

December 12, 2025–April 5, 2026

Jacqueline Humphries

Aspen Art Museum

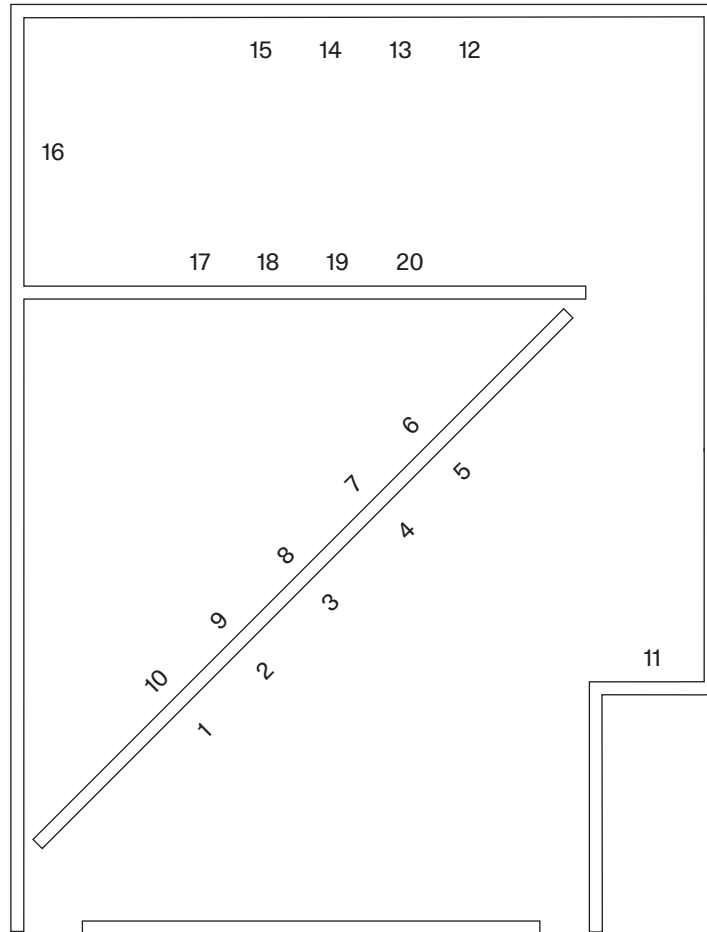
The paintings of Jacqueline Humphries (b. 1960, New Orleans) integrate modes of expression and communication. In dense, layered compositions that often conceal the process of their making, symbols, logos, emojis, and code mingle with brush marks, paint splatters, and drips, forging links between traditions of abstract painting and life cycles of technology. In her largest presentation of new and unseen work to date, Humphries aligns paintings with machines and emphasizes their unyielding capacity to reflect the drives and doubts of humans.

Humphries started painting in New York in the 1980s, a time in which attitudes around the medium were often dismissive, noting its associations with a bygone era of artmaking. Negotiating painting's viability and purpose thus became central to the artist's practice, which incorporates techniques of repetition, mimicry, and camouflage to generate potent, yet withholding, images. In their precise constructions, Humphries's paintings enact sensory glitches and misunderstandings for the viewer: splatters are rendered with stencils, signatures are 3-D printed, shading is derived from a tight grid of emoticons.

This unknowability is present in an expansive, five-panel painting that bisects the ground-floor gallery of Aspen Art Museum, installed on a skeletal wall of studs. Black markings—magnified depictions of scratches on film strips—scar the canvases, while washy gradients of color shift across the surface. Mirrors reflect and reveal another work of the same scale on the verso, in which drips and sprays of red paint, evocative of the artist's early series of Horror paintings, conjure the sensational gore of slasher films. Across both front and back, the logo of the multinational automotive company Tesla is distorted and suspended within the painting, visible only from certain angles. In an adjacent gallery, painted green, Humphries abstracts the palette of a summer alpine landscape into a series of drip paintings generated in part by artificial intelligence, drawing upon and reinterpreting data sets of Humphries's existing artworks.

Across the Museum's lower level spans an installation of paintings and cast objects illuminated by black lights. Humphries first presented this series at New York's Nyehaus gallery in 2005, a time of both disillusionment and experimentation for the artist in the years following 9/11. Cast in neon shades of pinks, purples, blues, and oranges, the paintings evoke the aesthetics of '90s rave culture and amusement park haunted houses, while pointing toward the cold luminosity of computer screens. They synthesize traces of pre-digital counterculture, concocted fears, and technological advancement; in short, they are products of the turn of the twenty-first century. Viewers encounter this work in darkness, themselves made strange by the black light's distinct wavelength. Pigmented resin sculptures made to mimic piles of chopped logs rest on the gallery floor. They are campfires with no flames, emitting an acidic glow in lieu of warmth.

List of Works
Ground Floor



From left to right

1. *TSLA1*, 2025
Oil on linen
96 × 90 × 1¼ in.

2. *TSLA2*, 2025
Oil on linen
96 × 90 × 1¼ in.

3. *TSLA3*, 2025
Oil on linen
96 × 90 × 1¼ in.

4. *TSLA4*, 2025
Oil on linen
96 × 90 × 1¼ in.

5. *TSLA5*, 2025
Oil on linen
96 × 90 × 1¼ in.

6. *TSLA* ✨ 1, 2025
Oil on linen
96 × 90 × 1¼ in.

7. *TSLA* ✨ 2, 2025
Oil on linen
96 × 90 × 1¼ in.

8. *TSLA* ✨ 3, 2025
Oil on linen
96 × 90 × 1¼ in.

9. *TSLA* ✨ 4, 2025
Oil on linen
96 × 90 × 1¼ in.

10. *TSLA* ✨ 5, 2025
Oil on linen
96 × 90 × 1¼ in.

11. *Untitled*, 2025
Oil on linen
30 × 26 × 1 in.

12. *TSLA* ✨, 2025
Oil on linen
40 × 38 × 1 in.

13. *TSLA* ✨, 2025
Oil on linen
40 × 38 × 1 in.

14. *TSLA*, 2025
Oil on linen
40 × 38 × 1 in.

15. ✨ *JH123*, 2025
Oil on linen
40 × 38 × 1 in.
Nikos Koulis

16. *JH587*, 2024
Oil on linen
127 × 114 × 1¼ in.

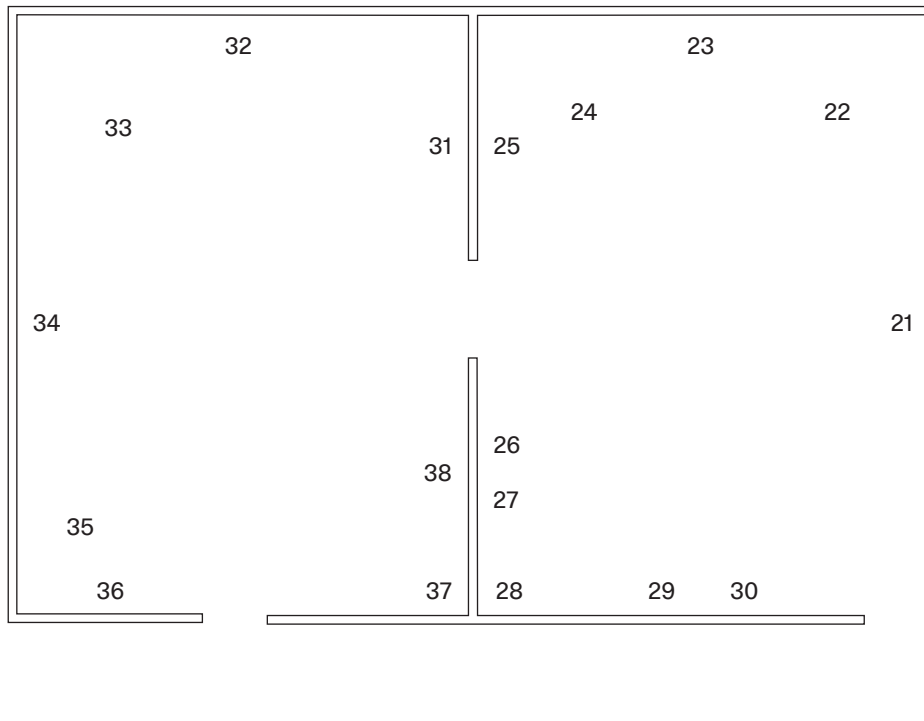
17. *Untitled*, 2025
Oil on linen
30 × 26 × 1 in.

18. *Untitled*, 2025
Oil on linen
30 × 26 × 1 in.

19. *Untitled*, 2025
Oil on linen
30 × 26 × 1 in.

20. *Untitled*, 2025
Oil on linen
30 × 26 × 1 in.

List of Works
Lower Level



From right to left

21. *Untitled*, 2015
Enamel on linen
127 × 114 × 1¼ in.

22. *Small Stack TSLA*, 2025
Pigmented Aqua Resin
10 × 31 × 12.

23. *Tilt-A-Whirl*, 2005
Oil and enamel on linen
72 × 78 in.

24. *Standing Log*, 2025
Pigmented Aqua Resin
31 × 15 × 9.

25. *JH312**, 2025
Oil on linen
111 × 100 × 1¼ in.

26. *Untitled*, 2021
Pigmented Aqua Resin
7¾ × 8¼ × ¾ in.

27. *Untitled*, 2021
Pigmented Aqua Resin
7¾ × 8¼ × ¾ in.

28. *Large Wall Stack TSLA*,
2025
Pigmented Aqua Resin
48 × 59 × 35 in.

29. *Untitled*, 2021
Pigmented urethane resin,
plexiglass
26 × 30 × 1.5 in.

30. *Untitled*, 2019
Pigmented epoxy resin
40 × 38 in.

31. *Small Resting Logs TSLA*,
2025
Pigmented Aqua Resin
8 × 69 × 13 in.

32. *Untitled*, 2015
Oil and enamel on linen
80 × 87 in.

33. *Standing Logs TSLA*, 2025
Pigmented Aqua Resin
31.5 × 66 × 19 in.

34. *Untitled*, 2015
Enamel on linen
127 × 114 × 1¼ in.

35. *Resting Logs*, 2025
Pigmented Aqua Resin
13 × 53 × 40 in.

36. *Untitled*, 2021
Pigmented urethane resin,
plexiglass
26 × 30 × 1.5 in.

37. *Small Wall Stack TSLA*,
2025
Pigmented Aqua Resin
17 × 33 × 12 in.

38. *Untitled*, 2019
Pigmented epoxy resin
40 × 38 in.

Jacqueline Humphries (b. 1960, New Orleans) lives and works in New York. She is a graduate of Parsons School of Design and subsequently the Whitney Independent Study Program. Her work was included in the 59th Venice Biennale, *The Milk of Dreams*, in 2022, and was the subject of a major survey at the Wexner Center for the Arts, Columbus, in 2021. Other recent solo shows include Greene Naftali, New York (2022–23, 2017); Dia Art Foundation, The Dan Flavin Art Institute, Bridgehampton, New York (2019);

Carnegie Museum of Art, Pittsburgh (2015); and Contemporary Art Center New Orleans (2015). Her work has been included in group shows at the Museum of Contemporary Art, Chicago (2024); National Gallery of Art, Washington, DC (2022); Hirshhorn Museum and Sculpture Garden, Washington, DC (2019); Museum Brandhorst, Munich (2019, 2015); San Francisco Museum of Modern Art (2016); Tate Modern, London (2015); and the 2014 Whitney Biennial, New York, among others.

Aspen Art Museum

637 East Hyman Avenue
Aspen, Colorado 81611
aspenartmuseum.org
(970) 925-8050

Hours

Tuesday–Sunday, 10 AM–6 PM
Closed Mondays

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

Jacqueline Humphries is curated by Daniel Merritt, Chief Curator.

Aspen Art Museum wishes to thank Carol Greene, Stuart Shave, Jeffrey Rowledge, and Sam Agnew. Special thanks to Peter Granados, Paul Kopkau, and Francesco Vizzini.

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.



Download the Bloomberg Connects app
to view our digital exhibition guides.