



TWO WORLDS  
*janet*  
ECHELMAN  
ONE ARTIST



*Janet Echelman working in hers Studio, Ubud, Bali, 1992*

**TWO WORLDS  
ONE ARTIST  
JANET ECHELMAN  
PAINTING EXHIBITION**



**BENTARA BUDAYA JAKARTA  
JANUARY 22-30, 1993**

Sponsored by  
**The Jakarta Post**

**MESSAGE OF THE MINISTER  
OF EDUCATION AND CULTURE FOR THE  
EXHIBITION "TWO WORLDS, ONE ARTIST"  
JAKARTA, JANUARY 21, 1993**



The exhibition "Two Worlds, One Artist" presents a visual example of cultural exchange, which should provide its viewers with a great deal to think about.

Janet Echelman, an American artist who lives in Bali around half of each year, has put together a show of mixed media works, which reflect not only her roots in western art tradition, but also her encounters with the rich and complex ancient culture of the "isle of the gods."

This interaction between cultures is a vital dimension of the human interchanges that are currently enriching this world and narrowing the distances between people of diverse backgrounds.

It is in this context that this particular exhibition should be appreciated.

Minister of Education and Culture

A handwritten signature in black ink, which appears to read "Fuad Hassan". The signature is written in a cursive, flowing style.

Fuad Hassan

# U.S. AMBASSADOR'S REMARKS



I am pleased to be offered the opportunity to provide a few remarks for this catalogue of the exhibition of works of the young American artist, Janet Echelman. Art provides a unique opportunity for the exchange of ideas and cultural values, and has an immediacy of message that is afforded by few other channels of communication. We saw this in America very recently when tens of thousands of people took advantage of the 18 months-long Festival of Indonesia (KIAS) to flock to museums and performances in cities throughout the United States to become better acquainted with the culture of Indonesia. We are hopeful that young artists like Janet Echelman will be able to provide another avenue of acquaintance between our two cultures.

A handwritten signature in cursive script that reads "Robert L. Barry". The signature is written in dark ink and is positioned above the printed name.

Robert L. Barry  
Ambassador

# FROM THE ARTIST

By Janet Echelman

First, to the viewers who have secretly never *understood* abstract painting, and to those who have, please let go any assumption that these paintings are to be *understood* rather than *experienced*. If you are sitting quietly in nature, do you ask to understand its meaning? It is enough to simply observe the nature around you, and in the act of observing it you *become part of it*.

With these paintings, I hope that in your process of seeing and scrutinizing each layer and searching visually *within* them, you find a place which you have never seen before, a space which can not be touched, and enter into it. Perhaps for a moment you leave behind yourself, your thoughts, your life, and wander in that space for awhile, enjoying its freedom. And in your process of looking, you *become part of the artwork*, part of its nature. You experience that space. You move with your eyes within it. There is nothing to *understand*.

Though my artwork takes many forms, my goal is always that the *subject* of the painting and the *process* of making it become one. Over the last few years, my explorations have taken many forms, both abstract and "figurative" paintings on canvas, works on paper and translucent materials, and sewn fabric works. I move back and forth between the poles of abstraction and figuration and between the materials of "fine" art and craft. Instead of interpreting as "progress" or chronological in any one direction, this should be seen as a process of exploring outer limits of a numberline and then returning to balance in center. The fabric works due to their labor-intensiveness, have happened one per year since 1990. The 2-sided translucent paintings & works on archival velum, acetate, and trace are the newest part in a long exploration of materials that bend with my hand, breaking down the traditional, opaque, flat surface & its hard, straight edges.

Many of these works have been produced in Indonesia and many in America, as I now divide my time equally between painting in Indonesia (based in Ubud, Bali) and teaching in America (Harvard University Graduate School of Design). Balinese culture dash the way musical rhythms are intertwined or the way patterns and colors are juxtaposed in temple costume or an offering — influences my work. So do my

experiences in Java, Sulawesi and most recently as the Visiting Artist of the Government of Aceh. All this living experience combines with the ideas born of my American life to create the works you see here.

In my more recent work, I have limited myself to what I consider the most basic elements of the written language—the circle and the line—the repeated elements which make up the letters, and in turn form words, phrases, sentences, books. These elements also create the written language of music; circles create time in whole notes and half notes, while lines measure or punctuate that time in notes, stems, and barlines.

By setting such limits in subject matter, I hope to focus attention on the figure-ground relationship between these painted calligraphic elements (figure) and the differently painted canvas or paper (ground). Also, I contrast the quality of lines, juxtaposing rigid and mechanical line with more human, painterly brushstroke. I like to play with the concept of foreground and background, bringing what is behind in front and back again. I push the threshold of figure-ground relationships to find the exact moment a collection of "figures" *becomes* "ground". Also, I play with the pre-conceived ideas of point, line, shape & form, again exploring the threshold of when a line becomes a shape (a circle, for example), and when that shape becomes a form (a sphere). It is this process of exploring and redefining that interests me.

In my most recent work, I draw and paint with both hands *simultaneously*. My left hand writes with the jagged, raw line of a child, while my right hand draws controlled curves with greater fluidity and self-consciousness. As in the counterpoint of Baroque piano music, the contrary movement of left and right hands simultaneously creates tension and a space for inner voices. In this work I access- and at times integrate- the contrary parts of myself: left and right brain, Feminine and Masculine, intuitive and rational, feeling and thought.

And perhaps, in the best of all worlds, one of these paintings might help to integrate these contrary parts in someone else.

Janet Echelman, 1993  
Bali, Indonesia

# JANET ECHELMAN'S LAYERS OF EXPERIENCE

"Layering of experience and the multiple realities, the layers of memories and experience at any single moment" are what the majority of Janet Echelman's works are about.

This American artist, who spends half of each year creating art in Bali and the other half teaching it at Harvard University Graduate School of Design in the United States, at the age of 26, has a surprising wealth of experiences to draw on.

Ms. Echelman, who originates from Tampa, Florida, studied piano from the time she was a small child to become a concert pianist by the time she was 15. Music still holds a fascination for her. She is the only female member of a gamelan orchestra in Ubud, the Balinese artist's village she eventually decided to make her home.

The journey from music to visual arts

By Margaret Agusta

and from Florida to Bali was a long, complex and eventful one. It began when, in 1983, she was faced with the choice between studying music at a conservatory, or taking a liberal arts degree at Harvard University. Although she was an accomplished musician at 15, by the time she was ready to enter a university Ms. Echelman knew she did not want to further her career in music. "Playing someone else's music was not the complete creative process for me," she said.

Harvard was to provide her the opportunity to explore a variety of creative experiences, including the chance to make a film. *I want you to Live Next Door* won the Harvard Film Archives Permanent Collection award.

However, even the creative process of



*Robert Rauschenberg and Janet Echelman at the opening of "Acrylic-Batik-Collage," a one-person exhibition of Ms. Echelman's works which Mr. Rauschenberg curated in 1989*

filmmaking proved lacking for Ms. Echelman. "My problem with film is the mechanism between me and what I am producing," she said. "The other thing is that film is not alive unless it is being shown, whereas I find such pleasure in paintings. They radiate life 24 hours a day. I think they are wonderful objects."

When she was still an undergraduate, Ms. Echelman had the opportunity to take an around-the-world tour with other students and a group of Harvard professors.

It was Asia that impressed her most, in particular, the Indonesian island of Bali. "There was no question that I was coming back after my first trip. There is a special connection for me here," she explained.

The same trip intensified her interest in art as well. "It was that year of traveling that solidified my desire to do art. By the end of the trip I could openly declare myself an artist," she said.

After graduating with honors from Harvard, Ms. Echelman did return to Asia. She won a Rotary International Scholarship for a year of study abroad. She to become an artist-in-residence at the University of Hong Kong. She held her first one-person show in that Asian city in May 1988.

It was a two-month sojourn in Bali around that time, that was to set the pattern for her career in art. She has lived part of the year in Ubud, Bali, as a professional artist in a two-story studio with a thatched roof since 1988. She also takes occasional trips through other parts of Indonesia, including Java where she studied batik techniques. She is currently Visiting Artist in Aceh, (1991-1993).

In 1988 the artist Robert Rauschenberg, who helped found the Pop-art movement and is a leader in American Contemporary art, became an important influence in Ms. Echelman's life when she was hired to be the Southeast Asia Regional Coordinator for his foundation, The Rauschenberg Overseas Culture Interchange (R.O.C.I.) Not only did this allow her contact with some of the most important of contemporary artworks, but also contact with the artist who made them.

Robert Rauschenberg later gave her personal critiques of her work, and asked her to give a solo-exhibition in 1989, which he curated.

Through all of these experiences, Ms. Echelman has absorbed a truly unique blend of American, Chinese and Indonesian art elements.

Her most recent works contain elements of these experiences, filtered through a very personal, psychological creative process. She combines visual elements from all of her encounters with layers of drawings and paintings done simultaneously with both her right and left hands on tracing paper and archival vellum.

She says this creative process grows out of "... a busy life. Like when I am teaching in Boston."

She explains, "I become aware of an unfolding ... As if more than one story is unfolding at any given moment in my life alone..."

Her art works are unfoldings of very personal interpretations of her experience with West and East. Her grounding in western art theory motivates exploration of a variety of forms and approaches, while Chinese calligraphy proves a structured, yet malleable tool in her hands, and Balinese aesthetic and color sense add a bright, dynamic dash to her works.

She refines and directs all of this with a concept she has compiled from studying and experiencing. "My belief about art ... in my study of art ... the best times were when the artist connected with the form ... where the form and the meaning became one," she said.

She believes it is important for the expression and the means to be synonymous in the process of creating art. In each work she hopes for this "... marriage of form and expression."

And the result of this philosophy and the physical acts of pasting together layers of paper, or the sticking of found objects onto the surface of a painted canvas, or the stitching of pieces of diverse fabric into quilts is the vibrant, personal art of Janet Echelman.



# THE METATEXTUAL WORKS OF JANET ECHELMAN

By Jim Supangkat

Janet Echelman brings with her a "history of issues" in painting to Indonesia's painting public. Unintentionally, this American artist is offering an awareness that painting is not as simple as the image it has garnered here. An awareness that a painting is not simply a decoration, that it puts forth more than beauty, that it is not just a recording of reality or emotion, that it is worth much more than any commodity and that determining the value of a painting is much more complex than just calculating the possibility its price will go up. The work of Janet (I prefer to call her this rather than Ms. Echelman) points out how the art of painting can be linked to a tradition of extensive exploration and raises any number of questions which are anything but simple.

In the development of the art of painting in Indonesia, exploration has become a question that requires a great deal of explanation. Janet's brand of exploration, on the other hand, clearly reflects a journey into the complexity of the jungle of art, where almost every question has been answered only to give rise to new ones. The fine art that she delves into cuts through the tradition of modernism and is, therefore, no longer a part of the development of modern art. In the light of this post modernist view, Janet's work is no longer painting. For that reason Janet's "paintings" are works of art that require a footnote.

When I was first asked to write this commentary, the first thing I thought of was that it offered me an opportunity to analyze the differences between the kind of exploring Janet does and that undertaken in the development of painting in Indonesia. In other words, I saw a chance to compare two very different contexts of painting. However, after I spoke to her and gained an

understanding of her views and experiences, I came to realize that my initial plan of action was not the most appropriate because it was not all that easy to define the context within which Janet was producing her works of art. It occurred to me that perhaps the term "metatextual" as opposed to "contextual" might be appropriate for the way she approaches objects and incorporates them into her work.

Janet's exploration is a search for the meaning of her life and her art, an exploration that often steps outside of a given context. Janet lives half of each year in Bali and half in the United States. She works in Bali with a feeling of freedom from the limitations of her life in America. And when in America, she expresses the atmosphere (traditions) of Bali. This cross-over condition cannot be reversed. As Janet explained to me, she cannot paint the atmosphere of Bali in Bali, nor can she feel the fullness of creative freedom when she is working in America.

"In between two worlds, I feel a true freedom," she explained. The freedom referred to by Janet should not be taken as a cliché (after all, all artists believe in creative freedom). Freedom is a reality for Janet. Since the time she was a child she has not felt comfortable in a closed space. She always imagined a space without limits. With this realization, in her period of life as an artist, she has deliberately expanded her living environment, and, of course, her intellectual horizons and her sensitivity in creation as well. With this motivation, Janet began traveling around the world — in particular in Asian countries — and has lived for varying periods of time in the

different places she has visited, thus expanding her living environment extensively. It was in this process of journeying that she came upon Bali and decided it was a place she could settle in.

There was one important thing I could glean from her stories about her adventures in the places she visited. This was, that she never truly was drawn into any one of the new environments which she visited. This is also true of Bali, a place she visits repeatedly for long periods of time.

For that reason, Janet's presence on the "isle of the gods", is not like the sojourns of Walter Spies, Bonnet, Arie Smith, or Blanco, all of whom pulled up the roots of their origins and planted them deeply in the way of life of Bali. These painters set aside their own beginnings. Because of that, their works cannot be viewed outside of the context of Bali. Even the works of Walter Spies, which were initially strongly tied to the development of European fine art, have an undeniable Bali context.

Janet, on the other hand, remains tied fully to her own individual history, which is very private and personal. This attitude — a kind of an odd adaptation — is related directly to Janet's process of creating art.

Indonesia's painting circles might immediately classify Janet's art works as expressive because "expressionism" is widely practiced in Indonesia. It is strongly possible as well that the Indonesian public may try to approach Janet's works as they would the expressive works of Indonesian artists (this should be done with the utmost caution).

Although Janet herself has said she values German expressionism and the abstract expressionism of America, it must be noted that her works do not refer to any of the expressive tendencies found in the development of modern painting.

The tendency toward expression (from German expressionism to abstract expressionism) constitutes an exploration in modern painting which is based in the belief that subjectivity is valid in the interpretation of reality. This attitude grew out of a reaction to the realistic paintings

produced in the period preceding that of modern art. The earlier works were seen as copies of the physical reality of the world which fell short of recording the entirety of reality (or things as they really were). Expressionism is a belief that all aspects of reality can be dealt with subjectively. A great number of expressionistic styles have grown out of this conviction that subjectivity is valid, a concept that came to be a ready-made approach to painting. Many painters have embraced these styles without bothering any longer to take into consideration the philosophical exploration which was the basis for expressionism in the beginning. This is what has been happening with expressionism in Indonesia.

Janet does not deal with this friction inherent in modern painting (in other words



she is no longer dealing with the problem of painting). Although, in the process of producing her works, she does paint with a tendency toward expression, with emotion subjectivity and feelings (which she refers to as “inner voices”), as Janet herself has explained to me, her works are not just a flow of feelings without conscious direction. Janet’s awareness of what is going on with her work, even the thinking process involved, is clearly seen in her creations. Therefore, even though Janet’s spontaneous brush strokes may appear to be the same as the freely applied lines of expressionistic paintings, they are not the same thing at all.

If analyzed more carefully, Janet’s art works are not just meetings of brush, paint and canvas. She sticks all kinds of things —

torn pieces of fabric, scraps of paper, cuttings of written material, and even pieces of Balinese textiles — onto the surface of her paintings. The texture thus created does not result from globs of paint, but from the “compilation of created objects.” From this it should be understood that Janet has a tendency to create works of many layers. In that sense her art works are transparent paintings, one layered upon another.

The things stuck onto the surface of Janet’s works are not just “found objects.” These objects are the maps of her journeys, her encounters with any number of foreign environments, each of which reflects a given culture. The torn pieces of paper with calligraphy on them are not just pieces of paper. Janet approaches the calligraphy on the paper as writing, which has



**Music Notes with Bar Line, 92**  
Acrylic on Canvas  
121,5 x 243 CM

been developed over centuries, as an icon which expresses the character of a culture and as a media of communication, which reflects the development of a people. With this way of thinking as a basis, she also places bits of batik and fiber creations on her works of art. To Janet, batik is not only a technique, it is a complex cultural phenomenon.

However that may be, Janet does not attempt to communicate with the visual elements of culture she sticks to the surface of her canvasses, nor to delve into the meanings behind them. She chooses, rather, to communicate through the physical form of these cultural objects, and this is not an unproductive undertaking. Besides carrying a symbolic meaning, each cultural form or object reflects the expression and character of creation. Calligraphy of any kind, which has the ability to record directly the expression or character of the writer, is a concrete example of this. Pictographs and hieroglyphics are media of communication which are strongly related to picture making. All of the above examples illustrate the forms of communication characteristic of a given culture, while at the same time illustrating the expressive communication which emerges through physical signs and symbols. The Balinese culture, in particular, is a culture rich in this kind of expressive communication.

To Janet, every sign and symbol which appears offers a wide open space for exercising the imagination. And it cannot be denied that these signs and symbols are the fruits of the developmental process of a culture. These signs and symbols were formed through several levels of diverse interpretation and a variety of cultural characteristics and conditions layered one over another through long centuries of time. With imagination, a time machine awaits us and analytical thinking will bring us to the questions: How were these signs and symbols first formed, and who first came up with the ideas behind them?

Seeking out the beginnings of a sign or symbol is a part of Janet's exploration (like the delving done through cosmology). And

the results of this exploration emerge onto the surface of her paintings. It is as if she is attempting to write with those signs and symbols, although no longer in their original context. This is metatextual — when something is taken out of its context it takes on a new dimension. She is clearly attempting to find out where these signs and symbols were coming from in the first place. "Just like when I was learning to write between the time I was one and five," Janet explained.

Janet's imaginative exploration of space pierces through the boundaries of time and dimension. Only the limitations of this space cannot be imagined, while at the same time, there is no concrete or set formula for this exploration. Janet's answer to this is to employ the fullest extent of her sensitivity. Thought, all aspects and types of sensitivity, experiences, emotions, observational skills, knowledge of materials and comprehension of form are part of this creative process. Janet paints with both her left and right hands with the conviction that both hemispheres of the brain (coordination between which is expected to result in creative assumptions) will enrich the creative process. She uses her sensitivity to music to motivate an emotional response and delves into her childhood experiences in which music played a major role because she studied it from a very young age and also presented concerts.

In terms of Indonesian art, Janet's works are sure to constitute unique phenomena: She delves into the forms of traditional art and incorporates them into her own work. This is a common tendency in Indonesia and other developing countries due to a desire to seek an identity. However, as experience has taught us in Indonesia, these efforts to seek inspiration in traditional art forms have become stuck in exploration of physical forms. Too often, only the aspect of beauty is dealt with, while spirit — an important artistic element along with individuality — is ignored.

Janet, with a totally different direction, tries to communicate with the spirit of traditional art through a thorough exploration of

that art. And she succeeds. Any number of her works seem to suddenly confront us with a boisterous, yet compact composition that is almost ornamental, yet with no defined limits to space. This is not characteristic of composition, in particular the sense of composition advocated and employed by the painters of the West, which tends to require a focused structure. Could it be that Janet has come by this sense of composition from her communication with her collection of Balinese signs and symbols?

In terms of contemporary art worldwide, Janet's works indicate that painting, which many critics believe ceased to exist with the end of the tradition of modernism, has actually survived to achieve some post-

modern principles. Janet is no longer tied to the exploration of modernism, seeking out new things to keep a step ahead in the tradition of the avant garde. She has returned to explore ancient culture, the old signs of human existence, and to find meaning there. In fact, she has even returned to allegory, the pre-modernist principle so severely criticized by the modernists, to re-examine the ancient tales and to express them again with a new perception. With this sensitivity in allegory, Janet has achieved "close encounters" with a number of cultures to which she was a stranger. And there is still much to be delved into.

*Jim Supangkat , 1993*  
**Tempo Magazine, art Critic**



**Target, 92**  
Acrylic on Canvas  
135 x 122 CM



**Trace I (doors), 92**  
Acrylic and marker on trace paper  
43,5 x 102 CM



**Trace III (snow & tree), 92**  
Acrylic and marker on trace paper  
45,5 x 104,5 CM



**Trace V (yellow great wall), 92**  
Acrylic and marker on trace paper  
46 x 108 CM



**Trace II (coy novari), 92**  
Acrylic and marker on trace paper  
105 x 46 CM



**Trace IV (yellow submarine), 92**  
Acrylic and marker on trace paper  
128 x 46 CM



**Parchment with Green Spot, 92 (Side I)**  
89,5 x 72 CM



**Circles & Lines on Clear Green, 92 (Side I)**  
Ink & Acrylic on Acetate  
53 x 54 CM





**Parchment with Green Spot, 92 (Side II)**  
89,5 x 72 CM



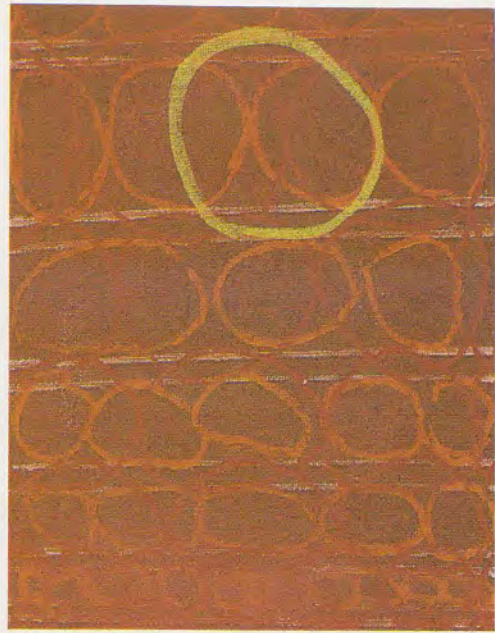
**Circles & Lines on Clear Green, 92 (Side II)**  
Ink & Acrylic on Acetate  
53 x 54 CM



**Tree, 92**  
Acrylic & marker on trace paper  
50 x 37 CM

Janet Echelman's paintings, like the life she leads, are strikingly grounded in her surroundings - the color and movement of religious processions, the richness of the landscape, the daily art and spirituality infusing Balinese life...She believes exploring the essence of natural forms and striving for the affirmative are more demanding and dangerous than being negative. She recognizes that in tackling these "big subjects" an artist faces the dangers of sentimentality and self-indulgence ... [Her works]..avoid these dangers with their freshness, directness, and multiple levels of meaning.

*Jeffrey Hantover, 1990*  
**Asian Wall Street Journal**



**Om, 92**  
Acrylic on Linen  
20 x 15 CM



**Blue Circle Bottles, 92**  
Acrylic on Acetate  
75 x 44 CM

Janet Echelman's paintings are a personal testament to new possibilities of eastern and western elements....her strongly gestural paintings appear to have more in common with the international art scene typified by New York than with Ubud or even Hong Kong.

The energy Janet Echelman paints in her expressionis works and in which she collages batik is remarkable - worthy of kudos.

*Joan Lebold Cohen, 1990*  
*Lecturer, School of the*  
**Boston Museum of Fine Arts**  
**(USA)**



**Banner I (landscape scroll), 92**  
Thread, Acrylic & Marker, sewn on trace  
paper and acetate  
125,5 x 63,5 CM



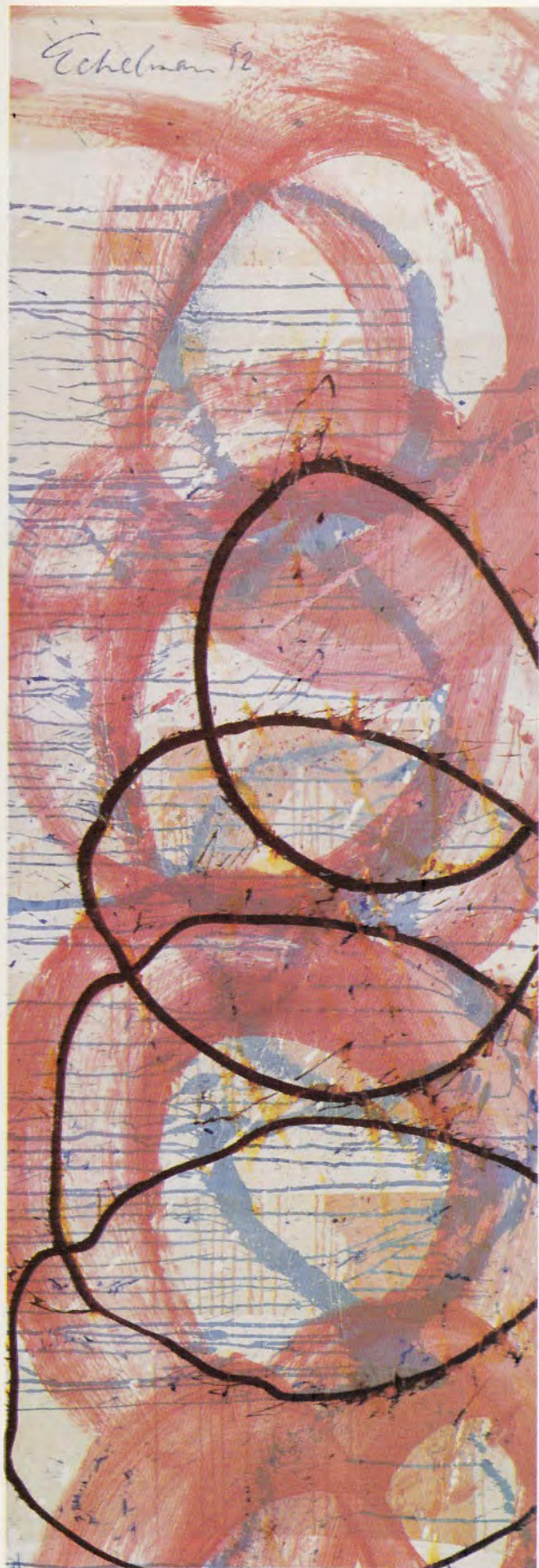
**Banner II (red white & blue), 92**  
Thread & Acrylic, sewn on trace paper and  
acetate  
115 x 63,5 VCM

Janet Echelman is a well-educated sophisticated artist.

Her aesthetic curiosity has encouraged her work to include experimentation that she is sensitive to in her exotic adventures.

The result is a successful worldly innocence producing surprises.

**Robert Rauschenberg**  
*Captiva Island Florida, USA, 1990*



**Variations no.1, 92**  
Acrylic and Velum on Canvas  
61 x 198,5 CM



**Variations no.2, 92**  
Acrylic and Velum on Canvas  
61 x 198,5 CM







**Piald Geyser, 92**  
Acrylic on Linen  
31 x 31 CM



**Moving Through, 92**  
Acrylic on Linen  
31 x 31 CM



**Tic Tac 0, 92**  
Acrylic on Linen  
31 x 31 CM



**Traffic Music, 92**  
Acrylic on Linen  
31 x 31 CM



**Little Creatures, 92**  
Acrylic on Linen  
31 x 31 CM

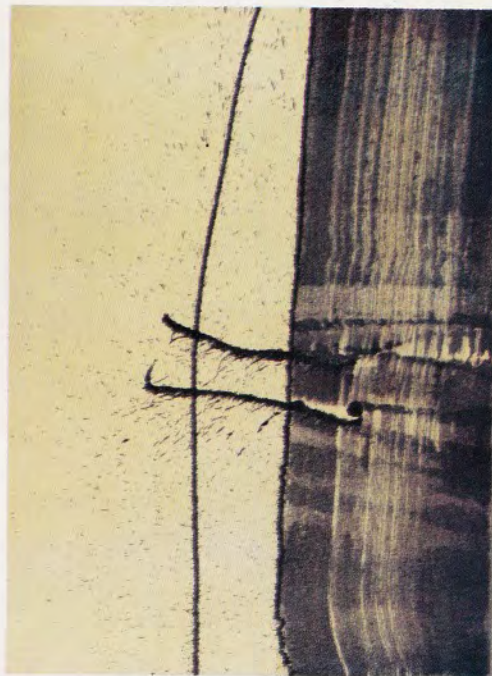


**Line, Circle, Sphere, 92**  
Acrylic on Canvas  
31 x 31 CM



Janet Echelman is an American whose work is in our collection. Unlike many artists who paint portraits, landscapes or scenes of daily life in Bali, Ms. Echelman paints abstract. Her work, filled with strong, energetic strokes and vibrant use of color, reflects her emotions. Her paintings are distillations of her feelings and experiences, and each viewer can connect with and respond to her work in a personal way.

*Agung Rai, Director  
Fine Art Museum and Gallery  
1992*

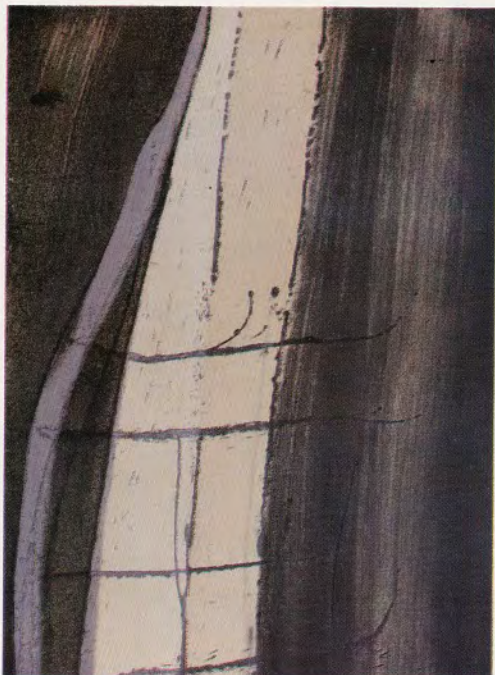


**Black & white I, 91**

Tic

Acrylic on Canvas

45,5 x 63,5 CM



**Black & white III, 91**

Toe

Acrylic on Canvas

45,5 x 63,5 CM



**Black & white II, 91**

Tac

Acrylic on Canvas

45,5 x 63,5 CM



**Water Curtain, 92**  
Acrylic on Canvas  
112,5 x 178 CM





**Blue Triptych I, 92**  
Acrylic on Canvas Paper  
195 x 91,5 CM



**Blue Triptych II, 92**  
Acrylic on Canvas Paper  
195 x 91,5 CM



**Blue Triptych III, 92**  
Acrylic on Canvas Paper  
195 x 91,5 CM



**Aviva I, 92**  
Acrylic on Acid-free paper  
106,5 x 136 CM



**Aviva II, 92**  
Acrylic on Acid-free paper  
106,5 x 152 CM



Detail Aviva I, 92

Janet Echelman is the only woman and the only non-Balinese in her village's gamelan orchestra, and the rhythms of the music find their way into her painting - something made clear at the opening of her (Harvard University) exhibition when an Indonesian dancer swirled in front of her mythographic mural.

The subject woven most into her work

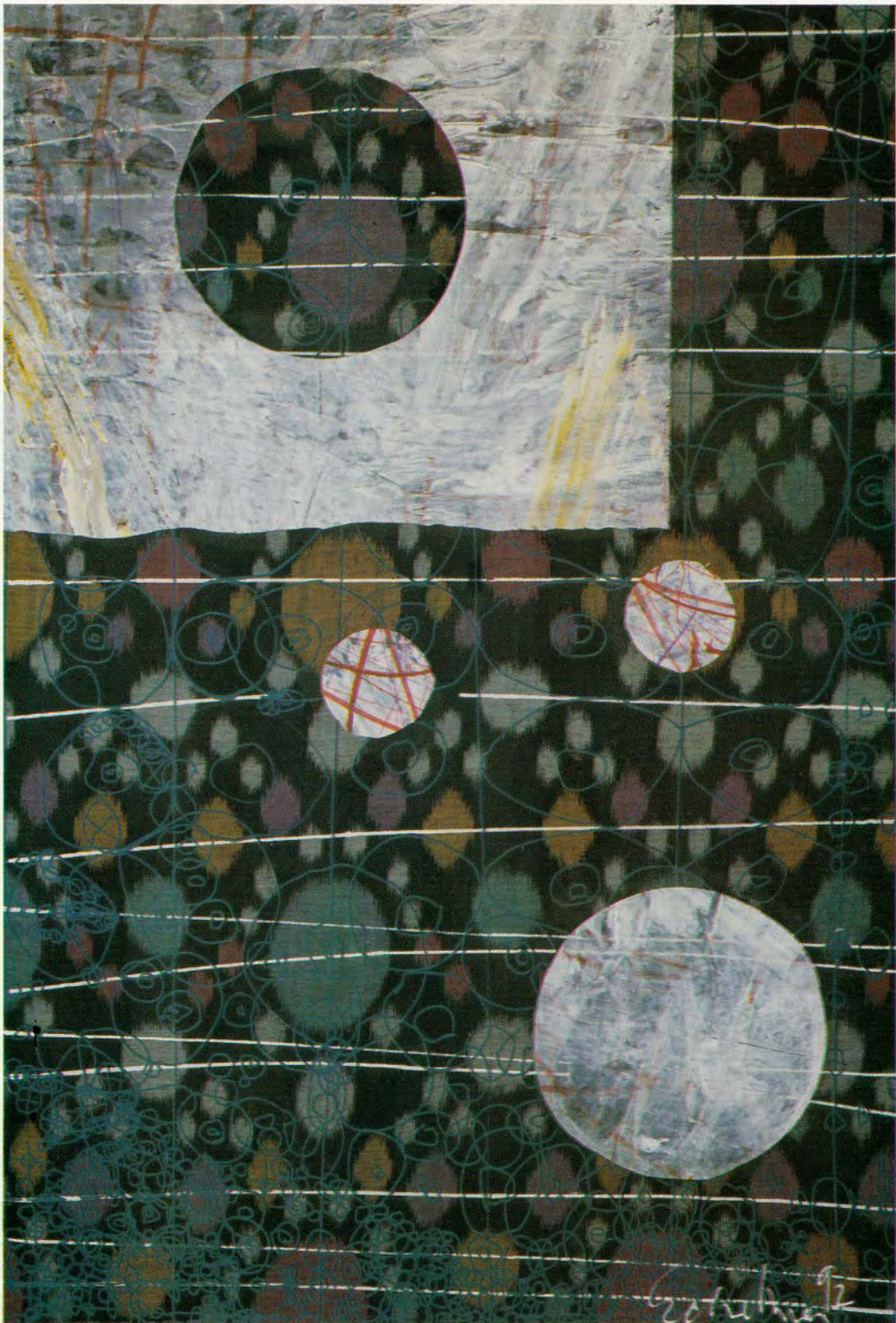
is her own life in impressions, (this is literally true for her quilts, pieced together from her paint-spattered work clothes.) The paintings are "psychic road maps," topographical representations of her subconscious, much like the dream paintings of Australian Aboriginal artists.

*Gary Sussman*  
*The Boston Phoenix, 1992*



**Yellow Bubbles, Velum Windows, 92**  
Acrylic and Velum on hand-woven  
Balinese Ikat  
91,5 x 61 CM





**Spots & Dots, 92**  
Acrylic and Velum on hand-woven  
Balinese Ikat  
91,5 x 61 CM



**Quilt: Artist's Overalls, 90 (Detail)**  
Fabric, Acrylic on Canvas, Painted Movie  
banners, batik, valeur & the artist's own  
overall sewn on satin (2 side)  
Machine sewing by Mary Northmore  
253 x 265 CM



**Detail Quilt: Potrait of an Artist, 92**

Janet Echelman's earlier works are composed of overlays, of stroke upon stroke, the intermingling of periods of gesture-making, where the paintings were like episodes. Gestures were super-imposed over gestures. Paint dried, and then more gestures intervened onto the dry paint and the absorbent canvas. The ... event was the differentiation between the paint receiving paint, dry into dry, wet into dry, and the canvas receiving paint...what was very strongly visible there was the exuberance, the joy of the discovery.

I think what's happening more recently is an interesting progression from that, a kind of really spontaneous work in the true senses of it.

Specifically the quilts, where the fabrics are these beautiful rich, varied colors, textures, and designs....It (is) the juxtaposition of rich color and texture against one another... Combined again with a very joyous sense of their being delicious, pleasing and enticing... that brilliance and polychrome exuberance.



**Detail Quilt: Artist's Overalls, 90**

*Carole Bolsey  
Lecturer and Design Critic  
Graduate School of Design  
Harvard University  
Cambridge Massachusetts, USA  
(from a Conversation, 1992)*



**Quilt: Heart of Aceh, 92**

Fabric, Acrylic paint on canvas, Suede,  
Leather, Sequins, Acenese embroidery &  
Batik, Hand-quilted on Batik & Rayon,  
(Hand-Quilting by Sue Rule)  
245 x 200 CM





**Postage Stamp, 92**  
Acrylic, Marker, Metal Leaf on Paper  
29,5 x 31 CM



**White & Blue Ink, 92**  
Acrylic, Marker, Metal Leaf on Paper  
31 x 29 CM



**Orange & White, 92**  
Acrylic, Marker, Metal Leaf on Paper  
31 x 29 CM



**Chinese Square, 92**  
Acrylic, Marker, Metal Leaf on Paper  
22 x 29,5 CM



**Chinese Bird & Flower Painting, 92**  
Acrylic, Marker, Metal Leaf on Paper  
29 x 31 CM



**Female Torso, 92**  
Acrylic, Marker, Metal Leaf on Paper  
31 x 29,5 CM

# JANET ECHELMAN

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## WORK EXPERIENCE

**1992- Harvard University Graduate School of Design BOSTON**

Co-Instructor and Associate (Teaching), Freehand Drawing Course for Graduate Students.

**1991 Tampa Museum of Art FLORIDA**

*Art Instructor*, Taught drawing, painting, creativity and art appreciation workshops to ages 16-76 in groups ranging from 10-90 students.

**1989-1991 Rauschenberg Overseas Culture Interchange (R.O.C.I) MALAYSIA/INDONESIA/USA**

*Regional Coordinator, Southeast Asia*. Initiated dialogue with top government museum officials; negotiated contract for US\$ 17 million international art exhibition. Liaison between us and Asia for publishing, shipping, staff transportation and housing. Translator and guide for Robert Rauschenberg in Malaysia.

**1987-1988 University of Hong Kong HONG KONG**

*Western Painting, Teaching Fellow*. Instructed university students in studio course.

**1985 St. Peterburg Times FLORIDA**

*Art Critic*. Full-time staffwriter. Interviewed and critiqued local and national artists and exhibitions.

**1982-1983 University of Tampa, Conservatory of Music FLORIDA**

*Music Instructor*. Taught music theory, musicianship and piano.

**1981-1982 The Florida Orchestra FLORIDA**

*Piano Soloist*, eight piano concerto performances for 4,000 person audiences.

# EXHIBITIONS : ONE PERSON

- 1995**      **Bard College Art Gallery**      **NEW YORK**
- 1994**      **Agung Rai Museum of Fine Art**      **INDONESIA**
- Inaugural exhibition by American artist, ubud, Bali.
- 1993**      **The Jakarta Cultural Torch**      **INDONESIA**
- (Bentara Budaya Jakarta), Two Worlds; One Artist: Works from Indonesia and America by Janet Echelman.
- 1992**      **Harvard University/Adam House Gallery**      **BOSTON**
- Worldly Innocence: works from Bali to Boston by Janet Echelman
- 1990-1991**      **NCNB Plaza, with assistance from Tampa Museum Art**      **FLORIDA**
- Recent Works from the Bali Studio*
- 1990**      **Fung Ping Shan Museum, University of Hong Kong**      **HONG KONG**
- Acrylic-Batik-Crayon: Paintings from Bali by Janet Echelman.*
- 1990**      **Kamarkini Galery, Ubud, Bali**      **INDONESIA**
- Recent Mixed-media Works by Janet Echelman*
- 1989-1990**      **Barbara Mann Performing Arts Hall**      **FLORIDA**
- Batik Collage: New Works from Bali by Janet Echelman. ROBERT RAUSCHENBERG, curator.*
- 1989**      **University of South Florida Art Museum at One Tampa City Center**      **FLORIDA**
- Recent Work from the Bali Studio: Acrylic Paint on Dyed Canvas*
- 1988**      **Departement of Fine Arts Gallery, University of Hong Kong**      **HONG KONG**
- Recent Work from the Bali Studio: Acrylic Paint on Dyed Canvas*
- 1988**      **Fringe Club Gallery**      **HONG KONG**
- Recent Works by Janet Echelman*
- 1985**      **Mather House Gallery, Harvard University**      **BOSTON**
- Recent Paintings by Janet Echelman*





Artist and her first batik-acrylic works in Bali, 1988, which were later exhibited in Hongkong and U.S.A.

## EXHIBITIONS: GROUP

- 1993**      **Luis Sert Gallery, Harvard University**      **BOSTON**  
*Alumni of Carpenter Center for Visual Arts*
- 1991**      **New York School of Visual Arts**      **NEW YORK**  
*Painted in New York*
- 1991 - 1992**      **Tampa Museum of Art, Florida State Museum of Art, University of Florida Art Museum, Vero Beach Art Center, Dayton Beach Museum of Fine Art.**      **FLORIDA**  
*Florida Craftsmen 40th Anniversary Juried Exhibition*
- 1991**      **Linda Garland Gallery, Sanur Beach, Bali**      **INDONESIA**  
*Bali International Fine Arts Exhibition*
- 1988**      **Five locations in Hong Kong, Kowloon, and the New Territories (travelling exhibition)**  
*Phillippe Charriol Foundation: 1988 Modern Art Competition Winners*      **HONG KONG**
- 1987**      **Carpenter Center for the Visual Arts, Main Gallery, Harvard University**      **BOSTON**  
*These and Senior Tutorials*



Artist in her home, in Ubud, Bali, 1992

## EDUCATION

**1983-1987 HARVARD UNIVERSITY CAMBRIDGE, MA**

A.B., Magna Cum Laude. Major in Visual and Environmental Studies, minor in History. Elizabeth Agassiz Carey Award for Academic Achievement. Senior Project Award, chosen for *Harvard Film Archive Permanent Collection*. Studied privately with painters Paul Rotterdam and Carole Bolsey and film-maker Ross McElwee.

**1987-1988 UNIVERSITY OF HONG-KONG HONG KONG**

*Rotary Graduate Scholarship, Fellowship for International Understanding*. Studied Chinese calligraphy and landscape painting. In residence with art studio.

**1985-1986 INTERNATIONAL HONORS PROGRAM**

Traveled one year with Harvard Professors to study and compare art and anthropology in: Japan, Bali, Australia, India, Austria, Hungary, Yugoslavia, France, and England.

**1991 SCHOOL OF VISUAL ARTS NEW YORK**

Private Art Studio. Studied with Peter Hristoff, David Shirey and Gregory Amenoff.

**1992-1994 MILTON AVERY GRADUATE SCHOOL OF THE ARTS NEW YORK**

summer residencies at Bard College with painters, writers, sculptors, film-makers, and composers, leading to Master of Fine Arts Degree.



**Tissue "Quilt", 92**  
Thread, Acrylic on Tracing paper,  
sewn on acetate  
131 x 97 CM

