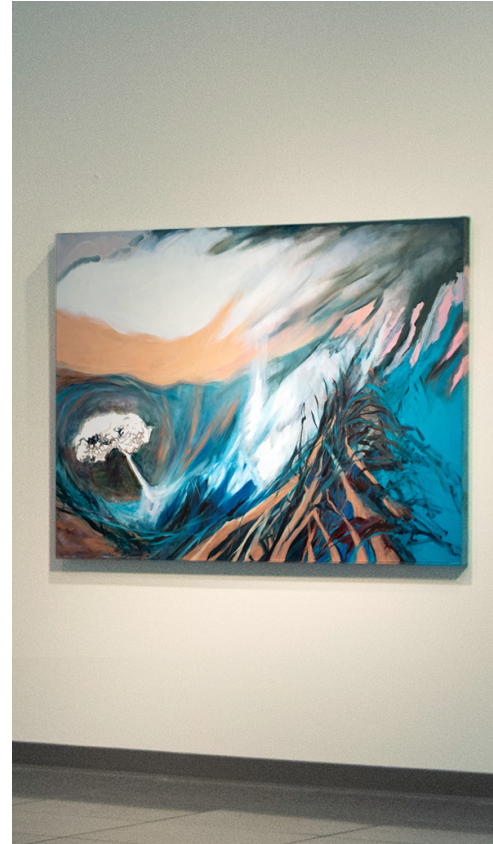




ANN MORGAN

ANNMORGAN.ART // @ECHOPOD // ANN@ANNMORGAN.ART



From left to right: *7,917 Hours Ago*, 72 x 144 inches, 2026, *Storm Flower*, 48 x 60 inches, 2025, *Left in the Flowers*, 60 x 48 inches, 2024, *The Inevitable Moon*, 60 x 72 inches, 2024, *Overwhelming Nothing*, 36 x 48 inches, 2023, and *The Longest Way to the End*, 36 x 48 inches, 2025 all oil on canvas and part of the *I Remember* show at the Rose Center for the Arts, Forsberg Gallery in Longview, WA, February 2026.

Cover: Ann Morgan with *7,917 Hours Ago*, at the Rose Center for the Arts. Back cover: *The Longest Way to the End*.



ANN MORGAN

ANNMORGAN.ART // @ECHOPOD // ANN@ANNMORGAN.ART



HEY KIDDO AT RED BRICK ASPEN

August 14-October 17, 2025

Featuring five women artists, *Hey Kiddo* explored the shifting boundaries between memory, myth, and the natural world. From vibrant, futuristic paintings to clay works that capture the fragility of a single moment, each piece invites us to reflect on what was, what is, and what could be.

Lindsey Yeager's radiant, technocolored paintings evoke ancient myths and possible futures, while Jasmine McGlade's nostalgic photographs ask us to slow down and see the beauty in the now. Ann Morgan uses AI to create dreamlike landscapes shaped by human longing. Molly Altman works in clay to hold onto what's fleeting, and Rachel Bock captures frozen air bubbles in her photographs—tiny messages from a world beneath the surface.

Together, their work asks: What is the world we carry in our imaginations? And what might it become if we choose to see it differently?





From left to right, previous page: *The Longest Way to the End*, 36 x 48 inches, *Storm Flower*, 48 x 60 inches, *Running Games*, 60 x 48 inches, *Untitled*, 48 x 60 inches, and *Was It Only Last Summer*, 48 x 60 inches, all oil on canvas at *Hey Kiddo*, August to October 2025 at Red Brick Aspen.

ANN MORGAN

ANNMORGAN.ART // @ECHOPOD // ANN@ANNMORGAN.ART



This page: *What We Remember*, 72 x 120 inches, 2024, oil on canvas, part of the *Once When I Was You* series. Opposite page, *Sleeper*, 48 x 60 inches, 2023, and *Overwhelming Nothing*, 36 x 48 inches, oil on canvas, 2023. Pictures from The Art Base, November 2024.



ANN MORGAN:
ONCE WHEN I WAS YOU
 PART 3

NOVEMBER 11 - DECEMBER 6

Ann Morgan seeks a new realism. The painter, coming from a tech background, generates digital image mashups using AI tools with images sourced from past work and social media to create large physical objects that can only be experienced fully in real life. Pulling from the tradition of heroic landscape painting, the depiction of an ideal world ties to the reality of nature. Morgan's idealized reality is virtual. With the new work and final part of her series *Once When I Was You*, we find evidence that living digitally through screens is central to the shared human experience.

Some perceive the digital world as a detachment from the real one. Writing the text prompt to generate the image with AI is part of her process, whether it's text that is centered around a particular memory she is focusing on or more of a journal entry. For Morgan, after spending much of the past year in Michigan and in her childhood home, it made sense to her to revisit the earliest version of herself and memories – including those of the Great Lakes – through her latest work.

"This series is especially meaningful as I've worked on it leading up to and after my fifteenth birthday – it seems I need to evaluate and examine everything leading up to this moment at once to move forward to the next phase of my life. ... Once when I was a college student, or a child, working to get ahead in my career in tech, approaching middle age, or any number of versions of myself that are in my past and in a space that others occupy now."

Ann Morgan's work is part of private collections in London, Chicago, Anchorage, Denver and Detroit. She is currently represented by RA Modern Gallery in Crested Butte, CO.

ANN MORGAN

ANNMORGAN.ART // @ECHOPOD // ANN@ANNMORGAN.ART



This page, from left: *Heart Breech II*, 48 x 60 inches, 2023, *Josie's Painting*, 60 x 48 inches, 2020, *Sleeper*, 48 x 60 inches, 2023, *Slice*, 48 x 7 inches, 2020, and *Heart Breech*, 36 x 48 inches, 2023, all oil on canvas and part of the *Once When I Was You* series shown at The Center for the Arts Crested Butte, CO, March 2024

Opposite page, from left: *Overwhelming Nothing*, 36 x 48 inches, 2023, *Untitled*, 48 x 60 inches, 2023, *Running Games*, 60 x 48 inches, 2023, and *Will You Find Me?*, 48 x 60 inches, 2023, all oil on canvas



ANN MORGAN

ANNMORGAN.ART // @ECHOPOD // ANN@ANNMORGAN.ART

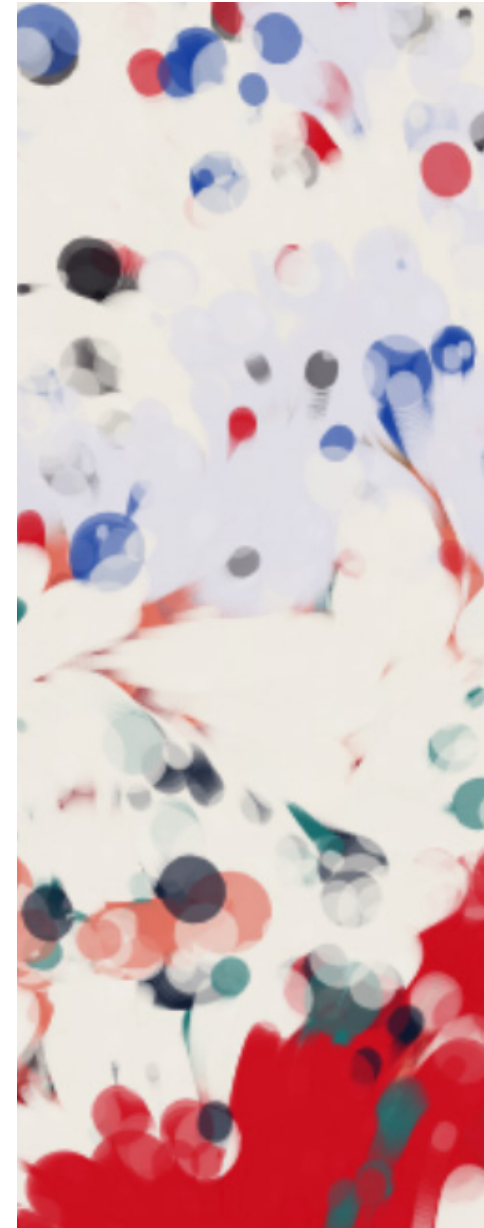


AI & ALGORITHMIC ART

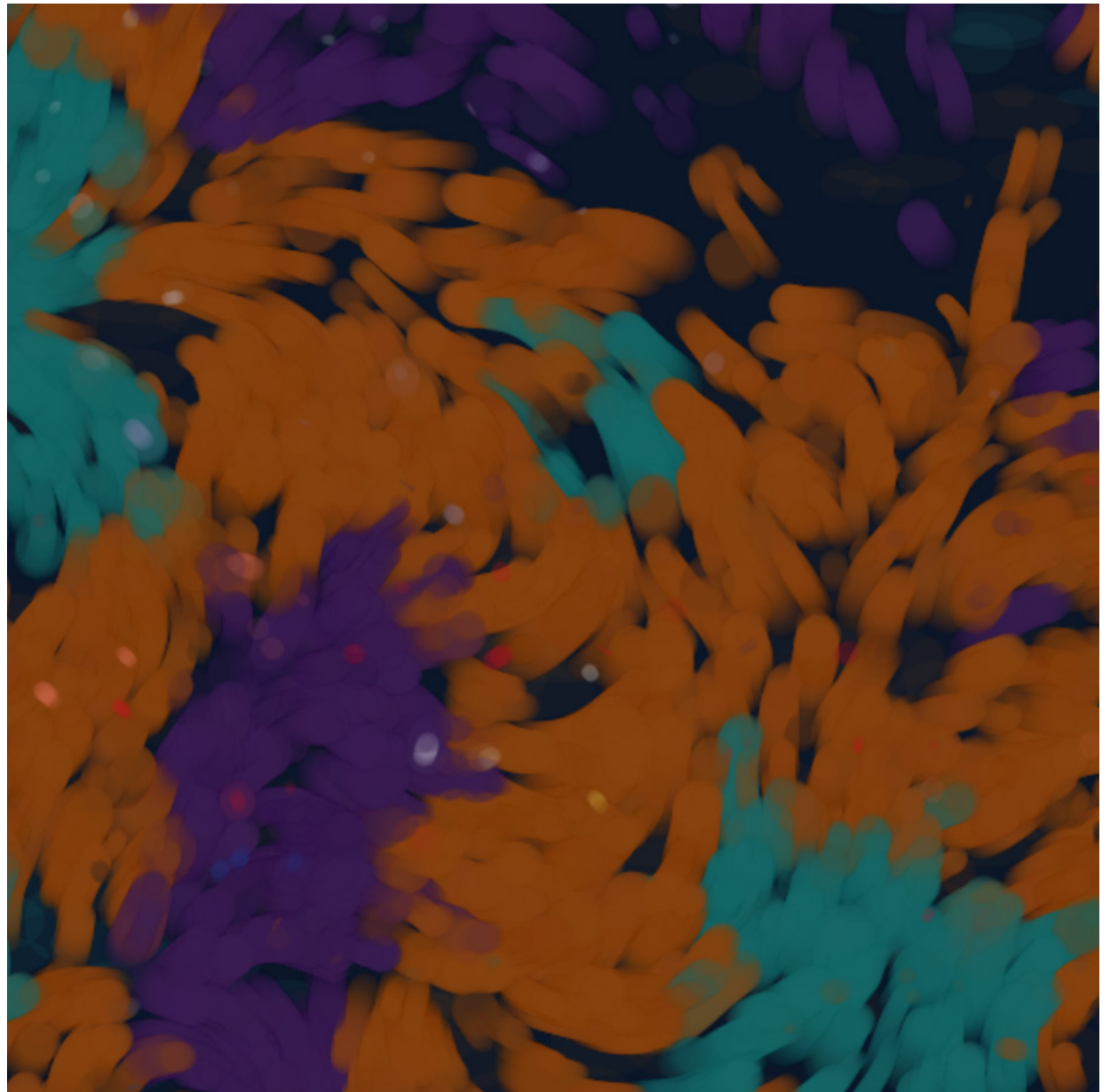
I started making websites in 1996. I learned to code and was hooked.

I had taken a year to be an Americorps*VISTA and maintained a website as part of my job. I returned to MSU and the Art Department's new computer lab, spending as much time with Photoshop and a slide scanner as I did in my painting studio. I built more websites. I started trying to capture my screen on canvases that got bigger and bigger -- I used a projector and painted in the dark, which I still do today. I pushed paint through rolls of screen I'd rip off once the oil paint set up to get the pixelated look of computer monitors.

Technology is still my reality. It's everyone's reality. Real life has bent to include another persona for each of us, a curated virtual self. I see my algorithmic work as this same kind of digital half-life of my paintings - existing not as art, but as "other".



Left to right: *Elapsed Turbulence*, *Algorithmic Retake of 7,917 Hours Ago, I*, *Elapsed Turbulence*, *Algorithmic Retake of 7,917 Hours Ago, II*, *Version 1 Elapsed Turbulence*. See them live at anmorgan.art/ai.



ANN MORGAN

ANNMORGAN.ART // @ECHOPOD // ANN@ANNMORGAN.ART

**I PAINT AND I CODE .
MY WORK STARTS AND ENDS ON A
SCREEN , WITH OIL PAINTING BETWEEN .**



I've lived through screens since before it was a collective experience, and my work depicts a digital reality we now all share - in parallel distance. I paint abstract landscapes at immersive scale; oil paint gives them weighted tradition. There are no figures. Each viewer becomes the only body wandering through post-reality. What I've started to create with AI is painting in reverse: algorithmic, prompt-based, the half-life of a work in oil.

Through my work - all of it - I push through what is human, what needs to be human, and what isn't. I collaborate with a non-human brain, one without a body or emotion to express. What happens when "other" is created from original work whose creation was in part digital? Read what I'm doing and thinking now at annmorgan.art/writing.

EDUCATION

- 2000** New York University, Master's credits
1999 Michigan State University, Bachelor of Fine Arts, Cum Laude
1994 Surrey University at Roehampton Institute,
English Literature Abroad

SOLO EXHIBITIONS

- 2026** February 16-March 12, Rose Center for the Arts, *I Remember*,
Longview, WA
2024 November 15-December 7, The Art Base, *Once When I Was You III*,
Basalt, CO
2024 March 8-24, Crested Butte Center for the Arts, *Once When I Was
You II*, Crested Butte, CO
2023 Next Gallery, *Once When I Was You*, Lakewood, CO
2022 SassaBird Fine Art Gallery, *Unnatural*, Denver, CO

SELECTED GROUP EXHIBITIONS

- 2025** August 14-October 17, *Hey Kiddo*, Red Brick Aspen, Aspen, CO
2023 Niza Knoll, *A.I.-Morphosis: Exploring the Fusion of Human and
Machine in Visual Art*, Denver, CO
2023 3 Square Art, *New Horizons: Landscapes 2023, 6th Annual
Exhibition*, Fort Collins, CO
2022 ArtPrize, Atwater Brewery, Grand Rapids, MI
2022 Art We Heart, *Feature by Lewis Art Consulting*, Denver, CO
2022 Dairy Block First Friday with Inside Her Studio, Denver, CO
2022 Core New Art Space, *Friends Like These*, Lakewood, CO
2021 The Waiting Room Gallery, *Straddling the Line*, Denver CO
2021 Bitfactory Gallery, *Virtual Hope*, Denver CO
2021 40 West Arts, *I HEART...*, Lakewood, CO

SELECTED AWARDS

- 2021** Award of Excellence, 40 West Arts
1999 Ralf Henriksen Award for Painting, Michigan State University
1992 First Prize Fine Art Scholarship, Michigan State University

PRESS

- "Ann Morgan - Abstract Painting and Artificial Intelligence", Dinner with
Artists Podcast. Podcast audio, February 25, 2025. [https://www.
youtube.com/watch?v=m6y3gvC16nk](https://www.youtube.com/watch?v=m6y3gvC16nk)
Kimberly, Amy. "Express Yourself November 29, 2024", KDNK 88 Public
Radio. [kdnk.org/podcast/expressyourself/2024-12-03/express-
yourself-november-29-2024](kdnk.org/podcast/expressyourself/2024-12-03/express-
yourself-november-29-2024)
Nicoletti, Kimberly. "The Art Base displays two new contrasting methods
of producing art", November 18, 2024. The Aspen Times.
<annmorgan.art/aspentimes> (redirect)
Hanson, Geoff. "Digital and fabric art featured in Art Base exhibit",
November 14, 2024. Aspen Daily News.
<annmorgan.art/aspendaily> (redirect)
"Stories & Insights: Meet Ann Morgan", September 2, 2024. Canvas
Rebel. <canvasrebel.com/meet-ann-morgan>
"Ep. 173 Ann Morgan Abstract Painter, Melding the Traditional With
Technology", Tenet Podcast. Podcast audio, November 16, 2023.
[buzzsprout.com/699271/episodes/13982317-ep-173ann-morgan-
abstract-painter-melding-the-traditional-with-technology](buzzsprout.com/699271/episodes/13982317-ep-173ann-morgan-
abstract-painter-melding-the-traditional-with-technology)
Lane, Eden. "If it's AI, is it art?", November 29, 2023.
<Colorado Public Radio. cpr.org/2023/11/29/is-ai-art>
"Rising Stars: Meet Ann Morgan", August 16, 2022. VoyageDenver.
[voyagedenver.com/interview/rising-stars-meet-ann-morgan-
of-80221](voyagedenver.com/interview/rising-stars-meet-ann-morgan-
of-80221)

ANN MORGAN

