



## FINDING THE EXTRAORDINARY IN THE ORDINARY

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The old metal gate of the manual elevator opened onto the top floor of the museum under the saw-tooth sky lit roof. Enveloped in the aroma of linseed oil and paint, I was hooked! At nine years old my parents had signed me up for a painting class and I've been painting ever since. Careers kept a roof over my head, but a day didn't go by when I wasn't thinking about my art, creating it or somehow incorporating it into my day job.

The synergy between my art and the environment has evolved along with increasing knowledge and love of our natural environment – a quiet place that is harder and harder to find in this world today. Nature can be interpreted through realism, representational and/or abstractions. I've chosen representational and it is through an artist's prism that my art focuses on ecosystems in nature turning them into microcosms of art opening ideas for others to explore.

My passion for art can be seen in my work where nature has been my canvas for years in both drawing and painting. For the past ten years I have painted food and primarily fruits and vegetables for their gemlike beauty. I take a naturalist's and painterly, not a romanticist's perspective – looking for *the meditative beauty in the ordinary and the extraordinary in the often overlooked*. In my work I try to take viewers on a journey into nature less often experienced in our heavily urbanized cultures as well as how to look at the abstractions in nature and objects around us daily.

My work always begins by building shapes, color and shadows of objects. Following in the Flemish Master tradition I build on shape in negative space surrounding objects, eschewing lines wherever possible. Whether painting en plein aire, alla prima or direct, I build in layers depending on the requirements of the medium to maintain the translucency of the pigment regardless of the medium in which it is dispersed. My work has been exhibited across the U.S. in Arizona, Texas, Rhode Island, Connecticut, New York, Vermont and Massachusetts and has been curated in over fifty competitive exhibitions as well as solo and group shows.

I try to bring to the viewer a feeling of being connected to the planet under our feet (what we call *land* and *soil* out in the country) or the objects from nature in one way or another. Connecting with nature holds a special feeling of belonging and archaic knowledge that is part of our genetic makeup and responsibility of living on this planet we all call home.

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