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Arts

Art and narrative and — other worlds — by Trenton Doyle Hancock

January 17, 2011 at 9:23 am by Marysia Lopez



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Two visitors step back to admire Hancock's work.

Students, professors and art lovers of all ages came out to the University of South Florida last Friday to view two new art shows on campus. The Contemporary Art Museum held an opening reception for the latest chapter in Trenton Doyle Hancock's famous art narrative entitled *We Done All We Could and None of It's Good*. Just across the parking lot, the William and Nancy Oliver Gallery held a closing reception for USF student artist Maria Bevilacqua's new show *Stripped/Fragile Armor*. Both famous artist and student drew an eclectic crowd, with many going to and from both shows throughout the night.

Hancock's much-anticipated show at USF CAM lived up to the hype. For those not familiar with Hancock, he is perhaps most famous for bringing to life an imaginary world he created over 10 years ago. Much of Hancock's work is a contribution to the fictitious saga of the Mounds — half animal, half-plant creatures — and their ongoing, often violent, conflicts with the Vegan race.

Trenton Doyle Hancock

Jan. 18-March 10. USF Contemporary Art Museum, 4202 E. Fowler Ave., CAM 101, Tampa. 813-974-4133.

Upon entering USFCAM, the viewer is thrust into a sort of dream world in which Hancock's use of layered narrative and striking color combinations is almost hypnotic. Scrawled across the walls is the phrase "We done all we could and none of it's good." A wall is covered with 10-color screen-printed wallpaper with fluorescent inks and 3D effects (glasses are set up nearby to achieve the 3D effect). In his wallpaper piece, titled *Flower Bed II: A Prelude to Damnation*, the burst of bright colors, peculiar imagery and haunting text depicts the tragic murder of the Mounds. As one continues to walk through the exhibit, a dichotomy becomes apparent between Hancock's larger-than-life mixed media and acrylic on canvas pieces and smaller, more personal pieces taken from sketchbooks. Nonetheless, the whole show flows well together as the narrative continues to evolve through the repetition of forms and themes. It is this constant narrative that makes Hancock's work and USFCAM's exhibition such a success, opening up a narrative among viewers who could not stop discussing the show's success.

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Who is this Mr. Hancock fellow?
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Carmen Alicia Lopez
Two thumbs up for this article, very well

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