

B E L L B O T T O M S
SCULPTURE COMBINING BRONZE AND NET



JANET ECHELMAN



NATIONAL INSTITUTE OF DESIGN

BELLBOTTOMS

SCULPTURE COMBINING BRONZE AND NET

BY JANET ECHELMAN

Exhibition Schedule

March 27-April 3, 1997

National Institute of Design, Ahmedabad

April 15-20, 1997

Birla Academy of Art and Culture, Mumbai

April 30-May 10, 1997

Birla Academy of Art and Culture, Calcutta

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Bellbottoms

Installation, NID, Ahmedabad, 1997

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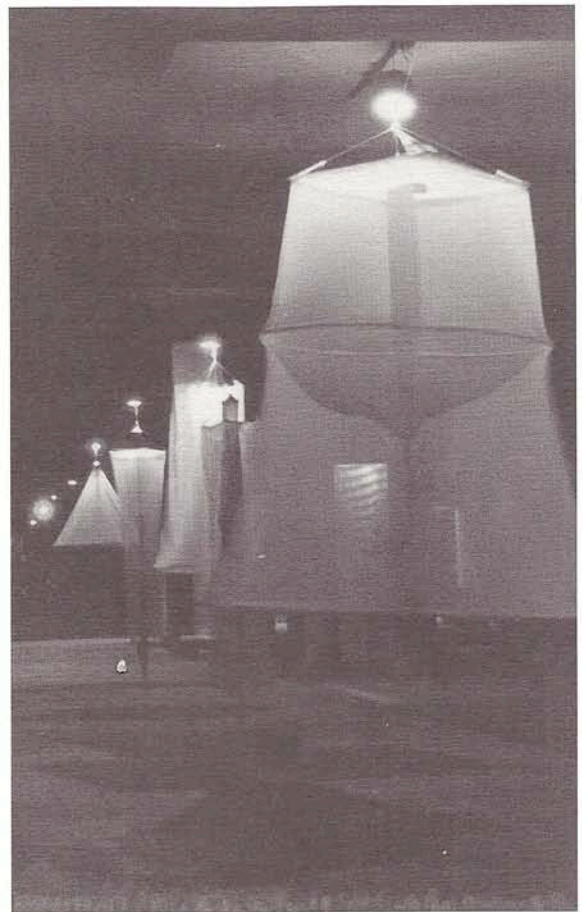
Design : Pravin Meghpara

Scanning : Bharat Suthar

Printing : S. N. Shinde, NID Printing Studio

Photography : Peter Harris in Boston; Janet Echelman in Mahaballipuram and Ahmedabad, and NID Students.

Cover : "Wide Hips," 83 x 52 x 52 inches,
bronze with cotton net, 1997, at Mahaballipuram.

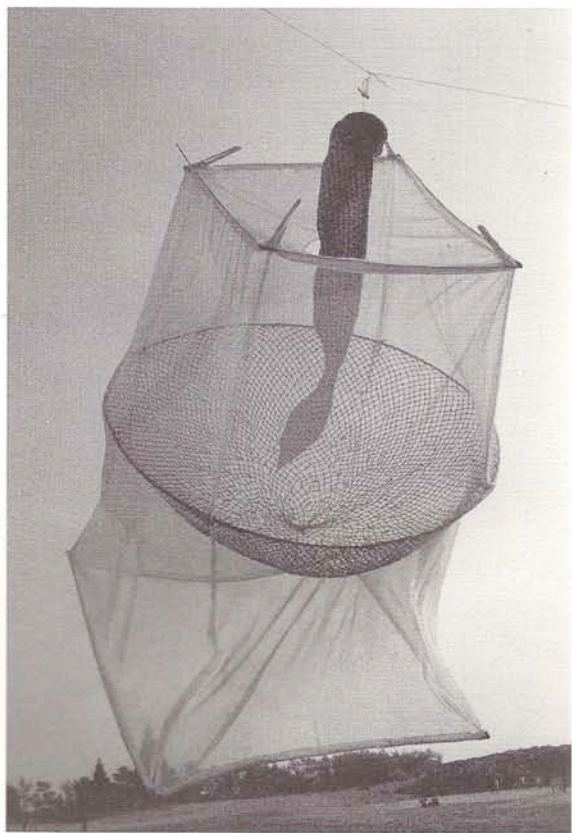


A PERSONAL NOTE

by Janet Echelman, Holi Festival Day, 1997, Ahmedabad

"Happy Holi," says my student, as he smears wet, red pigment with both hands onto my face and hair. Others douse me with buckets of colour, water, and even milk. They tell me this is the festival of colours. I think it is all about touch, direct and indirect, which has been the subject of my painting and sculpture for the last 14 years.

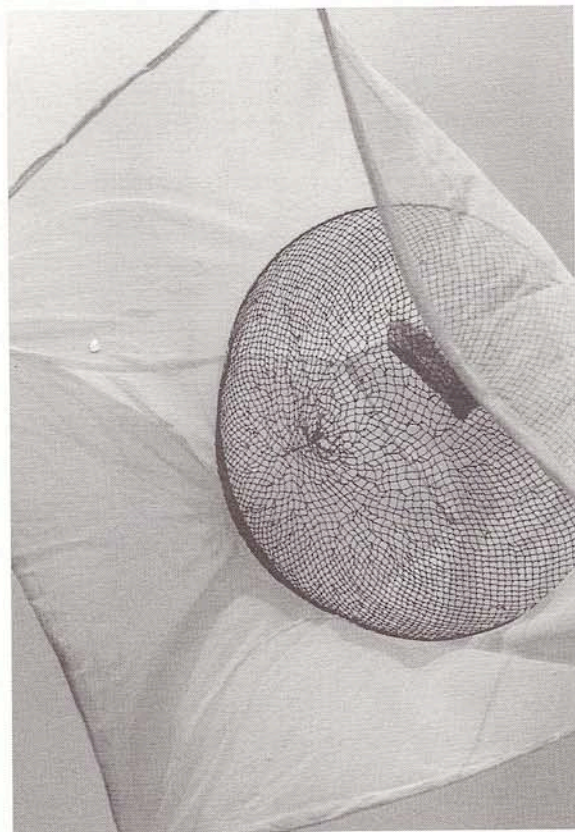
This story begins, ostensibly, with my arrival in India this New Year's Day. That day I thanked the grace of forces beyond my control: the U.S. Congress allocating funds to the Fulbright Scholarship Board, a fortuitous letter from Vikas Satwalekar inviting me to lecture at the National Institute of Design, and perhaps even the help of a plump-bellied deity with the head of an elephant. When in Rome...



Playpen / Suckle bell buckle

60 x 65 x 65 inches, 1997

Cast bronze, hand-knotted silk, sewn cotton net, block-printed cloth, and galvanized wire



Red Hot Dripping

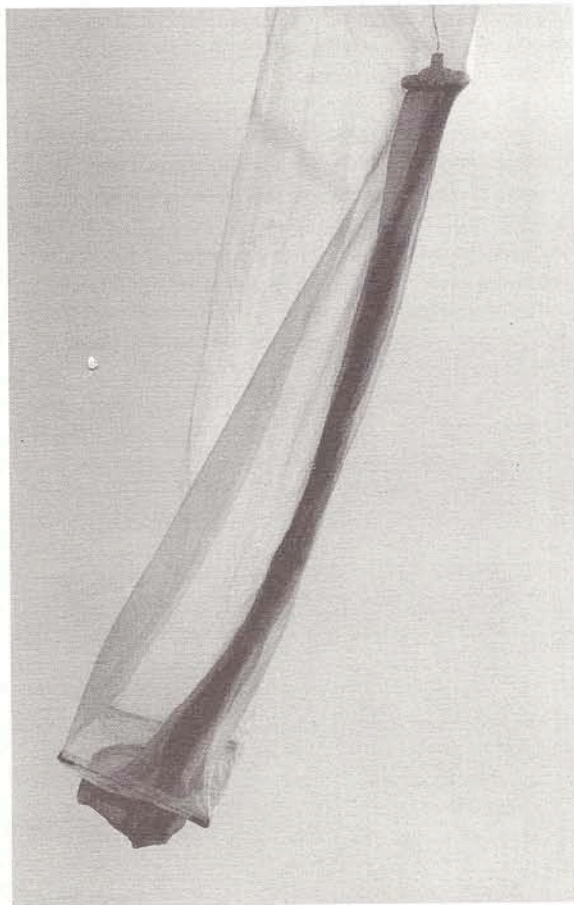
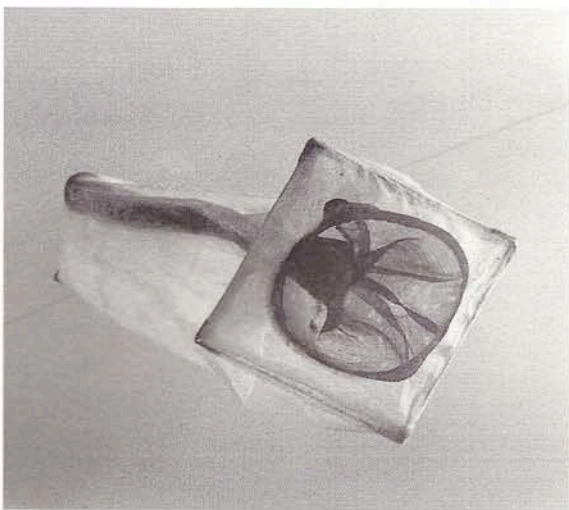
65 x 11 x 11 inches, 1997

Cast bronze, sewn cotton net, Bhandini-dyed cloth and galvanized wire

Since my arrival at NID in Ahmedabad, I'd regularly woken up in the middle of the night to sketch unknown shapes and forms. These new sculptural ideas were about living in the space of a human body, and about that body occupying space in the architectural or natural world. At first, my sketches were of floating cloth containers suspended entirely from above. Then, as time passed and I also came to know the spiky flora of Gujarat's desert region, these airy pieces grew thorns and heavy metal appendages. These studies were very personal: about my simultaneous experience of weight and weightlessness, and my impulse for openness combined with the subsequent vulnerability and need for protection.

At NID, a group of interested NID students met me every night after dinner, despite their already full load of scheduled courses, to explore the new ideas of creating these shapes with textiles and metal. Together we brainstormed, sketched, sewed immense stretches of cloth, ate, and drank tea— all in my living room, which had begun to look like a clothseller's storeroom or a temporary sleeping shelter with its piles upon piles of old cloth and sarees.

Later, the Fulbright Mid-Year Conference brought me on a 2000 km journey south to Mahaballipuram, a small fishing village renowned for its stone sculptures from the 7th century. The location was fortuitous in many respects. There I was able to work full-time, in collaboration with families of fishermen/net-weavers, bronze casters, and tailors, all of whom worked within a few blocks of the Pallava carvings and Shore Temple.



Wide Hips

83 x 52 x 52 inches, 1997

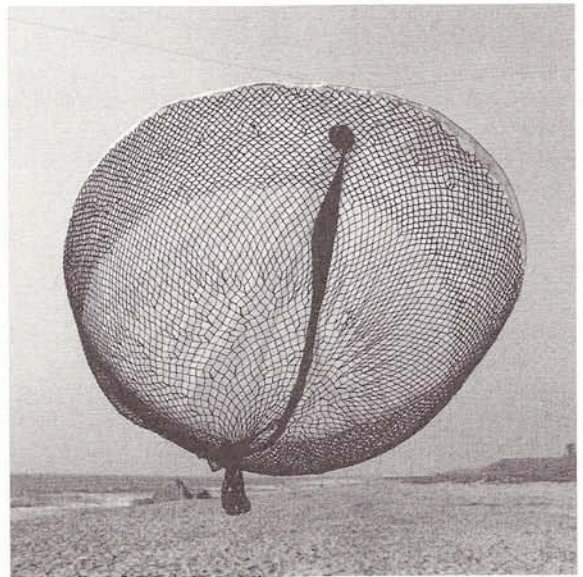
Cast bronze, hand-knotted twine, sewn cotton net, and galvanized wire

In a way, it was these Pallava artisans living 1300 years ago who had inspired me to come to India at this time. From 1988-1992, I lived and produced my art on the Hindu island of Bali, Indonesia. Since returning to my native United States in 1992, I had grown curious about the sources of Balinese culture, which could be directly traced by way of Java to these Pallava stone temples in Mahaballipuram. It was this curiosity which propelled me to apply to come to India now.

I have chosen to place myself in direct confrontation with the Indian visual culture, both "high" and "low" culture, which I see as a physical manifestation of philosophy and belief. I do this consciously, with an awareness of the history of Westerners seeking and creating exoticism in foreign lands. I have come here to offer what little I can through teaching, to experience life here as fully as possible, and to produce works of art based on that subjective experience.

In my working process, the originating impulse always come from within me, not from an aspiration or imitation of something external or foreign. So, it is usually a surprise of recognition *afterwards* if and when I find a conjunction with the visual forms of a cultural environment. This is what happened when, having just completed this series of pieces, I installed my pieces in the wind by the Pallava Shore Temple and saw their visual relationship with the architecture.

Likewise, having finally completed my first works which, within one piece could make the transition from square to round and back again, I happened upon the Shiva Temple in Trichy. Astonishingly, the temple's lingam rose from a *rectangular* yoni, in contrast with the curved yoni form seen throughout India; the lingam itself made the transition from square to round. In similar fashion, I climbed inside the temple spire at Gangakondacholapuram in nearby Kumbakonam. On the second floor, I knelt down on the floor to peer through a small hole, as in a *camera obscura*, down to a massive granite lingam and yoni below; I thought of the volumetric shape of the air space contained between the architecture and the sculpture. Then I climbed to the third floor, where I walked barefoot around the windowless corridor which encircled the temple's perimeter. This exquisitely-shaped internal space was created by the intersection of two carved stone walls— one concave, and one convex. These Chola artisans had succeeded in creating in stone the kind of space I was seeking to create in cloth.



More than you can chew

150 x 105 x 105 inches, 1997

Cast bronze, sewn silk & cotton net, and wire

Onto the topic of sound. As I began casting bronze using the lost-wax method (the same technology as the Pallavas used more than a thousand years ago), I wanted to explore the sound-making potential of the material. Having finished casting my series of two-dozen ring-able bronze pieces in shapes reminiscent of parts of the human body, a Hindu scholar said to me, "You know, bells in the temple are used to wake up the gods, to let them know you are there." Also, I recall being mesmerized by the sounds of a Jain temple under construction in Kutch; the clamor of bells whipped by the desert wind intermingled with the chinking of the marble carvers.

From my own culture and time, this work is grounded in, and indebted to, the ideas of three contemporary artists: the physicalization of the internal volume of architecture by Rachel Whiteread; the expansion of figural representation to include internal organs and systems by Kiki Smith; and the visual articulation of the intersection between sexuality and primal memory by Louise Bourgeois.

My current body of work explores the subjective experience of living in a human body. These sculptures are meant to be touched, and they respond to touch by changing shape and making sound.

Like humans, these sculptures have a differently-shaped inside and outside. Their internal and external surfaces are like skins and membranes which are permeable, through which things can enter and exit. The internal membrane both begins and ends with an orifice. Like us, these sculptures are almost symmetrical, yet not quite. Their parts are mostly curved, but frequently they occupy rectilinear spaces as in architecture. All have aspects of both Masculine and Feminine like *ardhanarisvara*, the Shaivite representation which is half god and half goddess, although in each of these sculptures one aspect tends to predominate.

In contrast to humans, these sculptures have a translucent epidermis, so their insides and outsides are simultaneously visible to everyone, even strangers. Although their weight is bound by the Law of Gravity, they are lifted from above and never touch the ground. Some sculptures invite viewers to duck their heads and physically enter *into* the work. I hope they offer a kind of permeable haven, which can hold and contain without blocking interchange with the outside world.

J.E., March 1997



Yellow Bellied Button

66 x 29 x 29 inches, 1997

Cast bronze, sewn cotton net bhandini-dyed cotton, and galvanized wire

SEEN AND UNSEEN: The Net Sculpture of Janet Echelman

by Esther David, Ahmedabad

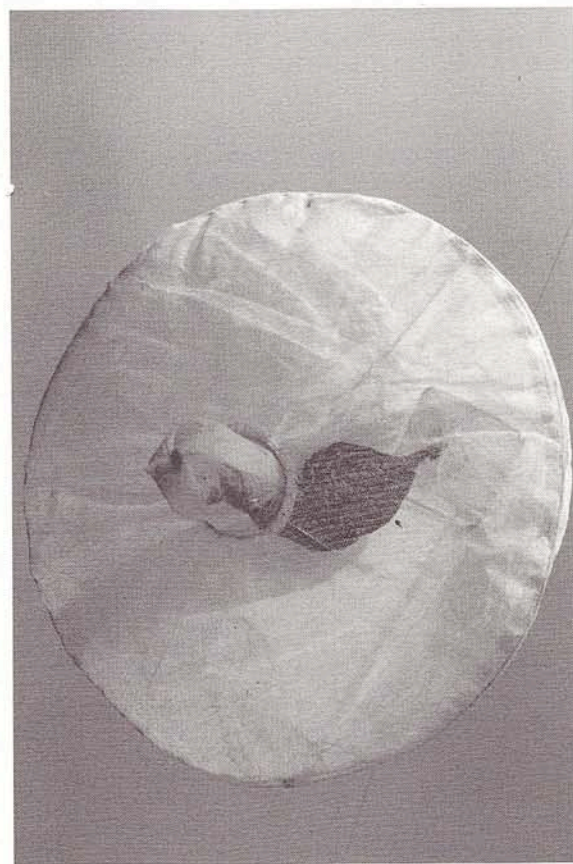
Summers in Ahmedabad can be unbearable, but the evenings are unusually pleasant. As a child I remember the pleasure of sprinkling water in the garden at sundown. After that the beds were made there amongst the Asopalav trees. Then the mosquito nets were dusted and tied to the four iron bed-posts, making it look like a square room of transparent white net. Later, there would be a cool breeze and after dinner, it was a pleasure to creep into the net. Mother would tuck-in the loose ends, and the mosquitoes would keep on buzzing outside. One could weave stories and dream, uninterrupted, in the cocoon of the mosquito net, surrounded by the fragrance of jasmine flowers and the Queen of the Night, Raat-rani. In my net-room, I assumed I was not seen, but I am sure I was. This is the feeling one gets when one sees Janet Echelman's sculptures, currently suspended in the open corridor of the National Institute of Design at Ahmedabad, looking very delicate and frail against a fresh green lawn.

Here, I seemed to regain a fragment of the objects from the past. But would I have ever thought of making sculptures out of our very own *macchardani*, mosquito nets? Perhaps not.

This exhibit is a revelation for those who believe that sculptures should have a pedestal and that they should be made of wood, stone, terracotta or fiberglass. In India, recently, many artists are experimenting with installation art. India already has a rich tradition of sculpture both inside and outside the temple walls. It is difficult to articulate a new sculptural language, especially in India, where one doesn't really have to look for installations in galleries since they are all around us— like the beedi and betel leaf kiosks, tool boxes, offerings to the Gods.

But Janet Echelman has succeeded in taking the objects of India's daily life— the mosquito-net, the brass lamp, the fishing net— and in using them with imagination and innovation to create a personal visual language which crosses cultural boundaries.

She encountered cotton mosquito-net at a friend's house in Ahmedabad. In a Jain temple in Kutch, she was stirred by the sound of bells moving in the wind. Both these forms have



been combined into works which are suspended from the ceiling and create an inviting feeling which seems to say, "Why not enter and feel the space?"

In this context, there is a touch of spirituality in Janet's work, like an Indian prayer. Hands folded, eyes closed and the inner self communicating with nature, in silence, which transforms into the transparent space around, the spirit within.

Here, transparency becomes a game between the seen and the unseen. One could almost brush past these works, hear the sound, and not know what they are all about. It is the world of the visible and the invisible which extends to the net-sculptures.

The first bronze piece, *Bell with Nine Nipples*, welcomes the viewer into Janet's world. It elicits an ancient memory of the Mother Goddess—Mother—Earth—Nature—Prakriti—the female element of nature. The next bells are shaped like thorny cactus plants: hard & formidable from the outside, yet full of milk.

The bell forms combine the male and female principles of nature as seen in Shiva's *Ardhanareshwar* form. This erotic mixture of both elements exhibits a strange tactile quality. The net sculptures are held with metal wires and flow from squares to circles or the other way around, rather similar to the complete form of the Shiva-Linga.

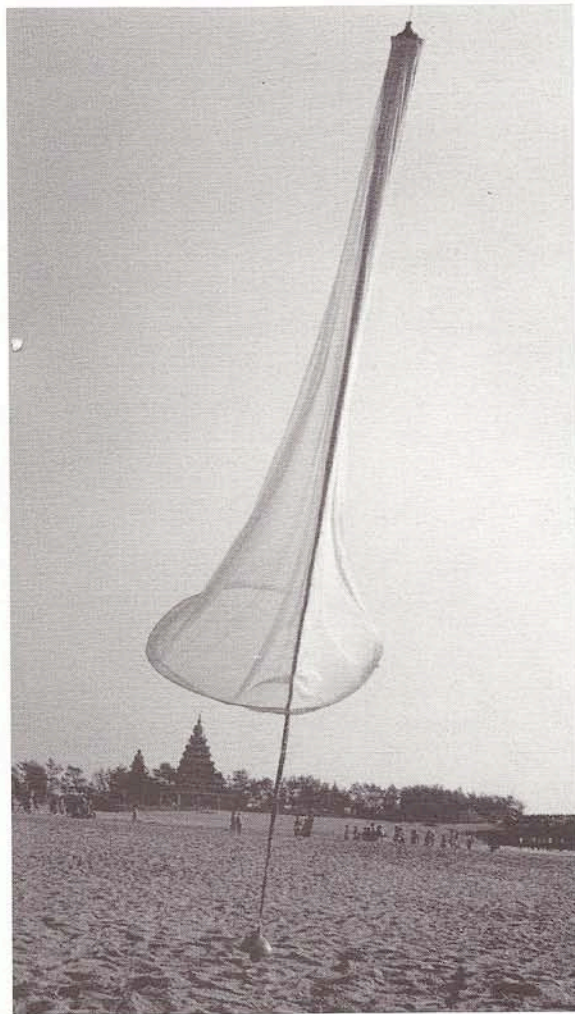
At times, these forms also resemble flapping tents or mother's skirts under which children like to protect themselves, an image from pre-verbal memory. By suspending the forms, the viewer gets an opportunity to look upwards, or rather inwards. Perhaps these works invite the viewers to find their own place-space. Or just *be themselves*—once inside. This is best seen in *Playpen*, in *More than you can chew*, in *Wide Hips* in black and white, and *Till it wilted I wore it*, a bell shaped net sculpture with a bell inside which resembles an oversized skirt. In the sculpture *More than you can chew*, Janet uses the typical black and white checked cloth from Bali, which signifies the balance between the profane and the sacred. The interesting form of *Third Eye* appears like three breasts from a child's view, huge, sagging—yet definitely comforting.

Through the net, one can see other colours and forms, as in the vertical *Yellow Bellied Button*, which has an inner form of a black tie-and-die fabric that changes into a flimsy yellow

Till it wilted I wore it

95 x 52 x 52 inches, 1997

Cast bronze, sewn cotton net and block-printed fabric, and galvanized wire



protrusion. These forms seem to pour out of the base of the sculptures with fluid transparency. They expose themselves, as seen in the passionate, blood red, tie-and-die fabric piece, *Red Hot Dripping*. *Bellsy*, the final piece at the end of the corridor, is composed of eight bronze, sensuously shaped bells which create sound by striking each other, to suggest the interrelationship of humans in society.

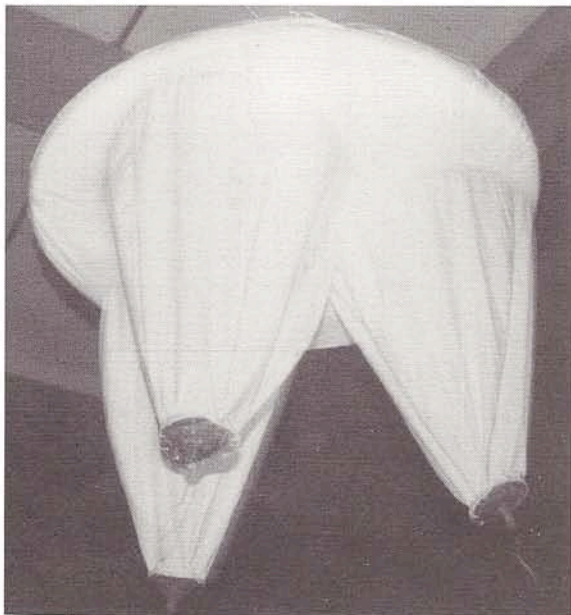
In totality, Janet's work is based on the human experience—as it is seen and unseen, emerging and disappearing.

E. D.
March 1997

Esther David is an art critic and a published novelist. She was trained as a sculptor at M.S. University in Baroda and has exhibited in India and France. In 1996, she received the Lalit Kala Akademi's Lifetime Achievement Award.

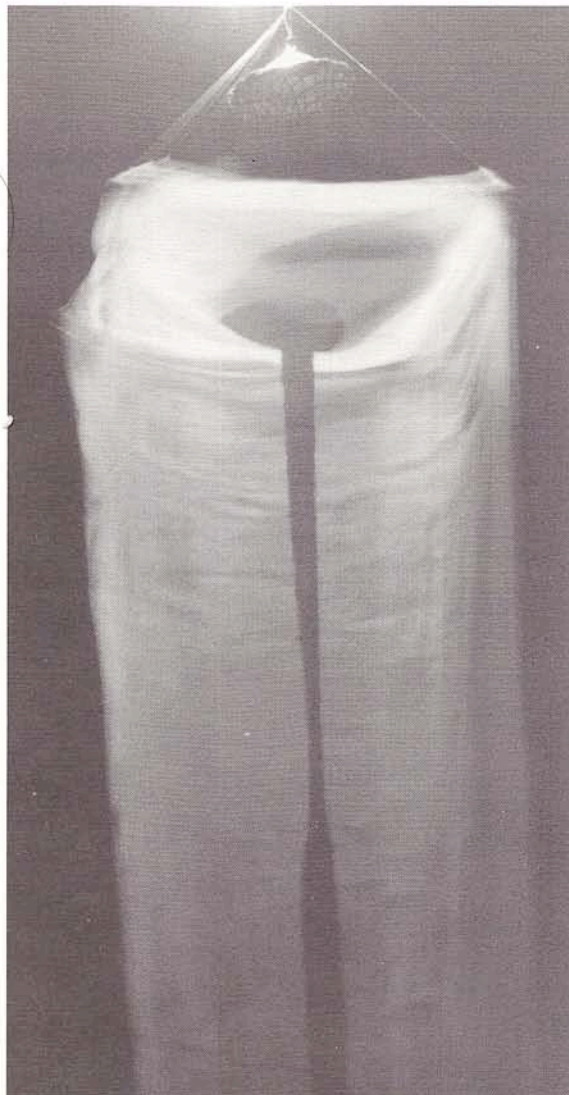
Third Eye

Cast bronze and sewn cotton, 1997



Get off of my cloud

70 x 11 x 11 inches, 1997
Cast bronze, hand-knotted twine, sewn cotton
net, and galvanized wire



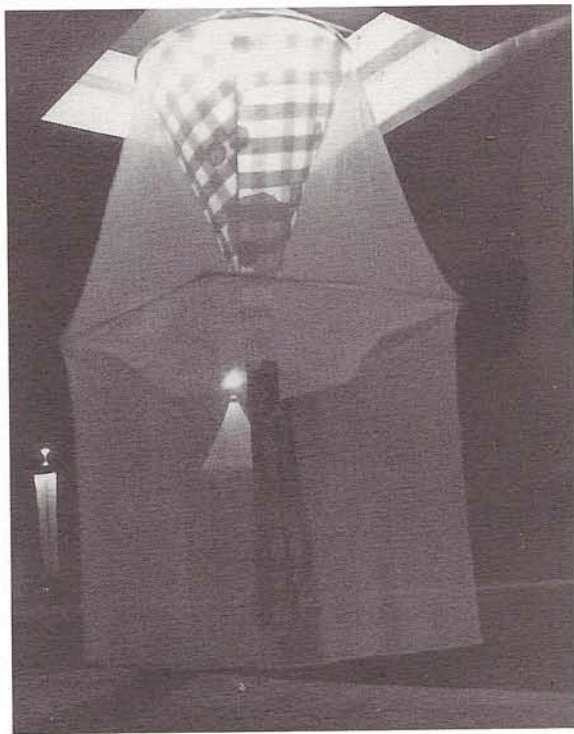
N.I.D. Students Comment

This is not a naughty but a netty affair. In "Wide Hips," a white net coupled with a black net continues into itself as a narrow path, finding its end in the antiquated bronze bell attached to the whole piece as a beginning. The whole of it gives a constant attraction to one's hand to put itself through it. I hear the piece saying, "I wish to float, to leave the ground, to feel as light as to doubt my material existence; but there's something that holds me and pulls me back."

Vishal Kapur
New Delhi

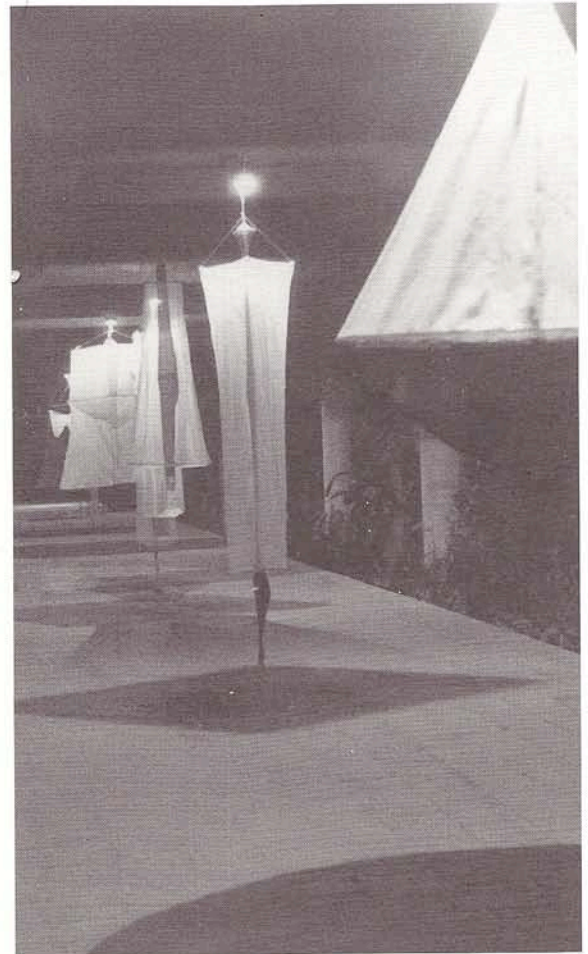
Janet Echelman's work is totally different from the work I have seen in the way it uses materials to explore form. It has inspired me to rethink the design process.

Prakash Moringthem
Manipur



Bellbottoms

Installation, NID, 1997



BIO DATA: Janet Echelman

Born: 1966, Tampa, Florida, USA

EDUCATION

Harvard College, Cambridge, MA, 1983-87
A.B., Magna Cum Laude, Visual and Environmental Studies.
Studied with Ross McElwee, Carole Bolsey and Paul Rotterdam.

International Honors Program, Japan, Bali, Australia, India, Austria, Hungary, Yugoslavia, France, and England, 1985-86.
Studied film and anthropology comparatively across cultures.

University of Hong Kong, Hong Kong, 1987-88
Rotary Graduate Scholarship; Studied Chinese calligraphy and landscape painting methods.

New York School of Visual Arts, New York, 1991
Private Art Studio; studied with Peter Hristoff, David Shirey, & Gregory Amenoff.

Milton Avery Graduate School of the Arts, Bard College, NY
M.F.A., 1992-94. Studied visual art in interdisciplinary setting with Jessica Stockholder, Petah Coyne, Steven Ellis, Stephen Westfall, Alan Cote, Ann Lauterbach, and Stephen Shore.

The Graduate School of Lesley College, Cambridge, MA, 1994
M.A., Masters in Counseling Psychology; 800 hrs. field experience.

ONE-PERSON EXHIBITIONS

1997 **National Institute of Design**, Ahmedabad,
Birla Academy of Art and Culture, Bombay and Calcutta;
Bell Bottoms: exhibition of sculpture combining metal & cloth.

1996 **Arthur M. Sackler Art Museum, Harvard University**
Wax Gloves: a Site Specific Installation

1995 **Fogg Art Museum, Harvard University**
Casa De Luz: a Collaborative Project produced with HIV+ mothers and children, and students from Harvard University.

1995 **Adams Artspace, Harvard College**
The Invisible Figure: the Paintings of Janet Echelman

1994 **Harvard Graduate School of Design, Lobby Gallery**
Faculty Exhibit Series, Currents.

1994 **Josh Kligerman Gallery**, San Miguel de Allende, Mexico
Recent Works for San Miguel by American Janet Echelman

Karma Chameleon

77 x 11 x 11 inches, 1997

Cast bronze, sewn cotton net and block-printed fabric, and galvanized wire



Bell of Nine Nipples / Bellsy

Up to 10 x 7 x 7 inches each, 1997
Cast bronze suspended from galvanized wire

1994 **Avery Art Center, Bard College**, New York
Master of Fine Arts Thesis Exhibition

1993-94 **Tampa Museum of Art**, Florida
Janet Echelman: New Vision

1993 **Jakarta Cultural Torch Museum**, Indonesia
Two Worlds, One Artist: Works from Indonesia and America

1992 **Harvard University**, Adams House, Cambridge, MA
From Boston to Bali: Recent Work by Janet Echelman

1991 **Nations Bank Plaza**, with assistance from
Tampa Museum of Art; *Recent Works from the Bali Studio*

1990 **Fung Ping Shan Museum, University of Hong Kong**
Acrylic-Batik-Crayon: Paintings from Bali by Janet Echelman

1990 **Kamarkini Gallery**, Bali, Indonesia
Recent Mixed-media Works by Janet Echelman

1989-90 **Barbara Mann Performing Arts Hall**, Florida
Batik Collage: New Works from Bali by Janet Echelman
Curator: **Robert Rauschenberg**

1989 **Department of Fine Arts Gallery, Univ. of Hong Kong**
From the Bali Studio: Acrylic Paint on Dyed Canvas

1989 **USF Art Museum, One Tampa City Center**
Work from the Bali Studio: Acrylic Paint on Dyed Canvas

1988 **Fringe Club Gallery**, Hong Kong
An Exhibition of Oil and Batik Painting by Janet Echelman

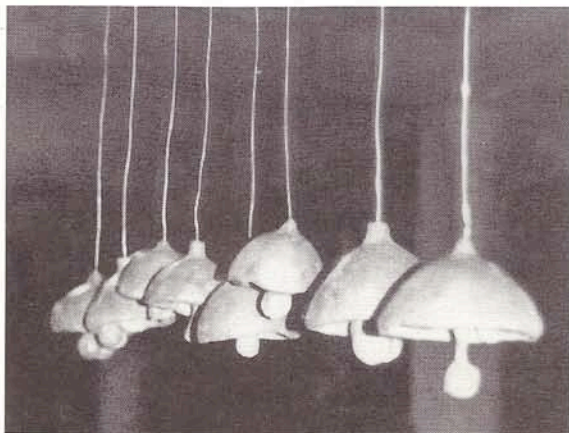
1985 **Harvard University**, Mather House Atrium Gallery
Nudes: Paintings by Janet Echelman

EXHIBITIONS : SELECTED GROUP

1994 **DeCordova Museum, School of Art Gallery**
Faculty Exhibition Inauguration

1993 **Harvard University, Luis Sert Gallery**
30th Anniversary Exhibition, Juried selection of alumni works

1991-92 **Tampa Museum of Art, Florida State University
Museum of Art, University of Florida Art Museum, Vero
Beach Art Center, Daytona Beach Museum of Fine Art.**
40th Anniversary Juried Exhibition of Florida Craftsmen.



PROFESSIONAL TEACHING EXPERIENCE

National Institute of Design, India, 1997
Fulbright Senior Lecturer. Taught 2- & 3-D seminars.

Harvard College, Adams House, Cambridge, MA, 1993-present
Director, Adams Studio Art Program, & Resident Fine Arts Tutor.
Teach studio art to undergraduates; advise students; direct program of visiting artists and exhibitions.

Harvard University Graduate School of Design, 1992-96
Visiting Faculty, Graduate level instruction in courses which integrate drawing, painting, sculpture, and design, 1995 and 96; Other teaching and curriculum design, 1992-94.

DeCordova Museum School of Art, Lincoln, MA, 1993-present
Instructor. Advanced-level painting & sculpture courses for adults.

Radcliffe College, Cambridge, Massachusetts, 1994- present
Instructor, Radcliffe Seminars. Designed graduate art curriculum.

Tampa Museum of Art, Tampa, 1991-93. Taught workshops.

ART-RELATED PROFESSIONAL EXPERIENCE

Rauschenberg Overseas Culture Interchange (R.O.C.I.), 1989-91, Regional Coordinator, Southeast Asia.

St. Petersburg Times, 1985, Art Critic and Staffwriter.

Tampa Tribune, 1984, Staffwriter, for city desk.

Conservatory of Music, Univ. of Tampa, 1982-3; Instructor.
Taught musicianship course including rhythm and sight-reading.
Conducted children's chorus.

The Florida Orchestra, 1981-2, piano soloist; Gave four performances of Grieg's piano concerto with full orchestra.

FELLOWSHIPS, GRANTS, & AWARDS

1997 J. William Fulbright Scholarship Board, Sr. Lectureship
Government grant for lecturing/ research in Visual Art; in India.

1996 Harvard University Art Museums
Grant for art installation at Sackler Museum.

1993-96 Office for the Arts of Harvard-Radcliffe College
Grants for producing art with undergraduates.

Playpen / Suckle bell buckle

60 x 65 x 65 inches, 1997

Cast bronze, hand-knotted silk, sewn cotton net
block-printed cloth, and galvanized wire



1995 **Harvard University Art Museums**
Grant for art installation at Fogg Museum.

1987-88 **Rotary International Foundation**, one-year
Graduate Scholarship for study in the visual arts; in Hong Kong.

1987 **Harvard Film Archive**, Permanent Collection
Finishing Grant for 16 mm film *Me-Mom-Nana*.

1983-87 **Scholarships for undergraduate education:** John
Harvard Foundation Scholarship; Elizabeth Agassiz Carey Award
for Academic Achievement; Tampa Tribune Honors Scholarship.

1981 **First place**, Florida Orchestra Young Artist Concerto
Competition, in piano

CATALOGUES PUBLISHED

1997 ***Bellbottoms: Sculpture Combining Bronze and Net***
by Janet Echelman

National Institute of Design, Ahmedabad 380007, India.
Fax 91-79-663 8465. Essay by Esther David. 32 pages.

1995 ***Two Essays on the Painting of Janet Echelman***
Harvard University, Bow and Arrow Press, Cambridge, MA
02138, USA. Essays by Prof. John Welchman (Harvard) & Prof.
Adrian Randolph (Dartmouth).

1993 ***Janet Echelman: New Vision***
Tampa Museum of Art (Color Reproduction), 601 Doyle
Carlton Road, Tampa, FL 33602, USA. Essay by Stephen
Westfall, critic, *Art in America*, *Flash Art*, and *Bomb*.

1992/3 ***Two Worlds, One Artist: Works from Indonesia***
and America by Janet Echelman
Bentara Budaya Jakarta (Jakarta Cultural Torch) (Color
Reproduction, 40 pages), 15 Jl Palmerah Selatan 15, Jakarta
10270, Indonesia. Essay by Jim Supangkat, chief art critic,
Tempo Magazine. Introductions by U.S. Ambassador Barry &
Indonesian Minister of Culture and Education Fuad Hasan.

1990 ***Acrylic-Batik-Crayon: Works by Janet Echelman***
Fung Ping Shan Museum of Art (Color Reproduction, 16
pages), 64 Bonham Road, Pokfulam, Hong Kong. Essay: Joan
Lebold Cohen, Tufts Univ. Lecturer, Boston Museum of Fine
Arts. Intro: Dr. Michael Lau, director, Fung Ping Shan Museum.

1988 ***An Artist's Journal from Bali: Janet Echelman***
Department of Fine Arts, Hong Kong University, Hong Kong.

Wide Hips

83 x 52 x 52 inches, 1997
Cast bronze, hand-knotted twine, sewn cotton
net, and metal wire



SELECTED BIBLIOGRAPHY: reviews in english

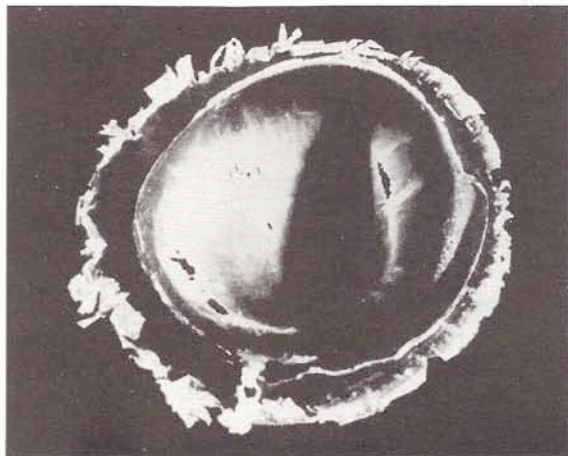
- Boston Globe**, 11 December 96, *Wax Gloves*, by Howard Manly.
- Cambridge Chronicle**, June 96, *Breast Art: Body Parts in Daily Life* by Kathleen Powers.
- Harvard Crimson**, April 96, *Casting Breasts*.
- Boston Globe**, 2 December 95, *Weekend Column*, Clea Simon.
- Harvard Gazette**, 1 December 95, *Cover feature*.
- Boston Herald**, 30 November 95, by MaryJo Palumbo.
- Harvard Gazette**, 27 October 94, by Ken Gewertz.
- Tampa Bay Magazine**, January/February 94, *A Different View*, by Aron Fodiman, pp. 20-22.
- The Times**, The Tampa Edition of the St. Petersburg Times, December 24, 1993, p.20, *Art diversity exemplified at Tampa Museum*, and November 19, 1993, p.25 by M. A. Marger.
- The Tampa Tribune**, November 1993, *Art and Artists: Janet Echelman*, by Amy Sherzer.
- Harvard Magazine**, March-April, 1993, *Janet Echelman, The Balinese Effect*, p.22.
- The Jakarta Post**, Jan 21, 1993, *American Painter explores art, life through metatextual works* by Jim Supangkat, pg. 7; by M. Morrison, *Two Worlds of artist Janet Echelman*, p. 7.
- The Boston Phoenix**, May 29- June 4, 1992, *Artists Abroad: Searching the World for Inspiration*, by Gary Sussman .
- The Radcliffe Quarterly**, March 1992, *Metamorphosis of a Painter, the artist in Bali*, pp. 30-31.
- The Tampa Tribune**, Editorial, March 13, 1991, *Lessons learned from engaging in a simpler life* by Patti Breckinridge.
- Tampa Bay Upscale**, March 1991, *From Harvard yard to Bali rice fields*, by Amy Scherzer.
- Ft. Myers News Press**, December 1990, *All things bright and beautiful: Color is key in new exhibits*, by Angela, Savko.
- Discovery Magazine (Cathay Pacific Airlines)**, August 1990, *An American in Bali*, by Jeffrey Hantover, pg. 123.
- Wall Street Journal**, Asian Edition, June 20, 1990, *Paradoxes in Paradise*, by Jeffrey Hantover.
- South China Morning Post**, June 10-16, 1990, *Art from a colourful lif*, by Sue Heady.
- ARTTENTION Magazine**, June 1990, *Batik Images*, by Vernon Ram, pp. 48-51.
- The Hong Kong Standard**, December 17, 1989, *Abrush with Balinese Batiks*, by Vernon Ram.
- St Petersburg Times**, January, 1989, *A Bold and Abstract Bali*, by Mary Ann Marger.
- South China Morning Post**, September 1988, *Dyes Flowing*, by Regina Law.
- B International Magazine**, June 1988, *Janet Echelman: A Woman of Many Talents*, by Roni Kalyk.

Breast No. 13

6 x 8 x 9 inches, 1995
Cast polyurethane rubber

Breastplates

Installation, Harvard University, 1996
Janet Echelman installed plaster casts of male and female breasts on dessert plates in a cafeteria; some pieces were taken by students who thought they were meringues or ice cream molds.

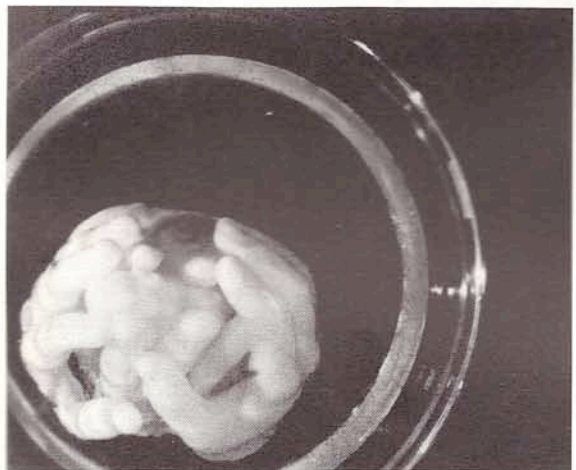
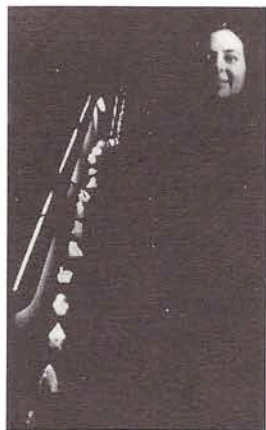


Wax Gloves

Installation 1996

Arthur M. Sackler Museum, Harvard University

Photos: Peter Harris



SELECTED COLLECTIONS

Agung Rai Museum of Fine Art, Bali, Indonesia

Fung Ping Shan Museum of Art, Hong Kong

French Embassy, Jakarta, Indonesia

Harvard University, Cambridge, Massachusetts, USA

Harvard Film Archives (16mm film), Cambridge, MA,

Josuf Wanandi, Center for Strategic and Int'l Studies, Jakarta

Hong Kong University, The University Collection, Hong Kong

National Minister of Culture and Ed., Fuad Hasan, Indonesia

National Institute of Design, Ahmedabad, India

Robert Black College, Hong Kong

Robert Rauschenberg, New York/Captiva Island, USA

Tampa Museum of Art, Tampa, Florida, USA

United States Ambassador's Residence, Jakarta, Indonesia

GALLERIES and DEALERS

USA Vorpal Gallery, San Fransisco; Chasen Galleries, Sarasota;

Indigo Gallery, Boca Raton; Clayton Galleries, Tampa.

JAPAN Yasuda Fine Arts, Tokyo

INDONESIA Agung Rai Fine Arts Gallery, & Sumertha Gallery,
Bali; Duta Fine Arts, Jakarta.

MEXICO Josh Kligerman Gallery, San Miguel de Allende.

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