crash

LANDING
Pigments, acrylic fiber
40 x 40 x 20 cm / 15 3/4 x 15 3/4 x 7 7/8 in.
(estimated dimensions)
Unique

SHEILA HICKS
LANDING

Charlotte Cosson & Emmanuelle Luciani, Crash, December 2014
Born in Nebraska in 1934, Sheila Hicks started using colored fibers in the 1960s to develop a unique practice that lies somewhere between sculpture and painting. Long before anyone wondered about the validity of a specifically feminine art – which now seems to have little in common with feminism – the artist weaved works dialoging with traditional and mostly pre-Columbian arts. Neither pop nor minimalist, her attitude presents an early combination of color play and cultural coexistence. While the natural materials she once used tended toward the pastel, the synthetic fiber she now employs provides much more powerful and vibrant colors. “Landing” is firmly in step with the installations that marked the Whitney Biennial and the Palais de Tokyo in 2014. Consisting in wound bundles of this high-tech fishnet material, the work plays on the ambiguity of an untouchable kind of sensuality. Doesn’t the work’s pulsating visual magnetism – its aura – correspond to a similar phenomenon we can observe in the outside world? Contemporary life is made up entirely of flows – of light, money, data – as the debate rages on between proponents of a virtualized Internet and those who stress the need for physical servers. Clearly, Sheila Hicks has also tapped into these issues with her exhibition titled “Unknown Data”.

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