

# Frieze London

Stand B37

9 - 13 October 2024

*Alvaro Barrington*

*Jasper Marsalis*

*Megan Plunkett*

*Kate Spencer Stewart*



# Alvaro Barrington

b. 1983 in Caracas, Venezuela

In his practice, Alvaro Barrington mobilises the material references of geography, pop-culture, socioeconomic conditions, and the formalist references of art history. His use of craft and textile, rooted in Caribbean culture, transforms the regimens of painting and draws out the gaps between the fraught categories of high and low culture. This expanded notion of painting then acts as intermediary for the variety of contemporary experiences and its material expression.

Alvaro Barrington lives and works in London and New York. He graduated with a BFA from Hunter College, NY, in 2013 and completed the MFA at London's Slade School of Fine Art in 2017. Solo exhibitions have been held at Tate Britain, London (2024); Galerie Thaddaeus Ropac, Paris, FR (2023); Sadie Coles HQ, London (2023); Mendes Wood, São Paulo, BR (2023); South London Gallery (2021); Emalin, London (2021); Corvi-Mora, London (2020); and MoMA PS1, New York, US (2017).

Barrington's work has been included in group exhibitions at Schirn Kunsthalle Frankfurt, DE (2024); Emalin, London (2024); Fondation Vincent van Gogh, Arles, FR (2023); Baltimore Museum of Art, Baltimore, US (2023); ICA Miami, US (2022); Goldsmiths CCA, London (2022); Royal Academy of Art, London (2021); Hayward Gallery, London (2021); The Drawing Center, New York, US (2020); and Ca'Pesaro Galleria Internazionale d'Arte Moderna, Venice, IT (2019). Since 2019, Barrington has contributed and worked on collaborative projects for Notting Hill Carnival.

Barrington's works are included in the collections of ICA Miami (Miami); Fundacion NMAC (Cadiz); K11 Art Foundation (Hong Kong); Loewe Foundation (Madrid); Rennie Museum (Vancouver); Start Museum (Shanghai); The Hepworth Wakefield (Wakefield); Tate (London); Towner Art Gallery, (Eastborne); Whitworth Art Gallery (Manchester); and X Museum (Beijing).



Alvaro Barrington  
*Stop Drop Open Up Shop N0924, 2024*  
yarn and concrete on burlap, silkscreen and  
concrete on canvas, steel, steel scaffold pole  
210 x 340 x 11 cm  
82 5/8 x 133 7/8 x 4 3/8 inches  
(BARRA-2024009)

\$ 190,000 excl. tax



Alvaro Barrington  
*Stop Drop Open Up Shop N0924, 2024 (alternative view)*

Alvaro Barrington's *Stop Drop Open Up Shop N0924* (2024) is a diptych structured like an altarpiece – continuing his investment in the dynamics of art history, Barrington references the forms of artworks commissioned by the church to ignite religious feelings, and the cultural power of Italian Renaissance portraiture. On the left-hand panel, Barrington reproduced a mugshot profile of the 90s rapper DMX with the use of woven yarn and concrete on canvas, portraying him in the manner of a quattrocento saint to honour his death. The right-hand panel features lyrics from DMX's song *Ruff Ryders' Anthem* painted on canvas with a broom dipped in concrete. Beneath the rough concrete is a trompe l'oeil silkscreen print with the intimate lines of a journal page.





Alvaro Barrington  
*Stop Drop Open Up Shop N0924, 2024* (detail view)



Alvaro Barrington  
*Stop Drop Open Up Shop N0924, 2024* (installation view)



# Jasper Marsalis

b. 1995 in Los Angeles, California

Jasper Marsalis works across painting, sculpture, performance, installation, music and text to elaborate a parallel between the space of painting and a performer on stage, both of which entail an experience of being consumed by audiences. Glaring spotlights are depicted throughout his work, obscuring their intended objects and acting as obstacles to vision. The tension of impermeability is mirrored in the sculptures whose surface fractures seem to chisel at opacity. By troubling perception, Marsalis interrogates the ocular centrism of visual art and the associated role of spectacle and access.

Jasper Marsalis lives and works in Los Angeles and London. He graduated with a BFA from The Cooper Union, NY, in 2017. His selected solo exhibitions have been held at Emalin, London (2024 and 2022); Kristina Kite Gallery, Los Angeles, US (2023); Midway Contemporary Art, Minneapolis, US (2020); and Svetlana, New York, US (2018).

Recent and upcoming group exhibitions include the Hammer Museum, Los Angeles, US (upcoming 2025); the Zurich Biennial, Kunsthalle Zurich, CH (2023); Galerie Buchholz, Cologne, DE (2022); Gladstone Gallery, New York, US (2022); and Emalin, London (2021).

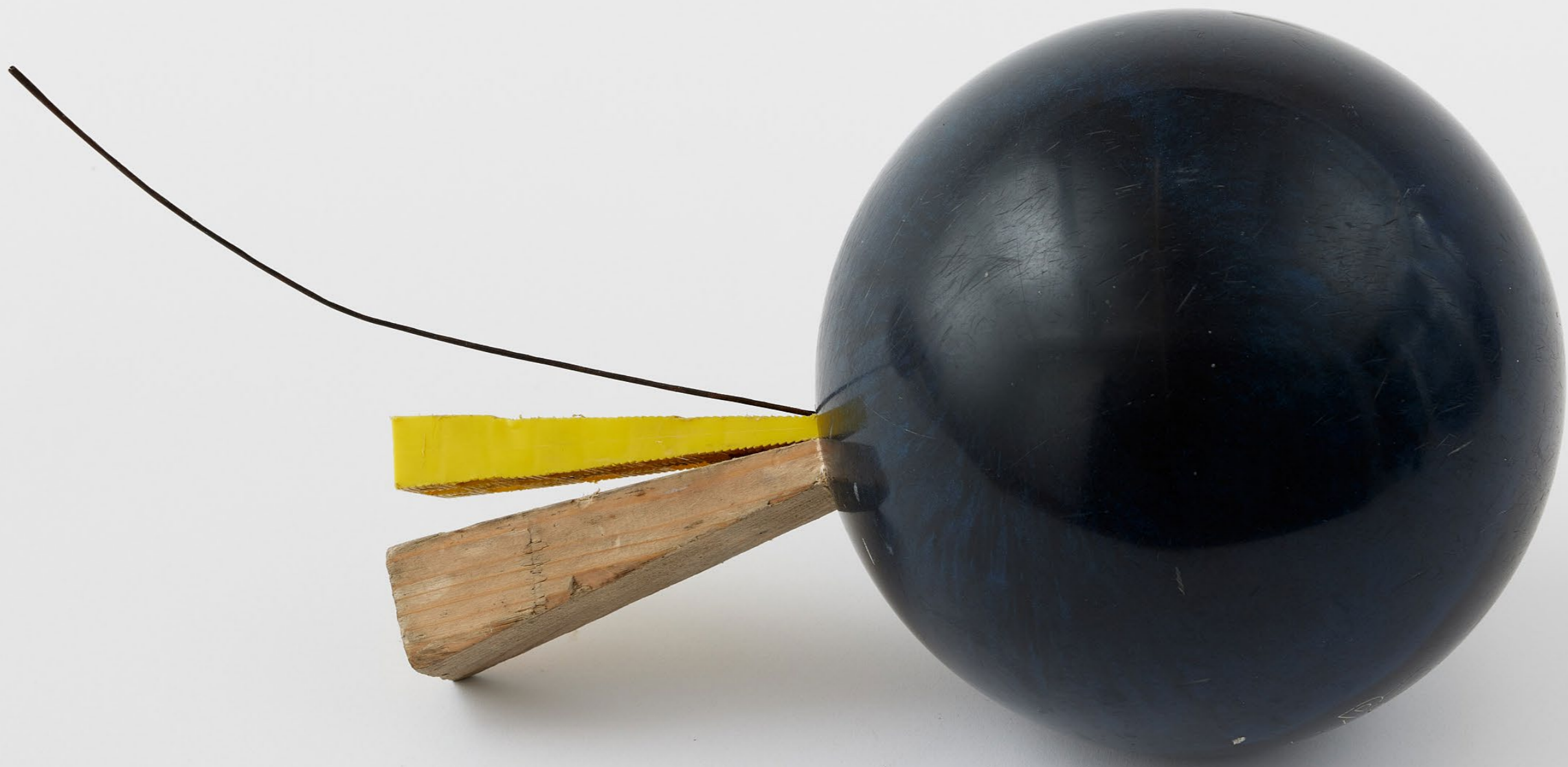
As a musician, Marsalis performs under the moniker Slauson Malone 1. Recent performances have taken place at Haus der Kunst, Munich, DE (2024); Bourse de Commerce - Pinault Collection, Paris, FR (2024); Volksbuhne, Berlin, DE (2024); Park Avenue Armory, New York, NY, US (2024); ICA, London (2022); Barbican,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





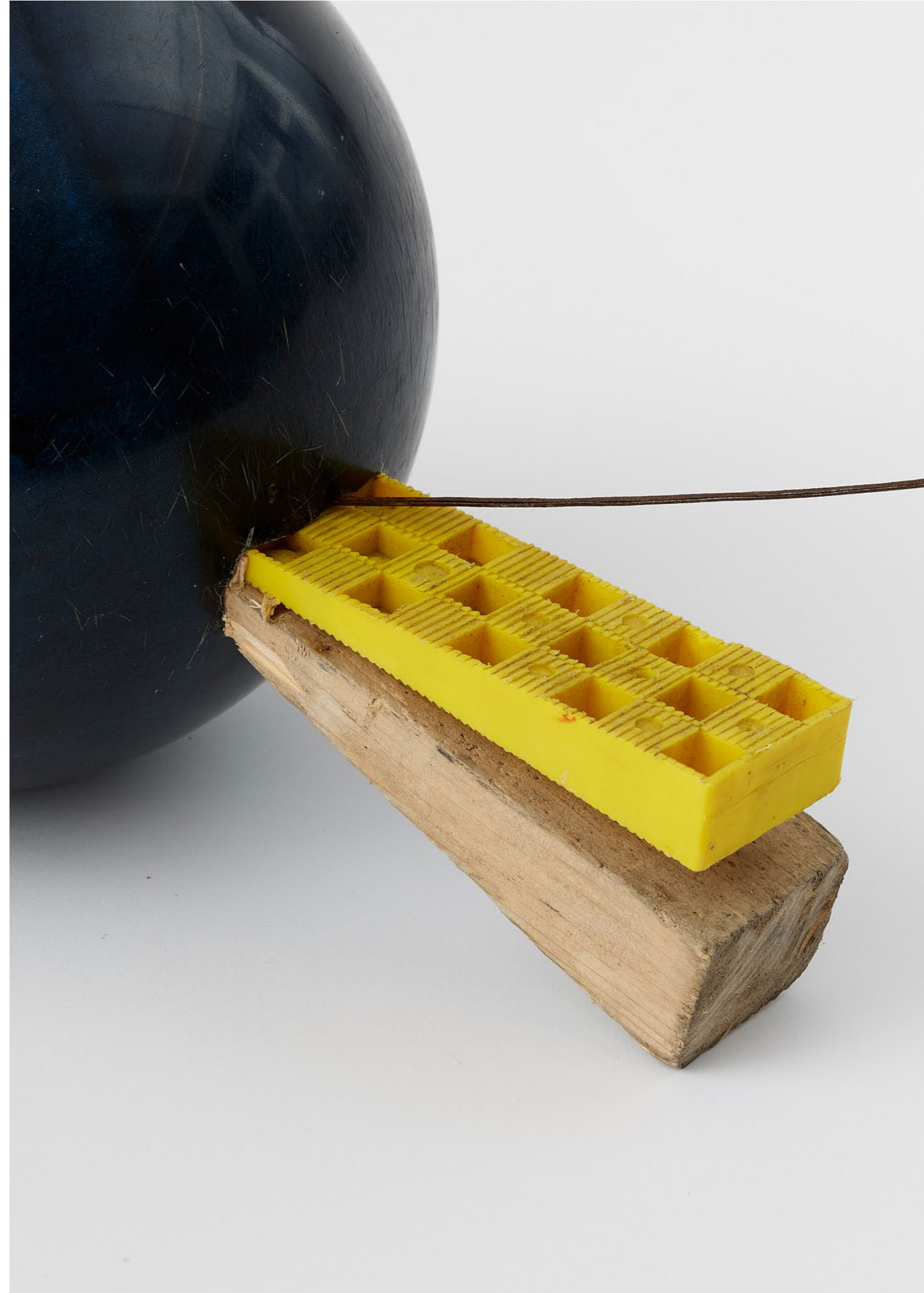
Jasper Marsalis  
*Ted*, 2024  
wood, wire, plastic, bowling ball  
25 x 43 x 22.9 cm  
9 7/8 x 16 7/8 x 9 inches  
(MARSJ-2024015)

\$ 8,000 excl. tax



Jasper Marsalis  
*Ted*, 2024 (alternative view)

Jasper Marsalis sources the bowling balls pierced through in his sculptures from online sellers who were so invested in these objects that they engraved names and nicknames on their surfaces. These engravings then give his sculptures their titles. Part of a material vocabulary recurrent in his practice, the balls, rocks, wooden poles and wedges are poetic stand-ins for a set of symbols: an eye, a tear, a head, our projection of vision and the opacity of our identity.





Jasper Marsalis  
*Rev Sam, 2024*  
tree stump, bowling ball  
44.5 x 20 x 20 cm  
17 1/2 x 7 7/8 x 7 7/8 inches  
(MARSJ-2024020)



Jasper Marsalis  
*Face 5, 2024*  
mirror, tinfoil and solder on canvas  
20.3 x 25.4 x 2.3 cm  
8 x 10 x 7/8 inches  
(MARSJ-2024002)



Jasper Marsalis  
*Face 5, 2024 (detail view)*

# Megan Plunkett

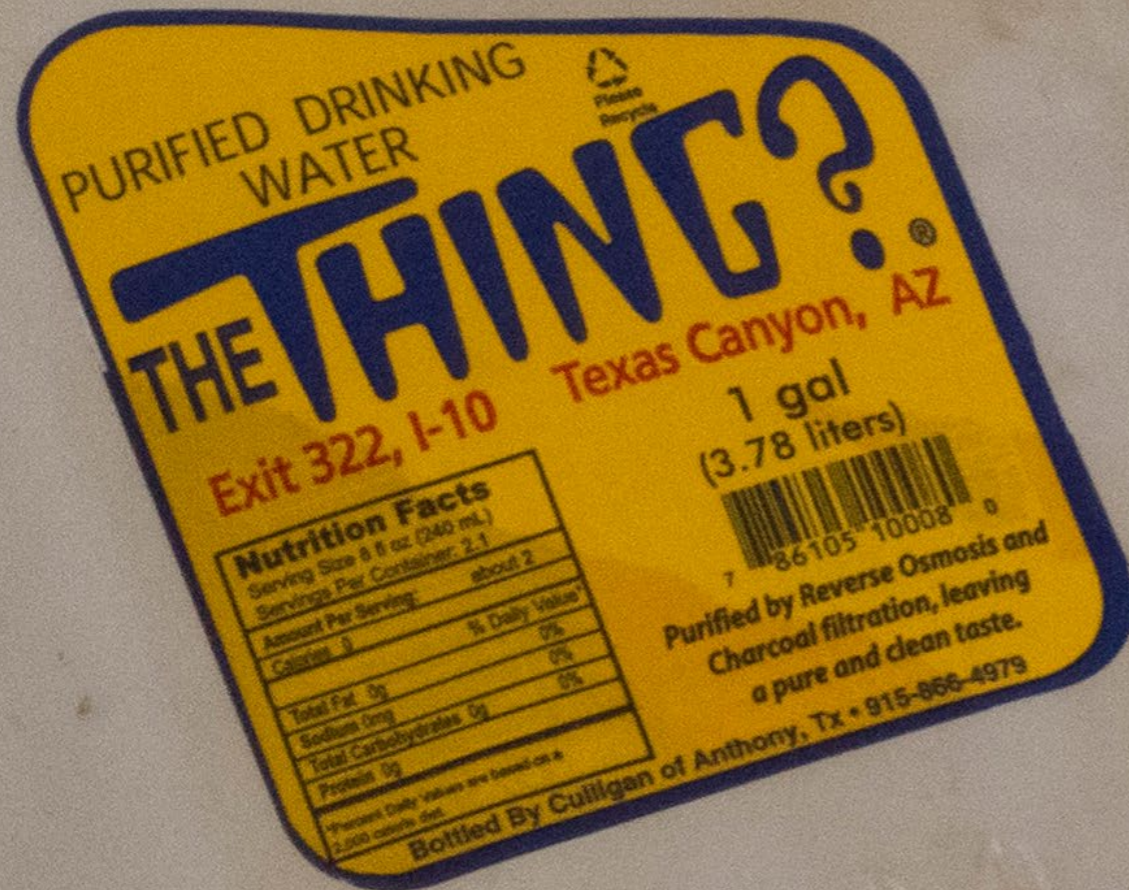
b. 1985 in Pasadena, California

The image-based practice of Megan Plunkett is an investigation into the material conditions and visual economies of reality in photography. Plunkett's interest lies in the ways that people form beliefs based on images and the kinds of visual authorities we listen to. She uses movement, seriality and other types of disambiguation to cultivate a sense of estrangement and the uncanny within familiar and mundane images, often harvested online or staged using techniques and conventions drawn from commercial product photography, forensic crime scene documentation, or Hollywood set tricks.

Megan Plunkett (b. 1985 in Pasadena, CA, US) lives and works in Los Angeles, US. She graduated with a MFA from the Bard MFA Milton Avery Graduate School of the Arts in 2017.

Solo and duo exhibitions have been held at Timeshare (with John Divola), Los Angeles, US (2024); Condo London: Emalin hosting Galerie Neu (with Manfred Pernice), Emalin, London (2024); F Gallery, Houston, TX, US (2023); Sweetwater, Berlin, DE (2022); Emalin, London (2021); Shoot the Lobster, New York, US (2018); Bad Reputation, Los Angeles, US (2017); and Emalin, London (2017).

Plunkett's work has been included in group exhibitions at Kunsthalle Zurich, CH (2024); Sultana, Arles, FR (2024); Sweetwater, Berlin, DE (2024); STARS, Los Angeles, US (2023); Sgomento, Zurich, CH (2023); Park View / Paul Soto, Los Angeles, US (2022); The Wig, Berlin, DE (2022); Bonner Kunstverein, Bonn, DE (2022); MOSTYN, Llandudno, UK (2022); Magenta Plains, New York, US (2021); Sweetwater, Berlin, DE (2020); and Reena Spaulings Los Angeles, US (2019).





Megan Plunkett  
*The Thing 05*, 2024  
digital print on Canson Platine Rag  
in aluminium artist's frame  
50.8 x 50.8 x 2.5 cm (framed)  
20 x 20 x 1 inches  
Edition of 2 plus 1 AP  
(PLUNM-2024006)

\$ 5,500 excl. tax



The water bottles Plunkett suspends in space in her latest series of photographs were sourced from a historic roadside attraction, The Thing, located by a gas station in Arizona. Notoriously advertised with hundreds of billboards along the highway, its commercial presence haunting the desert transforms it – in Plunkett’s work – into an agent of the pedestrian uncanny, a hyperobject of the American psyche.



Megan Plunkett  
*The Thing 05, 2024 (detail view)*



Megan Plunkett  
*The Thing 05*, 2024, 2024 (installation view)



Megan Plunkett  
*The Thing 04*, 2024  
digital print on Canson Platine Rag  
in aluminium artist's frame  
50.8 x 50.8 x 2.5 cm (framed)  
20 x 20 x 1 inches  
Edition of 2 plus 1 AP  
(PLUNM-2024005)

\$ 5,500 excl. tax



Megan Plunkett  
*The Thing 03*, 2024  
digital print on Canson Platine Rag  
in aluminium artist's frame  
50.8 x 50.8 x 2.5 cm (framed)  
20 x 20 x 1 inches  
Edition of 2 plus 1 AP  
(PLUNM-2024004)

\$ 5,500 excl. tax



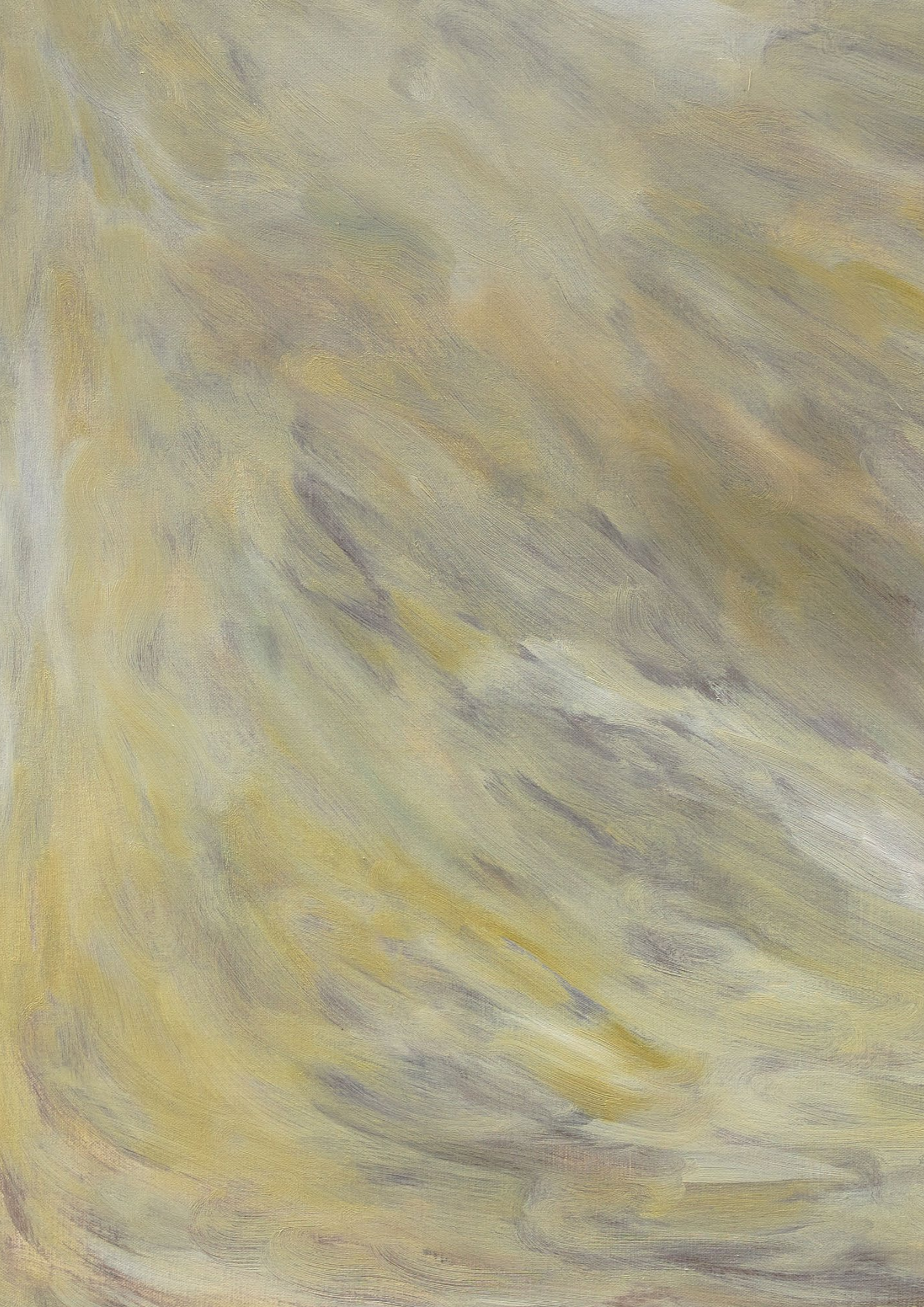
Megan Plunkett  
*The Thing 02*, 2024  
digital print on Canson Platine Rag  
in aluminium artist's frame  
50.8 x 50.8 x 2.5 cm (framed)  
20 x 20 x 1 inches  
Edition of 2 plus 1 AP  
(PLUNM-2024003)

\$ 5,500 excl. tax



Megan Plunkett  
*The Thing 01*, 2024  
digital print on Canson Platine Rag  
in aluminium artist's frame  
50.8 x 50.8 x 2.5 cm (framed)  
20 x 20 x 1 inches  
Edition of 2 plus 1 AP  
(PLUNM-2024002)

\$ 5,500 excl. tax



# Kate Spencer Stewart

b. 1984 in Phoenix, Arizona

Kate Spencer Stewart is a painter working with the hesitations, suspicions and instincts of abstraction and refusal, representing her attempt to paint “nothing, or the void”. Her works, usually in oil and tempera on linen canvases, are always square as a gesture of avoiding to suggest the representation of either portraiture or landscape. Her process unfolds through repetitive mark-making on top of underpaintings that are often in secret contrast with the final coat: she re-examines and reiterates the surface with overlays of crushed pigment and iridescent oil. Drawn to the impossibilities of capturing ambience, hum and atmosphere, Stewart layers the earthiest and most synthetic pigments to offer a view toward transcendence.

Kate Spencer Stewart (b. 1984 Phoenix, AZ, US) lives and works in Los Angeles, CA, US. She graduated with a BFA from Otis College of Art and Design, Los Angeles, US in 2006 and completed her MFA in painting at University of California, Los Angeles, US in 2017.

Selected solo exhibitions have been held at Paul Soto, Los Angeles, US (2023); Emalin, London (2023); Bureau, New York, NY, US (2022); La Maison de Rendez-Vous, Brussels, BE (2022); and Park View / Paul Soto, Los Angeles, US (2020).

Stewart’s work has been included in group exhibitions held at Paul Soto, New York, US (2024); ABERTO, São Paulo, BR (2023); Hakuna Matata, Los Angeles, US (2023); Emalin, London (2022); Neuer Kunstverein Wien, Vienna, AT (2021); Andrew Kreps Gallery, New York, US (2021); Misako & Rosen Gallery, Tokyo, JP (2021); and Piktogram Gallery Warsaw, PL (2019).



Kate Spencer Stewart  
*Organ*, 2024  
oil on linen  
167.6 x 167.6 x 2.7 cm  
66 x 66 x 1 inches  
(STEWK-2024006)

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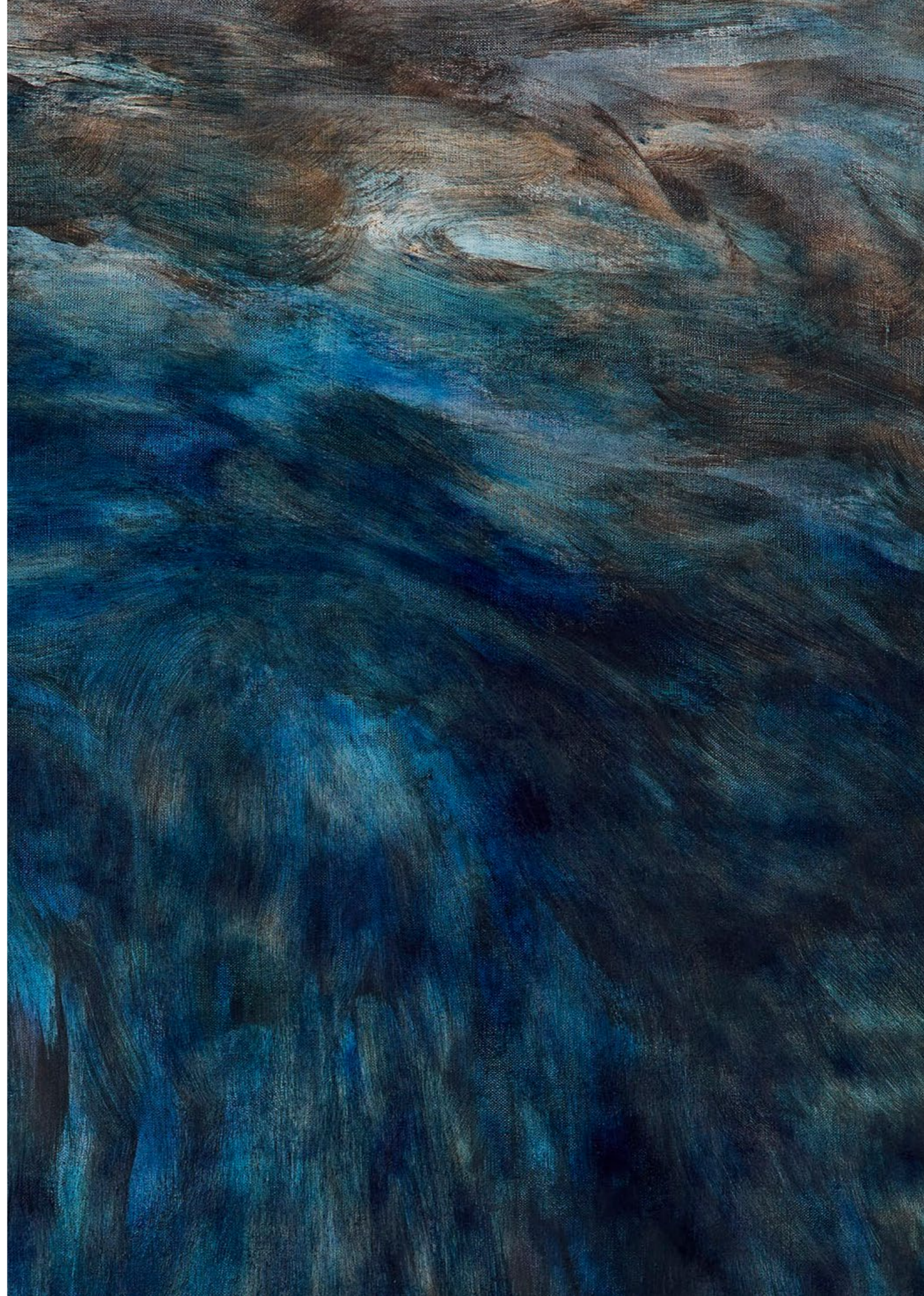
\$ 27,000 excl. tax





Kate Spencer Stewart  
*Organ*, 2024 (alternative view)

This new series of works was painted during Stewart's residency at Worlingham Hall, a listed Georgian country house in Suffolk. The region's wild rural landscape familiar from Thomas Gainsborough's paintings became the home and research reference for Stewart's usually Los Angeles-based studio practice this summer. In her paintings, Stewart uses gestural mark-making to process the tensions between the naivety of a surface and the lush depths of our perception – the movement and light caught in the paint's texture shifts and shimmers with each viewpoint and angle one takes. In this series, her methodical brushstrokes twist and turn to think through the English landscape's inescapable surfaces, depths and naiveties.





Kate Spencer Stewart  
*Organ*, 2024 (installation view)



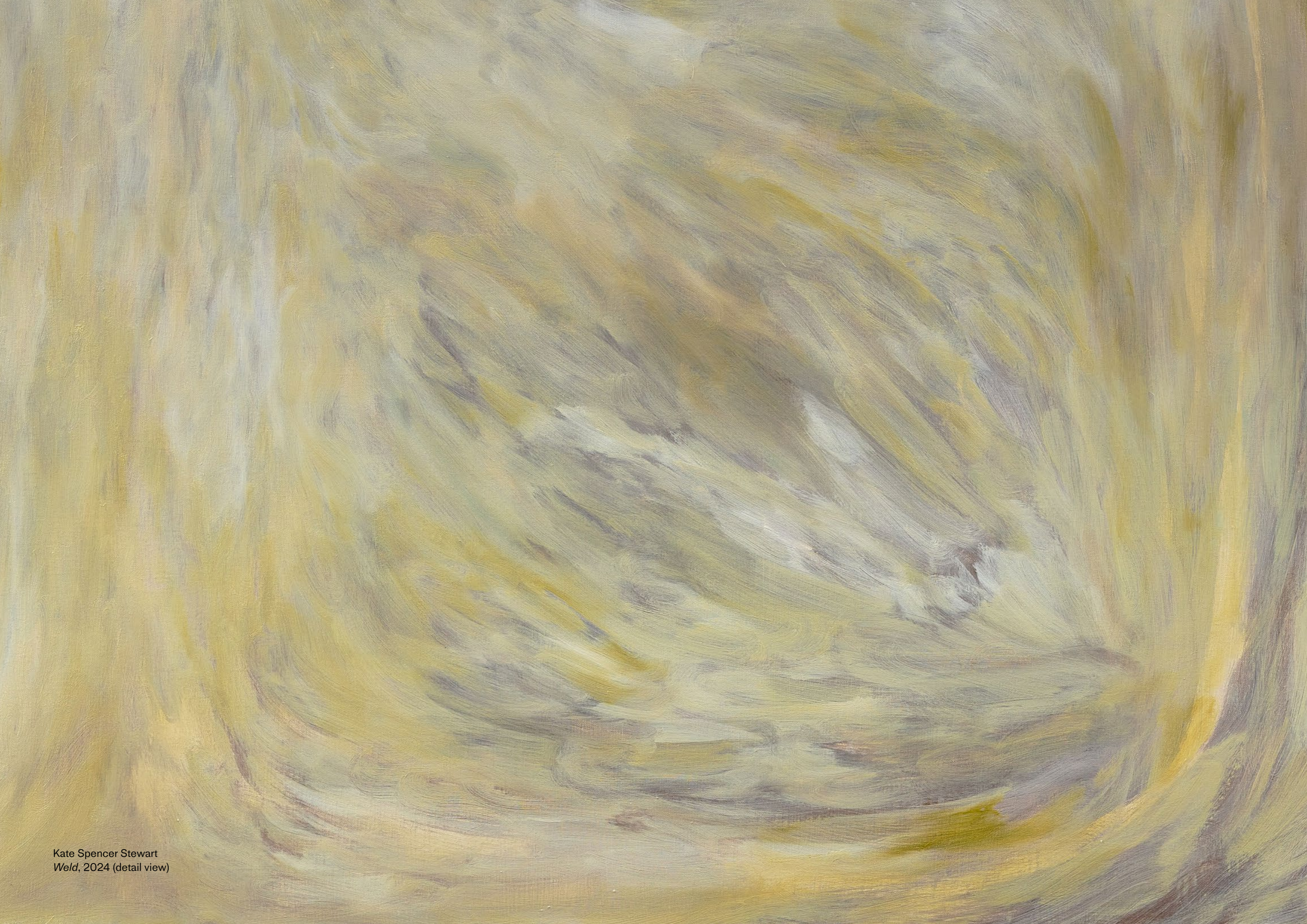
Kate Spencer Stewart  
*Weld*, 2024  
oil on linen  
167.6 x 167.6 x 2.7 cm  
66 x 66 x 1 inches  
(STEWK-2024007)

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\$ 27,000 excl. tax



Kate Spencer Stewart  
*Weld*, 2024 (alternative view)



Kate Spencer Stewart  
*Weld*, 2024 (detail view)



Kate Spencer Stewart  
*PHX*, 2024  
oil on linen  
35.6 x 35.6 x 2.5 cm  
14 x 14 x 1 inches  
(STEWK-2024009)

\$ 6,000 excl. tax



Kate Spencer Stewart  
*PHX*, 2024 (alternative view)





Kate Spencer Stewart  
*PHX*, 2024 (detail view)



Kate Spencer Stewart  
*PHX*, 2024 (installation view)



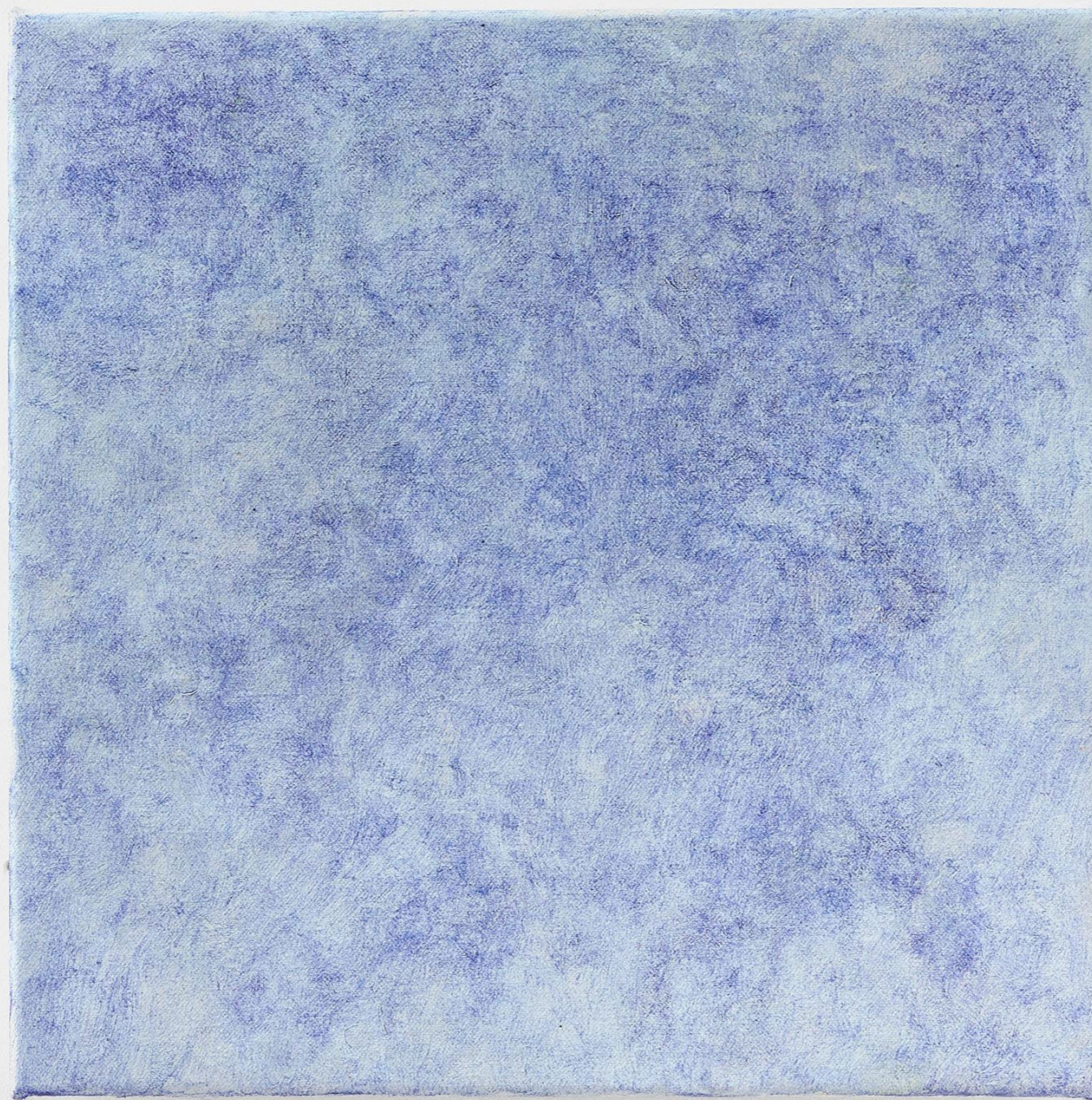
Kate Spencer Stewart  
*Ph*, 2024  
oil on linen  
30.5 x 30.5 x 2.5 cm  
12 x 12 x 1 inches  
(STEWK-2024017)

\$ 6,000 excl. tax



Kate Spencer Stewart  
*Ph*, 2024 (alternative view)



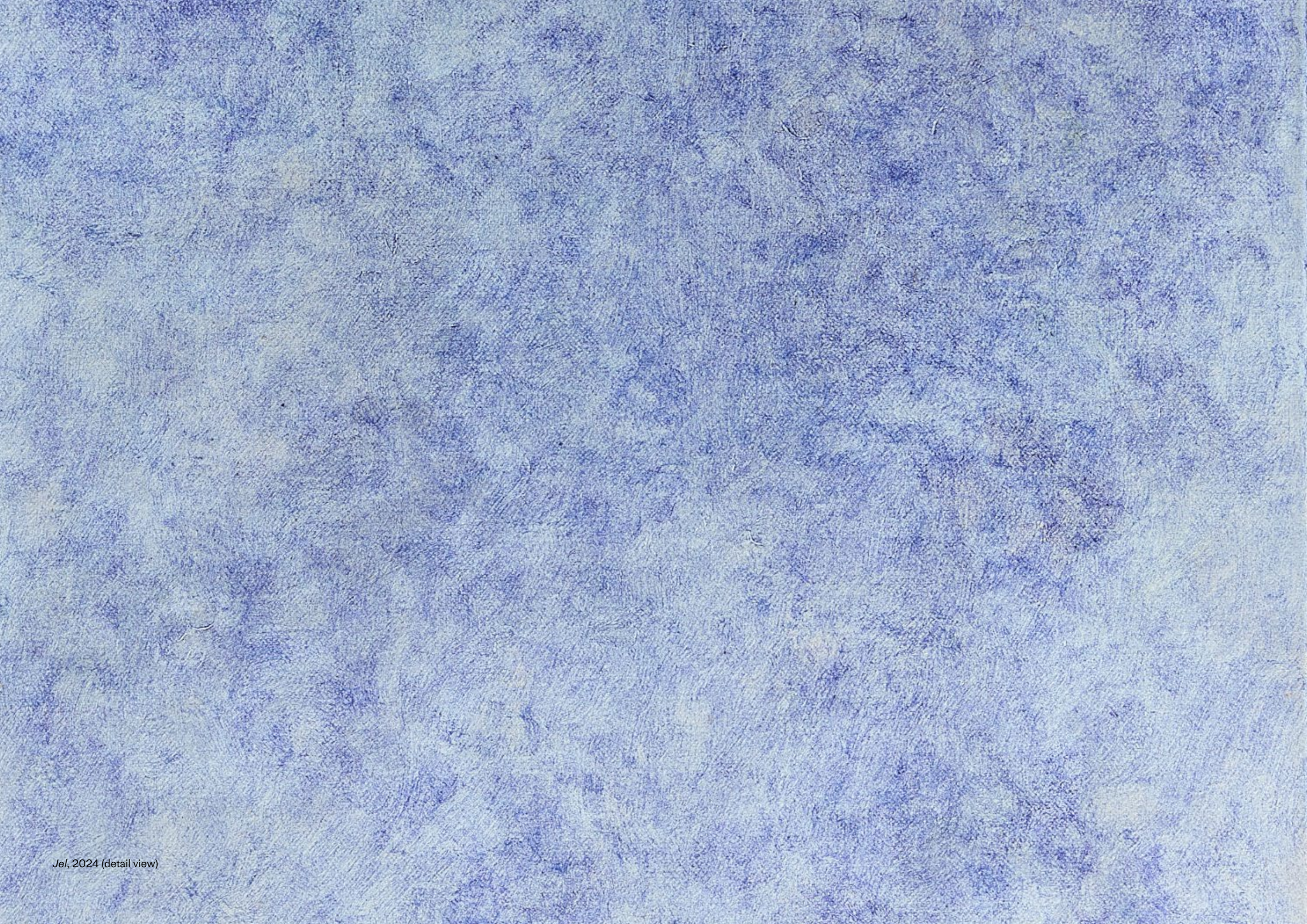


Kate Spencer Stewart  
*Jel*, 2024  
oil on linen  
30.5 x 30.5 x 2.5 cm  
12 x 12 x 1 inches  
(STEWK-2024018)

\$ 6,000 excl. tax



Kate Spencer Stewart  
*Jel*, 2024 (alternative view)





Please note that all works listed exclude tax and are subject to availability.

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