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Robin Hill

New Sculpture and Large Scale Cyanotypes

October 9 – November 8, 1997
Tuesday-Saturday 10-6

In Robin Hill's 1995 exhibition, large scale pigmented wax drawings occupied the wall and even larger sculptures re-stated the drawings' systematic rotations of looping lines as vast wheels of blue plaster cones on the floor. In her current exhibition, Robin Hill diminishes the distance between her drawing and sculpture, between two dimensions and three, and between improvisation and systematic repetition. For Hill, "drawing" is an open-ended activity, embracing more than the result of the encounter of mark and paper. And her notion of "sculpture" is just as open. Sculpture can be flat and reside on the wall; drawing can be performed in plaster and piled on the floor. As she describes:

"The pieces rest in a state of suspended animation, speaking
of *possibility* and *potential* rather than articulating a finite
resolution. The subject of the work is work itself."

The materials used for this work are readily available and often utilitarian: tape, packing material, cotton batting, Chinese practice paper, plaster and clay. The processes are simple, repeated actions, and Hill uses titles, which read like cooking instructions to identify those processes. "*working quickly, skewer and stack.*" describes a configuration of cellulose packing peanuts and wire; "*place skewers on paper. expose to light. wait.*" a companion cyanotype, captures the shadows cast by a different configuration of the same materials.

Despite its free and unfettered exploration of material, process and form, this is a disciplined and rigorous body of work. It is subtle, often hard to describe, but rich in suggestion and association. Speaking a plain, self-evident language, this work will reach and retain the viewer's attention less by its size (some are quite large) than by its unmistakable ring of truth.