



NAKED AND EXPOSED * FIGURATIVE ART

**GOLDEN LOOMS VOL. VI – THE MATURED
EROTIC ENGAGEMENTS & EXTREME GESTURES**

THE NUDE * INFUSED FLESH & FIGURES * VERY PRIVATE ART FOR THE COLLECTOR

THE DRAWINGS AND PAINTINGS OF A.C. TUCKRUSKYE

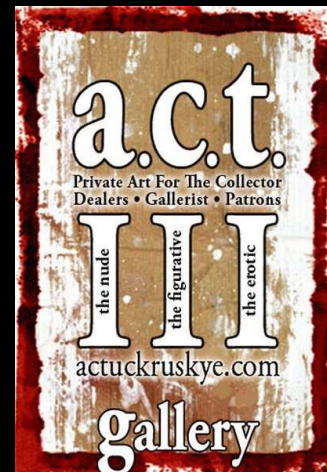
NAKED AND EXPOSED * FIGURATIVE ART

GOLDEN LOOMS VOL. 6 – THE MATURED EROTIC ENGAGEMENTS & EXTREME GESTURES

Drawings And Paintings Of The Nude
Looms of Gold Leaf - Calligraphic w/Stream of Conscience Messages - Cave Dwellings Frescoes - Larger than Life Works
Graphite Pencil, painted gesso, pastel, mixed media, collage

The Works Of Art Of
a.c.t. uckruskye (act III)
act3artworks@gmail.com c: 516-698-2253 p: 516-593-4040 f: 516-5934044 actuckruskye.com actnudeart.com
presented by al tucker on behalf of a.c.t. III gallery - act3artworks.com

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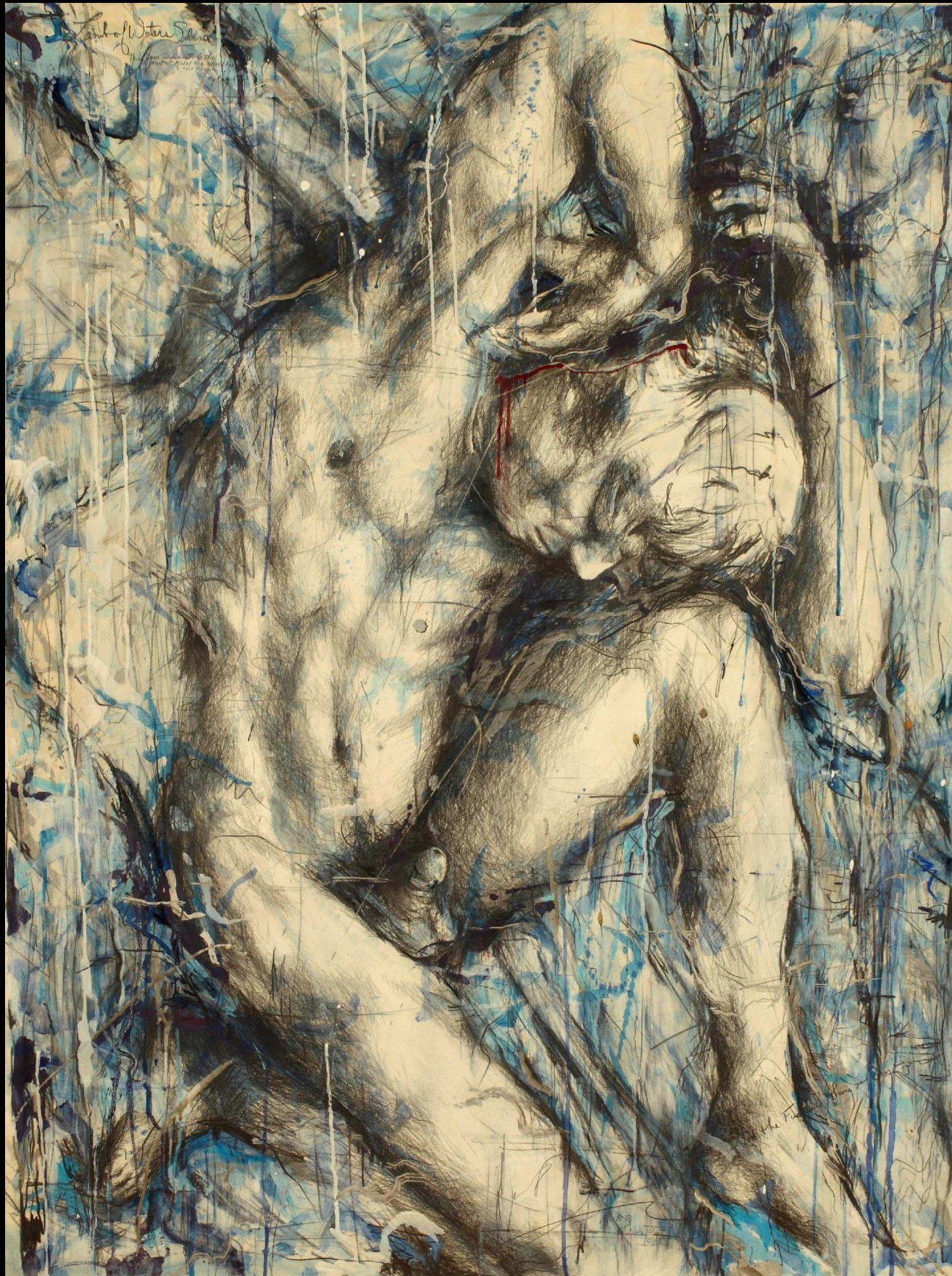


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Lamb Of Waters Silence 50 x 38
(graphite pencil, gouache)

Reaching for the next stage of creative discovery is set aside, instead the work is approached in a more meticulous manner taking precautions to preserve the sublime coherence of artist & model, holding onto its generous & inordinate postulation. Praise of shape, form and muscle tone are set within the watery tears of a timeless dispatch. The pose was deeply weighted into the sheets as the artist executed the draftsmanship from above, drawn while hovering above his subject... like a god's watchful eye over his angel at rest. Respect... protection... honor... set inside aqueous tears of affection.





Birth To Earth... 38 x 50 (graphite pencil, prisma)

A very simple sensuous drawing of a folded figure in a fetal position. Delicate lines define this form as if it were cast from the finest china. No need to dwell on its peaceful plateau instead disseminate to the action at hand... to have been born at 'BIRTH' with knowledge and the attention that awaits 'TO EARTH'... the matrix in the circle of life complete... womb to tomb.



Who's Afraid Of The Big Bad Wolf? 23 1/2 x 37 1/2 (graphite pencil & prisma)

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 that is lurking out.

Join The Inner Sanctum 50 x 40
(pastel and mixed media)

Two figures on life support. Fusions of color sordidly flow in and out of each other in definition of one form that shares host with the other. A loose trial of figures yearning for one another's containment to their bond. Knurled together like roots of a great oak tree.

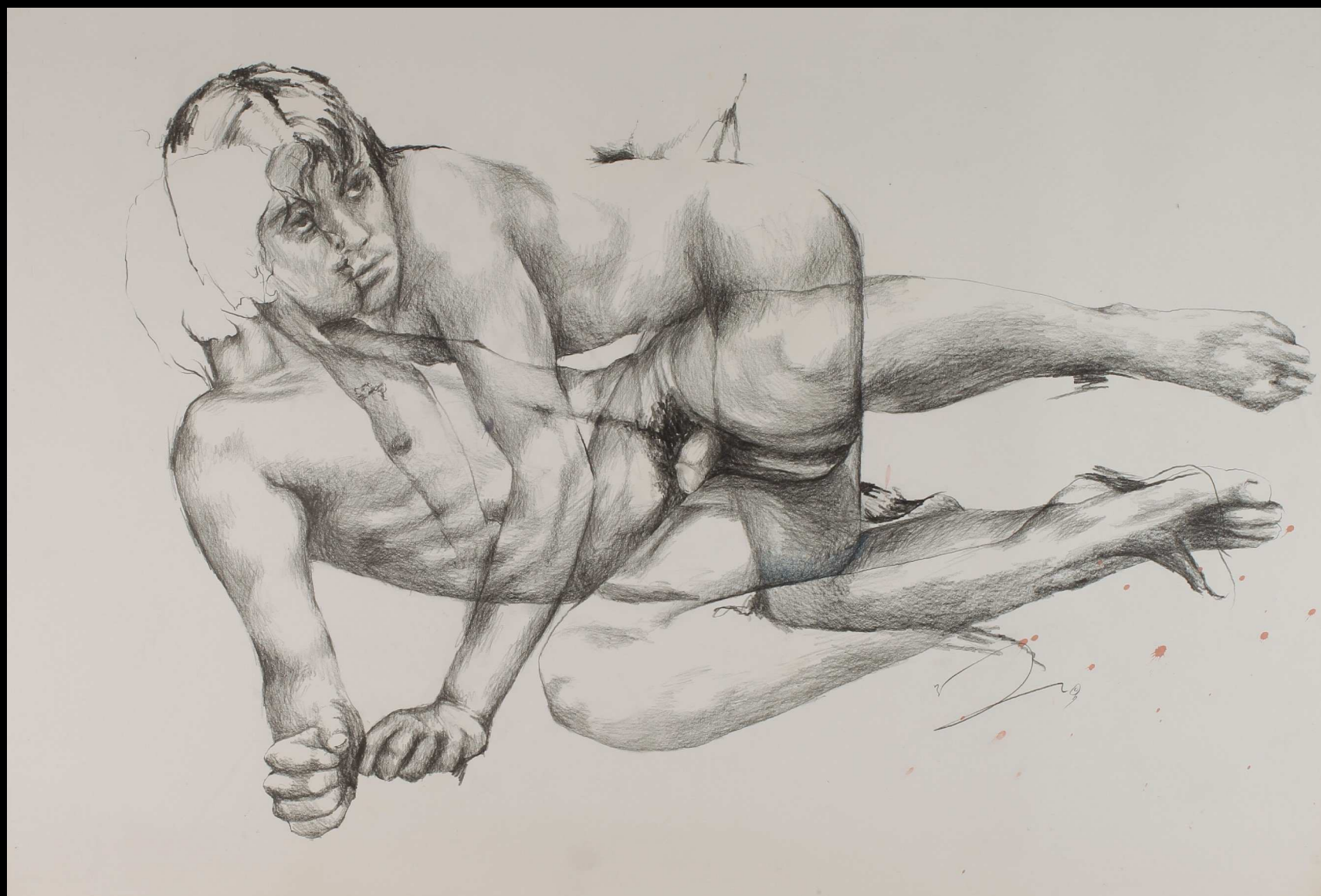
(Opposite Page)

Blood On The Claws Of Dinosaurs' Bones 40 x 26
(painted drawing on paper, graphite pencil, pastels, mixed media)

The synergy of this work is paramount as one figure envelops the other as its acceptable host. The placid facial expressions are complimented by the soft twists and turns of the bodies movements jelled in a watercolor-like painterly delivery. The claw-like hands however, stained with blood, suggest a torrid struggle to have gotten to this apparent union of contentment. One torso shared by two tenants in a singular vessel of communion. The legs are spread to deliver the birth of its partner as we see the head emerge from each of their wombless torsos.







Study for Twin Boys 36 x 50 (graphite pencil)

A singular unit as a vessel of duality as we decipher the cause and effect... the balance of the jungle of lines... the pathway of dexterity and posture of meaning. The crown of this work is that of the 'aborted' static pose... abandoning it and enticing the model to move freely as it captures the movement.



Twin Boys About To Go At It 36 x 50 (mixed media paint)

In a frolicking delivery the nude boy's form crawls back at us embalmed by a 'slap and paste' painterly treatment. The figure turning back on all fours is infused with another form venturing out from the pasty flesh treatment as it tumbles to the ground. A spirit in motion, thus the two figures themselves are in a wrestling encounter or do we have one figure mimicking Muybridge's sequential photographs of motion. Is two as one a statement of fact or an allusion, or is this trying to capture the encounter of an erotic engagement.

Erotic Engagements and Extreme Gestures

His One Blue Eye 30 x 22 (mixed media paint) Top Left

Fields of color play over the form and space of a figure lost by definition but found by the delivery of brushwork and pallet of color.

Thaw 30 x 30 (mixed media paint) Top Right

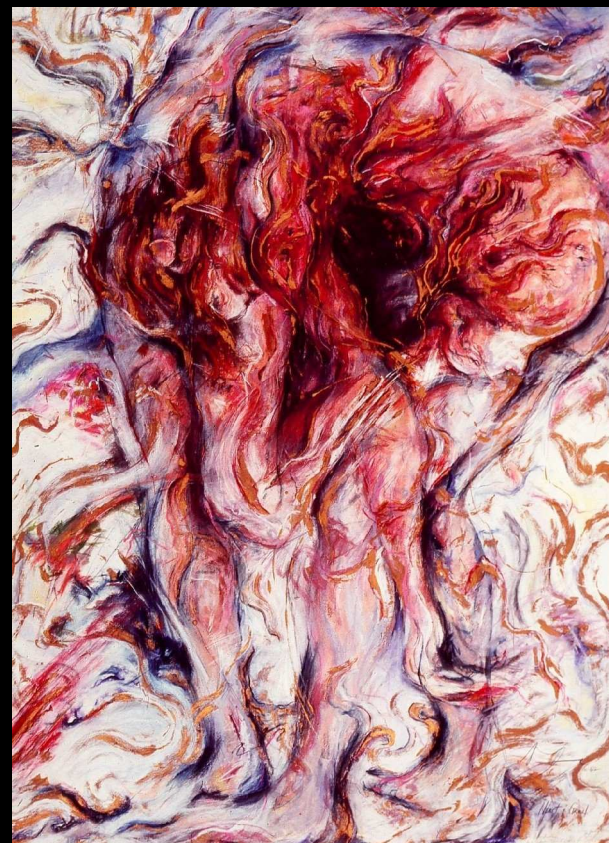
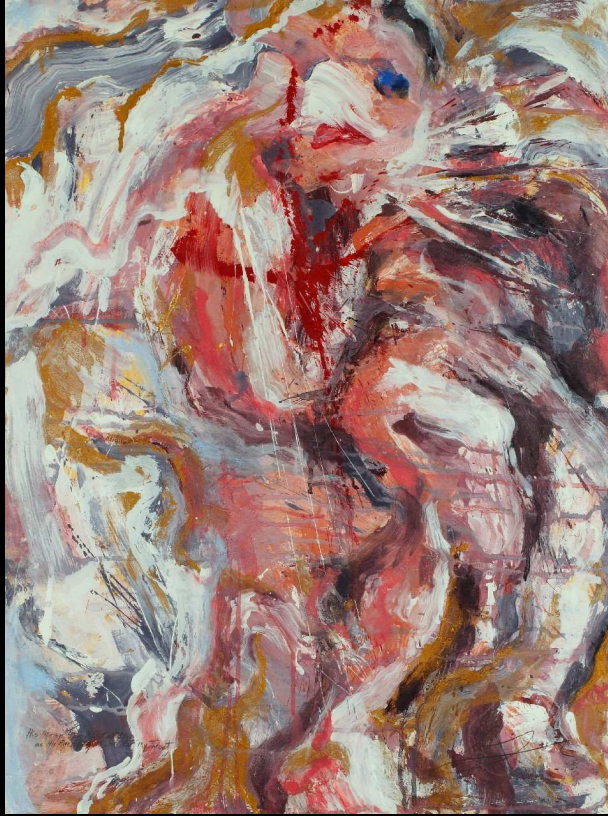
The necessity of birth is portrayed in this monolith that remains warm in captivity by the spiral of a burning womb. Her monastery is his brothel.

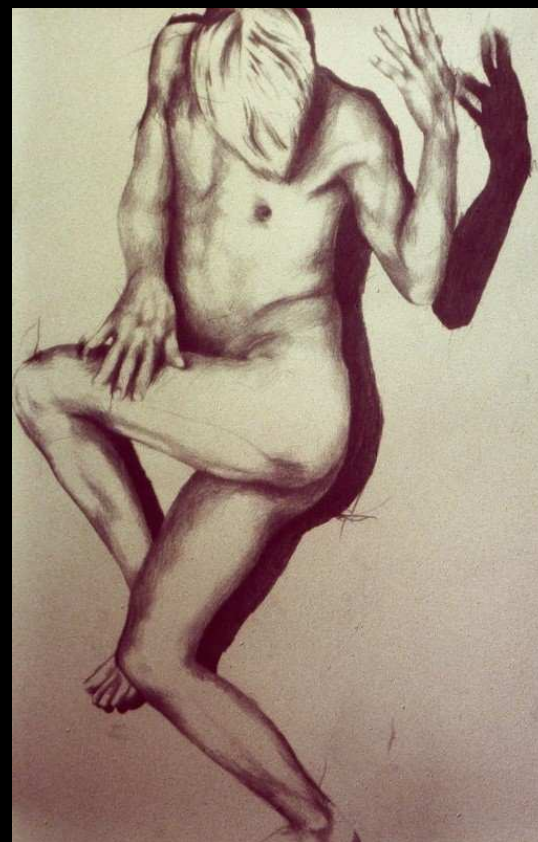
Tear Out My Bleeding Heart 52 x 40 (mixed media paint) Bottom Left

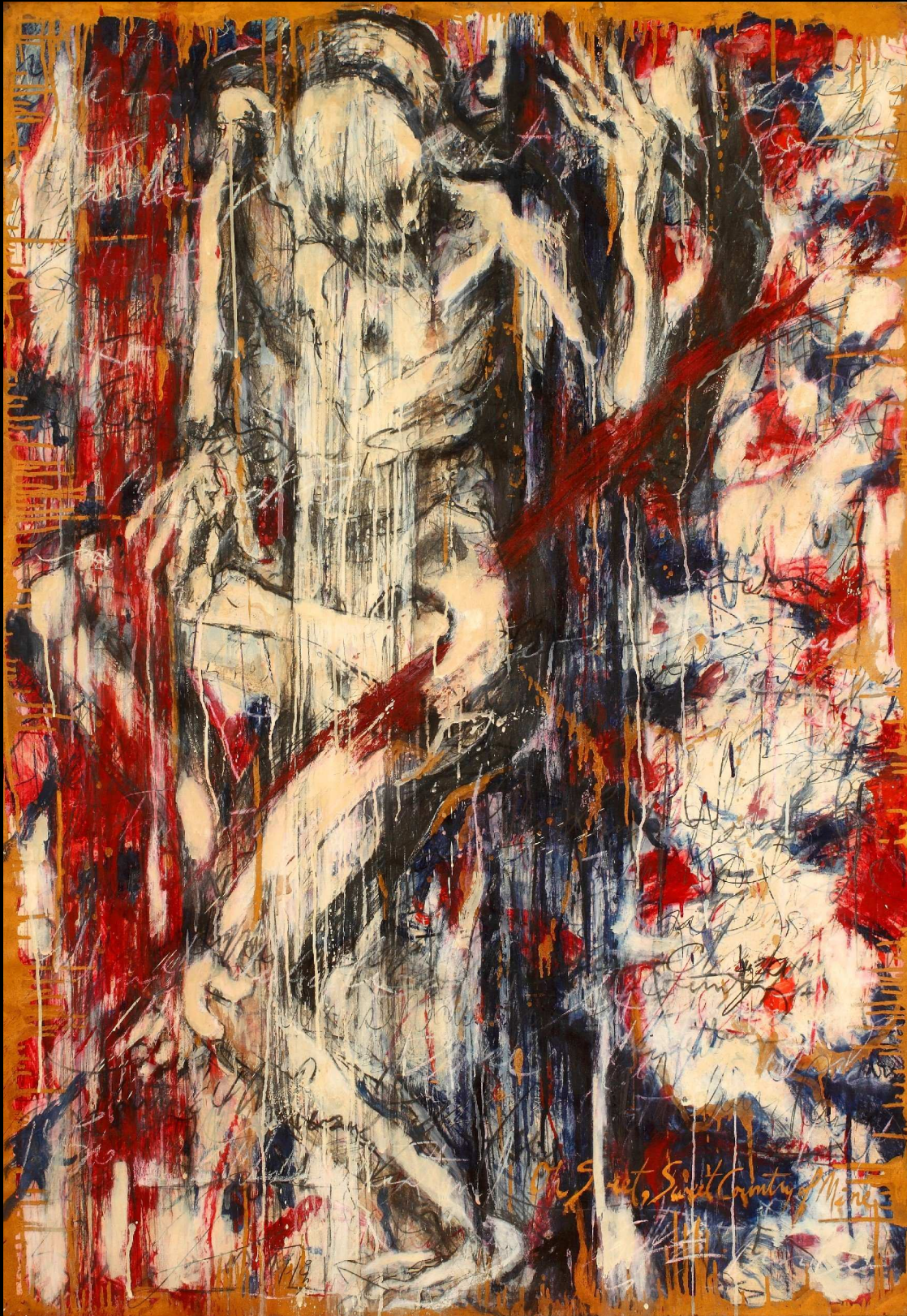
Saturated in color with vigorous brushwork this painting has a gesture that is surrendering but the energy holds us captive unable to accept the intended surrender. The depth of the pallet of color and its wayward treatment glues the figure to itself as it announces that same intention to its audience. A sacrifice of plush pasted reverence in the cradle of two hands, offering one bleeding heart, is the conclusion.

Heart And Grail 60 x 42 (mixed media, gold leaf paint) Bottom Right

Sweeping multimedia and gold leaf paint deliver two forms as they maneuver themselves through each other. Head over heal one might expect this to start to move in a wheel of motion as it bursts into the sparks of color that provide the holy communion of the two figures embodiment.



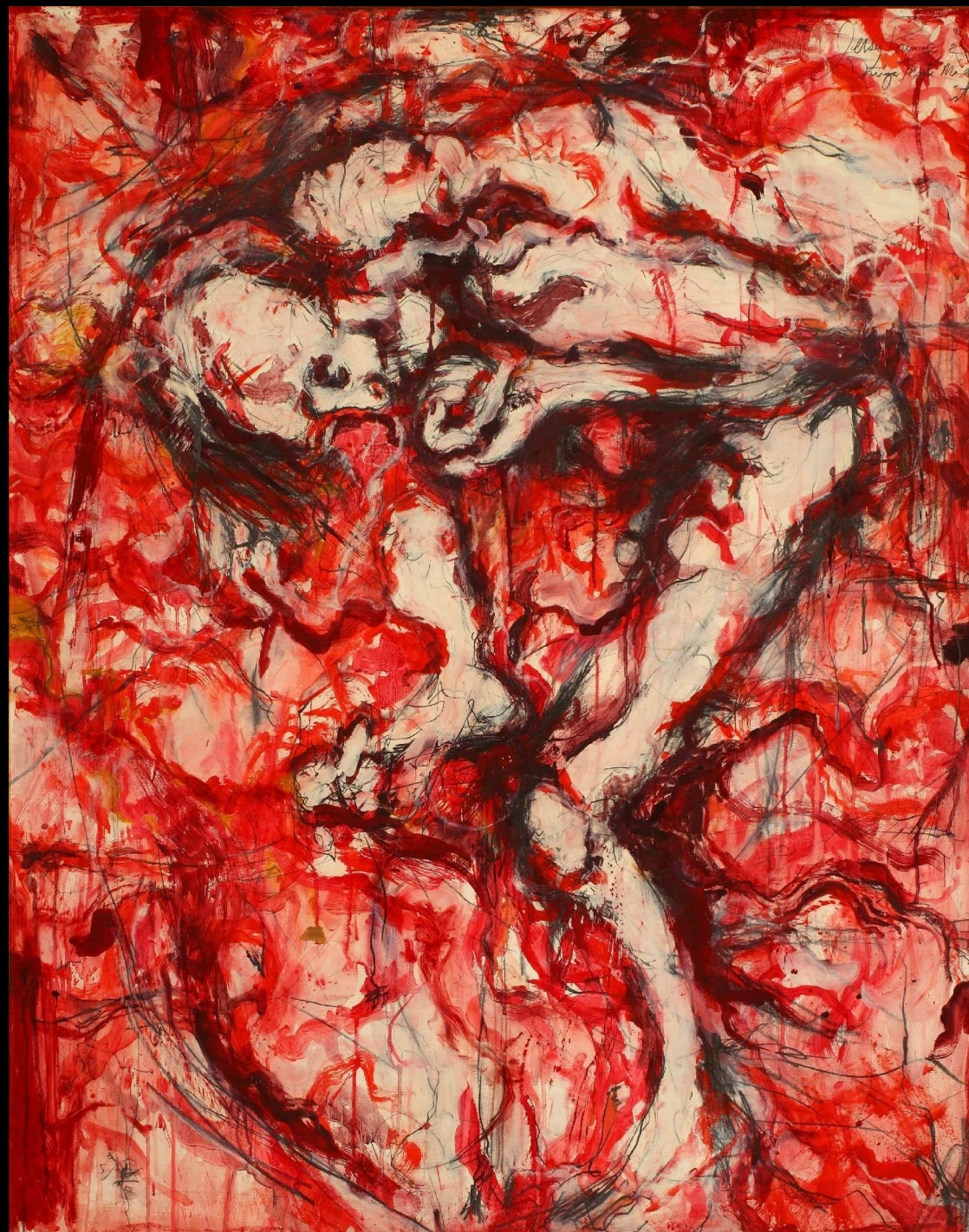




Oh Sweet, Sweet Country Of Mine 60 x 42
(graphite pencil, mixed media, gold leaf paint)

Rapid execution with a sense of tragedy. Formulation of a figure that dances in unison with itself. Its posture is its pace... its prance is its parade... its pallet is its perversity. The figure is strip searched, bleached to the bone, then in a porridge of eclectic energy the skeleton of what is left is given life... the model, the pose, the Nijinsky is dead. A death wish calls out from its patriotic colors. We can only hope that the shadow of doom that defines its presences is 'not' of things to come.

Opposite is the preliminary pencil drawing study that set the piece into motion and an interim stage of the work before its completion.



Jersey Prince And Drugs Made Me Do It 50 x 40
(mixed media, painted pastels, graphite pencil)

The actual pose of the model is disassembled as it reaches for the internal liability of the artist to his muse. No longer is the pose the platform of desire but rather the passion and panache from whence it comes. Unselfishly presented as an offering (and in the form of) a skeletal mass percolating in the theory of relativity that it is encapsulated in.



Erection Before Execution 50 x 38
(graphite pencil, charcoal, gouache)

The artist/model relationship has the protocol of delicate balances. An erotic attitude is accentuated by the electrified calligraphic lines, the cannibalism by one figure could have a heartfelt intention toward his protagonist to avoid a sexual encounter. Nonetheless all intentions are contradicted by his very erectile state. In a rare moment we are given privilege to observe the phallic growth in action as it reaches for an exaggerated presence.

(Overleaf) Master Valentine 38 x 50
(graphite pencil, mixed media, gesso, charcoal)

An autoerotic multimedia painting that preserves the figure in a draftsman rendering, perhaps after the act of masturbation, as it rests peacefully satisfied. The pose itself is in direct contradiction to its encasement... that which pierces the form like a sword of lightning spells out, in gold leaf and blood red paint, an impending crucifixion. The calligraphy employed adds shape and form to the soul of the work that is vulnerable as it lies in abandon drama amongst random splinter's of words .





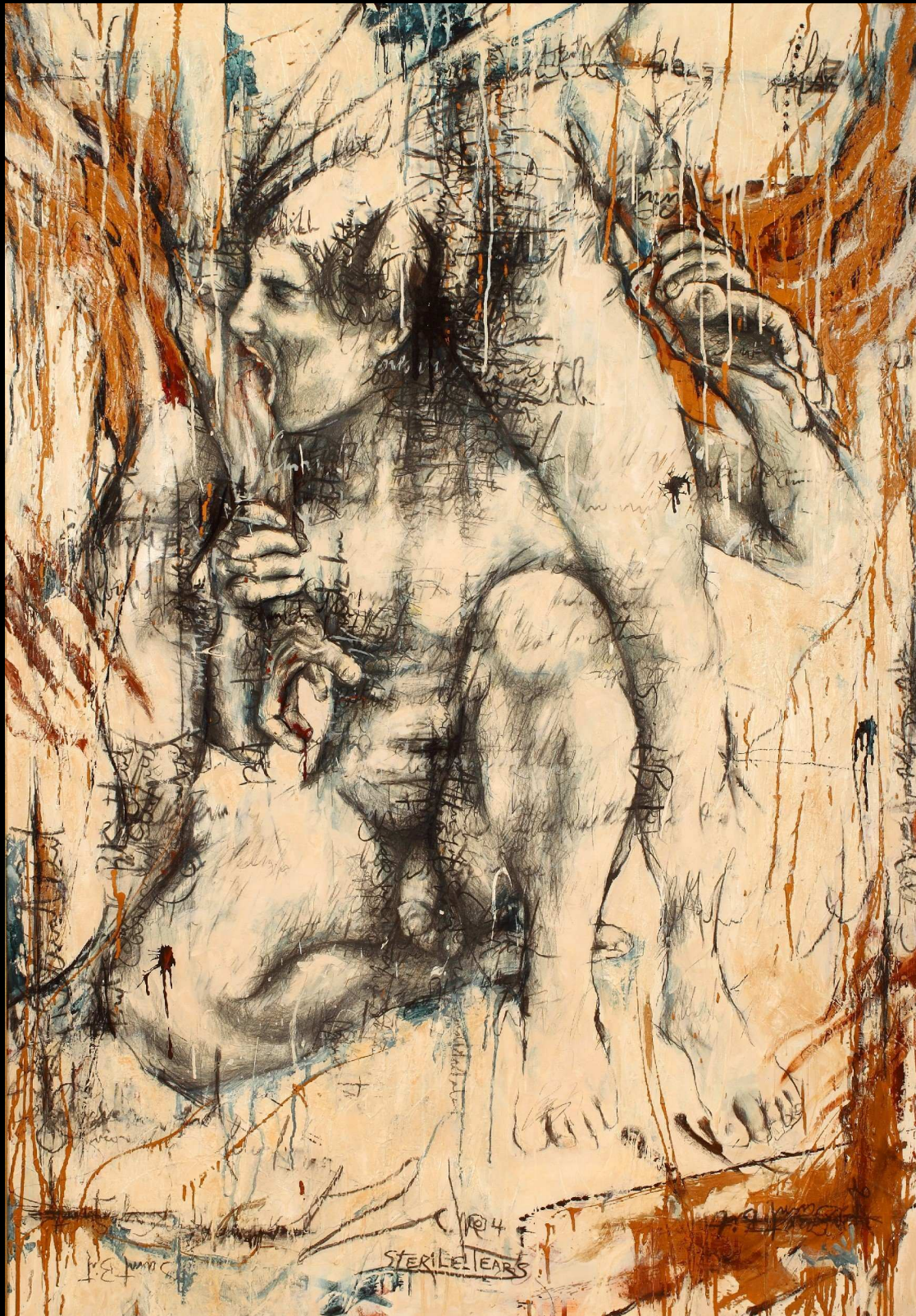
MASTER VALENTINE

Dedicato a MIA KATHY



Candy Cane 40 x 58 (graphite pencil, gouache, gesso)

Characteristics of portrait development capitulates in the strong firm confident draftsmanship. With heroic contour, the figure is secondary to the pose that takes front and center stage; thus the model is the subject matter as the artistic rendering of the nude gives way to the sensationalism and despair that remains sizzling at its audience. The calligraphic essence mocks, echoes, and harbors the somewhat terrorized victim... of its own candor.



Sterile Tears 60 x 42
(graphite pencil, gesso, mixed media, gold leaf paint)

There is a personal, very private, erotic engagement apparent as there is a sexual reality behind the obvious violent attack. First impression would be that the crouching figure is the aggressive liaison. Under further investigation it is the lunging luminary that is striving to dominate as he, being the artist himself, reaches for the models cock. Multimedia painting, gesso infused, leaves a robust textural surface as the calligraphy helps to define the image and add an additional element of mystery with its poetic phrases.

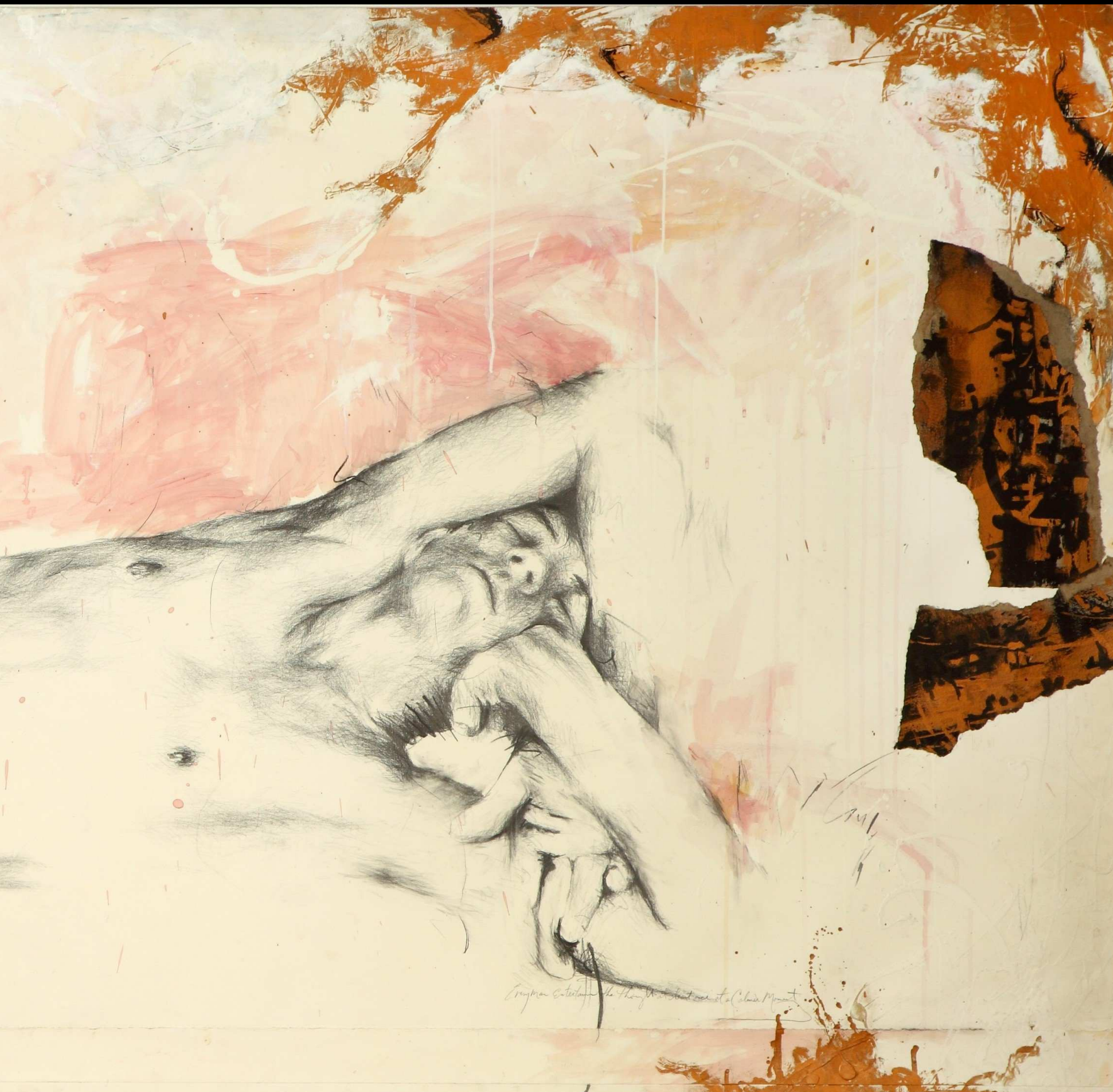
Harnessed by warm thighs with hands that clutch at freedom the stance of two male forms ends in a statuary deliverance with a firm commitment to life as the rapid execution completes the encounter.

(Overleaf) Everyman Entertains The Thought
(Foreskin Removed) 4' x 8'
(graphite pencil, gouache, gold leaf paint, collage)

More is stated by less that's drawn. Readily the effeminate beauty of the male nude is quietly attested to by one long sweeping continuous line that defines the entire pose; from knee to elbow the force of the delicate rendering is pushed forth by the soft flesh color behind the figure.

A very selective draftsmanship is humbly, and with great finesse, employed in a very strategic manner. The face, caressed by the arm and hand, maintains a smug boasting attitude as the genitals are cautiously rendered in careful detail thus connecting the figures/forms completion.







Render Myself Useless 4' 2" x 8' 2" (graphite pencil, gesso, mixed media, gold leaf paint)

The model takes a pose of controlled contortion. An oversize cave dwelling painting with a larger than life figure bearing a larger than life burden of an erection in a turmoil of dripping paint and blood-like stains. A tenacious forbearance is in consideration as the very concentration of the pose, becomes even more explosive due to the extreme truncation of the figure. The frescos encasement fails to contain the massive form that has an overpowering need for orgasmic release or else the alternative... an aneurysm.



Rend The Wind And Will 6' x 12' (graphite pencil, gesso, mixed media, gold leaf paint)

Autoeroticism; instability, compulsion, self-denial, exhaustion, guilt. Surrender of an erotic nature seems to be a solution for this solitary soldier. Eyes that peer out in disbelief accompany a form that prances forth from a blood red silhouette. Voluntary nakedness, the beast, in self-proclaimed agony, tries to share its innocents... finding it or not. Perhaps a tear in the wall of time might be the only rescue to find the root of temperance... thus a spatial capsule with the desire to launch into a tangible escape.

The Swan Song Trilogy

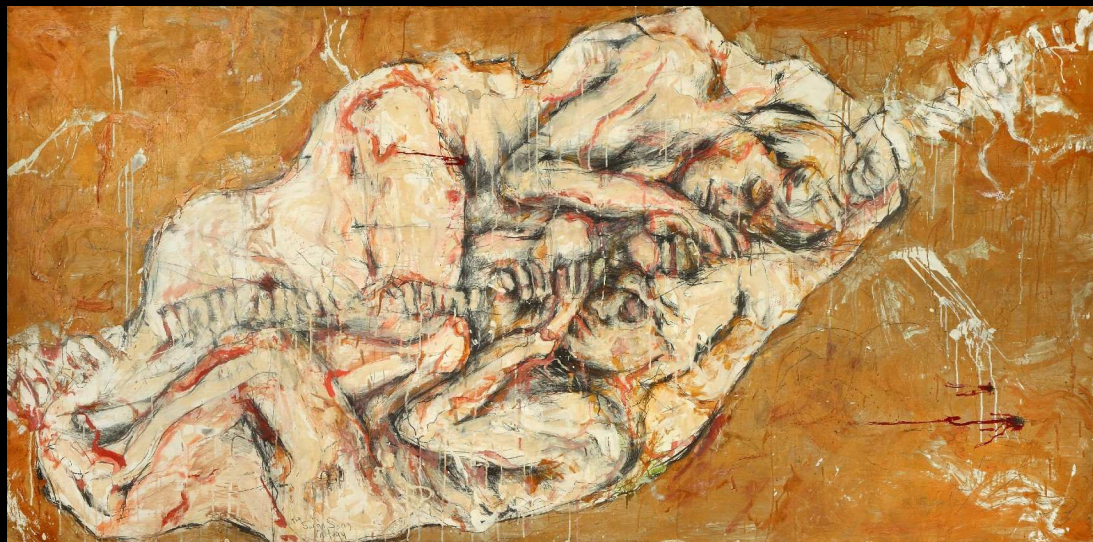
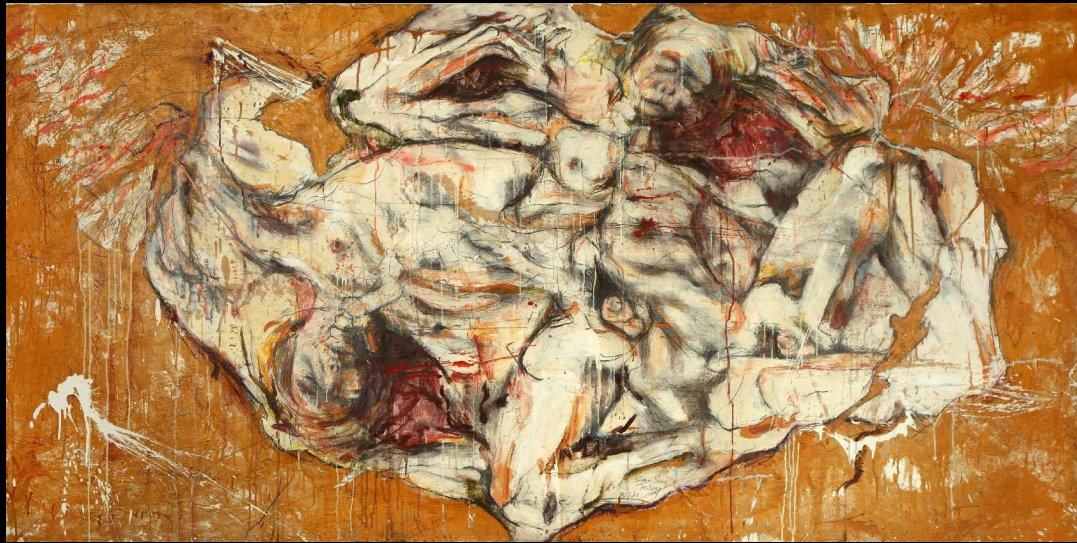
A triptych of works of coexistence, executed with a fresco style, depicting the intimate character of the model. Their tale is told as each canvas's dwellings could have easily been culled from palace ceilings, church walls or mausoleum entranceway's. The flesh seems eaten away exposing skeletal and bone-like bleached armatures of the human body... of life drawing... of the male nude... personified, amplified, emulsified and detonated by the cross section characteristics of these cave dwellings.

A forceful pattern is created by inter-relating forms, mirror images suggesting duality of man exploring fraternity. Fresco style oversize work in gold leaf paint impregnating gesso fields of texture carving out the male nude with graphite pencil and painted gouache/mixed media. Bondage of spirit and brotherhood is the theme with pungent execution to demonstrate the complexity of man's physical fullness.

Slow Dance On The Sistine Ceiling (top panel) 4' x 8'

Flown From Milton's Paradise (middle panel) 4' x 8'

The Titanic Sinks In E Major (bottom Panel) 4' x 8'





Rope Burns (Bequeath My Flesh To The Devourer) 8'x 4'
(graphite, gesso, mixed-media gold leaf)

This is an obvious homo-erotic staging that attempts to revoke a clandestine attitude toward the academic male nude by going full force into the path of sexual bondage. We are faced with a blatant presentation that is asserting its identity. A strong emotional impact is delivered with a scarcity of figurative detail, thus a disregard to the fullness of form creating as much attention and energy to the sepulcher in co-existence with the overall totality of the work.

(Overleaf) Heroic 6' x 12' 6"
(graphite pencil, gesso, mixed media, gold leaf paint)

The tempest is the prevailing factor as art imitates life. The gestures work in juxtaposition to one another. With stupefied expressions of disbelief both larger than life figures are captured in a turmoil of feverish 'surrender to' or 'acceptance of' the apparent apocalypse. The cave dwelling records an atmosphere that ponders a catastrophic doom. That what is next to come we await.

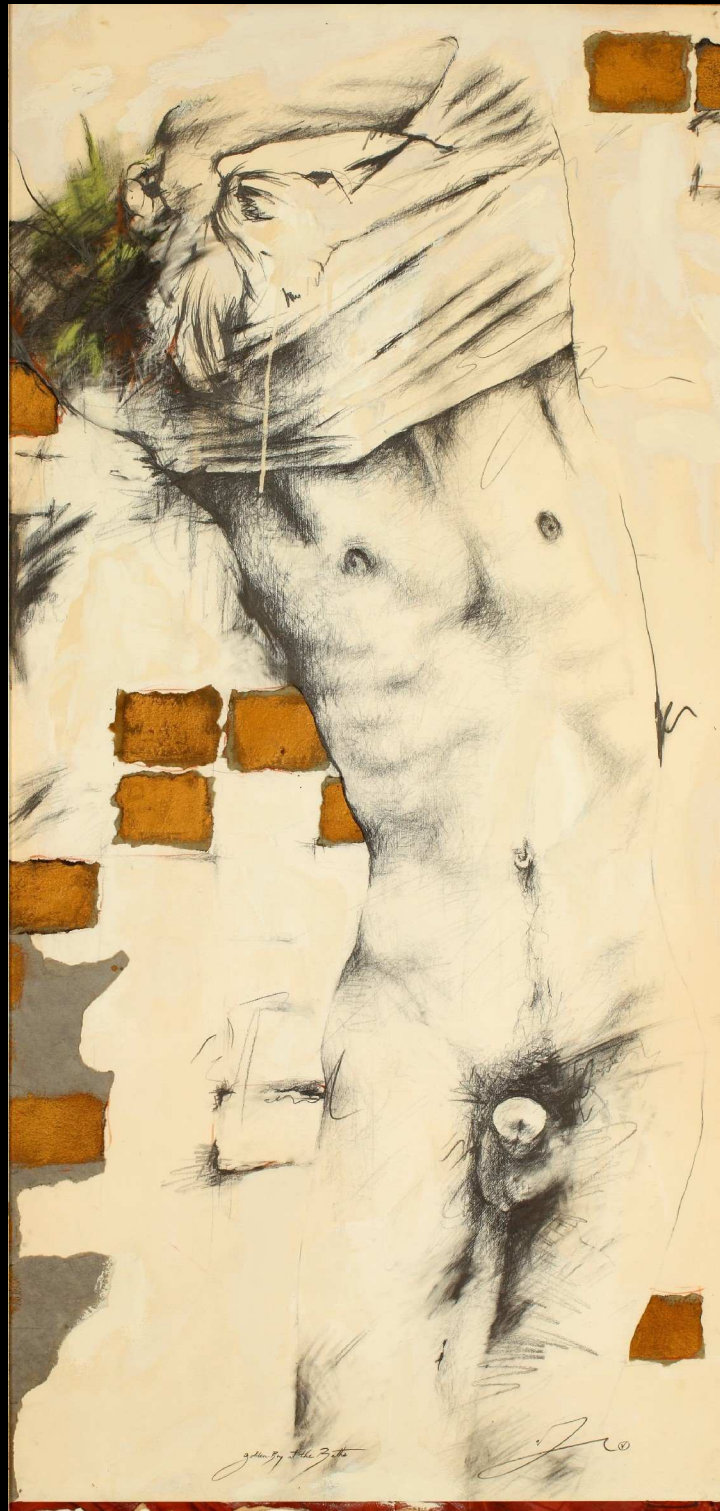






Bronze Eye (Release In Hand) 42 x 30 (graphite pencil, gouache, gold leaf paint, collage)

In the face of abstract delirium the motor of this fresco-like dwelling begins. Forlorn color in patches of discord are prominent until we discover the subject matter. The abstract splatters are a MacGuffin to the hidden very subtle delivery of form. The act of masturbation is the final axiom. The open 'cask of armadillo' shows us what was left behind in the playground of stone on the masonry walls.



Golden Boy At The Baths 42 x 20 (graphite pencil, gesso, gold leaf paint, collage)

The first and foremost element of the drawing is the motion set into place by the action of pulling the shirt over his head. There is a very delicate and careful distribution of energy as the weight of the arched form finds perfect balance from the obscured face to the genitals and pubic area giving equal countenance thereby anchoring the sensual figures primary action. The face seen through the tee-shirt is haunting... the hands strain... the cock lurches... and the three button torso teases.

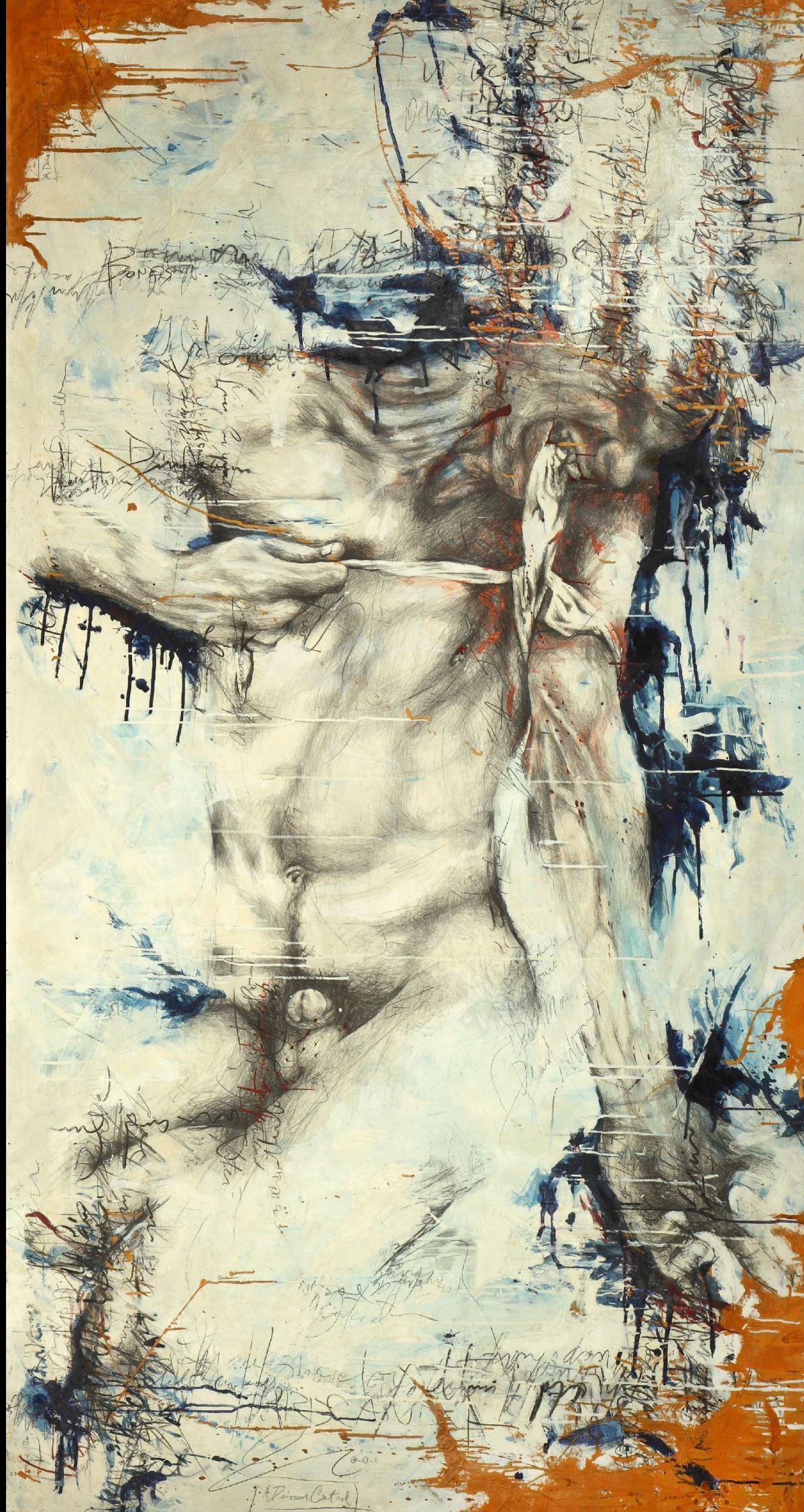


A Dinosaur's Control 8' x 4'
(graphite pencil, mixed media, gouache, gold leaf paint)

The artist models for himself to capture a moment of raw deliverance. In a wavering of lost love, with a soul bleeding in angst, he turns the tourniquet upon himself. With a wince on his face his teeth clutch tight to bite into the knotted rag as it strangles the arm to motorize the blood in the highway of veins that swell in the pendulum of his arm. The vessel can now be exploited as it awaits what tool will be chosen to ease the pain and suffering; a slash of the razor or the plunge of a needle.

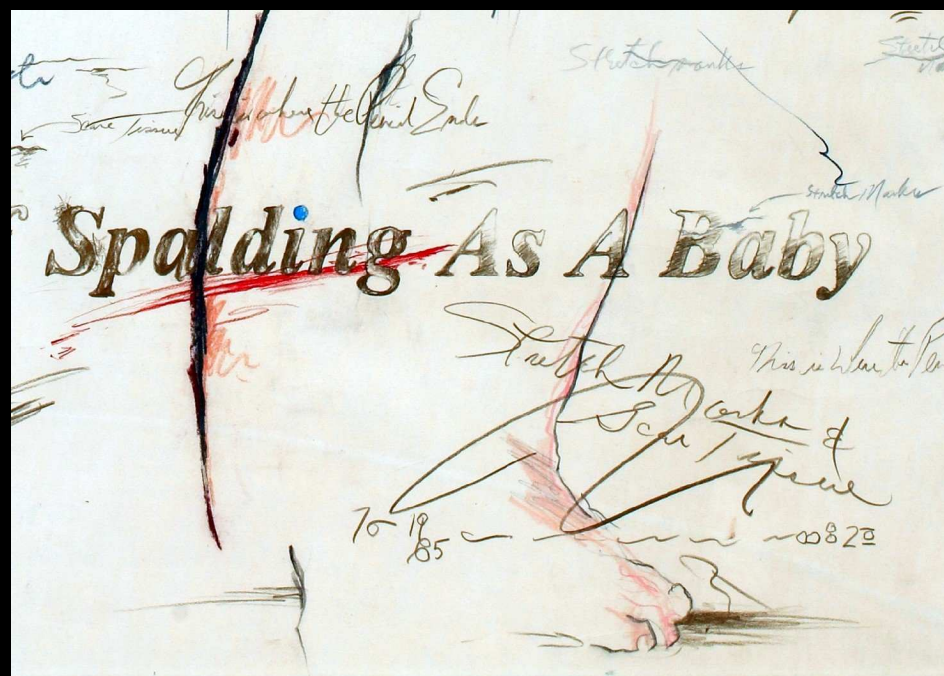
(Overleaf) Is The Embryo Dead 4' x 8'
(graphite pencil, gesso, mixed media, gold leaf paint)

Entangled naked bodies convey a sense of sexual struggle in a larger than life exhibition of clenched flesh and irreverent, yet inevitable, desire. Infused with dynamic strength and executed with force and an avalanche of movement the action, in a living encounter, prepares us for the poaching of the predator or the defense by the prey.

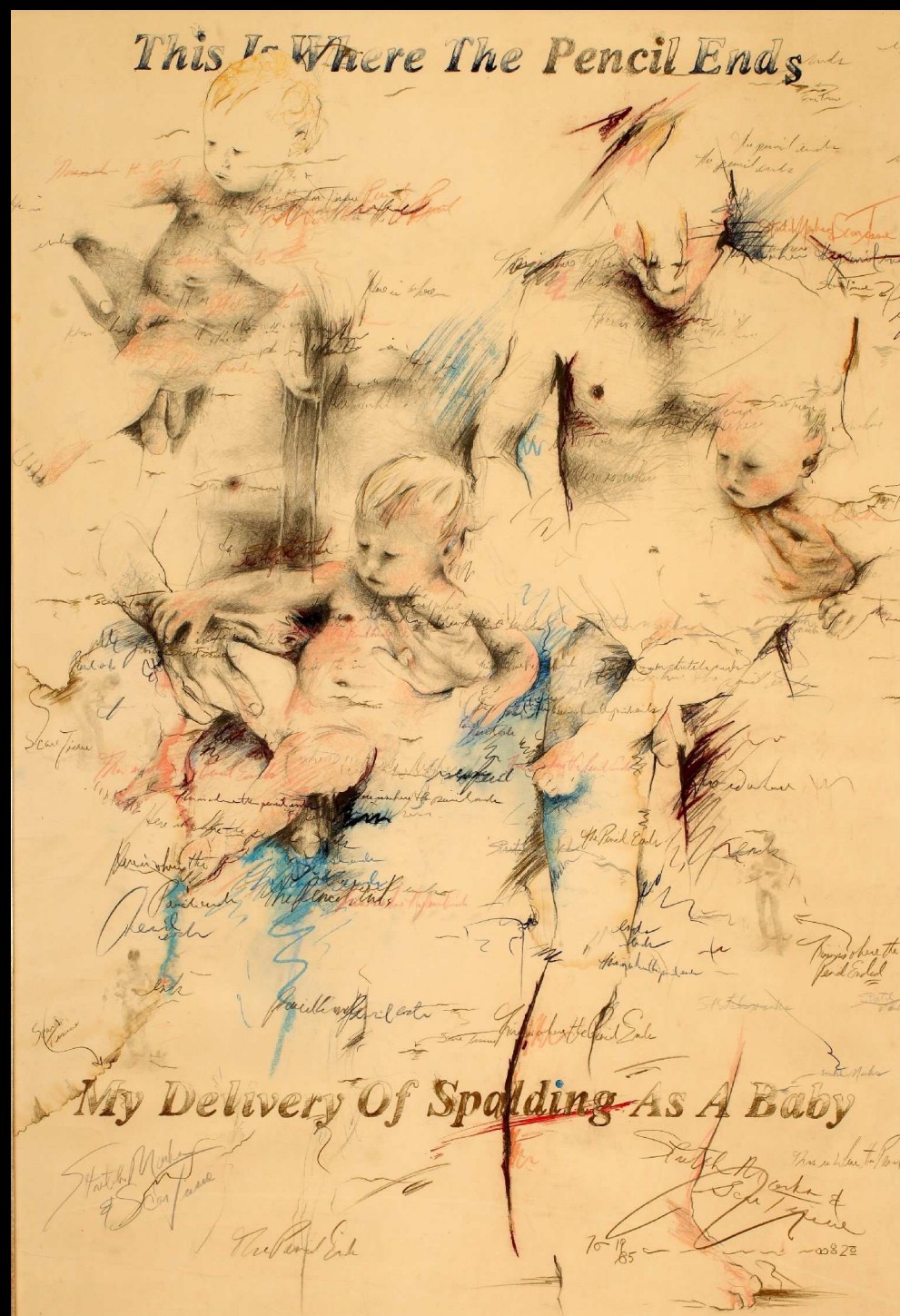








*and then there was a sky;
and there needed to be something the sky could overlook,
so love, then there was an ocean;
and the ocean needed something to surround,
so love, then there was an island;
and the island was untouched... and it needed to be walked on,
so love, then there was Us.*



This Is Where The Pencil Ends 57 x 37 (graphite pencil, prism, pastel)

raining infants from the sky
random echo's from sonic dreams
hopeful assets forged by scar tissue and smothered by flesh
carry the stretch marks of all that will come to pass





**No Future
Is A Future
If You Are Standing Still**

4-19
Stand on the Edge of Dinosaur Bones
• a quito piece