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**ALWAYS FRESH
ALWAYS FREE**

The Contemporary Arts Museum Houston is pleased to present a 20-year survey of drawings, collages, and works on paper by Houston-based artist Trenton Doyle Hancock.



Trenton Doyle Hancock, *Miracle Machine #19 or Whisk Wish*, 2006. Graphite, ink, acrylic on paper, 8 x 7 1/4 inches. Collection Anne and Joel Ehrenkranz, New York

Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing
April 27 – August 3, 2014

Opening Reception
Saturday, April 26 | 6:30-9PM

CAMH



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Artist Talk

Sunday, April 27 | 2PM

HOUSTON, TX (April 24, 2014)—For nearly two decades since his graduation from Temple University, Trenton Doyle Hancock has brought to life a cast of colorful—and often not so colorful—characters through his work. At the center of Hancock’s storytelling is an imaginative and epic narrative about fictional creatures called the Mounds, who populate a wildly fantastic, inventive landscape. The artist’s use of vivid imagery and mythology has earned him national and international recognition and prompted a fascination with the foundation of his practice. What emerges upon further examination of those foundations is a wide-range of influences including comics, graphic novels, cartoons, music, and film. While Hancock’s paintings have become widely known, his drawings—both discrete and monumental—have not been fully explored before now. *Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing* is the first in-depth examination of Hancock’s extensive body of drawings, collages, and works on paper.

The exhibition features more than two hundred works of art as well as a collection of the artist’s notebooks, sketchbooks, and studies, many showing the preparation for several public commissions. Comprehensive in scope, this survey includes works from 1984 to 2014, chronicling the foundation of the artist’s prolific career. The exhibition provides a glimpse into the evolution of Hancock’s idiosyncratic vision beginning in his childhood. Ephemera such as early childhood drawings and the artist’s comic strip that ran in a college newspaper are featured to allow viewers to see the genesis of the artist’s mythology as well as the evolution of his practice.

Skin and Bones includes a range of the artist’s presentation of drawings from graphite on paper to paper affixed to canvas, from the use of collage to the use of wall as an expansive plane for monumental works. Inherent in the presentation of these drawings is the exploration of the artist’s conceptual framework and the narratives that manifest throughout his bodies of work. The exhibition presents a more focused concentration on his use of line and mark making as well as his approach to the tradition of drawing and his ability to implode that tradition through mechanical dexterity and conceptual weight.

The exhibition is organized into five sections:

Epidemic includes ephemera such as the artist’s early sketches, cartoons that he created for his college newspaper first at Paris Junior College and then later at Eastern Texas State University (now Texas A&M at Commerce), and features the debut of a new series of thirty drawings entitled *Step and Screw*.

The Studio Floor is a series of ten drawings that Hancock credits as the catalyst to his subsequent practice of bringing the graphic narrative of comic books and cartoons into his contemporary art practice.

Moundish includes drawings associated with the artist’s iconic mythology of the Mound: its birth, life, and death; the cosmology of characters that it encounters; and the struggles between good and evil.

From the Mirror examines self-portraiture within his work from the past two decades.

The final section, *The Liminal Room*, showcases stand-alone works that explore the artist’s

experimentation with drawing as a medium and practice.

Among the works featured are monumental, site-specific wall drawings, wallpaper created by the artist and produced by the Fabric Workshop and Museum in Philadelphia, as well as the debut of a digital animation by the artist. The exhibition is organized by Valerie Cassel Oliver, CAMH Senior Curator. The exhibition will be on view at the Contemporary Arts Museum Houston through August 3, 2014 before travelling to the Akron Art Museum in Ohio where it will be on view September 6, 2014, to January 4, 2015.

ABOUT THE ARTIST

Trenton Doyle Hancock was born in 1974 in Oklahoma City, OK, and lives and works in Houston, TX. Raised in Paris, TX, Hancock earned his BFA from Texas A&M University, Commerce, and his MFA from the Tyler School of Art at Temple University, Philadelphia. Hancock was featured in the 2000 and 2002 Whitney Biennial exhibitions, becoming one of the youngest artists in history to participate in this prestigious survey. He had his first solo exhibition at the Contemporary Arts Museum Houston in 2001. His work has been exhibited nationally and internationally at venues including The Modern Art Museum of Fort Worth, TX; The Museum of Contemporary Art, North Miami; Institute for Contemporary Art at the University of Pennsylvania, Philadelphia; The Studio Museum in Harlem, New York; The University of South Florida Contemporary Art Museum, Tampa; The Savannah College of Art and Design, Savannah and Atlanta; The Weatherspoon Museum, Greensboro, NC; Sheldon Museum of Art, Lincoln, NE; Canzani Center Gallery, Columbus College of Art and Design, OH; Olympic Sculpture Park at the Seattle Art Museum, WA; The Fruitmarket Gallery, Edinburgh; and Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. Hancock's mythology has been translated to the stage in an original ballet, *Cult of Color: Call to Color*, commissioned by Ballet Austin and Arthouse (now The Contemporary Austin). The ballet set design and costumes were created by Hancock with choreography by Stephen Mills and an original composition by Graham Reynolds. The ballet performances debuted in Austin in April 2008.

PUBLICATION

Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing will be accompanied by a significant monograph of the artist's drawings and works on paper. The publication will include an introduction and essay by the organizing curator, Valerie Cassel Oliver, as well as contributions by Brooke Davis Anderson and transcribed conversations between Hancock and artists Gary Panter and Stanley Whitney. The monograph will also feature color images of the works presented in the exhibition, a bibliography of general reading, and a biography on the artist. The overall scope and comprehensive material featured in the accompanying catalogue promises to serve as a scholarly reader and a critical and lasting document for the exhibition. The monograph will be available in early Fall 2014.

This catalogue is made possible by a grant from The Brown Foundation, Inc.

PUBLIC PROGRAMS

All events are free and open to the public and take place at the Contemporary Arts Museum Houston unless otherwise noted. For complete listings and current information, please check www.camh.org.

Opening Reception: Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing
Saturday, April 26 | 6:30-9PM

Celebrate with us at the opening reception of *Skin and Bones*. Reception with cash bar.

Artist Talk: Trenton Doyle Hancock and Valerie Cassel Oliver

Sunday, April 27 | 2PM

Join us for a gallery walk-through of the exhibition led by artist Trenton Doyle Hancock and Senior Curator Valerie Cassel Oliver.

Artist Talk: Gary Panter

Saturday, May 10 | 2PM

Gary Panter is known as one of the most influential artists working today. Panter works in a variety of media, including painting, graphic design, comic, and more. His graphic design has graced the covers of records of bands such as Red Hot Chili Peppers and Yo La Tengo, his talent for production design was on display in the highly influential television series *Pee-wee's Playhouse*, and his legendary punk style comic books have blurred the lines between fine art, storytelling, and illustration as seen in his work *Jimbo* and his comic series featured in the magazine RAW.

Talk: Scott McCloud

Thursday, May 22 | 6:30PM

Join us for a talk by comics theorist Scott McCloud. Best known for his non-fiction books about comics, *Understanding Comics* (1993), *Reinventing Comics* (2000), and *Making Comics* (2006), McCloud has been called the “Aristotle of Comics.” He created the comics series *Zot!* (1984-1991) and the superhero parody *Destroy!!* (1986). He has also written scripts for various comics, including twelve issues of DC Comics *Superman Adventures* and the three-part *Superman: Strength*.

CAMH@Comicpalooza! Scott McCloud and Trenton Doyle Hancock*

Saturday, May 24

*Special location: George R. Brown Convention Center, Houston; ticketed event
CAMH has partnered with Comicpalooza, The Texas International Comic Con, to present American cartoonist and comics theorist Scott McCloud and Houston-based artist Trenton Doyle Hancock in conversation. The two share a deep understanding and appreciation for the comic world and join each other onstage to discuss Hancock’s artwork and the comic influences behind his practice.

For more information on Comicpalooza, including ticket information, click here <http://www.comicpalooza.com/>. CAMH Members receive special discounted pricing. Contact Emily Crowe, Development Coordinator, at ecrowe@camh.org.

Artist Talk: Lee Baxter Davis

Saturday, July 19 | 2PM

Lee Baxter Davis was a fine art graphics professor at East Texas State University for over thirty years before retiring in 2001. Among his many students was Trenton Doyle Hancock who credits his former teacher as being a mentor. Davis’ prints and drawings, which he describes as “compositions of recall” that use memory as an act of imagination, have been exhibited throughout the United States.

Artist Talk: Matthew Sontheimer

Saturday, July 26 | 2PM

Learn more about the exhibition, focusing on drawing as an arts practice, with artist Matthew Sontheimer. Born in 1969 in New Orleans, LA, Sontheimer currently lives and works in Lincoln, NE, where he is on the faculty at the University of Nebraska. He received his BFA from Stephen F. Austin University, Nacogdoches, TX, and an MFA from Montana State University, Bozeman, MT. His work has been the subject of numerous solo and group exhibitions including at venues such as Talley Dunn Gallery, Dallas; Devin Borden Gallery, Houston; and Arthur Roger Gallery, New Orleans, among others.

EXHIBITION SUPPORT

Trenton Doyle Hancock: Bare Bones, 20 Years of Drawing is supported by a generous grant from the National Endowment for the Arts. Additional support is provided by Anonymous, Brad and Leslie Bucher, Burning Bones Press, Sara Paschall Dodd, Fabric Workshop and Museum, Cullen Geiselman, James Cohan Gallery, Lester Marks, Judy and Scott Nyquist, Lea Weingarten, and Peter and Linda Zweig.

This exhibition has been made possible by the patrons, benefactors and donors to the Museum's Major Exhibition Fund: Major Patron - Chinhui Juhn and Eddie Allen, Fayez Sarofim, and Michael Zilkha. Patrons - Mr. and Mrs. I. H. Kempner III, Ms. Louisa Stude Sarofim and Mr. Wallace Wilson. Benefactors - George and Mary Josephine Hamman Foundation, Louise D. Jamail, Anne and David Kirkland, KPMG, LLP, Beverly and Howard Robinson, Andrew Schirrmeyer III and Leigh and Reggie Smith. Donors - Bank of Texas, Bergner and Johnson Design, Jereann Chaney, City Kitchen, Elizabeth Howard Crowell, Dillon Kyle Architecture, Sara Paschall Dodd, Ruth Dreessen and Thomas Van Laan, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, Jackson and Company, King & Spalding L.L.P., Marley Lott, Belinda Phelps and Randy Howard, Lauren Rottet, Susan Vaughan Foundation, Inc., and Karen and Harry Susman.

EDUCATION SUPPORT

The Museum receives support for its education programs from: Anonymous, Dillon Kyle Architecture, Sara Paschall Dodd, Frost Bank, Louise D. Jamail, Mr. and Mrs. I.H. Kempner III, Kinder Morgan Foundation, Robert and Pearl Wallis Knox Foundation, Leticia Loya, Elisabeth McCabe, M.D. Anderson Foundation, Marian and Speros Martel Foundation Endowment, Andrew R. McFarland, Ms. Louisa Stude Sarofim, Texas Commission on the Arts, and Elizabeth Satel Young.

Teen Council is supported by Ms. Louisa Stude Sarofim.

GENERAL SUPPORT

Funding for the Museum's operations through the Fund for the Future is made possible by generous grants from Chinhui Juhn and Eddie Allen, Anonymous, Jereann Chaney, Marita and JB Fairbanks, Jo and Jim Furr, Barbara and Michael Gamson, Brenda and William Goldberg, Leticia Loya, Fayez Sarofim, Andrew Schirrmeyer III, and David and Marion Young.

CAMH's operations and programs are made possible through the generosity of the Museum's trustees, patrons, members and donors. The Contemporary Arts Museum Houston receives partial operating support from the Houston Endowment, the City of Houston through the Houston Museum District Association, the National Endowment for the Arts, the Texas Commission on the Arts, The Wortham Foundation Inc., and artMRKT. CAMH also thanks its artist benefactors for their support including Ricci Albenda, McArthur Binion, Brendan Cass, Jack Early, Robert Gober, Wayne Gonzales, Sean Landers, Zoe Leonard, Klara Lidén, Donald Moffett, Rob Pruitt, Rusty Scruby, Laurie Simmons, Josh Smith, and Marc Swanson.

United is the official airline of the Contemporary Arts Museum Houston.

CAMH MISSION

The Contemporary Arts Museum Houston is a leading destination to experience innovative art. CAMH actively encourages public engagement with its exhibitions through its educational programs, publications, and online presence. **ALWAYS FRESH, ALWAYS FREE**

GENERAL INFORMATION

The Contemporary Arts Museum Houston is located at 5216 Montrose Boulevard, at the corner of Montrose and Bissonnet, in the heart of Houston's Museum District. Hours are Tuesday, Wednesday, and Friday 10AM-7PM, Thursday 10AM-9PM, Saturday 10AM-6PM, and Sunday 12PM-6PM. Admission is always free. For more information, visit www.camh.org or call 713 284 8250.