











Tobias Kaspar, *Personal Shopper*, FOUNDRY SEOUL, 2022' Installation View © Kyung Roh

F  
O  
U  
N  
D  
R  
Y

TITLE Tobias Kaspar, *Personal Shopper*

DATES 2022. 10. 22 - 2022. 12. 18

OPENING HOURS TUE - SUN 11AM - 7PM  
(Closed on Mondays)

VENUE **FOUNDRY SEOUL**  
223, Itaewon-ro, Yongsan-gu, Seoul

**About the Artist, Tobias Kaspar**

Tobias Kaspar was born in 1984 in Basel, Switzerland. He is based in Zurich, Switzerland and Riga, Latvia. He studied at Hochschule für Bildende Künste Hamburg and Hochschule für Bildende Künste—Städelschule in Frankfurt. Since 2007, Kaspar's work has been exhibited at major galleries, museums and art institutions such as Galerie Peter Kilchmann, VI,VII, Galerie Urs Meile and Astrup Fearnley Museet, Palais de Tokyo, and Kunsthallen in Switzerland and Germany. He is an awardee of UBS Kulturstiftung in 2011 and Swiss Art Award in 2011 and 2013. Since 2009, he has co-published the contemporary art magazine PROVENCE.



AN EVER-CHANGING MISCHIEVOUS ARTIST,  
TOBIAS KASPAR

FOUNDRY SEOUL is pleased to present Zurich and Riga-based artist Tobias Kaspar and his first solo exhibition in South Korea, *Personal Shopper*, from October 22 to December 18, 2022. Kaspar investigates how the consumer desires and values of today's society are created and changed through a wide range of media that include painting, photography, video, publishing, and installation. The artist is profoundly interested in fashion, which not only has a huge impact on the formation and transformation of individual identity and patterns of behavior in our time but also deftly captures and swiftly reflects changes in contemporary social phenomena. His pieces transpose the grammar of fashion and the methods of its production to the creation of contemporary art.

This exhibition features 32 new and recent works from *Personal Shopper*, *The Japan Collection*, and *Epicenter*, three series that Kaspar has focused on over the past years, with the installation works planned for FOUNDRY SEOUL's exhibition space. These pieces will provide a well-rounded introduction to the oeuvre of this "mischievous artist" who puts a critical eye on the contemporary in a visual language that is fickle yet elegant.

<Personal Shopper>

*Personal Shopper* (which shares the name of this exhibition) is a series of paintings that began in 2021 during the lockdowns triggered by COVID-19. The full-fledged emergence of online platforms during the pandemic and the new consumer habits that formed, as a result, were notable phenomena for an artist like Kaspar who has studied how fashion and style, and codes of consumption change amid our changing society. Through this series, the artist asks how those phenomena are altering the images and messages with which the fashion industry captivates consumers and what impact those changes are having on the contemporaries.

The paintings in the *Personal Shopper* series are made by printing screenshots of several scenes from online fashion stores on canvas and then placing on top silkscreens of repeated brushstrokes or various patterns that were used to produce haute-couture fabrics. The first layer is composed of scenes carefully planned to draw consumers' attention, such as a closeup of a face or a full-body shot of a posing model, or scenes that reveal consumers' tastes, such as a cart full of products on an online store. Then that is overlaid with "painterly gestures" such as patterns mimicking brushstrokes, brand logos, and floral bouquets and wildflowers selected from a Swiss archive of fabric patterns. By choosing a mechanical method of creation and the artificial materials of screenshots and silkscreen patterns, Kaspar deliberately controls the influence of his improvisation and individuality as an artist. That reflects his strategy of actively applying the "industrial" aspect of fashion to the area of art and of attempting to expand art on a formal level. At the same time, pieces that have been created through the overlap of two "screens" remind us of the contemporary practice of consuming and appreciating fashion and art through the screen. These pieces also kindle expectations about the expanded interpretations and scenes that will be newly presented as these two areas respond to rapid changes in media and the environment.

F  
O  
U  
N  
D  
R  
Y



Tobias Kaspar, *Personal Shopper*, FOUNDRY SEOUL, 2022' Installation View © Kyung Roh





\*Tobias Kaspar, *Personal Shopper*, FOUNDRY SEOUL, 2022' Installation View © Kyung Roh



\*Tobias Kaspar, *Personal Shopper*, FOUNDRY SEOUL, 2022' Installation View © Kyung Roh

### <Epicenter>

Epicenter, located in the center of Exhibition Hall I, is an installation piece composed of 3 carpets, 27 wool sweaters, and the photograph *Earth at Night*, which was taken by a NASA satellite. This unusual image of the earth—which only shows the distribution of lights beyond the geographical features or national borders—immediately captivates the audience. The artist collaborated with a sweater manufacturing factory to produce sweaters and carpets with a pattern based on this photograph and arranges the pieces to resemble a fashion runway. Here, one example of the fashion industry's practice of foregrounding spectacle to arouse public curiosity and penetrate deep into desire is captured as the artist attempts to recontextualize that practice within art, creating an opportunity to contemplate and review contemporary phenomena from a new perspective.

### <The Japan Collection>

The Japan Collection is a series of high-resolution photographs of an archive of embroideries produced in St. Gallen, Switzerland, and had become extremely popular in Japan in the 1960s. After taking high-resolution photographs of the embroideries, the artist blows them up to various sizes, some as large as a human being. These photographs reveal not only the texture of the fabric and the threads of the embroidery but also every last particle of dust that has settled on the fabric. By defamiliarizing the objects represented in unfamiliar sizes or by revealing their hidden aspects, these photographs stimulate the viewer to perceive the objects anew and contemplate the mechanisms that underlie fashion and fads, and consumption and desire.

Since the beginning of his career, Kaspar has worked with facilities in the fashion industry such as textile factories and sewing factories to create artwork. Along the way, he encountered a fascinating archive in St. Gallen, Switzerland, which had been a major producer of luxury fabrics supplied to haute-couture fashion houses. It was an archive of embroidery patterns that was massively exported to in Japan in the 1960s. The patterns showed people engaged in recreational activities such as boating and hunting, tea parties held in rococo-style rooms female shoppers wearing trendy dresses of the days, and exotic and attractive animals and landscapes, all embroidered in realistic detail. Those patterns were sensationally popular at a time when the "European" lifestyle was idolized in Japan, and for a time nearly all the embroidered fabric produced here was exported exclusively to Japan. From the story of this archive, Kaspar ascertained a fascinating cycle in which fashion and style evoke the desire to be someone other than who we are, transcending national boundaries and cultural differences to become a massive cultural phenomenon. Since 2018, he has been releasing pieces in *The Japan Collection*, a series of photographs that make use of the patterns from the archive.



1984 born in Basel, Switzerland  
 Now lives and works in Riga, Latvia and Zurich, Switzerland

## EDUCATION

2009-2010 Städelschule, Frankfurt, Germany  
 2005-2011 Hochschule für Bildende Künste, Hamburg, Germany

## SELECTED SOLO EXHIBITIONS

- 2022 *Personal Shopper*, FOUNDRY SEOUL, Seoul  
*Personal Shopper*, with works by Susanne Paessler, Galerie Lars Friedrich & Galerie Barbara Weiss, Berlin  
*The Cherry Orchard*, Musée d'art moderne et contemporain (MAMCO), Geneva  
*Personal Shopper*, Galerie Peter Kilchmann, Zurich
- 2021 *Rented Life*, Musée d'art moderne et contemporain (MAMCO), Geneva  
*The Complete Interview Magazine, Issue 529*, Winter 19/20, VI,VII, Oslo  
*Personal Shopper (Retail Apocalypse)*, Froschaugasse 4, Zurich
- 2020 *Rented Life*, VFO, Zurich  
*Epicenter*, Galerie Peter Kilchmann, Zurich
- 2019 *Horn of Plenty*, Galerie Urs Meile, Beijing  
*The Estate*, Kim? Contemporary Art Center, Salacgriva and Riga  
*The Category Is*, Galerie Peter Kilchmann, Zurich  
*Why Love Hurts*, Galerie Lars Friedrich, Berlin
- 2018 *Epicentre*, with Oleg Frolov, Temnikova & Kasela, Tallinn  
*Independence*, Kunsthalle Bern, Bern  
*The Complete*, Archiv Christoph Schifferli, Zurich
- 2017 *Anna K*, Kim? Contemporary Art Center, Riga
- 2016 *Tobias Kaspar*, Jenny's, Los Angeles  
*New Address*, Lovaas Projects, Munich  
*Tobias Kaspar*, Silberkuppe, Berlin  
*The Street*, Cinecittà Film Studios and Istituto Svizzero di Roma, Rome  
*Surface Apparent*, Galerie Peter Kilchmann, Zurich
- 2015 *The Bling Ring*, Zurich Insurance Development Center, Zurich  
*Two Cities, Two Lives*, Frey Kalioubi, Rio de Janeiro  
*Two Cities, Two Lives*, SOLO SHOWS, Sao Paulo  
*The Street (Est 1863)*, Istituto Svizzero di Roma, Rome  
*Toby's Tristram Shandy Shop*, Udolpho, Berlin  
*Diffusion Line*, with PROVENCE, Oracle, Berlin
- 2014 *The Air on the Way to the Oyster*, Kunsthalle Sankt Gallen, St. Gallen  
*The Air on the Way to the Oyster*, Kunsthalle Sao Paulo, Sao Paulo



- Tobias Kaspar, Galerie Peter Kilchmann, Zurich
- 2013 *Tobias Kaspar*, Midway Contemporary Art Center, Minneapolis  
*The Bling Ring*, Galerie Peter Kilchmann, Zurich  
*Hydra Life*, Silberkuppe, Berlin
- 2012 *Life and Lies*, Marcelle Alix, Paris  
*Bodies in the Backdrop*, Galerie Peter Kilchmann, Zurich  
*Bodies in the Backdrop*, Halle für Kunst, Lüneburg
- 2011 *Why Sex Now*, Alex Zachary Gallery, New York
- 2010 *Living Well Is the Best Revenge*, Silberkuppe, Berlin
- 2009 *Sentimental Style*, Hermes & der Pfau and Künstlerhaus Stuttgart, Stuttgart  
*Tobias Kaspar*, New Jersey, Basel

## SELECTED GROUP EXHIBITIONS

- 2022 *Information (Today)*, Astrup Fearnley Museet, Oslo
- 2021 *Snapshot*, Galerie Urs Meilie, Beijing  
*Information (Today)*, Kunsthalle Basel, Basel  
*Artists' Library: 1989-2021*, Museum of Contemporary Art Rome (MACRO), Rome
- 2020 *Im Volksgarten*, Kunsthhaus Glarus, Glarus  
*On Adornments*, Temnikova & Kasela Gallery (Tallinn) at Spike Office, Berlin
- 2019 *Wearable / Unwearable Art*, Centre Culturel Suisse, Paris  
Longtang Collection, Synnika, Frankfurt
- 2018 *Fashion Drive*, Kunsthhaus Zürich, Zurich  
*Revelations*, Galerie Emanuel Layr, Vienna & Rome  
*25 years of Kunst Raum Riehen*, Kunst Raum Riehen, Riehen  
*Distropical Encounters*, with Merlin Carpenter, TARS Gallery, Bangkok
- 2017 *David Bowie*, Kunsthalle Schlieren, Schlieren  
*5 Years of VI, VII*, Independent Régence, Brussels
- 2016 *Bread and Roses - Artists And The Class Divide*, Museum of Modern Art in Warsaw, Warsaw  
*L'Etat parfait*, Freymond-Guth, Basel
- 2015 *The Verdant*, Hacienda, Zurich  
*Friends, Lovers and Financiers*, Museum MAXXI, Rome  
*Conversation Piece*, Fondazione Memmo, Rome  
*Off Broadway*, Wattis Institute for Contemporary Art, San Francisco  
*The Appropriationnist*, Villa du Park, Annemasse



- 2014 *Blue Times*, Kunsthalle Wien, Vienna  
*In Real Life*, Christine König Galerie, Vienna  
*Augment this (Meditations on the Image)*, Cherry and Martin, Los Angeles  
*Against the Grain*, Centre de la Photographie, Geneva  
*Coming of Age for Ages*, Halle für Kunst Lüneburg, Lüneburg  
*Upstairs Downstairs*, Galerie Neu, Berlin  
*The Missing Stories within the CAFAM Biennial 2014 Invisible Hand*, CAFA Art Museum, Beijing  
*Petunia*, PSM Gallery, Berlin  
*Effie B*, Silberkuppe, Berlin  
*Momentum?*, PSM Gallery, Berlin
- 2013 *Costumes: Written Clothing*, Tramway, Glasgow  
*Frozen Lakes*, Artists Space, New York  
*Prisma Pavilion*, Kuenstlerhaus Bethanien, Berlin  
*Collapse*, Fluxia Gallery, Milano  
*On ne connaît les chiffres que d'un côté du plan*, art3, Valence
- 2012 *La Demeure Joyeuse II*, Galerie Francesca Pia, Zurich  
*Strange Interlude*, Palais de Tokyo, Paris  
*Profonde Surface*, Shanaynay, Paris  
*Twin Tails*, Tobias Kaspar & Pennacchio Argentato, Bischoff Projects, Frankfurt
- 2011 *That's the way we do it. The Techniques and Aesthetics of Appropriation.*  
*From Ei Arakawa to Andy Warhol*, Kunsthau Bregenz, Bregenz  
*Stipendium*, Galerie Karin Günther, Hamburg  
*Based in Berlin*, Museum Hamburger Bahnhof, Berlin  
*How to Work (More for) Less*, Kunsthalle Basel, Basel  
*How to Work*, Kunsthalle Basel, Basel  
*The Money Plot*, with Egija Inzule and Hannes Loichinger, as part of Tristan Bera and Dominique Gonzalez Foerster Human Valley, Kunsthalle Zurich, Zurich  
*Copy Taste*, Silberkuppe, Berlin  
*Freaks and Geaks*, Galerie Air de Paris, Paris  
*Le bleu est à la mode cette année*, Eduardo Costa, Tobias Kaspar, Marcelle Alix, Paris  
*Test Transmission: General Idea*, Patricia Dauder, Tobias Kaspar, Artspace, Auckland
- 2010 *Bloodflames III*, Alex Zachary, New York  
*Poésie Sonore*, Galerie Andreas Huber, Vienna  
*PROVENCE*, with Egija Inzule and Hannes Loichinger, The Artists Institute by Anthony Huberman, New York  
*PROVENCE O*, with Hannes Loichinger, Halle für Kunst, Lüneburg
- 2009 *Neil Campbell / John Divola / Tobias Kaspar / Matthew Smith*, Office Baroque Gallery, Antwerp  
*Tiblissi 6: Never on Sunday*, Tiblissi  
*Office: Tobias Kaspar*, Galerie Croy Nielsen, Berlin  
*Richard Prince and the Revolution*, Galerie ProjecSD, Barcelona  
*PROVENCE; Issue P: John Knight, Ghislain Mollet-Viéville*, Café Hammer, Basel  
*Double Feature – Pretty Ambition*, Cinema program with Egija Inzule, Corner College, Zurich  
*Black and White Photography*, with Loretta Fahrenholz and Hans-Christian Lotz, WCW Galerie, Hamburg  
*Three's Company*, New York



2008 Grand Opening, New Jersey, Basel

#### SELECTED PROJECTS

- 2021 *Period*, Longtang, Zurich  
*With Love From*, Instagram Story and contemporaryartdaily.com
- 2019 *Goodbye Plastic*, Longtang, Zurich  
*Hannah Villiger*, PROVENCE, Basel  
Solo booth at June, Basel with VIVII, Oslo
- 2018 Solo booth at Frieze, New York with VIVII, Oslo  
Runway choreography for FFIXXED STUDIOS at Shanghai Fashion week, Shanghai
- 2017 *Warsaw Wardrobe*, performance at the Museum of Modern Art in Warsaw, Warsaw  
*Dedication, Exploitation and Haute Collaboration*, curated by Tobias Kaspar  
for the Latvian Institute Rome at Silberkuppe, Berlin
- 2015 *NY 1995*, Art Basel Parcours, presented by Galerie Peter Kilchmann, Basel  
Esoteric Fair Berlin, with Hans-Christian Lotz, presented by Galerie Lars Friedrich, Berlin
- 2014 *Friends, Lovers & Financiers*, installation and performance at Artissima Torino,  
presented by Galerie Peter Kilchmann, Torino
- 2013 *Parade*, costumes for Adam Linders' ballet *Parade*, Hebel Am Ufer Theater, Berlin
- 2012 2012TK1JEANS, jeans launch and performance at the fashion store Andreas Murkudis, Berlin
- 2011 *Into the Middle of Affairs – Aesthetics of Distribution*, Künstlerhaus Stuttgart, Stuttgart

Since 2009 – Founder of PROVENCE







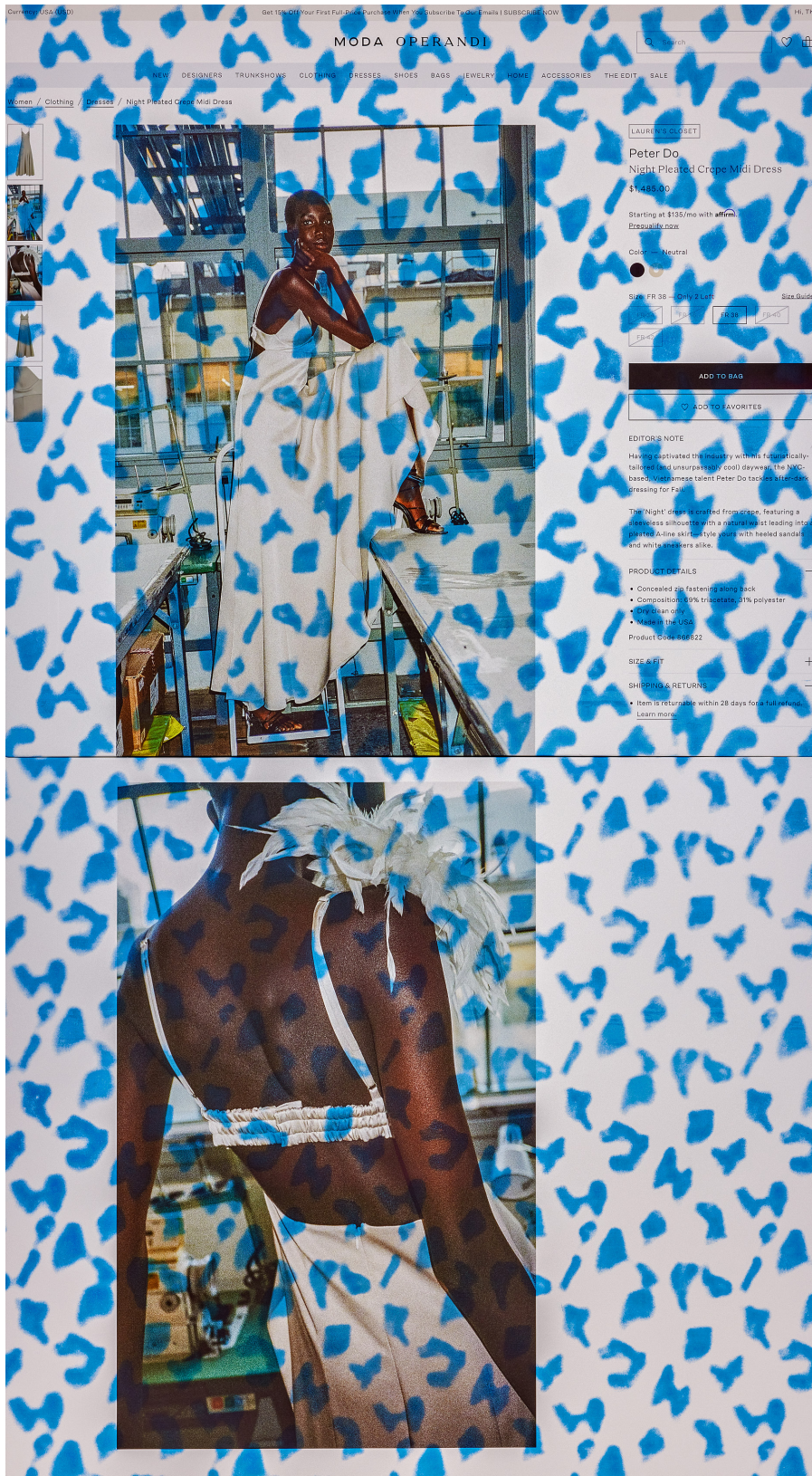


*SILVER BRUSH STROKE, THÉÂTRE DE LA MODE*  
MATERIAL: ACRYLIC PAINT, PIGMENT BASED INK,  
SCREEN PRINTING INK ON CANVAS

YEAR: 2022  
SIZE: 140 x 200 CM



F  
O  
U  
N  
D  
R  
Y



L'ATELIER (TRUNKSHOWS)  
MATERIAL: ACRYLIC PAINT, PIGMENT BASED INK,  
SCREEN PRINTING INK ON CANVAS

YEAR: 2022  
SIZE: 250 x 135 CM



FOUND RY



A DAY AT DOVER STREET MARKET (YOUTH)  
 MATERIAL: ACRYLIC PAINT, PIGMENT BASED INK,  
 SCREEN PRINTING INK ON CANVAS

YEAR: 2022  
 SIZE: 121 x 168 CM





*ARTISTS DRESS (DOODLE, FLOWER BOUQUET) I*  
MATERIAL: ACRYLIC PAINT, PIGMENT BASED INK,  
SCREEN PRINTING INK ON CANVAS

YEAR: 2022  
SIZE: 40 x 30 CM

THE JAPAN COLLECTION





*PERSONAL SHOPPER (TWO WOMEN WITH PINK  
PURSES AND HATS)*  
MATERIAL: INKJET PRINT ON HAHNEMÜHLE PHOTO  
RAG ULTRA SMOOTH PAPER

YEAR: 2022  
SIZE: 134 x 104 x 4 CM (FRAMED)





*WOMAN ON BLUE*  
MATERIAL: INKJET PRINT ON HAHNEMÜHLE PHOTO  
RAG ULTRA SMOOTH PAPER

YEAR: 2022  
SIZE: 103 x 83 x 4 CM (FRAMED)





*TEA TIME ON THE PROMENADE DES ANGLAIS*  
MATERIAL: INKJET PRINT ON HAHNEMÜHLE PHOTO  
RAG ULTRA SMOOTH PAPER

YEAR: 2022  
SIZE: 134 x 104 x 4 CM (FRAMED)





*THREE WOMEN AND A CHAIR (BLUE)*  
MATERIAL: INKJET PRINT ON HAHNEMÜHLE PHOTO  
RAG ULTRA SMOOTH PAPER

YEAR: 2022  
SIZE: 205 x 165 x 5 CM (FRAMED)





*UN DIMANCHE APRÈS-MIDI (SUNDAY AFTERNOON  
AT THE ROWING CLUB)*  
MATERIAL: INKJET PRINT ON HAHNEMÜHLE PHOTO  
RAG ULTRA SMOOTH PAPER

YEAR: 2022  
SIZE: 104 x 134 x 4 CM (FRAMED)

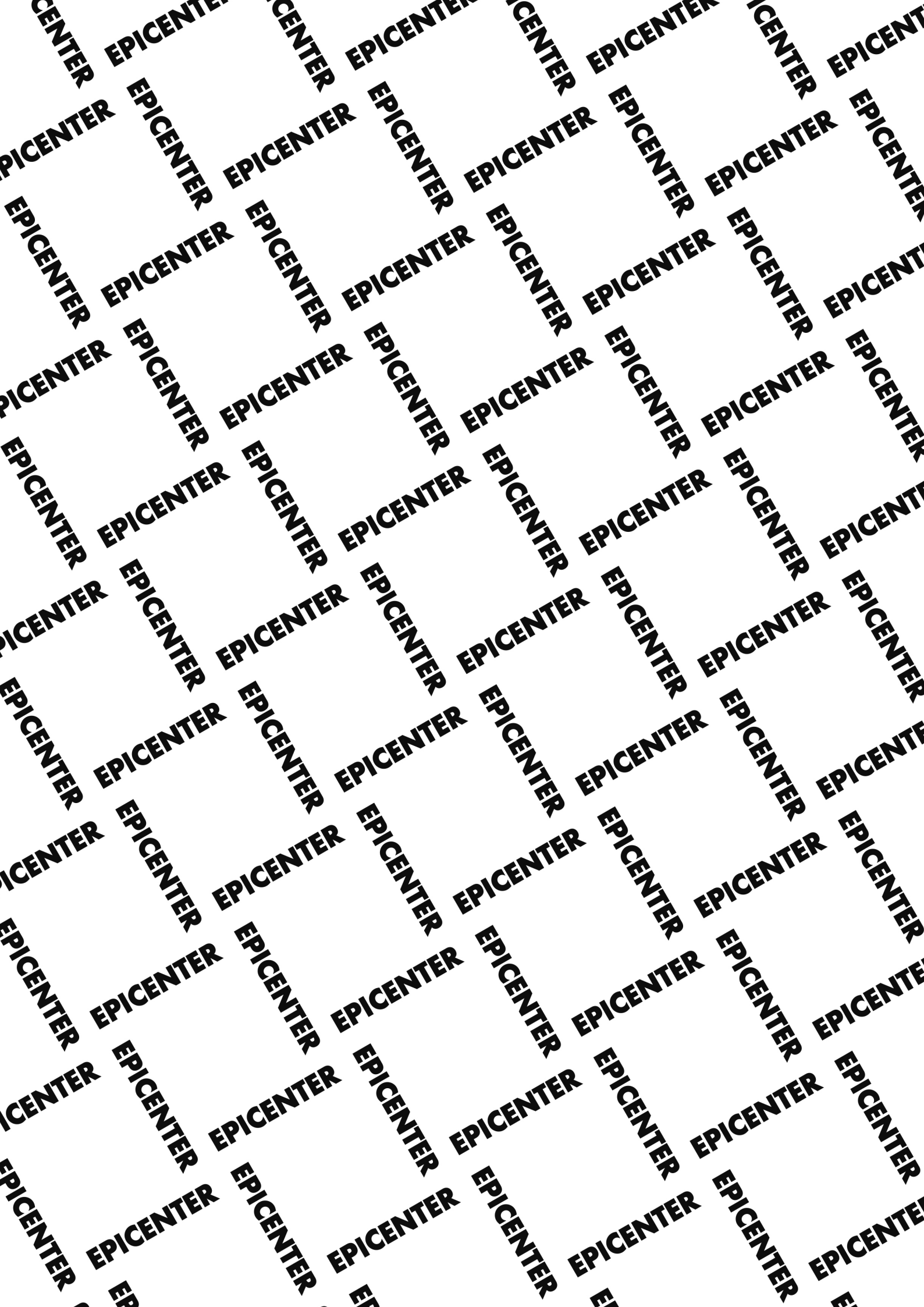




*L'ATELIER*  
MATERIAL: INKJET PRINT ON HAHNEMÜHLE PHOTO  
RAG ULTRA SMOOTH PAPER

YEAR: 2022  
SIZE: 134 x 104 x 4 CM (FRAMED)







*EPICENTER*

MATERIAL: INSTALLATION CONSISTING OF 3 CARPETS,  
27 WOOL SWEATERS, 1 COLOR PRINT (ED 1/2) AND  
7 MANNEQUINS

YEAR: 2019

SIZE: 180 x 420 CM

(CARPET: 180 x 140 CM / EACH

SWEATER: 46.5 x 60 CM / EACH

C-PRINT FRAME D: 43 x 34 CM)





'Tobias Kaspar, *Personal Shopper*, FOUNDRY SEOUL, 2022' Installation View © Kyung Roh



















