

# F M

FROZEN MUSIC

*ARCHITECTURE  
THROUGH A FINE ART LENS*





'Inside Out' 32 x 48 Edition of 5  
Chromogenic Digital Archival Photograph



# F M

## FROZEN MUSIC

THE MAGAZINE OF ROBIN HILL FINE ART

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*ROBIN HILL FINE ART © BASED IN MIAMI, FL & NEW YORK CITY, NY  
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DESIGNED IN LOS ANGELES, CA | SEAN PERREIRA ART & DESIGN*

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***“Architecture is Frozen Music”*** – Johann Wolfgang von Goethe

## EDITOR’S LETTER

Welcome to the inaugural printed issue of Frozen Music. Building on the 12-year legacy of our digital newsletter, Frozen Music explores the relationship between Fine Art, Architecture and Design from the perspective of renowned photographer, Robin Hill.

This issue focuses on the interpretation of architecture through a fine art lens. Typifying this idea is our front cover of the Farnsworth House designed by Mies Van der Rohe from 1946-51. This image was created spontaneously much in the same way as a jazz musician might interpret a melody. The late curator, Terry Riley referred to our cover photo as “The best photo of a Mies project I’ve ever seen...and I’ve seen a lot!” (Terry curated the 2001 blockbuster show at MoMA: Mies in Berlin - so we think we know what he was talking about!) You can read our tribute to Terry later in this issue on page 35.

We also feature the trail-blazing architect, Zaha Hadid – a woman whose career redefined the connection between Fine Art, Architecture and Design. Our tribute to her includes a personal encounter whilst photographing her for Vanity Fair Magazine.

We then switch gears to the famed artist, Vik Muniz (subject of the academy award-nominated documentary ‘Wasteland’) whose artwork ‘The Glass House – after Robin Hill’ literally interprets architecture as fine art.

Finally, we shift focus toward color and POP in architecture – more Madonna than Mozart. This represents the idea of Frozen Music in a more whimsical way – featuring such iconic buildings as The Atlantis (Arquitectonica 1982) and the Regions Bank Building (Francis Hoffmann 1958).

We hope you enjoy our inaugural issue, and we look forward to future collaborations.

- Robin and Grace Hill



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'Breeze Block' - A stiff breeze blew down Collins Avenue causing the masonry net to flow past the superstructure of the Carillon Hotel 16 x 12 Edition 5/10





## ROBIN HILL

Born and raised in Nottingham, England (home of namesake, Robin Hood), Hill began his career in 1987 in the most inauspicious way by taking pictures of toddlers in department stores across London. He didn't know at that stage that one day his work would be shown at the Guggenheim Museum in New York and Bilbao, as well as MoMA and the Cooper-Hewitt National Design Museum or grace the pages of the world's leading publications such as Vanity Fair, Architectural Digest and Elle Decor.

He likes to view his artistic process as a metaphorical tripod, whereby each leg represents the three areas of his interest: One for architecture, one for design and one for art that all integrate within the camera that sits on top of the tripod. It is there that the magic happens and the alchemy begins. Inspired by a variety of sources that include the organic architecture of Frank Lloyd Wright, the free-flowing improvisations of John Coltrane, to the ancient Shamanic traditions of the Qu'ero nation, Hill freely and effortlessly combines these eclectic inspirations to create artworks that are uniquely his own.



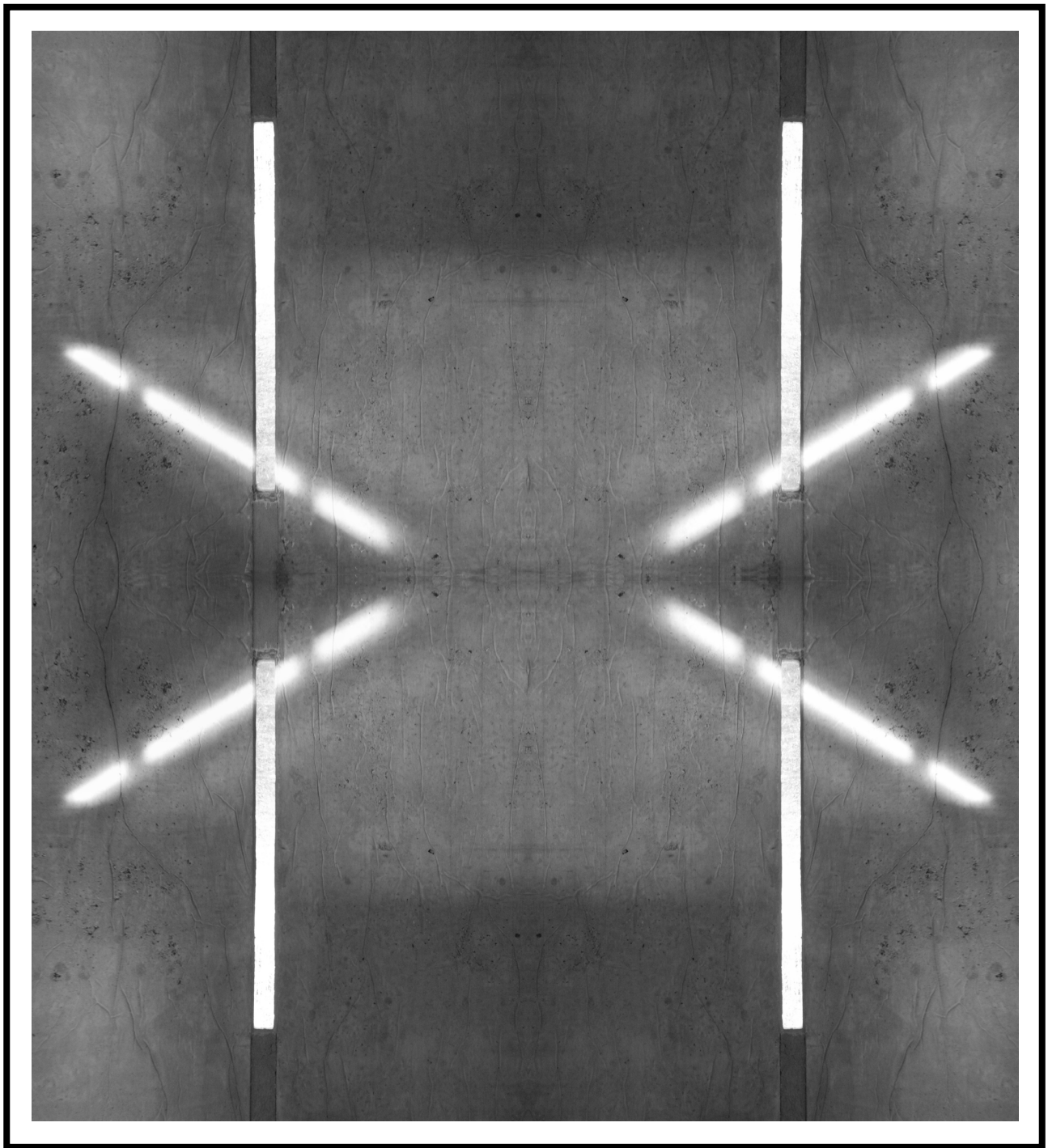


**'Idea and Essence'** 30 x 30 Edition of 10

*Chromogenic Digital Archival Photograph*

*Frank Lloyd Wright gave us an intriguing visual language. This interpretation was created at Florida Southern College. The world's largest collection of Frank Lloyd Wright buildings for one client and subject of Robin Hill's contribution to the Frank Lloyd Wright: From Within Outward exhibition at the Guggenheim Museum in 2009.*





**‘Schindler House’** *Four panels at 50 x 50 each creating a 100 x 100 artwork -  
Framed only. Chromogenic Digital archival photographs.*

Quadtych Edition of 5

*Rudolph Schindler’s 1922 masterpiece not only created a new paradigm of residential architecture but also offered up remarkable interplays of light and shadow onto its concrete walls.*











# ZAHA HADID

## VANITY FAIR (UK)



“You’re late!” declared Zaha Hadid upon entering her apartment. I glanced at my watch. It was 2:02 pm which made me exactly two minutes late. “Yikes,” I said to myself! I walked over to meet my newest photographic subject and was happy to receive eye contact despite the frosty greeting. As someone who is never late this was new territory for me (blast that Miami traffic!) In a vain attempt to swing things around I offered up the name of a mutual friend as an olive branch. Upon stating my friend’s name, Zaha’s face turned to stone and my grave was now fully dug! I realized at this stage that I had become fully immersed in Zaha’s world. I was in her space, in her self-designed apartment, surrounded by her artwork and her team of people... Perhaps, I needed to connect with her on a different level?

I paced around the apartment looking for the correct angle from which to photograph her. Hair and make-up people were milling around, Zaha was punching keys on one of her cell phones, and her tireless assistant, Louisa was doing her level best to hold the whole thing together. I was consciously trying to get off my wrong foot and on to the right one. But which way to go?

I mentioned to Zaha that I loved the design of the apartment and I think she would look best sitting down in her self-designed chair with her self-designed leather jacket partly draped over it. She likes the idea (Thank God!) and she settles into the chair with an air of impatient indifference. I am not sure if she is impatient with the process or me but the job has to get done. In order to create the best photograph of Zaha though, I needed to connect with her so that she could reveal her true self. I decided to take a risk! “I believe you know my friend, Iran Issa-Khan?” Zaha’s face lit up and she declared ‘You know, Iran?’ Yes, indeed I do and I’m a huge fan of her and her photography’ Zaha looked at me quizzically and spontaneously picked up one of her 3 cell phones and called Iran! “Iran how are you darling? I’m here with this strange British man who claims to know you! His name is Robin Hill.” I can hear Iran on the other end of the line exclaiming “Oh he’s fabulous” Zaha lets out a sincere and hearty laugh at which point I released the shutter and the vibe shifted all the way around and now I have my portrait.

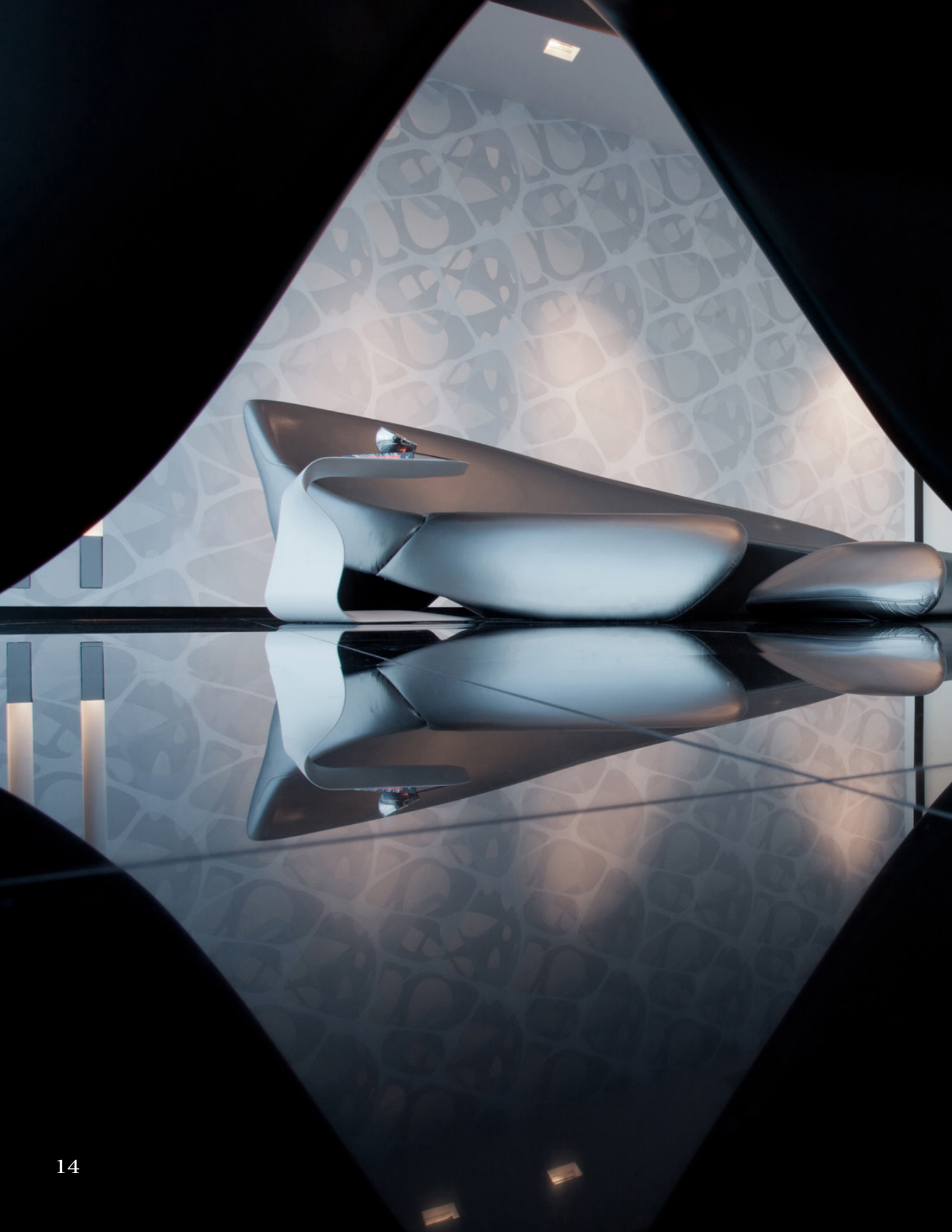
P.S. Zaha and I stayed in touch through the year 2015 and she invited me back to film her for a project she was designing for Swarovski crystal in March of 2016. We were on our way to her apartment when I got a phone call from her assistant, Louisa... “Robin, the shoot is off, Zaha has bronchitis and is at Mt.Sinai hospital” The next day, Zaha passed away and her creative genius disappeared way too soon.

What an honor it was to meet with her and enjoy a slice of her life. A true force of nature and remarkable talent!

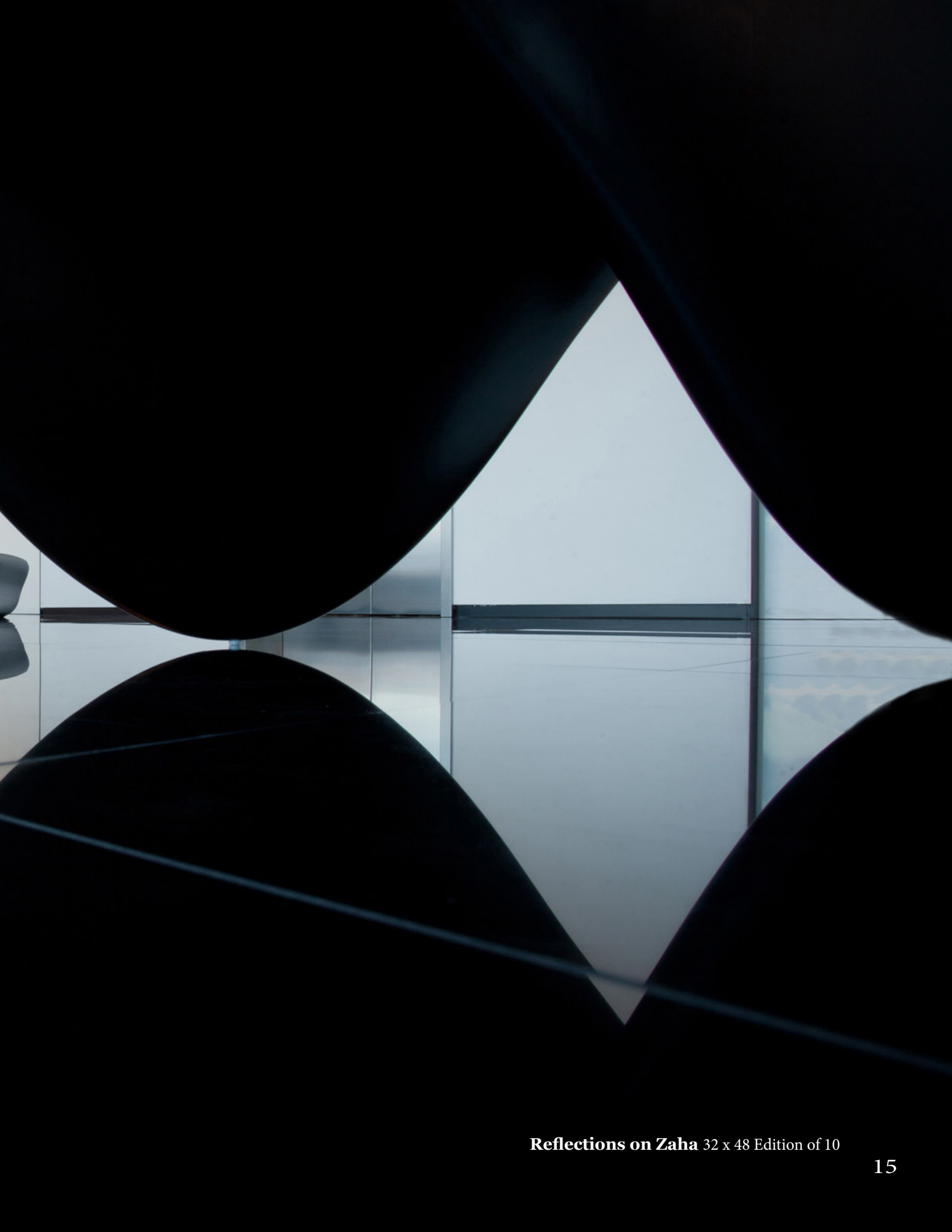


**Photographed in her Miami Beach Condom 2015**













**‘Guggenheim #11’** Quadtych Edition of 5

Four panels at 50 x 50 each creating a 100 x 100 artwork, Framed only

**Installed at The Marquis in Miami**

*Frank Gehry famously designed the museum featuring Titanium plates traversing much of the structure. I found this reflection opposite in one of the buildings facing the museum. I see it as a further deconstruction of an already deconstructed architecture – a mirror that reflects Gehry’s genius.*





**'Schindler House Two'**

36 x 48- Framed only. Chromogenic Digital archival photograph . Edition of 5





100



## **SIDE BY SIDE:**

### **Farnsworth House + Philip Johnson Glass House**

Leafing through an old copy of Home Miami Magazine, I came across two articles written about the Glass House. One was written by Hilary Lewis (Chief Curator and Creative Director of The Glass House) and the other was by architecture critic, Paul Goldberger. Both articles addressed issues of historic preservation and referred to some of the differences and similarities between the Farnsworth House and Philip Johnson's Glass House. The idea popped into my head that here was a ready-made photo exhibition that could compare and contrast these two modern masterpieces next to each other - Side by Side. From the start I felt a strong urge to treat this as a visual 'conversation' between two glass houses and between two architects whose lives and careers helped shape today's world. I also felt strongly that this presentation was more 'cocktail party' than 'university lecture', hence the photographs 'talk' to each other as in normal conversation as opposed to any methodical analysis. I followed my instincts and saw the two houses as different songs from the same album of Frozen Music. One half was 'Bridge over troubled water' and the other was 'The Boxer' – One soared and the other sat. One dreamed in white and the other contemplated in black. The Farnsworth reaching the highest pitch of human emotion and the Glass House grounding us into the earth.

Both houses hold their own capacity to delight and inform. Their transparency cuts through the division between inside and outside and gives rise to an appreciation for nature. It is also this transparency that adds another layer to the art of photographing these houses. It is at once complex and simple requiring patience, compositional rigor and creativity whilst at the same time requiring an appreciation for light, geometry and materials. It was also an exercise in examining the reflective qualities of glass on one side of the house and how that interacts with reflective qualities of glass on the other in both houses. Shot through a lens of glass, transparency became my keyword and guiding thought behind the process to create the show. Once the photographs had been created it was then a question of editing which photographs of one house would best fit with the other.

Shown here is a special encounter with Mies van der Rohe's Grandson, Dirk Lohan – an architect in his own right and connoisseur of all things Mies.





## **Side by Side Diptych V**

*30 x 40 (2 photos, in plexi, 20 x 30 each) Edition of 10  
Chromogenic Digital Archival Photographs*





*Reflections vs reflections. Both houses are full of unexpected viewpoints. Random patterns of light provide ample contradiction to the deliberate linearity of the international style. The effect is magical and surprising. On the right Farnsworth House and on the left, The Glass House.*





**'Inside Out'** 40 x 60 Edition of 5  
*Chromogenic Digital archival photograph*











# **THE GLASS HOUSE** *(after Robin Hill)*

## **BY VIK MUNIZ**

Pre-dawn, New Canaan, Connecticut. My taxi has arrived and now I am on my way to photograph the Glass House for the first time. Upon arrival the taxi swings through the gatehouse and trundles down the driveway – the headlights pierce through the darkness to literally reveal a deer in headlights! The taxi slows to a halt and the deer vanishes.

In front of me is a beatific sight! Richard Kelly's awe-inspiring lighting design has illuminated the trees behind the house and the lights within the house have been left on as per my request. It is a magical vista. Grabbing my camera bag and tripod I head over first to the edge of the swimming pool and quickly realize that if I lay down and place the camera right next to the water that I can shoot two glass houses instead of one! The reflection is undeniably photogenic.

At the opening of the Glass House in 2007 I was fortunate enough to spend several hours with my creative hero, Julius Shulman – the legendary architectural photographer. "Intriguing photo, Robin! I wish I'd thought of shooting the house from that angle at that time of day!" 14 years later I'm still shaking in my boots about that one...

The photograph began a journey of its own being featured on the front cover of the official Glass House book published by Rizzoli and written by Philip Johnson and appearing in several museum and gallery exhibitions. This caught the attention of famed artist, Vik Muniz (the subject of the Oscar nominated documentary, WASTELAND) who was asked to create a unique artwork of the Glass House. Vik ingeniously reinterpreted my photo with one of his sublime 'chocolate syrup' pieces which he generously donated to me the artist proof. Vik's interpretation takes 'architecture through a fine art lens' to a completely different level.



ARCHITECTURE SHOULD BE  
RECEIVED BY ALL OF THE  
**SENSES,**

COLORS WHICH YOU CAN HEAR WITH EARS;  
SOUNDS TO SEE WITH EYES

THE VOID YOU TOUCH WITH YOUR ELBOWS;  
THE TASTE OF SPACE ON YOUR TONGUE

THE FRAGRANCE OF  
**DIMENSIONS;**

*The juice of stone.*

**- marcel breuer**





*30 x 40 Edition of 5 Chromogenic Digital Archival photograph*

*Inspiration sometimes comes in the most surprising places. Around the back of the Miami-Dade Auditorium is a parking lot with avenues named after famed musicians...in this case 'Mozart' offering up another interpretation of 'Frozen Music'.*





**‘Took a lot of balls to get this shot’** *(after Paula Crown)*  
Artist Paula Crown designed a playful and whimsical installation called  
*‘Have a Ball’* in the Miami Design District.







**‘ATLANTIS I’**

40 x 60 Chromogenic  
Digital Archival Photograph Edition of 5







### **‘ATLANTIS II’**

Arquitectonica’s masterpiece famously featured on the TV show ‘Miami Vice’ offers up many interpretations of what architecture can be.





OCEAN DRIVE

# Art | Basel | Miami Beach

December 2002





When Art Basel started coming to Miami Beach in 2002 the then director, Sam Keller chose one of Robin Hill's iconic MiMo (MIami MOdern) photographs to grace the front cover of the inaugural magazine.

Shown in the photo is a brise-soleil designed by Francis Hoffman in 1958 who was inspired by the 'Cheeseholes' invented by Morris Lapidus.

The photograph was made around 4pm and the light pierced through the cheeseholes creating a dramatic interplay of light and shadow on the opposite wall. A paint store on the other side of the road with a blue logo provided a compelling focal point.

32 x 48 Edition 10 Chromogenic Digital Archival photograph







# TERRY RILEY

1954-2021

Terry Riley was chief curator of Architecture and Design at MoMa from 1991-2006 and Director of the Miami Art Museum (Now PAMM) from 2006-2009. He also owned his eponymous architecture firm Keenen/Riley with John Keenen, founded in 1981.

Terry was a force of great taste and courage in architecture. He was also my friend, mentor and favorite client. I initially met Terry when I was hired to take this portrait of him for Miami Modern Luxury magazine. I wasn't expecting to be greeted at the door by an excitable canine, but it was Max that actually answered the door and clambered all over me. Luckily, I love dogs and the encounter enabled an easy rapport to build up between us. The conversation kept on going for another ten years! Terry was tirelessly involved with emerging artists, other dog lovers and young architects. He would invite me over for dinner and hold court whilst cooking one of his signature Paellas. I was fascinated that Terry could cook such a great dish whilst effortlessly socializing with everyone. Agnes Gund (famed philanthropist and art patron) was close with Terry and she referred to him as 'An Architect of Friendship' – I couldn't agree more.

Terry will be sorely missed. May he rest in peace.



