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特辑：城市环境与公共艺术

Feature: Urban Environment & Public Art

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人物

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Figure

Focus

地球时间 1.26

EARTHTIME 1.26

艺术家：Janet Echelman
地点：中国香港

Artist: Janet Echelman
Location: Hong Kong, China



艺术家
简妮特·埃切尔曼

工程设计
SOM (旧金山)

策展
Isolde Brielmaier,
Bettina Prentice

装置
Serious Staging

灯光
Rogier van der Heide

材料
织物，聚酯纤维，超高分子聚乙烯

尺寸(网，单位：英尺)
89 × 82 × 62

尺寸(装置，单位：英尺)
157 × 109 × 130

设计周期
2018.4–2018.12

建造周期
2019.3

装置摄影
Simon J. Nicol
(由 Studio Echelman 提供)

这件名为“1.26”的作品是对人类和自然世界中我们每个人的相互联系的沉思。艺术品的形式受到科学数据集的启发，该数据集记录了地球自转时间（一天的长度）和海洋表面之间的相互联系。艺术家思考：地球自转不是固定的，因此我们的时间测量系统也无法固定。在这个不断变化的现实中，还有无数其它类地球系统也在不断变化，人类行动交织于这个复杂的网络中。

作品巨大的浮动形态由多层纤维编织、构造在一起，鲜艳的色彩随着风和天气而变化，形成起伏的色彩编排。到了晚上，雕塑通过投射的彩色光线而栩栩如生。这件作品轻巧灵活，旨在作为“相互联系”的实体表现，前往世界各地的城市。

周边环境影响着我们的感受和生活体验——我们对城市的外观和功能是有责任的。埃切尔曼的网状作品在城市尺度上增添了一抹柔和，与建筑坚硬外缘的形成对比——城市必须由硬质材料直线构建的预设将被重新审视。“我觉得有必要在日常的城市生活中找到沉思的时刻”，埃切尔曼说道，“如果我的艺术能够创造机会思考更长的时间周期并提醒我们听取内心的自我，我相信这可能是转变的开始。”

Titled “1.26”, Echelman’s sculpture is a contemplation about the interconnectedness of all of us—human beings and the natural world. The form of the artwork is inspired by a scientific data set that records the interconnection of a shift in time of the earth’s rotation (the length of a single day) and the surface of the ocean. Echelman was contemplating the fact that our earth’s rotation is not fixed, so our system of measuring time cannot be fixed either. In this constantly shifting reality, there are a myriad of other earth systems that are constantly changing, and our human actions are interwoven into this complex network.

The monumental floating form of 1.26 is composed of layers of fiber, braided and knotted together in vibrant hues that pulse with changing wind and weather to create a choreography of undulating color. At night, the sculpture comes to life with projected colored light. Lightweight and flexible, the sculpture is designed to travel to cities around the world as a physical manifestation of the interconnectedness.

Our surroundings affect how we feel and how we experience our lives—we are responsible for the way our cities look and function. Echelman’s netted works bring softness to the scale of the city. They are soft counterpoints to the hard edges of buildings, offering proof that we can interrogate the status quo—that the assumption that cities must be formed from hard materials and straight edges can be changed. “I feel a need to find moments of contemplation in the midst of daily city life,” Echelman said, “If my art can create an opportunity to contemplate the larger cycles of time and remind us to listen to our inner selves, I believe this can be the start of transformation.”

ARTIST

Janet Echelman

SCULPTURE DESIGN ENGINEER

SOM San Francisco

CURATORS

Isolde Brielmaier, Bettina Prentice

INSTALLATION

Serious Staging

LIGHTING

Rogier van der Heide

MATERIALS

Fiber braided with polyester and UHMWPE (ultra high molecular weight polyethylene)

DIMENSIONS OF NET

89’ length x 82’ width x 62’ height

INSTALLATION DIMENSIONS

157’ length x 109’ width x 130’ height

DESIGN PERIOD

2018.4–2018.12

FABRICATION PERIOD

2019.3

PHOTOGRAPHY

Simon J. Nicol
(Courtesy Studio Echelman)

对页：装置细部

本页：装置漂浮于环境中

Opposite: Installation details

This page: Installation floating in the surroundings

