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Weekend section

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Also of interest this week:

Robin Hill (Zabriskie Gallery, 724 Fifth Avenue, between 56th and 57th Streets): In all four of Robin Hill's seamless abstract sculptures there is a dense, lyrical silence. All are vertical and life-size. All seem to be in the process of filling up with memories of figurative, architectural and natural shapes.

Hill begins by carving a piece of plywood, which becomes her base. From that base, she cuts out several rings with the same outline as the first piece. Since each ring is smaller, placing them one above the other in the order in which they were cut will create the effect of an ascending spiral. The armature — just inside and attached to the plywood rings — is mesh and concrete. The surface of all four works is beeswax, either in its natural white color or pigmented.

The sculptures are constantly changing. In "Back to Back," the round shapes at both ends are like the turrets or towers of a castle. But they are also like guardian figures standing back to back. "At Arm's Length" is open from one point of view and closed from another. It can suggest hills, bones and cliffs, but it can also bring to mind the characteristic body shift of Greek and Renaissance standing figures. "Lean to (Mary Lou)" is light and almost skeletal on one side and like someone bearing an immense weight on the other.

Sculpturally, too, the works are rich. They involved carving and constructing, but they were also modeled. Although the objects weigh around 250 pounds, the spiraling movement and beeswax give them an impression of lightness. Although they can seem to have one main point of view, they are fully three-dimen-

sional. They need to be seen from all sides. (Through Aug. 27.)