

ESSAIS

57 Boulevard de la Villette 75010 Paris

Sam Lipp

Dauphin

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“Law, lord of all, mortals and immortals, carrieth everything with a high hand, justifying the extreme of violence.”

— Pindar (Fragment 169)

“Nobody broke your heart,
If you’re alone,
it must be you that wants to be apart”

— Elliott Smith

I made this show because I wanted to create art with a porpoise. Perhaps I longed to believe that my pain was important. To communicate suffering like that of Charles VI (he was certain his body was made of glass and might shatter at the slightest touch). To be remembered as “The Beloved,” “the Mad” or “the Gay”.

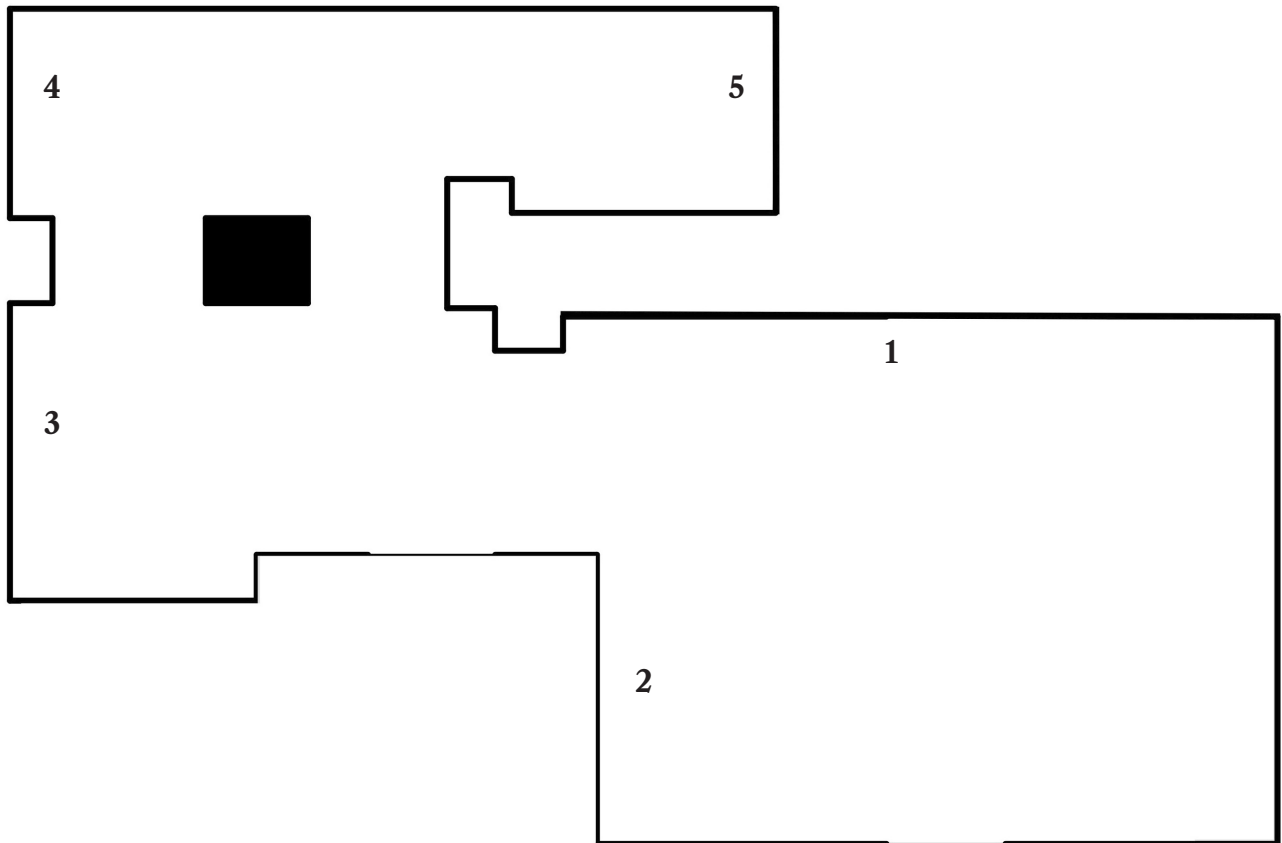
I started drawing dolphins as a teen when I found out people have sex with them. I began imagining this show seven years ago when I discovered there was a color called Dolphin Orange [on the tail of heartbreak]. The color looks like the shiny orange bucket seats on the old A Trains that are scratched and rubbed raw by millions and millions of asses. At an ocean park near Epstein’s island, I went to draw dolphins and saw one whose dorsal fin was grafted with the skin of a pig. Further up the archipelago lay the former most profitable colonial project to ever exist. Extracted from this colony by the most abominable brutality came the most ignominious wealth of the Dauphin.

And what is happening. It’s the scream in nature. The grandiloquent gesture of mechanically removing a head. It’s democracy. I try to scream but no sound comes out.

Fin.

Sam Lipp

Sam Lipp (b. 1989, London) lives and works in New York. Recent solo exhibitions include *Soft Opening*, London (2026); *Derosia*, New York (2025); *Conditions*, Toronto (2024); *Derosia*, New York (2022); and *Bonny Poon*, Paris (2019). Recent group exhibitions include *The Museum of Contemporary Art*, Los Angeles (2024–25); *BlueVelvet Projects*, Madrid (2025); *Antenna Space*, Shanghai (2025); *Bradley Ertaskiran*, Montreal (2024); *Conditions*, Toronto (2024); *Vacancy*, Shanghai (2024); *Soft Opening*, London (2023); *Cell Project Space*, London (2019); *National Portrait Gallery*, London (2018); *Bundeskunsthalle*, Bonn (2019); and *Espoo Museum of Modern Art*, Espoo (2018–19).



1. *Hurt Dolphin*, 2026, Oil and enamel on steel, screws, 23 × 19 in (58.4 × 48.3 cm)

2. *Orphan*, 2026, Watercolor on paper, 12 × 9 in (30.5 × 22.9 cm)

3. *Hurt Dolphin*, 2026, Oil and enamel on steel, frottage, screws, 23 × 19 in (58.4 × 48.3 cm)

4. *Hurt Dolphin*, 2026, Oil and enamel on steel, frottage, screws, 23 × 19 in (58.4 × 48.3 cm)

5. *Homosexual Grandson*, 2026, Watercolor on paper, 12 × 9 in (30.5 × 22.9 cm)