

## **L.HUNT Biography**

L.HUNT began as a painter, found interest in theatre and decided to combine the two. Here's his story.

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." This led to his inclusion in a Canadian art exhibit which featured legendary wildlife artist Robert Bateman.

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. Previously, this company had the one-and-only Drew Struzan working at its art table. This new employment position and its history greatly influenced the work L.HUNT was now producing.

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. His interest in Ralph Steadman's art ignited a new fire and he began experimenting with a type of chaotic-yet-controlled painting style. His interest in theatre was kindled during this time with the L.A. productions of Les Miserables, The Phantom of the Opera, Cats and others. He produced notable artwork during this period: pen and ink illustrations for television show fan magazines, stacks of charcoal drawings for his art book LifeWork, as well as writing the libretto, illustrating and publishing 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. This show gave a viewer the step-by-step approach to the creation of his artwork. 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 Blues concept album Never Take Advice From a Hobo.

Then, an important thing happened...

He began examining the possibilities of combining his love of art, music and theatre; the complete package was blossoming, and out of this a new direction emerged for the creative works of L.HUNT.

He spent two years producing the music for Desert Rose, refining the libretto, building its web site, creating show merchandising and offering it for licensing. He developed a process he would follow for all future musicals and operas

he would write and produce.

More information on the musical works of L.HUNT can be found at [NoteSmithStudio.com](http://NoteSmithStudio.com) and his paintings at [OfficialLHUNT.com](http://OfficialLHUNT.com)

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