

DRAFTSMAN DRAWINGS * EXPRESSIVE PASTELS

**STUDIO STUDIES VOL. IV - THE UNDERBELLY
NUDE PENCIL AND PASTEL FIGURATION**

DRAWINGS AND PASTELS OF A. C. TUCKRUSKYE

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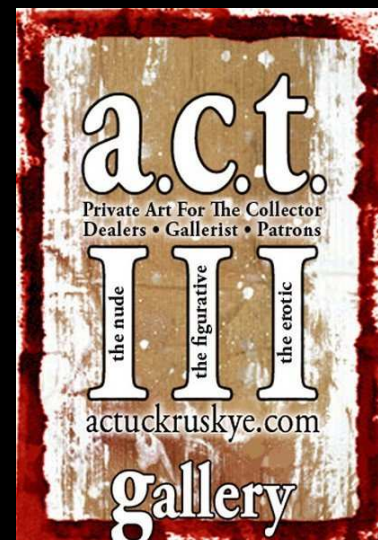
The Works Of Art Of
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presented by al tucker on behalf of a.c.t. III gallery - act3artworks.com

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Dedicated to the unique passion & generosity of the naked angels, clouds & river rats that are the models.



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The Pencil (key legends)

Preliminary Drawings – take no further action, are satisfied by their initial execution

Underbelly Studies – are used as the core layout, they are worked over & into a completed work

Salvaged Renderings – a drawing that is preserved for archival interests – a duplicate study is then executed for underbelly purposes

Academia – Impression

The nude in life drawing can present itself on a variety of different platforms. The ‘natural’ and ‘academic’ pose is often the starting point. However, many times the model, with a healthy lack of inhibition, can bring to life a postulation (performance) that goes beyond the stationary or ‘standard’ studio pose. Thus performance figure drawings might find a momentum due to more extreme or playful, or even ‘over-the-top’, physical exhibit of modeling whereas the academic often concedes to the posed contour and gesture taken. However a studio drawing of contour or gesture will be arrested and deployed with an honest delivery of the pose expressed in whatever stylization the artist is endowed with. So, all is taken in stride and the artist moves on to finding a conclusion in a studio study (which could be complex or simple) that resonates with satisfaction thus, a completed work.

This portfolio has drawings addressing these premises with poses as works straight forward and considered complete or contained, or at the very least, brought to a stage of fulfillment. The nude figures featured here range from a composed complete form at rest or a singular fragmented forceful torso... they need no commentary as they are a life drawing of a figure... naked... drawn impression figures. That is all. They are just that and nothing more.

Nudification- Expression

Academic studio poses are often the beginning bases of further figurative exploration as well. They can then transcend

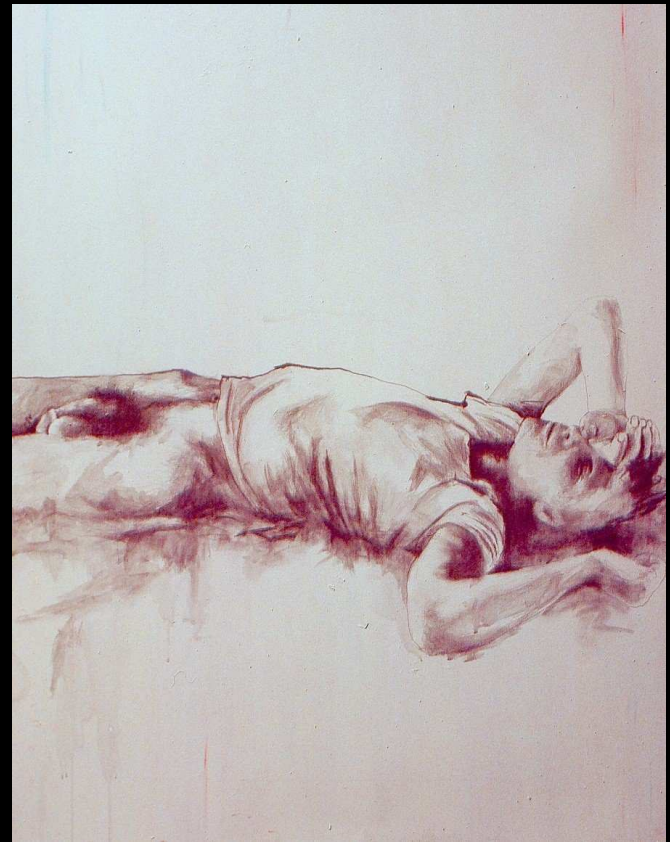
into a state of cohesion addressing nudification in the pioneering of the unexplored, with manipulation by the artist and his dexterity and the unconstrained passion, but spirited generosity, of the model... thus a presentation of flourishing works of art that bolster from a launching pad into tumultuous eruptions... are delivered from the etude. Under these auspicious declarations the formula for a completed life drawing of the naked figure is at the hands of internal inspiration, external exploration and deitization of creativity.

Each of these drawings, many of which, are not sketches but intentional poses as ‘roadmaps’ (underbellys) to the pioneering of other works in the artist’s oeuvre. The depiction of the nude figure is more an in- depth study to find the melting point that will unleash the creative juices that find ‘paths of glory’ endeavors. In many cases the goal might be to maneuver abstraction to return back to naked, as nakedness is deployed to reach the nudified accomplishment.

This collection displays many of the raw vehicles that launch the prowess and tumult of a body of *abstract expressionistic nudification*.

Some Random Drawing Notes

So the nude study “Birth To Earth” (pg. 8) and “The Last Shot” (pgs. 24, 25) remained a final preliminary drawing as they were never propelled into other proprieties (thus they remain as finished pieces). Whereas “Twin Boys” (pg. 9) became a salvaged rendering and so a preserved reference for the finished work (in this case the actual graphite pencil drawing was preserved as a finished work, and then duplicated) the same is true of the “Jersey Prince” (pg. 11), both of which remain as salvaged renderings . However, studies that became underbellys are seen in the case of “Mercy Killing” and “Sterile Tears”, respectively (pgs. 18, 19) therefore they became an intrical element incorporated into the final work.



The Pastels –

Three basic primary approaches describe these works: hysterical smudged nudity, rudimentary colorforms, and expressive figurizations.

The intermingling splotches and blasts of color are not confined to the background but, with raw vigilance, march over the form as well. So in a wholly painterly manner a nude pastel presentation is delivered eliminating the crutch of academic drawing.

In some cases color just delicately etches out a figure providing it with enough fortitude to carry it to a sense of completion. The work many times could be solely about expressing a gesture drawing. Many times the stylization of woven pastel in ‘looms of lineage’ create the form itself through the figure from its compelling outside atmosphere. Thus the pastels move the figure in and out of drawing as they explore, maintain and generate a multitude of environments... for the work... with the figure... in the abstraction...

Some Random Pastel Notes

Stallion – movement and gesture in an echoing form - caressing control (pg. 29)

With Green Eyes Masturbating – expression and hysterical energies - complete with uncontrolled parameters (pg. 31)

Celebration (triptych) – pacing and control with playful voids and selective digressions (pg. 32,33)

Before The Pounce - Neurotic whirls and entwined passion of colorforms (pg. 36)

Betrayed and Lost At The Mast - Nervous sinews of expressionism expelled in a whirlwind of blind ambition to preserve the action and dispell the figure (pg. 37 -39)

Candy Cane - A preliminary drawing is duplicated and emancipated into a large scale work as it takes on a scratched & torn altered state as the pastel is ground down and combined with fluid media to create a liquescency with painted pastel apologies. (pgs. 44, 45)

A Note On The Captions

The following pages of this portfolio have limited detailed captions of the artist’s reflection of the work at hand. Thus the figurization can remain omnipotent. Drawings and studies may at times be addressed by literal interpretation, since at times they might contain universal visual elements, a common bond. Contrary to this is that a healthy lack of reflection allows them to retain an exploratory ambiance as the work of art remains open to the viewer and the artist becomes a guest to the work and not its ‘lord & master’.

On some occasions herewithin there will be an insightful dwelling on the work. .. a kind of ‘personal memoir’, if you will, of what is beneath or that which comes to the surface in the drawing that is delivered. This is presented with the intention as to evoke a thought pattern, a soldiers guide, so as to extort the salvaged rendering... and bear witness to the many levels of visual occupation.

Opposite Right -

(In The Grotto Of) My Precious 22 1/2 x 17

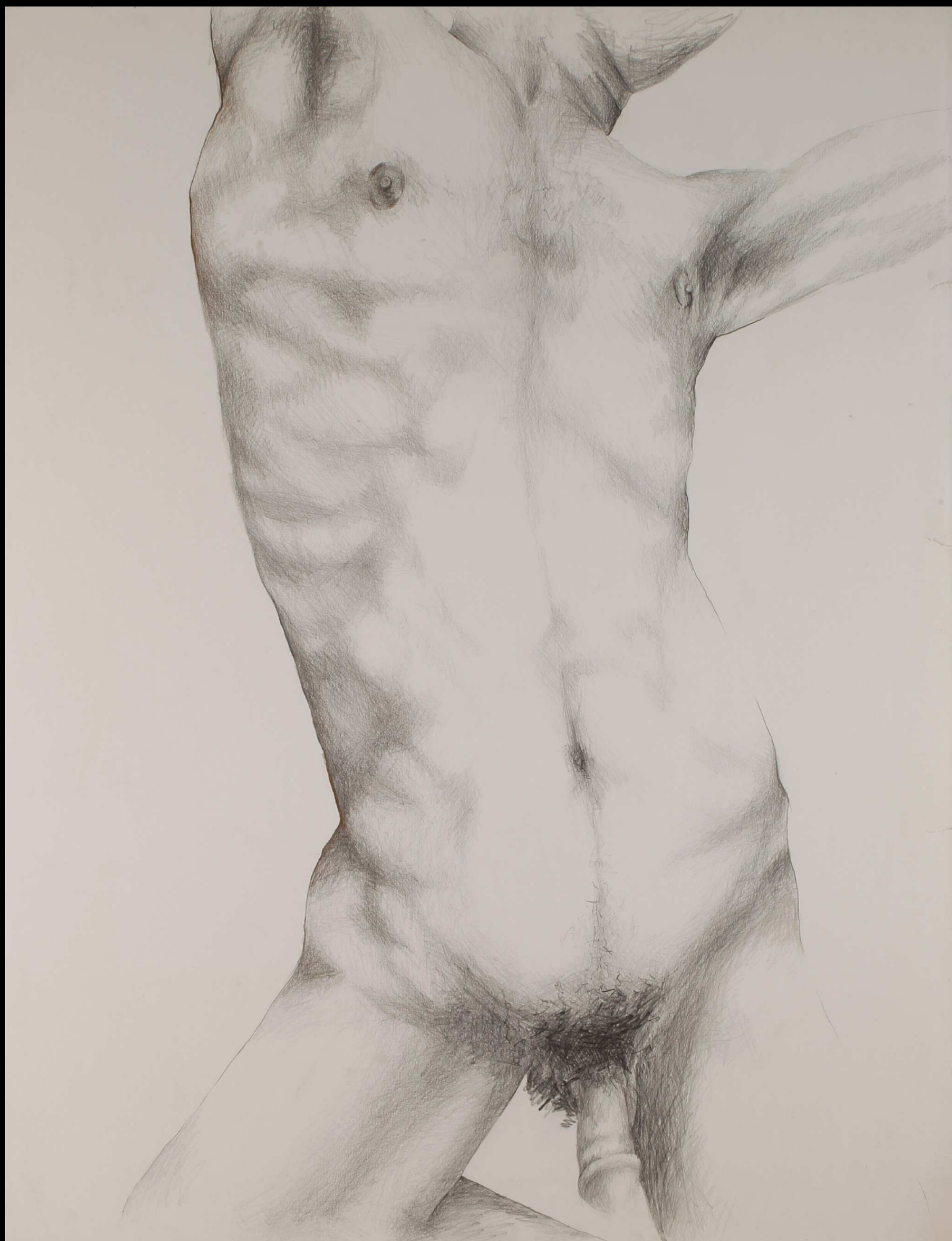
Many times neurotic depiction takes on a painful persona that suggests erotica. Even as the work begins to lose the formal nude figurative form, and abandon it for a total wave of movement in pastel and paint, it is left still trying to formulate its own atmosphere. Thus we have a concise work that envelops itself.









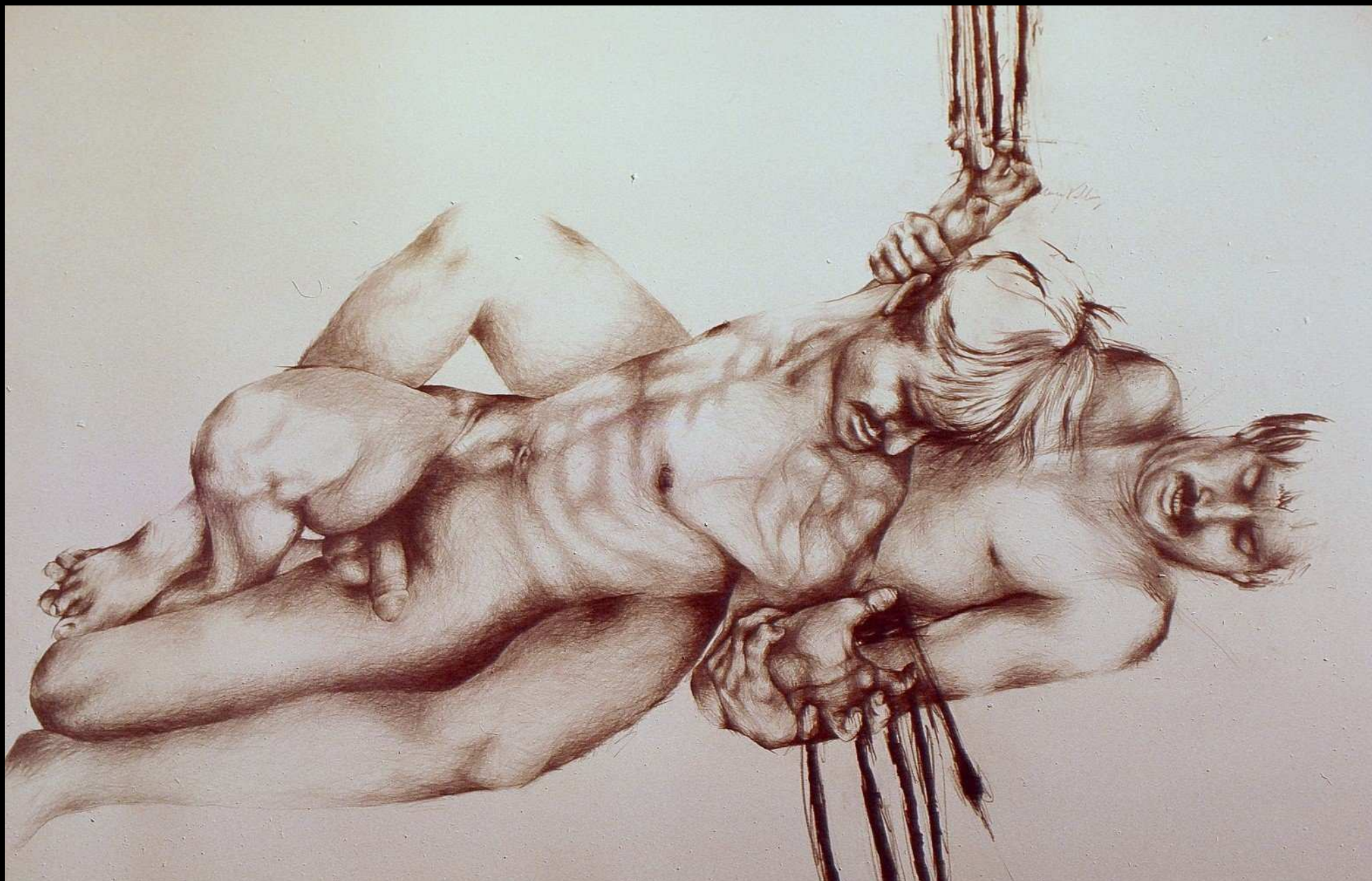


















Thaw - Quietly Being Born From My Bleeding Heart (opposite left) 30 x 22

A poetic look at the male nude where the posturing is the focus. Gentle lines form the fetal pose leaving us with a satisfied and undisturbed intentional bliss. Being born from the womb but encased in a titanic iceberg contradicts the bliss and challenges us to reach inside.

(Overleaf) -
The Last Shot 38 x 50

Dark and mysterious is the crotch... the hidden genitals that are the center of an explicit very erotic figure. The subject matter could be engaged in the act of hiding or, in a potent sexual advance, directing us to his cock. Extrapolated presence is focused on the cultivation of the hands that delve into the dark mysterious pubic area that invites us to the offering of the male genitalia as the prize.

Interwoven crosshatched pencil/graphite lines employ a range of values and tones to depict the essence and formulate the thrust and weight of the pose. Enticing precise draftsmanship and selective detailed rendering take the stage as the elongated torso and its elastic form are molded out from the hidden genitals until it placidly rests at the buried head.

The folded legs, embedded under his naked body, are stretched with an elastic ply as the model has secured an uninhibited pose of the utmost sensuality. A web of the sheets folds emanates out from the body in a cascade... yet they ejaculate inward to deliver the weight of the nude figure firmly embedded on the linens... delicate and tactile in its intention to make the body seem light and at the same time presenting its heavy weighted form on the spider web of sheet folds.

Just as the figure has slithered out of the cocoon
In a simultaneous metamorphosis
It 'IS' a butterfly and it 'DOES' spread its wings

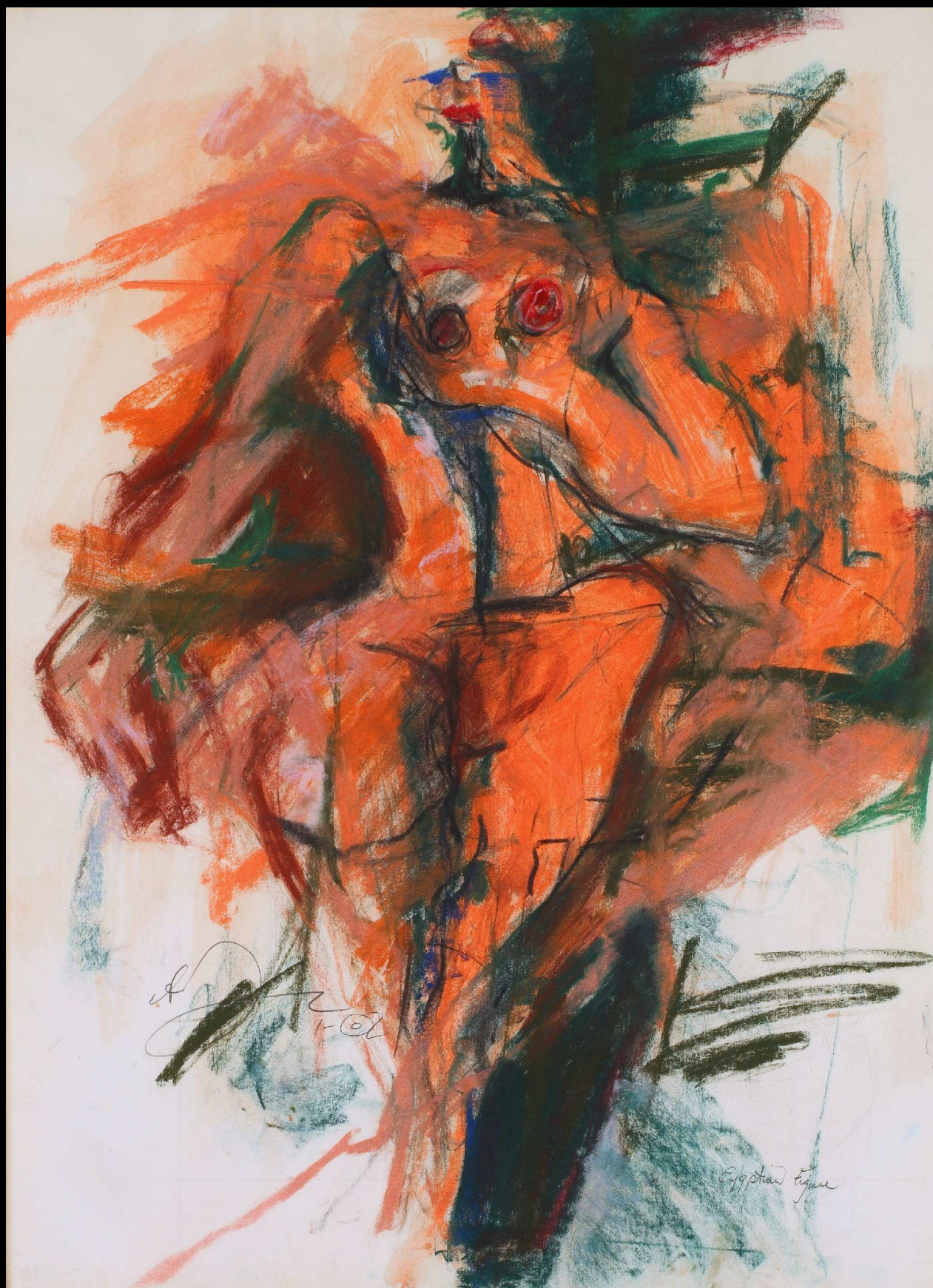


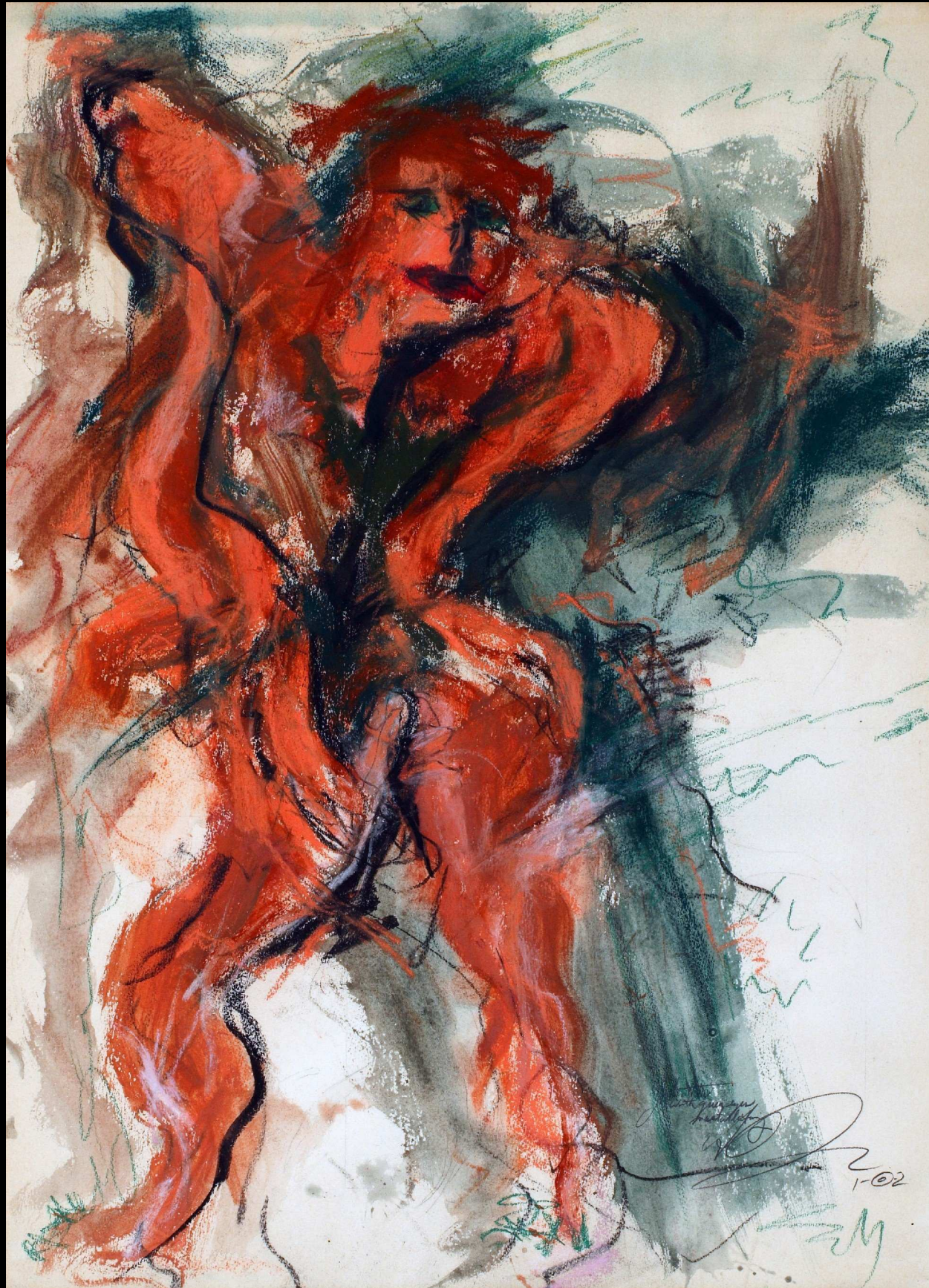
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The Last Shot

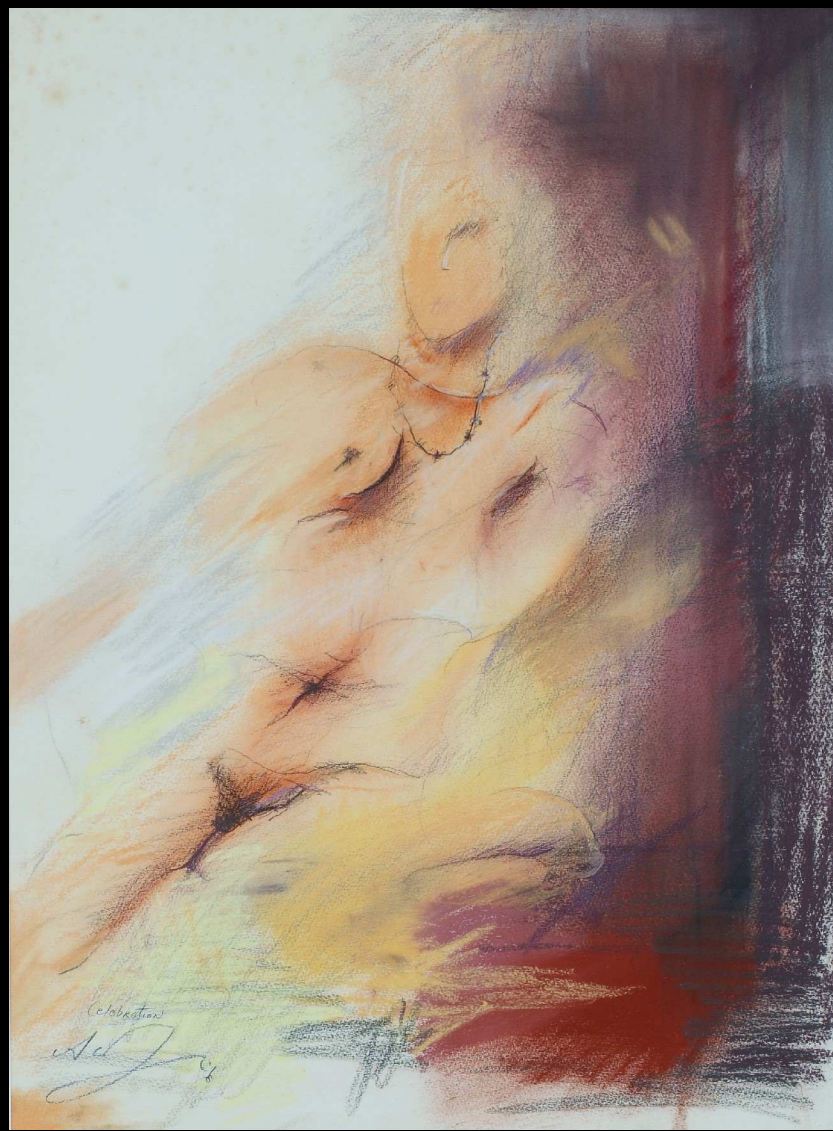
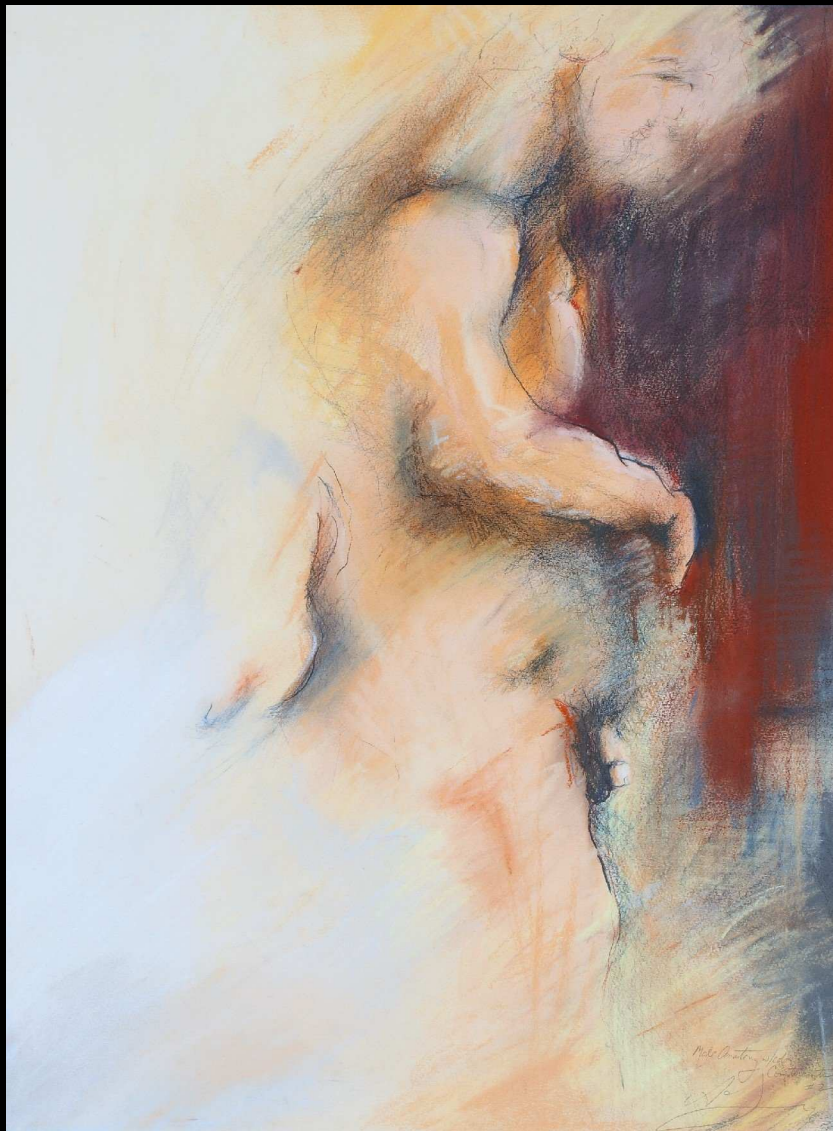


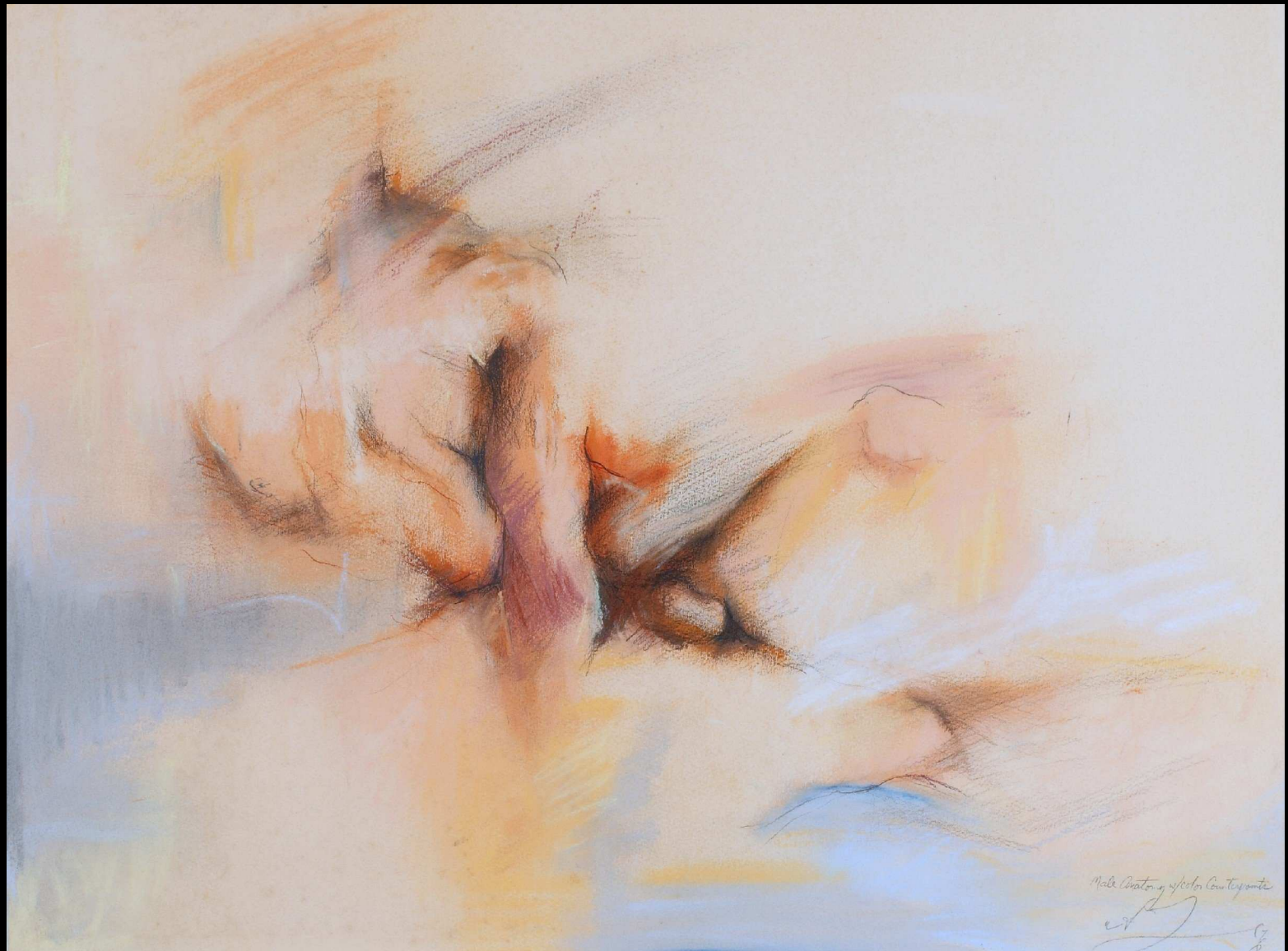


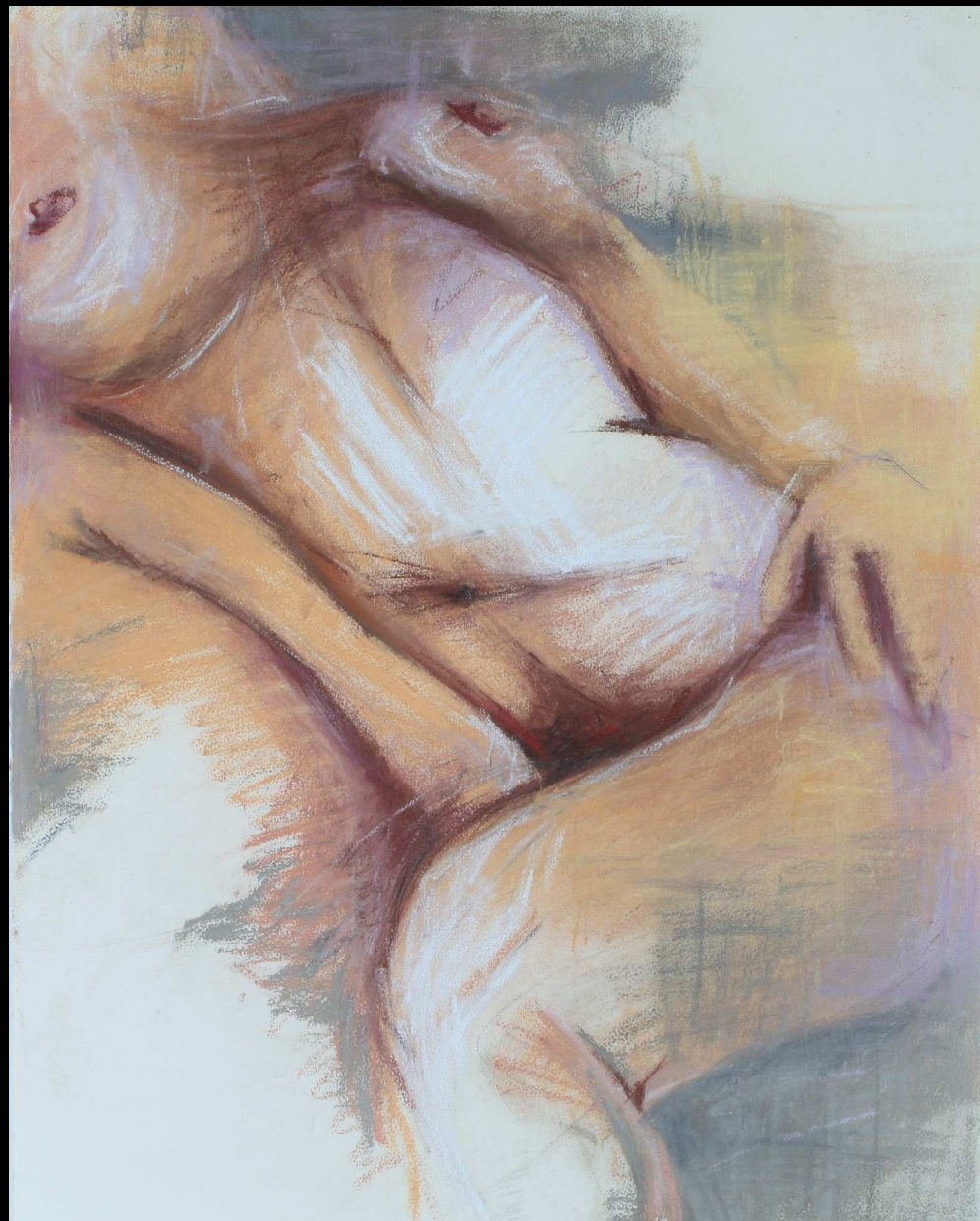




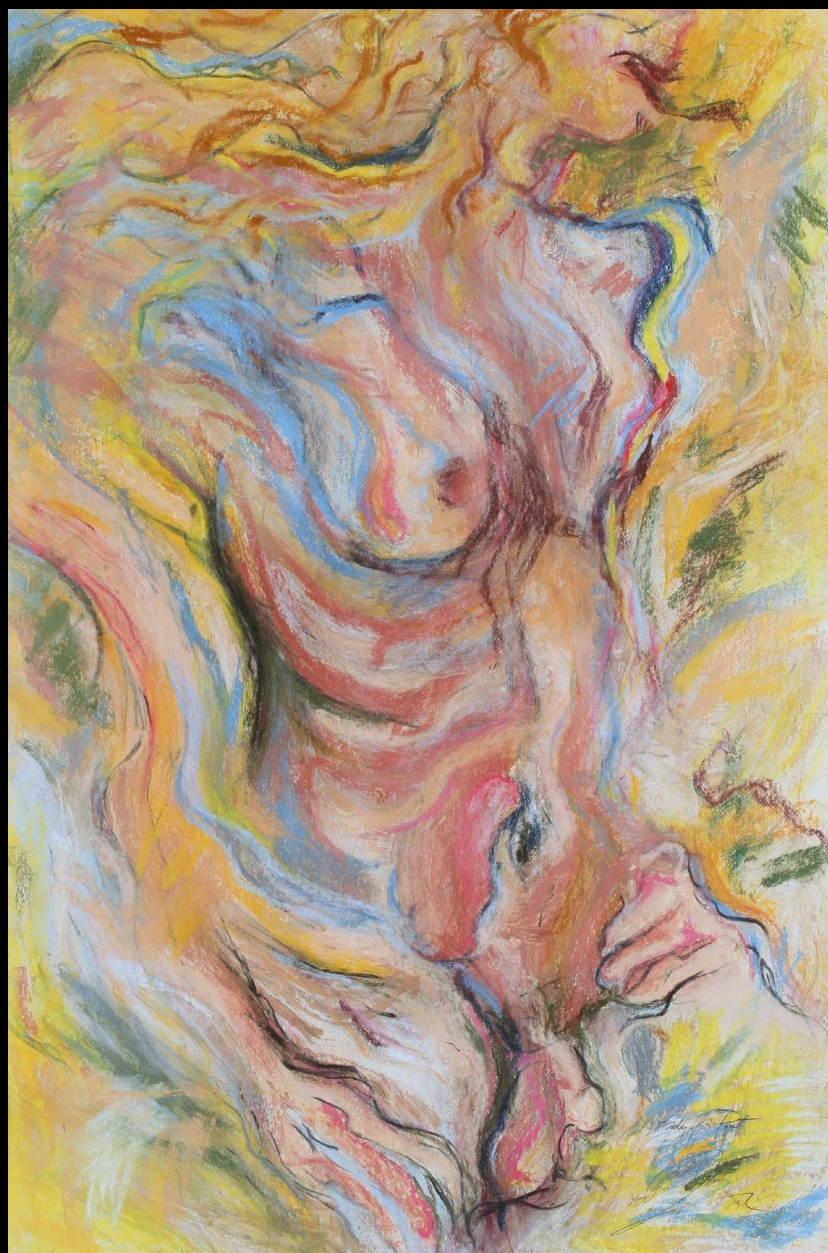


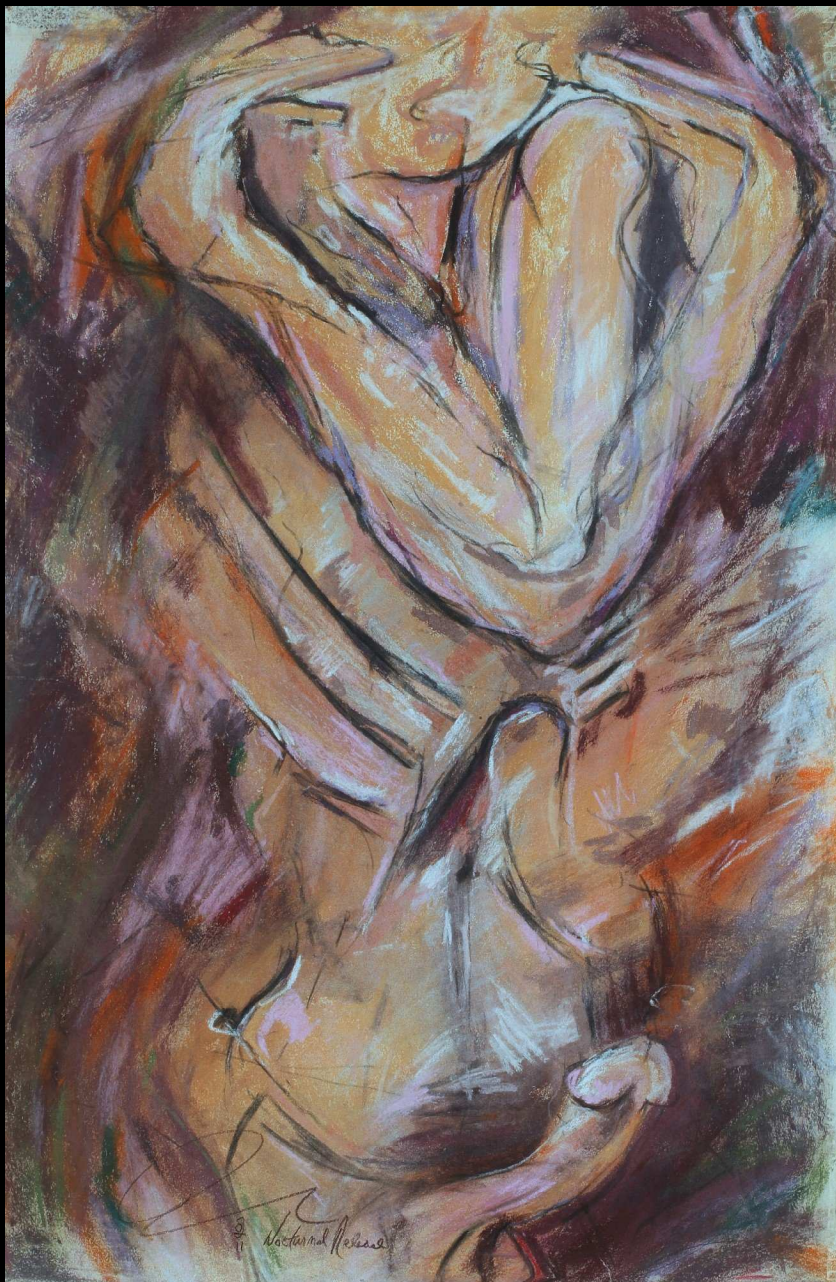








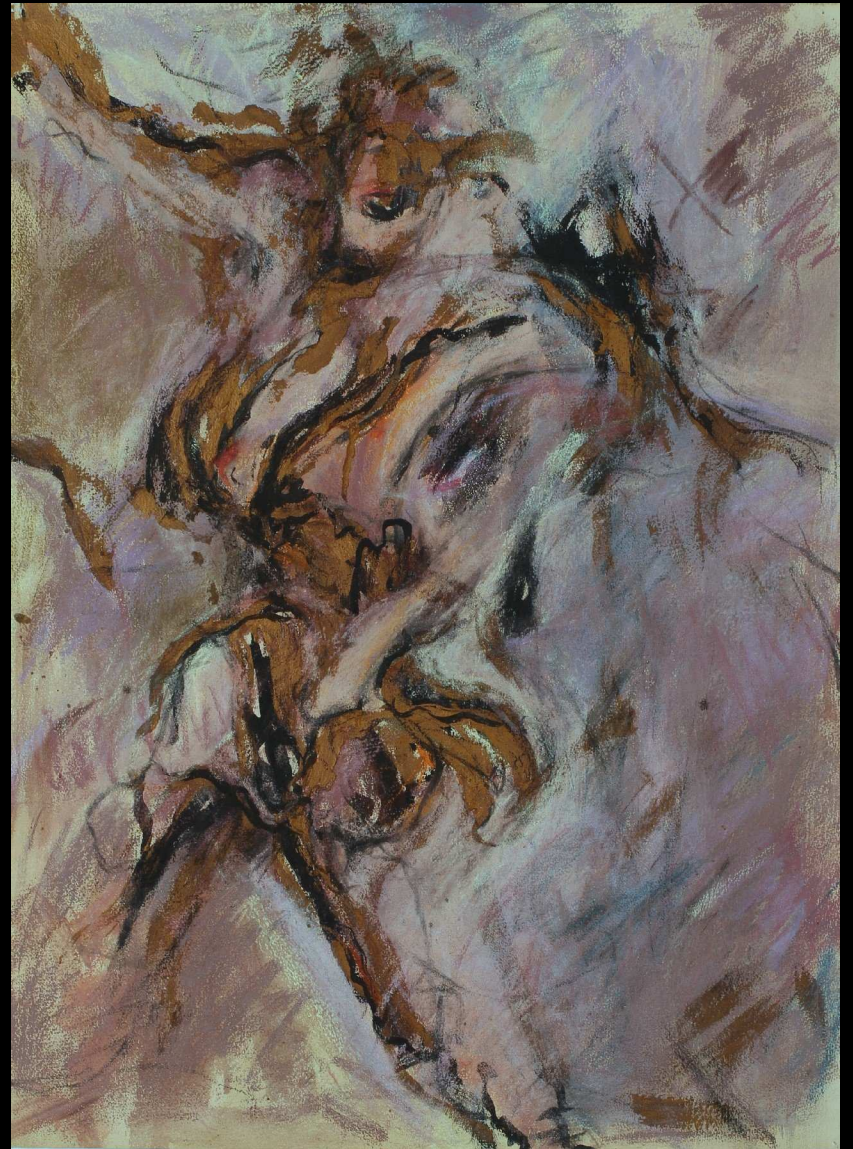
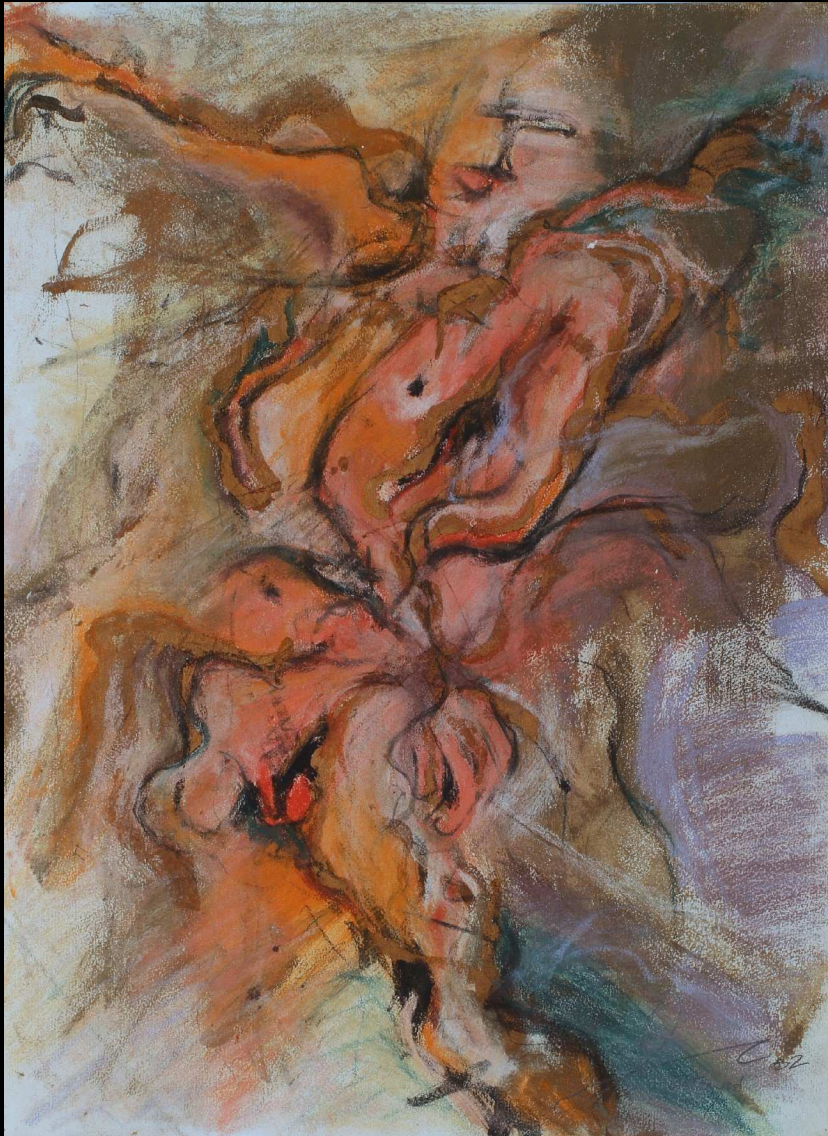




Opposite -
Nocturnal Release 35 1/2 x 23

A visual free-for-all of angle and form. There is a sexual aggression that conjures up the figure and encases it with muscular form tooled by color and harsh angular interlocking segments that envelop themselves. An introverted pose, exploding within itself, forcefully containing itself... yet the strong forceful emancipated thrust of the erection escapes the very implosion of the pastel-du-jour. Crab like arms crawl the body to hold the passion back but, ah yes... the sexual desire to use the phallic tool prevails...







Who's Afraid Of The Big Bad Wolf? 23 1/2 x 37 1/2 above

Sinews of raw emotion are exposed. Looming strength is held and tied back with insecurity and alienation. This wretched tale is poignantly expressed in the face, the claw like hands, and an almost fetal-like human form that is bound in its own self-contained knot. The outward passion is suppressed by an implosion of cynicism lurking beneath.

Essex Street Off Of Delancy 30 x 22 pg. 47

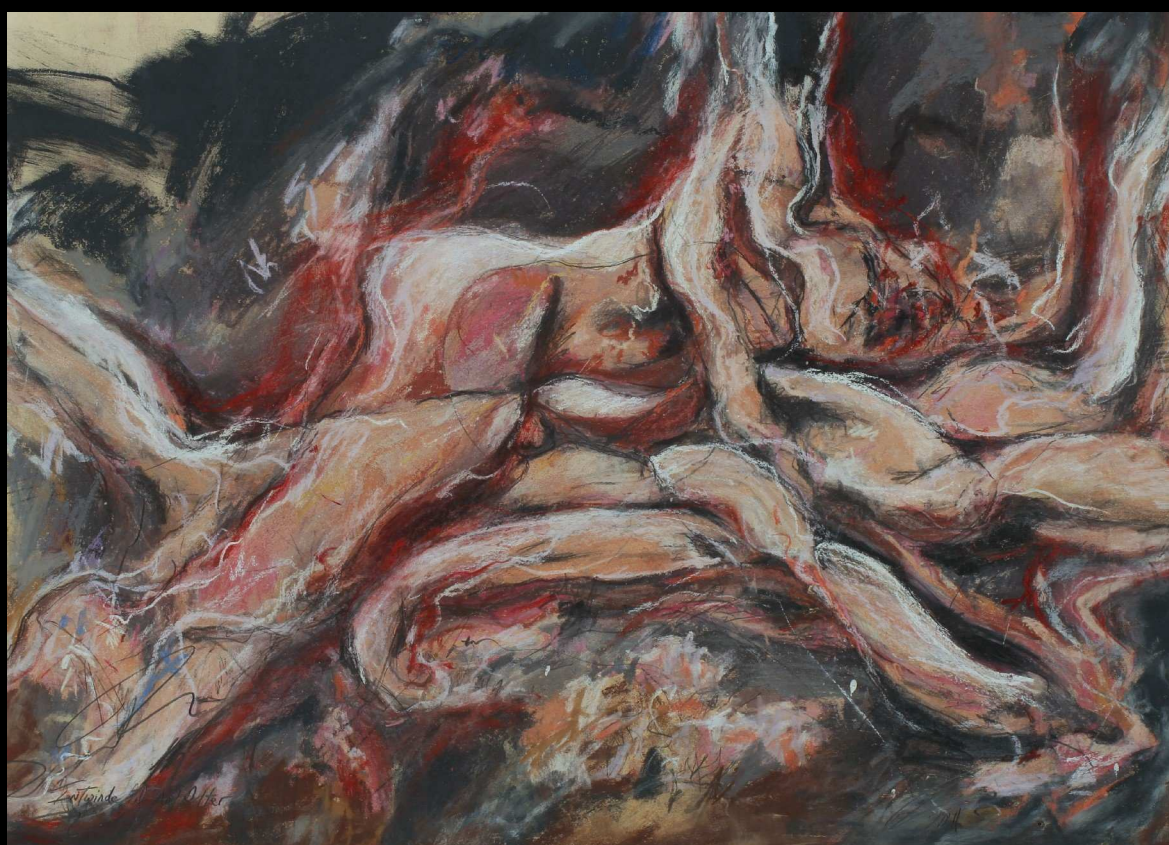
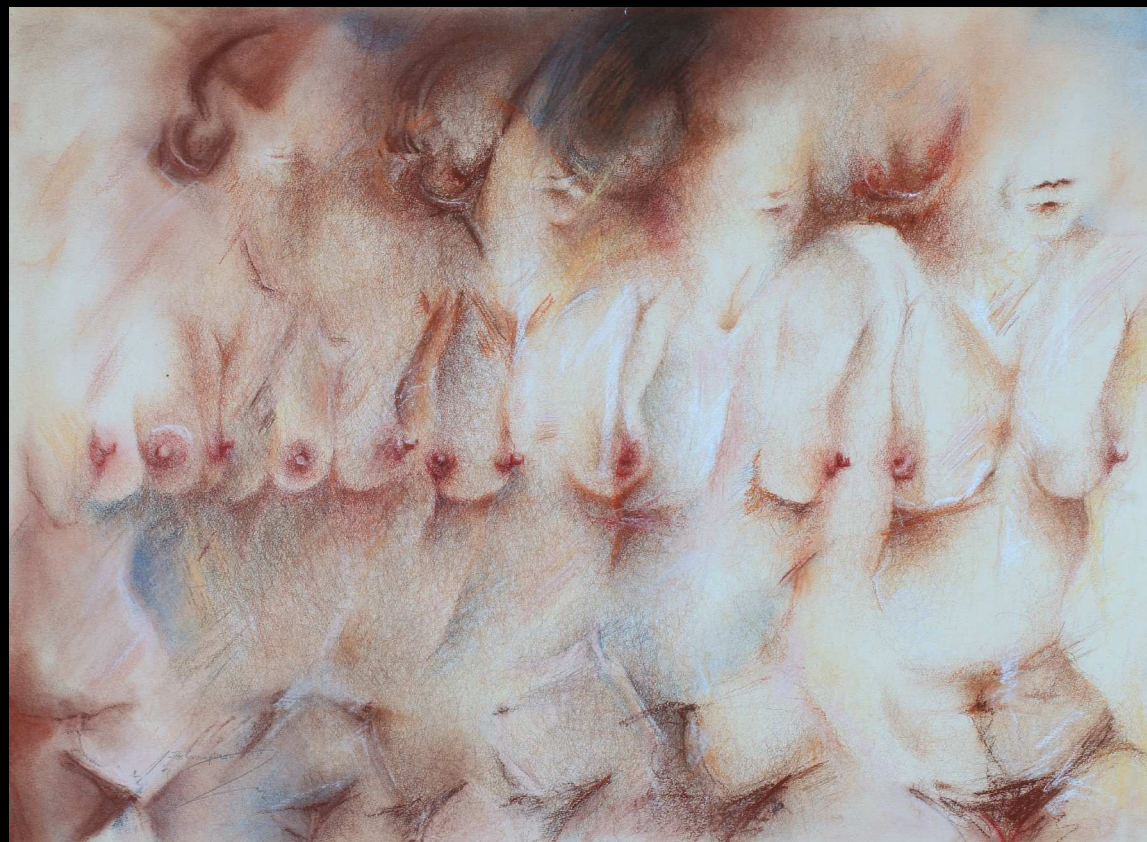
Morbid flesh inevitably defining the form that is wildly gesturing tormented inside a nude male figure that is accented in wild and uncontained lineage. The carcass-like figure leaves no reference for security as its soul purpose is to break free from its spacial tomb.











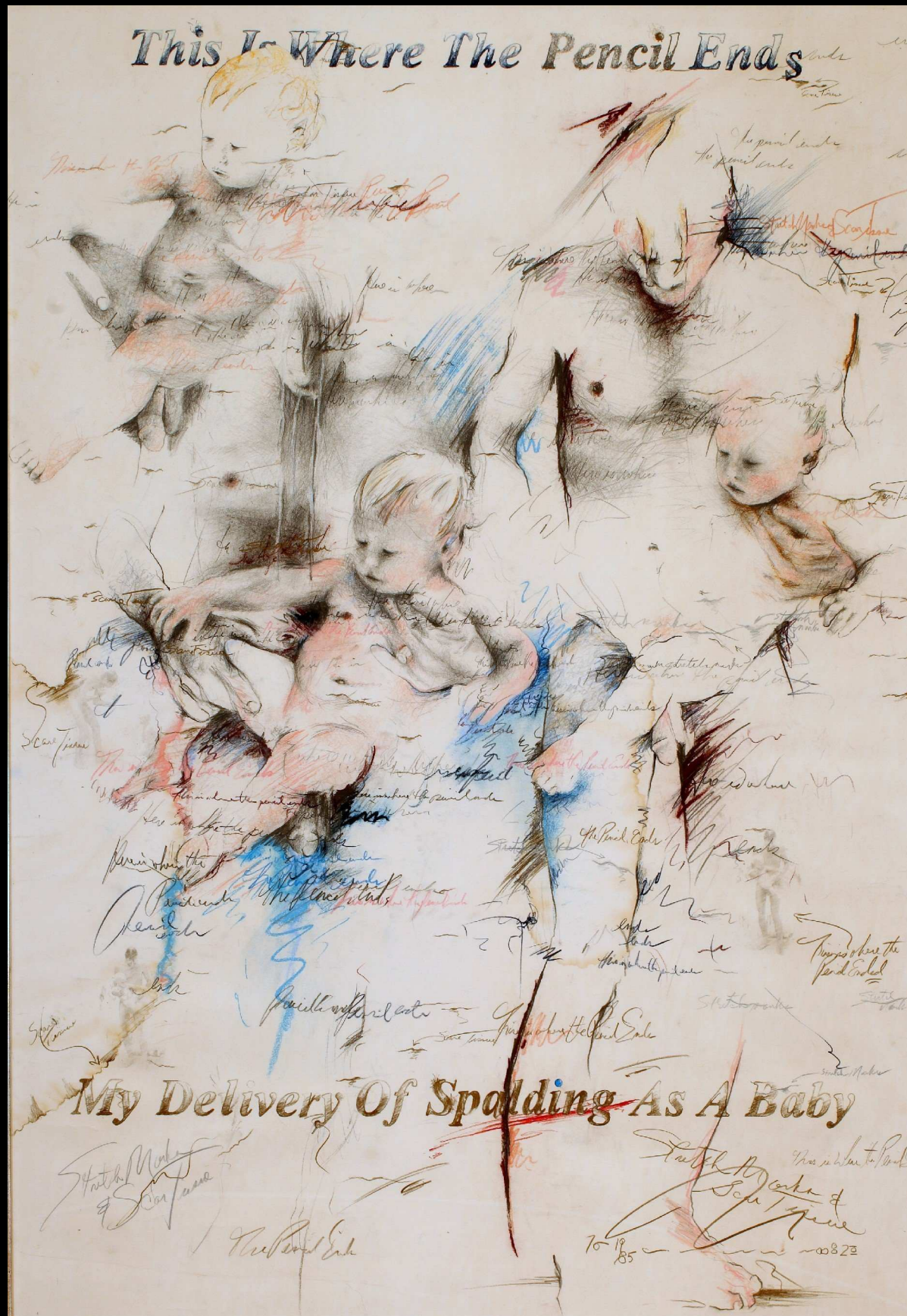




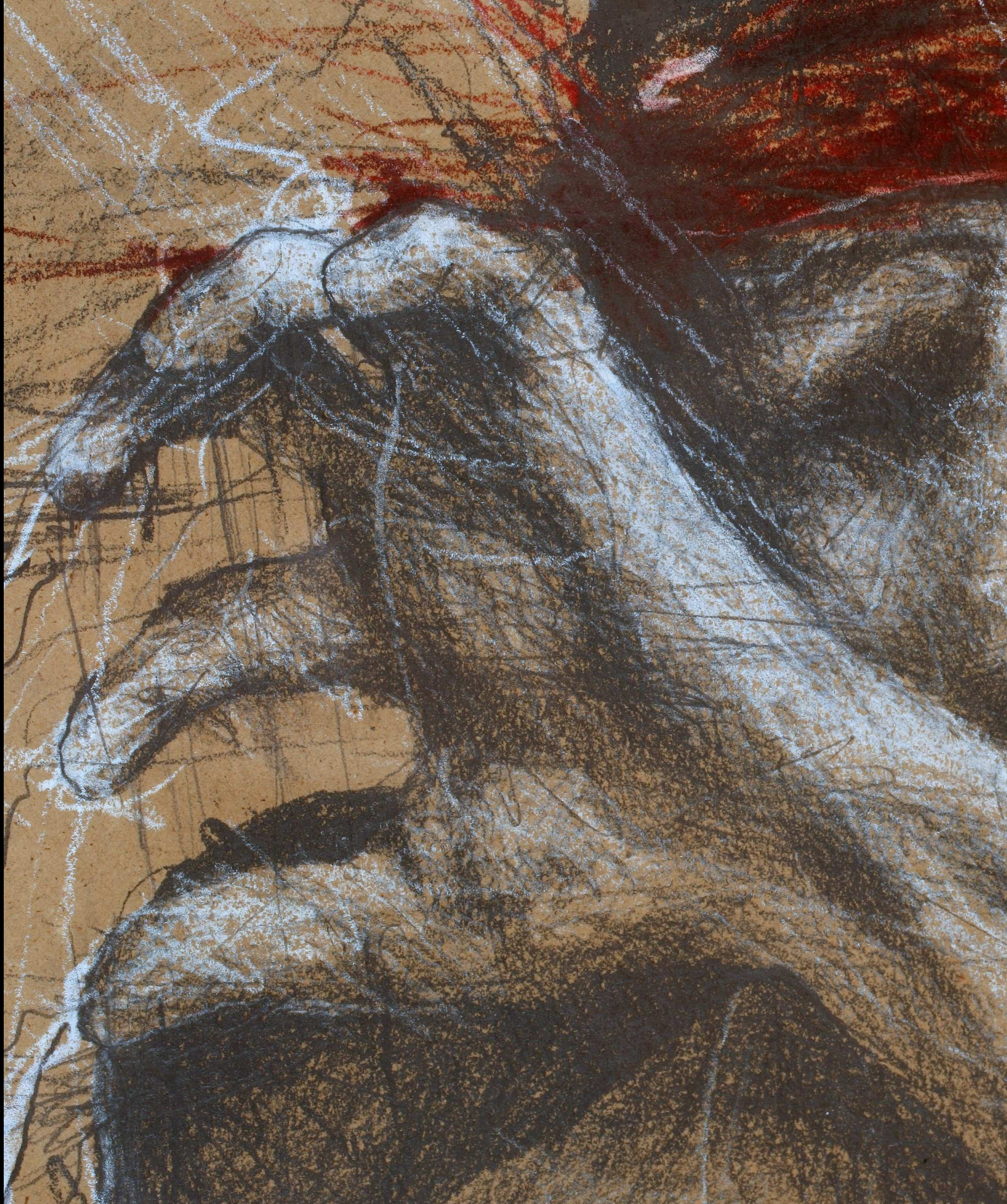




On the Road, Ray











Index of Drawings

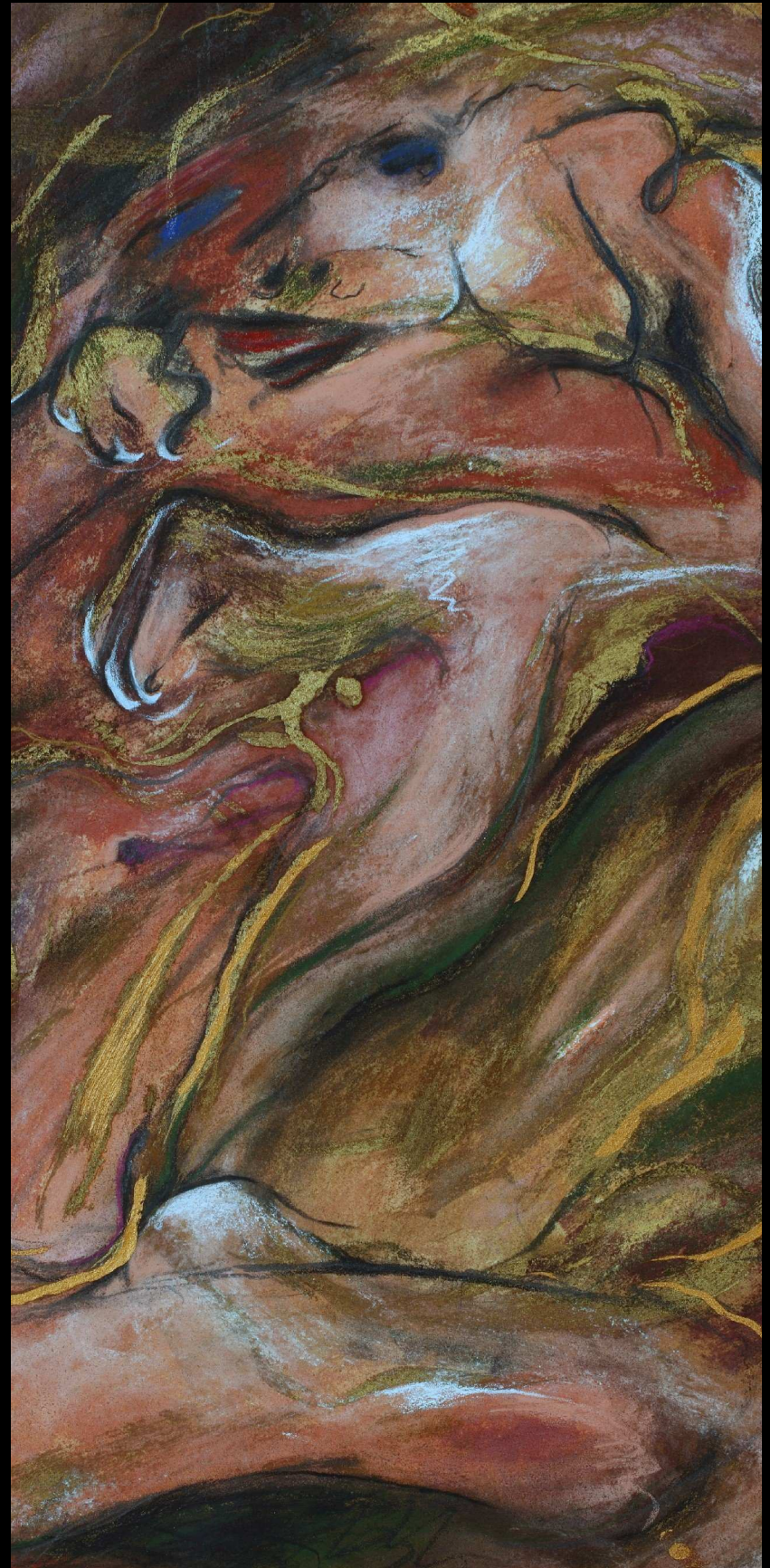
(graphite pencil and prisma color - All works are preliminary drawings, underbelly studies, salvaged renderings)

- Communion Of Saints 50 x 42 (pg. 5 top)
- Boy In Tee-Shirt 60 x 42 (pg. 5 top)
- Bleeding Heart 52 x 40 (pg. 5 bottom)
- The Finalop Alter 30 x 22 (pg. 5 bottom)
- Birth To Earth 38 x 50 (pg. 7)
- Twin Boys 36 x 50 (pg. 9)
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- Deliverance 60 x 48 (pg. 15)
- Womb To Tomb 50 x 38 (pg. 16)
- Mercy Killing 10' x 16' (pg. 18)
- Sterile Tears 60 x 42 (pg. 19)
- Moonstone 22 x 30 (pg. 20)
- Bloodletting 10 x 16 (pg. 20)
- Thaw 30 x 22 (pg. 22)
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- Who's Afraid Of The Wolf 23 ½ x 37 ½ (pg. 43)
- On The Red Rag 30 x 48 (pg. 51, 52, 53)
- Wolf detail (pg. 56, 57)

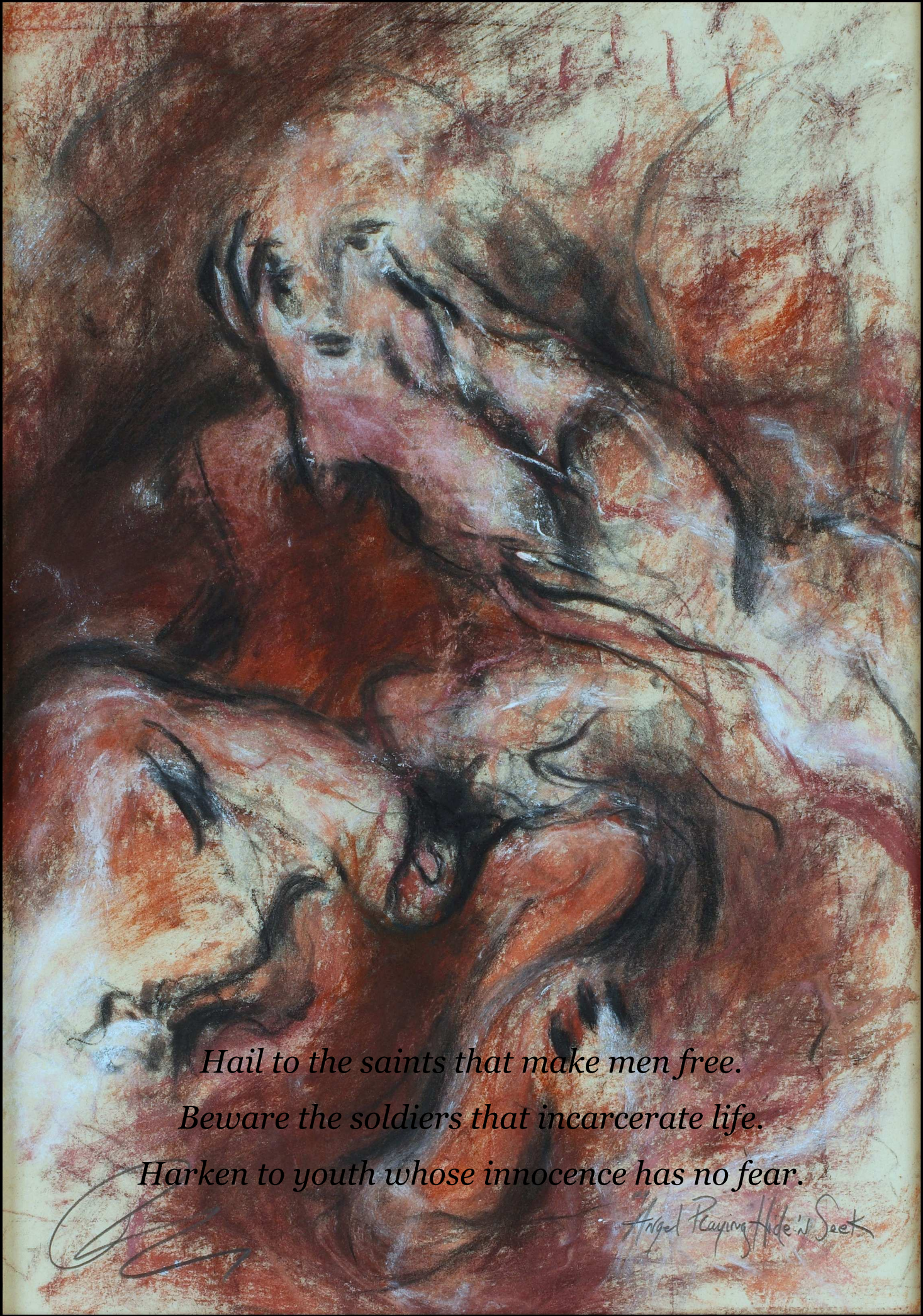
Index Of Pastels

(pastel colour, occasional mixed media of gesso, charcoal,
prisma pencil, ink, gold leaf paint)

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This Is Where The Pencil Ends 57 x 37 (pg. 54, 55)







*Hail to the saints that make men free.
Beware the soldiers that incarcerate life.
Harken to youth whose innocence has no fear.*

Angel Playing Hide'n Seek