

LOS ANGELES

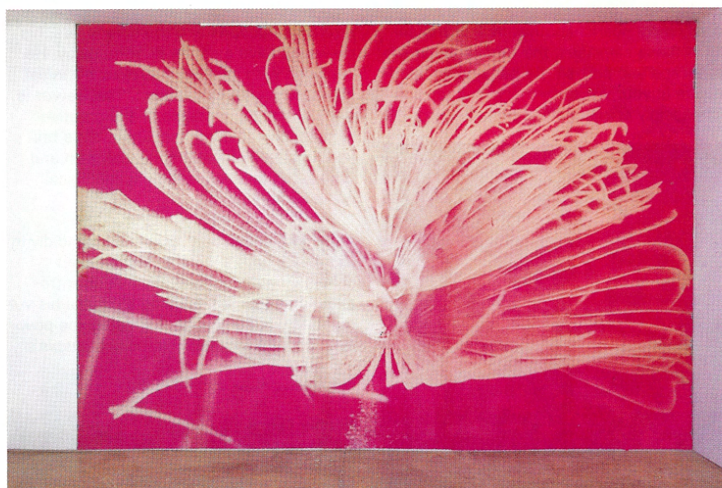
Tillman Kaiser: "Don't Worry About The Motion In The Ocean" at Honor Fraser

On a rainy Los Angeles day, it was fitting to discover what appeared to be an umbrella turned over and seemingly left to dry on the cold cement gallery floor at Honor Fraser. However, inspection revealed that the object was not in fact an umbrella, but rather a vague suggestion of that mundane facet of ordinary life. *Figure*, the painted cardboard sculpture by Tillman Kaiser may have hinted at familiarity, but within the context of Kaiser's solo exhibition at Honor Fraser, "Don't Worry About The Motion In The Ocean," *Figure* is among the only dimly identifiable "figures" to be found. The mélange of tempera painting and sculpture that fill the main gallery of Honor Fraser reflect a sensibility that seems more interested in geometry than recognition.

A nebulous balance of the surreal and the institutional, Kaiser's sculptures seem to have crawled right out of their world within the canvases and into the third dimension. The eyes painted onto several pieces, such as *What Goes Around Comes Around*, a five-foot tall object of cardboard, black ink and glass, pursue you while the accordion-like legs seem ready to creep at you in a spider-like manner. Although there is nothing overtly threatening about the work, it surely draws upon the whimsy of such animations. The sculptures' 2-D counterparts offer as much, if not more, *esprit*. The various geometries that intersect throughout the paintings offer the complex equations of a mathematician turned mad scientist turned designer, and all seem intent on dispelling any preconceived notion of what a painting should be in relation to its companion on the gallery floor.

In the project space, Kaiser's *Wallpaper*, a wall installation of exploding shape (actually a Feather Duster Sea Worm) is so vibrant that it almost appears to be an animation instead of a static image. The flash of light surfacing from the magenta backdrop seems like a moment on pause, and leaves you wanting to see what happens next, although you never will. Such is the feeling throughout the exhibition. There is a sense of life within the work that never quite manifests itself in the form of movement, but hangs in the balance and leaves you childishly curious about the possibilities within the space when the lights are out and no one is there to witness it.

—ALLISON GIBSON



"WALLPAPER"
2008
Tillman Kaiser
INSTALLATION VIEW
EDITION OF 3
PHOTO: JOSHUA WHITE