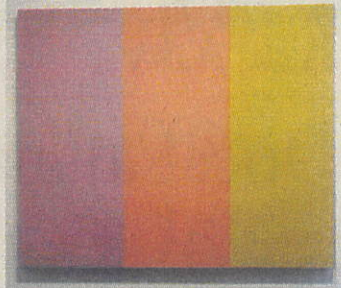


A method to the crookedness

If you can't stand it when a picture's not hanging straight, **Yunhee Min's** handsome abstractions will drive you nuts. At Susanne Vielmetter Los Angeles Projects, every one of the artist's seven paintings looks as if it has been installed by someone who doesn't know how to use a level — or just doesn't care about getting the job done right.

The crookedness is made more emphatic by the refinement of Min's well-crafted works. Each consists of three or four wide bands of color that run vertically. The edges of each band, which have been applied with a roller, form sharp, parallel lines. And Min's color combinations are peculiarly sophisticated, sometimes running from olive to sea-foam to aqua and at others juxtaposing burgundy, purple, eggplant and brown. The shifts in tint are smooth and rhythmic.

Min's paintings are too big to straighten with your hands, gently tipping up a corner when no one's looking. Worse, it's impossible to correct the tilt in the mind's eye. Leveling a painting's top throws the bottom edge further askew. And vice versa.



Courtesy of the artist and Susanne Vielmetter

ABSTRACTION: *Yunhee Min's "another country (early)."*

That's when you realize that Min's canvases are trapezoids. The left and right edges are parallel, but the left sides of each are 2 inches shorter than the right. A hint of perspectival recession sneaks into the flat planes of color, which expand (as if breathing) as you scan from left to right. As soon as the mind recognizes the shape of the canvases, the body's internal equilibrium is no longer thrown off by their untraditional geometry. The visual dynamics are mild yet satisfying. Heightening perception, Min's tasteful works simultaneously demonstrate how quickly we get used to new things.

Susanne Vielmetter, Los Angeles Projects, 5795 W. Washington Blvd., Culver City, (323) 933-2117, through June 18. Closed Sundays and Mondays. www.vielmetter.com.