

March 21–June 16, 2025

# Jasper Marsalis: Einschub

Aspen Art Museum

For his first institutional exhibition in the United States, Jasper Marsalis (b. 1995) transforms the lower-level galleries of the Aspen Art Museum into a responsive audio-visual environment in which the viewer is both a subject and a participant. Creating an immersive assemblage, Marsalis combines the infrastructure of live events, including a stage affixed with contact microphones, spotlights, a camera, and a screen, with new works including paintings, sculptures and the growing rhizome of a potato plant. The exhibition unfolds as a site for performance where visitors play a crucial role in generating new images and sounds, and extend their limits of perception.

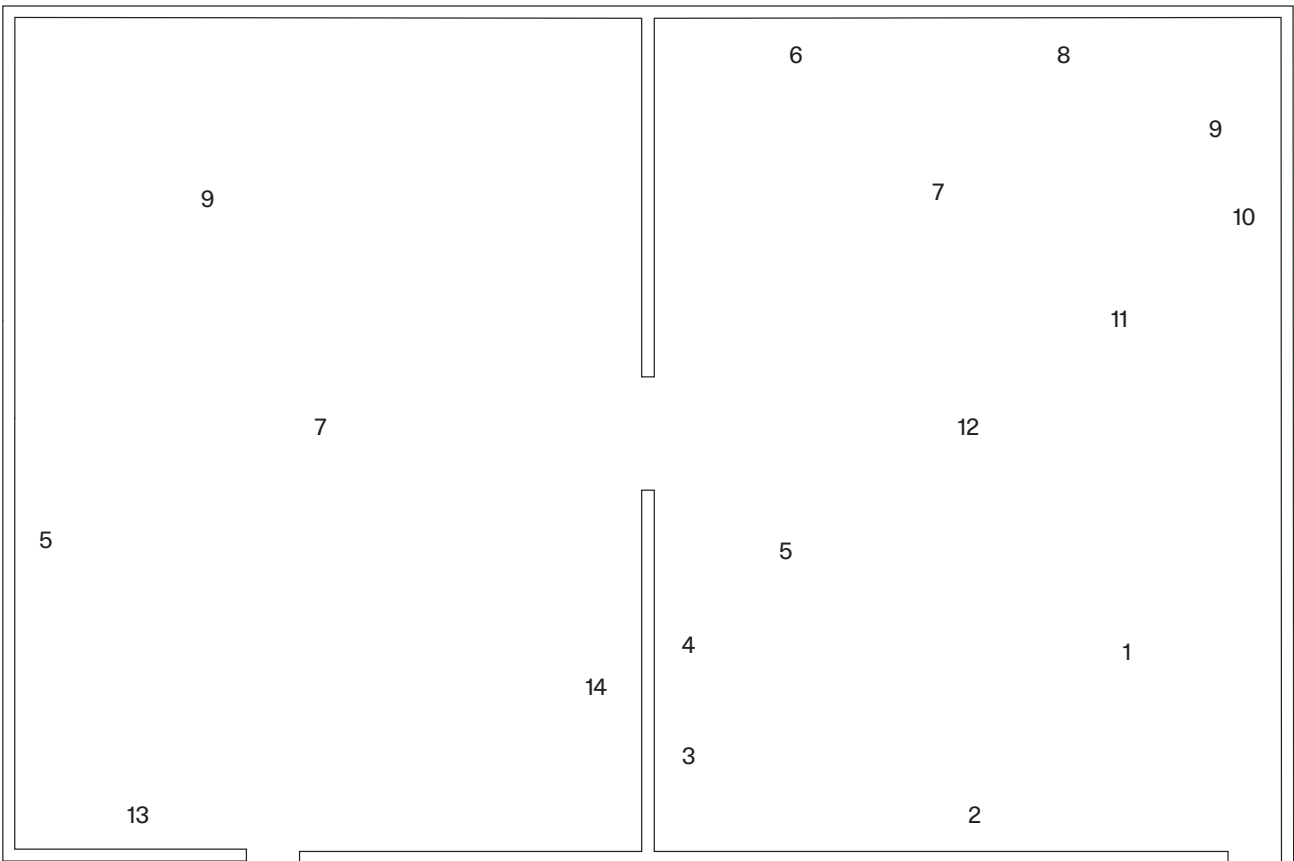
Marsalis, who lives between Los Angeles and London, instigates links between acts of artmaking and communal acts of spectacle, questioning the role and power of an audience. In the galleries, Marsalis gives form to both vigilant and despondent acts of observation, depicting spotlights, stages, cinemas, and abstracted body parts in oil paintings. Mirrored, shiny materials, from disco ball tiles to found scraps of foil reflect a crude impression of the viewer as they encounter the work. A pair of sculptures fashioned from bowling balls and tree branches provide a rudimentary diagram of sight: a readymade eyeball with a materialized gaze erupting outward. Their sinuous wooden legs invoke both alien spacecrafts and the basic tripods that appear across the exhibition as both art and technical supports. Together, these artworks sketch a skeletal network of tools for entertainment.

In this show, Marsalis implicates his audience with sly, slapstick tactics, amplifying their motion through the gallery with embedded microphones and cameras that are programmed to transmit close-ups of faces to LED screens. Building upon performances and sculptures from the 1970s by American conceptual artists Dan Graham and Vito Acconci, in which cameras were used to blur boundaries between the observers and the observed, Marsalis approaches these devices as mechanisms of sensory expansion. Made louder and duplicated, the viewer becomes an estranged version of themselves within Marsalis' circuits of sight and sound.

The exhibition's title, *Einschub*, references a scoring technique by 20th century German composer Karlheinz Stockhausen in which a composition is interrupted by a musical insertion that breaks with its formal governing structures. Marsalis posits that the exhibition itself, a carving out of space and time for contemplation, is an *einschub*. In this gallery-cum-arena, objects are people and people are objects, all navigating systems of display and capture.

Marsalis performs music using under the name *Slauson Malone 1*, and has performed at the Park Avenue Armory, New York; Haus der Kunst, Munich; and Bourse de Commerce, Paris. An intimate series of musical performances by guests invited by Marsalis will unfold in Aspen on the closing weekend of the exhibition.

## List of works



1. *Elvis 2*, 2025

Bowling ball, tree trunk, metal bat, ski pole, weed whacker, paint roller pole, cane, mop, dowel, and shuffleboard cue  
78¾ × 47¼ × 59 in.

2. *Face 10*, 2025

Mirror, solder, tin foil, paint, and enamel paint on canvas  
63 × 90½ × 1½ in.

3. *4 Lights*, 2018

Oil on canvas  
8 × 10 in.  
Courtesy John Burkhart

4. *Event 31*, 2022

Oil on canvas  
8 × 10 in.  
Courtesy Lesley Vance and Ricky Swallow, Los Angeles

5. *Face 11*, 2025

Max/MSP patch, computer, LED screen, camera, and tripod  
Dimensions variable

6. *Event 38 (Cinema)*, 2023

Oil on canvas  
60 × 80 in.  
Hammer Museum, Los Angeles  
Promised gift of Afshan Lakha

7. *Instrument 5*, 2025

Max/MSP patch, computer, contact microphones, floor, 4 Meyer Sound 2100-LFC, and 2 Meyer Sound ULTRA-X80  
Dimensions variable

8. *Event 53 (Cinema)*, 2024

Oil on canvas  
63 × 90½ × 1⅝ in.  
Courtesy Alex Putman

9. *Stadium*

LED lights, poles  
145 × 14 ft.

10. *Performer*, 2023

Sock  
20 × 16 in.

11. *Performer*, 2021

Leather jacket and pants, flashlight, mic stand, bell, and sea salt  
45 × 23 × 23 in.  
Courtesy Patrick Collins and Liv Barrett

12. *Performer*, 2024

Pants, belt, and mic stand  
24 × 21½ × 40 in.

13. *Face 9*, 2024

Mirror, solder, paint, and nail on canvas  
8 × 10 × 7⅛ in.  
Marc Stoichescu-Weinrauch Collection, London

14. *Fission for Drums, Piano & Voice*, 2025

58 × 18 in.  
Inkjet print on paper

Unless otherwise noted, all works appear courtesy the artist, Emalin, London, and Kristina Kite Gallery, Los Angeles.

Accredited by the American Alliance of Museums in 1979, the Aspen Art Museum is a thriving and globally engaged non-collecting contemporary art museum. Following the 2014 opening of the museum's facility designed by Pritzker Prize-winning architect Shigeru Ban, the AAM enjoys increased attendance, renewed civic interaction, and international media attention. In July 2017, the AAM was one of ten institutions to receive the United States' National Medal for Museum and Library Services for its educational outreach to rural communities in Colorado's Roaring Fork Valley and its fostering of learning partnerships with civic and cultural partners within a 100-mile radius of the museum's Aspen location.

## Aspen Art Museum

637 East Hyman Avenue  
Aspen, Colorado 81611  
[aspenartmuseum.org](http://aspenartmuseum.org)  
(970) 925-8050

### Hours

Tuesday–Sunday, 10 AM–6 PM  
Closed Mondays

Admission to the AAM is free courtesy of Amy and John Phelan.

Jasper Marsalis: *Einschub* is curated by Daniel Merritt, Chief Curator, and Stella Bottai, Senior Curator-at-Large.

Special thanks to Anna Martin, Head of Exhibitions. Jasper Marsalis wishes to thank Charlie Buckley-Benjamin, Devlin Claro, Kristina Kite, Oberon Laidler, Charlotte Mandel, Tope Olufemi, Tatiana Tati-Modé, Leopold Thun, and Angelina Volk.

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