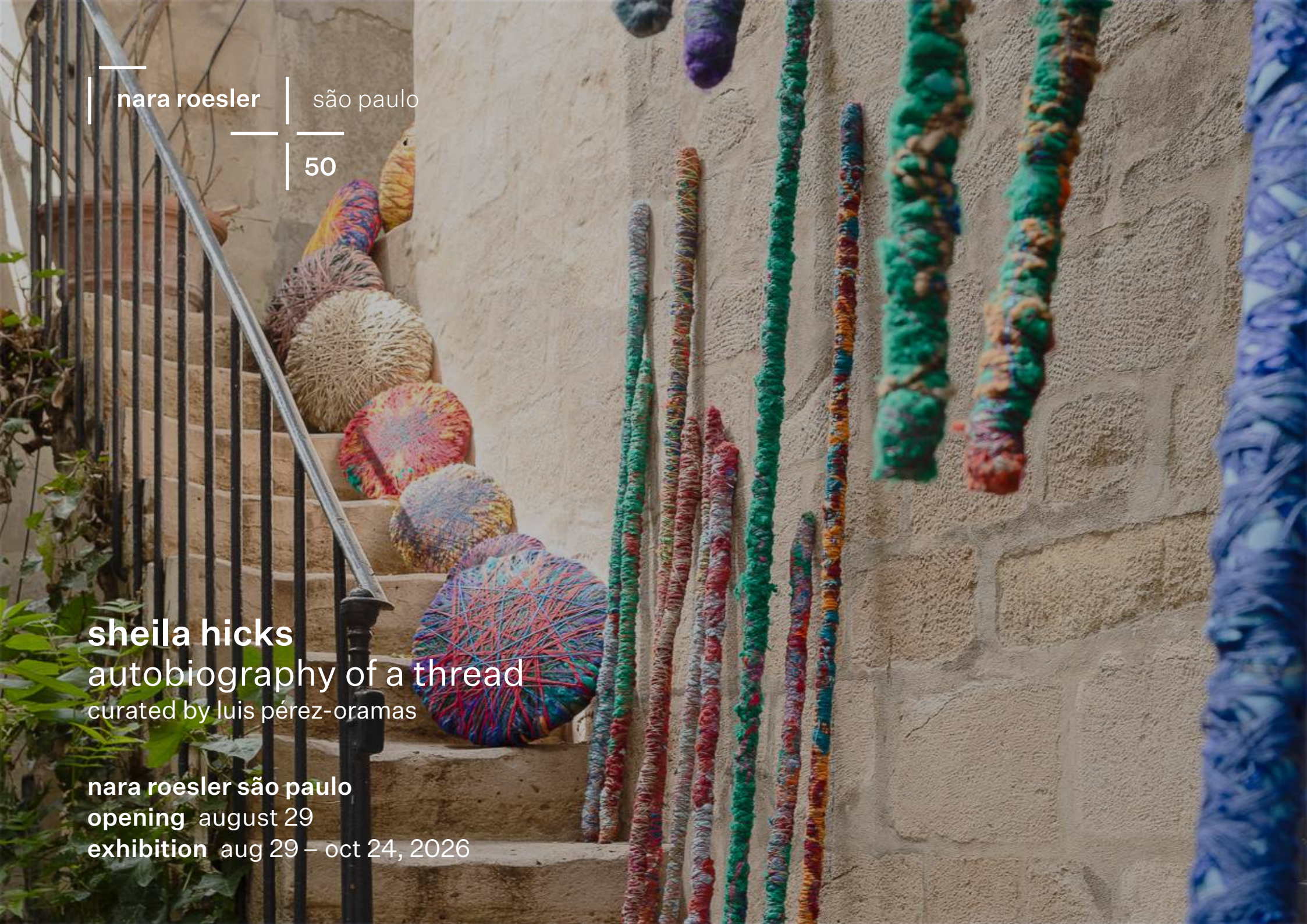




nara roesler

são paulo

50

sheila hicks
autobiography of a thread
curated by luis pérez-oramas

nara roesler são paulo

opening august 29

exhibition aug 29 – oct 24, 2026

sheila hicks

autobiography of a thread

Sheila Hicks (Hastings, Nebraska, 1934) is one of the most significant artists of modernism in the second half of the twentieth century in the Western world. A pioneer in the use of textile techniques and weaving in the production of modern art, she has been a prominent presence in contemporary art since the 1960s. Her practice began in the late 1950s, shortly after she completed her studies at Yale under the guidance of Josef Albers. A global artist *avant la lettre*, Hicks has traveled extensively around the world, studying the cultures and local practices of each place, with particular attention to traditions of weaving and textile production in countries such as Mexico, Morocco, Saudi Arabia, Japan, South Africa, Peru, Israel, Sweden, Guatemala, Colombia, among others.

Her work is characterized by an investigation of scale, ranging from the minimal to the monumental and frequently occupying a liminal space between art, design, craft, and architecture. Throughout the multiplicity of her practice, Hicks consistently gives color a central role, evoking her early forays into painting.

This diversity of scales, forms, and procedures nevertheless finds a constant. In Sheila Hicks's artistic practice, material, support, and artwork converge under a single name: thread. Hicks's work is literally a work of threads: it is what threads do in her work and what she does with threads; but it is also, in the splendor of its appearance, in its volume and surface, simply thread: ropes, vines, wires, skeins.

Thread, as a figure, thus possesses the virtue of encompassing a centuries-spanning temporality. It is a contemporary subject, but also an ancient one, atavistic, and, moreover, a subject of the future: Sheila Hicks creates her objects with the most primordial form of thread, as natural fiber, but also with the most sophisticated threads, the products of cutting-edge technologies and artificial intelligence.

Thread is a thread that runs through anachronisms. Sheila Hicks's work plays with—that is, operates through and articulates—this anachronistic impulse of thread. But there should be no doubt: Hicks's genealogy is definitively modern. It has names and surnames: from the couple Josef and Anni Albers to the couple Claude and Monique Lévi-Strauss (the former, masters and guides; the latter, friends and confidants), from Félix Candela and Luis Barragán to Kevin Roche and Ricardo Legorreta. This genealogy fully embodies one of modernity's great legacies: that of suspending the academic chronology of art history in order to offer us the freedom and adventure of other temporalities, of incommensurable anthropological geographies that such disciplined chronology had obliterated in its illusion of progress. The thread in Sheila Hicks's work is an emancipatory force for finding a way out of that labyrinth, and the autobiography (of the thread) is the unceasing narrative of that creative adventure.

—Luis Pérez-Oramas



Weaving with local women
in Mexico, 1960s
photo © Faith Stern
publicado em Lifelines
/ Michel Gauthier (ed.)
Paris: Centre Pompidou, 2018, p. 126

Sheila Hicks at her
studio in Paris, august 2026.
Photo: Emilie Mathé Nicolas/
Courtesy of the artist and Nara Roesler





Sheila Hicks at her
studio in Paris, august 2026.
Photo: Emilie Mathé Nicolas/
Courtesy of the artist and Nara Roesler

exhibition view
Autobiography of a thread
Nara Roesler São Paulo



Crescendo, 2026
cashmere, wool, cotton and linen
120 x 133 cm
47.2 x 52.4 in







exhibition view
Autobiography of a thread
Nara Roesler São Paulo



Constellation Amphibienne, 2025
linen, cotton and wool
13 pieces of Ø 20-90 cm (each)
13 pieces of Ø 7.9-35.4 in (each)



exhibition view
Autobiography of a thread
Nara Roesler São Paulo



Talking sticks, 2026
bamboo, synthetic and cotton fibers
6 pieces of variable dimensions

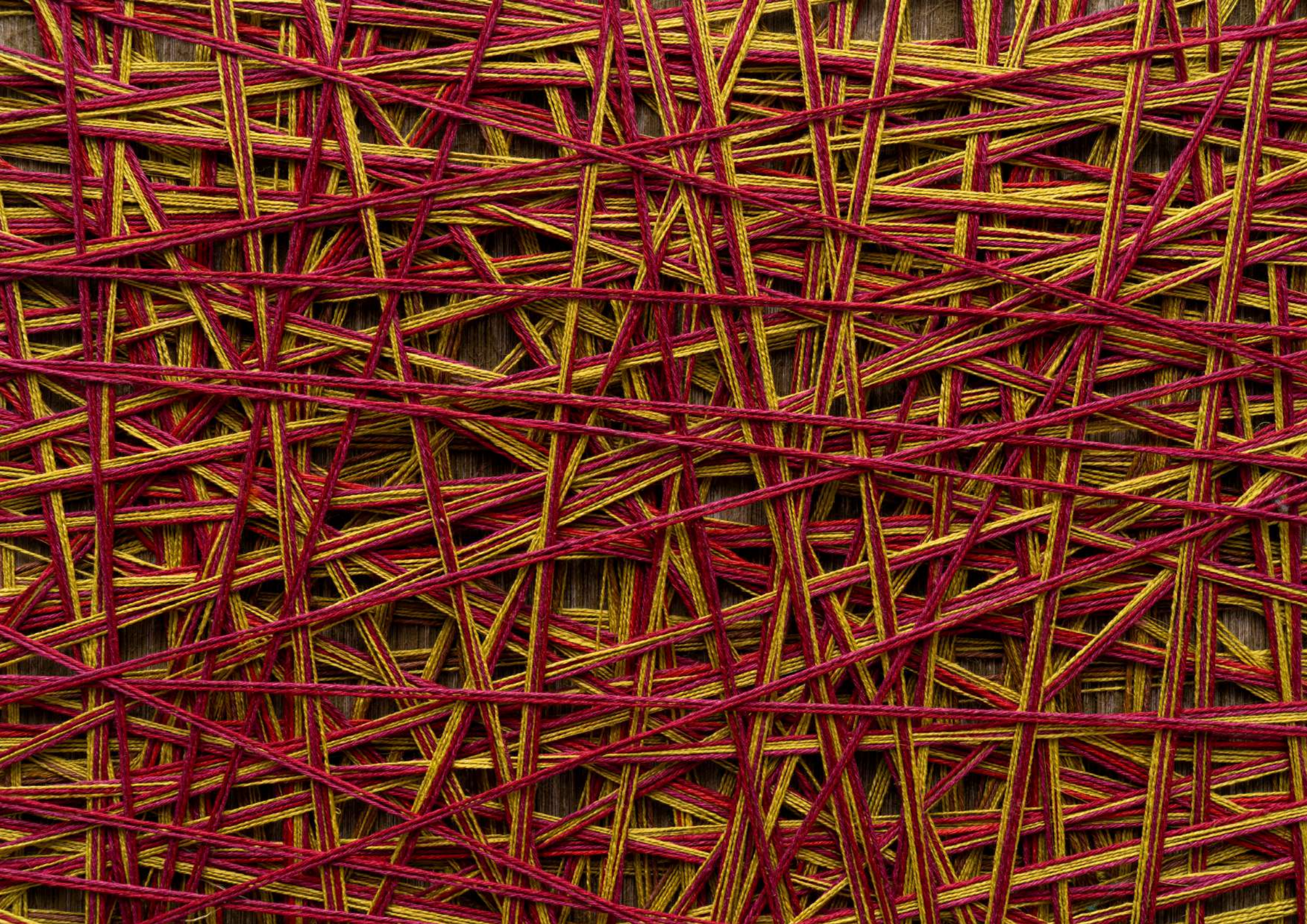






Contained space, 2024
linen, cotton, and synthetic fiber
50 x 50 cm
19.7 x 19.7 in

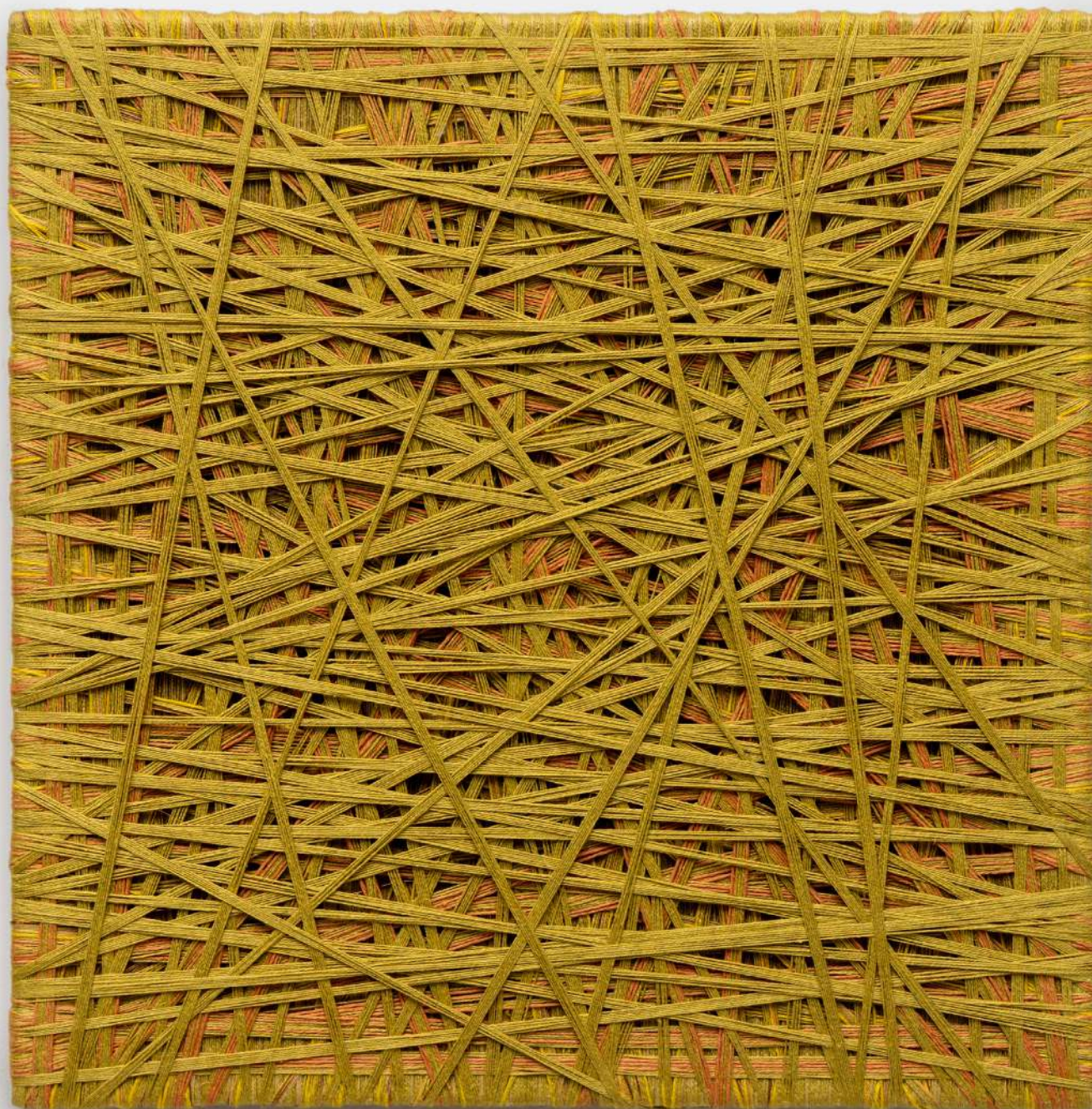




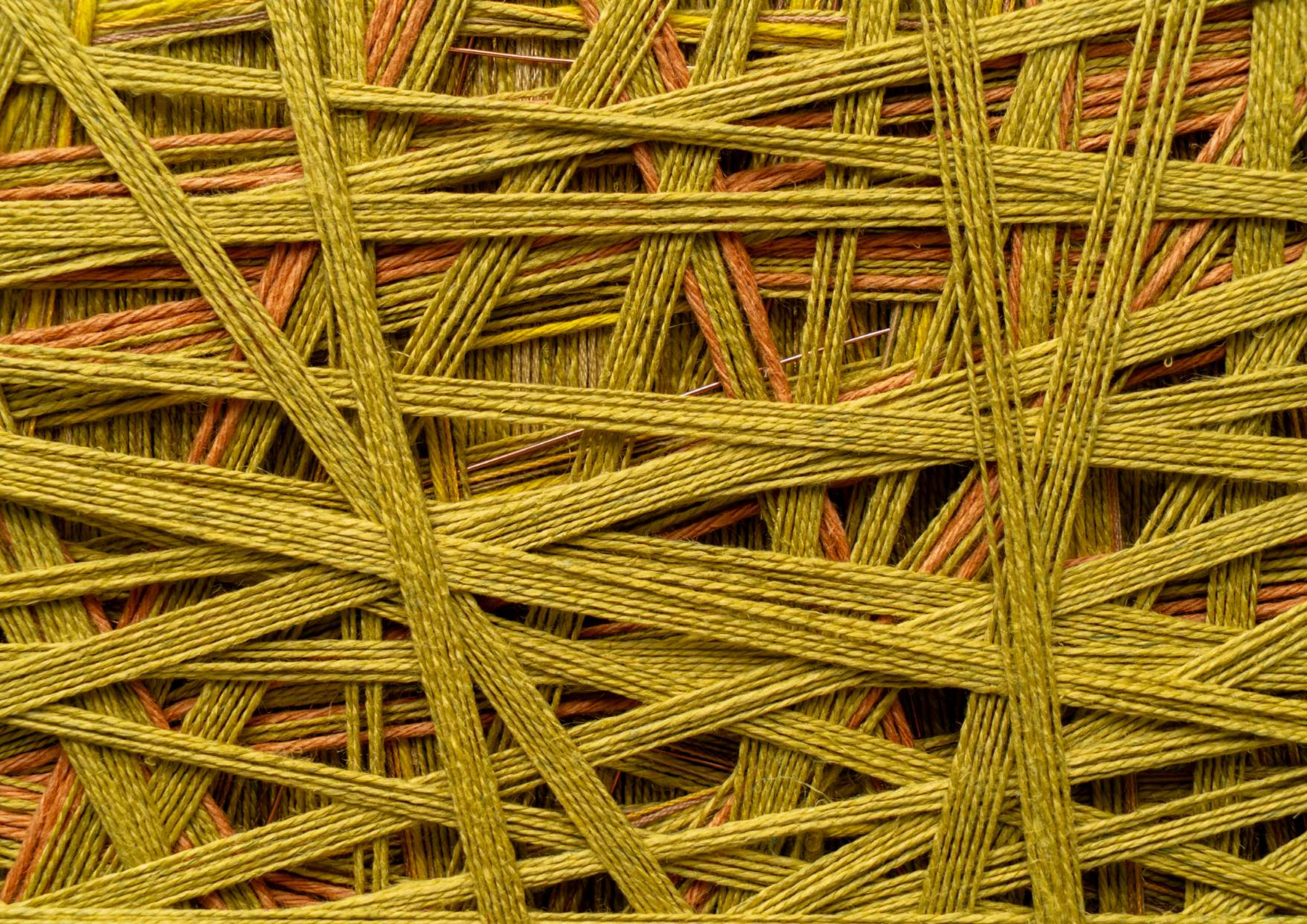
Interior thoughts, 2024
linen, cotton, and synthetic fiber
51 x 50,5 cm
20.1 x 19.9 in







Secrets entwined, 2024
linen, cotton, and synthetic fiber
50 x 50 cm
19.7 x 19.7 in



Enveloped memories, 2026
linen, cotton, silk, and cashmere
51 x 51 cm
20.1 x 20.1 in





exhibition view
Autobiography of a thread
Nara Roesler São Paulo



Wandering in the wilderness, 2024
linen, cotton, and synthetic fiber
50 x 50 cm
19.7 x 19.7 in





Installation view
Vers des Horizons Inconnus, 2023
Photo: Claire Dorn

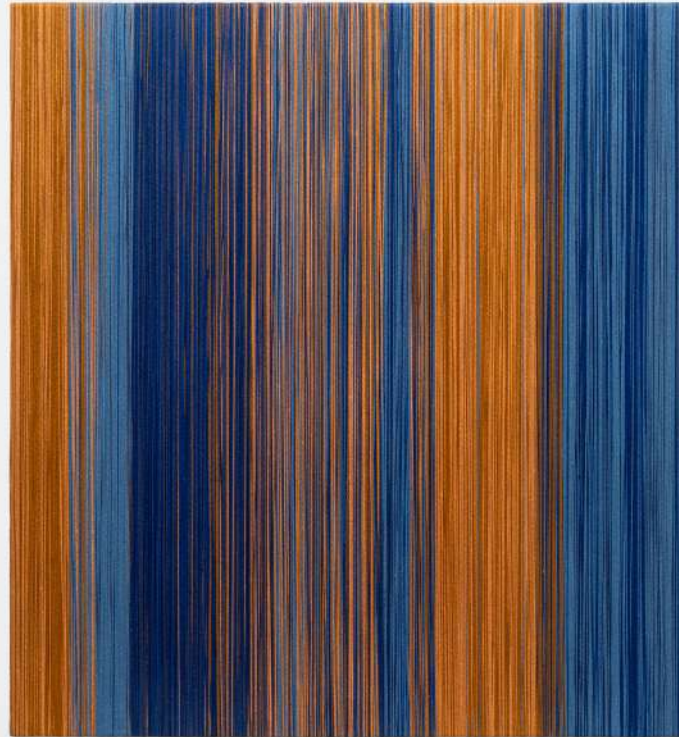


Familiar latitudes, 2024
linen
132 x 209 x 4 cm
52 x 82.3 x 1.6 in





Blue mirage, 2024
linen
140 x 130 x 3 cm
55.1 x 51.2 x 1.2 in



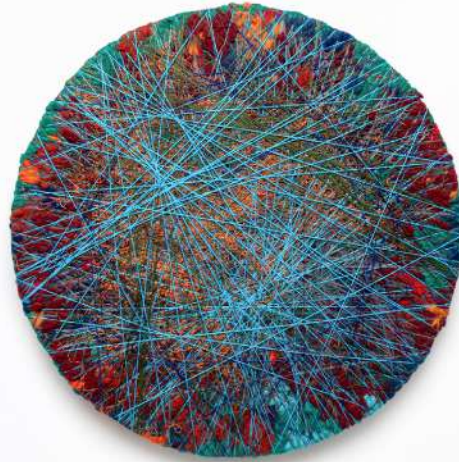


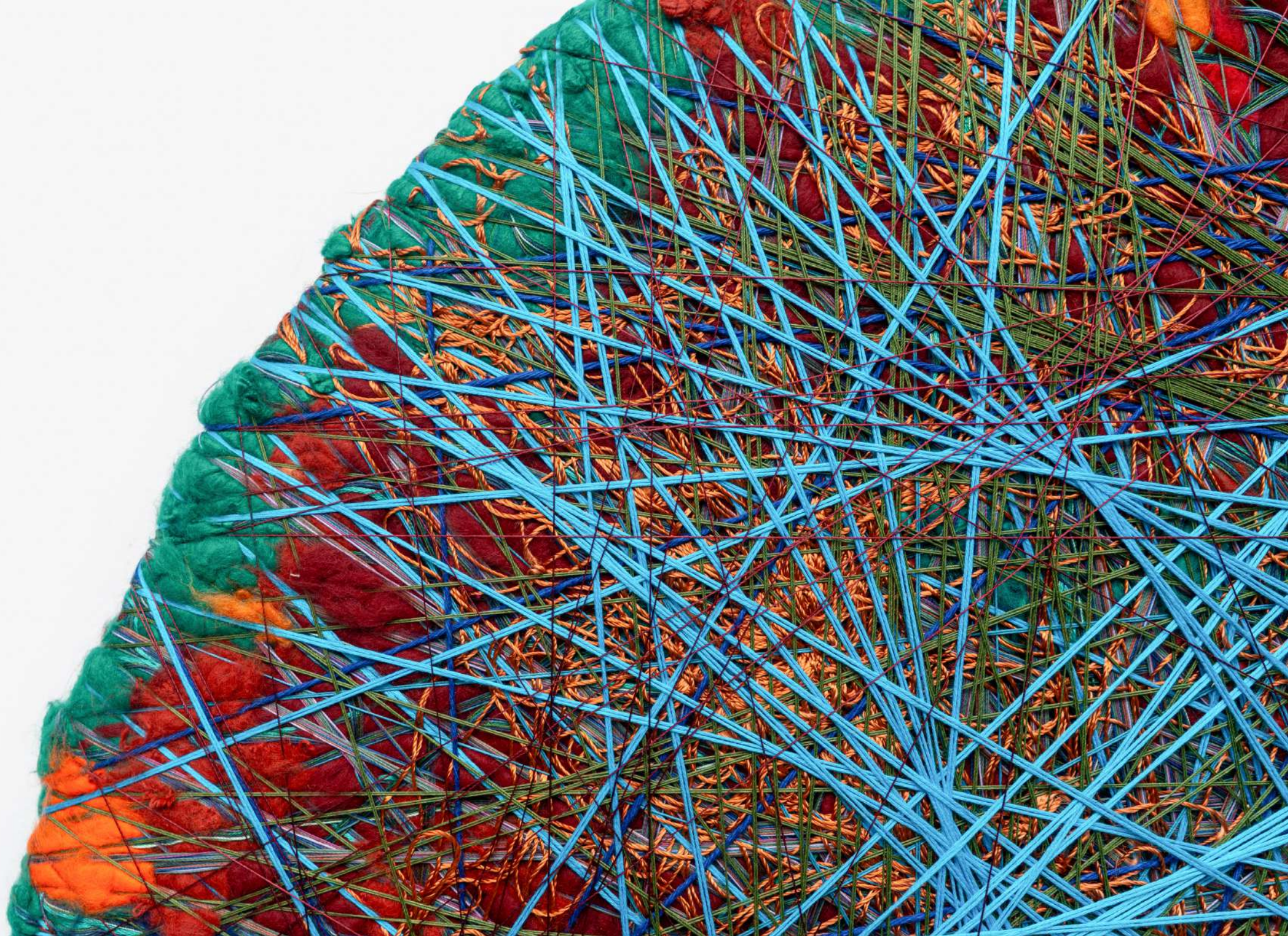
Sheila Hicks

Pillar of Inquiry/Supple Column, 2013-14
exhibition view *Surrounds: 11 installations*,
MoMA New York, USA



Lost azur, 2025
cotton, linen and synthetic fiber
Ø 71 cm
Ø 27.6 in





Landscape escaping, 2023
silk, linen, polyester, porcupine
quill, and feathers
20,5 x 38 cm
8.1 x 15 in



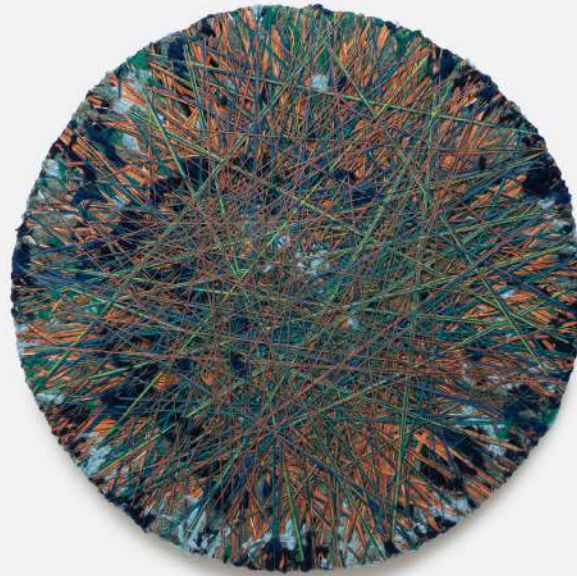


Meeting of the Jinns, 2026
cotton, linen and synthetic fiber
Ø 80 cm
Ø 31.5 in





Awaiting the solstice, 2026
cotton, linen and synthetic fiber
Ø 90 cm
Ø 35.4 in





exhibition view
Material Matters. Sheila Hicks
and Shi Hui, 2026
West bund Museum, Shanghai



我的父亲，在景德镇已经生活了几十年，对于青花瓷有一种特殊的感情，但也是由双手，眼睛与心灵所创造出的陶瓷故事。

—— 希拉·希克斯

My father and my early migration making the rest of the journey of pottery makers to produce the ceramic that is a part of my family and life.

—— Sheila Hicks

*Angelina con
esperanzatinta*, 2022
acrylic paint on canvas
and synthetic fiber
100,5 x 100,5 x 7 cm
39.6 x 39.6 x 2.8 in





exhibition view
Autobiography of a thread
Nara Roesler São Paulo



installation view
Arsenale | 57th Venice Biennale
Escalade Beyond Chromatic Lands, 2016/2017
photo © Cristóbal Zañartu



Escape, 2024
linen, cotton, wool and silk
30 x 14 cm
11.8 x 5.5 in





Roughing it, 2021
steel, cotton and silk
24 x 14 cm
9.4 x 5.5 in

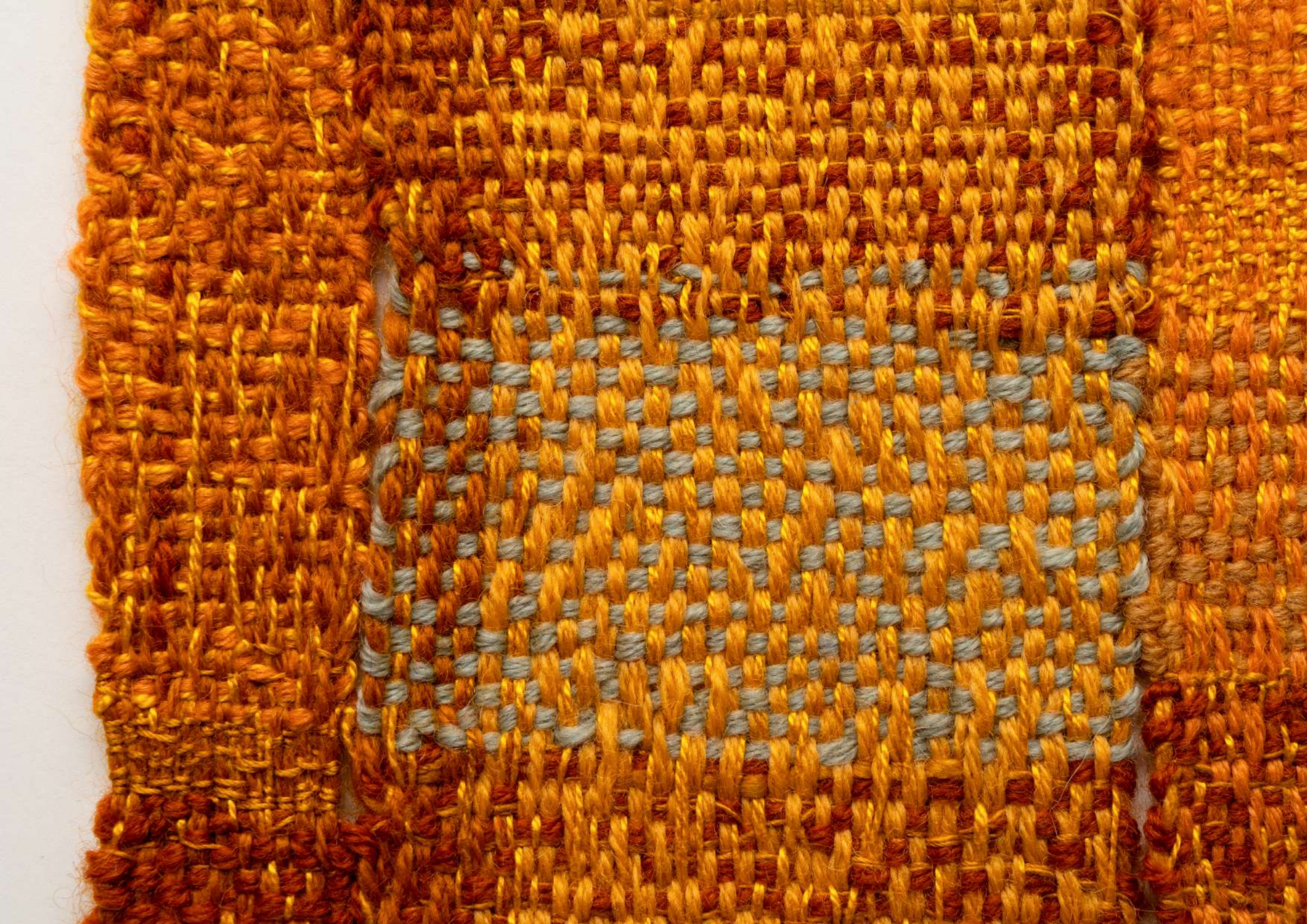




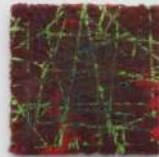
Phen Hirt
2021

Portail de fleur de souci, 2020
linen, wool and silk
24 x 16 cm
9.4 x 6.3 in





exhibition view
Autobiography of a thread
Nara Roesler São Paulo



Pile et face II, 2021
linen and wool
24 x 21,5 cm
9.4 x 8.5 in







Glyphes, 2020
linen, cotton, and wool
41,5 x 21 cm
16.3 x 8.3 in





exhibition view
Ligne de vie, 2018
Centre Georges Pompidou,
Paris, France
Photo:Philippe Migeat

Zapallar Domingo II, 1957
wool
24,5 x 15,5 cm
9.6 x 6.1 in





Sheila Hicks studio in Paris, august 2026.
Photo: Emilie Mathé Nicolas/
Coutersy of the artist and Nara Roesler



I wish I were a wave, 2018-2026
linen on plinth
21 x 48 x 25 cm
8.3 x 18.9 x 9.8 in





Sheila Hicks at her
studio in Paris, august 2026.
Photo: Emilie Mathé Nicolas/
Courtersy of the artist and Nara Roesler



sheila hicks

b. 1934, hastings, usa. lives and works in paris, france

Sheila Hicks (b. 1934, Hastings, USA) is one of the most important artists of late modernism in the West. A pioneer in the use of textile techniques in the production of artworks, she has maintained a prominent presence in the contemporary art scene since the 1960s. Her practice began in the late 1950s, after she completed her studies at the Yale Art School, where she came into contact with the teachings of masters such as Josef Albers, Rico Lebrun, Bernard Chaet, and George Kubler. A global artist avant la lettre, Hicks undertook numerous journeys dedicated to studying the cultures and local practices of different places, with particular attention to those related to weaving and textile production in countries such as Mexico, Morocco, India, Korea, Japan, Peru, Israel, Sweden, and South Africa

Her work is characterized by an investigation of scale, ranging from the minimal to the monumental, and frequently occupies a liminal space between art, design, craft, and architecture. Amid the multiplicity of her practice, Sheila Hicks consistently gives color a central role, evoking her early forays into painting. The artist understands weaving as an extension of painting—“a painter lost in a jungle of fibers looking for a way out,” she jokes when commenting on her relationship with textile techniques.

Hicks has also become known for her use of a wide range of materials, from pieces of slate and yarn to nurses’ and military uniforms. More recently, she has begun experimenting with biodegradable materials which, although destined to physically disintegrate, do not quite disappear, since the artist seeks to evoke—or construct—memorable and enduring experiences.

exposições individuais selecionadas

- *Sheila Hicks*, Instituto Tomie Ohtake, São Paulo, Brazil (2026)
- *Sheila Hicks*, West Bund Museum, Xangai, China (2026)
- *New Work: Sheila Hicks*, SFMOMA, São Francisco, Califórnia, USA (2025)
- *Hatano and Bill*, Linked Destinies, Shibunkaku, Tóquio, Japan (2025)
- *Sheila Hicks*, Kunsthalle Düsseldorf, Düsseldorf, Germany (2024)
- *A Little Bit of a Lot of Things*, Kunstmuseum St. Gallen, St. Gallen, Swiss (2023)
- *Woven Wonders*, Coal Drops Yard, King’s Cross, London, UK (2022)
- *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019)
- *Sheila Hicks: Lignes de Vie*, Centre Georges Pompidou, Paris, France (2018)
- *Sheila Hicks: Hilos libres. El textil y sus raíces prehispánicas*, 1954–2017, Museo Amparo, Puebla, Mexico (2017)

exposições coletivas selecionadas

- *Woven Histories: Textiles and Modern Abstraction*, The Museum of Modern Art (MoMA), New York, USA; National Gallery of Canada, Ottawa, Canadá (2025);
- 13th Liverpool Biennial, Tate Liverpool and RIBA North, Liverpool, UK (2025)
- *Weaving Abstraction in Ancient and Modern Art*, The Metropolitan Museum of Art, New York, USA (2024)
- *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, MAK, Vienna, Áustria (2023)
- *Women in Abstraction*, Centre Pompidou, Paris, França; Guggenheim Bilbao, Spain (2021)
- 57th International Art Exhibition – La Biennale di Venezia, Veneza, Italy (2017)
- 20th Biennale of Sydney, Sydney, Australia (2016)
- 77th Whitney Biennial, New York, USA (2014)
- 30ª Bienal de São Paulo, São Paulo, Brazil (2012)
- *Douze Ans d’Art Contemporain en France*, Grand Palais, Paris, France (1972)
- *Wall Hangings*, The Museum of Modern Art (MoMA), New York, USA (1969)

coleções selecionadas

- Centre Georges Pompidou, Paris, France
- National Museum of Art (anteriormente, Museum of Decorative Arts and Design), Oslo, Norway
- Museum of Modern Art (MoMA), New York, USA
- National Museum of Modern Art, Tóquio, Japan
- Stedelijk Museum, Amsterdam, Netherlands
- Tate, Londres, UK

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