

Carol Morgan

Painting & Drawing



I have always loved the figure because of its honesty. Unlike the tongue, the figure never lies. No man or woman can keep a secret. Neither can a body. Attitudes and feelings find expression in the body. Any other subject I choose to portray remembers the figure in its execution. I found that landscape, still life, or any other subject begins with knowledge of the body or at least reference to it. For this reason, making

the figure challenges me more than any other subject.

When I retired from the government as a writer in 2007, I found myself repeating certain actions: riding METRO buses and subways and attending performances at the Kennedy Center, in local churches, and elsewhere. It was natural for me to begin drawing the riders and the performers. Mostly, I took three bus lines: the H2, H3, and H4 crosstown buses between Brookland and Tenleytown METRO stations, and the no. 64 bus that plies up and down 11th St. NW. On my way to art class in Alexandria, I took the yellow line between Columbia Heights and Braddock Road.

I learned that METRO is the greatest engine for diversity in the metropolitan area. People from all ethnic backgrounds, ages, and socio-economic classes use METRO. I see well dressed older women, mothers with children in strollers, older adults in wheelchairs, men in military camouflage, a young lady in boots and short skirt applying eye makeup as the bus bounced, and often, on the no. 70 bus to Montgomery Mall, a large man in out of season clothes who enters the bus with his palm stretched out, asking riders in a thick Slavic accent for "two dollah." In fact, any public place I visit lets me into a theater. I watch for emotion in people, especially in mothers with children. Couples hug and kiss on the subway platform; young men refuse to pay their fare and argue with the driver. People constitute the biggest attraction in this city, and METRO and other places I visit gives me a bird's eye view.

Website: artistofthefigure.com