



Artist Statement:

Abigail Curran

I have never had a personal connection to the label “graphic design” because that does not eloquently describe how I create. I have always been very passionate and caring about other people no matter how familiar I am with them and I like to approach my designs in a similar way. I listen to what is generally expected and I add my own sense of personality to that conversation through bold color, playful typography, and composition that really activates the space it consumes. My goal with design is not only functionality but also personality, to create an experience that surprises people like a great plot twist in a novel. I want people to look at something that may seem ordinary and appreciate the joy of surprise.

My illustration style is a mixture of surrealistic whimsy and stylized realism that I create both digitally and traditionally. My typography is compartmentalized, bold, and playful like me. My work is me; quirky, elegant, humorous, quick witted, intellectual and adaptive. The interpersonal relationship I aim to create between type and imagery is a conversation that I treat with the same attention and care that I would with people I talk to. My current work focuses primarily on how my arrangement of type and image evoke different emotion and elements of surprise. My intent is to communicate my passion and personality through my design by stimulating people’s curiosity in what could have been mundane. I want to elevate the ordinary objects people use every day and give them personality not just functionality.

Title**Original Format**

Figure 1: Strega Nona Book Cover	Illustrator, 11 in x 17 in
Figure 2: Hasch and Hophen	Illustrator, 11 in x 17 in
Figure 3: Kombucha Tea Labels	Illustrator, 11 in x 17 in
Figure 4: The Neat Seat	Illustrator, 11 in x 17 in
Figure 5: Escape the Cube	Illustrator, 11 in x 17 in
Figure 6: Olympic Mural	Illustrator, 11 in x 17 in
Figure 7: Mural Detail	Illustrator, 11 in x 17 in
Figure 8: Nomad Cover	Illustrator, 11 in x 17 in
Figure 9: Nomad Spread Detail	Illustrator, 11 in x 17 in
Figure 10: Beyond Vanilla and Chocolate	Illustrator, 11 in x 17 in
Figure 11: Beyond Vanilla and Chocolate Spread Detail	Illustrator, 11 in x 17 in

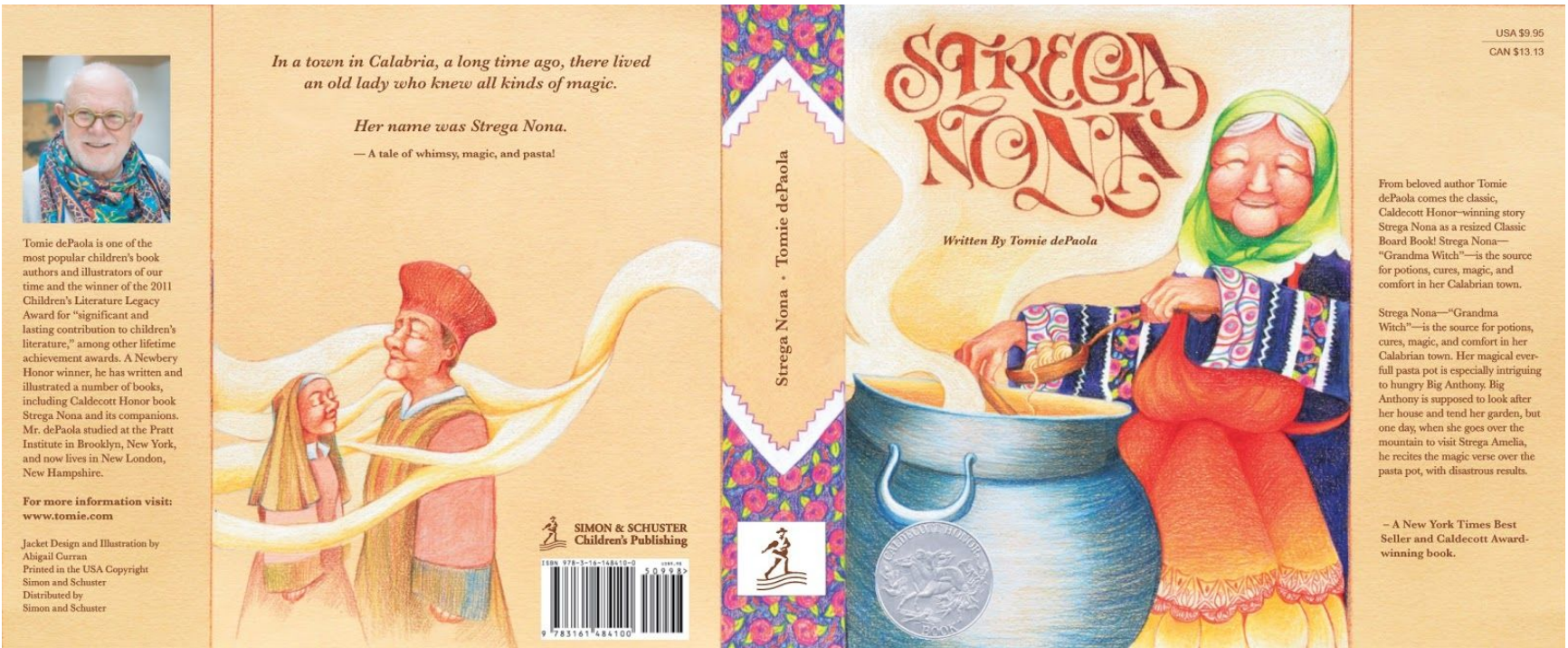


Figure 1: Strega Nona Book Cover

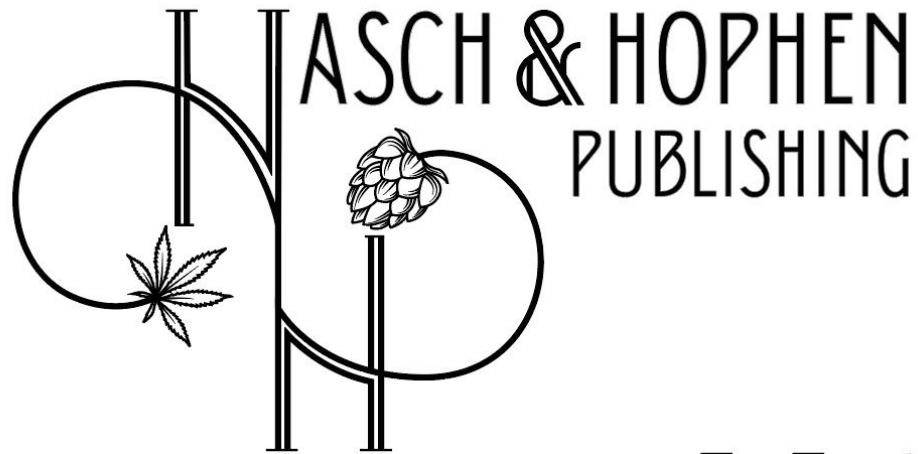


Figure 2: Hasch & Hopfen Publishing



Figure 3: Kombucha Label Redesign



Figure 4: The Neat Seat



Figure 5: Escape the Cube



Figure 6: CSU Olympian Mural



Figure 7: Mural Detail

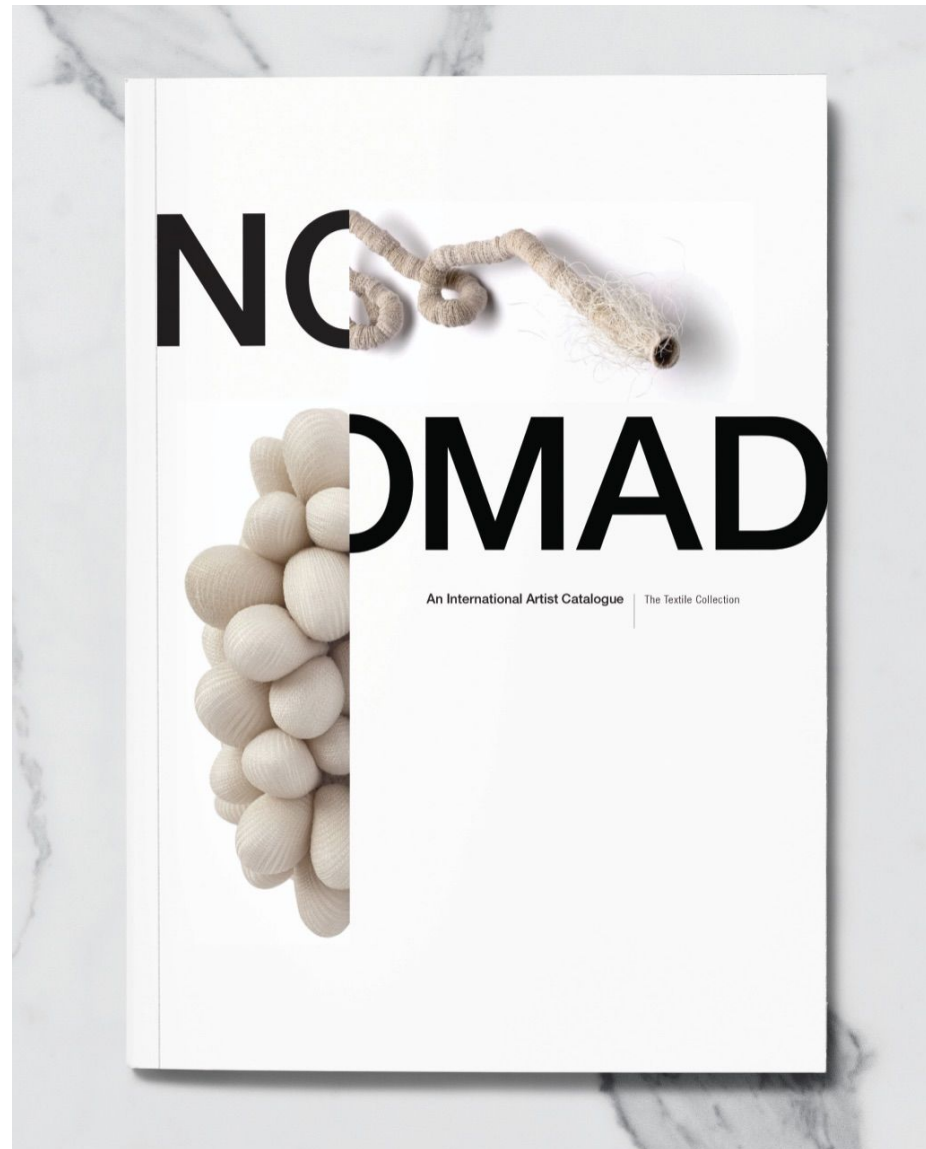


Figure 8: Nomad Magazine



Sheila Hicks

Origin
American artist currently working in Paris, France

Education
Syracuse University, Yale University

Medium
Works with hand dyed thread, woven tapestries, large installation

"I am never bored. I do not ever allow myself to be bored."

At eighty-three years old, Sheila Hicks, born in the summer of 1934, in Hastings, Nebraska, is the artist that everyone is fighting over; the French newspaper *Le Figaro* wrote recently, listing Hicks as one of twenty cultural figures who would "make Paris in 2018." Hicks has been on a streak. Her monumental works have recently appeared on the High Line (fiber-wrapped tubes like giant pool noodles) and in the gardens of Versailles (where she cocooned a statue of Proserpine in blue, purple, and orange ribbons); "Life Lines," an exhibition devoted to her seven decades of work, opened last month at the Pompidou, in Paris. The her moment. But Hicks has been a star all along. She was just out of Yale, where she studied with Josef Albers, and living in Mexico, where Luis Barragan helped install her first show, when the Museum of Modern Art acquired "Blue Letter," a double-sided woven panel on which she'd inscribed hieroglyphs by varying each row of weft. Told the other day that the fashion label Proenza Schouler had cited her as the inspiration for its Fall 2018 collection, she shrugged and said, "Every year, there's one of them."

Hicks's forebears had a general store in Nebraska. The family moved around: Detroit, Winnetka. She went to France and met Raoul d'Harcourt, the author of "Textiles of Ancient Peru and their Techniques," a book she'd been obsessed with at Yale, to the point of choosing weft over painting as her preferred medium. Paris has been her base since 1964, in a life that has included marrying a beeper, and then a Chilean artist; having two children; collaborating with Stanley Kubrick on "The Shining"; working as a textile designer for Knoll; creating bas-reliefs for Eero Saarinen's TWA terminal at JFK; and spending time in Morocco, Japan, and India, where the ponytails of schoolgirls gave her the idea for a series of braided wall hangings. After two husbands, she met a lawyer who lives in New York. She recalled, "When we married, I said, 'Am I getting married again?' O.K. I can get married, but I can't divorce Paris."

The other day, Hicks was at the Pompidou, watching a series of documentary films that the curators had resurrected as part of the show. "A friend who saw it called me and said it looked like Julia Child was in the kitchen," she said. "Pass me the salt and give me the vinegar!" "You see her at her atelier, sitting on a piece made of several hundred names' blossoms, which she'd dyed in a washing machine, flared, and then stitched back together into a collage. "It's like drawing or sculpting with the scissors." There was footage from Saudi Arabia, where in the nineteen-eighties Hicks brought a huge, dove-like tapestry that she'd made for King Saud University. "Look at this, ten people weaving sand!" she exclaimed. She went on, in that dry, twinkly way of the great women of her generation, "People don't know what to do with my work. I mean, if someone told you you inherited this, what would you do with it?" Since her student days, Hicks has carried around a pocket loom that she uses to try make weavings she calls "minimes"—little things on which to try out new techniques, or just to meditate. "Was ist das, girl?" she recalls Albers saying, of the loom. "The only time I didn't do that was in 1968, after I stepped off the curb into a gutter in New York. I had screens in my right leg like the Eiffel Tower." A curator stuck his head in and said that they were bringing in extra benches, owing to the show's popularity. A curator stuck his head in and said that they were bringing in extra benches, owing to the show's popularity. "It's like drawing or sculpting with the scissors," *Lauren Collins*.



From the "Carnegie" series | Harvard Gallery Project | Southbank, London, UK | February 2013

Upcoming Exhibitions

11 OCTOBER 2018 - 15 FEBRUARY 2019

MIZALOR, a solo exhibition by Sheila Hicks in Magasin III, Jaffa, Tel Aviv.

14 SEPTEMBER - 3 NOVEMBER 2018

PAVIA RHEI, Sheila Hicks and Judith Reigl Galerie Nachst St. Stephan, Rosemerie Schwarzwaldler in Vienna, Austria.

12 SEPTEMBER - 27 OCTOBER 2018

NARRATIVES: FORMS OF ABSTRACTION, Sheila Hicks in Denmark Danant, New York.

07 SEPTEMBER - 27 OCTOBER 2018

Outdoor sculpture installation at the HORST Art and Music Festival, Sheila Hicks in Horst, Belgium.

UMH 4 NOVEMBER 2018

BEYOND CRAFT, Group show in Tate Modern, London.

5 SEPTEMBER - 11 NOVEMBER 2018

New Materialism, Group exhibition in Stockholm, Sweden.

24 MAY - 25 JULY 2018

DOWN SIDE UP, Solo Show in Siskema Jenkins & Co. New York.

30 MARCH 2018 - 2 FEBRUARY 2019

SENS DESSUS DESSOUS, Sheila Hicks in Domaine de Chaumont sur Loire, France.

7 FEBRUARY - 30 APRIL 2018

LIGNES DE VIE: LIFE LINES, Sheila Hicks celebrating 50 ans de creation in Centre Pompidou, Paris.

JUNE 2017 - MARCH 2018

HOP, SKIP & JUMP, Group show in The High Line, New York.

1 DECEMBER - 30 APRIL 2018

AU DELA, Sheila Hicks Installation au Musée d'Art Moderne de la ville de Paris.

Figure 9: Nomad Spread Detail



Figure 10: Beyond Vanilla And Chocolate



Figure 11: Beyond Vanilla and Chocolate Detail



Figure 12: Squatch Proof