

December 12, 2025–March 29, 2026

Victoria Colmegna: Play Technique

Aspen Art Museum

Victoria Colmegna (b. 1986, Argentina) explores artifice, kitsch, fraught psyches, and the materiality of memory through an art practice unbounded by any single medium. Influenced by histories, psychoanalysis, and astrology, she approaches artmaking as a process of classification and analysis—examining how traits, behaviors, and roles are constructed and repeated. Colmegna weaves together watercolors, readymades, textiles, and tools of intervention, both clinical and chemical, which act like miniature psychoanalytic chambers, exposing unconscious urges.

Central to Colmegna's practice is her ongoing fascination with the therapeutic approaches of psychoanalyst Melanie Klein. Set against the turbulent backdrop of 1940s Britain, Klein developed her "play technique," from which the exhibition takes its name, as a way to access children's subconscious thoughts and fantasies. Klein believed that through the symbolic language of play, children could most successfully communicate their internal conflicts, fears, and desires. Colmegna draws upon such concepts through her work, and, like Klein's young patients, structures the mind visually.

Colmegna's exhibition navigates the intermediary space between childlike, psychic recesses and the structures of adult reality, maintaining a dreamlike ambivalence that never resolves into either realm. Once-used dollhouses echo children's play, and with it, the complexity of the young mind. Their miniature interiors teem with decorative decisions and uncanny traces of anonymous touch.

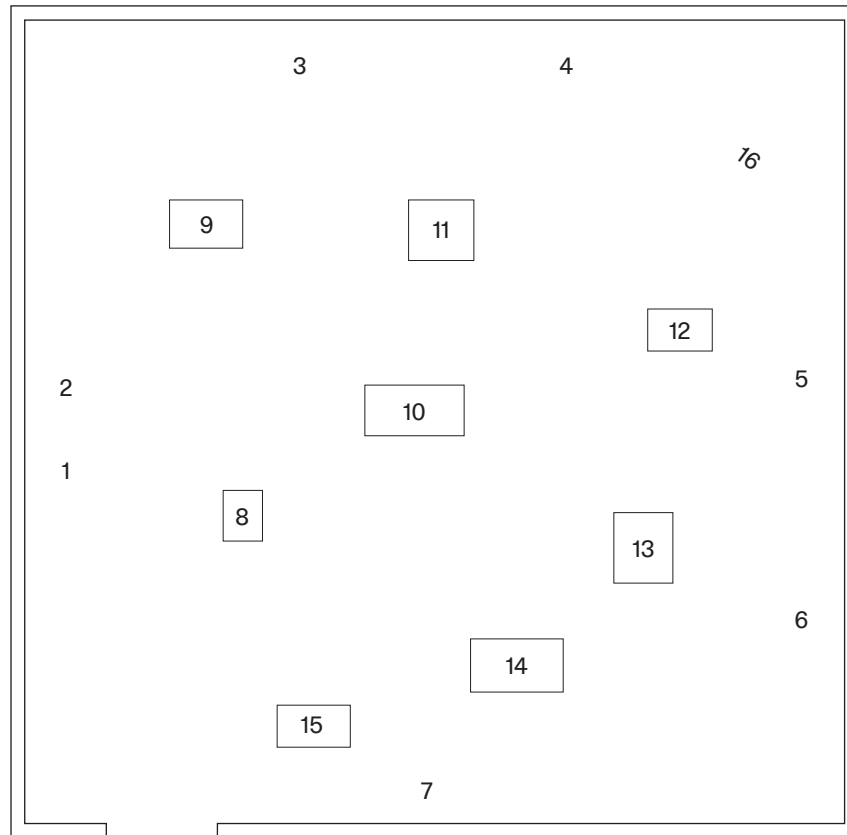
Hallucinatory watercolors of women in closed systems, like cliques or sects, hang behind each house, as if projections from within the confines of their walls. The iconography of innocence fractures with the intrusion of medical devices and personal effects, and a mound of fuchsia powder, evocative of a powdered synthetic psychedelic drug. Placed in dialogue, each object hovers on the edge of clear classification.

At once nostalgic and unsettling, Colmegna's work wields a beguiling power driven by its position on the threshold between waking and dreaming. The objects she presents operate like actors within a theater she directs, filled with movement, each performing within a fluid psychological scene. In this restless choreography, Colmegna ensures that play and analysis coexist, and that transformation replaces resolution.

Victoria Colmegna (b. 1986, Argentina) lives and works in Buenos Aires. She studied filmmaking at Fundación Universidad del Cine, Buenos Aires, and fine arts at the Hochschule für Bildende Künste–Städelschule, Frankfurt am Main. Recent exhibitions include: *La Girl Guide Hut*, Galerie Oskar Weiss, Zurich (2025); *The Paris Agreement* (with Tobias Kaspar), Bonny Poon, Paris (2024); *Enfant Gâte*, Emanuela Campoli, Paris (2023); *The Cure*,

CFAlive/Fitzpatrick Gallery, Milan (2023), *Triple Ex*, Basel Social Club, Basel (2023); and *Mirror, Stage, Baby Introspective*, Luma Westbau, Zurich (2019). Her work has been shown at Swiss Institute, New York; Centre d'art contemporain – la synagogue de Delme, France; La Maison de Rendez-Vous, Brussels; Salón ACME, Mexico City; and the Canadian Centre for Architecture, Montreal, among others.

List of works



1. *Paranoid Schizoids*, 2025
Watercolor and ink on canvas
13½ × 18½ × 1½ in.
From the series Gift Shop Watercolors

2. *3 girls from the 50s in a boarding school in the alps in a jacuzzi drinking wine*, 2025
Watercolor and ink on canvas
13 × 18½ × 1½ in.
From the series Gift Shop Watercolors

3. *Über Coca*, 2025
Watercolor and ink on canvas
14¼ × 20⅞ × 1½ in.
From the series Gift Shop Watercolors

4. *Victorian girl with dog and Nanny: manic melancholy*, 2025
Watercolor and ink on canvas
18½ × 14¼ × 1½ in.
From the series Gift Shop Watercolors

5. *Abduction*, 2025
Watercolor and ink on canvas
14¾ × 19⅝ × 1½ in.
From the series Gift Shop Watercolors

6. *Four girls in a private english school in Argentina in the library with tarot cards and whisky bottles in 1976*, 2025
Watercolor and ink on canvas
13½ × 17⅞ × 1½ in.
From the series Gift Shop Watercolors

7. *In Estasi, Paolo Mantegazza Girls*, 2025
Watercolor and ink on canvas
13 × 16⅞ × 1½ in.
From the series Gift Shop Watercolors

8. *1904 Folk Art Rustic Farmhouse with Front Porch Pennsylvania*, 2025
Dollhouse
16½ × 16 × 10½ in.

9. *1950s German Antique Mid-Century Modern Rare Doll house*, 2025
Dollhouse
8½ × 24½ × 14 in.

10. *DOLLHOUSE REPLICIA HOME IN CARLISLE FURNISHED ONE OF A KIND BEAUT*, 2025
Dollhouse
18 × 33 × 14¾ in.

11. *Swiss Chalet Gingerbread Style Doll House 1992 Hand Made*, 2025
Dollhouse
23 × 20 × 18½ in.

12. *Vintage Marx 2 Story Colonial Tin Doll House Metal Litho 1960s*, 2025
Dollhouse
14¼ × 19½ × 9½ in.

13. *Vintage 80's Charming Place Victorian DIY Dollhouse 1989*, 2025
Dollhouse
29½ × 23½ × 16 in.

14. *Tin Lithographic Single Level Ranch Dollhouse*, 2025
Dollhouse
10 × 32 × 16¼ in.

15. *Lundby Stockholm Holiday dollhouse*, 2025
Dollhouse
19 × 17 × 24¼ in.

16. *Cheerleader-Mascot Skier wearing Picabia Parade Amoureuse, 1917 sweater with powder and whisky bottles by her feet*, 2022 and 2025
Hand-knitted sweater with merino and mohair wool on mannequin
25 × 17 × 9 in.

Aspen Art Museum

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Hours

Tuesday–Sunday, 10 AM–6 PM
Closed Mondays

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

Victoria Colmegna: *Play Technique* is organized by Daniel Merritt, Chief Curator,
and Gemma Goette, Curatorial Assistant.

Special thanks to Kenny Curran and Kevin Haynie.

Aspen Art Museum wishes to thank Emanuela Campoli, Patricia Fava, Maya Oehlen,
Alicia Quiñones, Sandra Tigre, and Oskar Weiss.

Aspen Art Museum exhibitions are made possible by the Marx Exhibition Fund.
Support for artists is made possible by the Beckmann Kotzubei Artist Residency Fund.
Major support is provided by Aspen Art Museum Exhibition Circle, with special thanks
to H. Gael Neeson, Allison Rose, and Mary Zlot.

General exhibition support is provided by the Toby Devan Lewis Visiting Artist Fund.
Additional support is provided by Aspen Art Museum National Council.



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