

NEW YORK

HAERI YOO at Thomas Erben Gallery

Haeri Yoo, a Korean-born painter living in New York, uses the body and sex with a wide array of painterly flourishes and abstract mark-making in a manner similar to Cecily Brown, although Yoo's work is more expressionistic, intuitive and interested in diverse materials, while Brown's paint-handling tends to be more conservative and rooted in traditional oil-painting techniques. It was a surprise to see the explicitly sexual content in works like *Hurting Big Toe* (all works 2010) in her exhibition "Body Hoarding," since Yoo's previous work was not so randy, but having to play a game of Where's Waldo? to find the action in *Sunken Garden* is more satisfying, as the content is not so overt and your eye gets to travel around the colorful passages, drips, and spatters. The most de Kooning-esque of the bunch, *Honeymoon Island* relies more on line quality than broad forms, and pleases with its use of blues, yellows and acid greens. In *Family Unit*, Yoo employs acrylic, pastel, rice paper collage, and a minimal use of spray paint to break up the space and create a layered effect that is as much about landscape as any discernible narrative. The smaller works can't match the sheer gusto and freedom of the larger canvases, and clearly Yoo is at her best when given the space to go all out.

—Chris Bors