

MARION GRANT
ART CATALOG



LUMENESCE

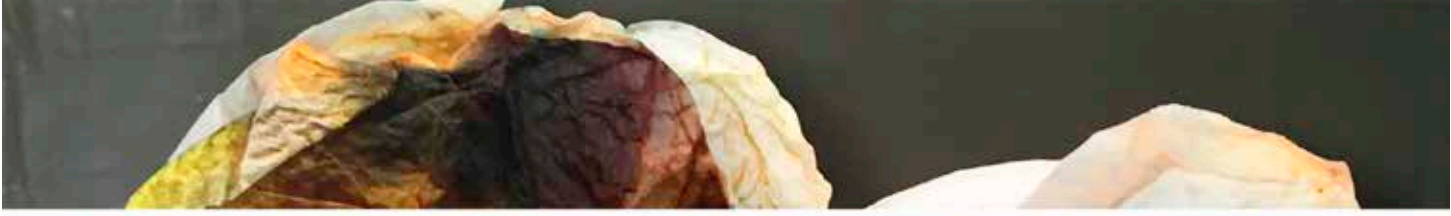
1. *Study for Unfolding Luminesce*

2019 | 21" x 15"

Alternative media on handcrafted
multi-layered acrylic

Page 2-3







2. *Unfurling Lumenesce*

LUMENESCE

2020 | 21.5" x 17.5"

Alternative media on handcrafted
multi-layered acrylic

Page 4-5

3. *Pink Dragonfly*

FLORA AND FAUNA

2018 | 17" x 16.5"

Alternative media on handcrafted
multi-layered acrylic

Page 6

4. *Flouresce Reflections*

FINE ARTS PRINT

2023 | 24" x 24"

Archival pigment print on
metallic fine art paper

4 (detail) Page 7

5. *Transcendence*

FINE ART PRINTS

2009 | 28" x 42"

Archival pigment print on
metallic fine art paper

5 (detail) Page 7

6. *Pink Brocade I*

ILLUMINATED MINIATURES

2016 | 10" x 10"

Alternative media on handcrafted
multi-layered acrylic on wood panel

6 (detail) Page 7



ARTIST STATEMENT

IN MY MIXED MEDIA WORK, there is a fluidity between representation, abstraction, western thinking, and eastern consciousness. Working with traditional and digital art media, as well as organic materials, I combine disparate elements into harmonious compositions. In my prints, I draw inspiration from ancient and classical themes and embed them into my work to create a connection between the past and present. Within my one-of-a-kind alternative media works, articulated forms are abstracted and made ambiguous through a layering of materials. Throughout all of my bodies of work, the union of forms and content allude to the notion of palimpsest: a layering and obscuring of existing elements that makes room for new visual amalgamations.

4



5



6



My process is experiential and I look to continually invent new ways to translate and represent recurring themes and archetypal imagery. The methods involved are multifaceted and incorporate an intricate procedure of combining and transforming materials. Layering is the most crucial element in my artistic practice. It acts as a key factor in my artistic expression, whether I am using computer programs to make artwork or creating work traditionally by hand. Layering allows me to combine different elements which may otherwise be disjointed, but when separated and re-arranged, allow a sense of complexity and depth. When finished hopefully this combination of imagery coalesces into a harmonious whole giving the work a new meaning. This is the essence of my work.

Although my process is complex, I strive for simplicity in the overall effect. I approach my artistic practice as a labor of love. I hope to inspire a sense of tranquility and compassion through my work. Ultimately, I seek to leave a positive impact and encourage peace of mind for anyone who encounters my art.



Inspired by Avalokiteshvara, the Thousand-Armed Buddha of Compassion. According to legend, the Buddha aspired to free mankind from suffering. He failed and his body broke into a thousand pieces, which then reformed into a thousand arms. Although the painting reflects Buddhist iconography, it has universal resonance. Suffering is part of life. However, it may be mitigated by man emulating a compassionate God — by extending one's arm to help another and uniting for the common good. *Thousand Petals gray* received a special mention by Guggenheim curator Susan Davidson while on view in the Rauschenberg Tribute Exhibition at the Museum of the Gulf Coast, Port Arthur, TX.



7. *PureLand*

FINE ART PRINTS

2007 | 35" x 51"

Archival pigment print
on fine art paper

Page 8

8. *Thousand Petals gray*

FINE ART PRINTS

2009 | 45" x 43"

Archival pigment print
on fine art paper

Page 9–10

9. *Sage Lumenesce*

LUMENESCE

2020 | 27" x 22"

Alternative media on handcrafted
multi-layered acrylic

9 (detail 1, detail 2, detail 3)

Page 11–12

10. *Illumination gray*

FINE ARTS PRINTS

2009 | 42" x 31"

Archival pigment print on
metallic fine art paper

Page 11



9 (Detail 1)



10



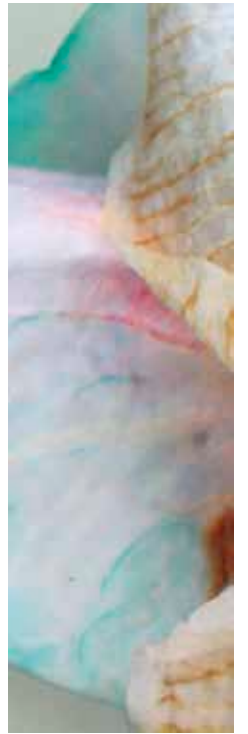
9 (Detail 2)



11



9 (Detail 3)



P. 11



12 (Detail)



13 (Detail)



14 (Detail)



11. *Diving Belle Blue*

FINE ART PRINTS

2023 | 34" x 30"

Archival pigment print on
metallic fine art paper

Page 11

12. *Sepia Ephemera*

FINE ART PRINTS

2023 | 34" x 32"

Archival pigment print on
metallic fine art paper

12 (detail)

Page 11

13. *Double Phoenix_sage*

FINE ART PRINTS

2023 | 34" x 32"

Archival pigment print on
metallic fine art paper

13 (detail)

Page 11

14. *Phoenix Rising_copper*

FINE ART PRINTS

2023 | 34" x 32"

Archival pigment print
on metallic fine art paper

14 (detail)

Page 11

15 (Detail 1)



16 (Detail 1)



15 (Detail 2)



16 (Detail 2)



15 (Detail 3)



17 (Detail)



15 (Detail 4)

15. *Mother and Child*

EARLY ALTERNATIVE MEDIA

2023 | 26" x 18"

Alternative media on handcrafted
multi-layered acrylic

15 (detail 1, detail 2, detail 3, detail 4)

Page 13

16. *Of the Aqua Vines*

FINE ART PRINTS

2023 | 24" x 24"

Archival pigment print on
metallic fine art paper

16 (detail 1, detail 2)

Page 13

17. *Of the Bronze Vines*

FINE ART PRINTS

2023 | 24" x 24"

Archival pigment print on
metallic fine art paper

17 (detail)

Page 13

18. *Hibiscus_coral*

FINE ART PRINTS

2023 | 24" x 24"

Archival pigment print
on metallic fine art paper

18 (detail 1, detail 2, detail 3, detail 4)

Page 16

19. *Faerie Dust*

FLORA AND FAUNA

2018 | 11" x 11"

Alternative media on handcrafted
multi-layered acrylic collage

19 (detail)

Page 16

20. *Faerie Wings*

FLORA AND FAUNA

2018 | 13" x 11"

Alternative media on handcrafted
multi-layered acrylic collage

20 (detail)

Page 16

21. *Faerie Music*

FLORA AND FAUNA

2018 | 17" x 17"

Alternative media on handcrafted
multi-layered acrylic collage

21 (detail)

Page 16

22. *Study for Eye of Expansion*

ALTERNATIVE MEDIA

2023 | Collage

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STATEMENT
ON MY PROCESS



Intuition is the guiding force of my work. Each piece begins with a moment of inspiration and gradually evolves, layer by layer, into a mysterious multimedia art object.

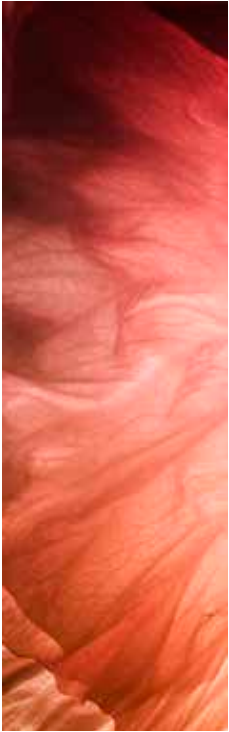
Producing these Alternative Media pieces involves several different stages. I make a digital composition using photography and software, and print it on a unique handcrafted acrylic surface, then add final layers of paint. The surfaces, commonly referred to as «skins», are carefully constructed with

many layers of diverse fluid acrylic mediums resulting in transparent, translucent, or metallic surfaces. These skins possess a flexible, raw, unfinished quality that makes them feel organic and alive. They are then treated to become receptive to the printer's archival inks. Once printing is complete and the surface is thoroughly dry, varnish is applied. The last phase involves additional layers of acrylic gels and hand-painted embellishments of iridescent and transparent paints. Hand painting

introduces depth, luminosity, and movement. The final surfaces have a physicality that shimmers, casts light and shadows, providing an appearance that shifts as the viewer moves around the piece.

My labor-intensive process is unpredictable and magical. I never know where I will arrive, but hope viewers will appreciate the meticulous detail, spontaneity, and time invested in each work, while also encountering a fresh perspective on the art form.

18 (Detail 1)



19 (Detail)



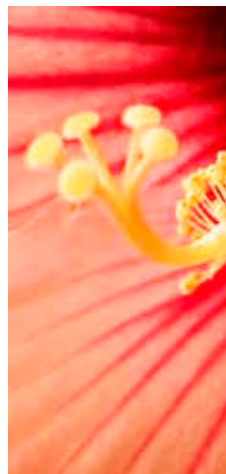
18 (Detail 2)



18 (Detail 3)



21 (Detail)



18 (Detail 4)

20 (Detail)



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