

Doris Kaiser's wall and floor objects made of clay and plaster, in big works strengthened by wood and acrylics, are based on a reduced choice of simple elements: the hard-edged form of a box (as square or cube, but also lengthened into a board), which through opposition (body / line, smooth / coarse, plane / concave) is modulated into a space-body-composition of internally spanned proportions, a composition of its own. One thing always returns as another: the object is thwarted through its linear, nearly graphic firmness – a sharp edge through a freely taken cut, a carving or the trembling line of a pencil – the plain smoothness of the plastered box through the moulded coarseness of the surface of the clay. With only apparent coolness, which indeed is a refined sensitivity for space, volume, surface, line and its connections with each other, Doris Kaiser achieves an absolute balance between precision and vagueness: a quiet challenge to our ability, yes, our willingness to perceive.

Walter Lokau