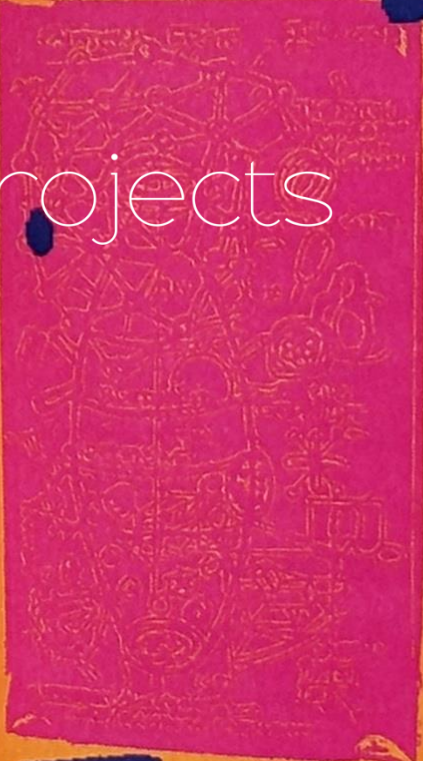




# ENGAGE Projects

THE NEXT GENERATION  
A SLIKE IS A  
METROPOLIS  
THANKS  
THE  
THE

WHAT WILL PERFORM  
GIVE BACK TO THE  
WORLD AS WE  
HOW WILL PERFORM  
NAVIGATING THE MIDDLE  
GROUND.  
Painting is located  
in a curious state  
in our culture.



# PIN'S PERCE

STUDIES OF THE  
THE PRACTICE OF  
ARCHITECTURE  
NARRATIVE  
EXAMPLE

PRACTICE TAKES  
AS ITS CENTRAL PRINCIPLE  
THE IDEA OF AN INTELLECTUAL  
ENGAGEMENT AS RESEARCH  
ARCHITECTURE  
PRACTICE  
THE  
CREATIVE RESEARCH  
IN ACADEMIC CIRCLES.

SCARS LEFT The measure of impact  
its natural beauty and authenticity  
the confidence not to hide them  
left by a work's struggle to come  
be said. There's a solemn beauty

# LESSSES OF

MORGAN  
Fragments

THE UNDERTAKING OF  
RESEARCH THAT COULD  
MANIFEST ITSELF AS  
SCULPTURE, VIDEO, FILM,  
TEXT, OR OTHER MEDIA.

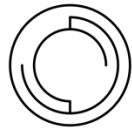
LIZ WARD (PAINTER)  
INFORMED BY THE  
TRANSFORMATION OF  
THE RED SYSTEMS  
THAT SHE UNDER  
STANDS.

NOTES & IDEAS  
THE EMERGENCE OF  
SOMETHING CALLED NON  
IMAGE PAINTING IN THE  
LATE '70S INCLUDED  
Zhang OTHER SUCH  
ARTISTS AS SUSAN  
RATHBON

ARTISTS RESEARCH  
AND IN

EXHIBITION  
OCT 16 - NOVEMBER 2006  
"BLACK WHITE (and Gray)"  
UNIVERSITY OF TEXAS  
AT AUSTIN

# AS REVEAL



## MORGAN

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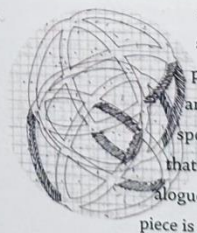
**Morgan** is an artist whose work comprises painting, drawing, printmaking and occasional writing and curatorial projects. He is a native of Philadelphia, Pennsylvania where he also received his formal education and art training. It was in Philadelphia, as an art student, that he met his artist wife of 40 years, Arlene Burke-Morgan (b. 1950-2017), also a native of Philadelphia. During his career, Morgan has been an artist-in-residence at the McColl Center for Visual Art (Charlotte, North Carolina) and the Harwood Museum of Art (Taos, New Mexico).

His list of solo exhibitions include Rosenberg+Kaufman Fine Art (New York), Kidder Smith Gallery (Boston), Thomas Barry Fine Arts (Minneapolis), David Lusk Gallery (Memphis), and the Morris Gallery at the Pennsylvania Academy of the Fine Arts (Philadelphia) among many others. Group exhibitions in which his paintings, drawings and/or prints were featured include The American Academy Institute of Arts & Letters (New York), David Richard Contemporary (Santa Fe), Walker Art Center (Minneapolis), and Rochester Art Center (Minnesota).



**FRAGMENTS AND PIECES** The dominant values of society hold little sway over how I choose to live or create. This isn't cynicism, but rather a deliberate way to thrive in a world that often feels hostile, uncaring, and unsympathetic. As an artist, I believe the true creative mind is driven by curiosity and hope. Creativity, for me, is not solely about passion – it is about vision and discipline. Imagination becomes a vital force in shaping and facilitating that vision. ❖ As a painter, my work does not reveal itself all at once.

Instead, it emerges gradually, in fragments and pieces, over time. Each painting is part of a broader conceptual whole, a culmination of linear gestures, shapes, forms, and patterns. These elements, brought together intuitively, contribute to a cohesive composition that reflects my evolving perspective. ❖ Through this



process, I explore the balance between intention and spontaneity, creating works that invite the viewer into a dialogue with the unknown. Each piece is not only a reflection of my vision but also an invitation to engage with the deeper, often intangible connections that art can reveal.

frammenti/fragments  
Clarence Morgan's writing and images +  
Steven McCarthy graphic and book design  
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# FRAGMENTS

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**FRAMMENTI / FRAGMENTS** is a compilation of the journal writings – the "thought notes," both typewritten and scanned original scripts – of artist Clarence Morgan. The writings span several decades, and are occasionally accompanied by selected images of his abstract paintings. This rich material has been graphically interpreted and remixed by designer and book artist Steven McCarthy into this collaborative work.

Central to the notion of fragments is the relationship of the part to the whole. The word "synecdoche" comes to mind. A synecdoche (sih-NEK-duh-kee) is a figure of speech that uses a term for a part of something to refer to the whole or vice versa. The word is derived from Ancient Greek, meaning "simultaneous understanding."

1

The field of psychology's Gestalt theory also applies, as it emphasizes the processing of entire patterns and configurations, and not merely individual components. Gestalt psychology is often associated with the adage, "The whole is greater than the sum of its parts."

2

Both terms apply to **FRAMMENTI / FRAGMENTS**. A daily passage from Morgan's journal reveals moods and themes connected to the week, the month, the year, and his 40-year career as a painter and professor of art. He feels a strong kinship between his journal writing and studio practice with aspects of Jungian archetypes, such as the unraveling of the unconscious mind. Through the book's layered snippets of doodles and bits of handwriting subjected to digital manipulation and dramatic shifts in scale, Morgan's writing is woven into his comprehensive body of work and long studio practice.

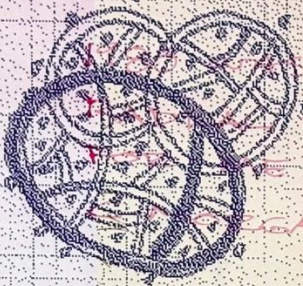
McCarthy composes pages, spreads, and sections and considers books akin to films, performances or handheld works of conceptual architecture. His approach to layout might be regarded as "painterly," with attention to mark-making, typographic pattern, color, value, texture, contrast, etc. In his remix, however, McCarthy's respect for the content (Morgan's words and images) and a functional, albeit expressive, graphic form (that the book's eventual reader must decode) is honored.

This book's fragments come from something, a subset of more significant works, of whole things. However, they also make something new, whole, and yet different from their sources through graphic actualization. In this alternative context, Morgan's active thoughts meet McCarthy's thoughtful actions.

The book's bilingual title (Italian / English) is concurrently redundant, expansive, and inspired by Morgan's time in Rome in the summer of 2024.

CM + SM

ACRYLIC ON CANVAS



DESMOND

EMERGES OR REVEALS

MY GUT

USE. I TRUST

MENT 2nd

SE-

SKILLFUL, ON THE OTHER SIDE. ALSO USE OF THE OR MIND

TIE THE SKIN IN THE HAND BODY UNSCRIPTED

I AM WORKING TO A CERTAIN LEVEL OF CONSCIOUSNESS IN PAINTING THAT COMES TO A PARTIAL RELATIONSHIP BEYOND.

TO BECOME W AND TRANSPARENT THE VARIOUS AT PLAY IN MY THINKING. IN A BIGGER PICTURE THE SHAPES, LINEAR FLE

IS IT IMPORTANT TO REIMAGINE DOING IN PAINTING

I WAS WRONG Something must be wrong with me because I am mystified by people who feel they must always be right about everything. What condition in the human brain is responsible for this absolute assurance? Whatever it is, I certainly lack it. I wonder if people fear being wrong or find it a weakness. On the other hand, I overcame such fear long ago because I was wrong so often that it didn't phase me anymore. I rarely assume that I'm right about anything, as neither alters the course of my will.



# **ENGAGE** Projects