Deborah Grant's paintings are dense—quite literally loaded with obsessive, code-like mark-making, collage and drawn symbolic representations, and flat silhouette-ettes, and with myriad personal, cultural, and art-historical references. Her work is a kind of hallucinatory exercise, sampling across time and genres to connect ideas based in history and personal experience with political and social issues of the present. Grant's distinctive and highly graphic visual style marries aspects of abstraction and illustration in a restrained palette of black, white, and red. She is influenced as much by pop-culture sources like vintage Life magazine photography, comic books, MAD magazine, and pulp images as by art-world referents like Jean-Michel Basquiat, Bill Traylor, and Jacob Lawrence. The visual intensity of her work mirrors a narrative complexity that is driven by Grant's interest in the notion of Random Select.

For Grant, Random Select names a process of invention and interpretation. Ideas both come to us incidentally and are summoned by design, and we make sense of them by both embracing chance and creating order. As a process of invention, Random Select allows Grant to maneuver between free association and research, following branches of thinking from impetus to hallucinatory end. As a means of interpretation, it provides the freedom for Grant, and for us, to read into her work—through the dense mark-making, between the symbolic references, within the layers of collage—to forge our own pathways and connections.

Random Select is also a character, a protagonist who propels the narrative forward in the body of interrelated work on view in MATRIX, in particular the painting Suicide Notes To The Self. The painting can be seen as a sort of dream, and within the body of interrelated work on view in MATRIX, in particular the painting Random Select is also a character, a protagonist who propels the narrative forward into the dense mark-making, to forge our own pathways and connections.

Deborah Grant: Suicide Notes To The Self 2009; oil, archival ink, paper, and enamel on birch panel; 62 ¼ × 57 ¾; courtesy of the artist.

Deborah Grant: "Ghetto Cry's Along The Black Delta," 2009; oil, archival ink, paper, and flashe paint on birch panel; 61 ½ × 57 ½; courtesy of the artist.

Deborah Grant: "Ghetto Cry's Along The Black Delta," 2009; oil, archival ink, paper, and flashe paint on birch panel; 61 ½ × 57 ½; courtesy of the artist.

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Deborah Grant, *Morality is the Painful Luxury, 2008* (detail); enamel on 48 birch panels; 99 × 227 in.; courtesy of the artist and Dunn and Brown Contemporary, Dallas.