

Statement on my Paintngs



Robert C. Morgan, *Cornice 15* (2022), acrylic on paper

My paintings evoke a reduced optical surface based on a material form of thought. While working through the process of what one might call visual abstraction, I employ fundamental constructive signs that suggest variable levels of ambiguity. This may result in a paradox of presence and absence that further admits a surface capable of both reflecting and absorbing light. My work intends to test the limits of the visual and the non-visual – to create paintings that defy meaning through description. Over the years I have retained an architectonic approach to painting, often working in a serial mode of progression. Although the paintings are conceived and painted in this manner, I want to present them in a manner that is less systematic than what constitutes my state of mind while in the process of painting them.

The Cartesian approach, to which I more or less subscribe, spells out the role of intuition as a post-methodology, meaning it follows the necessary role of logic until logic has formally completed its role, this being its application to a systemic process wherein the linguistic components eventually become endowed. This suggests that the presentation of my paintings should not be confused with the ideas for which they are credited. Rather they should stand on their own as a sensory endowment given upon completion. At the current moment, the majority of my paintings are relatively small. They rarely exceed the dimensions of 30 x 40 inches. While the metallic bronze and aluminum forms are intended to reflect light, the iron oxide and burnt umber forms mixed with ultramarine absorb light at the same moment.

The intention behind these paintings is to discover oneself as being somewhere within the phenomenology of the present, possibly related to my readings of Heidegger and Maurice Merleau-Ponty. This may happen during the act of perception wherein the external light emanating from outside the painting is both reflected and absorbed at the same instant within the context of their geometric distillation.

Robert C. Morgan , MFA, Ph.D.



Robert C. Morgan, *Cornice 25* (2022), acrylic on paper



Robert C. Morgan, *Cornice 20* (2022), acrylic on paper