

Black Mountain College Museum + Arts Center in Asheville, NC, Offers Summer Exhibition

The Black Mountain College Museum + Arts Center (BMCM+AC) in Asheville, NC, will present *Materials, Sounds + Black Mountain College*, and *BAUHAUS 100*, curated by Caleb Kelly, on view from June 7 through Aug. 31, 2019. A reception will be held on June 7, from 5:30-8pm.

“Civilization seems in general to estrange men from materials, from materials in their original form [...] But if we want to get from materials the sense of directness, the adventure of being close to the stuff the world is made of, we have to go back to the material itself, to its original state, and from there on partake in its stages of change.” - Anni Albers, *Work with Materials* (Black Mountain College Bulletin No. 5)

100 years on, the legacy of the Bauhaus can be seen in the ways that contemporary artists and craftspeople interact with material and design. Black Mountain College (1933 - 1957) was an incubation space for some of the greatest artists of the 20th century, steered by Bauhaus visionaries Josef and Anni Albers. In this fertile ground, building upon the principles of the Bauhaus, artists like the Alberses, Ruth Asawa, John Cage, and M.C. Richards tested the limits of material, finding new avenues that ultimately changed the landscape of art. BMCM+AC’s Summer 2019 exhibitions look back on the history of the Bauhaus, its tremendous influence on BMC, and the endless potential now open to contemporary artists to play with material, sound, and the gallery space.

Originally exhibited at MAMA Albury (Australia) *Materials, Sounds + Black Mountain College* draws from innovative Australian artists working in new frontiers of sound and interaction in the gallery space, contextualized at BMCM+AC within the legacy of experimentation at Black Mountain College. Meanwhile, in our lower level gallery, we will celebrate the Bauhaus Centennial with Bauhaus designs and artworks, newly gifted to the BMCM+AC Permanent Collection. *Bauhaus 100* will explore the impact of the school in design, art, and education and the ways in which it shaped the structure and ethos of Black Mountain College.

This new exhibition brings together contemporary artists who each create an experience that is focused on the making of sound through materials. The artists in *Materials,*



Solar Panel piece: Peter Blamey, “Single-Planet Orrery and the Energetics of Stored Moonlight” (detail), 2017, installation view, Murray Art Museum Albury, 2018. Photo: Tyler Grace.

Sounds + Black Mountain College challenge the stability of materials in their practice. Handmade instruments and electronics, recycled electronic components, outmoded technologies, fake technologies, imagined sounds and silences will form a series of dynamic installations that challenge the way we think about materiality in a cumulative sound experience.

The work by the Australian artists has a lineage in the experimental practices developed by artists and students at Black Mountain College. Newly commissioned works will be exhibited alongside works from the BMCM+AC permanent collection that demonstrate innovative, materials-based processes. Originally exhibited at MAMA Albury (Australia), *Materials, Sounds + Black Mountain College* will further demonstrate the international influence of the College and draw out connections with contemporary practices. *Materials, Sounds + Black Mountain College* is supported by the Australian Arts Council.

About the Curator: Caleb Kelly is a New Zealand born academic and curator working from Sydney, Australia. Focusing on sound in the arts, he has most recently published *Gallery Sound* (Bloomsbury 2017) and previously the influential edited volume *SOUND* (Whitechapel Gallery and MIT Press, 2011). In 2018 he curated *Material Sound* at MAMA Albury Australia, an exhibition that will tour Australian regional galleries from 2020 to 2022. Kelly is a senior academic at the UNSW Art & Design Australia.

Artists Include: Pia van Gelder is a Sydney-based electronic artist and researcher. Her work involves designing and

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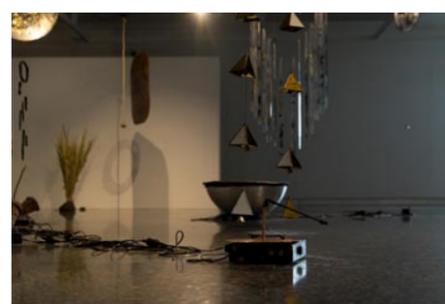
building electronic instruments that are presented in performance and interactive installation contexts. Her works investigate our relationships with technology and energy. Van Gelder was a co-director of Serial Space, Sydney and is a Curator/Coordinator of Dorkbot, a monthly event for lovers of electricity.

Peter Blamey is a Sydney-based artist, working across performance, video, recording, and installation. His work explores the interconnected themes of energies and residues - often through reimagining and recasting our everyday encounters with technologies and the physical world - and also our experiences of energy generation, use, and wastage. His work has been exhibited in both artist-run and institutional settings.

Vicky Browne is a New Zealand artist based in the Blue Mountains of Australia whose work engages in sound as a core theme. Browne works in a speculative manner, building her own record players, iPods, and radios out of found materials, and it is this handmade quality that reveals a close connection to materials. Her work has been exhibited in numerous spaces nationally and internationally.

Nathan Thompson is a New Zealand artist based in Wollongong, Australia who works across sound, sculpture, and drawing. He creates music and audio installations that use audio feedback to make analogous connections to the self-organizing properties of environmental systems. He has exhibited in numerous artist-run spaces including The Physics Room (NZ), Firstdraft (Australia), Audio Foundation (NZ) and public galleries in New Zealand and Australia.

Amanda Hollomon-Cook is the Director of the Design Studio at East Fork, an Asheville-based manufacturer of ceramic dinnerware. A former apprentice of East Fork’s Alex Matisse and John Vigeland, Hollomon-Cook draws from a lineage of potters that can be traced back to Bernard Leach (BMC ceramics instructor, 1952.)



Installation Assemblage: Vicky Browne, “Cosmic Noise” (detail), 2016-2018, installation view, Murray Art Museum Albury, 2018. Photo: Tyler Grace.

Through a collaborative installation in this exhibition, Hollomon-Cook + East Fork will bring local traditions and the Black Mountain College legacy into conversation with contemporary sound artist Jenn Grossman.

Josh Copus is a community-centric potter based in Marshall, NC. Through countless hours of working with potters in the Asheville area and throughout the nation, Copus has developed a personally significant approach to making pottery that values the importance of local materials. Copus’ work references historical forms and processes while remaining relevant to the contemporary art world. Through his collaboration with sound artist Jenn Grossman, Copus will further expand the possibilities of clay as a material and practice.

Jenn Grossman is an experimental musician/sound installation/experiential media artist living and working in NYC. Lingering somewhere between philosophical, psychological, and artistic approaches to exploring sound and light, she is interested in ways that they heighten emotional, social, and sensory awareness, cause materials to transcend themselves and engage us in active modes of perception from the art gallery to the street.

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

Bender Gallery in Asheville, NC, Features Works by Emma Varga

Bender Gallery in Asheville, NC, will present *Wild and Precious Life*, featuring an extraordinary solo exhibition by Emma Varga, one of Australia’s most prominent glass artists, on view from June 27 through Aug. 31, 2019. A reception will be held on June 27, from 5-8pm and an artist talk on June 28, from 2-4pm.

Works in this collection convey messages

of hope and fragility contained in glass sculptures that evoke breathtaking imagery of the vibrant flora around the world and the corals of the Great Barrier Reef.

Wild and Precious Life is a statement on climate change and a plea for social action in regards to global warming. The title is inspired by the poem “The Summer Day”

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