



Robin Hill, installation view, 1995.
Lennon, Weinberg.

Robin Hill

LENNON, WEINBERG

Fascinated by curvilinear patterns and by the relationship of sculpture to drawing, Robin Hill established a compelling dialogue between five large drawings and three floor installations, all based on labyrinthine inscriptions of repeated, overlapping loops. In the drawings on wax-saturated paper, the patterns in blue oil-stick merge with the paper, producing an immaterial, translucent effect. On the floor, however, the loops are built from styrofoam cups lined up one after another—some 4,000 in all, cast in blue plaster—which stand out from the wood and acquire a sculptural life of their own. While the symmetrical drawings sit serenely within their frames, the floor patterns adjust awkwardly to the irregular layout of the gallery, their lines interrupted by columns and at one point forced to run beneath a radiator.

If the drawings suggest an Eastern absorption in continuous movement, the mundane, somewhat humorous blue cups seem rooted in the absurdity of everyday life, and the installation succeeds in dramatizing sculptural issues of scale and material. At first, one longs for a ladder from which to appreciate the pure form of the floor patterns. Yet we are given the drawings, which offer themselves as possible maps of the configurations at our feet. This interaction between abstract pattern and sculptural installation, as much as the inherent fascination of the patterns themselves, engages and sustains our interest.

H. P.