

Interview: Cheryl Donegan

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Artist Cheryl Donegan knows the pleasures and anxieties that exist within the everyday. Here, she shares her thoughts on feminism, shopping (spoiler: she loathes it), the art of gleaning, and the thinness of surfaces in culture today.

PLEASURE

Getting it where you need it, you know, finding it where you want it. I'm not down with the kind of pleasure that's endorsed or enforced. Pleasure that you go out and get. And it gets you.

FASHION

Pleasure. Visuals. Stimulation. Color. Texture.

SHOPPING

I don't like it! But I like to make it; I like to make things you can shop for. Shopping, though, I don't have time for. I don't have time to just drift in and out of stores. But I like looking at people. Looking at people on the street, that's a form of shopping. I would never go shopping with another woman. Something about the time signature, you know, having to sync up your time. Except for my friend Alix Pearlstein who is the ONLY woman I really can and have gone shopping with... I can go with someone if it is FOR them, but only with Alix if it is FOR ME too! With my sons, I'll do it, but it's tricky. There can be a lot of drama there.

FEMINISM

Everybody's got one! I mean, of course. Of course! It's common sense to me. I get so angry at people who aren't, because to me, it's so rational, it's the ultimate in rationality. I don't understand why you wouldn't want that. Why you wouldn't want those things. Yeah. Of course. On a T-shirt.

ABSTRACTION

You know, I used to think it was about purity. Now I find it in the everyday.

IMAGE

They've got to be weak! Strong images in culture don't do it for me. They don't make me smile. They don't give me as much pleasure as something discarded on the street: a crushed plastic bag, a container of food sort of scattered across the sidewalk. I don't like highly crafted images.

DESIRE

I can't turn it off. I just can't turn it off. It's a constant; it's like a hum: I can turn it down, but it never goes away. So, I think for me it's linked to anxiety, because that's the same way—it's always there.

DOMESTIC LABOR

Constant. Grounding. Purposeful. Satisfying. Burdensome. Essential meaning.

READYMADE

It's all around us. What catches your eye and makes you want to go toward it. I think of it as merged with "combine."

RECOMBINATION

Altering things is really, really pleasurable. And it's a way of taking a risk. To change something, you risk something, you interact with it; changing a thing makes it more a part of you.

PACKAGING

I'm attracted to it and suspicious of it, simultaneously. There are so many different types of packaging. Groceries, for example: I get angry because there's too much of it. But then I think of that tea store on Prince Street, with all of the colorful boxes, or I think of the Container Store, which is just my favorite store ever, because it's all packaging. So many shapes and sizes. You don't have to worry about what's inside of it because there isn't anything. You can just enjoy the function of holding without anything being held.

BREEDER

I talk about my kids too much. But I can't stop myself. They're fascinating to me. I'm learning about myself vis-à-vis them. Seeing who they are, I get to see myself a bit more clearly too.

MEDIUM

I think of "do it yourself." I've never felt like a medium insider. I'm always figuring out how to make up what to do with it. That's my way of dealing with being intimidated by it. I always saw video as more of a liquid: it takes the shape of whatever you pour it into. It used to be a monitor, then projections in rooms, now it's the iPhone and social media apps, which is why I made the Vines, to inhabit the apparatus.

SURFACE

Oh, yeah. Surface is the best. I like texture. And non-texture. Surface is what gives something physical presence; it's the contrast between the virtual and the physical.

SPACE

I think of bad spaces. I think of ugly spaces, oppressive spaces. Especially living here in New York, you know, in this...overbuilt environment that can make you feel so anxious. My remedy for it is to notice what's deficient in the space. Instead of being depressed by it, I'm

asking myself, why is it oppressive? Why doesn't it support me? So, that way I'm aware of it in a critical way; I'm always wanting to know why and how it's causing anxiety.

COMPRESSION

Compression has been a strong feature of our time. When you think about it, some things have gotten thinner: TVs, phones, computers, music, walls. It's not flatness...there's dimension there, just thinner. Whether it's the phone against your cheek or Google Maps, there's that feeling of a thin veil, compressed. In painting, I think it's gone from flatness to thinness too...a hovering space of thin layers, physical and virtual.

RAOUL DE KEYSER

Seeing "Come on, play it again" in 2001 at David Zwirner, when the gallery was still in SoHo, saved my life, in terms of how I felt about painting. It was what I had been waiting for: intimate, blunt, small-scale abstraction that seemed "low-skilled" but had a rawness that was sweet and awkward. I find his work so bracing—it is very challenging in its rigor and humility.

LEGACY

I think of it in the present, because I don't worry too much about the past, and I don't think about the future. Legacy is now, because now is when you are making your work. You are dealing with what you feel is urgent, responding to what it's like to be living now, today, in this fast-moving uncomfortableness. You should be able to say you are focused on your own time. The artists I look back on are the ones who were willing to do things that seemed unserious, trashy, or could be looked at as unofficial or diminished in some way—artists who embraced all of their impulses.

MARJORIE KELLER

Watching her films was like meeting a relative you never knew you had. There was this gravitational pull for me that I felt immediately. We have such a similarity in subject matter, and then also our editing style—she's this sort of domestic avant-garde. It reminded me of early Chantal Akerman. She's dealing with domesticity; Keller is bringing out every single one of those psychological elements, but she's also got this avant-garde aesthetic. Most of the women who were doing aesthetically advanced work were just not picking baby showers as subject matter.

BROWSING/BROWSER

It's funny because I never truly drift online. There's a purposefulness, because of keywords, I think. I'm reminded of Agnès Varda, her movie *The Gleaners and I*, because it's like gleaning. Gleaning is such a traditional activity, it's so old-fashioned, but gleaners know what they're looking for. It doesn't seem purposeful, but it is. There's a kind of heightened awareness that's necessary. There isn't a "whatever" about it. It's the same for me with browsing, because I always know I'm looking for something specific: images, information.

NEGATIVE SPACE

Something you can slip through. Slipping through the blank spaces between things. It's that sense of drifting in space, again. Going places with kids—I think of going to the Flushing Mall in Queens with the kids, just to kill an afternoon, and being so surprised and fascinated by it, wandering through these back stairways with oddly juxtaposed materials and jerry-rigged spaces. I guess all the dead hours you have to fill with kids when they are little have led to some unexpected discoveries. What felt like "negative space" in my life, because I was not getting to do what I wanted to do, has exposed me to imagery and ideas where I didn't expect to find them, like at Chuck E. Cheese's. There's an aesthetic richness that doesn't meet the eye at first.

TRAFFICKING

Look around. Not having a direction, even in a hostile space. Reacting with a directionless sensibility and embracing drift and chaos. Going so far into something that you are on the other side: When you encounter a space that's meant to force you into behaving a particular way, that's constructed or coordinated for you to run that specific race, instead of avoiding it, you can go in. You can go so deep *into* it that you actually go through it and you're on the other side.

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About

Working across video, painting, and performance, Cheryl Donegan (b. 1962) explores the production and consumption of images in mass culture, middlebrow design, and art history. In her performance and video work spanning from the early '90s to the early '00s, Donegan often used her body as an apparatus for mark-making, parodying conventions of commercials and music videos while considering the politics of self-representation. Over the last decade, she has continued her exploration of the mediated image and her interests in surface, compressed space, and the mark's indexical relation to the body in paintings and sculptures produced in her studio and in videos distributed on social media.

Donegan's New Museum residency and exhibition, presented as part of the Education and Public Engagement Department's R&D Season: LEGACY, tackle the ways and means by which our connections to the past are produced, fabricated, and renewed, particularly in fashion and art history. "Scenes + Commercials" comprises works from throughout Donegan's career, bringing together key projects that have generated new directions in her practice. Throughout the run of the exhibition, the Resource Center will feature a major new installation by Donegan, titled "Concept Store," that displays garments, textiles, objects, videos, and works on paper she has created, alongside objects she has sourced from websites such as eBay and Vine. In these and other works, the artist engages in a process she calls "refashioning the ready-made" by alluding to longer histories of repurposing in both art and culture.

The exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, with Sara O'Keeffe, Assistant Curator. The "Concept Store" installation is curated by Burton, with O'Keeffe and Alicia Ritson, Research Fellow.

Donegan's residency includes a rich series of public programs that examine the exhibition's themes of surface, compressed space, commercial desire, and self-representation.

Public Programs

Fold, Screen, Skin: Contemporary Space in Contemporary Art
 SATURDAY JANUARY 23, 3 PM
 GENERAL PUBLIC: \$15
 MEMBERS: \$10

Exploring slippages between tactile and virtual worlds, "Fold, Screen, Skin: Contemporary Space in Contemporary Art" brings together a panel of artists and curators who examine the compression of three-dimensional space on two-dimensional surfaces, particularly the screen and the canvas. Positioning the notion of "skin-deep space" as a particularly resonant metaphor for our compressed age, in which so many of our dialogues and transactions transpire on screens, this panel will consider the pressures placed on subjects as they move between physical and virtual platforms, with an eye to the economies of attention embedded within these spaces. Panelists will include artists and curators **Howie Chen**, **Matt Connors**, **Jess Fuller**, **Josh Kline**, and **Andrew Ross**.

Refashioning the Ready-made
 THURSDAY FEBRUARY 11, 7 PM
 GENERAL PUBLIC: \$15
 MEMBERS: \$10

When Jasper Johns said "Take something. Do something to it. Do something else to it," he might not have meant "Cut jeans into shorts." Art and fashion, however, have long crossed paths, and their intersections continue to draw out the art world's uneasy relationship to market culture and to the overt commodification of art objects. Exploring recent collaborations and collisions between art and fashion, this panel of artists, designers, and writers will consider how online shopping, social media, performance, and legacies of craft have allowed them to push such boundaries, playing openly between the poles of outlandish luxury and debased realism. Panelists will include **Eric Mack**, artist; **Mary Ping**, fashion designer and Founder of the conceptual clothing and accessory label Slow and Steady Wins the Race; and **Emily Spivack**, author of *Worn Stories* (Princeton Architectural Press, 2014); among others.

Screening and Panel: Marjorie Keller's Daughters of Chaos
 FRIDAY MARCH 11, 7 PM
 GENERAL PUBLIC: \$15
 MEMBERS: \$10

Experimental filmmaker Marjorie Keller produced a rich body of work that constructed lyrical meditations on female experience through radically nonlinear editing. In 1994, at the time of her tragic death at the age of forty-three, Keller had produced twenty-seven 8mm and 16mm films and left a significant body of writings that includes notes on a proposed study of women's experimental cinema. *Daughters of Chaos* (1980) is arguably one of her most important films. Shot using a 16mm camera, the work explores female sexuality and coming of age by splicing together footage Keller shot at her niece's wedding. A screening of *Daughters of Chaos* will be followed by a panel discussion that considers Keller's work, her unusual trajectory as an artist, and how artists' legacies are inherited, reassessed, and rediscovered. Panelists will include artists **Robert Buck**, **Alika Cooper**, and **Cheryl Donegan**, as well as film scholar **P. Adams Sitney**.

"EXTRA LAYER" Fashion Show, produced in cooperation with Print All Over Me
 THURSDAY APRIL 7, 7 PM
 GENERAL PUBLIC: \$15
 MEMBERS: \$10

As the culmination of Cheryl Donegan's four-month residency and exhibition at the New Museum, the artist will premiere "EXTRA LAYER," a collection of outerwear commissioned by the Museum that advances her foray into fashion. Produced in cooperation with Print All Over Me and styled with accessories sourced from eBay and her own personal collection, the project extends Donegan's exploration of the consumption and production of forms taken from mass culture, middlebrow design, and art history. The collection will nod to the deconstructed forms of visionary fashion designer Martin Margiela, particularly his humble tuxedo T-shirt.

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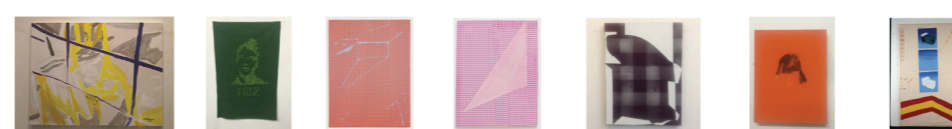
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Paintings

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Throughout her career, from her earliest paintings to her most recent work, Donegan has explored the compression of three-dimensional space within two-dimensional, planar surfaces. This exhibition presents a selection of paintings ranging from her early acrylic works on canvas to her more recent series of gingham fabric paintings on cardboard and MDF surfaces that suggest the pixelation of a screen. The grid recurs throughout these works and is disrupted by cuts, folds, and stains that warp the pattern, producing shapes suggestive of three-dimensional forms.

In Donegan's *Subversions* series, hand-painted lines weave across the surfaces of the canvases, each work providing a partial view of a web. Fractured shapes, in close-up focus, continue to appear in her 2007 *Luxury Dust* series. Individually titled after commodities—such as *Accessories*, *The Skirt*, *Favors*, and *eBay*—and composed on flimsy cardboard similar to product packaging, this series includes oil paintings as well as a few works covered in gold and silver tape, slashed away in sections to expose the works' lowly backings.

Donegan has had a sustained interest in the ways businesses and advertisers compete for attention in commercial spheres, for instance, on television ads, in shopping malls, or on websites. Her printed fabric works from 2014 seem to vibrate, with small gridded patterns on semi-translucent fabric imitating the effects of pixels, which dart and flicker across the frame. The paintings appropriate many tactics from popular design that have been developed to vie for viewers' attention; for example, they replicate the buzzy palettes of well-known products and layer content and modulating colors to create a strange sense of depth on the flat surface of the painting.

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Videos

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Donegan's video works, spanning from the early '90s to the present, consider the mediated presentation of the self on a screen. Long interested in indexical marks, or points of contact between a surface and the body (the handprint, for instance, is a recurrent motif in her work), Donegan often used her own body as a tool for marking canvas or paper in video works from the '90s and early '00s. Toying with the sexual politics of production and of representation, in these works, she frequently dons outlandish, makeshift masks and costumes that repurpose household products such as bleach or detergent bottles, garbage bags, and duct tape.

Alongside her videos, Donegan regularly produces drawings and paintings that explore the same themes on paper and on canvas. To accompany *Kiss My Royal Irish Ass (K.M.R.I.A.)* (1993), for instance, an almost slapstick video in which the artist uses her buttocks to leave shamrock-shaped prints on paper, she produced a series of drawings in which she traced silhouettes of kneeling bodies in pencil. Donegan appropriated the bodies' outlines from women's magazines and added green shamrocks looming underneath them like pools of water or long shadows.

In her videos from the last three years, Donegan has continued to engage appropriated forms, turning to sourced videos found on social media platforms such as Vimeo, YouTube, and Vine. She has been particularly interested in "haul" videos that social media users post of themselves unwrapping newly purchased merchandise. A signature of these videos is the moment when the user touches the product with his or her hands, stroking the fabric of, say, a shirt or a dress. In Donegan's videos incorporating this footage, the moment of collision between surface and body is juxtaposed with images from malls, commercials, and GIFs. The original haul videos are thereby amplified by Donegan's treatment, which emphasizes the significance of the instant when an object of desire, formerly imagined, becomes materialized and possessed. Thus, Donegan's modified haul videos continue her exploration of commercial desire and of art's place in broader patterns of distribution and consumption throughout culture at large.



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Drawing and Painting

Kiss My Royal Irish Ass Study, 1993
Pencil and acrylic on paper
Courtesy the artist

Kiss My Royal Irish Ass Study, 1993
Pencil and acrylic on paper
Courtesy the artist

Handjob (Karl Marx), 1993
Acrylic on canvas
Courtesy the artist

Handjob (troll), 1993
Acrylic on canvas
Courtesy the artist

Handjob (turkey), 1993
Acrylic on canvas
Courtesy the artist

Scene 2: Storage, 1997
Acrylic on canvas
Courtesy the artist

Untitled (Lieder Painting, Insect/Camera), 2000
Acrylic on canvas
Courtesy the artist

Untitled (Lieder Painting, Profile), 2000
Oil on canvas
Courtesy the artist

Lieder Painting, Tear, 2000
Oil on canvas
Courtesy the artist

Subversions 2, 2001
Acrylic on canvas
Courtesy the artist

Subversions 3, 2001
Acrylic on canvas
Courtesy the artist

Subversions 4, 2001
Acrylic on canvas
Courtesy the artist

Subversions 5, 2001
Acrylic on canvas
Collection David Wondrich, Karen Rush and Marina Wondrich-Rush
Courtesy the artist

Subversions 7, 2001
Acrylic on canvas
Courtesy the artist

Subversions 10, 2001
Acrylic on canvas
Courtesy the artist

Subversions 11, 2001
Acrylic on canvas
Courtesy the artist

Subversions 12, 2001
Acrylic on canvas
Collection Tom Meacham
Courtesy the artist

Untitled Early Crack 1, 2007
Water-based oil paint and metallic tape on archival cardboard
Courtesy the artist

Crack 7 (little gold crack), 2009
Metallic tape and water-based oil paint on archival cardboard
Courtesy the artist

Untitled, 2009
Collage and glitter on canvas
Courtesy the artist

Crack 2 (black and gold crack), 2-1-, 2010
Vinyl tape and spray paint on archival cardboard on medium-density fiberboard
Courtesy the artist

Crack 10 (screen), 2010
Spray paint, Plexiglas, and fabric on archival cardboard
Courtesy the artist

Crack 17 (silver shadow), 2010
Spray paint, Plexiglas, glitter, and metallic tape on archival cardboard
Courtesy the artist

Luxury Dust (Silver), 2010
Metallic tape and water-based oil paint on archival cardboard
Courtesy the artist

Yr Geisha, 2010
Water-based oil, acrylic, and spray paint on canvas
Courtesy the artist

Untitled, 2011
Cloth and spray paint on medium-density fiberboard
Courtesy the artist

Untitled, after AS, 2011
Cloth and spray paint on medium-density fiberboard
Courtesy the artist

Untitled (dress, kuba), 2011
Spray paint on canvas
Courtesy the artist

Untitled (first pink gingham), 2012
Spray paint on canvas
Courtesy the artist

Untitled (pale orange and grey green), 2012
Acrylic on jute
Courtesy the artist and David Shelton Gallery, Houston

Untitled (two orange gingham), 2013
Cloth on medium-density fiberboard
Courtesy the artist

Untitled (two rose gingham), 2012
Fabric on medium-density fiberboard
Courtesy the artist and David Shelton Gallery, Houston

Untitled (green and gray), 2014
Dyed cotton fabric
Courtesy the artist

Untitled (grey folds), 2014
Printed cloth
Courtesy the artist

Untitled (maroon and white leather), 2014
Nylon, acrylic paint, and leather on canvas
Courtesy the artist

Untitled (mauve and citron yellow), 2014
Acrylic on jute
Collection John Thomson
Courtesy the artist and Sgorbati Projects, New York

Untitled (peach dots), 2014
Dyed cloth
Courtesy the artist

Raster Stars_Chantal 1, 2015
Dyed cloth
Courtesy the artist

Raster Stars_Q-Tip, 2015
Dyed cloth
Courtesy the artist

Raster Stars_Rei, 2015
Dyed cloth
Courtesy the artist

Raster Stars_Moz, 2015
Dyed cloth
Courtesy the artist

Sculpture and Video

Kiss My Royal Irish Ass (K.M.R.I.A.), 1993
Video, sound, color; 5:47 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Line, 1996
Video, sound, color; 14:20 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Cellardoor, from the series The Janice Tapes, 2000
Video, sound, color; 1:59 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Lieder, from the series The Janice Tapes, 2000
Video, sound, color; 8:16 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Whoa Whoa Studio (for Courbet), from the series The Janice Tapes, 2000
Video, sound, color; 3:21 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Channeling in 5 Versions, 2001
Video, silent, color; 4:36 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

File, 2003
Video, sound, color; 9:20 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Cheryl, 2005
Video, sound, color; 26:39 min
Courtesy the artist and Electronic Arts Intermix (EAI), New York

Blood Sugar, 2013
Video projection on vintage ski jacket
Courtesy the artist

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