

Tobias Kaspar at Kim?

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THE ESTATE plays with its double entendre; an "estate" being both the sum of a deceased person's possessions, and an extensive piece of (privately owned) land often accompanied by a vast home. What if an art collector—or in more modest terms, a person interested in art who from time to time also happens to purchase, exchange, and receive art works as gifts—spent summers in rural Latvia? What would that house—let's play it grand—that estate look like? Of what would it be reminiscent of? Would the house pay homage to the shabby chic of Anna Karenina, or the Eurodesign that dominated 1990s interiors? Would it lean towards the Soviet-esque, or stick with a pre-war,

Baltic-German style? The SUMMER edition of THE ESTATE, the first part of the four season cycle which took place in the off-site location in Salacgrīva parish and imagined a collector who could have lived in a remote place such as this and surrounded themselves with different artworks, ephemera, and leftovers from artistic productions together with everyday utensils. For AUTUMN, THE ESTATE becomes more theatrical. The exhibition space turns into an architectural maze without walls, turning its focus on deacquisition. The collection includes furniture from the summer house and new works realized on site during the SUMMER edition exhibition are placed in a dystopic installation, endowing the collection on a slightly grotesque background. Looking at the displayed artworks, it becomes clear that the collection or taste of our "collector" is far from blue chip, where "signature style" and key works" prevail. It is instead inclusive of many by-products and leftovers. Smaller, earlier works provide an image of a rather dirty but engaged collection, in which the artworks form part of what could be described as a "conversation piece", to quote the eponymous 18th-Century English portraiture style and 1974 Luchino Visconti film. For Tobias Kaspar's large scale installation *AUTUMN* the exhibition space at Kim? Contemporary Art Centre in Riga is lacquered in black paint, celebrating the black box theatre and encouraging movement as if evoking another cinematic reference – Lars von Trier's *Dogville* (2003) – for visitors to step on the stage and to become actors and actresses themselves. The rest of the scenery exists merely as white painted outlines

suggesting a life size floor plan.

Tobias Kaspar's works have been shown in institutions including the Kunsthalle Bern (2018) (solo); Kim? Contemporary Art Center Riga (2017) (solo); Museum of Modern Art in Warsaw (2016); Wattis Institute for Contemporary Art, San Francisco (2015); Solo Shows, Sao Paulo (2015) (solo); CAFA Museum, Beijing (2014); Kunsthalle Wien (2014); Kunsthalle St. Gallen (2014) (solo); Midway Contemporary Art, Minneapolis (2013) (solo); Artists Space, New York (2013); Palais de Tokyo, Paris (2012); Kunsthalle Zürich (2011); Kunsthalle Basel (2011); Museum Hamburger Bahnhof, Berlin (2011); Kunsthaus Bregenz (2011); and Künstlerhaus Stuttgart (2010).

In early 2020, Kaspar's first monograph *Independence*, covering works from 2009 to 2019, will be published by Kunsthalle Bern and Koenig Books. Tobias Kaspar's practice includes several offsite projects that attempt to challenge and extend his own practice and the system he works in, these include Kaspar's blockbuster *The Street*, which was staged 2016 inside the Cinecittà Film Studios Rome making use of Martin Scorsese's crumbling outdoor studio street which was erected for the production of the film *Gangs of New York* (2002). Its documentation and continuation in form of a book—*The Street Cards*—was published in 2018 by Koenig Books. But also his own jeans line (since 2012), ballet costume designs for the choreographer Adam Linder, the publishing of the bi-

annual publication series *PROVENCE* (since 2009). Since 2018 Tobias Kaspar co-runs the 'tank to think through contemporary art' Longtang in Zurich, which host also his studio.