

of 47 waist-high vitrines that meandered across the main gallery. This piece, like her related *Topologies* (2002), emphasizes the connections between handwork and architecture. Knitted thimbles suggest domes, turrets and tents, while strands of wire filament and fiber are wound or amassed to form little coils, clusters and webs that evoke both biological systems and cityscapes. Wilson offers an engaging visual play both within individual elements and throughout the work as a whole. For example, threads strung taut exhibit their tensile strength against loose, limp fragments that defy regimentation and order.

Wilson's investigation points to a new kind of nomadism, whereby textile forms might serve as models for temporary shelters and flexible structures. At the same time, she has forged an

CHICAGO

Anne Wilson Rhona Hoffman

Anne Wilson's evocative, highly individual practice applies traditional textile processes to other mediums, creating hybrid works that combine elements of sculpture, installation and drawing. The three new projects (all 2008) that constituted her recent exhibition make visible the interrelationship between material culture and technology, while exploiting further the metaphoric potential of her pliant materials.

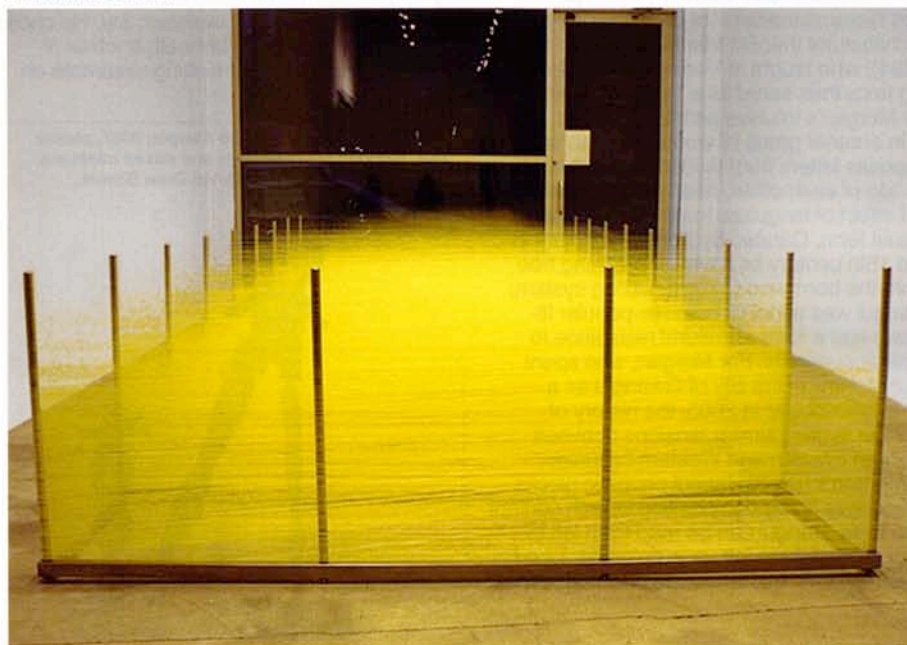
For *Wind-Up*, the artist transformed the lower gallery into a giant loom. The work's construction was actually a performance that took place over the course of five days prior to the show's opening. Wilson collaborated with nine women who, working in assemblies of three, methodically wound lengths of Day-Glo green thread through 20 poles rising from the sides of a 17-by-7-foot metal frame.

The performers' white kimono-style jackets and slow rhythmic actions lent the proceedings an aura of Zen ritual or ceremony, although the resulting arrangement (equivalent to a 40-yard weaving warp) brings to mind Post-Minimalist sculpture as much as Eastern spirituality.

The repetitive hand gestures inherent in various textile processes, such as knitting or crochet, form the basis for *Notations*. Wilson devised a notational system based on these hand movements using pins with large colored heads. She represented this system in 20 digital photographs, each containing a motion sequence. Sound artist Shawn Decker composed a score for every sequence, so that bell-like tones and staccato rhythms interacted with Wilson's delicate patterns of slender lines topped by orbs of color and light.

For the installation *Portable City*, tiny handmade sculptures occupied a network

Anne Wilson: *Wind-Up*, 2008, thread and stainless steel, 2½ by 17 by 7 feet; at Rhona Hoffman.



esthetic as protean as her chosen materials, one that blends Western modernism, histories of the handmade and Eastern notions of subtle profundity.

—Susan Snodgrass