

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Robin Hill

CV

EDUCATION

1977 B.F.A., Kansas City Art Institute

SOLO EXHIBITIONS

- 2020 *Denotations*, Another Year in LA, Los Angeles, CA
Critical Matters 2.0, Jay Jay, Sacramento, CA
There's only one sky, ArtSpace 1616, Sacramento, CA
- 2019 *Critical Matters*, Another Year in LA, Los Angeles, CA
- 2018 *Dispersed Transmissions*, Another Year in LA, Los Angeles, CA
- 2017 *Robin Hill: Approximating Circles*, Don Soker Gallery, San Francisco, CA
Robin Hill: There Was, Lennon Weinberg, Inc., New York, NY
- 2015 *Thought Bubbles*, Another Year in LA, Los Angeles, CA
- 2014 *Robin Hill: Slide Carousel*, Ramon's Tailor, San Francisco, CA
- 2011 *Robin Hill: Case Discussions*, Lennon–Weinberg, Inc., New York, NY
Robin Hill: Snowflake, Another Year in LA, Los Angeles, CA
- 2009 *Robin Hill: Then Until Now, A Survey of Sculpture, Drawing, and Cyanotype*, Shasta College Art Gallery, Redding, CA
- 2008 *Robin Hill: Recent Cullings*, Jay Jay Gallery, Sacramento, CA
- 2007 *Robin Hill: Project Room*, Lesley Heller Gallery, New York, NY
Robin Hill: Drawing the Line, Don Soker Contemporary, San Francisco, CA
- 2006 *Multiplying the Variations*, University Art Gallery, California State University, Stanislaus, CA
Kardex, an installation by Robin Hill with Sam Nichols, Another Year in LA, Los Angeles, CA
- 2005 *Extractions, New Work by Robin Hill*, Centre International d'Art Contemporain, Pont–Aven, France
- 2004 *Robin Hill: Multiplying the Variations*, Lennon Weinberg, Inc., New York, NY
- 2003 *Beach Debris*, Don Soker Contemporary Art, San Francisco, CA
Casting a Net: an Installation of Cyanotype and Sculpture by Robin Hill, The Davis Art Center, Davis, CA
- 2002 *Round 16*, Project Row Houses, Houston, TX
- 2001 *Robin Hill: Selected Works 1986–200*, The Richard and Dolly Maass Gallery, Purchase College, Purchase, NY
- 2000 *Robin Hill: Installation*, Fotofest 2020, Houston, TX
- 1997 *Robin Hill: Sculpture and Drawing*, Lennon Weinberg, Inc., New York, NY

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Robin Hill: Sculpture and Drawing, Marsh Gallery, Amherst College, Amherst, MA

1995 *Robin Hill*, Lennon Weinberg, Inc., New York, NY

1991 *Robin Hill*, Lang & O'Hara Gallery, New York, NY

1989 *Robin Hill*, Lang & O'Hara Gallery, New York, NY

1987 *Robin Hill*, Lang & O'Hara Gallery, New York, NY

GROUP EXHIBITIONS

2017 New York, NY: *The Fabricated Drawing*, Lesley Heller Workspace, curated by Robin Hill, including works by Joe Amhrein, Julia Couzens, Sharon Loudon, Cathy Stone, and Robin Hill

San Francisco, CA: *Round Table [Collaboration] Postal-Collage Project No. 6*, Ramon's Tailor, organized by Marty McCutcheon

2016 San Francisco, CA: *Round Table [Collaboration] Postal-Collage Project No. 5*, Ramon's Tailor, organized by Marty McCutcheon

2015 San Francisco, CA: *Round Table [Collaboration] Postal-Collage Project No. 4*, Ramon's Tailor, organized by Marty McCutcheon

New York, NY: *Salon du Dessin*, Lennon Weinberg, Inc.

2013 Los Angeles, CA: *Multifarious Architecture*, Arena 1 Gallery, curated by Yossi Govrin

San Francisco, CA: *Installations*, Don Soker Gallery

2012 San Francisco, CA *Get Lucky: The Culture of Chance February*, SOMARTS, curated by Hanna Regev

San Francisco, CA, *Left to Chance: The Accidental Book Art*, San Francisco Center for the Book, curated by Hanna Regev

Davis, CA, *Seeing Sound*, Pence Gallery

New York, NY, *The Early Show*, Lennon, Weinberg, Inc.

Easton, PA, *Emergence and Structure*, Grossman Gallery, Lafayette College, curated by Ron Janowich and Dan Hill

Traveled to: Miami, FL, *Emergence and Structure*, Freedom Tower/Miami Dade College, Gainesville FL, *Emergence and Structure* University Gallery, School of Art + Art History, College of Fine Arts, University of Florida

Sacramento, CA, *The Backroom: Sublime Works from the Annex and Beyond*, Jay Jay

Davis, CA, *Between the Quotes: Work by UC Davis Art Faculty*, Pence Gallery

2011 Elizabethtown, PA, *The Handprint Identity Project: An Exchange Between Artists and Poets* Hess and Lyet Galleries. Elizabethtown College

Brooklyn, NY, *The Longest Night*, A Multimedia Exhibition of Darkness and Light, Gowanus Ballroom

Sacramento, CA, *Tomorrow's Legacies: Gifts Celebrating the Next 125 Years*, The Crocker

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Museum of Art

- 2009 Los Angeles, CA, Intellectual Abstraction, another year in LA
- 2008 Salinas, CA "Parallel Lines" Works on Paper from Monterey County Collections. Hartnell College Gallery
- 2007 Los Angeles, CA, Pillow Talk, Ruth Bachofner Gallery, in conjunction with The Southern California Women's Caucus for Art
Riverside, CA, University of California Digital Arts Network (UCDarnet), "Epicenter- 2007," installation of "Kardex, 2006"
- 2006 Long Branch, NJ, The Shore Institute of Contemporary Arts, Hunters and Gatherers: The Art of Collecting, from the Collection of Donald Rothfeld
Davis, CA, Local Delivery, Work by UC Davis Art Faculty
San Francisco, CA, Don Soker Contemporary Art, Winter Group Show
Davis, CA, Richard L. Nelson Gallery & the Fine Arts Collection, Flatlanders, A Regional Roundup
Los Angeles, CA, another year in la, Gift Shop, curated by David E.
Davis, CA, Richard L. Nelson Gallery and Fine Arts Collection, Recent Acquisitions
San Francisco, CA, Don Soker Contemporary Art, Materialism
San Francisco, CA, Don Soker Contemporary Art, Summer Group Show, Part 2
San Jose, CA, Institute for Contemporary Art, Contributing Artist, Annual Auction,
Kirkcudbright, Scotland, the Tollhouse Art Center, Convergence, curated by Nana Gregory
- 2005 New York, New York, Pace University Art Gallery, Synthesis and Distribution, Say It Back: a collaboration between Robin Hill and Steve Kaltenbach: curated by Ron Janowich, Merijn Van Der Heijden and Will Pappenheimer
Rennes, France, Distillations, Institute Franco-American, Curated by Nana Gregory, January.
Pont-Aven, France, Un Petit Peu, Small Amounts of Work and Amounts of Small Work, by Pont-Aven School of Art Faculty, Garage Gallery
New York, NY, Lennon-Weinberg Gallery
Miami, FL, Pool Side, organized by Sue Spaid and Teri Hackett exhibition in conjunction with the SLOW art fair in Miami
San Francisco, CA, Don Soker Contemporary Art, Installations and Recent Works, Summer Group Show
San Francisco, CA, Don Soker Contemporary Art, Winter Group Show
San Francisco, CA, Mostly Monochrome, Don Soker Contemporary Art, Curated by Dee Hibbert Jones
- 2003 Gainesville, Florida, University Gallery, Thinking In Line: A Survey of Contemporary Drawing,

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curated by John Moore and Ron Janowich

Boston, MA, French Library and Cultural Center, Pulp Fiction—Works on Paper

Riec-Sur-Belon, France, Espace Melanie, Distillations, 10 Years of Art-Making in Pont-Aven
Paris, France, Mona Bismark Foundation, "Is, Was, Will Be, the Past, Present and Future of the
Pont-Aven School of Art"

Davis, CA, John Natsoulas Gallery, Gone West, Four Artists New In These Parts

San Francisco, CA, LIMN Gallery, made OF paper, curated by Christine Duvall

Kansas City, MO, Kansas City Art Institute, Art and Design Auction

Davis, CA, Richard L. Nelson Gallery & Fine Arts Collection, Modern Multiples: Selections
from the Fine Arts Collection

Sacramento, CA, The Crocker Museum, Annual Benefit Art Auction
Los Angeles, CA, The Brewery, Approaching Perfection, curated by Mery-Lynn McCorckle

2002 New York, The Work Space at Dolgenos, Newman & Cronin LLP, Proximity, curated by Robin Hill

New York, Lennon, Weinberg, Inc., New Year New York New Work

2001 San Francisco, CA, Don Soker Gallery, Group Exhibition

Philadelphia, PA, Ericson Gallery, From One Thing to Another: Pat Badt and Robin Hill

New York, Smack Mellon Studios, Popular Mechanics, curated by Kathleen Gilrain

New York, Milton J. Weill Art Gallery, 92nd Street Y, Milestones for Peace, curated by Doron Polak

New York, Lennon, Weinberg, Inc., Drawing Rooms: Carl Palazzolo, Denyse Thomasos, Robin Hill

2000 Brooklyn, NY, Flipside, Phlat Stuff: Robin Hill, Mary Judge

Los Angeles, CA, Post Gallery, Haulin' Ass: Pierogi in L.A.

Baltimore, MD, The Contemporary Museum, Benefit Exhibition

Brooklyn, NY, Pierogi, Super Duper New York

Houston, TX. FotoFest 2000: Installations

1999 New York, NY, Lennon, Weinberg, Inc., Photographs by Painters, Photographers, Sculptors

New York, NY, Lennon, Weinberg, Inc., Painting and Sculpture, Color and Form

Washington, D.C., Starwood Urban, Urban Configuration 11: A Year in the Life, curated by Janet Phelps.

1998 Kansas City, MO, Byron C. Cohen Gallery, Preview

Brooklyn, NY, Crest Hardware, The Crest Hardware Show

Brooklyn, NY, eyewash, Photic, works incorporating photographic processes

New York, NY, The American Academy of Arts and Letters, Invitational Exhibition of Painting
and Sculpture

New York, NY, Lennon, Weinberg, Inc., UTZ: A collected exhibition, curated with Stephanie

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Theodore

- 1997 Schenectady, NY, Mandeville Gallery, Union College, Place, curated by Robin Hill
Allentown, PA, Martin Art Gallery, Muhlenberg College
Brooklyn, NY, The Rotunda Gallery, Informed Choices
- 1996 New York, NY, Lennon, Weinberg, Inc., Summer Group Exhibition
New York, NY, E.S. Vandam, Place, organized by Robin Hill
- 1995 New York, NY, The Work Space, Accumulation, curated by Robin Hill
New York, NY, The Police Building, Sculptors Thinking Drawings, curated by James Holl
Summit, NJ, New Jersey Center for Visual Arts, The Creative Process: Drawings by Sculptors
New York, NY, The Work Space, Cover to Cover
New York, NY, Lennon, Weinberg, Inc., Group Exhibition
- 1994 New York, NY, Lennon, Weinberg, Inc., Gallery Artists, January 8–29.
Greensboro, NC, Weatherspoon Art Gallery, University of North Carolina, 29th Annual
Exhibition of Art on Paper
- 1993 New York, NY, Lillian Heidenberg Gallery, Structure: Painting Invitational 1993, curated by
Hugh Keenan
Lodz, Poland, The Artists' Museum, Construction in Process IV "My Home is Your Home,"
Philadelphia, PA, Jessica Berwind Gallery, Drawings from 55 Ferris Street, Traveled to New
York, NY, Wynn Kramarsky,
New York, NY, Lennon, Weinberg, Inc. Works on Paper By Gallery Artists
Brooklyn, NY, 55 Ferris Street, 55 Ferris Street 111, curated by Frederieke S. Taylor with
Joseph Zito
New York, NY, Lennon, Weinberg, Inc., Sculpture: Robin Hill, Peter Soriano, Joseph Zito
- 1992 New York, Sculpture Center, On Paper
Brooklyn, NY, Long Island University, Six Sculptors, organized by Marian Griffiths
New York, NY, Rosa Esman Gallery, Organization of Independent Artists, Benefit Exhibition
- 1991 New York, NY, M-13 Gallery, Organization of Independent Artists, Benefit Exhibition
New York, NY, White Columns, Benefit Exhibition
- 1990 San Francisco, CA, Stephen Wirtz Gallery, Lead and Wax
Long Island City, NY, Socrates Sculpture Park
Long Island City, NY, The Institute for Contemporary Art, P.S. 1 Museum, China: June 4,
curated by John Yau, Nancy Spero, and The Asian American Arts Centre
- 1989 Arau, Switzerland, Aagraver Kunsthhaus, Sculpture: Material + Abstraction, 2 x 5 Points of
View, curated by Corinne Diserens, June 18 - July 31. Traveled to Lausanne, Switzerland,
Musee Cantonal des Beaux-Arts, October 17 - December 11; New York, NY, City Gallery,

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Department of Cultural Affairs and The Swiss Institute, January 5–February 10, 1989

- 1988 Brooklyn, NY, Rotunda Gallery, Trilogy
New York, NY, American Academy and Institute of Arts and Letters, Paintings and Sculpture by Candidates for Art Awards
- 1987 Birmingham, MI, Hill Gallery, Part to Part
- 1986 New York, NY, Zabriskie Gallery, Robin Hill–Sculpture, Hannah Villiger–Photographs
New York, NY, Richard Green Gallery, Transformations, curated by Stephen Westfall
New York, NY, El Bohio Community and Cultural Center, Indoor/Outdoor Sculpture Exhibit, curated by David Hacker
New York, NY, Anne Plumb Gallery, Stay Tuned
New York, NY, Lang & O'Hara Gallery, Sculpture
- 1985 New York, NY, Artists Space, Selections, organized by Kay Larson
Brooklyn, NY, Grand Army Plaza, Memorial Arch, Five Sculptors, curated by Mariella Bisson
New York, NY, 80 Washington Square East Galleries, Small Works 1985, juried by Allan Stone
- 1984 New York, NY, Arsenal Gallery, Trees and Trails
Greenville, NY, Hillwood Art Gallery, C.W. Post College, Unaffiliated Artists II
New York, NY, Virtual Garrison, Sculpture Survey
New York, NY, Craig Cornelius Gallery
- 1983 New York, NY, The First Women's Bank, Diversity
Brooklyn, NY, A Place Apart, 8 + 1 + 1

EXHIBITION CATALOGUES AND GENERAL BOOKS

Case Discussions, Robin Hill, Lennon–Weinberg, Inc. New York, essay by Kristin Koster PhD.

Unveiled, The Crocker Art Museum Collection edited by Scott A. Shields.

Agder Kunstnersenter, Kristiansand, Norway, Sculpture and Movement: Experiments in Collaboration, Kristin Nash and Robin Hill.

Pritikin, Renny. catalog essay, Richard L. Nelson and the Fine Arts Collection, Flatlanders, a Regional Roundup.

Nana Gregory, catalog in conjunction with Kirkcudbright, Scotland, the Tollhouse Art Center, Convergence, curated by Nana Gregory, July – August.

Ivana Mestrovic and Alyson Baker, Socrates Sculpture Park, Hardcover: 240 pages Publisher: Socrates Sculpture Park, ISBN-10: 0300120982, (illustration).

Rubinstein Raphael. catalog essay, Robin Hill: Multiplying the Variations, California State University Stanislaus, exhibition catalog, 2006 ISBN:0-9773967-6-2.

Janowich, Ron and Moore, John L., Thinking in Line, A Survey of Contemporary Drawing, University Gallery, 2004.

The Desert Art by Theresa Pappas, Word Tech Editions, Spring (cover image; Robin Hill)

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Frank, Peter. catalog essay, *Gone West, Four Artists New In These Parts*, 2003.
55 Ferris Street III. Brooklyn, New York, 1993.

Collischan Van Wagner, Judith. *Lines of Vision: Drawings by Contemporary Women*. New York: Hudson Hills Press, 1990.

Holl, James. *Sculptors' Thinking Drawings*. OIA Police Building Gallery, 1995

Kramarsky, Wynn. *560 Broadway, A New York Drawing Collection at Work, 1991–2000*, Yale University Press, essays by Jock Reynolds, Elizabeth Finch, James Cuno, Joseph Helfenstein, Glen Lowry, David Mickenberg, Earl A. Powell III

Martone, Michael. *Place*, Mandeville Gallery, Union College, Schenectady, New York, 1996.

Selections from the Artists File. New York: Artists Space, 1985.

Pappas, Theresa. catalog essay, *Robin Hill: Lang & O'Hara Gallery*, New York, 1991.

Sculpture: Material and Abstraction, 2 x 5 Points of View. Introduction by Corinne Diserens. Essay by Stephen Henry Madoff. Aarau, Switzerland: Aarauer Kunsthhaus, 1988.

Six Sculptors. Essay by George Melrod. Brooklyn, NY: Long Island University, 1992.

Smith, Gary, *Parallel Lines, Works on Paper from the Monterey County Collections*

The Creative Process: Drawings by Sculptors. Summit, New Jersey, 1995.

Unaffiliated Artists 11. Greenvale, NY: Hillwood Art Gallery, 1985.

PERIODICALS

Angel, Karen. "In Store," *the Village Voice*, June 23, 1998.

Braff, Phyllis. "Unaffiliated and Original," *The New York Times*, August 5, 1985.

Brenson, Michael. "No Man's Land: Socrates Sculpture Park," *The New York Times*, March 8, 1991.

Brenson, Michael. "Robin Hill at Lang & O'Hara Gallery," *The New York Times*, February 17, 1989, (illustration).

Brenson, Michael. "Introducing Swiss Sculptors to US and Vice Versa," *The New York Times*, January 27, 1989, (illustration).

Brenson, Michael. "Sculpture Breaks the Mold of Minimalism," *The New York Times*, November 23, 1986, Section 2:1.

Brenson, Michael. "Robin Hill at Zabriskie Gallery," *The New York Times*, July 25, 1986.

"Brooklyn Exhibit at Rotunda Gallery," *Starrett Sun*, February 19, 1988.

Brown, Kenneth. "Brooklyn's Rotunda Gallery Spotlights 'Trilogy' of Visual Arts," *Kings Courier*, February 19, 1988.

Carvalho, Denise, "Focus: Robin Hill: Between the Physical and the Invisible," *Sculpture Magazine*, Vol. 24, No.7, September, 2006

Cushing, Iris. "Scratching the Surface of Things," *Hyperallergic*, April 30, 2014

Cushing, Iris. "Robin Hill: There Was," *Two Coats of Paint*, April 22, 2017

Cyphers, Peggy. "Sculptural Works by Robin Hill," *Arts Magazine*, September 1991.

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Dalkey, Victoria. "Multiple Choice; Reproductions Earn a Special Place in Art Collections," The Sacramento Bee, April 27, 2003.

Dea, Cynthia. "Get the Soundtrack Too," LA Times Calendar Highlight – July 6, (illustration).

Elsasser, Brian. "Robin Hill at Davis Art Center," Artweek, March 2003, Vol. 34, Issue 2.

flavorpill LA, "Robin Hill with Sam Nichols at another year in LA"

<http://la.flavorpill.net/mailler/issue171/index.html> June 6–12.

Frank, Peter. "Robin Hill with Sam Nichols at another year in LA," Art in America, November 2006, Illustration.

Frank, Peter. "Robin Hill, Multiplying the Variations," AC Fall–Winter, 2004 1.2

Frehner, Mathias. "Post Minimal Art in Kunsthhaus, Aarau," Neue Zurcher Zeitung (Switzerland), July 8, 1988.

"Gallery Spotlights Works of 3 Brooklyn Artists," Daily News, February 17, 1988.

Gomez, Edward M., cover article: "Abstract Sculpture: From Big Ideas to Abstract Forms," Art and Antiques, May, 2005. (illustrations).

Greenpoint Gazette (Brooklyn), November 30, 1982.

Hakanson, Joy. Detroit News, July 19, 1987.

Jaeger, William. "Another Way of Looking at the World," Times Union, January 5, 1997, G2.

Johnston, Laurie and Susan Heller Anderson. "New Angles on Art," The New York Times, September 19, 1983.

Kaplan, Steven. "Head Heart and Hands," Art Finder, Spring 1987, (illustration).

Karmel, Pepe. "Robin Hill," The New York Times, February 17, 1995.

Kimmelman, Michael. "Six Sculptors," The New York Times, July 31, 1992.

Koplos, Janet. "Robin Hill at Lennon, Weinberg," Art in America, June 1998.

Koster, Kristin and Kendall, Tina. Other Voices, the e-journal of Cultural Criticism, Cultural Recycling, , "Robin Hill and Ron Janowich, 28 pages with illustrations, Volume 3, Number 1, May 2007, <http://www.othervoices.org/3.1/rhill/index.php>

Larson, Kay. "Sculptor Robin Hill Gathers Momentum," New York Magazine, April 15, 1991.

Madoff, Steven Henry. "Sculpture Unbound," ARTnews, November 1986.

Martin, Walter and Steven Cramer. "Benefit Group Show, curated by David Hacker," 108, An East Village Review, June 1986.

Mattick, Jr., Paul. "Robin Hill at Lennon, Weinberg," Art in America, September 1995.

McGill, Douglas C. "A Garden of Sculpture," The New York Times, June 13, 1986.

Melrod, George. "Robin Hill at Lang & O'Hara Gallery," ARTnews, September 1991, (illustration).

Melrod, George. "Exploring Nature and Line as Metaphor: Robin Hill," Art and Antiques, February 1995, p.29.

Melrod, George. "Robin Hill, Peter Soriano, and Joseph Zito," ARTnews, April 1993.

Miro, Marsha. Detroit Free Press, July 19, 1987.

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- Moyle, Marilyn. "Treasures from the Vault," *The Davis Enterprise*, May 15, 2003.
- Nahas, Dominique. "Seeing is Believing," *Review*, October 15, 1997.
- Olivant, David. "Multiplying the Variations: Robin Hill at California State University, Stanislaus," *artcritical.com*, edited by David Cohen, October 16, 2006
- Pardee, Hearne. "Robin Hill," *Artnews*, May 1995.
- Preston, Malcolm. "Varied Show of Independents," *Newsday*, July 28, 1985.
- Preston, Sandy. "Lines of Vision: Drawings by Contemporary Women," *Contemporary Collectors Magazine*, April 1990.
- "Robin Hill," *BOMB*, No. 6, 1983, (illustration).
- "Robin Hill at Lennon–Weinberg Gallery," *Abstract Art Online*, October 1, 2005.
- Schaffner, Ingrid. "Robin Hill," *Artforum*, summer 1995.
- "Sculpture Exhibit at Aargauer Kunsthhaus," *Aargauer Tagblatt* (Switzerland), June 19, 1988.
- "Sculptural Language of Form," *Der Bund* (Bern, Switzerland), July 6, 1988.
- Servetar, Stuart. "Galleries: Downtown," *New York Press*, March 1, 1995.
- Smith, Roberta. "Robin Hill at Lennon–Weinberg Gallery," *New York Times*, October 15, 2004.
- Stuttig, Bill. "Artist Painted in a Corner," *The Daily News*, April 29, 1990, (illustration).
- "Trilogy Now on View at Rotunda," *Phoenix*, February 25, 1988.
- Thorson, Alice. "Cohen's 'Preview' Unites Abstract Talents," *The Kansas City Star*, July 24, 1998 (illustration)

TEACHING

- | | |
|------------------|--|
| 2001–present | Professor, Sculpture, University of California–Davis, Davis, CA |
| 1998–2001 | Adjunct Assistant Professor & Artist In Residence, Sculpture, Purchase College, SUNY, School of Art & Design |
| 1991–2001 | Faculty & Coordinator of Senior Program, Parsons School of Design, New York |
| 1997–1999 | Adjunct Faculty, New York University |
| 1997, 2000, 2005 | Faculty, Pont–Aven School of Art, Pont–Aven, France |
| 1997–1998 | Faculty–Sabbatical Replacement, Sculpture, Rhode Island School of Design, Providence, RI |
| 1991 | Faculty–Sabbatical Replacement, Sculpture, Middlebury College, Middlebury, VT |

AWARDS AND GRANTS

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|------|---|
| 2015 | UC Davis, Chancellor's Award for Excellence in Mentoring Undergraduate Research |
| 2012 | Academic Senate Travel Grant, for residency at Sanskriti Foundation, New Delhi, India Looking at Indian Culture for Creative Growth in a Contemporary Art Practice, Premiere |

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Performance/Exhibition

- 2012 Residency: Sanskriti Foundation, New Delhi, India
- 2012 Academic Senate Travel Grant, for exhibition: Emergence and Structure, Richard A. and Rissa W. Grossman Gallery– Lafayette College, Easton, PA. Premiere
- Performance/Exhibition
- 2012 Undergraduate Instructional Improvement Program (UIIP) Large Grant, Tricks of the Trade, a series of hands–on workshops designed to provide students with in– depth, hands on, exposure to processes across disciplines.
- 2012 Undergraduate Instructional Improvement (UIIP) Mini–Grant, workshop in my Art 151– Intermediate Sculpture to introduce students to sustainability in sculpture practice, specifically "Earth Clay" or Cob Plaster Building
- 2011 Academic Senate Travel Grant, for exhibition at Lennon, Weinberg Inc. New York, NY, Case Discussions: Recent Sculpture and Drawing by Robin Hill, Premiere
- Performance/Exhibition
- 2010 University of California Institute for Research in the Arts: Expressing the CAVES: Art Science in 3D Immersive Dialogue, with Joseph Dumit, Director of Science & Technology Studies
- 2009 UIIP Mini–Grant for Site Specific Sculpture 152e
- 2009 Academic Senate Travel Grant Bard College Annandale–on–Hudson, New York, Senior Seminar Visiting Artist Lecture Series: Robin Hill, Sculptor, Invited Presentation
- 2009–10 Academic Senate’s New Initiative/Collaborative Research Award, UC Davis
- 2009–10 Undergraduate Instructional Improvement Travel Grant, UC Davis
- 2008 Academic Senate Research Travel Grant, UC Davis
- 2008 Teaching Resources Center Mini Grant, UC Davis
- 2006–07 COR Small Grant in Aid of Research, UC Davis
- 2005–06 COR Small Grant in Aid of Research, UC Davis
- 2004–05 COR Small Grant in Aid of Research, UC Davis
- 2002–03 Faculty Travel Grant, UC Davis
- 2002–03 Humanities Institute Fellowship, UC Davis, course buyout
- 2002–03 Faculty Research Grant, UC Davis
- 2002–03 Undergraduate Instructional Improvement Travel Grant, UC Davis
- 2002–03 Educational Technology Partner Grant
- 2001–02 Faculty Travel Grant, University of California, Davis
- 2001–02 New Faculty Research Grant (plus Junior Faculty Research Grant), UC Davis
- 2001–02 Publication Assistance Funds, "Proximity" catalog
- 2001–02 Teaching Resources Center Mini Grant, UC Davis
- 1999 The New School, Faculty Development Grant

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- 1991 The New York Foundation for the Arts Fellowship
1990 Pollock-Krasner Foundation Fellowship
1987 New York Foundation for the Arts Fellowship
1986 Pollock-Krasner Foundation Fellowship
National Endowment for the Arts, Visual Artists Fellowship
1985 The New York State Council for the Arts, Fellowship for Five Sculptors
1983 Artists Space, New York, Emergency Materials Fund

PUBLIC/CORPORATE COLLECTIONS

Planet Fitness

Achenbach Collection, Fine Art Museums of San Francisco, CA

Rosewood Sand Hill, Palo Alto, CA

Brooklyn Union Gas, Brooklyn, NY

Chatham Imports, New York

Champion International, New York

Cleary Gottlieb, New York

Cowan, Liebowitz & Lachman, New York

Federal Home Loan Mortgage Corporation, Washington, DC

Fogg Art Museum, Cambridge, MA

Richard L. Nelson Gallery & The Fine Arts Collection

Rosenthal & Rosenthal, NY

Milbank, Tweed, Hadley and McCloy, NY

Prudential Insurance Company Newark, NJ

Bingham, Dana & Gould, Attorneys, Boston, MA

Lee & Silva Terry, The Metro Companies, Atlanta, GA

Long Island University, C.W. Post Campus, Brookville, NY

Wynn Kramarsky, New York, NY

UCLA Hammer Museum, Los Angeles, CA

Crocker Art Museum, Sacramento, CA

Jones Day, OH

The Mansion at Turtle Creek, TX

Rosewood Sand Hill Project, Palo Alto, CA

Achenbach Foundation for Graphic Arts at the California Palace of the Legion of Honor, San Francisco, CA

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VISITING ARTIST

Brandeis University, Waltham, MA

Union College, Schenectady, NY

Maryland Institute College of Art–Sculpture Program, Baltimore, MD

Maryland Institute College of Art–Mount Royal Graduate Program, Baltimore, MD

Amherst College, Amherst, MA

Syracuse University, Syracuse, NY

Muhlenberg College, Allentown, PA

Middlebury College, Middlebury, CT

Parsons School of Design, New York, NY

Empire State College, NY

State University of Arkansas, Jonesboro, AK

Brooklyn College, NY

Rhode Island School of Design, Providence, RI

School of the Museum of Fine Arts, Boston, MA

Bennington College, Bennington, VT

California State University, Sacramento and Stanislaus, CA

University of Iowa, Iowa City, IO

Anderson Ranch, Snowmass, CO

Pont-Aven School of Art, France

Claremont Graduate University, Claremont, CA

Kansas City Art Institute, Kansas City, MO

Purdue University, Indiana

Virginia Commonwealth University, VA

University of California, Riverside, CA

Lafayette College, Easton, PA

University of Oregon–Eugene, Eugene, OR

Haverford College, Haverford, PA

Virginia Commonwealth University, Richmond, VA

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Robin Hill

Artist Statement

In my cyanotypes, matter is translated into degrees of opacity and translucency, which are the two-dimensional counterparts to thick and thin. As a process, light is the active ingredient and waiting is the passive ingredient. Ultimately, the cyanotypes document the gesture of placing physical matter on paper. The immediacy of this process serves as a counterpoint to the more deliberate and labor-intensive task of building sculptural forms, whose invisible dimensions are revealed in the after images of their companion cyanotypes. Fingerprints, DNA strands, and microscopic cultures contain information that has the power to describe form. Such is the case with the cyanotypes and their relationship to their forms of origin. Of on-going concern is my interest in seeing how much meaning and imagery I can extract from one idea or process. In producing generations of images from one source I am able to extend the life of that source and, in a sense, recycle it.

"An early form of photography, cyanotypes are typically characterized by a white image with a blue middletone. precisely the tonal relationship that structures Hill's sculptures and drawings. By incorporating a form historically used for botanical studies. such as those that fill Anna Atkins' 19th-century album, Hill suggests that her work might also have an empirical origin. In the prints, it looks as if Hill's familiar forms have been x-rayed to reveal the axial skeleton of some organism, or the molecular structure of a particular substance."

- *Ingrid Schaffner, on Robin Hill from ARTFORUM 1995*

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Robin Hill

Artist Statement

In my cyanotypes, matter is translated into degrees of opacity and translucency, which are the two-dimensional counterparts to thick and thin. As a process, light is the active ingredient and waiting is the passive ingredient. Ultimately, the cyanotypes document the gesture of placing physical matter on paper. The immediacy of this process serves as a counterpoint to the more deliberate and labor-intensive task of building sculptural forms, whose invisible dimensions are revealed in the after images of their companion cyanotypes. Fingerprints, DNA strands, and microscopic cultures contain information that has the power to describe form. Such is the case with the cyanotypes and their relationship to their forms of origin. Of on-going concern is my interest in seeing how much meaning and imagery I can extract from one idea or process. In producing generations of images from one source I am able to extend the life of that source and, in a sense, recycle it.

"An early form of photography, cyanotypes are typically characterized by a white image with a blue middletone. precisely the tonal relationship that structures Hill's sculptures and drawings. By incorporating a form historically used for botanical studies. such as those that fill Anna Atkins' 19th-century album, Hill suggests that her work might also have an empirical origin. In the prints, it looks as if Hill's familiar forms have been x-rayed to reveal the axial skeleton of some organism, or the molecular structure of a particular substance."

- *Ingrid Schaffner, on Robin Hill from ARTFORUM 1995*