

## INDEX OF WORKS

## OUTDOOR RECREATION



1. *Outdoor Recreation 10*, 2024, archival inkjet print, 18 ¾ x 12 ½ in. (#1/5)
2. *Outdoor Recreation 11*, 2024, archival inkjet print, 18 ¾ x 12 ½ in. (#1/5)
3. *Burning Desire (Outdoor Recreation 13)*, 2024, archival inkjet print, 18 ¾ x 12 ½ in. (#1/5)
4. *Outdoor Recreation 12*, 2024, archival inkjet print, 18 ¾ x 12 ½ in. (#1/5)
5. *Burning Desire (Outdoor Recreation 9)*, 2024, archival inkjet print, 18 ¾ x 12 ½ in. (#1/5)
6. *Burning Desire (Outdoor Recreation 18)*, 2024, archival inkjet print on Gatorboard, 45 x 30 in. (#2/5)
7. *Outdoor Recreation 16*, 2024, archival inkjet print, 20 x 30 in. (#1/5)
8. *Outdoor Recreation 15*, 2024, archival inkjet print, 20 x 30 in. (#1/5)
9. *Cheap Trills (Outdoor Recreation 1)*, 2022, archival inkjet print (#1/5)
10. *Outdoor Recreation 17*, 2024, archival inkjet print, 12 x 8 in. (#1/5)
11. *Outdoor Recreation 2*, 2022, archival inkjet print on Gatorboard, 30 x 45 in. (#3/5)
12. *Outdoor Recreation 7*, 2023, archival inkjet print on Gatorboard, 30 x 45 in. (#1/5)

“I want things to feel slightly surreal, a little off, absurd, unnatural, humorous.”

-Emily Peacock

Emily Peacock's solo show *Bruiser* spans the artist's raw, intimate oeuvre, featuring recent photographic work, a 20-year self-portrait retrospective, and two new sculptures.

The work in *Bruiser* is inextricable from Peacock's unique and wide-ranging background. As an artist, educator, and stand-up comedian, Peacock has pushed the boundaries of multiple media for decades while bringing to the fore crucial conversations about mental health, the body, and family. She combines these pressing topics with skillful investigations of her chosen media. Using diverse references to Diane Arbus, Richard Serra, Dan Flavin, Francesca Woodman, and Harry Callahan, Peacock inserts herself into art history and fearlessly transforms it. She inherits the formal rigor of these artists and playfully expands upon the emotional possibilities of photography and sculpture. In the tradition of performance art, Peacock boldly unites reverence and irony.

Whether using objects or bodies, Peacock weaves unexpected stories about pain, joy, and longing. Previously unimagined scenarios and relationships emerge, combining darkness and light, tenderness and pain. The artist says, “As dandelions turn to seed, children everywhere rush to pick them so that they can close their eyes, make a wish, and blow the seeds into the air. I find myself wishing or fantasizing a lot, creating scenarios and conversations in my head that will never happen.” Yet she does make them happen by building new worlds, both autobiographical and imaginary. Within these inventive photographic and sculptural spaces, Peacock asserts the necessity of bodily autonomy as it comes increasingly under attack. Care and community are central to her

work as she seeks connections across lines of difference. Throughout her career, she has honored the tender, black-and-blue parts of us that might otherwise go unnoticed.

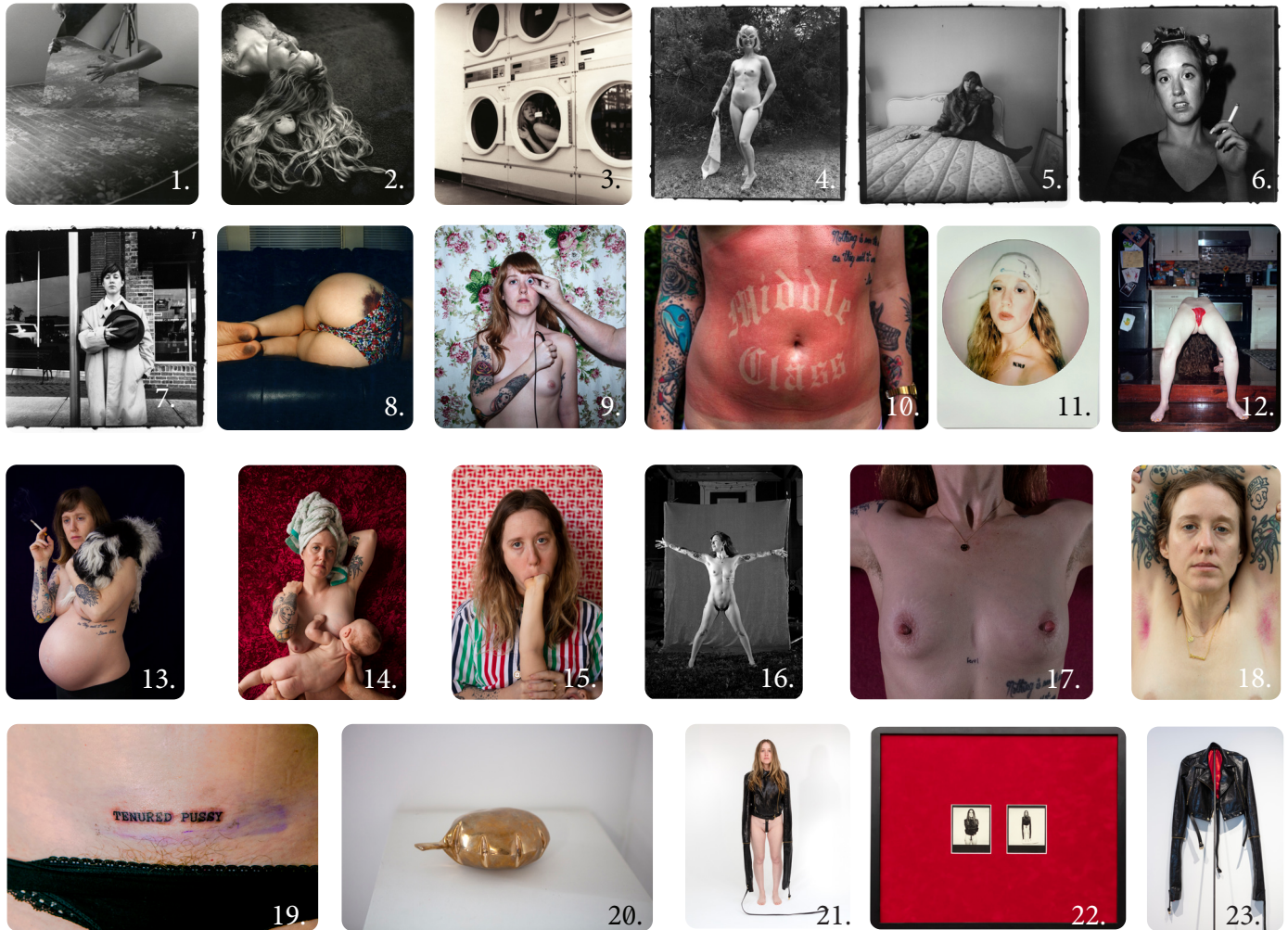
A new series of photographs taken at night entitled *Outdoor Recreation* reveals strange surreal scenarios, caught between nature, technology, and disposability. Illuminated plastic bags hold cell phones and trinkets. In a lonely way, these objects seem trapped, but also weightless. Peacock's work dwells in this contrast of dark and light, humor and levity. It represents a purgatory that suspends sadness and evinces a desire to connect. Her work lays barriers and struggles bare.

Emily Peacock (b. 1984, Port Arthur, TX) is a Houston-based artist and a Professor of Art at Sam Houston State University. She began her studies by earning a BS in photography and journalism at SHSU and her MFA in Photography/Digital Media from the University of Houston. Peacock was a 2013-2014 Lawndale Artist Studio Program participant. In 2016, she received the Houston Arts Alliance Individual Artist Grant; and had solo exhibitions at Lawndale Art Center, Houston, and the Art Museum of Southeast Texas, Beaumont. Most recently, Emily was featured in *Arm Candy*, a 2024 show with Iva Kinnaid at San Jacinto College's South Campus Art Gallery. She has exhibited her work throughout the United States, Austria, and the United Kingdom. Peacock's work is in the permanent collections of the Art Museum of Southeast Texas and the Museum of Fine Arts, Houston.

July 27–Aug 21, 2024

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## SELF-PORTRAITS



1. *Untitled*, 2006 gelatin silver print, 9½ x 9⅝ in. (#1/5)
2. *Cheers to you*, *Woodman*, 2006, gelatin silver print, 9 ½ x 9 ½ in. (#1/5)
3. *Stuck*, 2006 gelatin silver print, 8½ x 8½ in. (#1/5)
4. *Nudist lady with swan sunglasses, Pa. (You, Me & Diane)*, 2012, gelatin silver print, 10 x 10 in. (#1/5)
5. *Girl in a coat lying on her bed, N.Y.C. (You, Me & Diane)*, 2012, gelatin silver print, 10 x 10 in. (#1/5)
6. *A young man in curlers at home on West 20th (You, Me & Diane)*, 2012 gelatin silver print, 10 x 10 in. (#4/5)
7. *Man at a parade on Fifth Avenue, N.Y.C. (You, Me & Diane)*, 2012, gelatin silver print, 10 x 10 in. (#1/5)
8. *Bruised*, 2010, Chromogenic print, 19 ¾ x 19 ¼ in. (#2/5)
9. *Self-portrait with my mother*, 2011, archival inkjet print, 29 ½ x 23 ½ in. (#1/5)
10. *You're middle class Is showing*, 2016, archival inkjet print, 18 ½ x 28 in. (#3/5)
11. *Relentless relentless relentless bananas*, 2021, Polaroid 4.2 x 3.5 in. each (series of four) (#1/5)
12. *Impulsive like me...cheers to you, Ren Hang*, 2022 archival inkjet print mounted on Gatorboard, 23 ½ x 29 ½ in. (#1/5)
13. *Maternity Shoot*, 2017, archival inkjet print mounted on aluminum, 29 ¾ x 21 ¼ in. (#1/5)
14. *Madonna of the converted auto shop*, 2017, archival inkjet print mounted on aluminum, 28 x 20 in. (#1/5)
15. *die laughing*, 2020, archival inkjet print, 17 x 11 in. (#1/5)
16. *Vitruvian woman peeing*, 2022, archival inkjet print mounted on Gatorboard, 29 ¼ x 19 ¼ in. (#1/5)
17. *Gaze, that old fashioned gaze*, 2022, archival inkjet print, 14 ⅞ x 14 ½ in. (#1/5)
18. *Me as Eleanor, cheers to Harry Callaban*, 2022, archival inkjet print mounted on aluminum, 32 ⅞ x 21 ¼ in. (#1/5)
19. *You heard me*, archival inkjet print, 30 x 42 ¼ in. (#1/5)
20. *The impossibility of humor in the moment of tragedy*, 2024, cast bronze, 6 ½ x 5 x 2 ½ in. (#1/3)
21. *My best impression of a damsel in distress (the gray area)*, 2024, Polaroid 3 ½ x 4 in. (each, series of fourteen) (#1/5)
22. *My best impression of a damsel in distress*, 2024, Polaroid 3 ½ x 4 in. (each, diptych) (#1/5)
23. *Slender support and tight in the shoulders*, 2024 (leather straitjacket custom fitted to artist) leather, satin, steel rod, 87 x 26 x 27 5/8 in. (unique)