

KASPAR MÜLLER

Don't Support The Team

C H A P . I .

He wants more than he can and what he can he is not aware of.¹

C H A P . II .

The Good Thief.

C H A P . III .

For his first solo exhibition Don't Support The Team at Galerie Nicolas Krupp, Kaspar Müller presents drawings: Winsor & Newton oil pastel, paper, sewing pins. The works included are arranged in several groupings of homework / of work done at home. The categories include sewing, cutting, wood, hand, water, compress, nothing, pink, and music. The formal drawing strategies employed here bring the material together—partially—in a manner not unlike that which might be used to retrieve choice elements from a combined dumpster for a defunct art supply shop and a one-horse hardware store. In fact many of the motifs as well as much of the source material for this work were acquired from just these types of establishment.

C H A P . IV .

Kaspar Müller's previous works include names, photos, watercolors hung on the wall with office tape, sentences, sculptures made of colorful cotton, girls with their hair blowing in the same direction. Müller was part of the artist-run space Vrits in Basel. Seven days after the Don't Support The Team opening new works will be on view at the Kunsthau Baselland, his first institutional solo exhibition. He currently lives in Berlin.

C H A P . V .

We are not really asked to decide or consider; they lay it out for us to think as little as possible. They tell us we are overwhelmed, that we should take the easiest of the options laid out before us. This exhibition is a place to prompt to decide and consider. As expectations change so eventually will decisions, considerations, and maybe even wishes.²

C H A P . VI .

Egija Inzule
Understood something? Completely beating around the bush.
But we do know. We do know.
This.
And then.
To be so monumental, with pins. So aptly demonstrates that there is something to say, or that there is nothing to say, but that one wants to say something.
Out of complete boredom.
To turn around seven times, to question again, negotiate and agree again.

¹ Andrea Legiehn about Paul Schrader's American Gigolo

² Christina Linden/Text for Showroom 10: Q an (my)(your)(our) ideal(?) exhibition: an announcement FOR INCLUSION, ACTIVATION, EXPLOITATION

C H A P . V I I .

- No more than four questions.

- Thanks.

First: What do you mean to express with this new work?

My intimate, profound, archaic Catholicism.

What do you think of Italian society?

The most illiterate masses and the most ignorant bourgeoisie in Europe.

And what do you think of death?

As a Marxist, I never give it any thought.

Fourth and last question: What do you think of our great director Federico Fellini?

He dances.

He dances.

Thank you, congratulations and good-bye.

"I am a force from the Past..."

It's a poem. In the first part, the poet describes

certain ancient ruins whose style and history no one any longer understands, and certain hideous modern buildings that everyone understands. Then he resumes:

"I am a force from the Past. Tradition is my only love. I come from the ruins, churches, altarpieces, forgotten hamlets in the Appennines and the foothills of the Alps where dwell our brothers. I walk the Tuscolana Way like a madman, the Appian Way like a dog without a master. I behold the twilight, the mornings over Rome, over Ciociaria, over the world, like the first acts of post-history, which I witness by privilege of birth from the utmost edge of some buried age. Monstrous is the man born from the bowels of a dead woman. And I, adult fetus, wander, more modern than any modern... in search of brothers... who are no more."

Did you understand anything?

Sure, a lot. You walk the Tuscolana Way...

Write down what I tell you. You understood nothing because you're an average man, right?

Well, yeah.

But you don't know what an average man is. He's a monster. A dangerous criminal. Conformist, colonialist, racist, slave trader, a mediocrity! Have you got a bad heart?

No, thank God.

Too bad, because if you were to drop dead right here, it'd be good publicity for the film's release. You don't exist anyway. Capital acknowledges the existence of labor only insofar as it serves production. And the producer of my film is the owner of your paper as well.

Good-bye.

3

Tobias Kaspar, December 2008

C H A P . V I I I . C h r i s t i n a L i n d e n

Chapters one and two try for associative contextualization. Chapter three addresses the kind of material concerns generally called for in this kind of text as a "detailed description of what people will actually see or experience." Chapter four offers a background based on biography. Chapter five posits the encouragement of active reception as potentially implicit in particular forms of authorship/intentionality/cultural production. Relationship of chapter five to this particular work is not entirely clear. Chapter six introduces conceptual process, possibly the most important chapter here if the one least likely to make a difference for most viewers and readers. Chapter seven takes the important step of causing the reflective reader to question the sincerity of all aforementioned efforts and posited associations. Chapter eight does nothing but summarize.

3 Dialogue between the film director and a journalist in Pasolini's shortfilm *La Ricotta*