

galerie frank elbaz.

Sheila Hicks

galerie frank elbaz.

Sheila Hicks (born in 1934 in Hastings, USA; lives and works in Paris since the 1960's)

Since the late 1950s, Sheila Hicks has been producing work exceptionally difficult to categorise. Knotting, wrapping, folding, twisting and stacking wool, linen and cotton: these are only some of the techniques and materials that have seen her undermine conventional artistic categories and their hierarchical relationships. A pupil of Josef Albers at Yale, Sheila Hicks is the heir to both a Modernist spirit that holds the distinctions between the art, decoration and design to be unimportant and a textile practice that has its roots in pre-Columbian America.

If Sheila Hicks chose textiles, it is because from clothes to furniture, interior decoration and on to the canvas that undergirds the high art of painting, these are materials that life constantly puts in our way, in a vast variety of contexts. It also allows works to remain alive, taking different forms each time they are shown. Ductile and tactile, Hicks's work occupies a singular place in the art of our time. It combines forms typical of modernism with non-Western traditions, the play of colour, and a concern to maintain the vital openness of the work.





Emerging, Submerging, Reemerging, 2024
Exhibition view, galerie frank elbaz, Paris, Photo : Claire Dorn

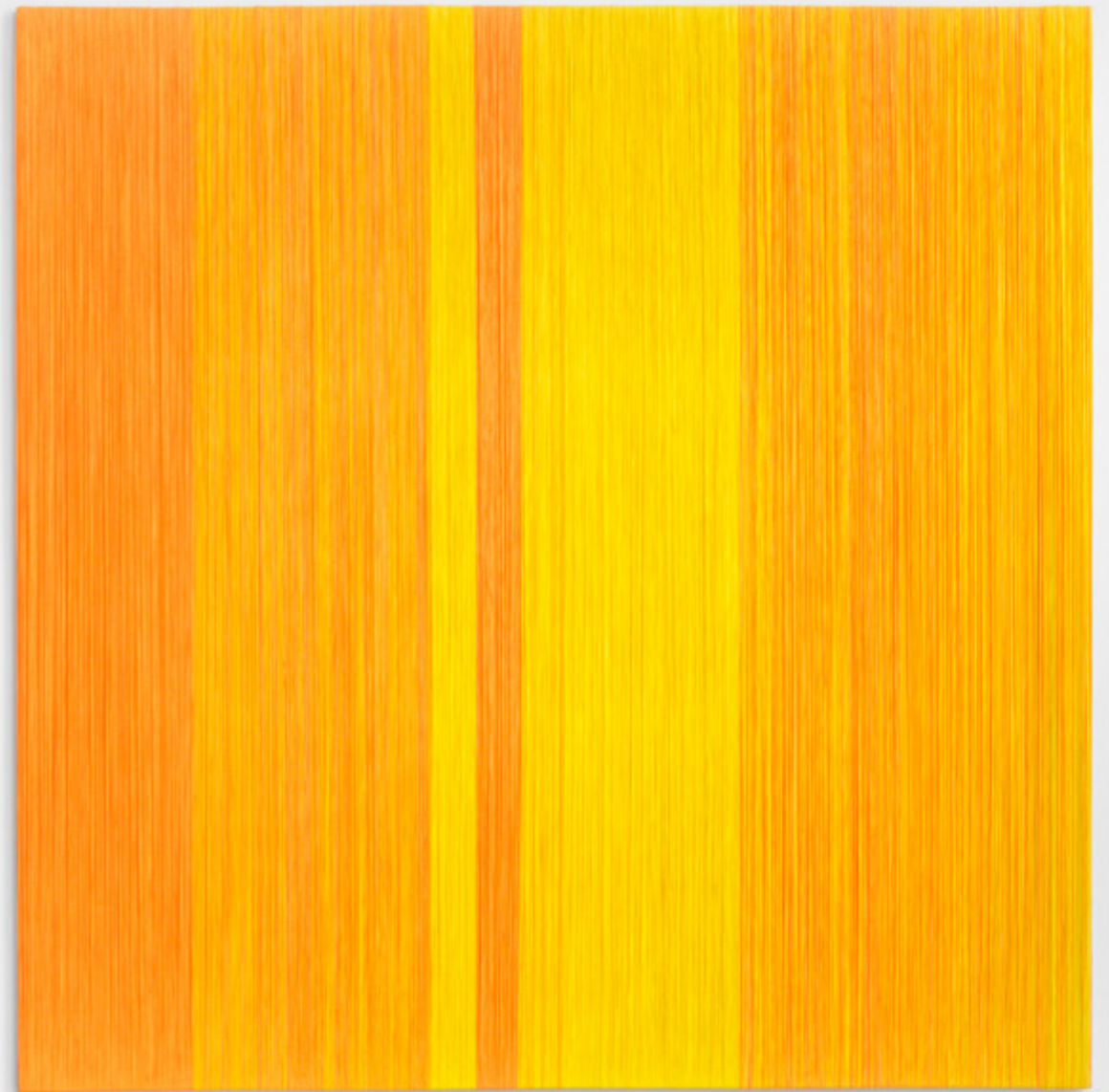
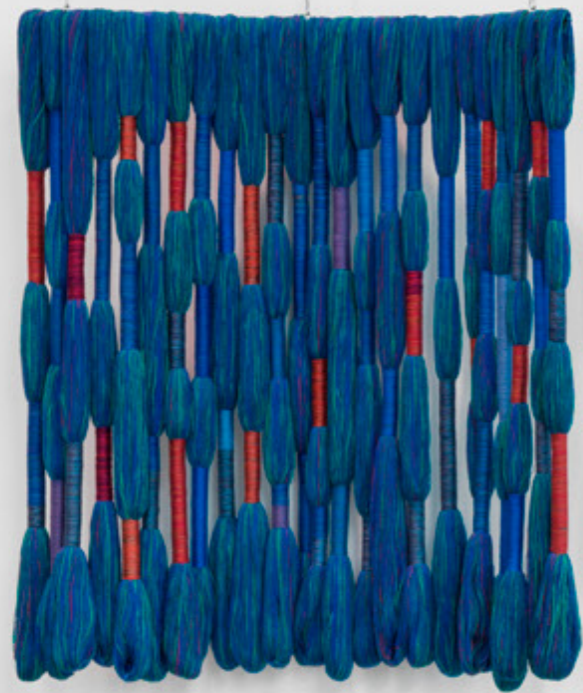


Sheila Hicks, *VERS DES HORIZONS INCONNUS*, 2023
Installation at Parvis de l'Institut de France. Photo: Claire Dorn



Sheila Hicks, *VERS DES HORIZONS INCONNUS*, 2023
Installation at Parvis de l'Institut de France. Photo: Claire Dorn

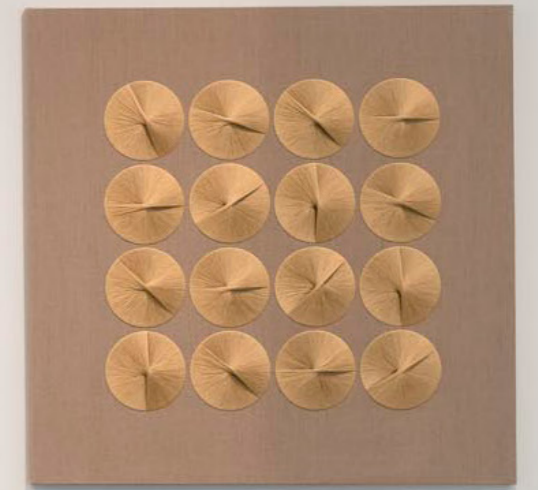
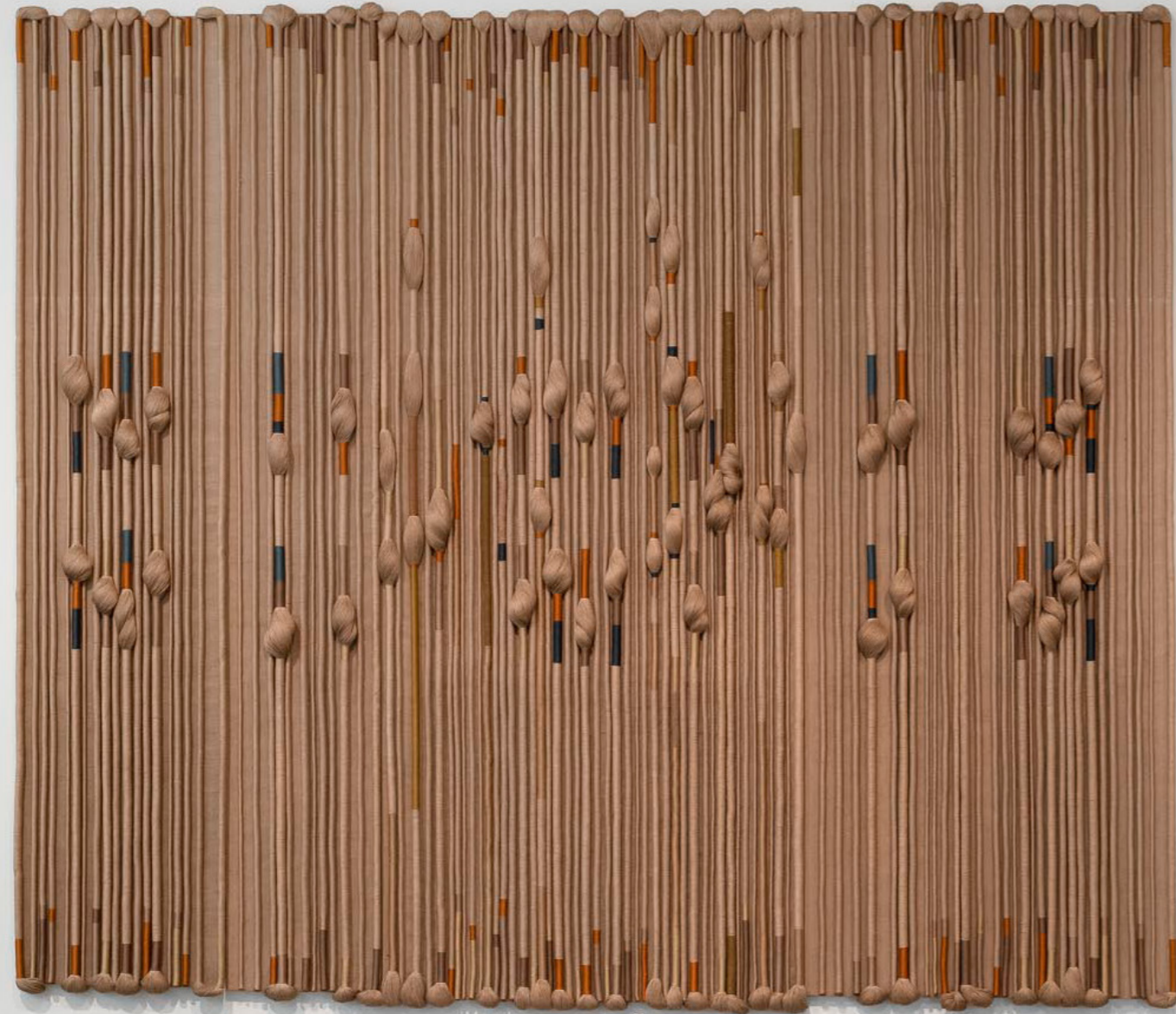




Installation of Sheila Hicks: a little bit of a lot of things at Kunstmuseum Sankt Gallen, 2023
Photo: Stefan Altenburger / Courtesy: Kunstmuseum Sankt Gallen



Installation of Sheila Hicks: a little bit of a lot of things at Kunstmuseum Sankt Gallen, 2023
Photo: Stefan Altenburger / Courtesy: Kunstmuseum Sankt Gallen



Installation of Sheila Hicks: Off Grid at The Hepworth Wakefield, 2022
Photo: Tom Bird / Courtesy: The Hepworth Wakefield



Installation of Sheila Hicks: Off Grid at The Hepworth Wakefield, 2022
Photo: Tom Bird / Courtesy: The Hepworth Wakefield



Sheila Hicks, *Avec grâce, sans impasse / Grace, No Gridlock*, installation view, galerie frank elbaz, Paris, France, 2021-2022



Sheila Hicks, *Avec grâce, sans impasse / Grace, No Gridlock*, installation view, galerie frank elbaz, Paris, France, 2021-2022



Sheila Hicks, *Avec grâce, sans impasse / Grace, No Gridlock*, installation view, galerie frank elbaz, Paris, France, 2021-2022



Sheila Hicks, *Thread Trees*, installation view, MAK, Wien, Austria, 2020



Sheila Hicks
Le fleuve blanc / White River, 2018
White linen
540 cm (16 elements), 520 cm (11 elements) / 212 5/8 inches (16 elements), 204 3/4 (11 elements)
Included in the exhibition *Blanc sur Blanc*, Gagosian, Paris, 2020





Sheila Hicks

The Questioning Column, 2016

Acrylic fibers

Installation views, *Artists and the Rothko Chapel: 50 Years of Inspiration*, Moody Center of the Arts, Houston, TX, USA, 2021

Video - Curatorial tour of the exhibition: <https://www.youtube.com/watch?v=7e9Bd05L1yg>



Sheila Hicks, *Sheila Hicks: Reencuentro*, installation view, Museo Chileno de Arte Precolombino, Santiago, Chile, 2019



SHEILA
HICKS
SHEILA HICKS
REENCUENTRO
AGO 19 / ENE 20

SALA
FUNDACIÓN
ANDES

Sheila Hicks, *Sheila Hicks: Reencuentro*, installation view, Museo Chileno de Arte Precolombino, Santiago, Chile, 2019



Small informational text panel on the left wall.

The René d'Harnoncourt Gall

Sheila Hicks
Pillar of Inquiry / Supple Column, 2013–2014
The Museum of Modern Art, New York, USA

Video by the Museum of Modern Art: <https://youtu.be/gq7gHCV6GvM>
Interview with Sheila Hicks at Aubusson, 1985: [instagram.com/p/CHGCg_uiud-](https://www.instagram.com/p/CHGCg_uiud-)



Sheila Hicks
Baôli Chords, 2014-2015
Cotton, wool, linen, silk, leather and synthetic fiber
Installation view, *Seize, Weave Space*, Nasher Sculpture Center, Dallas, TX, USA, 2019



Sheila Hicks, *Seize, Weave Space*, installation view, Nasher Sculpture Center, Dallas, TX, USA, 2019



Sheila Hicks, *Seize, Weave Space*, installation view,
Nasher Sculpture Center, Dallas, TX, USA, 2019



Sheila Hicks

Cordes Sauvages, 2019

Cotton, wool, linen, silk, bamboo, synthetic fiber

Variables Dimensions (3-7m)

Included in the exhibitions: *Campo Abierto [Open Field]*, Bass Museum, Miami, FL, USA, 2019;

Thread, Trees, River, MAK - Museum für angewandte Kunst, Vienna, Austria, 2020.



Sheila Hicks, *Migdalor*, installation view, Magasin III Jaffa, Israel, 2018



Sheila Hicks, *Migdalar*, installation view, Magasin III Jaffa, Israel, 2018





Sheila Hicks, *Lignes de vie*, installation view, Centre Pompidou, Paris, France, 2018
Photo: Philippe Migeat



Sheila Hicks, *Hop, Skip, Jump, and Fly: Escape From Gravity*,
The High Line, New York, NY, USA, 2017



Sheila Hicks, *Hop, Skip, Jump, and Fly: Escape From Gravity*,
The High Line, New York, NY, USA, 2017



USCITA DI EMERGENZA

Sheila Hicks
Scalata al di là dei terreni cromatici / Escalade Beyond Chromatic Lands, 2016-2017
Mixed media, natural and synthetic fibers, cloth, slate, bamboo, sunbrella
600 x 1600 x 400 cm
Installation view, 57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva
Photo: Andrea Avezzù / Courtesy La Biennale di Venezia



ART GALLERY OF NEW SOUTH WALES

CELLINI CANOVA

GOUJO

GIOTTO

Sheila Hicks
The Questioning Column, 2016
Acrylic fiber, dimensions variable
Installation view, the Art Gallery of New South Wales,
20th Biennale of Sydney, 2016



Sheila Hicks, *Si j'étais de laine, vous m'accepteriez ?*, installation view, galerie frank elbaz, Paris, France, 2016



Sheila Hicks
Atterrissage / Landing, 2014
Pigments, acrylic fibers
480 x 430 x 260 cm (189 x 169 1/4 x 102 3/8 in.)

Installation view: *Unknown Data*, galerie frank elbaz, Paris, France, 2016

FRIEZE

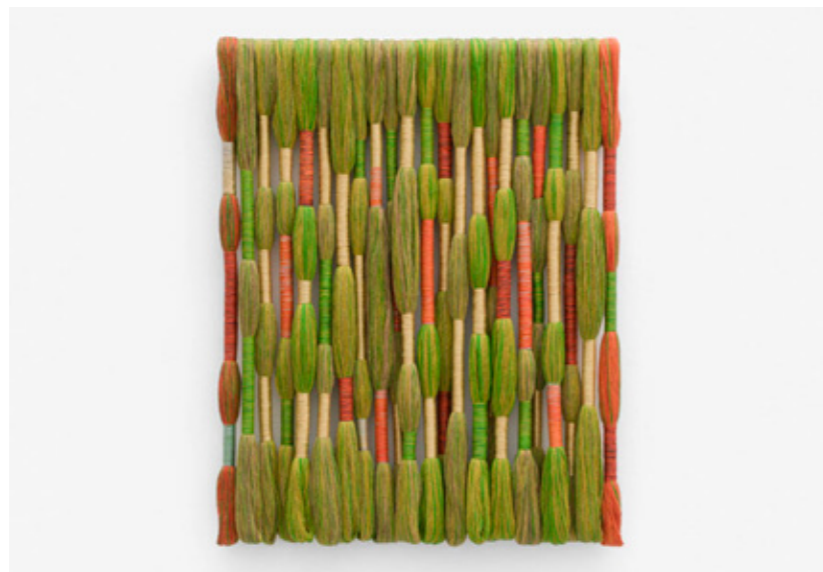
The Textile Anthropology of Sheila Hicks

A show at Alison Jacques highlights the artist's technical prowess and use of colour but lacks critical discussion of her processes

BY TOM JEFFREYS IN EXHIBITION REVIEWS | 07 NOV 23

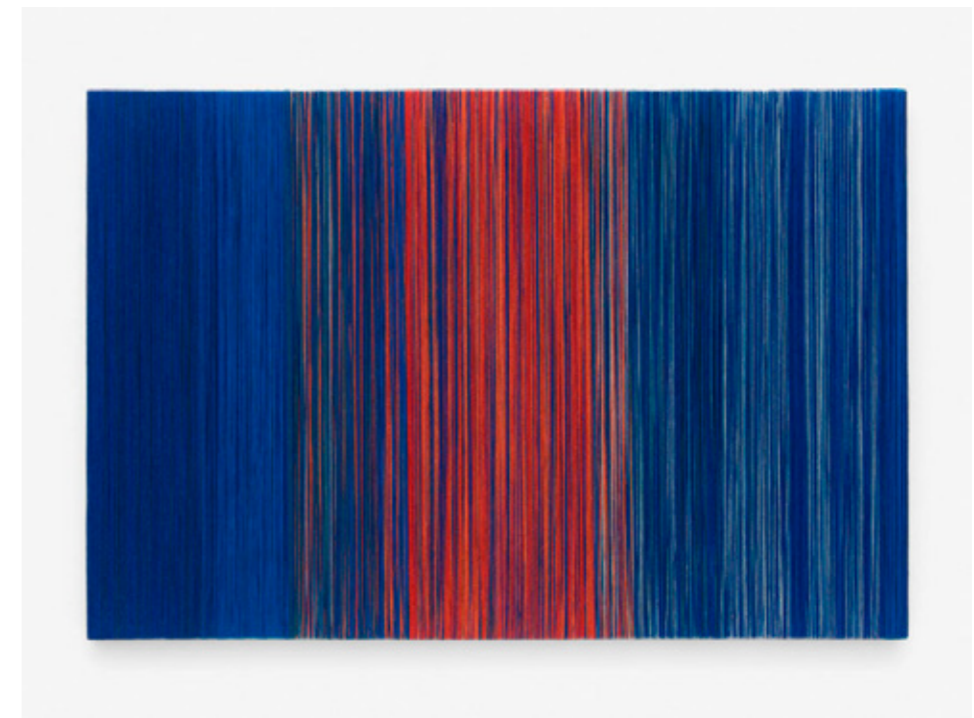


The tactility of Sheila Hicks's textile works – from delicate, wall-mounted weavings to squishy, room-filling installations – provides a neat counterpoint to the crispness of Alison Jacques's new space. The main, ground-floor gallery allows plenty of room for visitors to encounter works that traverse multiple scales and materials. The selection, which spans Hicks's career, showcases the artist's technical innovation and glorious way with colour. For example, stretching nearly five metres along one wall, *Talking Sticks* (2021–23) consists of dozens of bamboo batons wound with multicoloured lengths of linen, cotton, silk and nylon. In contrast, older works on a more intimate scale, such as *Fimbria* (2018), incorporate surprising materials including slate, feathers and razor clam shells. Complex entanglements of elements draw you in: *Mirage in the Oasis* (2023), for instance, is a gorgeous mix of threads in pistachio green, fleshy pinks and gold.



Sheila Hicks, *Mirage in the Oasis*, 2023, linen, silk, cotton, 1.2 × 1 m. Courtesy: Alison Jacques, London; photograph: Michael Brzezinski

Downstairs, in the smaller basement spaces, the meeting of art and architecture is less successful. The soundtrack from Cristobal Zanartu's film of Hicks's life, *Opening the Archives* (1995), while informative, spills out across the spaces, disrupting one's engagement with the works. *Together Is Better* (2023) is a cluster of wall-mounted domes, formed from threads of varying thickness in linen, cotton and wool whose subtle variations of pale cream tones would benefit from a quieter environment. Nearby, the beautifully gauzy raffia *Veils I–IV* (2023) hang from the ceiling, dividing the space with precision. Yet, this small gallery contains too many other works to afford the *Veils'* delicately crumpled, almost topographical surfaces the space for contemplation they deserve.



Sheila Hicks, *Sunset Contained Forever*, 2023, linen mounted on wood with metal support, 1.2 × 1.8 m. Courtesy: Alison Jacques, London; photograph: Michael Brzezinski

The exhibition's most visually impactful moment is the titular *Infinite Potential* (2023). You walk around the corner from the main space to be surprised by a huge, looming pile of multicoloured pouffy blobs which reach almost eight metres in height. It's dramatic, memorable and fun. In the accompanying list of works, the only material mentioned is 'pigmented acrylic fibre'. Yet, according to a gallery attendant, these large soft shapes are, in fact, held up by repurposed shipping pallets, assembled in the gallery by a group of art students.

In the catalogue published to accompany Hicks's major exhibition, 'Off Grid', at Hepworth Wakefield in 2022, curator Andrew Bonacina underlined the artist's 'global travels' as a key influence upon her work over the past eight decades. According to Bonacina, Hicks travelled 'as a textile anthropologist: collaborating, learning, observing, interpreting'. The analogy with anthropology is telling. As Grant Klarich Johnson wrote in *The Brooklyn Rail* in 2018: 'Hicks cut her teeth in a proto-feminist art world long before charges of cultural appropriation questioned who could speak for whom, and has never mobilized her work as a vehicle for explicit critique.'



Sheila Hicks, *Infinite Potential*, 2023, pigmented acrylic fibre, 2.7 × 7.9 m.
Courtesy: Alison Jaques, London; photograph: Michael Brzezinski

I feel a more rigorous discussion that included reflection on Hicks's positionality in relation to her eclectic influences, which include Mexican textile traditions and pre-Inca cultures, would not detract from her work's significance; it would enrich it. 'Infinite Potential' does not take the opportunity to develop such a discussion. Although most of the works included are new or recent, the exhibition seems to repeat familiar narratives: the formative influence of early mentors; Hicks's many collaborations with architects; and the importance of travel, especially in South America. Aside from a brief mention of environmental responsibility via the occasional use of some recycled materials, the show presents a wealth of elegant objects but leaves me with a desire for more criticality surrounding their conceptual and material formation.

Sheila Hicks: Infinite Potential is on view at Alison Jaques, London, until 18 November 2023

Main image: Sheila Hicks, *Talking Sticks (detail)*, 2021–23, linen, cotton, silk, nylon, bamboo, 2.8 × 4.9 cm. Courtesy: Alison Jaques, London; photograph: Michael Brzezinski

TOM JEFFREYS

Tom Jeffreys is a writer based in Edinburgh. He is the author of two books: *The White Birch: A Russian Reflection* (Little, Brown, 2021) and *Signal Failure: London to Birmingham, HS2 on foot* (Influx Press, 2017).

The New York Times Style Magazine

ARTIST
SHEILA HICKS
OBSERVING HER SURROUNDINGS IN THE COURTYARD



Hicks, 87, photographed in the Cour de Rohan in Paris on Dec. 17, 2021.
Antoine Henault

I arrived in Paris in the mid-60s and have always lived within three blocks of where I'm based now, in the Courde Rohan, a series of three courtyards right in the middle of the city. It's very picturesque, with its big green iron gates and its cobblestones, and at the entrance is the Tower of Philip Augustus, part of the old city walls built around 1400. This little area was the seat of the French Revolution, where people wrote and distributed *Le Journal du Peuple*, a run of pamphlets intended to get things moving in the right direction and inspire the elimination of all the aristocrats. It's a place full of ghosts because of its history. But I mostly ignore all that; you can't be haunted by the past.

I live on the upper floors of my building, and my studio's on the ground floor. Still, work could just as easily happen while I'm in the stairway and looking out the window at how someone's trimming the trees, or once I've stepped into the courtyard, which is where I hang out. To one side of the house is *Le Procope*, the oldest restaurant in Paris, where diners eat on the sidewalk, and on the other side live various creative people. One's a designer for the opera. Another organizes fashion shows. And the Giacometti Foundation has moved into the building in front of my studio. So it's a cloistered but animated existence.

I tend to sleep in four-hour segments, and I move very seamlessly between dreams and waking periods. When you see my work, you might be able to wend your way into the cave of the dream world. There're times when I have to make an effort even to know what day it is. And I like to work simultaneously on many things. For instance, today I was asked to create an environmental work at King's Cross, near the London train station, for the summer months. I'm also making something for a municipal complex by the port in Oslo to coincide with the opening of that city's Museum of Modern Art. Tomorrow, we're presenting models for tapestries to the Gobelins Manufactory. And then I have an exhibition up now at the Barbara Hepworth Museum in Yorkshire, England. I do whatever I think is interesting.

I move from idea to finished work acrobatically — it's as though I can feel the clouds shifting and the light coming and going. But because I frequently use fiber and textiles, I'm also quite specific in the way I work; unlike a video artist or a digital artist, I'm physically engaged in the creation of all my work. It's a manual practice but filtered through the optics of architecture, photography, form, material and color. A couple of years ago, I received an honorary doctorate from my school — I went to Yale in the '50s — and it made me very happy because it validated my choice to work and live as an artist. It meant that I could contribute something to the other fields, and so I'm seeking out what that might be, unlike many artists, who are seeking simply to express themselves.

This interview has been edited and condensed.



Interview by Kate Guadagnino

galerie frank elbaz.

Born 1934 in Hastings, Nebraska. Lives and works in Paris, France.

Education

- 1959** MFA, Yale University
1957 BFA, Yale University

Solo Exhibitions (selection)

- 2024** Pinakothek der Moderne, Munich, Germany
Josef Albers Museum Quadrat Bottrop, Bottrop, Germany
Kunsthalle Duesseldorf, Dusseldorf, Germany
Sheila Hicks - Atterrissage, Espace Louis Vuitton, Seoul, Korea
Emerging, Submerging Reemerging, galerie frank elbaz, Paris, France
- 2023** *VERS DES HORIZONS INCONNUS*, Parvis de l'Institut de France, Paris, Paris
+ par Art Basel, Hors les Murs
Sheila Hicks : Infinite Potential, Alison Jacques Gallery, London, UK
Hilos que viajan, Centre Pompidou, Malaga, Spain
a little bit of a lot of things, Kunstmuseum Sankt Gallen, Switzerland
- 2022** *Off Grid*, The Hepworth Wakefield, Wakefield, UK
Le Fil Conducteur, Musée de la Corderie-Vallois, Rouen, France
Woven Wonders, Coal Drops Yard, King's Cross, London
- 2021** *Avec grâce, sans impasse / Grace, No Gridlock*, galerie frank elbaz, Paris, France
- 2020** *Thread, Trees, River*, MAK – Museum of Applied Arts, Vienna, Austria
Carte Blanche, Mobilier National, Paris
- 2019** *Secret Structures: Looming Presence*, Dallas Museum of Art, Dallas, TX, USA
Sheila Hicks: Seize, Weave Space, Nasher Sculpture Center, Dallas, TX, USA
Sheila Hicks: Reencuentro, Museo Chileno de Arte Precolombino, Santiago, Chile
Campo Abierto (Open Field), Bass Museum, Miami, FL, USA
- 2018** *Sheila Hicks*, Centre Pompidou, Paris, France
Migdalor, Magasin III Jaffa, Israel
- 2017** *Sheila Hicks*, Museo Amparo, Puebla, Mexico
Hop, Skip, Jump, and Fly: Escape From Gravity, The High Line, New York, NY, USA
- 2016** *Si j'étais de laine, vous m'accepteriez ?*, galerie frank elbaz, Paris, France
Apprentissages, Festival d'Automne, Paris, France
Sheila Hicks: Why Not, TextielMuseum, Tilburg, Netherlands
Sheila Hicks: Material Voices, Joslyn Art Museum, Omaha, NE, USA; Textile Museum of Canada, Toronto, Canada
- 2015** *Sheila Hicks - Farandoulo*, Espace Muraille, Geneva, Switzerland
Sheila Hicks: Indeed, Foundation De 11 Lijnen, Oudenburg, Belgium
Sheila Hicks: Ode to Roy Davis, Davis & Langdale, New York, NY, USA
Predestined: Colour Waves, Espace Louis Vuitton München, Munich, Germany
Sheila Hicks, Contemporary Art Museum Saint Louis, MO, USA
Sheila Hicks: Foray into Chromatic Zone, Hayward Gallery, London, UK
Sheila Hicks, Musées et domaines nationaux du Palais de Compiègne, Compiègne, France
- 2014** *Interventions on the Building: Baôli*, Palais de Tokyo, Paris, France
Unknown Data, galerie frank elbaz, Paris, France
Fiji Island – Fil, 8 rue St Bon, Paris, France (organized by Le Consortium, Dijon)
- 2013** *Pêcher dans la rivière*, Alison Jacques Gallery, London, UK
- 2012** Sikkema Jenkins, New York, NY, USA
- 2011** *Sheila Hicks: 50 years*, Mint Museum, Charlotte, NC, USA
Sheila Hicks: One Hundred Minimes, Museum of Decorative Arts, Prague, Czech Republic
Sheila Hicks: 50 years, Institute of Contemporary Art, Philadelphia, PA, USA
Cent Minimes, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
- 2010** *Sheila Hicks - Hors Normes, Sculptures Textiles*, Passage de Retz, Paris, France
Sheila Hicks: 50 years, Addison Gallery of American Art, Andover, MA, USA
- 2008** *Sheila Hicks Minimes Small Woven Sculptures*, Davis & Langdale Company, New York, NY, USA
- 2007** *Entrelacs de Sheila Hicks ; Textiles et vanneries d'Afrique et d'Océanie de la collection Ghysels*, Passage de Retz, Paris, France
- 2006** *Sheila Hicks: Weaving as Metaphor*, Bard Graduate Centre for Studies in Decorative Arts, Design and Culture, New York, NY, USA
- 2005** *Sheila Hicks, Soie et Ardoise, Petites Pièces*, Centre des Expositions, Trélazé, France
- 2000** *Sheila Hicks: Oeuvres récentes*, Galerie Fanny Guillon-Laffaille, Paris, France
Sheila Hicks, Hermès, Paris, France
Treasures and Secrets, Chicago Historical Society, Chicago, IL, USA
- 1999** *Seeds to the Wind*, Contemporary Art Center of Virginia, Virginia Beach, VA, USA
- 1998** *Origins Reexamined*, Hastings College Art Gallery, Hastings, NE, USA
- 1997** *The Making of a Doncho*, Kiryu Municipal Cultural Center Gallery, Gumna, Japan
- 1995** *Terremoto*, Perimeter Gallery, Chicago, IL, USA
- 1993** *Small Works*, Galerie Saka, Tokyo, Japan
Sheila Hicks: Four Seasons of Fuji, Fuji Cultural Center, Japan
- 1992** *Cultural Exchange*, Walker's Point Center of Arts, Milwaukee, WI, USA

- Museum of Decorative Arts, Prague, Czech Republic
- 1991** *Sheila Hicks: Soft Logic*, Seoul Arts Center, Seoul, Korea
- 1990** *Sheila Hicks: Soft World*, Matsuya Ginza Gallery, Tokyo, Japan
- 1989** Tomita Gallery, Tokyo, Japan
- 1988** *Small Weavings*, The Merrin Gallery, New York, NY, USA
Installation by Sheila Hicks, Octagon Gallery, Belfast, Ireland
- 1987** *Textile, Texture, Texte*, Musée des Beaux Arts, Pau, France
- 1986** *Man Ray and Sheila Hicks*, Lunds Konsthall, Lund, Sweden
- 1985** *Art Conditioned by Life*, Galerie des Femmes, Paris, France
- 1983** *Installation*, Kunstindustrimuseet, Oslo, Norway
- 1982** *Sheila Hicks*, Evanston Art Centre, Evanston, IL, USA
Sheila Hicks, Crafts Council Centre Gallery, Sidney, Australia
Formes Tissées - Tapisseries, Abbaye Royale de Fontevraud, France
Sheila Hicks, Galerie d'Art international, Chicago, IL, USA
Newborn, Gallery/Gallery, Kyoto, Japan
Sheila Hicks, Galerie Carmen Martinez, Paris, France
- 1981** *Carte Blanche*, Musée des Beaux Arts, Rennes, France
Bab-Rouah: Sheila Hicks, Rabat, Morocco
Sheila Hicks, Galerie Collection d'Art, Amsterdam, The Netherlands
- 1980** *See Saw: Sheila Hicks*, Johnson Art Gallery, Middlebury College, VT, USA
Free Fall: Sheila Hicks, Israel Museum, Jerusalem, Israel
Small Jump, American Cultural Center, Tel Aviv, Israel
- 1979** *Sheila Hicks: Suite Ouessantine*, Musée des Beaux Arts, Brest, France
Miniatures, Galerie Carmen Martinez, Paris, France
Textiles Taillés, FIAC, Galerie Carmen Martinez, Paris, France
Inhabited: Sheila Hicks, The American Centre, Paris, France
- 1978** *Tons and Masses*, Lunds Konsthall, Lund, Sweden
Baby Time Again, Galerie Suzy Langlois, Paris, France
Fil, Centre des Expositions, Montreuil, France
- 1977** *Sheila Hicks*, Museum of Contemporary Art, Belgrade, Serbia; Museum of Art, Skopje, Yugoslavia; Museum of Contemporary Art, Dubrovnik, Yugoslavia; Biblioteca Americana, Bucharest, Romania
- 1976** *Tapisserie Mise en Liberté*, Maison de la Culture, Rennes, France
Ancient Peruvian Textiles and the Work of Sheila Hicks, Maison de la Culture, Rennes, France
- 1975** Galerie Alice Pauli, Lausanne, Switzerland
- 1974** *Sheila Hicks*, Stedelijk Museum, Amsterdam, The Netherlands
Sheila Hicks, Modern Masters Tapestries Gallery, New York, NY, USA
- 1973** *Objets et Rituels*, Frances Bouygues Headquarters, Clamart, France
Tapis de Prière, Palacio Iturbide, Mexico D.F, Mexico
- 1972** *The Work of Sheila Hicks*, American Institute of Architects Gallery, Philadelphia, PA, USA
- Fils Dansants, Tapis aux Murs de Sheila Hicks*, Dakar, Senegal; Abidjan, Ivory Coast; Galerie Dar Lasram, Tunis, Tunisia; American Center, Milan, Italy
- 1971** *Les Tapis muraux de Sheila Hicks*, Galerie Nationale de Bab Rouah, Rabat, Morocco
Formes de Fil, Musée des Beaux Arts, Brest, France
Tapisseries et Tissages de Sheila Hicks, Mobilier International, Lyon, France
- 1970** *Fête du Fil*, Institut Franco-Américain de Rennes, France
Forme in Faden, Buchholz Gallery, Munich, Germany
Sheila Hicks - Harold Cousins, American Library, Brussels, Belgium
- 1969** Bensen Gallery, Bridgehampton, Long Island, New York, NY, USA
Wall Hangings, Craft Alliance Gallery, Saint Louis, MO, USA
Murs et Fibres, Galerie Suzy Langlois, Paris, France
- 1968** *Formes Tissées - Formes Architecturales*, American Cultural Center, Paris, France
Sheila Hicks, Jindrichuv Castle, Czech Republic
- 1965** *Woven Forms and Sculpture*, Interiors International, London, UK
Neve Formen der Textilien Talturig, Landes-museum, Oldenburg, Germany
- 1963** *Exhibiting Wool*, La Pina Gallery, La Jolla, CA, USA
Textiles by Sheila Hicks, The Art Institute of Chicago, IL, USA
Knoll International, Nuremberg, Dusseldorf, Hamburg, Cologne, Berlin, Frankfurt an Stuttgart, Germany and Basel, Switzerland
- 1961** *Tejidos*, Galeria Antonio Souza, Mexico DF, Mexico
- 1958** *Tejidos*, National Museum of Natural History, Santiago, Chile
Pinturas de S.A.W. Hicks - Fotografias de Sergio Larrain, Palacio de Bellas Artes, Santiago, Chile; Galeria Galatea, Buenos Aires, Argentina
- Group exhibitions (selection)**
- 2024** *Habiter le monde*, Le Chateau – Centre d'art contemporain et du patrimoine d'Aubenas, France
Subversive, Skilled, Sublime: Fiber Art by Women, Smithsonian American Art Museum, Washington, USA
HARD/SOFT Textiles and Ceramics in Contemporary Art, MAK, Vienna, Austria
Weaving Abstraction in Ancient and Modern Art, Metropolitan Museum of Art, New York, USA
Unravel: The Power and Politics of Textiles in Art, Barbican Gallery, London, UK
Unravel: The Power and Politics of Textiles in Art, Stedelijk Museum, Amsterdam, The Netherlands
- 2023** *Making Their Mark curated by Cecilia Alemani*, Shah Garg Foundation, New York, USA
To Weave the Sky: Textile Abstractions from the Jorge M. Pérez Collection, El Espacio 23 Miami, FL, USA
Légendes Botaniques, Biennale d'Art Contemporain, Château de Menthon Saint-Bernard, Annecy, France

galerie frank elbaz.

- NGV Triennial 2023, National Gallery of Victoria, Melbourne, Australia
No Feeling is Final: The Skopje Solidarity Collection, Kunsthalle Wien, Vienna, Austria
Solaire Culture, a travelling exhibition curated by Camille Morineau for Veuve Clicquot, London, United Kingdom
- 2022** *The house of Dust. Collections au féminin (1960-2020)*, MAMC+, Saint Etienne, France
Every day, someday and other memories, Collections 1950 – 1980, The Stedelijk Museum Amsterdam, Netherlands
Monochrome multiples, Smart Art Museum, Chicago, USA
Subversive, Skilled, Sublime: Fiber Art by Women, Smithsonian American Art Museum, Washington, USA
Stitched, Ordovas, London, UK
Heroines, Musée de la Corderie de Rouen, Normandie, France
Unsettled Ground: Art and Environment from the Smart Museum Collection, Smart Museum of Art, The University of Chicago, Illinois, US
Patternicity, ASC Gallery, London, UK
OBERTURA. Mas alla de los mapas, Contemporary Art Museum of Alicante, Spain
- 2021** *Elles font l'abstraction / Women in Abstraction*, Centre Pompidou, Paris, France
Artists and the Rothko Chapel: 50 Years of Inspiration, Moody Center of the Arts, Houston, TX, USA
- 2020** *Diversity/United. Contemporary Art of Europe. Moscow. Berlin. Paris*, The Tretyakov Gallery, Moscow, Russia
Nuit Blanche 2020
Nature impressionnée, Musée d'Art et d'Histoire de Saint-Lô, Normandie, France
- 2019** *Women take the Floor*, The Museum of Fine Arts of Boston, Boston, MA, USA
Surrounds: 11 Installations, The Museum of Modern Art, New York, NY, USA
Weaving beyond the Bauhaus, The Art Institute of Chicago, Chicago, IL, USA
Making Knowing: Craft in Art, 1950-2019, Whitney Museum of American Art, New York, USA
- 2018** *Sens Dessus Dessous*, Domaine de Chaumont-sur-Loire, Chaumont-sur-Loire, France
ICA Collection: Entangled in the Everyday, ICA Boston, MA, USA
- 2017** *Voyage d'hiver, Château de Versailles, Versailles, France*
Beyond Craft, Tate Modern, London, UK
Medusa: Jewellery and Taboos, Musée d'Art Moderne de la Ville de Paris, Paris, France
Viva Arte Viva, curated by Christine Macel, 57th Venice Biennale, Venice, Italy
Thread Lines, KMAC Museum, Louisville, KY, USA
Making Space : Women Artists and Postwar Abstraction, Museum of Modern Art, New York, NY, USA
Flower Power, le pouvoir des fleurs, Centre d'Arts et de Nature, Domaine de Chaumont-sur-Loire, France
- Travaux de Dames ?*, Musée des Arts Décoratifs, Paris, France
Meandering, Abstractly, galerie frank elbaz, Dallas, TX, USA
- 2016** *Architecture of Color: The Legacy of Luis Barragán*, Timothy Taylor 16x34, New York, NY, USA
Making & Unmaking: An exhibition curated by Duro Olowu, Camden Arts Centre, London, UK
Drôles de trames !, Le Fresnoy, Tourcoing, France
Glasgow International 2016, Glasgow, Scotland
20th Biennale of Sydney, Sydney, Australia
Hangzhou Triennial of Fiber Art, Hangzhou, China
Unravelled, Beirut Art Center, Beirut, Lebanon
- 2015** *Now I See the Secret of Making*, Iora Reynolds gallery, New York, NY, USA
Wow! Woven? Entering the (sub)Textiles, Künstlerhaus, K&M, Graz, Austria
Fiber Legends, KANEKO, Omaha, Nebraska
DLA Piper Series: Constellations, Tate Liverpool, Liverpool, UK
Looking Back / The 9th White Columns Annual, White Columns, New York, NY, USA
Pathmakers: Women in Art, Craft and Design, Midcentury and Today, Museum of Art & Design, New York, NY, USA
Search Versus Re-Search: Josef Albers, Artist and Educator, The Yale School of Art, New Haven, CT, USA
- 2014** *Material Gestures: Cut, Weave, Sew, Knot*, Rhona Hoffman Gallery, Chicago, IL, USA
Objets : Pouvoir secrets, Passage de Retz, Paris, France
States of Mind, Maison Particulière, Brussels, Belgium
Fiber: Sculpture 1960 - Present, curated by Jenelle Porter, ICA, Boston, MA, USA
Thread Lines, Drawing Center, New York, NY, USA
L'Almanach 14, Le Consortium, Dijon, France
Whitney Biennial 2014, New York, NY, USA
Cartagena Biennial, Cartagena, Colombia
Textured Planes, Demisch Danant, New York, NY, USA
- 2013** *Threaded Stories*, Stephen Friedman Gallery, London, UK
Shaping Modernity: Design 1880 - 1980, Part Two, Museum of Modern Art, New York, NY, USA
To Open Eyes: Art and Textiles from the Bauhaus to Today, Kunsthalle Bielefeld, Bielefeld, Germany
Decorum: Tapis et Tapisseries d'artistes, Musée d'Art Moderne de la Ville de Paris, Paris, France
- 2012** São Paulo Biennial, São Paulo, Brazil
- 2011** *Décor et Installations*, Les Gobelins Beauvais, Paris, France
Unpainted Paintings, Luxembourg & Dayan, New York, NY, USA
- 2010** *Every Thing Design*, Die Sammlungen des Museum für Gestaltung, Zurich, Switzerland
Elles@centrepompidou, Centre Pompidou, Paris, France
- 2009** *Tapisserie Contemporaine et Art Textile en Europe*, Académie des beaux-arts, Paris, France

galerie frank elbaz.

- 2008** *Recent Acquisitions, 2003-2008*, Smithsonian Cooper-Hewitt, National Design Museum, New York, NY, USA
- 2006** *Material Difference: Soft Sculpture and Wall Works*, Chicago Cultural Center, Chicago, IL, USA
One of a Kind: The Studio Craft Movement, Metropolitan Museum of Art, New York, NY, USA
- 2003** *Revolution in the Air - the Sixties and the Stedelijk*, Stedelijk Museum, Amsterdam, The Netherlands
Recent Acquisitions, Minneapolis Institute of Art, Minneapolis, MN, USA
- 2002** *Jouer la lumière*, Musée des Arts décoratifs, Paris, France
Crafting a Legacy: Contemporary American Crafts in the Philadelphia Museum of Art, Philadelphia Museum of Art, Philadelphia, PA, USA
Cheongju International Craft Biennale, Cheongju, Korea
- 2000** *Mutations/Mode 1960-2000*, Musée Galliera, Paris, France
A Century of Design, part 3: 1950-1975, Metropolitan Museum of Art, New York, NY, USA
300 Year Anniversary Show, Yale University Art Gallery, New Haven, CT, USA
- 1998** *Structure and Surface: Contemporary Japanese Textile*, Museum of Modern Art, New York, NY, USA
- 1997** *The Amazing World of Fiber Art*, Wadsworth Atheneum Museum of Art, Hartford, CT, USA
Maedup, l'art du nœud, de la mode à l'art textile, Centre Culturel Coréen, Paris, France
- 1995** *Made in America: Ten Centuries of American Art*, Minneapolis Institute of Arts, Minneapolis, MN, USA
Fiber: Five Decades from the Permanent Collection, American Craft Museum, New York, NY, USA
- 1994** *Donner forme à une idée*, Passage de Retz, Paris, France
Art textile, de l'art du tissu au tissu dans l'art, Parc des Expositions, Paris, France
Textila Magiker: Sheila Hicks – Junichi Arai, Textil Museet, Borås, Sweden
- 1993** *Small Works in Fiber: The Collection of Mildred Constantine*, Cleveland Museum of Art, Cleveland, OH, USA
Un point de vue sur le design, Museum of Decorative Arts, Montreal, Canada
Textielcollectie, Stedelijk Museum, Amsterdam, The Netherlands
Focus on Fiber Art: Selections from the Growing 20th Century Collection, Art Institute of Chicago, Chicago, IL, USA
- 1992** *Modern Design: 1880-1990, Twentieth Century Art*, Metropolitan Museum of Art, New York, NY, USA
- 1991** *What Modern Was*, IBM Gallery of Science and Art, New York, NY, USA
Sheila Hicks and Pierrette Bloch, Benno Premsela, Amsterdam, The Netherlands
- 1989** *Sacré – Profane*, Château de Fontainebleau, Fontainebleau, France
- 1987** *Decorative and Industrial Design: 1900-1986*, Metropolitan Museum of Art, New York, NY, USA
- 1986** *Vers à Soie, Vers la Soie*, Musée Guimet d'Histoire Naturelle, Lyon, France
Fiber R/Evolution, Milwaukee Art Museum, Milwaukee, WI, USA; Indianapolis Museum of Art, Indianapolis, IN, USA
- 1985** *La Tapisserie en France, 1945-1985, La Tradition vivante*, Ecole Nationale Supérieure des Beaux Arts, Paris, France
Fibres-Art 85, Musée des Arts Décoratifs, Paris, France
High Styles: American Design Since 1900, Whitney Museum of American Art, New York, NY, USA
- 1981** *Old Traditions – New Directions*, Textile Museum, Washington, DC, USA
The Art Fabric: Mainstream, San Francisco Museum of Modern Art, San Francisco, CA, USA
- 1979** *Traces et Reliefs: Daniel Graffin et Sheila Hicks*, Musée des Tapisseries, Aix-en-Provence, France
- 1977** *Artiste/Artisan*, Musée des Arts Décoratifs, Paris, France
Fiberworks, Cleveland Museum of Art, Cleveland, OH, USA
Les Mains regardent, Centre Pompidou, Paris, France
- 1976** *Fiber Works – Europe and Japan*, National Museum of Modern Art, Kyoto, Japan
- 1975** *Des Tapisseries nouvelles*, Musée des Arts Décoratifs, Paris, France
- 1973** *Sheila Hicks and Marc Held*, Musée des Arts Décoratifs, Nantes, France
- 1972** *Douze ans d'art contemporain en France*, Grand Palais, Paris, France
Les Tendances de la tapisserie en France, Musée d'Arras, Arras, France
- 1969** *Perspectief in Textiel*, Stedelijk Museum, Amsterdam, The Netherlands
Wall Hanging, Museum of Modern Art, New York, NY, USA
Exposición Internacional de Experiencias Artístico-Textiles, Museo Español de Arte Contemporáneo, Madrid, Spain
- 1967** *La Tapisserie de la conception à la réalisation*, Musée des Arts décoratifs, Lausanne, Switzerland
3ème Biennale internationale de la tapisserie, Musée Cantonal des Beaux-Arts, Palais de Rumine, Lausanne, Switzerland
Recent Acquisitions: Design Collection, Museum of Modern Art, New York, NY, USA
- 1965** 13th Triennale, Milan, Italy
- 1963** *Woven Forms: Alice Adams, Sheila Hicks, Lenore Tawney, Dorian Zachai, Claire Zeisler*, Museum of Contemporary Crafts, New York, NY, USA
- 1960** *Recent Acquisitions to the Museum Collections*, Museum of Modern Art, New York, NY, USA

Awards

U.S. State Department Medal of Arts, 2023
Chevalier de la Légion d'Honneur, 2022

The International Sculpture Center Lifetime Achievement Award, 2022
Yale University honorary Doctor of Fine Arts Degree, 2019
Honorary Doctorate, Ecole des Beaux Arts, Paris, 2014
Smithsonian Archives of American Art Medal, 2010
Textile Museum (Washington, D.C.), 25 Year Honoree, 2007
American Craft Council, Gold Medal, 1997
Ministry of Culture's Ordre des Arts et des Lettres (Paris, France), Officier, 1993
Ministry of Culture's Ordre des Arts et des Lettres (Paris, France), Chevalier, 1987
Medal of Fine Arts, French Academy of Architecture, 1985
Honorary Doctorate, Rhode Island School of Design, 1984
American Craft Council (New York, NY), Fellow, 1983
Middlebury College, H.W. Janson Distinguished Visiting Professor of Art, 1980
Medal, American Institute of Architects, 1975
Fellow of the Kunst Akademie, The Hague, Holland
Fribourg grant to paint in France, 1959-1960
Fullbright grant to study painting in Chile, 1957-1958

Collections

Addison Gallery of American Art, Andover, MA, USA
The Art Institute of Chicago, Chicago, IL, USA
Kunsthalle Bielefeld, Bielefeld, Germany
Centre Georges Pompidou, Paris, France
Cleveland Museum of Art, Cleveland, OH, USA
Dallas Museum of Art, Dallas, TX, USA
Denver Art Museum, Denver, CO, USA
Fondation Louis Vuitton, Paris, France
Industriemuseum, Oslo, Norway
Institute for Advanced Study, Princeton, NJ, USA
Joslyn Art Museum, Omaha, Nebraska
Kunstgewerbemuseum, Zurich, Switzerland
Kunstindustrimuseet, Oslo, Norway
Kunstmuseum, Oldenburg, Germany
Manufacture des Gobelins, Paris, France
National Gallery of Art, Washington, DC, MD, USA
The Metropolitan Museum of Art, New York, NY, USA
Milwaukee Art Museum, Milwaukee, WI, USA
Minneapolis Institute of Art, MN, USA
The Mint Museum, Charlotte, NC, USA
Montclair Art Museum, Montclair, NJ, USA
Musée des Arts Décoratifs, Paris, France
Musée des Beaux-Arts, Brest, France
Musée des Beaux-Arts, Pau, France
Musée de la Mode et du Textile, Paris, France
Musée de la Tapisserie, Angers, France
Museo de Bellas Artes, Santiago, Chile
Museo Universitario Arte Contemporáneo, Mexico City, Mexico
Museum of Art and Design, New York, NY, USA
Museum of Decorative Arts, Prague, Czech Republic
Museum of Fine Arts, Boston, MA, USA

Museum of Modern Art, Kyoto, Japan
Museum of Modern Art, New York, NY, USA
Museum of Modern Art, Tokyo, Japan
The Museum of Nebraska Art, Kearney, NE, USA
The North Dakota Museum of Art, Grand Forks, ND, USA
Okawa Museum, Kiryu, Japan
Pérez Art Museum Miami (PAMM), Miami, FL, USA
Philadelphia Museum of Art, PA, USA
The Renwick Gallery, Washington, DC, MD, USA
St. Louis Art Museum, Saint Louis, MI, USA
The Smart Museum, Chicago, IL, USA
Smithsonian American Art Museum, Washington, DC, MD, USA
Smithsonian Cooper-Hewitt, National Design Museum, New York, NY, USA
Stedelijk Museum, Amsterdam, The Netherlands
Tate Museum (London, England)
The Art Institute of Chicago (Chicago, IL)
The Metropolitan Museum of Art (New York, NY)
The National Gallery of Art (Washington, DC)
Victoria and Albert Museum, London, UK
Wadsworth Atheneum, Hartford, CT, USA
Yale Art Gallery, New Haven, CT, USA