

YUNHEE MIN,
Events in Dense Fog
(North), 2002,
installation view,
housepaint on drywall,
25'10 3/4" x 17'11" x
25'11 1/2" x 17'1".
Courtesy: Luckman
Gallery, Cal State LA

YUNHEE MIN

BRANDON LABELLE

Architectural space can be defined according to varying criteria and expectations, from the purely phenomenal, determined by a detailed survey of given physical data, to the geometric measurement of perspective and the interplay of plane and surface, and from the aesthetical movement of colour, line, shape and form to the psychological effects appearing from inside the relational and problematic experience of space. Spatial organisation is, then, a composite of architecture and perception, space and our experience of it, making the built environment a contentious and rich dialogue.

This dialogue is put into play in the work of Yunhee Min, whose career as a painter has evolved into increasingly poignant investigations of architectural space and the determinants of its organisation. Her recent *Events in Dense Fog* at the Luckman Gallery at Cal State, Los Angeles, is a painting-installation that treats the architectural space of the gallery as a found site.

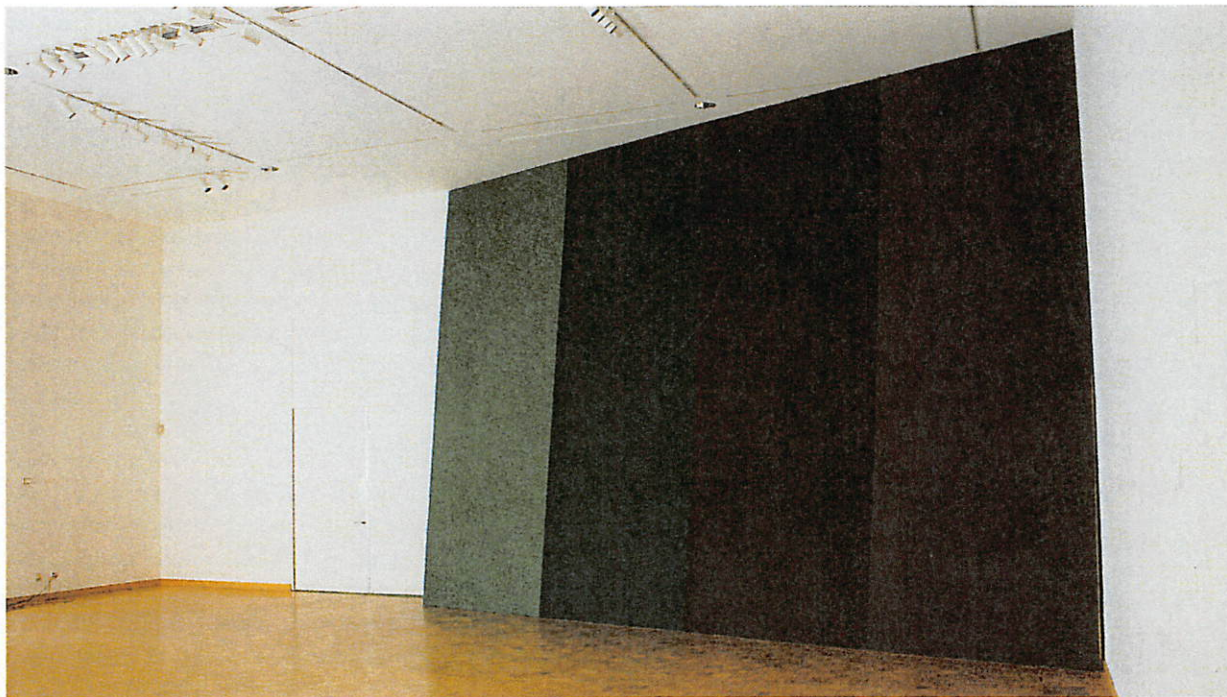
Mimicking the proportions of the gallery – a rectangle with one angled wall – Min has placed one additional freestanding ‘wall’ at either end of the gallery. Measuring 15 feet high and over 25 feet long, these run parallel to the angled wall, so forming a kind of structural reverberation. In addition, these constructed panels are painted in bands of colour and tilted back to lean against the superstructure of the gallery. The result is an entirely different space, making strange the spatial

dynamic of this ordinary room, while sustaining a conversation with the actual site that situates the viewer in the position of the ‘uncanny’.

The space is further reconfigured by a third wall placed in the centre of the gallery, again parallel to the angled wall, which is just large enough to obstruct any possibility of seeing both wall-paintings simultaneously and so forcing the audience to position themselves on one side or the other. We are never allowed to fully witness the work from a single position, for this would, in effect, render the installation purely painterly. Instead, through our enforced movement, the space itself takes on architectural life – a life built on the unsettled organisation of space itself and our perception of it.

Min argues convincingly for a heightened awareness of how colour and light influence the comprehension and rendering of space, not only in the gallery context but inside the larger built environment. *Events in Dense Fog* alludes to perception itself, asking ‘when and how do we know space, colour, and more?’, for knowing is dependent on the certainty of perception and comprehension. For Min, that certainty is not so much rendered obsolete or twisted, but rather brought into a conceptual framework through which architecture and perception set each other into relief, and the conventions which form the basis of the built environment are revealed.

YUNHEE MIN: EVENTS IN DENSE FOG is at the Luckman Gallery, California State University, Los Angeles, 11 January – 2 March 2002.
www.calstatela.edu/univ/luckman/luckman.htm



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