SHEILA HICKS

FRANCESCA MININI

via Massimiano 25 – 20134 Milano
T +39 02 26924671
info@francescaminini.it
www.francescaminini.it

GALLERIA MASSIMO MININI

Via Apollonio 68 – 25128 Brescia
Tel. +39 030383034
info@galleriaminini.it
www.galleriaminini.it

SHEILA HICKS

b. 1934, Hastings, NE, USA
Lives and works in Paris, FR

Sheila Hicks graduated with a BFA and MFA from Yale University. She was one of just three women to receive a bachelor of fine arts degree from the School of Art in 1957.
Hicks participated in the 57th Venice Biennale, curated by Christine Macel (2017); the 20th Biennale of Sydney (2016); Glasgow International (2016); Weaving & We, Hangzhou Triennial of Fiber Art (2016); Whitney Biennial (2014); and São Paulo Biennial (2012). The artist has been awarded the US State Department Medal of Arts in Washington DC, 2023 and the Legion de Honneur from France in 2022. Previous distinctions include an Honorary Degree from Yale University in 2019 and an Honorary Doctorate at École des Beaux Arts, Paris.
Recent solo presentations include the major retrospective at SF MoMA (2025), Kunsthalle Dusseldorf (2024), Fondation Louis Vuitton, Seoul (2024), Centre Pompidou Malaga, Malaga (2023), LOK by Kunstmuseum of St. Gallen (2023), The Hepworth Wakefield (2022), MAK Museum of Applied Arts, Wien (2020), The Bass Museum of Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museo Chileno de arte Precolombino, Santiago (2019), Centre Pompidou, Paris (2018), Museo Amparo, Puebla (2017), Hayward Gallery, London (2015).
Hicks has created monumental site-specific works for the Ford Foundation Headquarters and Federal Courthouse in New York; The Duke Endowment in Charlotte, North Carolina; King Saud University in Riyadh, Saudi Arabia; and the Institute for Advanced Study in Princeton, New Jersey. Hicks has also produced installations for the Grande Rotonde at the Palais de Tokyo in Paris (2014-15) and as part of the outdoor exhibition Voyage d'hiver in the gardens of the Palace of Versailles (2017).
Hicks' work is featured in a number of prominent collections including Tate Gallery, London; Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago; Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The National Gallery, Washington D.C; Art Institute of Chicago; Pérez Art Museum, Miami; The Jewish Museum, New York; and the Joslyn Art Museum, Omaha, Nebraska.



GALLERY EXHIBITIONS



SHEILA HICKS and PAOLO ICARO
Live Wires

Opening 31 January 2026
Until April 2026

SHEILA HICKS & PAOLO ICARO
Live Wires

Opening January 31, 2026
until April 3, 2026

On December 19th, I was witness to a memorable event. Connected remotely from their respective cities – Paris, Pesaro and Brescia being the corners of a triangle – Sheila Hicks, Paolo Icaro and Massimo Minini discussed the show that this brief text aims to accompany. At the start of the online meeting, the only details known to all were the title, *Live Wires,* and the invitation image, a steel blade draped in a bundle of coloured threads. This is how Massimo Minini had imagined the meeting between the two artists' works: led by a visual and rational intuition, the gallerist had brought together *Luogo della linea*, the sculpture created by Icaro in 1969, and a colourful tangle of threads, an unmistakable reference to Hick's practice.

I cannot tell how long the meeting was – maybe a couple of hours? –, but I clearly remember the exhilaration of those moments: Sheila, Paolo and Massimo's faces framed by the squares of the videocall, the gestures, the visions and the shared questions formulated in English as a lingua franca, the wordplay, the attempts at mediation to channel the flow of thoughts arising from the meeting between artists and gallerist. I was connected from Spoleto; as an enraptured and amused voyeur, I listened to Hicks, Icaro and Minini – in order of birth: 1934, 1936 and 1944 –, three lighthearted youths toying with ideas, no fear whatsoever but, on the contrary, quite excited as they imagined the works to exhibit and the possible installations. It is thanks to this spontaneous and unique happening that I had the privilege of witnessing the birth of an exhibition.

Live Wires has taken shape through something very similar to a game. It is no coincidence if the onset of this project brought to mind a ping-pong game, where the artists' suggestions bounce back and forth from one end of the table to another. Likewise, I find another sports metaphor equally appropriate: two players from different disciplines – say, a tennis player and a volleyball player – who meet up in the park to hit the ball around, each with their own "tools of the trade". In fact, Hicks and Icaro seem to play sports with few affinities, with the former favouring soft materials, vibrant colours and a somewhat visceral representation of form, while the latter creates works which are definitely more sculptural, whose chromatic vibrations are controlled and where the elements used seem to have a more solid appearance. Still, reducing the comparison to a mere contrast between two different approaches to art – one "feminine" and one "masculine" – would be a rather oversimplified interpretation.

The differences are clearly evident when we look at the works on display, as are the affinities, which in some cases are manifestly obvious. Many are the "rules"– and this is my last association with sport – that Hicks and Icaro have in common. The first is undoubtedly the "ductility" of the artwork: both artists tend not to crystallise their works, but rather consider them as organisms that can mutate over time and even hybridise, as can be inferred from the freedom granted to Massimo Minini to create the image for the invitation to the exhibition. In addition, both Hicks and Icaro are formally attracted to masses that tangle or intertwine following a sort of spontaneous accumulation. It is true that the materials they use to create these forms are almost polar opposites in terms of "compactness", and yet both of them mostly adopt elements, e.g. plaster, lead, textiles and discarded garments, etc. that do not boast a noble origin or affected preciousness. I also find that, in both artists practice, the exhibition space should be construed as part of the work itself. Regardless of the environment where the works are exhibited, be it a museum, a gallery or an abandoned place, Hicks and Icaro tend to react to the conditions dictated by the context, not to meet these conditions neutrally, but to highlight their characteristics, verticality and breadth, making sure that the work constructs the space instead of being constrained by it.

Ultimately, if I had to choose a distinctive feature for both of them, I would not hesitate: Hicks and Icaro are artists with an unshakeable faith in the process, in the relationships between the works, the places and the energy of the people who move around them, according to the principle of "doing, redoing, undoing" (not necessarily in this order) leading to results that are hardly ever final.

From this perspective, I believe that both artists wholly embody that attitude – fostered in the seventies and still fully in vogue today – which sustains that a work can slough off its old skin and, leaving the studio, get a new lease of life with every exhibition.

This is the reason Hicks and Icaro have welcomed Minini's invitation, since it is to his vision – or, I should say, visual intelligence – that we owe this unprecedented double solo exhibition. The installation makes tangible some of the similarities between the artists. Firstly, the works that welcome the visitor, a piece of paper and a piece of fabric, as well as sharing a relatively small format, both contain brownish chromatic notes; the rest of the works on display within the same room are all characterised by an idea of suspension and levitation, almost as if they were all taking a leap at once. The second room shows a face-to-face dialogue between two types of nets, featured in Hicks' *The Captured Comrades*, 2026, and Icaro's *Cumulo Rete*, 1968, whose physical composition and arrangement are, however, significantly different. In the third gallery room, *Attempt en Escape* (2025) and Torciglione (1963) induce a similar physical tension based on torsion; *My Echo Surrounds You* (2025) and *Cubical Molecular* (1978), although the first is wall-mounted and the second placed on the floor, share a sort of accumulation based on white, almost as if Icaro's aggregation of particles, had sprung from the floor onto Hick's "canvas"; that same white-yellow wave seems to flow onto the brass of *Linea tesa* (2018), then thrust, again with an upward movement, towards *Radiating Speech* (2025); both works are crossed by a concentration of forces. In the last room, the visitor is faced with a confrontation – a debate, more than a dialogue – between *Impertinence en Vacances* (2025) and *Percorso neuronale* (2011), works that resemble entangled organisms, rather reminiscent of illegible drip calligraphies traced in space, but made from different materials. It is remarkable how, in some cases, Hicks and Icaro's works manage to talk to and resemble each other, just as the faces of two individuals who might not look alike at all but who, having some features in common or a similar expression, end up being superimposed. It is true that the most sublime and surprising analogies are found when we try to find similarities between things that at first glance seem distant.

The text you are reading does not want to be a slavish guide to the exhibition. As I write, the choice of works and installation are still in progress and we cannot rule out – if fact, you can bet on it – a last-minute change of mind, a *dernière touche* by the artists, probably just before the opening… As a matter of fact, it would be very much in line with the genesis of *Live Wires*, true to the nature of the title: an exhibition made of intertwined threads and live wires (stressing the "dangerous" side of the relationship), of vital connections and resonance, of playful things. In this regard, I wish to emphasize the childlike nature of Hicks and Icaro. "We spent our time looking out the window" – Sheila tells us about her travels across the United States with her parents and brother during the Great Depression – "playing, picking up things wherever we stopped […]. It was a form of improvisation and bricolage, from one city to another." A feeling that tastes of wonder and awe, also expressed by Icaro in *La favola della favola* (1974), a very short, ingenious text – almost a stream of consciousness – which reveals the birth of the artist:

One day, a sun and a moon, a weariness, an address without a ribbon, a pot of geraniums, a staircase with marble steps, an accountant's office, a nearby street, a dangerous house, best wishes: here comes the push, the light. The struggle of the shadeless climb, breathing, again, here comes the cough, the slap, the loud cry, the stiches in the navel healing quickly, coiling and vibrating while waiting, sounds, my father plays the piano, my mother cooks, inside I heal the stitches of a thousand petals, so I do. Everything is a fairy tale.

I am under the impression that *Live Wires* keeps those childhood memories intact; moreover, I believe that it arises directly from those memories. Like children, Hicks and Icaro's works have met in the space of the gallery and, after playing with each other, are temporarily resting, waiting to get going once more. Who knows if they will meet again, in times to come. As far as I am concerned, all I know is that I would like to take part in a thousand more videocalls like the one where I saw two emerging artists and a young gallerist create an exhibition in front of my astonished eyes.

Saverio Verini

1 This text is part of a conversation between the artist and Robert Storr, included in *Sheila Hicks: a little bit of a lot of things*, catalogue of the personal exhibition held at the Kunstmuseum St. Gallen in 2023

SHEILA HICKS & PAOLO ICARO
Live Wires

Inaugurazione sabato 31 gennaio 2026
Fino al 3 Aprile 2026

Lo scorso 19 dicembre sono stato testimone di un episodio memorabile. Collegati a distanza dalle rispettive città – un triangolo con i propri vertici a Parigi, Pesaro e Brescia – Sheila Hicks, Paolo Icaro e Massimo Minini discutevano della mostra che questo breve testo cerca di accompagnare. All'inizio dell'incontro online le uniche coordinate note erano il titolo, *Live Wires*, e l'immagine d'invito, una lama d'acciaio avvolta da una matassa di fili colorati. Così Massimo Minini aveva immaginato l'incontro tra le opere dei due artisti: con un'intuizione visiva e di pensiero, il gallerista aveva messo insieme *Luogo della linea*, scultura realizzata da Icaro nel 1969, e un groviglio colorato di fili, inequivocabile riferimento alla pratica di Hicks.

Non so dire quanto sia durata la riunione – forse un paio d'ore? –, ma ricordo nitidamente la fibrillazione di quei momenti: i volti di Sheila, Paolo e Massimo incorniciati dai riquadri della videocall, il gesticolare, le visioni e i dubbi condivisi utilizzando l'inglese come lingua franca, i giochi di parole, i tentativi di mediazione per cercare di incanalare il flusso di pensieri scaturito dall'incontro tra artisti e gallerista. Io ero collegato da Spoleto: come un voyeur incantato e divertito, ascoltavo Hicks, Icaro e Minini – nell'ordine classe 1934, 1936 e 1944 – palleggiare idee con la spensieratezza di tre ragazzi, per nulla spaventati – anzi, eccitati – nell'immaginare opere da esporre e possibili allestimenti. È grazie a questo happening spontaneo e irripetibile che ho avuto il privilegio di assistere alla nascita di una mostra.

Live Wires ha preso forma attraverso qualcosa di molto vicino a un gioco. Non è un caso che la gestazione del progetto espositivo mi faccia venire in mente una partita di ping-pong, con i pensieri degli artisti che viaggiano come la pallina da una parte all'altra del tavolo; e trovo ugualmente appropriata un'ulteriore metafora sportiva, quella di due giocatori di discipline diverse – mettiamo un tennista e un pallavolista – che si danno appuntamento per fare qualche scambio al parco, ognuno con i propri strumenti del mestiere. Effettivamente Hicks e Icaro sembrano praticare sport con poche affinità: la prima predilige materiali morbidi, colori accesi e una certa visceralità nell'articolazione delle forme; il secondo realizza opere più marcatamente scultoree, in cui le vibrazioni cromatiche sono controllate e la consistenza degli elementi impiegati appare dotata di maggiore solidità. Derubricare il confronto a una contrapposizione tra due approcci al fare arte – uno "femminile" e uno "maschile" – sarebbe tuttavia una lettura alquanto banale.

Osservando le opere in mostra, tali divergenze risaltano senza dubbio alcuno; ma anche le affinità appaiono percepibili, in alcuni casi addirittura lampanti. Sono tante le "regole" – e mi fermo qui con le associazioni sportive – che Hicks e Icaro hanno in comune. La prima è senz'altro la "duttilità" dell'opera: entrambi gli artisti tendono a non cristallizzare i loro lavori, a considerarli come organismi che possono mutare nel tempo e persino ibridarsi, come dimostra la libertà concessa a Massimo Minini nel realizzare l'immagine per l'invito della mostra. A livello formale, poi, sia Hicks che Icaro manifestano un'attrazione per masse che si aggrovigliano o che si aggregano tra loro seguendo una specie di accumulazione spontanea; i materiali utilizzati per dar vita a queste forme sono quasi agli antipodi da un punto di vista della "compattezza", è vero, ma entrambi adottano per lo più elementi (gesso, piombo, tessuti e indumenti trovati…) che non dichiarano un'origine nobile o una preziosità affettata. Trovo inoltre che, nella pratica dei due, lo spazio espositivo sia qualcosa da trattare come materiale costitutivo dell'opera. Quale che sia l'ambiente che accoglie i loro lavori – un museo, una galleria, un luogo dismesso –, Hicks e Icaro tendono a reagire alle condizioni che il contesto pone; non per assecondarle in modo neutrale, ma per sottolinearne le caratteristiche, le verticalità e le ampiezze, per far sì che sia l'opera a generare spazio e non a subirlo.

In definitiva, se dovessi indicare una cifra distintiva per entrambi, non avrei esitazioni: Hicks e Icaro sono artisti con una fede incrollabile nella processualità, nelle relazioni tra le opere, i luoghi e l'energia delle persone che attorno a essi si muovono, secondo una logica di "fare, rifare, disfare" (non necessariamente in quest'ordine) che conduce a esiti quasi mai definitivi.

Da questo punto di vista, credo che i due siano interpreti formidabili di quell'attitudine – maturata negli anni Settanta e ancora oggi pienamente in auge – che crede nella possibilità dell'opera di cambiare pelle, di avere una vita diversa in ogni occasione espositiva, uscendo dallo studio.

È per questo che Hicks e Icaro hanno accolto con grande fiducia l'invito di Minini, al cui intuito – ma parlerei piuttosto di intelligenza visiva – si deve questa inedita doppia personale. L'allestimento rende tangibili alcune delle corrispondenze tra gli artisti: a partire dalle opere di benvenuto, una carta e un tessuto che, oltre al comune formato contenuto, presentano al loro interno delle note cromatiche che tendono al marrone; nella stessa stanza, le opere allestite sono tutte caratterizzate da un'idea di sospensione e levitazione, quasi stessero compiendo un salto all'unisono; la seconda sala vede invece un dialogo frontale tra due tipologie di reti (*The Captured Comrade*s, 2026, di Hicks, e *Cumulo rete,* 1968, di Icaro), le cui costituzione fisica e disposizione sono tuttavia sensibilmente diverse; nel terzo ambiente della galleria, *Attempt en Escape* (2025) e *Torciglione* (1963) propongono un'analoga tensione fisica all'insegna della torsione; *My Echo Sorrounds You* (2025) e *Cubical Molecular* (1978), nonostante la disposizione a parete della prima e a terra della seconda, condividono una forma di accumulazione all'insegna del bianco, quasi che l'aggregazione di particelle di Icaro, da terra, si sia tuffata all'interno della "tela" di Hicks; e quella stessa onda bianco-gialla è come se si riversasse nell'ottone della *Linea tesa* (2018), per poi spingersi, di nuovo con un moto ascensionale, verso *Radiating Speech* (2025), entrambe opere attraversate da una concentrazione di forze; nella stanza finale spicca il confronto – una discussione, più che un dialogo – tra *Impertinence en Vacances* (2025) e *Percorso neuronale* (2011), lavori che somigliano a degli organismi avviluppati, quasi delle calligrafie molli e illeggibili tracciate nello spazio, benché realizzati a partire da materiali diversi. È notevole il modo in cui, in alcuni casi, le opere di Hicks e Icaro riescano a parlarsi e somigliarsi: come i volti di due persone magari diversissime ma che, condividendo alcuni tratti o un'espressione, finiscono per sovrapporsi. È proprio vero che le analogie più sublimi e sorprendenti sono quelle fondate sulla ricerca di punti di contatto tra cose a prima vista distanti.

Il testo che state leggendo non vuole essere una guida pedissequa alla mostra. Mentre sto scrivendo, la scelta delle opere e l'allestimento sono ancora in divenire; e non è da escludere – anzi, c'è proprio da scommetterci – un intervento all'ultimo secondo, un *dernière touche* da parte degli artisti, magari appena prima dell'inaugurazione… D'altra parte sarebbe pienamente in linea con la genesi di *Live Wires*, che già dal titolo chiarisce la propria natura: una mostra fatta di fili che si intrecciano e fili scoperti (a sottolineare il lato "pericoloso" della relazione), di connessioni vitali e risonanze, di gioco. Mi piace, a questo proposito, sottolineare l'istinto infantile di Hicks e Icaro. "Passavamo il tempo guardando fuori dal finestrino" – racconta Sheila a proposito dei viaggi attraverso gli Stati Uniti in compagnia dei genitori e del fratello ai tempi della Grande depressione – "giocando, raccogliendo cose ovunque ci fermassimo […]. Era una forma di improvvisazione e bricolage, da una città all'altra"1. Un sentimento che sa di meraviglia e stupore, espresso anche da Icaro ne La favola della favola (1974), brevissimo testo immaginario – quasi un flusso di coscienza – che svela la nascita dell'artista:
Un giorno un sole e una luna, una noia, un indirizzo senza fiocco, un vaso di gerani, una scala coi gradini di marmo, un ufficio da ragioniere, una strada vicina, un'abitazione pericolosa, tanti auguri: ecco la spinta, la luce. La fatica per la salita senza ombre, un respiro, ancora, viene la tosse, il ceffone, lo strillo, il punto rimargina presto nell'ombelico, si arrotola vibrando nell'attesa, suono, suona mio padre il pianoforte, cucina mia madre, nell'interno rimargino il punto dei mille petali, io. Tutto è una favola.

Ho l'impressione che *Live Wires* mantenga intatti quei ricordi d'infanzia e che, addirittura, ne sia una diretta emanazione. Come dei bambini, le opere di Hicks e Icaro si sono incontrate nello spazio della galleria e, dopo aver giocato tra loro, si stanno temporaneamente riposando, in attesa di rimettersi in moto. Chissà se si incroceranno ancora, in futuro. Per quanto mi riguarda, so soltanto che vorrei partecipare ad altre mille videocall come quella in cui ho visto due artisti emergenti e un giovane gallerista creare una mostra di fronte ai miei occhi stupiti.

Saverio Verini

1 Il testo, tradotto da chi scrive, è parte della conversazione tra l'artista e Robert Storr, contenuta in *Sheila Hicks: a little bit of a lot of things*, catalogo della mostra personale tenutasi al Kunstmuseum di San Gallo nel 2023



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



Live Wires
Installation view at Galleria Massimo Minini, Brescia, 2026



SHEILA HICKS
Flying colors in yarn and water

Opening 18 November 2023
Until February 2023

SHEILA HICKS
Flying colors in yarn and water

I can say that with Sheila Hicks our gallery's programme took an unexpected detour. The introduction and the use of textiles, fabrics, yarns, shifts the attention towards areas that have so far been unexplored or rather, explored by isolated artists who are pioneers of a very contrasting research, from the dominant, cold and rational conceptualism, which has opposed – until was able – a "warm" line that originates from Eva Hesse, from Allan Kaprow's
happenings, from Louise Bourgeois, from Sonia Delaunay, artists who take custody of the materials and transform them, through minimal shifts of meaning, into an unexpected triumph of the poor over the rich, of the weak over the strong. Of course in the end it is always the little David who wins the giant Goliath.

Nedko Solakov, six times invited to Venice for the Biennale, is an innovator, creator of visual tales and an investigator of the contradictions of human existence. His work develops in the form of storytelling that is both humorous and subversive, colorful, happy, subtly ironic.

Flying colors in yarn and water is the title that unites the two exhibitions: a fusion of visual narratives obtained by mixing the mastery of Sheila Hicks, who transforms Ariadne's (or Penelope's) threads into modern works, and the poetically provocative approach of Nedko Solakov, who tells fairy tales of the wolf, of the gnomes, of the microbes and the giants, of the Lilliputians frightened in front of the immensity of the Universe, of the planets, of the celestial.

Posso dire che con Sheila Hicks il programma della nostra galleria ha fatto una inattesa deviazione. L'introduzione e l'uso di tessili, stoffe, filati, sposta l'attenzione verso lidi finora inesplorati o meglio, esplorati da artisti isolati pionieri di una ricerca molto contrastata, dal concettualismo dominante, freddo e razionale, che ha avversato - fin che ha potuto - una linea "calda" che origina da Eva Hesse, dall'Happening di Allan Kaprow, da Luise Bourgeois, da Sonia Delaunay, tutti artisti che prendono in custodia i materiali e li trasformano, attraverso minimi spostamenti di significato, in un inatteso trionfo del povero sul ricco, del debole sul forte. Certo alla fine è sempre il piccolo Davide che vince il gigante Golia.

Nedko Solakov, per sei volte tra i protagonisti della Biennale di Venezia, è un innovatore, creatore di racconti visivi e indagatore delle contraddizioni dell'esistenza umana. La sua opera si sviluppa nella forma di uno storytelling allo stesso tempo umoristico e sovversivo, colorato, felice, sottilmente ironico.

Flying colors in yarn and water è il titolo che unisce le due mostre: una fusione di narrazioni visive ottenuta mescolando la maestria di Sheila Hicks, che trasforma i fili d'Arianna (o di Penelope) in opere moderne, e l'approccio poeticamente provocatorio di Nedko Solakov, che racconta fiabe del lupo, degli gnomi, dei microbi e dei giganti, dei lillipuziani spaventati di fronte all'immensità dell'Universo, dei pianeti, della volta celeste…

Massimo Minini



Flying colors in yarn and water
Installation view at Galleria Massimo Minini, Brescia, 2023



Flying colors in yarn and water
Installation view at Galleria Massimo Minini, Brescia, 2023



Flying colors in yarn and water
Installation view at Galleria Massimo Minini, Brescia, 2023



SHEILA HICKS
DIO MIO: "GRASSHoPPER HEAVEN"

Opening 7 May 2016
Until June 2016

DIO MIO: "GRASSHoPPER HEAVEN"

Art's usefulness lies in its uselessness: if art is not good for anything, it's good for everything.
Like Boetti's L'ordine e il disordine, where disorder creates a new order, uselessness opens up a world of possibilities. First of all, play.
What's the point of playing?
No point at all, but it's good for the spirit, the mind, the body: it's good for everything.
Sheila Hicks touches materials and transforms them through tiny shifts in meaning. She takes skeins of yarn and linen, untwines them, recomposes them, and these materials, which no one would have given a second look in a shop window, become uselessly beautiful, an object of admiration.
I went to see her in Paris, where the American artist has been for fifty years now, with a studio in the building where Giacometti, Balthus, Hockney once lived.
Her studio is full of paint, yarn, wool, materials that she transforms with a touch of her hand. The result is of a stunning, almost obvious simplicity, once you see the works. These works that make you think of Ithaca...
The making and unmaking reminds us of Penelope and her task, seemingly useless but actually decisive: without her skeins of yarn, the Odyssey would undoubtedly have had a different ending.

L'utilità dell'arte risiede nella sua inutilità: se non serve a niente, l'arte, serve a tutto.
Come L'ordine e il disordine di Boetti, se il disordine fonda un nuovo ordine, l'inutilità apre tutte le possibilità. Primo fra tutti il gioco.
A cosa serve giocare?
A niente, ma fa bene allo spirito, alla mente, al corpo: fa bene a tutto.
Sheila Hicks tocca i materiali e li trasforma con minimi spostamenti di senso. Prende gomitoli di lana e lino, li disfa, li ricompone e subito questi materiali, che in una vetrina della strada nessuno avrebbe guardato, diventano inutilmente bellissimi, oggetto di ammirazione.
Sono andato a trovare a Parigi, dove vive da cinquant'anni, l'artista americana che tiene studio nell'immobile dove abitarono Giacometti, Balthus, Hockney.
Il suo studio è pieno di colori, di fili, di lane, di materiali che lei trasforma con un semplice gesto della mano. Il risultato è di una stupefacente semplicità, quasi ovvia, una volta visti i lavori. Quei lavori che rimandano ad Itaca…
Il fare e disfare ci ricorda Penelope ed il suo lavoro, solo apparentemente, inutile, in realtà, di fatto, risolutivo: l'Odissea senza i suoi gomitoli sarebbe sicuramente finita diversamente.

Massimo Minini



DIO MIO: "GRASSHoPPER HEAVEN"
Installation view at Galleria Massimo Minini, Brescia, 2016



DIO MIO: "GRASSHoPPER HEAVEN"
Installation view at Galleria Massimo Minini, Brescia, 2016



DIO MIO: "GRASSHoPPER HEAVEN"
Installation view at Galleria Massimo Minini, Brescia, 2016



DIO MIO: "GRASSHoPPER HEAVEN"
Installation view at Galleria Massimo Minini, Brescia, 2016

OTHER SHOWS AT FRANCESCA MININI



SHEILA HICKS
Cosmic Arrivals

Opening 19 May 2021
Until July 2021



Cosmic Arrivals
Installation view at Francesca Minini, Milan, IT, 2021



Cosmic Arrivals
Installation view at Francesca Minini, Milan, IT, 2021



Cosmic Arrivals
Installation view at Francesca Minini, Milan, IT, 2021

OTHER SHOWS AND SITE SPECIFIC PROJECTS



Sheila Hicks – Au-delà
Installation view at Musée d'Art Moderne de la Ville de Paris ,Paris, FR, 2026



Sheila Hicks – Au-delà
Installation view at Musée d'Art Moderne de la Ville de Paris ,Paris, FR, 2026



Sheila Hicks – Au-delà
Installation view at Musée d'Art Moderne de la Ville de Paris ,Paris, FR, 2026



Sheila Hicks – What is that?
Installation view at Instituto Tomie Ohtake, São Paulo, BR, 2026



Sheila Hicks – What is that?
Installation view at Instituto Tomie Ohtake, São Paulo, BR, 2026



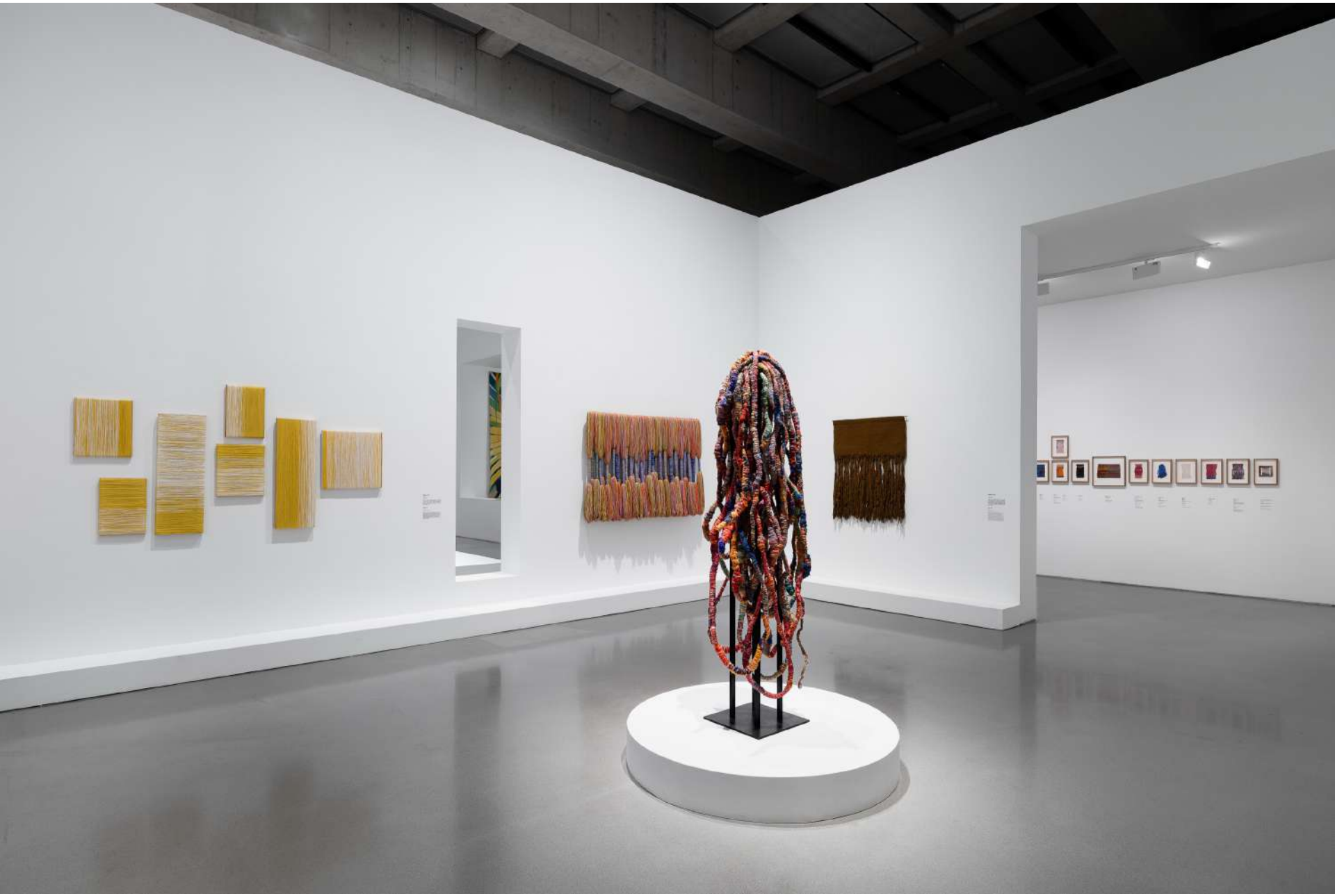
Sheila Hicks – What is that?
Installation view at Instituto Tomie Ohtake, São Paulo, BR, 2026



Sheila Hicks – What is that?
Installation view at Instituto Tomie Ohtake, São Paulo, BR, 2026



Material Matters. Sheila Hicks and Shi Hui
Installation view at West Bund Museum, Shanghai, CN, 2026



Material Matters. Sheila Hicks and Shi Hui
Installation view at West Bund Museum, Shanghai, CN, 2026



Material Matters. Sheila Hicks and Shi Hui
Installation view at West Bund Museum, Shanghai, CN, 2026



A Traveling Thread - Told by Sheila Hicks and Monique Lévi-Strauss
Installation view at Musée du Quai Branly - Jacques Chirac, Paris, FR, 2025



True Colors. Textiles: motions, colors and identities
Installation view at MAXXI L'Aquila, L'Aquiila, IT, 2025



New Work: Sheila Hicks
Installation view at San Francisco Museum of Modern Art, San Francisco, USA, 2025



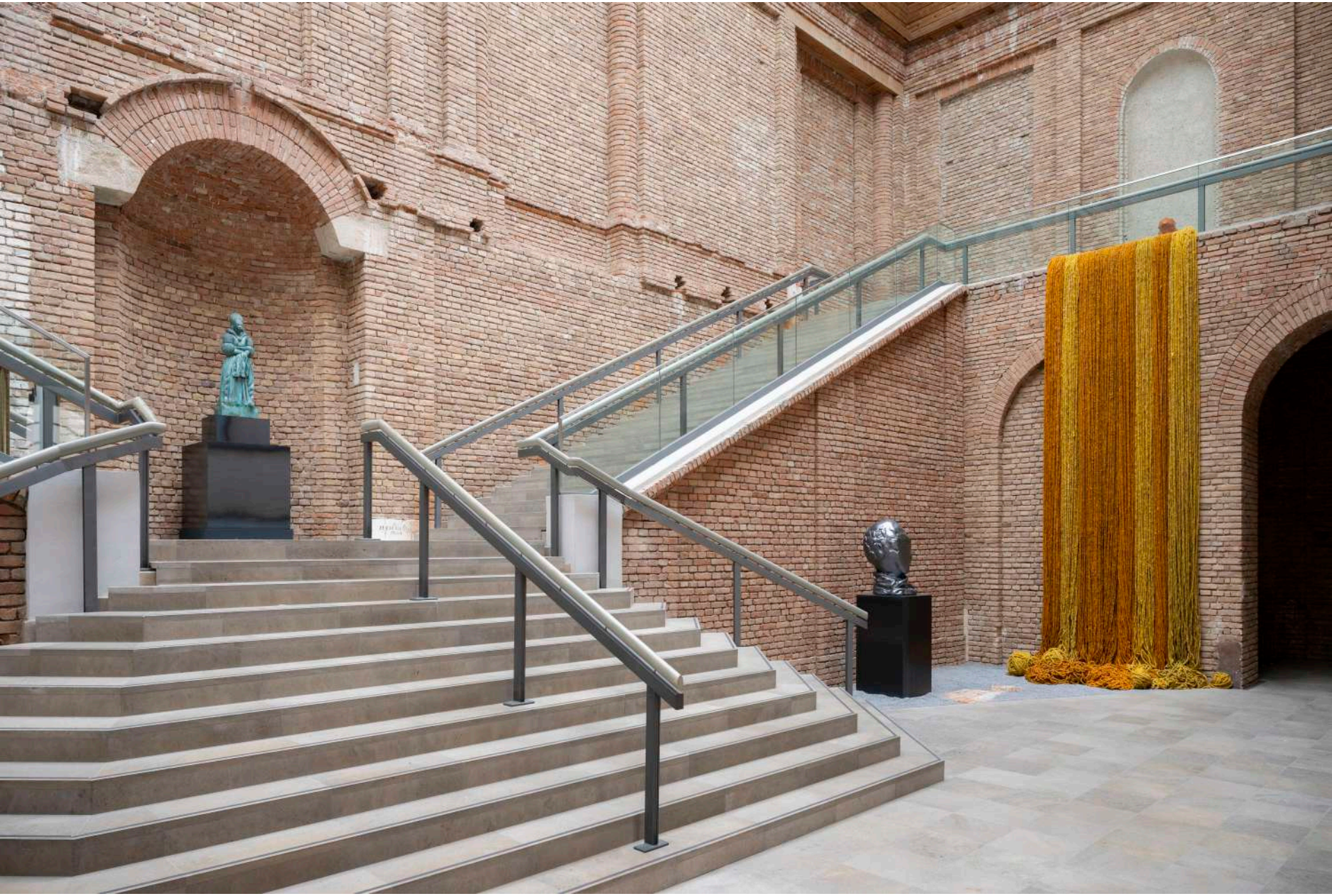
New Work: Sheila Hicks
Installation view at San Francisco Museum of Modern Art, San Francisco, USA, 2025



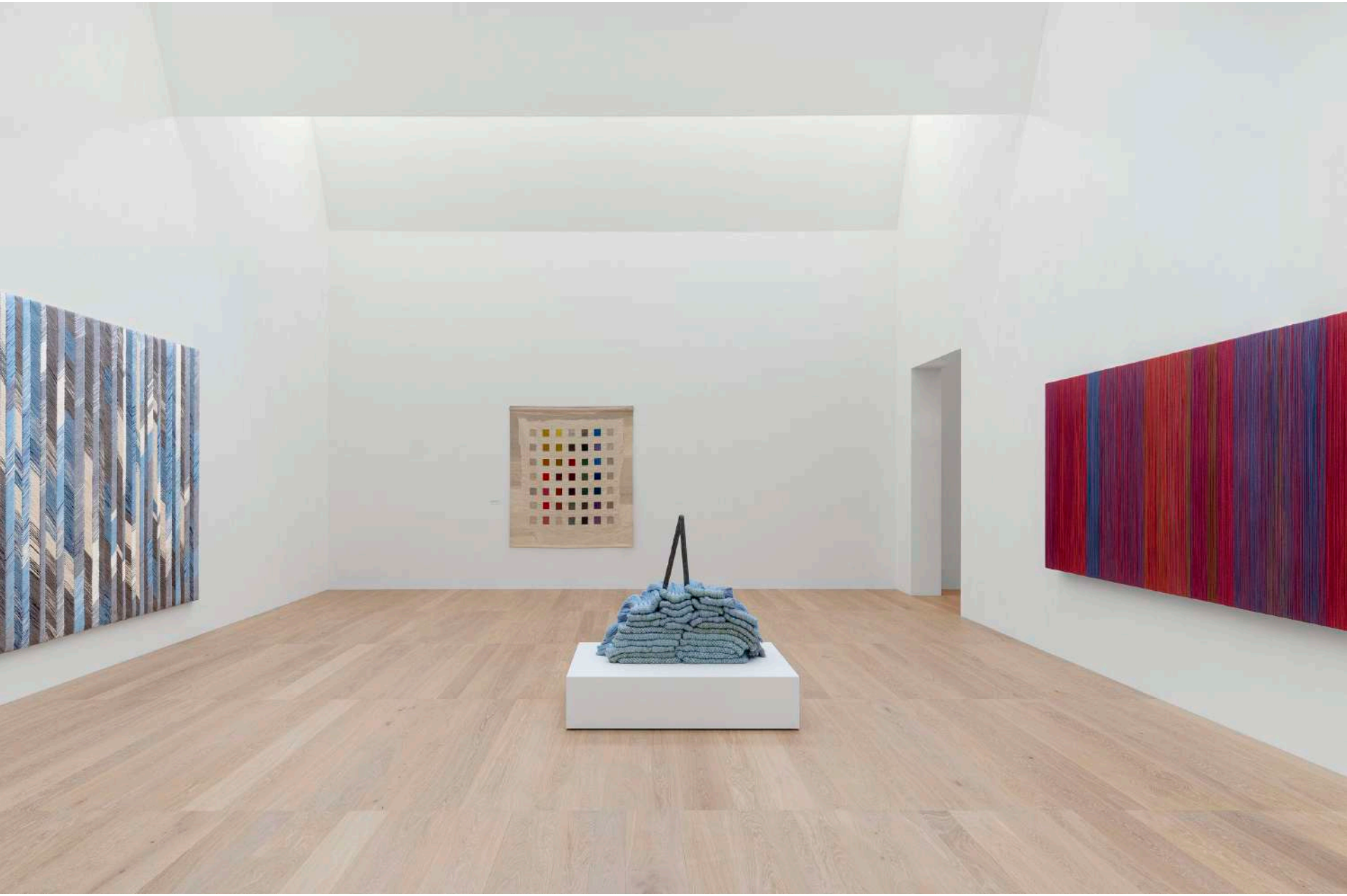
New Work: Sheila Hicks
Installation view at San Francisco Museum of Modern Art, San Francisco, USA, 2025



'Are we still up to it?' – Art & Democracy
Installation view at Königsklasse – Schloss Herrenchiemsee, Münich, DE, 2025



'Are we still up to it?' – Art & Democracy
Installation view at Königsklasse – Schloss Herrenchiemsee, Münich, DE, 2025



Sheila Hicks
Installation view at Josef Albers Museum. Quadrat Bottrop, Bottrop, DE, 2024



Sheila Hicks
Installation view at Josef Albers Museum. Quadrat Bottrop, Bottrop, DE, 2024



Sheila Hicks
Installation view at Josef Albers Museum. Quadrat Bottrop, Bottrop, DE, 2024



Sheila Hicks
Installation view at Kunsthalle Düsseldorf, Düsseldorf, DE, 2024



Sheila Hicks
Installation view at Kunsthalle Düsseldorf, Düsseldorf, DE, 2024



Sheila Hicks
Installation view at Kunsthalle Düsseldorf, Düsseldorf, DE, 2024



Atterrissage
Installation view at Fondation Louis Vuitton, Seoul, KR, 2024



Atterrissage
Installation view at Fondation Louis Vuitton, Seoul, KR, 2024



Atterrissage
Installation view at Fondation Louis Vuitton, Seoul, KR, 2024



Nowhere to go
Installation view at NGV International Triennial, Melburne, AU, 2024



Sheila Hicks: Vers des horizons inconnus
Installation view at Parvis de l'Institut de France, Paris, FR, 2023



Sheila Hicks: Hilos que Viajan
Installation view at Centre Pompidou, Malaga, ES, 2023



Sheila Hicks, a little bit of a lot of things
Installation view at LOK Kunstmuseum St Gallen, St Gallen, CH, 2023



Sheila Hicks: Off Grid
Installation view at The Hepworth Wakefield, Wakefield, UK, 2022



Sheila Hicks: Off Grid
Installation view at The Hepworth Wakefield, Wakefield, UK, 2022



Thread, trees, river
Installation view at MAK Museum of Applied Arts, Wien, AT, 2020



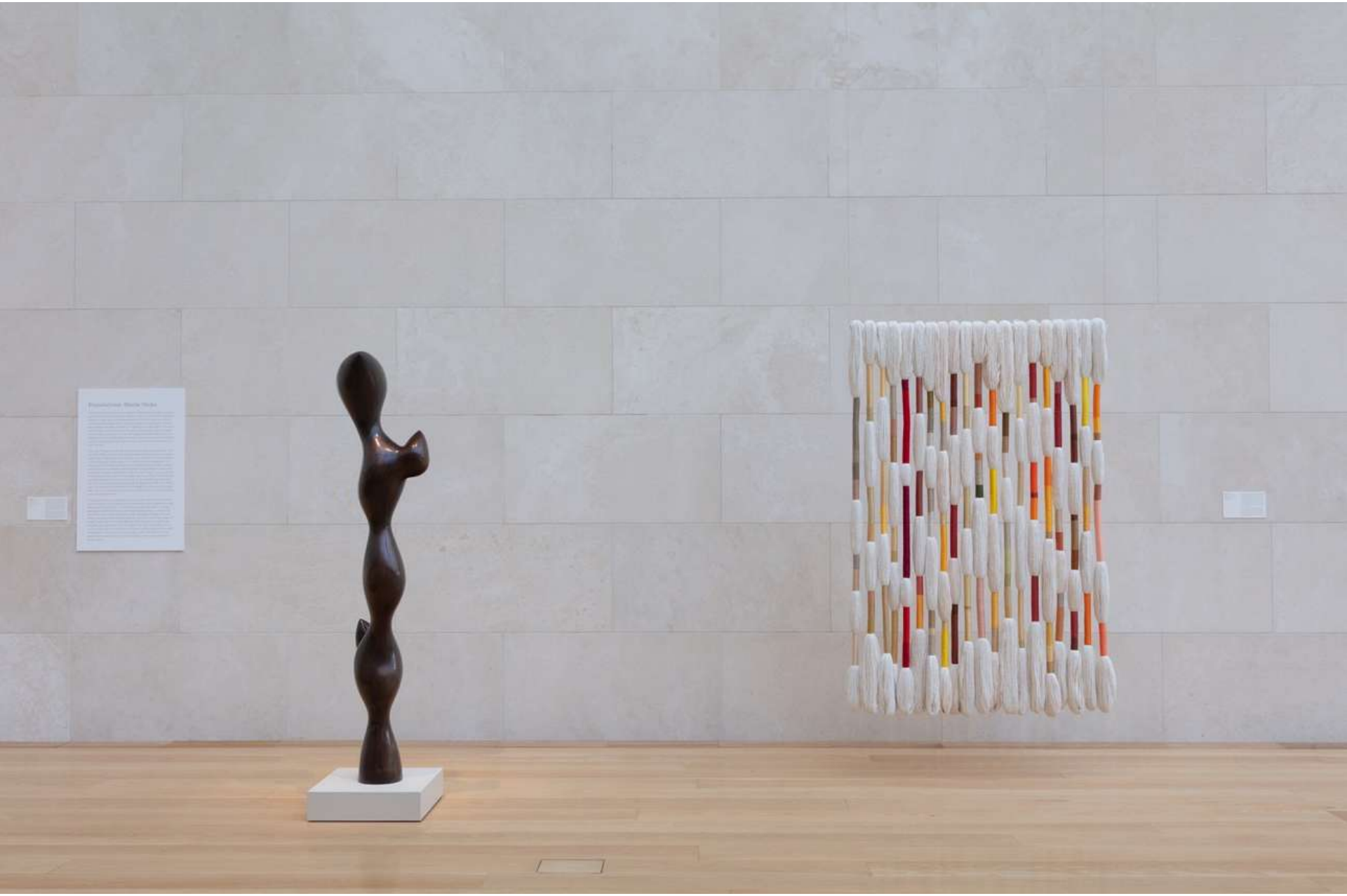
Surrounds: 11 installations
Installation view at MoMA Museum of Modern Art, New York, USA, 2019



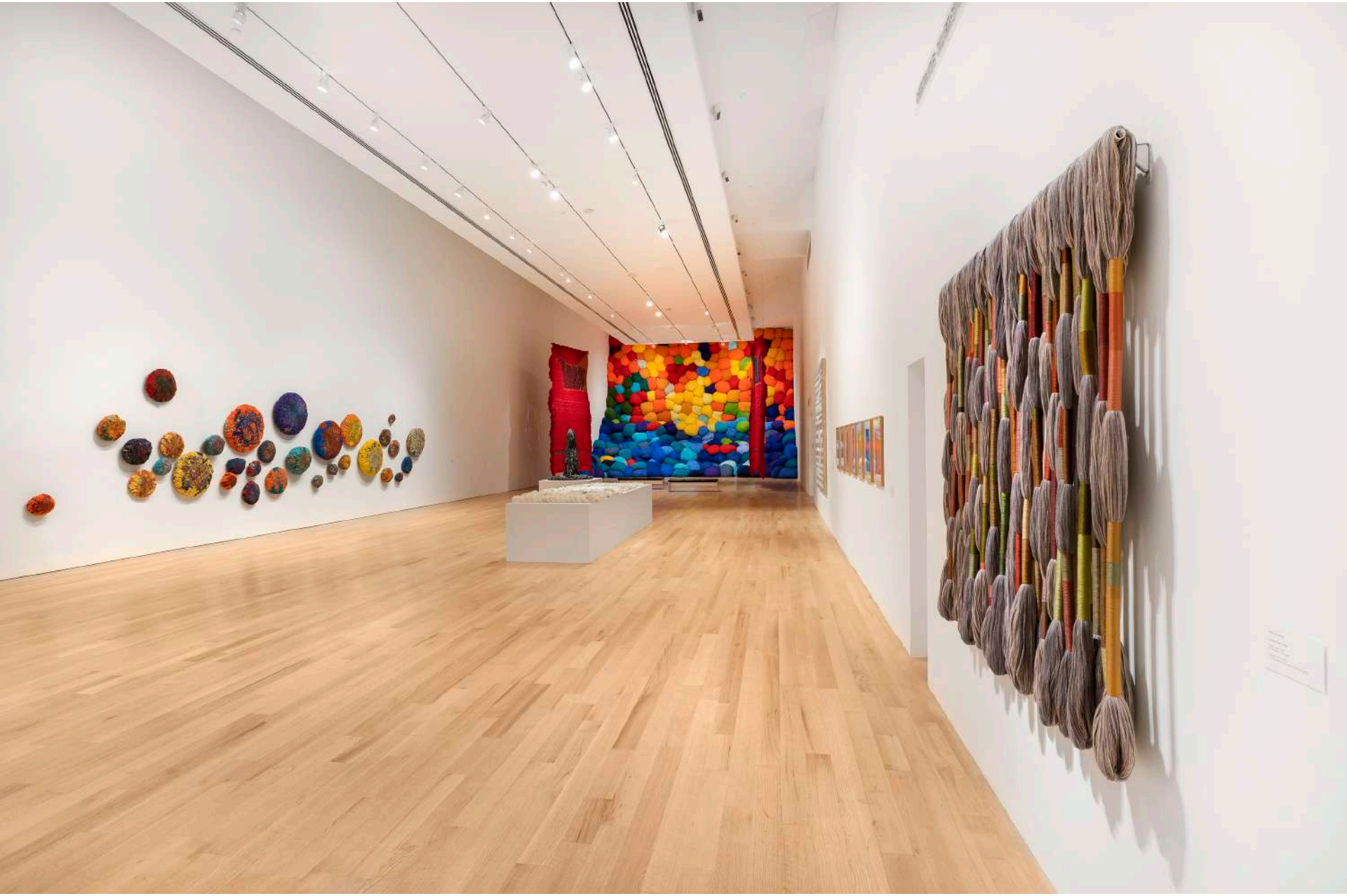
Reencuentro
Installation view at Museo Chileno da Arte Precolombino, Santiago, CL, 2019



Sheila Hicks: Seize, Weave Space
Installation view at Nasher Sculpture Center, Dallas, Texas, USA, 2019



Sheila Hicks: Seize, Weave Space
Installation view at Nasher Sculpture Center, Dallas, Texas, USA, 2019



Campo Abierto
Installation view at The Bass Museum of Art, Miami, USA, 2019



Sheila Hicks. Lignes de vie
Installation view at Centre Pompidou, Paris, FR, 2018



Sheila Hicks: Migdalor
Installation view at Magasin III Jaffa, Tel-Aviv-Yafo, IL, 2018



Hop, Skip, Jump, And Fly: Escape From Gravity
Installation view at The High Line, The Western Rail Yards, New York, NY, USA, 2017



Escalade beyond Chromatic Lands
Installation view at 57th Biennale di Venezia, Venice, IT, 2017



Sheila Hicks: Apprentissages
Installation view at Musée Carnavalet and Nanterre Amandiers, Paris, FR, 2016



Sheila Hicks
Installation view at Contemporary Art Museum St. Louis, Missouri, USA, 2015



Sheila Hicks: 50 years
Installation view at Mint Museum, Charlotte, USA, 2011

SHEILA HICKS

b. 1934, Hastings, NE, USA
Lives and works in Paris, FR

AWARDS AND DISTINTIONS

2023 US State Department Medal of Arts
2022 The Legion de Honneur from France
2019 Honorary Degree, Yale University
2014 Honorary Doctorate, École des Beaux Arts, Paris
2010 Smithsonian Archives of American Art Medal
1997 Gold Medal, American Crafts Council
1996 Officier des Arts et des Lettres, France
1985 Medal of Fine Arts, French Academy of Architecture
1984 Honorary Doctorate, Rhode Island School of Design
1975 Gold Medal, American Institute of Architects
1954-57 Fullbright grant to study painting in Chile

SELECTED SOLO EXHIBITIONS

2026
PAC, Milan, IT (upcoming)
Au-delà, Palais des Beaux-Arts, Lille, FR
Sheila Hicks. In the Thread of Love, PAC – Padiglione d'Arte Contemporanea, Milan, IT (upcoming in November)
Site specific installation, Guggenheim Abu Dhabi (upcoming in November)
Le fil voyageur raconté par Sheila Hicks et Monique Lévi-Strauss, Musée du Quai Branly-Jacques Chirac, Paris, FR
Sheila Hicks – What is that?, Instituto Tomie Ohtake, São Paulo, BR
Material Matters. Sheila Hicks and Shi Hui, West Bund Museum, Shanghai, CN
Live wires, Sheila Hicks and Paolo Icaro, Galleria Massimo Minini, Brescia, IT

2025
New Work: Sheila Hicks, SF MoMa, San Francisco, CA, USA
Musée du Quai Branly – Jacques Chirac, Paris, FR

2024
Sheila Hicks, Kunsthalle Düsseldorf, Düsseldorf & Josef Albers Museum. Quadrat Bottrop, Bottrop, DE
Atterrissage, Fondation Louis Vuitton, Seoul, KR
Weaving Abstraction in Ancient and Modern Art, The Metropolitan Museum of Art, New York, NY, USA

2023
Flying colors in yarn and water, Galleria Massimo Minini, Brescia, IT
Towards Unknown Horizons, Place de l'Institut, Paris, FR
Hilos que Viajan, Centre Pompidou, Malaga, ES
A little bit of a lot of things, LOK Kunstmuseum St. Gallen, St. Gallen, CH

2022
Sheila Hicks: Off Grid, The Hepworth Wakefield, Wakefield, UK

2021
Cosmic arrivals, Francesca Minini, Milan, IT

2020
Thread, trees, river, MAK – Museum of Applied Arts, Wien, AT

2019
Secret Stuctures, Looming Presence, Dallas Museum of Art, Dallas, TX, USA
Reencuentro, Museo Chileno de Arte Precolombino, Santiago, CL
Seize, Weave Space, the Nasher Sculpture Center, Dallas, TX, USA
Campo Abierto, The Bass Museum of Art, Miami, FL, USA

2018
Sheila Hicks. Lignes de vie, Centre Pompidou, Paris, FR
Sheila Hicks: Migdalor, Magasin III Jaffa, Tel-Aviv-Yafo, IL
Sens dessus dessous, Domaine de Chaumont-sur Loire Centre d'Arts et de Nature, Chaumont-sur Loire, France, FR

2017
Sheila Hicks: Glossolalia, Domaine de Chaumont-sur Loire Centre d'Arts et de Nature, Chaumont-sur Loire, France, FR
Sheila Hicks – Free Threads, textile and its pre-columbian roots, 1954-2017, Museo Amparo, Puebla, MX
Au-Delà, Musée d'Art Moderne de la Ville de Paris, France, FR
Hop, Skip, Jump, And Fly: Escape From Gravity, The High Line, The Western Rail Yards, New York, NY, USA

2016
DIO MIO: "GRASSHoPPER HEAVEN", Galleria Massimo Minini, Brescia, IT
Sheila Hicks | Why Not., TextielMuseum, Tilburg, NL
Sheila Hicks: Apprentissages, Festival d'Automne à Paris, Musee Carnavalet and NanterreAmandiers, Paris, France, FR

2015
Sheila Hicks, Contemporary Art Museum St. Louis, MO, USA
Sheila Hicks, Hayward Gallery, London, UK
Predestined: Colour Waves, Espace Louis Vuitton München, Munich, Germany, DE

2014
Fiji Island-Fil, site-specific installation organized by Le Consortium, Dijon, 8, rue Saint Bon, Paris, FR
Interventions on the Building: Baôli, Palais de Tokyo, Paris, FR

2011
Sheila Hicks: 50 years, Mint Museum, Charlotte, NC, USA
Sheila Hicks: One Hundred Minimes, Museum of Decorative Arts, Prague, CZ Sheila Hicks: 50 years, Institute of Contemporary Art, Philadelphia, PA, USA
Cent Minimes, Museum Boijmans Van Beuningen, Rotterdam, NL

2010
Sheila Hicks: 50 years, Addison Gallery of American Art, Andover, MA, USA

2007
Entrelaces par Sheila Hicks, Passage de Retz, Paris, FR

2000
Sheila Hicks. Hermés, Faubourg Saint Honoré, Paris, FR
Sheila Hicks. Hermés, Ginza, Tokyo, JP

1999
Seeds to the Wind, Contemporary Art Centre, Virginia Beach, VA, USA

1996
The Art of Sheila Hicks, Museum of Nebraska Art, Kearney, NE, USA

1992
Sheila Hicks v Prague, Museum of Decorative Arts, Prague, CZ

1983
Inventaire de la Mémoire: Sheila Hicks-Daniel Graffin, Paris Art Center, Paris, FR
Soie lin, soie laine, soie classique, soie exotique. Gamme dans la Maison stand at the Salon International des Editeurs de la Décoration, Grand Palais, Paris, FR
Installation, Kunstindustrimuseet, Oslo, NO

1982
Formes Tisees Tapisseries, Abbaye Royale de Fontevraud, FR
Sheila Hicks. Galerie d'Art International, Chicago, IL, USA

1981
Carte Blanche, Musee des Beaux Arts, Rennes, FR

1980
Free Fall, Israel Museum, Jerusalem, IL
Small Jump: Sheila Hicks. American Cultural Center, Tel Aviv, IL

1979
Inhabited, The American Centre, Paris, FR

1978
Tons and Masses, Lunds Konsthall, Lund, SE
Fil, Centre des Exposition, Montreuil, FR

1977
Sheila Hicks, Museum of Contemporary Art, Belgrade, RS - Museum of Art, Skopje, MK - Museum of Contemporary Art, Dubrovnic, HR

1976
Tapisserie Mise en Liberte, Maison de la Culture, Rennes, FR
Ancient Peruvian Textiles and the Work of Sheila Hicks, Maison de la Culture, Rennes, FR

1974
Stedelijk Museum, Amsterdam, NL

1973
Tapis de Priere, Palacio Iturbide, Mexico D.F, MX

1972
Fils Dansants, Tapis aux Murs de Sheila Hicks, Dakar, SN; travelled to Abidjan, CI; Galerie Dar Lasram, Tunis, TN; American Center, Milan, IT
Objets ets Rituals, Frances Bouygues Headquarters, Clamart, FR

1971
Les Tapies Mural de Sheila Hicks, Galerie National de Bab Rouah, Rabat, MA

1969
Bensen Gallery, Bridgehampton, Long Island, New York, NY, USA

1968
Formes Tisees – Formes Architecturales, American Cultural Centre, Paris, FR

1966
Artek Gallery, Helsinki, FI; travelled to N.K. Inredning, Stockholm, SE

1963
Textiles by Sheila Hicks, The Art Institute of Chicago, IL, USA
Knoll International, Nuremberg, Dusseldorf, Hamburg, Cologne, Berlin, Frankfurt and Suttgart, DE, Basel, CH

1962
Tejidos de Sheila Hicks. Knoll Associates, Mexico City, MX

1958
Tejidos, National Museum of Natural History, Santiago, CL
Pinturas de S.A.W. Hicks – Fotografias de Sergio Larrain, Palacio de Bellas Artes, Santiago, CL
Sheila Hicks, Centro de Cultura, Valparaiso, Chile, CL

1957
BFA Final Thesis Exhibition, Yale University School of Art and Architecture, New Haven, CT, USA

SELECTED GROUP EXHIBITIONS

2025
Bedrock. Liverpool Biennal, Tate Liverpool, Liverpool, UK
True Colors. Textiles: motions, colors and identities, MAXXI L'Aquila, L'Aquila, IT
Are we still up to it?' – Art & Democracy, Königsklasse – Schloss Herrenchiemsee, Münich, DE
Woven Histories. Textiles and Modern Abstraction, MoMA, New York, NY, USA

2024
Weaving Abstraction in Ancient and Modern Art, The Met Museum, New York, NY, USA

2023
Nowhere to go, NGV International, Melbourne, AU

2021
Elles font l'abstraction, Centre Pompidou, Paris, FR
Artists and the Rothko Chapel: 50 years of inspiration, Moody Center for the Arts, Houston, USA
Woman take the floor, MFA Museum of Fine Arts, Boston, USA

2020
Blanc sur blanc, Gagosian Gallery, Paris, FR

2019
Surrounds: 11 installations, MoMA - The Museum of Modern Art, New York, NY, USA
Women take the Floor, MFA Museum of Fine Arts, Boston, MA, USA

2018
Continuum, Ala Scaligera, Rocca di Angera, Angera (Varese), IT
Beyond craft, Tate Modern, London, UK

2017
Making Space: Women Artists and Postwar Abstraction, The Museum of Modern Art, New York, NY, USA
Voyage d'hiver, Chateau de Versailles, Versailles, FR
57th Venice Biennale, Venice, IT

2015
Search Versus ReSearch: Josef Albers, Artist and Educator, The Yale School of Art, New Haven, CT, USA
wow! Woven? Entering the (sub) Textiles, KM – Künstlerhaus, Halle für Kunst & Medien, Graz, AT

2014
Thread Lines, Drawing Centre, New York, NY, USA
L'Almanach 14, Le Consortium, Dijon, FR
Cartagena Biennial, Cartagena, CO
Whitney Biennial, New York, NY, USA

2013
Shaping Modernity: Design 1880 – 1980, Part Two, Museum of Modern Art, New York, NY, USA
To Open Eyes: Art and Textiles from the Bauhaus to Today, Kunsthalle Bielefeld, Bielefeld, DE
30ª Bienal de São Paulo, A iminência das poéticas, Seleção de Obras, Fundação Clóvis Salgado, Belo Horizonte, BR
They might well have been remnants of the boat, presented by the Calder Foundation at The High Line Hotel, New York, NY, USA

2012
30ª Bienal de São Paulo, A iminência das poéticas [The Imminence of Poetics], Pavilhão Ciccillo Matarazzo, Parque Ibirapuera, São Paulo, BR

2010
4th International Textile and Fibre Art Triennial – GLOBAL INTRIGUE II. Riga, LT

2009
Women Artists in the Collections of the Centre Pompidou. Centre Pompidou, Paris, FR

2008
Recent Acquisitions, 2003–2008, Smithsonian Cooper-Hewitt, National Design Museum, New York, NY, USA
Tapisserie Contemporaine et Art Textile en Europe, Académie des Beaux-Arts, Paris, FR

2006
Hanging by a Thread, Museum of Nebraska Art, Kearney, NE, USA
One of a Kind: The Studio Craft Movement, Metropolitan Museum of Art, New York, NY, USA

2005
High Fiber, Renwick Gallery, Smithsonian American Art Museum, Washington, DC, USA
Term Limits: Textiles in Contemporary Art, Museum of Art, Rhode Island School of Design, Providence, RI, USA

2003
Revolution in the Air – the Sixties and the Stedelijk, Stedelijk Museum, Amsterdam, NL

2002
Threads of the Edge: The Daphne Farago Fiber Art Collection, Museum of Fine Arts, Boston, MA, USA
Crafting a Legacy: Contemporary American Crafts in the Philadelphia Museum of Art, Philadelphia Museum of Art, Philadelphia, PA, USA

2001
Jouer la Lumière, Musée de la Mode et du Textile, Paris, FR

2000
A Century of Design, Part 3: 1950-1975, Metropolitan Museum of Art, New York, NY, USA

1998
Structure and Surface: Contemporary Japanese Textiles, Organized by Museum of Modern Art, New York, NY, USA; in collaboration with Saint Louis Museum of Art, MO, USA; Musée des Beaux-arts de Montréal, CA; Dayton Museum of Art, OH, USA

1997
Threads: Fiber Arts in the ‘90s, New Jersey Center for Visual Arts, Summit, NJ, USA

1995
Made in America: Ten Centuries of American Art, Minneapolis Institute of Arts, Minneapolis, MN, USA; Saint Louis Art Museum, Saint Louis, MO, USA; Toledo Museum of Art, OH, USA; Nelson-Atkins Museum of Art, Kansas City, MO, USA; Carnegie Museum of Art, Pittsburgh, PA, USA
Fiber: Five Decades from the Permanent Collection, American Craft Museum, New York, NY, USA
Spirituality Show, Walker’s Point Center for the Arts, Milwaukee, WI, USA
16ème Biennale Internationale de Lausanne: Chassés-croisés, FAE Musée d’Art Contemporain and Musée des Arts Décoratifs, Lausanne, CH

1993
Textielcollectie, Stedelijk Museum, Amsterdam, NL
Focus on Fiber Art: Selections from the Growing 20th Century Collection, Art Institute of Chicago, Chicago, IL, USA

1992
Intimate and Intense: Small Fiber Structures, Minneapolis Institute of Arts, Minneapolis, MN, USA

1990
Modern Design: 1880-1990, Twentieth Century Art, Metropolitan Museum of Art, New York, NY, USA

1989
Sacré – Profane, Château de Fontainebleau, Fontainebleau, FR
New Acquisitions of the American Craft Museum: The Dreyfus Collection, American Craft Museum, New York, NY, USA

1988
Decorative and Industrial Design: 1900-1986, curated by Marcia Manhart and Tom Manhart, Metropolitan Museum of Art, New York, New York, NY, USA; Philbrook Museum of Art, Tulsa, OK, USA; Oakland Museum, Oakland, CA, USA; Museum of Fine Arts, Boston, MA, USA; Chicago Public Library Cultural Center, Chicago, IL, USA; Orlando Museum of Art, Orlando, FL, USA; Virginia Museum of Fine Arts, Richmond, VI, USA
Vers à Soie, Vers la Soie, Musée Guimet d’Histoire Naturelle, Lyon, FR

1986
Man Ray – Sheila Hicks, Lunds Konsthall, Lund, SE

1985
Tapestry Movements, Textile Art International, Minneapolis, MN, USA
High Styles: American Design Since 1900, Whitney Museum of American Art, New York, NY, USA
Nouvelles Tapisseries, Paris Art Center, Paris, FR

1983
Six Décennies d’Expérience 1923 – 1983, École des Beau Arts, Château de Fontainebleau, FR

1982
Space et Structures, École des Beaux-Arts, Fontainebleau, FR

1980
Textielstructuren, Koninklijke, Academy of Fine Arts, Kortrijk, BE

1979
Sheila Hicks – Daniel Graffin, Musée de Tapisserie, Aix-en-Provence, FR
Textiles Taillées, Fiac, Grand Palais, Paris, FR

1978
L'Art Moderne dans les Musées de Province, Grand Palais, Paris, FR

1977
8ème Biennale Internationale de la Tapisserie, Musée Cantonal des BeauxArts, Palais de Rumine, Lausanne, CH

1976
Fiber Works – Europe and Japan, curated by Takeo Uchiyama, National Museum of Modern Art, Kyoto, JP; National Museum of Modern Art Tokyo, JP

1975
Des Tapisseries Nouvelles, Musée des Arts Décoratifs, Paris, FR
7ème Biennale Internationale de la Tapisserie, Musée Cantonal des BeauxArts, Palais de Rumine, Lausanne, CH

1974
First International Exhibition of Miniature Textiles 1974. British Craft Center, London, UK
Fiber Forms – Past and Present. Brookfield Craft Center, Brookfield, Connecticut, USA

1973
6ème Biennale Internationale de la Tapisserie, Musée Cantonal des BeauxArts, Palais de Rumine, Lausanne, Switzerland, CH

1972
Douze Ans d'Art Contemporain en France, Grand Palais, Paris, FR

1971
5ème Biennale International de la Tapisserie Lausanne, Musée Cantonal des Beaux-Arts, Palais de Rumine, Lausanne, CH

1970
100 Artistes dans la Ville, Pavillon Populaire, Montpellier, FR
Le Grand Départ, Centre Artistique de Verderonne, FR

1969
Perspectief in Textiel, Stedelijk Museum, Amsterdam, NL
4ème Biennale Internationale de la Tapisserie de Lausanne, Musée Cantonal des BeauxArts, Palais de Rumine, Lausanne, CH
Taller Artisanal Huaquen –Sheila Hicks, curated by Juame Xifra, J.P. Beranger, Galeria Carmen Waugh, Santiago, CL
Exposición Internacional de Experiencias Artístico-Textiles, Museo Español de Arte Contemporáneo, Madrid, ES

1968
Formes Tissées—Formes Architecturales, American Cultural Center, Paris, FR
Tapisseries Contemporaines et Internationales, Museum of Decorative Arts, Prague, CZ

1967
3ème Beinnale Internationale de la Tapisserie, Cantonal Museum of Fine Arts, Palais de Rumine, Lausanne, CH
La Tapisserie De la Conception à la Réalisation, Musée des Arts Décoratifs, Lausanne, CH
Recent Acquisitions: Design Collection [Exh. #840], Museum of Modern Art, New York, NY, USA

1965
Neve Formen der Textilges Talturig, Landesmusuem, Oldenburg, Germany, DE

1964
Gewebte Formen: Lenore Tawney, Claire Zeisler, Sheila Hicks, curated by Erika Billeter, Kunstgewerbemuseum, Zurich, Switzerland, CH; Kunstgewerbemuseum, Stuttgart, DE
For Your Home 1964, Krannert Art Museum, University of Illinois, Champaign, IL, USA
13th Triennial of Design, Palazzo della Triennale, Milan, IT

1962
Recent Acquisitions [Exh. #715], Museum of Modern Art, New York, NY, USA
First National Invitational Exhibition of Textile Arts, Scripps College, Claremont, CA, USA

1961
Fabrics International, Philadelphia Museum College of Art, Philadelphia, PA, USA; Museum of Contemporary Crafts, New York, New York, NY, USA

1960
Recent Acquisitions to the Museum Collections [Exh. #678], Museum of Modern Art, New York, NY, USA

SELECTED PUBLIC COLLECTIONS

Chile
Museo de Bellas Artes, Santiago, CL

Czech Republic
Museum of Decorative Arts, Prague, CZ

France
Centre Georges Pompidou, Paris, FR
Manufacture des Gobelins, Paris, FR
Musée des Arts Décoratifs, Paris, FR
Musée des Beaux Arts, Brest, FR
Musée des Beaux Arts, Pau, FR
Musée de la Mode et du Textile, Paris, FR
Musée de la Tapisserie, Angers, FR

Germany
Kunstmuseum, Oldenburg, DE

Japan
Okawa Museum, Kiryu, JP
Museum of Modern Art, Tokyo, JP
Museum of Modern Art, Kyoto, JP

Mexico
Museo Universitario Arte Contemporáneo, Mexico City, MX

The Netherlands
Stedelijk Museum, Amsterdam, NL

Norway
Industriet Museum, Oslo, NO

Switzerland
Kustgewerbemuseum, Zurich, CH

United Kingdom
Victoria and Albert Museum, London, UK

United States
Addison Gallery of American Art, Andover, OH, USA
The Art Institute of Chicago, Chicago, IL, USA
Cleveland Museum of Art, Cleveland, OH, USA
Smithsonian Cooper-Hewitt, National Design Museum, New York, NY, USA
Denver Art Museum, Denver, CO, USA
Institute for Advanced Study, Princeton, NJ, USA
The Metropolitan Museum of Art, New York, NY, USA
Milwaukee Art Museum, Milwaukee, WI, USA
Minneapolis Institute of Art, MN, USA
The Mint Museum, Charlotte, NC, USA
Museum of Art and Design, New York, NY, USA
Museum of Fine Arts, Boston, MA, USA
Museum of Modern Art, New York, NY, USA
The Museum of Nebraska Art, Kearney, NE, USA
The North Dakota Museum of Art, Grand Forks, ND, USA
Philadelphia Museum of Art, PA, USA
The Renwick Gallery, Washington, DC, USA
Saint Louis Art Museum, MO, USA
The Smart Museum, Chicago, IL, USA
Smithsonian American Art Museum, Washington, DC, USA
Wadsworth Atheneum, Hartford, MA, USA
Yale Art Gallery, New Haven, CT, USA