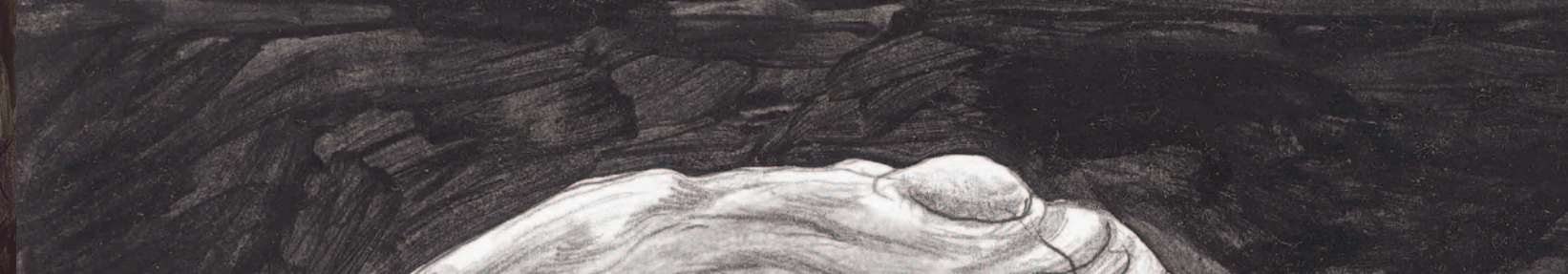




Trenton Doyle Hancock, *TORPEDO BOY AND HEIREN HAZO*, 2010

**ABOUT THE ARTIST:** Trenton Doyle Hancock was born in 1974 in Oklahoma City and raised in Paris, Texas. He earned his undergraduate degree from Texas A&M University and an MFA from Tyler School of Art at Temple University, Philadelphia. His work has been exhibited nationally and internationally, including the 2000 and 2002 Whitney Biennials. Solo exhibitions of his work have been mounted at the Contemporary Arts Museum, Houston; the Modern Art Museum of Fort Worth; the Cleveland Museum of Art and the Museum of Contemporary Art, North Miami. In 2007, Hancock's solo exhibition *The Wayward Thinker* was mounted at the Fruitmarket Gallery, Edinburgh and traveled to the Museum Boijmans Van Beuningen, Rotterdam. Hancock's recent projects include a commission to produce a 40-foot by 108-foot mural for the new Dallas Cowboys stadium; a residency at the Singapore Tyler Print Institute; and a large public sculpture project at the Olympic Sculpture Park in Seattle. Hancock lives and works in Houston, and is represented by James Cohan Gallery, New York/Shanghai, and Dunn and Brown Contemporary, Dallas.

**ABOUT THE CURATOR:** David Louis Norr is Chief Curator of the Institute for Research in Art at the University of South Florida in Tampa. Norr's curatorial projects include *New Weather: Diana Al-Hadid, Robyn O'Neil, Iva Gueorgieva* (2010), *Teresita Fernández: Blind Landscape* (2009), and *Elsewhere* (2007). Norr is the editor of *Teresita Fernández: Blind Landscape* (co-published USFCAM and JRP Ringier, 2009). His writing was recently included in *Transient Spaces: The Tourist Syndrome* (Argobooks, 2010). Forthcoming publications in 2011 include *Christian Marclay: Cyanotypes*, edited by Norr (co-published Graphicstudio and JRP Ringier) and *Trenton Doyle Hancock: We Done All We Could And None Of It's Good* (co-published USFCAM and OHWOW).



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Curated by David Louis Norr | Organized and traveled by USFCAM



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Duel by a Bleeder, 2008



Trenton Doyle Hancock  
**WE DONE ALL WE COULD AND NONE OF IT'S GOOD**

**TRENTON DOYLE HANCOCK** is best known for his ongoing narrative and theatrical installations that thrust the viewer literally and figuratively into his personal, idiosyncratic, and, at times, heretical weave of words and images executed across a wide variety of media, including painting, collage, sculpture, print, and the performing arts.

*WE DONE ALL WE COULD AND NONE OF IT'S GOOD* is one of a handful of chapters in Hancock's ongoing narrative about the lives of Vegans and Mounds, two species locked in an epic ideological struggle. Vegans, in Hancock's story, are a motley crew of ossified creatures, all bone and bloodshot eyes, who see in black and white. Reminiscent of the residents of Hell conjured by Dante and Bosch, they dwell in a gloomy underworld, eating tofu and murdering Mounds. But more than Mound-murderers, Hancock's Vegans are a satirical embodiment of those who stick too closely to the rules, in both art and life. In contrast to the rigid Vegans, Hancock's Mounds—ever-expanding, furry, forest-bound creatures—absorb and store vast quantities of un-relatedness. Mounds serve as a mascot for Hancock's omnivorous narrative enterprise: a method of taming sources as varied as comics, horror movies, visionary art, biblical stories, Surrealism, and Abstract Expressionism into a delirious mélange of form, style, and material, interwoven with the attendant histories and metaphors of his sources.

While Hancock's work remains grounded in the complex mythology of Vegans and Mounds, this narrative serves as a ground for improvisational forays both within and beyond its boundaries. Not unlike the 'head' of a jazz composition, Hancock's established story provides structure for his work by serving as a form that he alternately departs from and returns to in the course of his practice. Through these playful and even contradictory detours off the expected course of the story, Hancock moves beyond illustrating narrative into practices that generate narrative. Out of the tension between the established story and the retellings that redraw its boundaries, previously hidden metaphors, secret plots and marginal alternatives emerge to the fore.



*I Really Do Love Myself*, 2010

Since 2000, Hancock has been an avid collector of toys—and particularly, of action figures popular during the 1980s of his youth—as well as the detritus of his everyday life: plastic bottle tops, lids, caps and seals; receipts, postcards, advertisements and other scraps and debris, which he often collages into his sketchbooks amid writings and drawings. These practices of collecting have become rich sources for both the imagery that appears in his work and, at times, even the materials of its composition. Such connections become evident in works like *Torpedo Boy and Heiren Hazo* (2010). In the painting, Hancock incorporates the pose and physicality of a He-Man toy from his collection into a scene within his own narrative depicting Torpedo Boy (an alter ego) atop the animal steed Heiren Hazo. This gesture of inclusion, or quotation, memorializes and honors the toy—which occupies a place of pride within Hancock's collection—as it reveals ways in which the objects that surround Hancock (both now and in childhood) maintain a presence in his work.

While self-portraiture has long been a theme of Hancock's sketchbook drawings, only during the past two years has it begun to surface in his finished drawings and paintings. In these recent works, characters explicitly acknowledged as aspects of Hancock's self begin to appear within his mythological narrative. Though Vegans and Mounds continue to show up as allegories of social groups in opposition and conflict, Hancock begins to combine them—along with new and hybrid characters—into narrative configurations that blur the boundaries between self and other, and inside and outside. Like many who have found themselves at home in the world of comics, Hancock is a defender of the underdog, the dispossessed, the abandoned, ravaged, and meek. Through his own agency, he endows many of his characters with the power to effect their escape and revenge from the cruelty of others. Hancock often employs disturbing racial stereotypes and epithets. Deployed as comic contortions, such imagery fuses humor and brutality beyond the boundaries of the politically correct.

In *I Really Do Love Myself* (2010), Hancock portrays himself as a tumescent mass of naïve and hyper-horny maleness—part Morlock, part stooge. But this excess flesh suggests perverse power in its ability to absorb matter and ideas, and in the artist's ability to reshape

that mass with masterful skill. (In contrast, Hancock's bony Vegans seem to be starving, both physically and psychically.) While such depictions stand as symbols, they also evince a process of self-exploration—humorous journeys into Hancock's unconscious, experienced through filters like Surrealism and the Kafkaesque.

In *Color Coffin* (2010), Hancock repurposes the wooden drawers of a dresser once owned by his grandfather to create a casket filled with color in the form of plastic bottle tops. Moved to make the work by the deaths of his grandfather and stepfather, Hancock reassigns meaning to the discarded tops by incorporating them in the memorial—part of a larger project of finding meaning and value in cultural remainders, leftovers and “underdog” objects.

Hancock's use of materials and collage reveal physical and performative aspects of his work, as well as the importance of Hancock's studio as the site of his practice. Working with both additive and subtractive processes, he often incorporates leftover parts of older works or discarded materials such as faux fur, plastic, felt, odor eaters (shoe insoles), canvas, chunks of dried paint and paper into his works—a function of his habit of stacking scraps and debris into massive piles or “mounds” in his studio, where the rescued materials await re-purposing.



*Color Coffin*, 2010

## CHECKLIST | USFCAM, Tampa

**A Hello Hollow Lullaby**, 2008  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**A Tippy Head Run**, 2008  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Above My Head I Hear Music**, 2010  
Acrylic and mixed media on paper  
15 x 11 1/2 inches  
Courtesy of Emily Maduro and Joe Weilebinski,  
Dallas, TX

**Bad Evening**, 2010  
Acrylic and mixed media on paper  
23 1/2 x 24 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**The Bad Promise**, 2008  
Mixed media on canvas  
84 x 108 inches  
Courtesy of Randy Shull and Hedy Fischer,  
Asheville, NC

**Buff and Britches**, 2010  
Acrylic and mixed media on paper  
6 1/4 x 10 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**The Calm Before the Laughter**, 2010  
Acrylic and mixed media on paper  
6 1/2 x 6 1/2 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Campbell's Streetlight**, 2010  
Acrylic and mixed media on canvas  
90 x 108 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Chiro Gyro**, 2010  
Acrylic and mixed media on paper  
26 x 26 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Color Coffin**, 2010  
Mixed media  
99 x 49 x 14 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Crest of Civil Unrest**, 2008  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Descension and Dissension**, 2010  
Mixed media with collage  
96 x 96 inches  
Courtesy of Bryan Lipinski, Nashville, TN

**The Doorstop**, 2010  
Acrylic and mixed media on paper  
11 x 8 1/2 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Duel by a Bleeder**, 2008  
Mixed media on canvas  
96 x 96 inches  
Courtesy of the Zang Collection, London

**The Everlasting Arms, version 1**, 2010  
Acrylic and mixed media on paper  
6 3/4 x 7 3/4 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**The Everlasting Arms, version 2**, 2010  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Zang Collection, London

**Eye Red**, 2008  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Faster**, 2010  
Acrylic and mixed media on paper  
11 1/2 x 9 inches  
Courtesy of the Zang Collection, London

**I Did It Anyway**, 2010  
Acrylic and mixed media on paper  
6 5/8 x 10 inches  
Courtesy of Karol Howard and George Morton,  
Dallas, TX

**Fear**, 2008  
Mixed media on paper  
9 x 12 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Fear**, 2008  
Mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Feeet**, 2010  
Acrylic and mixed media on paper  
12 1/2 x 10 inches  
Courtesy of MaryAlice and Chris Paul, Dallas, TX

**Flower Bed II: A Prelude to Damnation**, 2008  
10-color screen-printed wallpaper with  
fluorescent inks  
Variable dimensions  
Courtesy of Graphicstudio, University of South  
Florida, Tampa, FL

**Fun Hole Funnel**, 2010  
Acrylic and mixed media on paper  
6 1/4 x 8 1/4 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Give Me My Flowers While I Yet Live, version 1**, 2010  
Acrylic and mixed media on paper  
7 1/2 x 7 5/8 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Heretics Harvest**, 2007  
Acrylic and mixed media on canvas  
24 x 24 inches  
Courtesy of Stuart and Lisa Ginsberg,  
Chappaqua, NY

**Hot Coals in Soul**, 2010  
Mixed Media on canvas  
132 x 90 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**I Did It Anyway**, 2010  
Acrylic and mixed media on paper  
6 5/8 x 10 inches  
Courtesy of Karol Howard and George Morton,  
Dallas, TX

**It Takes Two**, 2010  
Acrylic and mixed media on paper  
8 1/2 x 10 inches  
Collection of J Hill and Hillevi Baar,  
Houston, TX

**Legends, version 2**, 2010  
Acrylic and mixed media on paper  
11 x 28 inches  
Courtesy of the Artist, Dunn and Brown  
Contemporary, Dallas, TX  
and James Cohan Gallery, New York/Shanghai

**Like a Thief in the Night**, 2010  
Acrylic and mixed media on paper  
5 1/2 x 5 3/4 inches  
Courtesy of the Artist, Dunn and Brown  
Contemporary, Dallas, TX  
and James Cohan Gallery, New York/Shanghai

**Like a Thief in the Night, version 2**, 2010  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist, Dunn and Brown  
Contemporary, Dallas, TX  
and James Cohan Gallery, New York/Shanghai

**Looking Back**, 2010  
Acrylic and mixed media on paper  
7 7/8 x 6 7/8 inches  
Collection of the Artist, Dunn and Brown  
Contemporary, Dallas, TX  
and James Cohan Gallery, New York/Shanghai

**Man Don't Work, Don't Eat**, 2010  
Acrylic and mixed media on paper  
8 1/4 x 10 inches  
Private Collection

**Meddler**, 2008  
Mixed media on paper  
23 x 19 1/2 inches  
Courtesy of James and Paula Ohaus,  
Westfield, NJ

**Miracle Machine #23 or The Humanity Hut**,  
2007  
Mixed media on paper  
10 x 5 inches  
Courtesy of Dan Fischer, New York, NY

**Miracle Machine #94 or Bouquet Decay Today**, 2007  
Acrylic and mixed media on canvas  
24 x 24 inches  
Courtesy of Anne and Joel Ehrenkrantz,  
New York, NY

**Mold**, 2010  
Acrylic and mixed media on canvas  
60 x 60 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Mr. Mouth**, 2010  
Acrylic and mixed media on paper  
6 5/8 x 10 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Munch**, 2008  
Mixed media on paper  
22 1/4 x 22 1/2 inches  
Collection of Erma C. Estwick, Brooklyn, NY

**Our Lack Has Cracked and Set Us Back**,  
2010  
Acrylic and mixed media on paper  
19 1/2 x 17 3/4 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX  
and James Cohan Gallery, New York/Shanghai

**Pink Pull**, 2008  
Acrylic and mixed media on paper  
24 x 24 inches  
Collection of Linda and Peter Zweig, Houston, TX  
Courtesy of Dunn and Brown Contemporary,  
Dallas, TX

**Self Portrait with Tongue**, 2010  
Acrylic and mixed media on paper  
8 3/8 x 11 inches  
Courtesy of Charles Dee Mitchell, Dallas, TX

**Smoked**, 2010  
Acrylic and mixed media on paper  
6 3/8 x 7 1/4 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX  
and James Cohan Gallery, New York/Shanghai

**Sometimes We Can't Have the Things We Want**, 2009  
Acrylic and mixed media on paper  
8 1/2 x 11 inches  
Courtesy of the Zang Collection, London

**Torpedo Boy and Heiren Hazo**, 2010  
Acrylic and mixed media on paper  
10 x 6 1/4 inches  
Courtesy of Gloria and Bruce Martindale,  
Dallas, TX

**Trentbear, version 1**, 2010  
Acrylic and mixed media on paper  
10 1/4 x 11 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Trentbear, version 2**, 2010  
Acrylic and mixed media on paper  
7 1/4 x 10 1/4 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**Unruly**, 2010  
Acrylic and mixed media on paper  
6 3/4 x 7 1/2 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX and  
James Cohan Gallery, New York/Shanghai

**We Done All We Could and None of It's Good**, 2010  
Acrylic and mixed media on paper  
6 7/8 x 6 1/4 inches  
Courtesy of Lea Weingarten, Houston, TX

**We Done All We Could and None of It's Good**, 2011  
Site-specific wall drawing  
Variable dimensions  
Courtesy of the Artist  
USFCAM Commission 2011

**What Did the Last Few Years Teach?**, 2010  
Acrylic and mixed media on paper  
8 1/2 x 11 inches  
Courtesy of Karol Howard and George Morton,  
Dallas, TX

**You Are a Liar and the Truth is Not in You**,  
2010  
Acrylic and mixed media on canvas  
90 x 132 inches  
Courtesy of the Artist,  
Dunn and Brown Contemporary, Dallas, TX  
and James Cohan Gallery, New York, NY

**You Are What You Meet**, 2010  
Acrylic and mixed media on paper  
8 1/2 x 11 inches  
Courtesy of Leslie Ballard Hull, Houston, TX

**1988 Homebase Mix**, 2011  
Audio installation  
Variable dimensions  
Courtesy of the Artist  
USFCAM Commission 2011