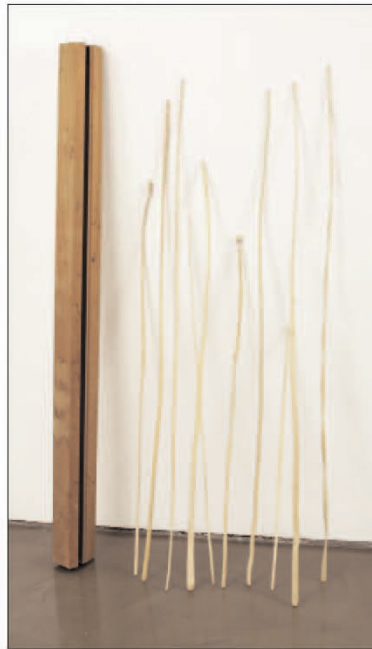


reviews: new york

Robert Kinmont

Alexander & Bonin

It's difficult to believe this was the first New York show of Robert Kinmont's wily process-oriented conceptual sculpture since the early 1970s. Kinmont, who hails from the desert town of Bishop in northern California, isn't exactly under-



Robert Kinmont, *Thirteen wands*, 1973, pine, willow, and leather, installation view. Alexander & Bonin.

known on the East Coast. He basically just fell off the radar, perhaps because he walked out of his studio in 1975 and didn't return to making art until 2005, when he took up where he had left off.

This show included several new bleached and hollowed-out cottonwood logs, including *Cottonwood Log Filled with Fear* (2009), with the word "fragile"

penciled on its surface, and *Log Filled with Dirt* (2007), which—though you can't see inside—is filled with both dirt and children's toys. The only noise in *Cottonwood Log Filled with the Sound of Sawing* (2005) is the reference in the title to Robert Morris's legendary cube. Kinmont's logs from the early '70s are of their era: one is filled

with peacock feathers (from a neighbor's dead peacock), another contains the red-spotted hallucinogenic mushroom *Amanita muscaria*.

Among his black-and-white photo performances was his *8 Natural Handstands* series (ca. 1967); the first photo shows Kinmont doing a handstand at the edge of a cliff. Then *Twenty-six Dead Animals* (1970), with its deadpan snapshots of roadkill, takes Ed Ruscha's *Twenty-six Gasoline Stations* in another direction. *My Favorite Dirt Roads* (1969/2008) does the same. A series of nine photos of himself holding nine different objects, including a rock, a bunch of flowers, a carton of milk, and a ball—is titled *Just about the right size* (1970/2008). In the seventh image, he holds his own shoe. Kinmont's complex yet accessible art revels in exposing simple personal processes—he proved himself here a master of the slow take, the double take (wood shavings from a carved divining rod lay in a box on the floor), and the hidden detail—such as a sketch on the back of a wall piece, visible only to the installer.

—Kim Levin