

Tobias Kaspar

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The name TOBIAS KASPAR spreads across the paper wrapping six tables, along as survey of the artist's ephemera and printed matter, and seeps into all other material the artist has collected over the past years. Hotel napkins lie next to auction catalogues next to a toothbrush, business cards next to artists' books by colleagues and by Kaspar himself. It could be read as the autobiography of an artist, or as a kind of mapping of reference points of the artist's work, or you could see it as six works, or as one installation, or as all of the above. There are strategies here of mimicry, of appropriation. There are strategies of displacement, of taking items of everyday life and putting them in an art context, and of referencing instances when Kaspar delved into other fields and created, for example, his own jeans line. One could accuse Kaspar of just playing along, unabashedly. Or of adopting a defensive position in the act of doubling. But this equating between all the objects on view, a fogging of sorts, dissolves the notion of a separation between an artwork, exhibition or artist and the "rest of the world" – it exposes that there is no such thing. Instead of trying to break up or criticizing an "outside" visual order, it's about mimicking it, exploiting it, showing it up. Not so much an inverting or travesty as a reproducing of those expressions for the sake of display. Display also as lure, the lure of the untouchable, invincible glossy surface, revealing the specific modes of its failure. The fact that the only outside left would be the imaginary. And here we were thinking that art could be the space where an imagining might still take place. Yet the moment an imaginary is expressed or manifested, it is invariably assigned value. This could be understood as a desolate inevitability that can feel suffocating, when, of course, it is about leaving the imaginary unexpressed, unformed.

On View:

Chapter 1, 2018

Table, wrapping paper (offset, chromolux), printed matter
160 x 90 cm

A Soldier of My Own or The Rate per Day of This Room, 2018

Table, wrapping paper (offset, chromolux), printed matter
150 x 98 cm

The Rules of Attraction, 2018

Table, wrapping paper (offset, chromolux), printed matter
200 x 90 cm

Menagerie Sociale, 2018

Table, wrapping paper (offset, chromolux), printed matter
133 x 80 cm

Fear Is That Little Darkroom Where Negatives Are Developed, 2018
Table, wrapping paper (offset, chromolux), printed matter
148 x 90 cm

Dans L'Atelier, 2018
Table, wrapping paper (offset, chromolux), printed matter
150 x 90 cm