

# Catalogue

STILL LIFE & LANDSCAPE

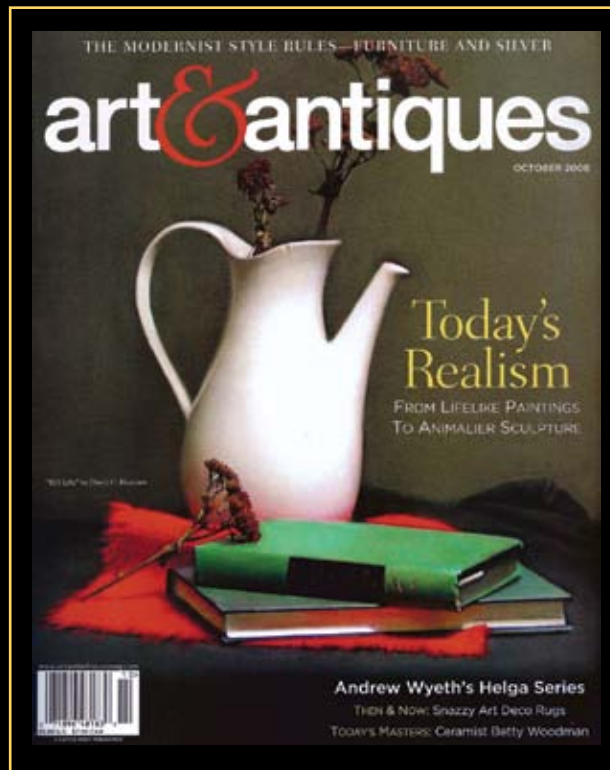


No. 2

*Catalogue no. 2 – Still Life & Tuscan Landscape*

DAVID C. HANCOCK FINE ART

[www.HancockFineArt.com](http://www.HancockFineArt.com)



Special Thanks • The Art Renewal Center • The Posey Foundation • Ms. Cynthia Hancock • Dr. John T. Spike • Mr. Matthew T. Chizmar • Dr. Fabio Cominelli  
Dr. Theresa Pizarro • Mr. Jered Woznicki • Mr. & Mrs. Jim Ugone • Mr. Charles Cecil • Mr. Rich Grillotti • Miss Mary Qian Don, Beth, & Sharolynn Hancock

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any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of David C. Hancock.

This year has been filled with journeys—journeys through many places and circumstances.

I am pleased to have been recognized by *The Artist's Magazine* and the Art Renewal Center, and to have been chosen to represent “Today's Realism” on the cover of *Art & Antiques*. These are all top professional honors for which I am thankful.

But I am happiest when my work impacts people. A wonderful article by John T. Spike transformed one of my paintings into a lesson on creating art out of everyday situations. Another collector informed me that a still life found its way into a church as an engaging object of meditation.

This year's focus has been on still life painting, the perfect arena for formal exploration of narrative themes. In the tenebrous cavern of my Florentine studio I carried out the eternal dialogue between light and darkness. A northward voyage to the Dutch still life masters confirmed my conviction for treating still life in terms of texture and color space. Together, my compositions tell a story which lies just below the surface, in which rich textures and forms conspire in a canopy of mysterious shadow.

And then the sun called me outdoors into Tuscany, land of the Etruscans. From majestic Florence to rugged Sarteano, I wandered amongst ancient churches and temples in communion with nature and history. The spirits of my mentors and family who passed this year on their own pilgrimage guided me all the while, whispering in my ear about the transience of all this beauty, and urging me to savor it. These studies are a memory of that sun, that land, and that history.

As we travel on our own journeys, art helps us to create meaning in a deeply personal way, by transforming a basket of market produce into a memorial for a life well-lived (*Still Life for Vickey*), urging reflection on the value of work (*Weighing Words*), or erecting a pillar to the memory of the midday sun. A tool for contemplation, for bettering life—isn't that what art is all about?

Per l'amore della vita,

A handwritten signature in dark ink, reading "David C. Hancock". The script is fluid and cursive, with a long, sweeping underline that extends to the right.

David C. Hancock

## From the Artist



# Still Life

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“Hancock was instinctively implementing a lesson taught by one of the greatest still-life masters. When asked the secret of his colors, Chardin replied: ‘My friend, do not paint with colors. Make use of them, but paint with feelings.’”

- John T. Spike







1. *Still Life For Vickey*  
Oil on canvas  
70 x 50 cm. / 27.6 x 19.7 in.



2. *Vin Santo*  
Oil on canvas  
45 x 55 cm. / 17.7 x 21.7 in.



3. *Weighing Words*  
Oil on canvas, attached to panel  
40 x 50 cm. / 15.7 x 19.7 in.



4. *Wedding Night*  
Oil on canvas  
40.6 x 50.8 cm. / 16 x 20 in.

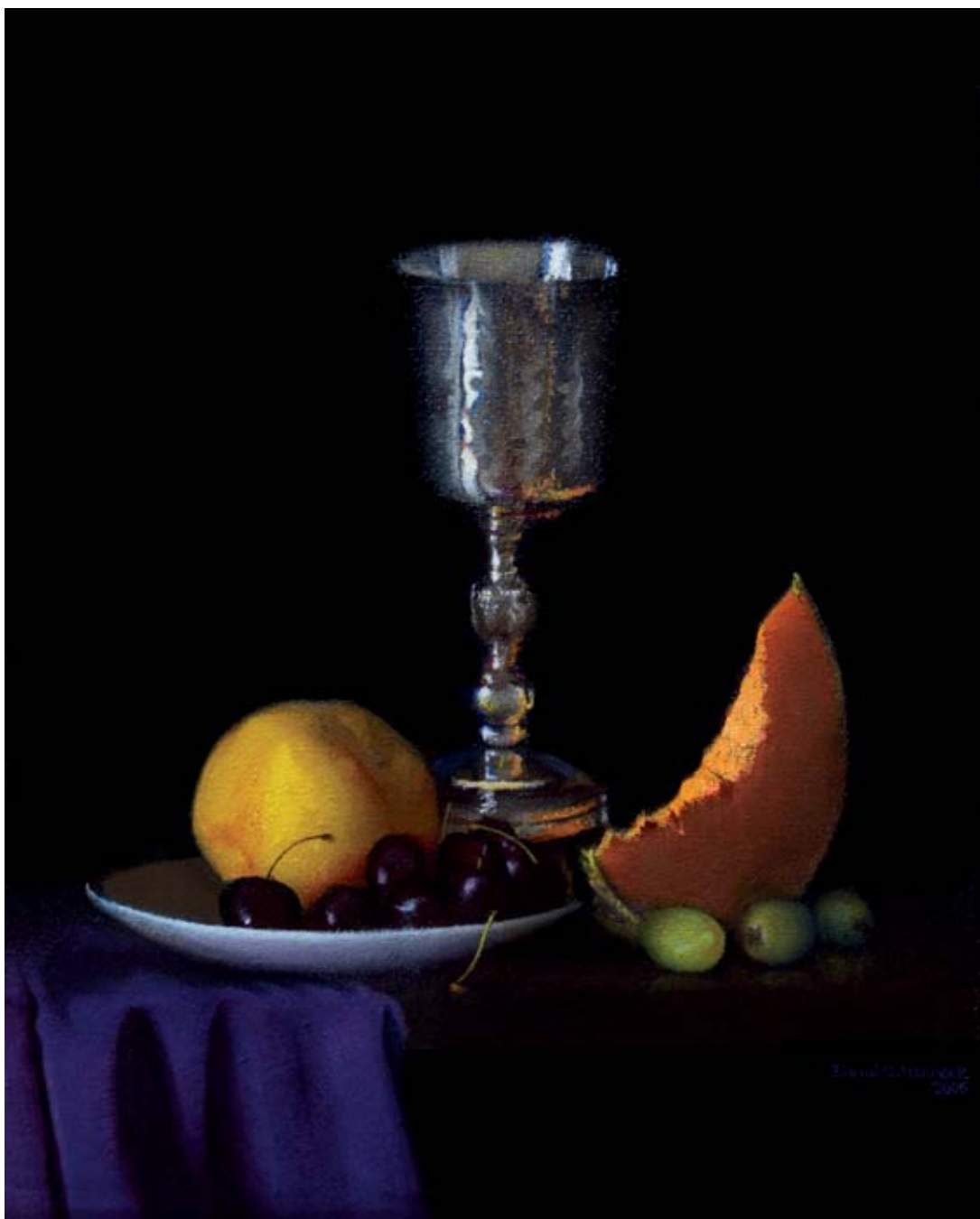




5. *Still Life*

Oil on canvas

40 x 50 cm. / 15.7 x 19.7 in.



6. *Still Life with Chalice*  
Oil on canvas, attached to panel  
34.3 x 27.9 cm. / 13.5 x 11 in.



7. *Proportio*  
Oil on canvas  
40 x 30 cm. / 15.7 x 11.8 in.



8. *Still Life "ad Aglio"*  
Oil on panel  
18 x 20 cm. / 7.1 x 7.9 in.





9. *The Sketchbook*, oil on canvas, 30 x 40 cm. / 11.8 x 15.7 in.



10. *Memoirs of Exploration*, oil on canvas, 30 x 40 cm. / 11.8 x 15.7 in.



# Tuscan Landscape

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“These things abide for ever; the splendour of that ancient sea, the gesture of the everlasting mountains, the calmness, joy, and serenity of the soft sky.”

- Edward Hutton, *Florence And Northern Tuscany*.



11. *View of Florence (Via de' Macci)*  
Oil on panel  
18 x 20 cm. / 7.1 x 7.9 in.



12. *L'Abbazia di Spineto, Sarteano*  
Oil on panel  
25 x 12 cm. / 9.8 x 4.7 in.



13. *View of Florence towards the Palazzo Vecchio (Via dei Neri)*  
Oil on panel  
25 x 12 cm. / 9.8 x 4.7 in.



14. *Florence Street Scene (Via Petra Piana)*  
Oil on panel  
20 x 15 cm. / 7.9 x 5.9 in.



15. *Rolling Hills of Tuscany*  
Oil on panel  
20 x 15 cm. / 7.9 x 5.9 in.





16. *View from the Ponte alle Grazie, Florence*  
 Oil on panel  
 4.6 x 20 cm. / 1.8 x 7.9 in.



17. *Tuscan View Near Chiusi*  
 Oil on panel  
 12 x 25 cm. / 4.7 x 9.8 in.



18. *Tuscan Landscape*  
Oil on panel  
15 x 20 cm. / 5.9 x 7.9 in.



19. *Tuscan View With Horses*  
Oil on panel  
18 x 20 cm. / 7.1 x 7.9 in.



20. *Florence Street Scene (Via dei Girolami)*  
Oil on canvas, attached to panel  
19 x 19 cm. / 7.5 x 7.5 in.



An interview with collectors

## Mr. and Mrs. Dennis Seagle

Of Richmond, Virginia, USA

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When did you first see David C. Hancock's work?

The first time we saw his artwork was at an exhibition in Lincolnshire, and we were really impressed. We thought, "He's really going to go somewhere."

What made you consider collecting work by David C. Hancock?

We absolutely loved his work, and knew we wanted to collect something by him, but at the time we were not sure exactly what. Then we saw a still life that he had painted for another collector, and said, "That's the one!" It had already sold, so we spoke with David about doing another painting in a similar style.

What was it like commissioning a piece from him?

At the time when we were considering the commission, we invited David to visit our home, and showed him the room where we wanted to hang a new painting. He also saw the other art we collect. We told him about the styles that we like and the still life of his that we loved so much. David immediately described some ideas he had for a great painting, which he said would work well with the whole environment. He seemed confident, so we thought, "OK, we'll see what he comes up with."

What were your thoughts between that time and the time you saw the final painting?

We were anxious and curious. With the parameters we had discussed, we knew it was probably going to be something that we liked. But with commissions, the final result is always different than what you've pre-conceived.

What was your reaction to the painting when you saw it?

We absolutely loved it. The colors were vibrant, there was a lot of detail in the shadows. We knew David would do a fantastic job, but it was even better than what we had expected.

Are you pleased with the final painting?

Extremely. We love the painting. We are really happy with it. We love having it up, and when people come into our house and see it, we tell the whole story about it.

What was the process like of purchasing Mr. Hancock's work?

He was just wonderful to work with. He was easy to get a hold of, he answered all of our questions, and he kept us apprised of what was going on the whole time—through e-mails so we weren't bothered by phone calls! (laughter...)

What would you say to anyone who is considering purchasing or commissioning a piece from Mr. Hancock?

Go for it! David has really great work. He did a great job with translating the ideas that we had onto canvas, and created something even better than we expected. We recommend choosing a painting or style that you like, which gives you somewhere to start, and then build from there.



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