

A Toxic Wasteland Called Home



An image from "Skin and Bones, 20 Years of Drawing." Credit Trenton Doyle Hancock/James Cohan Gallery, New York

Since he was a college student, the Houston artist Trenton Doyle Hancock has been drawing into existence a world that might be what Texas would look like if all of the state's oil were to bubble up and turn it into a toxic zombie wasteland. Populated by creatures called Mounds, the work seems to be the residue of a postmodern fever dream, borrowing as much from museum walls (Peter Saul, Mike Kelley) as from comic-book pages (Basil Wolverton, Spain Rodriguez).

On Thursday, the Studio Museum in Harlem opens "Trenton Doyle Hancock: Skin and Bones, 20 Years of Drawing," the first extensive look at Mr. Hancock's drawings, collages and works on paper. Organized by Valerie Cassel Oliver of the Contemporary Arts Museum, Houston, the works on display, as Ms. Oliver says, "blend absurdist imagery with trenchant commentary to create a profoundly contemplative meditation on the strange fruit of intolerance." (Through June 28, 144 West 125th Street; 212-864-4500, studiomuseum.org.)

A version of this article appears in print on March 22, 2015, on page AR4 of the New York edition with the headline: *Art: A Toxic Wasteland Called Home*.