



Predator

Completed: 30-11-2019

Civilization has collapsed and all that remains is an empty and decaying world. In this post-apocalyptic scenario, a task force flies deep into the Forbidden Zone for a recovery mission. This time they carry an unusual passenger, a mercenary from the elite forces for special operations, better known as a Predator. The mission is to recover valuable objects from the Museum of Natural History.

When one of the team members starts wandering around, strange things start to happen. Caught up in the mazes of ruinous halls and empty corridors, he loses the sense of time and reality, and before long he returns to his primordial instincts: the will to survive. But then, from the deepest regions of his mind, much darker forces emerge: the urge to hunt, the will to dominate and above all, the need to mate!



Theme

Werner Herzog once wrote that “civilization is like a thin layer of ice upon a deep ocean of chaos and darkness.”

Perhaps not the most compelling setting for an erotic adventure, but it’s an idea that has always fascinated me. When reading about history, it always fascinates me to see how societies – after so many artistic and scientific achievements – can so easily slip back into total barbarity.

It is like mankind’s second nature and as a result, the rise and fall of cultures seem to be an inevitable endless cycle.

The setting in this adventure is after a final meltdown when civilization has collapsed completely. It’s the end of the cycle, the end of time itself. And yet, as we shall see later in this story, even at the darkest moments, there’s always a ray of light.



City Ruins Building

To create this world, I used numerous models of the endless amount that is currently available on the digital market, for the theme seems to be very popular.

There are plenty of 3D objects of rundown buildings and city blocks to choose from. I found many abandoned homes with peeling paint, warped floorboards, and boarded windows. And even more dilapidated interior scenes with broke furniture, dusty portraits hanging on the walls and dirty carpets on the cracking old floors. All great fun to work with and perfect to create the gloomy settings for this story.



City Ruins : Vehicles



Parkside High Lobby



Tesla Abandoned House

Museum

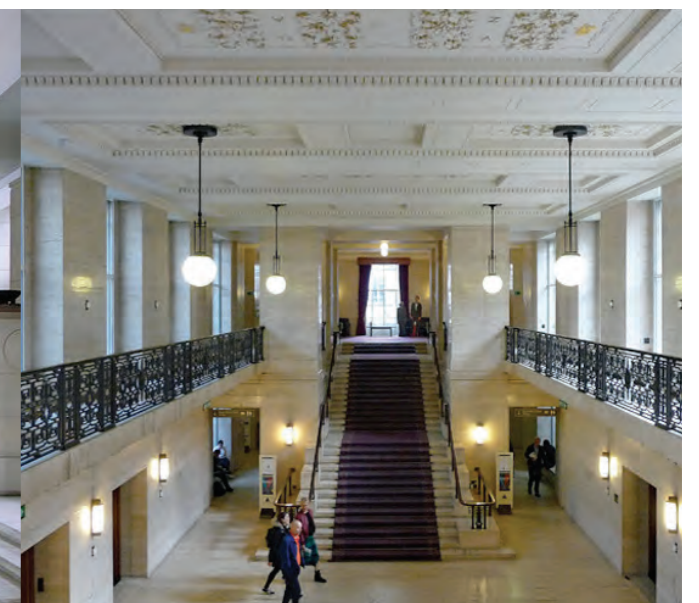
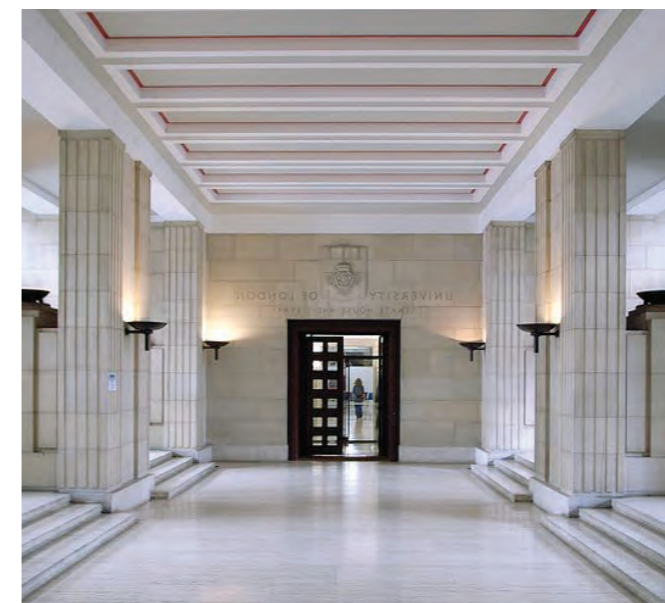
The idea for the museum as the main location for this series only came when I was working on the images of the troop transporter landing in front of that building. I thought it would make an interesting setting for the rest of the adventure, no matter how it would develop later on. The initial idea was to make several galleries with all sorts of objects of art and science, something like those cabinets of curiosities from the 18th and 19th centuries. But after finding

several interesting dinosaur models, the whole setting developed into a museum of natural history. I guess I’m still a bit in awe from my first visit to the Natural History Museum in London many years ago. The sight of those enormous fossilized animals in the main hall was truly overwhelming. It’s still beyond belief to think that once these creatures really roamed the earth, and they’re the perfect addition to the scene of a world that has also vanished completely.



Deco Lobby

For the interior of the museum, I used the materials from a model called *Deco Lobby*, a setting I used before for a series called “Night Shift”. The original model by Jack Tomalin was clearly based on the portico of the *Senate House*, the administrative center of the University of London. The layout of the two great hallways I created for this series is based on the so-called *Crush Hall*, the grand hall of that same building. A beautiful location and clearly very popular as a shooting location as well, for it has been used for many movies and TV-series.





Characters

This series has two main characters, mainly because I couldn't make up my mind to which one I should give the leading role. I guess I should do another series with both of them, to see what works best in another context.

At the beginning of the story, we follow the mysterious mercenary on board of the transporter. He has something of an attitude, with an own agenda, and he's clearly not very popular with the other members of the team. Once at the museum we start to focus more on another character called Bruno, the dark-haired muscular leader of the group. He's quite suspicious of the lonesome ranger, and he decides to keep a close



eye on him. We follow him deep into the bowels of the museum, and that leads to unknown pleasures, but to great dangers as well. In the end, our hero is rescued by nonother than the Predator himself. Together they try to find a way out and finally Bruno reaches safety on top of the building. Or did he? In one of the first scenes, I introduced a dark creature lurking in the crevasses of an abandoned office. Not a very friendly face to be sure. Probably someone who stayed a bit too long after working hours. From this scene, I thought it would be interesting to use some more of these characters later in the story. Just to set a few loose in the museum and see what will happen. To be honest, I'm not a great fan of all that zombie stuff that has been going on for a while. I hate most of the movies and especially those endless TV-shows. The only movie that I really liked was "Corpse Bride", a wonderful Gothic animation by Tim Burton. Beautifully made, very funny and often far scarier than all those other productions.



Even so, a few years back, I did a short zombie-series on commission. It was an adaptation of a *Resident Evil* adventure, starring *Chris Redfield* besieged by some well-hung corpses. I was very happy with the main character I created for the project. He was really hot and hung. But in the end, I didn't find the result very appetizing, especially not from an erotic point of view. I just couldn't warm up to the idea of those cold bodies messing with that godlike action hero. Not really my thing. So, I have never published the series on my blog and never intended to use those creatures again. But here we are, with two hunks running for



their lives and barricading the doors against a bunch of undead creeps. Not sure what those zombies had in mind for the two heroes in the Predator series, and I don't think I want to know. I left the more sensual part of the story to a

whole different group of museum dwellers, a harem of young males dominated by the top dog of the pack. A real crowd to create and a gang to render. Not sure who or what they are, I guess I'll leave that to your imagination...



Symbol

And then there's the mysterious lambda symbol, the Greek lowercase "λ". The letter was chosen as the symbol of the New York chapter of the Gay Activists Alliance in the '70s, and became a symbol associated with Gay Liberation and recognized as an LGBT symbol for some time afterward. Not sure what I had in mind

when I used it as a graffiti in a scene at the beginning of the series – perhaps to mark the entry to another world or to cast a spell on the hero – but it only caused some confusion and in the end, I did not make much use of it. I guess I had just forgotten it on the way, but it's definitely a symbol to keep in mind.



Main settings

Some test renders for the museum setting.

