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

—Susan Snodgrass

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