

**SHEILA HICKS**

ODE TO ROY DAVIS

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OCTOBER 17 - DECEMBER 23, 2015

RECEPTION: TUESDAY, OCTOBER 20  
5 - 7 PM

DAVIS & LANGDALE COMPANY, INC.

231 EAST 60th STREET  
NEW YORK, NY 10022  
(212) 838.0333

[www.davisandlangdale.com](http://www.davisandlangdale.com)

ESTABLISHED 1952



Listen Softly, 2015  
Cotton, linen, silk, shell, 9¼ x 5½ in.



Struggle to Surface, 2015  
Linen, wool, cotton, 9¾ x 5½ in.



Enveloped Madness, 2014  
Cotton, linen, paper silk, 9¼ x 5½ in.



York / Kroy, 2015  
Wool, porcupine quills, 8¼ x 8¼ in.





Corridors of Intrigue, 2014-15  
Linen, silk, 9¾ x 6 in.



Chimera, 2013  
Cotton, silk, shells, 9¾ x 5½ in.



Sivad Needle, 2015  
Cotton, linen, silk, bone, 11¼ x 5¼ in.



Copper Yore-Roar, 2014  
Wool, copper, cotton, 11½ x 5½ in.





Emerging from Winter Ground, 2014  
Paper, silk, linen, grass, 9½ x 5¾ in.



IM/SH, 2014-15  
Wool, cotton, linen, feathers, 9½ x 5½ in.



Dream of Lost Days, 2015  
Linen and cotton, 8 7/8 x 5 1/2 in.

Davis and Langdale art gallery  
is very small. It can be hard to find.  
Even though it is in the heart of Manhattan.  
Only a few artworks can be shown at a time.  
Visitors drop in to this oasis  
and tend to linger.

Two square, windowless rooms -  
one above the other - are hung with  
Roy and Cecily's discoveries.  
Nearby, in a dark corner, is a workshop  
with rare frames and tools.

Narrow, steep stairs lead to  
a quiet room -  
a secluded viewing space  
where works are propped up  
above an archival filing cabinet  
or displayed  
on a heavy wooden easel.

Out the paned glass window  
there is a Bloomsbury-type garden  
lush with ivy, New Guinea impatiens, red maple.

Down a corner spiral staircase  
an intimate study salon  
brims with collectables;  
bound books, framed drawings,  
fishing lures, decorated cigar boxes, fountain pens,  
paintings by Albert York.

Climbing to an upper floor,  
two cats sit as sentries on delicate chairs.  
An immense table hosts sculpted rarities.  
Shelves overflow with objets d'art.  
The walls are covered with treasures;  
paintings by Lucian Freud, Gwen John...

Together, Roy Davis, originally a painter from Philadelphia,  
and Cecily Langdale, a sensitive erudite scholar from New York,  
have selected and exhibited art for decades  
often placing it in coveted collections.  
Last autumn time ran out for Roy.  
Cecily pursued. She continues to fulfill their shared mission -  
to wallow in the goodness of art.

Sheila Hicks  
September 2015



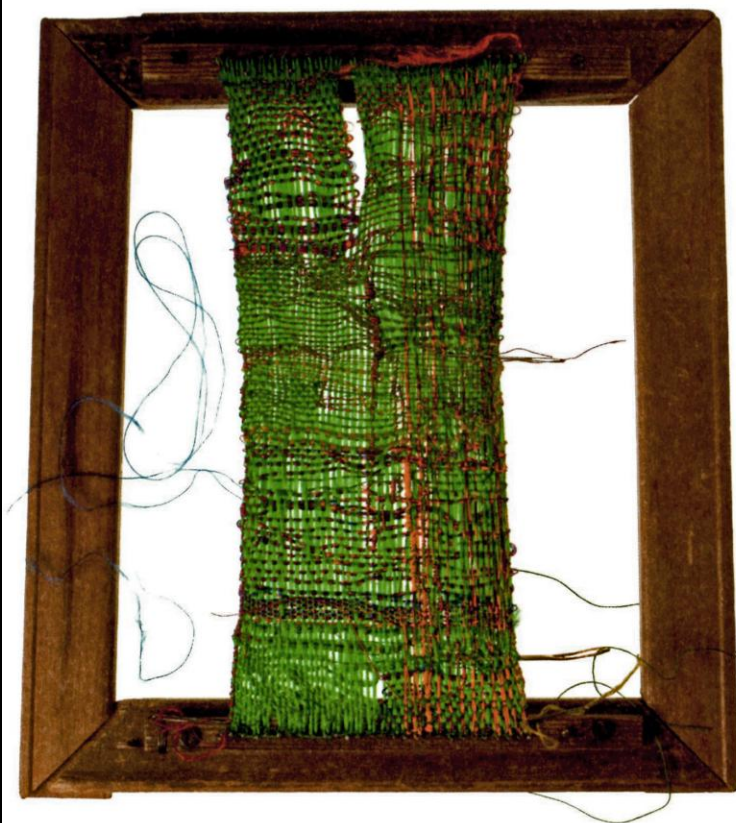
Sheila Hicks (b.1934 in Hastings, Nebraska) received BFA (1957) and MFA (1959) degrees from the Yale School of Art where Josef Albers presided. Awarded a Fulbright scholarship to paint in Chile, she photographed indigenous weavers and archeological sites in the Andes. This, along with an extended trip to the volcanic region of Villarrica, the island of Chiloé, and Tierra del Fuego, continues to influence her work.

The first exhibition of Hicks' painting was held at the Museo de Bellas Artes in Santiago, Chile (1958). Her first weaving exhibitions took place in the Galeria Antonio Souza, Mexico City (1961) and The Art Institute of Chicago (1963). Numerous solo shows followed: Bab Rouah National Gallery, Rabat, Morocco (1971), Stedelijk Museum (1974), Lunds Konsthall, Sweden (1978), Israel Museum, Jerusalem (1980), Seoul Art Center, Korea (1991), Uměleckoprůmyslové Museum, Prague (1992), and Bard Graduate Center Gallery *Weaving as a Metaphor* (2006). A major retrospective, *Sheila Hicks: 50 Years*, debuted at the Addison Gallery of American Art in Andover (2010) and traveled to the Institute of Contemporary Art, Philadelphia and the Mint Museum in Charlotte, NC. Other recent solo presentations include the exhibition *Foray into Chromatic Zones*, at the Hayward Gallery in London (2015) and a large-scale installation entitled *Baôli* in the Grande Rotonde at the Palais de Tokyo in Paris (2014-15). She will be the subject of upcoming solo exhibitions at the Contemporary Art Museum, St. Louis (2015), Louis Vuitton Foundation, Munich (2015), the Joslyn Art Museum in Omaha, Nebraska (2016), Museo de Arte Contemporáneo in Puebla, Mexico (2016), and Centre Pompidou, Paris (2017).

Group exhibitions include the Thirtieth Bienal de Sao Paulo *The Imminence of Poetics*, 2012; the *Whitney Biennial*, 2014; *Constellations* at Tate Liverpool (2015-2017) and *wow! Woven? Entering the (sub) Textiles* at KM – Künstlerhaus, Halle für Kunst & Medien in Graz, Austria (2015). She will participate in the Sydney Biennial and the Glasgow Art Festival (2016) and the Hangzhou Triennial of Fiber Art, China (2017).

Hicks has created monumental bas-reliefs for the Ford Foundation headquarters and the Federal Courthouse in New York; the Duke Foundation in Charlotte, North Carolina; King Saud University in Riyadh, Saudi Arabia; and the Institute for Advance Study in Princeton, New Jersey amongst others.

Her work is in the permanent collections of the Art Institute of Chicago; Tate Gallery, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago, Chile; Museum of Modern Art, the Jewish Museum, and The Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C. and the Pérez Art Museum, Miami. She holds Honorary Doctorates from the École nationale supérieure des Beaux Arts de Paris and the Rhode Island School of Design. Smithsonian Archives of American Art Medal (2010). Officier des Arts et des Lettres, France. She has resided and worked in Paris since 1964.



The working tools of Sheila Hicks

With the cooperation of Sikkema Jenkins & Co.

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