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SHEILA HICKS

LIFELINES

7 FEBRUARY – 30 APRIL 2018

SHEILA HICKS

[#ExpoSheilaHicks](https://twitter.com/ExpoSheilaHicks)

Centre
Pompidou

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5 janvier 2018



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contemporary collections department

PRESS VISIT

MARDI 6 FEBRUARY 2018

11AM - 1PM

11.15AM: Presentation of the exhibition by Michel Gauthier

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#ExpoSheilaHicks



14 november 2017



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Sheila Hicks
Lianes de Beauvais, 2011-2012
Linen, pearl cotton, wool, silk and nylon,
430 x 400 cm
Centre Pompidou,
Musée national d'art moderne, Paris

PRESS RELEASE

SHEILA HICKS

LIGNES DE VIE [LIFE LINES]

7 FEBRUARY- 30 APRIL 2018

GALERIE 3, LEVEL 1

The Centre Pompidou is to devote a solo exhibition to Sheila Hicks, an American artist based in Paris since the mid-1960s. Looking back at Hicks' career from 1957 to the present day, 145 works will be displayed in Galerie 3, overlooking the city of Paris.

The exhibition invites the public to discover the various expressions of an art that uses cotton, wool, linen and silk to enrich our perceptions of colour, material and space.

«Sheila Hicks. Lignes de vie [Life Lines]» casts a new light on the artist's work that has been reviewed over the past years. Some twenty pieces have now joined the Centre Pompidou's collection thanks to a major donation to the Musée National d'Art Moderne. The exhibition's fluid and non-chronological circuit is structured around a formal and chromatic dialogue between the artworks and the space.

Alongside sculptures - some of them are monumental - the exhibition includes more than a hundred of *Minimes*: small, A4-sized woven pieces or compositions, forming a sort of laboratory for her entire work, and expressing her enthusiastic creativity.

During her studies at Yale University in the late 1950s, Sheila Hicks discovered the splendours and subtleties of pre-Columbian textiles. She also appropriated the legacy of the Bauhaus through the teachings of Josef Albers, then began creating works that shook up the hierarchy of artistic practices, moving freely between fine art, design and decoration. Under the influence of Albers, a colour theorist and artist, and then the great Mexican architect Luis Barragan, Hicks developed the genuine "chromophilia" that has imbued all her work ever since.

During the second half of the 1960s, going beyond the tapestry model that had hit her to dominated textile work, she created "soft sculptures", which have become iconic pieces (*The Evolving Tapestry: He/She* – MoMA and *Banisteropsis - Dark Ink* – Philadelphia Museum of Art). Piled up pieces of wool and linen that can be reinterpreted at every new showing, they reflected a line of thinking similar to that of contemporary Antiform and post-minimalist artists.

In the following decade, she began a series of large soft sculptures (*Trapèze de Cristobal* – Stedelijk Museum, Amsterdam, and *Lianes nantaises* – Château des Ducs de Bretagne). Made from vibrant lines of fiber, falling from the ceiling and filling the space with colour, they represented one of her major contributions to the art of the 1970s. Sheila Hicks works have also played a historic role in embodying a renewed meeting of haptic and optical perception. Through its malleable nature, textile gives life to works that are no longer bound by a fixed form. Deformable, stretchable and supple, it adapts and transforms, giving fresh vitality in diverse circumstances to every new location and installation. Thus, her installations adapt to their various environments as they play along with the laws of gravity.

The exhibition's bilingual catalogue (French/English) is published by the Éditions du Centre Pompidou with the contribution of Michel Gauthier (curator of the exhibition), Monique Lévi-Strauss and Cécile Godefroy.

2. AROUND THE EXHIBITION

PAROLES AUX EXPOSITIONS

11 FEBRUARY, 5PM, GALERIE 3

Meeting with Sheila Hicks in the exhibition's space.

The focus on colors, the use of textile materials as well as its incorporation in different spaces, emphasizes the strengths on an art at the crossroads of practices, mixing a modern heritage with non-western traditions.

4. PUBLICATION

Directed by Michel Gauthier

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SUMMARY

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THE REAR VIEW MIRROR

Monique Lévi-Strauss

In the early 1970s, renowned textile historian Monique Lévi-Strauss, having observed at first-hand the singular career of her friend Sheila Hicks, wrote an insightful piece on her work. We are delighted that she has agreed to feature this invaluable testimony of the artist's oeuvre, in its revised form, in the present catalogue.

As in 1973, I asked Sheila Hicks to tell me about her life. I listened and wrote down a text that differs from the first one: the age of the artist, as well as my own, has doubled. The facts of her first life are the same - but their relative importance has changed: Hicks sees them now in the rear view mirror.

Leaving the Prairie

Sheila Hicks was born in 1934, in the small town of Hastings, Nebraska. Her ancestors, of Scottish, Dutch, German, Welsh and Cherokee origins, established the local general store and cultivated vast stretches of farmland.

During the Second World War, her parents moved to Detroit, Michigan. In 1948, she discovered art on a monumental scale by coming face to face with Diego Rivera's murals at the Detroit Institute of Arts. In 1949, the family moved to Winnetka, Illinois. There, she was challenged by a highly competitive academic curriculum (in preparation for college).

At Syracuse University (New York), Hicks enrolls in the humanities programme and studies fine arts, Greek mythology, drawing, painting and printmaking. In the summer of 1964 she attends an art session in Taxco, Mexico, lives in the Casa Humboldt, paints and begins taking photographs.

DANS LE RÉTROVISEUR

Monique Lévi-Strauss

Au début des années 1970, Monique Lévi-Strauss, grande historienne du textile, avait commenté le travail de son amie Sheila Hicks, dont elle suivait le parcours singulier. Dix-sept années plus tard, pour le présent catalogue elle a accepté de livrer ce nouveau et précieux témoignage sur l'œuvre de l'artiste.

Pour rendre compte de sa vie, j'ai demandé à Sheila Hicks de me la raconter. Comme en 1973, j'ai pris des notes et rédigé. Le texte qui suit diffère du premier, car l'âge de l'artiste et le mien ont doublé. Les faits de sa première vie sont les mêmes - mais leur importance relative a changé: Hicks les voit dans le rétroviseur.



TEXT EXCERPTS

THE OPEN RULE

MICHEL GAUTHIER

The Open Rule

Michel Gauthier

In the mid-1950s, when Sheila Hicks began studying under Josef Albers¹, at the University of Yale, her dream centred around painting as exalted by Abstract Expressionism. A number of photographs show the young artist next to canvases that reflect both her pictorial aspirations (Joan Mitchell and the reminiscence of Monet's *Water Lilies* for instance) and her mastery of the dominant idiom. Through Albers, Hicks came face to face with a living legacy of the Bauhaus, later compounded by the influence of Professor George Kubler, the eminent specialist of Pre-Columbian art, who was to write: "Let us suppose that the idea of art can be expanded to embrace the whole range of man-made things." The astounding revelation brought about by Raoul d'Harcourt's *Les Textiles anciens du Pérou et leurs techniques* (1934)³ was to deviate Hicks from her professional path and inspire her to choose textile as her preferred medium. While still a student, the study of Pre-Columbian weaving had already taken her to South America and Mexico was soon to become her main destination after Yale. She established close ties with architect Luis Barragán and sculptor Mathias Goeritz, who only shortly before had jointly created the monumental *Torres de Satélite* (1957). Both encouraged her to pursue her nascent artistic path. As she moved away from the central role still occupied by painting in the fine arts system of the time, she embarked upon what that same system regarded as a different periphery, this time in a geographical sense, exploring first Mexico then France, which became her home in the second half of the 1960s. This brief but now legendary overview forms the prelude to any incursion into Hicks's oeuvre. In fact it is a prerequisite, for over and above its auratic dimension, it provides the key to understanding the aesthetic framework in which the work is rooted and has developed.

"The ultimate aim of all visual arts is the complete building." This famous aphorism by Walter Gropius, although it imperiously relegates painting, sculpture, tapestry and cabinet-making to mere offshoots of architecture, nevertheless succeeded in abolishing the hierarchy between art and craftsmanship. [...] Most importantly, this decorative tropism served to convey an incontrovertibly non-autonomist notion of the artwork itself.

Indeed Hicks rapidly perceived her activity as a broad palette moving seamlessly from work of art to decoration or design. Opting for textile was both the cause and consequence of this open-ended approach.

The medium certainly displayed considerable advantages in terms of an aesthetic that was no longer prepared to be weighed down by the hierarchical distinctions between fine and applied arts.

Experienced through a wide gamut of experiences, textile is one of the materials that life constantly places in our path, in forms ranging from clothing to the backing used in the noble art of painting, by way of furniture and decoration. The minute weavings Hicks undertook in the second half of the 1950s, which she later termed *Minimes*, were presented as embryos of the creative process, its "generative grammar", pre-empting any domainial or generic distinctions. *Slow Scribble* (1956), one of the very first *Minimes*, is a manifestation of the desire for free experimentation: a woolly scrawl, its slow pace attuned to the rhythm of the weaving, its only finality being itself, freed of any applications it might engender in the future. [...]

The *Minimes* reveal how in Hicks's art her attention to material takes precedence over the sense of code. This bias also explains her choice of textile, one of the rare mediums in which the form never totally eclipses the material. This powerful materiological dimension can also be found in the philosophy

of Anni Albers, who aspired to restore sensibility to an “original state” of “stuff”, accessible physically without information. *La Sentinelle de safran* [The Saffron Sentinel] (2018), a monumental stack of fibres installed by Hicks for her “Lifelines” exhibition at the Centre Pompidou, reveals how her passion for material, in its truly ineffable reality, has not only endured but may even have developed over time.

Hicks is therefore an heir of the Bauhaus, admittedly not in her formal research (which owes more to Pre-Columbian craftwork) but in the way she moves from *ars gratia artis* to artworks aimed at decoration or design, regarded by traditional modernism as the artist’s last resort. From the outset, her activity was multi-faceted. For the exhibition marking her graduation from Yale in 1959, alongside her paintings she presented woven works from the remarkable series *Faja* she had begun three years previously, its title, which means “belt”, a clear reference to the functional and vernacular. The artworks were hung in such a way as to bring out the equivalence and tension between the paintings and their woven counterparts. The following year, with *Tenancingo*, the textile work sidestepped its usual function as tapestry by entering the third dimension, as did two remarkable *Minimes*, *Clignancourt* and *Dimanche* [Sunday] (both from 1960), their woven interlacing heralding in singular fashion, by almost a whole decade, some of the work of the Supports/Surfaces group such as André Valensi’s *Objets d’analyse*.

Although Hicks initially used textile to create works of art she very soon demonstrated that no self-respecting descendent of the traditional Modernist ethic could ever condone such a compartmentalising approach to their practice.

In 1965, while launching into what was undoubtedly her first masterpiece, *Banisteriopsis*, a stack of yellow linen and wool elements, she also created her first pieces for Knoll: cushions for Eero Saarinen’s *Tulip Chair*; that same year, she began working with an Indian company, the Commonwealth Trust Handweaving Factory, which inspired her famous fabric *Badagara*. In 1966, CBS commissioned a work to decorate the restaurant of their head office in New York, “The Black Rock”, created by Saarinen, which took the form of the *Grand Prayer Rug*. Meanwhile she had also conceived her famous bas-reliefs with medallions in response to a commission from the Ford Foundation for its Manhattan building. 1972 saw Hicks undertaking two of her most spectacular decorative commissions, for the headquarters of the Morgan Guaranty Insurance Company in Milwaukee and those of IBM in La Défense (Paris); she also submitted two of her most consummate works, both dated 1972, in the exhibition “Douze ans d’art contemporain en France” at the Grand Palais (Paris): *Je savais que si je venais un jour j’y passerais mes nuits* [I Knew If I Came I Would Soon Spend My Nights Here] and *L’épouse préférée occupe ses nuits* [The Preferred Wife Occupies Her Nights]. In a coherent Modernist vein, she has therefore consistently overlapped the registers of art, decoration and design.

In her first solo exhibition in an American gallery – “Exhibiting Wool. Sheila Hicks”, in 1963 at La Jolla (California) – the young artist daringly played on the equivocal status of her creations: on the ground lay a large piece of yellow fabric, its position and fringed edges conjuring up a decorative rug; nearby, igniting the space, two suspended woollen pieces (with ties to the œuvre *Amarillo*, *Taxco el Viejo*, 1960) drew both the light and the eye by means of their myriad slits, evoking not only kilims but the slashes of Fontana. This refusal to be hemmed in by the so-called autonomy of *Bel Art* may be seen as a pivotal element of Hicks’ aesthetic agenda. The functionalist axiom, one of the cornerstones of early Modernism, found a logical outlet in her activity as designer. It also manifested itself in two other ways. The first was the use of utilitarian objects as components of certain works. When she collaborated with Stanley Kubrick on *The Shining*, Hicks gathered together a collection of rugs (including several from her own studio) to decorate The Outlook Hotel, thereby integrating everyday objects into a work of art, in this case a fictional film. In 1978, the artist adopted a similar approach for her solo exhibition “Vikt och Volumer” [Tons and Masses] in Lund (Sweden), for which she created an installation by means of newspapers and clothes provided by a local hospital. That same year, in the framework of her exhibition “Sheila Hicks. Fil” [Thread] at the Maison des Arts in Montreuil [a Parisian suburb], she hung rows of nurses’ uniforms at different heights to make up a vast floating sculpture. In 1979, in the Galerie Art Mural (Paris) she presented *Baby Time Again*, a suspension featuring an assortment of baby clothes. The objects

featured in Hicks's works are not necessarily textiles, however – printed paper was used in the 1977 Swedish installation and in a 1965 *Minimes* series (*Roulade*, *Roulade amazone*, *Serpente* and *Serpente II*) and again in the eighteenth-century harpoons of *Pêcher dans la rivière* [Fishing in the river] (1989–2013). [...]

The second way of rekindling the functionalist motif was to grant the artwork a useful purpose in its own right. In 2015, for the exhibition “Sheila Hicks. Foray into Chromatic Zones” at the Hayward Gallery (London), bales of fibre laid out in the glass pavilion designed by Dan Graham, at the top of the brutalist building, encouraged visitors to stretch out, relax or meditate. The work of art, in other words, can either make use of functional objects or become functional in itself. These examples should not be misinterpreted, however: the first strategy no more stems from a variation on the theme of the readymade than the second conveniently embraces the relational aesthetic. Both, just like the porous interchange between art, decoration and design, can be attributed to the typically Modernist desire to bring about the fusion of art and life. [...]

She realised very early on that a work of art only represented relative reality, within a space that is assimilated at the same time as the work itself. In total contradiction with Greenberg and his attempts to justify an isolationist conception of the *œuvre*, Hicks could only envisage it in situ and in a specific context. One of her reasons for giving up painting was that the canvas, by being confined within a delimited plane, was by definition removed from the real space. To Hicks, however, the work belongs to that real space and may even frequently seek to enter into communication with it, as she demonstrates so brilliantly in *Trapèze de Cristobal* (1971) and *Lianes nantaises* [Nantes lianas] (1973). These sculptures, composed of coloured lianas winding down from the ceiling and then dismissing any notion of verticality to begin a horizontal existence on the ground, carry genuine architectonic strength, conveying to the viewer as he circles round them on his journey of discovery a number of salient facts linked to their surroundings. Occasionally the work is no longer satisfied by interacting with a given space but becomes a space in itself, as shown in *Labyrinth* (1972), seen in the retrospective devoted to the artist by the Stedelijk Museum (Amsterdam) in 1974. ‘Grids’ in coarse wefts of linen and cotton define the space and involve the public on a ramble that opens up an architectural experience of the work. The dialogue between art and the neutral space of the white cube nevertheless has its limitations and the artist is not averse to more vibrant scenarios: traffic and passers-by on Waterloo Bridge, seen from the roof pavilion of the Hayward Gallery during the exhibition “Foray into Chromatic Zones”; the bustle of the Place Igor-Stravinsky viewed through the picture windows of the Centre Pompidou during the exhibition “Lifelines”; or the backdrop of the West Side skyline in *Skip, Jump and Fly, Escape from Gravity* (2017), with its long coloured tubes snaking in and out of the grass along more than 200 meters of the New York High Line. How can a work of art possibly boast an autonomous existence when offset by a London or Paris street or the New York urbanscape? In such a context, art can only have a fundamentally relativist idea of itself.

The relativism of the work that realises and acknowledges that its perception depends on the context in which it is rooted reoccurs in the way Sheila Hicks tackles colour. Here again, Josef Albers was a seminal influence. [...]

Although the art of Sheila Hicks is most frequently viewed through the spectrum of weaving, and with reference to textile, the role of colour is in fact equally important. Indeed the choice of textile may well be an offshoot of the artist's visceral “chromophilia”.¹⁵ For the chromophile, it is as though painting were rendered fragile by the structural dichotomy between the colour and its support. In other words, colour requires a vector, the pictorial substance, to intervene on the canvas it is about to mask. [...]

In 2014, for the Whitney Biennial in New York, Sheila Hicks submitted *Pillar of Inquiry/Supple Column* (2013–2014), a column of pigmented fibres in a variety of colours spiralling down from Marcel Breuer's coffered ceiling (the Bauhaus again). The work has affinities with Morris Louis's *Stripes* (1961–1962) although the painter's vertical coloured bands crossed the abstract space of the canvas whereas

Hicks's ropes tumble into the real space of the public arena. In terms of the direct spatial incursion of colour, Hicks's supple column, and all the coloured cascades of winding cords that preceded it in the late 1960s provided a vertical counterpart to the rampant flow of liquid latex with fluorescent pigments created by Lynda Benglis from 1969. With *Atterrissage* [Landing] (2014), the verticality of Louis's *Stripes* and the horizontality of Benglis's 'pourings' even manage to co-exist. As it touches the ground, the supple column metamorphoses into organic bales in a sensual billowing of colours. Through Barragán's architecture Hicks had discovered the architectural colour field. A work such as *Atterrissage* contributed in its own way to the ideal of a chromatic event on an architectural scale.

“An ongoing effort to think about colour as material”: this sums up the manifestation of Sheila Hicks's chromatic passion. [...]

Pillar of Inquiry/Supple Column, Atterrissage, Banisteriopsis or its sumptuous blue variant, *Banisteriopsis–Dark Ink* (1968-1994), thereby resemble sculptural oxymorons, a collision between the purely optical phenomenon of colour and the hyper-tactility of textile. In other words, these works make us want to touch colour. The vast pile of yellow fibres known as *La Sentinelle de safran* plays with this confusion between optical and haptic to consummate effect.

[...] One of the pieces Hicks submitted to the major exhibition entitled “Wall Hangings”, held at MoMA in New York in 1969, proclaimed an essential credo: the refusal to attribute a fixed, immutable form to a sculpture, in this case *The Evolving Tapestry. He/She* (1967–1968). The title, apart from its allusion to a gender theme, has a double meaning. First of all, in the context of an exhibition devoted to artists involved in weaving, it shows how they have distanced themselves from the signature artistic form of this medium, tapestry. By a strange fluke, Hicks's move to Paris coincided with the death of Jean Lurçat, the key proponent of the tapestry revival. The title also suggests, however, that this is a work-in-progress. In “Wall Hangings”, the work was presented in two vertical piles. On other occasions, the elements have been amalgamated into one. Many other forms could be envisaged, however. Although *The Evolving Tapestry* is of capital importance in its encapsulation, through its very title, of the formal principle of openness that lies at the heart of Hicks' poetics, the artist's awareness of the way textile adopts different forms actually stems from 1960, with works such as *Tenancingo*. Only a year earlier, Allan Kaprow, in his *Rearrangeable Panels*, which could be displayed according to a variety of orders and configurations, had turned the non-permanence of form into a major battle cry of the aesthetic revolution which he, as a student of John Cage, welcomed with open arms. It is no secret that exhibition curators and critics are often more interested in the medium than the message. As a result, the linen, silk and wool of *The Evolving Tapestry* and its peers have often raised more interest than the open nature of the work or its polymorphism. To Hicks, however, textile is perhaps above all the ideal material for resisting formal reification and striving to keep the work alive.

[...]

If the permanence of a state cannot be legitimately imposed on her sculptures, it is also due to the fact that their form is determined as much by the laws of gravity or the architecture of the exhibition space as by the artist or curator themselves. The ropes or snippets of textile hang vertically and then fold horizontally when they touch the ground. The tufts of wool on the surface of *Prayer Rug* (1972–1973) bend with the force of gravity. The piles in *Banisteriopsis* and *The Evolving Tapestry* grow and stabilise under the weight of their component parts. In other words, the supple sculpture in linen, wool, silk or cotton reveals itself to be remarkably ductile and labile, light years away from the rigid, authoritarian form that imposes itself not only on its surroundings and context but sometimes even on the forces of attraction.

From this point of view, Hicks's œuvre echoed some of the preoccupations that emerged under the banner of Anti-Form or Post-Minimalism.

It is no coincidence if textile turned out to be one of the materials of predilection for such movements, epitomized among others by the series of *Felt Pieces* that Robert Morris initiated in 1967 and complemented with his article “Anti Form”, published in *Artforum* in 1968. These pieces, which enabled Morris to take a step back from Minimalism, saw forms emerging from



the actual weight and specificities of matter. In a sense, it was the felt that decided the form of the sculpture. Here Robert Morris seemed to be reflecting Jackson Pollock or Morris Louis's determination to give free rein to the pictorial matter. In fact a number of artists from the vast international Post-Minimalist movement turned to textile : apart from Robert Morris's felt there were the ropes and strings of Eva Hesse, a fellow-student of Hicks at Yale, and those of Alice Adams and Jackie Winsor, Jannis Kounellis's wool and Reiner Ruthenbeck's cotton. The plasticity of textile was certainly an advantage when faced with an aesthetic reticent to the unequivocal domination of form over matter. However, if Anti-Form for the most part minimised, not to say neutralised, the chromatic parameter, this has only rarely been the case with Hicks.

Despite the patent affinities between state-of-the-art works using textile or fibre as their chosen medium and Post-Minimalism, none of the former was ever included in the exhibitions consecrating the latter. What was in a sense a missed opportunity in the history of art raises a great many questions. One response may perhaps be found in the enumeration that ensued from Sheila Hicks's self-examination: **“What is my work? [...] I have studied painting, sculpture, photography and drawing, but my strongest attraction is to textiles. I make a kind of textile art. I develop environments, fabricate thread objects, weave textiles, build up soft sculptures, bas-reliefs, and I design and make functional things from thread.”** The reply is deliberately all-encompassing and non-hierarchical. No practice must be overlooked and all are equal. One can, however, envisage a more synthetic formulation. Textile acts as the common denominator between art and life – from clothes to sculpture by way of architectural integrations. But textile is also a material whose characteristics keep the work alive – in open, ductile form. As though this warp and weft of poetics were granting more than one meaning to life.

5. CHRONOLOGY

Extract from the catalog of the exhibition.
Mathilde Marchand

1934

Born in Hastings, Nebraska, United States.

1943

Follows a weekly course at the Art Institute of Detroit which introduces her to the murals of Diego Rivera.

1949

After attending school in Michigan she is admitted to the New Trier High School in Winnetka (Illinois). Her professor, art critic Frank Holland, recommends her to the University of Syracuse (New York State).

1952

Takes a course at the Art Institute of Chicago before going to university. Studies draping, which is to have a significant impact on her œuvre.

1954

During the summer, follows an intensive painting course in Taxco (Mexico). Enters the University of Yale where Josef Albers is Director of the Department of Design. Over the next five years she is taught by George Kubler, Vincent Scully, Norman Ives, Herbert Matter and Jose de Rivera, among others.

1957

Obtains her Bachelor of Fine Arts (BFA) in painting. Is awarded a Fulbright scholarship to Chile. Travels to Venezuela, Colombia, Ecuador and Peru. Starts her first diaries and sketchbooks. Thanks to photographer Sergio Larrain meets painter Nemesio Antúnez and writer Pablo Neruda and through archaeologist Junius Bird is introduced to anthropologist Greta Mosny.

1958

In Santiago, first exhibition of her weavings at the Museo Nacional de Historia Natural de Chile and of her paintings, alongside the photographs of Sergio Larrain, at the Museo Nacional de Bellas Artes. Shows her works in Buenos Aires. Travels through Bolivia, Uruguay and Brazil before returning to the United States to complete her studies.

1959

Obtains her Master of Fine Arts (MFA). Her photographs are published in *Perspecta*: the *Yale Architectural Journal*. Her professor Henri Peyre awards her a Fribourg scholarship to enable her to continue her studies in France. Prior to her departure she spends time in Mexico photographing and filming the work of architect Felix Candela. In Paris she meets Raoul d'Harcourt, a specialist in Pre-Inca textiles, whose work proves invaluable for her thesis. Discovers Europe.

1960

Returns to Mexico, where she lives with her husband Henrik Tati Schlubach on a beekeeping ranch (Taxco el Viejo). Birth of her daughter Itaka Marama. Starts working with local weavers. Mathias Goeritz offers her a teaching position with architecture students at the Universidad Nacional Autónoma de México and introduces her to Luis Barragán and Chucho Reyes. He also recommends her to Greta Daniel, curator at the Museum of Modern Art in New York, who brings her to the notice of the Director of Collections Alfred H. Barr, and the Director of the Architecture and Design Department Arthur Drexler. The museum purchases *Blue Letter* (1959), which is featured the following year in the exhibition "Recent Acquisitions. Architecture and Design Collection."

1961

First gallery exhibition (Antonio Souza, Mexico City). Mixes with artists Leonora Carrington and Alice Rahon and art critic Ida Rodriguez, who writes the first article on her work. Shortly afterwards, Luis Barragán commissions a slit tapestry from her for the Las Capuchinas Sacramentarias Convent in Tlalpan (Mexico). First collective exhibitions in New York, in the Bertha Schaefer and John Lefevre galleries. MoMA purchases the white wool *Wall Hanging*.

1962

A *Minime*, conceived as a tribute to Greta Daniel, enters the MoMA collections. Meets Florence Knoll and Christine Rae in New York and signs an



agreement with Knoll to design textiles. Exhibits her work in their showroom in Mexico.

1963

First solo exhibition in an American gallery (La Piña Gallery, La Jolla, California). Despite her reluctance, the American Crafts Museum exhibits her works in the travelling exhibition "Woven Forms", which introduces her to the work of Lenore Tawney and Claire Zeisler. Her *Minimes* are displayed in the Knoll showroom in Chicago, and also travel around Germany and Switzerland. First solo exhibition at The Art Institute of Chicago.

1964

Teaches at Bath Academy (England). Takes part in her first collective exhibition in Europe, at the Gewerbemuseum in Zurich, under the title "Gewebe Formen" [Woven Forms]. Becomes involved in the activities of the group known as La Phalène, co-founded by Argentinian poet Godofredo Tommi and painter and engraver Enrique Zañartu, whom she marries the following year. Spends time in Rome and becomes friends with the painter Piero Dorazio. Settles in Paris.

1965

Birth of her son Cristobal Juan. Exhibits her work at the 13th Milan Triennial. Having worked in Galway (Ireland) in a craft rug manufacturing workshop, she travels to Wuppertal (Germany), tackling an industrial context for the first time. Creates a collection of textile drawings for Knoll, including the famous *Inca*.

1966

Thanks to Mildred Constantine, curator at MoMA, she receives her first public commission, for the New York headquarters of CBS (Columbia Broadcasting System), designed by Eero Saarinen. Kevin Roche and Warren Platner then ask her to join their project for the head office of the Ford Foundation (New York). Assisted by architect Henri Tronquoy, she puts together her first team and moves into her first Parisian studio on the Quai des Grands-Augustins. Works with the renowned Commonwealth Trust on the Malabar coast (India). Creates several textile collections including *Palghat* and *Badagara*, distributed by Artek, Georg Jensen and Design Research.

1967

In response to Josef Albers's brick bas-relief

(*Loggia Wall*) for the Rochester Institute of Technology (New York State), she creates a bas-relief in wool for the same venue. Takes part in the Lausanne Tapestry Biennial for the first time, under the aegis of Willem Sandberg. Moves to the Passage Dauphine in Paris.

1968

Exhibition "Formes tissées, formes architecturales" at the Centre Culturel Américain (Paris) with Warren Platner, which features her *Minimes* for the first time in France. Jindrichuv Hradec Castle (Czech Republic) devotes an important exhibition to her (curated by Dagmar Tucná and Milena Lamarova from the Umeleckoprumyslové Museum [Prague Museum of Decorative Arts]). Launches a craftwork cooperative in Hacienda Huaquén (Chile). The refurbishment of the Camino Real Hotel in Mexico marks the start of a long collaboration with architect Ricardo Legoretta.

1969

Takes part in the collective exhibitions "Wall Hangings" at MoMA and "Perspectief in textiel" at the Stedelijk Museum (Amsterdam). For her first solo exhibition at the Art Mural gallery (Paris), Claude Lévi-Strauss writes a piece on her work. Begins a series of nineteen bas-reliefs in wild silk for Boeing 747 in the framework of a competition held by Air France (interior designer: Jacqueline Eberhard). Carmelites from Boulogne-Billancourt help her with several of them. Devises seven wall hangings for the new Conference Centre in Mecca, designed by architect Theo Crosby.

1970

Exhibition at the Národní Muzeum in Prague, which purchases a number of her works. Creates two bas-reliefs for the TWA terminal at JFK Airport in New York, designed by Eero Saarinen. At the invitation of the Moroccan government, travels to Rabat (Morocco), where she creates almost thirty mural rugs, featured the following year in the exhibition "Le tapis mural de Sheila Hicks" at the National Bab Rouah Gallery (Rabat).

1972

Takes part in the exhibition "Douze ans d'art contemporain en France" at the Grand Palais (Paris), alongside seventy male artists – including César, Ben and Jean Tinguely – and Niki de Saint-Phalle. François Mathey heads the jury. Creates *La Mémoire* for IBM's headquarters (France). Works on the

conversion of the Palacio de Iturbide (Mexico) that Ricardo Legorreta is in the process of restoring. With the latter and Luis Barragán, founds the association Los Bravos (Mexico) with the aim of facilitating their numerous joint projects. The exhibition "Fils dansants, tapis aux murs de Sheila Hicks" travels to Dakar, Abidjan, Tunis and Milan.

1973

To keep up with increasing demand, she opens two more studios, in the Rue and Impasse des Bourdonnais (Paris). Five bas-reliefs are installed in the headquarters of the MGIC (Mortgage Guaranty Insurance Corporation, Milwaukee), designed by the agency Skidmore, Owings & Merrill. Creates a tapestry for one of the lobbies of the Assemblée Nationale (Paris) and for the auditorium of the Fiat Tower (now the Areva Tower, La Défense). Shows around forty tapestries and rugs at the Château des Ducs de Bretagne (Nantes). Publication of a monograph written by Monique Lévi-Strauss.

1974

Retrospective at the Stedelijk Museum in Amsterdam, organised by Wil Bertheux and Liesbeth Crommelin. The catalogue is designed by Wim Crouwel. Obtains a gold medal from the American Institute of Architects.

1975

François Mathey includes her in the exhibition "Des tapisseries nouvelles" at the Musée des Arts Décoratifs (Paris). Solo exhibition at the Alice Pauli gallery (Switzerland).

1976

Like Alexander Calder and Man Ray before her, is appointed member of the Kunst Akademie in The Hague. Presents around thirty works at the Maison de la Culture in Rennes.

1977

Moves her entire workshop to the Cour de Rohan (Paris), where she still works. Takes part in "Artiste/Artisan?" at the Musée des Arts Décoratifs (Paris), alongside Christo, Claude Viallat and Antoni Tàpies, among others. Solo exhibition in the Balkans (Belgrade, Skopje, Dubrovnik, Bucharest). Works on the set design for the film *The Shining*, with Stanley Kubrick and Jan Schlubach.

1978

For the exhibition "Vikt och Volym" [Tons and Masses] in Lund (Sweden), curated by Marianne Nanne-Bråhammar and featuring a catalogue designed by John Melin, displays thousands of items of linen provided by the local hospital, together with several tons of newspapers. At the invitation of Mic Fabre, Director of Plastic Arts for the City of Montreuil (outside Paris), spends a year working with local organisations and artists. The project culminates with the exhibition "Fil".

1979

Under the title "Suite ouessantine" [Ouessant is an island off Brittany], the Rennes Musée des Beaux-Arts presents several works inspired by her visits to Brittany. Works in Israel with a range of textile specialists (weavers, embroiderers, spinners, upholsterers, tailors, fashion designers...), both in factories and kibbutzim, and devises projects encompassing all these crafts.

1980

Exhibition "Free Fall", organised by Izzika Gaon at the Israel Museum in Jerusalem, for which Hicks creates an eighthundred square meter textile environment from clothes lent by the Israeli Ministry of Defence and the Hassadah Medical Center. This exhibition marks the end of her various Israeli projects. Claude Torey devotes a film to her, *Blouses nues, corps vides* [Naked blouses, empty bodies]. In the wake of William C. Segal, becomes editor-in-chief and publisher for the magazine *American Fabrics and Fashions* (until 1983).

1981

Exhibition "Bab Rouah : Sheila Hicks" at the Maison de la Culture in Orléans. Takes part in the travelling exhibition "The Art Fabric. Mainstream", curated by Mildred Constantine and Jack Lenor Larsen.

1982

Six exhibitions celebrate her work, in the United States, Australia, Japan and France.

1983

The architect Gyo Obata invites her to join the artistic programme at King Saud University (Riyadh), alongside the artist Daniel Graffin, among others.

1984

Together with Clement Greenberg, receives an honorary doctorate from the Rhode Island School of Design.

1985

Obtains the medal of Fine Arts from the Académie d'Architecture (Paris). Produces a new version of Lion's Lair (1968) for the Georg Jensen Center for Advanced Design (New York), in the framework of the exhibition "High Styles: American Design since 1900" at the Whitney Museum of Art (New York).

1986

Takes part in the exhibition "Fiber R/Evolution" at the Milwaukee Art Museum and Indianapolis Museum of Art.

1987

The Centre National des Arts Plastiques (La Défense) releases a short film on her work, directed by Bernard Monsigny. Takes part in the exhibition "Decorative and Industrial Design, 1900–1986" at the Metropolitan Museum of Art (New York). Made Chevalier des Arts et des Lettres.

1988

Michel Ragon and Marcelin Pleyne devote several pages to her in their publication *L'Art Abstrait*. Following an accident, she remains immobilised for a year.

1989

Travels to Japan, where she collaborates with designers, artists and architects on various commissions. First solo exhibitions at Matsuya Ginza and then at the Tomita Gallery (Tokyo). Marries Melvin Bedrick.

1990

Several exhibitions are devoted to her, in Korea and Japan. With Sheila Hicks. *Soft World*, Cristobal Zañartu launches a series of films on the artist.

1991

An important exhibition is held at the Seoul Arts Center under the aegis of Pierre Cambon, cultural attaché in Seoul at the time. Takes part in David A. Hanks's exhibition "What Modern Was", which travels around the United States and Canada.

1992

Retrospective at the Umeleckoprumslové Museum (Prague). Monique Lévi-Strauss, Rebecca Clark and Josef Koudelka all contribute to the catalogue.

1993

The 103-metre-long bas-relief *Four Seasons of Mount Fuji* receives its public inauguration at the Fuji City Cultural Center (Japan).

1995

Alongside Robert Morris, Rebecca Horn, Joseph Beuys, Jannis Kounellis and Franz Erhard Walther among others, takes part in the sixteenth and final Lausanne Tapestry Biennial, chaired by Alanna Heiss, Christian Bernard and Toni Stooss.

1996

Collaborates with the Japanese Bridgestone Tire Corporation on a project involving a new stainless-steel fibre. Made Officier des Arts et des Lettres.

1997

Gold medal from the American Crafts Council. Presents her doncho (stage curtain) at the Kiryu Cultural Center (Gunma, Japan).

1998

Takes part in the conference "Mortality Immortality? The Legacy of 20th Century Art", chaired by Mildred Constantine, at the Getty Conservation Institute, with around thirty other participants including David Hockney, Judy Chicago and Robert Storr.

2000

UNESCO appoints her to head the Madesa (Manufacturing and Design Academy of South Africa) project in Cape Town. Itaka Schlubach directs the short film *Traditions of Tomorrow. Weaving Africa*, which charts the various stages of the project. Takes part in the exhibition "Mutations/Mode 1960–2000" at the Musée Galliera (Paris), curated by Valérie Guillaume.

2003

Commissions from the Rivington AIDS Care Center (New York) and for the headquarters of the Target Corporation (Minneapolis).



2004

The Archives of American Art, Smithsonian Institute (Washington) host two interviews, chaired by Monique Lévi-Strauss and Cristobal Zañartu.

2006

Features some of her *Minimes*, under the title "Weaving as Metaphor", at the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture (curated by Nina Strizler-Levine). The catalogue, designed by Irma Boom, which includes essays by Arthur Danto, Joan Simon and N. Strizler-Levine, receives a prize at the Leipzig Book Fair.

2007

Exhibition "Entrelacs de Sheila Hicks" at the Passage de Retz in Paris. Conference on "The Materiality of Data Storage" at the Harvard University Graduate School of Design (United States).

2008

Conferences at the Institute for Advanced Study in Princeton (United States) and at the Institut de France (Paris).

2009

Italian designer Massimo Vignelli commissions several of her works for the SD26 restaurant in New York.

2010

Receives the Smithsonian Archives of American Art medal. Travelling retrospective "Sheila Hicks. 50 Years" (Addison Gallery of American Art, Andover, Institute of Contemporary Art, Philadelphia, and Mint Museum, Charlotte). Takes part in the exhibition "Elles@centrepompidou", curated by Camille Morineau.

2011

Exhibition at the Umeleckoprumslové Museum in Prague and then at the Boijmans Van Beuningen Museum in Rotterdam, which features around one hundred *Minimes*.

2012

Takes part in the 30th São Paulo Biennial. Works with the Momentum Group, for which she produces her collection Crossing Colors. First exhibition at the Sikkema Jenkins & Co. gallery (New York).

2013

The Alison Jacques gallery (London) devotes an exhibition to her, entitled "Pêcher dans la rivière".

Takes part in "To Open Eyes. Art and Textile from Bauhaus to Today" at the Kunstalle in Bielefeld.

2014

Takes part in the 77th Whitney Biennial (New York). Exhibitions at the Palais de Tokyo (Paris) and the Consortium (Dijon). Recreates the bas-reliefs at the Ford Foundation (New York). Receives an honorary doctorate from the École Nationale Supérieure des Beaux-Arts in Paris. Produces the tapestry *Champ ensoleillé balayé par le vent* for the Manufacture des Gobelins (Paris). First exhibition at the frank elbaz gallery (Paris).

2015

Exhibitions "Sheila Hicks. Foray into Chromatic Zones" at the Hayward Gallery (London) and "Predestined Colour Waves" at the Espace Louis Vuitton (Munich). Travels to Hangzhou (China).

2016

Retrospectives "Sheila Hicks, Why Not" at the TextielMuseum in Tilburg (Netherlands) and "Sheila Hicks. Material Voices" at the Joslyn Art Museum in Omaha (United States) and the Textile Museum of Canada (Toronto). Takes part in the 20th Sydney Biennial, the Glasgow International Festival, the second Triennial of Fiber Art in Hangzhou. Within the framework of the Festival d'Automne in Paris, the exhibition "Apprentissages" (curated by Clément Dirié) spans a number of venues, including the Musée Carnavalet and the Théâtre des Amandiers. First exhibition at the Massimo Minini gallery (Brescia).

2017

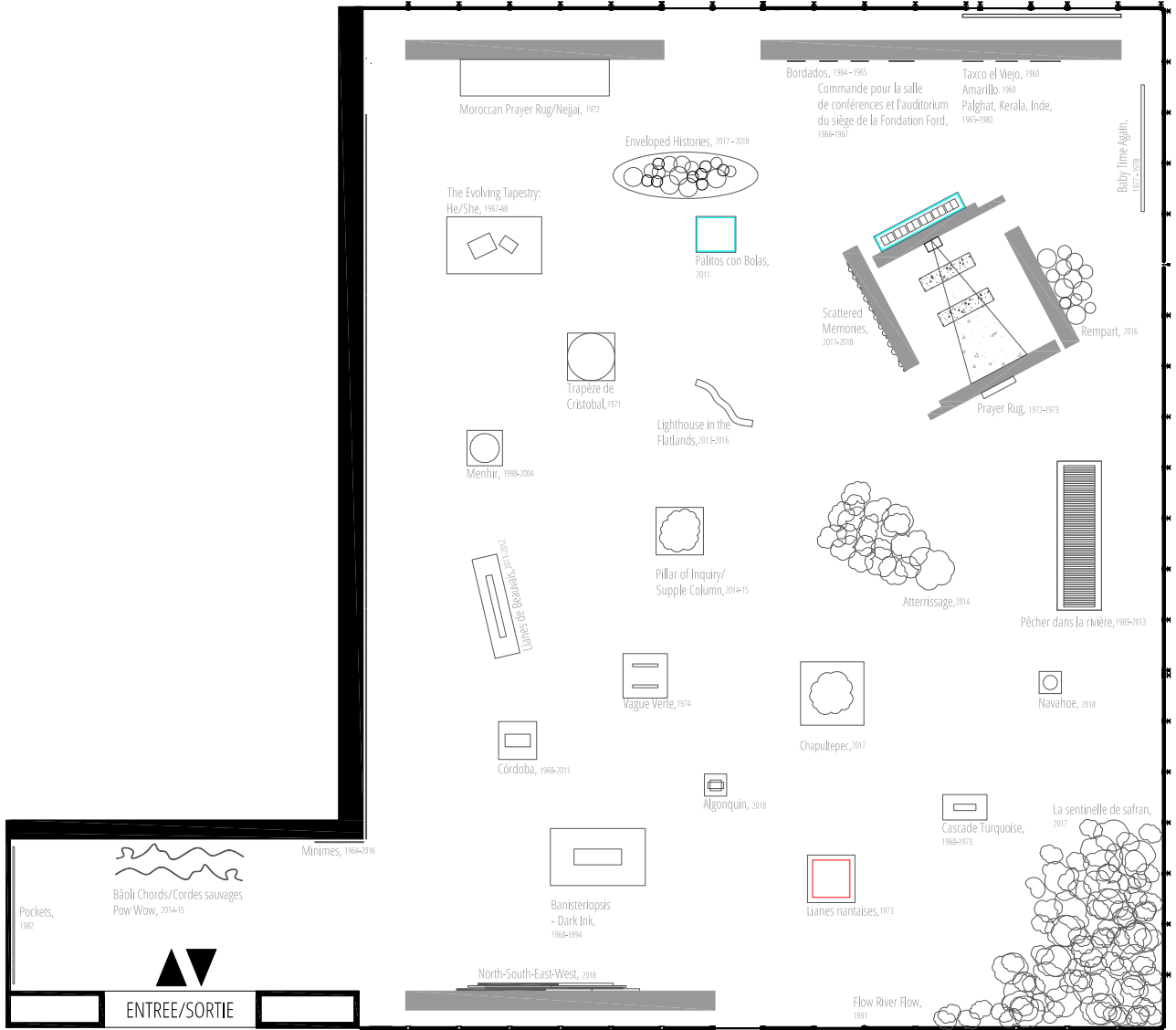
Takes part in the 57th Venice Biennial (curated by Christine Macel). Installs her two-hundred-metre-long *Hop, Skip, Jump, and Fly. Escape from Gravity* on New York's High Line for a year. In the framework of "Voyage d'hiver" (under the aegis of the Palais de Tokyo and Alfred Pacquement), she sets up a work in the Colonnade Grove at Versailles. Retrospective "Free Threads – Sheila Hicks 1957–2017", curated by Frédéric Bonnet, at the Museo Amparo de Puebla (Mexico).

2018

Exhibition "Sheila Hicks. Lignes de vie" at the Centre Pompidou (Paris).



2. EXHIBITION MAP



LIST OF EXHIBITED WORKS

Faja, 1958

Wool, cotton, 75 x 16,5 cm

Private collection

Faja I – Rojo Blanco Naranja, 1958

Wool, cotton, 74 x 13 cm

Private collection

Faja 6 – Arriba, 1958

Wool, cotton, 74 x 13,5 cm

Private collection

Amarillo, 1960

Wool, 190 x 68 cm

Centre Pompidou, Paris

Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Taxco el Viejo, 1960

Wool, 95 x 65 cm

Centre Pompidou, Paris

Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Bordados, 1964–1965

Wool, 52 x 58 cm

Designed for the Tulip Chair by Eero Saarinen,
edited by Knoll International, Paris

Centre Pompidou, Paris

Gift of Sheila Hicks, Itaka and Enrico Martignoni,
Cristobal and Rebecca Zañartu in 2009

Palghat, 1965–1980

Cotton, 122 x 96 cm

Centre Pompidou, Paris

Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Maquette for the Ford Foundation commission,
1966–1967

Linen, silk, anodized aluminium, 65 x 81 cm

Centre Pompidou, Paris

Gift of Itaka Martignoni and Cristobal Zañartu in 2017

The Evolving Tapestry: He/She, 1967–1968

Linen, silk, Variable dimensions

The Museum of Modern Art, New York.

Given in Memory of Arthur Drexler by Sheila Hicks,
Jack Lenor Larsen, and Henry and Alison Kates;
and Department Purchase Funds

Cascade turquoise, 1968–1973

Cotton, linen,

20 components, 450 cm each

Variable dimensions

Private collection

Banisteriopsis-Dark Ink, 1968–1994

Linen, wool, synthetic raffia,

42 components,

33 x 39,4 x 5,1 cm, 35,6 x 36,8 x 5,1 cm (min.)-

57,2 x 48,3 x 5,1 cm, 55,9 x 45,7 x 5,1 cm (max.)

Variable dimensions

Philadelphia Museum of Art, Gift of the artist, 1995

Córdoba, 1968–2011

Linen, 10 components, 4,5 x 70 x 43 cm each,

4 components, 3,5 x 63 x 42 cm each

Variable dimensions

Centre Pompidou, Paris

Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Trapèze de Cristobal, 1971

Wool, linen, cotton, yarn,

Each component: 560 cm

Variable dimensions

Stedelijk Museum, Amsterdam

Moroccan Prayer Rug/Nejjai, 1972

Wool, 558,8 x 469,9 cm

Private collection

Prayer Rug, 1972–1973

Wool, cotton, 255 x 115 x 20 cm

Centre Pompidou, Paris

Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Lianes nantaises, 1973

Linen, synthetic raffia, wool, cotton, sisal,

45 components, 460 cm each

Variable dimensions

Château des ducs de Bretagne.

Musée d'histoire de Nantes

Vague verte, 1974

Linen, wool, cotton, variable dimensions

Stedelijk Museum, Amsterdam

Baby Time Again, 1977–1978

Newborn babies' cotton shirts, Variable dimensions

Private collection

- Pockets*, 1982
Cotton pockets, variable dimensions
Private collection
- Pêcher dans la rivière*, 1989-2013
Linen, five 18th century iron foines, 5 x 450 x 98 cm
Private collection
- Flow River Flow*, 1991
Korean fishing net, variable dimensions
Private collection
- Menhir*, 1998-2004
Linen, cotton, stainless steel fiber,
Variable dimensions
Private collection
- Palitos con Bolas*, 2011
Linen, cotton, silk, nylon,
97 sticks, 22 x 2,5 cm (min.)–58,5 x 5 cm (max.),
26 pebbles, 3 x 6,5 cm (min.)–9 x 17 cm (max.)
Variable dimensions
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Lianes de Beauvais*, 2011-2012
Linen, pearlized cotton, wool, silk, nylon,
Each component: 430 cm
Centre Pompidou, Paris
Achat avec la participation de Léopold Meyer en 2013
- Pillar of Inquiry/Supple Column*, 2013-2014
Acrylic fiber,
Each component: 518,19 cm
Variable dimensions
The Museum of Modern Art, New York.
Gift of Sheila Hicks, Glen Raven Inc.,
and Sikkema Jenkins and Co
- Lighthouse in the Flatlands*, 2013-2016
Linen, phthalate-free PVC yarn, Variable dimensions
Private collection
- Atterrissage*, 2014
Pigmented acrylic fiber, nylon fishnet,
480 x 430 x 260 cm, variable dimensions
Fondation Louis Vuitton, Paris
- Baôli Chords/Cordes Sauvages Pow Wow*, 2014-2015
Cotton, wool, linen, silk, bamboo, synthetic fiber,
26 components, variable dimensions
Private collection
- Rempart*, 2016
Pigmented acrylic fiber, variable dimensions
Private collection
- Enveloped Histories*, 2017-2018
Work in progress
- Scattered Memories*, 2017-2018
Work in progress
- Algonquin*, 2018
Work in progress
- Chapultepec*, 2018
Linen, 24 components, each component :800 cm
Private collection
- La Sentinelle de safran*, 2018
Pigmented acrylic fiber, variable dimensions
Private collection
- Navahoe*, 2018
Work in progress
- North-South-East-West*, 2018
Linen, 9 components
Private collection
- MINIMES**
- Muñeca*, 1957
Wool, 30 x 12 cm
Collection Itaka Martignoni
- Seyburn Window*, 1957-1958
Cotton, wool, 21 x 21 cm
Private collection
- Cochabamba*, 1958
Alpaca, 23 x 12,5 cm
Private collection
- Desert, Tacna Arrica*, 1958
Wool, 23,5 x 14,5 cm
Collection particulière/Private collection
- Embedded Voyage*, 1958-1959
Alpaca, wool, 21,6 x 14 cm
Private collection
- Atacama*, 1959
Wool, 22 x 13 cm
Stedelijk Museum, Amsterdam

- Plegaria*, 1960
Wool, 42,5 × 22,2 cm
Private collection
- Solferino Tacubaya*, 1960
Wool, 40 × 21 cm
Private collection
- Marama Minu*, 1961
Wool, cotton, 24,5 × 13 cm
Stedelijk Museum, Amsterdam
- Progression*, 1964
Wool, 22 × 14 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Lingam*, 1965
Silk, wool, 18 x 15
Private collection
- Roulade*, 1965
Printed paper, yarn, 17,8 × 9 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Roulade de Amazone*, 1965
Printed paper, yarn, 17 x 9 cm
Private collection
- Rue de Seine II*, 1965
Wool, cotton, vicuna, 23,5 x 15 cm
Private collection
- Bardos Tronquoy*, 1966
Alpaca, wool, razor clam shell, 22 × 14 cm
Stedelijk Museum, Amsterdam
- Breakthrough (Hesitant Move)*, 1966
Nylon, 20,5 × 14,5 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Kozhikode*, 1966
Cotton, silk, wool, mahogany, 23 × 12 cm
Stedelijk Museum, Amsterdam
- Rue de Four*, 1966
Wool, cotton, 24 x 15 cm
Private collection
- Hieroglyph*, 1968
Silk, 25 × 12,5 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Bruja*, 1969
Silk, synthetic fiber, 15 x 33 cm
Private collection
- Coptic Dream on Friday*, 1969
Silk, 24 x 14 cm
Private collection
- Intermittent*, 1969
Cotton, wool, 21,5 × 14 cm
Private collection
- Griffe*, 1970
Cotton, rayon, nylon, 22,7 × 14 cm
Stedelijk Museum, Amsterdam
- Lean Forward*, 1970
Linen, 25 × 29 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Fenêtres Moss-Saffron*, 1970
Silk, 16 x 13 cm each
Private collection
- Les couteaux*, 1972
Mulberry silk, razor clam shells, 23,5 × 13,5 cm
Private collection
- Rue des Marronniers*, 1973
Alpaca, cotton, wool, silk, 24 × 16 cm
Private collection
- Civilisé*, 1974
Silk, cotton, linen, wool, 23 × 13 cm
Centre national des arts plastiques, Paris-La Défense
- Caid Nejjai*, 1976
Wool, silk, cotton, 24 × 14 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Self Portrait on a Blue Day*, 1977
Wool, silk, 18 × 13 cm
Stedelijk Museum, Amsterdam, gift of the artist

Carmelites, 1978
Linen, cotton, 21,6 x 17,8 cm
Private collection

Fissures, 1978
Cotton, wool, 23 x 14 cm
Centre national des arts plastiques, Paris-La Défense

Forest aflame, 1978
Silk, wool, alpaca, 24 x 12 cm
Centre national des arts plastiques, Paris-La Défense

Phare de Nuit, 1978
Goat hair, silk, 21 x 11 cm
Centre national des arts plastiques, Paris-La Défense

Whaler Malgorn, 1978
Laine/Wool, 21,5 x 15,5 cm
Private collection

Eventail, 1978-1982
Wool, silk, 22 x 12 cm
Centre national des arts plastiques, Paris-La Défense

Moitié doux, 1979
Silk, vicuna, wool, 23 x 14 cm
Centre national des arts plastiques, Paris-La Défense

La Bruyère, 1979
Linen, wool, cotton, silk, 23 x 12 cm
Private collection

Passage de nuit, 1981-1982
Wool, vicuna, 24 x 12 cm
Centre national des arts plastiques, Paris-La Défense

Back from the Front = N.O.P., 1984
Cotton, silk, 20 x 18 cm
Private collection

Ice of Silk, 1987
Silk, linen, 22 x 13 cm
Private collection

Bumps and Whispers, 1988
Silk, 24,5 x 14,2 cm
Stedelijk Museum, Amsterdam, gift of the artist

Drizzle, 1988
Linen, 25 x 14 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Ever So Graceful, 1988
Linen, 24 x 14 cm
Private collection

La Clef, 1988
Rubber bands, metal key, 24,1 x 15,2 cm
Collection LM

An Acre of Rain Forest, 1989
Silk, wool, cotton, 21 x 16 cm
Private collection

Five Rose Thorns, 1994
Alpaca, silk, cotton, 20 x 18,5 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017

Ida Weingart, 1996
Silk, corn husks, 23,5 x 21 cm
Private collection

The Stranger, 1998
Stainless steel fiber, 24,5 x 15 cm
Private collection

The Stranger II, 1998
Stainless steel fiber, 25 x 15,6 cm
Stedelijk Museum, Amsterdam

Twenty Years Is Nothing, 1998
Wool, razor clam shells, 20 x 19,5 cm
Private collection

Alhambra, 1999
Stainless steel fiber, 27,5 x 30 cm
Collection Itaka Martignoni

Hills of Córdoba, 1999
Stainless steel fiber, 27,5 x 29 cm
Collection Itaka Martignoni

Fandango, 2000
Synthetic fiber, cotton, 35 x 15 cm
Private collection

Sunday Ceremony, 2001-2016
Cotton, wool, 24 x 14 cm
Private collection

Rossignol, 2002
Cotton, stainless steel fiber, 23,5 x 34 cm
Private collection

- Torah Tablet*, 2002
Stainless steel fiber, 24 x 15,5 cm
Collection particulière/Private collection
- Diagonal I*, 2003
Linen, 22 x 38 cm
Private collection
- Nacido en Mexico*, 2004
Handmade paper, 23,5 x 14 cm
Collection Itaka Martignoni
- Pickupsticks*, 2004
Cotton, synthetic fiber, chestnut tree wigs,
23,5 x 21 cm
Private collection
- Malmö*, 2004
Linen, cotton, 25 x 14,6 cm
Private collection
- Sweden*, 2004
Linen, wool, silk, 25 x 14,5 cm
Private collection
- Cluster of Sounds (Ninety Desires)*, 2005
Synthetic fiber, 25 x 21 cm
Private collection
- Hatchi Men*, 2005
Wool, 31 x 28 cm
Private collection
- Nearly there*, 2005
Silk, 24,2 x 15 cm
Stedelijk Museum, Amsterdam, gift of the artist
- House of Spirits*, 2007
Silk, wool, pigmented acrylic fiber, 27,5 x 14,5 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Pure et sans titre I*, 2007
Linen, 20 x 27 cm
Private collection
- Prance of Knees*, 2007-2008
Cotton, wool, silk, 21 x 13 cm
Private collection
- Cluny II*, 2008
Metallic fiber, 25,4 x 15,2 cm
Collection Itaka Martignoni
- Masked Shaman*, 2008
Silk, cotton, wool, 24,5 x 19 cm
Stedelijk Museum, Amsterdam, gift of the artist
- Trois Pieds II*, 2008
Linen, wool, 25 x 13,5 cm
Stedelijk Museum, Amsterdam, gift of the artist
- Cluny Saffron*, 2009
Lurex, 24,3 x 14,5 cm
Stedelijk Museum, Amsterdam
- Huit fentes*, 2009
Linen, 25 x 14,5 cm
Private collection
- Incline Rose*, 2009
Silk, linen, polyester, 23 x 13,5 cm
Private collection
- Beaver Domain*, 2010
Pearlized cotton, silk, wool, 24,5 x 16 cm
Stedelijk Museum, Amsterdam, purchased with
the generous support from the Mondriaan Fund
- With Modest Means*, 2010
Cotton, Lurex, 24,5 x 14 cm
Stedelijk Museum, Amsterdam, gift of the artist
- Gorges du Daoulas*, 2010
Wool, cotton, wood, 22,5 x 13 cm
Private collection
- Pontivy*, 2010
Wool, cotton, linen, 26 x 30 cm
Private collection
- Self Portrait*, 2010
Silk, synthetic thread, 28 x 21 cm
Private collection
- Green Box Grid*, 2011
Cotton, 24 x 15 cm
Private collection
- Melvin Talking*, 2011
Cotton, 23,5 x 14 cm
Private collection
- Radio Grid*, 2011
Cotton, 24 x 15,5 cm
Private collection

- Sgur Lointain*, 2012
Linen, porcupine quills, 23,5 x 14 cm
Collection Suzanne Demisch
- Bielefeld*, 2013
Cotton, silk, paper, ink, 30 x 15 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- Monsieur et Madame*, 2013
Linen, 13 x 24 cm
Collection Jacqueline Miller Stewart
- CJZ*, 2014
Pineapple fiber, linen, silk, cotton, 25 x 14 cm
Private collection
- Mic à la lisière de la folie*, 2014
Linen, natural feathers, 24,5 x 14,5 cm
Private collection
- Pris dans le même filet*, 2014
Linen, razor clam shells, 24 x 14 cm
Private collection
- IM/SH*, 2014-2015
Wool, cotton, linen, feathers, 23,8 x 13,8 cm.
Collection Itaka Martignoni
- Avocado Forest*, 2015
Linen, cotton, 25 x 15 cm
Private collection, Brussels
- Cluny*, 2015
Metallic thread, wool, cotton, 23,5 x 14 cm
Private collection
- En ménage avec une Mongole*, 2015
Cotton, feather, 23,5 x 14,5 cm
Private collection
- As If I Did Not Know*, 2015-2016
Cotton, paper, silk, synthetic thread, feather, 28,5 x 14 cm
Collection particulière/Private collection
- Passage Through Darkness (ISM)*, 2015-2016
Laine, peau de serpent/Wool, snake skin, 24,5 x 14 cm
Private collection
- Hangzhou*, 2016
Linen, cotton, feathers, shell, 23,5 x 14 cm
Centre Pompidou, Paris
Gift of Itaka Martignoni and Cristobal Zañartu in 2017
- IM/SH Ouessant*, 2016
Cotton, linen, silk, 24 x 13,5 cm
Private collection
- La Maison du Klee*, 2016
Linen, silk, cotton, 20 x 28 cm
Private collection
- Lignerolles*, 2016
Linen, cotton, 21 x 23 cm
Private collection
- Luzjazz*, 2016
Wool, porcupine quills, 23,8 x 22 cm.
Collection Emmanuelle & Jérôme de Noirmont
- Phares Far Away, Ever so Near*, 2016
Cotton, linen, 20,9 x 28,2 cm
Collection Emmanuelle & Jérôme de Noirmont
- Sans titre*, 2016
Waxed linen, cotton, cherry branches, 24,5 x 14 cm
Private collection
- Sans titre*, 2016
Paper, silk, cotton, 24 x 25 cm
Private collection
- Seeds*, 2016
Cotton, silk, mohair, 24 x 15 cm
Private collection
- Après Venise*, 2017
Monofilament, cotton, silk, 24,5 x 14 cm
Private collection
- He Changed My Mind*, 2017
Linen, 24,5 x 15 cm
Collection particulière/Private collection
- Près d'un lac*, 2017
Monofilament, laine, coton, soie/ Monofilament, wool, cotton, silk, 20,5 x 27,5 cm
Collection particulière/Private collection
- Prairie*, 2017
Linen, cotton, acrylic fiber, 24 x 20,5 cm
Private collection

List of films shown in the exhibition

Bernard Monsigny
HICKS - Tissages Métissés, 1987
Vidéo, 20'

Cristobal Zañartu
Opening the Archives, 1995
Vidéo, 16'09''

Cristobal Zañartu
«*May I Have This Dance ?*» *A sculpture by Sheila Hicks*, 2003
Vidéo, 10'34''

Cristobal Zañartu
4 Channels of Investigation, 2010
Vidéo, 13'51''

MacKenzie Fegan, Nicolas Turney
Sheila Hicks : Begin With Thread, 2014
Vidéo, 4'56''
The Ford Foundation
Creative Commons

Cristobal Zañartu
Sheila Hicks – The Sunbrella Projects, 2014
Vidéo, 9'34''

Ilie Mitaru
Sheila Hicks, Hop, Skip, Jump, and Fly: Escape From Gravity, 2017
Commande de la High Line. Installation, juin 2017 - mars 2018, Western Rail Yards, New York
Courtesy of Friends of the High Line

Astrid de Cazalet
Sheila Hicks, 2018
Vidéo, 18'50''
Prise de son et mixage : Ivan Gariel
Chargée de production audiovisuelle : Kim Levy
Service de la production audiovisuelle, Centre Pompidou

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**01. Sheila Hicks**

The Evolving Tapestry: He/She,
1967-1968

The Museum of Modern Art,
New York

© 2018. Digital,

The Museum of Modern Art,
New York/Scala, Florence

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**02. Sheila Hicks**

Banisteriopsis - Dark Ink,
1968-1974

Philadelphia Museum of Art.
Gift of the artist, 1995.

© Philadelphia Museum of Art

© Adagp, Paris 2018

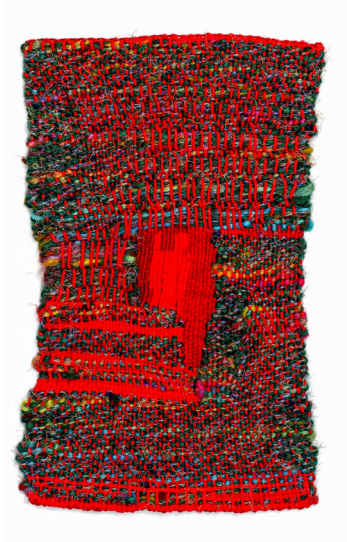
**03. Sheila Hicks**

Córdoba,
1968-2011

Centre Pompidou, Paris
Gift of Itaka Martignoni and
Cristobal Zañartu in 2017

© Centre Pompidou, 2017

© Adagp, Paris 2018

**04. Sheila Hicks**

Muñeca, 1957

Private collection

© Bastiaan van der Berg

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05. Sheila Hicks

Intermittent,

1969

Private collection

© Bastiaan van der Berg

© Adagp, Paris 2018

**06. Sheila Hicks**

Trapèze de Cristobal

1971

Stedelijk Museum, Amsterdam

© Stedelijk Museum, Amsterdam

© Adagp, Paris 2018

**07. Sheila Hicks**

Les couteaux

1972

Private collection

© Bastiaan van der Berg

© Adagp, Paris 2018



08. Sheila Hicks

La Clef

1988

Private collection

© Bastiaan van der Berg

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09. Sheila Hicks

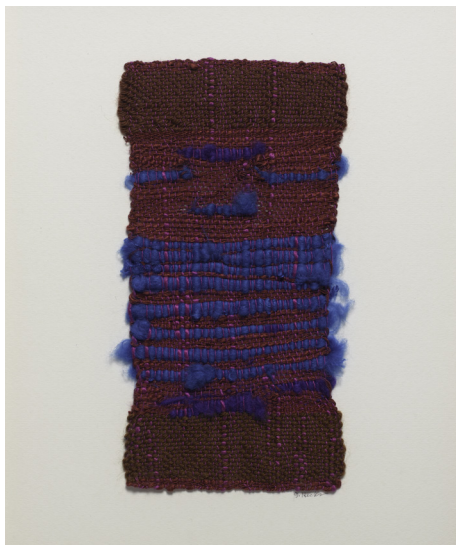
The Stranger

1998

Private collection

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10. Sheila Hicks

House of Spirits

2007

Centre Pompidou, Paris

Gift of Itaka Martignoni

and Cristobal Zañartu in 2017

© Centre Pompidou, 2017

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**11. Sheila Hicks***Palitos con Bolas*

2008-2015

Centre Pompidou, Paris

Gift of Itaka Martignoni and

Cristobal Zañartu in 2017

© Centre Pompidou, 2017

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**12. Sheila Hicks***Lianes de Beauvais,*

2011-2012

Centre Pompidou, Paris

© Adagp, Paris 2018



13. Sheila Hicks

Pillar of Inquiry/Supple Column

2013-2014

The Museum of Modern Art,
New York.

Gift of Sheila Hicks, Glen Raven Inc.,
and Sikkema Jenkins and Co.

© Courtesy Sikkema Jenkins & Co.,
New York Photo : Cristobal Zanartu

© Adagp, Paris 2018



14. Sheila Hicks

Atterrissage, 2014

View of the exhibition «Unknown Data», galerie frank elbaz, Paris, 2014

© Atelier Sheila Hicks Photo : Cristobal Zanartu © Adagp, Paris 2018

7. PRACTICAL INFORMATION

INFORMATIONS PRATIQUES

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(1918-1922)
28 MARCH - 16 JULY 2018
press officer
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assisted by
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at musée national d'art moderne,
contemporary collections department


Jasmin Œzebi, scenographer

Capucine Borde, production manager

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