

ARTS

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Sculptural works by **Robin Hill** are metaphorically latent, with a bounty of associations that reference the visceral functions of organs, musculature, intestinal systems, and the epidermis. Her orificial permutations were stationed around the gallery of Lang & O'Hara (March 14–April 13) like carcasses, deceased organic creatures displaying the remains of their milky, petrified veneers. Hill's sculptures also resemble the shells or gigantic pods that might have washed up on a prehistoric coastline. Appendages, holes, and spouts intuitively connect each sculpture to its neighbor, as if of parts chipped off the same originative block. The effect of the gallery installation fell short in comparison to the dramatic austerity of pieces viewed individually because an overall dialogue was hinted at but not fully developed. The production of her sculpture is elaborate and labored, summed up in curious selections of materials that sustain a frailty and seeming weightlessness. *Valve* was fabricated out of fiberglass, resin, muslin, beeswax, and rabbit-skin glue—substances that establish crusty, delicate veneers.

Peggy Cyphers