

# Biographies of Famous Erotic/Fantasy Artists

- [Dorian Cleavenger](#)
- [Alberto Vargas](#)
- [Luis Royo](#)
- [Boris Vallejo](#)
- [Julie Bell](#)
- [Hajime Sorayama](#)

## Dorian Cleavenger

<http://www.photonetion1.com/supercoll/dorian1.htm>

Since his earliest years, Dorian has demonstrated an almost uncanny degree of artistic talent with a unique and distinctive blend of creativity to his images. Starting as a child with the usual array of dinosaurs and monsters done in a different and highly individualistic manner, he soon departed from the conventional constraints of traditional representations by embellishing his subjects with individualized touches pulled from his rich imagination while retaining a degree of contact with realism sufficient to allow the viewer to associate his depictions with a solid base in the familiar world.

Born in Massachusetts, Dorian grew up in New Jersey where during his school years, he gained a reputation not only for his artistic abilities but also as well for his inquisitive nature and acute powers of retention of detail -- information and observational as well as analytical qualities -- all of which have proven to enhance and complement his artistic expressions.

Immediately upon graduation from high school, he applied and was accepted into the Newark School of Fine and Industrial Arts although it was to be a short romance. After a few weeks, he quit the school out of frustration. It seemed that the classes weren't sufficiently challenging and he was enveloped in boredom.

One example was the required class on "perspective" -- the technique of depicting volumes and spatial relationships on a flat surface. At the end of class, the teacher sharply criticized the students' results, indicating and showing Dorian's as the only accurately drawn example. Though he said nothing then, he admitted to his family that he just drew it by gut feeling and didn't bother with the theory of measurement of angles, vanishing points, etc. He also said it took away from the creativity of drawing and made it into an exact science and that in Art: if it looks right, then it is right. Evidently he had been observing on his own for years how perspective naturally appeared and simply employed it on his own assignment.

In subsequent years during which time he moved first to Ohio and then to Pittsburgh, he did mechanical work on automobiles; body work; then custom airbrush painting of his designs on cars, motorcycles, and vans; and built hot rods. An accomplished self-taught musician and composer, he also played guitar while singing and composing music when with several rock bands (which experience made him acutely aware of the shortcomings of so-called "teamwork" as opposed to being entirely self-reliant).

Again determining to get involved in the Art field, he decided to attend the Art Institute of Pittsburgh. While attending that school, he received numerous awards, acclamations, scholarships, and honors -- all of which, coupled with the encouragement of his instructors, reinforced in him the idea that he would be successful as a full-time free-lance artist.

Initially he did artwork as a freelancer for many prominent corporations such as Disney, U.S. Steel, etc. Though earning a good living, Dorian felt inhibited by being subjected to the requirements, constraints, and dictates of others with their concepts which left him with no opportunity for self-expression nor an outlet for the ideas that lay within him and that demanded a forum.

In his spare time, he did a few experimental paintings which were seen by and caught the eye of a comic book publisher who immediately commissioned him to paint several covers while giving him free rein as to designing them. One thing led to another and soon Dorian was painting covers and fully-painted stories for many major publishers in that arena.

Still, his most successful ones were those in which he was allowed freedom to create his version of the characters and scenes. Although achieving “overnight success”, Dorian yet felt constrained by the situations and dictates of character representations, desiring above all to break free and do his own completely creative work. He has always been appreciative of the comic book industry for spreading his images and name among their public and, in effect, not only paying him to paint the covers but also through them and conventions, really advertising him as an artist and his work at the same time.

Such exposure has prompted individual commissioned work, numerous magazine articles featuring him such as publication of his art in National Geographic, and gallery exhibitions of Dorian’s creative paintings in university expositions as well as New York, Chicago, Los Angeles and Europe among others. His trend-setting art books (published in Germany) set record sales in Europe, the UK, and elsewhere and remain popular. His original paintings have been sold to collectors throughout the Globe.

Dorian’s website [www.dorianart.com](http://www.dorianart.com) has been a great medium for rapidly exposing his art not only to the Country but also throughout the World as well. Through his website, Dorian offers museum-quality Giclee prints and high-quality posters -- all of which are inspected and approved by him prior to release. Additionally, his books are obtainable on his website in the merchandise section as well as smaller prints offered.

Returning to his Pittsburgh studio after a highly successful 5-year stint in Los Angeles, he has continued expressing his artistic side with paintings and more recently has created a series of sculptures modeled in clay that are on a par with his painted art that have allowed this multi-faceted artist to make representation in 3 dimensions rather than the 2 dimensions of painted art. He has also accepted a teaching position at the Douglas Education Center -- a long established and prestigious school south of Pittsburgh in Monessen, Pennsylvania where he will teach a course in Acrylic Illustration one day a week, allowing him ample time to pursue his personal art projects but also permitting him an opportunity to teach others something of his gained art experience.

Dorian’s first feature length film “Reunion” was recently completed. Written, produced, filmed, edited, and directed by Dorian, it was acted using family and friends as characters and produced on a very tight budget but which throughout shows his exquisite composition and flair for artistic and imaginary expression within such budgetary constraints while weaving a complex scenario with interesting highlights and a surprisingly unusual outcome to a complex familial inter-relationship.

Always looking forward to new challenges in the Art field, Dorian’s unique approach to art has arrived at an opportune time when there appears to exist a generational void clamoring to be filled. And with the popularity of the Internet, there exists a compatible medium for dissemination of his art. It seems today’s youth are less avid followers of the greats who established Fantasy Art as a popular movement some years ago. But in Dorian’s work, they instead find a different perspective and a refreshing new light in that area. Perhaps an aspect that is a bit beyond fantasy. When asked to describe his art, he coined a term that best describes it as “Pseudo-Realism”.

Visit his official site at <http://www.dorianart.com> .  
His e-mail address is <mailto:corbly@city-net.com> .



## **Alberto Vargas (February 9, 1896 - December 30, 1982)**

<http://www.scanraptor.com/sauvignon/avarg1.htm>

Alberto Vargas was a noted painter of pin-up girls and erotica. Born in Arequipa, Peru, Joaquin Alberto Vargas y Chávez came to the United States in 1916 after studying art in Europe prior to World War I. His early career included work as an artist for the Ziegfeld Follies and for many Hollywood studios. He became famous in the 1940s as the creator of iconic World War II era pin-ups for *Esquire* magazine known as "Varga Girls". The nose art of many World War II aircraft was adapted from these Esquire pin-ups.

A legal dispute with Esquire over the use of the name "Varga" resulted in a judgment against Vargas. He struggled financially until the 1960s when *Playboy* magazine began to use his work as "Vargas Girls". His career flourished and he had major exhibitions of his work all over the World. The death of his wife Anna Mae in 1974 left him devastated and he stopped painting. The publication of his autobiography in 1978 renewed interest in his work and brought him partially out of his self-imposed retirement to do a few works such as album covers for actress Bernadette Peters and the rock group the Cars. He died of a stroke on December 30, 1982 at the age of 86.

Many of Vargas's works from his period with *Esquire* are now held by the Spencer Museum of Art at the University of Kansas which was given those works in 1980 along with a large body of other art from the magazine.

His work was typically a combination of watercolor and airbrush. His mastery of the airbrush is acknowledged by the fact that the highest achievement in the community of airbrush artistry is the 'Vargas Award' awarded annually by *Airbrush Action* magazine. His images would often portray elegantly dressed, semi-nude to nude women of idealized proportions. Vargas's artistic trait would be slender fingers and toes with nails often painted red.

Vargas is widely regarded as one of the finest artists in his genre. He also served as a judge for the Miss Universe beauty contest in 1956-58. Notable women painted by Vargas include Anna Mae Clift, Billie Burke, Nita Naldi, Marilyn Miller, Paulette Goddard and Ruth Etting.

Visit official site at <http://www.sfac.com/artists/vargas> .

## Luis Royo

[http://en.wikipedia.org/wiki/Luis\\_Royo](http://en.wikipedia.org/wiki/Luis_Royo)

Luis Royo (born in 1954 in Olalla, Spain) is a Spanish artist known for his darkly sensual paintings of women and mechanical life forms. He has also recently started doing sculptures of some of his earlier art.

He was born in Olalla -- a small town near Teruel, Spain. He has produced many paintings for his own books/exhibitions and has also produced art for various other media: videogames, CD album covers, comic book covers, and Tarot cards. He is most famous for his work doing illustrations of Julie Strain for the animated movie "Heavy Metal".

Soon after he was born, Royo's family moved to Zaragoza where he first attended school and where his first memories come from, with drawing already playing a prominent part of his life. In his first memory, he is sitting in front of the large school windows and tracing the drawings that his teacher gave him.

His practical side (which he acquired from his family) led him to study Technical Drawing for Construction. He soon discovered that geometric forms did not completely satisfy him. He began to study painting, decoration and interior design in the Industrial School and the School of Applied Arts. He combined this with different jobs in interior design and decoration studios in 1970 and 1971. During this time, he also combined his employment activity with painting. Influenced by the student uprisings of May 1968, he made large format paintings with social themes which he exhibited in group shows between 1972 and 1976 and then followed by a series of individual exhibitions in 1977.

On discovering adult comics with the work of artists such as Enki Bilal and Moebius, in 1978 he began to draw comic strips for different fanzines. He exhibited in the Angoulême Comic Fair in 1980.

In 1979 and despite having a son, he left his jobs in the decoration studios to dedicate himself entirely to comics. In 1981 and 1982, his work was published in magazines such as *1984*, *Comix international*, *Rambla*, and occasionally in *El Víbora* and *Heavy Metal*.

A meeting in 1983 with Rafael Martínez in the Zaragoza Comic Fair would establish his professional future. He was commissioned by Martinez to produce 5 illustrations for Norma Editorial, marking the start of a professional relationship which still thrives today.

The first commissions came straight away. His work was no longer restricted to national territory and was frequently published in the foreign media. Among other countries, he has published work in the USA, Great Britain, and Sweden as well as producing cover illustrations for prestigious publishing houses such as Tor Books, Berkley Books, Avon, Warner Books, Bantam Books, and others.

American magazines such as *Heavy Metal* and *National Lampoon* often turned to Luis Royo for their cover illustrations as well as European magazines like *Cimoc*, *Comic Art*, *Ere Comprime*, *Total Metal*, and others. However, his work was not just restricted to magazine covers as he was also asked to make covers for videos and computer games.

In 1985 parallel to his work as an illustrator, he published a comic album in the *Rambla* series. A year later, Ikusager Ediciones S.A. published an experimental comic by him entitled "Desfase".

Once established in a privileged position in the international illustration market, he expanded the production of his own work in 1990 as opposed to commissioned works. Most of his own work was bought by different media or included in compilation works.

In 1992 following a proposal a few years earlier by the man who 9 years ago had discovered him as an illustrator, he published his first compilation work "*Women*" -- an album which brought together his best illustrations to date. With this book, he was already recognized as a great illustrator and his preference for drawing the female figure began to emerge clearly. It was a surprising book for comic lovers, covering a series of different genres which led to its publication by Editorial Soleil in France and Ediciones Comic Forum in Germany. On the basis of this compilation, he undertook his first exhibition of original illustrations.

A year later, Comic Images brought out a collection of Trading Cards using his illustrations under the title "*From Fantasy To Reality*".

Following the success of the first compilation, "*Malefic*" was published in 1994 with most of the illustrations by Luis Royo, establishing a different world and range of colors. In "*Malefic*", the whole illustrator was revealed -- an illustrator capable not only of portraying fantasy worlds but also of creating a story and a sculpture around the character who gives the book its title. In the same year, "*Women*" was republished. In the USA, Penthouse ran an article on his illustrations.

In 1995, new publishers (Ballantine, Nal, Daw, Doubleday, Harper Paperbacks, Zebra, Fasa Corporation, Pocket Books) began to take an interest in the work of Luis Royo for the Star Trek series, Penthouse Comix and Filler Ultra X-Men by Marvel. From that year on, the work of Luis Royo appears in many different formats in different countries (including Eastern European countries) -- e.g., calendars, posters, T-shirts, CD covers, mouse mats, Trading Card collections in collaboration with other artists such as "*The Art of Heavy Metal*" or individually as in the case of his 3<sup>rd</sup> collecting of trading cards "*The Best of Royo*".

The fantasy and quality of Luis Royo's work began to find its place in all kinds of media and his name became increasingly well-known. In 1996, he had a Penthouse cover in USA and Germany along with an article in the magazine. The same year, many reports about his work appeared in prestigious publications including La Stampa in Italy, Airbrush Action in USA and Germany, and in Penthouse Comix. He also received the Silver Award SPECTRUM III -- the best in contemporary Fantastic Art in the USA.

Following on from "*Malefic*", his 3<sup>rd</sup> album "*Secrets*" appeared in 1996 with magic and the female figure occupying the central roles with the underlying presence of the fairytale "Beauty and the Beast". This work was published by NBM for English-speaking countries. But there were yet more surprises to come that year for his fans with the "*Warm Winds*" portfolio published by Norma Editorial in cooperation with *Heavy Metal*.

In 1997, *Heavy Metal's* interest in Luis Royo was reflected in a host of covers and calendars as well as in its Gallery which was entirely dedicated to Royo. This interest culminated in a commission for the cover of the 20<sup>th</sup> anniversary edition of the magazine and a series of illustrations on the F.A.K.K. character (Julie Strain) by Kevin Eastman.

That same year, Comic Images brought out 2 new collections of Trading Cards: "*Royo Secret Desires*" (the 4<sup>th</sup> individual collection by the artist) and "*Artists Choice*" (jointly with other artists). To end the year, "*Women*" and "*Malefic*" were published in the USA and the latter was republished in Spain.



A year later, the next book of illustrations appeared: *"III Milenium"*. In this book, Royo renews his palette of colors and gives us his own particular vision of the end of the Century. Also in 1998, he presented his collection of Tarot Cards -- *"The Black Terot"* -- for which he designed new images and a personalized view of the symbolism of the cards). In 1999, he produced the *Heavy Metal* calendar and his fifth collection of Trading Cards under the "III Milenium" name. It was a year in which Luis Royo displayed a clear evolution towards a much more intimate and daring style of illustration.

To coincide with the Barcelona Comic Fair in 1999, Royo presented the new album *"Dreams"*. It was a compilation of all the commissioned illustrations of the previous 10 years. What stands out most in this album is the versatility with which the artist is able to adapt to different subjects and styles. The first vinyl figure based on these illustrations (on the cover of *"Malefic"*) was produced by Inteleg in 1999 and supervised by the artist himself.

The artist offered a new twist at the end of the year with work that was more daring and honest than ever before. The publication of the first volume of the *"Prohibited Book"* with a surprising erotic content in which the tale of "Beauty and the Beast" takes on a major importance. This deluxe publication -- smaller than the previous albums -- offers images which are as sensual as they are elegant.

In 1999, his artwork was included in the instruction manual for the PC game "Starsiege: Tribes".

*"Evolution"* takes us back to the large format album, combining more personal works with commissions. The selection of illustrations are marked by the hands of the clock, times past and science-fiction are represented in the omnipresent female figure whose expression has become more confident and dominant. This album is accompanied by a study of the *"Malefic"* character.

Originally conceived as a trilogy, *"Prohibited Book II"* was published in 2001. It was a book in which sensations are transferred to the reader through the strength of the characters. In continuity with the first volume, we are offered a different view of sensuality -- closer to forbidden dreams and secret desires.

Concentrating increasingly on his personal work, his best illustrations of women would be reproduced by Fournier in a pack of poker cards.

In 2002, Luis Royo revealed some of his secrets in *"Conceptions"* -- a book which describes the creative process and presents a collection of the artist's sketches and pencil drawings, allowing us to enjoy the character studies, the conception of the illustrations and the numerous alternatives which Royo considers before carrying out the definitive work.

*"Visions"* was published in 2003. It is a compilation with an introduction by Kevin Eastman (the creator of the Teenage Mutant Ninja Turtles) in which the images are dominated by fantasy and the Luis Royo's creative talent develops new details and a broader palette of colors with the incorporation of dragons who occupy a privileged position together with the ever-present female figure.

*"Prohibited Book III"* was the last in the Prohibited Book series. In this volume, the reader becomes trapped in images of beauty, tenderness, and desire -- images in which sensuality can even be seen as a monster.

At the end of 2003, the artist opened up his work with a series of sketches and drafts for the illustrations in his compilation albums, accompanied by texts to enrich the reader's experience and

provide a greater understanding of his method. *"Conceptions II"* goes further than the first volume by introducing color with color drawings to contrast with the pencil sketches.

*"Fantastic Art"* is the major compilation to date. Published in May 2004, it brings together the most complete collection of illustrations by the artist. Published in 2 high quality formats, the limited deluxe edition is a good example of the importance of the compilation. *Fantasy* and *Reality* come together through images in which Royo presents his own particular view of the World, of the myths and legends which have shaped it over time. It is a cosmogonist vision of Reality where the future has to assume its own challenges.

Luis Royo moved to Barcelona, where he found a corner bursting with beauty in the Gothic Quarter in which to create his work. This change in residence also meant a change in the way he worked, in his vision of his work, and a desire to return to painting on canvas -- to move towards more personal work which would once again surprise the reader.

In *"Prohibited Sketchbook"*, one can enjoy the sensuality and colorless desire of the *"Prohibited Book"* in its initial stages. It includes original sketches in which the strength of the images is already evident. As a special lure, it includes sketches of illustrations which -- despite their incredible force -- do not appear in previous publications.

In his latest period in combination with other work, Luis Royo has spent 4 years developing one of his most personal works - *"The Labyrinth: Tarot"*. This tarot card design displays the limitless perfectionism of the artist. It is a pack in which every image has been carefully studied and which demonstrates a titanic level of documentation.

*"The Labyrinth: Tarot"* is the first completely unpublished work by Luis Royo where not one of the images had been previously published. It was published in December 2004 in 2 formats -- an exclusive pack of cards and a book including all the illustrations together with explanatory texts (written by the artist himself) on the hidden meaning of each card and their power over people's destiny.

Since he began working as an illustrator, many *Heavy Metal* groups from different countries (Germany, Italy, Spain, etc.) have adopted the drawings of Luis Royo, using them for their CD and record covers. Among his most recent works are the 2 latest CDs of the Spanish group Avalanch. Luis Royo has also been designing fantasy billiard cues for the Players line since 2001.

In 2003, a Flash animation slideshow titled "Family Art Corner" was released anonymously, alleging that a woman named Jan McRae had plagiarized the work of many artists including Royo for reproduction in proselytization tracts printed by the Children of God cult. Royo's works "Druss the Legend", "2041", "Silverglass I", and "Search for the Last Heroes" were compared. After the slideshow was released, Karen Zerby -- leader of the Children of God-- acknowledged that McRae had copied the work of others as did McRae herself and McRae admitted wrongdoing.

a collection of Royo's art is at =>

[http://www.fantasy-art-world.com/Luis Royo/Sexiest Royo Women.html](http://www.fantasy-art-world.com/Luis_Royo/Sexiest_Royo_Women.html)



## Boris Vallejo

<http://www.imagenetion.net/0/tucollec201.htm>

Boris Vallejo (born January 8, 1941 in Lima, Peru) is an American painter. He immigrated to the United States in 1964 and currently resides in Allentown in the Lehigh Valley region of Pennsylvania. He frequently works with his wife -- painter and model Julie Bell.

Vallejo works almost exclusively in the fantasy and *erotica* genres. His hyper-representational paintings have graced the covers of dozens of science-fiction paperbacks and are featured in a series of best-selling glossy calendars. Subjects of his paintings are typically gods, monsters, and well-muscled male and female barbarians engaged in battle. Some of his male figures were modeled by Vallejo himself and many of his later female characters were modeled by his wife. His latest works still retain heavy fantasy elements, but lean more towards the *erotic* rather than pure fantasy themes.

Vallejo commenced painting at the age of 13 and had his first illustration job at the age of 16. After immigrating to the United States in 1964, he quickly garnered a fan following from his illustrations of "Tarzan", "Conan The Barbarian", and various other fantasy characters. This led to commissions for movie poster illustration, advertisement illustration, and artwork for various collectibles including Franklin Mint paraphernalia, trading cards, and sculpture. Along with Bell, Vallejo presents his artwork in an annual calendar and various books.

Vallejo's preferred artistic medium is oil paint on board and has previously used digital media to combine discrete images to form composite images. Preparatory works are pencil or ink sketches which has been displayed in the book "*Sketchbook*". He and Julie Bell have worked on collaborative artworks together in which they sign the artwork "*Boris and Julie*" or "*Julie and Boris*".

Vallejo has created film posters for numerous fantasy and action productions including Barbarella (1968), Knightriders (1981), Q (1982), and Barbarian Queen (1985). He has also illustrated posters for comedies, notably National Lampoon's Vacation (1983), European Vacation (1985), and Aqua Teen Hunger Force Colon Movie Film for Theaters (2007), co-created with Bell.

Books -- several books of collections of his works are available such as Dreams: The Art of Boris Vallejo (1999), Mirage (1997), Fantasy Art Techniques (1985), and The Fantastic Art of Boris Vallejo (1980).

## Julie Bell

Julie Bell (born 1958 in Beaumont, Texas) is an American painter. A fantasy artist, she is a former bodybuilder and fantasy model for her husband -- painter Boris Vallejo.

One of her most famous and recognized artwork is "*Lilandra*" which has been used as the cover for The Julie Bell Portfolio and reprinted in several of her books.

Books -- The Julie Bell Portfolio (2000), Soft As Steel: The Art of Julie Bell (1999), The Julie Bell Portfolio (2000) Soft As Steel : The Art of Julie Bell (1999), and Hard Curves (1996).

She also designed the cover art for Meat Loaf's album "Bat out of Hell III: The Monster is Loose" and its first single "It's All Coming Back to Me Now".

In 2007, Bell and her husband Vallejo illustrated the poster for Aqua Teen Hunger Force Colon Movie Film for Theaters.

Visit their official site at [\*\*Imaginistix - Boris Vallejo and Julie Bell\*\*](#) .

## Hajime Sorayama

<http://www.scanraptor.com/0/soramisc1.htm>

Hajime Sorayama is a Japanese illustrator famous for his vivid hyper-illustrated style. He does ASFR drawings of female pin-ups and erotic art that are super realistic and also draws robot women, cyborgs, and other illustrations of humans and Miscellaneous.

The abstract originality and futurist vision of Sorayama surpass the *erotic* form and maintains a growing number of mainstream admirers. Sorayama is also often described as an imaginative modern-day Vargas.

Sorayama has been working independently as a freelance illustrator since 1972. After graduating from art school in 1969, he has been perfecting his own super-realistic illustration techniques while simultaneously raising the level of skill and craftsmanship in the field to new heights. He is also described as one of the most significant *erotic* artists of the 20<sup>th</sup> Century.

The pin-up art of Sorayama is delicious and erotic, blending the soft contours of the female form with the industrialized shiny metal "skin" of the humanoid "android" that is bound to both arouse and shock the viewer. Sorayama's "real women" pin-ups are sexy, intriguing, and seem "real to the touch". The robots -- and combinations of the two -- are shiny, glistening, and sleekly attractive.

The "Sexy Robot" released at the end of 1970s were born by combining the existing pin-up art and robots with chrome body. The ideas that combined bondage, fetish, modern-primitive, biotechnology, and genetic manipulation were presented in the "Gynoids" released in the late 80s and in 90s which reached the peak of his pin-up art.

Sorayama's brush-painting technique is done with a tiny brush and airbrushes are used as finishing aspects. To create the sensual, innovative functions and a future manmade beauty, odds materials such as Miscellaneous, insects, materials for industrial use, mechanical parts, bizarre costumes and other equipment were taken in ruthlessly and worked on. He claims that the process of creating such a collage in itself was a discovery trip of the radical and new *exotism* for him.

His highly painstaking and detailed art is featured in movies, books, and monthly issues of Penthouse Magazine.

Visit his official sites at:

Adult viewers only => <http://www.sorayama.net>

under-Adult viewers => <http://www.hajimesorayama.com>

email <mailto:imagingoz@aol.com>