

*A tear, sliver, and eyelet*  
Jasper Marsalis

1 April – 7 May 2022

Emalin is pleased to present *A tear, sliver, and eyelet*, a solo exhibition of new works by Jasper Marsalis. This is the artist's first solo exhibition at the gallery and in the UK.

Jasper Marsalis (b. 1995 in Los Angeles, CA, US) lives and works in Los Angeles. He graduated with a BFA from The Cooper Union, New York, in 2017. His solo exhibitions have been held at Midway Contemporary Art, Minneapolis, US (2020); Kristina Kite Gallery, Los Angeles, US (2020); and Svetlana, New York, US (2018). Selected group exhibitions include Emalin, London, UK (2021); Lehman College Art Gallery, New York, US (2020); cfcf, New York, US (2019); and The Cooper Union, New York, US (2017).

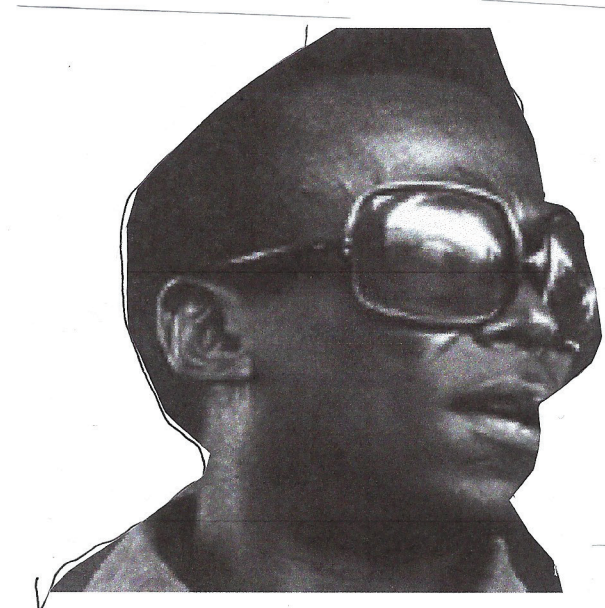
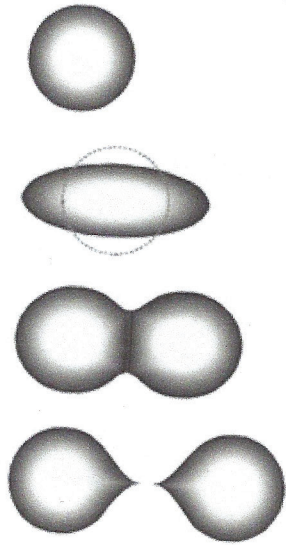
As a musician, he performs under the moniker Slauson Malone 1. Recent performances have taken place at Cafe OTO, London, UK (2022), PhilaMOCA, Philadelphia, US (2021) and The Underground Museum, Los Angeles, US (2019). His publications include the albums *for Star (Crater Speak)* (2022); *Vergangenheitsbewältigung (Crater Speak)* (2020) and *A Quiet Farwell, 2016–2018 (Crater Speak)* (2019), and the book *Crater Speak* (2020).

By and by all trace is gone, and what is forgotten is not only the footprints but the water too and what is down there. The rest is weather... just weather. (Morrison, Beloved 1987, 275)

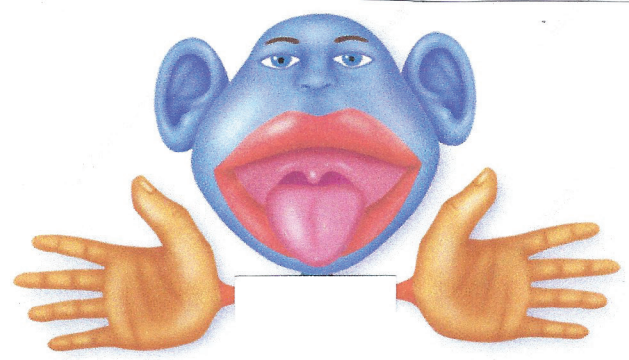
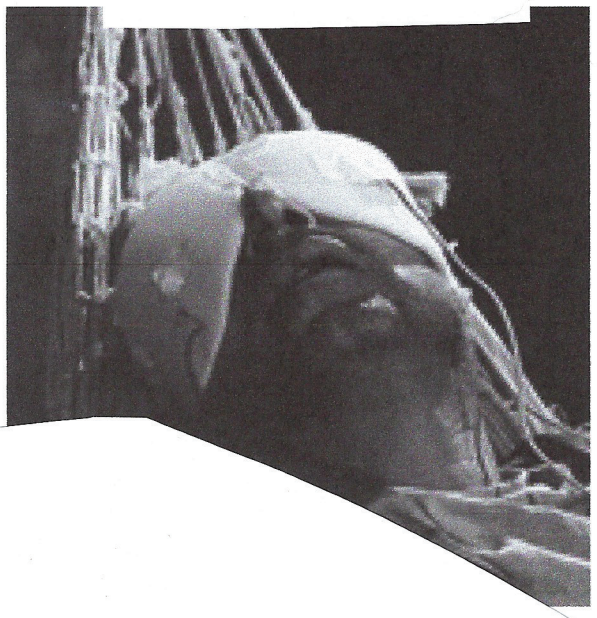
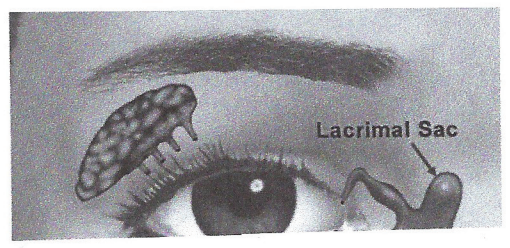
Hole Theory: Parts Four and Five  
When I imagine a hole

I am not after purity [...]  
But hilarity.  
Holes are not the point.  
Holes are empty theory.  
When I say-  
Hole theory explains nothing  
This is only in order to create  
A platform from which to engage everything.  
Pope L.

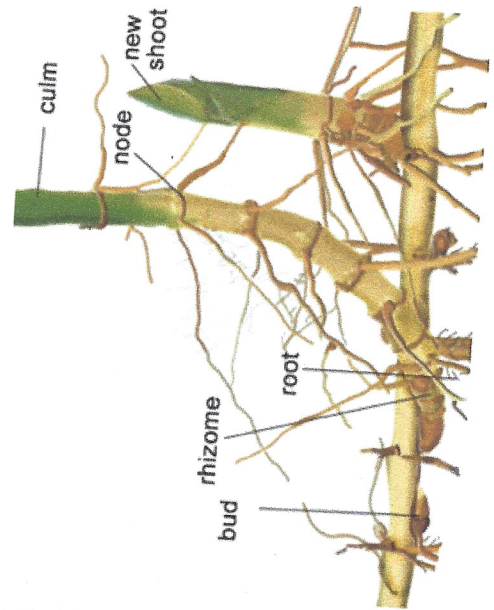
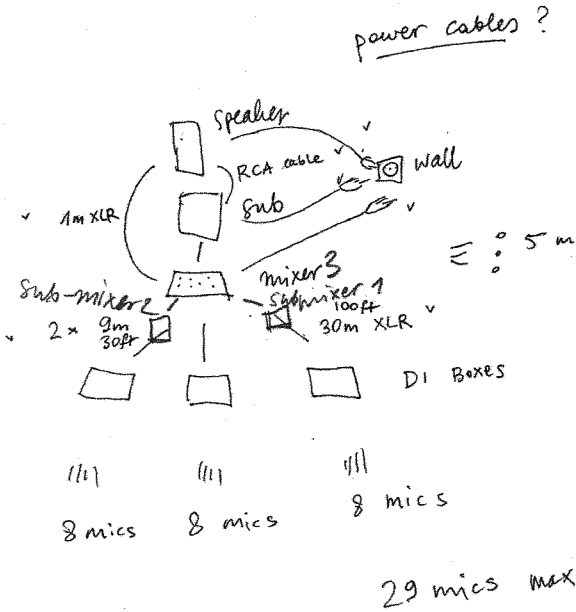
nuclear fission



Receptor



somaesthetics



24 March 2022, 18:06

reduce amount of mics  
 facebook marketplace / eBay  
 24 channel mixer or 32 if all cables go to upstairs

all the mixers need high impedance 1/4 inch/6.3mm inputs (hi-Z)

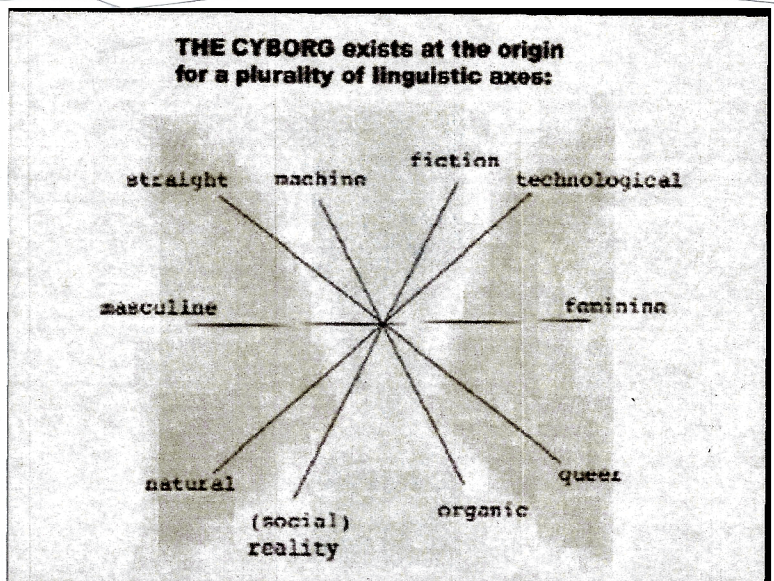
24 mics upstairs - length of cable - 10 at 4m (40m) and 10 at 8m (80m), 4 at 10m (40m) = 160m upstairs  
 16 mics downstairs = 5m half (40m), 10m half (80m) = 120m  
 Total = 280m

OPTION 1:  
 24-channel mixer upstairs + amp + 2 speakers  
 16-channel mixer downstairs + amp + 1 speaker

OPTION 2:  
 24-channel mixer upstairs + amp + 2 speakers  
 16-channel mixer downstairs + 2XLR to TRS to the mixer upstairs

- 2 mixers with at least 12 high impedance power channels
- 1 amp
- 2 speakers with frequency range going down to 50Hz

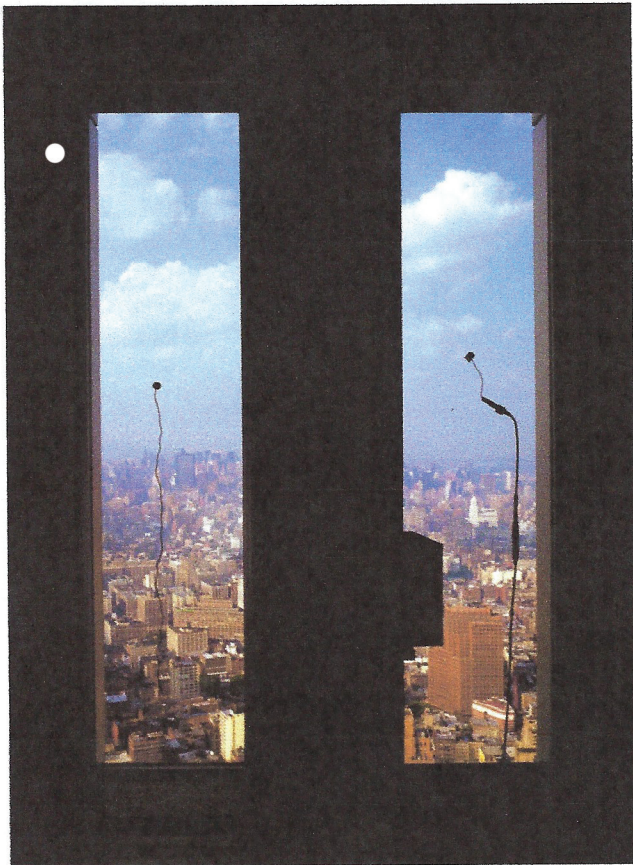
ask about the frequency range of the speaker they go down to 50Hz



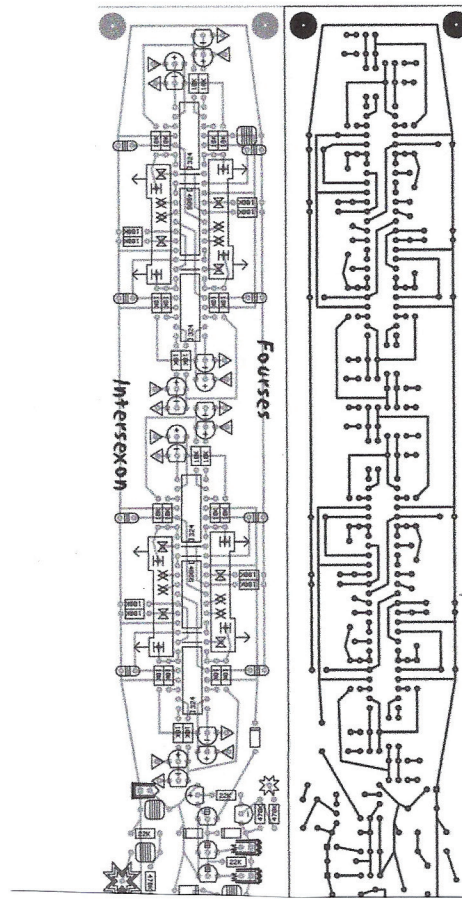


Genzken dubbed the series of sculptures *Weltempfänger* (World Receivers)—a title that at once denotes shortwave radios and connotes an attunement to wide-ranging inputs. "My antennas were also meant to be 'feelers,'" Genzken asserts, "things you stretch out in order to feel something, like the sound of the world and its many tones." The series shares its name with the one and only unassisted readymade in Genzken's body of work, a National Panasonic-brand multiband radio (1982; fig. 33).

One of the key elements I took from Deleuze and Guattari's "Mille Plateaux" was that philosophy should be reconstituted as concept manufacture. Philosophy – Heidegger, Hegel, Merleau Ponty, Lacan – always gave me a headache because it was imponderable. Content manufacture made it more like being an electrician of thinking, trying to find circuit diagrams of the present. ~~D&G was brilliant when they said we can't be happy. Freud tells us we can't be happy. But that's not the point. We can't be happy if Henry Miller tells us we can't be happy. The theory fiction border is utterly permutable.~~



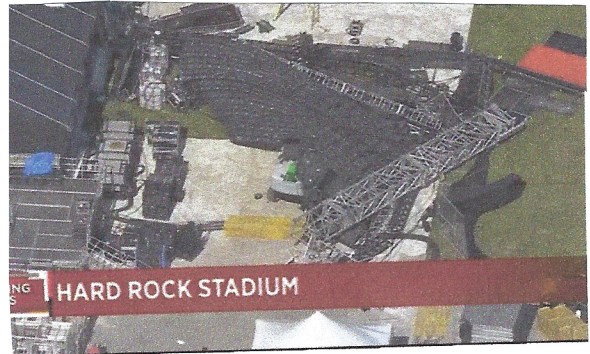
"I think most of us took the World Trade Center for granted. They were these big, ugly buildings, but there was something quite unique about being above the world, and there was something very distinctive about their architecture. I read an interview with Robert Ashley where he said that one original design of the World Trade Center was to make the buildings parallel, which would have turned them into a giant tuning fork. That's why they were offset a little



Ciat-Lonbarde *Fourses* modular synth pcb board

Discharge or sending out, especially of 'visual fire' from the eyes in the process of seeing, according to a false theory propounded by the Greek philosopher Empedocles (?490–430bc) and endorsed by later Greek philosophers and scientists, including Plato, Euclid, and Ptolemy. In modern times, the Swiss psychologist Jean Piaget (1896–1980) was the first to report, in his book *La Représentation du Monde chez l'Enfant* (1926, translated as *The Child's Conception of the World*, 1929), that children continue to believe in emissions of rays or fluids from the eyes during vision, and they tend to assume that people's gazes can collide or mix. More recent studies have revealed that a large proportion of adults (in some US studies more than half) implicitly believe in visual extramission. Compare intuitive physics. [From Latin *extra* outside + *missio* a sending out, from *mittere* to send]

From: [extramission](#) in [A Dictionary of Psychology](#)



... rock...  
Run D.M.C., Rock the House

INDIO ARTS



## LIST OF WORKS

1. Jasper Marsalis  
*3 Clubs (ginger)*, 2022  
oil on canvas  
20.3 × 25.4 cm  
8 × 10 inches
2. Jasper Marsalis  
*Instrument 2*, 2022  
contact mics, mixers, DIs,  
speakers, cables  
dimensions variable
3. Jasper Marsalis  
*Fission*, 2022  
pen on paper  
21 × 29.8 cm  
8¼ × 11¾ inches
4. Jasper Marsalis  
*Event 13*, 2022  
oil, solder on canvas  
232.5 × 160 × 8 cm  
91½ × 63 × 3⅛ inches
5. Jasper Marsalis  
*Event 14*, 2022  
oil, solder, nail on canvas  
26 × 20.3 × 4.5 cm  
10¼ × 8 × 1¾ inches
6. Jasper Marsalis  
*Event 15*, 2022  
oil, solder, nail on canvas  
25.4 × 20.3 cm  
10 × 8 inches
7. Jasper Marsalis  
*Event 16 (eyes)*, 2022  
aluminium foil, solder, bottle cap,  
nails, food on canvas  
21.5 × 26 cm  
8½ × 10¼ inches
8. Jasper Marsalis  
*Event 18 (eye)*, 2022  
solder, aluminium foil, bottle cap,  
nail on canvas  
25.4 × 25.3 × 4.3 cm  
10 × 10 × 1¾ inches
9. Jasper Marsalis  
*Event 19*, 2022  
solder on canvas  
25.4 × 20.3 × 4 cm  
10 × 8 × 1⅝ inches
10. Jasper Marsalis  
*Event 20*, 2022  
solder and nail on canvas  
25.4 × 26 × 4 cm  
10 × 10¼ × 1⅝ inches
11. Jasper Marsalis  
*L.F.W.*, 2021  
bowling ball, rock  
in two parts:  
bowling ball:  
22.9 × 22.9 × 22.9 cm  
9 × 9 × 9 inches  
rock: 27.9 × 20.3 × 22.9 cm  
11 × 8 × 9 inches
12. Jasper Marsalis  
*Raymond*, 2022  
bowling ball, rock, solder,  
earplugs  
in two parts:  
bowling ball:  
22 × 22 × 22 cm  
8⅝ × 8⅝ × 8⅝ inches  
rock: 14 × 13 × 15.9 cm  
5½ × 5⅝ × 6¼ inches
13. Jasper Marsalis  
*Band*, 2022  
potato, glass, water, cotton buds  
dimensions variable
14. Jasper Marsalis  
*Band*, 2022  
potato, glass, water, cotton buds  
dimensions variable

