

Michael Krebber

## KAN IN CHEN

February 11 – March 21

“Kaninchen” does not translate well to English but the German meaning is something like “little rabbit” or “bunny,” specifically the semi-domesticated ones seen in middle-class *schrebergartens* where they’re typically kept in hay-carpeted hutches, which must be periodically cleaned. “Kan In Chen gewidmet” is how Dieter Roth once inscribed a copy of his book *Typische Scheisse* (Luchterhand, 1973), probably as a gift for his friend the publisher Hansjörg Mayer, probably making reference to the little sculptural self-portraits the artist had molded out of compressed rabbit pellets and hay.

Noticing Roth’s way of separating out the syllables Kan, In and Chen across the page, multiplying “kaninchen” into three new smaller words, Michael Krebber thought this could provide a scheme for installing his show in Los Angeles. Taking this broken-up word as a title, an initial thought was to separate the work, too, and break the show into three sections: KAN, IN and CHEN paintings. As a way of occupying a big, airy gallery with mostly small-scale pink and beige canvases. Introducing gaps into the word and its sense, making it hop in this other way as it meanwhile becomes a spatial system in California.

*KAN IN CHEN* remains the title but the three-part installation scheme was dropped. Something kaninchen-like still persists, however, in the gallery, where the paintings are hung low, a bit crowded and herded along a horizontal line. Gestures and motifs recalling Odilon Redon, Paul Thek, Manet and Polke, among others, are separated off and redeployed across the kaninchen series as free-floating painterly syllables, open to fresh combinations and other possible senses.