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## Press Release - 1 of 2

3 messages

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**Howard Oransky** <horansky@umn.edu>  
To: Mark Ostapchuk <ostap001@umn.edu>

Thu, Dec 15, 2016 at 2:21 PM

December 15, 2016 for immediate

### Patterns of Dialogue



Clarence Morgan, *Cancellation Theory*, 2014  
Acrylic, colored-pencil, ink & collage on paper, approx. 34 x 34 in. (framed)

#### When

March 9 - April 8, 2017  
Thursday - Saturday  
12:00 - 6:00 pm  
Free and open to the public

#### Opening Reception

Saturday, March 11  
7:00 - 9:00 pm  
free and open to the public

#### Where

Form+Content Gallery  
Whitney Square Building  
210 North 2<sup>nd</sup> Street, Suite 104  
Minneapolis, MN 55401  
[612/436-1151](tel:6124361151)  
[formandcontent.org](http://formandcontent.org)  
[formandcontent@gmail.com](mailto:formandcontent@gmail.com)

#### Description

Form + Content Gallery presents *Patterns of Dialogue*, an exhibition of paintings and works on paper by Clarence Morgan and Howard Oransky. The exhibition includes a variety of works, some large and some small, that explore ideas of pictorial structure, rhythm, imagery, and experience. Clarence Morgan and Howard Oransky have been engaged in an extended dialogue about painting and visual art for a number of years and are colleagues in the Department of Art at the University of Minnesota. This is their second 2-person exhibition at Form + Content Gallery, following *Shared Distance* in 2009.



Clarence Morgan, *Absurd Theater*, 2014  
Acrylic, ink, colored-pencil, collage on paper, approx. 34 ½ x 34 ½ in. (framed)

### **Clarence Morgan Statement**

*My studio practice explores the often-conflicted relationship between the decorative traditions in non-western geometric pattern and their synthesis with contemporary abstraction. The recent work embraces the repetition of motifs and the confluence of linear elements that underscore the universal forces of chaos and order. I am interested in creating linkages and systems using linear configurations accentuated with arbitrarily placed patterns, marks, circles, ovals and dots either embedded or hovering over the surface. These works favor an indefinable pictorial terrain rather than ideas alluding to precise connotations.*



Howard Oransky, *Image 1*, 2016, Oil on paper, 30 x 22 in.

**Howard Oransky Statement**

*Like so many artists who preceded and inspired me, I am fascinated by the rhythms and patterns in nature, and I look for ways to translate this into the terminology of painting. Years ago I thought of art materials as tools to be manipulated in service to a desired result. But now I think of painting as a vast ocean of possibilities. Out on the water, my goal is to set in motion a dialogue of structure and improvisation that can flow through the work -- if I am willing to let it happen.*



Clarence Morgan, *Object Lesson*, 2015  
Acrylic, ink, colored-pencil, collage on paper – approx. 34 ½ x 34 ½ in. (framed)

### **Clarence Morgan Biography**

Clarence Morgan studied painting and drawing at the Pennsylvania Academy of The Fine Arts with continued study in painting at the University of Pennsylvania's Graduate School of Fine Arts (now renamed Penn Design). Since 1980, his work has been featured in over 100 solo exhibitions in cities across the United States and recently in China. Morgan has participated in more than 200 group exhibitions in locations such as Cleveland, Boston, Atlanta, Philadelphia, New York, Connecticut, North Carolina, Minneapolis, Virginia, Texas, Beijing and Italy, among others. He has collaborated to produce one artist book project and several print projects at such places as the Tamarind Institute, Highpoint Center for Printmaking, Patton Print Editions at the Anderson Ranch Art Center, University of Missouri-St. Louis, and Oregon State University, department of art. He has received fellowships and grants from the Jerome Foundation in Minnesota (1998), Bush Foundation in Minnesota (1998), Southern Arts Federation/NEA Regional Visual Artist Fellowship (1988), MCAD/McKnight Foundation Visual Artist Fellowship, Minnesota (2000), Minnesota State Arts Board (1999), North Carolina Arts Council (1982) and Art Matters, Inc. (1990), New York. Morgan's prints, paintings, artists' books and works on paper can be found in the collections of the Walker Art Center, Minneapolis Institute of Art, the Pennsylvania Academy of The Fine Arts, Asheville Museum of Art, Cleveland Museum of Art and Weisman Museum of Art as well as many private collections throughout the United States.



Howard Oransky, *Image 2*, 2016, Oil on paper, 30 x 22 in.

### Howard Oransky Biography

Howard Oransky received an MFA in painting from CalArts and a BA in painting from California State University, Northridge. His work has been included in over 100 exhibitions nationally, and recently in China. Oransky has received fellowships and grants from the Pollock-Krasner Foundation, the New Jersey State Council on the Arts, and the Jerome Foundation Travel and Study Program. His work is included in the collections of Carleton College, the Minneapolis Institute of Art, the Minnesota Historical Society, Walker Art Center, and the Weisman Art Museum, as well as private collections. He is a founding member of Form + Content Gallery and has a studio at Traffic Zone Center for Visual Art, both in Minneapolis, where he is director of the Katherine E. Nash Gallery at the University of Minnesota. Oransky has served on the boards of the Midwest Art Conservation Center and the Center for Arts Criticism, and as a reviewer for the Minnesota State Arts Board.

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**Howard Oransky**  
Director, Katherine E. Nash Gallery  
Department of Art, University of Minnesota  
405 21st Avenue S., Minneapolis, MN 55455  
[612/624-6518](tel:6126246518) <http://art.umn.edu/nash>

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**ostap001 University of Minnesota** <ostap001@umn.edu>  
To: Howard Oransky <horansky@umn.edu>

Thu, Dec 15, 2016 at 2:34 PM

Thanks Howard. I'll get on laptop tonight and get it into upcoming shows.  
[Quoted text hidden]

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**Howard Oransky** <horansky@umn.edu>  
To: ostap001 University of Minnesota <ostap001@umn.edu>

Thu, Dec 15, 2016 at 3:03 PM

Thank you, Mark.

best regards,

Howard

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