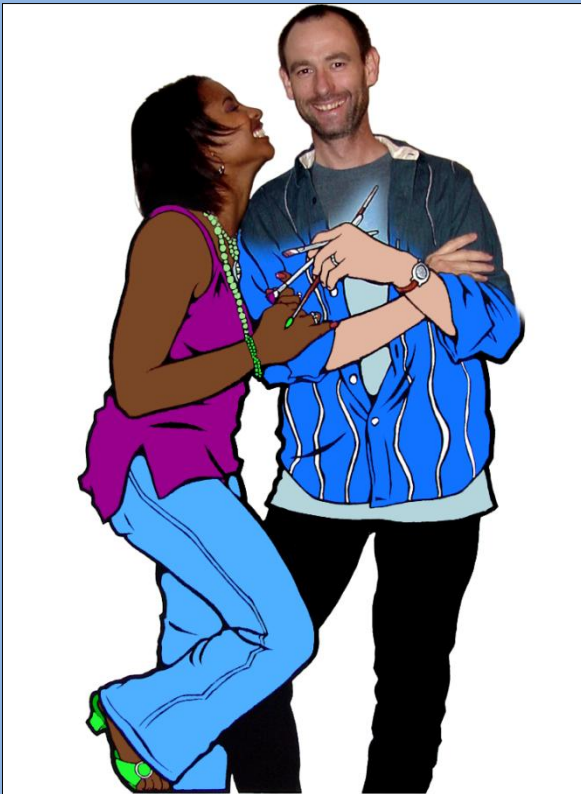


L.HUNT®

About the Artist



In 1989 L.HUNT seemed to be coming into his own in the art world.

He had completed his successful one man show *Focus the Wild* in southern California, nearly selling out all of his wildlife paintings that were available at the time. He was featured as the cover story in the Magazine section of a popular newspaper which stated that his "fine brush work duplicates the filaments of a feather down to the last wisp." A television interview followed. Then he was recognized in the national art magazine *U.S.Art* as one of five young wildlife artists worth watching. After describing the work, the magazine observed that his "results are indeed impressive."

Then something happened.

Wildlife art was not motivating him as it once had. He needed something different to push

the boundaries of his creative imagination.

He turned his attention to a series of paintings centered on the theme *A Show of Hands* and also began working with the Los Angeles-based commercial art firm *Pencil Pushers* to produce advertising art for the movies.

But the once blazing fire of realism, which identified most of his work through the eighties and beginning of the nineties, was beginning to slowly burn him out.

The next five years were spent creating unconventional works and self-examining portraits, experimenting with a type of chaotic-yet-controlled painting style. He produced notable works during this period: pen and ink illustrations for television fan magazines, stacks of charcoal drawings for his libretto *LifeWork* as well as



completing the writing, illustrating and publishing of his avant-garde paperback book *Desert Rose*.

As the nineties came to a close L.HUNT married Chanelle and they began a family.

Although a late bloomer in the digital revolution that was taking place, L.HUNT began working with computers, creating Websites and developing a television program idea called *L.HUNT Studio, How It's Done*. Although the program was left unfinished, it served as research for his future digital film projects. A considerable amount of time was spent on the treatment for his movie script *The Dream State Project* and assisting in the musical development of his concept album *Never Take Advice From a Hobo*.



Writing, film, music and tedious organizing abilities seemed to have replaced his disillusioned view of the art world. He still had no desire to pick up a paint brush again.

Then two important things happened.

While strolling through a popular art gallery in a local mall, the proprietor of the gallery explained that the artist they displayed had a network of galleries that were all franchises. A seed was planted which began to take root. Could the same business structure work for L.HUNT, offering all the different creative works he was involved in?

A walk through a local department store supplied the next piece in the development of the sprouting franchise concept. Throughout the store, dangling just overhead, were a series of uncomplicated, colorful, and very exciting illustrations promoting the store. Could that simple criterion be used for creating a new L.HUNT style that would bring back the joy he once had in art?

He began examining the possibilities. Film, family, art and franchising; the complete package was blossoming.

Something very significant was about to happen...



FranchisingTheFamilyConcept.com **LHUNTPGallery.com**