

Black Mountain College Museum

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ists to challenge, reinterpret, and expand the possibilities of creative expression.

Sewell (Si) Sillman (1924–1992), a pivotal figure in the exhibition, was an American painter, educator, and print publisher. After serving in World War II, Sillman studied under Josef Albers at Black Mountain College, immersing himself in color theory and structural composition. His works, such as *Untitled Landscape* (1948) and *109 Acrobats* (n.d.), showcase his meticulous attention to form and hue, reflecting a commitment to color's interplay with structure.

Sillman's dedication continued at Yale University, where he earned a BFA in 1951 and an MFA in 1953, later joining the faculty to inspire future generations. In 1956, Sillman organized an exhibition of Albers' work for Yale's new art gallery, fostering a partnership with Norman Ives. Together, they founded the publishing firm Ives-Sillman in 1962, later publishing Albers' *Interaction of Color*, a seminal text in color theory. In a significant 2025 gift to the museum from Bill Turner, viewshed showcases a selection of Sillman's works that exemplify his nuanced exploration of color theory and abstraction.

Richard Gareth is an artist who bridges the realms of sound and visual art, creating immersive experiences that challenge sensory perceptions. His *Perceptual Series* (2019) offers a moving image installation that manipulates light and sound to blur the boundaries between auditory and visual experiences. His installation *SONOCHROME* extends this exploration, positioning minimalist aesthetics within a framework of algorithmic creativity. Vertical white lines emerge and dissolve on black surfaces, forming rhythmic visual patterns that evoke the early black paintings of Frank Stella, while engaging with Fluxus-inspired sound experimentation.

A four-minute video loop amplifies this interplay, creating an immersive audiovisual space that examines the relationship between mechanization, abstraction, and perception. Rooted in systems aesthetics, *SONOCHROME* operates as a self-contained system, suggesting infinite perceptual possibilities. In 2025, Gareth's work *Before Me*, which premiered at MoMA's first major exhibition of sound art in 2013, was added to the permanent collection of MoMA's Department of Media. Also in 2025, his piece *Perceptual: Sonic Landscape*, *Midnight Blink* was acquired by the Pérez Art Museum Miami for its permanent collection.

Jennie MaryTai Liu is a multidisciplinary artist working across performance, video, and writing. Her 2022 work *Interstate* exemplifies her exploration of movement and temporality, blending video and live performance into a layered, cinematic experience. Created in collaboration with *Bang on a Can* and *Big Dance Theater*, *Interstate* was co-directed and choreographed with Annie-B Parson and features music by David Lang. The work reflects Liu's interest in how bodies navigate space, memory, and shifting landscapes, drawing on experimental theater, dance, and visual art traditions.

Liu's practice extends beyond performance, embracing curation, education, and research, such as her 2022 project *Knees, Schools, Urges*, which investigated overlooked dance histories through performance and archival materials. Liu's ongoing work, including a film series currently in development in her ancestral village, fosters a dynamic exchange between past and present, performer and audience, form and chance.

Deanna Sirlin is a renowned American abstract artist known for her vibrant use

of color and large-scale installations. Her 2020–2021 work *STRATA*, exhibited at the Fundação Eugénio de Almeida in Évora, Portugal, featured layered translucent materials interacting with light to create dynamic visual experiences. This work exemplifies Sirlin's innovative approach to engaging audiences through immersive environments, inviting reflection on the fluidity of form and color. Beyond *STRATA*, Sirlin has presented 22 large-scale projects globally, including *Retracings* at the High Museum of Art in Atlanta. Her 2022 series *Wavelength* explored her relationship to color and gesture in the painting process. Sirlin is also the author of *She's Got What It Takes*, profiling influential female artists who have inspired her career.

Susie Taylor, a contemporary textile artist, merges traditional weaving techniques with modern aesthetics, transforming fiber into a conceptual medium. Her 2017 work *Untitled (BW Stripes X)* from the *Origami Series* exemplifies her fusion of line, structure, and form, while *Dot Square* from her 2024 *Swatch Series* showcases her exploration of exaggerated weave structures as a metaphor for fragmented experiences and the search for connection. In 2025, Taylor debuts a new piece, *Persona*, from her *Humble Abode* jacquard weaving series, which expands the language of textile abstraction by combining loom-controlled structures with minimalist compositions.

The exhibition also features works by other notable artists, including: M.C. Richards, W.P. (Pete) Jennerjahn, Jo Sandman, Ilya Bolotowsky, Leo Krikorian, Roberta Blair, Jorge Fick, Emerson Woelffer, Hazel Larsen Archer, Aaron Siskind, Harry Callahan, Margaret Balzer Cantieni, Josef Albers, Cora Kelley Ward, Ruth Asawa, Sara VanDerBeek, Xanti Schawinsky, Frank Hursh, Kenneth Snelson, Robert Rauschenberg, Richard Anuszkiewicz, Andy Gambrell, Will Henry Stevens, Elizabeth (Betty) Schmitt Jennerjahn, and Matt Magee.

By weaving together historical and contemporary works, viewshed reveals the ongoing resonance of Black Mountain College's radical, interdisciplinary spirit. The exhibition serves as a site of exchange, offering a space where past innovations and present experimentations converge, generating new possibilities for artistic dialogue and creative transformation.

Founded in 1933, Black Mountain College was one of the leading experimental liberal art schools in America until its closure in 1957. After the Bauhaus in Germany closed due to mounting antagonism from the Nazi Party, Josef and Anni Albers readily accepted an offer to join the Black Mountain College faculty. During their 16-year tenure in North Carolina, the Alberses helped model the college's interdisciplinary curriculum on that of the Bauhaus, attracting an unmatched roster of teachers and students including R. Buckminster Fuller, Elaine and Willem de Kooning, John Cage, Merce Cunningham, Mary Caroline (M.C.) Richards, Ruth Asawa, and Robert Rauschenberg.

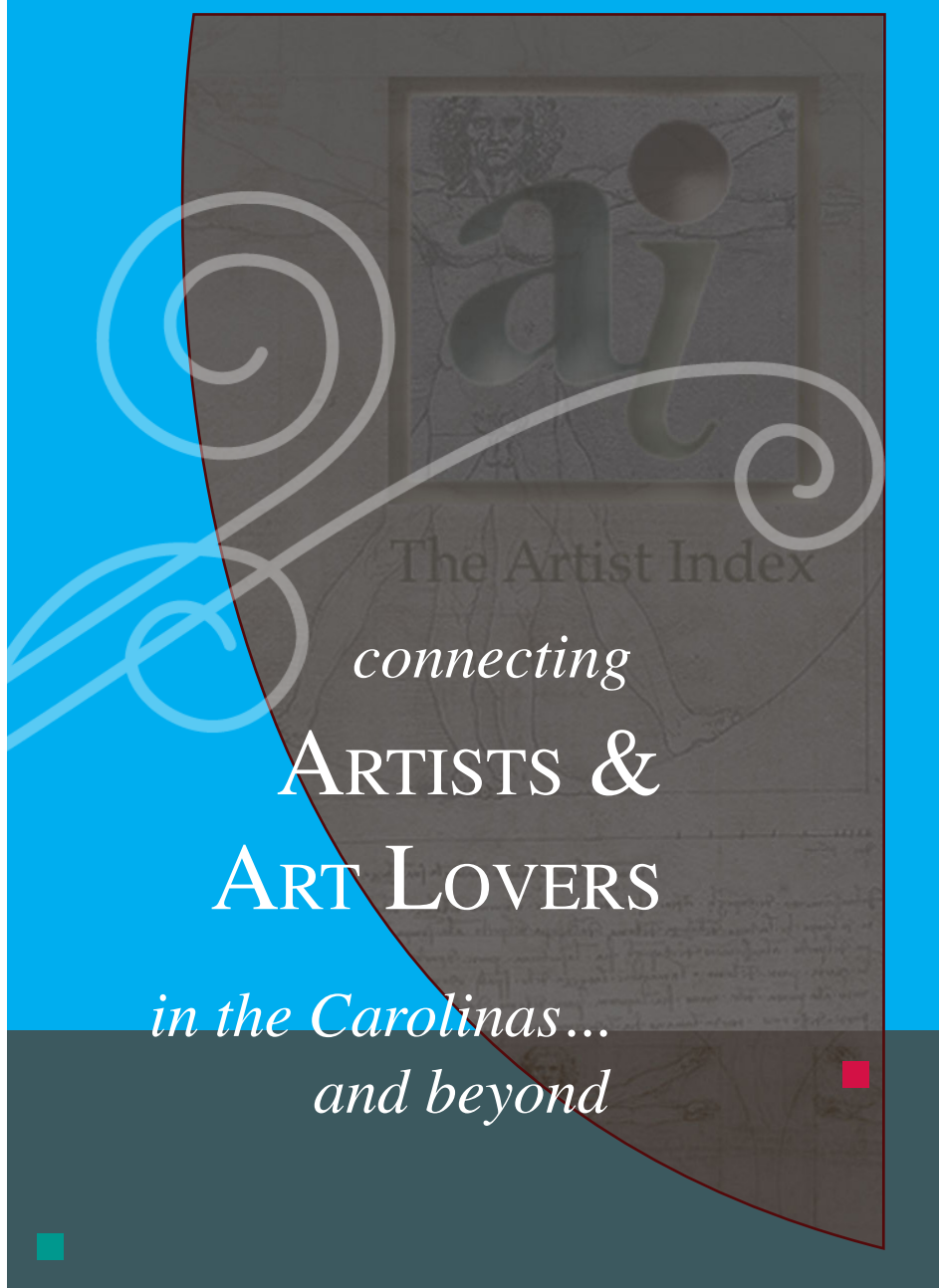
Black Mountain College Museum + Arts Center (BMCM+AC) was founded in 1993 to celebrate the history of Black Mountain College as a forerunner in progressive interdisciplinary education and to celebrate its extraordinary impact on modern and contemporary art, dance, theater, music, and performance.

For further information check our NC Institutional Gallery listings, call the Museum at 828/350-8484 or visit (www.blackmountaincollege.org).

imaginary creatures, and mother nature figures. The exhibition runs from Apr. 5 - 26, 2025. A reception will be held on Apr. 5, from 5 to 8pm.

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Laine Bachman is unendingly inspired by the natural world. Her curiosity is clearly demonstrated through the vastness of subject matter, ranging from mythological sea creatures to dozens of species of birds, and even through concocting a composition filled with countless poisonous vegetation. Making use of old field guides and a vintage encyclopedia collection, Bachman creates lists in her sketchbook that she can refer back to during the painting planning process. Although Bachman is a prolific artist, each painting is still carefully researched and cleverly constructed and titled.



Work by Laine Bachman

In Bachman's newest painting, *Twilight Jubilee*, two winged-deer hover amongst the foliage in a tropical environment. It's glitz and glam galore and clearly displays her Magical Realism style. The animal's wings are iridescent, painted with interference paint so that they change color depending on what angle they are viewed from. Vintage sequins and passementerie beads from Bachman's extensive collection have been sewn into the canvas to highlight the curves of many of the plants. Gold leafed halos are situated behind the deer heads, adding to the adornment of the overall piece.

In *Neopelagic Moon*, we see a very different painting. The artist digs deep



Work by Laine Bachman

to reveal powerful themes regarding the waste filling our ocean environment. The impact of detritus in our ecosystem is so acute that it's altering the way organisms find and make their habitats. This painting is important to Bachman's oeuvre, as it forces the viewer to look past a pretty picture and instead divulge further into themes such as climate change.

Bachman earned a BFA in Painting from the Columbus College of Art and Design in 1997. She has exhibited in numerous juried and group exhibitions throughout the decades. In 2019, her work was featured at *ArtConnect*, part of the 13th *Havana Biennial*. The Asheville Art Museum displayed Laine's painting, *Night Bloomers*, in their *New Contemporary* exhibition in 2024, which featured established artists from all over the world. The Canton Museum of Fine Art in Ohio hosted Bachman's solo exhibition, *Beyond Worlds*, in the summer of 2024, of which she had seventeen paintings on display.

Bender Gallery is a contemporary international fine art gallery in downtown Asheville, NC.

For further information check our NC Institutional Gallery listings, call the gallery at 828/505-8341 or e-mail to (info@bendergallery.com).

Bender Gallery in Asheville, NC, Features Works by Laine Bachman

Bender Gallery in Asheville, NC, will present *Elsewhere & Beyond*, a solo exhibition of vibrant nature paintings by new contemporary artist Laine Bachman, featuring alternative planets, real and

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Apr. 24th, at 5pm for the May 2025 issue and May 24, at 5pm for the June 2025 issue. After that, it's too late unless your exhibit runs into the next month - send your info now to (info@carolinaarts.com).