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

www.blackmountaincollege.org

Co-hosted by Black Mountain College Museum + Arts Center and University of North Carolina Asheville
FRIDAY, NOVEMBER 12

1:00 pm — Reuter Center Lobby — UNC Asheville
REGISTRATION | CHECK-IN BEGINS

Ongoing throughout conference
Reuter Center Lobby
Mark Dixon and Jonathan Henderson
Anechoia Memoriam: An Interactive Performance for Typewriter and Piano
Outside on the Patio and Grounds
Shawn Protz and NC State University students with Noura Howell and Georgia Tech students
A happening for a happening, an immersive inflatable experience

1:30 – 3:00 pm
PANEL NO. 1 — Room 206
Moderator: Rick Chess
Siu Challons-Lipton: Artistic Literacy: Black Mountain College and 21st Century Education
Irene Hall: Go Ask Alice: The Influence of Alice Chipman Dewey on John Dewey and Black Mountain College
Borim Song: Black Mountain College Artists Explored in Elementary STEAM Lessons

PANEL NO. 2 — Room 207
Moderator: Jack Michael
Marcia R. Cohen: A Circuitous Path: John Cage, Mushrooms, Thoreau and Haiku…Oh My!
Rennie Tang: Performing Charcoal Landscapes
George Elvin: Drawing Silence: Drawing as a Search or Stillness

PANEL NO. 3 — Room 205
Moderator: Tom Frank
Callous Physical Theatre (Joséphine Garibaldi and Paul Zmolek): Dialogic Devising in [Cage(d) Time] Strategies of Scoring Indeterminacy | Runescores
Laura Sellers: Response to John Cage’s Mycological Foray
Blanca Bercial: What constitutes silence?

PANEL NO. 4 — Room 230
Moderator: Mary Holden Thompson
Topher Lineberry: Black Mountain College: Eclipsing the Local in Artworld Memory
Carl Schmitz: “I have nothing to say and I am saying it”: John Cage and the Abstract Expressionist Ego
Emily Ruth Capper: Cage, Kaprow, and the Experimental Lecture

3:15 – 4:00 pm
Manheimer Room
JACK Quartet and John Luther Adams in conversation: Leading up to the world premiere of John Luther Adams’ Waves and Particles, the composer and members of JACK Quartet discuss the work.

4:15 – 5:15 pm
Manheimer Room
WELCOME by Nancy Cable (Chancellor, UNC Asheville)
KEYNOTE Laura Kuhn (Executive Director, John Cage Trust) and Jeff Arnal (Executive Director, BMC Museum + Arts Center) discuss the life and work of John Cage. Accompanied by a slideshow of rare photographs from the John Cage Trust.

8:00 pm PERFORMANCE
In-person + simulcast to BMC Museum Vimeo
Back Mountain College Museum + Arts Center
120 College Street, downtown Asheville
World premiere of John Luther Adams’ Waves + Particles by JACK Quartet, commissioned by BMCM+AC
Limited Seating – Free with Registration
SATURDAY, NOVEMBER 13

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

9:00 – 10:30 am
PANEL NO. 1 — Room 206
Moderator: Julie Levin Caro

Corey Loftus and Madison Bell-Rosof: Studies Made on the Typewriter: Anni Albers’s Innovative Approach to Teaching Textile Design at Black Mountain College
Michael Beggs: In Search of Alex Reed
Jennifer Nieling: The Nantucket Looms: Historicism, Modernism, and the Legacy of Black Mountain College

PANEL NO. 2 — Room 207
Moderator: Adam Blair
Listening to Silence: Phenomenological Reflections on John Cage

Adam Blair: Actively Listening to Cage’s Silence: How to Draw One’s Attention to the Present
Molly Kelly: Silence Becomes Something Else: Cage, Al-Saji, and a Phenomenology of (Sonic) Hesitation
Caleb Faul: Uncaging Artistic Experience: John Cage and the Structure of Indistinction

PANEL NO. 3 — Room 205
Moderator: Tiffany Funk

Lauren C. Sudbrink will perform “Audience Participatory Performance”
Christopher M. Reeves: The Limits Grant Permission to Stray: Cage through Julius Eastman, Charlotte Moorman, and Glenn Branca
Chaz Evans: Cage’s history of gameplay
Tiffany Funk: John Cage and Lejaren Hiller’s HPSCHD (1967-1969)

PANEL NO. 4 — Room 230
Moderator: Sadie Bowen

Ann Warde: Collaboration and Experiment in Cage and Hiller’s HPSCHD: Messages for a future global world
Jesse Kitt and Rose Kaz: Resurrecting Theatre Piece Number One
Maisie Ridgway: Waking John Cage: Language Sounding Itself in ‘Roaratorio’

10:00am – 1:00pm
Reuter Center Lobby

Robert Ladislas Derr and collaborators: Sound of Days performance

10:45am – 12:15pm
PANEL NO. 1 — Room 206
Moderator: Kate Anderson

David Silver: Burying a cow and other desperate stories about food and the farm during the last gasps of Black Mountain College, 1954-56
Henry Voigt: Lou Bernard “Barney” Voigt (1915-1953): A family history
Thomas Frank: The Arts of Philosophy and the Philosophy of Liberal Arts at Black Mountain College

PANEL NO. 2 — Room 230
Moderator: Jeff Davis
THE MUSIC OF BLACK MOUNTAIN POETRY I

Josh Hoeynck: Sticks to be Tossed: Charles Olson and John Cage at Black Mountain College
Sally Hansen: A Musical Phenomenology: Rhythm and Remembrance in Hilda Morley’s “Organic Form”
Deven Philbrick: Infinite Echo: Sound and Meaning in the Writings of Nathaniel Mackey

10:45am – 12:15pm  CONTINUED FROM PAGE 3
PANEL NO. 3 — Room 207
Moderator: Hilary Chiz
  **Charlott Greub**: Between Field, Silence and Stochastic-Translating Musical Notations into Spatial Compositions
  **Elliot Inman**: John Cage, the Student: Time at Black Mountain College
  **Seth Forrest**: nature in her mode of operation: Cage, noise, and ecological thought

PANEL NO. 4 — Room 205
Moderator: Eric Baden
  **Kyle Canter**: We Taught It In Action: Photography at Black Mountain College
  **Lilia Kudelia**: The Scale of “Brazos River” (1976): the collaboration between Viola Farber, David Tudor and Robert Rauschenberg for Dallas television
  **Benjamin Lee**: Avant-Garde Collaboration and Dispersal: John Cage and Sun Ra, Coney Island, 1986

PERFORMANCE – Room 120
  **Rita Camacho Lomeli**: The Zen Teaching of Huang Po, interactive group reading and discussion

PERFORMANCE — Manheimer Room
  **Lei Han, Wayne Kirby** and **UNCA students**: The Shape of Silence (90 minutes)

Outside (repeating)
  **Liquid Plastic** (Adam Otto Lutz and Alan S. Tofghi): Raw Utopics (Drive & Discontents) for RC car tire, ink, line follower, recorded audio, Geodesic dome

12:15 – 1:15pm
CATERED LUNCH

1:00 – 1:45pm
Manheimer Room
  **Laura Kuhn** (Executive Director, John Cage Trust) and **Jade Dellinger** (Curator of Don’t Blame it on Zen: The Way of John Cage & Friends) performance of John Cage’s Indeterminacy with a screening of Merce Cunningham’s How to Pass, Kick, Fall and Run

2:00 – 3:30pm
PANEL NO. 1 — Room 207
Moderator: Rick Chess
  **Alex Porco**: Becoming New American: M.C. Richards’s Zen Poetry and Poetics, 1951-1954
  **Holly Messitt**: Hilda Morley’s Poetic Eye

PANEL NO. 2 — Room 230
Moderator: Tom Frank
  **Piers Gelly**: Exquisite Corpse, or Human Centipede?: Experiments in Collective Authorship
  **Ken Betsalel** and **Heidi Kelley**: Percussive, Noisy, and Silent: Honoring the Caged Bardo in Black Mountain Pedagogy
  **Joseph Pizza**: John Cage and the Poetics of Silence

PANEL NO. 3 — Room 206
Moderator: Curt Cloninger
  **Abriana Jette**: I have nothing to say / & I am making it: John Cage and New Media Studies
  **Paul Beaudoin**: The Space Between: John Cage, Robert Rauschenberg, Stefan Wolpe, and Bill Viola
  **Jeff Hamilton**: John Cage, the Epigram, and the anti-cult Cult

PANEL NO. 4 — Room 205
Moderator: Dave Peifer
  **Joseph Bathanti**: Outside Inside: The Prison Writing and Teaching of Fielding Dawson
  **Joshua Unikel**: His Plexigrams: John Cage as Typographer, Visual Poet
  **Nancy Tobin**: Hearing A Sonorous Sculpture: Exploring Cagean Silence beyond 4’33’’
PRESENTATION | WORKSHOP — Manheimer Room
Leap Then Look (Lucy Cran and Bill Leslie):
Reimagining the Light, Sound, Movement Workshop

PERFORMANCE — Room 120
Happening: Ted Pope and Tom Murphy

3:45 – 5:15pm

PANEL NO. 1 — Room 206
Moderator: Josh Hoeynck

THE MUSIC OF BLACK MOUNTAIN POETRY II
Eric Keenaghan: Love, War, and the Masters of Measure: Black Mountain’s Queer Legacy, in the Music and Verse of Robert Duncan and Lou Harrison
Jeff Davis: Ta’wil: Olson’s Late Turn
Seth Forrest: “a clutter of unspecific forms”: Some reconsiderations of the music of Black Mountain Poetics

PANEL NO. 2 — Room 205
Moderator: Martin Tatarka

David Patterson: Beyond Cunningham: John Cage’s Transactions with the American Modern Dance Community at Large, 1942-54
Sara Wookey: Transmitting Trio A: An Unspectacular Dance as Spectacle in the Museum
Christophe Preissing: Writing on Water: Composition, Performance, and Audition in John Cage’s Musicircus and HPSCHD

PANEL NO. 3 — Room 207
Moderator: Heather South
Eric Baden: Black Mountain College and Mexico: Translation in Motion
Maura Doern Danko: What made the magic? What accounts for Black Mountain College’s wildly inspiring legacy?
Trevor James Smith: Painterly Listening: Musical Ekphrasis with Cage, Feldman, Albers, and de Kooning

WORKSHOP — Room 230
Julie J. Thomson and Fritz Horstman: Leaf Studies Workshop

PERFORMANCE — Room 120
Lindsay Packer: Viewfinder

4:15 – 5:45pm — Manheimer Room

Everette Scott Smith: Performance of John Cage’s Ryoanji for Solo Oboe and Percussion Obbligato (1983) (17 min)
Christina Soriano: For Cage, a dance performance (11 min.)
Greg Stuart: triple/filter after/cage sound performance (40-60 min.)

8:00 – 9:30pm PERFORMANCE
BMC Museum + Arts Center
120 College Street, downtown Asheville

Carl Patrick Bolleia: John Cage Piano/Toy Piano Retrospective: Black Mountain Keyboard (30 minutes)
Thomas Moore: solo piano works by John Cage, with a focus on compositions written around 1952 and 1953 (40 minutes)
SUNDAY, SEPTEMBER 22

9:00 – 10:00am — COFFEE + CONVERSATION
BMC Museum + Arts Center
120 College Street, downtown Asheville

10:00 am — DEPART FOR LAKE EDEN CAMPUS TOUR
Carpools depart from BMCM+AC for Black Mountain
College’s Lake Eden Campus Tour led by
Julie J. Thomson and David Silver — $15 per person

In order to continue offering our annual Black Mountain
College Lake Eden Campus Tour, we have instated
mandatory carpooling. Please arrive at BMCM+AC at
120 College Street for Coffee + Conversation between
9am – 10am to pick up your parking pass and follow
us to designated tour parking.

KEYNOTE SPEAKERS

Laura Kuhn is the Executive Director of the John Cage Trust, which she
helped to found shortly after the composer’s death in 1992. Kuhn began
working with Cage in 1986 on a variety of large-scale projects, completing
she served as a founding faculty member of the Interdisciplinary Arts and
Performance Program at Arizona State University West in Phoenix. In 2007,
the John Cage Trust went into permanent residency at Bard College, where
Kuhn became the first John Cage Professor of Performance Art.

Jeff Arnal has worked in the arts and nonprofit sector for the past two
decades, first as a percussionist, and later as an arts administrator and
curator. He became the Executive Director of BMCM+AC in June 2016.

PRESENTERS

For John Luther Adams, music is a lifelong search for home—an invitation
to slow down, pay attention, and remember our place within the larger
community of life on earth. He has become one of the most widely admired
composers in the world, receiving the Pulitzer Prize, a Grammy Award, and
many other honors. In works such as Become Ocean, In the White Silence,
and Canticles of the Holy Wind, Adams brings the sense of wonder that we
feel outdoors into the concert hall.

Eric Baden is Professor of Photography at Warren Wilson College in
Swannanoa, NC and the founding director of photoplus, a photo-based
multidisciplinary arts event held in Asheville, NC.

Joseph Bathanti, former Poet Laureate of North Carolina (2012-14) and
recipient of the North Carolina Award in Literature, is author of 17 books. He
is McFarlane Family Distinguished Professor of Interdisciplinary Education at
Appalachian State University in Boone, NC.

Paul Beaudoin is a globally recognized specialist in contemporary art
and music. During his long career in music composition, Paul has had the
opportunity to work with Martin Boykan, Morton Feldman, Milton, Babbitt,
and for many years John Cage.

Michael Beggs is an architectural designer and independent scholar
whose research interests include art and design pedagogy, daylight design
in architecture, color, and architecture in rural America. He was formerly
employed at the Josef and Anni Albers Foundation, where he researched and
catalogued Josef Albers’s photographic materials.

Madison Bell-Rosof is an independent scholar of art history, retired
environmental consultant, and recent graduate of the University of
Pennsylvania, where she studied English and Earth Science. She is
interested in utilitarian craft is as an art form, computer programming, and
in Anni Albers.

Blanca Bercial is an art practitioner as well as a curator and writer
working in the field of Contemporary Art practices and Sound Studies. She
graduated from the San Francisco Art Institute with a Master of Arts in
History and Theory of Contemporary Art.
Ken Betsalel and Heidi Kelley have been working together for more than 30 years incorporating cultural anthropology, political theory, and disability studies, along with ethnopoetics and ethnographic photography to explore the multiple meanings of what it means to be human.

Adam Blair completed his dissertation, “Attentive Receptivity in Perceptual Play: a Phenomenology of Creative Spectatorship”, at Stony Brook University in 2021, wherein he investigates what it theoretically and concretely means to be creative through playing with perception.

Carl Patrick Bolleia’s performances and recordings have been acclaimed and featured by The New York Times, The New Yorker, Gramophone, New York Classical Review, and more. He has performed as pianist, keyboardist, and conductor throughout North America, Europe, and China at venues including Carnegie Hall Stern Auditorium and Weill Hall, Alice Tully Hall, Philharmonie de Paris, and many more. He is Assistant Professor of Music and Coordinator of Piano at William Paterson University.

Callous Physical Theatre: Joséphine A. Garibaldi and Paul Zmolek are dedicated to fostering collaboration through a dialogic practice of artmaking, research, and pedagogy. Callous Physical Theatre is a collaborative, project-based endeavor guided by our slogan, “We go where the work takes us.”

Rita Camacho Lomeli is a multidisciplinary artist and educator based in Toronto, Canada since 2001. Moving across visual art forms and everyday events, her work focuses on the subject and practice of the gift. She makes drawings, print works, and installations and also works as a facilitator and teacher of art and design.

Kyle Canter is an aspiring historian of American art and photography and a graduate student at Hunter College where he is completing his MA in Art History and Curatorial Studies. He has completed internships at the Gregg Museum of Art and Design, the NC Museum of Art, and the Photography Department at MoMA. He is a Teacher’s Assistant in art history at Steven’s Institute of Technology.

Emily Ruth Capper is a Contract Assistant Professor in the Department of Art History at the University of Minnesota. Her research investigates the many ways in which postwar interdisciplinary art has intersected with the cultural and intellectual history of higher education. Her current book project, Happening Pedagogy: Allan Kaprow’s Experiments in Instruction, is under contract at the University of Chicago Press.

Siu Challons-Lipton is Executive Director of the Department of Art, Design and Music and teaches art history at Queen’s University. She has written and edited many books and articles about art education and creative literacy.

Marcia R. Cohen received a BFA from Wayne State University in Detroit and an MA from the University of New Mexico in Albuquerque. Her artwork and scholarship examines the intersection between color, nature, and culture. She has been awarded many awards and residencies including one at the Josef and Anni Albers Foundation. Cohen is a Professor Emerita from SCAD Atlanta and the Atlanta College of Art.

Jeff Davis’ poems have appeared in Asheville Poetry Review, the Nantahala Review, Kakalak, Iodine, the anthologies In the Belly of the Beast, Far From the Centers of Ambition, and other print and online journals. His Natures: Selected Poems, 1972 – 2005 appeared in 2006. He has hosted the weekly radio program Wordplay, which features poets and writers of creative prose, since 2005.

Robert Ladislas Derr is a visual artist making performances from live to intervention, videos, photographs, and multimedia installations. He has exhibited and performed widely at venues in the U.S., Australia, Germany, Canada, and Ireland. Derr earned his MFA from the Rhode Island School of Design and BFA from the Art Academy of Cincinnati.

Maura Doen Danko has worked in higher education since 1988, most recently as an Adjunct Professor at New York Institute of Technology, and Mercy College, both in NY. She has exhibited her work widely, including at The Bowery Gallery, Pittsburgh Center for the Arts, and her work is in many collections. Primarily she works with approaches in painting and drawing, exploring themes that intersect with her experiences of the familiar world.

Jade Dellinger is Director of the Bob Rauschenberg Gallery at Florida SouthWestern State College and curator of Don’t Blame it on Zen: The Way of John Cage & Friends at BMCM+AC. Dellinger has organized major solo and two-person museum shows for such artists as Yoko Ono, Ann Hamilton, James Franco, Glenn Branca, Allan McCollum, Bob Rauschenberg, Keith Haring, Peter Greenaway, Guerrilla Girls, and Jack Kerouac.

Mark Dixon makes objects, performances, videos, and sounds. He cofounded the intermedia ensemble called Invisible in 2007, performing in contexts ranging from punk house basements, to the Telfair Museum, to Moogfest. Mark has an MFA in Studio Art from Carnegie Mellon University and is Associate Professor in Art and Design at Guilford College where he chairs the Art and Experience Design Departments.

George Elvin is an Associate Professor of Architecture at NC State University, where his research and teaching focus on architecture for extreme environments. In 1981 he founded his own design-build firm, and in 1998 received his PhD in Architecture from the University of California at Berkeley. He has been practicing Zen Buddhism since 1976.

Chaz Evans is a media artist, art historian, educator, and curator. His work deals with software, performance, and histories of art and technology and has been exhibited at such venues as ACRE Projects, Hyde Park Art Center, Evanston Art Center, and Chicago Artists’ Coalition. Evans is Director of Exhibitions and Programs at Video Game Art (VGA) Gallery in Chicago.

Caleb Faul is a PhD candidate in the Department of Philosophy at Stony Brook University. In his work, Faul attempts to bring the philosophical method of phenomenology to bear on questions of artistic experience and ontology. He is currently writing his dissertation on these themes, more specifically working to demonstrate and explicate the structure of indistinction as it is at play in artistic experience.
Seth Forrest wrote his dissertation on the Black Mountain poets en route to his PhD at the University of California, Davis. He has published several articles on Charles Olson and Larry Eigner over the past several years, in addition to work on modernist poetry from Stein to Williams. Seth teaches Writing and Literature as Assistant Professor of Humanities at Coppin State University, an HBCU in Baltimore.

Thomas Edward Frank is co-editor of the *Journal of Black Mountain College Studies*. He recently stepped down from Wake Forest University to pursue his passion for conservation of natural and built landscapes, and continue research and writing on the heritage of BMC. His most recent book is *Historic Houses of Worship in Peril: Conserving Their Place in American Life* (2020).

Tiffany Funk is an artist, critical theorist, and researcher specializing in emerging media, computer art, video games, and performance art practices. She is founder and Editor-in-Chief of the Video Game Art Reader, and co-founder of IDEAS (Interdisciplinary Education in the Arts), an intermedia, theory and practice-based Bachelor of Arts degree at the University of Illinois at Chicago.

Charlott Greub is an artist, architect, urban designer and recipient of many fellowships and awards. Currently she serves as Assistant Professor for Architecture at North Dakota State University in Fargo. Previously she taught Architecture and Art at the University of Utah, the Bauhaus University in Weimar, Germany and the Technical University Graz, Austria.

Piers Gelly is a writer and radio producer based in Charlottottesville, VA. He is on the faculty of the English Department at the University of Virginia, and was an Active Archive Resident at BMCM+AC in the spring of 2021.

Irene Hall: After completing her dissertation at Harvard on Alice Chipman Dewey and progressive education, Hall founded a school based on the Deweys’ principles in Newark, NJ’s inner city, where she was the principal for 23 years.

Jeff Hamilton is a poet-scholar. He teaches in the McKelvey School of Engineering at Washington University in St. Louis.

Lei Han is an artist, educator, and designer. Lei received her BA from Shenzhen University in China and her MFA from Memphis College of Art in Memphis, TN. She is currently Professor of New Media at the UNC Asheville where she previously served as Chair of the Department for eight years.

Sally Hansen is a PhD student in English at the University of Notre Dame. Her work explores music, materiality, and the inexpressible in 20th century lyric poetry. Phenomenology and queer theology guide her research on the oscillations of sound, silence, and memory in language and ritual practice.

Jonathan Henderson is a multi-instrumentalist, composer, writer, and producer. He is a co-founder of the transatlantic collaboration Diali Cissokho and Kaira Ba, the intermedia ensemble Invisible, and the radical marching band Cakalak Thunder as well as a PhD Candidate at Duke University and incoming Professor of Music at College of the Atlantic.

Joshua Hoeynck received his PhD from Washington University in St. Louis and teaches writing and literature at Case Western Reserve University. He is completing a book manuscript on the correspondences between Charles Olson, Robert Creeley, Robert Duncan, and Denise Levertov. He is the Director of the Charles Olson Society.

Fritz Horstman is Education Director at the Josef and Anni Albers Foundation. He has lectured and given workshops at l’École des Arts Décoratifs in Paris, the Bauhaus Dessau, The Royal Academy of Art in London, Yale University and many other institutions and has curated exhibitions in Italy, Ireland, Croatia, Norway, and the US. Also an artist, he has shown his sculptures and drawings in exhibitions across Europe and the US.

Elliot Inman earned his undergraduate degree in English at NC State University and his PhD in Experimental Psychology at the University of Kentucky. He works as a manager of software development for a leading analytics software company. He developed and led the “Musical Circuits” series as Maker-in-Residence at UNC (spring 2016) and “Quantification: The Art of Making Data” workshop series at NC State (fall 2016).
JACK Quartet: Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK operates as a nonprofit organization dedicated to the performance, commissioning, and appreciation of new string quartet music. JACK has performed to critical acclaim at venues around the world.

Abriana Jetté: Born and raised in Brooklyn, New York, Abriana Jetté is the editor of the Stay Thirsty Poets anthology series as well as an internationally published poet and essayist. She teaches writing-related courses for Kean University.

Rose Kaz lives and works between Chicago and Asheville. She is chief photographer for Rose Photo and also founder, producer, and visionary of lady boss international, working to inspire, uplift, and support women business owners. Her work is driven by her interest in social justice and women’s empowerment.

Eric Keenaghan is Associate Professor and incoming Chair of English at the University at Albany, SUNY. Having published widely on queer literature and poetics, he has concentrated much of his work on Robert Duncan, a subject of his book Queering Cold War Poetry (Ohio State UP, 2009) and two in-progress monographs.

Molly Kelly is a PhD candidate in Philosophy at Emory University. Her dissertation offers a critical reinterpretation of R. Murray Schafer’s notion of the soundscape in conversation with phenomenology and poststructuralism. More specifically, her work considers how sounds are imbricated by place and power and how place and power are sonically constituted.

Wayne Kirby taught at UNCA from 1983–2019, serving as chair of the Dept. of Music for 19 of those years. He is a graduate of Juilliard and holds graduate degrees in music and studio art from Yale and New York University. He served on the faculty of NYU as director of the Music Technology Program. His collaborations with New Media artist Lei Han have been exhibited in Finland, Russia, Spain, Brazil, and the US.

Jesse Kitt moved to Asheville from Berkeley, CA in 1998 and graduated from the UNC Asheville Art department in 2004. She has used photography as her main creative tool for the last 16 years and views a still photographic image as a visual poem. She writes poetry and is primarily interested in conceptual and installation art that is an ultimate outcome of the pioneering work and legacy of Black Mountain College.

Lilia Kudelia is a curator and art historian. Her research focuses on artistic collaborations within television studio networks, and art in the post-communist states. As a guest curator at Residency Unlimited in NY, she currently develops residencies for the finalists of the Young Visual Artists Awards program (YVAA), a network for artists from Central and Eastern Europe.

Leap Then Look was established in Spring 2019 by artists Lucy Cran and Bill Leslie. The duo create art works, participatory projects, workshops, and events for people of all ages and abilities. Their focus is on working together, inspiring playfulness, inquisitiveness and experimentation. They are currently undertaking research at the Universities of Westminster and Kingston. Leap Then Look served as a 2020 BMCM+AC Active Archive Digital Resident.

Ben Lee is Associate Professor of English at the University of Tennessee, Knoxville, where he teaches courses in American and African American literature, modern and contemporary poetry, and literature theory. He’s the author of Poetics of Emergence: Affect and History in Postwar Experimental Poetry (University of Iowa Press, 2020) and of numerous essays and reviews.

Topher Lineberry is a multidisciplinary artist who is promiscuous in form and method. Their work mediates research, experience, ethics, and desire. They received a BFA from Tufts University and the School of the Museum of the Fine Arts, Boston and earned an MFA at Hunter College in New York City.

Corey Loftus holds an MA in the History of Art from Tufts University and a BA from the University of Pennsylvania and is a curatorial fellow at the Asheville Art Museum (Fall 2021), aiding with the management, research, and exhibition of their Black Mountain College Collection.

Adam Otto Lutz is an interdisciplinary artist and musician who lives and works in Los Angeles. Adam’s work has been exhibited and/or performed at Czong Institute for Contemporary Art, Coaxial Arts Foundation, Other Places Art Fair, Werkartz, 2019 Venice Biennale Nomad Pavilion, and other venues. He is a co-founder and co-director of the experimental artist platform and exhibition space MOTOR.

Holly Messitt is an Associate Professor at BMCC/CUNY. She was a volunteer at the New York Public Library Berg Collection cataloging Hilda Morley’s archive and is working on a selected edition of Morley’s poetry.

Pianist Thomas Moore has received acclaim throughout the US and Europe for his performances, lectures, and recordings. His repertoire includes works by John Cage, Morton Feldman, Christian Wolff, Charles Ives, Olivier Messiaen, James Tenney, Philip Glass, Erik Satie, Karlheinz Stockhausen, and others. Cage wrote, “I am delighted that Thomas Moore plays my music, studies and thinks, writes and talks about it. He is an excellent musician, one in whom I have confidence and whose work I enjoy.”

Tom Murphy is the 2021–2022 Corpus Christi, Texas Poet Laureate and winner of the Charles Gordone award in both poetry and fiction. Murphy’s books include: Snake Woman Moon (El Grito del Lobo Press, 2021), Pearl (FlowerSong Press, 2020), American History (Slough Press, 2017), and others. Murphy is the Langdon Review’s 2022 Writer-In-Residence. He teaches at Texas A&M University–Corpus Christi.

Jennifer Nieling is an independent costume and textile specialist and owner of JLN Costume Mounting. Nieling was previously Costume and Textile Specialist at the Nantucket Historical Association, where she collected a large donation of textiles and archives related to the Nantucket Looms. She holds an MA from the Fashion Institute of Technology and a BA from Boston University.

Lindsay Packer engages the call and response of color and light, form, and site in performance, moving imagery, photography, and architectural interventions. With a spontaneous spirit and non-hierarchical approach to materials and process, she connects the visual language of painting to the kineticism of early cinema. A Fulbright Fellow to India in Installation Art and two-time Artist-in-Residence at the Josef and Anni Albers Foundation, Packer received a BFA from RISD and an MFA from the School of the Art Institute of Chicago.
**David Patterson** is a historical musicologist specializing in the thought and work of John Cage. He is the contributing editor of *John Cage: Music, Philosophy, and Intention, 1933-1950* (Routledge, 2002), and author of “Two Cages, One College: John Cage at Black Mountain College, 1948 and 1952” (The Journal of Black Mountain College Studies, vol. 4). He is finishing a book manuscript that deals with Cage’s modern dance collaborations.

**Deven Philbrick** is a poet, fiction writer, and scholar living in Ann Arbor, MI. He holds an MFA in Creative Writing from the University of Washington, and is currently a PhD candidate in English at the University of Michigan, where he focuses on the intersections of poetry and philosophy in the 20th century.

**Joseph Pizza** teaches courses in Modern and Contemporary poetry, Writing and Rhetoric, and African American Studies at Belmont Abbey College. He has published recently on the work of Charles Olson, Robert Creeley, Jayne Cortez, and Harryette Mullen, and is the author of the forthcoming monograph *Dissenting Bodies: Race, Jazz, and Innovative Poetics in Midcentury America*.


**Alessandro Porco** is an Associate Professor of English at the University of North Carolina Wilmington.

**Christophe Preissing** is a composer, intermedia artist, collaborator, and artistic instigator who creates music and sound for live performance, fixed media, and interactive installation. He is the founder of the Chicago inter-arts collective NON:op, Open Opera Works.

**Shawn Protz** received his Master of Architecture from Princeton University and is a registered architect in Arizona, California, the District of Columbia, and Pennsylvania as well as LEED certified. Currently Shawn is Assistant Professor of Architecture – Digital Technology at NC State University. His work and courses explore emerging digital systems and materials with projects ranging from 3D-printed ceramics to inflatable installations.

**Chris Reeves** is an artist and art historian specializing in 20th century and contemporary art in the US and Europe. His research interests include art and technology, internet art, artists books, Fluxus, performance art, punk and DIY, and localized collaboration. His work has been published in various forms and shapes – as a vinyl LP, a large cardboard mountain, a didactic wall text, an arts journal, and a whoopee cushion.

**Maisie Ridgway** is in the final year of her PhD at the University of Sussex. Her research explores experimental poetics in relation to technologies, and elaborates a theory of literary posthumanism in experimental and nonsense-based works.

**Carl Schmitz** is an art historian whose work has focused over the past decade on the context of Abstract Expressionism. He is a graduate of the University of California at Santa Cruz and the California Institute of the Arts and is currently serving as research assistant for an in-development biopic on John Cage.

**Laura Sellers** teaches 2-Dimensional Design part time at Warren Wilson College in Swannanoa, NC.

**David Silver** is an Associate Professor of Environmental Studies and Urban Agriculture at the University of San Francisco. He is active in the field of Black Mountain College studies and leads an on-site farm tour at the annual ReVIEWING Black Mountain College conference. His forthcoming book is titled *The Farm at Black Mountain College*.

**Everette Scott Smith** teaches applied Oboe and Musicology, specializing in interdisciplinary music history seminars, at Southeastern Louisiana University. He has performed throughout the US and internationally in France, Brazil, and Ecuador. His primary research interests center around the musics associated with Dada and Surrealism, as well as the American post-war avant-garde.

**Trevor James Smith** is a composer, music theorist, percussionist, and educator based in East Lansing, MI. The greatest influences on both his compositions and research are colorfield abstraction artists and the South Florida punk rock scene from which he began his musical career.

**Borim Song** is Associate Professor at the School of Art and Design of East Carolina University. She holds her EdD and EdM from Teachers College, Columbia University in NYC. Her scholarly interests include digital art instruction, online education practice, contemporary art in K-12 curriculum, cross-cultural and intercultural movements, and community-based art education for underserved populations.

**Christina Tsoules Soriano** is the Associate Provost for the Arts and Interdisciplinary Initiatives at Wake Forest University and an Associate Professor of Dance. Christina received her MFA in dance from Smith College. Since 2012, Christina has taught a community dance class to people living with Parkinson’s Disease and their carepartners.

**Greg Stuart** is a percussionist whose work draws upon a mixture of music from the experimental tradition, Wandelweiser, improvisation, and electronics. He is currently an Associate Professor at the University of South Carolina School of Music in Columbia, SC where he teaches Experimental Music, Music History, and runs the Experimental Music Workshop.

**Rennie Tang** is a designer and educator based in Los Angeles. Her practice-based research interests include the investigation of choreographic and sonic tools as methods for architectural/landscape/urban design, health and well being in landscapes and intergenerational play; this research is fueled by collaborations with choreographers, sound and visual artists, movement analysts, and occupational therapists.

**Julie J. Thomson** is an Environmental Educator, Naturalist, Independent Scholar, Curator + Pocket Artist who lives in Asheville, NC. She is author of *Begin to See: The Photographers of Black Mountain College* and editor of *That Was the Answer: Interviews with Ray Johnson*.
Nancy Tobin is a meditator, sound artist, and designer based in Montreal, Canada. For the last thirty years she has worked as a designer in theatre and contemporary dance for productions presented worldwide. Tobin’s research in sound art is primarily concerned with non-traditional strategies to create music. She is a PhD candidate at Université du Québec à Montréal (UQAM). Her project is primarily concerned with the egoless creative process, presence, somatic silence, and attention.

Alan S. Tofighi (Liquid Plastic) is an interdisciplinary artist who lives and works in Southern California. Utilizing a background in research, performance, sound, video, emergent and low tech, Tofighi’s work deals with analyses of the dispersion, obfuscation, and deformation of information/history to renegotiate narratives of history/power in the present.

Joshua Unikel is an Assistant Professor in the University of Houston’s School of Art. In addition to exhibiting widely, he is the co-editor of No Quo: Attempts (DesignInquiry Press, 2017) and Beyond Category (Hobart and William Smith Colleges Press, 2015) and also serves as a contributing editor of Seneca Review.

Henry Voigt earned his BS in Mechanical Engineering from Virginia Polytechnic Institute, and in 2006, after 38 years, he retired as the CEO of DuPont Teijin Films. He currently collects historic menus and related culinary materials that provide evidence of the social and food customs of everyday life. He is an elected member of the Grolier Club, the nation’s oldest society of bibliophiles, and serves on the board of the Ephemera Society of America.

Ann Warde is an independent scholar, experimental composer, and sound installation artist. Following a Mellon Fellowship in Music at Cornell University, her work with sound shifted, focusing for the next decade on applications of audio technology to the analysis of whale sounds at Cornell’s Lab of Ornithology. As a US-UK Fulbright Researcher at the University of York, she returned to music scholarship, with recent and forthcoming chapters in Sound Art and Music: Philosophy, Composition, Performance; Experience Music Experiment: Pragmatism and Artistic Research; and Sounds, Ecologies, Musics.

Sara Wookey is an American, UK-based dancer, choreographer, researcher, and certified transmitter of Yvonne Rainer’s repertoire. Sara worked closely with Rainer from 2010-2018 and was Rainer’s assistant at UC Irvine co-teaching the course Trio A in 10 Easy Lessons from 2012-2014. Sara is an outspoken advocate of performing artists’ rights serving on the Independent Dance committee at Equity UK and as a Governor at the Northern School of Contemporary Dance.

Widely revered as an innovator in the non-standard use and “preparation” of musical instruments, indeterminacy, chance-based and electroacoustic music, John Cage (1912-1992) was perhaps the most provocative and the most influential American composer of the 20th century. It was through his composition “4’33”, that Cage asserted the radical claim that any collection of sounds may constitute music and that there is no such thing as silence.

Cage taught at BMC in the summers of 1948 and 1952 and was in residence during the summer of 1953. While at the college, Cage lectured on the Huang-Po Doctrine of Universal Mind and, with David Tudor, organized what has been credited as the first-ever “Happening.” Later titled Theatre Piece No. 1, the interdisciplinary performance took place in the BMC dining hall with now-legendary participants including artist Robert Rauschenberg, composer and musician David Tudor, poets Charles Olson and M.C. Richards, and the choreographer/dancer (and Cage’s lifelong partner) Merce Cunningham. This performance event changed the landscape of contemporary art.

As the exhibition title and John Cage’s own words make clear, Cage wished only “to free Zen of any responsibility for [his] actions,” yet his profound influence continues to be seen, heard, and experienced. Don’t Blame it on ZEN: The Way of John Cage & Friends presents 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.

Don’t Blame it on ZEN
THE WAY OF JOHN CAGE & FRIENDS
Curated by Jade Dellinger
Director of the Bob Rauschenberg Gallery at FSW
SEPTEMBER 3, 2021 – JANUARY 8, 2022

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