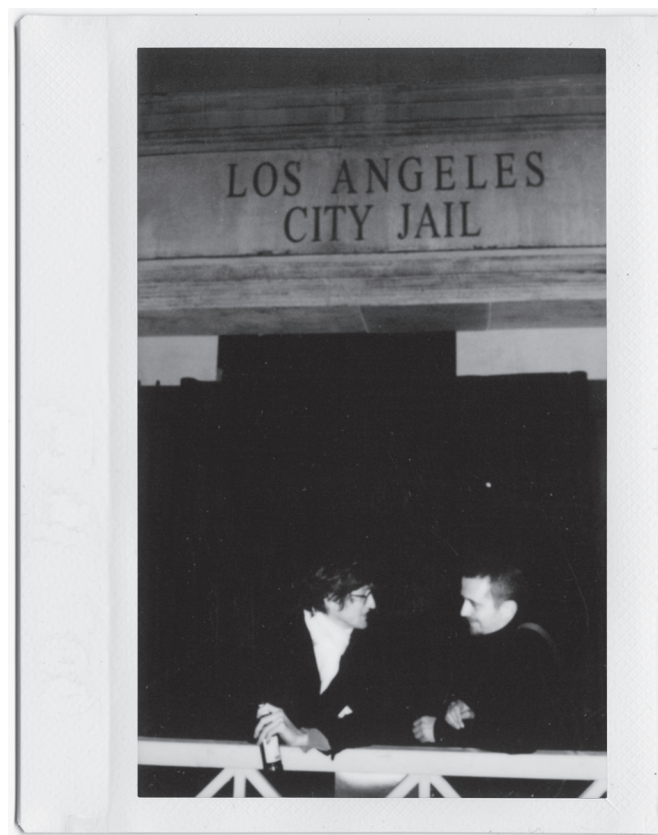




Nadja Abt as The Odeon's bar keeper

THE STREET TOBI MAIER

On March 11th, 2016—strolling the former Italian Hollywood on the Tiber in Rome—I found myself in an outdoor film studio resembling a street, or what's left of it, inside the Roman Cinecittà film studios. It was a sunny afternoon. The previous morning the daily *Corriere della Sera* published a feature about Tobias Kaspar's *THE STREET* titled "Cinecittà? Come un'opera d'arte (ma

soltanto per un giorno)." On his way out of Rome after several years of living in the city, *THE STREET* at Cinecittà was bound to be Kaspar's "goodbye Gesamtkunstwerk," bringing together several recent bodies of work. On the grounds of the set for the *Gangs of New York* film—a 2002 feature directed by Martin Scorsese that starred Cameron Diaz, Leonardo DiCaprio and



Tobias Kaspar THE STREET, Cinecittà Studios-Rome, March 11th, 2016, Photo: OKNO, Courtesy Tobias Kaspar and Istituto Svezia di Roma

Daniel Day-Lewis—Kaspar situated a series of pop-up installations, remaining there for visitation during one day only.

Captained by the Istituto Svizzero di Roma, THE STREET took, amongst others, the form of a café, a bookshop (“The Shop Around the Corner”), a fashion display, two rappers performing continuously on the stoop of a Lower East Side tenement building, a 1980 speakeasy bar and two exhibitions: one inside a jeep parked in front of a hotel set on THE STREET and another inside Studio 9 of Cinecittà. In the somewhat artificial setting of a slightly decadent large-scale film studio, suddenly, the notion of a collective street life had been reactivated. Where *Gangs of New York* depicts the violent rivalry between different New York City immigrant gangs in of the mid-19th century and culminates with the draft riots of 1863, now the climate inside Cinecittà was more akin to a family day out on the outskirts of Rome. Inclined visitors could visit the remnant sets of antique Roman empires or Egyptian fortresses before heading over to the New York downtown ambience of THE STREET.

There, one would find a green jeep parked in front of a hotel façade displaying artworks from two 2015 solo exhibitions organized at exhibition spaces in São Paulo and at a fashion boutique in Rio de Janeiro. White vaporizer bottles boasting the Kaspar HOME logo were placed next to numerous ephemeras in the jeep’s trunk.

Over at the bookshop a number of limited edition copies of *The Street Times* and other publications were available to browse, as well as postcards from PROVENCES’ “Grisélidis Rêal” series and the 2015 *Heart-Bite Valentine’s Day Teddy* for sale.

Diagonally across THE STREET a farm cart had been brought in from rural Italy. Placed on top were stacks of *Est 1863* (which—interestingly—bear the same number as the year of the New York draft riots), a gray jeans edition designed by Tobias Kaspar in collaboration with fashion designer Fabio Quaranta. The cart made for an impromptu shopping opportunity: helpers equipped with wireless credit card machines were ready to attend to fashion connoisseurs.

Milan-based Nelly Hoffman styled two youngsters, Justin and Nikki, as 1995 New York rappers and they were hanging out on the stoops of a tenement brownstone, in the midst of trash and it’s bronze cast replicas brought from New York (empty pizza cartons, discardable coffee-to-go packaging etc.), with a ghetto blaster in front of them.

The second exhibition situation was set up inside Studio 9 and opened to the public for the late afternoon. In a rather minimalist fashion, this situation featured the highly seductive *Untitled* (2016), a laser-engraved silver reflective fabric stretched over several canvases (works that were also recently on view at Kaspar’s Berlin gallery.)



Ilde Mauri as La Negoziante



The Odeon



Maria Giovanna Zampa as the Land Rover owner



Ardit Ademi as Justin and Mirco Mukuna as Nicky



Due to the set up of the different fashion-associated environments (the *Est 1863* jeans edition, the NY95 kids, the reflective fabrics) and the constant sense of action, THE STREET transpired the notion of a catwalk situation, the atmosphere of a flagship store or even a film set.

The dynamic display of work-groups and performances arranged and masterminded by Kaspar was fixed, from one center of the street life, with the bookshop and cafe situation during the early afternoon and, on the other end during the evening hours, with a 1980s speakeasy bar. Named *The Odeon*, the bar was cladded out with black and white photocopied adverts from an Armani fashion advert campaign—and Berlin-based artists Nadja Abt and Edgars Gluhovs were

serving Manhattan complete with specially designed cocktail sticks. Every detail for the different pop-ups seemed to have been thought through meticulously. Thus the project served to bring to the fore a series of recently produced bodies of work, each of them somewhat independent yet, via their set up here, also interconnected. Some of the guests took on particular roles to perform within the 12-hour opera d'arte marathon, while others seemed to take on the role of extras in this highly orchestrated art work as event. Yet everyone here was catapulted into a quasi-cinematic world of the artist's oeuvre, an open-air solo exhibition that appropriated the *Gangs of New York* set for a rather peaceful while visually seductive and generally compelling endeavor.



All polaroid photos taken by Stefan Burger & Tobias Kaspar on March 11th, 2016 at THE STREET, Cinecittà Studios Rome