TONY HOPE

Tony Hope
Born 1989, Redford, Michigan
Lives and works in Detroit, Michigan

Education

2015 MFA Sculpture, Yale School of Art, New Haven, CT

2013 BFA, College for Creative Studies, Detroit, MI

Solo Exhibitions

2023 *home sweet home*, von ammon co, Washington, DC

2021 *an end to sleep*, von ammon co, Washington, DC

2020 *pumpkin spice*, ASHES/ASHES, New York, NY

2018 *RIS*, ASHES/ASHES, New York, NY

2017 *ƒ/Ω*, with Jon Haddock, ASHES/ASHES at Chicken Coop Contemporary, Portland, OR

2016 *HIDE*, Good Weather, North Little Rock, AK
LILAC, Jessica Silverman Gallery South, San Francisco, CA

2015 *TH+*, ASHES/ASHES, Los Angeles, CA
Tony Hope/Marissa Jezak, S1, Portland, OR
ICP Retrospective, Sam's Space, New Haven, CT

2014 *Tony Hope/Marissa Jezak*, Sam's Space, New Haven, CT

2013 *salt & vinegar*, with Andrew Mehall, Queer Thoughts, Chicago, IL
Tony Hope/Andrew Mehall, Northend Studios, Detroit, MI

2012 *xREACHx*, with Andrew Mehall, WAKE, Redford, MI
HEADCHEESE, Senior Thesis Exhibition, College for Creative Studies, Detroit, MI

Group Exhibitions

2023 *Home Is Where You're Happy*, Haus Modrath, Cologne, Germany

2022 *In Absentia X: Property From A Private Collection,* ASHES/ASHES, San Francisco, CA
Bright Lights, Big City & No Fun, curated by No Gallery by Shoot the Lobster, New York, NY
FOCUS GROUP 3, von ammon co, Washington, DC
Dogtooth, Helena Anrather, New York, NY

2020 *FOCUS GROUP II*, von ammon co, Washington, DC

2019 *Dark Mode (2014–2019)*, ASHES/ASHES, New York, NY
FOCUS GROUP I, von ammon co, Washington D.C.
Videobox x Bel Ami, Vestiaire 9, Le Carreau du Temple, Paris, France

2018 *BURNT*, curated by Leo Fitzpatrick, Marlborough Contemporary, New York, NY

2017 *James Mason*, ASHES/ASHES, New York, NY

2016 *Networked Souls*, curated by Petra Bibeau, Alter Space, San Francisco, CA
Blue Tiers, curated by Good Weather Gallery, COOP, Nashville, TN

2015 *ANXIETY SOCIAL CLUB*, ASHES/ASHES, Los Angeles, CA
TIME/ITEM, Thesis Exhibition, Yale School of Art, New Haven, CT
Pearlite, WAKE, New Haven, CT

2014 *Yale MFA: 2015 Group Exhibition*, New Haven, CT
2nd Base, 1521 W. Forest; Detroit, MI
Yale MFA : 2015 Group Exhibition, New Haven, CT
Piñata Party, 36 Edgewood, New Haven, CT

2013 *TEXAS*, College for Creative Studies Alumni Hallway, Detroit, MI
The Moishe House, The Moishe House of Detroit, Detroit, MI

2012 *alabamabrown2*, Madison Heights Plaza, Madison Heights, MI
Salt and Cedar Fundraiser, Salt and Cedar, Detroit, MI
Detroit Artists' Market All Media, Detroit Artists' Market, Detroit, MI

Tony Hope (b. 1989, Redford, MI) is a multi-disciplinary artist living and working in Detroit, Michigan. Raised in a city emblematic of quicksilver economics in post-industrial America, Hope's practice bridges video, sculpture, painting, installation, and collage to create maximalist interpretations of cultural malaise. Often playing off iconic 90's franchises, media, and consumer goods, Hope turns nostalgia into phantasmagoric dreamscapes. The artist's works serve to simultaneously elevate and expose exurban rituals: the county fair, the technicolor strip mall, the seasonal streetside Halloween inflatable or nativity scene. There is a contradictory nausea and celebration inherent to his oeuvre, which lays plain a uniquely American way of being in a sector of the country often excluded from highbrow cultural discourse. Hope creates a new poetics of the Rust Belt: mystic and fearful, carnivalesque and pliable.

The artist's work is informed by his formal and professional training, running the gamut from a 2015 Yale MFA to his time as a set designer for the horrorcore hip-hop duo Insane Clown Posse. Hope's work has been exhibited across the country and internationally since 2012, with notable exhibitions at von ammon co (Washington, DC), Ashes/Ashes (New York, NY), Marlborough Gallery (New York, NY), and Jessica Silverman Gallery (San Francisco, CA). Tony Hope is currently represented by von ammon co in Washington, DC.

Home Sweet Home
von ammon co,
Washington, DC
09 December 2023 - 14 January 2024


SLOW
Corn Flakes
Cookie Crisp
Lucky Charms
Kellogg's
CORN FLAKES

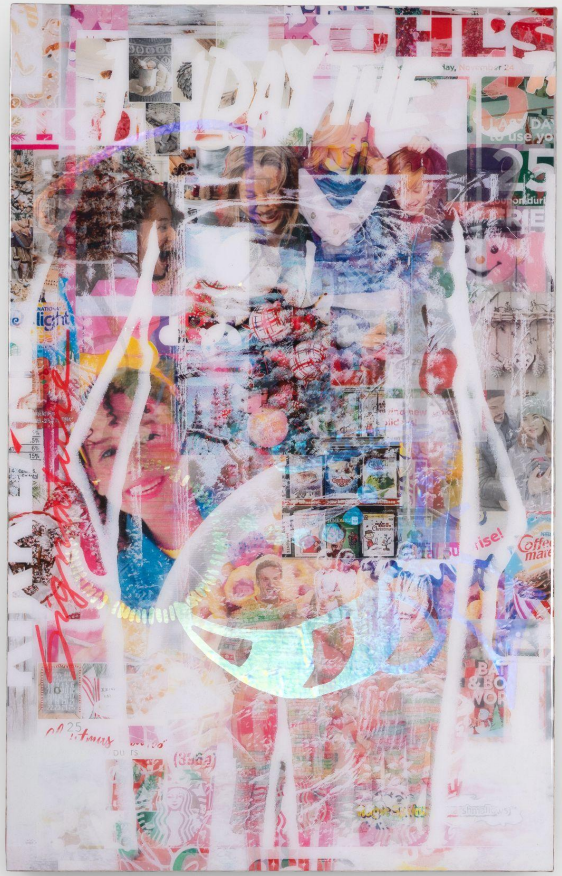

SLOW


Corn
Chex
Corn Chex
Nutrition Facts
NET WT 12 OZ (340g)
THE ORIGINAL
CHEX PARTY MIX!
MAKE SOME TO SHARE!

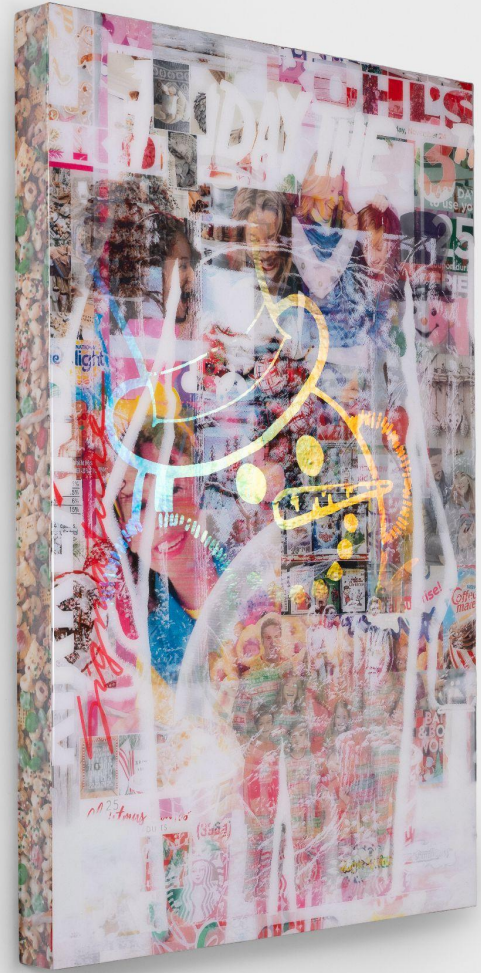

Ralston
Christmas
COOKIE-Crisp
Ho Ho Ho
FREE
ORNAMENTS
NET WT 11 OZ (311g)

Untitled, 2023
FolkArt brand craft acrylic paint, resin on wood panel
51½ x 32 x 2 in.

Untitled, 2023 (detail view)



Untitled, 2023
FolkArt brand craft acrylic paint, holographic vinyl, resin on wood panel
28 1/2 x 18 x 1 3/4 in.



Untitled, 2023 (side view)

Untitled, 2023
FolkArt brand craft acrylic paint and resin on panel
36 x 34 x 1½ in.

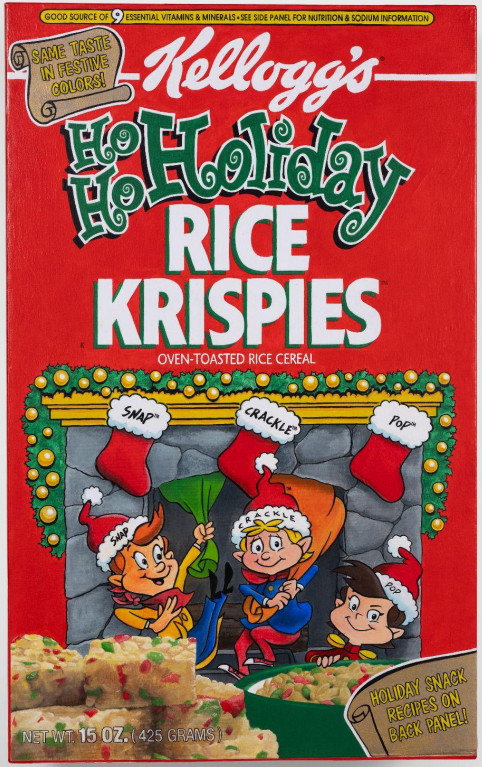
Untitled, 2023 (detail view)

Untitled, 2023
Acrylic on canvas
45 x 28 x 11¼ in.

Untitled, 2023 (side view)

Untitled, 2023
Acrylic on canvas
31 x 21 1/4 x 7 in.

Untitled, 2023 (side view)

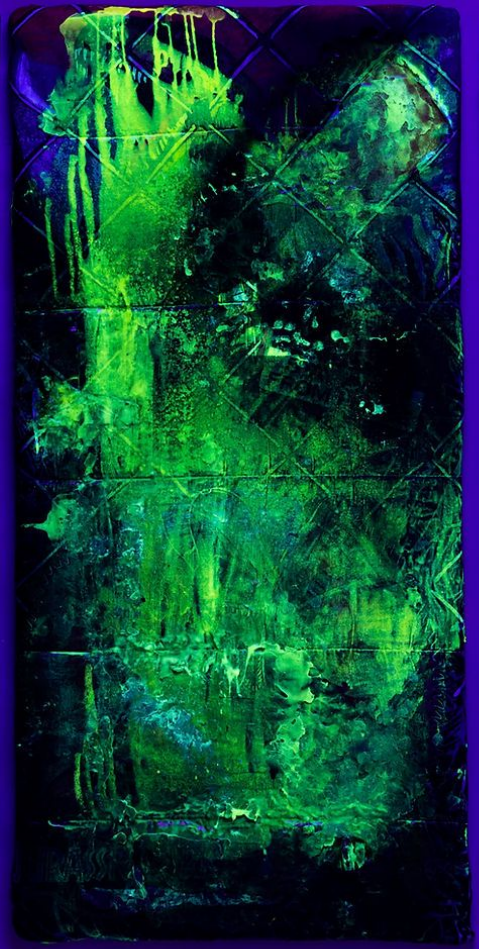


Untitled, 2023
Acrylic on canvas
36 x 22½ x 9 in.

Untitled, 2023 (side view)

an end to sleep
von ammon co,
Washington, DC
11 September - 31
October 2021


WARNER HOME VIDEO
3
DREAM WARRIORS




Best Friends


SESAME STREET

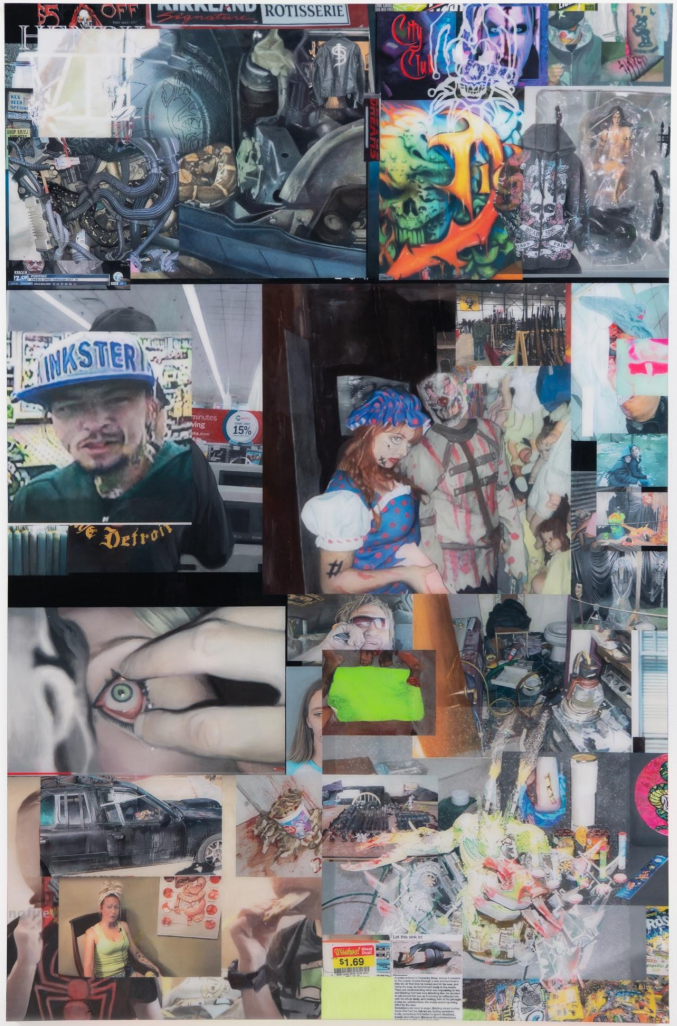
Untitled, 2021
sleeping bag, mixed materials
54 x 26 x 2 in / 137.2 x 66 x 5.1 cm

Untitled, 2021
sleeping bag, mixed materials
48 x 23 x 2.5 in / 121.9 x 58.4 x 6.4 cm

Untitled, 2021
sleeping bag, mixed materials
51.75 x 22.75 x 2 in / 131.4 x 57.8 x 5.1 cm

Untitled, 2021
acrylic on canvas
75.75 x 45.25 x 1.63 in / 192.4 x 114.9 x 4.1 cm

Untitled, 2021
acrylic on canvas
76 x 48.5 x 1.75 in / 193 x 123.2 x 4.5 cm



Untitled, 2021
acrylic and resin on panel
46.75 x 30.88 x 1.38 in / 118.8 x 78.4 x 3.5 cm

FOCUS GROUP
von ammon co
Washington, DC
16 November 2019 - 11 January 2020

Untitled (Hug), 2019
sweatshirt, polyurethane, cereal
27 x 25 x 29 in / 68.6 x 63.5 x 73.7 cm

Untitled (Hug), 2019
sweatshirt, polyurethane, glue
36 x 20 x 2 in / 91.4 x 50.8 x 5.1 cm

Falls Creek, 2019
modified garment
33 x 20 x 1.13 in / 83.8 x 50.8 x 2.9

FOCUS GROUP 3
von ammon co
Washington, DC
17 July - 31 August 2022

Untitled, 2022
acrylic, resin and mixed media on panel
3.75 x 22.25 in / 90.81 x 56.52 cm

Untitled, 2022
snakeskin, led fluorescent tube, tape
49 x 3 x 3 in / 124.46 x 7.62 x 7.62 cm

untitled, 2022
acrylic, resin and mixed media on panel
28 x 18 in / 71.12 x 45.72 cm

Paris Internationale
with Alex Bag
von ammon co
19 October - 24 October
2021


GRILL
SONY

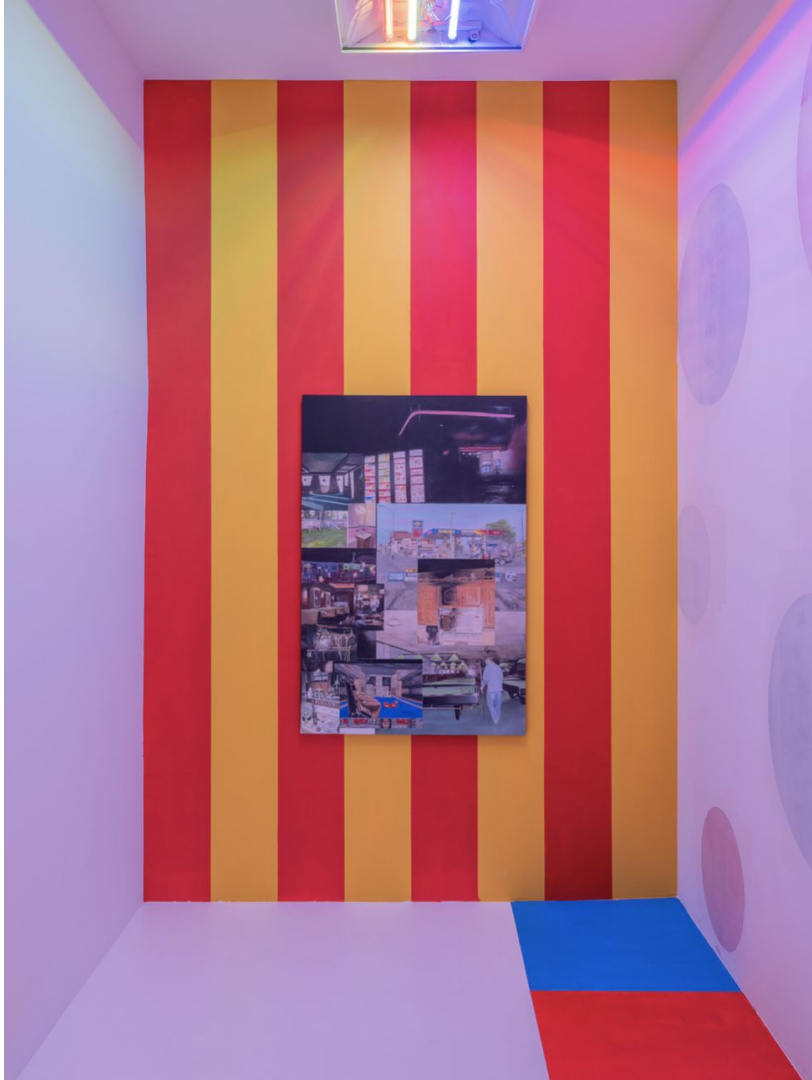
untitled , 2021
acrylic and resin on panel
28 x 18 in / 71 x 46 cm

untitled, 2021
acrylic, resin and mixed media on panel
28 x 18 in / 71 x 46 cm

untitled, 2021
mixed media
8 x 12 x 10 in / 20.3 x 30.5 x 25.4 cm

untitled, 2021
mixed media
12 x 10 x 8 in / 30.5 x 25.4 x 20.3 cm

pumpkin spice
ASHES/ASHES, New York, NY
11 September - 25 October 2020



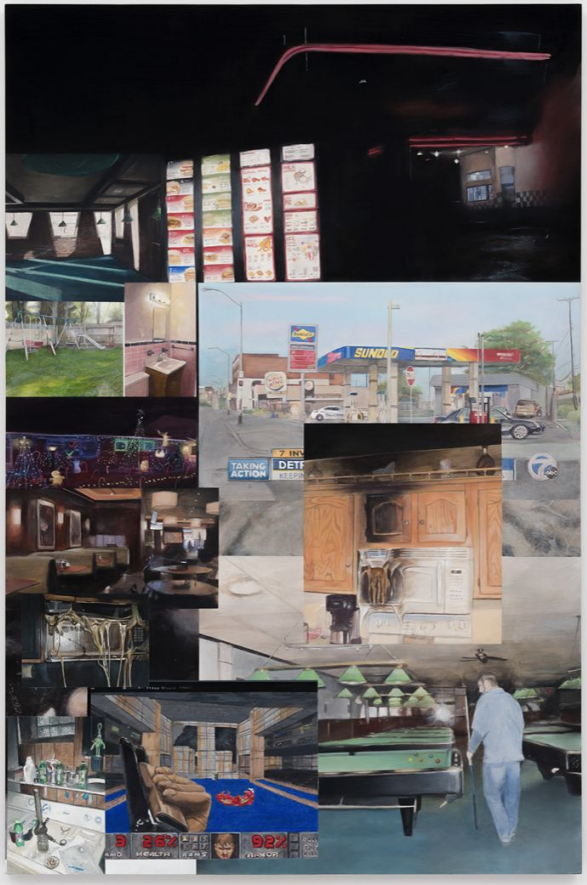
cavell, 2020
acrylic on wood panel
36 x 24 in / 91.4 x 61 cm

lavender, 2020
acrylic on wood panel
36 x 24 in / 91.4 x 61 cm

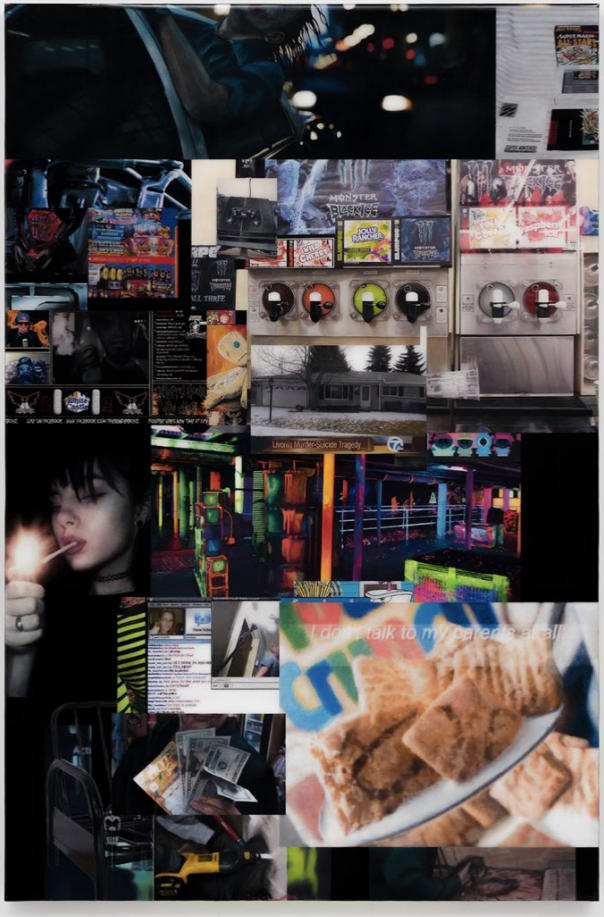
cider, 2020
acrylic on wood panel
36 x 24 in / 91.4 x 61 cm

pass me by, 2020
acrylic and resin on wood panel
48 x 32 in / 121.9 x 81.3 cm

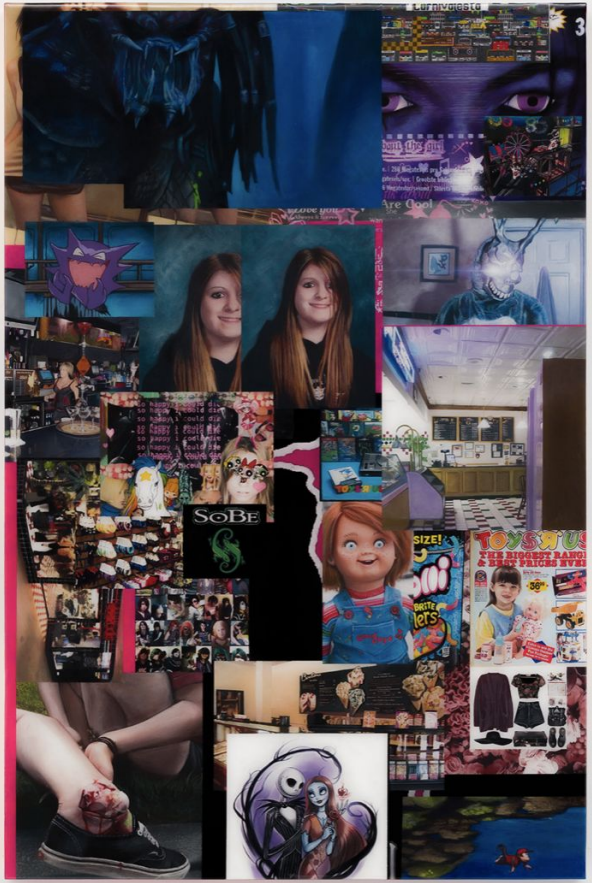
lots, 2020
acrylic on wood panel
48 x 32 in / 121.9 x 81.3 cm



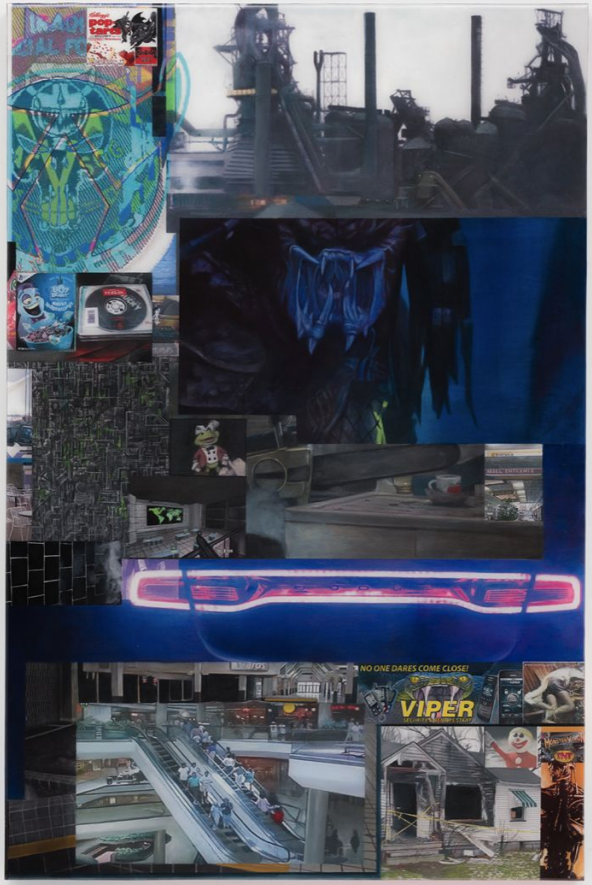
living dead, 2020
acrylic and resin on wood panel
48 x 32 in / 121.9 x 81.3 cm



tag, 2020
acrylic and resin on wood panel
36 x 24 in / 91.4 x 61 cm



sisters, 2020
acrylic and resin on wood panel
36 x 24 in / 91.4 x 61 cm



fathers, 2020
acrylic and resin on wood panel
36 x 24 in / 91.4 x 61 cm

RIS
ASHES/ASHES,
New York, NY,
5 October - 4 November 2019

Untitled (girl), 2018
Insane Clown Posse
65 x 17 x 14 in / 165.1 x 43.2 x 35.6 cm

Untitled (fat one), 2018
Insane Clown Posse
63 x 23 x 16 in / 160 x 58.4 x 40.6 cm

Untitled (skinny one), 2018
Insane Clown Posse
65 x 21 x 15 in / 165 x 53.3 x 38.1 cm

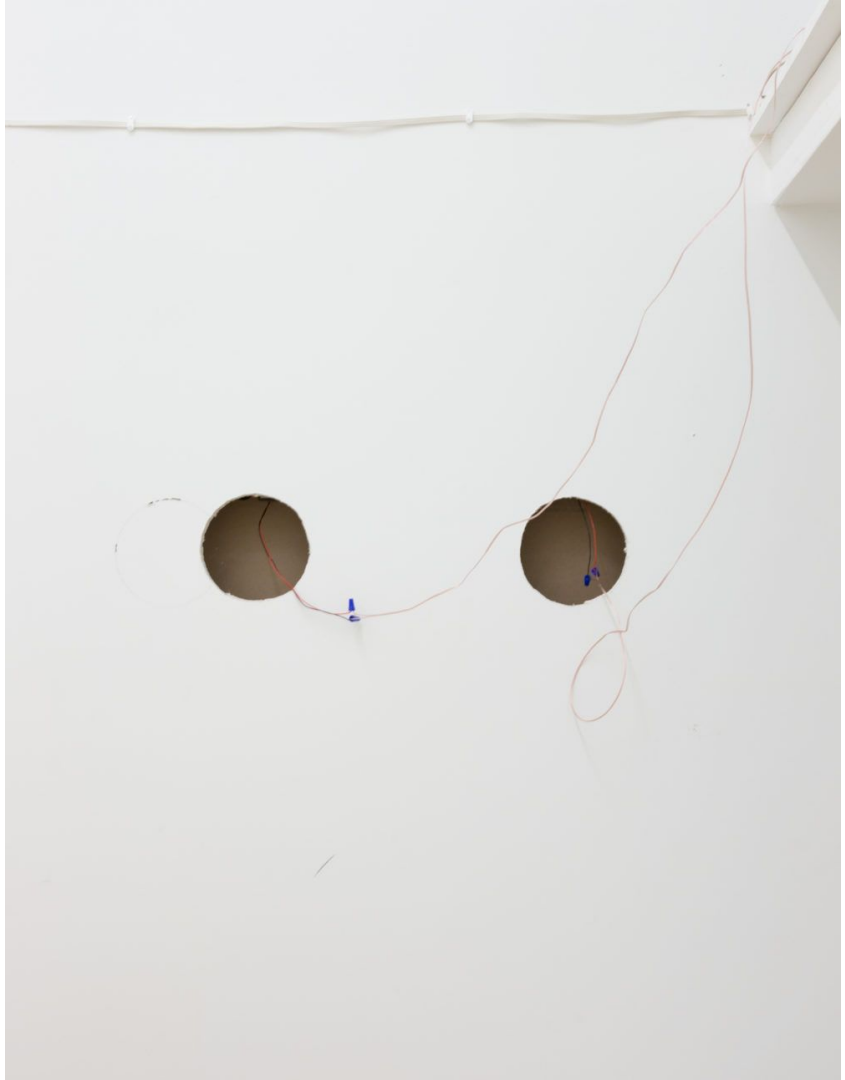
HIDE
Good Weather
Little Rock, Arkansas
6 August - 3 September 2016

KILLER INSTINCT

KILLER INSTINCT

MIDWAY

LILAC
Jessica Silverman Gallery
South, San Francisco, CA
24 June - 23 July 2016



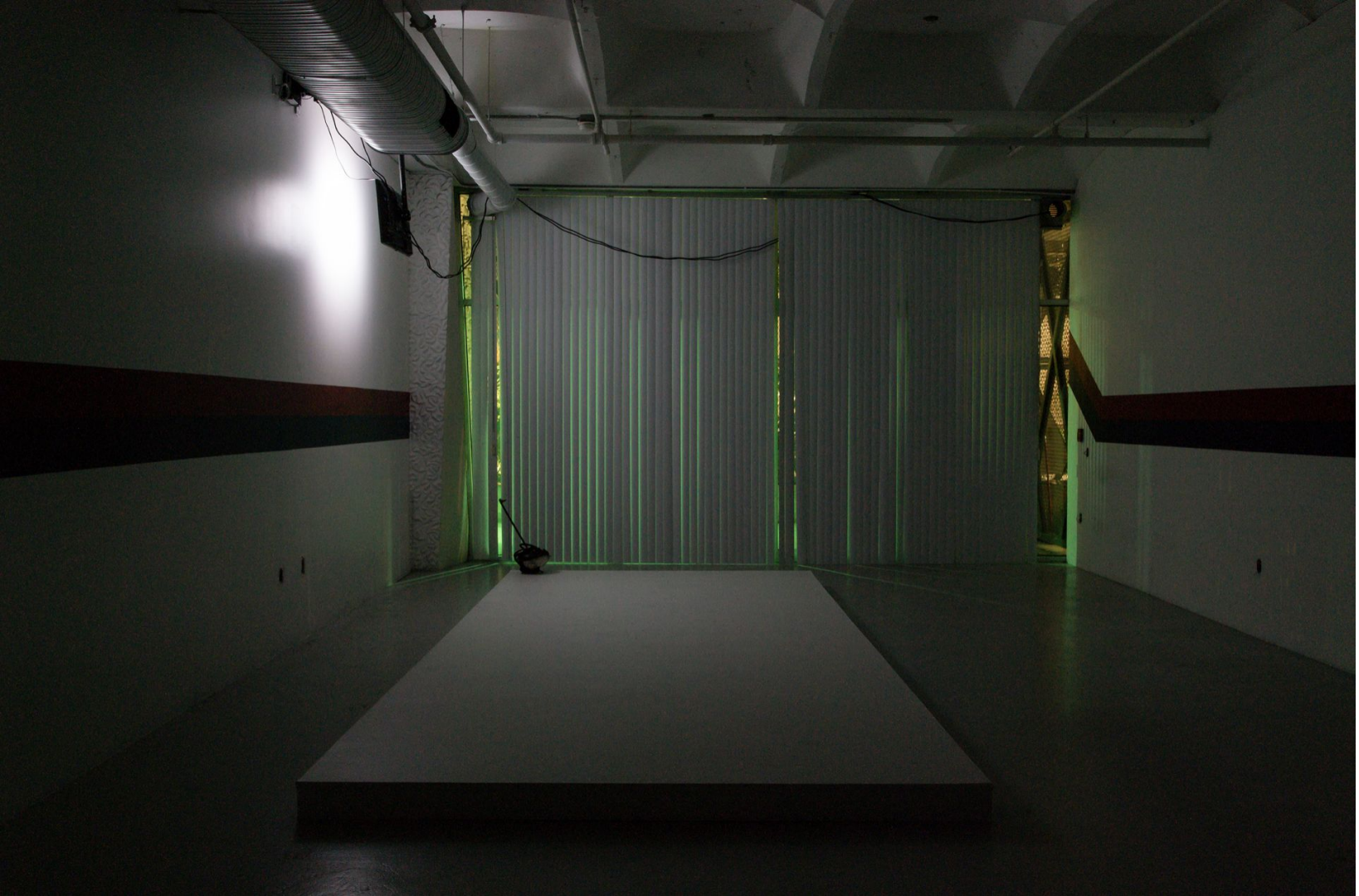
Untitled (bugs), 2016
Modified vacuum, children's costume
9 x 12 x 30 in / 22.9 x 30.5 x 76.2 cm

Untitled (skeleton), 2016
Modified vacuum, children's costume
6 x 12 x 30 in / 15.2 x 30.5 x 76.2 cm

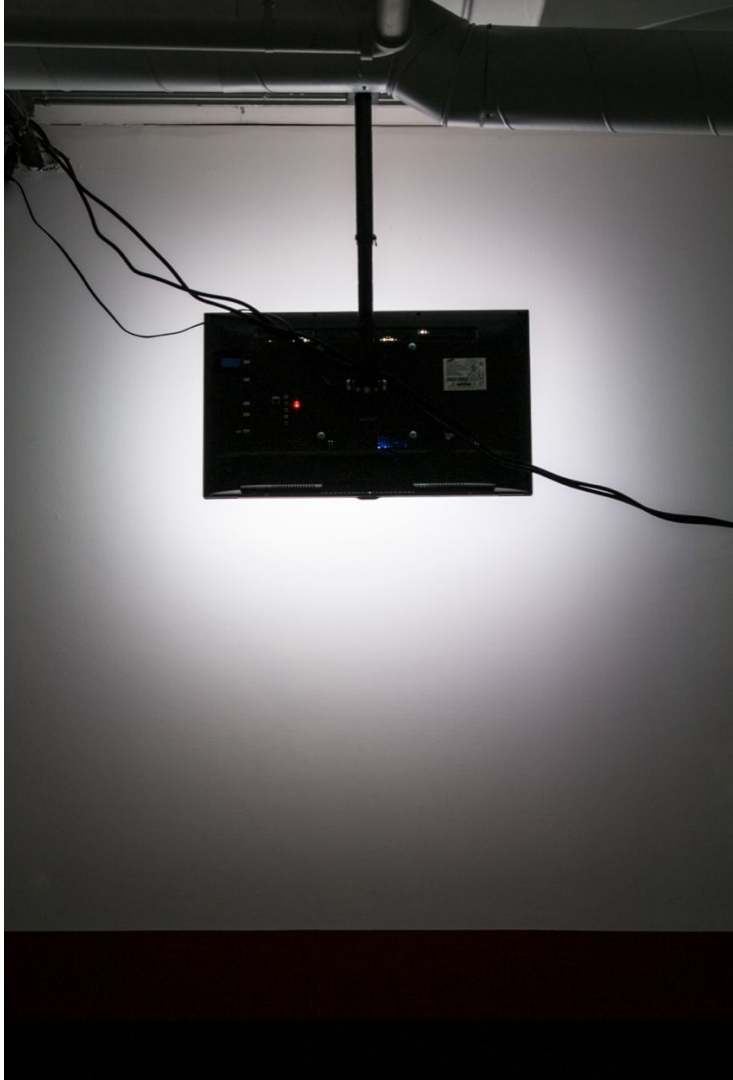
Untitled (cat), 2016
Modified vacuum, children's costume
13 x 15 x 15 in / 33 x 38.1 x 38.1 cm

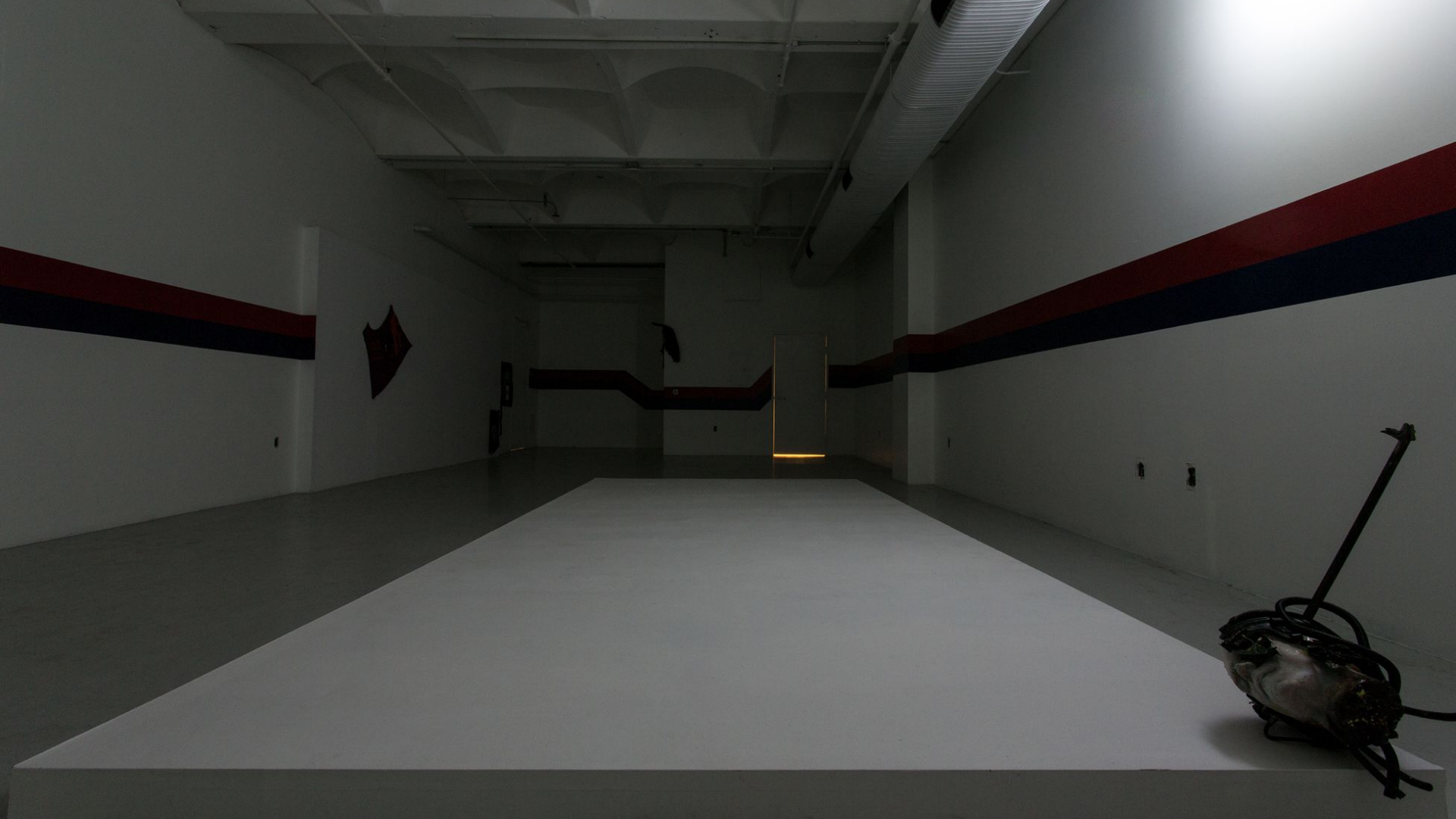
Untitled (clown), 2016
Modified vacuum, children's costume
12 x 14 x 30 in / 30.5 x 35.6 x 76.2 cm

TH+
ASHES/ASHES
Los Angeles, CA
14 November - 30
December 2015



Untitled (Journeys), 2015
Single-channel video (color, sound)
4:29 minutes






HOPE
Family
Friends


HOPE
Friends


We all gonna die
but I'm not gonna
fry. Even though
most never try I'm
not gonna let this
pass me by, no
HOPE
COMFORT


Family
Friends

Untitled (Hugh), 2015
Borg head, fire poker
24 x 12 x 10 in / 61 x 30.5 x 25.4 cm


CALL ME
DEAD IO
MAA
BITCH

Untitled (The Terror Wheel), 2015
Personal T-shirt
28 x 28 in / 71 x 71 cm

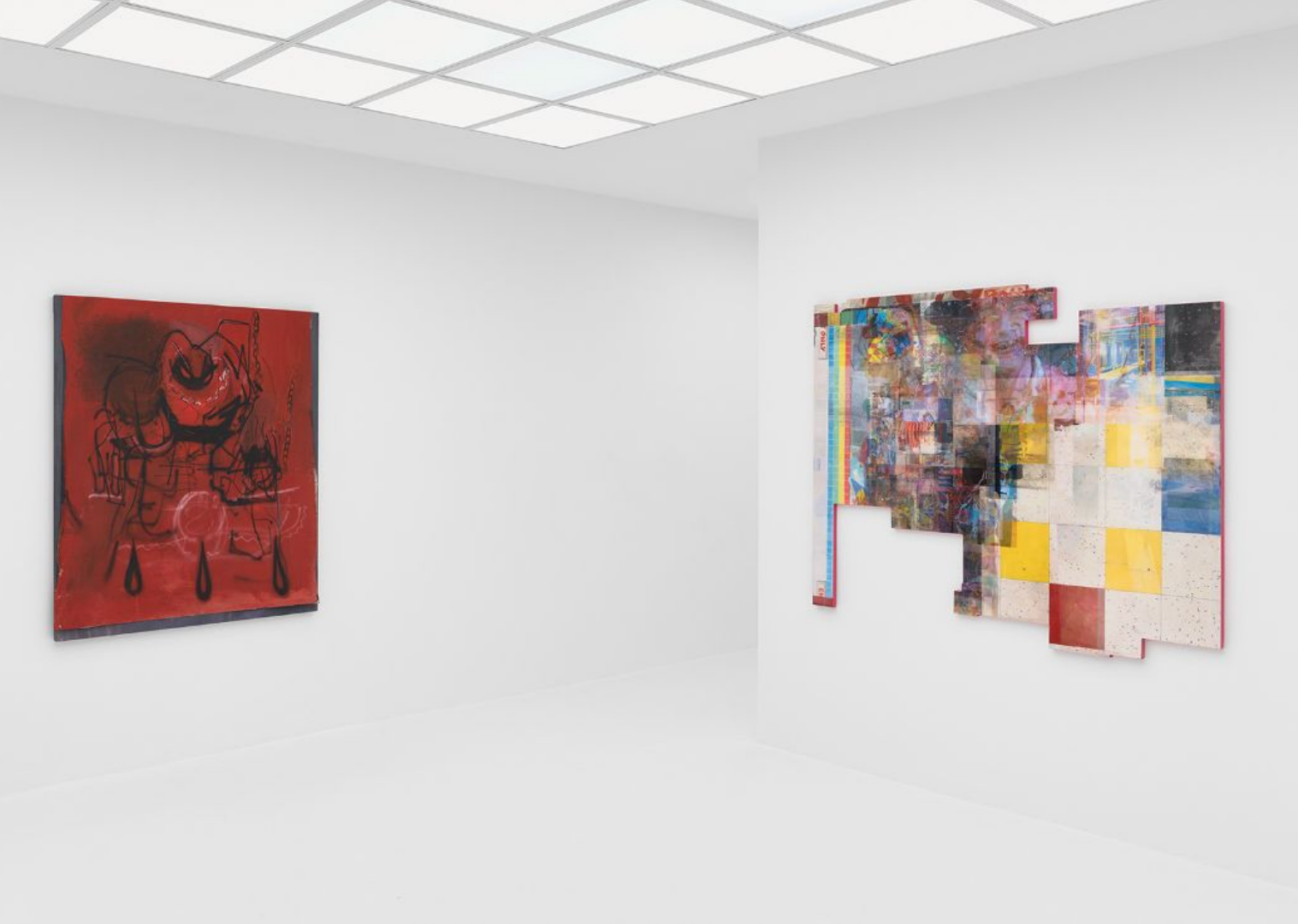
Untitled (The Ringmaster), 2015
Personal T-shirt, plastic
28 x 18 in / 71 x 45.7 cm

Untitled (Riddle Box), 2015
Personal T-shirt, plastic
28 x 20 in / 71 x 51 cm

Untitled (The Great Milenko), 2015
Personal T-shirt, plastic
28 x 20 in / 71 x 50.8 cm

Untitled (Angst), 2015
Personal T-shirt, plastic
28 x 20 in / 71 x 51 cm

Untitled (The Amazing Jeckel Brothers), 2015
Personal T-shirt, plastic
28 x 20 in / 71 x 50.8 cm



In Absentia X: Property From A Private Collection
ASHES/ASHES,
San Francisco, CA
07 September - 23 October 2022


ONLY


14

Untitled, 2022
Acrylic and resin on plywood panel
57 x 69 in / 144.8 x 175.3 cm

BURNT, curated by Leo Fitzpatrick, Marlborough Gallery, 3 May - 16 June 2018
Untitled, 2018, ICP 1989 – 1999, dimensions variable

f/Ω, with Jon Haddock
ASHES/ASHES at Chicken Coop Contemporary, Portland, OR
25 June - 20 July 2017

Untitled, 2017
dissolved moose skull, storm window
30.75 x 27 x 0.25 in / 78.11 x 68.58 x 0.64 cm

Untitled, 2017
snakeskin, silicone, LED lights
dimensions variable

Untitled, 2017
acrylic on steel saw blade
10 in / 25.4 cm diameter

ARTFORUM

View of "Tony Hope: an end to sleep," 2021

Washington, DC: Tony Hope at VON AMMON CO

Tony Hope's "an end to sleep"—the artist's most stunning and ambitious presentation to date, as well as his first solo outing with Von Ammon Co.—is a surreal neon fun house chock-full of horror, despair, laughter, and lightness. It is also, auspiciously, the exhibition space's thirteenth project.

In the middle of this gallery turned amusement park, Hope creates a chance for you to exorcise your sleep-paralysis demons—and suss out the somewhat tenuous connections between insomnia and creative genius—by interacting with an assortment of phantasmagoric artworks. The main attraction is a fully playable, six-hole miniature golf course (all works *Untitled*, 2021), which features scenes from the *Nightmare on Elm Street* movie franchise. Hope's animatronic sculptures and hyperrealistic paintings, the latter of which are based on VHS-tape covers from the *Elm Street* films or are ingeniously crafted from children's sleeping bags, are treated with black-light paint so that parts of them become visible in the dark, after the UVA fixtures are turned on.

The gallery's blocked-out doors and windows add to the sense of disorientation and delirium, obscuring the line between dreaming and reality. As we sleepwalk through the sludge of this pandemic haze, Hope's show gives us an opportunity to confront the myriad terrors of our brave new world. In the middle of a heart outlined on the floor is a bed with a hole at the center of it. Suspended above this void is a long tube of soft fabric accented with glittering lights. Peeking out from beneath some pillows are vintage copies of *Penthouse* magazine. And to one side of the bed is a staticy TV—a portal to Freddy Krueger's bloody cinematic universe, from which he might climb out at any moment. It's entirely apt to say that "an end to sleep" is a form of exposure therapy for this troubling, terrifying age. –Teri Henderson, 04 October 2021

WASHINGTON CITYPAPER

Credit: Vivian Doering

City Lights: *an end to sleep* Captures the Creepy and the Campy of Freddy Krueger

Forget *Nightmare on Elm Street*. This year the nightmare has come to Cady's Alley. Hidden in plain sight from most Georgetowngoers and residents, von ammon co. has transformed from a stark art gallery into a terrifying, and terrifyingly campy, mini-golf course inspired by the Freddy franchise. While this is not the Detroit-based multimedia artist Tony Hope's first showing at von ammon co., it is his first solo exhibit. Combining Hope's classical training (he holds an MFA from Yale) and professional work (he was a scenographic artist for the Insane Clown Posse), *an end to sleep* follows the artist's trajectory of drawing inspiration from sites of suburban family gatherings while simultaneously exploring the trauma, melancholy, and longing of the 'burbs. It plays on the campiness of the franchise as well as *Nightmare*'s dark subject matter—a murdered child-killer who hunts basically parentless teens in their dreams. But Hope also uses the exhibit to examine American youth, capitalism, and the concept of "reawakening." The six-hole Putt-Putt course is playable with golf balls and clubs available at the door. Each hole is a hyperrealist structure depicting a defining scene from the first five films (there are seven total, counting 1994's *New Nightmare* and ignoring the 2010 remake), as well as a true-to-"life" depiction of the dream-stalking, teen-killing, burned boogeyman, Krueger himself. Lit entirely by blacklight with darkwave playing over the speakers, Hope's exhibition feels like an off-kilter mini-golf course, one you might find in an old-school shopping mall, and the perfect setting for a '80s-inspired scary movie. This exhibit would win over horror lovers anytime of the year, but it's especially alluring during the month when we gleefully embrace all things frightening. If you haven't revisited the franchise recently, trust me, you'll want to after this. As Taryn says, "Okay asshole, let's dance." –Sarah Marloff, 26 October 2021