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Senior Projects Spring 2018

Bard Undergraduate Senior Projects

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Spring 2018

## Hazel Larsen Archer and Photography at Black Mountain College, 1933 - 1957

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### Recommended Citation

Atkinson, Lucy Jean, "Hazel Larsen Archer and Photography at Black Mountain College, 1933 - 1957" (2018). *Senior Projects Spring 2018*. 352.  
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Hazel Larsen Archer and Photography at Black Mountain College, 1933 - 1957



Senior Project Submitted to  
The Division of the Arts  
of Bard College

by  
Lucy Atkinson

Annandale-on-Hudson, New York  
May 2018



## Acknowledgements

Thank you to all of the professors I have had over the past four years for challenging me to think analytically about art and motivating me to find what I am passionate about. A special thanks to Bard College for accepting me.

Thank you to my wonderful advisor Tom Wolf. Thank you for taking the time to read and edit my work and for giving me feedback that was truly helpful throughout this entire year.

To my family, I cannot thank you enough for always loving and supporting me. Thank you for providing me with an incredible education and for being there with me along the way. An extra thanks to my Mom for taking the time to edit my writing and giving me beneficial feedback.

To my friends at Bard, who have given me love and encouragement along this long journey.



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## Introduction: Why Black Mountain College

Photography has always peaked my interest. The idea that a camera can capture a moment in a second and turn it into a memory is something that still amazes me. When looking at a photograph, it can tell a lot from the location to the figures found in the image to the actions that are taking place. A photograph is a physical representation of one's memory. Photography can not only be used for documentation but it can be used to generate art for the purpose of art. Black Mountain College provided lectures, exhibitions, and classes that explained about the importance of the experience of taking photographs and what it means to take a photograph.

It was in 2016 that the Hammer Museum in Los Angeles had an exhibition on Black Mountain College titled, *Leap Before You Look: Black Mountain College, 1933 - 1957*. This was the first time I was introduced to the school and the history that was made during this time. The school was known not only for its experimental structure but it was a place where many famous and well known artists had studied and taught. This aspect brought a specialty that was unlike any other place. The creativity that poured out of the work made there was spurred from the inspiration that was brought from the artists working together in the community. The photographs that were displayed in the show acted as a visual for the other art that was presented in the exhibition. The photographs were of the people making the art, and the classes where the art was introduced. The photographs allowed for the viewers at the exhibition to understand just what went on at the school and it was like a behind the scenes look at Black Mountain College. The Hammer exhibition stayed with me for a long time. It reminded me of the progressive structure of my high school education. Now as a student at Bard, I realize these aspects have continued. This focus that I have put on Black Mountain College has allowed me to delve into

the details of what is important to me in terms of education and the impact it made on me on a personal level.

This is why I chose to write about Black Mountain College and focus on the photography that was taken there. The photographs that come out of the time period are a physical representation of what went on there. There are photographs of people, the campus, the classrooms, the activities, and the everyday life. There are also photographs that are about the art of photography and the approach that is not about documenting but about making art for art. Black Mountain College made a point to acknowledge photography as an art form and Hazel Larsen Archer was a large part of making that happen.

During the research process of the project, I went to North Carolina. I visited the North Carolina Western Regional Archives in Asheville, Black Mountain College Museum and Arts Center, and drove onto the Black Mountain College campus that is still there. At the archives I was able to view the many collections that it has on the college and see letters, notes, documents, and photographs that were not already published. Having visited over winter break of this past year, I had already been doing research for the past semester so being able to see the campus and drive around the area where people spent their time was a complete dream. The campus is now turned into a summer camp but the original studies building that was built by the students and faculty in 1940 still stands (Fig. 1). This historic building was important in the growth of the college and provided a space for the study of multiple mediums of art. Visiting the Black Mountain College Museum and Arts Center was important in my research process because it has published two books in the past few years that were essential for writing this. Both books provided photographs that were not published elsewhere and provided an insight into similar



topics like mine. The Museum and Arts Center was small, but it is the only institution in Asheville that focuses on the legacy of Black Mountain College.

In my first chapter I introduce Black Mountain College and the education movement that rooted the school. The founders of the school are discussed along with John Dewey who introduced the progressive education movement. This chapter helps in understanding Black Mountain College as a school and the structure of it and how it functioned. In the following chapter the photography department is discussed by analyzing photographs that professors took while they were teaching at the school. This is a section that explains the importance of photography and the education of it. The school allows for photography to be accepted as a practicing art. This is done by bringing in well known artists to share their insight onto the subject and present their style as photographers. Allowing the students to be inspired and learn about the camera and how to “see”. The third chapter places a focus on Hazel Larsen Archer (Fig. 2). She was the first and only official teacher of photography at Black Mountain College. She was also a student at the college before staying to become a teacher. Hazel Larsen Archer was an important and overlooked figure from Black Mountain College. She not only spent a total of nine years at the college, first as a student and then as a teacher, but she was the prominent person in the photography department. She was the first and only person to be appointed the head based on her interest in photography and the immense involvement she had at Black Mountain College. The impact that Archer had at the school helped to define Black Mountain College and the larger effect it had on education and other schools during the period. Hazel Larsen Archer was an integral part of the photography department at Black Mountain College

and was involved in the acceptance of photography. Her photographs offer a vision into her life and showed her appreciation for and attachment to Black Mountain College.

## Chapter 1: Black Mountain College

Black Mountain College was established in 1933 as a liberal arts college in Black Mountain, North Carolina. The college was experimental, approaching the idea of learning with a different method and theory. Students were given the opportunity to pick out what classes they wanted to attend. There were no specific classes that were mandatory. The curriculum consisted of a range of courses from painting and photography to science and farming. It was important for students to participate in the classes that interested them, but it was also a time for people to experiment and try new things to see what could be. Farming was a course that connected the students with the campus and the space they lived in. Working to build a physical community at the college was just as important as learning from teachers in the classroom. The structure of the classroom could be compared to current liberal arts colleges where it is a discussion based class, allowing for the students and teacher to interact with the material on a more personal level than a traditional approach that is based around lectures and textbooks. To make sure that the focus of the class was on the subject matter, there were no grades given. This philosophy was tangential with the curriculum and approach to education that was focused on the arts. “Particular stress is placed upon the educational importance of the creative activities. Each student, whatever his special interests, is expected to produce. He may write or paint or compose music or carry on scientific investigations or perform in some other area.”<sup>1</sup> The spotlight was aimed at creativity and originality. The college was a small community that fostered individuality and was enthusiastic about the growth of the school. Throughout the years the school was open (1933 -

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<sup>1</sup> Black Mountain College, *Black Mountain College Bulletin / Bulletin-Newsletter*, Vol. X, No. 4, November 1952 (Black Mountain, N.C.), 6-8.

1957), it allowed for expansion on education. This was recognized by the faculty and the public. The faculty evolved over a period of time and there were guest lecturers that came for a day, a week, or a month. The college brought in well known artists, scientists, and writers to share their knowledge with the students. The college provided a gallery to include the guests' work. This gave the students an opportunity to learn from the teachers through multiple ways. The structure of faculty and student relationships ventured outside the classroom and into the other areas on campus. The teachers would live on the campus with their families and share the facilities that the students used. This provided a time for the teachers and students to learn from one another. This sentiment was expressed in the *Black Mountain College Bulletin Newsletter* from 1943. "Black Mountain makes academic training only part of its educational theory, and sees non-intellectual work and community living as also important in the development of a whole person."<sup>2</sup>

Theodore Dreier and John Rice co-founded Black Mountain College in 1933. That same year, both Dreier and Rice were professors at Rollins College in Florida. As Rice was publicly fired from Rollins College, Dreier left the college in respect for him. Dreier studied engineering at Harvard University and Rice studied art at Tulane University and Oxford University. When Black Mountain College first opened, Rice taught classics and Dreier taught physics and mathematics. As a founder of the college, Dreier helped with the funding of the school and was given the title of treasurer. He remained at the college until 1949. Rice however did not stay at the college for as long. He resigned in the spring of 1940 because he wanted to focus on a book that he was writing on his own time.<sup>3</sup> Dreier was a big part of the beginning of the college,

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<sup>2</sup> Black Mountain College, *Black Mountain College Bulletin / Bulletin-Newsletter, Vol. 1, No. 2, January 1943* (Black Mountain, N.C.), 1-2.

<sup>3</sup> "Resignation of Mr. Rice," *Black Mountain College Newsletter*, March 1940

setting up funding and creating a system that was followed. It was not uncommon, like Dreier and Rice, for faculty to stay for a brief period of time. This was because many of the teachers had careers in other fields. Black Mountain College was an outlet for people to shed light on their passions and connect with others on topics that interest them. Dreier and Rice however were two prominent people who founded Black Mountain College and created a place for students to learn by doing.

Black Mountain College centered around using progressive education to teach the students in a new and forward-thinking way. John Dewey was a pioneer and advocate of the progressive education movement. It began in the 1880s but Dewey published his thoughts on the movement in 1897. He started the movement when he was a philosophy professor at Columbia University during the years of 1904 until 1930. Dewey explained the need for students to have their own experiences and to learn by being interactive, rather than using habitual repetition. The progressive education movement strove for a broad and flexible curriculum that was not formal. It was important for students to understand and establish good moral habits. Dewey wrote that at school a student should have contact with nature and community life. His ideas are explained, “Dewey argues that a school should be a place where the student learns about life by actually living it. Thus a school had to offer more than book learning. It must give the student contact with nature and community life.”<sup>4</sup> These aspects were important because they helped with personality growth. Dewey made it clear that education is important when the person learning is experiencing it first hand. Being involved by actually doing it, helps to understand a concept. Following the traditional philosophy of education, students were taught using a curriculum that

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<sup>4</sup> Alyssa Magee Lowery and William Hayes, *The Heart and Mind in Teaching* (n.p.: Roman & Littlefield, 2014), 52. Original source is from, Leon H. Canfield and Howard B. Wilder, *The Making of Modern America* (Boston: Houghton Mifflin, 1962), 599.

was outlined by the state or local district that used textbooks as the primary source.

Contemporary Progressivism focused on a curriculum that allowed for the students to organize on their own, based on personal interest. The classrooms allowed for a state of discovery that was guided by the teacher. The importance was placed on the act of learning and the process one takes to learn something.<sup>5</sup> Black Mountain College published their views on the importance of progressive education in the Bulletin Newsletter in January of 1943.

Black Mountain believes, and has for ten years attempted to realized its beliefs, that only through a truly liberal education can a young person come to any understanding of the complex and chaotic world in which he lives; that only by coming to see the world as a world of people, and by coming to know some of the reasons people agree or disagree, the ways in which they live and work side by side, can a student approach the ideal of a better society. A college must be concerned with scrutinizing the values of modern society and the frameworks through which people see themselves and their world; it must question convention and tradition, be unafraid to condemn or to criticize, be continually in search of the basic, the fundamental, and the real.<sup>6</sup>

The progressive ideals helped students to shape their own perspectives, in the vein of democracy. It was acknowledged that the progressive education movement was considered a form of democracy and that democracy should be learned and studied in the curriculum. It is very clear what Black Mountain College wanted and the importance that was put on education and the experience in the classroom and campus. The idea was centered on art as experience, education by experience.

John Rice was influenced by Dewey's philosophy of education. Rice knew Dewey personally and as a peer. In 1931 Dewey visited Rollins College when Rice was a professor there. They both attended the Conference on Curriculum for the College of Liberal Arts. Rice taught in the vein of Socrates, similar to the norms that Dewey laid out in regards to progressive

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<sup>5</sup> Ibid.

<sup>6</sup> Black Mountain College, *Black Mountain College Bulletin/ Bulletin - Newsletter*, Vol. 1, No. 2, January 1943.

education. One similarity between Socrates and Dewey was the idea of the teacher serving as a discussion leader for the students. Rice believed the arts should play a central role in the education at BMC. It was common for traditional education to include the arts in the curriculum, yet they were placed as a secondary option. Rice placed the arts first and worked with the idea of art as a center for experiment and creativity. Rice explained that art used to be considered an extracurricular activity and that it was never placed in the center of study.<sup>7</sup> This prompted Rice to reach out to Josef Albers, who at the time was working at the Bauhaus. Albers chose to leave Germany and move to North Carolina, although he did not speak any English. This was sparked by the closure of the Bauhaus when there was pressure from Nazis in Germany in 1933. It was clear that Albers cared about education and students learning about art. That is one reason that motivated him to teach at BMC. He came to BMC to help teach art and his ideas around color theory. He was a main figure of the college. Albers was named the professor of art in 1934. He spoke of education at BMC, “We do not always create ‘works of art,’ but rather experiments; it is not our ambition to fill museums: we are gathering experience.”<sup>8</sup> Albers addressed that education was about self discovery and learning the best way to approach material. Dewey explained that the process that BMC approached provided “techniques toward progressive pedagogy.”<sup>9</sup> Dewey visited Black Mountain several times over the course of many years and acknowledged that the college successfully used progressive education. Because of Dewey’s multiple visits to the school, he later joined the board of advisers. Dewey first visited the school

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<sup>7</sup> Helen Anne Molesworth and Ruth Erickson, *Leap before You Look: Black Mountain College, 1933-1957* (Boston: Institute of contemporary art in association with Yale University press(IS), 2015),77.

<sup>8</sup> Ibid, 33.

<sup>9</sup> Alyssa Magee Lowery and William Hayes, *The Heart and Mind in Teaching* (n.p.: Roman & Littlefield, 2014), 52. Original source is from, Leon H. Canfield and Howard B. Wilder, *The Making of Modern America* (Boston: Houghton Mifflin, 1962), 599.

in 1935 soon after the college had opened.<sup>10</sup> This visitation by Dewey gave a clear message that the college was a new modern concept in regards to education. Black Mountain College advocated for progressive education and allowed this newly accepted concept to be taught by people who were changing history.

Josef Albers arrived from Germany in 1933 while escaping the Nazi regime and leaving behind the Bauhaus. Albers was the first of many people associated with the Bauhaus to visit and teach at Black Mountain College. The Bauhaus was a German design school that was founded by Walter Gropius in 1919 and closed in 1933. The Bauhaus was a school that was known for its new approach to education that swayed away from the traditional form during the time. The Bauhaus followed the ideas of John Dewey in the same way that Black Mountain College did. The structure was based on learning by doing and being hands on in the classroom. The idea was that by interacting with the material it provided a more in depth understanding. Because of this, Black Mountain College could be compared to the Bauhaus as an American version. However, Black Mountain College was not all the same as the Bauhaus but did hold similarities in the attempt of and ideals of education. The Bauhaus was centered on the education of design and art whereas Black Mountain College was about having a liberal arts education where all subjects are studied, but making sure that the arts were not seen as an extracurricular. The art historian, Gillian Naylor best explains the functionality of the Bauhaus, “The establishment of a valid curriculum for a school that was to ‘restore the idea of the fundamental unity underlying all branches of design’, and ‘create type-forms that would meet all technical, aesthetic and commercial demands.’”<sup>11</sup> Naylor goes on to write how Walter Gropius went about this form of

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<sup>10</sup> Helen Anne Molesworth and Ruth Erickson, *Leap before You Look: Black Mountain College, 1933-1957*, 79.

<sup>11</sup> Gillian Naylor, *The Bauhaus* (n.p., 1968), 7.



curriculum and the difficulties that are present in providing a creative environment. Since progressive education was just starting to be introduced into schools, both of these schools were grouped together. Except that the schools were different and each should be thought of in its own ways. In *Leap Before You Look*, Jeffrey Saletnik details the key difference between the two schools, “Educational standing of various principles through experimentation - to discover, that is, relationships rather than to rehearse and demonstrate preconceived ideas. Most students at the Dessau Bauhaus began their studies by taking Albers’s Preliminary Course, which was meant to introduce them to design as an active process through the investigation of various materials.”<sup>12</sup> When the Bauhaus closed, several of the teachers visited the campus and taught. This could be from the similar structure that was applied at Black Mountain College. Black Mountain became a space and school that was open to new ideas and people who cared about the education of art.

Walter Gropius and Marcel Breuer, an architect and designer, proposed a model for a new building on the campus at Black Mountain College in 1939 (Fig. 3). Both were asked by the school after the Bauhaus was closed. The building was never built due to insufficient funds but it did bring an underlying idea of the influence of the Bauhaus on Black Mountain College. This was a point in Gropius’s career that started his deep involvement with Black Mountain College. The building that was proposed was meant for the Lake Eden Campus which was instead a similar building built by the students and faculty of Black Mountain in 1940. The building was used as a studies building meant for all classes and was found in the center of the campus. The production of the building and the process that went into the building assisted in the growth of

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<sup>12</sup> Helen Anne Molesworth and Ruth Erickson, *Leap before You Look: Black Mountain College, 1933-1957* (Boston: Institute of contemporary art in association with Yale University press(IS), 2015), 103-105.

the community in terms of tightening the community by spending a generous amount of time placed on the expansion of a building for a school that everyone cared about.

The building process that expanded the Black Mountain College campus was a moment in the school's history that distinguished the uniqueness of the school. Since students were part of the building of the school, it involved the students in a new level of education that was not necessarily customary during that time. It was however key in the education curriculum at Black Mountain College. Interacting with material and having hands on work in a subject provides a space to understand in a new way. This aspect separated the school from others. The Bauhaus centered on the education of architecture whereas Black Mountain College educated students about architecture by participating in the action.

## Chapter 2: The Photography Department

The photography department at BMC was established in 1949 when it was added to the curriculum as a full time course. Photography was originally offered as a tutorial for students who had an interest in the subject and had a background in photography. The approach focused on the subject matter of the image, and the design and techniques of photography. Before the department was formed, photographers Beaumont and Nancy Newhall taught photography to students during the summer institute sessions. When the photography department began, the college had one darkroom with equipment that was available for students to use and another darkroom that the professor used and stocked up. The college expected students to bring their own cameras and have materials that the darkroom did not provide. When the photography department was introduced to the curriculum of the college, Hazel Larsen Archer was appointed the head of the department. Hazel Larsen Archer was a former Black Mountain College student who stayed involved in the college throughout many years and became a teacher later on. As a teacher, Archer made it clear that she cared more about the students vision rather than understanding the technology of the camera and the darkroom. It was important for the students to have a personal connection to their subject matter and an understanding of what they wanted to produce. Andrew Oates, one of Archer's students spoke about her approach to photography, "She always wanted to use the full negative when printing a photograph, and encouraged us to design an image when looking through the camera lens."<sup>13</sup> Archer not only taught what she knew, but she also worked on getting other artists to visit the college and teach what they knew

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<sup>13</sup> Hazel Larsen Archer, *Hazel Larsen Archer: Black Mountain College Photographer* (Asheville, NC: Black Mountain College Museum + Arts Center, 2006), 11.

and share their experiences. In the summer of 1951, Archer invited Harry Callahan, Arthur Siegel, and Aaron Siskind. All three photographers produced work that focused on texture that would have been seen in the image. This theme that was shared among these photographers was also displayed visually in the students work. The work that was produced during that time shared a new version of photography that debunked the idea that photography created flat images.

Archer not only had experience with photography, but she was also aware of what it was like to be a student at BMC. Erika Zarow, Archer's daughter, recalls her mother's approach to photography and the principles according to how she taught. She said that, "Real learning has to do with the awakening and the remembrance of individual destiny. The teacher is an usher and is standing by to nurture. Nurturing really means loving -- an impersonal love which comes into being when to hold in abeyance the comment and any kind of measurement that would bring forth criticism."<sup>14</sup> Archer explained her view on education and the emphasis on learning to see and being aware of one's surrounding. She urged to move away from the standard norms of teaching and let her students experience something new. A photograph is a new experience according to Archer and it is about taking in the skills of photography and expressing that in an image. Archer used the progressive education ideals to teach her photography classes. She believed that the students should experience for themselves instead of sitting in a classroom and learning about the subject.

The college provided a darkroom for the students and faculty who were interested in photography. The darkroom supplied an enlarger, trays, and easels but the students were meant to bring their own cameras and materials such as paper with them. Because photography was still

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<sup>14</sup> Archer, *Hazel Larsen*, 19.

not commonly accepted as an art form, there was no official class until 1949. Up until this point, the college invited guest lecturers to discuss the history of photography and the idea of photography from distinguished photographers who were well known. The importance for education of photography was not accepted on an equal level as other arts which is noticeable from the college curriculum. The lectures that were offered helped to indicate who was interested in photography.

Even though Larson was the only official photography teacher throughout the entirety of Black Mountain College, there were professional photographers who came to the college to visit, lecture, and teach about photography during the years before and after Archer was teaching. Josef Breitenbach and F.W. Goro were invited by Josef Albers to lecture during the Summer Arts Institute of 1944 and 1945 respectively. Josef Breitenbach was from Munich and lived in Paris before he came to the United States. He was a guest lecturer from July 17 until August 5 in 1944.<sup>15</sup> Breitenbach and Goro were only two of many to visit the college for a short period of time. Some teachers lectured for a week and others for a month. The idea of the Summer Art Institute was that teachers could come and go, meaning more people could come and visit and the school was flexible with the artists' schedules. The photographs taken from visiting faculty revealed the culture of the school from a visual standpoint. The attitude of the school and the nature of the curriculum is understandable from the photographs that were taken during that time. An image can capture a moment, and that moment can keep a memory alive over time. These images that were taken during the time of Black Mountain College portrays the school at its best. Breitenbach only came for this summer however he took many photographs and

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<sup>15</sup> *Black Mountain College Bulletin* (n.p.: Black Mountain College, 1944), 4.

produced a series of images that captured his connection with the school, the students, and the other faculty. That summer Breitenbach taught an instructional class on photography from two perspectives, one for the professional photographer and the other for the student interested in the topic of photography that used the medium for other outlets.<sup>16</sup> As well as that class, he also lectured on the fundamental aspects of photography. This included understanding the different ways one could use the camera to represent something. He also held a lecture on the history of photography. Breitenbach was not only present in his lectures but he was observant in other courses offered during that summer. He photographed the classroom of Josef Albers's class (Fig. 4). This photograph is of five students in a room. It is clear that they are listening to a teacher who is not found in the image. There are objects placed on the foreground of the image that are from Albers's color theory class. None of the people in the photograph are looking at the camera, which could explain that it was taken candidly. The first woman on the left is standing looking down with her arms crossed. She is close to the open window in the back of the room while the other four people to her right are seated looking either to the left or towards the ground. Each person is doing something with their hands, either using them to hold their head up or simply leaning on them. This might be due to the fact that there were no tables found in the space or that they had been in that position for a while. The paper that is on the ground is a compilation of varying shapes mounted onto other pieces of paper. The photograph does not include everyone who was in the classroom. This is noticeable because there are people who are partly in the image but are also cropped out. The vertical photograph is showing the subject matter of the class while also showing the acceptance of the information being taught. All the students seem to

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<sup>16</sup> *Black Mountain*, 8.

be focused on the subject and what the teacher was discussing. The focus of the photograph is centered on the woman in the middle of the image. The foreground that features the paper on the ground is not in complete focus but because the woman is looking at the foreground, it places a focus on the subject matter when one follows the gaze of the students. By following the gaze of the students who are in the middle of the photograph, it allows for the rest of the image to be interpreted.

That same summer, Barbara Morgan lectured about the history of photography and provided a critique of photography. Morgan was a founding member of *Aperture* magazine in 1951.<sup>17</sup> The college bulletin newsletter from that summer explained the importance of bringing materials to participate in the photography lectures and demonstrations. It is also made clear that the college only offers a limited amount of equipment but that to participate in Morgan's class, it could be beneficial to bring along old photographs to receive feedback from Morgan herself.<sup>18</sup> Morgan took photographs in the same vein as Breitenbach in regards to the candid aspect and photographing the culture of the classes found at Black Mountain College. One photograph that was taken during her time over the summer was of a photography class outside on the campus (Fig. 5). This is clear from the group of people standing around holding cameras. The students are standing in a field that looks like it is a field of cabbage. Behind the field in the background is a building. The group of students is a diverse group of people. The range of ages is one aspect that is noticeable. Also, looking at the left of the image, not everyone is taking pictures. The man on the left is looking at his surrounds with his camera behind his back in his hands. Moving to the right, there are others watching the rest of the ground, people taking photographs, and there

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<sup>17</sup> "Aperture Timeline," Aperture, <https://www.aperture.org/timeline/>.

<sup>18</sup> *Black Mountain*, 9.

are others kneeling down towards the ground. On the right side of the photograph there is a person looking down at his camera and there are hands of a body that look to be giving help or possible instruction. However not everyone was in the photograph. The person on the far right is only partially in the photograph. This shows that not everyone was in the photograph and that Morgan structured her photograph around a certain group of people. The people who are not in the foreground of the image blend into the background. This photograph shows that each student has a different kind of camera. This illustrates the guidelines given by the school that students were required to bring their own cameras because the school did not provide them. If someone at the school was interested in learning about photography it was easy enough to get a demonstration or hands on education by taking these courses with Morgan and Breitenbach. The College Bulletin later explained that one would have to make an appointment for instruction.<sup>19</sup> This was important because there was no official class, only lectures. By signing up for an instructional class on photography, it showed the school the amount of students who put their attention towards photography. It exhibited the importance that the school had for keeping an open curriculum so that students could invest their time into something they were passionate about.

The following summer Black Mountain College continued with photography lectures. F. W. Goro was the new guest lecturer who studied at the Bauhaus. He was focused on the impact photography made on science. His interests were put into his time working for *Life* magazine. The lectures that he spoke on were “Photography in Science: Photography as Tool of Visual Education; How to Photograph a Cockroach; How to Design a Photograph.”<sup>20</sup> Goro was

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<sup>19</sup> *Black Mountain*, 9.

<sup>20</sup> *Black Mountain College Bulletin* (n.p.: Black Mountain College, 1945), 8.



one of five instructors the summer of 1945 to either attend or teach at the Bauhaus. Some of the other instructors that are associated with the Bauhaus that were at Black Mountain that summer were Walter Gropius, Josef Albers, and Anni Albers. The affiliation that the Bauhaus had with Black Mountain College grew over the years and shows the importance of art education and photography. Photography at this time was still not officially part of the curriculum, but it was evident that photography was important and that it was considered an art form by Black Mountain College.

Josef Albers and Anni Albers were two prominent figures in the production of Black Mountain College partially because they were instructors who stayed for a longer period of time and invested themselves in the school and the education. Albers was not only the professor of arts but he also took photographs that were from a different perspective based on his position at the college. Albers, like Breitenbach, Morgan, and Goro were all part of the faculty but Albers was not a visiting professor. He was able to call Black Mountain College his home in a different way because he spent a period of his life living in the community and teaching at the college. Albers was able to grow as an artist from being influenced by his surroundings. When Albers first arrived at Black Mountain College, he believed that photography was an accepted art form and offered an unofficial guidance to the art. Before the summer of 1944 Albers was the go to person to explain any information related to the art. His passion for photography is evident based on his work that he produced while at Black Mountain College. Albers lectured about his personal ideas related to photography and the way photography can be an art and the way the camera is used to represent an idea or form. He believed that it was important for the person to learn how to use the camera, but it was more important for the student to understand how to create art using a camera.

<sup>21</sup> Albers understood that the camera did not allow for perspective in the same way that one might interpret what was being photographed and that the camera literally flattened the subject matter. He believed that the material being captured might not be represented in the true nature. As Albers taught his other classes, he used photography to show the details of the works that he and the students had made in order to display the texture of a material. Since he spent time on the campus, he not only photographed work that he made but he also photographed the campus and the experience of being part of the community (Fig. 6). By photographing the day to day of the campus, the image provided a visual of aspects that were only discussed. It created a memory from that moment that will be looked at when referencing the space. The photograph itself is quite blurry which could either be by accident or by design. From the opinion that Albers had on photography, it is more likely that it was intentionally not focused on a specific aspect of the image. The photograph is taken from above, the angle is looking down on students sitting on the steps of the main building from the Blue Ridge campus. The students are framed by two columns on either side of the group. In front of the group of students are two cars that are found on the top half of the image. The cars and columns pose as a structure around the students, showing the clear focus of the image and what was meant to be the subject matter of the photograph. The photograph provides historical information as well based on the architecture and vehicles found in the image. Albers understood that it was important to experience the process of photography and the darkroom was a place to experiment. The ideas that Albers had are best said by Julie Thomson, “Albers saw the photographer as an active agent in the possibility of elevating

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<sup>21</sup> Julie J. Thomson, ed., *Begin to See: The Photographers of Black Mountain College* (n.p., 2017), 2-3.

photography from the level of handicraft to art, and it was up to the individual, not the camera, to make photographs that were art.”<sup>22</sup>

Beaumont Newhall lectured on photography starting in the summer of 1946. At the time that Beaumont came to Black Mountain College he was the curator of photography at the Museum of Modern Art. He is considered an important figure in the history of photography. Beaumont and his wife Nancy were both critics of photography and photographers themselves. Beaumont understood photography and projected that understanding through his job at MoMA. His acceptance of photography as an art form was recognized by Black Mountain College. Beaumont gives a brief description of his lecture, “This course is planned to be a survey of the development of photography as a means of communication and as a medium of expression. The technique of photography will be discussed only insofar as it is related to esthetic problems.”<sup>23</sup> The history of photography was an important aspect of photography in understanding the idea and concepts that arise from the medium and it creates a discussion based on works by other artists. The fact that Black Mountain College offered a history of photography shows how the medium has a history and that it is valuable to understand the background and themes that come from photography. Although he was mainly a teacher and art historian, Beaumont also took many photographs while he was at Black Mountain College. One image that stands apart from others is one that visually shows a photography class in session (Fig. 7). This is similar to when Morgan photographed the class outside in the garden. Beaumont is able to show what the dynamic was like in the course. At the time the photograph was taken, photography was not yet offered as a regular course. However, if a student was interested in the subject, the college would

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<sup>22</sup> Thomson, *Begin to See*, 5.

<sup>23</sup> Letter by Beaumont Newhall, "History of Photography," n.d., The Western Regional Archives, Asheville, NC.

provide tutorial based classes. This class was of four people who seemed to be very interested in the action of taking the photograph. All figures are smiling or heavily invested in what they are doing. Beaumont provides a clear perspective and shows the different materials used in photography. The background of the photograph is of plants and a garden. It is unclear what the students are photographing since it is out of the picture plane, but it could be of the same surroundings that are found behind them in the photograph. The chair that is on the right side of the photograph is only partially seen. This could indicate that there were other objects or people not photographed. Beaumont was friends with Ansel Adams who was convinced that a specific system and way about photographing could lead to a perfect image. Adams was a professional landscape photographer whose work was different than the work made by the professors at Black Mountain College. Adams photographed natural landscapes with an attention to detail and cared about the ideals of photography. He took photographs that were considered straight photography which differs in form from other styles. Adams was set on finding a subject and making sure the angle was correct in order to shoot a photograph that was scientifically accurate. Since Beaumont and Adams were friends, Beaumont incorporated Adams' philosophy of taking a photograph into his curriculum to show the perspective that is important to take when thinking about photography. Beaumont's style is found from images taken of objects and activities that are happening on the campus and are found in the everyday life of a Black Mountain College faculty member or student.

Beaumont and Nancy Newhall taught Archer photography in the years before she became a faculty member. The Newhalls also instructed others on the art form outside of the lectures. Other teachers were also open to share their experience and expertise outside of the classroom.

Josef Albers advised students outside of the class. This was influenced by the nature of Black Mountain College and the approach given to education. Nancy Newhall was also a photographer and critic who at one point took over Beaumont's job at MoMA when he was in the war. Nancy was in a similar situation as to other women at the college who were accompanying their husbands while they work. However, many of the wives took part in participating in the community. Anni Albers, Josef Albers wife, taught textile design and had her own part in the college. Nancy however did not teach officially during her time but she did help Archer to understand photography. Nancy also spent her time with the surrounding area which is recognized through her photographs that she took from her experience doing so. Nancy took landscape photographs of North Carolina (Fig. 8). The photograph was taken in 1948 of a body of water with trees encompassing it. There is a mountain in the background and there are plants in the foreground. The photograph does not just feature the elements found in nature, but it shows the natural reflects the water has that creates a symmetry to the photograph. The trees and mountain that are found in the background of the image are also found in the middle of the photograph just upside down. The beauty that is shown in the photograph came naturally and was not planned. Nancy was able to capture the landscape during a time that allowed for the mirror image. This can only happen when the sun is reflecting at a certain time. This allowed Nancy to control what she wanted to capture and did it naturalistically. Since the photograph is taken outside, the use of natural light promotes an airy feel to the image and allows for interpretation. Since the symmetry is found in the center of the photograph, it becomes the central subject matter. It allows for the viewer to think about the landscape because it is visually different to the way one might think of a landscape. The lighting is key to the photograph which

goes back to Albers's point on how the person must learn to create their own image or idea of what is meant to be captured rather than allowing for the camera to be the guide. Nancy not only photographed natural landscapes but also the personal aspects of faculty members at the college (Fig. 9). She photographed Buckminster Fuller at the college. *Buckminster Fuller's Hands at the Black Mountain College* was taken in 1948. This photograph is a close up image of his hands with pieces of paper on a table. The photograph is tightly focused on the shape that Fuller's hands are making with the paper that is folded in triangular shapes, possibly resembling a project he was currently working on. Black Mountain College provided Nancy with inspiration and an environment that was open and motivated to all areas of study and subject matter that is found in the art. It is common that most of the work produced at Black Mountain College is of the school and people interacting with their experience with education because it shows how important the school was to everyone. The community provided enough for people to become inspired by one another and produce art.

In the summer of 1951, Archer came up with a new idea for the photography department. She invited three famous photographers to teach, Harry Callahan, Aaron Siskind, and Arthur Siegel. All three artists were already known at the time and when they visited, Archer was acknowledged for her actions and it was important that the school brought in artists to share their interest and knowledge of photography. This invitation was different than others from the past because of their status. These photographers at the time were becoming well known and were being acknowledged for their professional work. This summer was particularly spoken of because to the public, Black Mountain College became more well known and accepted from the participation that the photographers had with the college. Callahan, Siskind, and Siegel all

produced work that is influenced by their time at the college and was given titles that are in reference to Black Mountain. As the history of photography grew over time, the works that they made contributed to that history and the history of the college. Each of these photographers generated a varied style that was unique to the individual. Callahan took photographs of his life while at Black Mountain College, taking portrait of people he spent time with like his wife and Aaron Siskind and also the people he came across in the nearby areas of Black Mountain. Siskind photographed texture and material and produced close up images that were abstract. Siegel experimented with the camera and chemicals to produce images that were distorted. Siegel was influenced by Laszlo Moholy-Nagy who was a teacher at the Bauhaus. Both artists produced work that experimented with light.

Harry Callahan captured a collection of images that represent the area and space he spent time in during 1951. He did this by photographing the people he saw and spent time with in and around Black Mountain. This is noticeable in his photograph, *Asheville, North Carolina, 1951* that was originally taken in 1951 and printed later on in 1960 (Fig. 10).<sup>24</sup> The black-and-white photograph is of a woman walking on the street. The title indicates the location of where it was taken. Asheville is a nearby city to Black Mountain College. The photograph has a clear focus on the woman since she is in the center. The woman is photographed from the side. She is walking in front of a building. From the left, the building is a plain slat of concrete with two large black doors that the woman is in front of. To the right of the woman there is an optometrist sign on the wall, indicating what is possibly inside. As the buildings change, there is a new material that is part of the building. The stones that are featured in the photograph indicate the separation of the

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<sup>24</sup> Julie J. Thomson, ed., *Begin to See: The Photographers of Black Mountain College* (n.p., 2017), 61.

two buildings. The sign is the only object found in the photograph that stands out from the woman. The woman is wearing a light colored top with a dark skirt and is holding a purse that is white. She stands out from the building because of her contrasting clothing from the black door that she is standing in front of while the photograph was taken. During the short period that Callahan visited the college, he was able to explore the area and visit local places that would later be influenced by the legacy of Black Mountain College.

Another photograph that Callahan took while at Black Mountain College was *Portrait of Aaron Siskind* (Fig. 11).<sup>25</sup> This image is a clear example of the closeness that people had to one another while at Black Mountain College. In fact, this photo may only be of Aaron Siskind, but the two had a friendship not only from Black Mountain College but also from the Institute of Design in Chicago where they had both taught at during this period of time. It was said that Callahan spoke highly of his time at Black Mountain College in reference to Siskind and how it offered them a space to work together.<sup>26</sup> Both Callahan and Siskind would later go on to teach together at the Institute of Design. This school in Chicago was founded by Laszlo Moholy-Nagy and Walter Gropius. It was said to be an American version of the recently closed Bauhaus, similarly to how Black Mountain College was. This school would then be the second place that both Callahan and Siskind taught at together. However, Black Mountain College was the community that introduced a new friendship. The photograph that Callahan took of Siskind is a representation of the relationship they had. Both taught photography and spent time together acknowledging each others creativity. The portrait of Aaron Siskind is of him standing in front of an open door. He is facing the direction of the camera with one hand above his chest holding a

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<sup>25</sup> Helen Anne Molesworth and Ruth Erickson, *Leap before You Look: Black Mountain College, 1933-1957* (Boston: Institute of contemporary art in association with Yale University press(IS), 2015), 292.

<sup>26</sup> Molesworth and Erickson, *Leap before*, 286.



cigarette and the other holding a pair of glasses. Siskind is on the right side of the photograph, somewhat in the center of the photograph. The portrait is focused on Siskind with no distracts, but a white background. It is unclear what is behind the door due to darkness and that it is not fully open. Siskind is staring blankly at the camera and is not smiling. Because of this, it does not seem Siskind was intentionally posing for a photograph but was aware the photograph was being taken. These photographs that Callahan took in 1951 are both focused on a specific figure and are the only figures found in the image. The photograph taken in Asheville seems to be of a woman he does not know which is why she is not looking at the camera and is in motion. Whereas the portrait of Siskind is of someone he knows personally, shown by his stance towards the camera.

Aaron Siskind took a different approach to photography compared to Callahan. Siskind produced a body of work taken at Black Mountain College that emphasized the material and texture of whatever object he was photographing. Siskind zoomed in tightly to the subject matter, making the photograph abstract. He created a series of photographs the summer of 1951 when he taught that were titled *North Carolina*. The series features a range of photographs that are all centered on texture and materials found in the area. *North Carolina, 9*, is a photograph of a window where a poster, wallpaper, or paint is deteriorating from the window (Fig. 12). This is noticeable from the top of the image that features an opaque visual, and below it is visible with specks of the material that are still stuck to the window. The window is transparent but somewhat blurry with a landscape in the background. There is a line that bends throughout the image that is on the top half of the window. Since the photograph captures a subject matter that is questionable, it alters the image to present a more abstract look. It is unclear what the material

is on the window and why it is covering a window and what is found on the outside of the picture plane. Siskind photographed a subject that alters the state of a preconceived idea. A window is normally a see-through object that allows for a viewer to see the outside from inside. However Siskind photographed this window that was not being used for what it was made for. *North Carolina, 9*, is a photograph that is altered to pay attention to the material inside of the window, what is blocking the beautiful and appealing landscape, and changing the focus onto the old and fallen apart inside. This photograph is unlike *North Carolina 32*, another photograph of Siskind's that was taken from 1951 about in the same series (Fig. 13). This photograph is of a brick wall that is painted. It is zoomed into the letter S that is found on the wall. The letter is painted on in white whereas the rest of the wall is black. It is clear that Siskind intended to only photograph this letter because of the way he approached the subject. Even though the S is the main focus in the photograph, there are other white lines and marks on the wall that are cropped out of the image by the camera. By zooming in the way Siskind did, it allows for the attention to also be placed on the texture of the wall. There are many lines found in the painting that are from the bricks themselves and then there is paint covering them. There are also patterns that come from the different colors found on the wall. There is a similarity in Siskind's photographs from the unknown aspect. This is representative of what is actually on the wall. What does the S stand for and what is not captured in the photograph. Just in the way it was unclear what the paper was in front of the window from *North Carolina, 9*. This characteristic that is found in Siskind's photographs is a quality that continues to be found in his work after Black Mountain College. Siskind carries on producing work that challenges the idea of concepts and recognizes the lines,

materials, and textures that make up that concept. Siskind becomes known as an abstract expressionist that began from the work he created in 1951 at Black Mountain College.

Just as Callahan and Siskind were teachers at the Institute of Design in Chicago, Arthur Siegel was as well. Siegel was the head of the photography department in 1946 and was previously a student at the Institute, taught by Laszlo Moholy-Nagy. At Black Mountain College, Siegel taught a workshop on photography that went into depth about the printing process which reflected his personal photography style.<sup>27</sup> Siegel took photographs similar to Siskind in how they were abstracted but then Siegel would experiment in the darkroom with chemicals and color. An untitled photograph that Siegel produced in 1951 illustrates his technique (Fig. 14). The photograph is of two chairs in a room. There is a blanket placed on the chairs and no one is sitting on them. There is also a set of windows that is open in front of the chairs. There is a corner of a table in the foreground with a pair of glasses placed on top. There are no lights in the room and it is dark. The light that is used to highlight the chairs is from the natural light coming into the room from the window. The light also casts a shadow from the chairs onto the hardwood floor. Siegel uses the natural light to place a focus and a central point for the photograph. The landscape outside the window is visible in the photograph which brings a different element to the photograph. The color from the outdoors creates a brighter atmosphere to the seemingly dark room. The use of color is a prominent part of the photograph.

Black Mountain College placed an importance on photography and how it was acknowledged as an art form. By providing a faculty of photographers who were experienced and knowledgeable about the subject created an environment for creativity. Josef Breitenbach,

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<sup>27</sup> Mary Emma Harris, *The Arts at Black Mountain College*, 2nd ed. (Cambridge, Mass.: MIT Press, 1987), 217.

Barbara Morgan, Josef Albers, Beaumont and Nancy Newhall, Harry Callahan, Aaron Siskind, and Arthur Siegel were all photographers with different styles. This provided a range of techniques and methods. Because of this, there was a diverse approach to teaching photography.

### Chapter 3: Hazel Larsen Archer

Hazel Larsen Archer was a consistent part of the photography department at Black Mountain College. Her photography defined the community and culture of the college and her photographs presented a narrative of her time at the school. The approach that Archer took on photography displays her personality and exhibits what her relationships were like with the people she knew.

Hazel Larsen Archer was born in Milwaukee, Wisconsin in 1921. She was diagnosed with polio when she was ten years old. Archer used crutches, braces, and a wheelchair to get around for the span of her life. She attended Milwaukee State Teachers College before attending Black Mountain College. She heard about the college from an article written about Josef Albers and his teaching style, as well as from her peers at Milwaukee State Teachers College who discussed Albers and his connection with the college. The article promoted Archer's interest in the college. She became a student at Black Mountain College starting in the summer of 1944. This was the first summer that BMC started the summer Art Institute. Archer returned that year as a full time student and attended the college as a graduate student from 1945 until 1948 after graduating from the Milwaukee State Teachers College (Fig. 15). As a graduate student she was taught techniques about photography from other students who had studied under Beaumont Newhall. She then continued to study under Beaumont and Nancy Newhall starting in 1947 through 1948. Archer learned in depth about photography and the camera during that time. After studying under the Newhalls, Archer was appointed the first full-time photography teacher. Photography until that time was only taught as a summer program at BMC. While she was a

teacher, Archer produced a large amount of work that captured the life, culture, and people at BMC.

As a faculty member, Archer also participated in the responsibilities of the school and other aspects that were related to the administrative process. She became a key administrator in 1950 and kept that position until she left the school in 1953. The position started as a registrar and then she became treasurer. As a faculty member, she also sat on the board of fellows. Archer's actions to invite guest professors was a new step for Archer and the school. As a teacher, Archer taught many students, including Robert Rauschenberg, Andrew (Andy) Oates, and Cy Twombly. In 1953, Archer left the college and married a student from the college. She lived in Black Mountain, NC and opened a photography studio that lasted two years before moving to Tucson, Arizona. Around the time that Archer left Black Mountain College the school was suffering with a lack of funds and finally closed in 1957. This was one of the main reasons why Archer left. At her photography studio, Archer took family portraits. She continued to take photographs, but did not participate in any public shows. Before moving to Arizona, Archer stopped to study images in Washington D.C. that focused on the Farm Security Administration and the study of Maya of Central America in 1954.<sup>28</sup> Archer continued to educate others about photography by becoming the Director of Adult Education at the Tucson Art Center and then the Director and a teacher at the Hidden Springs School. After that she became a faculty member of Pima Community College and was instrumental in the foundation of a small liberal arts institution called Avalon College. Archer then moved on to work on the development of perceptually based educational programs. This focus on education came from her experience of

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<sup>28</sup> Molesworth and Erickson, *Leap before*, 188.

nine years at Black Mountain College. It is clear from the progression of her life after Black Mountain College that Archer was dedicated to education and providing an education that included the arts as a main focus.

Hazel Larsen Archer took many photographs during her time at Black Mountain College. The work that she produced can be grouped into categories: Black Mountain, landscape, and portraiture. The Black Mountain photographs include images of the everyday life at the college. The landscape photographs are of the surrounding area of Black Mountain College and the nature that was found. The portraits that Archer took are of the people she accepted as part of the Black Mountain College community. Her photographs displayed her love for the college and her experience during the nine years she spent there. The portraits that she took were of students and teachers that she spent time with. The images captured the community at the college and what the relationships were like between the people there at the time. Archer's portraits captured a closeness to the subject, which can be read as a closeness with the person and in their daily life. As Archer lived in a wheelchair and used crutches, her images showed the effect of what it was like behind the camera and that she was unable to move around easily. This did not prevent Archer from capturing motion or a spur of the moment snapshot. This could also be displayed in her images of Black Mountain and the culture/community of the students and teachers in their everyday life at the college. These images range from the inside of a classroom to a student dressed up for a play. This series that she produced over her time as a student and teacher captured a similar aesthetic to yearbook photos. The candid images that she took shared the inside of the school and documented her life at the college and her interactions there. There is a journalistic quality to them that provide an insight of what was going on. The landscape

photographs that Archer took were of the area around the campus. Archer found ideal landscapes in her surroundings. She distanced herself in the landscape photographs but then provided images that brought a closeness for the viewer.

One of her subjects that she photographed was the Quiet House that was on campus. In 1941, one of Dreier's children died in a car accident on the college campus. In remembrance of his son, one of the students at Black Mountain College, Alex Reed, built a house on the campus that was used as a space for meditation. Alex Reed studied under Josef Albers and later became his teaching assistant. Mary Gregory also had a part in the house. She taught woodworking at Black Mountain College and created the benches that are featured in the house for people to use. The *Black Mountain College Bulletin-Newsletter* published an article about the Quiet House and the details behind its design in 1943.

Before he left for a CPS Camp in West Compton, New Hampshire, Alex Reed finished the stone 'quiet house' he designed and built as a memorial to Mark Dreier. The house was built almost single-handed; Reed cut the wood, laid the stone, and wove the curtains at its windows. He felt that there was much value in doing constructive work during a time of destruction. He means the building to be used as a quiet place for quiet thinking, a place to get away, if only for an hour, from the pressure and busyness of the College.

The house was built in the middle of the woods on the campus, a place away from the main area.

A location that separated oneself from others, an intentionally quiet place. Mary Harris describes the house in *The Arts at Black Mountain College*.

Often described as a Quaker meetinghouse, it was a place of meditation, a temporary escape from the tensions of community life, and a setting for special occasions such as weddings and funerals. Reed gathered the stone from the campus...Mark's ashes were buried at the base of a giant tree in front of the Quiet House.<sup>29</sup>

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<sup>29</sup> Mary Emma Harris, *The Arts at Black Mountain College*, 2nd ed. (Cambridge, Mass.: MIT Press, 1987), 65.



Hazel Larsen Archer was one of many people to photograph the Quiet House. Robert Rauschenberg was another person to capture it. He took images of the inside of the house while he was a student at the college (Fig. 16). The series that Archer produced goes in line with her interest in nature and landscape. It can also be linked to her images of Black Mountain. Larsen produced many photographs of this house, especially photographs of the doors of the house. The images feature Archer's interest in natural light. She photographed the doors of the house over a period of time where she studied the motion of light and the light patterns that appeared during different times of the day. Since the series that Archer produced of the Quiet House was done over a period of time, not all of the photographs are associated with a date. One photo that was taken in 1948 focuses on the front door of the building (Fig. 17). The door to the house is a double door. In the photo, one of the sides is slightly open, and the handle of the door can be seen from the side. The image itself is taken from the frontal perspective. There are shadows that are produced from natural light, coming from two different directions. The pattern that is displayed on the doors is from the sun coming through the trees and reflecting onto the doors. The composition of the photograph is centered on the doors of the building. The image was framed so that the doors are the only subject matter in the photograph. Archer believed that the picture should not be cropped when it is being printed in the darkroom. Instead, focus on the frame of the image when photographing so it does not need to be cropped afterward. This can be seen in other photographs that Archer took where she zoomed in on the handles of the doors. (Fig. 18). It is unlike Archer to produce a body of work that features different approaches to the same or similar subject matter. It is however more common in her landscape photographs that she took a step back and captured the visible features of an area. (Fig. 19). This photograph

captures a landscape of the Black Mountain campus. The Quiet House is featured in the background of the photograph, hidden away by the forest that encompasses it. Archer uses natural light within the photograph to create a focus on the Quiet House. The light shines through the forest from the bottom right corner of the photograph and moves towards the left from the foreground to the back, where the house is. The light shines directly onto the house. Even though the house is not centered in the photograph, the light helps to designate the focus of the photograph. This photograph is an example of what the campus was like. Buildings were spread out around the grounds, creating space for people to wander and experience the land for themselves. Since the Quiet House was made for meditation, it was important for the house to be separate from the main part of campus. Archer photographed the inside of the house as well. (Fig. 20). The photograph captures the furniture placed inside the house and the door that is opened, letting in the light from outside. In the foreground of the photograph, there is a bench that is cropped in the middle, while in the back of the house near the entrance, there are chairs that lean against the wall. The entrance doors are in the background of the photograph. The door is partially open. This is letting in light that fills the room. This is the only photograph that Archer took of the inside of the house, however it is clear from this image that the house itself was very simple, having minimal pieces of furniture. There does not seem to be anything hanging on the walls. This simplicity of the house works for the purpose of the house.

Archer photographed the activities that occurred on campus as well as the architecture. She photographed the life at Black Mountain College. The approach that she took with her photographs seems to have a leisurely approach to them. In a way, she was going around the campus and noticing all the different things that were going on. By photographing them, Archer

captured a time that will not be forgotten. The subject matter in these photographs capture a raw element to them that allows for a behind the scenes look at the college. One photograph that speaks to this idea is *Students with Buckminster Fuller's Dome*, 1949 (Fig. 21). This photograph is of three people in and around a dome that was built by Buckminster Fuller. The dome is outside, next to an awning. There are bushes and trees in the background. The three figures stand on benches as they place the dome onto another structure. Larsen has photographed this moment, looking upwards at the event. This would be due to the fact that she was lower down from being in her wheelchair. This makes the viewer look up at the subject matter. This photograph is not focused on one object, but it is clear what she was trying to photograph since it is centered in the middle of the image. The upper right corner of the image is quite dark, which is from the inside of the awning. The sun is hitting the top of the dome. There is a high contrast that is displayed in the photograph. This image would be considered a snapshot image, which is noticeable since the three people are facing away from the camera and are not aware that it was being taken.

In the same fashion, Archer photographed two students who were dancing (Fig. 22). Except that she closed in more on the people, allowing herself to get physically close. *Elizabeth Jennerjahn and Robert Rauschenberg*, was taken sometime in 1952 when she was Rauschenberg's teacher. The photo is of motion, dancing that was not stopped for the photograph. Rauschenberg and Jennerjahn were both dancing yet Rauschenberg is the only one who is seen in the image. It is cropped with the camera, centered on a certain part of the body. Archer seemed to intentionally zoom into parts of the body that look like it was done artistically. Part of his body are not seen in the photograph similar to how Jennerjohn is unrecognizable. The form of the body exhibits movement. This photograph is difficult to make out in terms of

understanding the context. The focus of the photograph appears to be on the movement of the people rather than the people themselves. This is a theme that Archer plays with. In the summer of 1948 Archer took a series of photographs of Merce Cunningham dancing.<sup>30</sup> Merce Cunningham was a dance teacher at Black Mountain College at the same time that Archer was there. The photographs that Archer took became a sequence of images of him jumping in air mid dance (Fig. 23, 24, and 25). All three photographs are of Cunningham dancing, including him jumping. Parts of his body are cut out of the frame. Archer brought the body into a different light and made it look more like a form. The fact that Cunningham is wearing all black adds to this. Since his head is cut out of the frame in two of the photographs it makes the form of the body more noticeable. There is a closeness that is provided from how close Archer actually was to Cunningham when taking the photographs. The photograph was taken outside (Fig. 23). There is grass in the foreground of the photograph and trees in the background. Cunningham is in the air, completely off the ground and is found in the top half of the photograph. His body spans across the picture plane with both arms out wide. This is similar in Fig. 24 with the way Cunningham is in the air. This photograph however centered on the shape the body is making. This is seen from how his body is taking up the majority of the picture plane. And the final part of the sequence (Fig. 25) Cunningham touching the ground with one foot while the other reaches out toward the background. Although these photographs are similar in style, it expresses another art form within photography. Photography is able to capture other art in the making. David Vaughan best describes Archer's approach to the series of photographs, "The images are notable for their absolute clarity -- although there is not retouching -- they are almost like frames from a

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<sup>30</sup> David Vaughan, "Motion Studies: Hazel Larsen Archer at Black Mountain College," *Aperture*, Summer 2005, 26, <http://www.aperture.org/>.

film...Singly, they have a certain abstract quality, due to the way Larsen cropped them, often cutting off Cunningham's head or extremities. In these pictures the negative space is as important as the shape of his body."<sup>31</sup> Vaughn explains that because Archer was in a wheelchair, she was close to Cunningham while he danced around/for her.

Besides the people and buildings that Archer encountered, she also photographed the landscape and nature that surrounded the area and campus of Black Mountain College. Archer's landscape photographs are taken from a far away distance, showing the expanse of land. The black-and-white photographs display the serene view (Fig. 26). Archer photographed the mountains that are found near the campus. The foreground of the photograph is of high grass with trees and shrubs in the middle ground and mountains in the background. The sky appears to be cloudy but the light is shining on the mountains. There is a focus placed on the background because of the natural lighting. This is similar with other photographs that were taken outside (Fig. 27). This photograph is also a landscape that includes the view of Black Mountain College. There is a greater depth to the photograph because of the objects and buildings found in the foreground and background. Archer's photograph features a group of animals in the bottom left corner amongst trees. As the eye moves towards the middle of the photograph, there is a building below a hill which is not completely seen. In the middle of the photograph there is a lake towards the left side that is reflecting light from the sky. Further back there seems to be either a small town or machines. The framing of the photograph looks to be intentional. The eye moves between the left and right and from the front to the back based on the subjects found in the photograph. Landscapes can be seen as a beautiful view with no context or central focus on a

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<sup>31</sup> Vaughan, "Motion Studies," 25.

subject matter, but Archer allows for a dynamic approach to the style by how she angled her camera.

While at Black Mountain College Archer photographed nature. This group of photographs were close up images of plants and flowers. One photograph that Archer took is of a tree branch that is lit up from behind by the sunlight (Fig. 28). The angle of the photograph was taken from below looking upwards. The tree branch spreads from the top left corner to the bottom right corner. The dark line that the branch makes separates the photograph into two. However, both sides of the photograph are similar. The leaves of the tree are the main focus and are in the center. As the light shines through towards the top of the image, it casts a shadow on other leaves. This creates a pattern and design that carries on the naturalistic qualities. Another photograph of Archer's that contains a similar approach to nature is *Dogwood Blossoms* that differs based on the subject matter (Fig. 29). The photograph is flat, no depth, just a focus on the design of the flower blossoms. The photograph is centered on a branch with flowers that occupies the entire picture plane. There is nothing found in the background but a white gloomy sky. Because there is nothing in the background, the photograph is specifically of the flower blossoms. The photographs are in a different vein than her other photographs. These happen to be the only ones that are not representative of Black Mountain College since it does not display the campus, the landscape of the college, people at the school, or architecture found at the school. The nature photographs could be more of a personal interest and a passion for the silent and delicate aspects that she came across. The photographs can be symbolic of her dedication to the school. Since the majority of her photographs are of and about Black Mountain College, it shows how Archer was inspired by her environment and that the college was a space for creativity.

A photogram is a type of photograph that is made using light sensitive paper. By leaving the paper in the light, whatever is left on the paper will leave a mark, making a picture. The photogram is a technique in photography that is experimental because the person making it is not in control and cannot accurately know what the final product will be. Laszlo Moholy-Nagy famously made photogram and Archer made photograms that were naturalistic (Fig. 30). The photogram is of two leaves. One is in front of the other and are completely different colors. The leaf that is in the foreground and in front of the other is bright, representing the amount of light that shined through. The leaves are deteriorated, falling apart, which brought an extensive amount of detail to the photogram. With the light shining brightly onto the first leaf, it lightens up the details and presents a contrasting appearance from the white and black directly next to each other. The idea of photograms is that the artist is able to curate what goes on the paper to make the image yet the environment around the paper is an important aspect in the process.

Archer took portraits as a student and teacher at Black Mountain College. Archer presents a closeness to the people she photographed. The focus and space between the camera and the subject visually explains the relationships and nature between the students and teachers. The fact that Archer is able to capture people close up, shares a personal level to the photograph and displays the connection that Archer had to her peers, students, and colleagues. At one point in Archer's time at Black Mountain College she was viewed as the college photographer, capturing moments of the college life and the relationships that occurred during that time. As a student, Archer met Ray Johnson, who at the time was also a student. Archer photographed Johnson multiple times throughout her time at the college. They had a close relationship that is displayed in her photographs. Archer is able to capture Johnson in his personal space and around the

campus. One of Archer's photographs of Johnson finds a similar pattern to her other portraits in the way that she photographed the subject (Fig. 31). The photograph was taken in 1947 and titled, *Ray Johnson (back of head)*. The photograph is of the back of Johnson's head; a close-up image, cropped, showing only his head and neck. The focus of the photograph is of his head. The small amount of background that is included is blurred, placing a larger focus on Johnson. The image is crisp, clear, and simple. As his head moved towards the right, the eye centers on this hair and the patterns that emerge. This photograph is however not a traditional portrait. It would be more common for portraiture to be of a person facing the camera. This photograph of Johnson is more artistic and creative because of her approach. Even though Archer took a different approach to photographing Johnson, she also took traditional portraits of her colleagues when she was a professor in 1948. Archer photographed Josef Albers in a pensive state (Fig. 32). This photograph is similar to the one of Johnson in the way it is focused on the head. Archer cropped the image to display Albers head and neck. Albers looks away from the camera, focusing on something outside of the picture plane. Since there is such a similar approach to portraiture in Archer's work, it almost seems as if she was taking images to be used for a yearbook for the school. The tight focus on Albers visually describes the close relationship that Archer and Albers had. It also explains the relationships that the teachers and students had with each other. The idea of learning to "see" and being aware of one's surroundings is reflected in her own work. The approach that Archer took also can play on her personal style of photography. During the same year, 1948, Willem de Kooning visited for one year to teach at the college. While he was there for that year, Archer photographed him (Fig. 33). In one of the photographs that Archer took of de Kooning he looked directly at the camera. The angle of the camera is looking up at de



Kooning. It is a close-up image that crops part of his left ear out of the photo. Archer intentionally cropped part of his body out of the photograph. He looks at Archer, placing his focus on her and her taking the photograph. This shows that the only focus in the photograph was de Kooning. It would be different if the subject was looking elsewhere. That would create a discussion about what was behind the photographer or around the picture plane. These questions that arise when looking at photography might have been discussed in classes that Archer taught. This method that Archer has for portraiture is commonly found in her work. This technique that was seen in de Kooning's portrait is also found in a photograph that Archer took of John Cage (Fig. 34). The composition is similar, the angle that the photograph is taken in is from below, zoomed in tightly to his face and the background is blurred. Because of the closeness, the details of his face are prominent. It seems the angle in which Archer took it in, is intentional to reflect the light that was shining down on his forehead. The attention placed on the natural light makes the photograph more of a casual observance than a premeditated photograph. Archer photographed Robert Rauschenberg more than once. Many of those photographs are candid pictures of him participating in activities at the college. A portrait that she took of him differs from Archer's already seen approach to portraiture (Fig. 35). The photograph of Rauschenberg is one that captures his entire body. He is sitting and smiling while holding his hands together over his bent knees. There is an object protruding into the background behind his head on the right side. This could either be part of a tree or an awning. He is smiling and looking at something to the left of the photograph that is behind the camera. This could indicate that there were other people present than just Archer when the photograph was taken. The composition of the photograph echos Archer's style in the way she cropped it. The top of his hair is cut out of the

frame, same with his elbows, feet, and part of his hand. Archer created a frame for what she wanted to photograph and what was meant to be captured. The photographs that Archer took presented a physical closeness to the person she was photographing. There is an element that her photographs display that show a side of the social environment at Black Mountain College and the relationships that the community had between students and faculty. Archer photographed many other people including Ruth Asawa, Susan Weil, Anni Albers, Joseph Fiore, Buckminster Fuller, Charles Olson, and many more. Larsen at one point could be viewed as the college photographer, capturing moments of the college life and the relationships that occurred during that time.

As Archer spent her time at Black Mountain College she also participated in group shows and work that was both for Black Mountain College and other places. This was a step towards Archer becoming recognized as a photographer. In 1949, as a student at the time, she was featured in an exhibition in New York City. The project was assigned by Edward Steichen for the Museum of Modern Art. It was a show that was intended to raise awareness of polio. Archer was chosen as one of the photographers to participate in the project as she suffered from polio. The project entailed creating a poster for the Polio Foundation and the National Foundation for Infantile Paralysis. The show featured 23 artists, each creating one poster (Fig. 36).<sup>32</sup> The group show had works by photographers and painters, allowing for different views on the subject and varying materials. Archer photographed two people, one on the left is in the foreground and hidden in the dark, while the other is on the right with light directed at his face. The photograph is of two children. Above the photograph the words “don’t be afraid” are written and below the

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<sup>32</sup> The Museum of Modern Art, "Original Posters on Infantile Paralysis by 23 Artists," news release, 1949, <https://www.moma.org/calendar/exhibitions/1812?locale=en>.

photograph it says “knowledge is a weapon against polio”. Other photographers who were part of the exhibition were Margaret Bourke-White, Helen Levitt, Ben Shahn, and many more.<sup>33</sup> Their works are found on the same wall as Archer’s. As Archer’s is found on the left side of the wall, Helen Levitt’s poster is closer to the middle. Levitt’s poster says, “Back with the Gang”. The photograph is of three children on top of a truck. Moving further right on the wall, Margaret Bourke-White’s poster is of a young girl painting even though both of her arms are injured. The poster reads, “My fight isn’t over”. This show placed a spotlight on the women photographers who were invited to exhibit because they were able to accomplish a project when given the directions for this specific show. Instead of just being recognized and appreciated for their work during the exhibition, Edward Steichen and the Museum of Modern Art put together another exhibition around the same time as the show was up.<sup>34</sup> The show consisted of sixty photographs by six women who either did or were invited to create work for the Infantile Paralysis poster exhibition. As well as display the poster that brought her recognition, the museum displayed ten photographs that Archer took (Fig. 37). The press release explains the reason for the show, “The purpose of this photography show is to demonstrate the relationship between the general work done by these photographers and their execution of a new type of job assignment. A study of this relationship should be of considerable value and interest to the advanced amateurs and to firms using photographers professionally as well as to the general public.”<sup>35</sup> The show was a

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<sup>33</sup> The Museum of Modern Art, "Polio Posters: Check List," news release, 1949, The Museum of Modern Art, "Original Posters on Infantile Paralysis by 23 Artists," news release, 1949, <https://www.moma.org/calendar/exhibitions/1812?locale=en>.

<sup>34</sup> The Museum of Modern Art, "Photographs by Margaret Bourke-White, Helen Levitt, Dorothea Lange, Tana Hoban, Esther Bublely and Hazel Frieda Larsen," news release, 1949, [https://www.moma.org/momaorg/shared/pdfs/docs/press\\_archives/1362/releases/MOMA\\_1949\\_0076\\_1949-10-07\\_491007-70.pdf](https://www.moma.org/momaorg/shared/pdfs/docs/press_archives/1362/releases/MOMA_1949_0076_1949-10-07_491007-70.pdf).

<sup>35</sup> *Ibid.*

demonstration of skill by all female photographers at the time. Even if the MoMA introduced Archer as a young amateur, she was taking portraits that were telling of the people who were making other art during the period. The press release for the exhibition gave a brief introduction to Archer as she was still unknown. “Hazel Frieda Larsen is teaching at Black Mountain College, North Carolina, and is establishing a reputation for her revealing close-up studies of faces. She is a polio patient, and during her convalescence has done some of her photography from a wheelchair.”<sup>36</sup> Not only did these exhibitions show her photographs of Ruth Asawa but it also spoke about Black Mountain College and her affiliation with it. These photographs that were exhibited in the show were also taken at Black Mountain College.

As a teacher, Archer created relationships with her students. She not only photographed the people she interacted with but she collaborated with them. In 1950 Archer worked with four of her students, Nick Cernovich, Andrew Oates, Vernon Phillips, and Stan VanDerBeek to produce and publish the book *Five Photographers*. The book was handmade and only consisted of 10 photographs. The book also featured statements from each of the photographers. There were only 25 copies made of the book. The book was published on the campus and the group chose not to continue with the project, not generating more. The book also had a statement by Archer that presented her ideas on photography, “The courses place emphasis not on taking the photograph, but the desire to take the photograph, with the photograph itself being the natural end result. It means that we are learning to see and become aware of life around us.”<sup>37</sup> Archer expressed what she believed to be an important part of photography that can be seen in the

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<sup>36</sup> Ibid.

<sup>37</sup> Thomson, *Begin to See*, 5. Original source from Larsen, “Photography at Black Mountain College” in Hazel Larsen, ed., *Five Photographers* (Black Mountain: Black Mountain College, 1950), collection of the JAAF.

photographs that are in *Five Photographers*. Some of the photographs that were published ranged from images of buildings to people to nature (Fig. 38, 39, 40, 41, 42). The size of the photographs different and the style was unique to each person. Archer believed that photography was about the experience of taking the photography. This is something that Archer taught to her students. It was important for her to want to photograph and to find that subject that peaked her interest. In a way, this book is a demonstration of Archer's method and the work of students who have been influenced by her.

During the years of 1949 and 1950 Archer collaborated with Ruth Asawa to create a viewbook for the school. Archer and her students designed a viewbook for the college that was sent out as a brochure to inform people of the college visually. Archer and her students took photographs while Asawa and Archer designed the book together. The book includes photographs that were featured with text that detail the campus and highlight what the school has to offer through images. The pamphlet was a collection of photographs that Archer and her students took of the college campus. The viewbook had a cover page designed by Asawa (Fig. 43). The work of art that Asawa made was of a laundry stamp with the Black Mountain College initials, BMC. The other part of the booklet featured landscape photographs of Black Mountain College and interiors of buildings that were accompanied with text about the school. The pamphlet was one way for the school to publicize and share what the location looked like through photography. Having a visual aid with the description of the school allowed for one to visualize what Black Mountain College was and what it had to offer.

## Conclusion

Black Mountain College was in existence from 1933 through 1957; it was a short period of time yet the legacy of the college has made a lasting impact on the role of education and the arts in the progressive school system. There were many aspects of Black Mountain College that contributed to the school becoming influential. The structure of the college was somewhat of a new development that was beginning to appear at other schools and because Black Mountain College was a model for the progressive education movement, it became known as an experimental college and having a new approach to education. The importance that the college put on the arts was especially profound because of the people that are now associated with Black Mountain College. Josef Albers, Merce Cunningham, Buckminster Fuller, Ruth Asawa, Beaumont Newhall, Harry Callahan, Aaron Siskind, Willem de Kooning, and Robert Rauschenberg either taught or studied at Black Mountain College and all of them have been photographed by Hazel Larsen Archer.

The power of what happened at Black Mountain College is recognized not only by the art community but is also felt throughout North Carolina. When visiting the Lake Eden campus of Black Mountain College, there is a palpable energy that is present. Having the opportunity to visit personally, see the location and its surroundings, and knowing the history of that place was an overwhelmingly positive experience. The campus of Black Mountain College had been a transient place where students and professors had come and gone, but over time, the space is representative of a community, a creative environment, and holds an abundance of history.

The progressive education that was prominent in the framework of Black Mountain College is now a leading component in liberal arts colleges. This is recognizable from the importance placed on the classroom experience and the curriculum. Allowing for the arts to be part of the main program follows in the steps that Black Mountain College put in place. There are liberal arts colleges now that are focused on the idea of being able to offer a range of disciplines that all students can connect with. When Hazel Larsen Archer invited profound artists to lecture and teach students about photography at Black Mountain College, it provided a new standard for schools.

Hazel Larsen Archer was overlooked for her photography and her involvement at Black Mountain College. She was fully invested in progressive education and devoted to being an educator. Her disability did not get in the way of her work and life. In the face of her disability, she became an educator. The appreciation that Archer had for education and sharing her ideas about photography with students is what is seen in her photographs. The dedication that Archer had never ended. As she moved on from Black Mountain College she relocated and started a new school. This progression shows the passion that Archer had for education and the ability to share that importance with other people. The ideals that Archer carried around with her are visible in her photography. As she moved with a wheelchair, she continued to photograph motion and capture the movement of the college. The research found on Archer does not focus on her handicaps and rather sheds light on the photographs she had taken that feature a new level of appreciation.

Buckminster Fuller wrote a letter to the Guggenheim Memorial Foundation for Archer in 1955 that detailed his insight into Archer and the undoubted eloquence that she had with photography.

She saw what we who hurry never have the time to see. She saw the life processes. She saw the tree photo-converting the sun radiation; she saw the tree breathing -- She saw the ages processing beautifully and inexorably as she photographed the same side of a barn moment by moment and hour by hour; and she let us see with her what we had never been privileged to see before.<sup>38</sup>

Since Archer was so invested in the education at Black Mountain College she became a prominent figure in all aspect of the school. Archer was an independent woman who spent almost a decade at Black Mountain College surrounded by a community that inspired her and influenced her. Fuller best explains the feeling that he felt while viewing her photographs, "I feel a sense of spontaneous delight and increased confidence in the overall integrity of life and universe clearly pulsing serenely in her photograph."<sup>39</sup> It is clear that Archer had a deep connection with Black Mountain College and that is present in her photography. Her photographs are also demonstrative of the culture of the school based on the experience that Archer had while there. Although Archer may not be universally recognized for her work or impact on the experimental education found at Black Mountain College, the people who did know her appreciated the work she produced and the time they spent with her at Black Mountain College. The influence that Hazel Larsen Archer had on her peers and students is evident in the photography made during the time of Black Mountain College.

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<sup>38</sup> Hazel Larsen Archer, *Hazel Larsen Archer: Black Mountain College Photographer* (Asheville, NC: Black Mountain College Museum + Arts Center, 2006), 90. Original source is from Letter by Richard Buckminster Fuller, "Confidential Report on Candidate for Fellowship," November 2, 1955, John Simon Guggenheim Memorial Foundation.

<sup>39</sup> *Ibid.*



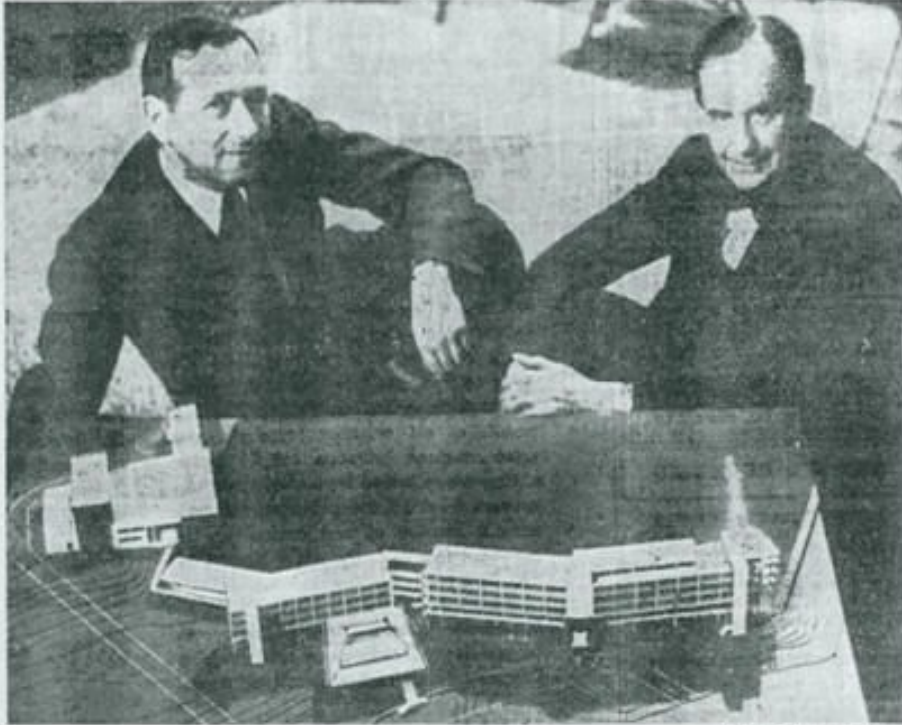


Fig. 1. Lucy Atkinson, Black Mountain College studies building, 2018.



Fig. 2. Hazel Larsen Archer, *Hazel Larsen Archer*, n.d., gelatin silver print.

*Model for Proposed College Buildings Shown at Museum*



*Dr. Walter Gropius (right), professor of the Harvard University Graduate School of Design, and Professor Marcel L. Breuer, also of Harvard, with a model of the proposed buildings for Black Mountain (N. C.) College, at the Museum of Modern Art, 11 West Fifty-third Street, yesterday*

Fig. 3. Walter Gropius and Marcel Breuer. New York Herald Tribune, January 1940.



Fig. 4. Josef Breitenbach, Josef Albers's color theory class, summer art institute, 1944.



Fig. 5. Barbara Morgan, Students in Cabbage Patch, n.d.



Fig. 6. Josef Albers, *Untitled (looking down, front porch, Lee Hall)*, n.d., gelatin silver print.



Fig. 7. Beaumont Newhall, *Four students with cameras including Mary Parks and Peter Oberlander*, 1946.



Fig. 8. Nancy Newhall, *"Mae West" North Carolina, Black Mountain College*, 1948, 6 x 8 inches.



Fig. 9. Nancy Newhall, *Buckminster Fuller's Hands at the Black Mountain College*, 1948, gelatin silver contact print, 7  $\frac{5}{8}$  x 9  $\frac{1}{2}$  inches.



Fig. 10. Harry Callahan, *Asheville, North Carolina, 1951*, 1951, gelatin silver print, 7.75 x 11.7.5 inches.



Fig. 11. Harry Callahan, *Portrait of Aaron Siskind*, 1951, gelatin silver contact print, 10 x 8 inches.





Fig. 12. Aaron Siskind, *North Carolina 9*, 1951, vintage gelatin silver print, 13.25 x 16.25 inches.



Fig. 13. Aaron Siskind, *North Carolina 32*, 1951.



Fig. 14. Arthur Siegel, *Untitled*, 1951.



Fig. 15. Josef Albers's color-theory class with Hazel Larsen Archer, n.d.



Fig. 16. Robert Rauschenberg, *Quiet-House - Black Mountain*, 1949, gelatin silver print, 14.75 x 14.75 inches.



Fig. 17. Hazel Larsen Archer, *Quiet House Doors*, 1948, gelatin silver print.

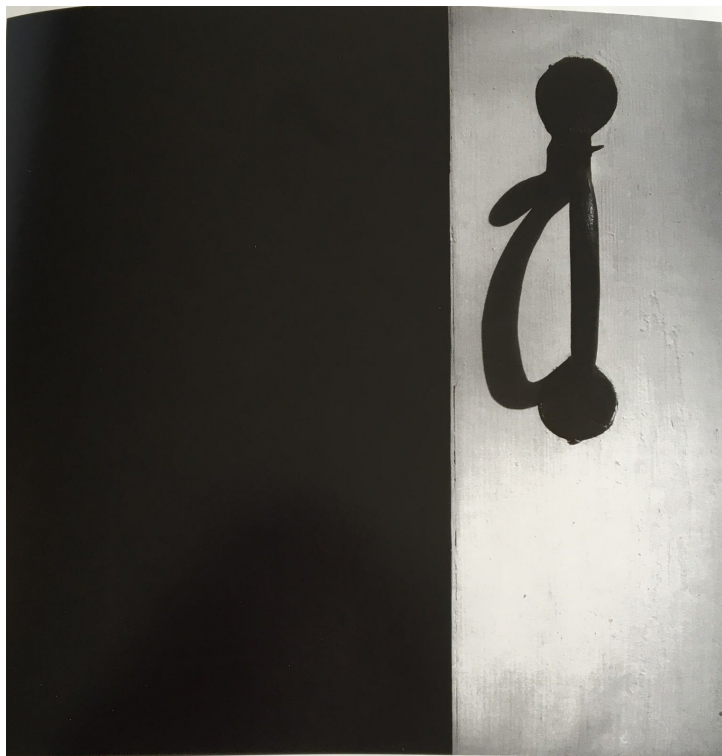


Fig. 18. Hazel Larsen Archer, *Quiet House Doors*, n.d.



Fig. 19. Hazel Larsen Archer. *Quiet House on the BMC campus*, n.d.

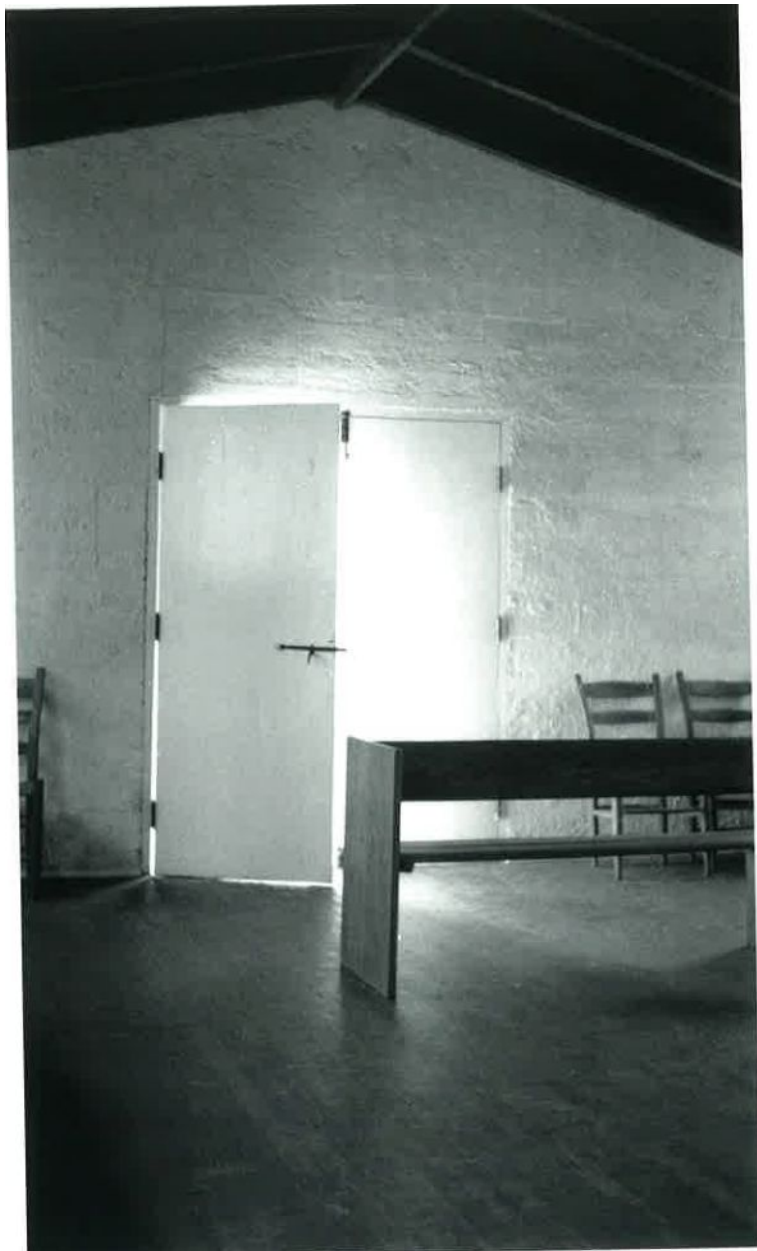


Fig. 20. Hazel Larsen Archer, *Quiet House Interior*, n.d.



Fig. 21. Hazel Larsen Archer, *Students with Buckminster Fuller's Dome*, 1949, gelatin silver print, 6  $\frac{1}{8}$  x 9  $\frac{7}{8}$  inches.



Fig. 22. Hazel Larsen Archer, *Elizabeth Jennerjahn and Robert Rauschenberg*, c. 1952, gelatin silver print, 6  $\frac{1}{4}$  x 9  $\frac{1}{4}$  inches.



Fig. 23. Hazel Larsen Archer, *Merce Cunningham*, c. 1948-1952, gelatin silver print.



Fig. 24. Hazel Larsen Archer, *Merce Cunningham*, c. 1948-1952, gelatin silver print.





Fig. 25. Hazel Larsen Archer, *Merce Cunningham*, c. 1948-1952, gelatin silver print.



Fig. 26. Hazel Larsen Archer, View of mountains beyond Lake Eden, n.d.



Fig. 27. Hazel Larsen Archer, View of Black Mountain College campus at Lake Eden.



Fig. 28. Hazel Larsen Archer, *Untitled*, n.d.



Fig. 29. Hazel Larsen Archer, *Dogwood Blossoms*, n.d.

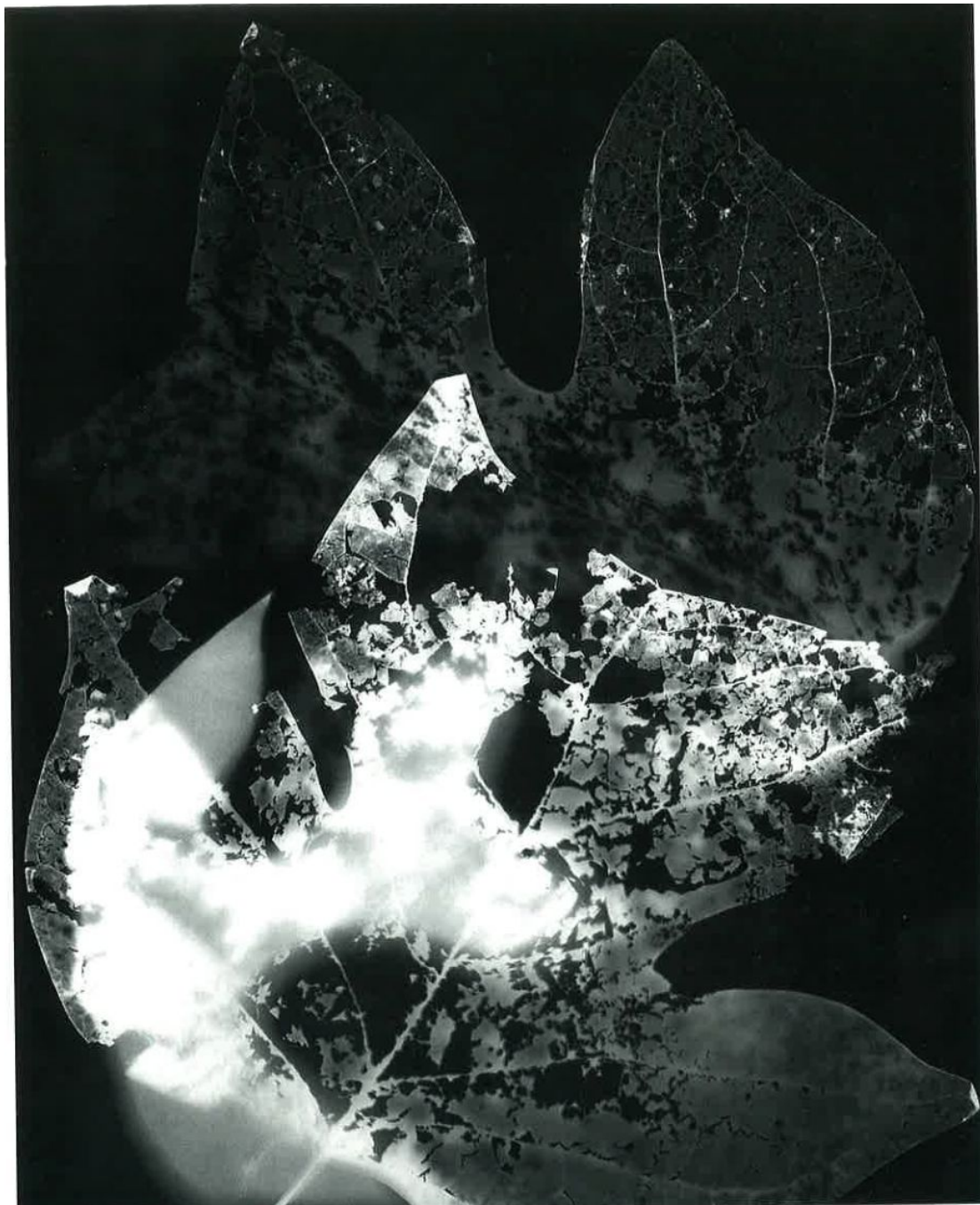


Fig. 30. Hazel Larsen Archer, *Untitled*, n.d., photogram.

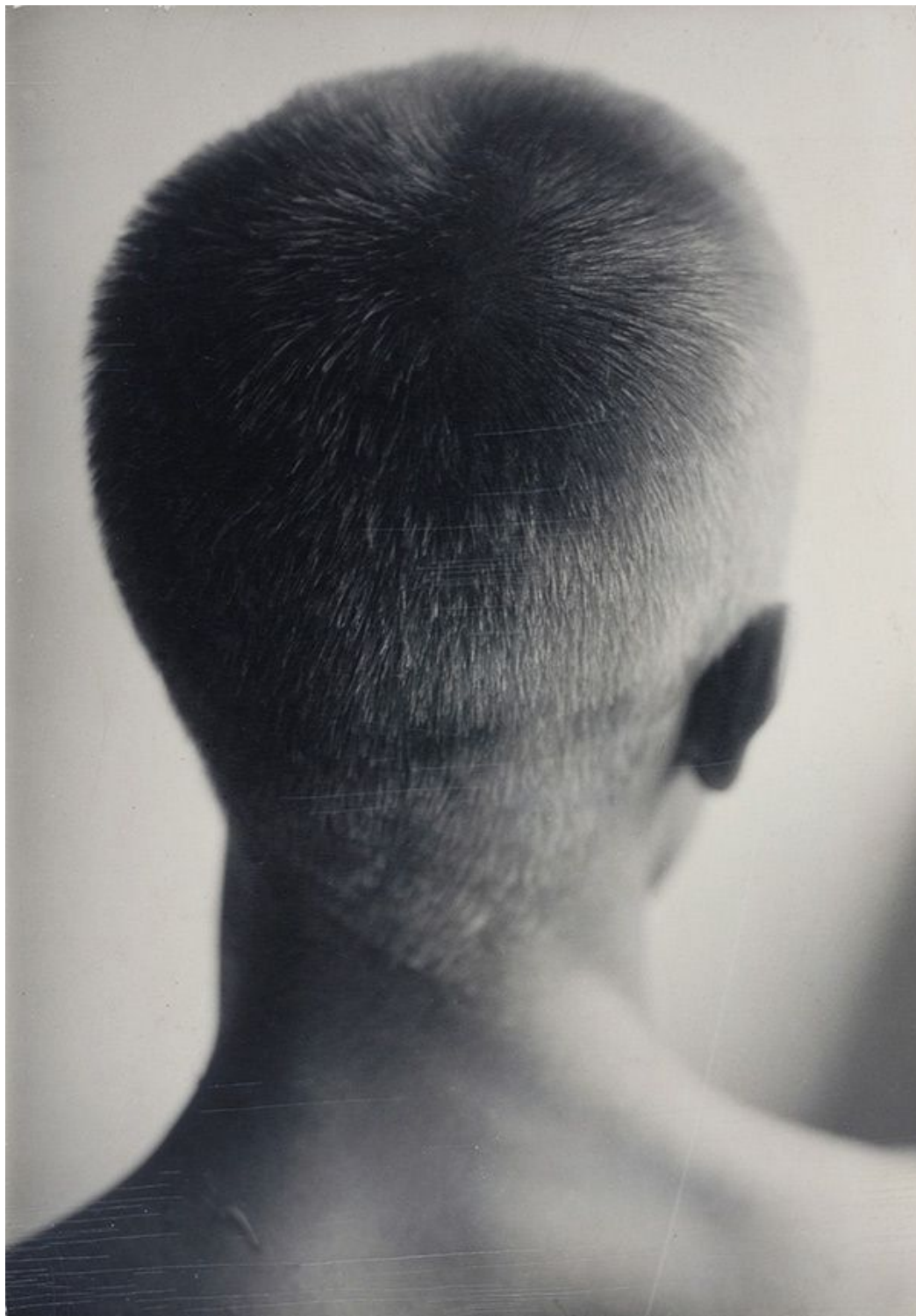


Fig. 31. Hazel Larsen Archer, *Ray Johnson (back of head)*, 1947, gelatin silver print, 9  $\frac{3}{4}$  x 6  $\frac{7}{8}$  inches.



Fig. 32. Hazel Larsen Archer. *Josef Albers*, 1948, gelatin silver print, 8 ½ x 5 ⅞ inches.

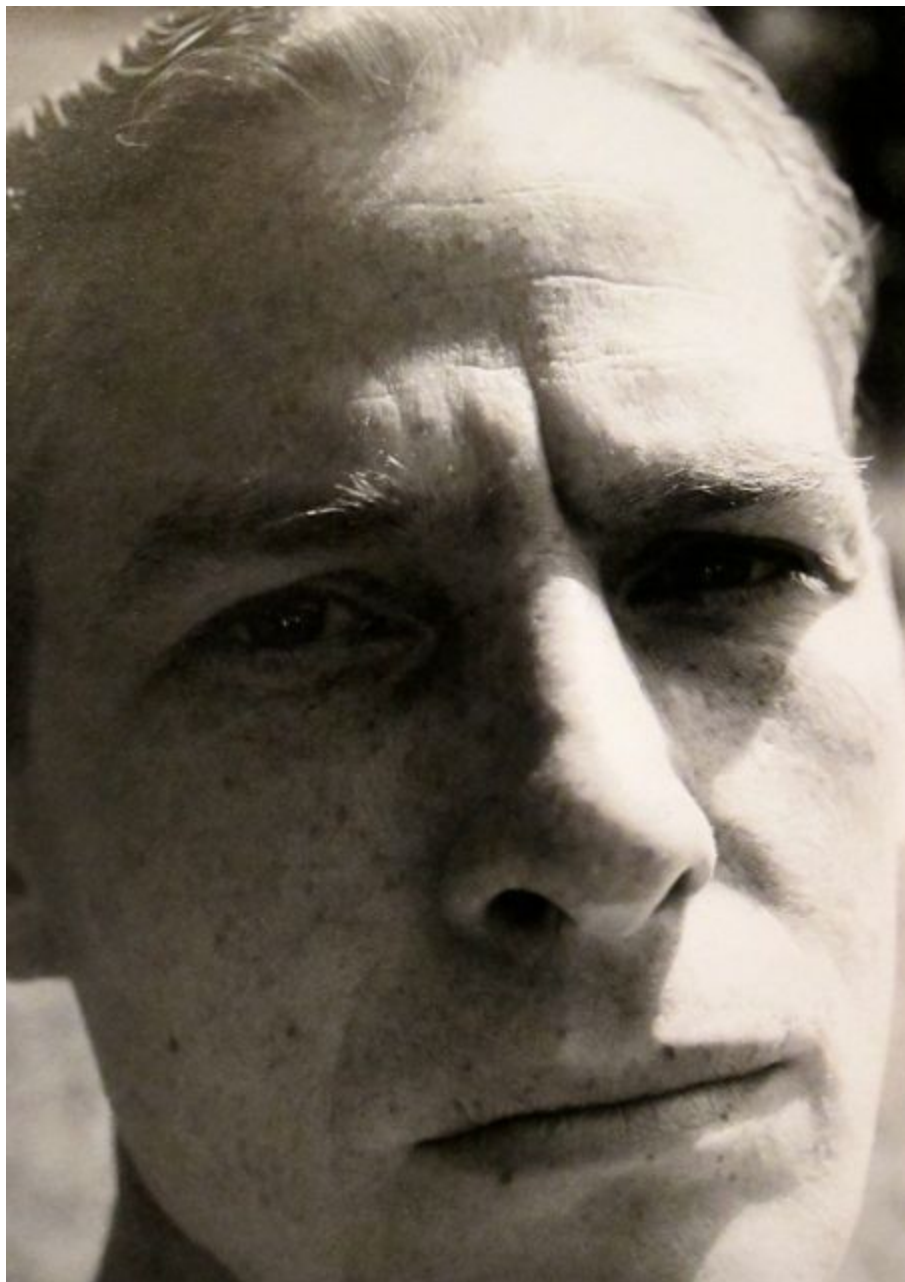


Fig. 33. Hazel Larsen Archer, *Willem de Kooning*, 1948, gelatin silver print.

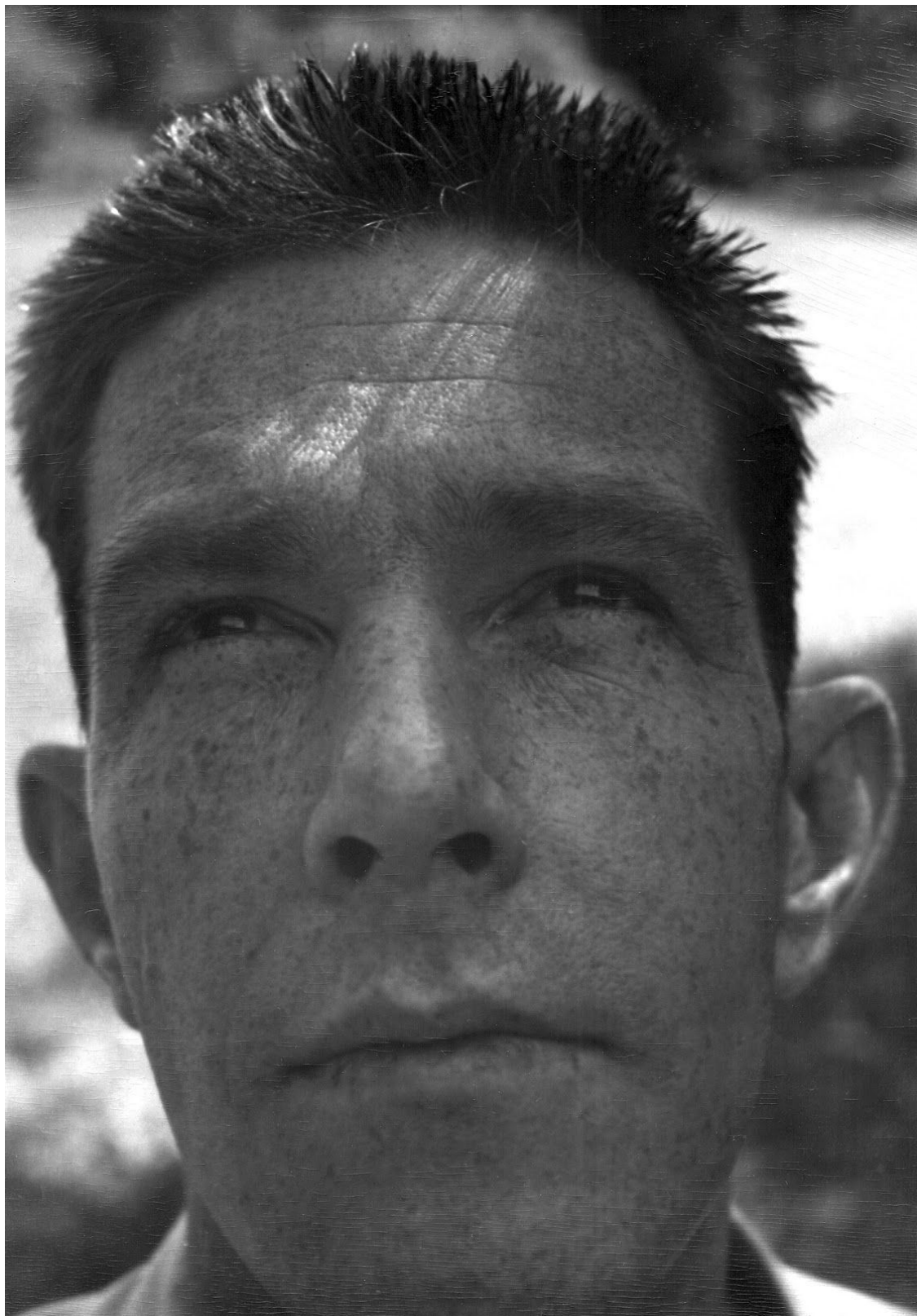


Fig. 34. Hazel Larsen Archer, *John Cage*, n.d., gelatin silver print, 9  $\frac{3}{8}$  x 6  $\frac{3}{8}$  inches.





Fig. 35. Hazel Larsen Archer, *Robert Rauschenberg*, n.d., gelatin silver print, 15  $\frac{3}{8}$  x 11 inches.



Fig. 36. *Polio Poster Competition.*, October 31 - November 20, 1949.



Fig. 37. Photographs by Hazel Frieda Larsen, October 11 - November 15, 1949.



Fig. 38. Hazel Larsen Archer.

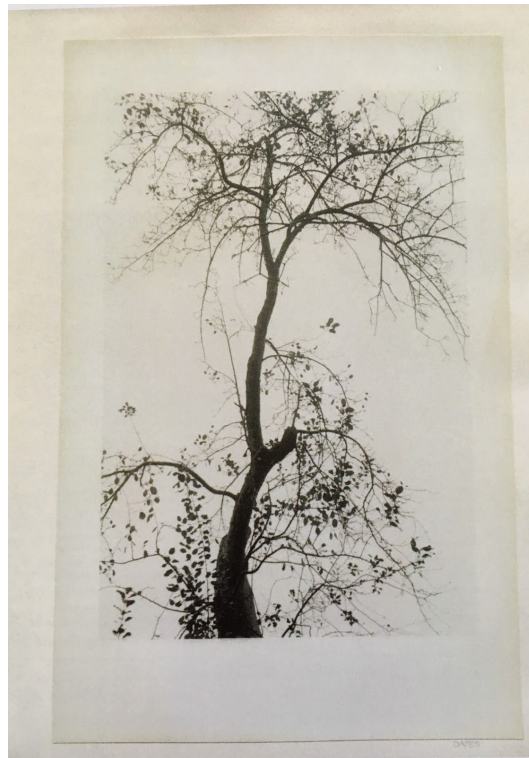


Fig. 39. Andrew Oates.

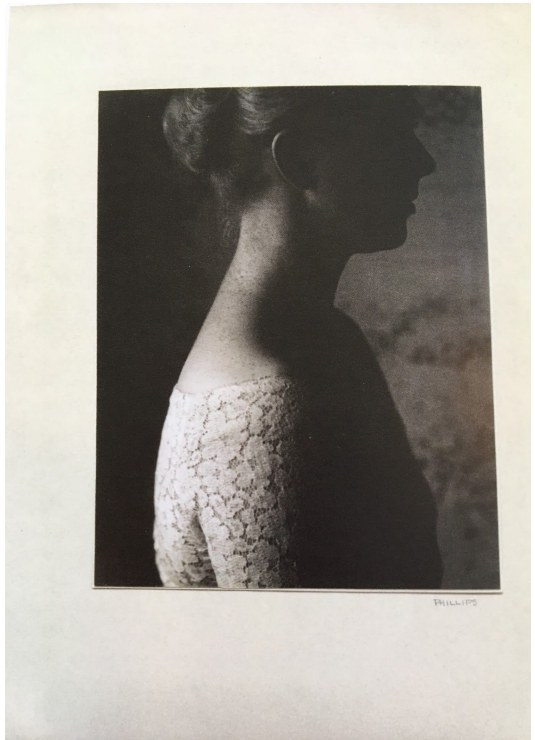


Fig. 40. Vernon Phillips.



Fig. 41. Nick Cernovich.

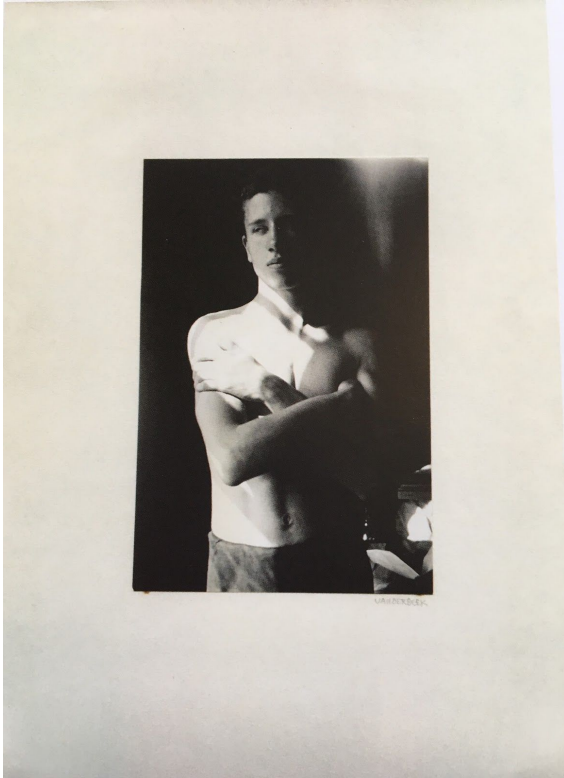


Fig. 42. Stan VanDerBeek.

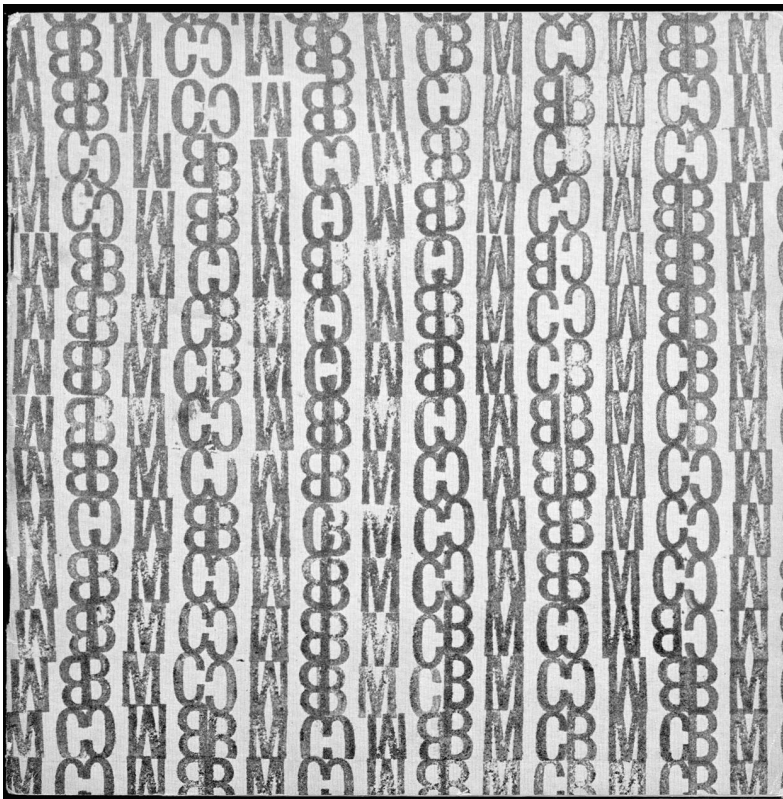


Fig. 43. Ruth Asawa, Black Mountain College Pamphlet Cover, c. 1949.

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