

**SHEILA HICKS  
SUMMER NEWSLETTER  
2019**



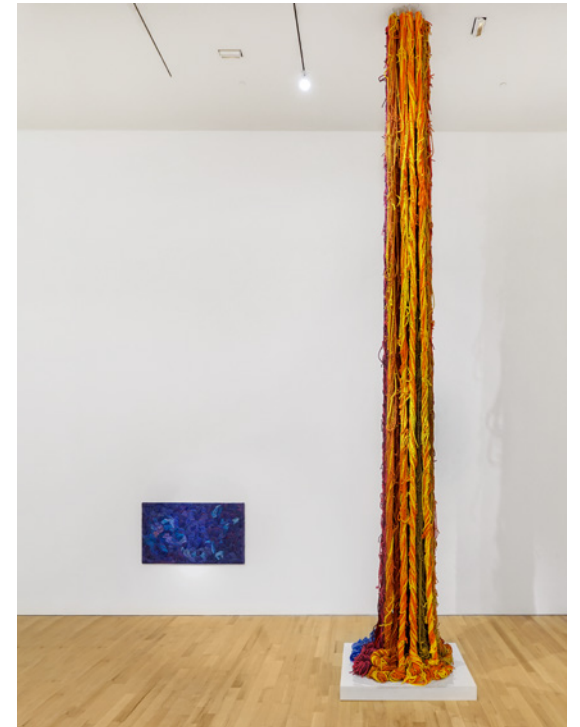
***Sheila Hicks: Campo Abierto (Open Field)***

**The Bass Museum of Art, Miami, FL**

**April 13 - September 29, 2019**

Grouping works of art from various periods, *Campo Abierto (Open Field)* explores the formal, social and environmental aspects of landscape that have been present, yet rarely examined, throughout Sheila Hicks' expansive career. Prompting contemplations on collaboration, dialogue and discussion, the exhibition is rooted in the reconfiguration of *Escalade Beyond Chromatic Lands* (2016-17), the artist's vast installation produced for the Arsenale at the Venice Biennale in 2017. The exhibition brings together several large-format installations, as well as more intimately-scaled works, that utilize and transform the architecture of The Bass' upstairs galleries. The selection of works in *Campo Abierto (Open Field)* foreground the museum's context in South Florida, a multilingual locus traversed by complex immigration waves and patterns, alongside environmental concerns.







***Sheila Hicks: Line by Line, Step by Step***  
Demisch Danant, New York, NY  
April 29 – June 8, 2019

*Voir, c'est comprendre, juger, transformer, imaginer, oublier ou s'oublier, être ou disparaître.\**

*Sheila Hicks: Line by Line, Step by Step* presents nineteen 'minimes' or small works of sixty years of her intimate practice. The installation reveals that the minimes inform Hicks' journeys, discoveries, revelations, and her sense of place. As a personal archive, each work unveils hidden meanings and invites the viewer into a labyrinth of discovery.

*Visual queries, interrogations, observation. They raise doubts and examine uncertainties. They are my laboratory and my library.* –Sheila Hicks

\* From Paul Éluard's poem in *Donner à voir* (1939) that inspired the exhibition title of *George Henri Rivière: Voir, c'est comprendre* (Mucem, 2018-19.)

***Next Chapter***  
June 10 – August 17, 2019

*Sheila Hicks: Line by Line, Step by Step*, on view since April 29th, will give way to a second chapter: a new selection of historical works by the artist will be accompanied by related French design objects through August 17.

The next phase of the exhibition will also present 'minimes' and other works from sixty years of her intimate practice. The installation further reflects Hicks' journeys, discoveries, and her unique sense of place. As a personal archive, each work unveils hidden meanings and invites the viewer into a labyrinth of discovery.

In the spirit of Hicks' practice of creative spontaneity "step by step," the presentation is evolving with both her confidential works and her selection of furniture—mostly French. An exhibition catalog will be available in the fall, documenting these iterations.

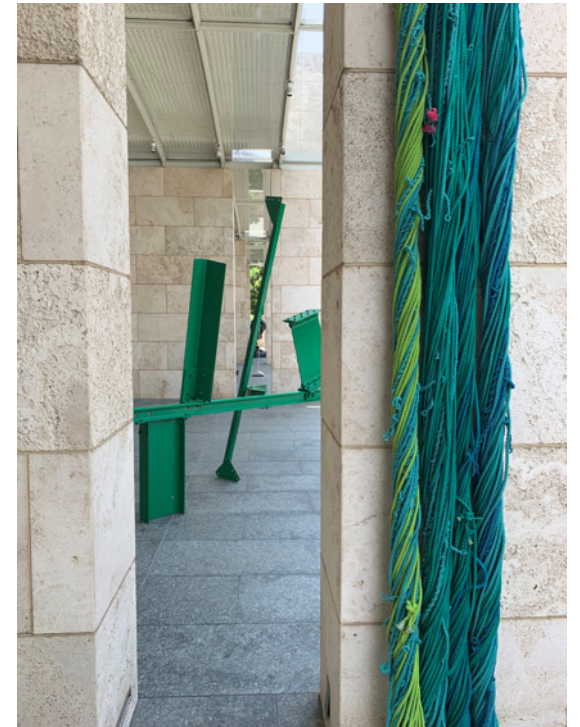
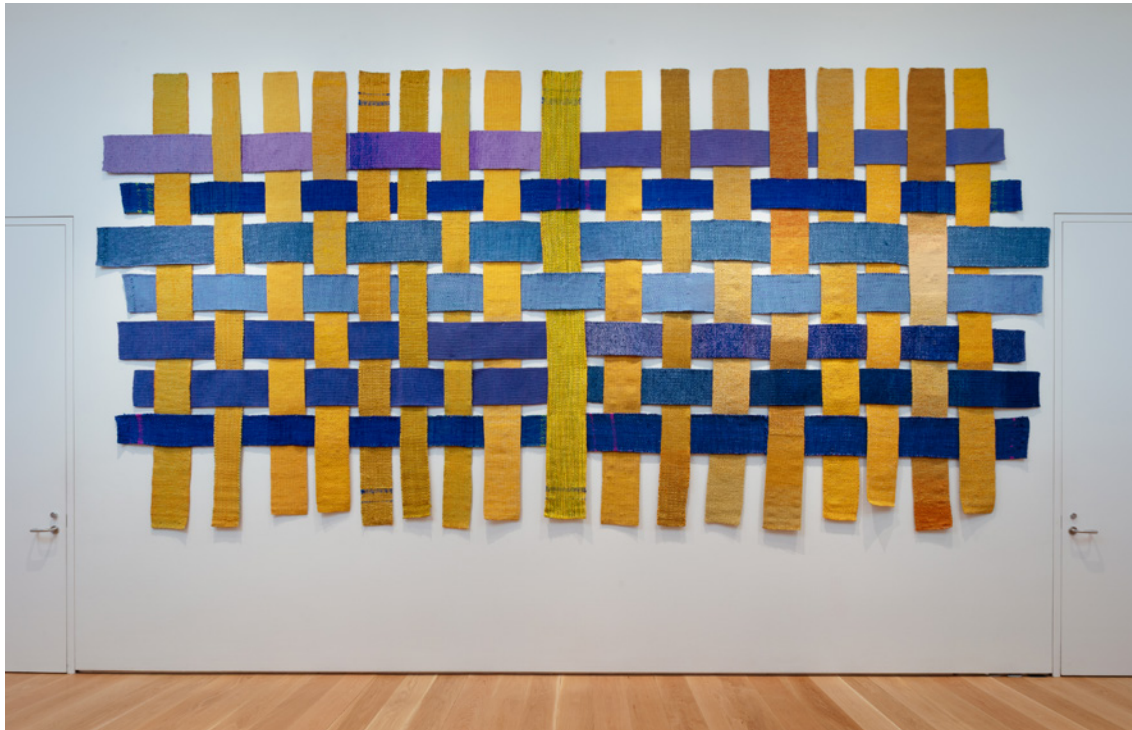


***Sheila Hicks: Seize, Weave Space***  
**Nasher Sculpture Center, Dallas, TX**  
**May 11 – August 18, 2019**

Sheila Hicks has been working with supple and pliable materials for over sixty years. Known for pushing perceptions of art beyond traditional associations, the artist uses fiber to create sculptures and objects that give material form to color.

Hicks began to explore the vast range of tactile and tension structures, along with painting and color theory, under the guidance of the faculty assembled by Josef Albers at Yale University in the mid-1950s. There her interest in ancient weaving was piqued by Pre-Columbian art historian Dr. George Kubler, and Hicks began to intensify her research on color, form, texture, and structure. The artist spent several formative years at Yale (1954–59), interspersed with a study grant to Chile and travels through South America, where she visited, photographed, and documented archaeological sites and indigenous weaving that informed her earliest woven exercises. Hicks's work has continually expanded in scale, from intimate weavings constructed wherever she treks, to the architectural breadth of expansive walls, wrapped columns, and dramatic, textured environments of intensely hued, bundled fiber. *Seize, Weave Space* engages Hicks's myriad techniques of expanding her manual vocabulary, as visible in the installation that fills and transforms the Lower Level Gallery into a landscape of little-known discoveries.

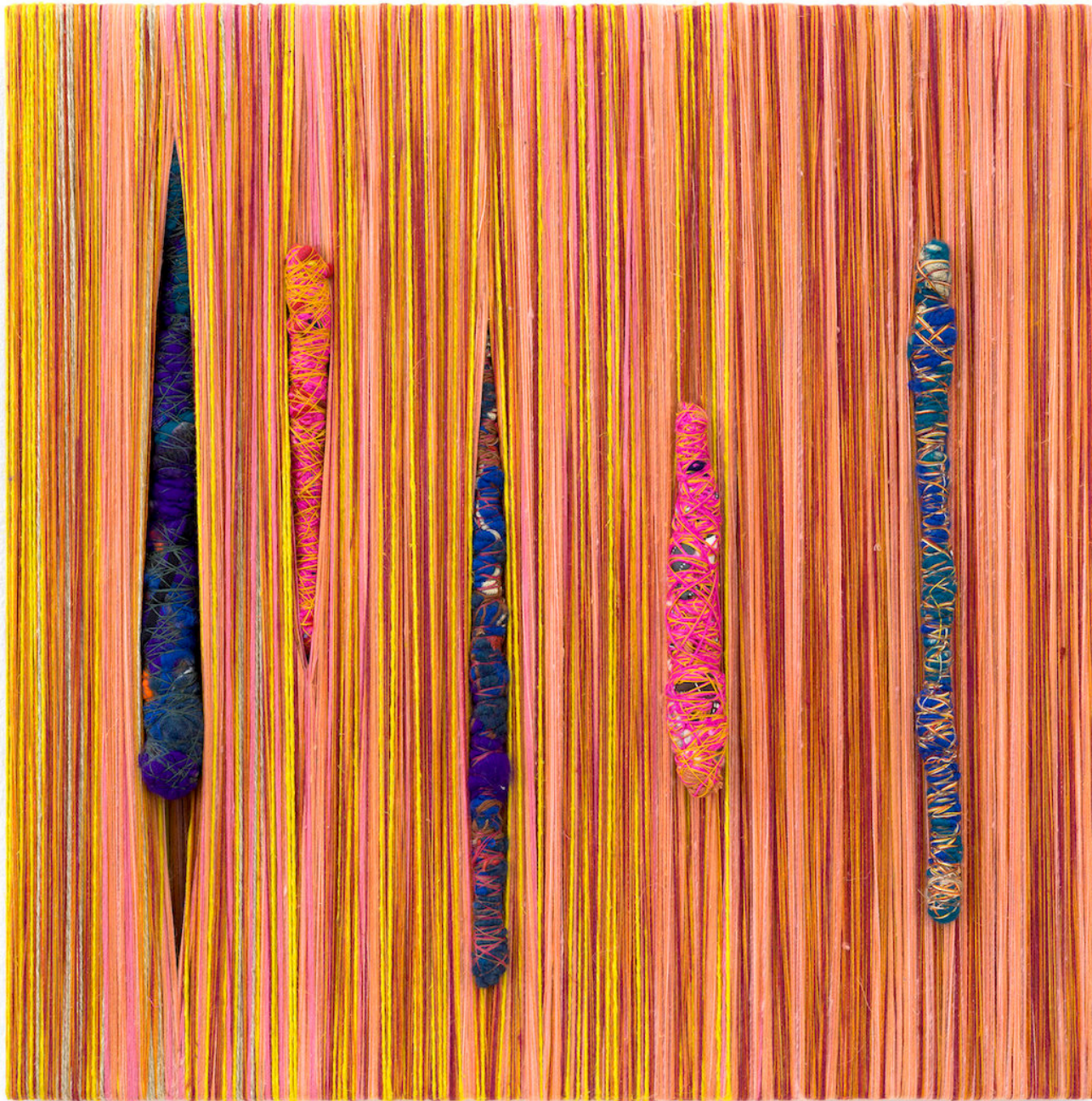
Hicks also commandeers innovative, industrially perfected fibers in her sculpture. Unique for their heightened colors of pure pigments that are resistant to both sun and humidity, synthetic fibers enable new creative exploits. This has greatly expanded the range of Hicks's endeavors and also allows the artist to extend her installations outdoors. *Seize, Weave Space* continues in the Nasher Garden.











***Sheila Hicks: Secret Structures, Looming Presence***

**Dallas Museum of Art**

**June 30, 2019 - January 12, 2020**

The Dallas Museum of Art will present its first exhibition of works by pioneering fiber artist, designer, and weaver Sheila Hicks in a special display illuminating how the contemporary artist's practice is inspired by the weaving traditions of indigenous artisans from Latin America. The exhibition pairs works from the Museum's collection of ancient Andean art with a selection of loom-woven, wrapped, twisted, and knotted fiberworks by the artist to offer a fresh examination of textile traditions through time.

## UPCOMING EXHIBITIONS

***Weaving Beyond the Bauhaus***  
Art Institute of Chicago  
August 3, 2019 – February 16, 2020

Presented on the centenary of this foundational organization, *Weaving beyond the Bauhaus* traces the diffusion of Bauhaus artists, or Bauhäusler, such as Anni Albers and Marli Ehrman, and their reciprocal relationships with fellow artists and students across America. Through their ties to arts education institutions, including Black Mountain College, the Institute of Design, the Illinois Institute of Technology, and Yale University, these artists shared their knowledge and experiences with contemporary and successive generations of artists, including Sheila Hicks, Else Regensteiner, Ethel Stein, Lenore Tawney, and Claire Zeisler, shaping the landscape of American art in the process.

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***Reencuentro***  
Museo Chileno de Arte Precolombino, Santiago, Chile  
August 8, 2019 – January 31, 2020

*Reencuentro* presents a broad overview of Hicks' work, through a thematic tour of 51 of her works that dialogue with the heritage of American Indian art represented by a selection of textiles from the Pre-Columbian Museum never before exhibited.

***In a Cloud, In a Wall, In a Chair: Six Modernists in Mexico at Midcentury***  
Art Institute of Chicago  
September 6, 2019 – January, 2020

This exhibition unites the work of six designers and artists—Clara Porset, Lola Álvarez Bravo, Anni Albers, Ruth Asawa, Cynthia Sargent, and Sheila Hicks—who, inspired by both local traditions and modern methods, handcraft techniques and industrial processes, made work that reflected and contributed to Mexico's rich artistic landscape at the height of the modern period. Their exceptional creations, presented together for the first time, include furniture, photographs and photo-montages, textiles, sculpture, prints, and jewelry. This constellation of like-minded practitioners shared a similar outlook and affinity for Mexico, a country all six lived in or visited between the 1940s and 1970s.

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***Surrounds: 11 Installations***  
The Museum of Modern Art  
October 21, 2019 – Spring, 2020

How do artists mediate between the need for intimate experience and the ambition to engage with the enormity of the world? *Surrounds* presents 11 watershed installations by living artists from the past two decades, conceived out of different circumstances but united in the scale of their ambition. Each explores physical scale as well: many are large and imposing, at times even literally surrounding the viewer. Others group smaller works into sequences that stretch across space. Some suggest the passing of long stretches of time, and some focus our attention on the stuff of everyday life. All mark decisive shifts in the careers of their makers and are on view at MoMA for the first time. *Surrounds* includes work by Jennifer Allora and Guillermo Calzadilla, Sadie Benning, Janet Cardiff and George Bures Miller, Sou Fujimoto, Sheila Hicks, Arthur Jafa, Mark Manders, Rivane Neuenschwander, Dayanita Singh, Hito Steyerl, and Sarah Sze.

**PRESS**



Sheila Hicks, *Blue Gros Point*, ca. 1990, and *Questioning Column*, 2016.

# frieze

## How Sheila Hicks Changed the Way We Think About Sculpture

by Glenn Adamson, April 16, 2019

At age 85, Hicks is one of the great artists on the world stage. Though often described as a fibre artist, there can be little doubt that she is primarily a sculptor, with a powerfully assured handling of space, scale, texture and colour. The stance she takes to her own discipline is relational precisely in the way that Krauss described: 'My lifelong ambition', Hicks told me, 'is to be faithful to fibre, but free from it, too. I got hooked to the material early on, but I never followed its laws.' Her gorgeous vertical waterfalls of yarn are like warps innocent of the loom. Her long braids, rhythmically wrapped into bundles, invariably spill open at their ends. Everywhere in her work, the up-and-down, side-to-side vectors characteristic of weaving wander off course, resulting in 'a mischievous, even rebellious, geometry', as Frédéric Bonnet, the curator of *Campo Abierto (Open Field)*, notes in the exhibition catalogue. There she stands, in other words, right at the nexus of 'fibre' and 'not-fibre'.

For Hicks, these various liminal situations are the very definition of the 'open field'. If her idea of ex-

pansiveness differs from Krauss's, the distinction lies in her greater emphasis on social encounter. Arthur C. Danto, in his 2006 essay on Hicks, "Weaving as Metaphor and Model for Social Thought", speaks of the ancient Greek embrace of textile as analogous for the polis: a delicately interconnected web of dependency. The artist loves this idea of a 'harmonious interlocking'. Indeed, an even better metaphor for her exhibition at The Bass might be an agora—a public square—rather than a field. For if this space isn't populated, where is?

If Krauss was right to say that every sculptural situation implies monumentality, then what, we might ask, is being commemorated in Hicks's work? One possible answer is a certain ideal of public life. Hicks has seen quite a bit of history by now, enough to convince her that even democracy can be dangerous. She cites the work of her close friend, the essayist Dominique Eddé, who, writing last month in the Lebanese newspaper *l'Orient-Le Jour*, describes the way community sometimes 'folds in on itself like a clenched fist, to strike a blindly defensive attitude, with no eyes for anything other than itself'. Instead of a closed system, Hicks offers an open invitation—of the kind that buildings and forests generally don't. Not-architecture, not-landscape, not-hierarchical, her work offers a warm welcome and a tacit reminder: 'Stay awake, because something's happening.'

Full article: [www.frieze.com/article/how-sheila-hicks-changed-way-we-think-about-sculpture](http://www.frieze.com/article/how-sheila-hicks-changed-way-we-think-about-sculpture)



## Artist Sheila Hicks is Still Making Defiant Honest Art by Alina Cohen, May 2, 2019

"I work every day," she said. Hicks referred to her current show at the New York design gallery Demisch Danant, up through June 8, as a collection of "just things I'm making." Upon seeing the works, I can say that this is an understatement. These "minimes," offer a record of incessant making and exploration, weaving together



Sheila Hicks, *My Two Friends*, 2010  
Photography by Daniel Kukla

threads, found objects, and materials such as petrified wood, raw silk, razor clam shells, and bits of copper.

The vibrant, seemingly spontaneous compositions reveal a more intimate, diaristic side of Hicks's practice. *Torsade II* (2011), made from twisted paper torn from a magazine, has a wanderlust-inducing description: "Made on train to Beauvais." *Tagore Taeko* (2010), described simply as "Made in Paris," integrates goat hair with raw silk. *Fenêtres Moss Saffron* (1970), also made in Paris, at "Passage Dauphine," resembles two rectangular woven pot holders in vivid green hues. *Cukulcan* (2018), in contrast, created while "Remembering Chile," features a complex backdrop of red and purple threads, woven more tightly in some sections than others. Two lime green forms arise from the foreground, like protruding hills in an abstracted landscape.

Full article: [www.artsy.net/article/artsy-editorial-84-sheila-hicks-making-defiant-honest-art](http://www.artsy.net/article/artsy-editorial-84-sheila-hicks-making-defiant-honest-art)



Sheila Hicks: *Campo Abierto (Open Field)*  
The Bass Museum of Art, Miami, FL (installation view)

## ARTFORUM

**Sheila Hicks**  
as told to Grant Johnson, June 4, 2019

I don't honor any borders. Claude Lévi-Strauss said the problem is not wars; it's demography. The population explosion will end by sinking us, and we will no longer exist by virtue of killing ourselves by overpopulation. So this idea that you can't let any more people in because we're threatened by the population explosion—there's probably some basis to it. But it sounds to me like inevitability. We may auto-destruct. Meanwhile, we make art. Or as people in Miami say: Live today because who knows what's happening tomorrow.

Full article: [www.artforum.com/interviews/sheila-hicks-on-her-life-and-art-79847](http://www.artforum.com/interviews/sheila-hicks-on-her-life-and-art-79847)

## SURFACE

**Wisdom: Artist Sheila Hicks on Success, Intuition, and 'Not Wanting' a Legacy**  
interview by Lainey R. Siddell, May 24, 2019

Don't look up to somebody just because they're successful. You should mistrust your culture. You should mistrust, I think, the people who dominate the cultural hierarchy, because they may be in place for the wrong reasons. So I don't look up to successful artists, and I don't look up to successful designers. I just look to people who are doing things that somehow grab my attention and I might be interested in.

Success has a lot to do with what you have access to and how you use it. If you're healthy, you're halfway there. If you have the benefit of some family and friends who are supportive, you're another halfway home. And then if, economically, you have the possibility of eating and being housed somehow, you're in a very small minority of the population. If you don't figure it out from there, you're a real loser in all senses.

I'm having a wonderful time experimenting, and I couldn't care less whether they're gonna label it. Whether it's gonna be acceptable to the art community, or to the craft community, or to no community. It's sort of like, "Get this lady out of here ..."

I like to play and work and invent things that have crossover meaning.

Full article: [www.surfacemag.com/articles/sheila-hicks-artist-on-intuition-success-legacy/](http://www.surfacemag.com/articles/sheila-hicks-artist-on-intuition-success-legacy/)

## YaleNews

**Yale Awards Honorary Degrees to 11 Individuals for Their Achievements**  
May 21, 2019

At its 318th graduation ceremony, Yale presented honorary degrees to 11 individuals who have achieved distinction in their fields. The citations below were read at the university-wide Commencement ceremony.



**Sheila Hicks**  
**Fine Arts (D.F.A.)**  
**Artist**

*Weaving global traditions, you fashion masterpieces of texture, color, structure, and scale that are uniquely your own. In your hands, fiber and found objects are transformed, confounding categories and elevating our public spaces.*

*In gratitude for the beauty and meaning you have knitted together in a lifetime of sublime work, we are delighted to present your third Yale degree, Doctor of Fine Arts.*

Full article: [news.yale.edu/2019/05/21/yale-awards-honorary-degrees-11-individuals-their-achievements](http://news.yale.edu/2019/05/21/yale-awards-honorary-degrees-11-individuals-their-achievements)

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