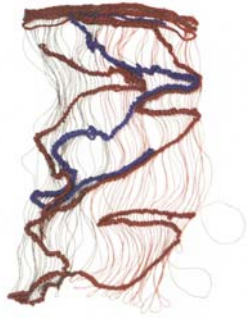


**Sheila Hicks: Weaving as Metaphor** / Edited by Nina Stritzler-Levine.--New Haven, CT: Yale University Press, for The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, September 2006.--415 p.: ill.--ISBN 0-300-116785-3: \$45.00.



While an art student at Yale in the 1950s, Sheila Hicks's earliest weavings reflect her interest in materials and structures, growing out of her studies in design with Josef Albers, pre-Columbian art with George Kubler, and architecture with Vincent Scully and Louis Kahn. In the 1960 MoMA exhibition *Recent Acquisitions: Architecture and Design Collection*, Hicks's *Blue Letter* was the only textile in a show that included works by Le Corbusier, Alvar Aalto, and Charles Eames. Her name would soon become synonymous with the international fiber revolution of the 1960s and '70s.

Sheila Hicks is best known for her monumental installations such as *The Four Seasons of Fuji* (Fuji City Cultural Center, Japan, 1999) composed of five tons of linen thread in 90 colors and, at 338 feet, nearly the length of a football field. But, astonishingly, in the past fifty years, Hicks has also produced more than 1,000 small works woven on a 12"x 12" portable wooden frame which she describes as her "laboratory and constant companion," a means to "navigate the terrain between art and design."

An exhibition at the Bard Graduate Center in New York, July 12 - October 15, 2006, brought together 195 of these extraordinary miniatures woven between 1957 and 2006; *Sheila Hicks: Weaving as Metaphor* accompanied the exhibition. Essays by Arthur C. Danto, professor emeritus of philosophy at Columbia University, Joan Simon, curator at the Whitney Museum, and Nina Stritzler-Levine, director of exhibitions at the Bard Graduate Center comprise the relatively brief but informative text. The bulk of the book is the stunningly illustrated catalog with annotations by the artist.

Designed by Irma Boom, winner of the prestigious Gutenberg prize and member of the Yale School of Art faculty, this small, spare book is a beautiful object in and of itself. Its other features include black-and-white photographs of and by the artist, pages from early journals, a chronology and exhibition history, a bibliography, a checklist of the exhibition and gallery of thumbnail images.

*Sheila Hicks: Weaving as Metaphor* is a welcome addition to a subject area in which scholarship has been sparse. It is highly recommended for libraries with collections in art and design.

Louise Greene, Reference Librarian, Art Library, University of Maryland, College Park, [lwg@umd.edu](mailto:lwg@umd.edu)

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