Sheila Hicks

**The Artist and the Architecture**

During her time living in Mexico in 1959, Sheila Hicks became friends with architect Luis Barragán (1902–1988). He knew she was interested in sculpture as a means of creating buildings, and he introduced her to his friend, architect Mathias Goeritz (1915–1990). In 1966, Hicks traveled to Kozhikode, India, in 1966 to visit Commonwealth Institute. The institute, which was designed by architect Louis Kahn, provided an introduction to the concept of integrating sculpture and architecture. Hicks’s work, **Hastings Grand (2005–6)**, is a textile piece that was created for a commission by the Cultural Center in Hastings, Nebraska. The piece is made of wool, silk, linen, and cotton, and it measures 10 1/4 x 14 in. (26 x 10.2 cm). The piece is on display at the Joslyn Art Museum in Omaha.

In 1990, Hicks received the Venice Biennale Cultural Center commission, which allowed her to create a large-scale textile installation for the Venice Biennale. The piece, titled **May I Have This Dance?** (1990), is made of wool, silk, and linen, and measures 71 x 71 in. (180 x 180 cm). The piece is on display at the Joslyn Art Museum in Omaha.

Sheila Hicks’s work is characterized by her use of color and her ability to create a sense of movement and vitality through her use of fabrics and textiles. She is known for her ability to transform ordinary materials into something extraordinary. Her work often explores the relationship between art and architecture, and she is known for her use of textiles as a medium for expressing architectural ideas. She has received numerous awards and honors throughout her career, including the 2010 National Medal of Arts and the 2015 Dorothy and Lewis B. Kaiser Award for Excellence in the Arts.

**Discussion Questions**

- **How does Hicks employ color in her work?**
- How does architectural space affect how she uses art?

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Hicks believed that architecture and textiles are two different mediums for expressing ideas, but they can be used together to create a sense of unity and coherence. She often works with architects to create textile installations that respond to the spaces in which they are installed. Her work is characterized by a sense of movement and vitality, and she uses color to create a sense of energy and excitement.

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**The Evolution of Fiber Arts**

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SHEILA HICKS (American, active in France, b. 1934)

MANDAN SHRINE
2016, linen, cotton, synthetic fibers

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Museum purchase with funds from the Joslyn Art Group, 2016.11