marina Katz. Followed by a discussion with Grace Villamil.

INSTAGRAM TAKEOVERS



April 4: Ant M. Lobo, independent curator and artist

April 5: Anna Helgeson and Lori Horvitz, collaborating artists

April 6: Helen Molesworth, curator of Leap Before You Look: Black Mountain College 1933 - 1957 (ICA Boston)

April 8: Jason Andrew, independent curator and director of the Estate of Jack Tworkov (featuring live conversations with Julia K Gleich and Hermine Ford)

April 9: David Silver, Black Mountain College scholar

April 10: John Heginbotham, choreographer and director of The Principles of Uncertainty, presented as part of the BMCM+AC Performance Initiative (March, 2018)

April 11: Sarah Urist Green, curator, author, and host of PBS's The Art Assignment

May 12 - 15: Faith in Arts Instagram Takeover Series Molly Silverstein, Richard Chess, Alicia Jo Rabins, and Kimberly Bartosik

May 26: Material Sound at Home

Curator Caleb Kelly and artists Pia Van Gelder, Peter Blamey, Vicki Browne, and Jenn Grossman, artists featured in the 2019 exhibition Material, Sound, and Black Mountain College

June 19: Julie J. Thomson, John Cage's Mud Book

July 1-10: Leap Then Look, UK-based participatory artists

November 30: Richard Reed Parry, co-creator of Black Mountain Songs, presented as part of the BMCM+AC Performance Initiative (September, 2017)









LECTURES + CONVERSATIONS

When the College Was Female: A Presentation by David Silver Wednesday, March 11

This presentation took a deep dive into Black Mountain College during the WWII years, from 1942 to 1946, when most male students and professors left the college for the war, and the campus population was (mostly) female. David Silver is Associate Professor and Chair of Environmental Studies at the University of San Francisco.

Question Everything! The Women of Black Mountain College with Kate Averett

Thursday, April 30 (virtual)

Presented in partnership with REVOLVE as part of their new Home School series. Kate Averett, co-curator of the exhibition *Question Everything! The Women of Black Mountain College*, shared the history of BMC, centering the perspective of the school's female students, faculty, and staff.

PERSPECTIVES: Julie Levin Caro

Friday, May 8 (virtual)

Asheville-based art historian and professor Julie Levin Caro investigated how her experience as a scholar of Black Mountain College and of African American BMC faculty member Jacob Lawrence served her as an educator during this crisis.

An Open Conversation with Different Wrld

Wednesday, June 25 (virtual)

Honey Simone, a Western North Carolina-based activist, artist, and the founder and creative director of Different Wrld, participated in a live conversation with BMCM+AC exploring the dynamics between artists of color in Asheville and our region's creative ecology, emphasizing how arts organizations can support marginalized communities.

Image credit: Ati Gropius, Footnotes on the Year 1944, detail (digitally altered)



A Conversation with Marilyn Chase on Ruth Asawa, BMC Artist

Wednesday, July 22 (virtual)

Marilyn Chase, author of the newly published biography of artist and BMC alumna Ruth Asawa, *Everything She Touched*: *The Life of Ruth Asawa*, shared her research into Asawa's life and work.

PERSPECTIVES: Steve Locke with Ben Hall

Wednesday, August 12 (virtual)

Artists Steve Locke and Ben Hall discussed Locke's current work, Homage to the Auction Block, a series informed by Josef Albers' Homage to the Square and the visual language of America's long history of racial exploitation.

An Invisible Revolution

A Conversation with David McConville and Glenn English

August 27 (virtual)

A conversation about the relevance of Buckminster Fuller's vision today, led by David McConville, cofounder of the integrative research and design studio Spherical, senior researcher for the Center of the Study of the Force Majeure (which brings together artists and scientists to design ecosystem regeneration projects in critical regions globally), and former chairman of the Buckminster Fuller Institute.

Ruth Asawa's Radical Universalism A Presentation by Jason Vartikar

Wednesday, September 23 (virtual)

Scholar Jason Vartikar presented his new research-based theories about how Ruth Asawa's biomorphic sculptures engaged midcentury biological science to visualize universal racial equality.

Alma Stone Williams: Black Mountain College's First African American Student

Thursday, October 22 (virtual)

Alma Stone Williams' son, Dr. Russell Williams Jr., Associate Professor of Economics at Wheaton College, Massachusetts joined Joseph Bathanti, Professor of English and McFarlane Family Distinguished Professor in Interdisciplinary Studies at Appalachian State University and former Poet Laureate of North Carolina, for a conversation about Alma Stone Williams, who became the first African American student to attend an all-white college in the Jim Crow South when she enrolled at Black Mountain College in the summer of 1944.

John Cage: A Mycological Foray

Wednesday, November 18th (virtual)

A conversation with Atelier Éditions' collaborative team and Laura Kuhn, Director of the John Cage Trust, about the newly published *John Cage: A Mycological Foray*.

JTREACH





Digital outreach and programming grew tremendously as people all over the world made the swap from attending in-person events to interacting with the world online. Our followers on social media grew by 30% in the past year, and over 75,000 people visited our website to explore digital exhibitions, read blog posts, and access virtual programs. BMCM+AC also launched a prototype for a public-facing Permanent Collection portal, making it possible for visitors to view more details about the collection than ever before.



Through internships and virtual field trips, BMCM+AC connected with students across the divide of remote learning. In partnership with the Asheville City Schools Foundation TAPAS program, students were introduced to identity and social justice at Black Mountain College.

Community partners this year included Asheville City Schools Foundation TAPAS program, Care Partners Senior Living, Penland School of Craft, Revolve, Sand Hill Artists Collective, UNC Asheville, and Warren Wilson College.

THE COLLECTION



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. This trend continued in 2020 despite cultural institutions being closed to the public.

This year, through a new Omeka collections portal, BMCM+AC made accessible hundreds of works from our permanent collection, the largest collection in the world dedicated to BMC with 4,000+ objects and artworks.

Image credit: Contributors to Leap Then Look residency prompt Leap Before You Look: Black Mountain College 1933-1957 (ICA Boston)



Four works were loaned to East Tennessee State University's Reece Museum for the exhibition Jubilant Thicket: A Survey of Black Mountain Poets (March 2 - April 8, 2020), which highlighted the work of figures like Robert Creeley, Robert Duncan, Denise Levertov, Charles Olson, and Jonathan Williams. Twelve works were loaned to the Huntington Museum of Art for the exhibition The Wide Reach of the Bauhaus (October 10 - January 10, 2021), which focused on the penetrating influence of Bauhaus refugees as they brought their ideas to communities around the globe.

Works from the collection were reproduced for the following publications: "Hazel Larsen Archer: Seeing Beneath the Surface of Things" by Thomas Beachdel, in Fotograf #36: New Utopias (Prague, Czech Republic); "Art and Freedom: Asheville, United States, 1933-1957" by Monica Titton, in A Magazine Curated By Lucie Meier and Luke Meier: Issue 21: Human Nature / Mother Nature (Antwerp, Belgium); Warhol - The American Dream Factory, catalogue for the exhibition at Tempora in Brussels, Belgium; Anni and Josef Albers: Equal and Unequal by Nicholas Fox Weber. Phaidon Press Limited (Berlin, Germany); The Free World: Art and Thought in the Cold War by Louis Menand. Farrar, Straus and Giroux (New York, NY).



ACQUISITIONS

Two Marcel Breuer Wassily chairs, n.d. Anonymous gift.

Three painting/collage works by Suzi Gablik (*Tropism #3*, 1970s; *Conflagration*, 1968; *The Tangled Bank #6*, 1978). Gift of the Artist.

Seven photographs (images made in 1950 at BMC, prints made more recently) by Stan VanDerBeek. Gift of Sara VanDerBeek.



Four paintings by Pat Passlof (*Eighth House #18*, 2003; *Sudbury #2*, 1957; *Untitled*, 1994; *Morgan's Window*, 1957). Gift of the Milton Resnick and Pat Passlof Foundation.

Three ceramic works by Karen Karnes. Gift of George and Kathy Dambach.

Robert Rauschenberg, Self Portrait for Dwan Gallery, 1965. Offset lithograph. Gift of Betty Jane Weil.

Ten works by Sewell Sillman. Gift of Jack Becker & the Sewell Sillman Foundation.

Bana Haffar, *Weaving #1*, 2019. Cotton, wool, ribbon, and natural fibers. Gift of the Artist.

Heinz Kossler, "You cannot teach Art directly" - Josef Albers, 2010. Glazed stoneware. Gift of Susan B. Turner.

Image credit: Stan VanDerBeek; Robert Rauschenberg; Pat Passlof, Sudbury #2



Fannie Hillsmith, Sea Gate, 1966. Oil on canvas. Gift of Mary Holden Thompson.

Two untitled oil paintings by Zola Marcus. Gift of Julie Feinsilver.

Three ceramic works by Karen Karnes, (Boulder [Untitled Vessel], ca. 2001; Lidded Casserole [Double Spouted Vessel], ca. 1990; Vessel with Extended Neck, ca. 2015). Gift of Rob Williams.

Jorge Fick, *The Garden*, ca. 1970s. Oil on canvas. Gift of the Estate of Cynthia K. Homire.

Donald Conrad Jones, *Untitled*, 1958. Oil on parachute fabric. Gift of Harold L. Glicksman.

Faith Murray Britton, *Weaving Workshop Door*, 1944. Paint on wood. Gift of Louise Britton.

Two untitled ink on paper works by Lorrie Goulet, 1951. Gift of the Artist.

Lorrie Goulet, *Mother and Child*, 1946. Direct carving in walnut. Gift of the Artist.



Dorothea Rockburne, *Study (Untitled)*, 1983. Pigment on vellum. Gift of Robert J. Hazelgrove, Jr.

Emerson Woelffer, *Untitled*, 1979. Glazed stoneware sculpture on a black base. Gift of Robert J. Hazelgrove, Jr.

Karen Karnes, *Untitled Bowl*, n.d. (early). Glazed stoneware. Gift of Daniel F. McLawhorn.

Josef Albers, *Formulation Articulation*, double sheet print, 1972. Two serigraphs on Mohawk Superfine Bristol paper. Gift of Diane Kent.



Josef Albers, *Homage to the Square,* double sheet print, n.d. Two serigraphs on Mohawk Superfine Bristol paper.

Gift of Diane Kent.

Jonathan Williams (text) and Guy Mendes (photography), Who Is Little Enis?, 1974. Trifold broadside published by the Jargon Society as Jargon 82, edition of 500. Gift of Chan and Miegan Gordon.

Ray Johnson, *NOITHNG*, ca. 1980s. Altered Carl Co. necktie. Gift of Michael and Hanna Manes.

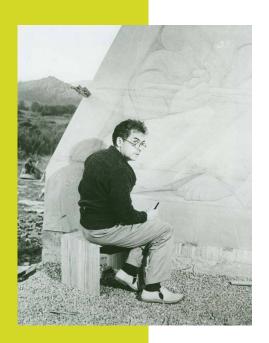
David M. Spear, six photographs from *The Neugents*, 1988-1992. Gift of the artist.

45-piece collection of M.C. Richards paintings, prints, documents, photographs, and ceramics, 1930s - 1990s. Gift of Julia Connor.

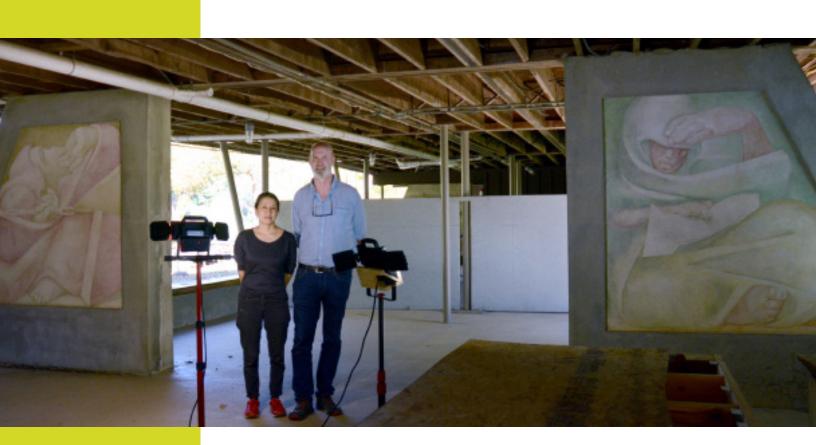
Image credit: Faith Murray Britton; Karen Karnes, Boulder (Untitled Vessel); Jorge Fick, The Garden

CONSERVATION

JEAN CHARLOT FRESCOS INSPIRATION AND KNOWLEDGE



The last remaining works of art on the Black Mountain College campus, other than architectural projects, are the frescos Inspiration and Knowledge, painted by Jean Charlot and his students during the inaugural Summer Art Institute at BMC in 1944. With the support of the Marion Stedman Covington Foundation and Camp Rockmont, this year BMCM+AC engaged the services of conservators Craig Crawford and Maho Yoshikawa to address the damage these frescos had suffered over the years, ranging from graffiti to degradation from environmental factors such as shade, light, insects, and moisture. Using their knowledge of frescos from the period, as well as historical records and photographs, Crawford and Yoshikawa stabilized the surface of the frescos and restored lost pigment, bringing out shapes and details which had been lost to time



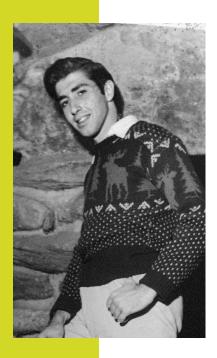
IN MEMORIAM

BMC ALUMNI + FACULTY



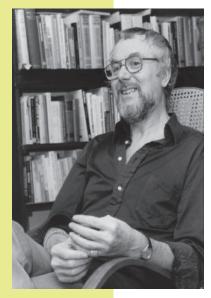
Janet Chloe (Heling) Roberts

(May 20, 1925 – January 28, 2020) Janet Roberts counted her time as a student at Black Mountain College in the 1940s as one of the defining experiences in her life. BMC was a community that embraced her pioneering spirit, introduced her to lifelong friends (including her husband, Richard Roberts), and set her on the path of a career in education. She taught at the Blackfeet and Northern Chevenne reservations in Montana, and established the first Native American Head Start program in the US. She served as the Head Start Training Officer for the state of Montana until 1975, and continued working in child development and teaching for many years thereafter. In the early 1980s, Jan and Richard built a log house near Superior, MT where they lived together with no electricity until Richard's death in 2007. Afterward, Jan carried on alone there on the banks of Oregon Creek, amid the beauty of the natural world and with the support of her many friends and two children.



Irwin Kremen

(June 5, 1925 – February 5, 2020) Irwin Kremen embodied the fluidity of the Black Mountain College spirit, embracing creativity, insight, and curiosity throughout his life as an artist, scholar, and educator. He enrolled in Black Mountain College in 1946 to pursue aspirations as a writer. He reconnected with the BMC community when he moved to New York City, becoming involved with the avant-garde networks surrounding David Tudor, Merce Cunningham, and John Cage, who dedicated his famous "silent composition" 4'33" to Kremen. Decades after leaving BMC, and in the middle of a successful career as a professor of clinical psychology, Kremen was encouraged by his former BMC writing professor M.C. Richards to begin making collages. Kremen did not show his work until the 1970s, but his pivot into artmaking proved to have a tremendous impact, leading to decades of creation, collaboration, and acclaim. Today his abstract collages and sculptures are held in collections around the world and have been featured in dozens of solo exhibitions.



Eric Russell Bentley

(September 14, 1916 - August 5, 2020)

Eric Bentley taught History and Drama at Black Mountain College during the summer session of 1942, and from 1943-1944. Born in Lancashire, he emigrated to the US in 1939, and later became responsible for introducing the works of many European playwrights to the United States, notably including Bertold Brecht, whom Bentley had met as a young man. In the 1960s, he founded DMZ, a cabaret devoted to political and social satire; became involved in leftist campus politics at Columbia University; and guit his job as faculty, in part to live openly as a gay man, and in part to realize his dream of being a playwright. He was renowned for his work as a theatre critic, editor, translator, and playwright, and was inducted into the American Theatre Hall of Fame in 1998. In his book The Playwright as Thinker, he wrote: "Experimentalism in the arts always reflects historical conditions, always indicates profound dissatisfaction with established modes, always is a groping toward a new age."



Jean Hoffman Stewart Wexler

(June 12, 1921 – November 18, 2020)

Jean Wexler attended a summer institute at Black Mountain College, studying with Josef Albers. A prolific writer, she kept extensive gardening journals, and wrote the "Vineyard Gardener" column in the Vineyard Gazette for more than 20 years. In 1971, she co-wrote "The Martha's Vineyard Cookbook," now in its fourth edition, with Louise Tate-King. In the 1970s Wexler also created a quirky gift shop named Beetlebung, whose namesake has now returned in a new iteration and in the 1990s was instrumental in creating the famed Dumptique at the West Tisbury dump, and she managed this pioneering recycling shed for many years.



FRIENDS OF BMCM+AC

John Cram

(d. October 26, 2020)

John Cram was a longtime supporter and board member of BMCM+AC, and a pioneer of the Asheville arts scene. As the founder of New Morning Gallery, Blue Spiral 1, Bellagio, and the Fine Arts Theatre, his vision led to Asheville becoming the internationally recognized arts destination we are part of today.

FINANCIALS

CONTRIBUTED

Individual Contributions - \$142,422 Private Foundations - \$158,350 Government - \$147,802 Sub-total - \$448,574

EARNED

Public Programs - \$6,485 Bookshop - \$11,727 Royalties and Collection Loan Fees - \$3,184 Sub-total - \$21,396

Total Revenue - \$469,970

EXPENSES

Exhibitions, Publications and Programs - \$80,762 Administration - \$107,538 Operations and Maintenance - \$111,332 Engagement - \$37,002 Development and Membership - \$34,069 2021 Restricted Funds - \$99,267

Total Expenses - \$469,970

SUPPORTERS

BMC CIRCLE \$15,000+

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

BMC PATRONS \$1,000+

Anonymous Donors Helga and Jack Beam John Byrd and Ellen Clarke Trevor R. Drake and Anne R. Albright **Todd Fowler** Thomas Frank Barry and Sandy Friedlander Jeffrey Gardiner Sarah and John Green Elizabeth Holden Larry Hopkins and Courtney Lerman Bruce Hughes and Nancy Kirkland Ron Janssen Michael and Hanna Manes Robert and Karen Milnes Minigowin Fund of the Community Foundation of WNC Yasuhito Nagahara Peggy Newell Carol Pennell Rob Pulleyn Patrick Rumaker Cherry and Paul Saenger Andy Scott Susan Turner Judith Upjohn Mitchell Wolfson

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Aaron Copland Fund Asheville Area Arts Council Amphion Foundation Beattie Foundation

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National Endowment for the Arts

New Music USA

North Carolina Arts Council

North Carolina Humanities Council

North Carolina Department of Commerce

South Arts

Wikimedia Foundation

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BMC BENEFACTORS \$500+

Katie and Gus Adams
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Roger and Corinne Cram
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Nancy Holmes
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2020 INTERNS

Lauren Callaghan Jerdahn Campbell Thomas McLamb

THANK YOU

Over the course of this difficult year, it was more important than ever to put every dollar to work. Even with many individuals and organizations facing unprecedented financial challenges, BMCM+AC's supporters made it possible for us to retain our entire staff develop innovative programs, and support the work of artists and researchers who carry on the BMC legacy.

For a full list of donors, please visit our website.

BOARD + STAFF

STAFF

Jeff Arnal, Executive Director Alice Sebrell, Program Director Kate Averett, Outreach Manager Carissa Pfeiffer, Development Coordinator

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Todd Fowler, Treasurer – CFO, Alfie Investors LLC

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Helga Beam – Community Volunteer

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John Byrd – Attorney

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Curt Cloninger - Associate Professor of New Media, UNC Asheville

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Nan Zander – American Paintings Specialist,

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NEW FACES

This year, we welcomed four new members to our Board of Directors, bringing with them their wide ranging talents and perspectives.



Richard Chess is a prolific poet and essayist. He's published four books of poetry, the most recent of which is *Love Nailed to the Doorpost*. He has served as writer-in-residence at the Brandeis Bardin Institute and as a member of the faculty of the Jewish Arts Program at Isabella Freedman Jewish Retreat Center. He directed UNC Asheville's Center for Jewish Studies from 1992 to 2020. At UNC Asheville, he is the Roy Carroll Professor of Distinguished Arts & Sciences. He was one of the founders of UNC Asheville's contemplative inquiry initiative.



Joseph Pearson

"I am human, and nothing of that which is human is alien to me." -Roman playwright, Terence

Pearson believes in the power of art to provoke and expand society's re-imagination. His role as an artist is as both observer and activist.



Cherry Lentz Saenger is a retired associate professor from Mars Hill University where she taught media, women's studies and films courses. She has a Masters in Liberal Arts from University of North Carolina. Since her retirement from MHU she has been involved in the arts community through local board work and recently co-curated an exhibition at Pink Dog Creative.



Nancy (Nan) Zander has been in the art business for forty years, specializing in 19th and 20th century American paintings for auction houses and legendary art galleries, her own business in NY and Paris, and has put together various corporate and private collections. She is currently an auctioneer, the American Painting specialist and General Manager at Brunk Auctions in Asheville, as well as a choreographer and teacher for the Asheville Ballet Company.

COMMUNITY PARTNERS

UNC Asheville, OLLI, Media Arts Project, Lake Eden Events, Camp Rockmont

Appalachian State University, Arbitrary Forms Studio, Asheville Area Arts Council, Asheville City Schools Foundation, Asheville Fringe Arts Festival, Asheville School, The Asheville View, AvL Technologies, Black Mountain Primary, Blue Spiral 1, The Captain's Bookshelf, Care Partners Senior Living, Charlotte Street Computers, Craft City, Different Wrld, Fine Arts Theatre, Goethe-Institut, Hood Huggers International, The Johnson Collection, LGBTQ+ Tour of Asheville, MadHat Poetry, Make Noise, Moog Music, Odyssey Community School, Penland School of Craft, Pink Dog Creative, Pisgah AVL, Prose & Anything Goes, Rainbow Community School, Randy Shull Design, Revolve, The Asheville School, Warren Wilson College, Western Carolina University, Western Regional Archives, State Archives of North Carolina.

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