

FRIDAY, FEBRUARY 17, 1995

Weekend

The New York Times

Art in Review

■ Grandma Moses and her antithesis ■ Echoes of Italian altarpieces ■ Images of statues ■ Neo-Dada and Post-Minimal ■ Interlacing mandala patterns.

Robin Hill

Lennon Weinberg Gallery
580 Broadway (between Prince and
Houston Streets)
SoHo
Through March 11

East meets West in Robin Hill's drawings and sculptures of interlacing mandala patterns. The sculptures are floor pieces built up from hundreds of what look like oversized corks cast in plaster from paper cups, dipped into blue paint, and then arranged on the floor with the help of paper templates. There's something endearing about the contrast between the clunky, familiar shape of the "corks" and the hypnotic patterns constructed from them.

Ms. Hill's large (roughly 8 feet by 6 feet) drawings are done in blue oilstick on paper covered with a ground of translucent wax. Unlike the floor pieces, the interlace patterns in these works are done free-hand and corrected by eye, leaving a light blue haze around the dark blue lines. The waxy ground and the blue haze should make the drawings look airy and transcendental, but they don't. Maybe it's the obsessive quality of the mandala patterns, all of them built up from the same basic unit of a long, narrow loop emerging from two shorter loops.

In most of the drawings, the straight elements of the mandalas line up with the vertical and horizontal axes of the drawing, intensifying the sense of obsessiveness. "Untitled No. 1," where the pattern has been rotated 45 degrees so that the straight lines are all diagonals, is the most satisfying drawing in the show.

PEPE KARMEI