

JASPER

MARSALIS

AT

CHISENHOLE

Jasper Marsalis

Still Life

10 July – 6 September 2026

Chisenhale Gallery presents *Still Life*, the first institutional exhibition in the UK by London-based artist Jasper Marsalis. For this new commission, Marsalis presents a large-scale audiovisual installation that accesses and reworks public broadcast signals, raising questions of transmission and attention in the systems that govern how images and sounds reach us.

A cinematic screen displays a randomised sequence of live feeds from unsecured Internet Protocol cameras in places of natural beauty around the world. Showing real-time shifts in light and weather, these moving images prompt the type of reflection that historic landscape painting was designed to provide. The industrialised futility of these cameras, set up to broadcast ceaselessly yet trained on vast emptiness, is recontextualised here as a meditation on the new technological conditions that mediate the passing of time.

The exhibition is built to echo environments of mass spectacle entertainment, such as stadiums and cinemas. Four electrostatic speakers each process an FM radio signal in real time. A programme written by the artist takes images of the transmission frequencies and converts them back into sound, slowly interpolating between them. What is heard are the shifting static tones rendering the spatial aspects of transmission audible.

Still Life examines broadcast technologies not as neutral infrastructure but as a saturating presence, the scale and relentless immediacy of which continually reshapes the texture of attention itself. Centred on live imagery, each moment of the exhibition is unique, mirroring the perpetual present tense of the broadcast cultures it interrogates.

Biography

Jasper Marsalis lives and works in London. Selected exhibitions include: 15th Kaunas Biennial, Kaunas, 2025; *Dark Forest Theory*, Wesleyan University Center for the Arts, Middletown, 2025; *Einschub*, Aspen Art Museum, Aspen, 2025; *Alice Coltrane: Monument Eternal*, Hammer Museum, Los Angeles, 2025; Zürich Biennial, Kunsthalle Zurich, 2025; *The Language In Common*, Wesleyan University Center for the Arts, Middletown, 2021.

List of Works

Still Life 1

PVC projection screen,
aluminium extrusion profile,
projector, scaffolding,
chipboard, computer, Max
MSP patch, 6mm steel wire
Dimensions variable

Still Life 2

4x Quad ESL-63
loudspeakers, 4x Quad 405-
2 amplifiers, 4x Cubo 18
subwoofer, 4x Raspberry Pi
5, 4x RNBO patch, 2x Carver
PX850 power amplifier,
flight case, 4x steel mounts,
4x high sensitivity radio, 4x
M-Audio M-Track Duo, 3mm
steel wire, cables
Dimensions variable

All works 2026

Talks and Events

Chisenhale Gallery works with artists to create events that extend their exhibitions, opening up space for experimentation, reflection, and encounter.

Artist Talk

Thursday 16 July,
7–8:30pm

A conversation between Marsalis and Mark Leckey exploring the cultural references, theories, and technological methods behind the commission.

Film Screening

Wednesday 19 August,
6–9pm

A double bill screening of Harun Farocki's *Still Life* (1997) and Dan Graham's *Rock My Religion* (1984), off-site at The Nickel Cinema.

NTS Radio Show

Thursday 30 July,
10am–12pm

Live broadcast by Marsalis celebrating the influence of Kaija Saariaho, Pauline Oliveros and other electro-acoustic composers on the commission.

Live Coding Demo

Thursday 27 August,
7–8:30pm

A live Max MSP coding demonstration by Marsalis unpacking the code that underlies *Still Life*.

Our events are open to all, though require booking. To book, please visit our website or talk to a member of staff.

We are committed to ensuring our events are accessible for all. Please contact mail@chisenhale.org.uk to discuss any access needs. We will endeavour to meet all requests where possible. Please be advised that requests should be made two weeks in advance of the event.

Limited Edition

Jasper Marsalis
Cinema, 2026

Lithograph printed on Somerset Soft white 300gsm
56 x 38cm approx
Edition of 15
(Unframed)

Launch price: £200*
Chisenhale Friends' price: £180*

Chisenhale is pleased to announce *Cinema*, 2026, a new limited edition by Jasper Marsalis as part of Chisenhale Editions. The work extends Marsalis' ongoing enquiry into the production, circulation, and experience of images. The eye, a motif found across his painting practice, recurs here, rendered through a lithographic process that sits at the intersection of painting and mechanical reproduction. Each impression retains subtle variations from this gesture, making every edition singular.

*Chisenhale Friends and Patrons will benefit from a 10% discount. For more information about how to support the gallery, please visit our website or ask a member of our team.

For editions the listed price is available for a limited time. As is the norm for editions, prices will increase as the work sells out.

Chisenhale Interviews: Jasper Marsalis

Tosia Leniarska: Your Chisenhale commission, *Still Life*, centres on two works: a sound installation and a video installation. Can you first describe what we see when we walk into the exhibition?

Jasper Marsalis: The exhibition is entered through a monumental scaffolding structure. To come out from underneath the structure, we walk towards a large screen. Its projection is the only light we see, leaking through a central corridor and coloured by whatever is currently on the screen. The projected video, which we approach as if we're in a cinema, changes every thirty seconds. It shows views of a series of landscapes in succession: oceans, sunsets, factories, bird nests, parking lots, and shipyards. Most of the time, there are no people in the shots.

The views come to the gallery live from Internet Protocol cameras located around the world. I wrote an algorithm that cycles through a selection of these cameras, which I found and identified while developing the commission. Not one moment of the exhibition is the same – the views change every second according to the weather and the time of day or night wherever they are.

TL: How did you start working with the Internet Protocol cameras included in *Still Life*? Can you explain why and how they can be accessed?

JM: I first came across IP cameras in a YouTube 'iceberg' compilation of 'the weirdest websites on the internet'. The video explained that if you don't put a password on a camera, anyone can access it. There is a website, insecam.com, which compiles unsecured camera feeds from all over the world with unclear intentions.

It's also not entirely clear what the purposes of some of these cameras are. Some explicitly function as surveillance tools, others are of completely abstracted colour fields. But the impossibility of knowing the owner's intentions is part of what made them seem beautiful to me. Maybe it's the basic human desire to experience beyond your own sensorial capabilities, or to be in multiple places at once. Some of the cameras, for example, are in public spaces like beaches or nature reserves and have been set up by local governments for people to access online. But others are in people's houses, elevators, or malls. Over the span of the internet's existence, people have built many outlets for this kind of invasive curiosity online.

When I started researching these camera feeds, I was interested in this idea of voyeurism, that people could access each other's lives anonymously. But over time, I became more interested in how these cameras operate as portals into timekeeping, becoming representations of time. Sometimes, it's only the movement of clouds, or trees, or the internal spaces of little-used vending machines. I started compiling the IP cameras that I found most still, where the camera's attention is placed on a sense of time that is other than human.

TL: The cameras move or change depending on the time of day in their part of the world, or the decisions of their owners. It's unlikely anyone will get to see every camera included in the sequence. Could you describe some of the most significant, surprising or strange locations you've discovered in the development of this work?

JM: The strangest location I have found is the inside of a pizza vending machine. I had been monitoring this IP address for six months and had never seen the machine move. It was just these two green squiggly lines suspended from a ceiling. One day, while I was watching, the mechanism started operating. I watched the whole cycle: it took a frozen pizza, unwrapped it from the plastic, put it into an oven, took it out of the oven, and then spat it out of a hole.

The most surprising discovery was not one camera, but the simple fact that the Earth is really round. It's one thing for someone to tell you that on the other side of where you're standing, there's another person, or maybe just water. But to actually have a machine that is able to represent it – not as a globe, but as a feeling and sensation – was very intense and surreal. Maybe not even surreal, but hyperreal.

TL: Watching these camera feeds sometimes feels like participating in a form of surveillance, and it's often unclear whether we are meant to have access to what we're seeing. What was your thought process around the ethical issues surrounding these cameras? In what sense are these broadcasts public or private?

JM: I shamelessly pirate a lot of media. I don't care about ownership. I don't sign any of my work and I don't care if people steal my music – it's not stealing my music if they also share it. I don't feel this desperation to protect property. I participate in open-source coding: the development of software is an important part of the artwork that I try to make visible, because the unseen labour involved in coding is sometimes seen as neutral, transparent or non-artistic.

However, the ethics of accessing these cameras are a bit of a grey area, because I'm not asking for permission to use these feeds, and because they cross global legal jurisdictions. In that sense, what I'm doing is transgressive. My focus is not to expose the life of individuals, but to bring attention to parts of life that no one can own. No one owns the right to what's happening. It just so happens that a camera is pointed at the sun.

These cameras represent an older, dying form of power. They are an outdated tool that represents the mass of surplus hardware that has been generated by the advancement of technology and its cycle of

obsolescence. It's like a debt we've incurred through the way people have lived for the past century and a half: obsolete forms of surveillance left behind and monitoring empty arenas. It is still scary in our imagination, but the current form of surveillance is far more terrifying, invisible, and integrated into our daily lives. The cameras in my work are nowhere near as efficient in surveilling us as something like Ray-Ban X Meta glasses, or using any smartphone or search engine: these devices and services know who you are, where you are, your habits and by extension your likely current and future desires. Information is continually being produced, and we are constantly participating in that social contract.

TL: You bring the same logic of liveness and duration to your sound work, which also processes a live transmission. Can you describe the sound that we hear in the gallery?

JM: There are four shifting tones that sound like an impression of music. Each one is different, and each one is live. The algorithm I wrote for the sound installation operates on a similar principle as the cameras: that of randomness. It listens to local radio broadcasts around the Chisenhale Gallery building and takes pictures of them at random intervals. The images are then turned back into sound, and because images are static, it produces a sustained, drone-like sound. Each photograph is slowly interpolated into the next image. There are four programs: short (random intervals between 30 seconds and two minutes), long (random intervals between twelve and fifteen minutes), and sync and hold. At the end of every hour, all four meet at one point and synchronise for a moment, before diverging again for the next hour.

It's very hard to describe, but I hope that listening to it can be a complex, nuanced experience that doesn't necessarily need explanation. While all of the radios are tuned to the same source, the fact that each of the four algorithms is taking photographs of the sound at different

points in time creates an experience of dislocation, as it stretches the live radio broadcast across time and space.

TL: How do you view the relationship between sound and vision in your work?

JM: I always distrust vision as a sense with which to accurately understand the world. I don't like to make judgements solely by looking. I feel sound has more of an internal and abstract relationship with the body. This relationship between sound and vision is something I'm still trying to work out, but broadly, I think vision is the sense most responsible for the organisation and formulation of experience. I distrust this because it reduces experience to hierarchies of valuation. The artist Philip Guston said something about this once, calling it the 'dumbness' of objects. Like, sight tells me 'that thing is Red', or 'that thing is Big', but doesn't tell me much about its internal status. Sound is harder to describe, thus feels closer to an accurate depiction of experience and its nuance. The eyes can be closed by choice, whereas the ears are always open and require a more intense sensitivity.

TL: In creating the sound installation, you were inspired by a piece by the composer Pauline Oliveros, called *Tuning Meditation*, which you don't have to be a musician to perform. Can you describe her instructions and how they informed the sound installation?

JM: To participate in Oliveros' *Tuning Meditation*, you sing a tone, and the next person sings in unison, matching that tone. When you run out of breath, you select a new tone by listening to another person. I learned it from my bandmate, Nicky Wetherell: we'd start our rehearsals with this. It's very inspiring to actualise participation without pedagogy and hierarchy. But I noticed that it's scary to be asked to participate in this meditation, where you don't know what the outcome is going to be. You have to have trust in someone to participate.

For the sound installation, I wanted to create a piece that could perform without fear, so I created an algorithm that would essentially perform the tuning meditation, tuning itself to a radio. Poetically, a radio tunes itself to a frequency. That's how it works, using frequency modulation – FM. I was thinking, what if a machine could tune to itself? What if the radio can be a performer on its own, without human attention activating it?

TL: The sound is coming from four electrostatic speakers that were manufactured in the 1980s and are in some ways obsolete as a technology. How did you come across them, and why did you choose to include them in your work?

JM: I was looking for speakers that are not immediately legible as related to music. I think their symbolism creates an expectation that whatever comes out will be musical, which ruins the experience of sound's true ambiguity. I work across spaces of music and art, and in them I encounter different sets of expectations and hierarchies that people hold on to. I like to play with these expectations, by making it unclear whether the performer is really me or the people who came to see my performance, or by uncovering the exhibition elements that are expected to be hidden. I like showing the technical backstage, or the empty stage: areas where our attention is not normally directed, which renders the act of watching itself visible.

I came across these electrostatic speakers in an old book on loudspeaker design. They produce sound by charging plates with very high voltage, up to 5,000 volts. This sparked my curiosity because I love electronics. But I was also interested in this aspect of danger, because the equipment underpinning sound system culture has evolved from its beginnings as a technology for military propaganda, to a working-class necessity for sharing music, to end up as a bourgeois fixation on the perfection of sound. I find this current sensibility to be fascistic because it suggests there is a true way to receive

sound. Sound is stranger and more ambiguous than a perfectionist hierarchy can encompass.

TL: The sound installation is similar to music, but is not music; the video installation is similar to film, but is not film. How do these conventional forms of entertainment relate to your work?

JM: I'm not interested in entertainment, exactly, but in the architecture designed around it to intensify the sensory experience of events, like in cinemas or stadiums. When inactive, they depict what our senses look and feel like – from the horseshoe shape of a stadium to the tiered, wedge-shaped seating that reflects the field of vision. These spaces are designed to direct mass attention by maximising the function of each sense.

In 2021, I made an artwork at Midway Contemporary Art, Minneapolis, titled *Stadium*. It was a crater dug into a construction site, 50 metres wide and four metres deep. I pointed stadium light towers at the centre of it, which suggested that there was something to look at, but there was nothing. Similar to *Still Life*, I was playing with boredom as a gateway drug to reflection.

As for the content of entertainment, I've already spoken about my work as a musician, but I'm also a closeted filmmaker: I studied video when I was in school and wanted to produce films, but I didn't enjoy how many people it took to create a singular image. I found it excessive and frustrating, so I don't make films. I'm still very inspired by film, literature, and cinema. In this show, I was especially inspired by the work of Italian Neorealist director Pier Paolo Pasolini, because I think the unachievable desire to represent reality is beautiful. The video work in this show is attempting to do the same through constant, live montage.

TL: You're abstracting classical music and landscape painting, these two very traditional, historic Western forms. What

made you want to use them as source material? How do you view the connection between the lens of painting and the contemporary technologies you're working with?

JM: I see myself predominantly as a painter, but I think that it's the responsibility of artists to be engaged not only with historical mediums but also with whatever exists in their lifetime. Video has become omnipresent in our lives, and it's a medium whose flatness is very closely related to painting. We take for granted that painting is a technology in its own right, just one that is no longer relevant. Canvas as a material, or cadmium, or horsehair: as a society, we don't really relate to these materials anymore, giving painting a sort of prestigious quality that I'm deeply uninterested in. What I am interested in is how painting can abstract experience and give us a different way of relating to the world and ourselves. Historically, landscape painting was attempting to do that: I'm thinking of the fin de siècle, or the Hudson Valley School, and their efforts during Industrialisation to refocus people's attention towards something other than anthropocentric progress.

I react pretty strongly against the hierarchical notions of beauty we have imposed onto the world. 'Tech' is currently positioned as the means to our salvation, just as the pursuit of 'sublime' beauty once promised to deliver us from hardship. Rather than presenting my version of beauty, in *Still Life* I've tried to show what already exists. The fact that all of these things are happening all the time, at random, is what is beautiful. The radio is always on, even if you don't turn it on, and the camera is always seeing, even if you don't see what the camera sees. I realised that technology, rather than the pursuit of optimisation, should help us become more sensitive people and reframe our relationship with the world – to discover that we're not the centre of it.

Interviewed by Tosia Leniarska, Curator, Chisenhale Gallery, on Tuesday 30 June 2026.

Reading List

This reading list has been compiled by Jasper Marsalis to accompany *Still Life*, his new commission at Chisenhale Gallery. The selection includes a variety of books, essays, artworks, films, and musical scores that inspired the exhibition. Among them, a foundational text on the physics of our hearing – a 19th-century scientific article by Hermann von Helmholtz – gives insight into how people thought of the anatomy of sound through the centuries. The politics of what we understand as noise are unpicked by economist Jacques Attali, while philosopher Michel Foucault considers the way we relate to power in our everyday lives. Marsalis' selection of conceptual artworks – by Lutz Bacher, Isa Genzken, Dan Graham and Paul Pfeifer – shows a range of approaches to the relationship between entertainment and emptiness. The composers listed here, like Kaija Saariaho, Pauline Oliveros, Edgard Varèse, or La Monte Young, belong to the

field of electro-acoustics. Expanding on the traditional understanding of music, they propose alternative modes of attention that search for what it means to listen against the grain of spectacle.

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