

Art Basel Paris

Jasper Marsalis

22 – 26 October 2025
Stand K12

Emalin is pleased to present a solo project by Jasper Marsalis (b. 1995, Los Angeles, US). The presentation, conceived especially for Art Basel Paris, consists of floor-based sculptures and mirror paintings alongside an audience-responsive live feed video work with motion sensors, programmed to capture and distort visitors' faces. The work draws a parallel that runs throughout his practice: that of being looked at as a performer and consumed as an object. Marsalis' practice abstracts the political stakes of performance, visibility and the persistence of ocular consumption in today's attention economies.

The fracturing of the relationship between performer and consumer, complicated by their access to power over that viewership, forms a central concern of Marsalis' practice. The musical equipment he uses in concerts operates on the same software as the camera's motion capture, collapsing the qualities of human and cyborgian, digital and analogue, natural and distorted. The exaggerated, pixelated images reflect Marsalis' interest in a type of amplification found in popular music, where technology is used to overcompensate for the limits of human perception, producing transhumanistic distortions that are consumed by mainstream audiences.

Using found reflective materials, Marsalis' mirror paintings further fragment the faces of those who encounter them. Soldering metal used to connect audio wires, flattened tin foil packaging found in the street, and mirrored squares detached from disco balls are reassembled on flat canvas surfaces. The glare of the spotlights he depicts is echoed by the shiny specs of metal he incorporates, introducing literal moments of reflected light – preventing access to the canvas and instead reflecting the viewer back at themselves. The tension of impermeability is mirrored in the opaque surfaces of the sculptures, chiselled at, hollowed and ruptured with wedges and pointed intrusions.

For his floor sculptures, Marsalis sourced engraved second-hand bowling balls, their surfaces inscribed with traces of their past lives, transforming them into proxies of their former owners. Part of a recurring material vocabulary within his practice, the bowling balls, tree stumps, and wedges provide a rudimentary diagram of sight: a ready-made eyeball with a materialised gaze erupting outward.

Whether working in the medium of music, performance, or exhibition-making, Marsalis poetically – often cheekily, sometimes dead seriously – questions and complicates the ambient ocularcentrism within society, our incessant looking. Switching between an illegibility that refuses and a naivety that submits, he scores the political stakes of performing to that gaze.

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Jasper Marsalis lives and works in London. He graduated with a BFA from The Cooper Union, New York, in 2017.

Recent and upcoming solo exhibitions include Chisenhale Gallery, London (2026); Aspen Art Museum (2025); Emalin, London (2024); Kristina Kite Gallery, Los Angeles (2023); Midway Contemporary Art, Minneapolis (2020). Recent group exhibitions include the 15th Kaunas Biennial (2025); Hammer Museum, Los Angeles (2025); Zurich Biennial, Kunsthalle Zurich (2023); Galerie Buchholz, Cologne (2022); Gladstone Gallery, New York (2022); and Emalin, London (2021).

As a musician, Marsalis performs under the moniker Slauson Malone 1. Recent performances have taken place at Haus der Kunst, Munich (2025 and 2024); Bourse de Commerce - Pinault Collection, Paris (2024); Volksbühne, Berlin (2024); Park Avenue Armory, New York (2024); ICA, London (2022); Barbican, London (2022); Abron Arts Center, New York (2022); and PhilaMOCA, Philadelphia (2021).