

Matosinhos



She Changes

Janet Echelman

November 22, 2005 - January 31, 2006

Mia gallery

MIAMI INTERNATIONAL AIRPORT, MIAMI, FLORIDA

All forms of love have in their make-up something of the love for a mother... To love an image is always to illustrate a love; to love an image is to find, without knowing it, a new metaphor for an old love. (Gaston Bachelard)

I have completely fallen in love with the whole of Janet Echelman's work, without exactly knowing why. Perhaps, it is true, that the love of a new image is a metaphor for an old love - as in the love for a mother.

I am searching for details to help explain my passion. The work evokes a visceral response in me, one that I cannot exactly name. I have many associations to this work - some have been already mentioned by others - but those that are strongest for me include dresses, veils, mosquito-netting around cribs, cocoons. These are elements that powerfully relate to the body - that have early (childhood) connections, maternal roots. I also think of benevolent spirits and ghosts. Round, flowing, elastic, see-through, gelatinous, gauzy, white, warm, soft, spinning. Again, it is primarily a sensory experience, one that combines the senses, in almost a synesthetic way. The result is a feeling of being nurtured, supported, sheltered. Much has been written about how Echelman's work integrates with architecture, but for me, the work penetrates, incorporates the body. It just feels like it molds to my body; regardless of the vantage point, or even scale, I am inside. My body feels safe in these shapes; the structures promise to give me refuge, envelop me but yet allow me to breathe. It is a journey to earlier forms of well-being.

Go there. Let yourself dream.

Yolanda Sanchez, Ph.D.

Director

Airport Fine Arts & Cultural Affairs

Janet Echelman's distinctive sculptures made of netting have been circling the globe during the last eight years, turning up in many a far-flung place. Netting—natural and synthetic—has become Echelman's trademark, a signature material that she puts to spectacular use. She had gone to India in 1997 as a Fulbright Senior Lecturer in painting—she had started out as a painter—and while there, had a felicitous mishap. The paints that she had shipped to herself failed to arrive and she was unable to replace them in time to complete work for her fast approaching exhibition. However, her solution was right in front of her, in the fishermen she watched every day as they folded their nets deftly into large, beautiful volumetric forms. It was a light-bulb moment when she realized that this could be a different way to treat volume, as outlined, fluid space rather than as a solid. Almost overnight, she had found a new medium and a new métier: she became a sculptor although she retains a painterly sensibility.

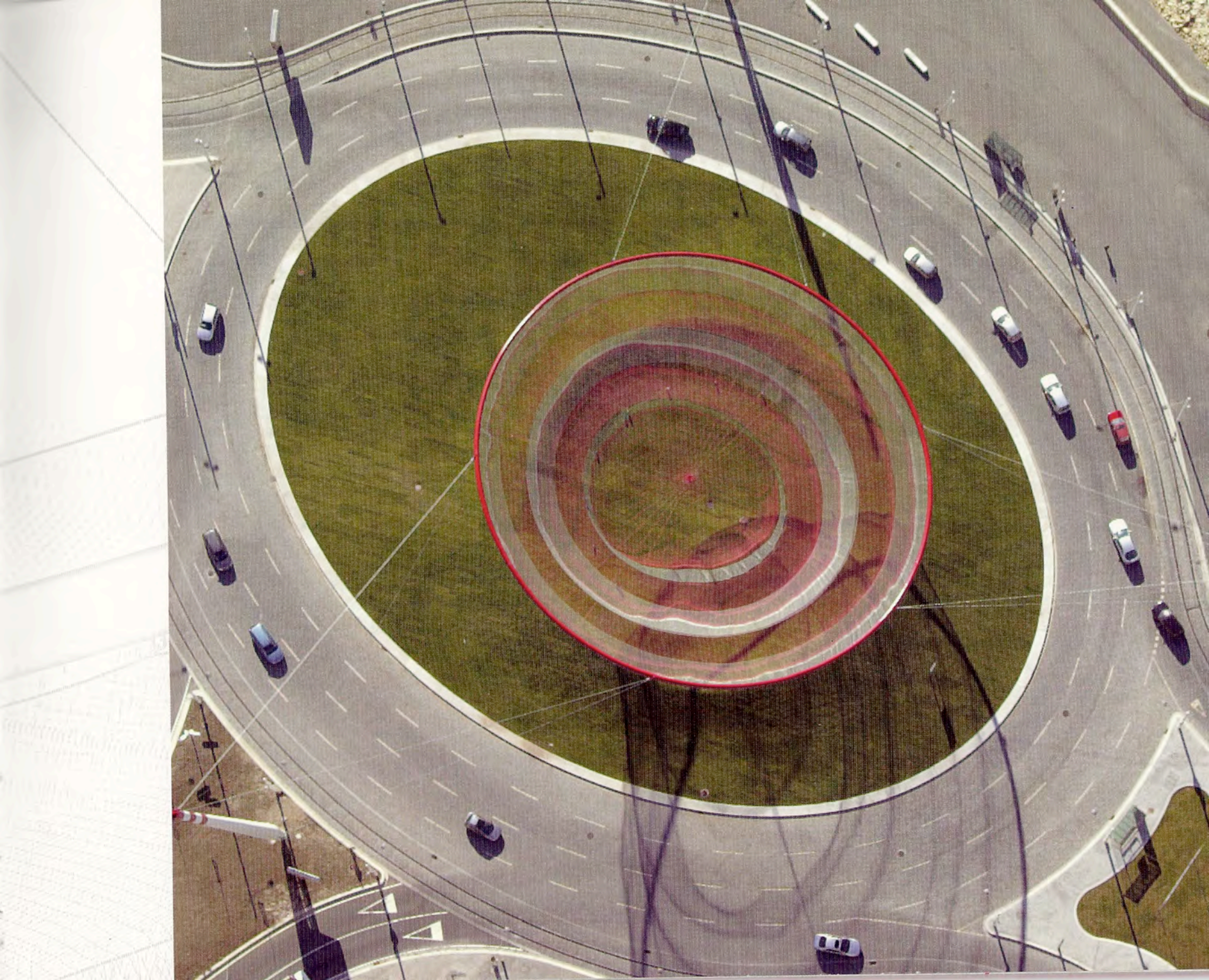
Among her earliest three-dimensional works was a conically shaped construction of patterned fabric wrapped in a diaphanous net train called *More than You Can Chew* and a suspended cascade of shaped netting called *In the Garden of Earthly Delights*, both from 1997. This was followed by other cones such as *Outside/Inside*, dropped into the courtyard of the Fogg Art Museum at Harvard University and *Road Side Shrine*, installed on a highway outside of Houston and fabricated out of vinyl coated polyester. Echelman is constantly experimenting with different fibers in order to increase flow, physical and visual lightness and durability. *Target Swooping Down...Bullseye* signaled a departure, its appearance depending wholly on its site and was a quantum jump in ambition, its potential scale limited only by the architecture. Made in 2001, this free-form sculpture has been installed in five venues—Madrid, Burgos, Bali, New York and Rotterdam—looking remarkably different in each place. A sixth version is at MIA for this exhibition, an exhibition which includes sketches, drawings and a 1/10" model and a time-lapse video of *She Changes*, one of Echelman's latest commissions, completed in early 2005. It seems to be a direct descendant of

Target and, much praised, it is her most successful venture to date.

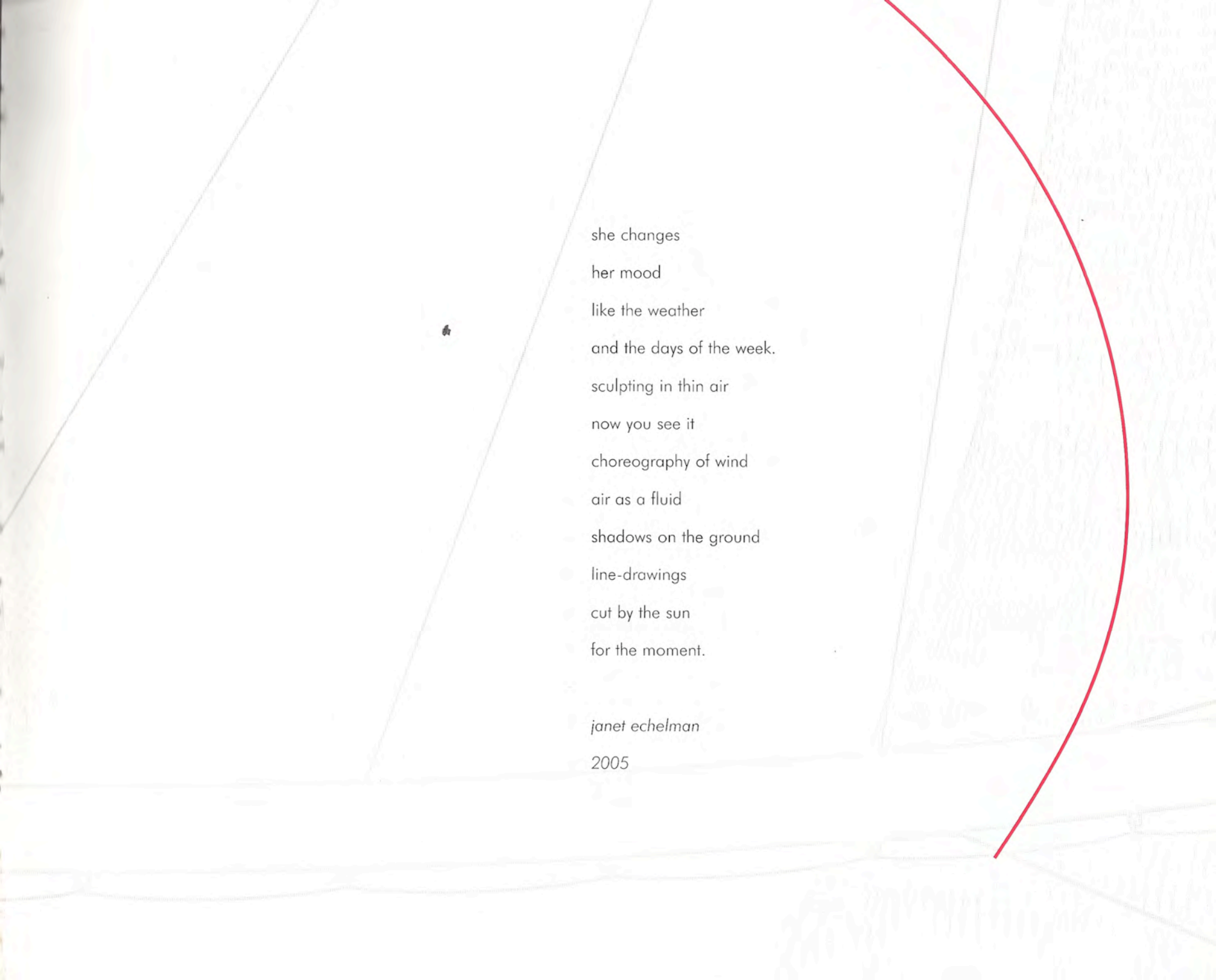
She Changes is located in Portugal, a permanent outdoor public art project sited on a plaza at the juncture of Porto and Matosinhos, facing the Atlantic Ocean. Its layered red and white netting—made of Tenara, an almost indestructible fiber akin to Teflon in composition—is held in place by three striped poles, also red and white, a reference to the color of smokestacks and lighthouses in the vicinity and an enormous tilted red steel ring 45 meters in diameter, its highest point 27 meters off the ground. It emblematically presents local history; the nets remind us that the site is a fishing community and the form at times resemble a giant but delicate, translucent jellyfish and other sea creatures—or even a space ship in motion. It is also based on feminist principles as the title suggests, more yielding than otherwise, soft rather than hard, bowl-like in shape, oblique rather than vertical, monumental in an anti-monumental way. It is also pure poetry. *She Changes*—while seemingly simple, its engineering apparent—becomes breathtakingly beautiful as it dances in the shape-shifting winds from the ocean, merging into sky, sea and weather. Gilded by ambient light and colors by day, illuminated at night, it is a sculpture that dissolves into thin air, becoming part of the landscape and seascape, then reappears, an intervention that acts in perfect unison with nature, an exemplary instance of what outdoor public sculpture can be.

Lilly Wei

Lilly Wei is a New York-based art critic and independent curator who writes frequently for *Art in America* and other publications. She is a contributing editor at ARTnews and Art Asia Pacific.







she changes
her mood
like the weather
and the days of the week.
sculpting in thin air
now you see it
choreography of wind
air as a fluid
shadows on the ground
line-drawings
cut by the sun
for the moment.

janet echelman

2005



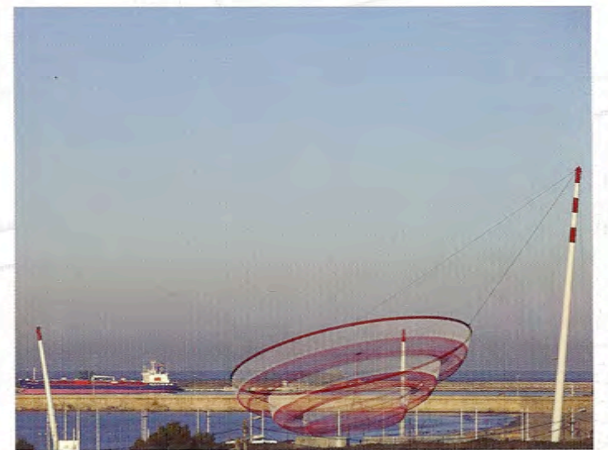
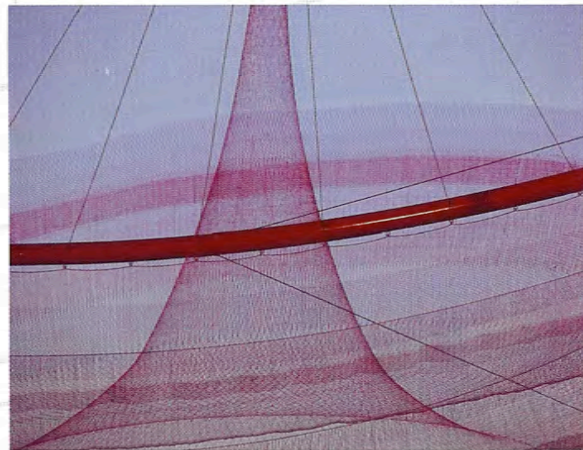


*She Changes, 2005, Praça Cidade Salvador, Porto, Portugal.
160' x 300' x 240'; painted galvanized steel; Braided Tenara™
Architectural Fiber.*

*Engineers: AFA Associados (Porto) and Peter Heppel
Associates (Paris); Architect: Eduardo Souto Moura (Porto);
Urban Planner: Manuel Sola-Morales (Barcelona)
Client: Government of Portugal, Ministry of the Environment.*

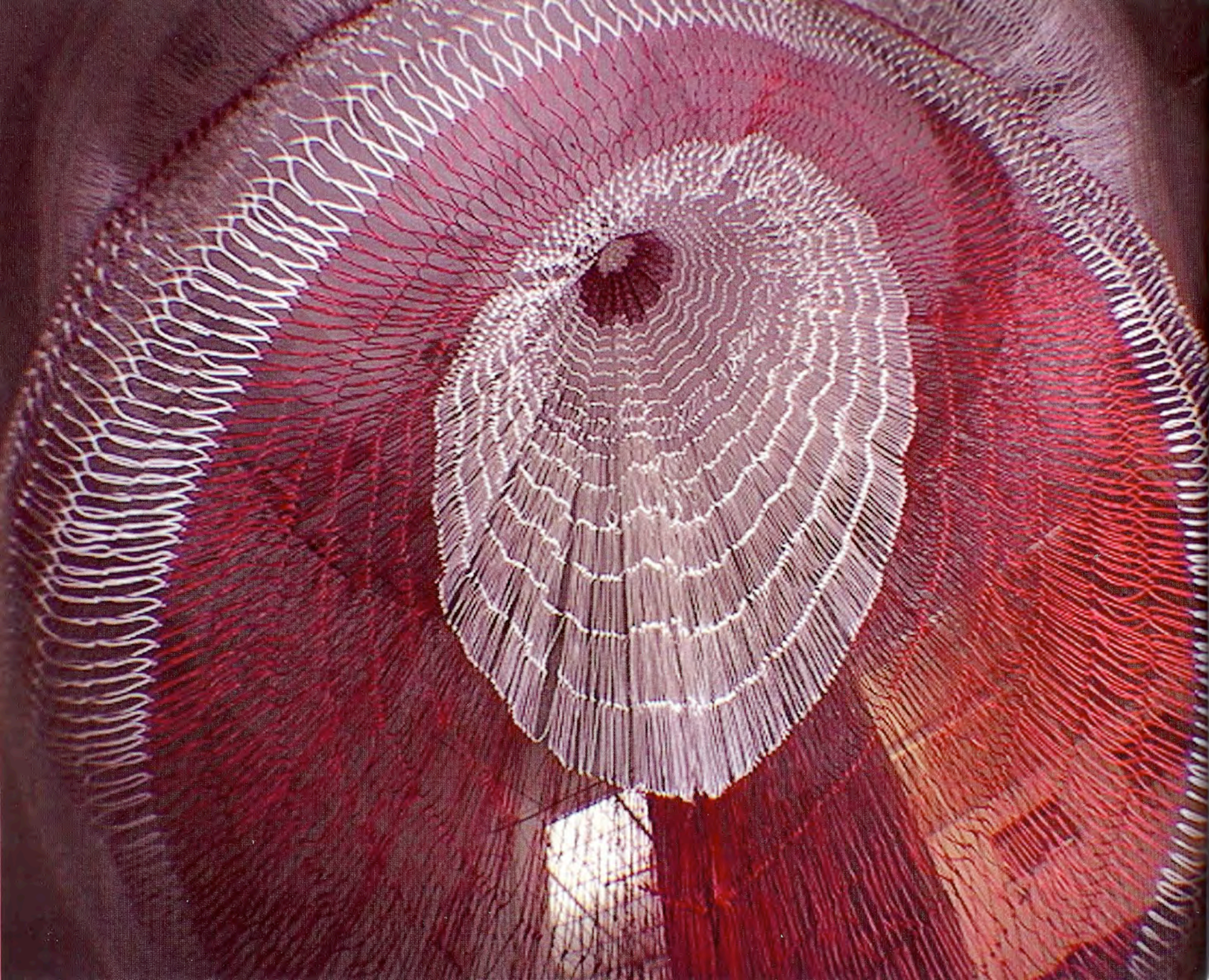
This permanent kinetic sculpture comes alive with the wind. Designed to work with the wind patterns along Portugal's coastline connecting the cities of Porto and Matosinhos, this project canopies a 3-lane highway roundabout at the intersection of the three main roads. The sculpture integrates the history of the area, where a fishing village became an industrial area, with smokestacks and tanks. The red and white stripe pattern of the smoke stack referencing elements continues into the sculptural net shape. The landscape below mirrors the shape of the net. The solid, unmoving forms on the ground accentuate the movement and changing forms in the air.





Prototype







Prototype, 2004, Florence Lynch Gallery, New York, NY. 16' x 16' x 12'; machine and hand-knotted nylon. Site-specific gallery exhibition explores cast shadow line drawings from a 1/10th scale prototype for She Changes.

Target

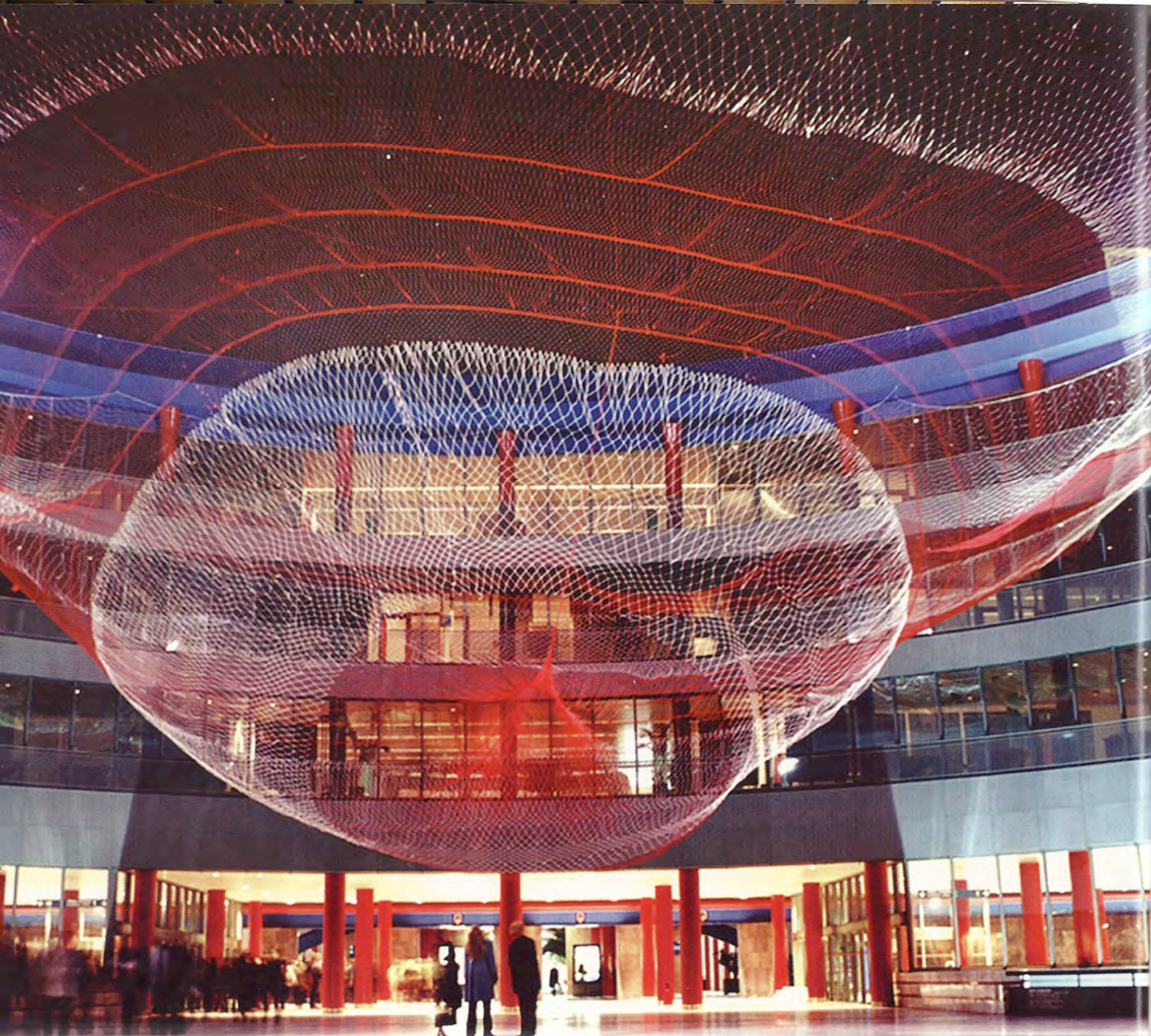






Swooping II, 2001, Bank Headquarters, Caja de Burgos, Spain. 140' x 140' x 90'; hand-knotted nylon lace net attached to wood ceiling. Engineering: courtesy Caja de Burgos

This project required working with a national historic monument, the 15th-century carved stone courtyard of Casa de Cordon, where Christopher Columbus was welcomed home from his New World Voyage by Queen Isabella and King Ferdinand. Now used as the headquarters of a bank, the sculpture focuses on utilizing the atrium airspace while respecting the delicate environment.





Target swooping down ... bullseye! , 2001.
ARCO, Atrium of Feria Internacional de Madrid, Spain.
140' x 140' x 90'; hand-knotted nylon lace net.
Architect: Charles Fager

This project attached a shaped sculptural membrane to the railings on the rooftop balcony of the Spanish National Trade Fair Complex. The title refers to round Spanish courtyards and to bullfighting rings, and to the name given to the center ring of a target: bullseye. The sculpture is visible in daylight from the ground, all floors of the office building, and also from airplanes.

Target Swooping IV, 2002, Bass Museum of Art,
Art Basel Miami Beach, Miami, FL
Engineer: David Dailing
120' x 120' x 65'; hand-knotted nylon lace net from
museum's rooftop architecture.

This project was a temporary installation to draw attention to the completion of the museum's new wing designed by Japanese architect Isozaki. The soft sculptural movements contrast with the hard sharp edges of the architecture.



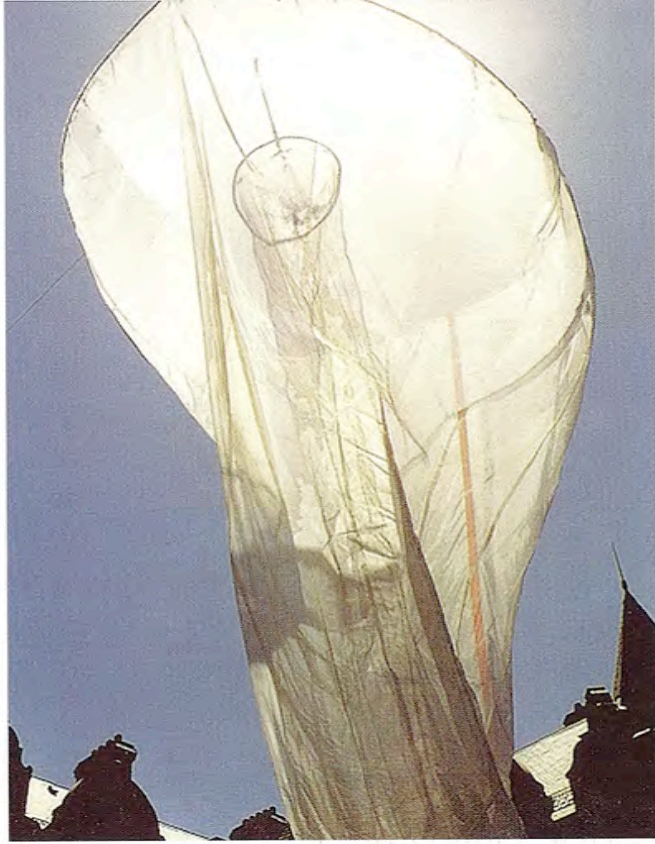


*Floor Target, 2001, G.V. Trade Complex,
Coimbatore, India. Variable dimension (shown
100' x 100'); hand-knotted nylon lace on floor.*

Eye of the Storm







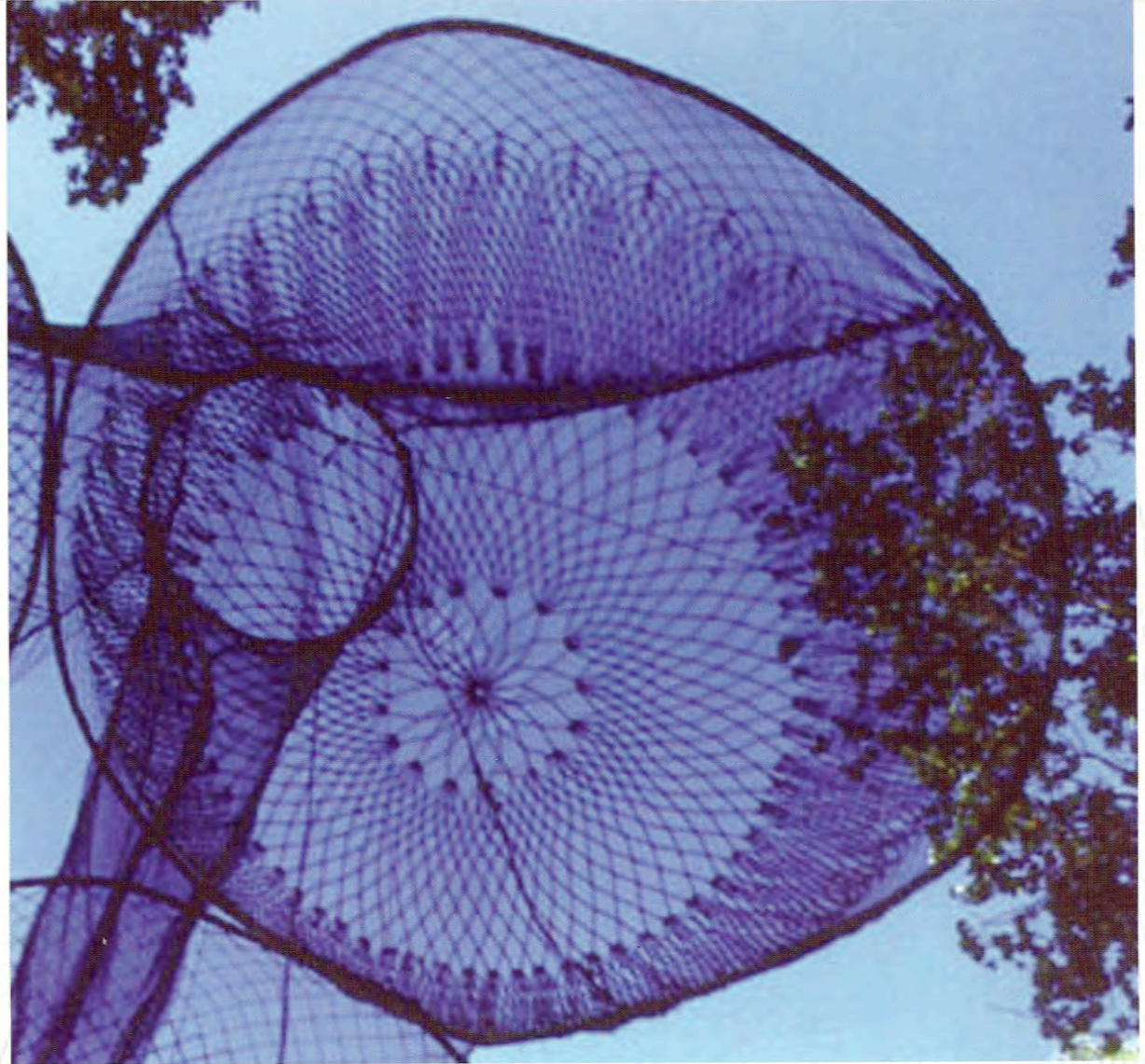
*Eye of the Storm, 1999, Harvard University, , Cambridge, MA.
36' x 13' x 13'; knitted stainless steel, nylon, steel cables.*

Stainless steel is knitted to produce this lightweight, light-reflecting sculpture which moves in the wind. Sculpture is attached to steel cable, which is suspended between buildings in an open courtyard.

Trying to Hide







Trying to hide with your tail in the air, 1998, Museum of the Centre of Europe, Vilnius, Lithuania. 35' x 13' x 35'; hand-knotted & industrial nets, steel, enamel; Permanent Collection, Museum of the Centre of Europe.

This sculpture utilizes regional patterns of Lithuanian lace in a 3-dimensional sculpture which is permanently suspended between trees at an outdoor sculpture museum. According to the museum director, during its first five years, the sculpture has required no maintenance and remains true to its original color and structural integrity.

Bellbottoms







Bellbottoms Series, 1998, India. Variable dimensions; bronze, silk, cotton, and steel. Mahaballipuram Shore Temple, Calcutta Museum, National Institute of Design, Ahmedabad, and Gallery in Bombay.

This series of monumental temporary structures is brought to life by natural winds. It was jointly sponsored by the Fulbright Scholarship Board, the American Consulate of Mumbai/Bombay, the U.S. Educational Foundation in India, and the National Institute of Design of India.





Janet Echelman

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Education

Harvard College, Harvard University, A.B. Magna Cum Laude, 1987
University of Hong Kong - Rotary Graduate Scholar, 1987-88
Milton Avery Graduate School of the Arts, Bard College, M.F.A., 1995

Awards and Grants

Pollock-Krasner Foundation Grant
Japan Foundation Artist Fellowship
Bogliasco Foundation Residency
America Center Grants
Kohler Arts & Industry Fellowship
American Institute for Indian Studies Grant
Massachusetts Cultural Council Artist Grant
Fullbright Senior Lectureship
Art/Omi International Artists Residency
Harvard University Art Museums Grant
Rotary Foundation Graduate Fellowship
Harvard Film Archive Collection Award
Harvard College Office for the Arts Grants
Florida Orchestra Competition, First Prize

One-person Exhibitions, Major Commissions and Installations

9-11 Memorial Island, Hudson River at Hoboken, 2005
Praca Cidade de Salvador, Matosinhos, Porto, Portugal, 2005
Fifty Plus, Venice Biennale, Venezia, Italy, 2003

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Bass Museum of Art, with Art Basel Miami Beach, Miami Beach, FL, 2002
The Armory Show, Piers 88 and 90, New York, NY, 2002
Florence Lynch Gallery, New York, NY, 2000, 2002, 2004
Casa de Cordon, Caja de Burgos, Spain, 2001
ARCO International Contemporary Art Fair Madrid, Spain, 2001
I-45 Interstate Highway, Buffalo Bayou Art Park, Houston, Texas, 2000
Atrium Gallery, University of Connecticut, Storrs, CT, 1999
Fogg Art Museum, Harvard University, Boston, MA, 1998
Museum of the Centre of Europe (Europas Parkas) Vilnius, Lithuania, 1998
G.V. Memorial Trust, Collection and Sculpture Garden, Coimbatore, India, 1998

Teaching

Birla Museum, Calcutta, India, 1997
Sackler Art Museum, Harvard University, Boston, MA, 1996
Harvard Graduate School of Design, Currents Gallery, Boston, MA, 1994
Tampa Museum of Art, Tampa, FL, 1993
Fung Ping Shan Museum, Hong Kong, 1990
Robert Rauschenberg Curatorial Series at BMPAH, 1989
Fine Arts Department Gallery, University of Hong Kong, 1989
New School University, New York, NY, 2001 - Present
National Institute of Design, India, 1997
Harvard University Graduate School of Design, Boston, MA, 1992-96