



Every engaged student of history understands that the individual interpretation of historians varies greatly, and so the validity of a glut of images in popular culture, photos, films, and paintings is questionable. It is normal and easy to accept the comfortable format of history found in books or documentaries and to not really meditate on the past as a distinct reality. Particularly in the United States,

we have become a sedentary culture of entitlement, with little or no concept of the hardships and complexity of our forbearers. The direct influence of myriad past events continues to resonate and shape everything from the personal effects of everyday life, to overarching policies that impact the broader population. This is why I choose to focus on historical subjects as a starting point for my work.





- ▲ Aaron Morse *Whalers*, 2001, acrylic and pencil on paper, 36.1 x 55.8 cm.
- ◀ Aaron Morse *Hawkeye*, 2001, acrylic on linen, 142.2 x 182.8 cm.
- ▼ Aaron Morse *Super Nova*, 2002, acrylic and gouache on paper, 38.1 x 55.8 cm.

As an American, I have tended to be interested in the history of that place, which as a country is not very long, but as a continent is just as old as anywhere else. The planet is the same age everywhere. Despite the fact that the past really happened, there is no doubt that a level of abstraction remains when contemplating the lost or unknowable portions of the record. It is in these areas in particular where I try to imagine alternate images to those that have been passed down. The world is no less interesting today, nor less brutal than it once was, but in looking back I find a foundation for what is current. I continue to be occupied with paintings related to the sublime, the epic novel, history, landscape, horror, and action. I am happy if my pictures begin at these themes and then diverge.

Aaron Morse was born in 1974 in Tucson (AZ). He lives and works in Los Angeles. Photo Credit: ACME, Los Angeles. Photo by Rebecca Morse.

