



SAN FRANCISCO

Julian Hoerber

Jessica Silverman Gallery // November 6–December 19, 2015

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Installation view of "The Inward Turn," 2015.

GIVEN THE TECH culture that characterizes San Francisco, a city pervaded by an obsession with social feedback and predicated on the monetization of human interaction, it's compelling that Hoerber draws from mathematical and anatomical theories and forms that escape external influence in favor of closed loops. And for his exhibition "The Inward Turn"—a dazzling collection of sculptures, paintings on linen, and works on paper—Hoerber's inspirations run the gamut, from esoteric non-Euclidean geometry to heady hermeticism.

In *Triple Klein Bottle Cross Section* (all works 2015), Hoerber makes tacit reference to the 19th-century German mathematician Felix Klein, who posited the existence of a one-sided surface that, when the full measure of its area was traversed, would return the traveler to the point of origination, albeit flipped upside

down. Hoerber's delicate rendering of a Klein bottle, painted in subtle hues of off-white Flashe with a background of untreated brown linen, also adds two additional necks to its looping form. The resulting cross-section, accented by chambers partially filled in with hues of cyclamen pink, recall a grade-school diagram of a human heart. Elsewhere, the painting *Intestinal Floorplan/Security Apparatus* depicts a snaking intestinal tract in fleshy tones, as does the gouache-and-graphite drawing *Angular to Curved Experiments 1&2*; both bring to mind elements of the biomorphic forms swarming in the compositions of Sue Williams.

Meanwhile, the large-scale sculptural installation *Brutalist Organs* unites Hoerber's mathematical interest in structural forms with more human ones. Comprised of fiberglass and cement, colored a pleasant perianal pink, two

sets of dual orifices are connected by a hollowed-out tube. Here, Hoerber's decidedly Freudian apertures take on a geometric bent.

Nearby, an installation of small-scale models, *Thought of Forms/Form of Thoughts 01-08*, echoes the looped forms in Hoerber's more anatomically inspired works. However, unlike those pieces, with their soft, fleshy forms, the intricate structures, composed of foamcore and shellac, fall somewhere between Albers-esque paper fantasies and Jet Propulsion Laboratory maquettes. To be sure, Hoerber draws a connection between the somatic as a hermetic system and unbounded forms rooted in pure mathematics. In a town where the body is increasingly aligned with the hardwired, Hoerber, it would seem, is interested in exploring the most basic of operating systems. —Joseph Akel