

# EMILY PEACOCK biography

Born in 1984, Port Arthur, Texas  
Resides in Houston, Texas

## SELECTED SOLO EXHIBITIONS

- 2019 *Smother*, Jonathan Hopson Gallery, Houston, Texas
- 2017 *Home Remedies For Cabin Fever*, Big Medium, Austin, Texas  
*I Swore I Would Change*, 215 Orleans Project Space, Beaumont, Texas
- 2016 *The Likelihood of Future Improvement*, Jonathan Hopson Gallery, Houston, Texas  
*User's Guide to Family Business*, Beenhaus, Dallas, Texas  
*August*, film screening, Diverse Works, Houston, Texas  
*Soft Diet*, Hello Project, Houston, Texas (Solo)
- 2015 *Expected Development*, Deep Elm Windows, Dallas, Texas
- 2014 *A Matter of Kinship*, Aker Gallery, Fotofest Biennial, Houston, Texas
- 2013 *Whiskey Tango*, The Corneilia Street Café, New York, New York  
*You, Me & Diane*, Galveston Art Center, Galveston, Texas
- 2012 *You, Me & Diane*, Lawndale Art Center, Houston, Texas
- 2005 *Photography of Emily Peacock*, Sam Houston State University, Huntsville Texas

## SELECTED GROUP EXHIBITIONS

- 2014 *Residency Exchange: Lawndale/CentralTrak*, Lawndale Art Center, Houston, Texas  
*Dropped up and Dripped Out*, Oak Cliff Cultural Art Center & Mountain View College, Dallas, Texas  
*PRACTICE*, Lawndale Art Center, Houston, Texas
- 2013 *Hullabaloo*, galleryHomeland, Houston, Texas  
*See Food*, Houston Center For Photography, Houston, Texas  
*The Reality of Fiction*, RedLine Gallery, Denver, Colorado  
*Processed*, College of the Mainland Art Gallery, Texas City, Texas  
Pan Art Fair, Dallas, Texas  
*Present Tense*, Lawndale Art Center, Houston, Texas  
*Ratio*, El Rincon Social, Houston, Texas
- 2012 *Me, Myself, & I*, Anzenberger Gallery, Vienna, Austria  
*GIRLS*, Carillon Gallery at TCC South, Fort Worth, Texas  
Pan Art Fair, Houston, Texas  
*Shipped: Artists Outside the BOX*, 4411 Montrose, Houston, Texas  
*Beneath the Surface*, Gaddis Geeslin Gallery, Huntsville, Texas  
*Not Another Damn Fairytale Ending*, Caroline Collective, Houston, Texas
- 2011 *Art Market*, Art Palace, Houston, Texas  
*Dia de los Muertos*, Lawndale Art Center, Houston, Texas  
*The Big Show (Juried)*, Lawndale Art Center, Houston, Texas

- 2011 MFA Thesis Show, Blaffer Art Museum, Houston, Texas
- (contd.) *Love and Things Like Love*, Lexington Art League, Lexington, Kentucky  
*Art From the Land of the Cougars*, Blue Star Lab, San Antonio, Texas
- 2010 *Times II*, Aurora Picture Show, Houston, Texas  
*The Big Show (Juried)*, Lawndale Art Center, Houston, Texas  
*University of Houston Student Exhibition*, Blaffer Gallery, Houston, Texas  
*I Will Die*, HCC Annex Gallery, Fotofest Biennial, Houston, Texas  
*University of Houston's Photography Exhibition*, Houston City Hall, Houston, Texas
- 2009 *The Big Show (Juried)*, Lawndale Art Center, Houston Texas
- 2008 *University of Houston Student Exhibition*, Blaffer Gallery, Houston, Texas
- 2006 *Pickles and Pictures*, Student Lowman Center Gallery, Huntsville, Texas  
*Annual Juried Show*, Gaddis Geeslin Gallery, Huntsville, Texas
- 2005 *Annual Juried Show*, Gaddis Geeslin Gallery, Huntsville Texas

## SELECTED AWARDS & GRANTS

- 2016 Houston Arts Alliance Individual Artist Grant, Houston, Texas
- 2010 Juror's Choice, The Big Show, Lawndale Art Center, Houston, Texas
- 2008 Presidential Graduate Fellowship, University Of Houston, Houston, Texas  
Friends of the Arts Program Scholarship, University of Houston, Houston, Texas
- 2006 Majorie Leverton Boehme Art Scholarship, Sam Houston State University, Huntsville, Texas  
Best 3D work, Annual Juried Art Show, Gaddis Geeslin Gallery, Huntsville, Texas
- 2005 Madison Wolfe Photography Scholarship, Sam Houston State University, Huntsville, Texas  
Best Photo Based, Annual Juried Art Show, Gaddis Geeslin Gallery, Huntsville, Texas

## PERMANENT COLLECTIONS

Museum of Fine Arts, Houston, Houston, Texas

Front: *It Does Happen* (detail), 2019, archival inkjet print mounted to aluminum, 20 x 30 in.  
Loan courtesy of the artist and Jonathan Hopson Gallery

This exhibition is generously funded, in part, by an award from the Edaren Foundation, Sheila and Jerry Reese, Anonymous in memory of Jim Kennedy, the Texas Commission on the Arts and the National Endowment for the Arts, the City of Beaumont, the Wesley W. Washburn, M.D. and Lulu L. Smith, M.D. Endowment Fund and the C. Homer and Edith Fuller Chambers Charitable Foundation.

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Beaumont, Texas 77701  
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# Port Arthur News

HOME  
FINAL

PORT ARTHUR, TEXAS, SUNDAY, MAY 29, 1966

104 PAGES

PRICE TWENTY CENTS

# Lightning Kills Doctor Peacock

## Draft Head Calls Criticism 'Political'

WASHINGTON (AP) — Draft head Lawrence B. Hershey said today he sees no congressional electioneering behind Capitol Hill demands for an investigation of his selective draft system. "I think that's very normal," he said.

But Hershey added that if Congress could produce the



Dr. Abner Peacock

## Bolt Fells Dentist on Golf Links

3 Companions Are  
Struck Down, Unhurt

By JOE BROUGHTON  
Of The News Staff  
Dr. Abner M. Peacock, 49, prominent Port Arthur dentist, was killed by a bolt of lightning that struck Saturday shortly before 5 p. m. on Port Arthur Country club course.

Dr. Peacock was in a room with Harry Hatton, furniture firm executive, and N. Fleckman, building material dealer, and Fleckman's son.

The group were sitting on a Number 6 green when the bolt struck.

All Four Felled  
All four were felled by the concussion. The Fleckmans and Hatton were temporarily stunned but recovered in treatment and got back on their feet. Dr. Peacock was lying face down on the turf.

The Fleckmans applied mouth-to-mouth resuscitation and other first-aid measures while Harry Hatton sped back to the clubhouse in a golf cart for help. He found two physicians, Dr. ... and the

## Astronauts 'A-OK' for Blastoff

CAPE KENNEDY, Fla. (AP) — The Gemini 9 astronauts and a spudly surveyor moon-lander spacecraft — America's one two punch in the battle toward the moon — were "hooked" for Saturday in blast off this week for a two-pronged assault on space.

Astronauts Thomas P. Stafford and Eugene S. Serniaky and carrier in the form of the ...

## Apology Offered By Hilton

NEW YORK (AP) — Hotel chain owner Conrad Hilton apologized Saturday for a blunder in his Chicago hotel involving the death of wounded servicemen seeking medical care for an eye injury.

Hilton in a program by Andy ...

## Cuba Rejects U.S.

is a picture of Virginia Ann Fernon, 8, whose body was found in a store room behind the home of Mrs. Tony Tortoris had been missing since about 6:30 p.m. Friday. A mate of the of the girl was held by police in conjuring death. (AP Wirephoto)

# emily peacock pure comedy

On view December 14, 2019 - March 1, 2020



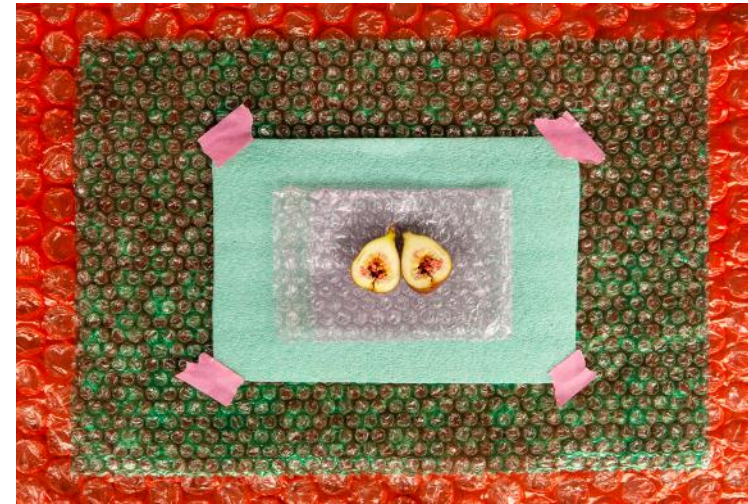
*H.S.A.N.O. 2 (Home Security Apparatuses for Non-desirable Outcomes)*, 2019, archival inkjet print mounted to aluminum, 36 x 24 in. Loan courtesy of the artist and Jonathan Hopson Gallery

## Family Matters

Emily Peacock is brave – she’s a brave woman, a brave mother, and a brave artist. This fact is paramount in *Pure Comedy*, Peacock’s recent body of work that explores ideas of self, motherhood, fear, love, life and death. Those familiar with Peacock know that her personal life serves as fodder for her work, giving her conceptual art a firm foot back on the side of reality, accompanied by a dose of laughter and sense of romantic surrealism. Her confidence in subject matter is mirrored in her exploration of media; whether working in photography, video, or sculpture, Peacock exhibits self-assuredness in creative process and artistic vision.

*Pure Comedy* is a visual treatise on Peacock’s life, where in recent years she’s dealt with the passing of her mother, divorce, marriage, and the birth of her son. Peacock confronts these realities head on with powerful, poetic bravura, making us, as viewers, laugh, cry and ultimately realize that what we see in her work is ourselves and our shared experiences. I, like Peacock, grew up in Southeast Texas. There is a gritty reality to her work that is original to this region – a certain “no holds barred” approach to life. When I first saw Peacock’s photographs I recognized an unashamed sense of self, who you are and where you are from, that is a byproduct of a childhood spent fishing crawdads out of ditches, smelling stringent whiffs of oil and paper mills through the breeze, and feeling the sticky, wet blanket of humidity year round that coats your skin like butter.

Peacock does not shy away from these roots and her experiences. Since the birth of her son, daily life is preoccupied with the reality of motherhood, thoughts of death and efforts to keep her family alive. *Backyard Vanitas*, which visually references Dutch Old Master vanitas paintings, and *Marble Boy*, symbolize Peacock’s acknowledgement of fear and efforts for safety. Her vanitas consists of objects found in her Houston backyard that reference, both literally and symbolically, death and the passing of time. In contrast, *Marble Boy*, appropriated from the neon sign used to alert drivers of school zones and areas where children are at play, shows Peacock’s efforts to protect her son from harm.



*Bubble Boy*, 2019, archival inkjet print mounted to aluminum, 20 x 30 in. Loan courtesy of the artist and Jonathan Hopson Gallery

Similarly, *Bubble Boy* references the vulnerability of her son’s life, who at a young age had a bifurcated uvula, a genetic condition that can be a serious health concern. Peacock’s split figs cushioned by layers of bubble wrap symbolically create a cradle of protection around her son. These themes are prevalent throughout Peacock’s recent body of work, sometimes visualized with honest severity, and other times with comedic undertones. *Safe Encounters* and her oval, *Old Master* inspired portraits, *H.S.A.N.O. (Home Security Apparatuses for Non-desirable Outcomes)*, portray the artist and her husband in hazmat suits with tools and remedial objects of protection. The ridiculous absurdity of the hazmat suit balances out the intensity of Peacock’s survivalist message.

Following the death of her mother in 2015, Peacock retreated to her studio as a place of solitude. Previously, her works were figurative, using family and her mother, in particular, as subjects. After her mother’s passing the world changed, and objects found their way into Peacock’s work as symbols of her earlier life – a way of reckoning with the past through association and memory. This use of objects and play with textures and color, is what makes Peacock’s work real – we know what a fuzzy bathmat feels like under our feet, we’ve felt the pull of silly putty between our fingers, and know the powdery smoothness of flocking as it lines a jewelry box or covers a Christmas tree. Peacock

uses these textures, as well as smells and sounds, as tools for recollection. This is prevalent in her film, *Retrieving my Mother’s Ashes*, and sculpture, *Smother: My Mother’s Hair*, made of soap and a lock of her mother’s hair. Her installation *Mother, Mama, Mom, Mommie*, incorporates silly putty as a vehicle for photographic transfers of Houston Chronicle articles with the word mother, and serves as a reminder to the artist of her own loss.

Understanding Peacock’s work is like realizing why rice is in a salt-shaker – it serves a purpose and one day, when you move away, becomes a physical reminder of where you came from and a symbol of self-identity. Peacock uses tragedy, anxieties and her family as modes of self-expression, enabling her to address fears, realities and truths in remarkably universal, yet intimate ways. She tells us that it’s ok to laugh and cry at the strange absurdities of life. Love, loss, pain and happiness are shared experiences that are part of the human experience, and, in Peacock’s eyes, ultimately bring us together as one.

Sarah Beth Wilson, November 2019  
Director of Exhibitions and Curatorial Projects  
Art League Houston, Houston, Texas



*Smother: My Baby Teeth*, 2019, soap, teeth, marble, flocked shelf, dimensions variable. Loan courtesy of the artist and Jonathan Hopson Gallery