

**Public Programs** These events are free, open to the public, and take place at Contemporary Arts Museum Houston. Seating is limited. Please check [camh.org](http://camh.org) for the most current information.

**Opening Reception | Cheryl Donegan: GRLZ + VEILS**

Friday, January 18, 2019 | 6:30–9PM

**In Conversation | Artist Cheryl Donegan and Heidi Zuckerman, the Nancy and Bob Magoon CEO and Director at the Aspen Art Museum**

Saturday, January 19, 2019 | 2–3PM

**Talk | *The Undoing of Painting* with Raphael Rubinstein, University of Houston School of Art Professor**

Thursday, January 31, 2019 | 6:30–7:30PM

**Open Studio | Patterns + Prints**

Saturday, February 2, 2019 | 2–4PM

**Performance | Musiqá**

Thursday, February 7, 2019 | 6:30–7:30PM

**Performance | *Abstractions in the Key of Yellow* with the Transitory Sound and Movement Collective**

Thursday, February 14, 2019 | 6:30–7:30PM

**Art at Noon | Sarah Whiting, Dean and William Ward Watkin Professor of Architecture at Rice University**

Friday, February 15, 2019 | 12–1PM

**Open Studio | Wearable Art**

Saturday, March 2, 2019 | 2–4PM

**Spring Break Family Day and Fashion Show curated by CAMH's Teen Council**

Saturday, March 16, 2019 | 1–4PM

**20 Hertz Lecture | Kam Franklin of The Suffers**

Thursday, March 28, 2019 | 6:30–7:30PM

**Drop-in Experience**

Every Saturday | 1–4PM

Join us

“Painting functions on the feminine model of being unable to fight in the traditional way, so it has to be smarter, strategic, or seductive—whatever it takes so that it wins in the end.”<sup>1</sup>

—Cheryl Donegan

**Contemporary Arts Museum Houston**

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Houston, Texas 77006  
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[#atCAMH](https://www.camhouston.org)  
[#CherylDonegan](https://www.camhouston.org)

**HOURS**

Mon.	Closed
Tue.	10AM–7PM
Wed.	10AM–7PM
Thu.	10AM–9PM
Fri.	10AM–7PM
Sat.	10AM–6PM
Sun.	12PM–6PM

Cover: *untitled\_track\_resist\_double\_different\_reeds*, 2017. Hand-dyed, digitally printed cotton fabric. Courtesy the artist and David Shelton Gallery, Houston, Texas.

Inside: *Blood Sugar*, 2013. Dress form with vintage ski jacket; video: color, sound, 5:28 minutes. Courtesy the artist.

<sup>1</sup> From a conversation between Cheryl Donegan and Wade Guyton that took place in Donegan's studio on January 28, 2018. The full text can be found in the exhibition catalogue.

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# Cheryl Donegan: GRLZ + VEILS

January 19–March 31, 2019

Contemporary Arts Museum Houston

Over the last decade, Cheryl Donegan has made paintings that are as irreverent, subversive, and significant as her widely acclaimed political and feminist approaches to video, for which she is known primarily. After graduating from the Rhode Island School of Design (RISD), Donegan made performative videos that today are included among the standards of art history textbooks. From there she has expanded her practice with an interconnectedness that resulted in many of the over seventy pieces included in this exhibition: dye resists made with Elmer's glue, scanned tracksuits that become paintings and also large swaths of fabric, and hand prints that she adapts with a clever drawing. *Cheryl Donegan: GRLZ + VEILS* marks the artist's first United States museum presentation devoted to painting.



Refusing to be contained by rules and allowing her passions to guide her, Donegan has a painterly practice that is infused with an ironic eroticism, is often time-based, and pointedly references the male-dominated history of Abstract Expressionism and Action Painting. The exhibition *Cheryl Donegan: GRLZ + VEILS* offers a survey of paintings from 2010 to present, illustrating the evolution of an artist working through her creative process. Heidi Zuckerman, the Nancy and Bob Magoon CEO and Director at the Aspen Art Museum, notes in an interview with Donegan that the artist describes her videos as “a manual” for working out her issues with paintings.

Donegan's newest highly conceptual painted and printed pieces continue her investigations into mark-making, beauty, seduction, fashion, and process. She refuses to be limited by material or title, and said in a conversation with Anja Aronowsky Cronberg recorded in the exhibition catalogue: “Often, if you make a foray in a new direction as an artist, people tend to push you all the way. When I started making clothes as part of my art practice, people would say, ‘Oh, so you're a designer now.’ People want to professionalize you, probably for their own convenience. For me, it's more about evolving, discovering, adding, and mixing rather than professionalizing and determining. That's how I see my work. My clothes are a kind of meditation on fashion, just like they're a meditation on performance and painting—I see it as less me making ‘fashion’ than me making something that's *thinking* about fashion.”

Donegan's abstract paintings highlight the studio as a space for discovery and experimentation, as well as her relationship to the vivid streets of New York City, New York and a playful dynamic with technology. Her recent paintings—gleaned from debased

images of consumer objects, shopping spaces, and humble patterns—employ digital appropriation and reveal her playful yet deceptively serious manner. For instance, Donegan transforms cell phone snapshots of the ubiquitous graffiti made by the scratching of tags or designs into the collapsible grills of air-conditioner units. Donegan says of the scratchitti, “Some people say it's vandalism, but to me, they're little abstract silver paintings that stick out all over the city. Every time I see a particularly beautiful one, I take a photo of it. I have a huge collection now. I've printed some of the best on the garments for this show—they remind me of a legion of tin men dressed in gestural slashes.” When printed on fabric, these images bring out both the street beauty and art historical resonances of this mark-making practice. Donegan continues to push commercial printing to her own customized vision.

Daniel Baumann, Director of the Kunstalle Zürich (which also featured an exhibition of Donegan's work titled *My Plastic Bag*), asks: “Is digital the new do-it-yourself? After all, Donegan uses the digital tools in a way for which they weren't necessarily created. Firstly, to produce paintings. Secondly, for the design and production of apparel that is self-referential and ready to serve as sculpture, performance outfit, or an as an actual tracksuit—depending on the need. In this way, Donegan feeds the technology back into the art and its discourses, developing what could be called a ‘refashioned ready-made.’ This not only pushes the modernist ideals of an ‘art for and by everybody’ to a new level, but at the same time, also perverts it by asking if, nowadays, the consumer is the true artist.”

## Suggested Resources

### Viewing

*Au Hasard Balthazar*  
– Robert Bresson, 2003

*Contempt*  
– Jean-Luc Godard, 1964

*Hail the New Puritan*  
– Charles Atlas, 1987

*Mouchette*  
– Robert Bresson, 1970

*A Woman Under the Influence*  
– John Cassavetes, 1974

These resources are recommended by the artist for further inquiry into the artwork and themes explored in the exhibition *Cheryl Donegan: GRLZ + VEILS*.

### Fashion

Alexander McQueen  
– *Deliverance Collection*,  
Spring 2004

Comme des Garçons  
– *Body Meets Dress, Dress Meets Body* (also known as: *Lumps and Bumps*),  
Spring 1997

Martin Margiela  
– *Ready-to-wear*, Spring  
1996

The exhibition is organized jointly by Contemporary Arts Museum Houston (CAMH) and the Aspen Art Museum, Colorado and was curated by Bill Arning and Heidi Zuckerman.