

Eric Kunzendorf

2022

Drawing List



“Biobesque” Series

2018

12” x 9”

Black and White Ink on Toned Paper

I’ve always admired the biomorphic series/works of Charles Seliger. I created these in response to an encounter I had with his work. They relate somewhat to my recent animation work *datastreamimagination* in that they were not so much planned as developed. I have always enjoyed working with white and black on toned surfaces; these works seemed to grow organically.



Arabesque

2009

14” x 17”

Ink on Bristol Board

I shall perhaps title the series made up by the pen and ink works as “Compulsion,” for I am gripped at times with what I can only call a compulsive need to work on them during periods of relative inactivity. These works are about the marks and the dynamic balance between black ink and the white surface of the paper.



Arabesque No. 2

2009

9” x 12”

Ink on Paper

In these pen and ink works, I have tried to set aside conscious effort and make marks, shapes, drips and lines with no concern for what is “right” or “wrong”. I suspect that these works stem from a subconscious need toward expressive art as a balance for the concrete computer animation work I do daily.



Arabesque No. 1

2009

11” x 14”

Ink on Paper

I shall perhaps title the series made up by the pen and ink works as “Compulsion,” for I am gripped at times with what I can only call a compulsive need to work on them during periods of relative inactivity. These works are about the marks and the dynamic balance between black and the white surface.



Arabesque No. 3

2009

11” x 14”

Ink on Paper

In these pen and ink works, I have tried to set aside conscious effort and make marks, shapes, drips and lines with no concern for what is “right” or “wrong”. I suspect that these works stem from a subconscious need toward expressive art as a balance for the concrete computer animation work I do daily.



Drawing

2008

Ball Point Pen on Paper

13" x 19"



Apple of My Eye

2008

8" x 10" Inkjet Print, Composition Leaf, Acrylic Matte Medium on MDF

Here I am carrying forward my print work into a smaller, more intimate form coupled with a more complex surface treatment. I have always been fond of the altarpieces of Renaissance painters. The composition leaf in this piece is meant as a nod to that time frame, but sandwiching it in layers of matte medium give the surface a slight depth.



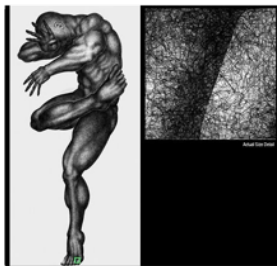
Rosetta Stone

2006

Ball Point Pen

9" x 12"

Drawn as a response to the biomorphic drawings of Charles Seliger, this drawing serves as the starting point for what is to come later. At the time, I thought it was an isolated inspiration expressed in a fugitive medium. I now know that isn't the case.



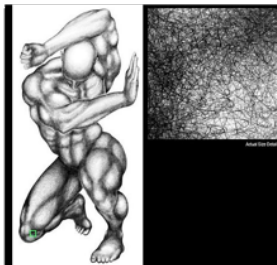
Balance

2006

36" x 72" B/W Inkjet Print

Photoshop

I enjoy drawing with ball point pen, but the tedium of filling in large sections of paper tends to cut down on the inspiration needed to carry a drawing through to its finish. Photoshop's brush engine allows me to automate the process.



Awkward

2006

B/W Inkjet Print

36" x 72"

Photoshop

These three pieces are large format experimental drawings completed while I taught at the New Hampshire Institute of Art.



Trapped

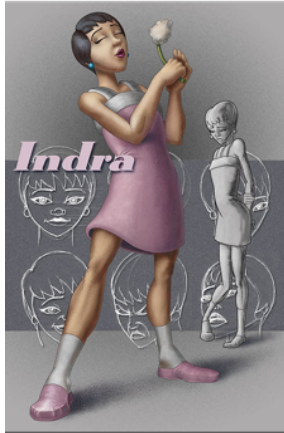
2006

Color Inkjet Print

36" x 72"

Photoshop

I experimented with custom brushes in Photoshop to see if I could get the same textural quality of tone as ball point along with the transparency of color need to create a luminous surface. Trapped was the culmination of these experiments.



Indra Presentation Drawing

2013

20" x 30" (4000 x 6000 pixels)

Inkjet Print

Photoshop

This was an example of character presentation I developed for my FVA 367 Animation Drawing class at Jacksonville University.



Sweethang Presentation Drawing

2013

20" x 30" (4000 x 6000 pixels)

Inkjet Print

Photoshop

I created this character presentation drawing while developing Sweethang, the subject of an unpublished video tutorial series I developed for Taylor and Francis.



Mighty Muskrat Character Drawing

2002

8" x 10"

Photoshop

The Mighty Muskrat was a character I developed for the book *Maya 5 Savvy*. We chronicled the development of an animated project from concept through rendering in that book. I wrote the Pre-production, modeling and animation chapters of that book.



Marvin II Presentation Drawing

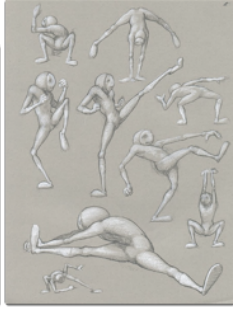
2001

13" x 19"

Inkjet Print on Arches paper

Painter, Photoshop

Then, at the end of the design phase, we create a final character Presentation Drawing which is used to "sell" the character to a team of production artists.



Marvin II Thumbnails and Motion Sketches

2001

9" x 12"

Ball Point Pen

B/W Prismacolor & Ink on Canson

These are sketches I used to create Marvin II. The character presentation drawing appears in the previous image.

I used the same process I teach my Character Design students to design my own characters. We start with thumbnails and move forward developing those thumbnails into more finished sketches.