

Artists in Community

The Black Mountain College and the White Mountain Graduate School

Sally Atkins

Black Mountain College was an experimental liberal arts college, located in a rural mountain area in western North Carolina. It lasted twenty-three years, from 1933 until 1956, and it enrolled fewer than 1300 students. Nonetheless, it is considered one of the most innovative and fascinating experiments in the history of education and the arts. It had as its purpose the education of the whole person with an insistence on the central role of the arts. Many books have been written about the college, and many more have been written by those who studied or taught there. Recently a new museum was begun in Asheville, North Carolina to showcase the college's continuing influence in the arts.

The European Graduate School is an international professional graduate school in Saas Fee, Switzerland. Currently the two major divisions, Media and Communication and Arts, Health, and Society, offer graduate and post-graduate professional education that is dedicated to innovation in education, cross-disciplinary and cross-cultural learning, and belief in the capacity to shape both self and world. The Division of Media and Communication brings together masters and doctoral students with leaders of the media world to learn about art, communication, film, literature, internet, web and cyberspace studies from a cross-disciplinary perspective with a focus upon philosophical and theoretical paradigm shifts. The Arts, Health and Society Division offers degrees in Expressive Arts Therapy, Education and Coaching, focusing upon art-making and reflective understanding within a communal atmosphere, sharing individual creative work



and collaborative learning processes.

Despite differences in cultural and historical contexts and differing purposes, the two schools share some important similarities. Paolo Knill, Provost of The European Graduate School, has referred to EGS as the White Mountain College, with a nod to the artistic and experimental heritage of Black Mountain College. Wolfgang Schirmacher, Dean of the Media and Communications Program, subtitled his 2000 newsletter report, "Black Mountain College is back in the Swiss Alps," and in it he quotes faculty member Greg Ulmer: "What the Black Mountain College was in its time—the European Graduate School is for a new generation of innovators." In this article I wish to tell a small piece of the story of Black Mountain and to reflect upon the nature of a community in which innovative learning and the arts play a central role, as they did at Black Mountain College, and as they presently do at the European Graduate School.

My interest in both schools is more than academic. Black Mountain College existed near the town where I grew up. I was eleven the year it closed. Both Black Mountain campuses—the Blue Ridge Campus (the Blue Ridge Assembly of the YMCA) and the Lake Eden campus (Camp Rockmont)—were places where I went on outings and picnics as a young person. I know the landscape of Black Mountain.

In the 1980s, as a young professor at nearby Appalachian State University, I had the opportunity to meet the poet and potter, M. C. Richards, who had taught at Black Mountain. Her ideas about the arts, education, creativity, and community have exerted a continuing influence on my thinking. Her references to Black Mountain, both in her writings and in personal conversations, furthered my curiosity about the school. Furthermore, throughout my life I have been inspired by the innovative works of artists

"What the Black Mountain College was in its time—the European Graduate School is for a new generation of innovators."
—Greg Ulmer

such as Merce Cunningham, John Cage, Josef and Annie Albers, Robert Rauschenberg, Jacob Lawrence, and Buckminster Fuller. Likewise, I have been touched by the writings of M. C. Richards, Charles Olsen, Fielding Dawson, Michael Rumaker, and Robert Creeley. I have continued to reflect upon the impact the school must have had on these artists and writers.

Martin Duberman (1973) called his seminal work about Black Mountain *Black Mountain College: An Exploration in Community*. Vincent Katz (2002) called his more recent edited work *Black Mountain College: An*

Experiment in Art. The phrases “exploration in community” and “experiment in art” touch a yearning in me. Currently, as a core faculty member at the European Graduate School, I am intensely involved in teaching and living the experiment of academic community centered on the arts. I approach the subject not as an outside observer, but as Duberman himself did. The issue, he says, is not whether the historian (I would add “researcher”) should be known, but how. Like Duberman, I have attempted to place myself in relationship with the material, to let it touch me, tug at me, make me ever more curious. It continues to do so. The rich diversity of perceptions and commentaries about the Black Mountain experience continue to open to new and ever more complex questions about art, education, and community. This is a personal response to some of the stories written and told about Black Mountain, as well as to those stories currently being lived at EGS.

The Nature of Community

The word “community” carries multiple threads of history and associations. It has been used to describe groups as varied as those characterized by physical proximity, those based on religious or political ideologies, those formed around charismatic leaders, even those formed on a temporary basis in classes and workshops. Today, in our age of technological and economic interconnect- edness, we often speak of the “global community” of the world. “Community” also carries a connotation of a certain way of being

together, one that is often romanticized and held as an ideal in society. Thomas Moore (1998), in his book *Care of the Soul*, argues that one of the strongest needs of the soul is to be in community and that a genuine sense of community is lacking in our society today. What the soul needs is not a collection of uniformity, but to be in connection with multiplicity and difference. Moore goes on to point out that a community is not a family but a group of people held together by a common purpose, shared values, and feelings of belonging.

What is of most interest here is the concept of community as it is applied to higher education. Parker Palmer (1998), the teacher and philosopher of higher education, offers a definition of community as a *capacity for relatedness* in human beings, relatedness not only to people but to historical events, to the world of ideas, to nature, and to things of the soul. This capacity, says Palmer, is what holds community together. It is rooted not in therapeutic, civic, or market models, but in the very relational nature of reality.

One of the most important qualities of true community, Palmer says, is the *capacity for creative conflict*. Conflict is the dynamic by which we test our ideas, in a joint effort to move forward, to stretch ourselves and each other. Palmer also says that community is the place where the person you least want to be with lives, and that when that person leaves, someone else quickly arises to take his or her place. Community is not opposed to conflict. Indeed it is exactly the context in which con-



Black Mountain College
1946 Summer Faculty
(July 2-August 28)

Left to Right: Leo Amino, Jacob Lawrence (painter), Leo Lionni (graphic artist), Ted Dreier, Nora Lionni, Beaumont Newhall, Gwendolyn Knight Lawrence (painter), Ise Gropius, Jean Varda (in tree), Nancy Newhall, Walter Gropius (architect), Molly Gregory, Josef Albers, Anni Albers

Photo: North Carolina State Archives

flict can be held within a compassionate fabric of human caring. Carl Rogers (1980) says that we grope for future forms of community, and that in this time it is especially important to listen to the contrary voices, those that express unpopular or unacceptable views.

Art and Community

The noted art critic, Suzy Gablik (1991), who was also at Black Mountain, raises the specific question of the relationship of art and community. She cites many examples where art has supported the creation and maintenance of community. She believes that art can foster a growth in mutual appreciation that goes beyond ideology, one that is grounded in embodied experience.

William Doty (2001) suggests that it is indeed the artist's work to imagine community. He says that the interaction of the human soul and the realm of human experience known as art are located in the imagination, and he proposes that imagination is the greatest contribution of our species to the future of the planet. As we artists (by which he means all of us) imagine past and future and attempt to live artistically in the pre-

sent, we can raise our existence to a level that transcends self. The heart of the matter of art-making, he says, is *communitas*.

Communitas is the word used also by the anthropologist Victor Turner in his analysis of the ritual process in human societies. Turner (1995) speaks of *communitas* in the context of two major aspects of human social bonds, aspects which are always present, juxtaposed and alternating. One aspect of human inter-relatedness is that of society as structured, differentiated, and hierarchical. The second aspect is that of society as a community of equal individuals who submit to the general authority of the elders. This aspect is connected to the idea that there is a generic bond among humans. Turner uses the word *communitas* to describe this modality of social relatedness. *Communitas*, for Turner, has an existential quality, an aspect of potentiality, and a quality of immediacy. *Communitas* is often experienced in a ritual context and tends to be related to symbols and metaphors, art and religion, rather than political and legal structures. In *communitas*, individuals are not seen as roles in social status schema, but meet one another in the manner of Martin Buber's "I-Thou" relationship. What is important is the dialectic between the immediacy of *communitas* and the mediacy of structure. *Communitas* cannot stand alone. Material and organizational needs also must be met for the survival of the society. The story of Black Mountain College illustrates the alternating nature of structure and *communitas*.



Miriam "Mimi" French, BMC student 1939-1944.
Photographer: Unknown.
Photo: North Carolina State Archives
Collection: Black Mountain College

Reflections on Black Mountain College

Black Mountain College began in 1933 when John Andrew Rice, a classics professor, and several of his colleagues and students left Rollins College in Florida amidst a storm of controversy regarding issues of academic freedom. Their desire was to create a new type of college, an experimental liberal arts school with the arts at the centre of the curriculum. There was no logical reason to start a small liberal arts college in remote western North Carolina in 1933. The market did not demand it, nor could the economy support it. It was a confluence of personal circumstances and opportunities that made it happen (Reynolds, 1995). This was the same time in which the United States was struggling through the Great Depression and Europe was seeing the rise of Nazism, the closing of the Bauhaus, and the persecution of artists



Josef Albers' drawing class ca. 1939-40.
Left to Right: Lisa Jalowetz, Bela Martin, Fred Stone, Betty Brett, Albers (kneeling), Robert de Niro, Martha McMillan, Eunice Shifris.
Photographer: Unknown.
Photo: North Carolina State Archives
Collection: BMC Research Project

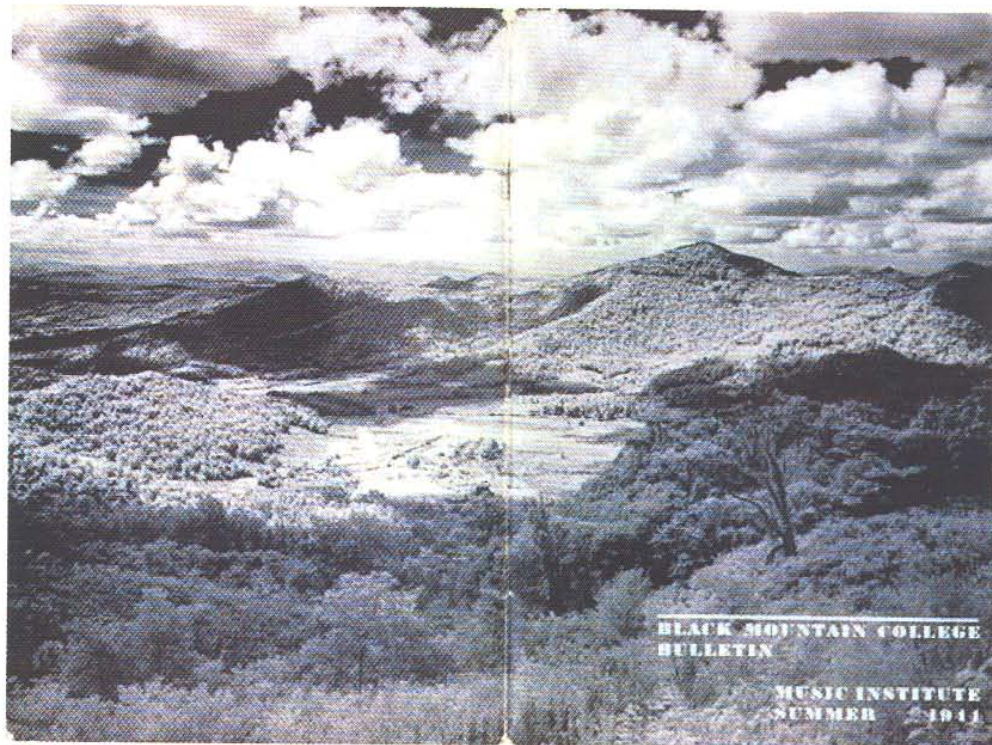
and intellectuals. Black Mountain survived the Depression, World War II and dissension and changes in leadership and faculty, until faculty disagreements and financial difficulties ultimately brought its adjournment.

Some fundamental beliefs shaped its practices. The first was that living and learning should be intertwined, that education happens everywhere. While information, analytical skills and reason were highly prized, they were not considered the whole of life. All aspects of living were considered important for learning. There was a strong emphasis on fulfilling the social responsibilities of a community without sacrificing individual freedom. Students and faculty alike lived on the campus, took each other's classes, created celebrations and performances, and made art of all kinds. They participated in the work program of the college, raising their own food, and building and maintaining the facilities of the college.

Rice's philosophy was to create a climate of freedom, to offer invitation after invitation (Duberman, 1973). Especially in the arts, students and faculty were encouraged to try all forms, to experiment. One of the underlying factors at Black Mountain was a desire to see in a new and

Front and back covers of Black Mountain College Bulletin, Vol. II, No.5, "Music Institute, Summer 1944," February 1944.

Photo: North Carolina State Archives
Collection: Black Mountain College



fresh way, free of previous restrictions. Rice believed that there was something of the artist in everyone. He also believed that the whole community was the teacher. Rice was an innovative educational theorist, a colleague of John Dewey. He aspired to teach philosophy in a dynamic of query and pursuit, promoting constant questioning, and he was strongly opposed to a controlled, pre-established syllabus or any bureaucratic control of the educational process (Katz, 2002).

Josef Albers of the recently closed Bauhaus in Germany was brought in to lead the art department, which he did for 16 years. His philosophies of art-making and teaching were extremely important in shaping the foundation of the school. Albers saw art as revelatory and transformational, not just informational, and he felt that experimentation was more important than production. He believed that one should start not with theory, but with materials, and that free play was crucial in the beginning. Specific aesthetic forms were not taught. He believed that as one worked with materials and experimentation, an individual aesthetic could develop. His wife, Anni Albers, exemplified his ideas in her weaving, endlessly experimenting with new weaves, materials and designs. Her presence at the college also served to bridge the gap between art and craft, which both Alberses felt was an unfortunate artifact of the

Renaissance (Katz, 2002). Albers was innovative and dynamic, and his presence drew other distinguished artists to Black Mountain.

The natural beauty of the setting was a factor in bringing both students and faculty to Black Mountain. Doughton Cramer (1990), a student in the early '30s, put it this way:

The college's setting was extraordinarily important to me. The mountains of western North Carolina are beautiful beyond description, and it is as if the atmosphere of the College was consciously a part of the living beauty. It made me sensitive to everything (pp. 80-81).

During the 1940s, Black Mountain grew and flourished. It moved location to nearby Lake Eden at the foot of the Seven Sisters Mountains and began the continuous project of constructing the campus, primarily with student and faculty labor. May Sarton (1990), in a letter to a friend after visiting Black Mountain, offered a glimpse into the spirit of the college at that time. She wrote, "The thing that holds Black Mountain together and keeps it from the phoniness I feared is that they are building their new building with their own hands. It is something hard to describe in words. . . ." (p. 80) Again she comments, "There is continual dissatisfaction and improvement and clearing of fundamental issues going on. Every single person in the college feels responsible for it." (p. 80)

Black Mountain reached its peak of enrollment during this time, partly due to the special summer institutes that became full-blown multi-disciplinary culture institutes (Patterson, 1995). There were also internal and external difficulties. Rice had resigned amidst faculty controversy in 1937, and an unfortunate incident brought the sudden departure of a subsequent rector in 1945. Money was an ongoing issue. The faculty were never paid more than a token salary, along with their room and board. Race was another divisive issue. Black Mountain was the first college in the United States to admit Black students in 1945.

The 1950s were a period of decline from an enrollment standpoint, but still a time of inspiring innovation and remarkable energy from an artistic standpoint, bringing John Cage's first legendary "happening" and



Porch of Lee Hall, Blue Ridge campus, ca. 1933-1941.
Photographer: Unknown.
Collection: Black Mountain College. Photo: North Carolina State Archives.

other multidisciplinary arts events. Under the leadership of the poet Charles Olson, Black Mountain became a vital center for contemporary writing. Olson founded *The Black Mountain Review*, an arts magazine whose seven issues helped establish the Black Mountain writers as well as others such as Allen Ginsberg and Jack Kerouac as important forces in American literature (Patterson, 1995).

Michael Rumaker was a student at Black Mountain in its later days, under the leadership of Charles Olson. In his recently published memoir of that time, Rumaker (2003) writes that Olson's advice to students was always to take what feeds you. So there were many opportunities to write with Charles Olson, to dance however awkwardly with Merce Cunningham, to improvise, thanks to Stefan Wolpe, on the various Steinways around the campus. Rumaker (2003) was also influenced by the setting of the college. He writes:

I was learning not only the slowed pace of the school itself but also the slow time of the Seven Sisters Mountains, so that my movements, even my heartbeat became slower, yet, paradoxically, my eyes and mind became sharper, began to perceive... new ideas, new ways of seeing and thinking... ideas and visions that seemed to stream everywhere, tumbling and echoing from ridge to ridge over all of the hundreds of acres of land that was Black Mountain, ideas

and ways of seeing and being that would in years to come stream everywhere beyond its borders (pp. 143-144).

Black Mountain College held to the radical idea of college as community, always complex and imperfect, where both cooperation and conflict flourished with intensity. It existed in geographic isolation from the rest of the world. Imagination, inspiration, intuition, and integration were seen as fundamental to all learning. The process of art-making was a model for integrating vision, materials, imagery, and structure.

Black Mountain unquestionably became a nurturing ground for much that was later considered innovative in education and the arts. But beyond the names of famous people who studied and taught there, it was, says Duberman (1973), really the story of a small group of people attempting to *find some resonance between their ideas and their lives*. It was a disparate group of individuals who committed themselves to a common purpose, who were resilient enough to hold the inevitable conflicts involved, and who sometimes were brave enough to allow themselves to be transformed by the experience. It was at its worst a series of bitter squabbles, but at its best a glimpse—not a sustained vision—of how both diversity and commonality can co-exist and re-inforce each other.

The diversity of experience that characterized the Black Mountain College cannot adequately be reflected in such a brief summary. I

have attempted to capture the flavour of its story, particularly as it relates to attitudes and values about the nature of learning, community, and the arts. The writer, Fielding Dawson, in an interview with Joseph Bathanti (1995), said that the learning at Black Mountain was life-changing. It was facilitated not only by the living/learning community itself, but also and especially by the fact that all the teachers were *doing* what they were teaching.

Some of the most interesting commentary about Black Mountain comes from M. C. Richards (1973, 1989, 1990, 1996). Her experience at Black Mountain is reflected in almost all of her written works, and it is she who has written most clearly about the dynamic tensions that existed between the ideal and the practical at Black Mountain. Richards (1996) said of Black Mountain, "She was born in controversy and died in controversy, splendid in the between, as she inspired and shattered dreams of liberation and fulfillment" (p. 61).

Richards left the University of Chicago to come to Black Mountain to teach English in 1945. She was drawn by the vision of possibilities for education and community free from grades, tenure, and administrative bureaucracy and by the three-fold program of community life, studio arts, and intellectual discipline based on the imagination. Richards (1996) said of that time, "We were called to a new consciousness, and we felt the thrill of a new vision—something generous, resourceful, contemporary, witty, informed, visionary, and grounded in the daily work we chose to share..." (p. 67)

She was devastated when the ideal didn't work out. She left Black Mountain and also left teaching for a number of years. In the years following her Black Mountain experience, the question she continued to ask herself was why such intelligent, creative, idealistic, and well-educated people could not make community work. She concluded that the members of the community had not developed the habits necessary for the commitment to process. She also felt that, despite a real commitment to live in community, each of them carried shadows of adversarial ways, all in the name of armored idealism (Richards, 1996).

In her later life, Richards transformed her sense of loss into gratitude. She wrote of Black Mountain, "We did the best we could. We lit our lit-

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Faculty at The European Graduate School

tle light on the darkling plain of higher education and human values and it has not gone out" (Richards, 1996, p. 67). She added, "There is a view of creativity shining through the fabric of Black Mountain which to me has the wisdom of the Fool—the wisdom of the Saint. It has affected deeply my own lifelong engagement with creativity as a Life Path" (p. 67).

Reflections on The European Graduate School

In the forty-nine years since its closing, the story of Black Mountain College has been written many times from a multiplicity of differing perspectives, by those who were there and by those who studied it. To reflect upon the story of The European Graduate School is to reflect upon a work still very much in process. EGS is still being created in the ideas and the lives of all who participate in this

unique educational experiment. If communities are held together by shared values and a common purpose, where do we see the values that are shaping our community? Certainly they are expressed, both directly and indirectly, in the writings of members of the community. They are also expressed in how we live our lives together day to day in classes, in community meetings and lectures, in community art-making, on hikes, and at the dinner table. Many of the things we say and do echo the themes of Black Mountain. What follows are some of the shared values I have observed, filtered through the lens of my own perceptions.

A Living/Learning Community

Paolo Knill says that EGS is, first of all, dedicated to learning for both teachers and students. We exist for the purpose of transformative learning. EGS holds a philosophy of

partnership between students and faculty in learning, emphasizing cooperation, mutual recognition, and respect. Faculty are a learning community, mirroring the students. Both faculty and students meet the relational difficulties of understanding each other. Knill emphasizes that we must take care of the group process so that we can learn from each other. "When you live together, eat together, you are forced to attend to the group process. You can't avoid it. You have to talk, to share. How well that's done, that's another question. You are forcefully exposed to each other" (Knill, personal communication, 2004).

The Centrality of the Arts

What holds us together is the common work, like an orchestra or choir, says Knill, and that common work is based upon the centrality of the arts in learning and in life. "Art is an existential of humankind. You cannot think *human being* without art" (Knill, personal communication, 2004). Many others testify to the fundamental importance of this idea for the EGS community. Stephen K. Levine (1997), Dean of the Doctoral Program in Expressive Arts, sees *poiesis*, the creative act, as soul-making, the act by which we affirm our humanity. Majken Jacoby (1999), Core Faculty Member of EGS, emphasizes the importance of caring for the individual, the group, and the art. She speaks of the necessity of giving form to our experience of the world. She sees art-making as a way of responding to the ethical demand we are given to take care of the life that is given to us. Poet and Dean of the Masters Program in Expressive Arts, Margo Fuchs-Knill (2004), speaks of the capacity of the arts to transcend self in her poetic lines,

*Poetry connects the
never-ending selfish story of daily life
to a pearl row
moving the horizon to a further place
to learn the alphabet from another view (p. 16).*

The Importance of Imagination

Art is the discipline of imagination and play, the place where things happen, says Knill (personal communication, 2004). Stephen K. Levine

(2000), in his editor's introduction to the second volume of *POIESIS: A Journal of the Arts and Communication*, the journal of The European Graduate School, speaks of continued commitment to "the practices of the imagination." He proposes that the power of imagination lies in artistic practice, the life of the soul. He argues for an artistic conception of knowing, as knowing and making were once united in the Greek concept of *poiesis*. He suggests the possibility of *poiesis* as a living experience today.

In the same issue of that journal, Paolo Knill (2000) says that it is imagination that enables us to experience the world beyond the bonds of literal reality. Also in that same issue, Ellen Levine (2000), Dean of Independent Studies in Expressive Arts at EGS, says that imagination requires *eros*, the motivating force that drives humans to go beyond themselves, to create new worlds.

Research and Experimentation

"True wisdom happens by constant research, by constant questioning of any canonized thing" (Knill, personal communication, 2004). Research, says the historian Page Smith (1990), is the pursuit of truth in the company of friends. At EGS, this kind of research is ongoing at all levels. Knill sees the class as the laboratory for research that feeds the progress in the field. Curricula and syllabi must not be rigid. Most universities make a syllabus that canonizes the field, and then it cannot progress. At EGS, says Knill, we have a vision of education that is beyond any

canon, embracing art, philosophy, and a stubborn phenomenology as a base. Knill is passionate in his belief that we should always be pushing the boundaries of knowledge, experimenting with both ideas and methods.

Knill believes that in this climate of experimentation there is something like a chemistry: people are drawn to each other. Perhaps, he says, it is the chance to experiment with how higher education can function, to experiment with the vision faculty and students hold about higher education. That and a passion for the work create a bond, something beyond friendship (Knill, personal communication, 2004). Perhaps this idea is akin to Duberman's (1973) reference to faculty seeking a resonance between their ideas and their living.

Transdisciplinarity, Transculturalism, and Creative Conflict

The community of EGS embraces transdisciplinary and transcultural learning. In this way the school crosses many boundaries and serves as a bridge between worlds. Differences that exist among community members at EGS are vast: language, culture, history, politics, and academic discipline. EGS is a meeting ground, even for some whose countries, historically or currently, are at war with each other. At EGS, such differences offer both richness and challenges. These challenges often become the subject of action and reflection, as they did, for instance, in a community lecture/discussion in the summer of 2004 on the topic of "Meeting the Strange,"

in which philosophers, an anthropologist, a psychologist, and members of the community reflected upon questions of difference and otherness and how they are encountered and responded to. Margo Fuchs-Knill (2004) responded with a poem that expresses much of the philosophy of EGS in encountering diversity:

What Do We Do With Strange Things

*We circle around them
with speech and
we go on a long way*

*a way that lasts?
a way that never ends?
a way that survives us?*

We do not go main stream

*we go
we go*

*on side ways
on rocky roads
on sandy trails
on hidden paths
on adventurous routes*

*we go
we go*

offering ourselves to the quest/ion (p. 49)

The multiplicity of EGS, when held in the ritual container of community art-making, offers the possibility of the experience of *communitas*.

Personally, I have experienced *communitas* encountered through con-

flict at EGS. While still relatively new as a faculty member, I voiced a strong, rather judgmental disagreement with the views of a presenter at a public lecture. My statements were met with equally strong and judgmental disagreements from other colleagues. The topics were sensitive ones, and there were heated emotions on both sides. Immediately following the lecture and continuing into the following days, I was invited again and again, both publicly and privately, by those with whom I had differed to stay in the dialogue. The goal for all of us was not to resolve the conflict, but to sort out the emotions and to keep our community container of mutual respect strong enough to hold the differences. We learned that we could dance together, both literally and in verbal dialogue.

Attitudes of Care and Curiosity

In an article on using the expressive arts in coaching, Herbert Eberhart (2002) articulates an important attitude that can facilitate our capacity to confront difference in the living/learning community of EGS. Eberhart finds that an attitude of appreciative curiosity toward another person (client, student, colleague), especially when this attitude is coupled with an irreverence toward his suppositions and beliefs, is helpful in promoting learning. An encounter marked by openness and appreciation affords the security to thrust forward into new and unknown places. This is an atmosphere of playfulness, an opening of space that creates the possibility for change to occur.

Summary

Community is a complex and moving phenomenon. I have only scratched the surface in my study of Black Mountain College. Likewise, I am still a beginning learner/participant in my understanding of the philosophical and theoretical ideas and practice emerging at The European Graduate School. My perspective on both schools is informed as well as limited by my own cultural background as a Southern Appalachian woman, trained primarily in the discipline and discourse of American psychology. Yet as I study both schools, I am inspired by each one as a work of art in process. Mary Emma Harris (1987) says that Black Mountain was not an institution but a process. At The European Graduate School, we too are a work in process, an act of artistic making. William Doty (2000) says that cultures and communities that survive and flourish are those that can tell their stories and honour them. We have begun to tell our story and to honour it.

Twenty years ago in the midst of the woods where I walk every day, there was an open field, full of grasses and wildflowers. Then small pine seedlings began to sprout in the open area, where sunlight was available. Now there is a pine forest. Tall pines arch over the trail, their branches forming an arc like a cathedral over the soft carpet of needles which line the path there. At EGS we are changing, still seeding the open spaces with new growth, still opening to what has yet to emerge. Mervin Lane (1990) said that it is the

spirit of the enterprise at Black Mountain that has had a "long-range resonating effect" on the arts, on education, and on American culture. I wonder what long-range resonating effect may be wrought by what we make here.

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