

Helen Phillips

Helen Elizabeth Phillips was born in Fresno, California, in 1913 and from about the age of thirteen she knew she wanted to be a sculptor, always finding a way to carve using, wood, soap, or even lumps of dry earth she would find in the vineyards during the very dry season. At fifteen, and by that time living in San Francisco, she took a sculpture class during the summer session at California School of Fine Arts (now San Francisco Art Institute). After she finished high school, she returned to study with sculptors Ralph Stackpole and Gottardo Piazzoni from 1932–35. There she met Diego Rivera, a close friend of Stackpole, who recently completed commissions for the San Francisco Stock Exchange and the California School of Fine Arts. Though it was not Rivera's masterful skills in mural painting that made the greatest impression on Phillips, but his renowned collection of pre-Columbian artifacts and Mexican sculptures. These, along with the university museum's collection of Amerindian, Chinese, and Aztec arts, together with a growing interest in the poetry of the early Surrealist writers, helped shape Phillips' sculptural ideals.

In 1936, after winning the San Francisco Museum of Modern Art Purchase Prize for her sculpture *Young Woman* (1935–6) and completing a private sculpture commission for the Saint Joseph Catholic Church in Sacramento, California, she was awarded a Phelan Traveling Fellowship to study abroad. She traveled throughout Austria, Germany, Italy, and France, eventually settling down in Paris to a little room at the Impasse de Rouét. She

decided to make Paris her headquarters abroad because of the prevalence of abstract and surrealist art which she wanted to learn about. There she visited every museum that had sculptures and sat in front of each looking and analyzing what she liked or didn't about each and why. As the temperatures began to drop coupled with no place to cut stone out of doors in Paris her frustration grew. Then she was encouraged by her fellow artist friends to trade in her chisel for a burin and join them at Atelier 17, the intaglio print workshop of the renowned English artist Stanley William Hayter whom she would later marry. A hub of avant-garde experimentation, located at 17, rue Campagne Premiere, the atelier transcended generational and stylistic divisions, serving artists who subsequently came to be seen as belonging to separate movements. Among its attendees were Pablo Picasso, Max Ernst, Alberto Giacometti, Joan Miró, André Masson, Vieira da Silva Gabor Peterdi and Raoul Ubac, to name a few.

Immersed in this experimental atmosphere, Phillips produced dozens of surrealist-influenced prints. Her explorations with engraving and various other techniques would sharpen her understanding of the "open and empty" spaces and transform her relationship to the sculpted form. When asked by David Cohen in a 1989 interview to comment on the relationship between her prints and sculpture, she said, "Engraving is the same thing. Except it is linear. But engraving is so quick, you could experiment. You can't experiment so quickly in sculpture."

Stimulated by the current literary Surrealist movement and an interest in pure forms, she abandoned her stylized and formalized technique for a more personal style, which she called "ambiguous poetic image." Her new style would combine abstract content with the ambiguity of surrealist concepts, a mixture of people, plants, and animal forms derived from nature, allowing for the onlooker's interpretation. During her time in Paris in the late 1936-39, she engraved approximately thirty-five copper plates, many made up of a biomorphic forms and headless stick figures which she described as "two joined wishbones". These biomorphic images and figures stemmed from her specific interest in the surrealist concept of automatism, which was common practice at Hayter's atelier. Devised by Andre Masson, the practice of *scripture automatique* intended to release imagery from the unconscious; in particular, this technique supplied Phillips with a spontaneity of line. "I became more aware of the inevitability of line, and the positive and negative aspects of printing gave me a new freedom in understanding the meaning of 'abstract.'"

As the political situation worsened in Europe and another war seemed imminent, in 1939, Phillips and Hayter who had been openly living together since 1937, left together for London when he was called on to serve his country. Due to Hayter's political stance and commitment (he had produced two portfolios in aid of the Spanish Republic), there was urgency for the couple to flee France. Both artists were forced to abandon most of their works in Paris. Later Peggy Guggenheim was able to retrieve some of them, but most of these works were lost and so far, never recovered. They spent a few uneasy months in

London, always on the move, with their dwellings regularly bombed by German aircraft. The couple began working with Roland Penrose, Ernő Goldfinger and Julian Trevelyan in the Industrial Camouflage Research Unit, where artists helped civilian businesses use camouflage to defend against air raids. During these nerve-racking months, Helen kept sculpting any way she could, and made prints at Julian Trevelyan's studio at Durham Wharf. Apart from Trevelyan, Hayter and Phillips' close circle of friends included John Buckland-Wright, Anthony Gross, Lee Miller and Roland Penrose, who bought a sculpture of Phillips and later would write about her work. Helen became close to Ernő and Ursula Goldfinger during this time. She and Hayter moved into Stephen Potter's house nearby on Chiswick Mall for a short time, but when the effects of camouflaging proved to be a useless means of defense, the couple decided to leave Europe for America in 1940.

Due to immigration issues Hayter left in an Allied convoy from Liverpool, landing at a Canadian port and then he boarded a train bound for New York, while Phillips, then pregnant with their first son, left on one of the last American refugee boats bound for New York. They stayed for a week with Gordon Onslow Ford before leaving for San Francisco, where Hayter had a summer teaching position lined up at the California School of Fine Arts. On their way to California, Phillips and Hayter were married in Reno, Nevada. Their first child was born at the end of August seven weeks prematurely, so once the summer session was over, Hayter returned to New York, where he had been invited to teach and re-establish Atelier 17 at the New School for Social Research, to look for home for his family. Phillips arrived in New York with their infant son at the beginning of December

and they moved into a two-bedroom apartment on 14th Steet and Seventh Ave which was spacious, yet still did not have enough room for them to work.

In just a few years after arriving in New York, Phillips made a name for herself, and beside being published in the prestigious avant-garde art magazine *Tiger's Eye*, her work was included in many significant exhibitions. In 1941, her hieratic sculpture *Inverted Head* (1941) was exhibited in *Surrealism*, an exhibition organized by Roberto Matta at the New School for Social Research. At the end of 1941 they left the city living in the country for almost two years, but the isolation and lack of intellectual stimulation had them return to New York City, moving into a "hot water flat" on Perry Street just before their second son, Julian was born. She engraved plates in their apartment, attempting to print proofs only once at the New School workshop, but placing her 4-month-old infant beneath the press while she printed made her decide to postpone her printing for the time being.

In 1943, she was exhibited in *The Women* exhibition at Peggy Guggenheim's Art of This Century gallery, with her carved limestone sculpture *Genetrix* (1943). In 1947 she was represented by her sculpture *Moto Perpetuo* (1944-5) and *Dualism* (1944-5) in the landmark exhibition *Bloodflames* curated by Nicholas Calas. Included in this important exhibition were the most significant representatives of Surrealism and abstract expressionism, Isamu Noguchi, Roberto Matta, David Hare, Wilfredo Lam, Arshile Gorky, and Jeanne Reynal.

In 1944 they rented and moved into a classic three-story Victorian basement brownstone on Waverly Place which finally afforded them the space for their professional, social, and family needs. The constant moving until this point made it challenging for her to concentrate on making sculpture, and only was able to note her ideas in small plasters and engrave a few plates in confined quarters. At Waverly Place Phillips settled her sculpture studio in the old dining room at the front of the building and began to cut stone again in the outdoor yard, while Hayter used an upstairs room for his painting and drawing. The large kitchen became a frequent gathering place for their friends, among them being Marc Chagall, Jacques Lipschitz, André Masson and Joan Miró, to exchange of ideas about art. The post-war housing shortage ended their time at Waverly place in 1948, but they were able to purchase another house a few blocks away on Washington Street closer to the river, where once again she installed her studio on the ground floor.

Phillips and Hayter exhibited in Sidney Janis' 1949 exhibition *Artists: Man and Wife*, which paired artist couples: Elaine and Willem de Kooning, Jackson Pollock and Lee Krasner, Ben Nicholson and Barbara Hepworth, and Jean Arp and Sophie Taeuber-Arp. Clement Greenberg, wrote in his review of the exhibit, "Helen Phillips was the only woman whose work equaled that of the man," the quintessential compliment for a woman artist echoing their position in the art world during that era. Her reputation had grown to the point of being asked to join the male dominated Eighth Street Club with Mark Rothko, Robert Motherwell, William Baziotis, Isamu Noguchi and David Hare, among others. However, she never officially joined due to Hayter's desire to return to France, although

neither thought it would be a definitive move. She received a lot of moral support from the artists in that group and felt her career might have been different if she stayed, but that encouragement was what mattered most to her. While post-war Paris was still an artist's city, many important European artists emigrated to the US to escape the ravages of war. The shift to New York as the epicenter for radical new art allowed American artists to gain worldwide attention for the first time.

After their return to France, in early summer of 1950, Phillips was invited by Andre Chanson, director of the Petit Palais, to showcase twelve sculptures in the exhibition, *New-York. Six Sculptures de Doris Caesar, Klys Caparn, Minna Harkary, Helen Phillips, Helena Simkhovitch, Arline Wingate*, and thereafter was invited to exhibit in numerous European International Biennials and Salons. In the late fall of 1950 Hayter reopened Atelier 17 and over the next four years, having become bored with black and white engraving, Phillips developed her own method of making color prints, using deep bite and simultaneous color printing. She had first become interested in the possibilities of deep bite and color linked to sculptural forms in the Spring of 1947 when Ruthven Todd, who was staying with them in NY at the time, wrote a poem about her sculpture to include in a collaborative portfolio of poems dedicated to artists, which also included, Hayter, Ernst, Calder, Tanguy, Lipchitz, Masson, and Miró. He wanted to print poems on a plate using the technique William Blake did deeply biting the plates using a very acid resistant black varnish on a copper plate make the poems and designs stand out.

While back in Paris, Phillips also began experimenting in the effects of controlled “false biting” on zinc plates, and almost switched entirely over to zinc for the effect on color “giving further points of variation and richness.” Polished copper plates “did not take color as well as the deeply bitten zinc plates.” At the time in Paris there was an increasing commercial market for large color prints, an interest that did not develop in the US until the late 50s. She reworked some of her small copper plates engraved in NY with “linear deep bite to make them more sculptural and to take color.” Throughout her entire career, Phillips first métier, that of a sculptor, informed her second one, that of a printmaker.

A couple of years earlier, the French poet, André Lothe in the Parisian newspaper *Combat* called for artists and intellectuals to come and settle in the houses and ruins of Alba - an idyllic, medieval town in the Ardèche region of southern France. This article made the rounds in the cafés of Montparnasse, and many artists of the Paris School decided to leave the post-war struggles of the city for the charm and serenity found in Alba. Around thirty houses were purchased, and artists of all nationalities settled there, establishing an international art scene in an otherwise quiet, provincial town. Phillips and Hayter were among those to join this artists’ community, and in 1953 the couple purchased an old stone house where they had adjoining studios. They would spend most of their summers in Alba with their children, finding fulfillment and inspiration in nature and a simpler way of life.

In Alba, Phillips began carving 300-400-year-old oak trees found nearby and created multiple large-scale totems, one titled *Family Totem* (1953) reaching a height of seventeen feet. She continued to work in her "Ambiguous Poetic Image" style, which was strongly influenced by her interest in ethnographic arts, merging human forms with the natural world. A pair of totem-like figures titled *Adam* (1960) and *Eve* (1958) were purchased by the Dallas Museum of Art in 1960.

In 1956, at Ęrno Goldfinger's invitation, Phillips participated in the breakthrough exhibition *This Is Tomorrow*, at the Whitechapel Gallery in London, with a hanging sculpture carved from balsa wood titled, *Suspended Figure*. The original piece, purchased by Goldfinger, is now lost, but a cast in aluminum survives in the Goldfinger residence, with striking photographic documentation of the artist posing next to the original. Almost larger than the artist, the sculpture is representative of her characteristic exploration of biomorphic forms that simultaneously evoke abstract body parts and claw-like animal forms. From the 1950s on, she made sculptures using a range of techniques and materials, including bronze (which she would cast and then polish), wood, stone, plaster, and metal.

Many sculptures from this time were exhibited in Paris at the Musée Rodin, Salon de Maie, Galerie Pierre, Galerie La Hune, and consistently throughout Europe, where she was often called on to represent the United States. In the US she was included as part of a 1962 traveling exhibition, *14 Americans in France*, which was initiated by and on view at the Smithsonian Museum in Washington, D.C. and traveled elsewhere in the country.

As early as the mid-1940s, Phillips explored ideas of modular growth that allowed her to express tridimensional movement by developing a geometrical unity. This unity, once repeated, could produce an infinite variety of forms, columns, spirals, etc., a module of growth. She had been made "aware of the range of structural possibilities in a repeated geometric unit" when she saw Buckminster Fuller, the visionary architect, futurist, and theorist, whom she met through her friend Isamu Noguchi, "demonstrate his 'magic' with the tetrahedron. This prompted further research, eventually integrating principles of modularity into her sculptures and prints. Then in 1954, upon reading Sir Wentworth D'Arcy Thompson's *On Growth and Form* and assimilating his concept of the "universal model," Phillips began developing a series of geometric wire constructions. Apart from hundreds of models in iron wire, wax, and cardboard, she also assembled sizeable sets of square aluminum rods to create large-scale sculptures.

In 1967, Phillips severely injured her back while transporting her large stone sculpture, *Alabaster Column* (1966) which the Albright Knox Museum in Buffalo, New York, had recently purchased and currently list it in its collection as *Forme abstraite (Abstract Form)*, 1967. Her injury greatly affected her ability to sculpt for almost a decade, yet with her resolve she continued to create. Once recovered, Phillips returned to sculpting and printmaking with the same drive and dedication as before but on a more intimate and manageable scale. Continuing her explorations in modular growth, geometric unity, and the 'universal model,' Phillips created a significant late body of work

far removed from her prior style. She replaced her 'ambiguous poetic form' with well-defined geometric structures. She used the lightweight wire like an inky pen to draw through space, creating new forms that relate more to science, technology, and the space age than ancient, pre-colonial, or surreal imagery. These new structures pay homage to her life-long friendship with Alexander Calder and deep admiration to Buckminster Fuller, two visionaries who enormously impacted the 20th century.

Her graphic works always reflected what was going on in her sculptures. The physically demanding technique of engraving into copper or zinc became challenging, so she pivoted to creating relief prints in linoleum. She took great care carving repetitive linear patterns in abstract movement and minimal style, reflecting her interest in wave theory, refracted light, and the Fibonacci sequence. Her prints from the 70s and 80s deny form. Instead, they embrace color theory and the effects of light as the main subject. She continued exploring new ways of creating until her death in 1994.

Reflecting on her career and life, Helen Phillips left her testimony of an era, with a conspicuous body of biographical notes, writings, and interviews about her artistic development, from which this dossier is based. As new information becomes available this document will be updated.

Text and research by Carla Esposito Hayter and Jon Eckel

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CHRONOLOGY

- 1913 Born March 12th in Fresno, California.
- 1928 Attends summer session for sculpture at the California School of Fine Arts.
- 1932-36 Studies under Ralph Stockpole and Gottardo Piazzoni at the California School of Fine Arts.
- 1934 Awarded the Edgar Walter, Sculpture Prize
- 1936 Awarded the San Francisco Museum Purchase Prize for her stone carving
Young Woman (1935), which remains part of the SFMOMA's permanent collection.
- Awarded a Phelan traveling scholarship funded by the San Francisco Art Association and travels throughout Italy and France.
- Receives private commission from St. Joseph Catholic Church in Sacramento, California.
- In November, attends the experimental print workshop run by Stanley William Hayter at 17, rue Campagne-Premier and learns engraving.
- 1937 Returns to California for six months to work on commissioned fountain sculptures of Chinese musicians (*Flutist, Drummer, and Horn Player*) for the Golden Gate International Exposition 1939–40.
- 1938 Returns to Paris.
- 1939 At the onset of World War II leaves Paris with Hayter for London.
- 1940 Leaves London for the US separately from Hayter, meet in New York briefly before both leaving for California and marrying.

Birth of first son, August (Augy) in San Francisco, California.
Returns to New York with infant son later that year.

- 1943 Birth of second son, Julian Thomas, born at the Greenwich Village Hospital, New York.
- 1944 Moves with family to 247 Waverly Place and resumes stone carving.
- 1950 Returns to Paris with family.
- 1953 Awarded the French Prize in the Institute of Contemporary Arts (ICA), London International Sculpture Competition for the theme of the Unknown Political Prisoner with her bronze *Metamorphose II* (1952).
- 1956 Phillips' marble carving *Genetrix*, 1943 (collection of Jeanne Reynal) illustrated in Carola Gideon-Walker's book "Contemporary Sculpture."
- 1958 Awarded Copley Foundation Sculpture Prize
- 1960 *Adam* and *Eve* both acquired by the Dallas Museum of Art.
- 1960- 65 Teaches Creative Sculpture at American Center for Students and Artists, in Paris.
- 1972 Divorces Hayter.
- 1988 BBC produces film, "American Sculptor Helen Phillips, Paris Studio "(copy at San Francisco Art Institute).
- 1994 Dies in Greenwich Village, NYC after living and working for many years between her New York brownstone house in the Village and Montparnasse in Paris.

AWARDS

1934 - Edgar Walter, Sculpture Prize

1936 - San Francisco Museum of Art, Purchase Prize for *Young Woman*, 1935-6, stone carving, Indiana limestone.

1936 - Phelan Traveling Fellowship, San Francisco Art Association

1948 - Timothy Pflueger Sculpture Prize, San Francisco Museum of Art

1952 - The Unknown Politician Prisoner, International Sculpture Competition (French Prize) for *Metamorphose II*, 1951-2, cast bronze.

1958 - Copley Foundation Award for Sculpture (International Award)

SELECTED COLLECTIONS

Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, California

Albright-Knox, Buffalo, New York (scheduled to reopen as the Buffalo AKG Art Museum in the first half of 2023)

Bank of America, Corporate Art Collection, Charlotte, North Carolina

Blanton Museum of Art, Texas

The British Museum, London, United Kingdom

Cincinnati Art Museum, Ohio

The Cleveland Museum of Art, Ohio

Dallas Museum of Contemporary Sculpture, Texas

Georgetown University, Laungier Library, Washington, DC

Library of Congress, Washington, DC

Montague Bank, Brussels, Belgium

Musée d'art contemporain de Montréal, Canada

Museum of Fine Arts, Boston, Massachusetts

Museum of Modern Art, New York, New York

National Gallery of Art, Washington, DC

National Trust Collections, Anglesey Abbey, Cambridge, United Kingdom

Palmer Museum of Art, Pennsylvania State University, State College

Peggy Guggenheim Collection, Venice, Italy

The Penrose Collection, London, United Kingdom

Philadelphia Museum of Art, Pennsylvania

Princeton University Art Museum, New Jersey

San Diego Museum of Art, California

San Francisco Museum of Modern Art, California

Smithsonian American Art Museum, Washington, DC

Treasure Island Museum, San Francisco, California

Victoria and Albert Museum, London, United Kingdom

Whitney Museum of American Art, New York, New York

SELECTED BIBLIOGRAPHY

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Penrose, Roland. "Jeu d'oracle." In *4 artistes américains de Paris*. Paris: Centre culturel américain, 1958.

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Weyl, Christina. 2019. *The women of Atelier 17: modernist printmaking in midcentury New York*.

Ibid. 2018. *Shifting focus: women printmakers of Atelier 17*. *Woman's Art Journal*. 12-22.

Ibid. *Women of Atelier 17 and the sculptural potentials of print in Hayter at l'Atelier du Monde*, Musée de Beaux Arts de Rennes, 2021

FILMOGRAPHY

BBC Film "Helen Phillips, in her Paris Studio "

RECENT EXHIBITIONS

2012 *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, Los Angeles County Museum of Art (LACMA) and the Museo de Arte Moderno (MAM), Mexico City, Mexico, January 29 - May 6, 2012

2015 Maison des Arts, Antony, France

2021 *Hayter et L'atelier du Monde entre surréalisme et abstraction (Hayter and the workshop of the world: between surrealism and abstraction) (1927-1964)*, Musée des Beaux-Arts, Rennes, France, February 12 - May 3, 2021

Miró in New York, 1947 Miró, Hayter and Atelier 17, Academy Art Museum, Easton, Maryland, April 16 - July 8, 2021

United States of Abstraction. Artistes américains en France, 1946-1964 (United States of Abstraction. American Artists in France, 1946-1964), Musée d'arts de Nantes from May 19 - July 18, 2021, and at the Musée Fabre de Montpellier, France, August 5 - October 21, 2021

SELECTED EXHIBITIONS

In addition to the below selected exhibition, Phillips participated in a few of the major Paris salons including, Salon de Mai Salon des Realités Nouvelles, Salon de la Jeune Sculpture Contemporaine, Salon de la Jeune Sculpture Contemporaine.

- 1936 *Fifty-Sixth Annual Exhibition of the San Francisco Art Association (Purchase Prize), San Francisco Museum of Modern Art, California*
- 1941 *New School for Research, New York, Surrealism, New York, New York*
- 1943 *Exhibition by 31 Women, Art of this Century Gallery, New York, New York*
- 1944 *New Directions in "Gravure:" Hayter and Studio 17, Museum of Modern Art, New York, New York*
- 1947 *Bloodflames, Hugo Gallery, New York, New York*
- 1947-48 *American Exhibition of Painting and Sculpture 58th Annual: Abstract and Surrealist American Art, Art Institute of Chicago, Illinois*
- 1948 *Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings, Whitney Museum of American Art, New York, New York*
- 1949 *Artists: Man and Wife, Sidney Janis Gallery, New York, New York*
- 1950 *New York six: sculptures de Doris Caesar, Rhys Caparn, Minna Harkavy, Helen Phillips, Helena Simkhovitch, Arline Wingate, Musée du Petit Palais, Paris, France*
- 1952 *The Unknown Political Prisoner, Musée d'Art Moderne de Paris, France*
- 1953 *Sept sculpteurs américains, American Embassy, Paris, France*
- The Unknown Political Prisoner (International prizewinners), Tate Gallery, London, England*
- 2nd Biennial of Sculpture, Middelheim Park, Antwerp, Belgium*
- 1954 *Gravures sur cuivre et Sculpture par Helen Phillips (Copper engravings and Sculpture by Helen Phillips), Galerie La Hune, Paris, France*

- 1955 *Artistes étrangers en France (Foreign Artists in France)*, Petit Palais, Paris, France
- Women's International Art Club (WIAC) Annual exhibition (Guest of Honor)*, New Burlington Galleries, London, England
- 1956 *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, California
- Exposition internationale de sculpture contemporaine (International Exhibition of contemporary sculpture)*, Musée Rodin, Paris, France
- This Is Tomorrow*, Whitechapel Art Gallery, London, England
- 1958 *Sculpture internationale*, Galerie Claude Bernard, Paris, France
- 4 artistes américains à Paris: Chelimsky, Levée, Cousins, Philips*, Centre Culturel Américain, Paris, France
- 1960 *Artistes américains en France, 1960-1961: Theodore Appleby, Oscar Chelimsky, Anita de Caro, Joe Downing, Don Fink, Shirley Jaffe, John Kœnig, John Levee, Kimber Smith, Harold Cousins, Claire Falkenstein, Helen Phillips, Day Schnabel, Ralph Stackpole*, Centre Culturel Américain, Paris, France
- Cent sculpteurs de Daumier à nos jours (One hundred sculptors from Daumier to the present day)*, Musée d'art et d'industrie, Saint-Étienne, France (now Musée d'art moderne et contemporain)
- Dessins et gravures de maîtres contemporains (Drawings and Engravings by Contemporary Masters)*, Maison de la Pensée Française, Paris, France
- 1961 *Deuxième exposition internationale de sculpture contemporaine (Second international exhibition of contemporary sculpture)*, Musée Rodin, Paris, France
- 50 Ans de Sculptures*, Musée d'art et d'industrie, Saint-Étienne, France (now Musée d'art moderne et contemporain)

- 1962 14 Américains en France (*14 Americans in France*), Centre Culturel Américain, Paris, France, and other venues across the United States including the Smithsonian
- 1965 *La Main: sculptures*, Galerie Claude Bernard, Paris, France
- 1966 Troisième exposition internationale de sculpture contemporaine (*Third international exhibition of contemporary sculpture*), Musée Rodin, Paris, France
- Helen Phillips*, Gallery 1640, Montreal, Canada
- 1968 *Helen Phillips, Prints and Drawings*, Britton Gallery, San Francisco, California
- 1969 San Francisco Museum
- Los Angeles Art Center, Print exhibition
- Art & Architecture*, Dept. of Architecture, University of California, Horizon Northwest, Salem
- 1970 *Objects for the Blind Eye*, Legion of Honor, Fine Arts Museums of San Francisco, California. Traveled to seventeen museums throughout California.
- 1990 *Hayter and Atelier 17*, Calcografia nazionale and Accademia nazionale di San Luca, Rome, Italy, May 10 - July 1, 1990
- 1996 *Surrealists and their Friends on Eastern Long Island at Mid-Century*, Guild Hall Museum, Easthampton, NY, August 10 - October 13, 1996