

# The New York Times



Julia Rommel uses color to great effect in works like “Volvo 240,” 2019. Julia Rommel and Bureau, New York

### 3. Bureau, 'Julia Rommel: Candy Jail'

In Julia Rommel's fourth show at Bureau, “Candy Jail,” she continues her brand of corrupted formalism, exploring ways to revivify Minimalist abstraction with a non-Minimalist, piecemeal sense of process. Ms. Rommel works on her paintings in stages, as they are stapled to ever-larger stretchers. This gives them an almost cinematic sense of growth and expansion. The monochromatic surfaces of earlier, smaller paintings shift about, becoming squares or rectangles within larger compositions — except that their edges are weirdly raised. The new efforts have more layers, which makes them less legible, as does the increase in arbitrary brushwork that is not related to the central process. There is sometimes an echo of the work of Richard Diebenkorn that she needs to resolve. But Ms. Rommel's color is as beautiful as ever, especially in simpler works like “Volvo 240,” where two orange squares both divided by and edged in green rivet the eyes. **Through May 5 at 178 Norfolk Street; 212-227-2783, [bureau-inc.com](http://bureau-inc.com).**