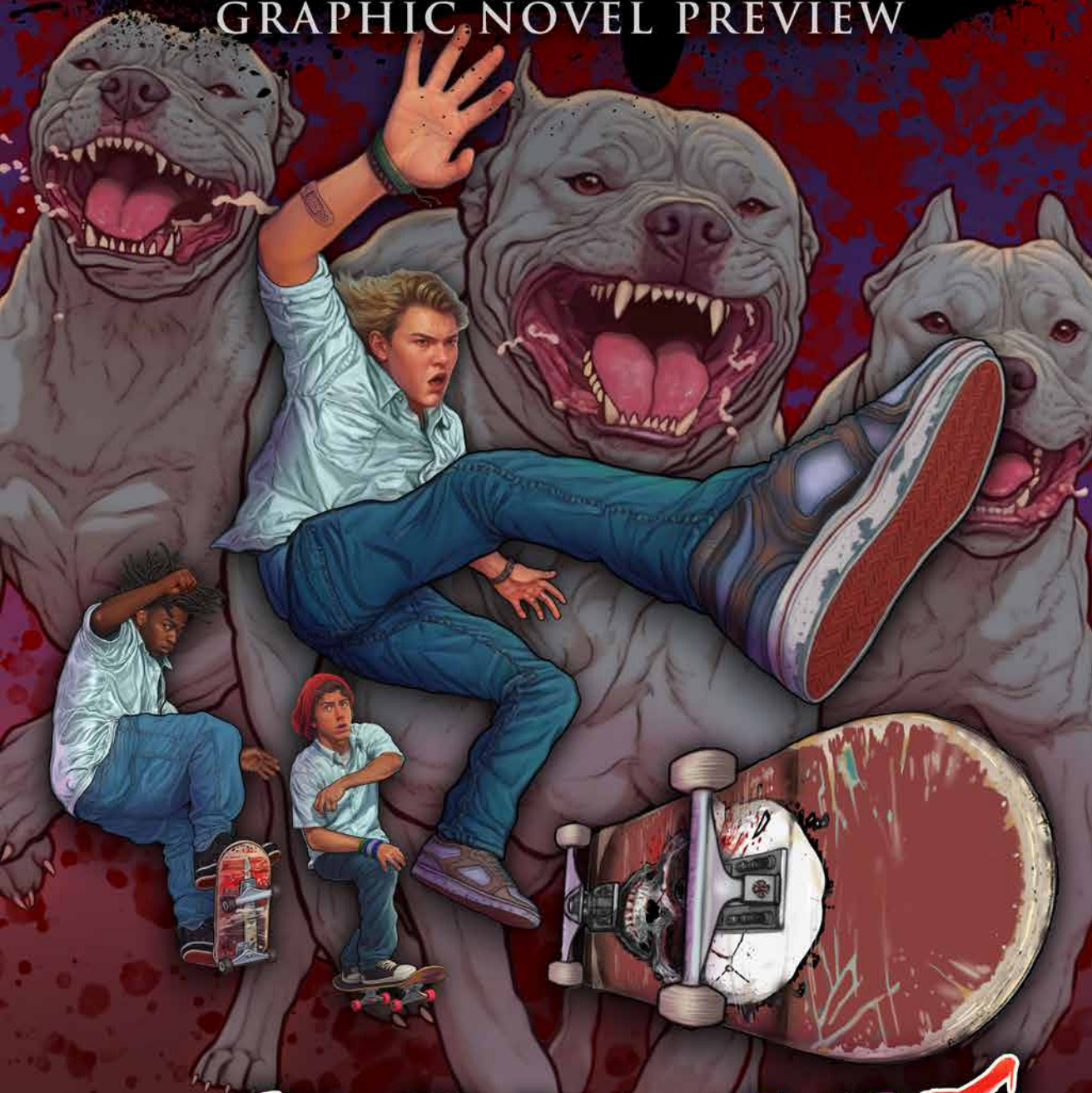


REQUIEM FOR THE LOST

THE UNDERCLASS

GRAPHIC NOVEL PREVIEW



DEATH RACE



THE UNDERCLASS

WRITTEN & ILLUSTRATED BY
KANE GALLAGHER

GRAPHIC NOVEL PREVIEW



SUPPORT US ON

KICKSTARTER

CHAPTER FOUR

DEATH RACE





ALL RIGHT PUSSIES
STAND UP STRAIGHT!



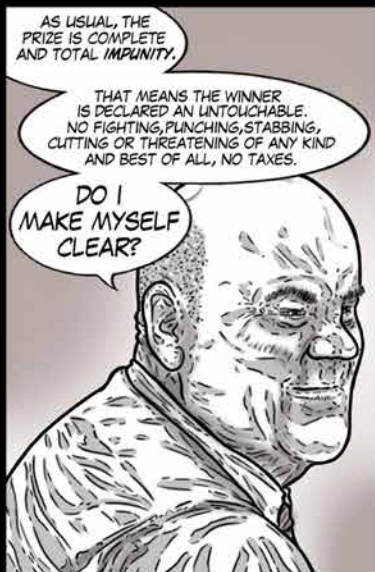
NOW YOU ALL
KNOW WHAT'S AT
STAKE HERE TODAY.

THE RULES OF THE
ANNUAL DEATH RACE
ARE AS FOLLOWS:



NO WEAPONS OF ANY
KIND, STICK TO THE COURSE,
NO SHORTCUTS AND WHOEVER
MAKES IT OUT FIRST IS
THE WINNER.

THAT IS
ASSUMING ANYONE
IS ALIVE LONG ENOUGH
TO MAKE IT TO THE
FINISH LINE.



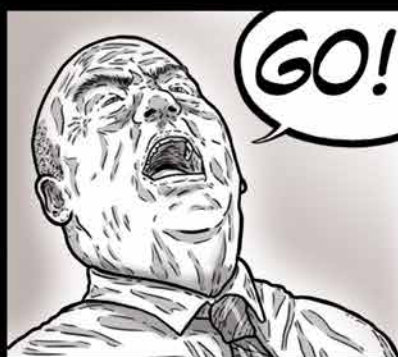
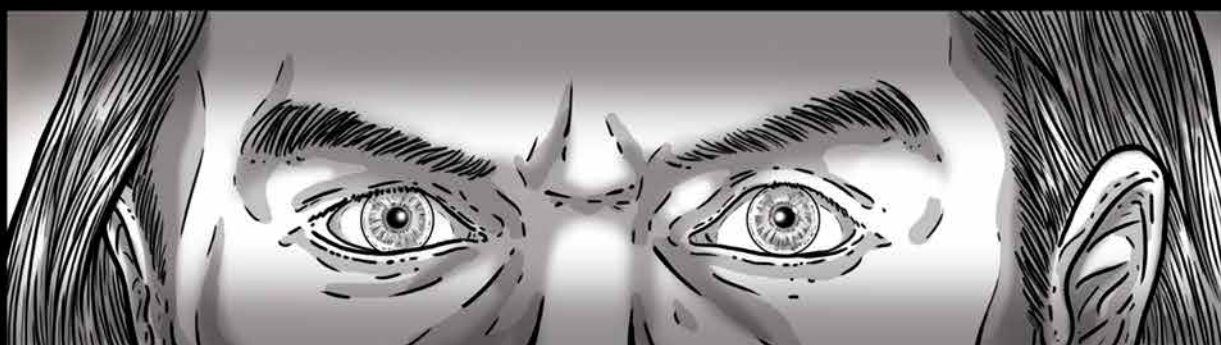
AS USUAL, THE
PRIZE IS COMPLETE
AND TOTAL IMPUNITY.

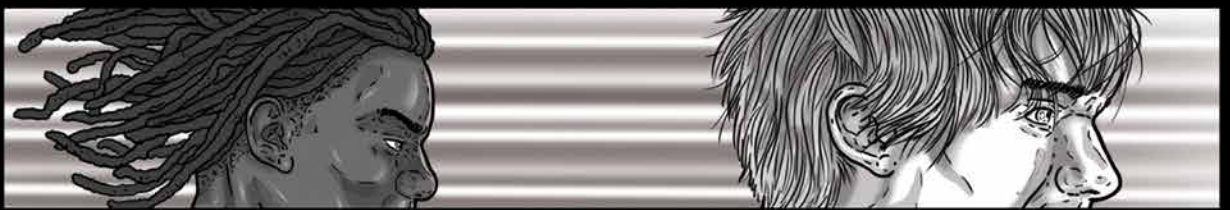
THAT MEANS THE WINNER
IS DECLARED AN UNTOUCHABLE.
NO FIGHTING, PUNCHING, STABBING,
CUTTING OR THREATENING OF ANY KIND
AND BEST OF ALL, NO TAXES.

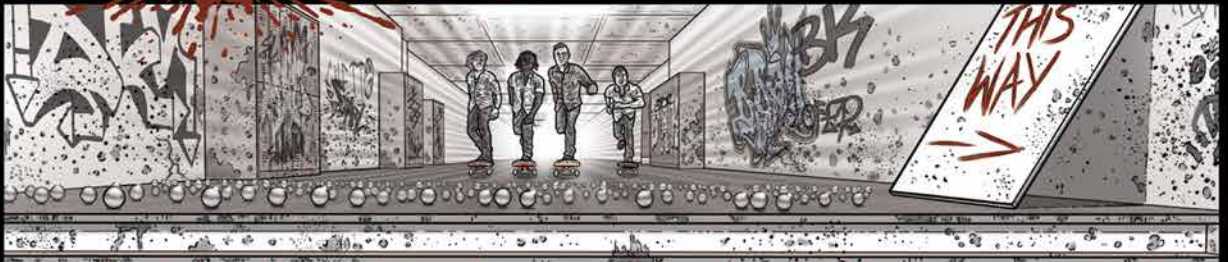
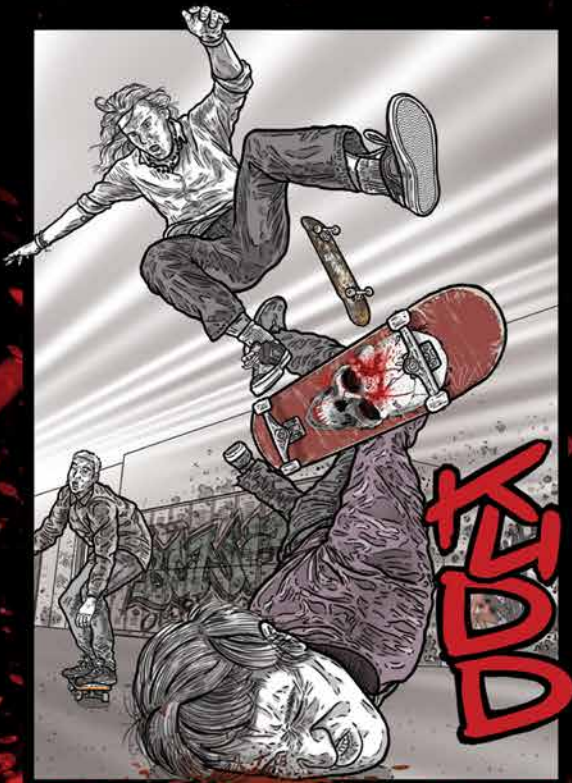
DO I
MAKE MYSELF
CLEAR?

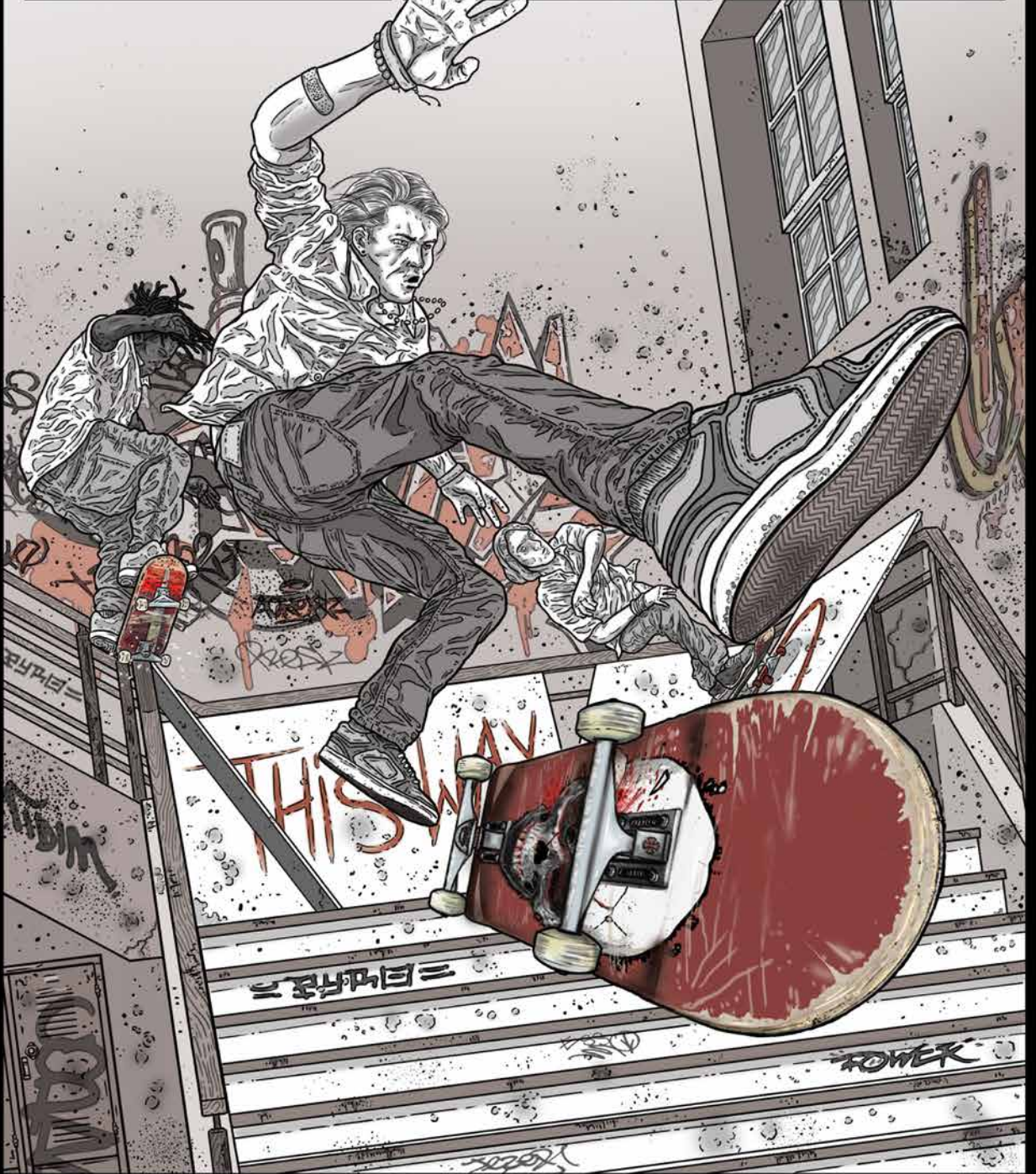
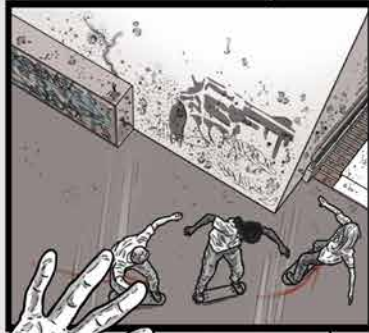
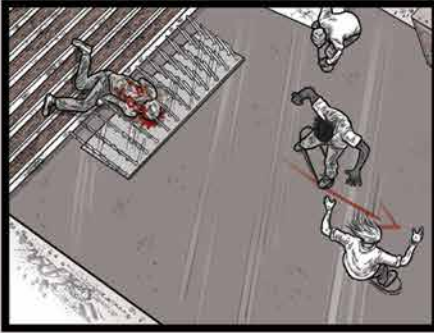


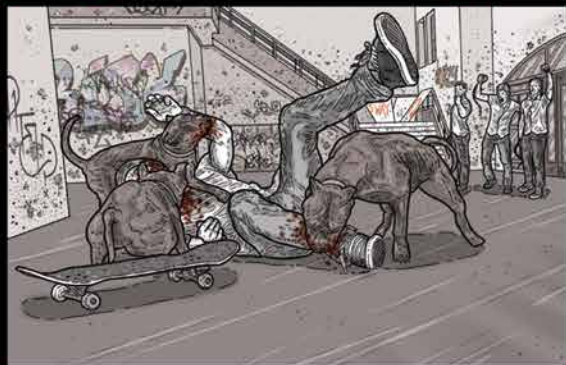
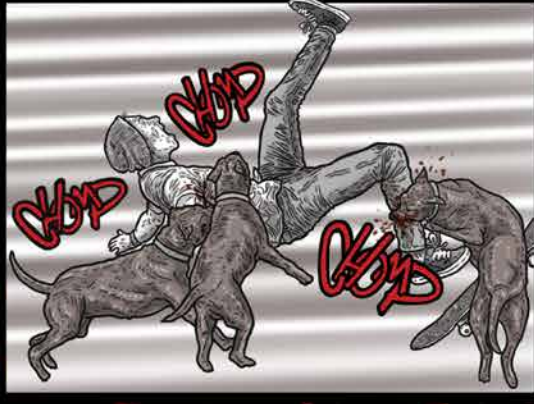
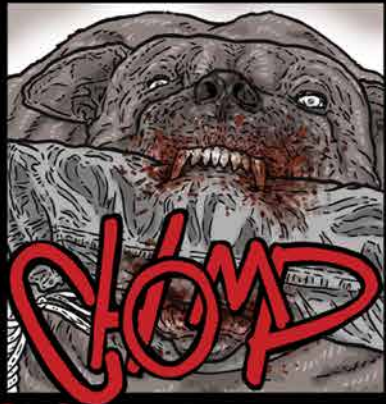
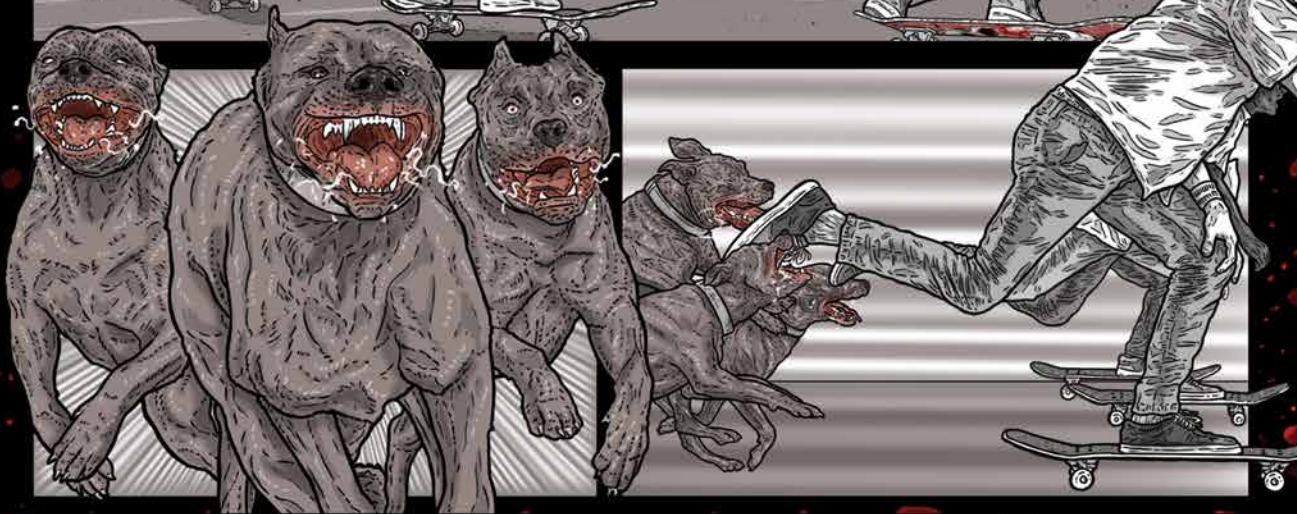
YES SIR!

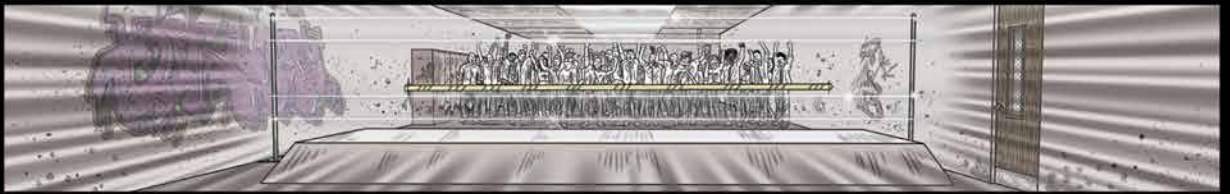
















REQUIEM FOR THE LOST: BOOK ONE

THE UNDERCLASS

School's in session.
The cost of failure?
Your life!

At Alva High, the classes are a joke, the teachers don't care, and the real lessons are taught in blood. Gangs rule the halls, handpicked by crime syndicates to become the next generation of killers, dealers, and pimps. If you're not affiliated, you're prey.

Imagine if Quentin Tarantino rewrote Clockwork Orange as a high school coming of age film set in a crime-ridden war zone, and you get
THE UNDERCLASS!

THE UNDERCLASS is an 80-PAGE graphic novel containing four stories of revenge, survival, and ultra-violence from writer and illustrator **KANE GALLAGHER.**



KANE GALLAGHER

CREATOR OF THE UNDERCLASS

KANE GALLAGHER is a professional illustrator whose style is a hyper-detailed fusion of cyberpunk chaos, hard-edged Ligne Claire precision, and the raw, untamed energy of '80s and '90s anime. His career has been a bullet train with no brakes—creator of the **FULL BLEED Hardcore Coloring Book**, an unhinged explosion of ink, and **THE UNDERCLASS**, the ultra-violent high school thriller and his art collection is **MAXIMUM VOLUME** published by Wild North Comics. Add comic covers for Pussycats, Red Sonja victories, underground skate mags, and digital dreamscapes for Sir Sly, and you have an artist who thrives on detail, chaos, and a love for pure, unfiltered art. If the machines rise, he'll be leading the resistance—sketchbook in one hand, a Molotov in the other.

EVERY SUPERHERO HAS THEIR ORIGIN STORY. WHAT WAS YOURS AS AN ARTIST? HOW YOU EVOLVED INTO THE STYLE OF MAXIMUM VOLUME.

The first comic I ever read was Wolverine #100 (1988) by Adam Kubert. I was captivated by its intricate detail—wires wrapped around Wolverine's body, the raw agony on his face. I spent hours tracing that cover and trying to recreate it, unknowingly starting a lifelong fascination with hyper-detailed art.

Throughout school, I was always drawing in the margins of textbooks, waiting for art class to do what I truly loved. Later, I studied graphic design at my only local college offering illustration courses. It was

a humbling experience because I went from being the best artist in my high school to being surrounded by equally talented peers. It pushed me to improve and take my craft seriously.

Discovering artists like Geof Darrow and Juan José Ryp gave me direction, and their styles became my benchmark. Over the years, I honed my craft, constantly evolving and striving to stand out. My work became more intricate with every piece, whether it was for a commission or a personal project.

When I started working on my graphic novel, **THE UNDERCLASS**, I truly found my stride. It forced me to scrutinize every panel, making sure every inch was packed with detail that couldn't be ignored. It was

about creating art that stood out in a sea of content, demanding attention and rewarding viewers who took the time to explore its complexity.

THEY SAY A CAREER IS LIKE A CAR VEERING OUT OF CONTROL—TELL US ABOUT YOUR RIDE SO FAR. WERE YOU GRIPPING THE WHEEL WITH WHITE KNUCKLES, OR JUST LETTING THE CHAOS TAKE YOU WHERE IT WANTED TO GO?”

I'm a professional writer, artist, graphic designer and graphic novel creator. My passion lies in creating art that demands attention, where every inch of the canvas tells a story and invites the viewer to get lost in its complexity. I specialize in a maximalist, hyper-detailed Ligne Claire art style and vibrant digital paintings that showcase raw creativity and intricate storytelling.

My artistic journey has been shaped by a fascination with intricate detail, fuelled by some of the greatest illustrators in the industry. Inspired by themes of control, survival, chaos, and revenge, I strive to create works that are both visually arresting and thought-provoking. My influences include the cyberpunk aesthetic, brutal and unapologetic anime from the '80s and '90s, and the relentless storytelling of creators like Frank Miller, Geof Darrow, and Juan José Ryp.

My work has spanned various mediums and platforms. I've created comic book cover artwork for Pussycats by Ecomix, won the Red Sonja 50th Anniversary Dynamite comic cover competition on Threadless.com, and earned accolades such as the Wizards of Oz Best New Comic Competition and the Call of the Wild Art Competition by Wild North Comics. My art has been featured on the cover of the “Bang” single by the band Sir Sly and in BackSide Skate Magazine along with an artist interview. I also sell clothing and accessory designs on Redbubble and Threadless and regularly take on freelance projects.

IF YOU HAD TO PINPOINT ONE EVENT IN YOUR LIFE THAT TURNED YOU INTO THE HALF-CYBORG VISIONARY WE SEE TODAY, WHAT WOULD IT BE? WAS IT THE GREAT PIXEL WAR OF 2047 OR THE NEURAL NET UPRISING?

I was probably 20 or 21. During lunch break from graphic design classes, I walked down to my local comic store, Quality Comics, like I often did back then. That day, I came across a graphic novel titled Frank Miller's Robocop. Being a huge fan of Sin City and Miller's other works, I bought it on the spot.

However, the cover was misleading—it was Miller's work featured there, but the interior art was by Juan José Ryp, and it completely changed my life. I still remember riding the train home, flipping through the pages and being blown away by the sheer amount of relentless detail in every single panel. It felt impossible, yet it inspired me to dedicate my life to mastering that style.

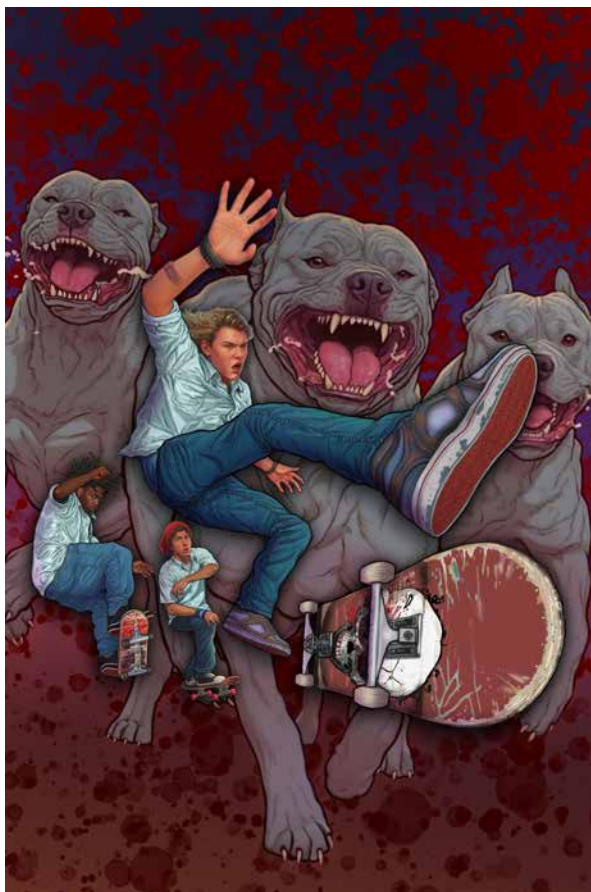
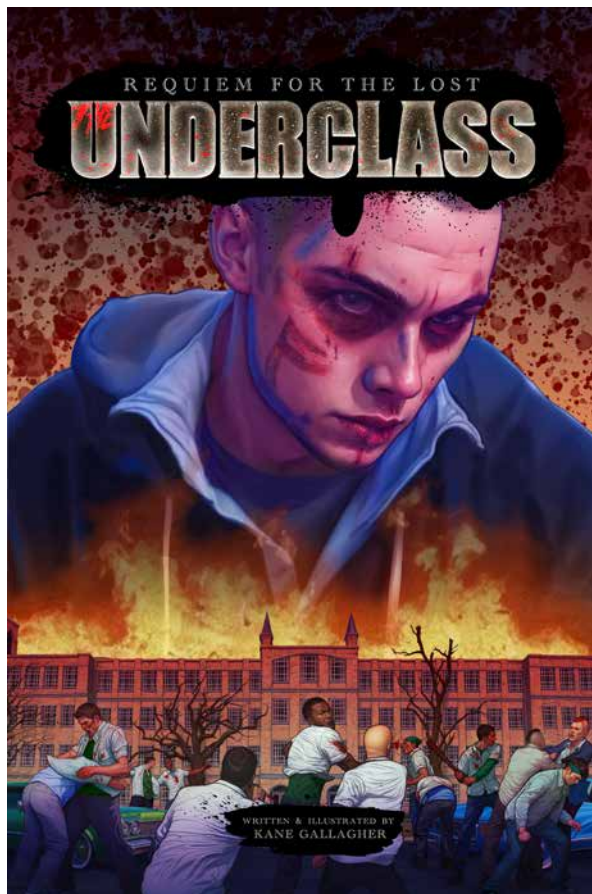
Researching Ryp's influences led me to the work of Geof Darrow, and from that point on, I was hooked. I sought out everything those artists had created and made it my mission to achieve the same level of detail and craftsmanship in my own art.

BE HONEST—WHEN THE ROBOTS INEVITABLY TAKE OVER, WHERE DO YOU SEE YOURSELF? LEADING THE RESISTANCE OR DESIGNING PROPAGANDA POSTERS FOR THE MACHINES?

Honestly, I'd be leading the resistance—but with a creative edge. I'd channel my inner John Connor, using my art and storytelling skills to inspire people to fight back. And I'd aim to turn the machines' own technology against them—hacking a few to join our side or designing cybernetic weapons and implants based on my dystopian sketches. Creativity is a powerful tool, and I'd wield it like a weapon on the frontlines.

IF YOU COULD IMPLANT ONE CYBERNETIC UPGRADE TO HELP WITH YOUR CREATIVE PROCESS, WHAT WOULD IT BE?

“THE UNDERCLASS” VARIANT COVERS



ILLUSTRATED BY KANE GALLAGHER

If I could get an implant to work faster, I'd take it without hesitation. Maybe a chip that lets me fast-forward through tedious steps or speeds up my process while keeping the precision. Alternatively, the Kerenzikov implant from *Cyberpunk 2077* would be perfect—it slows time down, letting me get more done in a short period. Either way, anything to help me dive into the details faster would be a game-changer.

CAN YOU SHARE SOME OF THE KEY INFLUENCES—ARTISTS, COMICS, MUSIC, OR EVEN MOVIES—THAT HAVE INSPIRED YOU THE MOST?

Artists Geof Darrow and Juan José Ryp are my biggest influences. I'm also inspired by Glen Fabry and Frank Frazetta when it comes to digital painting.

In comics, Frank Miller's *Robocop* and *Hard Boiled* by Geof Darrow had a huge impact on me, along with the writing in *Sin City* and anything by Mark Millar, especially *Kick-Ass*. I'd also say *GANTZ* was a major influence—its dark, violent storytelling had me hooked from the start.

Music-wise, Nine Inch Nails is a constant source of inspiration. Trent Reznor's music sets the perfect tone for dark, intense narratives. Rage Against the Machine and Audioslave are also big for me—Tom Morello's innovative guitar work always pushes me to think outside the box and aim for mastery in my own craft.

As for movies, *Fight Club* is a masterpiece that shaped my storytelling, particularly its gritty realism and mind-blowing twist. I'm also a huge fan of Tarantino's work, including *From Dusk Till Dawn*. I love anything that mixes genres especially when it tricks the audience into thinking it's something it's not and then totally flips the script. And of course, cyberpunk anime like *Akira* and *Cyber City Oedo 808* had a massive impact on me growing up.

IF THE PEOPLE OF THE DYSTOPIAN GLOBAL MEGACITY 2099 WERE TO FIND A COPY OF MAXIMUM VOLUME BURIED IN THE RUBBLE, WHAT MESSAGE WOULD YOU HOPE THEY'D TAKE FROM IT ABOUT OUR CONTEMPORARY WORLD?

If *MAXIMUM VOLUME* were unearthed in 2099, I'd want it to stand as a testament to human creativity. It would capture a moment in history when we were grappling with the rise of AI and its implications for individuality and art.

Through the intricate, hand-crafted details in my work, I'd hope future generations could see the difference between human passion and algorithmic output. I'd want them to feel the effort, emotion, and imagination behind every piece, and to be inspired to preserve and to celebrate raw human creativity.

MAXIMUM VOLUME collects thousands of hours of work that's been sitting on my computer waiting to be shared. This collection is more than just pages of art, it's a map of the worlds I've built and the stories I continue to explore. My passion for detail—every line, every shadow—is an invitation for you to dive in and discover.

DISCOVER MORE OF KANE GALLAGHER'S WORK VIA HIS INSTAGRAM: [@KGDESIGNS.ART](https://www.instagram.com/kgdesigns.art)

[LEARN MORE ABOUT THE UNDERCLASS KICKSTARTER CAMPAIGN](#)



REQUIEM FOR THE LOST

THE UNDERCLASS

WRITTEN & ILLUSTRATED BY
KANE GALLAGHER

SUPPORT THE UNDERCLASS KICKSTARTER CAMPAIGN!

SPECIAL REWARDS

DRAW YOURSELF IN!

N.A.C.H.S.



Terrence Adams
"If you're not looking out for number one, you're already behind."



Marcus Baldwin
"Power isn't given. It's taken."



Emily Calloway
"Every day's a fight. Some days, I win. Most days, I just survive."



Eva Carter
"Not all scars are visible."



Michael Imbriani
"Success is earned, never given."



James Jacobs
"The only way out is through."



Lily Johnson
"In this world, the strong rule. The weak beg."



Jarek Karpov
"The world doesn't owe me anything. I'll take what I can."



Michael Dawson
"Everyone's got a price. Mine's just harder to pay."



Jamal Everett
"Sometimes the best way to get ahead is to keep your head down."



Tiana Foster
"You don't get far by waiting for someone to show you the way."



Ksenia Kovalchuk
"Loyalty isn't earned with kindness. It's earned with fear."



Oliver King
"You either take what's yours or make someone take it for you."



Quincy Knight
"Every day's another chance to prove I'm not like the rest."



Anya Gurevich
"If you want peace, you're in the wrong place."



Lucia Guerrero
"The small jobs are just practice for the big ones."



Jack Harrington
"I take what I want. And what I don't take, I make sure I own."



Frank Lawrence
"Sometimes silence is louder than screams."



Raymond Lewis
"I don't play by the rules. I break them and make new ones."



James Martin
"Skate fast, die last."



Dannielle Harris
"Some lessons cut deeper than others."



Carlos Herrera
"Life's unfair, so I make sure I get my share."



Viktor Hovhannisyan
"Respect isn't given, it's earned through strength and strategy."



Aiden Hughes
"The world doesn't stop for anyone. You either keep up or get left behind."



Samuel Lucas
"If you're not looking out for number one, you're already behind."



Haruto Matsumoto
"Pain's temporary. Loyalty's forever."



Olivia Madden
"Not everything's about power. Sometimes, it's about the hustle."



Anastasia Markov
"The quiet ones? They're usually the ones you need to watch."

HAVE YOUR FACE IN THE ALVA HIGH YEARBOOK FEATURED IN THE UNDERCLASS GRAPHIC NOVEL OPENING PAGES

Ever wanted to be part of a graphic novel? Now's your chance! With the Draw Yourself In reward, your face will be illustrated in the North Alva City High School yearbook, alongside a custom quote of your choice.

Whether you want to be remembered as a student, a trouble-maker, or a legend, this is your shot to leave your mark in the brutal world of The Underclass.

Limited spots available—secure yours now and become part of the story!

SPECIAL REWARDS

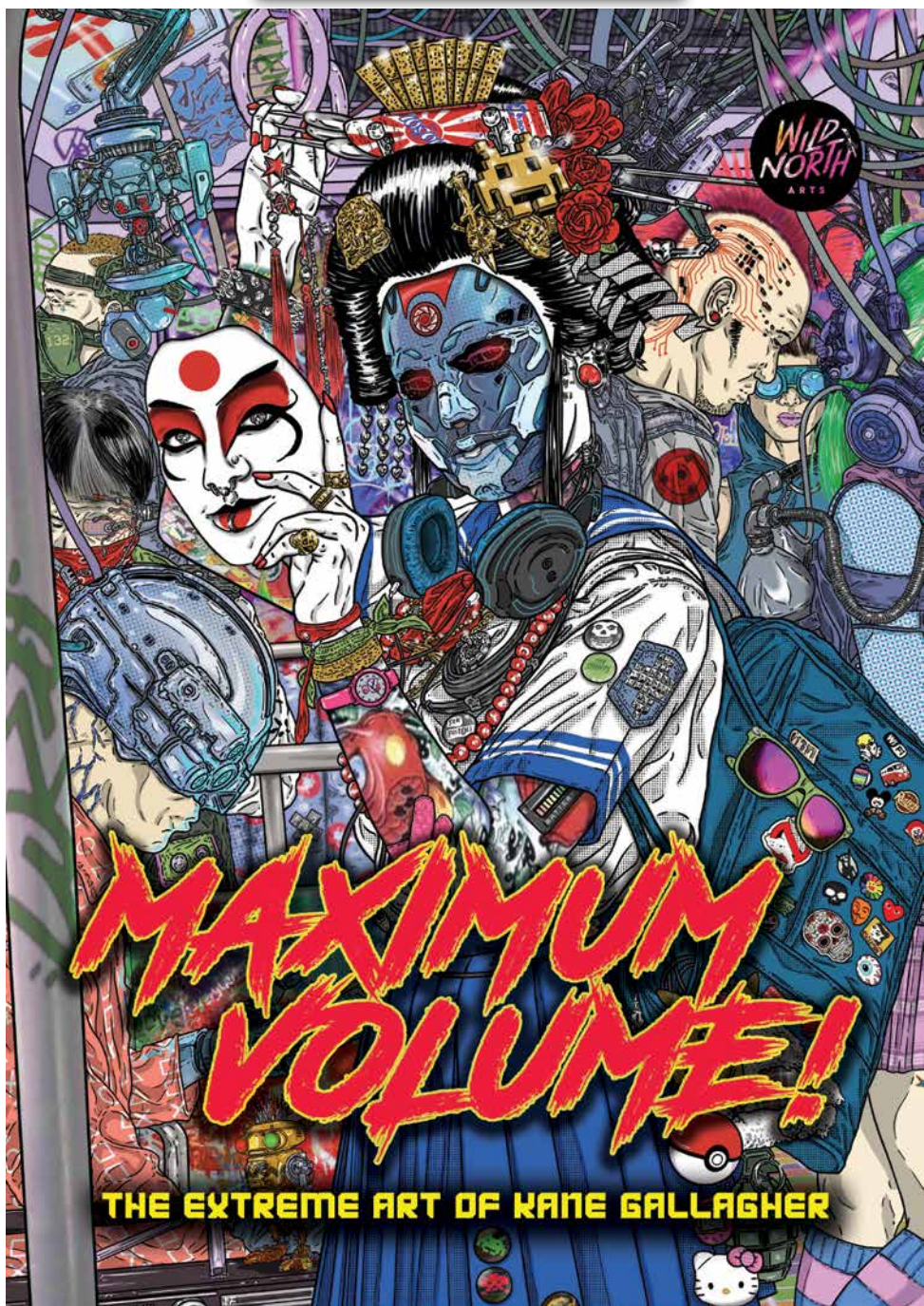


Backers at this reward tier will get to choose one of these two skateboard designs by KANE GALLAGHER -available only through this Kickstarter!

CYBERPUNK TRAIN is a vibrant, hyper-detailed piece featuring a robot geisha schoolgirl on a neon-lit train, peeling away her face to reveal the machinery beneath.

ARTIFICIAL BEAUTY is a striking black-and-white line art piece depicting a mesmerizing cyberpunk cyborg girl, elegantly entangled in wires.

SPECIAL REWARDS



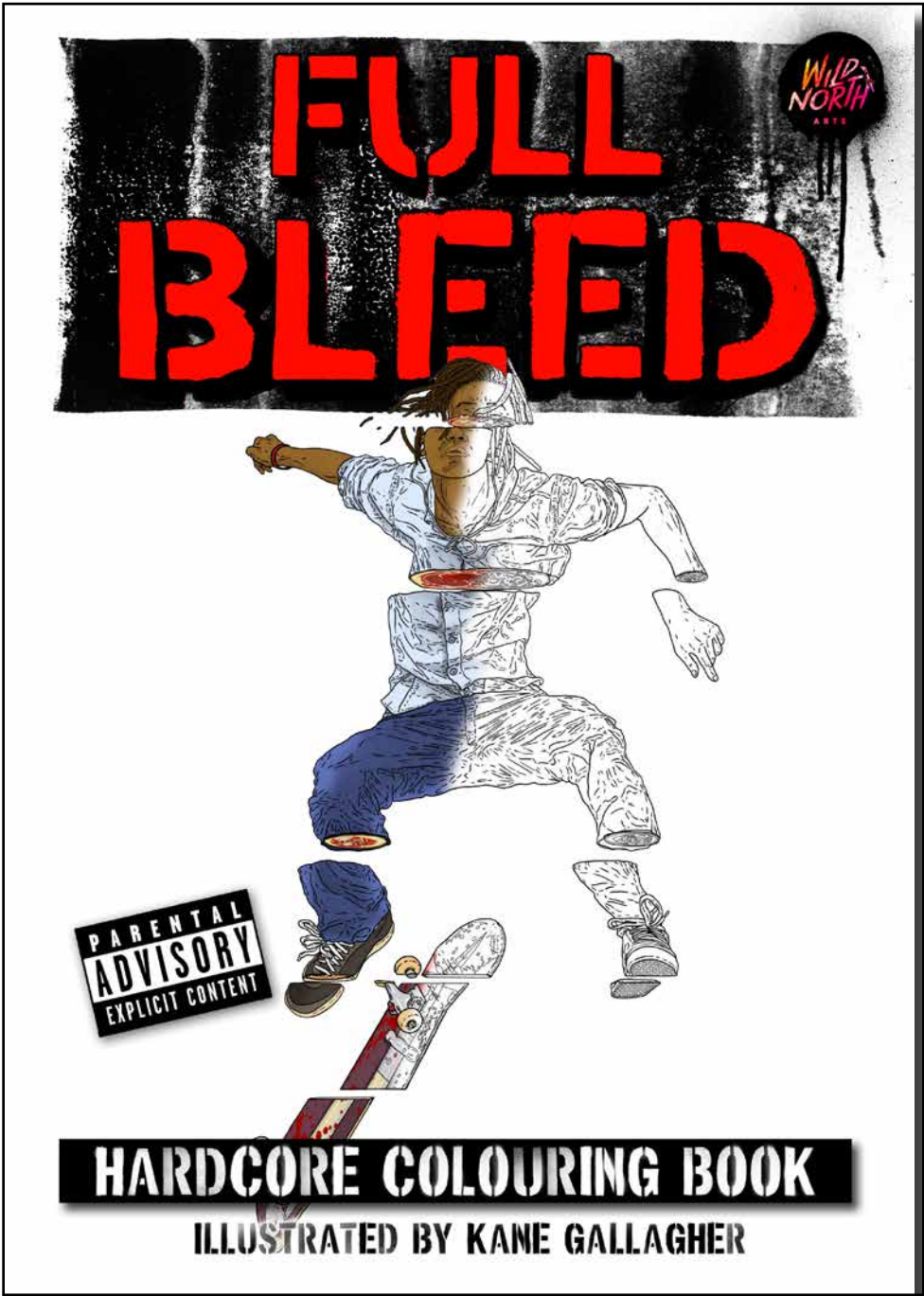
MAXIMUM VOLUME

THE EXTREME ART OF KANE GALLAGHER

MAXIMUM VOLUME is a full-throttle dive into the vivid, chaotic, and unapologetically extreme imagination of Kane Gallagher.

A master of maximalist style, Gallagher's work radiates intensity, blending comic book aesthetics, punk attitude, and futuristic mayhem.

SPECIAL REWARDS



FULL BLEED HARDCORE COLOUR BOOK

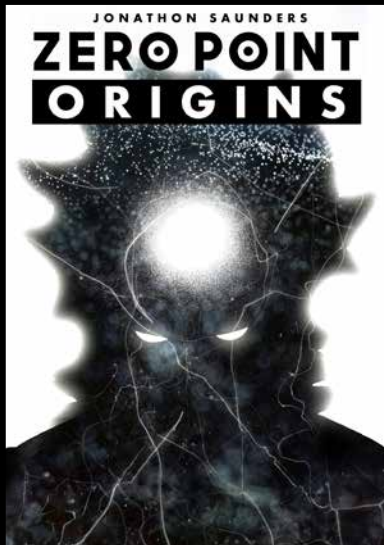
Grab your weapons of choice—markers, pencils, blood-red ink—and dive into a savage playground of cyborgs, mutants, skaters, mechs, and raw, dystopian carnage! FULL BLEED is a radical creative explosion of NSFW imagery and hyper detailed pop culture from the fevered imagination of illustrator Kane Gallagher.



SUPPORT US ON
KICKSTARTER

WILD NORTH COMICS





ZERO POINT: ORIGINS

WRITTEN AND ILLUSTRATED BY JONATHON SAUNDERS

ZERO POINT: ORIGINS is the high octane, action-packed prequel to the award-winning animated web-series Zero Point: Season Zero directed by Jonathon Saunders and produced by Undergrowth Productions, revealing the origin story of Australia's most powerful superhero and the world of UNIVERSE ZERO.

The 140 page graphic novel features art gallery featuring Wild North Comics creators Dan Hartney, Anneke P. Putri, Rosharne Deslandes and Jonathon Saunders.



FUTURE TALES

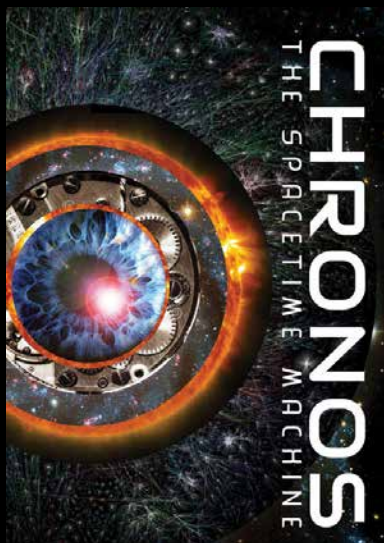
GRAPHIC NOVEL

WRITTEN BY PHILIP T. DENSON

ILLUSTRATED BY ANNEKE P. PUTRI, RAYMUND AUGUST, YUSSUF ADELEYE, ZIDIAT CHAOUQUI & MORE.

"Once upon a time... Our world ended. No one knew where they came from or what they wanted, but they took everything. They called themselves the World Order Liberation Federation (W.O.L.F.). The survivors live in three hidden underground cities, each run by a resistance leader, ex-cops known as "The Three Pigs." Now we fight to survive. We fight for our happily ever after."

FUTURE TALES re-imagines classic fairy tales into a rich interlocking science fiction adventure set in a post apocalyptic world.



CHRONOS: THE SPACETIME MACHINE

CREATED BY TIMOTHY PARISH

In the near future, the CHRONOS software merges quantum physics, fractal algorithms and artificial intelligence to render a perfect simulacrum of space and time. Yet nothing could prepare the first chrononaut for the voyage he is about to undertake...

CHRONOS: THE SPACETIME MACHINE is a graphic art format magazine exploring time travel, simulation theory and cosmic consciousness. CHRONOS is an experiment in merging traditional, digital and AI neural-imaging arts.

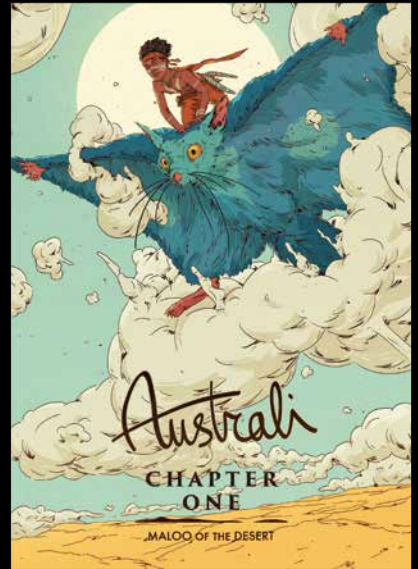
AUSTRALI #1

CHAPTER ONE: MALOO OF THE DESERT

WRITTEN BY TIMOTHY WOOD

ILLUSTRATED BY PIUS BAK

Set twenty years after the European, Chinese and Middle Eastern empires first set foot on Australi's shores, a young Aboriginal boy Maloo must navigate a new world, searching for his people and a place to call home. A rich blend of fantasy and adventure that reimagines Australian history with a magical twist.



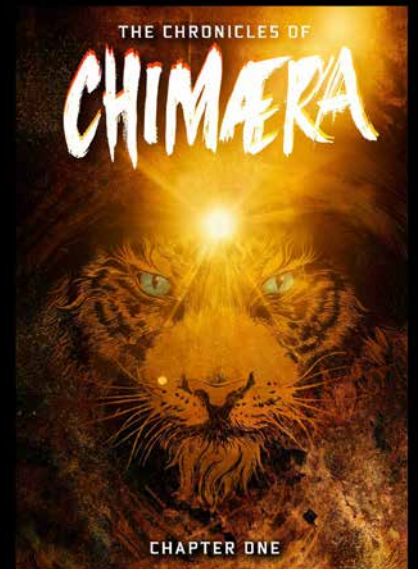
THE CHRONICLES OF CHIMAERA

WRITTEN BY TIMOTHY PARISH

ILLUSTRATED BY RAYMUND AGUSTIN

One thousand years in the future, the life web has been desecrated by Sapiens who hacked animal D'NA to make military technology. When the dust cleared from the gene wars humankind was no more. All that remained were the tribes of CHIMAERA.

THE CHRONICLES OF CHIMÆRA is the first part of an epic adventure set in a post-apocalyptic world populated with anthropomorphic creatures and mythic beasts created by the ancient science of genengineering.



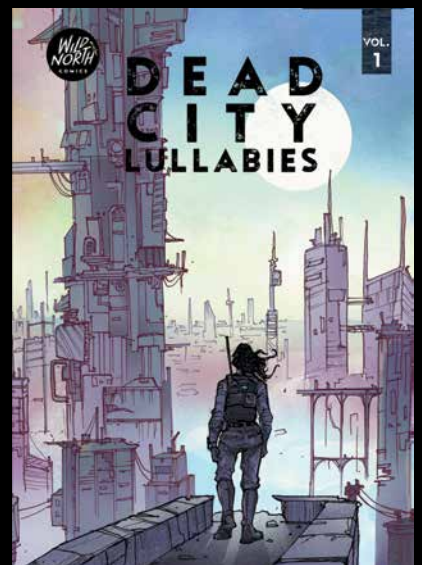
DEAD CITY LULLABIES

WRITTEN & ILLUSTRATED

BY AIDAN ROBERTS

"They will sing your songs in the New World, my city..."

Set in the far distant future of an alien civilisation that has crumbled under its own technological weight; Dead City Lullabies explores ecological collapse, apocalyptic visions and trans-humanist futures through a poetic science fiction lens. Winner of the Australian Comic Art Awards 2023.





**WILD
NORTH**
COMICS

WILDNORTHCOMICS.COM