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Three of six at Moody, each 60"x27"—A Chinese farmer, an Inuit Woman and a Papua New Guinean dressed to kill

I never started out to be a **Christian Artist**. I'm not even sure what that means. I am a Christian, and I do art. (Hello!?) Still, I'm a little surprised the direction this path is taking. As of this month, there's another showing of my work at Biola University. Evangelical Christian Credit Union purchased a number of pieces for their new buildings earlier this year. Six standing portraits are now on permanent display at Moody Bible Institute in Chicago. My work is all around Trinity Western University, another Christian

institution, in British Columbia. And next month my paintings will be featured at the Presidential Banquet for World Vision. All this is besides the pieces scattered around in Wycliffe Bible Translators.

In addition to that, prints of *The Last Supper with Twelve Tribes* continue to go out, including new giant versions. An 18 ft. wide giclee is just being mounted for permanent display at Biola, and a 24 ft. version (larger than the original) is going out to New Directions, a mission headquartered in North Carolina.



Here's the 24 ft. print, the day it was delivered from the printer. Something about it being unrolled like a scroll seems appropriate, as does my having taken off my shoes. This could be holy ground.



By now this image is available in a wide variety of sizes and substrates—from bookmarks to posters, limited edition signed prints, as well as giant editions. I find all this quite amazing. I never had a desire to paint Jesus, but here he had to be central. And now it's this painting that's going the farthest. (Seems there's another Artist behind all this.)

Those are the Christian settings. Then there's the quick showing this month at the posh **St. Regis Hotel** in our own town of Dana Point. I'm not familiar with Saint Regis, but likely we share something of Christianity in common way back there somewhere. Both Anne and I will display work, some new, some newly framed for the occasion. Here's a new print by Anne, tasty and fitting for the place in its gold ink and China paper. The computer rendition doesn't do it justice. (You'll need to come to the reception.)



China Chalice, Monotype, 8"x6"

Here's another for the good St. Regis, three from Tahiti, the kind that captivated Paul Gauguin and convinced the sailors on the *Bounty* to mutiny. As I remember, it was on Pitcarin's Island where they burned their ship, but not before returning to Tahiti for wives. It was Fletcher Christian that headed that band, as if to round out our theme, in name . . . and perhaps in faith. But, who knows?



Tahiti Trio, oil on canvas, 54"x35"

All these pieces are available on our websites: www.hyattmoore.com, www.annemooreprints.com, and www.mooreandmooreart.com. (Use the "Jump To" option to move between these.)

Finally, we're grateful for these various venues of exposure. They're great places. The St. Regis is a long ways from, say, the interior of Nigeria where I was earlier this year. Once you've spent a little time in a place like that it puts all things into another perspective. Our final pictures (below) are of one **Ambi**, a Muslim, and a friend I got to know in Nigeria. He's a fellow artist, very creative, taking on all projects and with almost nothing in the way of tools or even electric light in his studio. If you need a portrait, he uses house paint. If you need a rubber stamp, he carves out the tiny letters free hand with a razor blade. If you need a friend to stop and talk, he's there. We spent a delightful afternoon going through each other's drawings, critiquing and praising back and forth. He took my picture and I took his. For him it was a rare moment with another artist. He said he felt he'd met a great man. Of course, so did I.



Ambi in his Nigeria studio. A picture I don't forget as I paint in mine, show at the Regis, and remember to, in all things, be content. Until next time . . .