



Yunhee Min, "Luminaire Delirium (Column #2)," 2013, T8 fluorescent lights, steel, ballasts, electrical wires and power cord, paint, 40 1/2" H x 12 1/2" W x 12 1/2" D, is currently on view at Susanne Vielmetter. Photo Credit: Robert Wedemeyer

Despite the fact that **Yunhee Min** has applied her geometric color-field formalism in various domestic contexts — floors, windows, and curtains — when thinking of her work one visualizes the Brice Marden-esque tri- and quad-colored paintings from 2005. In my mind's eye, it's that formalist foundation that pervades my perception of her oeuvre. But this latest body, "Into the Sun," manages to break free from that more sedate, even academic aesthetic. Using a vocabulary of thin to thick overlapping layers with highly saturated, yet well-balanced color combinations, Min indeed does manage to evoke the sun's intensity, both looking into and away from it as your eyes traverse each piece. The partially buried passages of color invite you to explore more closely, often leading to a bolt of brightness on the way in, a byproduct of the unadulterated magentas, reds, and yellows. Two painted fluorescent light sculptures, one poetically titled "Luminaire Delirium," bookmark the proceedings in the main space, and underscore Min's pursuit of the light emanating from within. It may sound like a cliché, but it finally feels like she's loosening up here, and it's nothing but a good thing (Susanne Vielmetter Los Angeles Projects, Culver City).

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In a formal sense, there is an underlying geometry that unites the works

brought together in a three-person exhibition curated by Amy Thoner. The artists — **Steven Bankhead**, **Britton Tolliver** and **Torbjörn Vejvi** — are also tied together through their conceptual references to the past. Vejvi's sculptural works are built of sparse cubic constructions that contain mundane objects arranged in unusual ways. Witness the upside down wind bottle hanging from a bookcase, or the surreal high-heel shoe with a staircase arch support. They suggest interior spaces, both physical and intangible, as the slightly off-kilter goods are suggestive of the way emotion filters memory.

Two series of paintings by Bankhead, "Picnic" and "Bleeds," blur techniques of printmaking, stamping and stenciling, in the artist's application of paint. In the latter, Bankhead creates a stencil with punctured and slit Fontana-like canvases on a larger second canvas. Washes of paint bleed through the fissures and emphasize the rectangular edges of the stencil, resulting in illusions of door-like passageways. This is an effective response to Lucio Fontana's rejection of easel painting to conjure then entrenched notions of the painting as window. Meanwhile, Tolliver employs the grid to create paintings that are anything but meditative. To begin with, this artist's version of the grid is created in reverse, akin to Matisse's "Red Studio," masking off a multi-hued under-painting, which forms the lattice of the grid. On this, Tolliver applies a coat of monochromatic paint to create the interior cubes. Any sense of constraint by the grid's regularity is further deconstructed by strident horizontal brushstrokes interrupting the continuity of the networked squares, while creating a sense of movement across the circuit-like surface. These works buzz with electric energy, and somehow Tolliver is able to blend the traditional medium of paint with a high modern arrangement to evoke allusions to contemporary technologies (Samuel Freeman Gallery, Culver City).

Molly Enholm

Julian Hoerber makes deceptively seductive abstract paintings, but you probably wouldn't (or couldn't) call him a painter. His paintings, which