

“THEEND. has come...”

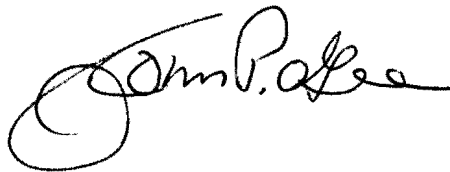
B.F.A. Senior Thesis in Drawing

By

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Project Advisor

John P. Gee

A handwritten signature in black ink, appearing to read "John P. Gee". The signature is fluid and cursive, with a large loop at the beginning and a long tail extending to the right.

Ball State University

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Abstract

These are some drawings I made, I think they're pretty cool, I hope you enjoy them.

My ambition behind this body of work was to present the idea of comic books in a way that would open them up to a broader audience; to show the soul of comic books through a fine art perspective. By the soul of a comic I mean elements of action, complex but also cheesy writing, idealized body forms and heroes, and the idea of a vigilante for a higher cause. All of these are apparent in my works which I have created through the use of many different kinds of drawing supplies including: colored pencil, acrylic ink, acrylic paint, spray paint and stencils, as well as others, and these are all done on differing sizes of matteboard.

These images stem from a character and story of my own creation who is known as theend. These are essentially a summary of the middle portion of our hero's story, showing his intentions and the targets of his frustrations and ambitions. I have followed a pattern of colors and symbols in this series and repeated them with corresponding meanings in multiple pieces. For example, roses and the colors red and silver are representative of women. Wherever you see those aspects imagine how they may pertain to women. I'll leave the rest of the elements up to your own interpretation.

The idea of this hero was inspired by 20 years worth of comics, hero movies and cartoons. Artists I would direct you toward to draw inferences to my work include: Frank Miller, Alex Ross, Franz Kline, Roy Lichtenstein, and Andy Warhol. While these artists are people I admire, they did not directly influence my work but there are obvious parallels as a result of an attempt to make images that I enjoy.

Acknowledgements

Special thanks to: God, for inspiration and the gifts He has given me.

Dad and Mom who have always been there and helped me out with funding for this show and project.

John Gee who has advised me through my artistic career while here at Ball State University.

Finally, if you're here and reading this, you.

PROPOSAL

My first and foremost love in art will always be comic books. Everything about them, in my eyes, is something to aspire to, something that is ever-changing and can continue to evolve and involve long-time readers and newcomers alike. Looking over the history and evolution of the comic book shows just how far the techniques, style, and media have come over the years; beginning with simple ink drawings and problems with the reproduction of colors to today where it seems almost anything is possible. It is my intention in my senior thesis, as well as my life's ambition, to lay to rest the idea of using one medium or style to portray the hero, villain, damsel in distress, and their surroundings in the books I have loved since I was young.

Artists have come before me and redefined what it means to make a comic book, namely Alex Ross, Frank Miller, and Sam Keith. Alex Ross has brought a sense of realism to character depiction, using *gauche*, that is unprecedented. Frank Miller career has been a constant reinvention in itself. Heavily focusing on ink, creating noir comics, and seemingly all the technology available at the time, each of his endeavors bring something new to the table. Finally, Sam Keith integrates photography, ink splattering, and interesting drawing in a way unseen even in the fine art sense, which brings me to the point of my thesis: comic books are not simple illustrations, but pieces of art that can rival fine art, stand-alone pieces in style, technique, and media.

There are many types of hero. The reluctant, the eager, the idealist, the realist, the unlikely and they have all been portrayed in same shape or another because without these heroes the comic would cease to exist. It is with this in mind that I chose my hero for my senior thesis and he is THEEND. A creation of my own (the best type) he is the reluctant and unlikely hero for whose "life" I have already written a chapter. It remains to be decided if I will use this chapter or if I will write a new story for the final project, but it will most-assuredly be big, awe-some, and iconic, everything a good hero needs. The imaging in this project will be something of a surrealistic nature in comparison with other comics. There will be an apparent lack of separating boxes or panels. Instead transitions will be apparent through the placement of figures or objects, even lines, but almost never through boxes, unless appropriate or wholly necessary.

The project will be created with materials familiar to me including but not necessarily limited to: colored pencil, acrylic paints, acrylic inks, marker, paint marker, oil pastel, chalk pastel, and pretty much anything else that comes in a stick, or pencil-type shape. I employ so many media to play off their strengths, using colored pencil for their rendering abilities, inks for their unpredictability, acrylic paints for their graphic capability, etc. I find it fascinating how each medium has its strengths and weaknesses, pushing them to their limits and in some cases past their limits. Learning about new media and techniques is a passion of mine, which I will continue to nurse and foster for as long as I am able.

I have always liked odd numbers in things because it gives cause for a "middle" piece or object, and with that in mind I will proclaim there to be five or seven, not six, final pieces in my thesis. The pieces will be rendered on differing sizes and shapes of squares and rectangles cut to fit together as a

the vertical. Small arrows in-between the panels will direct the viewer in the proper direction of the story, since not every viewer will be comic book savvy. The approximate size of each piece, speaking in square footage, will be equivalent to roughly 4'x4' spread out through length or height, as each piece requires. Without having started I can not say exactly what type of frame, or framing façade will be used, but to speculate metal frames would be nice. Given the nature of my subject and what I am trying to achieve through this project, breaking out of the small, rigid boxes that have been a staple of comics since day one; cold, and confining metal frames seem appropriate.

THEEND. Has Come.

Artist Statement

These are some drawings I made, I think they're pretty cool, I hope you enjoy them.

My ambition behind this body of work was to present the idea of comic books in a way that would open them up to a broader audience; to show the soul of comic books through a fine art perspective. By the soul of a comic I mean elements of action, complex but also cheesy writing, idealized body forms and heroes, and the idea of a vigilante for a higher cause. All of these are apparent in my works which I have created through the use of many different kinds of drawing materials including: colored pencil, acrylic ink, acrylic paint, spray paint and stencils, as well as others, and these are all done on differing sizes of mat board.

These images stem from a character and story of my own creation who is known as THEEND. These are essentially a summary of the middle portion of our hero's story, showing his intentions and the targets of his frustrations and ambitions. I have followed a pattern of colors and symbols in this series and repeated them with corresponding meanings in multiple pieces. For example, roses and the colors red and silver are representative of women. Wherever you see those aspects imagine how they may pertain to women. I'll leave the rest of the elements up to your own interpretation.

The idea of this hero was inspired by 20 years worth of comics, hero movies and cartoons. Artists who have greatly influenced my work include: Frank Miller, Alex Ross, Franz Kline, Roy Lichtenstein, and Andy Warhol. While these artists are people I admire, they did not directly influence my work but there are obvious parallels as a result of an attempt to make images that I enjoy.

Special thanks to: God, Dad and Mom, John Gee, and if you're here and reading this, you. Oh, and John C. McGinley, wrap your head around that one.

Kyle Addison Krauskopf

BACKGROUND

For as long as I can remember I have had an interest in heroes, both real and fiction. One of my first aspirations as a child was to become the comic book hero, Batman, followed closely by a detective, and after that simply a police officer. In some ways I still aspire to the notion of being a hero, but given my ability with a pencil and what I have studied while at Ball State University, coupled with my love for comics and heroes, it seemed natural that my senior thesis in drawing be about a hero of my own creation and my aspirations for the future of comic books.

This project's conceptualization has been formed over my four years at Ball State. The first time I was conscious of wanting to have an accumulative show, I began to deliberately process the subject matter and materials I would need. The specific theme of this show is a character of my own design and modeled after my life experiences and what was most important to me at the time of its conception and creation. The Character I have created is known as THEEND. (The spelling is run together and almost always followed by a period even in the midst of a sentence; make note throughout the rest of this document.) To more precisely facilitate this project, I started keeping track of every possible idea that came to me by means of a small sketch book, one that I took absolutely everywhere. I took it to dinners, to parties, to movies, and to class; I even had it ready while I ran on an indoor track throughout the winter. This sketch book will be displayed in my show and is a major portion of my outlined independent study in drawing which is also a part of my project exhibition. This book contains many things usually found in a sketch book such as drawings, song lyrics, artist names, thoughts, comments, ideas, found objects, stickers, magazine clippings, pretty much anything that I found pertinent to the subject of my show.

The main subject of my thesis is THEEND. He is an anti-hero of sorts, dealing with wrongful imprisonment and the resulting discoveries of his time alone and confinement to a jail cell. The antagonists of this story include three powerful beings whose power is drawn from the tattoos that adorn their bodies; they possess the power to “use” the tattoos from their bodies and replace them, as if they, themselves, were a human holster. That is to say that these three bad-guys can get a tattoo and as long as it is less than or equal to their body mass, they have the power to pull it from their skin and it becomes tangible and real; after use it may be returned to their body.

The other antagonist is a female known by her portrayal through beautiful faces and bodies or as a rose and the colors red and silver. This female is meant to represent many women and one woman simultaneously; she is the love and the terror of our protagonist, meant to help and hinder him in his pursuit of the three, just as women can both help and hinder in reality.

My love for comics, graphic novels, and fine art in general shines through in this project with conscious and unconscious influences from: comic book artists Alex Ross, Frank Miller, Will Eisner, and Burne Hogarth; Pop-artists Roy Lichtenstein, Andy Warhol, and David Hockney; Precisionist Charles Demuth; Abstract Expressionist painters, Franz Kline; Surrealist Salvador Dali; Realist Chuck Close; Expressionist Artists Ernst Ludwig Kirchner, Max Beckman, Emil Nolde; and Batman creator Bill Finger. I was also directly influenced by music, movies, advertisements, and television, namely: The bands *Coheed and Cambria* and *Muse*; the movies: *Speed Racer*, *Batman Returns*, *Watchmen*, *The Spirit*, James Bond movies, *Charlie and the Chocolate Factory*, and *The Fifth Element*. I place strong emphasis on the use of the phrase “unconscious influence” because I did not directly reference any particular artist with the intent of directly copying existing works. The ideas and images created are from a personal pictorial knowledge base which grows with each passing day.

As my pictorial knowledge base grows, something I am passionate about is in decline. Comic books may have their legions of fans but not as many people are buying comics as were in their hay-day. Artists who have re-vamped and renewed interest in comic books are Frank Miller, Alex Ross, and more recently Sam Keith. Miller's gritty noir drawings, ink splattering techniques, and over-the-top writing style set a new trend for comics. Ross uses guache to depict characters in a realistic fashion, as yet-to-be seen the comic book medium. Finally, Keith is blending photographs, ink drawing, and mixing media in a bizarre, yet successful fashion to reach some affects also unprecedented.

My greatest aspiration is to do what these living-legends have managed to do, to reinvent the way people view comics and who should be reading them. My thesis presents a new possibility for the comic book medium, doing away with box segregation and implementing fine art techniques to attract a new audience. That is to say that each panel of my work would stand as a single page in book form incorporating just the right amount of imagery in order to see what is happening, but not directly illustrate each action. In the future this character will find himself depicted in graphic novel form, a form which in itself brings adolescent and mature readers together. This union made by graphic novels, together with my coupling of heroic subject and fine art, should create a whole new stage for an unfound audience for comic books. A more mature, more sophisticated audience, yet in a style that admirers of all types of comics may still enjoy.

This "classic" style is apparent in the overall tone of my images. One thing I am very proud of is that I was able to incorporate many and varied bright colors, yet keep the overall feel of each piece gritty and dark. Each panel has an overall color that was inspired by the promotional *Watchmen* movie posters. This aspect I was pleased with as well, because with the amount of color I used yet I was still able to achieve another type of overall affect. One of the main reasons for an overall color "feel" is when an opposing color is incorporated that color and its area pops and stands out, creating a contradictory focal

point to a portion that may seem more intricate or important. This is all key to keeping the viewer's eye moving around the piece and creating deeper interest.

I believe the hardest part about this project was trying to confine myself to my emerging "style" or manner with which this series was created. Although the techniques and style ranged widely, I reminded myself daily to keep on going and finish out the project remaining true to my goals.

TECHNIQUE & MEDIA

I have always enjoyed a very diverse means of creating images, especially in drawing. This may come from the urge to know and learn as much as I can about what we call drawing, and all the media that can be associated with it. Many different kinds of pictorial imaging interest me and this is why my pieces are not limited to a single media, or even just a few. Throughout this series I found myself tending to meld together realistic colored pencil rendering and acrylic graphic-style lines and shapes.

The media that were used in these pieces included: water-based acrylic paints, water-based acrylic inks, colored pencil, marker, graphite, charcoal, stencils and spray-paint, solvents and additives, watercolor paint, oil paint, and gesso. The applications for these materials are as follows: The acrylic paint was used for its opaque coloring quality as well as simple painting techniques here and there. The inks were used for their flowing quality and purposeful randomness. The colored pencil, marker, charcoal, and graphite were all used for their rendering capabilities. The spray paint was used for hand-made and purchased stencils and in place of an air brush for fading and simple spraying techniques. The solvents were used in colored pencil rendering and thinning of various materials, while the additives, such as galkyd, were used to tint or layer transparent color where necessary. The watercolor and oil paint were used in conjunction with the galkyd to provide the necessary qualities of color. Finally, the gesso was used sparingly to create surfaces for drawing or to cover spots where a fresh or blank spot was necessary for further drawing.

The pieces are all done on matboard or illustration board, some are pieced together from multiple 30"x40" pieces because of cost. Ideally I would cut sections from a single large sheet of illustration board, or even something more rigid or sturdy such as sign board or gator-board, but those large sheets are too expensive for my limited budget. The matboard and illustration board are on sale every other week at Hobby Lobby for fifty percent off, making the total cost of my largest blank surface, merely twelve dollars. The frames encasing the finished pieces are simple, black, hand-made frames. These are quite affective and affordable. I would have preferred to have all of the project works protected under glass or plexi-glass if my budget would have allowed for it.

WORK EVALUATION

"From out of the Darkness Came the Light, and Behold, it was THEEND."

(40"x30")

This is perhaps the birth of my senior thesis, the first time I truly combined styles and media in differing fashions to create an over-all affect. I feel that this piece is and always will be the finest piece as it pertains to THEEND. Its central figure is our protagonist, dimly lit as to veil his features and keep the viewer from knowing what he truly looks like. The boxes along the bottom feature differing styles which each stand for a portion of THEEND.'s story. The first box contains a baby with a gunshot impacting its head. The baby stands for naïveté and the shot alludes to how drastic and violent this wall of naivety can come crashing down. The bullet casings in the second box are simply the "shots" that were administered to the baby, done in a black and white graphic nature demonstrating the idea that it either happens or it doesn't, there is no gray area. The third box, containing the eye with a skull is our first idea of who did this to the "baby" and what they wanted; obviously and simply intent to kill. The fourth box contains a rose, the symbol I have bestowed to represent all women and our female protagonist. Finally, the fifth box contains retribution. A perfectly formed female has lost a massive

amount of blood and is not likely to survive, a wound compliments of our hero. Yet most assuredly she will survive; she always does.

"THEEND. is near..."

(8"x8")

This was created out of the same concept that is the basis of my thesis, to bring the comic book media to a new group of people and change how these books are viewed forever. It contains all three elements that run through my show, the mysterious female, the three villains, and THEEND. The eyes are created with colored pencil, the female form with sakura marker, and the three out of ink and marker. This piece was representative of the first time I did away with the boxes, which are so customary of comic books, an element which became very important to my ideas and views about the direction of graphic novel depiction. As Samuel L. Jackson's character said in the film *Unbreakable*, a comic book movie with more maturity by M. Night Shyamalan "Real life doesn't fit into little boxes that were drawn for it." I have taken that quote seriously in an attempt to bring shine a new light on comic book depiction.

"Born out of Suffering, Empowered by His Plight, THEEND. Comes for us All."

(30"x80")

This piece came to fruition when I was trying to find the voice of my thesis, this piece was pivotal in influencing the box-less aspect of my idea. Constructed on a much larger scale than the piece created before it the images contained in this from left to right are more straight forward than that of the first piece. The cell is where our hero was "born," or came to find the extent of his powers. This is demonstrated in the portion of the story I have included at the end of this paper. The Hamburger is meant to entice, because its allure; the allure of food in general, will always be apparent throughout

later parts of the story. The stenciled fetus is a reference to naïveté and the safety of the womb. The central face is meant to be the first time we see the face of our hero; this is his debut and the reason his face is so massive. I chose an actor named Michael Fassbender to embody my character, my actor of choice if this were to ever make it to the big screen. The city is the object of battle in my story. The three villains control it, depicted in silhouette form beneath, but THEEND. wants his retribution on them and from that desire comes the battle for the city.

The only aspect of this piece I would change is the lighting on his face, which is dramatic, but not dramatic enough, even though this is his debut piece, I would like for THEEND. to remain more shadowed.

"She Saunters Through Your Dreams and Encompasses Your Thoughts"

(40"x30")

After the uncertain feeling I had upon the completion of the "Born out of Suffering, Empowered by His Plight, THEEND. Comes for us All." I went back to something that was a sure bet, a counterpart to the first piece. This piece is successful, but in different ways from its counter-part. It cleared a path for blurring and movement of colored pencil portions in future pieces. Its explanation is the exact opposite of the male. The central figure is our lead female. The first picture is her mouth laughing at the thought of the death of "the baby." The second, the drops of blood spilled on the baby's part. The middle eye is the birth of THEEND. and the fury that will follow. The fourth, a symbol of THEEND., which will appear many times to come, and finally, vengeance; THEEND. walks away blood dripping from his hands. These were all created through mixing colored pencil, marker, and acrylic paint.

This piece is meant to unveil the faces of the villains of this story. These three men are the men that are able to get tattoos and “use them.” They are culturally diverse but have come together and gained control of a fictional metropolis, brought about a dictatorship, complete with corrupt police and prisons where people never emerge from. The faces are rendered with colored pencil, which I did first. I then began the layering process of the geometric shapes on the larger portion. These shapes are made up of increasingly darker layers of acrylic paint and topped with layers of galkyd and acrylic paint to add more dimension to such a large portion of the piece. The three red shapes represent the villains and are on top of the layers of galkyd to show in the story they are in control of everything, or so they think.

The white portions of acrylic across the faces were meant to contain portions of musculature, as a kind of x-ray, an aspect to be seen later in my show. However, this wasn’t completed out of time constraints.

“Gorgeous to a Fault, Lethal to the Nines, She’s the Stuff of Dreams.”

(30”x30”)

I made a massive stencil of a female head and chest for *“Born out of Suffering, Empowered by His Plight, THEEND. Comes for us All.”* but decided not to use it, so this piece came out of the desire to not have wasted all the time it took to make that stencil. This piece is all about the femme fatale of the story and she is depicted in five places in differing ways. She is the central stencil, the silver silhouette in the upper left hand corner, and three different parts of her are rendered on the left side. I first layed down the stencil and from that organized the piece. I then rendered the three small images on the left and the male face inside the stencil. The face is THEEND. and is meant to show that he is always conscious of her presence, almost omniscient in all things that regard her, but at the same time he is oblivious to her and her ways. The face is off-center to create a sense of tension, that something is off; this hopefully conveys that is not supposed to be the face of the female stencil. The geometric lines

conscious of her presence, almost omniscient in all things that regard her, but at the same time he is oblivious to her and her ways. The face is off-center to create a sense of tension, that something is off; this hopefully conveys that is not supposed to be the face of the female stencil. The geometric lines were added next as a way to make the space next to the small drawings more interesting and to push the stencil back in space, showing that this portion is on top. The final aspect of this piece was the tubes of lipstick. I always wanted an army of lipsticks somewhere in one of my drawings and the negative space behind the stencil was quite boring. These are meant to look like missiles jutting out from behind the female, something mean, menacing, man-made destruction, false, yet out of something that is wholly female.

"I Initiate Contact With a Gaze that will Cut you in Half. I Close with Fists of Justice"

(40"x93")

This piece's conception spawned simply from a sketch I made while at Taco Bell. Through its production, it gained meaning. The central figure is THEEND, making a movement alluding to a punch, which is achieved through colored pencil and gamsol, along with glazes of acrylic paint and ink. The figure is where I began this piece and from there I plotted out the rest of the drawing in pencil, something I found myself rarely doing over the course of this series. I proceeded with the drawing of the alley behind the figure and first attempted it with acrylic inks, but decided to paint over that and begin again with charcoal. The left panel is done with acrylic paint, marker and graphite. The city is drawn in graphite and contained in a down-ward pointing arrow, signifying the end of an era for that city. The geometric shapes coming from the "pow" sign are meant to emphasize the sign and the motion of the arm. After all of that was finished I rendered the roses in the female attire on the right panel and made a stencil to spray paint the remaining form of the female. One of the final touches was the addition of THEEND's bracelet which contains three different beads, one for each of the villains, a

reclining female, obvious of its intent, and a seemingly hand-made cross charm, representing the religious possibilities.

Throughout production of this piece something always seemed to be missing; it never felt as if it were complete until I saw it hanging on the wall in a gallery. At that point it became my second favorite piece. Its scale, its color, and its tone are all exactly what I was aiming to achieve through this project, the only portion I would like to change are the tattoos that are supposed to be embedded on THEEND.'s forearms. I attempted putting one on the arm that is in motion, which was for the most part successful, but the lighting and glow I achieved on the other arm were something I wanted to take no chance on disturbing.

"He's What We've Been Waiting for, He's the Answer we All Need, But He'll Only Help Himself...God I

Hope it's to our Benefit."

(80"x30")

When I made the decision that I wanted to make a counter piece to *"From out of the Darkness Came the Light, and Behold, it was THEEND."* I decided that a triptych would be in order. This piece is the center of the triptych and is the logo for my character. It is a "t" crossing an "e" in a fashion after my own creation. The negative space around the logo is filled with weaponry to allude to the fact that this is an action story and that there is much violence involved. There are not only guns, but knives and swords, and tools that are now perceived as weapons. My original intent was to make the negative space solely black, but after further consideration I felt something needed to be there. After completion I was not sure if it would have been more successful in only black, but the end product does not detract from the logo enough for it to bother me, just enough to make me wonder how it would have looked in black.

"Symbols of Peace"

(16"x30")

This piece came from the feeling that "III" was not conveying all the ideas that I wanted to communicate. This is displayed above the other piece and is a representation of the devastation the three villains cause and the means by which they accomplish it. The tattoo gun is rendered with colored pencil and the bottles are ink applied together while still wet in order to get a swirling effect. The lines are simply acrylic paint as are the labels on the bottles. This piece is pretty self-explanatory as long as the viewer knows this is a representation of a tattoo gun and tattoo ink bottles; their labels give away the subject's nature.

"So Much Pain, So Much Suffering, 3 Deaths to THEEND."

(30"x30")

This piece came about as a companion piece to the female stencil piece. Whereas that piece is all about the female character, this piece is all about the male character. The torso is rendered in colored pencil, over which I placed two washes of acrylic paint in order to dull down the color that came about from the way I rendered the torso. On top of that I put an acrylic set of clouds at the base of the piece, over which I rendered a female face, representative of the female character, but not necessarily her face. She remains faceless because of the factor of mystery that I wanted to keep in play for her character; sometimes she might be blonde, sometimes brunette, other times she may have long hair and sunglasses, while others she may be in an elegant black dress with short hair. I used gamsol, an oil paint dissolvent in conjunction with the colored pencil, because rendering on acrylic paint covering another layer of colored pencil tends to simply chip away the paint. This allowed me to use the colored pencil in a paint fashion, moving it around with my fingers instead of the harsh sharp point of a colored

pencil. I used acrylic ink and paint to draw her hair, as well as a mixture of ink, paint, gamsol, water, and galkyd applied by means of a spray bottle to mist over the piece and the hair. The outcome of this mixture was nothing special; I think the elements I put into the spray bottle canceled each other out and just left the pigment. The line-motif is duplicated in this piece as well, symbolic of nothing, but used to break up the space and make the piece more interesting. I then cut out a stencil of differing tattoos to spray paint on the torso, these were representative of the powers of the main character and his villains.

"Oh My, That One's Big...Can I Touch It?"

(15"x30")

This piece evolved from a drawing idea into a sculptural piece all its own. There are two of these in my show, but I plan to make three, which I am calling three dimensional drawings. I began by making molds of weapons and then casting them in wax. I made the box out of very low grade wood and stained it with a stain called ebony. I then lined the box with fabric to give it a feeling that this box was made expressly for these weapons. I put the lipstick and the b.b.s in the two compartments I had made and covered the compartments in plexi-glass. Finally, I rendered a set of lips and put them directly in the middle of the box, with the word "ooo" coming from them, to convey a feeling of being impressed and confident. Hopefully it is apparent that this piece is also all about the female and how dangerous she is, communicated via the weapons, and apparent that it is her through the lips and the lipstick.

The only thing I would change about this piece is the b.b.s. I originally intended for these to be bullets or shotgun shells.

"I Leave Her for Dead, Knowing that Will NEVER be Enough"

(40"x44")

Without a doubt the most difficult drawing of the series was the final piece about the female antagonist. Trying to depict something that is in essence faceless; supposed to be every-woman and no woman simultaneously proved to be no easy task. Most of my pieces were conceived with only a rough idea of what I wanted to say, the exact opposite of the material for this piece. I knew exactly what I wanted to say, but not exactly how to say it. The female is a very important part to the story, almost as important as THEEND. himself. I wanted this piece to express the repetitiveness and enduring quality of women, as well as beauty and the power the female has over the male in matters of the heart. In the end I decided to integrate classic beauty, death, sexuality, and my own representative imagery. I began with the window pane and created it through layers of acrylic and galkyd to create a rainy effect. I then proceeded to the first female figure whose face is rendered through graphite, while her hair is ink and her body is acrylic paint. I then moved onto the laying female figure which I created through colored pencil and gamsol, with a stencil applied over the top. The larger figure on the left was then rendered with colored pencil and is sectioned off by clothed portions and nude portions. The bullet was rendered with colored pencil. The remaining effects were created through acrylic paint applied in different ways. I believe this is the piece where I hit my stride, or rather the piece I fell in love with. The amount of effort I had to put into this piece along with its nature, called for commitment and the exercise of skill. I think it is appropriate that this, of all my pieces, is the best for the male population to appreciate, or perhaps just myself.

"The Will to Progress"

(85"x20")

This started as a piece to contain the items that I will be giving away during my show, and it may still play a part in that. I constructed this out of wood and then painted it with white spray paint. I wrapped it in gauze as another notion of danger. This time it is a bandage, a sign of repair, or a sign of what has happened. It is justified in that it is wrapped around the logo for the main character, since it is him who has taken the brunt of the punishment so far in the story. He has taken punishment from the three villains and the female. Its base is constructed simply out of a 4"x4" piece of treated wood cut down and wrapped with rope to keep with the rough feeling of the base and to display how he is trying to hold himself together, another was to signify repair. I then brought back the rosary aspect, to be wrapped around the top portion of the "t". This rosary signifies death and a belief in God, which are rooted in a mixture of Eastern and Western beliefs. In some martial arts and Eastern beliefs, the beads are a sign of how many people have fallen at your hands, whereas in the Western doctrine, a rosary is used to signify one's faith in God. THEEND.'s rosary is a combination of both.

"this is our city. if it is a fight you are seeking, I suggest someplace else. because this is the one you will NOT walk away from."

(40"x15")

The final piece I constructed to be part of my show was a second three-dimensional drawing. This started out simple enough, but little did I know how many elements my pen had put to paper during its conception. This piece is all about the 3. They are depicted through the use of action figures spray painted black for affect and to take away from some visible detail, since these are supposed to be my characters, not the characters they were made to represent. I switched a of couple heads on them

with other action figures, as well as cut all the hair off of one to make him appear bald. I then created the box out of the same wood and stained it once again with the ebony stain. A different element about this box's construction was the inclusion of colored wood pieces. I built in three differing sizes of dowel rods to represent the characters and two arrows on either side for support but alluding to the fact that all of this will come crashing down. The ink bottles allude to the power they possess as do the hand-made weapons hanging from the strings of beads. The beads are also a mixture of Western and Eastern belief systems. Rosaries are meant as a sign of faith in God, but in some martial arts the beads signify the amount of people you have killed. These beads lean more toward the death note. The final portion of this work was the drawn backing aspect. It is a stencil overlapped three times with white gray and black for atmospheric perspective, which is further stated through the use of black spray paint to pigeon hole parts of the drawing. I then glazed the entire drawn portion and blurred some white paint from the tops of the buildings for lighting effect.

SUMMARY

This body of project works is both an homage and an acknowledgement of the contribution comic and graphic novel artists have made to the greater mainstream of the visual arts. Through considerable experimentation with media and techniques I have attempted to push the envelope of creativity for myself and all others who can appreciate my work. I have explored my own particular pictorialized narrative from the wellspring of my imagination and I intend to continue to further expand my art with ever new subject matter and materials. With proper funding, I had plans to conduct a marketing and advertising campaign for my show. The art department requires that we make postcards and send them out as advertisements and invitations to our show, but I had plans to take that notion much farther. I have already designed and had made two differing kinds of buttons for distribution at my show, as mementos and as a way to get my art and ideas out to a larger audience. These buttons were relatively inexpensive as opposed to the other ideas I had. The most important other item I wanted made were stickers. I have four different designs of stickers made out of pieces and parts of my bigger works that will be on display. Images of those ideas are included. I also am in the process of making keychains with the logo of my character on them. I wanted to make full-scale movie style posters to put up around campus to advertise for my show and my art. I still plan to do this but on a much smaller scale of 8.5"x11" copies on printer paper. My final idea was to make a couple of t-shirts to raffle off to my viewers, this way "winners" could take home some of my art with them.

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EXPENDITURES

Matteboard- \$ 13 8 10 13 9 8 13- \$74

Markers-\$42

Ink- \$20 16 8 14 13- \$73

Chalk- \$5

Colored pencils-\$ 10 10 2 12 1.50- \$25.50

Paint- \$20 10 3 8 6 10 4- \$62

Spray paint- \$ 5 5 2 10- \$34

Tape- \$12 10 5- \$36

Tools- \$2 7- \$9

Wood- \$100 20 15- \$213

Foam backing-\$60

Figures-\$20

b.b.'s & lipstick- \$7

Beads- \$14

Galkyd- \$ 22 10- \$32

Circle template- \$10

Protractor- \$3

Bottles- 10

Gauze- 15

Rope- 6

Stamps- 16

Postcards- \$40

Buttons- \$40

-\$846.50

AMOUNT OF HOURS SPENT:

>400

Accolades/ Achievements

Kyle Krauskopf kakrauskopf@bsu.edu

(765-469-2667)

- Accepted into the Ball State Art Dept Student Show three years
2005/2006-2007/2008
- Accepted into the Minnetrista Annual Art show
2008
- Second Place winner Minnetrista Annual Art show
2009
- Accepted into the START gallery art show
2008/ 2009
- Picked to represent the Ball State Drawing department on Ball State's website.
- Dean's list
2007/2008
- Elected to art department's outstanding juniors list
2007/2008
- Scholastics enductee and winner
2003/2004/2005
- B.F.A. senior art exhibition
2009

Professional Experience

- Logo design for Guyer the Mover moving company based in Kokomo IN.
- Local artist chosen to represent respective church in the Miami County churches museum exhibit.
- Commissioned on numerous private occasions for varying artistic endeavors.
- Mural design and painting of fitness room Miami County YMCA
- Float commission and execution for Miami County circus parade
- Painter of Peru Amateur Circus sign
- Rock Industries Inc. logo representation for Peru little league
- 50th anniversary Peru amateur circus logo designer and fabricator
- Designer of safety bulletins for Bryan Steam boiler manufacturer, Peru IN.

CHAPTER VII

“jail time sucker”

[Old fashion cobblestone cell with wooden door and metal bars. Cell-door slams shut]

office-worker/theend.:“LET ME OUT!!! “

“What the hell did I do?! Why am I here?! Of all the people who could POSSIBLY be the fourth... wh, wh, why... me?” (depression, anger, fear, and tears)

[Weeks pass... (black)]

“I’m so hungry. They feed us gruel. Scraps. Just enough to keep us alive, but too little to leave us with any strength. After a week or two of this, even *it* starts to look good.” [fish heads sticking out of sloppy bowl] “You start to look forward to it. God, what I’d give for a cherry Coke and Nutrageous.” [images flash.]

“And that makes one month.” [looks down at self-written tally-marked arms]

“I’ve kept count. Not much else to do in this hell-hole.”

[Cut to night view. Crying “why me, why me?” tears]

“They go round and collect all the people they suspect.” [Images of physically-imposing people]

“They go round and collect all the people that scare them.” [Images of industrial tycoons]

“They go round and collect all the people who give others hope and they throw them all in here...”
[Images of courageous-looking people]

[Cut to black. Time passage]

"I've been feeling strange." [Image of a much thinner man in the corner of his cell]

"Of course, one meal a day of table scraps and fish-heads [Flash back. Looks even worse] will make anyone feel strange. But I feel, different, to say the least. Not my old self. I'm no longer that man, if you could have called what I was a man. I was fat, I was feeble, I was trapped inside my own self and my own small, insignificant world. I was weak. Now I feel... different..." [confident, determined eyes look up]

"When you live with this hunger, and the pain never subsides, all that is left is to accept it...you embrace it. You even begin to look forward to it. Eating, even this shit, becomes a chore, because it takes away the feeling. The feeling is the only thing anyone has for certain in here. And food takes that away from you, if only for a moment."

"I feel strange."

"Each time they slide that damn door open and throw that pan full of slop in here, I know another day has passed. And I mark it down. One more mark, one more day."

"I feel strange."

"They can't know feel the way I feel. I'm certain." [View of dimly-lit cellblock]

"There is no way that they could feel the way I feel; the others I mean" [Images of other in-mates]

"This strength, this power I feel...oh God... the pain, the pain never subsides...
and I like it."

"I look down." [tick marked arm]

"It's been 2 months, 3 weeks, and 6 days."

"It's a Sunday."

"It's Charlotte's watch today. His slight limp gives him away." [Burly, male, guard coughing and clearing his throat. Character refers to guards with women's names as a sign of defiance.]

"I'm almost nothing, skin and bone, a shadow of my former self." [View of thin, yet still muscular arms and legs]

[Image of character meditating]

"The person I was no longer exists...that, that, thing, had me inside it and now I am loose.

Furthermore I've grown weary of being in this place. I think I will leave soon."

"3 months even."

"Someone tried to escape yesterday. It dashes one's hopes when someone so similar to yourself carries out your plans and fails. To think I thought I could escape, in the shape I'm in. It's put things into perspective for me. His punishment: bound and gagged." [Worried eyes, pan out to man bound and gagged, lying in his cell] "That it isn't enough to be solitarily confined, but to have your movement taken away; I often wonder if *they* have someone sit around and think up new ways of torture...they must."

"Meditation. Practice. Meditation. Dinner. Sleep." [Images of character meditating and utilizing poorly made wooden spoons as weaponistic escrima sticks]

"6 months."

"I've had *enough*."

"I make a racket."

"Cindy quiets me." [Beaten by another burly, male, guard]

"That was all I had. That was the last bit of will I possessed. All thoughts of strength and esca...what they hell is this?!" [Finds the tally-marks which were once scribed on his arm, lying on the floor]

"I've been over this small cell many times, I've counted the bricks, I've named the bricks, I know every nook, cranny, crevice, and imperfection in each...what ARE *these*?!"

"Impossible." [Notices arm]

"No, don't even entertain the idea, its impossible. You're a skinny, near dea...but yet there they are..."

[Pinches skin] "Is this skin different? Is MY skin different? Could it be possible? [Closes eyes and pulls on a mark and it slides out into his fingers. Charcter stands up and starts screaming again]

Cindy: "Oh not enough for one day eh? Well this time I won't be so gentle!" [Image of guard opening door and is met with a foot to the knee and a fist to the face, effectively rendering him unconscious. {Image of teeth flying from his mouth.} Theend. character pulls two of the bars from the his cell door for defense]

[Image of theend. character walking down the hall way, carrying his make-shift weapons. {overhead lighting, view from behind.} Final frame: dropping the single tick mark he intentionally pulled out.]

Theend.: "I feel strange..."