Jacqueline Humphries:

jHΩ1:)

Learning Guide

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Jacqueline Humphries: *jHΩ1:)*

An abstract painting with a gesso
background of gray, red, and blue. red
markings, and distorted letters reading
jHΩ1:) which are meant to emulate a
Captcha screen.
Jacqueline Humphries
jHΩ1:), 2018
Oil on linen
114 x 127 in.
The Abrishamchi Family Collection

On View | Sep. 18, 2021 – Jan. 02, 2022
Guest Curator **Mark Godfrey**

jHΩ1:) features the works of groundbreaking abstract painter, Jacqueline Humphries. The exhibition focuses on the past seven years of Humphries's career, highlighting digital cultures, communication, and the rapidly evolving presence of technology in modern life.

Humphries incorporates emoticons, ASCII character code, the QWERTY keyboard, and more in her large, complex paintings. This exhibition also includes black light paintings, protest sign pieces that speak to the language of dissent, and a special multi-panel work created by Humphries with the Wexner Center's postmodernist architecture in mind.

Learn more about the exhibition and related programming **here at wexarts.org**.

Jacqueline Humphries

Photo of Jacqueline Humphries standing behind a table. There are paint cans stacked on the table and a large abstract painting on the wall behind Humphries.

Jacqueline Humphries at her studio in Red Hook, 2021
© Jacqueline Humphries
Photo: Martha Fleming-Ives

Jacqueline Humphries (American, b. 1960, she/her) is an abstract painter and maverick in her field, who creates large-scale, gestural paintings that often employ unconventional materials and methods. Over the course of her decades-long career, Humphries has utilized UV light on fluorescent paint, 3D-printed sculptures, metallic silver pigments, and more to create her works.

Born in New Orleans, Humphries graduated from Parsons School of Design in 1985 before entering the Independent Study Program at the Whitney Museum of American Art. There, Humphries maintained her interest in painting despite the program's theory-oriented culture. Her career has seen many transformations, and has been influenced by cultural forces such as the electronic music of New York City clubs, the language of protest and social change, and, as seen in *jHΩ1:),* the modern digital age and online culture.

Humphries is now based in New York City.

> "Who is the painter? Where is the painting? Feeling, impulse, decisiveness, confusion, frustration, dumb luck, accident...can all become tools come together like colors on a palette."[1]
> –Jacqueline Humphries

Guided Looking

There's not a "right" way to view an exhibition. This isn't a guide to tell you where to look or when to move on to the next painting. Instead, this guide presents you with some questions to ponder, some music to listen to, and other quotes and activities for you as you experience *jHΩ1:).*

- **Slow looking** is the practice of spending more time than usual looking at a piece of work and making your own discoveries and connections with it, on your own time. Choose one of Humphries's works that really tugs at your attention to practice slow looking. Here are some tips to get started:

An abstract painting with light blue, gray, green, and red sections and small black markings across the entire surface.
Jacqueline Humphries
[//], 2014
Oil on linen
100 x 111 in.
The Komal Shah and Gaurav Garg Collection

- Consider what emotions are coming up. Does this piece frustrate you? Intrigue you?
- Notice the textures, colors, shapes, and symbols of the piece.
- If you have earbuds or headphones, consider playing the Wex's *jHΩ1:)* playlist while you view the work! Humphries chose some of the songs that are included.

- Were the works on display here what you expected to see when you pictured "abstract" art? What surprised you, or didn't surprise you?
- Where are the narratives in abstract art?
- Can abstract art be political?

jHΩ1:) PLAYLIST

This playlist includes genres like electronic, techno, and R&B, and songs by Columbus artists! Learn more about how music has influenced Humphries and connects to her work on Page 16.

Listen to the playlist here.

Guided Looking

One piece in the exhibition, *Untitled,* (2021), features a projection that plays over the painting. How does this photo convey (or not convey) the original, experienced in person? Look through this resource for pictures of other works, think of photos you may have taken on your phone while at the exhibition, or scroll through the **#jacquelinehumphries tag on Instagram**. What do you experience when viewing the works in person that doesn't transfer through photography or digital sharing?

> "My goal is always to paint a picture, not just an abstraction."[2]

- Are Humphries's paintings moving or still? How do you know?
- How are Humphries's paintings interacting with the walls, ceiling, floor?
- What is the difference between looking and seeing?
- Why does Humphries work in such large scale? What does it make you feel when you see such large pieces?

An abstract painting with a light gray background with hints of pink and blue. Small black markings cover the entire surface.
Jacqueline Humphries
Untitled, 2021
Oil on linen
90 x 96 in.
Private Collection

The works in *jHΩ1:)* were not created as one series or body of work. As you move through the galleries, you may go from viewing a protest sign sculpture to a huge painting that features a smiley face emoticon. Although these works can be very different from each other, what themes did you see unfold or develop throughout the entire exhibition? What do these disparate pieces have in common?

Choose two or more works and think about how Humphries's ideas and techniques compare. How can you see her processes changing? For more fun ways to interact with the artist's work, check out the activities starting on page 18.

Key Terms

Abstract art is non-representational and has no recognizable imagery. Artists employ abstraction to express intangible concepts. They may also work abstractly to make a painting that is simply "about" the act of painting.[3]

Abstract Expressionism was a twentieth-century American movement whose members include "action painter" Jackson Pollock, who boldly splattered his paint, plus artists like Helen Frankenthaler, whose "color field" paintings generated emotional, meditative responses.[4] Read more **here**!

Appropriation in music and art is the act of borrowing from preexisting works. Check out Frankie Knuckles' "You Got the Love/Your Love (Remix)" on our playlist to hear sampling, a musical appropriation strategy.

ASCII Art is composed of letters and symbols that belong to the American Standard Code for Information Interchange (ASCII) character set. Emoticons like :-) constitute a basic form of **ASCII art.** [5]

Ben-Day Dots are made using a printing method that uses small colored dots to create shading and colors in images. Named after inventor Benjamin Henry Day, Jr., the dots are associated with artist and OSU alum Roy Lichtenstein, who stenciled them into his comics-inspired paintings. [6]

Composition is the arrangement of elements in a painting. Naturalistic paintings distinguish **figures** from **ground** to create areas of focus. In contrast, **all-over painting** prevents any one area from being a focal point.

Conceptual Art prioritizes ideas presented or stimulated by artwork over its appearance or content.[7] In the 1980s, **Adrian Piper** distributed calling cards during racist or sexist interactions to challenge the normalcy of oppressive language in daily life.

Digital Culture encompasses the ways in which digital technologies dictate how we interact, communicate, and think.[8] Digital culture studies address societal changes effected by the omnipresence of digital technologies and the astounding speed at which we acquire information today.

An **emoticon** is made from keyboard symbols on an electronic screen to convey a mood to a recipient. A heart: <3 or an aghast face: :0, will suggest a mood of love or surprise. An **emoji** is a digital image that the writer can insert into text: ☺ .[9]

Key Terms

Expressionism prioritizes personal expression over representational accuracy. For example, **Käthe Kollwitz** uses stylized forms and stark color and lighting to highlight World War I's emotional toll on family bonds.

Gestural Painting, a technique associated with Abstract Expressionism, involves distinct, visible brushstrokes that emphasize movement in the painting process to stress the artist's presence and the act of creation.[10]

High art is art deemed culturally important by an elite class, while "**low art**" consists of entertainment and popular culture for the general public. Some artists seek to confront the tension between high and low art in their practices. [11]

Impasto is the thick, unblended application of paint to a canvas. In European art, **impasto** dates to the Italian Renaissance.

Layering is the act of applying layers of paint to a surface. Layering can keep paint colors from mixing and create depth and three-dimensionality.

Postmodernism (1970s-1980s) marks a rupture in art history as artists tried to defy visual and ideological conventions through the development of new techniques, methods, and theories around art. Artists like **Howardena Pindell** used abstraction to provoke the viewer to reconsider history and contemporary culture.[12]

Protest is a way of challenging social and political situations to catalyze change in institutions and communities. Protest can look like petitions, strikes, demonstrations, and boycotts. [13] Since the Internet's advent, protest has increasingly taken place online, utilized, appropriated, or adopted across myriad political spectrums and perspectives.

Patented in 1873, the **QWERTY keyboard** is named for six letters on its top line (look at your phone for a reminder). It is commonly used, but alternative keyboards also exist, like "QWERTZ," "AZERTY," and other national layouts.[14]

Stenciling is the act of pushing pigment through the gaps in a sheet to transfer images onto a surface. Humphries uses stencils unconventionally, basing them on her earlier paintings or emojis and emoticons. [15]

More than just iPhones, **technologies** are any tools that impact ways of life. Technologies are **obsolescent** when they fall out of step with mainstream cultural trends.

Visual Culture is a society's complex body of images, like advertisements, clothing, and cultural artifacts, and its impact on thought and behavior. Visual culture determines hierarchies of beauty, value, representation, and meaning.

Timeline

Humphries's paintings can be understood within a long history of art and culture. This timeline offers an array of cultural and technological developments from the last eighty years in our world.

If you're using this resource on a phone, iPad, or other device, click the hyperlinks throughout the text (**they look like this**) to learn more about each topic!

The **Ninth Street Art Exhibition** of painting and sculpture is a key early event in **Abstract Expressionism** (1940s–1950s).[16]

The **Kitchen Debate**, in which Nikita Khrushchev and Richard Nixon discuss communism and capitalism in a model American home, Moscow, 1959

Artists and engineers found **Experiments in Art and Technology (E.A.T.)**, 1967

1940

Leo Castelli installs the Ninth Street show in New York, 1951

1950

Jacqueline Humphries born in New Orleans, 1960

1960

Postmodernist artists like **Agnes Martin** made abstract art that defied categorization, characterized by simplicity and geometric patterns intended to spark an introspective response in the viewer. [17]

Nam June Paik and others begin to make video art after the first Sony Portapak arrives in the U.S., 1965.

What qualities do Jacqueline Humphries's works share with movements like Abstract Expressionism and postmodernism? Where do you see her works diverge?
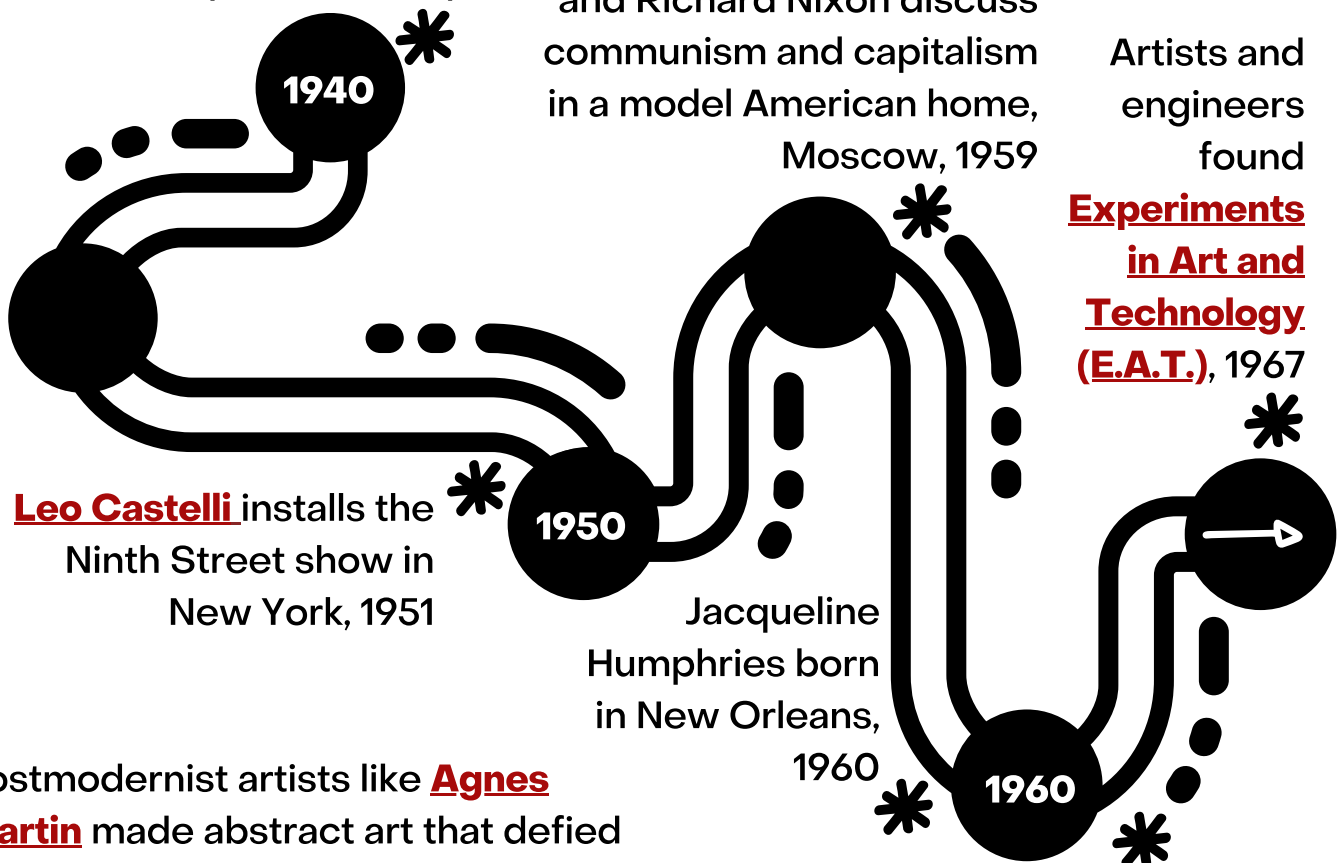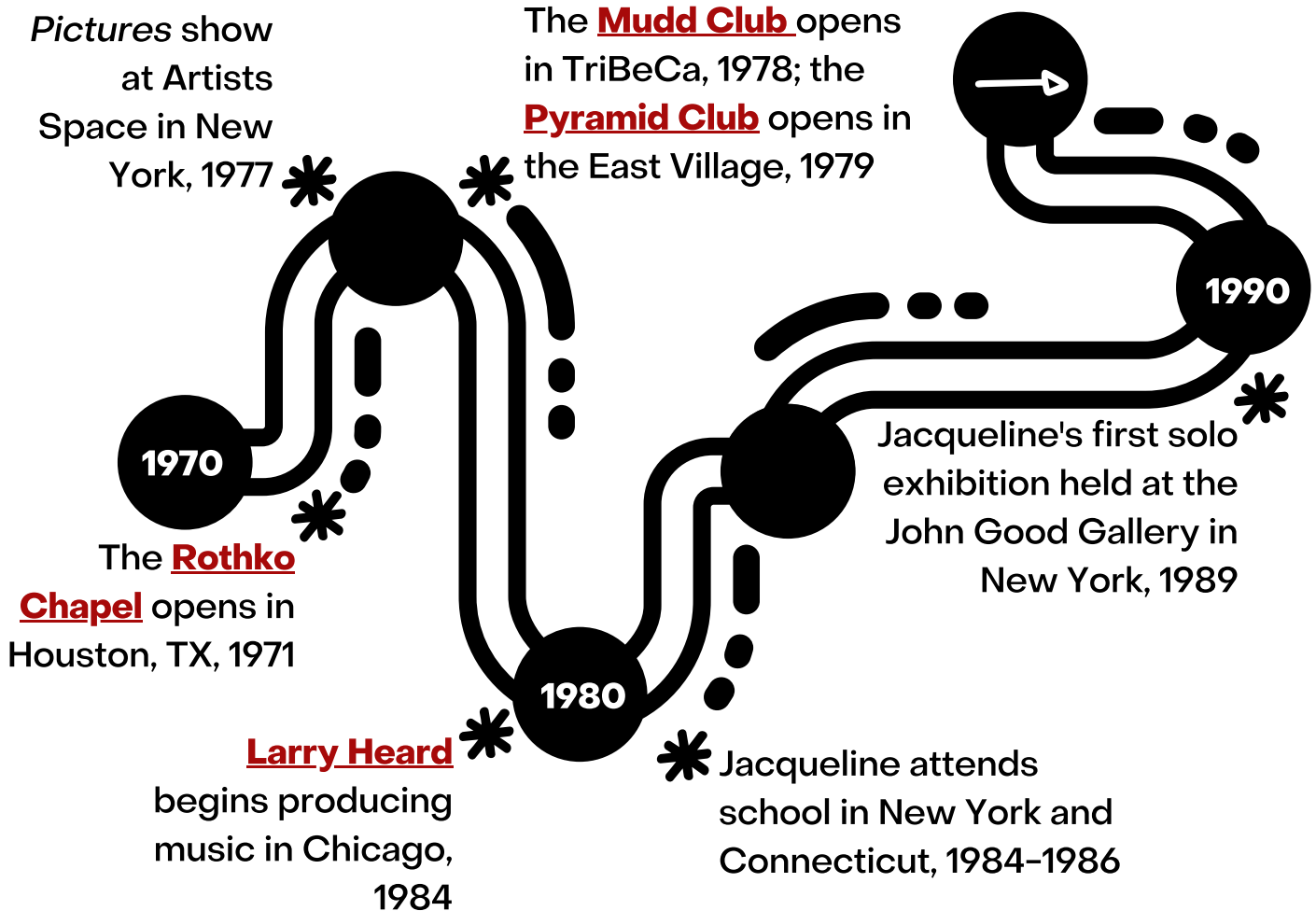
Humphries's works embody aspects of **visual culture** that relate to pop culture of the late twentieth (from 1980s) and early twenty-first centuries. Her works call to nightclub culture, especially the Pyramid Club in the East Village of Manhattan. The venue was known for its significance to the LGBTQ community and many avant-garde art movements, and featured dozens of iconic performances in its thirty years of operation.[18]

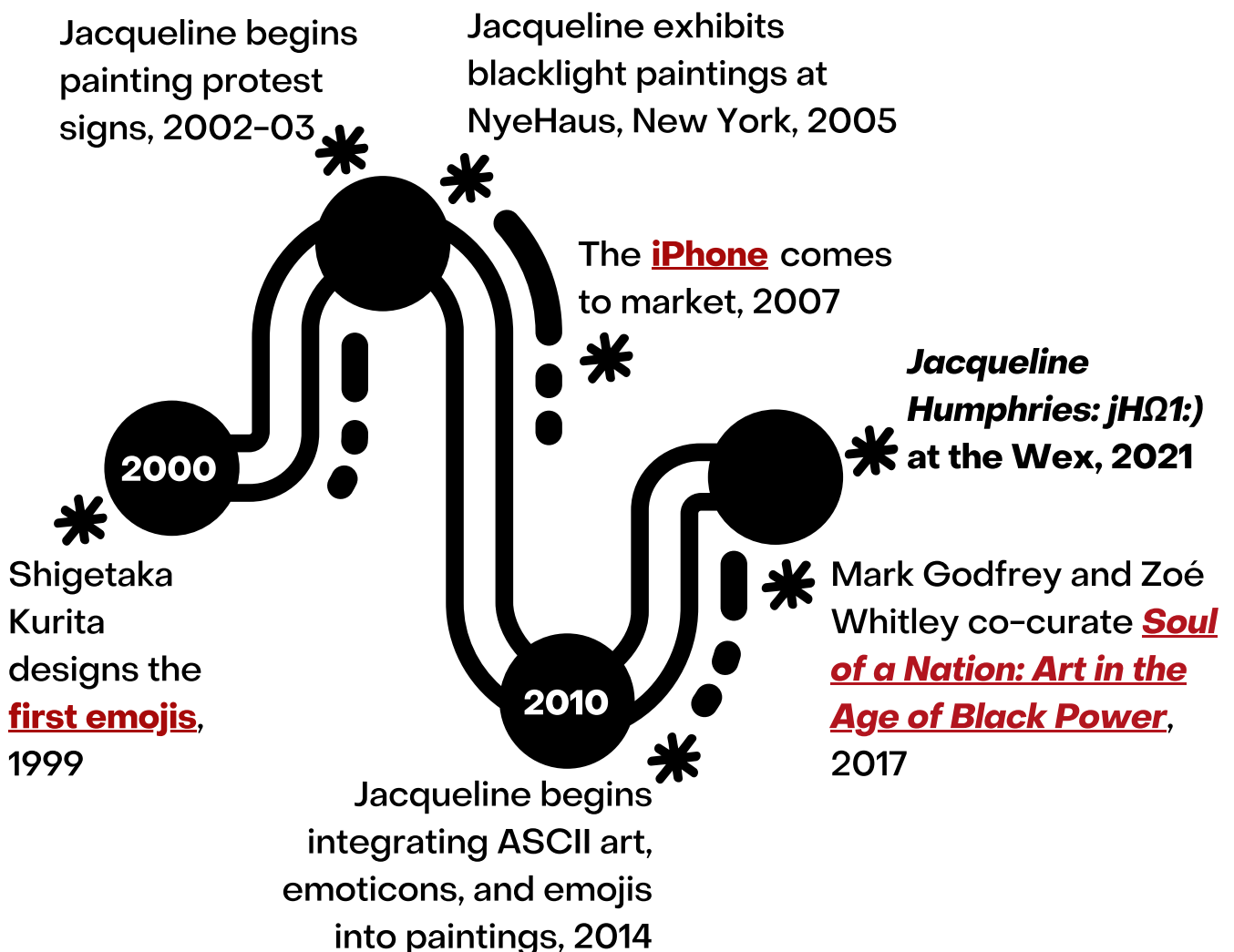**Douglas Crimp** curates the *Pictures* show at Artists Space in New York, 1977

The **Mudd Club** opens in TriBeCa, 1978; the **Pyramid Club** opens in the East Village, 1979

1970

The **Rothko Chapel** opens in Houston, TX, 1971

1990

Jacqueline's first solo exhibition held at the John Good Gallery in New York, 1989

1980

Larry Heard begins producing music in Chicago, 1984

Jacqueline attends school in New York and Connecticut, 1984–1986

> I wanted to counterpose the revered high-art quality of Abstract Expressionism. So I combined an Ab Ex vocabulary with paints that come out of military and pop culture and that really hadn't been used in a fine art context, because they were deemed not appropriate and "low." [19]

At the twentieth century's close, as computers became more accessible to consumers and the Internet became a key communication forum, **digital art** flourished as a new art form. **ASCII art** emerged online in the 1980s and still appears in both Internet sub-cultures and fine art.[20]

The growth and development of **digital culture** since the mid-twentieth century has left its mark on Humphries's artworks in many ways, some more obvious than others. **Which aspects of digital culture should we consider art? How should we think about digital culture and digital art in the history of art?**

Jacqueline begins painting protest signs, 2002-03

Jacqueline exhibits blacklight paintings at NyeHaus, New York, 2005

The **iPhone** comes to market, 2007

2000

Jacqueline Humphries: jHΩ1:) at the Wex, 2021

Shigetaka Kurita designs the **first emojis**, 1999

2010

Mark Godfrey and Zoé Whitley co-curate *Soul of a Nation: Art in the Age of Black Power*, 2017

Jacqueline begins integrating ASCII art, emoticons, and emojis into paintings, 2014

Although we are constantly surrounded by **technologies**, the term is difficult to define or locate on a timeline. As ever-evolving tools, technologies can become obsolete, but their influence can continue informing our lifestyles long after their peak. **How do you see art and technology merge in Humphries' works or earlier in the history of art?**

Influences from Art and Culture

While **abstract art** – work that is non-objective and non-representational – has existed as long as humans have been driven to create art, the practice of artists intentionally creating abstract art and exploring techniques, methods, and theories around abstraction is typically understood to have commenced in the West in the nineteenth century.

An abstract painting with a light green background. There are many black dots in the foreground as well as a curving black line, a black x, and several drip effects in black paint.
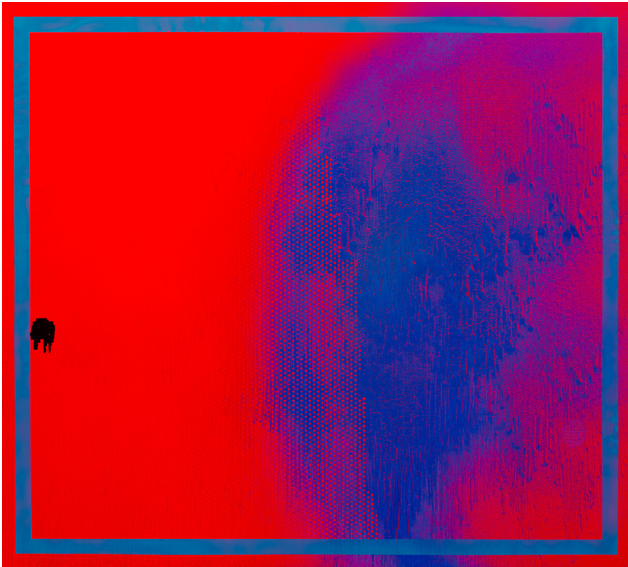Jacqueline Humphries
·sx, 2020
Oil on linen
100 x 111 in.
Private Collection

Why might an artist want to make a painting that has no recognizable subject matter? What might abstract painting be able to do, suggest, or accomplish that painting that tries to represent reality as closely as possible cannot?

As an abstract painter, Humphries's artworks in part represent the continuation of approximately a century of experimentation with abstraction in the Western art world. Her own comments about her works express an understanding of reality that is itself abstract, where the boundaries between materiality and immateriality are unclear. Although abstraction is often understood to represent the artist's uninhibited emotional expression or a subjective meditation on a theme, don't feel restricted to those interpretations. When presented with abstract art, it can be helpful to think beyond its history and consider the opportunities for personal interpretation within a work with no subject matter to grab onto.

What reasons do you think inform Humphries's choice to make abstract paintings? If you were to paint an abstract painting, what would you paint? Would you try to convey an idea or message, test the limits of different formal techniques, or try to express your emotions through the medium itself?

Influences from Art and Culture

An abstract painting with a dark red and blue background. Four lighter blue lines form a square that almost touches the edge of the painting. There is a small black mark on the far left of the painting.

Jacqueline Humphries
Untitled, 2016
Oil and enamel on linen
114 x 127 in.
Artist Collection

While Humphries's abstract paintings can be placed along the timeline of the history of abstract art alongside examples like the Abstract Expressionists of the twentieth century, her artwork also reflects a history of the New York's nightclub scene of the 1980s and 1990s, millennial Internet art, and contemporary digital culture.

Get a taste of New York's nightclub scene by listening to the exhibition's playlist here!

When talking about her blacklight paintings, Humphries said, **"The idea for these paintings came after seeing the famous Rothko Chapel in Houston, which I really love. My thought was: What would these paintings look like if this would be a nightclub, not a chapel?"** [21] Similar to Rothko (but by no means identical!), Humphries's large canvases coated in sprawling swathes of color and oscillating designs might make you feel like looking at her paintings for a long time as you try to draw meaning or a message out of the image. This element of abstraction means that the form is often associated with Conceptual Art, a phenomenon in which ideas stirred up in the viewer as they engage with an artwork are emphasized over the artwork's formal qualities or subject matter.[22]

Some conceptual artists feel that the viewer's experience with the artwork is more important than the intention they had in mind while creating it. **Do you think that what you "get" from viewing the artwork was what Humphries intended? What's more important – the artist's intent, the viewer's interpretation, or the historical context?**

Artist's Techniques

With the advent of the Internet near the end of the twentieth century, digital art began to flourish as a new art form. **ASCII art** emerged online in the 1980s and now appears in contemporary painting as well as subcultural Internet communities. You can read more about ASCII **here**!

Humphries has integrated ASCII art into her practice in many ways, most blatantly, in her repeated use of emoticons. However, if you take a closer look at some of Humphries' paintings, you'll find that her use of ASCII art extends even further.

Look at the comparison of two of the artists' paintings, *sysysyo/* (2017) and *31/13* (2013), below. To create *sysysyo/* (2017), Humphries "translated" her earlier painting into ASCII, turned the "translation" into a stencil, and applied thick layers of paint to the canvas to complete the work.
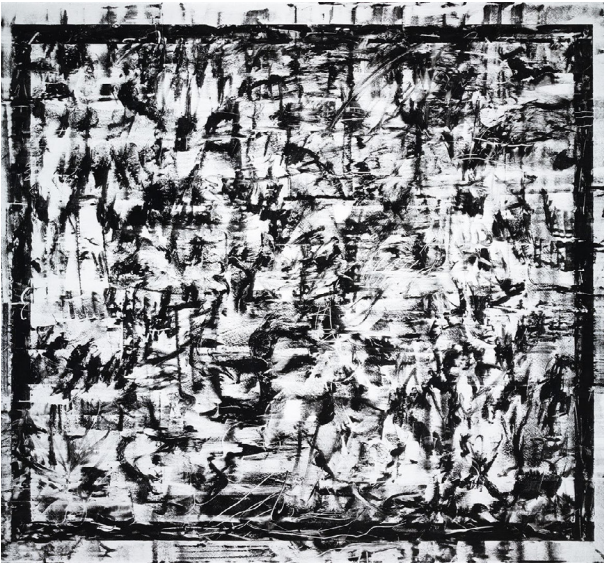
An abstract painting with a white background and black shapes. Four black lines form a square that almost touches the edge of the painting.
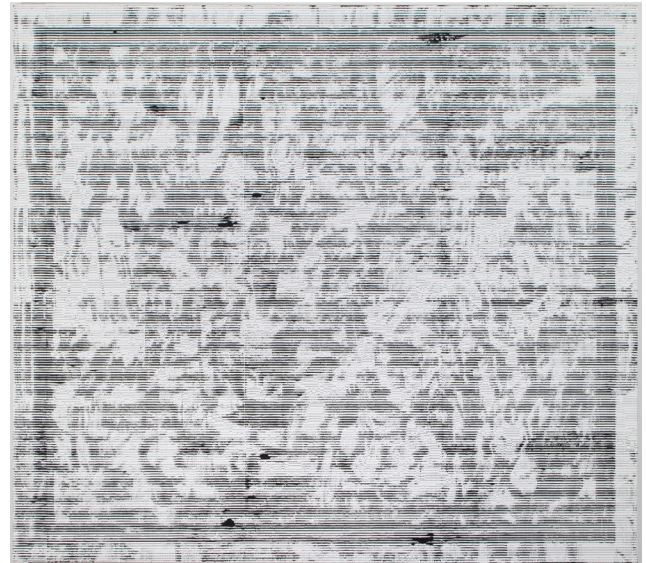
Jacqueline Humphries
31/13, 2013
Oil on linen
114 x 127 in.
Udo and Anette Brandhorst Collection

An abstract painting with a white background and light gray shapes. Four gray lines form a square that almost touches the edge of the painting.

Jacqueline Humphries
sysysyo/, 2017
Oil on linen
114 x 127 in.
Artist Collection

How does this process blur the boundaries between "high art" and "low art?" Does Humphries's use of technology to make abstract art surprise you?

Artist's Techniques

Much of Humphries's work through her career has featured the gestural **mark**, or a mark that shows the artists' presence and act of creating within the piece. [23]You can see this type of mark in *:)green* (2017), in the green, mark resembling a scribble that streaks down the piece.

An abstract painting with a light green–blue background. There are darker green marks in the foreground. Two squares with a curved line under them appear behind a thin layer of green paint.
Jacqueline Humphries
:)green, 2017
Oil on linen
100 x 111 in.
Artist Collection

In *:)green* (2017), you can also see an example of Humphries's **stenciling** technique. The gestural mark of the scrawling green is offset by the crisply stenciled :) emoticon. This is an example of Humphries using a stencil to represent a mark that usually exists in digital spaces. These digital symbols are throughout the exhibition: some are large emoticons such as this one, while others are tiny, repeated marks.

Humphries often creates her stencils via unusual methods which utilize different technologies as tools. Some stencils were created when Humphries took her past paintings and digitally scanned them, then translated the scanned image into **ASCII character code**. She then made stencils using the ASCII code instructions and these stencils became the basis of some of her new paintings in this exhibition.[24] Humphries has described this process:

> "I kind of reinvented painting for myself by cannibalizing my own work and then introducing some of my more recent obsessions, like emoticons and emojis"[25]

Artist's Techniques

Humphries also uses the repeated mark. You may be most familiar with the repetitive as a technique in **pointillist** works, or in the ben-day dots found in famous pop-art pieces. In the past, Humphries has called her smaller marks "truncated marks," or marks which are short and quick, and which she says help her with the **"what-do-I-do-to-fill-up-the-picture feeling."**[26]

> **Think of the :) emotion scattered throughout the exhibition. Humphries chooses to convey this symbol in different ways; sometimes it's sideways, upside down, sliding off the page, or disjointed. Why does she do this? What emotions are conveyed when she plays with the form of the emoticon?**

Layering is a key aspect of Humphries's work. In some pieces, she puts layers of stenciled ASCII code characters on top of each other, so small and repetitive that they can almost look like braille. In others, she layers different colors and types of marks, like in *:)green* (2017), with its washes of different shades of greens. She's also known for her technique of painting in layers, then scraping sections away.[27]

An abstract painting with a dark gray background. There are blue marks in paint with a dripping effect and several black circles and Xs.

Jacqueline Humphries
Two Cat, 2016
Oil on linen
100 x 111 in.
Collection of Jack K. Cayre, New York

Watch **this YouTube video** which documents Humphries working at Crown Point Press in San Francisco.

- What is the difference between spontaneous and sincere gestural expression, and rote, mechanical mark-making?
- Do you think an emoji is a type of "mark?"
- What's your favorite emoji? Why?

Music

What kinds of beats, rhythms, and patterns do Humphries's paintings capture or transmit?
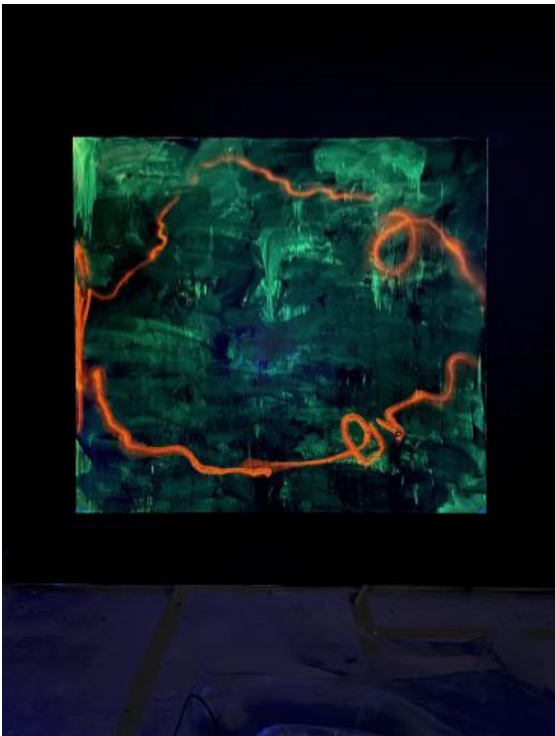
An installation photo of a large abstract painting with a textured bright green background and a looping bright orange line in a rough, uneven circle.
Jacqueline Humphries
Untitled, 2014
Enamel on linen
80 x 87 in.
Courtesy of the artist and Greene Naftali, New York

In the 1970s and 80s, New York artists frequented Save the Robots, the Pyramid Club, and other nightclubs where punk and electronic music blossomed.[28] Since then, Humphries has stayed attuned to shifts in musical genres. "Developments in pop music are not questioned but celebrated," she has said. "I gain inspiration from this…. The contemporary music scene is a gigantic petri dish of experiment and variation."[29] We can even say that Humphries's pulsing striations and rhythmic strokes "look" musical.

> **What are the moments in our daily lives where we might need or prefer to use sounds, gestures, or symbols instead of words?**

It is hard to think of a painting as anything but a static object, but paintings and songs are both dynamic creations that develop over time. A painting grows out of a set of processes and changes, just like a song does. Our appreciation of both art forms tends to grow when we invest in the processes through which they were made: more time listening, more time looking.

Our playlist features *Serene,* an electronic instrumental song by producer and DJ Larry Heard. If you are in the galleries, try listening to *Serene* in front of a painting. How does it change the way you view the work?

Read more about electronic music from the **Red Bull Music Academy**.

What are ways art can hold past and future?

As a **technology**, protest signs communicate political stances through text during demonstrations, boycotts, and marches. Ernest C. Withers' **photography** immortalized the protest signs in a 1968 strike by sanitation workers in Tennessee during Martin Luther King, Jr.'s Poor People's Campaign. More recently, signs have helped protesters support the **Black Lives Matter** movement, uplift women during **#MeToo**, and **defend** the rights of people who immigrate to the United States.

An installation photo of a flat, rectangular surface with a thin vertical post made of Aqua-Resin (a solid sculpting material) extending from the top. Both have been painted red and black.

Jacqueline Humphries
Untitled, 2020
Oil paint on Aqua-Resin
21 3/4 x 14 x 1 1/8 in.
Courtesy of the artist and Greene Naftali, New York

How has technology impacted how we communicate?

jHΩ1:) includes paintings that almost resemble protest signs--but not quite. Displayed upside-down and covered with paint instead of text, these works subvert the visual conventions through which protest signs function.

Since the birth of the Internet, protest has increasingly taken place online. Today, it occurs on social media forums, apps, and websites like Instagram, Twitter, and Facebook--often without signs at all.

What has technology done to the body, to humanity? How has having a smartphone impacted you?

An installation photo of a flat, rectangular surface with a thin piece of Aqua-Resin extending from the top. Both have been painted blue.

Jacqueline Humphries
Untitled, 2020
Oil paint on Aqua-Resin
57 x 30 x 1 1/4 in.
Courtesy of the artist and Greene Naftali, New York

Analogue and Digital Media

Over the course of the past century, the function of screens in our visual culture has evolved dramatically—and so have the ways we interact with them. In the first decades of the 1900s, films were shot on strips of **celluloid**, the images of which were then **projected** onto screens in darkened public spaces. In the 1960s and 1970s, the advantages of **instantaneous feedback** afforded by television's video recording equipment grew more accessible to consumers.

The 1990s and 2000s saw a shift in screen culture: movies were increasingly shot and edited using digital cameras and computers, in many ways departing from the materiality of film cameras and celluloid strips.[30] At the same time, the emergence of personal computers and the Internet quickened the circulation and exchange of digital images. While Humphries's paintings engage with these recent developments, they are equally interested in screens' cinematic history. "[It's] not material, but it is material," Humphries has said of film. "It's somewhere between materiality and mentality... I think film embodies this order of nothingness yet totality. It's a nearly dimensionless piece of celluloid, yet it is capable of projecting a world."[31]
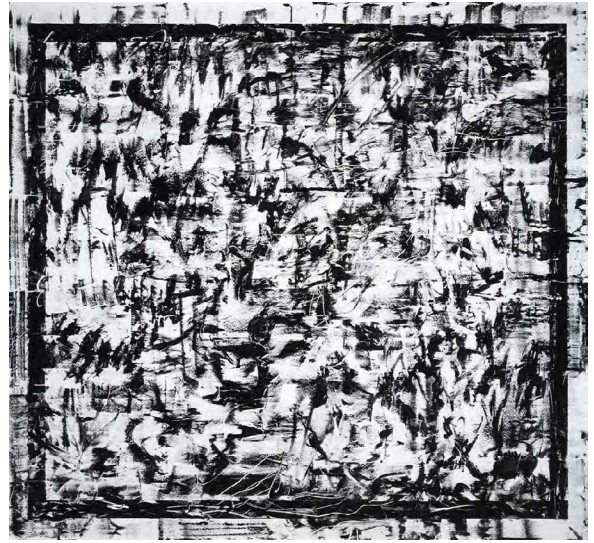
An abstract painting with a white background and black shapes. Four black lines form a square that almost touches the edge of the painting.
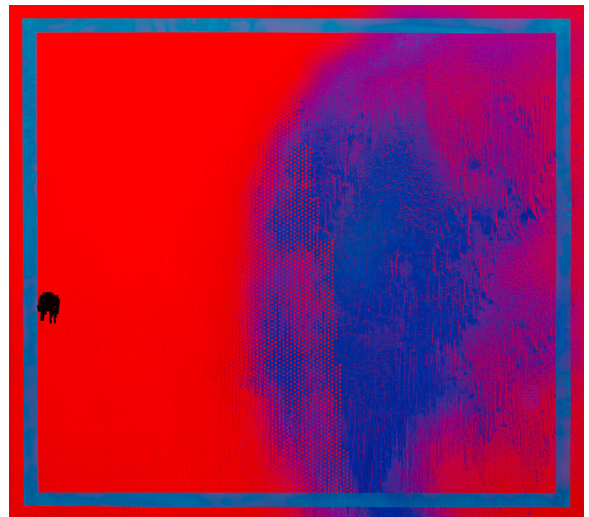Jacqueline Humphries
31/13, 2013
Oil on linen
114 x 127 in.
Udo and Anette Brandhorst Collection

An abstract painting with a dark red and blue background. Four lighter blue lines form a square that almost touches the edge of the painting. There is a small black mark on the far left of the painting.
Jacqueline Humphries
Untitled, 2016
Oil and enamel on linen
114 x 127 in.
Artist Collection

Activity: Vision and Description

Humphries experiments with texture, color, and the relationship between figure and ground in many of her paintings. Her manipulation of these elements creates an interactive and distinctive looking experience for the viewer.

> "The difference between viewing the paintings from near and afar suggests that nothing in our visual world is exactly as it seems."[32]
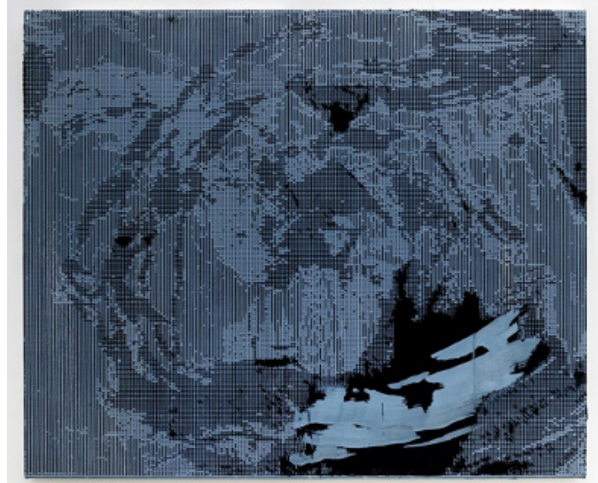
As discussed in the guided looking section, there's no right or wrong way to approach art. Your understanding of a painting or what the artist intended to convey through an image can change based on how you view the work.

An abstract painting with a muted gray-blue background and vague shapes. Thin, vertical black and white lines cover the entire surface.

Jacqueline Humphries
Untitled, 2018
Oil on linen
38 x 50 in.
Private Collection of Jenny and Richard Mullen

Pick out a painting in the gallery that you want to look at as you try this activity. Look at it from a distance. How would you start to describe this work? What details do you notice right away, and which take a little longer to become clear?

Now, get closer to the work. Try re-working your first description. Are there new details you can see now that weren't apparent at a distance? Do details that appeared one way at first seem different up close? Looking from this new perspective, has the relationship between figure and ground changed? How about the composition as a whole? Does your overall impression of the work change based on your perspective?

While you're standing close to the work, try letting your eyes freely un-focus and re-focus, without trying to find a focal point in the image. As your eyes wander, let yourself take in this new experience of looking at the work without any particular ideas about what you should expect to see. **What is the difference between seeing and looking?**

Activity: Word Play

Think of what what you thought, felt, and did while you were viewing Humphries's art. What words describe your experience, or the artwork itself? Cut the words out, write them down on a piece of paper, or add your own words. Form sentences, phrases, or even a poem inspired by your *jHΩ1:)* experience.

Glitch	Bright	Digital	Accidental
Confuse	Noisy	Awe	Sincere
Present	Eclectic	Jumbled	Screen
Static	Ironic	Manufactured	Insistent
Sharp	Evolving	Glow	Infinite
Staccato	Modern	Graphic	Organic
Melodic	Spark	Dense	Vivid

Endnotes

1 David Ryan, "Painting as Event: An Interview with Jacqueline Humphries," *Journal of Contemporary Painting* 4, no. (2018): 45.

2 Cecily Brown, "Jacqueline Humphries," *BOMB*, no. 107 (2009): 22-31.

3 "Abstract Art: A General Guide, Definitions, Types, History, Characteristics," Art Encyclopedia, Visual Arts Cork, accessed July 2021, http://www.visual-arts-cork.com/abstract-art.htm

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