

# By Invitation Only: Lynne Marsh on her upcoming exhibition in LA and the career advice she would give her younger self

Head down to council\_st next week to see Lynne's work in person!



ARTPLACE

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Welcome to *by invitation only*, a series of Q&As that gives readers a rare behind-the-curtain look into the lives, interests, and perspectives of creative professionals shaping the art world today.

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## Introducing our next guest: Lynne Marsh



## ***bio:***

Lynne Marsh is a Canadian artist, based in Los Angeles, whose practice explores the politics and poetics of image-making through mediation, technology, and production. Her work investigates the infrastructures of spectacle, capturing offstage spaces and the unseen labour that shapes cultural and theatrical experiences. Her work foregrounds the camera as a performative agent, revealing the mechanics behind image construction and reframing social space as a kind of theatre. These themes will be further explored in her upcoming solo exhibition *Standing Death Backward* at council\_st, Los Angeles (June 7–July 5, 2025), and in the forthcoming book *She Moves Me: Performance, Moving Image, and Lynne Marsh's Lens*, edited by Sylvie Fortin, to be published later this year.

Marsh holds a BFA from Concordia University in Montreal and an MA from Goldsmiths, University of London. From 2001 to 2016, she lived and worked in London and Berlin. Her work has been exhibited internationally at venues including UCR ARTS (Riverside, CA), Berlinische Galerie, ICA London, and Musée d'art contemporain de Montréal and featured in biennials and festivals such as La Biennale de Montréal and the Istanbul Biennial. She is currently Associate Professor in the Art Department at UC Riverside, and her work is held in major public collections, including the National Gallery of Canada and the Musée national des beaux-arts du Québec.



Lynne Marsh, *Ninfa Atlas* (2021), installed in *Who Raised It Up So Many Times?* at Barbara & Art Culver Center of the Arts at UCR ARTS, Riverside, CA. (2021 - 2022)

You can find Lynne in all of the following places:

- Follow Lynne on Instagram @[lynnemarz](#)
- Explore Lynne's work on her [website](#)

- Find out more about Lynne's upcoming exhibition at [council\\_st](#)
  - Pre-order Lynne's book [here](#)
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Thank you to Lynne for her amazing answers!

Let's dive in...

### **You have an exhibition opening next weekend in Los Angeles, could you tell us a little more about it?**

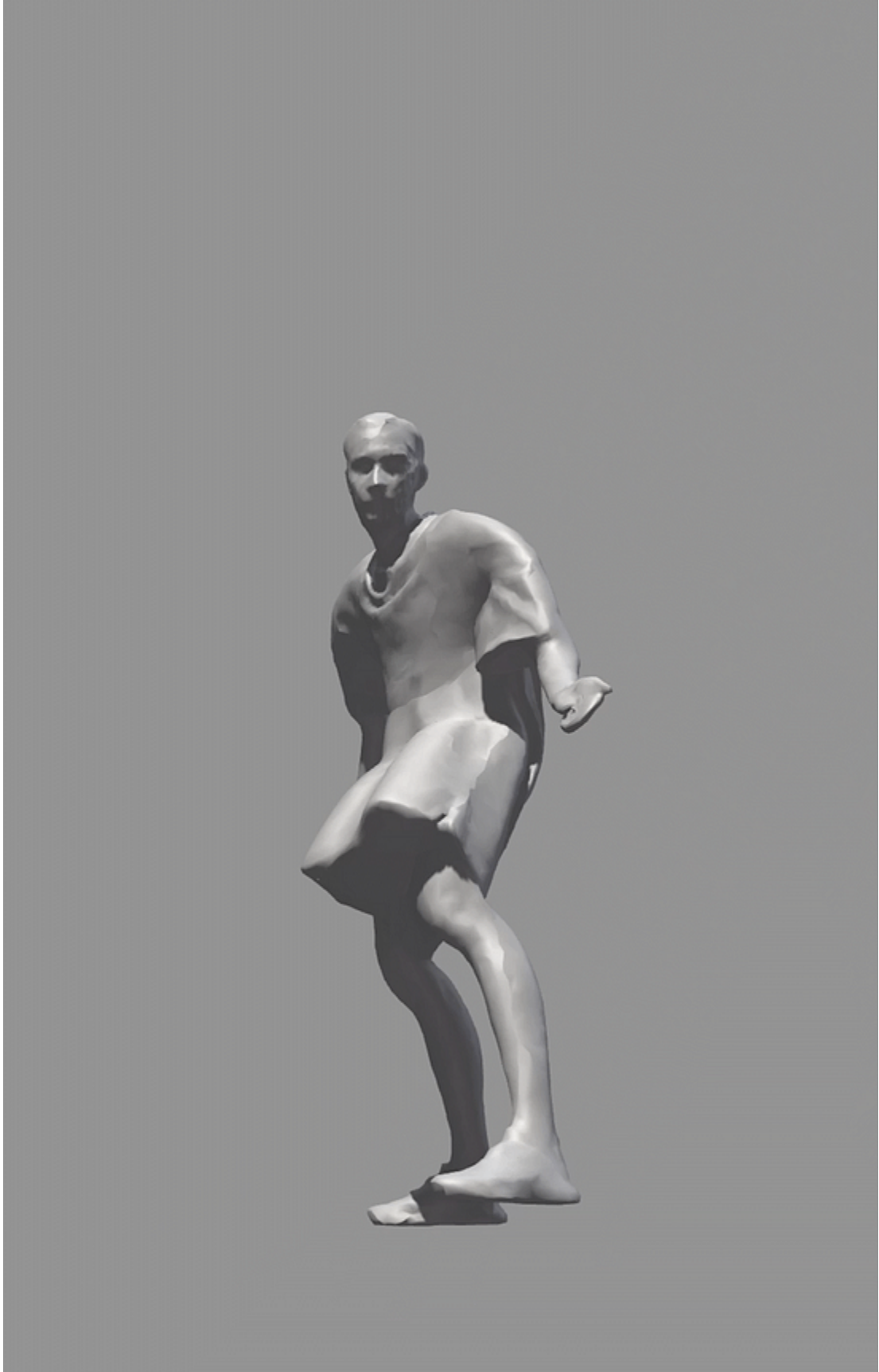
Yes! The exhibition is titled *Standing Death Backward*. It opens at [council\\_st](#), a project space in Los Angeles, and runs from June 7th to July 5th. I'll be presenting an installation of three life-size figurative sculptures, each milled using a CNC (Computer Numerical Control) machine from digital scans of real-life performers.

It's a show about violence and gravity—about the violence of capture, the deficiencies of rendering, and the infrastructural failures that underpin digital life. The figures—blocky and approximate—are toppled over, pressing against the wall and collapsing onto the floor, as if gravity returned the moment they fell out of the software.

In recent years, I've been working with volumetric capture, scanning performers' bodies to create 3D avatars that I then re-film in virtual space to produce video works. For this new body of work, I experimented with Mixamo, an online platform commonly used in video game production. It houses a library of motion-capture animations and uses machine learning to automatically rig a digital skeleton and apply those animations to 3D character models. I upload my scanned performers—frozen in T-poses—and assign them pre-set mocaps with names like Shoved Reaction with Spin or Sprint Backward. The digital body then enacts the motion like a puppet.

The overtones of violence in the gesture library are pervasive and inescapably embedded. The animated figures—distorted by algorithmic approximation—took on a fragile, hand-formed materiality, reminiscent of clay or Plasticine, and rendered in the software’s default neutral gray. I found their vulnerability haunting and felt compelled to give them a physical presence. I selected single frames from animations titled Standing Death Backward, Corkscrew Evade, an Floating, and produced each as a life-size sculpture.

This work continues my ongoing interest in gesture—and in what happens when technology allows gestures to be captured, archived, commodified, and reinserted into the physical world.





Production images, *Standing Death Backward Frame 23*

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### **Looking back, what career advice would you give your younger self?**

Embrace change and don't let fear or self-doubt hold you back. I would tell my younger self to stay open—to people and to unexpected directions. So many of the most meaningful opportunities in my career came from moments I couldn't have planned: collaborations, missteps, shifts in context, even failures. The turning point often arrives sideways.

I used to think the path to success had a clear trajectory, but now I see it more as a process of staying attuned—continuously evolving, asking better questions, and trusting that each body of work leads to the next. The real work is staying curious and committed, even when the direction isn't obvious.

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### **How has your artistic journey evolved over time?**

That's a big question. I'd say my artistic journey has evolved in quiet, circular ways—returning again and again to certain questions and obsessions. It's also been shaped by the places I've lived and worked. I began in Montreal, where I completed my BFA and began exhibiting.

Graduate studies took me to London to attend Goldsmiths, and a year-long residency at Künstlerhaus Bethanien brought me to Berlin.

From 2001 to 2016, I lived and worked between London and Berlin before relocating to Los Angeles in 2017, where I'm currently based.

A pivotal early moment was *Cowgirl and Future Stories* (1997–98), a video work that premiered at my first public museum exhibition, curated by Sylvie Fortin in 1998. In it, I performed as a retro-futurist cowgirl, filmed in my studio and composited into a 3D animation of Mars, sourced from NASA during the Pathfinder mission. It was a playful but pointed intervention—using the tools of digital simulation to explore the politics of bodies in imagined landscapes. That piece marked the beginning of my commitment to infiltrating and repurposing the technological image.



Lynne Marsh, *Cowgirl and Future Stories* (1997–98; video still)

During my time in Europe, I focused on large-scale, site-responsive video installations set in spaces of cultural production. I worked in

locations like the Olympiastadion in Berlin and Opera North in Leeds, collaborating with behind-the-scenes workers to choreograph performances that examined the hidden labor, institutional power, and desires embedded in cultural events. In each project, I reconfigured the camera and the body to question how images are produced, consumed, and inhabited.

Since moving to Los Angeles, my focus has returned to simulation and computer-generated imagery. I've been working with volumetric capture, motion capture, and game engines—tools that both extend and complicate how gesture and performance circulate in networked life. I'm working with curator and editor Sylvie Fortin again on a book titled *She Moves Me: Performance, Moving Image, and Lynne Marsh's Lens*, published by Inventory Press (Los Angeles), that will be out later this year. It feels like a moment of synthesis—a chance to look back while pushing forward.

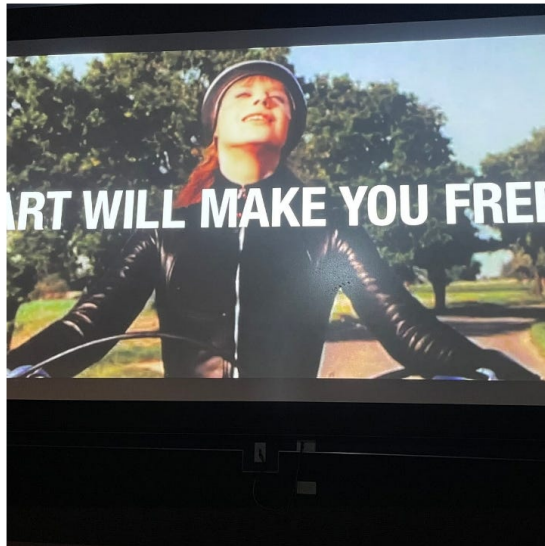
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### **What are your current top recommendations?**

Lately, I've been energized by a few things that cut across theory, film, and politics. I finally watched *All Light, Everywhere* on the recommendation of a writer and critic friend—it's a haunting, formally inventive documentary that interrogates surveillance, vision, and the politics of seeing. I've also been revisiting the work of French philosopher Catherine Malabou, whose thinking on plasticity and transformation has long resonated with me. She actually just gave a lecture in Los Angeles this week titled *Opening, Transgressing, Shaping: Three Theories of Reading Theory*. And earlier this year, I saw Johan Grimonprez's *Soundtrack to a Coup d'État*—a staggering work of video-sound editing that assembles archival material into a politically urgent, almost musical documentary form. It's stayed with me for months.

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## What's in your camera roll?



Lynne's Camera Roll

1. A Rosemary Mayer sculpture from *Rosemary Mayer: Ghosts in the Garden*, an exhibition in David Horvitz's garden in Los Angeles
2. Work-in-progress sculptures for my upcoming show
3. A painting by Rhys Campanella (my 10-year-old son)
4. A video still from the work of artist D'ette Nogle, taken during her lecture at UC Riverside

## Who do you think we should speak to next?

I'd like to recommend an early career artist, Inès Kivimäki, who is making amazing work and has some upcoming exhibitions this June in Tonus, Paris, and Treignac Projet, France, and in Fall 2026 at Counter Public Triennial.

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A huge thank you to Lynne!

