

December Missions Month - India 2017

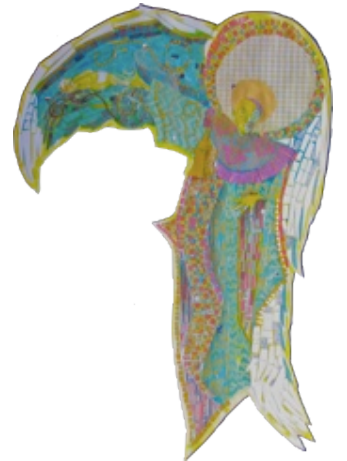
The overarching theme of the artwork on each scripture board is India to coincide with Cherry Hills' sponsorship of the translation of the book of Luke for the Talapatra Language Group which will reach 2.5 million in Northern India with God's words.

The artist, Maryann Leake, used impressions of the Indian culture including fabric, colors, and architecture in her paintings to bridge us visually. Below she shares with us the inspiration behind each piece.

The parallel to Luke and India is pronounced. Christ is constantly repeating the message of the lifting of the poor in spirit, lowly, and culturally unacceptable, to be made whole through His word.

Luke 1:6-13

Zacharias is visited by an angel announcing his prayers are answered. Elizabeth, Zacharias wife, will bear a son, John. The beauty of this scripture is that Zacharias tended incense in the temple and Gabriel stood next to the incense altar. God meets us where we are familiar. His prayer is about to be answered.



In this painting, beside Zacharias' offering of incense, the angel Gabriel stands garbed in the colors and textile designs of India. Used in this piece is ground up Gold, Myrrh, Frankincense. A faint vision is drawn of the answered prayer, illustrated by the baby, John, mingled in the incense his father used in worship.

Luke 1:26-31



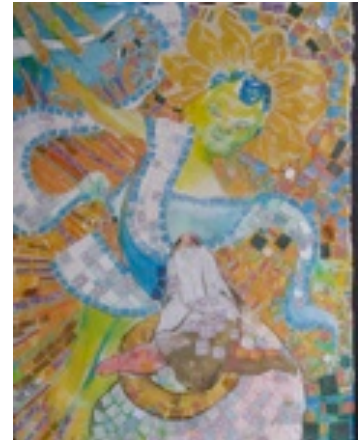
Mary listens to Gabriel announce her pregnancy. In this painting Mary is surrounded by Gold, Frankincense and Myrrh, the gifts bought by the wise men to the birth of Christ. Her earrings suggest those of India as well as the garb. The Universe represented in the paper is a backdrop to the gravity of the message Gabriel carried to Mary and her son's creation.



Luke 2:7

Jesus wrapped in swaddling clothes, lying in a manger.

This painting illustrates Jesus wrapped in swaddling clothes. The blue and white design symbolize the royal line of David (As tradition, the firstborn lamb was swaddled by shepherds to lie in a manger so it would be without blemish to be approved for sacrifice). The lamb in the painting is involved with the swaddling baby Jesus. Jesus is posed in the posture of crucifixion. A hand over His head is His touch/link to His creation. The halo over the lamb is a foretelling of Jesus' divinity.



The star, the Glory of God shone around them. Painted in colors of India and mirror ornaments found in Indian fabric.

Luke 2:33



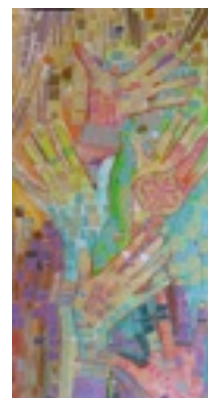
In this painting Jesus is baptized by John. The supernatural happens as heaven opens up and the Holy Ghost descends in a shape like a dove. Blue and white tiles symbolize the line of King David.

In this painting is the translation of the word Savior. The word "Savior" is represented in the translation of scripture to the Ormid language in the nation of India, which Cherry Hills is sponsoring. Again, the boards are with the fabric design of elephants not unlike the edge of a sari.



Luke 4:8

Worship only the Lord. In this painting India is represented in depiction of worship, hands raised. Hands having bangles and Henna.



Luke 5:6

Nets let down a multitude of fish – so much that the nets broke after Christ told Simon to let his net down even at Simon’s doubt.

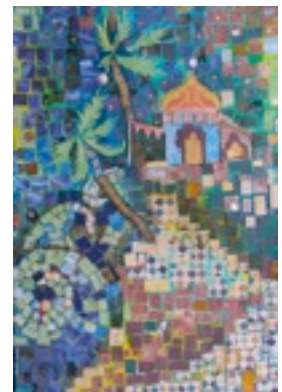


The painting is designed to show a break in the nets by three separate paintings. The fish are a design from a wood block print used in India perhaps for the printing of fabric.

Luke 6:48

God’s word is solid, like a house built on a rock. It will keep you steady in a storm.

Painting of the firm foundation, again in the stylized feel of India. The house is a stylized home or tent with a feel of India architecture, being protected from the storm coming in.



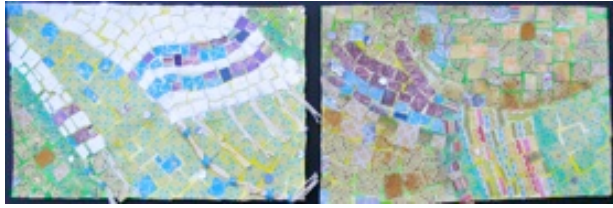
Luke 7:37-50



A woman is lifted up and honored by Christ’s words in her act of worship. Continuously, Christ lifts those who are socially cast as lowlifes. Jesus goes against the culture and teaches and champions His creation.

In this painting, the Sinner brought ointment and anointed Jesus with her tears, kisses and oil. Again, the sari fabric inspired the look of India and even a nose ring which is cultural. Mirror accents are used to represent a unique fabric application used in India.

Luke 8:46



This shows a woman's faith in seeking healing from Christ. Her hand reaches in faith to only touch His "wings," the fringe on His garment. Knots symbolized the law. Blue and white royal color tiles transferred from

Christ's garment to the woman denotes a transfer of healing from Christ.

Luke 9:17

Christ multiplies the fish and loaves of bread to feed the crowd gathered to hear him speak.



Fish & loaves painting – Again in a style reflecting India, there are fish and loaves that were multiplied by Christ to provide food for his sermon. A fish wood block that was once used for printing fabric, was used to inspire the fish in this art and the colors of Indian fabric.

Luke 10:34



The Samaritan. Left to die after being robbed and beaten along the road a man – no one willing to help
...except a Samaritan

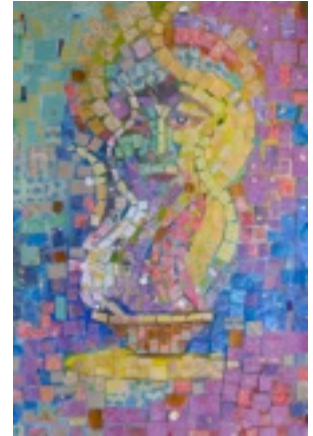
who cared for him. The symbol of all downtrodden in India is this clay cup. The least of the least in India are to set aside these cups to drink from. The cups are then destroyed as a symbol of the Dalit being unworthy. Christ takes charge of this and tells us all have worth.

In this painting, the sleeve of the Samaritan has the same blue and white tiles as a symbol of Jesus's robe and royalty, indicating the Samaritan's Christ-like act of kindness. The painting is broken in to three panels indicating the broken scenario. The man connects with India's Dalit with his outstretch hand as a symbol of his disregarded state.

Luke 11:33-34

The light of the body and the focus of the eye on keeping our light open for all to see. Do not hide. No evil or darkness, but full of light.

In this painting there is an oil bowl used in India, a wick to the side, the light shining through the eye of God's creation. The whole feel is of India with the colors and the mystery, even a slight indication of a wrapped head.



Luke 12:6



Two farthings buys five sparrows. God forgets none of them even though they are bought so cheaply.

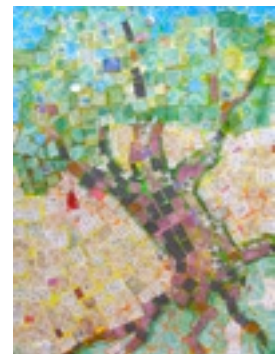


This painting shows freedom from being lowly and cared for by God. Uncaged. Fabric colors are used in the design to represent India. And stylized birds with printed words of hymns in their feathers.

Luke 13:6-9

Fig Tree. I love how this symbolizes mercy and grace. If I were a fig tree planted on the edge of a vineyard (odd man out) it would be good to have someone advocate for me to grow under the special care of the dresser to produce fruit. As an artist, I think this speaks volumes toward finding one's voice, setting down roots and producing – even when the setting is not your best soil for growth. A patron helps to nurture.

In this painting, a fig hangs as hope towards the efforts of the dresser and the tree to produce fruit. Again, like most of the paintings in this series the blue and white tiles are represented by the tiles used in Christ's robes. They surround the tree as an expression of grace.



Luke 14:11

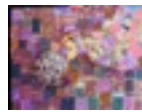
Christ tells us to invite all to His feast. The humble shall be exalted and sat at the table of a feast.

Here in the painting the strings of marigolds (or Mary's Gold) of India hang in celebration of the feast. Pomegranates and wine illustrate a lush celebration.

Lush with the colors of India.



Luke 15:8



One who has strayed repents. Like the story of a lost piece of silver sought in the dark by a woman who lost it then found when a light shined on it, so Christ seeks us.

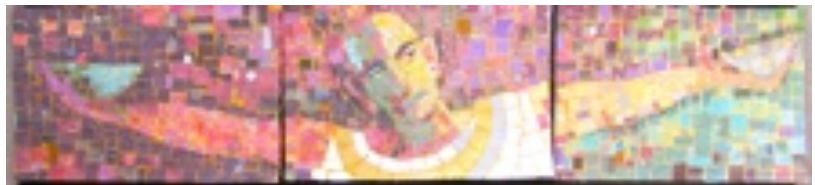
This painting shows the separation of the lost but the light shines on the lost piece to be found. The silver coins are represented in a mosaic of silver papers. The rush of searching is depicted with the swirl of tiles. All with the feel of Indian fabric and rich color.

Luke 16:13

No servant can serve two masters. It cannot be done.

In this painting, the servant has illustrated a bowl in each hand, out stretched.

There is a dark side and a light side symbolizing good and evil. Illustrated by hands occupied to the point it cannot serve from either. Ears are pierced on both sides to indicate the decision not made to serve just Christ. Panels are divided like the decision of the servant.



Luke 17:23



Lightning. Lightning shines out of one part of Heaven and shines to another part under Heaven. This is a strong visual that we won't know when Christ will appear again, the end times.

In this painting, the clouds of the storm are made from a block print fabric of India.

Lightning crafted of sequins so often used in traditional fabric of India. Paintings are in two panels to show the randomness of the striking of lightning on earth.

Luke 18:16

Suffer little children to come to me. We are all accepted into heaven in coming to Christ, even the children who are regarded as insignificant in some cultures.

In this painting, this child is clothed in color tiles that represent Christ, blue and white.

The glory around the child also symbolizes his worthiness in the painting.



Luke 19:5 Zacchaeus



In a tree to view Christ's coming a man named Zacchaeus perches. Christ again reaches out to a sinner, a man in a tree, to come dine with Him and give the man's house salvation.

In this painting, A sycamore tree is illustrated, the symbol of the tree of life. The sap of the sycamore is said to bestow immortality. The leaves here illustrate a sycamore tree. Christ's hand and Zacchaeus' hand reaching each other, the transference of Christ's touch, is shown with the blue and white tiles used in both hands.

Luke 20:36

Christ giving the downtrodden equality in His eyes. He gives women the same rights as men in entering the Kingdom. She stands as an individual and not a married woman in heaven.



The painting has a scale of equality no matter the weight. The angels even call the woman equal, thus the angel wings. An elephant from India is stylized in the scale.

Luke 21:24-25



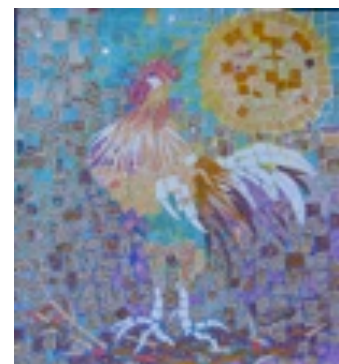
Signs of end times. The falling of nations by the edge of the sword. Nations in perplexity, signs of turbulent skies, sun, moon, stars and roaring of the sea and waves.

In this painting, I think I made too pretty of a picture of end times, whirling heavens and turbulent seas. Again, the colors of Indian fabric, mirrors those used in their fabric. Tiles that are blurry and white represent the same in the fabric illustrated in Christ's clothing. It says Christ is in the mix.

Luke 22:61

The rooster crowing as Peter weeps over his lack of courage and for the denying of Christ.

In the painting, the rooster stands on an illustration of thorns for a crown later to be placed on Christ's head. The rooster is surrounded by the paisley pattern used in Indian fabric. There's a cross in the sun indicating the future to come for Christ.



Luke 23:42-43



Jesus remembers me. Three on a cross, a thief speaks up to Christ to remember him. And Christ promised the thief

next to him he will be with Christ in paradise.

In the painting, the skin of Christ with blue and white tiles have been used to depicted the royal line of Christ which have now become the DNA of the art to suggest Christ in the scriptures of the paintings. The tiles are transferred and shared in the skin of the thief symbolizing the force of Christ in the thief's body and soul. The separate paintings are symbolic of sin separating us from Christ.

Luke 24:32

Did not our hearts burn. After Christ rises from the sepulcher, Christ walking in the midst of them. The heart knew what the mind did not know until their eyes were open.

In this painting, the blue and white tile is symbolic of Christ, injected in our heart. Flames are illustrated with the textiles of India.



Materials List:

Watercolor paper foundation, hand torn edges, acrylic paint, printed paper with designs of India, recycled product boxes, mirrored paper, bronze powder, sequin paper, Old (not loved) watercolors of Maryann's resurrected into paper tiles, glue, gold, frankincense, and myrrh.

About the Artist:

Maryann Leake

My grandfather signed his paintings with an E. Leake.

Mine are signed with M. Leake.

I studied Graphic Art in college but I started much earlier as an artist. Mom and Dad gave me art classes outside of school when I was about 10. I remember my hands sweating and I was so nervous as a child to be a part of an adult studio class. I must have been a sight. My Aunt Betty made me an artist smock out of calico print with a wide collar and bow at the neck. Mom gave me a wooden artist box for oils and painted it black and put my initials in 3' gold plastic stick- ons!

I survived the fanfare that announced to the world that I was an artist. I am now an almost grown woman with the weight of mortality and not having enough hours in the day to paint. I am loving painting and creating, networking and expanding my reach. I have joined forces with a group to paint theater sets and design for Valor Christian High School, I represent my art in a local gallery, illustrate books, and create commissioned works. Through it all God has chosen to commune with a struggling artist to reveal the wonder of it all.

Maryann Leake is married to her muse Mark Baisley. Her art can be found on Fine Art America under Maryann Leake

<http://fineartamerica.com/profiles/maryann-leake.html>

Inquires: artist@baisley.org

I still have that black artist box for my oils.