

EDAR

METCALF CREEK



Two EDAR residents, one shared moment at Black Mountain College

At EDAR, we're proud to share that **Carlos Rigau** (2024) and **Elisabeth Condon** (2024, 2025) are participating in **{Re}Happening 14**.

The **{Re}Happening** is an annual event organized by the **Black Mountain College Museum + Arts Center**. Developed by board member Jolene Mechanic, the program began as a fundraising initiative and has grown into a day-long gathering of performance, installation, and experimentation—taking inspiration from John Cage's 1952 *Theatre Piece No. 1*, often cited as the first Happening.

Held on the historic campus of Black Mountain College, Lake Eden, now Camp Rockmont, the event brings together artists from across the region and beyond to activate the site through new work. Installations, sound, movement, and time-based projects unfold across the buildings and landscape, creating an open and immersive experience for the public.

The {Re}Happening, organized by the Black Mountain College Museum + Arts Center, serves as a platform for artists to explore and extend experimental aspects of their practices. Part fundraiser, part convening, the {Re}Happening continues the College's legacy by offering a platform for artists to respond to its history while working in the present.

BMC {Re}Happening — Resident Spotlights



Carlos Rigau
EDAR Resident, 2024

Courtesy of the Artist. Photo by: Seung Min Lee

Carlos Rigau's work is shaped by his upbringing in Little Havana, Miami, where artifice, replication, and systems of visibility inform daily life.

Working across video, sculpture, and performance, he examines social class, surveillance, and ecological conditions through the lens of mass culture. His work adopts and redirects the visual language of consumption, using it as a tool for disruption and critical reflection.



Carlos Rigau. *Self Portrait*, 2025, 6.5 x 2.5 x 3 feet. Stolen Locker, Raspberry Pi, Stereo Amplifier, 3 speakers, Motion Sensor. Found stickers bought on various dates.

Carlos Rigau's project for BMCs {Re}Happening 14 centers on the form of the locker—an object that carries the imprint of daily use, discipline, and transition. Like a sarcophagus, the locker holds the residue of a life shaped within systems of education and carried into the structures of labor.

Through this series, Rigau repositions the locker as both container and witness. Its dented surface and worn body register accumulation over time, suggesting the quiet violence embedded in routine, repetition, and institutional space. The work draws attention to the overlooked rhythms of everyday life while examining how these experiences are absorbed, stored, and carried forward.



Elisabeth Condon
EDAR Resident, 2024 + 2025

Courtesy of the Artist. Photo by: Karl Kelly, 2024

Elisabeth Condon's paintings approach landscape as a synthetic construction—a container where unlike elements coexist. Her works absorb and filter the locations in which they are made through color, density, and texture. Landscape appears as both real and imagined, shaped by memory, association, and direct experience. The recurring motif of the flower operates as memorial, as form, and as a reference drawn from the decorative language of her domestic surroundings.

Condon's early experiences growing up in Los Angeles, near a canyon landscape, inform this layering of interior and exterior space. She draws on visual languages ranging from Yuan Dynasty scrolls to vintage décor and abstraction, merging them into compositions that function simultaneously as window and topography. Poured passages move into abrupt transitions, slicing and stacking space, while pattern and gesture flow together to complicate the surface and extend a sense of time.



Elisabeth Condon with choreographer Ava Desiderio. *Vermilion | 10*, 2022. Performed by Minami Ando and Lucia Betelu. *Norte Maar's Counterpoint 12*. Photo by: Julie Lemberger

Elisabeth Condon, in collaboration with choreographer **Ava Desiderio**, presents *Vermilion | 10*, a reprise of their 2025 performance originally developed for **Norte Maar's Counterpoint 12** in Brooklyn. Performed by **Minami Ando** and **Lucia Betelu**, the 11-minute duet explores the psychological complexity of a relationship through sculptural movement, wearable elements, and polymer-based props.

At Black Mountain, the work is re-situated within the open context of the {Re}Happening, where gesture, material, and space unfold in direct relation to the surrounding environment.

About EDAR

Emerson Dorsch Artist Residency (EDAR) is a nonprofit in the mountains of Western North Carolina that coexists with an active farm and land stewardship program. By uniting artmaking and working the land, EDAR honors the interdependence of labor and learning, inviting fellows into rhythms rooted in Appalachian culture.

Through residencies, partnerships, and public programs, EDAR supports sustained inquiry, experimentation, and engagement with place.



a space to think,
to rally the resources
with which to work
that inspires and challenges
others to do the same



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