

COLLOCATIONS

pain & trauma

Exhibition of Paintings



Eddie Tucker

ARTISTS STATEMENT

I am primarily a painter producing figurative realism works that are strongly narrative based. Focussing on works exploring physicality and mentality, their imperfections, damages, fragilities of injury and age, and how these are revealed in the flesh - making us who and what we are.

Exploring how pain, injury trauma of the body and mind can be depicted through painting. I do this through the use of collocations - a combination of paintings; such as a figure with injuries and an associated image such as a damaged object.

With this collocation of paintings, I seek to develop a new narrative, extending the initial narrative and developing new ones as I seek to evoke awareness and empathy in the viewer. I also seek to allow the viewer to continue the narrative leaving the paintings hanging on a point in time that can continue.

Our bodies and minds are like a diary or map of our life, revealing the stresses, strains, injuries, age and imperfections within its surface and underlying core. Although at times these works may be challenging, I want to explore how paint can be used as a physical representation of a body's flesh and mind, reflecting on a life's experiences.

I want to show the body as a map of lived experience.

Eddie Tucker

February 2022

“Collocations – pain & trauma”

The Story Behind the Works

Some people are fascinated by the story and narrative within a painting, for you I have include a short narrative of what the work is about. I began the narrative below for some works, the viewers can continue the story for the point in time that we glimpse. The ‘List of Works’ reference is noted in brackets.

Ravages of Time (29)

Ravages of Time is a work where I have utilised the properties of paint and how it can be manipulated, here to represent the body in pain beneath the surface. The cracked and broken paint surface is a visual metaphor of the frailties of the flesh and how time is represented on each of us through a series of wrinkles, creases and scars. Our skin is the roadmap of our life.

Mythological Marsyas Tormented by Apollo (41)

An old Greek legend tells of the story of Marsyas being tormented by Apollo after losing their music competition. Apollo, the god looks on sternly with no emotion visible behind his strict countenance as the skin and flesh is slowly cut and peeled from the torso of Marsyas. An anonymous hand belonging to a henchman of Apollo holds a blade dripping with the blood. This story is often noted that it is an analogy for the flagellation of Christ.

Scream: Self-portrait (40)

3D structures run like cables and ropes tethering the head to the body. These tendons and sinews strain under the tension of the screaming head which attaches them to the body below. These straining sinews indicate the effort involved in being ‘in-pain’. Being ‘in-pain’ is quite a strenuous exercise at times with deep breathing and even breathlessness caused by holding onto your breath through a pain spasm. This neck has distended 3D elements reminiscent of an offspring from a marriage between Dali and Bacon.

Vanitas, Memento Mori (46 /47)

A man of mature years solemnly contemplates his life. Wealth and knowledge can be accumulated but not taken to the afterlife. At his age he has more years behind than left. The accompanying work juxtapositions a collection of vanitas objects. The gilded clock noting wealth and time running out, the time is near midnight. The skull reminds us that life is transitory and fleeting. The book denotes the learning and knowledge gained through a life lived. The Grim Reaper and the tarot ‘Death’ card reminders that death approaches.

Cast Out - Exiles from Eden (48 / 49)

The perfect world of Eden was made off-limits to Adam and Eve after Eve is seduced and enthralled by the serpent and they taste the forbidden fruit. An angered God casts them out to the darker harder environment of our world where pain and trauma exist. Adam looks back at what they have lost in turn, mournful, rueful and resentful.

Confined – Jail(ed) Bird (42 /43)

The portrait of the hard -faced man is meant to intimidate with his direct stare. The accompanying painting of a caged bird is meant to mirror his mentality being confined in jail. The ominous shadow of the cat is meant to threaten the bird or is it the shadow cast by the bird in the cage. The man may be a cat burglar-

Dumped - She Leaving Home (44 /45)

A distraught man grieves for a broken relationship – did he do wrong or are her sights set on a fantasy can doesn't exist. Does she want a life of fairy-tale? She seeks a life that's not possible and can only exist in her mind. The clock on the wall behind the man shows 5 am on a Wednesday morning, nodding to the Beatles song which the title of this work.

Abandon hope all ye that enter here (50)

The words written above the Gates to Hell in Dante's story the Divine Comedy. The works also have a special resonance to me – as a former ship's engineer I saw these words on a plaque above the engineer-room door indicating the hellish conditions within! The script up the side of the stairway reflects this through mirrored writing. In this work we see some sins being punished in one of the nine circles of Hell.

Pietà, 9/11 (51)

The Pietà (Italian meaning "pity", "compassion") is a subject in Christian art depicting the Virgin Mary cradling the dead body of Jesus after he is removed from the cross. This work is a contemporary take on this subject. In this painting we see a number of rescuers including fire, police and Office of Emergency management (OEM personnel) carrying an injured man. He is a fatally injured priest, the chaplain to the NY Fire Dept., Fr Mychal Judge.

He has been injured when struck by debris as the south Tower collapsed in the wreckage of the World Trade Centre in New York City on September 11th, 2001. Fr. Judge was the first official victim of the 9/11 attacks, and noted as **Victim 0001**. He had been at this terrorist incident administering last rites, his last words were "God, please end this."

List of Works

Ref.	Title - Year	Year	Medium	Size cm		
01	Waste Meat	2021	Acrylic	101	x	40
02	Deflated- Self-portrait	2021	Acrylic	40	x	50
03	Deflated Tyre	2021	Acrylic	40	x	50
04	Game (player)	2021	Acrylic	40	x	30
05	Game (bird)	2021	Acrylic	40	x	30
06	Raw (Tattoo man)	2021	Acrylic	46	x	61
07	Raw (steak)	2021	Acrylic	40	x	50
08	Worn Out (man)	2021	Acrylic	46	x	61
09	Worn Out (boots)	2021	Acrylic	40	x	50
10	Taking Cover (undercover)	2021	Acrylic	40	x	50
11	Taking Cover (taking cover, war)	2021	Acrylic	40	x	50
12	Restrained Meat (seat belt survivor)	2020	Acrylic	46	x	61
13	Restrained Meat (Hanging meat)	2020	Acrylic	46	x	61
14	Derailed (man)	2021	Acrylic	61	x	46
15	Derailed (train)	2021	Acrylic	61	x	46
16	Metal Structure	2021	Acrylic	36	x	46
17	Prepared Meat (knee joint)	2020	Acrylic	22	x	40
18	Prepared Meat (pork joint)	2020	Acrylic	21	x	30
19	South African Beef	2020	Acrylic	36	x	41
20	Hand study (man)	2020	Acrylic	46	x	36
21	Hand study (woman)	2020	Acrylic	21	x	30
22	Meat study #1 (beef joint)	2020	egg temp	21	x	30
23	Meat study #2 (sirloin)	2020	Acrylic	21	x	30
24	Meat study #3 (pork lion chop)	2020	Acrylic	24	x	18
25	Sunburn	2020	Acrylic	20	x	30
26	Smash	2020	Acrylic	22	x	40
27	The Musician	2021	Acrylic	44	x	36

List of Works

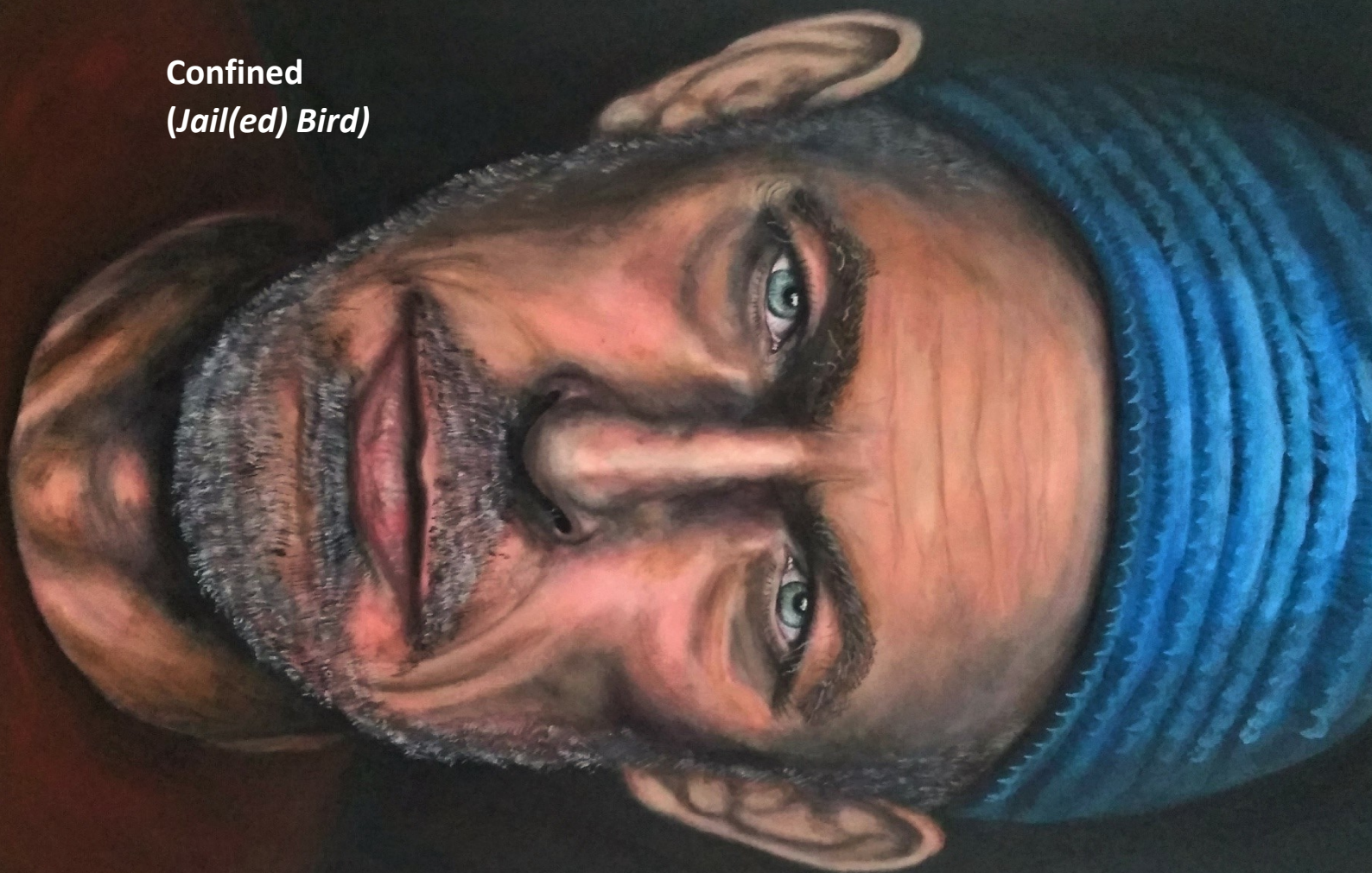
Ref.	Title - Year	Year	Medium	Size cm		
28	The Boxer	2021	Acrylic	44	x	36
29	Ravages of Time	2021	Acrylic	32		42
30	Tenebris Viridi	2021	Acrylic	20	x	25
31	Viridis	2021	Acrylic	20	x	25
32	Caeruleum	2020	Acrylic	20	x	25
33	Tenebris Rubru	2021	Acrylic	20	x	25
34	The Student	2021	Acrylic	20	x	25
35	The Retiree	2021	Acrylic	20	x	25
36	The Soldier	2021	Acrylic	20	x	25
37	I am not Bionic, Just a bit Buggered	2020	multi-med	42 x	22	x 12
38	Seat Belt Injuries #1	2020	Acrylic	40	x	50
39	Seat Belt Injuries #2	2020	Acrylic	68	x	106
40	Scream: Self-portrait	2021	Acr/plastr	59	x	84
41	Mythological Marsyas tormented by Apollo	2021	Acrylic	59	x	84
42	Confined - Jail(ed) Bird (Man)	2021	Acrylic	59	x	84
43	Confined - Jail(ed) Bird (Bird)	2021	Acrylic	59	x	84
44	Dumped, She's Leaving Home (She)	2021	Acrylic	59	x	84
45	Dumped, She's Leaving Home (He)	2021	Acrylic	59	x	84
46	Vanitas, Memento Mori (Man)	2021	Acrylic	59	x	84
47	Vanitas, Memento Mori (Death)	2021	Acrylic	59	x	84
48	Cast Out (Adam)	2021	Acrylic	59	x	84
49	Cast Out (Eve)	2021	Acrylic	59	x	84
50	Abandon hope all ye that enter here	2021	Acrylic	150	x	100
51	Pieta, 9/11	2021	Acrylic	150	x	100
52	Tortured Flesh	2021	Acrylic	61	x	41

See separate Price List

Dumped,
(She's Leaving Home)



Confined
(Jail(ed) Bird)



Caeruleum



Tenebris Viridi



Pieta 9/11



**Worn Out
(Boots)**



Restrained Meat
(Hanging Meat)












Waste Meat
(Pig)



Deflated
(Self-Portrait)



Wall Plan of Works

	06		29	08		34	05		16				30	32			14		
19	06		25		08		04		12		33	31	35	01					
38	26	18	17			02		11		09		36	24	03	21				
22				07		27		23				10		15					
27		28		10		20		14		39									

			
51		52	

PLINTH			
			
37		40	
		41	

									
42		43		44		45		50	
								46	
								47	
								48	
								49	



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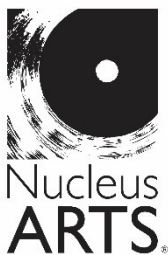


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10th - 16th Feb 2022



The Halpern Gallery,
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GALLERY**